

Love for Money

AUTHOR

Durfey, Thomas

TITLE + SUBTITLE

Love for Money; or, The Boarding School

PRINTED

1691

COMPANY + PLAYHOUSE

United Co., Theatre Royal Drury Lane

PREMIERE

1691 Jan

ORIGINAL TITLE-PAGE:

LOVE / FOR / MONEY:/ OR, THE / Boarding School. /

A / COMEDY./ As it is Acted at / The Theatre Royal./ [Rule]

Written by Mr DURFEY. [Rule]/

LONDON: /Printed for J. Hindmarsh at the Golden-Ball against the Royal-/ Exchange, Abel Roper at the Mitre in Fleet-Street, and are / to be sold by Randal Taylor near Stationer's Hall. 1691.

MODERN EDITIONS:

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EPISTLE DEDICATORY TO:

Charles, Lord Viscount Lansdown

EPISTLE CONTENTS:

Praise of his patron and conventional expressions of gratitude. Refers to the praise won by Lansdown in the Sieges of Vienna and Buda, and the honours received from Emperour Leopold. Concludes congratulating his patron on his marriage and bestowing high praise also on his bride.

PROLOGUE AUTHOR

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PROLOGUE SPEAKER

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PROLOGUE

Speaks of the people that come to the theatre resolved to damn a play, thinking themselves abused in it. Insists that the characters do not intend to reflect on particular people and are designed only for "diversion". The speaker concludes referring to the ladies and claims that if any should find herself mirrored in the part of Jiltall, the poet would prefer her to hiss and not applaud, since "A Clap would now more pernicious be from her".

EPILOGUE AUTHOR

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EPILOGUE SPEAKER

Mr Mountford and Mrs Butler

EPILOGUE

On the satire in the play. Mountford points to the difference between the cuckolds in the "Upper Row" ("Rich Goldsmiths, Mercers, Taylors, Brewers, Bakers") and the cuckold-makers in the pit. Butler exits throwing away her part and claiming she will not play it again, but Mountford assures the audience he will "swinge her" to "make her play't tomorrow".

CAST OF CHARACTERS:

Mr. Underhill.	Sir Rowland Rakehell, A covetous mercenary vicious swearing atheistical Old Fellow, Uncle to Amorous, who by cheating an Infant Orphan to whom he was Guardian, possessed an Estate of 3000 l. a Year.
Mr. Mountfort.	Jack Amorous, A witty Extravagant of the Town, generous and well natur'd, but so extreamly given to Women, that he keeps a Jilt, and has spent his Estate upon her.
Mr. Hodson.	Will. Merriton, A witty modest well-bred Gentleman, tho of small

	fortune, a great lover of Learning, and skill'd in Philosophy, Poetry, and Musick.
Mr. Freeman.	Old Merriton, His Father, an honest, religious, conscientious Gent. that privately plac'd Mirtilla in a Boarding School, and maintains her unknown to Sir Rowland.
Mr. Powel.	Nedd Bragg alias Captain Bouncer, An impudent lying Town Sharper of infamous Birth and no Merit, yet being kept by Lady Addleplott, wears rich Cloaths, keeps high Company, and passes for a Captain.
Mr. Bright.	Old Zachary Bragg, Father to Ned, an ignorant old blunt peevish Granadeer of King William's Army, that by his stupid bluntness always shames his Son in Company, and hectors him into an Allowance.
Mr. Dogget.	Deputy Nicompoop, Deputy of a Ward, a softly sneaking uxorious Citizen, Husband to L. Addleplot, and ridiculously fond of her and the Romp his Daughter.
Mr. Bowen.	Monsieur Le Prate, An impertinent, noisie, singing, dancing, prating, French Fop, perpetually gabbling in Company, and crying up the Actions of the French King.
Mr. Kirkham.	A Singing Master.
Mr. Bowman.	A Dancing Master.
Mr. Peire.	A Presbyterian Parson:
Mr. Anthony Leigh.	Lady Addleplot, A lusty flaunting imperious Lady, a highflown Stickler against the Government, and always railing at it and talking of Politicks.---
Mrs. Richardson.	Lady Stroddle, Her Companion, a Papist and Grumbler.
Mrs. Bracegirdle.	Mirtilla, The Orphan, witty, modest, and virtuous, kept privately at a Boarding School by O. Merriton, and true Heiress of 3000 l. a year.
Mrs. Knight	Miss Jenny, Daughter to Lady Addleplot.
Mrs. Davies.	Miss Molly, Daughter to Nicompoop---Two tawdry hoyden overgrown Romps of the Boarding School.
Mrs. Butler.	Betty Jiltall, A cunning, singing, weeping, wheedling, toying, chattering, mercenary Town Jilt, kept by Amorous, that imposes upon him, and preaches fondness meerly for interest.
Mrs. Cory.	Crowstich, Teacher to the Boarding School.
Mrs. Osborn.	Teareshift, Woman to Lady Addleplot.
Mrs. Leigh.	Oyley, Woman to Jiltall.
	Constable, Musitians, Guards, Mob, Footmen, and Attendants.

