

Kevin H.F. O'Brien and Ann Johnson, "Emma Sarah Love," *Theatre Notebook*, LIV, No.3 (2000), 146-161.

## Emma Sarah Love

Emma Sarah Love (1798--1881), Covent Garden and Drury Lane vocalist and actress, has not been honoured with much attention from modern historians and encyclopedists of opera or the theatre.<sup>1</sup> However, she was well known to her contemporaries, including William Hazlitt, Charles Lamb, and William Thackeray.<sup>2</sup> From a beginning in minor roles and chorus work in 1817, she rose to leading female singer/actress at Drury Lane in 1828-9. Her status as a singer is attested to by the record of her appearances in the spring oratorios as well as by popular sheet music of the day illustrated by her likeness and reproducing her songs; several of these were written expressly for her by composers John Barnett and Sidney Waller. Her career ended abruptly when she abandoned her husband, Granby Hales Calcraft, and eloped in July 1829 with the Earl of Harborough, a romantic adventure that led, after the brief hot stink of scandal, to illegitimate children, rejection and final obscurity.

Her career spanned twelve years at the New English Opera House (1817-1820), Covent Garden (1820-1826), and Drury Lane (1827-1829). She spent two summers (1823 and 1824) at the Little Theatre in the Haymarket, one summer (1826) singing at Vauxhall Gardens, and one

year (1826-27) on tour in the provinces after failing to get a renewal of her contract at Covent Garden in June 1826. An opera singer and actress of considerable talent and beauty, she played in the full range of the patent theatres' offerings in farce, comedy, melodrama, historical dramas, operas (both serious and comedic), and even eight Shakespearian plays. Primarily a singer rather than actress, she was assigned roles in the repertory company mainly in musical pieces, especially farces or comic operas. She did not attain leading roles until late in her career, and Eliza Vestris, Catherine Stephens and Mary Ann Paton were considered superior singers. She performed in over one hundred and thirty different operas and plays and many oratorios and spring performances of *Messiah* at Covent Garden and Drury Lane. She appeared with Charles Kemble, William Charles Macready, and tenor John Braham. Since she acted in far more comedies and farces, the principal males were usually comedians like John Liston, William Blanchard, John Harley and William Farren. The leading women she appeared with besides Paton and Vestris included Maria Foote, F.H. Kelly, Eliza Chester and Ann Maria Tree.

Emma Sarah Love's parentage has proven difficult to trace: she probably was born on 25 March 1798, the daughter of James Frederick Love and Sarah.<sup>3</sup> She was brought up by her mother and received her voice training from eminent Italian-born voice teacher and conductor of the Edinburgh Musical Society, Domenico Corri, who was also the voice teacher of Miss Love's famed contemporary and rival, Madame Eliza Vestris. A long-time family friend and perhaps surrogate father for Emma was William Frederick Collard, a musical instrument maker. Once Emma secured a position with the New English Opera Company in 1817, she became the support for her mother, whom she lived with until she eloped with Lord Harborough twelve years later.

Samuel James Arnold, manager of the Lyceum or New English Opera House, gave

Emma her first job, signing her to a four-season contract in 1817. Since the theatre had only a summer license, Emma's experience at the English Opera House was limited and her featured roles averaged only three plays a summer. She was inexperienced and nervous in her first season, and her underdeveloped voice did not carry well in the large theatre.<sup>4</sup> However, by 1818 she had improved to the extent that Edmund Simpson, in England to hire star English performers for the Park Theatre in New York, found her superior to Fanny Kelly (Charles Lamb's favourite) and Miss Stevenson and was surprised that she did not have a regular winter contract.<sup>5</sup>

Emma's career advanced in earnest in the 1820-1821 theatre season when she received a 'liberal offer' to join the repertory company at Covent Garden.<sup>6</sup> Her roles in her six years at Covent Garden and the Haymarket were most often in farces or comic operas as the Ingenue or Soubrette.<sup>7</sup>

Her first two years at Covent Garden, 1820-21 and 1821-22, she played many nights as a member of the company chorus or dancers, earning 10 s. per night for 216 nights in 1820-1 (£108) and 13s.4d. a night for 202 nights in 1821-2 (£134.10s.4d.).<sup>8</sup> However, she did appear in featured roles in twenty-six different plays in 1820-21, and twenty-seven in 1821-2. She earned extra pay for more demanding roles (the amount is unknown) and for the oratorios; for example, in 1824-5 she earned £31 for the oratorios and £4/19/6 for her benefit night 21 June 1825. In contrast, Miss Paton earned £600 a year and Madame Vestris £900. Most of Emma's roles were minor, and singers Stephens, Tree, and Hallande had precedence as did actress Maria Foote. However, her progress was steady. In 1822-23, she was 'promoted' to more substantial roles and became a featured vocalist, but not the prima donna, in the spring oratorios at both Drury Lane



Wageman del. J. Woolcott sc.

THE TOWER

SOLELY PRINTED BY T. WOOLCOTT, 10, SOUTH SIDE OF FITZROY SQUARE.

MISS LOVE AS VESPINA. THE OPERA OF CLARI

*Courtesy of Harborough*

and Covent Garden. She was a contralto with a remarkably deep voice. Primarily a ballad singer, Miss Love's style was not appropriate for sacred music, according to many contemporary critics, but she continued to appear in performances of Handel's *Messiah* and to improve. In March 1829, the *Theatrical Observer* noted that her "feeling and expression render her one of the best singers of sacred music we have."<sup>9</sup>

Although she was not assigned exclusively to Soubrette roles, with her pert personality and flashing eyes, she played that seductive, playful, hoydenish character charmingly. She was the original Vespina in Bishop and Payne's popular opera *Clari* (8 May 1823), and it became her signature role. Her song "Little Love is a Mischievous Boy" became a popular song of the era, and a print of Miss Love as Vespina by the artist T. Wageman and engraver T. Woolnoth shows her modelling a splendid dress and jewellery and admiring herself in a full-length mirror.

