

## Season of 1701-1702

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Performance records for this season are the scantiest for any year in the eighteenth century. There is no source such as the Morley lawsuit, which records some 55 performances at Drury Lane the previous year. At Drury Lane we have record of sixteen performances of 13 plays, though the company is known to have performed 180 times (151 in the regular season, 29 in the summer).<sup>1</sup> At Lincoln's Inn Fields we know of 12 performances of nine plays. A substantial portion of these plays were new ones, but in most instances we know of them only from publication and cannot date them except by guesswork. Newspaper advertisements are few and far between, despite the establishment of London's first daily paper in March 1702, the *Daily Courant*. Not until 3 June did anyone think to try advertising in this new venue, and only very gradually over the next four years did the theatre companies come to realize the advantages of running their bills in a daily paper. Consequently our knowledge of repertory, première dates, and company rosters this year is woefully inadequate. By good fortune, one important source on the plays of this season does exist, an anonymous pamphlet titled *A Comparison Between the Two Stages*, apparently completed around the beginning of March and published on 14 April.<sup>2</sup> The author gives a grumpy survey of competition and major plays since the reestablishment of the second company in 1695, but concentrates a lot of his commentary on the new plays of this season. His longest analysis by far is an examen of Bevill Higgons' *Generous Conquerour*, but he has much of interest to say about plays by Steele, Rowe, Vanbrugh, and Farquhar, and the actors who performed in them.

Drury Lane enjoyed a genuine hit in Steele's *The Funeral* (ca. early December?), but on the whole both companies appear to have had no better than

<sup>1</sup> Figures from P.R.O. C8/599/77 (see 9 October and 18 July).

<sup>2</sup> Authorship has often been ascribed to Charles Gildon, but this is denied by the pamphlet's modern editor. See Staring B. Wells, "An Eighteenth-Century Attribution," *Journal of English and Germanic Philology*, 38 (1939), 233-246.

mediocre success this season. The death of King William on 8 March caused an official closure for mourning, and the authorities did not permit the theatres to reopen until after the coronation of Queen Anne on 23 April. During the closure Sir John Percival wrote a letter to a friend, reporting that "One cannot pass by the Play-house now when it is dark but you are sure to be stripped . . . none will trust them so much as for a pot of ale" (see 11 March).

The players were not helped this season by a vigorous campaign of harassment from moral reformers. On 20 November an informer brought evidence against twelve actors at Lincoln's Inn Fields "for using indecent expressions in some late plays." In February members of both companies were tried in the Court of King's Bench. To judge from somewhat confusing reports in pamphlets and newspapers, the Lincoln's Inn Fields performers were convicted and fined £5 each while the Drury Lane performers were acquitted, but both companies must have felt considerable alarm. (See 16, 19, and 26 February.) An undated petition by George Bright that may come from this season protests to the Lord Chamberlain's office against his being fined merely for speaking his part in *The Man of Mode*, a play duly "Lycenced & printed." Sometime after the accession of Queen Anne, the Lincoln's Inn Fields actors petitioned the Queen, complaining that they should not be subject to prosecution for performing plays that have been licensed by the monarch's officials.<sup>3</sup> No response is known, but prosecutions appear to have ceased.

Because of the acute scarcity of advertisements for this season, we have relatively little idea what sorts of additional attractions the theatres were offering, but one episode (known only from *A Comparison*) hints at the actors' desperation. Around the end of December Lincoln's Inn Fields hired Madame Subligny, a celebrated dancer from the Paris Opéra, to make entr'acte appearances for a couple of months. We know that she appeared between the acts of a revival of Congreve's *The Way of the World*. Such special attractions were popular, but extremely expensive. Downes says sourly

Note, In the space of Ten Years past, Mr Betterton to gratify the desires and Fancies of the Nobility and Genry; procur'd from Abroad the best Dances and Singers, as, Monsieur L'Abbe, Madam Sublini, Monsieur Balon, Margarita Delpine, Maria Gallia and divers others; who being Exorbitantly Expensive, produc'd small Profit to him and his Company, but vast Gain to themselves. (*Roscius Anglicanus*, pp. 96-97)

Investing £300 to £500 for a few weeks of such an additional attraction apparently filled the theatre, but not the company's coffers.

Despite the failure of merger negotiations the previous spring, the possibility of theatrical union was still in the air. The author of *A Comparison Between the Two Stages* wrote with the announced purpose of promoting a union, which he believed would improve the quality of plays and performances. An undated petition from Betterton and other actors to the Queen

<sup>3</sup> LC 7/3, fol. 166. See *Document Register*, no. 1696.

asking that she have her Lord Chamberlain arrange a union may well have been written about this time.<sup>4</sup>

Sheweth That it appears by the Receipts and constant charges of the Theatres for some Years past, that the Town will not maintain two Play-houses.

That the two Company's have by their bidding against each other for Singers, Dancers &c who are generally strangers, rais'd the Prices so high that both are impoverisht by it, and most of their Profits carry'd away by Forreigners.

That both Company's have been forc'd for their Subsistance to bring on the Stage Dancers on the ropes, Tumblers, Vaulters, Ladder dancers &c and thereby debas'd the Theatre, and almost levell'd it with Bartholomew ffaire.

May it therefore please Your Majesty in consideration of the Premises to direct the Right honorable the Lord Chamberlain of Your Majesties household [*sic*] to set the Stage upon such a foot, and under such Regulations, that Your Majesties Comedians may be enabl'd to Entertain the Town better and that all Irregularitys and Indecency's which have been hitherto complain'd of may hereafter be prevented.

And Your Petitioners shall ever Pray &c. (LC 7/3, fol. 177)

Nothing came of this petition, but it is clear testimony of the bad financial condition of Lincoln's Inn Fields (and probably Drury Lane as well) at this time.

If the Lincoln's Inn Fields company was to survive, it desperately needed a better and larger theatre. It had no money to build one, but the Patent Company had been hanging onto two theatres without paying rent on them, and during this season Betterton and his cohorts realized that they might be able to winkle Drury Lane right out from under Christopher Rich.<sup>5</sup> As early as 1699 Rich had been evicted from Dorset Garden, but the rebel company had been too disorganized to try to capitalize on the situation—and the Duke's Company's old theatre had apparently fallen into a state of severe disrepair in any case. But as of 9 November 1701 the Patent Company's 19-year lease on Drury Lane expired. The angry building sharers (long irked by Rich's habitual nonpayment of their rent) obtained an offer from "other persons" which Rich refused to meet—but neither was he willing to vacate the premises. An action of ejectment was brought against him in King's Bench during Michaelmas term (see ca. November), but without result. Charles Killigrew and other building sharers naturally preferred a £5 per diem rental

<sup>4</sup> The date of this petition is after the accession of Queen Anne and is evidently before Vanbrugh's proposals in the spring of 1703 for a new theatre to be occupied by a united company. The particular complaint about the cost of foreign visitors (i.e., Madame Subligny) makes the spring of 1702 particularly likely.

<sup>5</sup> For discussion of this episode, see Milhous, *Thomas Betterton*, pp. 121-124.

(which might be punctually paid) to £3 perpetually in arrears, but, possession being nine points of the law, they found they could not readily dispossess Rich in favor of another tenant. On 5-7 March 1702 an agent for Killigrew ran an ad in the *Post Man*, offering to buy shares in the acting company, and others appeared on 2 and 7 May (see calendar, 8 May): plainly Killigrew was trying to gain a majority interest in the acting company. According to lawsuit testimony, the building sharers actually executed a formal lease with Betterton and John Watson on 11 June 1702, but were unable to deliver possession of Drury Lane. On 30 June Killigrew sued Rich for back rent.<sup>6</sup> Rich fought off the threat by paying some of the claimants, buying time, and eventually negotiating a new ground lease with the Duke of Bedford. The net result was to leave the rebel company stuck in an inadequate theatre—and ready to listen to Vanbrugh's proposals a year later.

#### DRURY LANE

Christopher Rich and Sir Thomas Skipwith continued as patentees, with daily management handled by one or more of the actors.

REPERTORY. We have performance records of just 13 plays on 16 nights this season. Six of those nights are premières inferred from publication of plays for which we have no other performance record in the first run. The new plays were Richard Steele, *The Funeral* (ca. early December; a hit); Bevil Higgons, *The Generous Conquerour* (ca. late December; a flop); William Burnaby, *The Modish Husband* (ca. early January; evidently short lived); John Vanbrugh, *The False Friend* (ca. mid-January; 4 nights, halted by an injury to Cibber); George Farquhar, *The Inconstant*, an adaptation of Fletcher and Massinger's *The Wild Goose Chase* (ca. early February; reportedly six nights with thin attendance); John Dennis, *The Comical Gallant*, an adaptation of Shakespeare's *Merry Wives* (ca. late February; a flop).

PERSONNEL. *Actors*: William Bowen, John Boyce, William Bullock, Colley Cibber, Henry Fairbank, Philip Griffin, Mr Horden, Benjamin Johnson, John Mills, Thomas Newman [prompter?], Adrian Newth, Henry Norris, William Pinkethman, Thomas Simpson, Thomas Smith, Tobyas Thomas, William Toms, Robert Wilks. *Actresses*: Margaret Bicknell, Mary Kent, Jane Lucas, Henrietta Moore, Anne Oldfield, Jane Rogers, Susanna Verbruggen, Elizabeth Wilkins.

*Musicians*: John Banister, John Banister [Jun.].

*Singers*: Francis Hughes // Mary Lindsey.

*Dancers*: Richard Baxter (guest 22 August), John Essex, Mr Godwin, Louis (?) Nivelon, Joseph Sorin (guest 22 August) // Mary Anne Champion.

*Other Employees*: Zachary Baggs (treasurer).

<sup>6</sup> P.R.O. C10/261/51.

## LINCOLN'S INN FIELDS

Judging from such evidence as Charles Fairbank's contract, Betterton continued to function as manager, though he remained answerable to his fellow sharers on financial matters.

REPERTORY. We have record of just 12 performances of only 9 plays, though the company probably performed about as often as Drury Lane (150 nights during the regular season). There is no evidence of a summer season at Lincoln's Inn Fields. Four of the performances are premières for which we have no definite performance date. The new plays were Jane Wiseman, *Antiochus the Great* (ca. early November; coolly received); Charles Boyle, *Altemira*, an adaptation of his grandfather the Earl of Orrery's *The Generall* of 1664 (ca. late November; a modest success?); Nicholas Rowe, *Tamerlane* (ca. early December); and Susanna Carroll [Centlivre], *The Beau's Duel* (ca. early June?).

