

RE: SOURCES

Judith Milhous

PANTOMIME IN DRAFT: CARLO ANTONIO DELPINI'S *SCHOOL FOR NECROMANCY*

Documentation is usually lacking for the process of conception of performances, whether text-based or not. Because of the nature of English pantomime as a genre, the origins of its productions tend to be particularly obscure. The form is known chiefly through elaborate advertisements in eighteenth-century newspapers, but comparatively few scenarios were ever published. Fragmentary music and some illustrations survive, but they are usually not easy to connect with a particular story. We seldom know much about what actually happened onstage and even less about how decisions concerning content were made. Almost all evidence derives from sketchy reports of performance, not from textual evidence at the draft stage. Ironic as the use of texts in regard to a non-text-based performance may be, a manuscript in the British Library offers us the opportunity of following along as a major exponent of the form created an outline proposal for a pantomime.

THE PHYSICAL EVIDENCE IN CONTEXT

In 1865 a collection of over a hundred scripts submitted to Richard Brinsley Sheridan for possible production at Drury Lane passed to what is now the British Library, where they have remained almost entirely unstudied.¹ Most were not accepted for performance; many of them were incompetent experiments by amateurs, and they could not imaginably have been staged. As a group they are of interest chiefly to show how little managers had to choose from in the way of new scripts, though also because managerial annotations and revisions (some in the hands of Sheridan and his son) tell us something about the process of script evaluation and editing toward performance. Along with a lot of dross, however, the collection also contains some reasonably good plays, by both talented amateurs and recognized professionals, among them Elizabeth Inchbald, James Cobb, and Frederick Reynolds. A small number of the manuscripts actually did get staged. Why the rest of the good exemplars were rejected or allowed to languish, there is no way to know.

Judith Milhous is Distinguished Professor of Theatre at the Graduate Center of the City University of New York. With Robert D. Hume, she is at work on a study of the finances of theatre in London, 1660–1800, which will draw on a number of the economic studies they have published in the past thirty years.

Among the manuscripts in this indeterminate category are three pantomime scenarios, one of which is an undated outline for a pantomime called *The School for Necromancy* by the Italian dancer-mime Carlo Antonio Delpini (1740–1828). This manuscript represents, uniquely in my experience, a glimpse into the process of composing a pantomime scenario in London in the last quarter of the eighteenth century. It contains two hands, Delpini's and that of an unidentified amanuensis or copyist. The physical act of writing was not Delpini's forte, at least not in English, and midway through the enterprise, he had someone else, also a nonnative speaker of English, take over the process of recording his thoughts—or perhaps merely had someone copy from a draft. There are no marks from a script reader or manager that suggest improvements, and no indication of why the proposal was not accepted. If this manuscript were anonymous, as are other scenarios in the collection, it would be less valuable.² Because Delpini contributed to changes in the direction of English pantomime, his work is of particular interest. If Add. MS 25,916 were entirely in the hand of a copyist, as many in the collection are, misspellings and second thoughts would probably have been cleaned up; fortunately, half these pages are autograph, and cancellations and emendations can be found throughout. Were this scenario available only as a printed booklet, which is the norm, we could not tell how much editing it had undergone between conception and publication. Having an uncorrected draft to compare with published pantomimes allows us another angle from which to see how very unliterary the form was. Scenarios, even more than the average playscript, are of course only outlines for proposed productions, and had Sheridan accepted *The School for Necromancy*, no doubt various details would have been modified as it was brought to life. Regrettable as the lack of production may be, the extant manuscript nevertheless allows us to peer over the author's shoulder as he composes his outline.

THE AUTHOR

Delpini is a more shadowy figure than he deserves to be.³ While this is not the place for a full-dress biographical essay, I shall point out some of the features of his career that make this manuscript important. Between 1776 and about 1800, Delpini worked everywhere in London: at both patent theatres, at the Little Theatre in the Haymarket, at the short-lived Royalty Theatre, at Lord Barrymore's private theatre at Wargrave, occasionally at the opera house, and at two or more of the equestrian circuses that developed in the last decades of the century. This atypically restless pattern of employment suggests that he never fitted comfortably into the local theatre system, and, in a way, the surprising thing is that he remained in England. He was much sought after, but never stayed anywhere long. He was popular enough with the general public that newspapers deemed his health of interest and published an unusually high number of injury reports on him.⁴ He seems to have done a lot of risky stunt work, the cumulative battering of which forced his retirement from performing. The fluctuations of his known salary trace a sharp rise and an equally sharp fall, from a standard 5s. per diem for a beginning performer, to a high of £1 6s. 6d. when his reputation was highest, back down to 10s. near the end of his active career.⁵ Still, injuries do not begin to explain his constant changes of venue. Whether he was just

independent-minded, or proved unusually difficult to work with, or perhaps developed a drinking problem—or all of the above—employers appear to have seen him out the door as gladly as they had welcomed him in.

Nothing is known of Delpini's training, but he played several *commedia dell'arte* characters in London, such as Scaramouch, Clown, and Pierrot. His accent apparently barred him from speaking roles except as an occasional eccentric. For instance, in 1779 he created Signor Pasticcio Ritornello in Sheridan's *The Critic* (1780), a character who, with his daughters, auditions for Mr. Dangle, the manager, by singing in multiple languages.⁶ The character is allowed more scope than he deserves dramaturgically, and in fact Sheridan bought Delpini away from the rival company in order to have him make fun of Italian opera in this rehearsal play.⁷ Delpini attempted to redefine himself as a serious dancer at Drury Lane, but *The Sportsmen Deceiv'd*, the vehicle he contrived for himself, received only three performances.⁸ He was more successful as a satiric mimic: in the next two decades he gained some notoriety for burlesquing opera dances and dancers in several venues.