The remainder of her career at Covent Garden followed the pattern set in 1822-23. Management had her pegged a step below the first rank, and hired Mary Ann Paton in January and Madame Eliza Vestris in May 1823 to take the leading roles. Although Vestris soon left and did not return until 1825-26 and Miss Love won some leading roles, it was usually as a replacement for Paton or Ann Maria Tree. Industrious, dependable, and of good will, Emma Love worked hard at her roles in Covent Garden. It was not unusual for her to appear in three plays in any given evening and work until one a.m. For instance, on 1 April 1823 she appeared in **Figaro**, **Vision of the Sun** and **Irish Tutor**; on 10 May 1823, **Raising the Wind**, **Clari**, and **Irish Tutor**. By the 1825-6 season she had her own 'doubles'—Miss Helme and Miss Goward.<sup>10</sup> In the off season or during holidays she performed at the Haymarket, and went on tour in the provinces, where she played leading roles and was a great favourite. For example, the

*Kent Herald* in January 1829 showed its appreciation of Miss Love's performance in *Siege of Belgrade* and *Paul and Virginia* in Canterbury:

That delightful and popular vocalist, Miss Love, again afforded a rich treat to the lovers of song on Monday evening. Each succeeding visit of this lady to Canterbury has been characterized by increased attraction; and she has in a high degree enhanced the enthusiasm that she excited on former occasions... 'Rise Gentle Moon' and the 'Swiss Hunter's return' were rapturously encored; the former by... [John Burnett] is an extremely beautiful and elegant composition, and, having been written expressly for Miss Love, is admirably calculated to display to advantage the peculiar beauties of her voice. The principal features of Miss Love's singing are a rich sostenuto, a distinct articulation, and a total want of that redundancy of ornament which too often destroys the native simplicity of melody, and which, we regret to add, is the reigning vice of many of our most popular singers.<sup>11</sup>

Equally enthusiastic comments from 1826 to 1829 can be found in reviews from other cities, especially Bristol and Liverpool.<sup>12</sup>

An indication of her standing as one of the prominent women of the Covent Garden company was theatre critics' attention to gossip about her personal life. In their first notice of her career, the Oxberrys in a basically laudatory notice that praised her as "one of the most delightful actresses upon the stage" still spent over half the space admonishing her for accepting the attentions of such notorious lotharios as Colonel William Berkeley and Robert Sherard, the sixth (and last) Earl of Harborough.<sup>13</sup> Lord Harborough, a hellion of the aristocratic type that Matthew Arnold characterized as "barbarians," began courting Miss Love in the 1824-25 season.

It is difficult to confirm now why Emma Love's contract was not renewed at Covent Garden. The reason was probably her raised expectations for salary. She had written on 12 June 1826 to Henry Robertson, Treasurer of Covent Garden, asking for a three-year contract with salary increases each year from £12 to £13 to £14 a week.<sup>14</sup> Nevertheless she kept busy. After spending the summer of 1826 with a successful series of appearances at Vauxhall Gardens, which featured her introduction of the enormously popular song "Buy a Broom," she spent the 1826-27 season touring the provinces, and returned to London in the winter and spring singing in

the Oratorios directed by Henry Bishop, including a bizarre mixture of popular material like "Buy a Broom," classical, like Handel's *Messiah*, and Italian opera, including an aria from Rossini's *La Donna del Lago*.

Collections of sheet music featured the songs she popularized, especially those of Thomas Haynes Bayly ("I'd be a Butterfly," "Oh no, We Never Mention Her") and John Barnett ("The Archer Boy," "Rise Gentle Moon").

On 29 May 1827 Emma Love appeared at Drury Lane for the first time as an actress, establishing a career there that was to feature many "breeches" parts designed to show off her figure. At Drury Lane Emma Love was the reigning contralto, no longer in the shadow of Eliza Vestris, as she had been at Covent Garden. Her promotion shows in the changes of roles at Drury Lane, roles that Madame Vestris often played in her career at Covent Garden and the Haymarket, and at Drury Lane when she returned there in 1829-30, replacing Miss Love.

Although she still specialized in comedy at Drury Lane, Emma Love was offered some serious roles that challenged her artistically. Her first attempt at Ophelia, to William Charles Macready's *Hamlet* (12 December 1827), ironically was successful in the acting but not as much in the singing; her classically trained voice was criticized as too showy, with its "semi-tones and shakes."<sup>15</sup> Her second attempt at the part in December 1828 had the critics approve her singing but not her suitability for the part: "her pretty face is not calculated for the dismal, and unless she shuts her eyes she cannot hide their archness or make them look plaintive."<sup>16</sup> Her career was thriving, and contemporary critics praised her improved singing, in both articulation and modulation, and her spirited acting.

At the height of her career everything came crashing down after her secret marriage on

10 November 1828 to Granby Hales Calcraft and her elopement eight months later, 18 July 1829, with Lord Harborough. Sometime in 1827-28, she took up with Captain Calcraft, youngest son of John Calcraft, M.P. for Wareham and a powerful member of the Drury Lane management committee. Captain Calcraft was a full time officer in the 95th Regiment of Foot. A "Green Room" visitor like his father, he courted Emma for several months and declared himself in the summer of 1828 when she visited Peterborough during her summer tour of the provinces. They married secretly because of their relative poverty: Emma earned only about £500 a year and had to support her mother; Granby earned only half that--£212 a year--as an army captain. However, he had an allowance from his father of £1,000, but with the proviso that if he ever married beneath him (e.g., Miss Love), he would lose his allowance immediately. Finally, in guarded conversation with Drury Lane manager Stephen Price, Emma Love learned that if she married during the season, she would find herself in a lawsuit and forfeit £1,000 under her articles. Since, according to Miss Love in a letter to her husband, "neither of them [was] so constituted as to be able to endure the horrors of poverty," she prevailed upon Granby Calcraft to keep their marriage secret.<sup>17</sup>

In April 1829 while Miss Love was at Bristol, the frustrated Captain Calcraft, who only saw his wife when he could secure a weekend leave and may not have been admitted to conjugal joys even then, extracted a promise from Emma that they would live together at the end of the Drury Lane season. With that deadline in mind, and with the renewed attentions of Lord Harborough as temptation, on Saturday evening, 18 July, between 8:00 and 9:00 p.m., when Emma Love should have been heading for the theatre for the second night of her engagement in Nottingham, she walked down the stairs of the Blackmoor's Head Inn arm in arm with Lord



Harborough and drove off to Stapleford Park, arriving about midnight, and putting a period to her artistic career.<sup>18</sup>

Emma Sarah Love never did become the Countess of Harborough, although she produced three sons before the Earl threw her out and took up with actress Mary Glover, youngest daughter of actress Mrs. Julia Glover.<sup>19</sup> Captain Calcraft gained a separation in the Court of Arches and in 1832 instituted divorce proceedings in the House of Lords, although his own poverty and the suicide of his father kept him from securing a divorce. Miss Love's mother tried to get her back on the stage at Drury Lane five months after her elopement<sup>20</sup>, but Stephen Price, and presumably John Calcraft as head of the management committee, did not permit it. Captain Granby Calcraft died in New York in 1855 without remarrying. Emma Sarah Love, on her own from 1838 and living under the name "Kennedy," died 31 March 1881. Despite her disappointments, she had rich memories of her artistic accomplishments and pride in her sons.<sup>21</sup> Bennet Calcraft Kennedy became a clergyman of the Anglican Church and married William Wordsworth's granddaughter, Jane Stanley Wordsworth. They were the parents of Robert Harborough Sherard (1861-1943), prolific journalist, novelist, and first biographer of Oscar Wilde. Her second son, Edward Sherard Kennedy, became a professional genre painter in oils and a R.A. who exhibited at the Royal Academy and the Royal Society of British Artists.