LOCATION:

“Chelsey, by the River”

PLOT SUMMARY:

The centre for most of the intrigues in the play is a boarding school for girls in Chelsea. There we find Molly and Jenny, daughters to Nicompoop and Lady Addleplot, who practice their lessons while compulsively eating bread and butter. They are easy prey for Semi-brief, the music teacher, and Coopee, the dancing-master, who mean to make their fortune eloping with the girls and have won their hearts promising them an unlimited feast of custard and cheesecake. The school also houses Mirtilla, an orphan whom her guardian, Sir Rowland Rakehell, robbed of her fortune years ago; he planned to have her kidnapped to the Indies, but she was rescued by Old Merriton and placed in secret at the school. Mirtilla is courted by Young Merriton but she, believing herself poor, refuses him.

The opening scene introduces us to the plot designed by Sir Rowland's nephew, Jack Amorous, a young extravagant gallant who has squandered his estate on his mistress, Betty Jiltall. With the help of Old Merriton, Amorous will make Betty impersonate the orphan heiress, threaten his uncle with exposure, and offer to rid him of the danger marrying the heiress, if Sir Rowland agrees to settle half of her estate on him. To set the plan in motion Jiltall is brought to the boarding school

in Indian dress to be introduced to Sir Rowland. The stratagem seems to work and Sir Rowland, desperate to get out of this scrape, accepts Amorous' terms. But while Sir Rowland has the settlement drawn Amorous discovers that Jiltall deceives him and has enlisted a second lover, a French coxcomb named Le Prate. He breaks off with her in a rage and withdraws the income he had settled on her. Jiltall then seeks revenge, turning the plot to her advantage, and offers marriage to Sir Rowland—still impersonating the heiress. He eagerly takes her at her word, thinking he has thus secured the orphan's estate.

In the meantime Old Merriton reveals to Mirtilla her condition and history, and brings her to Sir Rowland's house to take possession. When Sir Rowland arrives with his bride he is denied entrance. Old Merriton informs him that the rightful owner has returned to claim her inheritance and calls on the watch to arrest him for his crimes. To complete his shame, Amorous informs Sir Rowland that the woman he has married was his whore.

Now that she is a fortune, Mirtilla reminds Young Merriton of his marriage proposal and offers her hand to him. But his pride is stung and he refuses at first on account of his lack of means, although he soon reconsiders and accepts her offer. The final scene is completed with the appearance of Jenny and Molly, who after some failed attempts finally managed to eloped with Copee and Semibrief and get married. Nicompoop and Lady Addleplot arrive immediately afterwards and try to break off these marriages, but since the couples have already consummated—the Parson himself confirms that he “was an eye witness”—the girls' parents can only lament having put their daughters to a boarding-school, where “they hop, and dance till they set their blood on fire, and then they quench it with the next puddle they come at seriously”.

SCENE DIVISIONS AND LOCATIONS:

- 1.1 [Chelsea, by the river]
- 2.1 [Chelsea, by the river]
- 2.2 The boarding school
- 3.1 [The Boarding-School]
- 3.2 The dancing-Room
- 4.1 A Tavern
- 4.2 The Boarding-School
- 4.3 [Jiltall's chamber at the School?]
- 5.1 Chelsea
- 5.2 A Room with Table and Bottles
- 5.3 [Outside Sir Rowland's house]

STAGE DIRECTIONS:

Abundant stage directions.

As the stage business of this play is rather complex, one should pay attention to its most striking effects only. One of those is the division of the acting space in 3.2 (p. 24) so as to show “In the Front... several of the Boarders as Seated for the Ball, and on the side of the Stage others sitting as Spectators...”; at the end of this scene, a new setting is shown as “Then the scene shuts out the rest” (p. 26).

At least one stage door is required, as in “Exit into the Closet” (4.3, p. 40) and “Enter Le Prate from the Closet” (4.3, p. 41); then, a “Footman goes to the Door and young Meriton interposes” (5.3, p. 51).