Beyond his merits as a performer, he managed to demonstrate that, despite language difficulties, he could teach and coordinate productions as well as appear in them. He quickly gained assignments in staging the business of pantomimes. From there, he went on to create pantomimes and pantomime-ballets on his own. The haphazard quality of his career is most apparent in the area of publication. Although Delpini got a certain amount of newspaper credit for his efforts, he apparently made little attempt to get his works into print, a failure on his part that now hampers evaluation of his career. He was an accomplished if somewhat crude raconteur: one satirist referred to his "brothel wit," and Anthony Pasquin attributed to him a Sweeney Todd story, set in Venice, in which Todd was a baker motivated by greed, whose victims were children.⁹ In the social sphere, Delpini was unusually well-connected for an Italian dancer-mime. Sheridan, just beginning his parliamentary career, found Delpini's directorial skills useful. Having helped make *The Critic* a success, Delpini was well placed to stage the "dumb show" in *Robinson Crusoe* (1781), an important date in relation to the manuscript transcribed below.¹⁰ Probably through Sheridan, he was introduced to the Prince of Wales's set, particularly to the Earl of Barrymore. Delpini appeared in a minor role in a ballet at the opera house in 1781 and staged a benefit production for the great dancer Auguste Vestris there in 1786.¹¹ He was also on hand during the dance riots of 1789, when he tried to help the manager Giovanni Andrea Gallini quell the disturbance, though at least one xenophobic journalist implied that Delpini's efforts were counterproductive.¹² Richard Barry, the free-spending seventh Earl of Barrymore, employed Delpini to stage various works at his private theatre at Wargrave, from 1788 until the theatre was seized for debt in 1792.¹³ Delpini allegedly enjoyed the patronage of the Prince of Wales, both as regent and when he became George IV, and the progeny of a purebred stallion named after the mime by Sir Frank Standish raced regularly throughout the 1790s.¹⁴ Delpini continued to entertain an upper stratum of society long after he had ceased to be able to perform for the general public.

Delpini's most influential character was Pierrot, and some modern scholars credit him with shifting the emphasis in English pantomime from Harlequin to

Pierrot and Clown, though the decisive commitment to that change occurred with Joseph Grimaldi as Clown after the turn of the century.¹⁵ Claims for Delpini's influence notwithstanding, a demonstration of the alleged shift is not easy to construct. Since a variety of authors wrote the relevant scripts, some credit must accrue to them, and there is no way to disentangle their ideas from his. Moreover, Delpini did not always play Pierrot, especially as time went on. Delpini has also received some notice because he was associated with the staging of several stories that had particularly long lives as English pantomimes. In addition to *Robinson Crusoe*, they include the first English version of *Aladin; or, The Wonderful Lamp* (Fig. 1) and *Blue Beard*.¹⁶ Yet there is not a lot of continuity documentable between those early efforts and nineteenth-century versions. Delpini had considerable talents as a parodist, but some of his most ambitious work remained essentially parasitic. For example, one of his independent undertakings was a parody or burlesque of Dauberval's *ballet d'action* *The Deserter* (February 1785), which he put together in response to a revival of a successful production at the opera house. Although Delpini himself in drag portrayed the leading ballerina Mme Rossi, his version cannot be considered serious competition for the original, since it played only a dozen times at the Little Theatre in the Haymarket. His satiric eye for dance required a moderately sophisticated viewer for genuine appreciation. Thus his impersonation of the dancer Mme Guimard in partnership with Barrymore as Nivelon was designed to appeal to the Wargrave audience, not to the general public.¹⁷

Under the right circumstances, however, Delpini could produce and even publish solid work. For the short-lived Royalty Theatre, he staged *Don Juan; or, The Libertine Destroyed*, "a Tragic Pantomimical Entertainment" (12 August 1787). The circumstances are telling: the Royalty, built in Wellclose Square, Goodman's Fields, was an experiment led by the actor John Palmer that attempted to challenge the patent houses' duopoly on spoken drama.¹⁸ In the face of threats of prosecution, the theatre switched to a song, lecture, and dance format, under which the operation lasted for about a year and a half—a fact almost totally ignored by scholars of the "legitimate" theatre. One of Delpini's many contributions to this alternative venue was his *Don Juan*, the scenario of which he published to sell at the Royalty.¹⁹ The familiar story was slightly cut down; the music from Gluck's 1761 ballet, which had been used in a ballet at the King's Theatre in 1785, was borrowed but credited; and Delpini as Scaramouch played the don's servant. In the "Address To the Public in general, and the Friends of the Royalty Theatre in particular," which introduces the scenario, Delpini expresses a penetrating idea about the silent genre, though given his propensity for borrowing, we may wonder how original it was. The expression and orthography of this preface were certainly tidied up by some editorial hand, but whether the sentiments were his or not, Delpini had a legitimate point to make about the constraints under which the Royalty operated:

Among the different species of Dramatic Entertainment with which the stage abounds that of Pantomime, or continued representation by means of dumb shew, in former times held a very distinguish'd place; nor is it to be wonder'd



Figure 1.

Delpini as Pierrot in *Aladin*, by W. Hincks, n.d. Reproduced with the kind permission of the Mander & Mitchenson Theatre Collection.

at, that this mode of conveying Amusement by the eye alone, assisted as it was by the wonderful excellence and splendor to which it arriv'd under the conduct of the celebrated Mr. [Henry] Woodward, should become such a favorite—for at the time the eye is delighted, the understanding is employed in those sentiments and that language which is wisely left for the spectator to supply; thus by rendering all a party concerned in the composition, it stands a better chance of pleasing all.²⁰

His acknowledgment that the audience participates in finishing the composition is a wonderful expression of an idea we are too inclined to consider modern. Despite the use of locutions such as “he says” or “she explains” in *Don Juan*, this passage is good evidence that Delpini’s most widely disseminated work was not a “speaking pantomime.”²¹ The same shorthand references to mimed action (“Pierot calls out who is there?”; “Pierot says, let me do.”) occur in *The School for Necromancy*.

THE DRAMATURGY

Scholarship on English pantomime emphasizes a structural pattern that seems first to have been enunciated by Henry Fielding (not a notable writer of pantomimes or of dramatic criticism). He observed that the form falls naturally into two parts: the serious, often mythological, and the comic, a much lower form, involving the commedia dell’arte characters.²² Most of John Rich’s pantomimes alternated between the different environments, and John O’Brien in *Harlequin Britain* [reviewed in this issue—JE] has recently done a brilliant job of interpreting what this aesthetically unbalanced pattern may have meant.²³ Writing about pantomime in the second half of the century remains a bog of generalizations and misinformation. The “opening/harlequinade” division, which scholars have extrapolated back from the nineteenth century, was not widely used at the time, nor was the pattern inevitable.²⁴ *The School for Necromancy*, for example, is an essentially linear story. The plot concerns the love of Harlequin and Clown for sister Columbine; Pierrot serves Pantaloon by trying to protect his daughters from these unwanted attentions. This conflict is established in the first scene and thereafter varies in means and location. The Necromancer is ultimately less important than the title implies, though he is seen to empower Harlequin’s sword. Since the titular school does not appear until scene ii, that environment can hardly count as an “opening.” Delpini’s through line is clearer than those in a number of extant scenarios by professional playwrights, and the overall impression is of great competence and practicality. Because the story does not depend on the visual allure of exotic locations, as did O’Keeffe’s *Omai* (1785) or the *Robinson Crusoe* attributed to Sheridan, much of Delpini’s plan would not have imposed additional costs, since it used extant scenery. The “travelogue” aspect of late 1780s pantomime is retained by the journey-and-return pattern in the story. Nevertheless, linearity might have made this scenario less appealing than a more diverse structure.