## EMMA SARAH LOVE'S ROLES

The list of roles that Emma Sarah Love performed in her career was made up from playbills; from John Genest's scrapbooks of Theatrical Clippings; and his *Some Account of the English Stage, 1660-1830*. 10 vols. (London, 1832); *Cumberland's British Theatre*; critical commentary in the journals; and books of reminiscences, such as Porter's and Penley's cited in end-note 7. Research materials consulted are held at the Theatre Museum at Covent Garden, Houghton Library at Harvard University, The Folger Shakespeare Library, the British Library, and Mrs. Barbara Cavanaugh's Motley Books, London.

The following incomplete list covers some of her twelve year career and is limited to her first appearance, as we can best ascertain, in each season. Repetitions in a season are ignored except when she played a different role in a play or at a different theatre. The dates are as accurate as we could make them; the dates in square brackets are estimations. The type of play notation is given only once and is taken from contemporary descriptions. The number of times a play was repeated in a season is given when it is five or more.

L=Lyceum; CG=Covent Garden; DL=Drury Lane; HM=Haymarket; KT=King's Theatre Opera House.

Date	Role	Play	Theatre
1817-1820			
[9/ 6]1817	Mrs. Courtly	<b>Free &amp; Easy</b> (little opera)	L
26/ 7/1817	Miss Ilderton	<b>The Wizard</b> (melodrama)	L
19/ 8/1817	[part unknown]	<b>Fire &amp; Water</b> (interlude)	L
[6]/1818	[part unknown]	<b>The Americans</b> (opera)	L
14/ 7/1818	[part unknown]	<b>The Bull's Head</b> (operetta)	L
29/ 8/1818	Miss Hardacre	<b>Amateurs &amp; Actors</b> (farce)	L
19/ 7/1819	[part unknown]	<b>Self-Sacrifice</b> (melodrama)	L
[8]/1819	[part unknown]	<b>Belles without Beaux</b> (operetta)	L
[ / 6/1820]	Agnes	<b>Raymond &amp; Agnes</b> (opera)	L
9/ 8/1820	[part unknown]	<b>The Vampire</b> (melodrama)	L
[8]/1820	Melpomene	<b>Patent Seasons</b> (comedy)	L
1820-1821			
20/10/1820	Phoebe	<b>A Race for a Wife</b> (musical farce)	CG
28/10/1820	Clotilde de Biron	<b>Paris in the Olden Time</b> (musical romance)	CG
1/11/1820	Rose	<b>The Rendezvous</b>	CG
2/11/1820	Louison	<b>Henri Quatre</b> (musical drama)	CG
20/11/1820	Rosara	<b>Iroquois</b> (musical tale)	CG
7/ 2/1821	Olivia	<b>Twelfth Night</b> (comedy)	CG
8/ 2/1821	Biddy Prog	<b>A Figure of Fun</b> (musical farce)	CG
10/ 2/1821	Stella Clifton	<b>The Slave</b> (musical drama)	CG
16/ 2/1821	Bella	<b>A Figure of Fun</b>	CG
20/ 2/1821	Peggy	<b>Raising the Wind</b> (farce)	CG
6/ 3/1821	Lucinda	<b>Love in a Village</b> (opera)	CG
17/ 3/1821	first Violetta	<b>Don John</b> (opera) [replaced ill Miss Hallande]	CG
21/ 3/1821	Louisa	<b>The Duenna</b> (opera)	CG
11/ 4/1821	Annette	<b>The Stranger</b>	CG
23/ 4/1821	first Nymph	<b>Undine</b> (melodramatic romance) 30x	CG
29/ 5/1821	Emma Somerton	<b>Too Late for Dinner</b> (farce)	CG
5/ 6/1821	Rosathe	<b>Brother &amp; Sister</b> (musical farce)	CG
6/ 6/1821	Miss Neville	<b>She Stoops to Conquer</b> (comedy)	CG
12/ 6/1821	Julia	<b>State Secrets</b> (historical drama)	CG
19/ 6/1821	Lauretta	<b>St. Patrick's Day</b> (farce)	CG
21/ 6/1821	Miranda	<b>The Tempest</b> (comedy)	CG
28/ 6/1821	Donna Leonora	<b>The Libertine</b> (operatic drama)	CG
9/ 7/1821	Norah	<b>The Poor Soldier</b> (musical farce)	CG
10/ 7/1821	Luciana	<b>Comedy of Errors</b> (comedy)	CG
11/ 7/1821	Narcissa	<b>Inkle &amp; Yarico</b> (opera) 5x	CG
18/ 7 1821	Rosa	<b>John of Paris</b> (musical farce)	CG
[sum. 1821]	Patrick	<b>The Poor Soldier</b>	Hastings