References to dress and outward appearance: “Enter Le Prate, singing and adjusting himself fantastically” (1.1, p. 3), or “Combs his Puke, &c.” (1.1, p. 7) and “Flings his Gloves” (1.1, p. 7). A considerable amount of the business has to do with mimicry and comic gestures intended as a burlesque of social mores and scenes from other plays: “A song mimicking the French” (1.1, p. 6), “Exit making an awkward reverence” (2.1, p. 14), “Trills awkwardly” (2.2, p. 20), “Makes mouths at her” (2.2, p. 21), “Mer halts and dances awkerdly” (3.1, p. 24), “Laughs and makes a Courtesy ridiculously” (3.2, p. 25), “Squeaks in a strange tone, and clings to him” (4.3, p. 40), and so on. Quite a few directions allude to the constant and often violent movement of characters on stage: “Goes to take Lady Addleplots hand & Brag takes her away from him” (2.1, p. 19), “Throws her bread and butter” (2.2, p. 22), “Prat goes aside and makes motions as if dancing” (3.2, p. 25),

“Enter Old Bragg fighting with two footmen” (3.2, p. 27), “Leaps backward, and fences at a distance”, “Runs to her and they interpose” (4.2, p. 37), “Is getting upon the Ladder, and Crowshik [sic] comes and takes hold of her” (5.1, p. 45), “Takes her by the troat” (5.3, p. 51).

REFERENCES TO PROPS AND COSTUME

- 1.1 p.11 Strikes off his Hat
1.1 p.12 Pulls out a Brandy-bottle and drinks
1.1 p.12 Old Bragg takes away his Hat and Feather, and Sword and Coat
2.1 p.14 Enter a footman forreignly dress'd
2.1 p.15 Enter Amorous dress'd like an Indian
2.1 p.17 Enter young Bragg new Equipt and Lady Addleplot dress'd Flauntingly
2.1 p.18 Gives a purse
2.1 p.19 Strikes her fan on her hand passionately
2.2 p.20 The Boarding School discovers Semibrief Teaching Miss Molly to sing; Then Enter Young Merriton, Coopee & Jenny drest in a Bib & Apron, a Prist [?] Song in one hand, and a great piece of Bread and Butter in t'other
2.2 p.22 Enter Jenny with a large piece of Bread and butter
2.2 p.22 Enter Crowstich with a great Rod
3.1 p.24 Enter Crowstich with a Night-rayle
3.2 p.24 Enter Crowstich with Miss Jenny holding a Waxwork Baby in a Glass. Mirtill, Y. Merriton, and Coopee—Miss Jenny asks Blessing
3.2 p.26 Enter Coopee with Guittars
3.2 p.26 Enter Jiltal in an Indian habit, and Oyley
3.2 p.27 Oyley comes and gives Le Prat a note in an Orangee
4.1 p.34 Enter O. Brag. Ridiculously dress'd like an Antick Officer, and Y. Brag with him
4.2 p.36 Enter Mirtilla with a Book in her hand
4.2 p.37 Pulls out a great cheesecake, and eats it
4.3 p.41 Jiltall puts her Fan before her Face
4.3 p.41 Enter Oyley with the Settlement
5.1 p.44 Enter Coopee and Semibrief with a Ladder
5.1 p.45 Throws down the Packthread, and he ties it to the Rope
5.1 p.46 Enter young Bragg drest like a Granadeer
5.1 p.46 Reenter Coopee, and Semibreif, with Miss Jenny, and Molly muffled, they cross the Stage hastily
5.1 p.46 Jenny drops a Baby
5.2 p.46 A Room with Table and Bottles
5.2 p.47 Enter Teashift with Lady Addleplott's Rigging and Jack Boots, and a Paper in her hand
5.3 p.50 Enter Jiltall richly dress'd, with Oyley, and three footmen with Lights
5.3 p.51 Shews the Deed, and Rakehell strikes it out of his hand
5.3 p.55 Enter Old Bragg in a Fryers habit, the Mobb after him, and Young Bragg as their Captain

SONGS AND DANCES:

- 1.1 p.6 Musicians: “As soon as I began to peep” (c)
2.2 p.20 Bowman: “Make your honours Misse” (C)
3.2 p.26 Mrs Kinght & Davis dance. “Here the Romps perform a Ridiculous Dance with Guittars out of Tune”
3.2 p.26 “Here Jiltal [i.e. Mrs Butler] Dances”
4.3 p.43 Mrs Butler sings “Royal and Fair, Great Willy's dear Blessing” (C)
5.2 p.47 Mr Bright, drunk: “Remember ye Prigs what was formerly done” (I)

REFERENCES TO REAL PLACES:

- Pref. York
1.1 p.8 Bantam
1.1 p.8 Magpy-Tavern [also 3.3 p-28)
1.1 p.10 Charing Cross, Chatham

2.1 p.17 Newgate
5.3 p.53 Newgate, Tyburn
5.3 p.55 London.Bridge

REFERENCES TO CONTEMPORARY EVENTS:

Epist. Sieges of Vienna and Buda (war of the Grand Alliance?)
Procl. Siege of Mons
1.1.p4 War against France
1.1.passim Law on the wine trade?
1.1.p5 The Glorious Revolution and the retaliation on loyalists (?)
2.1p12. 3.2.p27 & pass Siege of Buda

SOURCES:

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REVIEWER:

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