PERSONNEL. *Actors*: Mr Arnold, Samuel Bailey, Thomas Betterton, John Boman, Barton Booth, George Bright,<sup>7</sup> John Corey, William Fieldhouse, John Freeman, Benjamin Husband, Francis Knapp, George Pack, Mr Porter, George Powell, John Verbruggen. *Actresses*: Elizabeth Barry, Elizabeth Boman, Anne Bracegirdle, Mary Hodgson, Elinor Leigh, Mrs Martin, Mary Porter, Miss Porter, Mrs Prince.

*Dancers*: Charles Fairbank (from 12 January), Joseph Prince, John Weaver // Mrs Elford, Mme Subligny (guest late December to ca. late February).

*Other Employees*: John Downes (prompter); William Peer (property man).<sup>8</sup>

## UNDATABLE PLAYS PERTAINING TO THIS SEASON

**THE ANATOMIST**, or *The Sham Doctor* (Ravenscroft). Records of legal prosecution of the actors for performing this play (see 16 February 1702) implies that it was in the LIF repertory this season, but no exact performance date is known.

**THE HUMOUR OF THE AGE** (Baker). Prosecution of the DL actors for performing this play (see 26 February 1702) implies that it was in the company's repertory this season.

<sup>7</sup> Bright was active with the company before and after this season, and was fined for profanity at an unknown date, but very possibly this year. He was not, however, specifically recorded at LIF this season.

<sup>8</sup> Peer's presence in the company is known from a letter dated "Behind the Scenes, Lincolns-Inn-Fields," 5 November 1701, in Tom Brown's *Letters from the Dead to the Living*. For discussion, see *Biographical Dictionary*, XI, 248-249. Peer apparently still took walk-on parts at this time.

**LOVE FOR LOVE** (Congreve). Prosecution of the LIF actors (see 16 February 1702) implies that this play remained in the company's repertory at this time.

**THE MAN OF MODE** (Etherege). An undated petition by George Bright (see season headnote and 16 February 1702), in which he protests a fine for speaking his part in this play, implies that it was in the LIF repertory at about this time.

**THE ROYAL CAPTIVE**. This title is known only from the publication of "Aires in the Play call'd the Royall Captive Composed by Mr [John] Lenton" in *Harmonia Anglicana* [iv (1702)]. The date of publication is not exactly known, but the preceding fascicle appeared on 5 March and the next one on 6 June 1702. See Price, "Eight 'Lost' Restoration Plays," p. 302. We deduce the probability of a première at Drury Lane in the first half of the season of 1701-02 (or earlier).

**SIR COURTLY NICE** (Crowne). Prosecution of the DL actors for performing this play (see 26 February 1702) implies that it was in the company's repertory this season.

**ROLLO DUKE OF NORMANDY**; or, *The Bloody Brother* (Fletcher and Massinger). This play was probably revived at Drury Lane around this time. The *Daily Courant* ad for the performance of 21 December 1708 says "not Acted there these Seven Years."

**THE TAVERN BILKERS**. This work is arguably the earliest pantomime afterpiece, composed by John Weaver. The first known performance is 22 April 1717 under the title *The Cheats; or, The Tavern Bilkers*. As far as we are aware, the scenario remained unpublished. The work is dated 1702 in John Weaver's *The History of Mimes and Pantomimes* (London: Roberts and Dod, 1728), pp. 45-46, where it is said to be "Composed by Mr Weaver And first performed in *Drury-Lane* Theatre, 1702." This seems spectacularly early for a pantomime, and if the date is correct the work may well have undergone significant alterations by 1717. Some version of it might have been performed as an afterpiece at Drury Lane during the season of 1701-02 or 1702-03. Whether Weaver worked exclusively for Lincoln's Inn Fields in 1701-02 and the autumn of 1702 is not determinable on present evidence. Richard Ralph points out that Weaver begins his years on 25 March, and hence that 1702[3] may be meant, in which case the work might date from January-March 1703. See *The Life and Works of John Weaver* (New York: Dance Horizons, 1985), pp. 52, 721. A. H. Scouten suggested to us that the numerous "comical entertainments" involving Scaramouch, Harlequin, and Punchanello advertised at Drury Lane during the season of 1703-04 might be *The Tavern Bilkers* or variations on it.

## September 1701

Friday 5  
St F

COMMENT. On this day a booth was completed at Sturbridge Fair for a company headed by Thomas Doggett. Four of the principals were arrested by officials of Cambridge University as they attempted to perform *Hamlet*. Sharing members of the company included Thomas Hill, John Bickerstaff, Henry Wetherilt, Richard Gilbert, James Nooth, William Furse, Sara Ogle, and Dennis Chalk. William Bullock came down from London to appear as a guest. *The Emperor of the Moon* was also in the troupe's repertory. Doggett was forced to post £500 bail. For discussion of the suppression and the operations of this company of strollers based on two Exchequer lawsuits (E 112/624, no. 93 and E 112/824, no. 8), see Milhous and Hume, "Thomas Doggett at Cambridge in 1701," *Theatre Notebook*, 51 (1997), 147-165.

Monday 8  
RI W

CONCERT. Mr Abell having had the Honour lately to Sing to the Nobility and Gentry of Richmond and the Neighbouring Towns, thinks himself bound in Gratitude to give an Invitation to the said Noble Assembly to return his most humble thanks with a Performance of New Musick, in English, Latin, Italian, French, &c. On Monday next . . . at Three of the Clock exactly, in that most Excellent Musick-Room of Richmond Wells; being Honour'd and Accompany'd by the Greatest Masters of Europe, it being the last time of his Singing this Summer. Each Ticket Five Shillings; to be had at the Wells. The Dancing will begin as soon as the Consort ends. Note, That the Tide of Flood serves to go and return the same day. Moonlight. (*Post Boy*, 4-6 September)

COMMENT. In the Folger (PN 6110 S57A2 Cage) is a pamphlet lacking title page and bibliographical information entitled "*A Collection of Songs in Several Languages*. To be perform'd at Mr Abell's Consort of Musick." The Folger catalogue dates it "[1701]." It contains song texts in Greek, Latin, English, Spanish, Italian, "Scotch" (printed in English), Irish, High Dutch, French, Low Dutch, Danish, Lingua Franca, and "Turkish." There is no way to tell exactly what date this pamphlet pertains to, but Abell was evidently distributing such libretti at his concerts at about this time.

Monday 15  
HA W

CONCERT. At the Great Room at Hampsted Wells . . . exactly at 11-a-Clock in the Forenoon, will be perform'd a Consort of Vocal and Instrumental Musick by the best Masters; and at the Request of several Gentlemen Jemmy Bowen will perform several Songs, and a particular Performance of the Violin by several Masters. Tickets to be had at the Wells, and at Stephen's Coffee-house in King's-street, Bloomsbury. At one Shilling per Ticket. There will be Dancing in the Afternoon as usual. (*Post Boy*, 9-11 September)

COMMENT. The *Post Man* version of the ad (in the issue of 9-11 September) says "on the Violin by 2 several Masters."

## October 1701

Wednesday 1  
LIF

**THE COUNTRY WIFE** (Written by the most Ingenious William Wycherly Esq.). Cast not advertised. (*Post Man*, 25-27 September)

ADVERTISEMENT DETAILS. And for the Reputation of the most Judicious Author, care is taken to have each part performed to the be[st] advantage.

- Thursday 9*  
DL DOCUMENT. According to lawsuit testimony in P.R.O. C8/599/77, Drury Lane opened its season on this day and performed 151 nights to 18 July 1702.
- Saturday 11*  
DL ADVERTISEMENT. The Score of Musick for the Fairy Queen, set by the late Mr Henry Purcel, and belonging to the Patentees of the Theatre-Royal in Covent-Garden [i.e., Drury Lane], London, being lost upon his Death: Whoever shall bring the said Score, or a true Copy thereof, first to Mr Zachary Baggs, Treasurer of the said Theatre, shall have twenty Guinea's for the same. (*Flying Post*, 9-11 October)  
COMMENT. This ad also appeared (with minor verbal variants) in the *London Gazette* of 9-13 October. It was repeated in the *London Gazette* of 16-20 October, with a new ending: "20 Guineas Reward, or proportionable for any Act or Acts thereof."
- Tuesday 21*  
LIF **THE COUNTRY WIFE** (Written by the most Ingenious William Wycherly Esq.). Cast not advertised. (*Post Man*, 16-18 October)  
ADVERTISEMENT DETAILS. The last Reviv'd Comedy. . . . To which will be added several Entertainments of Musick, both Vocal and Instrumental, with variety of Dancing, by Mr Prince, Mrs Elford and Mr Weaver, and at the Request of several persons of Quality, there will be performed that delightful Exercise of Vaulting on the Manag'd Horse, according to the Italian manner, with many other pleasing Entertainments, it being the last time of Acting it during this Vacation.

## November 1701

- ca. November  
DL DOCUMENT. Christopher Rich reports in Chancery testimony of December 1704 (C9/317/3) that John Johnson brought an action of ejectment against him in the Court of Queen's (then King's) Bench for possession of Drury Lane theatre in Michaelmas Term 1701 on behalf of Charles Killigrew, et al. No result is known.
- ca. early  
November  
LIF † **ANTIOCHUS THE GREAT**; or, *The Fatal Relapse* [Jane Wiseman]. Cast not advertised (but see below). Performance known only from publication.  
FIRST EDITION. *Antiochus the Great: or, the Fatal Relapse*. A Tragedy. As it is now Acted at the New-Theatre in Lincolns-Inn-Fields. Written by Mrs Jane Wiseman (London: William Turner and Richard Bassett, 1702). Copy used: Readex. Publication "Next Week" was announced in the *Post Boy* of 11-13 November; publication "This Day" was advertised in the *Post Man* of 22-25 November, with Wiseman's name stated. Persons: Antiochus the Great—Powel; Artenor—Bowman; Seleuchus—Cory; Ormades—Booth; Philotas—Pack; Archus—Porter // Berenice—Mrs Bowman; Leodice—Mrs Barry; Irene—Mrs Mertin [Martin]; Cypre—Mrs Prince; Child—Miss Porter. Prologue Spoken by Mr Powel. Writ by a Friend. Epilogue Spoken by Mrs Barry. Writ by a Friend.  
Dedication: . . . it is the first Fruits of a Muse, not yet debas'd to the Low Imployment of Scandal or Private Reflection. The Reception it met in the World, was not kind enough to make me Vain, nor yet so ill, to discourage my Proceeding. . . . For the Critics, first, they Tax me with want of Business, here I acquiesce, and making no Apology, only promise them more unity next time. Then they find fault with Antiochus, as of too wavering a Character; Tho' I believe . . . 'tis natural enough to Change, the Language they are unwilling to believe my own: and have chose one of our best Poets for my Assistant, one I had not the happiness to know, 'till after the Play was finish'd.