1821-1822

24/ 9/1821	first Nymph	<b>Undine</b> 5x	CG
3/10/1821	Rose	<b>The Rendezvous</b>	CG
5/10/1821	Fatima	<b>Blue Beard</b> (dramatic romance)	CG
10/10/1821	Maria M'Intyre	<b>The Antiquary</b> (musical drama)	CG
17/10/1821	[a villager]	<b>The Exile</b> (opera) 20x	CG
24/10/1821	Norah	<b>The Poor Soldier</b>	CG
30/10/1821	Rosanthé	<b>Brother &amp; Sister</b>	CG
13/11/1821	Olivia	<b>Twelfth Night</b>	CG
22/11/1821	Donna Leonora	<b>The Libertine</b>	CG
1/12/1821	Caroline	<b>The Two Pages of Frederick the Great</b> 21x	CG
4/12/1821	Stella Clifton	<b>The Slave</b>	CG
9/ 1/1822	Luciana	<b>Comedy of Errors</b> [replaced ill Miss Tree]	CG
25/ 1/1822	[in chorus]	<b>The Tempest</b>	CG
8/ 2/1822	Rosa	<b>John of Paris</b>	CG
9 / 2/1822	Elvina	<b>The Blind Boy</b> (melodrama)	CG
14/ 2/1822	Peggy	<b>Raising the Wind</b>	CG
16/ 2/1822	Rose	<b>Husbands &amp; Wives</b>	CG
30/ 4/1822	Lucinda	<b>Love in a Village</b>	CG
8/ 5/1822	Goneril	<b>King Lear</b> (tragedy)	CG
21/ 5/1822	Narcissa	<b>Inkle &amp; Yarico</b>	CG
24/ 5/1822	Urganda	<b>Cymon</b> (dramatic romance)	CG
31/ 5/1822	Jenny	<b>Highland Reel</b> (musical farce)	CG
13/ 6/1822	Barbarina	<b>Marriage of Figaro</b> (opera)	CG
14/ 6/1822	Distaffina	<b>Bombastes Furioso</b> (burlesque tragic opera)	CG
18/ 6/1822	Cogia Baba	<b>Forty Thieves</b> (melodrama)	CG
25/ 6/1822	Julia Mannerling	<b>Guy Mannerling</b> (opera)	CG
	Emma Somerton	<b>Too Late for Dinner</b>	

## 1822-1823

1/10/1822	Olivia	<b>Twelfth Night</b>	CG
4/10/1822	Caroline	<b>The Two Pages of Frederick the Great</b>	CG
5/10/1822	Cogia Baba	<b>Forty Thieves</b>	CG
8/10/1822	Donna Leonora	<b>The Libertine</b>	CG
9/10/1822	Julia Mannerling	<b>Guy Mannerling</b>	CG
10/10/1822	Dorothy	<b>No Song No Supper</b> (musical farce)	CG
11/10/1822	Miss Selbourne	<b>A Roland for an Oliver</b> (farce)	CG
18/10/1822	Caelia	<b>Fontainebleau</b> (opera)	CG
	Elvina	<b>The Blind Boy</b>	CG
24/10/1822	Norah	<b>The Poor Soldier</b>	CG
28/10/1822	Mary	<b>The Irish Tutor</b> 32x	CG
29/10/1822	Isabella	<b>The Wonder</b> (comedy)	CG
	Helena	<b>Ali Pacha</b> (melodrama)	
31/10/1822	Harriet	<b>The Jealous Wife</b> (comedy)	CG
2/11/1822	Fanny	<b>The Clandestine Marriage</b>	CG
19/11/1822	first Violetta	<b>Don John</b>	CG
21/11/1822	Florence St.Leon	<b>Henri Quatre</b> (musical drama)	CG
3/12/1822	[one of the foresters/minstrels]	<b>Maid Marian</b> (opera) 16x	CG

13/12/1822	Phoebe	<b>Rosina</b> (musical farce)	CG
19/12/1822	Rosanthe	<b>Brother &amp; Sister</b>	CG
21/12/1822	Kitty Barleycorn	<b>London Hermit</b> (petit comedy in 2 acts)	CG
7/ 1/1823	Semira	<b>Artaxerxes</b> (opera)	CG
9/ 1/1823	Olivia	<b>Twelfth Night</b>	CG
15/ 1/1823	Patience	<b>King Henry VIII</b> (historical drama with music) 5x	CG
6/ 2/1823	Lucinda	<b>Love in a Village</b> (opera)	CG
13/ 2/1823	Maria	<b>The School for Scandal</b> (comedy)	CG
18/ 2/1823	Harriet Seymour	<b>The Duel</b> (farce) 14x	CG
19/ 2/1823	[vocalist]	A Performance of Antient and Modern Music [one of 15 principals]	CG
22/ 2/1823	Barbarina	<b>Marriage of Figaro</b>	CG
7/ 3/1823	[vocalist]	Messiah	DL
13/ 3/1823	Dolly	<b>The Woodman</b> (opera)	CG
31/ 3/1823	Ocello	<b>Vision of the Sun</b> (melodrama) 38x	CG
15/ 4/1823	Louisa	<b>The Duenna</b>	CG
18/ 4/1823	Miss Ogle	<b>The Belle's Stratagem</b> (comedy)	CG
8/ 5/1823	Vespina	<b>Clari</b> (opera) 12x	CG
10/ 5/1823	Peggy	<b>Raising the Wind</b>	CG
13/ 5/1823	Apollo	<b>Midas</b> (burletta)	CG
	Nerissa	<b>The Merchant of Venice</b> (comedy)	
23/ 5/1823	Alambra	<b>Paul &amp; Virginia</b> (opera)	CG
	Maria M'Intyre	<b>The Antiquary</b>	CG
28/ 5/1823	Mrs. Leporello	<b>Giovanni in London</b> (comic extrav.)	CG
19/ 6/1823	Stella Clifton	<b>The Slave</b>	CG
20/ 6/1823	[a villager]	<b>The Exile</b>	CG
	Fatima	<b>Blue Beard</b>	
24/ 6/1823	Agnes	<b>Mountaineers</b> (semi-opera)	CG
26/ 6/1823	Patrick	<b>Poor Soldier</b>	HM
30/ 6/1823	Leander	<b>The Padlock</b> (comic opera)	CG
5/ 7/1823	Patty	<b>Frightened to Death</b> (farce)	HM
7/ 7/1823	Susanna	<b>Sweethearts &amp; Wives</b> (comedy)	HM
12/ 7/1823	Leander	<b>The Padlock</b>	HM
15/ 7/1823	Donna Lorenza	<b>Plot &amp; Counterplot</b> (farce)	HM
16/ 7/1823	Laura	<b>Sweethearts &amp; Wives</b> [replaced ill Mme. Vestris]	HM
9/ 8/1823	Annette	<b>Blue Devils</b> (comedy)	HM
11/ 8/1823	Phoebe	<b>Review</b> (musical farce)	HM
[14/8]1823	Araminta	<b>Young Quaker</b> (comedy)	HM
18/ 8/1823	Molly Maybush	<b>Farmer</b> (musical farce)	HM
19/ 8/1823	Mrs. Fitzallan	<b>Simpson &amp; Company</b> (comedy) [replaced Mme. Vestris]	HM
26/ 8/1823	Ellen Courtney	<b>Fish Out of Water</b> (musical farce)	HM
6/ 9/1823	Moggy	<b>Highland Reel</b> (operatic farce)	HM
9/ 9/1823	[part unknown]	<b>Great Unknown</b> (farce)	HM
[20]9/1823	Peggy	<b>Lord of the Manor</b> (comic opera)	HM