Even a cursory reading will show that *The School for Necromancy* depends heavily on the abilities of the Pierrot, who, although a character of long standing in English pantomimes, was not usually so important a figure.²⁵ If *The School for Necromancy* was submitted during the years Delpini worked at Drury Lane, one possible explanation for its not being accepted might be that it made Pierrot more important than Sheridan was yet ready to contemplate. Delpini worked for him through the end of the 1782–83 season, but never again, whereas he periodically returned to Covent Garden. Although the probability seems high that 1779–83 are the years in which Delpini composed *The School for Necromancy*, there is no inherent reason why it could not date from any time between late 1783 and the

end of the century, when he was variously employed but might have been seeking to return to Drury Lane.

Many sequences in *The School for Necromancy* rely for their effect on simple physical actions like disguises, hiding, and acrobatics or chases, but advanced technology is also an important element of Delpini's plan, and there is at least one effect whose execution I cannot begin to explain (see scenes xi and xv, below). This story is crammed full of tricks, simple and complex. It would have taken a great deal of coordination and careful attention to stage successfully, even supposing that all the machinery were available. The project was nothing if not ambitious. I am inclined to favor a materialistic explanation for Sheridan's rejection: the number and elaborateness of the mechanisms listed may have doomed the scenario, which is markedly more elaborate than some of the others with which Delpini was associated. This script may therefore reveal Delpini overreaching himself.

The manuscript, which is partly autograph, shows the author in the heat of composition: references to the character Pierrot turn from third person to first person during the first scene, and cancellations reflect changes of mind in the course of writing. Pierrot initiates much of the response to the unapproved lovers, and he takes the most serious action in the plot when he shoots Harlequin. Pierrot, or rather Delpini as Pierrot, is also constantly responsible for seeing that things happen, from the efficient clearing of the stage to the execution of crucial bits of sometimes dangerous special effects, such as being dropped from the sky by an eagle. The second half of the manuscript, which seems to have been partly copied, has a less immediate feeling to it, although some of the later parts may also have been dictated.²⁶ However zealous Delpini may have been for his own character, he also remained clear on the whole story line. At the point when Pantaloon has no choice but to resign his daughters to Cupid's plan, Pierrot simply disappears; the thwarted Lover enacts dissent and leaves "in a passion." If Cupid has defeated Pierrot's best efforts to block his actions, when Pantaloon goes home after the joint wedding, Pierrot will be there, waiting for him.

Despite his centrality to the outline, Pierrot's dominance would probably have been less evident in performance. Delpini includes cues for business for other characters, but leaves them to develop their own interactions. For example, the lovers are almost entirely undifferentiated in the scenario, because love is a given circumstance rather than a force to be explained. Dramaturgically, Delpini had to delay the consummation as long as possible; therefore, he was more concerned with a series of blocking actions in the plot than with characterization. Still, the lovers need not have turned out to be entirely bland just because the scenario gives few details about them. Choices as obvious as color coding of costumes and size differentials, whether mixed or matched, could make them visually more interesting than these words. Performers could also have decided upon business, however standardized, that would help make the two couples distinguishable. (Or perhaps not, if Delpini cynically intended the women to be interchangeable.) To Pantaloon's credit, in this incarnation he has money that he is willing to spend freely, and he does so justly. For example, a hesitation in the manuscript shows that the issue of paying for damage to the inn could have

turned into a quarrel, but Delpini chose not to interrupt the momentum. I suspect that reimbursing the innkeeper, like rewarding the fishermen and other similar gestures, was meant to play to the galleries. The pretentious Lover introduces a trace of formulaic class consciousness, and while no father is likely to welcome Harlequin and Clown as sons-in-law, the commedia types are surely more vigorous than the snob.

The audience knows, of course, that love will triumph: after all, Harlequin and Clown get inside the house in the very first scene. That raises the issue of how to defeat Pantaloon without making him the villain: displacement onto Pierrot thus becomes a crucial strategy. The execution of Harlequin, who is later magically restored to life, is meant to attach the audience even more firmly to the side of the lovers. The murder alters the whole tone of the piece. The detail with which Harlequin's resurrection is described seems intended to render the scene quite moving. Dramaturgically, Delpini picks up on what was by then a standard pantomime pattern by visiting a series of destinations and then, after a climactic incident, returning through some, if not all, of those locations. He is working within a set of conventions familiar to him and his audience, if not necessarily to us.

The Necromantic School itself, although intended to stand apart from the rest of the show musically, seems especially undeveloped, and the single, unmotivated reappearance of the Master himself in scene xi fails to fulfill the promise of the title. Early in the next century, he could well have made an impressive "big head" character,²⁷ but not at the probable date of this piece. However, the school scene might have been considerably elaborated in production; and if, for example, a particular theme in the music accompanied the use of the sword, that would have helped to keep the magic element present, even in the normal world of homes and inns and woods.

Throughout the process of deciphering this manuscript, I was constantly dealing with the interface between text and performance, as any sympathetic reader would be. Knowledge of other examples of the genre helps, as does knowledge of technical capacities. I am struck by Delpini's ambition in proposing so complex a production, and by a strong impression that what he jotted down was only the barest skeleton of what *The School for Necromancy* might have been in performance. The whole subject of English pantomime in the second half of the eighteenth century needs serious reevaluation, to which I hope the publication of this scenario will contribute.

ENDNOTES

1. Robert D. Hume and I have recently completed "One Hundred and Thirty-Seven Neglected English Play Manuscripts in the British Library (c. 1780–1809)," which includes a full bibliographic and contextual discussion of this item, Add. MS 25,916.

2. The other two are Add. MS 25,989, *Ormandine*, and Add. MS 25,996, *The Prince of Persia*. Neither is in a hand that matches those in Add. MS 25,916. The style of the fair-copied *Prince of Persia* is unlike anything of Delpini's that is preserved. The heavily revised *Ormandine* is slightly

closer to some of his work, and the MS has been attributed by a cataloger to him, but the monogram with which the scenario is signed in two places is not his, and I do not accept the attribution. The Clown in this manuscript is singularly passive.