- Wednesday 5* CONTEMPORARY COMMENT. There has a terrible Enemy arose to the Stage, an abdicated Divine. . . . There is yet a greater Mischief befall'n the Stage; here are Societies set up for *Reformation of Manners*; Troops of *Informers*, who are maintain'd by Perjury, serve God for Gain, and ferret out Whores for Subsistence. . . . These worthy Gentlemen, for promoting the Interest of the Crown-Office, and some such honest Place; pick harmless words out of Plays, to indict the Players and squeeze twenty Pound a Week out of them, if they can, for their exposing Pride, Vanity, Hypocrisie, Usury, Oppression, cheating, and other darling Vices of the Master Reformers. . . . A new Author [George Farquhar] . . . that has wrote a taking Play, is writing a Treatise of Comedy, in which he mauls the learned Rogues, the Writers to some Purpose; he shews what a Coxcomb Aristotle was, and what a Company of senseless Pedants the Scaligers, Rapines, Vossi, &c. are; proves that no good Play can be Regular, and that all Rules are as ridiculous as useless. He tells us, Aristotle knew nothing of Poetry . . . and that common Sense and Nature was not the same in Athens, as in Drury-Lane; that Uniformity and Coherence was Green-sleeves, and Pudding-Pies, and that Irregularity and Nonsense were the chief Perfections of the Drama. That the *Silent Woman*, by consequence was before the *Trip to the Jubilee*, and the *Ambitious Stepmother*; better than the *Orphan*. (Will Pierre's Answer [to Julian], dated "Behind the Scenes, Lincolns-Inn Fields, Nov. 5, 1701," in *The Works of Mr Tho. Brown*, 4th edition (London: Sam Briscoe and John Morphew, 1715), II, 55-57.)
- Thursday 20*  
LIF REPORT. An information is brought in the kings bench against 12 of the players, viz. Mrs Bracegirdle, Mrs Barry, Mr Batterton, Mr Vanbruggen, &c. for using indecent expressions in some late plays, particularly *The Provok'd Wife*, and are to be tried the latter end of the term. (Luttrell, V, 111)
- ca. mid-  
November  
LIF **THE PROVOK'D WIFE** [Vanbrugh]. Cast not known. This performance is inferred from the King's Bench indictment of 20 November. See previous entry.
- Tuesday 25* ADVERTISEMENT. This day is published *Love and Business*, in a Collection of occasional Verse and Epistolary Prose, not hitherto published, a discourse likewise upon Comedy, in reference to the English Stage, in a familiar Letter. By Mr George Farquhar, Author of the *Trip to the Jubilee*. Printed for Bernard Lintot. (*Post Man*, 22-25 November)
- Saturday 29* ADVERTISEMENT. To all Lovers of Musick, If any Society of Gentlemen in City, or Country are desirous to have Mr *Abell's* Consort of Musick, let them be pleased to write or send to his House in Bond-street, Piccadilly. The said Mr *Abell* will send them Proposals to their satisfaction. At the Request of several Persons of Quality, Mr *Abell* will teach to Sing. (*Post Man*, 27-29 November and later issues)
- ca. late  
November  
LIF † **ALTEMIRA** [Charles Boyle, adapting Roger Boyle, 1st Earl of Orrery]. Cast not advertised (but see below). Performance known only from publication.  
FIRST EDITION. *Altemira*. A Tragedy. As it is now Acted at the New Theatre in Lincolns-Inn-Fields. Written by the right Honourable Roger Late Earl of Orrery; and Revis'd by the Honourable Charles Boyle, Esq; (London: John Nutt, 1702). Copy used: Readex. Publication was advertised "This day" in the *Post Boy* of 18-20 December. Dramatis Personæ: King—Powel; Mellizer—Arnold; Clorimon—Betterton; Lyci-

dor—Booth; Memnor—Knap; Altemira—Mrs Barry; Candace—Mrs Bowman; Cratanor—Cory; Tilladen—Pack; Thrasolin—Fieldhouse; Monasin—Baily; Gesippus—Freeman. Prologue by Henry St John, Spoke by Mr Betterton. Epilogue by the Honourable Charles Boyle, Esquire, Spoke by Miss Porter.

The Epistle Dedicatory to Lionel, Earl of Orrery, is signed by Francis Manning, who explains that the original (staged as *The Generall* by the King's Company in 1664) was written by the present Earl's grandfather, but "was left extreemly unfinished," i.e., in need of cutting and polishing, which have been carried out by "a Gentleman . . . universally esteem'd an Ornament to Learning"—Charles Boyle. Manning explains that he "had the Honour . . . to receive His Commands, to take some Care of its Representation upon the Stage, where it had the good Fortune to meet with Justice from the Actors, and Applause from the Audience."

COMMENT. Manning may well have received the "author's benefit" as compensation for staging this play for Boyle.

## December 1701

ca. early  
December  
DL

‡ **THE FUNERAL**; or, Grief A-la-Mode [Steele]. Cast not advertised (but see below). Performance is known only from publication.

FIRST EDITION. *The Funeral; or, Grief A-la-Mode*. A Comedy (London: Tonson, 1701). Publication of "Mr Crofts his new Musick in the Comedy, call'd the Funeral, or Grief Allamode. Printed for and Sold by John Walsh . . . and John Hare" was advertised "This day" in the *Post Boy* of 11-13 December 1701. Publication of the text "This day" was advertised by Tonson in the *Post Boy* of 18-20 December. We infer a première in late November or early December. Copy used: Readex. Dramatis Personæ: Lord Brumpton—Thomas; Lord Hardy—Cibber; Campley—Wilks; Trusty—Mills; Cabinet—Toms; Sable—Johnson; Puzzle—Bowen; Trim—Pinkethman; Tom—Fairbanck // Lady Brumpton—Mrs Verbruggen; Lady Sharlot—Mrs Oldfield; Lady Harriot—Mrs Rogers; Madamoiselle d'Epingle—Mrs Lucas; Tattleaid—Mrs Kent; Mrs Fardingale—Mr Norris; Kate Matchlock—Mr Bullock. Prologue, Spoken by Mr Wilks. Epilogue Spoken by Lord Hardy [Cibber].

Preface: The Rehearsal of this Comedy was honour'd with the Presence of the Duke of Devonshire . . . The Innocence of it mov'd him to the Humanity of Expressing himself in its Favour. . . . I know not in what Words to thank my Fellow-Soldiers for their Warmth and Zeal in my behalf, nor to what to attribute their undeserved Favour, except it be that 'tis habitual to 'em to run to the Succour of those they see in Danger.

CONTEMPORARY COMMENT. The play is given a long and somewhat grumpy analysis in *A Comparison Between the Two Stages* (pp. 78-92). Success is admitted: "'Tis a dangerous Matter to talk of this Play; the Town has given it such applause, 'twill be an ungrateful undertaking to call their Judgments in question . . . it is a diverting Play . . . writ with Care and Understanding . . . the Author's Intentions are noble, and . . . it is in many places a just and lively Satyr." The anonymous critic is unhappy, however, because "Sable the Undertaker, who in the *second Act* was menac'd by *Trusty* for his Roguery and Extortion, goes off unpunish'd, contrary to the Law of *Comedy*." He finds the plot "strained" and inclined to wobble from the farcical to matters too serious for the "gayety" of comedy. The account concludes, nonetheless, with grudging approval of Steele and his first effort: "it's fit every Gentleman shou'd be encourag'd that writes with so good an Intention; and I commend the good Nature of the Town, that gave his first Essay such Approbation; notwithstanding the Errors we have mention'd. . . . I neither envy him, nor reproach the Town for their Applause; and I am apt to think we have not nam'd any of his Errors which he himself was not conscious of: He does not want that Understanding which some of his Brethren do,

and I hope, if he will divert us with another, to find it more correct.”

CONTEMPORARY COMMENT. A long article about “the Immoralities which an excessive Affectation of raising Mirth is apt to betray Men into” is illustrated with counter-examples from Plautus and Steele: . . . Of the same Kind is the Part of Trusty the Steward, in the Comedy of *Grief Alamode*. Every one will own, that in this Play there are many lively Strokes of Wit and Humour; but I must confess I am more pleas'd with the fine Touches of Humanity in it, than with any other Part of the Entertainment. When the honest Steward comes to the Lodgings of his disinherited young Lord, whom for many Years he had not seen; the fond Reflections he makes there, his Digressions from his Purpose, his embracing him with Tears, and running over every little Circumstance of the family that cou'd feed his Tenderness, till he had lost himself in his Discourse; and then his recovering, begging Pardon, and coming to his present business, are imagin'd with the utmost Delicacy. How natural and agreeable is that little Ramble of Thought, while he is waiting for him, *I was, I think Three and Twenty when this young Lord was christen'd; what ado was there about calling him Francis!*— *These are but poor Lodgings for him; I cannot bear the Joy to think I shall save the Family from which I have had my Bread.*— I might transcribe his whole Speech afterwards, on his seeing his young Lord. But as it is so well known on the Stage, that there is no need of it, I shall conclude with observing, that this is not only Nature, but Nature of the most beautiful Kind; or, to borrow Plautus's own Remark, by the Representation of such Plays even *good Men may be made better.* (*The Lay-Monk*, no. 9, Friday 4 December 1713)

COMMENT. Steele's first play must have been exceptionally successful. In his *Apology*, I, 263, Cibber says “I remember [Rich] once paid us nine Days in one Week: This happen'd when the *Funeral* . . . was first acted, with more than expected Success.” Two songs by Daniel Purcell, “Let not love on me bestow,” sung by Mrs Harris, and “Ye minutes bring ye happy hour,” sung by Mary Anne Campion, were published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, items 114 and 230.

*The theatres were dark Friday 19 December for a General Fast proclaimed by the King (British Library 21.h.3[222]).*

*Both theatres were probably dark from ca. 23 December to 27 December in observance of the usual Christmas recess.*

Saturday 27  
LIF

**CONCERT.** On *Saturday* Night, there being a Consort of Musick at the Theatre in Little Lincolns-Inn-Fields, some of the Footmen that were waiting, endeavouring to force into the house, in opposition to the Centinel, were all engag'd instantly in a bloody Quarrel; whereupon the Centinel firing upon 'em, kill'd one of 'em upon the spot, and several other[s] were wounded in the Scuffle. (*New State of Europe*, 27-30 December) [Copy used: British Library Burney 117b.]