## 1823-1824

1/10/1823	Phoebe	<b>Rosina</b>	CG
-----------	--------	---------------	----

2/10/1823	Maria	<b>The School for Scandal</b>	CG
4/10/1823	Vespina	<b>Clari</b> 23x	CG
	Harriet Seymour	<b>The Duel</b> 5x	
	Mary	<b>The Irish Tutor</b> 13x	
6/10/1823	Ocello	<b>Vision of the Sun</b>	CG
7/10/1823	[a minstrel]	<b>Maid Marian</b>	CG
8/10/1823	Bertha of Bruneck	<b>Beacon of Liberty</b> (hist. romance) 13x	CG
13/10/1823	Isabella	<b>The Wonder</b>	CG
16/10/1823	Barbarina	<b>Marriage of Figaro</b>	CG
23/10/1823	Leander	<b>The Padlock</b>	CG
25/10/1823	Stella Clifton	<b>The Slave</b>	CG
27/10/1823	The Princess Runae	<b>Vision of the Sun</b>	CG
29/10/1823	Patience	<b>King Henry Eighth</b>	CG
3/11/1823	Elvina	<b>Blind Boy</b> (melodrama)	CG
	[vocal witch]	<b>Macbeth</b>	
5/11/1823	Marina	<b>Cortez</b> (historical drama with music) [replaced ill Miss Tree]	CG
17/11/1823	Cogia Baba	<b>Forty Thieves</b>	CG
20/11/1823	Selima	<b>Timour the Tartar</b> (melodrama) 21x	CG
11/12/1823	Peggy	<b>The Lord of the Manor</b> (comic opera)	CG
23/12/1823	Lucille	<b>The Forest of Bondy</b> (melodrama) 5x	CG
9/ 1/1824	Mrs.Fitzallan	<b>Simpson &amp; Company</b> 7x	CG
16/ 1/1824	Louisa	<b>The Duenna</b>	CG
20/ 1/1824	Maria Darlington	<b>A Roland for an Oliver</b>	CG
6/ 2/1824	Grizette	<b>The Poachers</b> (farce) 12x	CG
10/ 2/1824	Zanina	<b>Native Land</b> (opera) 18x	CG
[3&4]/1824	[a vocalist]	Concerts Spirituels	KT
8/ 3/1824	Nysa	<b>Midas</b>	CG
11/ 3/1824	Leonora	<b>Pride Shall Have a Fall</b> (comedy) 28x	CG
30/ 3/1824	Genevieve	<b>The Hunter of the Alps</b> (melodrama)	CG
1/ 4/1824	Tattle	<b>All in the Wrong</b> (comedy)	CG
19/ 4/1824	Amasis/Mirza	<b>The Spirits of the Moon</b> (melodrama) 23x	CG
30/ 4/1824	Harriet	<b>The Jealous Wife</b>	CG
25/ 5/1824	Dorothy	<b>No Song, No Supper</b>	CG
11/ 6/1824	Rosathe	<b>Brother &amp; Sister</b>	CG
9/ 7/1824	Agatha de Lacey	<b>The Fate of Frankenstein</b> (romance)	CG
23/ 7/1824	Augustus	<b>Two Pages of Frederick the Great</b>	HM
27/ 7/1824	Araminta	<b>Young Quaker</b>	HM
29/ 7/1824	Cicely Homespun	<b>Heir at Law</b> (comedy)	HM
21/ 8/1824	Maria	<b>Of Age Tomorrow</b> (musical drama)	HM

## 1824-1825

27/ 9/1824	[vocal part]	<b>Romeo &amp; Juliet</b>	CG
29/ 9/1824	Rosathe	<b>Brother &amp; Sister</b>	CG
	Leonora	<b>Pride Shall Have a Fall</b>	
2/10/1824	Mary	<b>The Irish Tutor</b>	CG
6/10/1824	[a minstrel]	<b>Maid Marian</b>	CG
	Grizette	<b>The Poachers</b>	CG

7/10/1824	Maria	<b>School for Scandal</b>	CG
11/10/1824	Agnes	<b>The Mountaineers</b>	CG
14/10/1824	Lena	<b>Der Freischütz</b> (opera) 51x	CG
	Selima	<b>Timour the Tartar</b>	CG
	Mrs. Fitzallan	<b>Simpson &amp; Company</b>	CG
20/10/1824	Vespina	<b>Clari</b> 34x	CG
29/10/1824	Emma Somerton	<b>Too Late for Dinner</b>	CG
1/11/1824	[vocal witch]	<b>Macbeth</b>	CG
16/11/1824	Josephine	<b>Children in the Wood</b> (an entertainment)	CG
22/11/1824	[vocal in Act III]	<b>Isabella</b> (tragedy)	CG
26/11/1824	Princess Louisa	<b>Frozen Lake</b> (operatic entertainment) 9x	CG
8/12/1824	Elvina	<b>The Blind Boy</b>	CG
13/12/1824	Cogia Baba	<b>Forty Thieves</b>	CG
15/12/1824	Harriet Seymour	<b>The Duel</b>	CG
30/12/1824	Nerissa	<b>Merchant of Venice</b>	CG
12/ 1/1825	Wowski	<b>Inkle &amp; Yarico</b>	CG
1/ 2/1825	Zanina	<b>Native Land</b>	CG
18/2; 4, 18/3/1825 [Fri]	[vocalist]	Oratorios	DL
23/2; 9, 23/3/1825 [Wed]	[vocalist]	Oratorios	CG
28/ 2/1825	Amy Cassonette	<b>Father &amp; Son</b> (melodrama)	CG
10/ 5/1825	Blanche	<b>The Iron Chest</b> (musical drama)	CG
	Leander	<b>The Padlock</b>	
25/ 5/1825	Peggy	<b>The Lord of the Manor</b>	CG
	Nysa	<b>Midas</b>	
31/ 5/1825	Nanette	<b>Fontainbleau</b>	CG
1/ 6/1825	Jenny	<b>The Deserter</b> (musical farce)	CG
3/ 6/1825	Olivia	<b>Twelfth Night</b>	CG
7/ 6/1825	Barbarina	<b>Marriage of Figaro</b>	
21/ 6/1825	Mary Copp	<b>Charles the Second</b> (comedy) [Miss Love's Benefit]	CG