3. No complete and reliable account of his career has yet been written. The entry on him came early in the publication of the *Biographical Dictionary*, before the authors had worked out even a rudimentary form of source citation and before context might have alerted them that there was more to say about Delpini. See Philip H. Highfill Jr., Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800*, 16 vols. (Carbondale: Southern Illinois University Press, 1973–93), 4: 315–18. Their coverage is uneven. For example, some of Delpini's freest and best-documented work occurred at the Royalty Theatre, which is not tracked in *The London Stage* and so has gone almost without scholarly notice. See *The London Stage, 1660–1800*, Part 5: 1776–1800, ed. Charles Beecher Hogan, 3 vols. (Carbondale: Southern Illinois University Press, 1960–8), 2: 909–96. The entry on Delpini by Brenda Assael in the *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004), hereafter *ODNB*, merely summarizes incomplete, previously published accounts.

4. For example, see the reports in the *Biographical Dictionary*, 4: 315–16, of injuries suffered on 27 December 1776 and 17 February 1789.

5. Figures from Covent Garden rosters in *The London Stage*, ed. Hogan, for 1776–7, 1788–9, and 1799–1800 (1: 12; 2: 1092; and 3: 2208).

6. See British Library G.297, no. 15, “The Favorite Airs in the Critic Sung with Universal Applause by Miss Field, Miss Abrahams, & Sigr Delpini” (London: Longman & Broderip, [1779]). Cecil Price discusses the two competing versions of this music in *The Dramatic Works of Richard Brinsley Sheridan*, 2 vols. (Oxford: Clarendon Press, 1973), 2: 484–5. Music for at least two other songs Delpini sang was also published. British Library G.805.h.(21) is “The Favourite Drunken Song Sung by Mr Delpini at the Royalty Theatre in the Entertainment of Hobsons Choice” (London: Longman & Broderip, [1787]), the words for which were often reprinted; British Library G.377.10 is “The Celebrated Song, De Voman Torn Us Rond About, Sung by Mr Delpini, in the Opera of Poll of Plympton” (London: printed for the composer, Mr. [Thomas] Carter, [1787?]). Words to several of his songs were reprinted in various collections to the end of the century.

7. The coincidence of the date of Delpini's departure from Covent Garden and his emergence in *The Critic* just over two weeks later has not been noticed heretofore. *The London Stage* lists Delpini in the rosters for both Covent Garden and Drury Lane throughout the season of 1779–80, an overlap that management simply would not have permitted. The authors of the *Biographical Dictionary* recognize that this state of affairs was peculiar but do not resolve the problem. In fact, the first three “paylists” of British Library Egerton MS 2281 (an account book for Covent Garden that season) include Delpini, but he disappears just when he would have been needed to rehearse *The Critic*. His name appears in one ad for *The Touchstone* at Covent Garden in the spring, either because he did a guest stint at the 1 April 1780 benefit performance or because the prompter forgot to correct ad copy. (Sheridan, who held an interest in the opera house, allowed him to dance a minor role there in the spring of 1780–81, while he was also employed at Drury Lane.)

8. See 10, 20, and 28 November 1779 in *The London Stage, The Sportsmen Deceiv'd*, under various titles.

9. See Thomas Nicholls, *The Harp of Hermes* (London: for the author, [1797?]), 46; and Anthony Pasquin, *The Life of the Late Earl of Barrymore*, 3d corr. ed. (London: for H. D. Symonds, 1793), 52–3.

10. Contemporaneous rumors credit the initial production and revivals of *Robinson Crusoe* variously to Sheridan and to his wife and her circle. See *Sheridan*, ed. Price, 2: 784–7 (where Delpini is not mentioned).

11. See *Nancy; or, The Country Girl at Court* (London: E. Cox, 1781), with Delpini as the Mayor of the Town; and Curtis Price, Judith Milhous, and Robert D. Hume, *Italian Opera in Late Eighteenth-Century London*, vol. 1: *The King's Theatre, Haymarket, 1778–1791* (Oxford: Clarendon Press, 1995), 511.

12. See Price et al., 1: 99 and 528.

13. See Sybil Rosenfeld, *Temples of Thespis* (London: Society for Theatre Research, 1978), chap. 2, and the *ODNB* entry on Barrymore by Richard Davenport-Hines. The earl's death on 6 March 1793 from an accidental gunshot wound ended hopes of more patronage from that source.

14. On royal patronage, see the obituary in the April 1828 *Gentleman's Magazine*. For the stallion, see *The Sportsman and Breeder's Vade Mecum* (York: W. Blanchard, [1787]), 18 and 207, where "Delpini" is described as a five-year-old gray. For his progeny, see *The Supplement to the General Stud-Book* (London: H. Reynell, 1800), 7, 8, and passim; and for stud service advertised, *The Sportsman and Breeder's Vade Mecum* ([York]: A. Bartholoman, 1800), 205.

15. See, for example, Raymond Mander and Joe Mitchenson, *Pantomime, A Story in Pictures* (London: Peter Davies, 1973), 16–17 and captions for pls. 25 and 26; and Gerald Frow, "Oh, Yes It Is!": *A History of Pantomime* (London: BBC, 1985), 57.

16. *Aladin* (26 December 1788, Covent Garden, an unpublished text by John O'Keeffe); *Blue Beard* (13 April 1791, Wargrave; unattributed—possibly a committee effort by Barrymore, Pasquin, and Delpini). The version of *Blue Beard* that premiered on 21 December 1791 at Covent Garden was unpublished, but the cast in *The Airs, Glee's, Choruses, &c. in the New Pantomime of Blue Beard; or, The Flight of Harlequin* from this production (London: W. Woodfall for T. Cadell, 1791) does not seem parallel to descriptions of the Wargrave version (Rosenfeld, 28–9). Both versions derive from the Perrault fairy tale, and both precede the more substantial treatment by George Colman the Younger staged at Drury Lane on 16 January 1798.

17. "Delpini a [*sic*] la Rossi," the engraving by Sayer reprinted in the *Biographical Dictionary* Delpini entry, commemorates the *Deserter* episode. Delpini's takeoff on *Medea* the same season was apparently less successful. The great French ballerina Mme Guimard was imported for a short season at vast expense, after the riot over opera dancers that Delpini had tried to help quell.

18. See *The London Stage*, Part 5, 2: 920 (where Delpini's name is not included in the roster for the Royalty), 986 and 988. See also the *World*, 24 July 1787, which reports, without giving a date, that Delpini had been "carried before a Magistrate for saying [rather than singing] 'Roast Beef'."

19. A search of the Eighteenth Century Collections Online (ECCO) database shows four further editions for other beneficiaries, including one dated Boston, 1795. Charles Le Picq staged a successful Don Juan ballet, *Il convitato di pietra*, at the opera in 1785; and Alessandro Zuchelli had presented one at his Drury Lane benefit, 10 May 1782, in which Delpini played Covielo, the Clown. Chances are that the scenario Delpini staged for the Royalty was essentially that version, which he had also staged at the Little Haymarket (see the *Public Advertiser*, 2 and 16 April 1785). Zuchelli is not known to have been in London in 1787.