COMMENT. Another report is terser and fails to specify that the occasion was a concert, not a play. “On Saturday night a Footman was killed at the Play-house door in Little Lincolns-[Inn]-Fields, by a Centinel that guarded the Door, who Shot him as he was endeavouring to get in by force. There were some others Wounded. (*Post Boy*, 27-30 December)

Saturday 27

COMMENT. In the *Post Boy* of 25-27 December is a half-column puff for Mr Weedon's proposed series of entertainments of Divine Music (see 6 January).

ca. late  
December  
LIF

‡ **TAMERLANE** [Nicholas Rowe]. Cast not advertised (but see below). Performance is known only from publication.

FIRST EDITION. *Tamerlane*. A Tragedy. As it is Acted at the New Theater in Little Lincoln's-Inn-Fields. Written by N. Rowe Esq; (London: Tonson, 1702). Copy used: Readex. Publication advertised in the *Post Boy* of 17-20 January 1701[/2]. (Avery erroneously reports publication on 6 January; what was advertised in the *Flying Post* of 3-6 January was Charles Saunders' *Tamerlane the Great* of 1681.) Publication of "the Musick in the Tragedy, call'd, Tamerlane, Composed by Mr Lenton" was advertised by Walsh in the *Post Boy* of 10-12 February. A song by Elford, "To thee o gentle sleep alone," sung by Mary Hodgson, was published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, item 191. Dramatis Personæ: Tamerlane—Betterton; Bajazet—Verbruggen; Axalla—Booth; Moneses—Powell; Stratocles—Pack; Prince of Tanais—Fieldhouse; Omar—Freeman; Mirvan—Cory; Zama—Husbands; Haly—Baily; Turkish Dervise—Arnold // Arpasia—Mrs Barry; Selima—Mrs Bracegirdle. Prologue Spoke by Mr Betterton. Epilogue Spoke by Mrs Bracegirdle. [Danchin, I, 54-56, prints a prologue "design'd for *Tamerlane*, but never Spoke," written by Dr Garth. It is a highly political Whig document, extant in two manuscripts and several printed versions.]

Epistle Dedicatory: Some People . . . have fancy'd, that in the Person of Tamerlane I have alluded to the greatest Character of the present Age [i.e., King William]. . . . There are many Features, 'tis true, in that Great Man's Life, not unlike His Majesty: His Courage, his Piety, his Moderation, his Justice, and his Fatherly Love of his People, but above all, his Hate of Tyranny and Oppression . . . Several Incidents are alike in their Stories; and there wants nothing to his Majesty but such a deciding Victory, as that by which Tamerlane gave Peace to the World. That is yet to come."

CONTEMPORARY COMMENT. The author of *A Comparison Between the Two Stages* comments at some length on this play (pp. 97-104), calling Rowe "the first Man in the List of our present Dramatists," but offering a series of picky stylistic criticisms against the reputedly "correct" Rowe. One of the speakers in the dialogue objects to improbabilities in characters and plot; another observes "I know some People who think the Author had a double Object in view when he writ it; and that most of his Characters are assimilated to some great Persons now living"—a proposition two of his fellow speakers refuse to accept.

COMMENT. Downes' comment is terse, but makes the vital point that *Tamerlane* was one of the few new plays to enter the repertory: "in general well Acted; but chiefly the Parts of Mr Betterton, Vanbruggen, Mr Powel, Madam Bracegirdle and Barry; which made it a Stock-Play." (*Roscius Anglicanus*, p. 95)

ca. late  
December?  
DL

‡ **THE GENEROUS CONQUEROUR; or, The Timely Discovery** [Bevill Higgons]. Cast not advertised (but see below). Performance is known only from publication.

FIRST EDITION. *The Generous Conquerour: or, The Timely Discovery*. A Tragedy; As it is Acted at the Theatre Royal. Written by Bevill Higgons, Esq. (London: S. Briscoe and J. Nutt, 1702). Copy used: Readex. Publication was advertised in the *Post Boy* of 13-15 January. John Barrett's "Ayres in the Tragedy call'd the Generous Conquerour" were published in Walsh, *Harmonia Anglicana*, III [1702]. Dramatis Personæ: Almerick—Wilks; Rodomond—Mills; Gonzalvo—Griffin; Adelan—Toms; Malespine—Cibber; Rodorick—Thomas; Tancred—Horden; Albazer—Smith; Meroan—Simpson // Cimene—Mrs Oldfield; Armida—Mrs Rogers; Irene—Mrs Kent; Euphelia—Mrs Wilkins. Prologue, By the Honourable Mr Granville. Epilogue, By the Author.

The Dedication to the Marquis of Normanby expresses the author's thanks for

“the Frequent Appearance of Your Lordship at this Play, during the short Time of its being Acted.” “I believe no Play that was so well received the first Day, ever attracted so few Spectators afterwards.” Higgons asks his patron “to screen the Innocence of this Play from the Malice of those Persons, who have endeavoured to pervert the Genuine Meaning of some Sentences, and give them a wrong Turn of Design, which was never in the view of the Author,” and says he “would have conceal’d his Name, if he could have imagin’d, that there was so much Dis-ingenuity in the World.”

COMMENT. Higgons’ protestations notwithstanding, the Jacobite implications of his play’s fable are hard to ignore. For whatever reason, the play became the subject of one of the fullest close-analyses made of any drama of its time. See the anonymous *Comparison Between the Two Stages*, pp. 45-75.

ca. late  
December?  
LIF

**THE WAY OF THE WORLD** [Congreve]. Cast not known. For evidence of performance, see below.

COMMENT. This performance is deduced from a passage in *A Comparison Between the Two Stages* (p. 38). Critick says “at six I’ll meet you at *Lincolns-Inn-fields* Play-House.” Sullen asks, “What Play is’t?” and Ramble replies, “*The way of the World*, with the new wonder *Madam D’Subligny*. . . . I long to be ogling *Madam’s Feet*.” Sullen responds, “No, I’m not for meeting there; the *Generous Conqueror* is acted at *t’other* House, and lest it should never be acted again, let’s go see it to Night.” This implies a revival of Congreve’s play with *Madame Subligny* from the Paris Opera as an entr’acte dance attraction at Lincoln’s Inn Fields opposite Bevill Higgons’ short-lived play at Drury Lane. See Robert D. Hume, “A Revival of *The Way of the World* in December 1701 or January 1702,” *Theatre Notebook*, 36 (1971), 30-36.

ca. late  
December?  
DL

**THE FUNERAL; or Grief A-la-Mode** [Steele]. (For evidence of performance, see below.)

COMMENT. In *A Comparison Between the Two Stages*, p. 75, Sullen says: “To the *Park* then for an Hours walk, and from thence to *The Funeral, or Grief Alamode*.” Critick asks, “Is that Acted to Night?” and Sullen replies, “For the Benefit of *Wilks*. We deduce a performance of Steele’s popular new play at about the time *The Generous Conquerour* came off.

## January 1702

ca. early  
January  
DL

‡ **THE MODISH HUSBAND** [William Burnaby]. Cast not advertised (but see below). Performance is known only from publication.

FIRST EDITION. *The Modish Husband: A Comedy*, As it was Acted at the Theatre Royal in Drury-Lane. By the Author of *The Ladies Visiting Day* (London: James Knapton, G. Strahan, and B. Lintott, 1702). Publication was advertised “This day” in the *Post Man* of 3-5 February as “the last new Comedy.” Copy used: Readex. Dramatis Personæ: Lord Promise—Cibber; Lionel—Wilks; Sir Lively Cringe—Bowen; Will Fanlove—Pinkethman; Harry—Bullock // Lady Cringe—Mrs Verbruggen; Camilla—Mrs Ol[d]field; Lady Promise—Mrs Rogers. Prologue Spoken by Mr Wilks. Epilogue Spoken by Mr Pinkethman.

Preface: “This Play was writ in four Weeks, yet I’m affraid I bestow’d too much upon’t . . . in England, there are Factions, even in Mirth, as obstinate as those in Politicks, and no body will suffer you to divert him, except he is of your Interest; Thus was the Fate of this Trifle determin’d before it appear’d, and like a Parliament Election, ruin’d only by those that did not come to it.” Burnaby goes on to complain that “some Women of Virtue” detected smutty meanings where there were none in the text.

Tuesday 6  
SH

**CONCERT** At Stationers Hall within Ludgate . . . will be performed Mr Weedon's Entertainment of Divine Musick, consisting of Anthem, Oration and Poem, Composed and Perform'd by the best Authors and Masters in each Faculty, for the better Encouraging of Piety and Morality, and discouragement of Vice. Beginning exactly at Eleven of the Clock in the Morning. For the benefit of decay'd Gentry, and the Maintenance of a School for the Education of Children in Religion, Musick and Accounts. Tickets to be had at Mr Playford's, Bookseller, Garaway's Coffee-House at the Royal Exchange; the Rainbow Coffee house at Temple Gate; Vigor's and Alice's Coffee-houses at Westminster, Child's in St. Paul's Church Yard, and at Squire's in Fuller's Rents; at 5s. each Ticket. And Places for Nobility at 10s. each Ticket. (*Post Boy*, 1-3 January)

COMMENT. An advance notice in the *Post Man* of 13-16 December states that no more tickets will be given out "than what there shall be convenient places for to prevent all Crowding, the great inconvenience of such meetings, as also places shall be kept distinct for Nobility."

Saturday 10

CONTEMPORARY COMMENT. The Play-House stands exactly where it did. Mr Rich finds some trouble in managing his mutinous Subjects, but 'tis no more than what Princes must expect to find in a mixt Monarchy, as we take the Play-House to be. The Actors jog on after the old merry Rate, and the Women drink and intrigue. Mr Clinch of Barnet, with his Pack of Dogs and Organ, comes now and then to their Relief; and your Friend, Mr Jevon would hang himself, to see how much the Famous Mr Harvey exceeds him in the Ladder-Dance.

We have had an inundation of Plays lately, and one of them, by a great Miracle, made shift to hold out a full Fortnight [Steele's *The Funeral*]. The generality are either troubled with Convulsion-Fits, and die the first day of the Representation, or by meer dint of Acting, hold out to the third, which is like a consumptive Man's living by Cordials, or else die a violent death, and are interr'd with the Solemnity of Catcalls. A merry Virtuoso, who makes one of the Congregation *de propangando ingenio*, designs to publish a Weekly Bill for the use of the Two Theatres, in imitation of that publish'd by the Parish-Clerks, and faithfully to set down what Distemper every new Play dies of.