## 1825-1826

5/10/1825	Lena	<b>Der Freischütz</b> 5x	CG
21/10/1825	Antonette	<b>Lilla</b> (opera) 6x	CG
28/10/1825	Dorothy	<b>No Song, No Supper</b> 5x	CG
2/11/1825	Emma Somerton	<b>Too Late For Dinner</b>	CG
7/11/1825	Semira	<b>Artaxerxes</b>	CG
10/11/1825	Lucy	<b>The Beggar's Opera</b> (ballad opera)	CG
16/11/1825	Donna Floretta	<b>Love's Victory</b> (comedy) 5x	CG
18/11/1825	Lady Frances Touchwood	<b>The Belle's Stratagem</b> (comedy)	CG
26/11/1825	Vespina	<b>Clari</b> 8x	CG
[3]/12/1825	Laurette	<b>The Miller &amp; His Men</b> (melodrama)	CG
12/12/1825	Mrs. Leporello	<b>Giovanni in London</b> 7x	CG
21/12/1825	Louisa	<b>The Duenna</b> 5x	CG
30/1; 10,15,17,22,24/2;1,3/ 3/1826		Oratorios, Messiah	CG
9/ 2/1826	Artaxerxes	<b>Artaxerxes</b> [substitute for ill Mme. Vestris]	CG
14/ 2/1826	Rosathe	<b>Brother &amp; Sister</b>	CG
16/ 2/1826	Barbarina	<b>Marriage of Figaro</b>	CG
13/ 3/1826	[a virgin or matron]	<b>Pizarro</b>	CG

18/ 3/1826	Lucinda	<b>Love in a Village</b>	CG
1/ 4/1826	Harriet Seymour	<b>The Duel</b>	CG
3/ 4/1826	[vocal witch]	<b>Macbeth</b>	CG
5/ 4/1826	Peggy	<b>Lord of the Manor</b>	CG
6/ 4/1826	Caroline	<b>Two Pages of Frederick the Great</b>	CG
14/ 4/1826	Peggy	<b>Raising the Wind</b> 6x	CG
15/ 4/1826	Grizette	<b>The Poachers</b>	CG
2/ 5/1826	Fanny Tucker	<b>Three Deep</b> (farce)	CG
30/ 5/1826	Ghita	<b>The Siege of Belgrade</b> (comic opera)	CG
1,8,14,15/ 6/1826	[vocalist]	[A featured vocalist at various colleagues' benefit evenings]	CG
7/ 6/1826	Mrs. Page	<b>The Merry Wives of Windsor</b>	CG
9/ 6/1826	Katherine	<b>The Exile</b>	CG
13/ 6/1826	Maria M'Intyre	<b>The Antiquary</b>	CG
20/ 6/1826	Lorenza	<b>Castle of Andalusia</b> (opera)	CG
[5-9]/1826	[a vocalist]	Vauxhall Concerts	VG

## 1826-1827

[18-21]/8/1826	[part unknown]	[engagement of 3 nights]	Brighton
1/ 9/1826	[a vocalist]	[last evening at Vauxhall]	Vauxhall
[2]/9/1826	Laura	<b>Sweethearts &amp; Wives</b>	Liverpool
12/ 9/1826	Lorenza	<b>The Castle of Andalusia</b>	Liverpool
	Mary	<b>Charles the Second</b>	
15/ 9/1826	[parts unknown]	[Miss Love's Benefit]	Liverpool
[16]9/1826	Zelinda	<b>The Slave</b>	Manchester
[fall]1826	[parts unknown]	[plays unknown]	Bristol
30/ 1/1827	[a vocalist]	"Grand Performance of Antient & Modern Music"	CG
[Feb.]1827	[parts unknown]	[plays unknown]	Manchester
[Feb.]1827	[a vocalist]	[Concerts at Liverpool, Leeds, Bristol]	
[Feb.]1827	[a vocalist]	Lenten Oratorios-"Messiah"	CG/DL
29/ 5/1827	Carlos	<b>The Duenna</b>	DL
	Paul	<b>Paul &amp; Virginia</b>	

## 1827-1828

1/10/1827	Apollo	<b>Midas</b>	DL
4/10/1827	Fatima	<b>Illustrious Stranger</b> (operatic farce) 15x	DL
22/10/1827	Don Giovanni	<b>Giovanni in London</b>	DL
29/10/1827	Trinket	<b>Wealthy Widow</b> (comedy)	DL
9/11/1827	Annette	<b>The Lord of the Manor</b>	CG
10/11/1827	Arbaces	<b>Artaxerxes</b>	DL
20/11/1827	Young Meadows	<b>Love in a Village</b>	DL
24/11/1827	Cherubino	<b>Marriage of Figaro</b>	DL
12/12/1827	Ophelia	<b>Hamlet</b> (tragedy)	DL
[12-1]/1827-8	Young Meadows	<b>Love in a Village</b>	Hull
	Rosalind	[As You Like It]	
	Zelinda	<b>The Slave</b>	
	Don Giovanni	<b>Giovanni in London</b>	