20. Delpini, *Don Juan*, [v]–vi. Henry Woodward (1714–77) was a celebrated Harlequin.

21. Garrick and George Colman the Elder had made Harlequin speak in *Harlequin's Invasion* (Drury Lane, 31 December 1759), though he subsequently fell silent again. Delpini's "Roast Beef" contretemps shows that the mixture of some speech or other sounds into pantomimes was sometimes attempted; however, the first use of the term "speaking pantomime" is not easy to date.

22. See Henry Fielding, *The History of Tom Jones*, ed. Martin C. Battestin and Fredson Bowers, 2 vols. (Oxford: Oxford University Press, 1975), 1: 213–14.

23. O'Brien, *Harlequin Britain: Pantomime and Entertainment, 1690–1760* (Baltimore: Johns Hopkins University Press, 2004).

24. Mander and Mitchenson (17), followed by many others, tend to use this terminology, which I have not yet found in eighteenth-century sources.

25. The best earlier Pierrot in England was probably Charles Lalauze (d. 1775), who seldom performed in public after about 1752.

26. Hand 2 used at least two different pens, and some of his mistakes are typical copying errors, such as dropped words. However, he (or she?) also left space for material to be filled in on folios 7 and 16, some of which may have been dictated.

27. "Big head" characters functioned inside papier-mâché outfits that made them almost entirely head, often with only the actor's calves and feet showing. These costumes could allow for striking transformations. For an 1812 illustration, see Frow, pl. 3.

EDITORIAL POLICY

Neither of the two hands in this manuscript is that of a professional copyist; both were in a hurry, and neither was a native speaker of English. These conditions resulted in a manuscript that is ill-written and erratically punctuated, though better spelled than it might have been. Many of the faults would have been smoothed out by a copyist or typesetter, had the scenario gotten that far. However, I do not want, in the name of standardization, to do away with all the distinguishing features of each hand. Hence, rather than provide a literal transcription, I have intervened to make the piece more readable, while making as few changes as possible. Where the writers tended to treat the end of a line as terminal punctuation, I have silently added periods. Their commas I have let stand and occasionally augmented. I have capitalized the first word in each new sentence and in proper names but nothing else. Delpini consistently spelled the name of his character with one "r", while the other scribe was inconsistent (Pierrot, Pierot, Pierro); in this instance, I have followed copy. I have lowered raised letters. I have retained original spelling ("listnen," "theif," "percieve"), adding clarification in an endnote where the original seems unhelpfully ambiguous. Some missing terminal letters have been supplied in brackets (so that "an" becomes "an[d]" where appropriate). I have standardized the layout of scene numbers and settings. I have not preserved the line across the page which usually marked the end of a scene. The manuscript contains a large number of verbal second thoughts and minor corrections (e.g., "his" canceled and replaced by "the"; "light" canceled in "daylight"). I have silently omitted almost all of these. Readers interested in such technical matters can consult the original, which is available on microfilm.¹ A few necessary words that were obviously dropped in dictation or copying have been conjecturally supplied in brackets (see scene ix). I have not recorded page breaks in the manuscript. The only watermarks in the paper are chain lines, which offer no help on dating.

A new Pantomime [*sic*] called *The School for Necromancy*
Composed by Mr Delpini

First Scene. *Day: street with Pantaloon's house.*

Enter, Harlequin & the Clown, listning at Pantaloon's door, they hear a noise within, and run awry. Pantaloon comes out and Pierot, with a little basket, tells him to go to market, then gives him the key, to shut the door, and go off.² Harlequin & the Clown return, Harlequin knocks at the door softly, and the Clown knocks at the parlour window. The two Columbines come to the windows, and make love to Harlequin & the Clown: the Clown seeing Pierot return, the Columbines shut down the windows & hide themselves. Pierot comes, lays down his basket, and opens the door, in the mean while, the Clown takes away the basket and hides it; Pierot looks for it and cannot find it, Harlequin instantly slips

into the house. Pierot, and the Clown have a little scuffle, and the Clown whipp[s] into the house, and shut[s] the door. Pierot knock[s] at the door; Pantaloon come[s] and seize[s] me and say[s], have you not got the key?³ I tell him, the Clown (Harlequin's good friend), is gone in, and fasten[s] the door. The Servant come[s] and open[s] the door, we enter; and⁴ a terrible scuffle ensues. Immediately upon this, Harlequin jump[s] from the balcony, Pantaloon fire[s] at him,⁵ Pierot follow[s] him from the balcony, and fall[s] upon the Clown, who is just coming out from the door, there follow[s], a little scuffle, the Clown, follow[s] Harlequin; Pantaloon come[s] out with his knife, the Maid with a broom, the Cook with a spit. They look for Harlequin and the Clown, Pierot tell[s] them, they are gone: they return into the house all of them in a great passion.

Second Scene. *A cave, representing the School for Necromancy; night.*

Eight students seated; the Master come[s], they all bow profoundly to him: he then exami[n]es their lesson[s]; then they hear some voice[s], crying *help, help*. The Master order[s] two of the student[s] to go and enquire what it mean[s]. The two scholar[s] bring in Harlequin and the Clown. Much frighten[ed], they go on their knees to the Master. The Master in recitative, tell[s] them he know[s] their misfortune[s], and tell[s] them not to fear any thing: the Master call[s] all the student[s] round him, and exercise[s] his necromancy, and give[s] the magic power to Harlequin's wooden sword. The Master sing[s] a song, and after the Chorus then go off.

Third Scene. *The same street of Pantaloon's house, only instead of day, it must be night.*

Harlequin come[s] with a ladder, the Clown with a lanthorne, they place the ladder against the balcony; Harlequin say[s] stay, it's better for us to go to the back door of the garden, they go off.