If the Author of a Play strains hard for Wit, and it dribbles drop by drop from him, he says 'tis troubled with a Strangury. If 'tis vicious in the Design and Performance, and dull throughout, he intends to give out in his Bill, that it dy'd by a Knock in the Cradle; if it miscarries for want of fine Scenes, and due Acting, when then he says, 'tis starv'd at Nurse; if it expires the first or second day he reckons it among the Abortive; and lastly, if 'tis damn'd for the feebleness of its Satyr, he says it dies in breeding of Teeth. (Tom Brown, "An Answer to Mr Joseph Haines," dated 10 January 1701[2], *Letters from the Dead to the Living*, in *The Works of Mr Thomas Brown*, 4th edn., 4 vols [London: Sam Briscoe, and John Morphew, 1715], II, 23.)

Monday 12  
LIF

DOCUMENT. On this day the actor Henry Fairbank signed an agreement with Betterton on behalf of his son, the dancer Charles Fairbank: "Mr Firbank's son is to have 40s. per week & a play in March paying £30 for ye charges of ye house." The agreement was to be binding for a year, after which either party could give the other six months' notice. LC 7/3, fol. 80 (*Document Register*, no. 1678).

- Tuesday 13*  
LIF      **TAMERLANE** [Nicholas Rowe]. Cast not known (but see ca. early December). Performance known from an annotation in a BL copy (shelfmark 841.c.8[1]).
- Wednesday 14*  
WH      **CONCERT.** At the White-Head, near the Pall-Mall, facing the Hay-Market . . . will be a Consort of fine Musick, by the best Performers, at the opening of a House; which affords great variety of other Diversions. The Musick begins betwixt 7 and 8 at Night, and Raffling for Curiosities, and other delightful Entertainments, from five till the Musick begins; and to be continued all the Afternoons of every Monday and Friday following, those being the Opportunities for the publick Raffling Days. . . . The Musick Tickets are to be had at the White-Head. Also the Price Five Shillings. (*Flying Post*, 10-13 January)
- ca. mid-  
January  
DL      † **THE FALSE FRIEND** [Vanbrugh]. Cast not advertised (but see below). Performance known only from publication.  
FIRST EDITION. *The False Friend*, A Comedy. As it is Acted at the Theatre-Royal in Drury-lane (London: Jacob Tonson, 1702). Publication "This day" was advertised in the *Post Man* of 7-10 February 1702. Copy used: Readex. Publication of "The Musick, in four Parts, perform'd in the Comedy, call'd, *The False Friend*, Price 1s. 6d. the Set" was advertised by Walsh in the *Post Boy* of 10-12 February. Dramatis Personæ: Don Felix—Capt. Griffin; Don Pedro—Wilks; Don Guzman—Mills; Don John—Cibber; Lopez—Pinkethman; Galindo—Bullock // Leonora—Mrs Rogers; Isabella—Mrs Kent; Jacinta—Mrs Oldfield. Prologue Spoken by Capt. Griffin. Epilogue Spoken by Mrs Oldfield.  
CONTEMPORARY COMMENT. *A Comparison Between the Two Stages* (pp. 95-96) contains an extensive summary and critique of the plot, and some miscellaneous comments. Vanbrugh is admitted to be "the Author of several good Plays," though this one "did not succeed" because "An unhappy Accident interrupted it the fourth Day: Cibber was hurt, and cou'd not act his part." "Critick" objects at length to Don Pedro's unexpected early return from his journey, and to Vanbrugh's calling the play "a Comedy, when the principal Character in the Play is kill'd." Nonetheless, "Sullen" sums up quite favorably: "Mr Vanbrug is a Man of that able Sense, that he wou'd not run into an absurdity without very great temptation: Wilks's coming in, in the Crisis of so terrible a Scene, tho' it was irregular, yet it gave the Audience infinite astonishment, and indeed for the sake of that beauty we may forgive him the breach of Unity. The other mistake is too palpable to be his [i.e., the printer, not the author, was responsible for the genre designation]."
- Saturday 24*  
DL      **THE FUNERAL;** or, Grief A-la-Mode [Steele]. Cast not advertised (but see ca. early December). (On evidence of performance, see below.)  
COMMENT. Avery (I, 18) enters this performance and quotes what appears to be a published ad: "Benefit Will Bowen. Whereas Will Bowen has deliver'd several Tickets to his Friends, in order to see the *Committee* . . . [Avery's ellipsis] and the Gentlemen that have the Directions of Affairs relating to the Theatre Royal, have thought it adviseable to change that Play for the *Funeral* . . . [Avery's ellipsis] which is a Comedy equally receiv'd by the Town." Jackson does not record such a notice and we have not been able to find it.
- Monday 26*  
LIF      **TAMERLANE** [Nicholas Rowe]. Cast not known (but see ca. early December). This performance is known from an annotation in a BL copy (shelfmark 841.c.8[1]).

*Both theatres were presumably dark on Friday 30 January in observance of the annual fast for the martyrdom of King Charles I.*

*Saturday 31*  
SH **CONCERT.** Known from publication of *The Oration, Anthems and Poems*, Spoken and Sung at the Performance of Divine Musick, For the Entertainment of the Lords Spiritual and Temporal, And the Honourable House of Commons. At Stationers-Hall, January the 31st 1701[1/2]. Undertaken by Cavendish Weedon Esq. (London: Henry Playford and John Nutt, 1702). [With a specially-added Dedication to Queen Anne.] The entertainment comprised an "Introductory Poem upon Music. Written by Mr Tate, Poet-Laureat to His Majesty"; "The First Anthem, Compos'd by Dr William Turner. Psalm XIX"; "The Oration"; "The Second Anthem, Compos'd by Dr John Blow, Psalm XCVI"; a "Second Poem" by Nahum Tate; and "The Third Anthem, Compos'd by Dr William Turner, Psalm XXI."

## February 1702

*Tuesday 3*  
LIF **TIMON OF ATHENS** [Shadwell, adapting Shakespeare]. Performance date and some cast principals are recorded in MS annotations to British Library copy 841.c.8(8). Apemantus–Verbruggen; Evandra–Mrs Bracegirdle; Melissa–Mrs Prince.

*Wednesday 4*  
YB **CONCERT.** Mr Franck's Consort of Mr Congreve's Prize-Words [i.e., *The Judgment of Paris*] will be performed on Wednesday next . . . beginning at 8 at night, in the Musick-Room in York-Buildings, by the best Masters: Composed for 3 Quires, and in a quite different way to the others, not used here before. Price of each Ticket 5s. (*London Gazette*, 29 January-2 February)

*Monday 9*  
YB **CONCERT.** At the Request of several Persons of Quality, A Consort of Musick, composed by the late Mr Henry Purcell, will be performed in York-Buildings, by the best Masters on Monday next . . . beginning at the usual Hour; Never before made Publick. Price 5s. each Ticket; And may be had at Mr Hinchman's Bookseller, in Westminster-hall; at White's Chocolate-house at St James's; and at Garraway's Coffee-house. (*London Gazette*, 2-5 February)

COMMENT. The version of the ad in the *Post Man* of 5-7 February says "at the request of several of the nobility and gentry."

*Monday 16*  
LIF **DOCUMENT.** An anonymous broadside entitled *The Proceedings and Tryals of the Players in Lincoln's-Inn-Fields Held at the King's-Bench Bar at Westminster on Munday the 16th of February 1701/2* (London: J. Richardson, 1702) provides a gleeful puritan description of a trial before Lord Chief Justice Holt in which the LIF actors were charged with using "the most Abominable, Impious, Prophane, Lewd, Immoral Expressions, contain'd in their plays," particularly *Love for Love* and *The Sham-Doctor*. Testimony from audience members was heard (including an informer). The actors pleaded innocent, but after "the Plays . . . [were] brought in against them in Print, the Judge declar'd to the Jury the ill Consequence of such Prophane Wicked Speeches. After which, the Jury . . . brought them in Guilty, and fin'd them £5 a piece obliging them to give good Security not to commit the like again." See *Document Register*, no. 1679. For newspaper reportage, see



## 19 February.

COMMENT. An undated legal report apparently concerning this case (preserved in BL Add. MS 22,609, fols. 85-90) describes the prosecution of "Betterton, et al." for "many Profane, Vicious, & immoral Expressions" used in *Love for Love*, *The Anatomist*, and *The Provok'd Wife*, and notes that "The Defendants were all found guilty tho ye Proof was onely against some of them" because they were "all of a Society or Fraternity." The Attorney General specifically declared that the prosecution "was not to suppress ye Acting of Plays, for they allowd it to be lawfull, & of Benefit to ye Publick . . . but for ye Reformation of ye Stage." See *Document Register*, no. 1685.

An undated petition by George Bright may pertain to another prosecution of Lincoln's Inn Fields actors at about this time. Writing to Sir John Stanley (secretary to the Lord Chamberlain) Bright complains that he was individually fined merely for speaking his part in *The Man of Mode*, a play duly "Lycenced & printed." Bright requests that the Lord Chamberlain "Order it so, That ye said Company may be Equall sharers in ye payment of ye said £10 with cost of suit." LC 7/3, fol. 159. See *Document Register*, no. 1673.

