

Bullbrick, George [fl. 1750–1757], actor, dancer.

The first mention of George Bullbrick in the playbills was on 13 December 1750 when he played Scarlett in *Robin Hood* at Drury Lane. He was not noticed again until 13 May 1751 when he acted Mat-o-Mint in *The Beggar's Opera*, a performance for which he was granted benefit tickets to sell. His 1751–52 season is a blank, but on 11 May 1753 he shared a benefit with three others; again in 1753–54 no mention was made of him, but on 5 May 1755 he was granted another shared benefit. When Noverre's *Chinese Festival* was produced on 8 November 1755 Bullbrick was named among the dancers, but his part was omitted a week later. The last notice of him was on 10 May 1757 when *Henry VIII* was presented; he shared a benefit this date but was no more than a supernumerary in the production.

Bullock, Miss [fl. 1777–1778], dancer.

A Miss Bullock, possibly related to the large family of Bullocks, performers of the first half of the eighteenth century, danced at Covent Garden during the 1777–78 season.

Bullock, Christopher c. 1690–1722, actor, playwright.

Christopher Bullock was born about 1690, the first son of the elder William Bullock, actor and booth operator. To distinguish him from his father during his early years, he was usually noted as Bullock Junior or Young Bullock. It was under this latter billing that he made what was probably his first stage appearance on 31 December 1707 at the Queen's Theatre in the Haymarket playing Appletree in *The Recruiting Officer*. On this same date the acting of straight plays was restricted to Drury Lane and operas to the Queen's so Christopher and his father switched houses, and it was at Drury Lane in July 1708 that Christopher was billed again, this time as Posa in *Don Carlos* and Hypolito in *The Tempest*. In 1709–10 the rules changed again and Bullock went back to the Queen's Theatre, adding to his repertory such roles as Antonio in *The Rover*, Young Bellair in *The Man of Mode*, King Edward in *Edward III*, and Statira in a burlesque of *The Rival Queens* (skirts parts were played by all the male Bullocks). At Greenwich on 1 July 1710 he acted Horatio in *Hamlet*, and on the twelfth he was Purser in *The Fair Quaker of Deal*.

Back at Drury Lane the next season (after another managerial shuffling) Bullock acted Dorilant in *The Country Wife* on 29 April 1709 and Whisper in *The Busy Body* on 12 May. Though his name had not appeared in the bills with great frequency up to this time, beginning with the 1710–11 season he was much more active and his popularity was growing. For four more seasons he remained at Drury Lane, playing such roles as Edgeworth in *Bartholomew Fair*, Sylla in *Caius Marius*, Vernon in *1 Henry IV*, Shamwell in *The Squire of Alsatia*, Tranio in *Sauny the Scot*, Clerimont in *Philaster*, Lovewell in *Love and a Bottle*, Malcolm in *Macbeth*, the title role in *The Pilgrim*, and Antonio in *The Tempest*.

In the summer of 1714 Bullock and a collection of other actors calling themselves the Duke of Southampton and Cleaveland's Servants acted *Injured Virtue* at a playhouse in Richmond; he may have performed with the group when the play was revived on 1 November at the King's Arms Tavern in Southwark. Bullock's association with Drury Lane was nearing an end, for he and his father were lured by John Rich to the new Lincoln's Inn Fields Theatre in late 1714; on 27 November Christopher played Young Bellair at Drury Lane, but by 4 January 1715 he was working at Rich's house. With the new troupe he was able to play a considerable number of roles which had been unavailable to him before, among which were Fondlewife in



Harvard Theatre Collection
CHRISTOPHER BULLOCK
engraved by Charles Hall, after Hogarth

The Old Bachelor, Trapland in *Love for Love*, Stanmore in *Oroonoko*, Brazen in *The Recruiting Officer*, Novel in *The Plain Dealer*, Lord Rake in *The Provoked Wife*, Antonio in *Don Sebastian*, Sir Novelty in *Love's Last Shift*, and Balderdash in *The Twin Rivals*. His range was wide, encompassing fops and comic servants, as well as handsome lovers and, occasionally, serious roles in tragedies. His forte was comedy, though, and the *Poetical Register* described him as "sprightly on the Stage" and the counterpart at Lincoln's Inn Fields of Colley Cibber at the rival house.

During these years Christopher Bullock expanded his activities into the field of playwriting. His first attempt was an afterpiece, *The Slip*, first given on 3 February 1715; the work was based on Middleton's *A Mad World My Masters*, and Bullock wrote the role of Trickwell for himself. His other works, chiefly farces, came out within the next three years: *A Woman's Revenge* (adapted from Behn) in 1715; *The Cobler of Preston* (original but based on *The Taming of the Shrew*), *The Adventures of Half an Hour* (original), and *Woman's a Riddle* (adapted from *La Dama Duende*) in 1716; *The Per-Juror* (original) in 1717; and his revision of *The Traytor* on 1718. Though Bullock wrote nothing of great significance, many of his works remained popular for years and were splendid vehicles for his own lively acting talent.