Fourth Scene. *Night. The room of Pantaloon. A sofa, a little table, and a bottle of water, a blunder bush hanging up; another door to enter into another room. The chimney with a transparent fire.*

Pierot come[s] with a lighted candle, and Pantaloon follow[s] him. Then follow[s] the Maid with another candle, and follow[s] the two Columbine[s], dressed to go to bed. Pantaloon order[s] his daughter[s] to go to bed. They kiss his hand, and enter the chamber with the Maid. The Maid come[s] out, Pantaloon order[s] her to fetch him a coverlid, the night cap off Pierot. Pantaloon then order[s] Pierot, to bring the sofa near to the door, and tell[s] him, too sleep there. The Maid come[s] with the coverlid an[d] night cap, then goe[s] off. Pantaloon take[s] the blunderbush, and tell[s] Pierot, if Harlequin come[s] to shoot him. Pierot accompany[s] Pantalo[o]n; Pantaloon goe[s], Pierot remain[s]. When Pierot put[s] out the candle with a pint pot, he is quite in the dark; when Pierot is coverd over with the coverlid and sleep[s], Harlequin and the Clown come in by the window, with a lanthorn in his hand. Harlequin immediately goe[s] to listnen at the door of Columbine's chamber. The Clown seeing Pierot fast a sleep, tell[s] Harlequin,

go softly, never the less, Harlequin knocks softly at the door; Pierot calls out who is there? Harlequin gets behind the sofa, the Clown shuts the lanthorn, and goes to the window. Pierot gets up, lights the candle at the fire, and looks about, to see what's the matter. From behind the sofa, comes out a diabolical phantome, frightens Pierot and follows him. When Pierot turns about to see who it is, immediately the phantome disappears under ground. Pierot examines, and accidentally meets with the looking glass over the chimney, where he discovers monstrous figures and is frightened; Pierot turning himself, all vanishes. One of the Columbines come[s] out with a candle, and makes love to Pierot, Harlequin at the same time, being behind Pierot. The other Columbine comes out, and embraces the Clown, at the same time she puts some water into the blunderbush; then Harlequin and the Clown, take the coverlid, and cover Pierot and hold him fast; Harlequin tells the two Columbines to get him his cloath⁶ to make his escape. In the mean while, Harlequin & the Clown carry Pierot on the sofa, the Clown setting upon him. The Columbines return, and go off with Harlequin from the window. The Clown follows; Pierot gets up, takes the blunderbush, and crys out: the Cook comes with a kitchen candle, Pierot fires, and covers the Cook all over with the water.

Pantaloon comes, in his night cap, and night gown, the Maid with a candle, and ask[s] Pierot, what is the matter? He says, there were thieves. Pantaloon, the Maid, and Cook enter the chamber, cannot find the Columbines [and] come out, quite angry. Pierot with a candle looks out of the window, and sees Harlequin, the Columbines, and the Clown, making their escape from the window. He shews them to Pantaloon, who runs crying, follow me. N.B.: *During this scuffle, Pierot looking about him, contrives to move off the sofa and table.*⁷

Fifth Scene. Night. The garden behind Pantaloon's house.

The ladder fixed at the window, the two Columbines, Harlequin, and the Clown descend and make their escape. The Maid comes to the window with a candle and crys *stop theif*. Harlequin with the two Columbines, are stopt by the Gardiner. Pierot comes out with the lanthorne, and in his hurry pushes his head in the ladder, carries it on his neck, while the Clown holds fast to the window. The Maid beats the Clown with a stick, he falls. Pantaloon with the Cook come out, and run after Harlequin & the two Columbines to take them. Harlequin jumps over the garden wall, the Clown follows him. Immediately a dark cloud covers the garden wall and house of Pantaloon, accompanied with thunder and lightning, they all go away in the greatest confusion.

Sixth Scene. Day. The street with Pantaloon's house.

The Cook comes, knocks at the door, the Maid opens; Pantaloon comes with the two Columbines in his hands, scolding them, tells them to go in; he gives some money to the Gardiners, who bring with them the trunks and things belonging to the two Columbines. Pierot comes running, fatigued for want of sleep. Pantaloon stops him and orders him to fetch a chair.⁸ Pantaloon goes into the house, and locks the door. Pierot comes with the chair, drinks a pot of beer

with the Chairmen; then knocks at the door, the Maid comes, to open, he tells her to go and inform Pantaloon, that the chair is ready. Pantaloon comes out with the Maid, who has in her hand armory & helmet, a large sword, which Pantaloon puts on Pierot; the Maid goes in, and Pantaloon locks the door, puts the key in his pocket. Orders Pierot to keep guard at the door, goes into the chair and departs. The Chairmen in going laugh at the drol figure that Pierot makes. Pierot tired, lays himself down by the door, goes fast a sleep. Harlequin with the Clown come[s]. Seeing Pierot a sleep, the Clown goes to the door, finds it locked. Harlequin says, leave it to me, gives a stroke on the door, which immediately falls on Pierot. Harlequin enters, the Clown laughs, seek[s] out for a dress like Pierot,⁹ to encounter and fight him, he wakes Pierot and a battle ensues. The Cook comes out with a frying pan to part them, the Maid hearing the noise comes trundling her mop, which separates them. The Clown runs into the house not being perceived. After this confusion, Pierot, the Cook, and the Maid, seeing the door on the ground, they place it up. Just at this time come two chairs, in the one Pantaloon; in the other the Lover, with a Servant behind. Harlequin, the two Columbines, & the Clown being in the balcony, seeing two chairs arrive, are in the greatest confusion. Harlequin makes a sign with his wooden sword, the two chairs go into pieces. They go in at the window, shut it. Pierot seeing Pantaloon on the ground assist[s] him, the Servant the Lover, and scold[s] the Chairmen. After they pay them, and go into the house. The Chairmen gather up their broken chairs, an[d] go off.

Seventh Scene. *Pantaloon's chamber, a table & sofa, and a real stove.*

The two Columbines, Harlequin, and Harlequin's good friend, the Clown, are all four setting on the sofa making love. Pantaloon with the Lover coming in, Harlequin hides himself under the sofa and the Clown under the table. Pantaloon introduces the Lover to one of the Columbines, who receives her very coldly.¹⁰ Pierot comes in, sees one Columbine making tricks with her hands behind the sofa, the other behind the table, tells Pantaloon look, there's Harlequin behind the sofa, & the Clown behind the table. At this instant, Harlequin goes up the chymney. The Columbines perceiving this, place themselves on the sofa. Pantaloon tells them to get up; looks under, sees nothing and scolds Pierot. At the same time the Columbines put the Clown under the sofa. Pierot insists on Pantaloon's looking under the table, and finds nothing, scolds Pierot. Pierot discovers in the chymney a leg, goes to take hold of it, one of the Columbines seeing Pierot has hold of Harlequin's leg, faints away on the sofa, her sister assists her. They all lay hold of the leg, and pull as hard as they can, seeing it become so long, they are frightned, and¹¹ it disappears. The Clown, under the sofa, laughs. They are all confused, Pierot says, let me do, I'll go and make some fire, and burn him. At this time Harlequin without being perceived, comes down the chymney, goes under the sofa to assist his Columbine. Pierot comes, makes the fire, but Harlequin is not burnt. Pierot looks up the chimney, comes out with his face all black. All the others laugh at him. Pantaloon discovers Harlequin and the Clown under the sofa, draws his knife, the Lover

his Sword, they go to catch Harlequin & the Clown. They save themselves under the table. When they go to lay hold of them, Harlequin gives a sign, the scene immediately changes into a silk dyers. The table becomes a copper with a fire under it, Harlequin & the Clown are blowing the fire. Pantaloon with the Lover in the copper cry out. While Harlequin & the Clown are blowing the fire, Pierrot gets a large butt,¹² and covers them both. Two of the dyers men, come to assist Pantaloon & the Lover. The two Columbines are quite unhappy.¹³ Pierrot says to Pantaloon & ye Lover that Harlequin & ye Clown are in the butt & that they may kill them. Then they look into ye butt & find nobody. Pierrot rolls the butt & examines both within & without. In a moment Harlequin & ye Clown come out of ye butt. They seize on ye Colombines & run off with them. & ye others follow them.