- Tuesday 17*  
HC DOCUMENT. On this day the Lord Chamberlain issued an order to Sir Christopher Wren, requiring him "to Floor the old Guard Room at Hampton Court; & to Wainscot it to ye top with plain Deale Wainscot, without Mouldings; & out of it, to make a Door into ye Great Hall, which you are to fitt up with all Convenient speed for a Theatre." (LC 5/153, p. 150)
- Thursday 19*  
SH **CONCERT.** Mr Weedon's Entertainment of Musick . . . will be performed on Thursday next . . . beginning exactly at 12 a Clock . . . Tickets at 5s. each . . . Nobility's tickets 10s. (*London Gazette*, 12-16 February)
- Thursday 19*  
LIF **REPORT.** On Monday last came on the Tryal against the Play House near Lincolns Inn Fields at the Kings Bench Bar, upon an Indictment before the right Honourable the Lord Chief Justice Holt; the Evidence against the Players, for the most Abominable, Impious, Prophane, Lewd and Immoral Expressions, contained in the Plays acted by them, appeared very full and plain, and the Jury brought them in Guilty accordingly; which it is hoped will be much to the satisfaction of all true Friends to Religion and Vertue, and deter for the future such as shall write Plays, from using any Lewd and Immoral expressions. (*Post Man*, 17-19 February)
- Saturday 21* **ADVERTISEMENT.** To all the Nobility and Gentry in England of both Sexes. Mr Abel is preparing a new entertainment of Musick, to be performed in a manner not yet used in England, for the diversion of those, who will be pleased to encourage a second Subscription for the raising a summ of Money, which shall be applied to the ends exprest in his Petition to the Subscribers, to which Subscription he humbly hopes there will be a generous concurrence. (*Post Man*, 17-19 February)
- Monday 23*  
DL **DOCUMENT.** On this date, the Lord Chamberlain ordered "22 Comedians to be sworn" as Comedians in Ordinary to King William. All those named (save George Powell) were members of the company at Drury Lane: George Powell, John Mills, Robert Wilks, Benjamin Johnson, William "Pinketham," William Bullock, Benjamin Griffin, Colley Cibber, William Toms, Henry Fairbank, Tho. Newman, Thomas Smith, Tobias Thomas, Thomas Simpson, John Boyce, Adrian Newth, Susan Verbruggen, Ann Oldfield, Jane Rogers, Elizabeth Wilkins, Mary Kent, and Jane Lucas. The warrant was apparently cancelled, probably because of King William's death two weeks later, but

the list is valuable in giving us the names of some minor performers at this time.

Tuesday 24

ADVERTISEMENT. "To all Lovers of Musick. Mr Abel having not had the Honour to Sing in publick all this Winter, is to have one consort in the City of London, to be performed by the best Masters in a new manner, each Ticket 5s. The said Mr Abel will attend every morning this week at the Court of Request Westminster, and every afternoon at Mr Garways Coffee-house in the City for Subscriptions, to defray the charge thereof. Timely notice of place and performance shall be given in print." (*Post Man*, 21-24 February)

COMMENT. No concert by Abel is known until 25 April.

late  
February  
DL

‡ **THE INCONSTANT:** or, The way to win him [Farquhar, adapting Beaumont and Fletcher]. Cast not advertised (but see below). Performance known only from publication, but see below.

FIRST EDITION. *The Inconstant: or, The way to win him*. A Comedy. As it is Acted at the Theatre Royal in Drury-lane. Written by Mr Farquhar (London: J. Knapton, G. Strahan, and B. Lintott, 1702). Copy used: Readex. Publication advertised "This Day" in the *English Post* of 9-11 March. Walsh advertised publication of "The Instrumental Musick, in 4 parts, perform'd in the new Comedy, call'd, the *Inconstant, or the Way to win him*. Compos'd by Mr D. Purcell, Price 1s 6d." in the *Post Boy* of 3-5 March. Dramatis Personæ: Old Mirabel—Penkithman; Young Mirabel—Wilks; Captain Duretete—Bullock; Dugard—Mills; Petit—Mr Norris // Oriana—Mrs Rogers; Bizarre—Mrs Verbruggen; Lamorce—Mrs Kent. "The Prologue that was spoke the first night receiv'd such addition from Mr — who spoke it, that they are best if bury'd and forgot. But the following Prologue is literally the same that was intended for the Play, and written by Mr Motteux." Epilogue Written by Nathaniel [i.e., Nicholas] Rowe, Esq; and Spoken by Mr Wilks.

Preface: I took the hint from Fletcher's *Wild Goose Chase*. . . . As to the success of it . . . I have neither lost nor won, I pushed fairly, but the French were prepossess'd, and the charms of Gallick Heels, were too hard for an English Brain. . . . I Remember that about two years ago, I had a Gentleman from France, that brought the Playhouse some fifty Audiences in five Months [i.e., to see *The Constant Couple*], then why shou'd I be surpriz'd to find a French lady [Madame Subligny, visiting artist at Lincoln's Inn Fields] do as much. . . . What can be a greater Compliment to our generous Nation, than to have the Lady upon her *retour* to Paris, boast of their splendid entertainment in England, of the complaisance, liberality and good nature of a People, that thronged her House so full, that she had not room to stick a Pin; and left a poor Fellow that had the misfortune of being one of themselves, without one farthing, for half a years pains that he had taken for their entertainment.

There were some Gentlemen in the Pit the first night, that took the hint from the Prologue to damn the Play; but they made such a noise in the execution, that the People took the outcry for a reprieve . . . 'tis somewhat hard, that Gentlemen shou'd debase themselves into a faction of a dozen to stab a single Person . . . but these Sparks wou'd be remarkable in their resentment, and if any body falls under their displeasure, they scorn to call him to a particular account, but will very honourably burn his House, or pick his pocket.

The New House has perfectly made me a Convert by their civility on my sixth night; for, to be Friends, and reveng'd at the same time, I must give them a Play. . . . I have heard some People so extravagantly angry at this Play, that one wou'd think they had no reason to be displeas'd at all; whilst some (otherwise men of good sense) have commended it so much, that I was afraid they ridicul'd me; so that between both, I am absolutely at a loss what to think on't, for tho the cause has come on six days successively, yet the tryal, I fancy is not determin'd. . . . There is a Gentleman of

the first Understanding, and a very good Critick, who said of Mr Wilks, that in this part he out-acted himself, and all men that he ever saw. I wou'd not rob Mr Wilks, by a worse expression of mine, of a Compliment that he so much deserves.

CONTEMPORARY COMMENT. The anonymous author of *A Comparison Between the Two Stages* (pp. 92-95) refers disparagingly to this play, said to be "now in rehearsal" at the time of the dialogue. Farquhar is dubbed "an indefatigable Drudge"; Fletcher's *The Wild Goose Chase* is said to need no alteration; and Farquhar is ridiculed for his "Satyr against Aristotle" (i.e., his "Discourse upon Comedy," published in *Love and Business*).

COMMENT. Danchin (I, 67) points out that the prologue says "we're in *Lent*," and that the première must therefore have occurred after 25 February. Farquhar's preface implies that his play had a run of six nights, and that his second benefit was damaged by malicious competition from Lincoln's Inn Fields.

A song by Daniel Purcell, "Since Celia 'tis not in our power," sung by Hughes, was published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, item 166.

No revival is known until 1716, and the play did not really enter the repertory until the 1730s, but it enjoyed fairly regular revivals in the middle of the century and was occasionally performed to the end of the century.

Thursday 26  
DL

REPORT. On Monday the 16th of this instant February came on the Tryal against the Play-house in Drury Lane at the King's Bench-Bar, upon an Indictment before the Right Honourable the Lord Chief Justice Holt; for some Immoral Expressions contain'd in the Plays, Acted by them. And a special Jury being Summon'd, and Return'd, upon hearing. They were found Not Guilty. (*Post Boy*, 24-26 February)

COMMENT. If our sources are to be trusted, both the LIF and DL actors were prosecuted in King's Bench for profanity on 16 February 1702, with very different results.

Krutch (pp. 175-176) appears to suggest that a record of the indictment is to be found in P.R.O. KB 27/2147 [no rot. number stated]. The actors named in the reported King's Bench proceedings are "John" [George?] Powell, John Mills, Robert Wilks, "Elizabeth" Verbruggen, "Mariah" Oldfield, Benjamin "Jonson," William "Pinkman," William Bullock, Philip Griffin, Colley Cibber, and Jane Rogers. The plays named were *Volpone*, *The Humour of the Age*, and *Sir Courtly Nice*.

Friday 27  
LIF

**CONCERT.** For evidence of performance, see below.

COMMENT. This concert is deduced from an advertisement in the *Post Boy* of 3-5 March: "Mr Dieupart's Book of Lessons for the Harpsichord, made in Consorts, as it was Perform'd last Friday at the Consort at the Theatre in Little Lincolns Inn Fields" offered for sale by Francis Vaillant, bookseller in the Strand.

ca. late  
February  
DL

‡ **THE COMICAL GALLANT:** or the Amours of Sir John Falstaffe [John Dennis, adapting Shakespeare]. Cast not known. Performance known only from publication.

FIRST EDITION. *The Comical Gallant: or the Amours of Sir John Falstaffe*. A Comedy. As it is Acted at the Theatre Royal in Drury-lane. By Mr Dennis (London: A. Baldwin, 1702). Copy used: Readex. Publication advertised in the *Post Man* of 16-19 May. The Dramatis Personæ gives no actors' names. Prologue. Epilogue Written by Mr Burnaby. Spoke by Sir John Falstaffe.

The Epistle Dedicatory to George Granville is billed on the title page as "A large Account of the Taste in Poetry, and the Causes of the Degeneracy of it." It occupies 13 pages of small type and is a remarkably huffy justification of a play admitted to have been "unfortunate in the Representation." Dennis says virtually nothing, how-

ever, of the performance beyond commenting that "Falstaffe's part . . . the principal one of the Play, and that on which all the rest depends, was by no means acted to the satisfaction of the Audience, upon which several fell from disliking the Action to disapproving the Play."

CONTEMPORARY COMMENT. *A Comparison* (p. 97) is extremely dismissive of the Dennis play: "Tis compounded of *The Merry Wives of Windsor*, and some Alterations of his own: So much as was Shakespear's was lik'd, but all his own damn'd, and for his sake the whole Play soon afterwards. . . . So it dy'd like an Abortive Bastard. . . . These repeated Disappointments, I hope, have cur'd him of the itch of Play making: Let him stick to his Criticisms and find fault with others, because he does it ill himself."

COMMENT. Avery placed this play in May 1702 on the basis of publication, but it failed before the publication of *A Comparison Between the Two Stages* in April, and hence must have had its brief run before the closure of the theatres on 8 March. Burling, p. 28, erroneously dates this play "December 1701 or earlier" on the basis of an ad in the *Post Boy* of 11-13 December 1701 for publication "This day" of "A Set of New Aires perform'd in the Comedy call'd *The Humors of Sir John Falstaff*, Compos'd by Mr Peasable" [James Paisible]. We believe that the play at issue was Lincoln's Inn Fields' production of Shakespeare's *King Henry IV with the Humours of Sir John Falstaff* (January 1700), not Dennis' *The Comical Gallant; or the Amours of Sir John Falstaffe*.