A promising young actress, Jane Rogers, the natural daughter of Robert Wilks and the elder Jane Rogers, had joined John Rich's company at the same time as Bullock, and on 23 May 1717 they were married. By this time Christopher had gained a position of considerable importance in the troupe, and when Rich completed the 1716–17 season "almost broke," the management was taken over by Bullock and Theophilus Keene. He had to curtail his acting during his first season as co-monager, though on 3 February 1718 he was a triumph as Colonel Fainwell in *A Bold Stroke for a Wife*, a role remembered four decades later as the one which established the reputation of "Kit Bullock, a smart sprightly actor." In 1718–19 he had more time for acting and played such roles as Brisk in *The Double Dealer*, Obadiah in *The Committee*, Constant in *The Provoked Wife*, Prig in *The Royal Merchant*, Gripe in *The City Wives' Conspiracy*, Poins in *1 Henry IV*, Young Woudbe in *The Twin Rivals*, and Osric in *Hamlet*.

There seems to be only one record of Christopher Bullock's being in a scrape with the law, and the details of the case are a mystery: on 22 May 1719 he was to play the Doctor in *Harlequin Hydaspes*, but

the premier performance had to be postponed because of his "unexpected arrest." His record otherwise appears remarkably clean, and one might guess that he was too busy working to get himself into trouble.

During the 1719–20 season at Lincoln's Inn Fields Bullock added still more new

roles to his expanding repertory, among which were Decius Brutus in *Julius Caesar*, Truman in *The Squire of Alsatia*, The Bishop of Carlisle in *Richard II*, Shattilion in *Cymbeline*, Gratiano in *The Merchant of Venice*, and Gripe in *The Confederacy*. In 1720–21 he was plagued off and on by illness and apparently in financial difficulties because of it. He received, according to Latreille, four benefits. As the season began he acted regularly, playing, among other roles, Slender in *The Merry Wives of Windsor*; on 27 October 1720 he played Osric for his own benefit, but the receipts were only £76 15s. In November and December he played a busy schedule, and on 24 January 1721 *King Lear* was done for his benefit, the receipts being £72 12s. He continued acting in January and February, adding Lucio in *Measure for Measure* to his parts, and on 14 March he was granted a third benefit, this time taking in £98. 6d. On 26 April he had his fourth benefit, the receipts for which were £98 18s. The strain of trying to perform despite his deteriorating physical condition finally caught up with him on 17 May 1721 when the play had to be changed because he was too sick to go on.

By the fall of 1721 Bullock was sufficiently recovered to act frequently through the end of the year, and he even had strength to add such roles as the Chaplain in *The Orphan*, Scrub in *The Stratagem*, Renault in *Venice Preserved*, and Snuffle in *Injured Love*. He did his last acting in January 1722, playing Slender, Gratiano, Brisk, and a comic role in *Coriolanus*. He was scheduled to play Sir Davy in *The Soldier's Fortune* on 9 January, and though dangerously ill, he "chose to rise {from his bed} and perform his Part; rather than disappoint the Audience, but was not able to finish it; therefore his Part in the last Act was read by another." In the cast that day were his father, playing Sir Jolly, and his wife Jane, playing Sylvia. For the next two months his fellow actors took his parts for him: Aston played Scrub on 17 January, and Kit's brother William played Slender for him at his benefit on 26 March. The benefit bill said that Christopher was "in great Distress" and had "kept his Chamber these Two Months, under a Severe and Expensive Sickness." The receipts were £117 14s., but he did not live long enough to enjoy his profit.

On Thursday morning 5 April 1722 Christopher Bullock died "of a Fistula and a Consumption." He was buried on 8 April at Hampstead, "his corpse ... attended from his father's house at North End in this parish to the place of interment by a great number of theatrical gentlemen" from both major playhouses. One report had it that he had languished for a long time "under the concern of very bad circumstances & a much worse wife." He and Jane had at least three children: Robert (named after Robert Wilks?), baptized at St Clement Danes on 11 June 1718 when the Bullocks were living in Hollis Street; James, baptized on 30 July 1719 at the same church; and, probably, Harriet, born in late February or March 1721.

Christopher Bullock was looked upon in his time as the only possible successor to Colley Cibber in fop roles, and he seemed to have held the respect of both his colleagues and his competitors—if not his wife. The *London Chronicle* in 1758 remembered him as "tall, agreeable in his person," with "a comic kind of voice, which vented itself in a shrillness of tone, but never sunk into meanness."

The Garrick Club has an oil sketch attributed to Hogarth which is now called Christopher Bullock but was once identified as his father William. The Huntington Library has an uncatalogued portrait of the actor.

Bullock, Mrs Christopher, Jane, née Rogers *d.* 1739, *actress.*

Mrs Christopher Bullock was born Jane Rogers, the natural daughter of actors Robert