Eighth Scene. Day. The same house in ye same street of Pantaloon.

The two Colombines & Harlequin come out of ye house. The two Colombines cloaked, as likewise Harlequin, as a woman, and steal away softly not to be found out. The Clown comes out of ye House. He see ye three women & ketches them by their clothes. They finding themselves taken make their escape & leave their clothes in Clown's hands. The Clown laughs, & calls after them & they run away. The Clown is resolved to dress himself in woman's clothes. Pierrot comes out of ye house to court this supposed woman, Pierrot discovering it is ye Clown lays hold of him but he makes his escape & leaves the clothes in his hand. Then Pierrot calls Pantaloon & Lover, they follow him.

Ninth Scene. A wood; day.

Comes in the two Colombines, Harlequin, & ye Clown. They recollect they are follow'd, Harlequin places the two Colombines behind ye trees. The Clown climbs up a tree. Harlequin hides himself behind a large stone. Pantaloon, ye Spouse [i.e., Lover], the Servant enter ye wood & Pierrot, seeking after them. Pierrot sits on ye stone behind which is [Harlequin].¹⁴ Harlequin comes out, makes ye stone disappear, & Pierrot remains in ye air & is risen higher then Clown who is on ye tree. They call ye two Colombines & laugh at Pierrot who is in ye air. The Clown comes down from ye tree, takes Pierrots gun & takes aim as if he would [shoot?] them. Pierrot so frightend that he falls down, & then Pierrot will follow ye Clown. Harlequin make[s] a sign with his enchanted wooden sword, makes a Monkey appear that runs after Pierrot. Pierrot gets up a tree, & ye Monkey follows him. He rides a crop a branch, not to be taken. Pierrot all ye times cries get along, get along, & buffets him with his hat. Harlequin & ye two Colombines laugh at him. In short he retires so far backwards that ye bough breaks, & he falls to ye ground & ye Monkey remains fasten'd to ye tree. Enter Pantaloon, Lover, & Servant. Discovering ye Colombines, Harlequin, & ye Clown, the Servant has ye good luck to catch ye Clown. Pantaloon catches one of ye Colombines, & Lover ye other, & Pierrot catches Harlequin, & has ye good luck to take away his enchanted wooden sword. Harlequin delivers himself from Pierrot, & ye Clown from ye Servant, & [they?] get off. Pantaloon & ye Lover

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scold them¹⁵ & carry them off, Pierrot is quite [content?] to remain with Harlequins enchanted sword—Pierrot making a sign, ye scene changes.

Tenth Scene. *A small wood. Day.*

Pierrot, very much satisfied with ye magic, thinks of what he may do, the first thought that came in his head was that he was hungry. He makes a sign with his sword, there comes up three little Devils. As soon as his fright was over he grows familiar with them, & says he is hungry. & ye three Devils go & fetch a little table with a dish of maccaroni & a bottle of wine, whilst they were agoing to eat, Harlequin & ye Clown come. Pierrot recollecting his sword touches him & enchants him. Clown catches hold of ye dish of maccaronis, & ye bottle & runs away & ye three Devils after him. & takes away ye table also. Then Pierrot loads ye gun kills Harlequin & runs off. Clown with ye maccaroni & bottle retires by degrees eating ye maccaronies. Seeing Harlequin dead on ye ground he cries he calls four Country Men to take away Harlequin, he accompagnies him crying & eating.

Eleventh Scene. *Day. Public house in the country.*

Pierro enters, & shuts ye door.¹⁶ The Clown with ye four Countrymen saw him. They knock at ye door, ye Waiter comes out, & Pierro in ye balcony, ye Clown takes hold of ye Waiter & drives him away & enters with ye four Countrymen & shuts ye door. The Clown appears immediately in ye balcony & Pierro climbs up ye wall & gets on ye top of ye public house. The Clown gets in ye window & goes a top of ye house. & at ye same time Pierro jumps down. The Clown comes down, & comes out at ye street door, & at ye same time Pierro jumps again into ye balcony & ye same time ye Waiter pulls ye Clown aways enters ye public house & shuts ye door. The Necromancer arrives & speak[s] in recitative. The Clown kneels down to him & Pierro at ye balcony laughing at him, the Master makes a sign with his wand, & makes an eagle fly on ye back of Pierro who cries out, murder, murder, ye eagle takes him up in ye air & then lets him fall on ye ground, the Master enchants Pierro, retakes ye magic sword of Harlequin. The eagle flies away, ye Master gives ye magic sword to ye Clown & tells him in singing that he must go to Harlequin's tomb, & brings him to life. The Master goes away. The Clown in order to revenge himself of Pierro insults him most egregiously. The scene changes to ye sea. & [the Clown] changes Pierro into a large fish. The Clown goes away satisfied. Luckily a fishing boat passing by with Fishermen catches Pierro. Scene changes.

Twelfth Scene. *A lane in ye country, ye day.*

Eight Soldiers with ye wallets & Caporal, then you see the 3 Fishermen come by with Pierrot.¹⁷

Thirteenth Scene. *Scene of sepulchers; day.*

In ye midst of them¹⁸ is that of Harlequin with his satu [statue] placed on his tomb. The two Colombines, Pantaloon, ye Lover & Footman. The Colombines find out Harlequin's tomb. One of them runs crying to

ye tomb. & the other look[s] if ye Clowns tomb ye good friend of Harlequin is there. Then Pantaloon & ye Lover take away by force ye two Colombines, Sisters, & ye Footman of ye Spouse [i.e., Lover] follows. The Clown comes with ye magic sword, & seeks for Harlequin's tomb. When he has found it, with ye magic sword he touches ye satue of Harlequin that [lies?] on ye tomb. Then ye satue by degrees rises till it stands strait up. He touches it again & ye dress of ye statue disappears & discovers Harlequin. He jumps down from ye tomb & embraces his friend ye Clown. They are very happy. The Clown gives him ye magic sword & advises him not to lose it again. They both depart contented, & go to retake their Columbines.