	Apollo	<b>Midas</b>	
[25]/1/1828	Lucetta	<b>Turkish Lovers</b> (opera)	DL
28/ 1/1828	Helena	<b>Edward the Black Prince</b> (historical drama, with music)	DL
18/ 2/1828	Don Juan	<b>Juan's Early Days</b> (operatic extravaganza) 6x	DL
29/2; 7,28/3/1828	[a vocalist]	Antient & Modern Music	DL
12/ 3/1828	[principal vocalist]	Oratorio	DL
20/ 3/1828	Julia Mannering	<b>Guy Mannering</b>	DL
22/ 3/1828	Lilla	<b>Siege of Belgrade</b>	DL
3/ 5/1828	Cornet Leontine	<b>School for Gallantry</b> (comedy)	DL
16/ 5/1828	Vespina	<b>Clari</b>	DL
23,28/5; 11,18,20,25,28/6/1828		[Featured vocalist in special musical evenings, & Braham's, Macready's, Grimaldi, Sr.'s, benefits]	DL
27/ 5/1828	Kitty Corderoy	<b>Ups &amp; Downs</b> (comedy) 8x	DL
28/ 5/1828	Fanny	<b>Who Wants a Guinea?</b> (comedy)	DL
	Patrick	<b>Poor Soldier</b>	
11/ 6/1828	Malvina	<b>Malvina</b> (ballad opera)	DL
	Cicely	<b>The Bee-Hive</b>	
17/ 6/1828	Maria Darlington	<b>A Roland for an Oliver</b>	DL
20/ 6/1828	Katherine	<b>English Fleet</b> (opera) [Miss Love's Benefit]	DL
	Paul	<b>Paul &amp; Virginia</b>	
28/ 6/1828	Mary	<b>Rival Soldiers</b>	DL
[7] 7/1828	[part unknown]	[play unknown]	Nottingham
[7] 1828	[part unknown]	[play unknown]	Derby
[7] 1828	[part unknown]	[play unknown]	Peterborough
[7] 1828	Laura	<b>Sweethearts &amp; Wives</b>	Newcastle
	Don Giovanni	<b>Giovanni in London</b>	
	Rosalind	<b>[As You Like It]</b>	
	Apollo	<b>Midas</b>	
	Vespina	<b>Clari</b>	
	Patrick	<b>Poor Soldier</b>	
	Maria	<b>Of Age Tomorrow</b>	
	Leander	<b>The Padlock</b>	
11/ 8/1828	[parts unknown]	[plays unknown]	Edinburgh
[12]9/1828	[parts unknown]	[plays unknown]	Worcester

## 1828-1829

14/10/1828	Cherubino	<b>Marriage of Figaro</b>	DL
23/10/1828	Fanny	<b>Lock &amp; Key</b> (musical entertainment)	DL
28/10/1828	Luise	<b>Green-Eyed Monster</b> (comedy) 14x	DL
[Oct.]1828	[a vocalist]	[Manchester Festival]	Manchester
8/11/1828	Kitty Corderoy	<b>Ups &amp; Downs</b> 6x	DL
11/11/1828	Julia Mannering	<b>Guy Mannering</b>	DL
17/11/1828	Don Giovanni	<b>Giovanni in London</b> 8x	DL
20/11/1828	Annette	<b>Lord of the Manor</b>	DL
25/11/1828	Fatima	<b>Illustrious Stranger</b> 8x	DL
29/11/1828	Lilla	<b>Siege of Belgrade</b> 5x	DL
1/12/1828	Ophelia	<b>Hamlet</b>	DL

4/12/1828	Countess de Sterloff	<b>Love in Wrinkles</b> (little opera) 13x	DL
11/12/1828	Eudiga	<b>Charles the Twelfth</b> (historical) 43x	DL
12/ 1/1829	Lilla	<b>Siege of Belgrade</b>	Canterbury
	Don Giovanni	<b>Giovanni in London</b>	
	Paul	<b>Paul &amp; Virginia</b>	
26/ 1/1829	Lilla	<b>Siege of Belgrade</b>	Chichester
	Patrick	<b>Poor Soldier</b>	
30/ 1/1829	[a vocalist]	Oratorio	DL
[18]2/1829	Zelinda	<b>The Slave</b>	DL
21/ 2/1829	Illo Addlewitz	<b>Peter the Great</b> (melodrama) 6x	DL
6,13,20/3; 3,10/4/1829[Fri.]	[a vocalist]	Oratorios	CG
11,18/3; 1,8/4/1829 [Wed.]	[a vocalist]	Oratorios	DL
[10]/ 3/1829	Adela	<b>The Casket</b> (ballad opera)	DL
21/ 3/1829	Miss Jenny	<b>Provoked Husband</b> (comedy) 7x	DL
	Miss Stubb	<b>All at Sixes &amp; Sevens</b> (mus.farce)	
24/ 3/1829	Arbaces	<b>Artaxerxes</b>	DL
4/ 4/1829	Artaxerxes	<b>Artaxerxes</b> [replaced Miss Bartolozzi]	DL
	Patrick	<b>Poor Soldier</b>	
[18]4/1829	Lilla	<b>Siege of Belgrade</b>	Bristol
	Don Giovanni	<b>Giovanni in London</b>	
[25]4/1829	[part unknown]	<b>Sublime &amp; Beautiful</b>	Bristol
	[Countess de Sterloff]	<b>Love in Wrinkles</b>	
	[part unknown]	<b>Home, Sweet Home</b>	
6/ 5/1829	[a vocalist]	Royal Cambrian Institution's <b>Eisteddvod</b>	
21/ 5/1829	Georgette	<b>Partizans</b> (historical drama) 7x	DL
6/ 6/1829	[a vocalist]	Grand Selection of Antient & Modern Music	DL
8/ 6/1829	Wilhelmina	<b>Waterman</b> (ballad opera)	DL
	Leander	<b>The Padlock</b>	
12/ 6/1829	Rosalind	<b>As You Like It</b> [Miss Love's Benefit]	DL
12/ 6/1829	Don Giovanni	<b>A Spectre on Horseback</b>	DL
13/ 6/1829	Phoebe	<b>Paul Pry</b> (comedy)	DL
20/ 6/1829	Paul	<b>Paul &amp; Virginia</b> [last appearance on stage in London]	DL
[7]/1829	[part unknown]	[plays unknown]	Bristol
14/ 7/1829	[part unknown]	[plays unknown] [last appearance on any stage]	Nottingham

## Notes

<sup>1</sup>One modern notice is by Theodore Fenner, *Opera in London: Views of the Press 1785-1830* (Carbondale: Southern Illinois University Press, 1994), 668-9. The quotations from contemporary commentators, taken from Miss Love's early, middle, and late career, are fairly representative, although the final two selections, on her role as Countess Sterloff in *Love in Wrinkles* (DL 1828) and Adele in *Casket* (DL 1829) are harsh and leave a final bad impression of her talent as a singer and actress.

A counter balancing comment in *The Dramatic Correspondent* No. 18, 6 Dec. 1828, on her role in *Love in Wrinkles*, states: "Miss Love assumed admirably the manner of age; her acting and singing were of the first order." *The Theatrical Observer*, No. 2226, 29 Jan. 1829, added: "That fascinating actress, Miss Love, justly shared [with John Braham] the plaudits most liberally bestowed during the performance; this charming actress, by the perfection of her acting in the assumption of old age, has added a fresh laurel to her histrionic wreath." *The Theatrical Observer*, No. 2232, 5 Feb. 1829, gave similar praise of her acting. No such mitigating commentary was found for her Adele in *The Casket*, the *Theatrical Examiner* criticizing her acting as "unfeminine horse-play." (15 March 1829). As for her singing career overall, Mrs. C. Baron Wilson, *Our Actresses*, vol. 2 (1844), 267, wrote: "... in what we remember of Miss Love, we should say that, with the exception of Miss Maria B. Hawes, we never heard a female voice possessing such depth and sweetness."