## March 1702

Saturday 7  
DL

ADVERTISEMENT. If any Persons who have any Interest in the Joint Stock of the Play-house in Drury-lane, by any grant or purchase, under the Patents granted from the Crown to Sir William Davenant, or Mr Killigrew, are willing to sell their said interest, whether Shares or part of Shares, arising by Process of Acting in the said Play-house, this is to desire all such Persons to enter their Names, their Lodgings, what Share they have, and the lowest price they will sell at, with Mr Thomas Hoy near the Pump in Chancery Lane, and they shall be treated with for the Same. (*Post Man*, 5-7 March)

COMMENT. Thomas Hoy was an agent for Charles Killigrew; this offer is evidently part of Killigrew's attempt to gain control of the Drury Lane theatre and rent it to the LIF company.

*King William died on Sunday, 8 March; the theatres remained closed until after Queen Anne's Coronation, 23 April.*

Wednesday 11

REPORT. Sir John Percival to Thomas Knatchbull: "None will suffer by the King's death but the poor players, who are ready to starve; neither are they to act till the coronation. One cannot pass by the Play-house now when it is dark but you are sure to be stripped. I accidentally met yesterday the boxkeeper, who swore to me he had not drunk all day, for now that they are out of pay, none will trust them so much as for a pot of ale." (HMC Egmont, II, 208)

Thursday 12

REPORT. Both the Play-houses have been Order'd to forbear Acting till after the Coronation of her Majesty. (*Post Boy*, 10-12 March)

*Wednesday 18* DOCUMENT. On this day Charles Davenant answered Charles Killigrew's bill of complaint concerning money paid in compensation for the effects of the 1682 union on the Dorset Garden fruit concession (P.R.O. C10/260/6). For a summary of the case, see *Document Register*, no. 1688.

*Monday, 30 March-Saturday, 4 April*  
*PASSION WEEK*

## April 1702

*Monday 6*  
LW ADVERTISEMENT. Lambeth Wells will be open on Easter Monday, being the 6th of April, 1702. The publick days are Mondays, Thursdays and Saturdays, on those days the Music will be there from 7 in the morning until Sun-set; on Thursdays but till 2 a Clock. The price of coming in but 3*d.* as formerly. Water to be had home for a penny a Quart, and the poor to have it gratis. (*Post Man*, 28-31 March)

*Monday 13* DOCUMENT. On this day Skipwith and Rich answered a bill of complaint brought by Charles Killigrew on 24 April 1700. The patentees list the number of acting days each season since 1695. P.R.O. C9/316/91. See *Document Register*, no. 1691.

*Tuesday 14* DOCUMENT. On this day Skipwith and Rich answered a bill of complaint brought by Charles Killigrew ca. 4 May 1700 concerning the management and finances of the Patent Company. The patentees trace the history of Killigrew's relations with company management in the course of denying that they owe him money. P.R.O. C9/317/6. See *Document Register*, no. 1692.

*Tuesday 14* ADVERTISEMENT. Published this Day, *A Comparison Between the two Stages, with an Examen of the Generous Conqueror*, and some Critical Remarks on the *Funeral, or Grief Alamode, The false Friend, Tamerlane*, and others. In a Dialogue. Sold by the Booksellers. (*Flying Post*, 11-14 April)  
COMMENT. A modern edition has been published, edited by Staring B. Wells (Princeton Univ. Press, 1942).

*Saturday 25*  
CC **CONCERT.** To all the Nobility and Gentry: In Honour of the Queens Coronation. At Chelsey Colledge, in the great Hall . . . at 5 of the Clock, will be performed Mr Abells new Consort of English Musick, composed on that Royal Subject: With other Songs in several Languages; accompanied by the greatest Masters of Instrumental Musick. The honourable Subscribers having received their Tickets, this is to give notice, that Tickets are to [be] had at Mr White's Chocolate House in St James's street, at Mr Abells in Bondstreet, Picadilly; and at Chelsey Colledge at the Hall door, and at Mr Garraways Coffeehouse by the Royal Exchange. (*Post Man*, 23-25 April) [Copy used: Nichols Newspapers.]

## May 1702

- spring?  
LIF DOCUMENT. In LC 7/3, fol. 166 is a petition from the Lincoln's Inn Fields actors (Betterton, Barry, Bracegirdle, and "others") to Queen Anne maintaining that actors should not be subject to prosecution for performing plays that have been duly licensed by the monarch's officials.  
COMMENT. The date must be after Anne's accession to the throne, but before the company's license passed to Vanbrugh and Congreve in 1704. Spring 1702 seems likely because of recent harassment (see 16 February).
- early May  
MF COMMENT. A constable named John Cooper was murdered at May Fair. The *Post Man* of 4-6 June advertises publication on Monday next of "A Sermon preached at the Parish Church of St James's Westminster, on the 21st of May, 1702, at the Funeral of Mr John Cooper, a Constable, who was barbarously murder'd at May-Fair in the Execution of his Office, in suppressing the Publick Disorders there. By Josiah Woodward, D.D. Minister of Poplar. Published at the request of the Justices of the Peace, High Constables, and other Officers and Gentlemen that heard it." More than a year later, the *Post Man* of 8-10 July 1703 reported that "Thomas Cooke the famous prize Fighter" had been sentenced to death for "being concerned in the Riot wherein Mr Cooper the Constable was kill'd. . . . He was apprehended in Dublin in Ireland upon his own confession and brought over to be Tryed here by her Majesties Order." His execution was reported in the issue of 10-12 August. The story did not die, however. *Heraclitus Ridens* of 14-17 August 1703 indignantly reports "the Discovery of the Man that Kill'd the Constable in May Fair, after the Butcher of Gloucester was Hang'd for it" — commenting incidentally on his exemplary behavior "under Sentence of Condemnation" and the expensive funeral he was given by the master of a bear garden.
- early May  
MF **ROPE DANCING.** Her Majesties Company of Rope Dancers. At Barnes and Finleys Booth at the lower end of Brookfield Market, over against Mr Pin-kethman and Mr Simpsons, and next to Mrs [Margaret?] Mills and Mr Bullocks, with as large a Company as they had last Bartholomew Fair, exceed all whatever they have done before. Vivat Regina. (*Post Man*, 25-28 April)  
COMMENT. "Mrs" Mills is probably an error for "Mr." We have no other recorded fair activity for her, and "Mr Mills" is named in Barnes and Finley's ad of 9 May.
- Friday 1  
SH **CONCERT.** The Queen's Coronation Song, Compos'd and Sung by Mr Abell is to be perform'd at Stationers-Hall near Ludgate . . . at 8 of the Clock at Night precisely, with other Songs in several Languages, and accompanied by the greatest Masters of Instrumental Musick: Each Ticket 5s. Tickets are to be had at Mr White's Chocolate-house in St James's Street; at Garraway's Coffee-house; at Robin's Coffee-house in Exchange Alley; at the Garter Coffee-house behind the Royal Exchange; at the Garter Coffee-house at the Custom-house; at the Rainbow Coffee-house by Temple Bar and at the Grecian Coffee-house in Devereux Court by the Temple. (*Post Boy*, 28-30 April)
- Saturday 2  
DL **CONCERT.** The Tickets for the Subscribers to Mr Isaac's Scholars, and Mr Abell's Singing, with other Musick; to be perform'd at the Theatre Royal in

Drury-Lane on Saturday next, will be ready to be deliver'd, at Mr White's Chocolate House in St James's Street, on Friday Morning the second of May. (*Post Boy*, 28-30 April)

Tuesday 5  
MF

**CRISPIN AND CRISPIANUS;** or, A Shoemaker a Prince [anonymous; lost]. Cast not advertised. At Miller's Booth, in May-Fair, the second Booth in the Right Hand coming into the Fair, over against the Famous Mr Barnes the Rope-dancer, will be presented an Excellent Droll, call'd *Crispin and Crispianus: Or, a Shoemaker a Prince*. With the Comical Humours of Barnaly [*sic*], and the Shoemaker's Wife. With the best Machines, Singing and Dancing, ever yet in the Fair. Where the famous Ladder-Dancer performs those things upon the Ladder, never before seen, to the Admiration of all Men. *Vivat Regina*. (*Post Man*, 2-5 May)

Thursday 7  
SH

**CONCERT.** Mr Weedon's Entertainment of Divine Musick both Vocal and Instrumental, with new Anthems compos'd by Mr Blow, an Oration by Mr Collier, and Poems by Mr Tate, her Majesty's Poet Laureat, in Praise of Religion and Vertue, will be Perform'd by the chief Masters in Each Faculty, this present Thursday . . . beginning exactly at 12 in the Forenoon. The benefit for Decay'd Gentry, and the Maintenance of a School for the Education of Youth. Tickets may be had at most of the chief Coffee-houses in Town, and at Stationers Hall Door. At which places are also lodg'd Instruments for Subscriptions. The Subscribers and the best Places at 5s. and the other places at 2s. 6d. (*Post Boy*, 5-7 May)

COMMENT. An advance notice in the *Post Boy* of 28-30 April states, "And to be continued Weekly every Thursday following till August next." Texts were published in *The Oration, Anthems & Poems*, Spoken and Sung at the Performance of Divine Musick, at Stationers-Hall, for the Month of May, 1702. Undertaken by Cavendish Weedon, Esq. (London: John Matthews for Henry Playford and John Nutt, 1702). They include an introductory poem by "Mr Tate, Poet-Laureat to Her Majesty"; "The First Anthem, Compos'd by Dr Blow, and Sung in Westminster-Abby, at Her Majesty's Coronation"; "The Oration," signed "J. Collier, M.A."; a "Second Anthem" by Blow; and "A Poem in Praise of Virtue" by Tate.

Friday 8  
DL

ADVERTISEMENT. Every Person who hath any Share or Interest in the Profits of Acting Comedies, Tragedies, &c. by virtue of two Patents granted from the Crown, who have not since Sold the same, nor Contracted for the same with Sir Thomas Skipwith, or Mr Rich; all such Persons are desired to meet at the Temple Coffee-house against St Dunstons Church in Fleet-street, on Friday next the 8th Instant, at 3 of the Clock, in order to receive the Ar-rears of their Dividends. The Ladies concerned, or such Persons who cannot meet, are desired to send a Warrant of Attorney by some Person to appear for them. (*Post Boy*, 30 April-2 May) A follow-up notice in the *Post Man* of 5-7 May asks "All persons who claim any Share or Interest in the Play-houses, derived to them by Letters Patents from the Crown" to attend the meeting "to consult about their mutual Interest."