Fourteenth Scene. *Day. The same lane in ye country.*

The Colombines, with Pantaloon, ye Spouse & ye Servant pass by again, & carry away by force ye Colombines. The[y] meet with Pierro & ye Fishermen, they are sorry for his misfortune. Pantaloon rewards ye Fishermen for their trouble. They all go out, & come followd by Harlequin & his friend ye Clown.

Fifteenth Scene. *Day. The same public house.*

In[to] which ye eight Soldiers & Caporal enter. The two Colombines, Pantaloon, ye Lover, Pierrot & Servant [enter] very tired. Pierrot, perceiving Harlequin & his good friend ye Clown, fly away into ye public house & shut[s] ye door. Harlequin & ye Clown come, seeing they had got in & had lockd ye door. Harlequin waves his sword in virtue of which ye two Colombines come into ye balcony. The balcony discends, one Colombine runs & embraces Harlequin & ye other the Clown. & the balcony goes up again to its proper place. Pantaloon ye Lover ye Servant & Pierrot appear in ye balcony. They see them & Harlequin repeats ye sign. The balcony falls to pieces, Pantaloon, ye Lover Pierrot & Servant remain hanging by ye sign.¹⁹ Harlequin, the Colombines & Clown run off. At this noise the Soldiers come out of ye public house with ye Master & ye Waiter. & they help Pantaloon, ye Lover Pierrot & ye Servant to get down from ye sign. Pantaloon gives money to ye Soldiers to go in pursuit of Harlequin & ca & to catch them. The Master of ye public house insists that Pantaloon should pay him for ye damage his house has sustain'd, Pantaloon pays him.²⁰ The Soldiers follow with Pierrot & ye Lover. Master & Waiter of ye house carry in the pieces of ye balcony. The scene changes.

Sixteenth Scene. *A wood; moon shine.*

Enter ye two Colombines Harlequin & Clown running away. Pierrot ye nimblest catches them by ye Clothes. They fly & their appears in their stead four phantoms resembling ye two Colombines, Harlequin & ye Clown. They dance. Pierrot is surpriz'd; at once ye phantoms grow little & large. At this time the Soldiers & Serjeant²¹ come in & Pantaloon, Spouse arm'd, ye Servant. In ye confusion they try to catch them. They grow large & fly away. The wood disappears & ye moon.²²

Seventeenth Scene. *Night; very dark.*

Pantaloon, Lover, Pierrot, Servant and ye Serjeant perceive that Harlequin with a Colombine fly to a mountain. The Clown Harlequin's good friend with ye other Colombine enters into ye middle of the mountain. The Soldiers & Serjeant by order of Pantaloon pursue them on ye mountain. Pierrot wants to go likewise but he is struck on ye shoulder by lightening. He flies away with ye Servant of the Spouse. Thunder & lightening. Pantaloon & the Spouse are surpriz'd, Harlequin waves his enchanted sword, makes ye mountain disappear with ye Soldiers & Serjeant, who are on ye mountains. The scene changes.²³

Eighteenth & Last Scene. *Day with ye sun. A large garden, in ye middle ye temple of Cupid.*²⁴

Harlequin & his good Friend Clown & ye two Colombines kneeling facing ye Cupid. Pantaloon, & ye Lover—surpriz'd kneel down also. Round the temple the choristers & figure dancers dressed as Shepherds & Shepherdesses. Cupid comes down, & marries the two Colombines to Harlequin & his good friend ye Clown: Pantaloon is forced to give his consent, & ye Lover goes away in a Passion not be[ing] able to have one of ye Colombines. Cupid sings a short song & ye choristers answer. & ye figure dancers dancing with girlands,²⁵ with Harlequin ye Colombines &ca.

ENDNOTES

1. "Drury Lane under Sheridan 1776–1812: Manuscript Plays and Managerial Correspondence from the British Library, London" (Harvester Microform, 1985). The set consists of sixteen films comprising Add. MSS 25,906–26,037, plus 42,720–2 and 47,733, and Egerton 1975–6.

2. I.e., both go off.

3. Note the change from third person to first person, which confirms that Delpini was writing for himself.

4. The words "hear them scream and cry out" are canceled.

5. In scene iv we learn that a blunderbuss is what he fires.

6. I.e., clothes, though whether the Columbines are to get Pierrot's clothes so he won't pursue them or their own clothes to run away with is not clear. Delpini's use of pronouns was not always accurate.

7. That is, to strike them into the wings.

8. I.e., a sedan chair.

9. I.e., armor.

10. I.e., the Lover receives Colombine coldly.

11. The words "run away" are canceled at this point.

12. I.e., a cask.

13. Hand 2 takes over from Hand 1 here. Indications that the second scribe was French include the more conventional spelling of Pierrot and the spellings "Colombine," "accompagnies," and "girlands."

14. The first of two adjoining "Harlequins" has been dropped, an error more characteristic of copying than of dictation. Other dropped words in this passage and the next also suggest copying. However, a later working session may have been conducted by dictation.

15. I.e., Pantaloon and the Lover scold the Columbines.

16. The new page and changes in spelling (“Pierro”) indicate a new working session. Changes in the kinds of mistake may indicate dictation rather than copying.

17. Here the page is marked at the halfway point by a scene division line, leaving space for roughly eight rows of text, to judge by the bleed-through from 7r. The text as written could stand as a cover scene, or it may be incomplete. Scene xiii seems to represent a resumption of work, since Delpini unnecessarily reminds the reader that the Columbines are sisters and that Clown and Harlequin are friends, and also alternates between names for the Lover/Spouse.

18. I.e., the sepulchers.

19. Just how Delpini expected the carpenter to support a wall sturdily enough for four men to hang off a sign on it is not clear.

20. Hand 2 actually wrote “Pantaloon will not,” then changed the verb to “pays him.” This second generous gesture on the part of Pantaloon is uncharacteristic, but dramaturgically wise, since a dispute would interrupt the flow of the story.

21. Previously “Caporal.”

22. Although space is left for eight or ten more lines at the bottom of fol. 8v and for two at the top of fol. 9r, no text seems to be lacking. Perhaps scene xvi was added late and did not require all the space left for it.

23. A small amount of extra space appears here, too.

24. Several errors occur in this passage, which reads, “*Mo[onlight?, canceled.] Day with ye sun. [“A garden,” canceled]. A large garden, in ye middle ye temple of [“Love,” canceled] Cupid.*”

25. I.e., garlands.