<sup>2</sup>See Charles Lamb, "New Pieces at the Lyceum" in *Dramatic Essays of Charles Lamb* (London: Chatto & Windus, 1891), 255-7; William Thackeray, "De Juventute" in *Roundabout Papers, The Works of William Makepeace Thackeray* (New York, n.d.), 88; William Hazlitt, "The Beggar's Opera" in *The Examiner*, 11 May 1828, reprinted "Dramatic Criticism" in *The Complete Works of William Hazlitt* (Toronto: Dent, 1933), 398.

<sup>3</sup>International genealogical record, version 2.6, British Isles. Church of Jesus Christ of Latter-Day Saints. 1988 edition. Microfiche, Univ. of Minnesota.

Early stage biographies, however, containing information perhaps supplied by Emma Love, have her birthdate as 10 September 1801 and are confused about her father's name. F. Boase, *Modern English Biography, 1892-1921*, vol. 2, 502, states that her father was Lieutenant W.E. Love of His Majesty's Service who died about 1814. *Biography of the British Stage* (1824), 178, names her father as F.T. Love who died in the service of his country in Africa of an epidemic fever. Neither entry gives her mother's name.

A thorough study of Army and Navy records in the respective museums in London as well as in the Public Record Office has failed to find a W.E. Love or F.T. Love in the lists of casualties or in the widows' benefits lists. There were no war campaigns in Africa around the dates suggested. A study of the parish registers of fourteen churches in Cheapside, East London, has failed to find a record of her birth in 1801.

However, two other documents support the Mormon Index. Emma Love's death certificate of April 1881, on information supplied by her son Edward, gives her age as 82. On the assumption that she would be more likely to take three years off her birthdate when

communicating with biographers than adding two when talking to her son, the Mormon date is likely. Also, in the divorce proceedings from her husband Captain Granby Hales Calcraft (cited later) her mother's name was given as Sarah, the same as the Mormon Index citation.

Emma does not appear to be related to the famed naval Captain William Love (1764-1839) or his sister Sarah (1728-1811), whose son was poet Thomas Love Peacock (1785-1866). If her father was James Frederick Love (Sarah was his second wife), he has disappeared from history, and his name is not to be found in British Army or Navy Records. The distinguished army General Sir James Frederick Love (1789-1866) married in 1817 and was childless.

<sup>4</sup>Catherine and William Oxberry, "Memoir of Emma Sarah Love" in *Oxberry's Dramatic Biography*, vol. 3 (London, 1825), 164.

<sup>5</sup>Philip Highfill, "Edmund Simpson's Talent Raid on England in 1818," *Theatre Notebook* XII.3 (1958), 89.

<sup>6</sup>"Miss Love" in *Biography of the British Stage* (London 1824), 178.

<sup>7</sup>The information on Emma Sarah Love's career was distilled from contemporary critical commentary over twelve years found in the many allusions to her in *The Athenaeum*, *The British Stage and Literary Cabinet*, *The Drama, or Theatrical Pocket Magazine*, *The Dramatic Correspondent and Amateurs' Place Book*, *The Dramatic Magazine*, *The London Magazine and Review*, *Literary Gazette*, *The Harlequin*, *A Journal of the Drama*, *Monthly Magazine*, *Monthly Theatrical Review*, *Morning Herald*, *The Opera Glass*, *The Roscius*, *The Thespian Sentinel*, *Theatrical Examiner*, *Theatrical Observer*, and Genest's *Theatrical Clippings* (1819-1825; 1825-6; 1827-43) and Genest's *Haymarket Theatre* (1736-1834) at the Harvard Theatre Collection. Also, many books of reminiscences were consulted, including Henry C. Porter, *History of the Theatres of Brighton* (Brighton, 1886); and Belville S. Penley, *The Bath Stage* (London, 1892). The unpublished biographical memoir of his grandmother by Robert Harborough Sherard, "Poor Bob" TS. 1047/7/18, University of Reading, is inaccurate and designed more to rescue her reputation from scandal than to elucidate her life and career.

<sup>8</sup>Figures for Emma Sarah Love's earnings are found in Covent Garden Account Books, Add. Ms. 29639, f. 65, 29640, f. 62v, 23163 and 23164, and 23127, f. 233, Dept. of Manuscripts, British Library.

<sup>9</sup>*Theatrical Observer*, No. 2258 (7 March 1829).

<sup>10</sup>*Literary Gazette*, No.459 (7 November 1825).

<sup>11</sup>*Kent Herald*, quoted by *Theatrical Observer*, No. 2217 (19 January 1829).

<sup>12</sup>For Bristol, see *The Dramatic Magazine*, I-III (1 June 1829), 125 (for 27 April) and (1 May 1829), 93 (for 11 April); for Liverpool, see *Liverpool Albion*, quoted by *Theatrical Observer*, No. 1496 (21 September 1826).

<sup>13</sup>Oxberrys, 165-170.

<sup>14</sup>Emma Love letter to Henry Robertson, Treasurer, Covent Garden, 12 June 1826. Uncat ALS file, Emma Love, at The Harvard Theatre Collection, The Houghton Library.

<sup>15</sup>*Morning Chronicle*, 13 Dec. 1827,3.

<sup>16</sup>*Theatrical Observer* no. 2177 (1 Dec. 1828).

<sup>17</sup>Emma Love, letter to Granby Calcraft, 15 Nov. 1828, quoted in "Court of Common Pleas," *London Times*, 12 Feb. 1831, 4.

<sup>18</sup>Sarah Whitby's testimony, "Calcraft vs. Calcraft." Court of Arches, Province of Canterbury, no. 1604,5. Diocesan Record Office, London. See also, T.H. Manly, "Notebooks" in *Theatre Notebook VII*, 1952/53, 2-12, 43-4.

<sup>19</sup>Rev. R.H. Barham, *The Garrick Club: Notices of One Hundred and Thirty-Five of Its Known Members* (privately printed, 1896).

<sup>20</sup>*Theatrical Observer* no. 2473 (14 Dec. 1829)

<sup>21</sup>The eldest of her three sons was Robert, who died in infancy.