Friday 8

ADVERTISEMENT. Whereas a Book has been lately Publish'd, entituled, *A Comparison between the Two Stages*, &c. This is to give Notice, that whatever Bookseller, Printer, or other Person shall first discover by Evident Proof, the Author of the said Book, before the 21st Instant, shall receive from Mr Zachariah Baggs, Treasurer of the Theatre Royal, £5 Reward. (*London Post*, 6-8 May) [Copy used: Nichols Newspapers.]

- Saturday 9*  
MF  
**ROPE DANCING AND ENTERTAINMENTS.** There were apparently at least three theatrical booths other than Miller's (see 5 May). In the 7-9 May issue of the *Post Boy* the following notice appears: "Whereas it hath been maliciously reported, That Mrs Finley, who, for her incomparable Dancing on the Rope, is unwillingly distinguish'd by the Name of the Lady Mary, was Dead: This is to inform all Persons, That the said Report is notoriously false, she now being in Mr Barne's [*sic*] and Finley's Booth, over against Mr Pinkethman and Mr Simson's, next to Mr Mill's [*sic*] and Mr Bullock's in May Fair, and, by late Improvements, performs much more curious Steps on the Dancing Rope than were ever yet seen. In the same Booth is also to be seen such variety of Dancing, Vaulting and Tumbling, the particulars whereof being too tedious here to relate."
- Monday 11*  
HA W  
**CONCERT.** Hampstead Consort. In the Great Room at Hampsted-Wells . . . will be Perform'd a Consort of Vocal and Instrumental Musick by the Best Masters, with particular Entertainments on the Violin, by Mr Dean, beginning exactly at 11 a Clock, Rain or Fair, to continue every Monday, (at the same Time and Place) during the Season of Drinking the Waters: Tickets to be had at Stephen's Coffee-House in Bloomsbury, and at the Wells (by reason the Room is very large) at One Shilling each Ticket. There will be Dancing in the Afternoon, as usual. (*English Post*, 6-8 May)
- Monday 11*  
LIF  
**THEODOSIUS** [Lee]. Cast not known. Performance known from a letter by Mrs Hervey to John Hervey of 12 May 1702: ". . . which with the addition of the dismal part of Veranes and Athenais in *Theodosius*, (which I never saw till yesterday with Lady Hartington and Lady Herriett [*recte* Henrietta] Godolphin,) made my heart and eyes so full, that I could not hinder myself from being ridiculous to every body near me." *Letter Books of John Hervey*, I, 169.  
COMMENT. We cannot be certain which theatre performed Lee's play, but we have tentatively assigned the performance to LIF because the play was in that company's repertory in 1703 and 1704, and no performance by the Patent Company is known in this period.
- Tuesday 12*  
SHG  
**CONCERT.** At the Command of several Persons of Quality, there will be a Consort in Somerset-House Garden . . . at Six a Clock in the Evening; Consisting of all New Musick Vocal and Instrumental, Composed on purpose for the occasion, by Mr Weldon and Mr [Robert?] King. Tickets at 5s. apeice may be had at Whites Chocolet-House St James's, Tom's Coffee-House Covent-Garden, Walch's Musick-Shop in Catherine-street, the Rainbow Coffee-House at Temple-Bar, Mr Barretts Stationer, at the Temple-Gate, Mrs Pask Stationer, at the back of the Royal Exchange. (*English Post*, 6-8 May)
- Tuesday 12*  
DL  
ADVERTISEMENT. To all the Nobility and Gentry. Whereas Mr Abel having been Honoured with the Commands of the Nobility and Gentry, to Sing in Drury-lane 4 times; this is to give notice that the said Mr Abel has not engaged to Sing in any other Consort, till that Noble performance be ended. (*Post Man*, 9-12 May)  
COMMENT. This notice apparently refers to a series of concerts to be given at Drury Lane, rather than to entr'acte performances.
- Thursday 14*  
ADVERTISEMENT. Mrs Frances Purcel, Widow of Mr Henry Purcel, having the sole disposal of the several pieces of Musick (composed by her late Hus-



band) hereafter mentioned, which may be had at her dwelling House in Deans-yard Westminster, at the prices following: The Te Deum 2s. the Opera of Dioclesian 10s. the Airs 10s. first and last Sonata's 8s. 6d, the Instructions and Lessons for the Harpsichord 2s. And may be had at no other place; this notice is given by her to prevent all persons being imposed upon by imperfect Copies. (*Post Man*, 12-14 May)

*Thursday 14* ADVERTISEMENT. Now in the Press, and will speedily be publish'd, *Theatra Vindicata, sive Poetarum Anglicorum Defensio*. In Answer to a late Scurrilous Dialogue, intituled, *A Comparison between the two Stages*, wherein are many Scandalous Reflections upon Mr Batterton, Mrs Barry, Mrs Bracegirdle, Mrs Rogers, Mrs Oldfield, Mr Powell, Mr Cibber, Mr Johnson, Mr Pinkethman, &c. As likewise upon Mr Congreve, Mr Van brook, Mr Dennis, Capt. Steel, Mr Burnaby and Mr D'Urfey, &c. Dedicated to Mr Rich, Patentee of the Theatre Royal in Drury Lane.

COMMENT. Either no such pamphlet was published, no copy survives, or the notice was a publicity stunt for *A Comparison*. See 19 May.

*Tuesday 19* ADVERTISEMENT. There is now in the Press, *A Short Defence of the Comparison of the two Stages*, &c. Or, a Review of the Excellencies of the most Ingenious Mr Gildon, Mr D'Urfy, Mr Vanbrugh, Mr Boyer, Mr Cibber, Mr Brett, and Mr Crown. To which is added, The Life of the Authors, Henry Ramble, Esq; and Theophilus Crittick. Writ by themselves. (*Flying Post*, 16-19 May)

COMMENT. Like the notice of 14 May, this may well be an attempt to drum up interest in *A Comparison*. Either no such pamphlet was published or no copy survives.

*Thursday 21*  
CC **CONCERT.** Known from publication of texts in *The Oration, Anthems and Poem*, Spoken and Sung at the Performance of Divine Musick . . . At Chelsea-Colledge-Hall, May the 21st, and intended for the Month of June following. Undertaken by Cavendish Weedon, Esq. (London: Henry Playford and John Nutt, 1702). Texts include an anthem "Composed by Dr Blow" and "A Poem upon God's Omnipotence [*sic*] by Dr Braddy."

*Monday 25*  
CC **CONCERT.** In Honour of the Queen's Coronation: The Lady's Consort of Musick: By Subscription of several Ladies of Quality, (by Permission) at the Royal College of Chelsea, on Monday the 25th of this present May, is to be perform'd once, a New Consort of Musick; by Mr Abell, and other Voices; with Instrumental Musick of all sorts: To be placed in two several Quiers on each side of the Hall; a Manner never yet perform'd in England. The Hall to be well Illuminated; the said Consort to begin exactly at five of the Clock, and to hold three full Hours. Each Ticket 5s. Note, That the Moon will shine, the Tide serve, and a Guard placed from the College to St James's Park, for the safe Return of the Ladies. Tickets are to be had at Mr White's Chocolate-House, in St James's Street, and at Mr Abell's House in Bond-Street, Pickadilly. (*Post Boy*, 19-21 May)

*Monday 25*  
RI W **CONCERT.** Richmond Wells will be opened on Monday the 25th day of May instant where the Musick will attend Mundays and Thursdays as formerly. (*Post Man*, 16-19 May)

## June 1702

- ca. early  
June  
LIF      † **THE BEAU'S DUEL:** or a Soldier for the Ladies [Susanna Carroll, later Centlivre]. Cast not advertised (but see below). Performance is known only from publication.  
FIRST EDITION. *The Beau's Duel: or a Soldier for the Ladies*. A Comedy, As it is Acted at the New Theater in Lincolns-Inn-Fields (London: D. Brown and N. Cox, 1702). Copy used: Readex. Publication announced for "Tomorrow" in the *Post Boy* of 4-7 July. Dramatis Personæ: Col. Manly—Cory; Capt. Bellmein—Booth; Topper—Powell; Sir William Mode—Bowman; Ogle—Pack; Careful—Feildhouse // Clarinda—Mrs Prince; Emilia—Mrs Porter; Mrs Plotwell—Mrs Lee. Prologue by a Gentleman. Epilogue by the Author.
- Monday 1  
HA W      **CONCERT.** In the great Room at Hampstead-Wells, on Whitson-Monday, will be perform'd an Extraordinary Consort of Vocal and Instrumental Musick; by the best Masters, with particular Entertainments on the Violin by Mr Dean, and Singing by Mr Hughs and others, beginning at Ten in the Morning exactly. Tickets to be had at North's Coffee House in King-street near Guild-Hall; Stephen's Coffee-House in Bloomsbury, and at the Wells. At 1s. each Ticket, (by Reason the Room will hold near 500 Persons). (*Post Boy*, 28-30 May)
- Wednesday 3  
DL      **BARTHOLOMEW FAIR** (Written by the Famous Ben. Johnson). Cast not advertised. (*Daily Courant*, 2 June)  
ADVERTISEMENT DETAILS. That celebrated Comedy . . . All the Parts Acted to the best Advantage.  
COMMENT. This is the first performance notice for a play published in the *Daily Courant*.
- Tuesday 9  
DL      **THE SEA VOYAGE, Or, A Common-Wealth of Women** [Durfey's adaptation of Fletcher and Massinger?]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Entertainments of Singing, by Mr Hughs and others; and several Comick Dances: Particularly *Tolet's Ground*.  
COMMENT. We cannot be certain whether this is a revival of the original Fletcher-Massinger play of 1622 or of Durfey's adaptation of 1685, but use of the subtitle suggests the latter. The phrase "to Morrow being Tuesday" in the ad suggests that the type was set on Monday and intended for that day but held out, perhaps for lack of space.
- The theatres were dark on Wednesday 10 June on account of a Fast Day proclaimed by the Queen in the London Gazette of 18-21 May.  
For a broadside copy, see British Library 21.h.3(239).*
- Saturday 13      CONTEMPORARY COMMENT. In the *Observer* of 10-13 June is a lengthy Puritan denunciation of the theatre in general, with special objection "To have a Play-House kept in her Majesties Name, and the Players to write themselves Her Majesties Servants." The author goes on to a bitter complaint about the performance of plays at May Fair: "I don't believe the Patent for that Fair, allows the Patentees the Liberty of setting up the Devil Shops, and exposing his Merchandise to sale."

- Monday 22*  
DL      **OEDIPUS** [Dryden and Lee]. Cast not advertised. (*Post Man*, 18-20 June)  
ADVERTISEMENT DETAILS. Whereas several Tickets have been delivered by Mrs Hodgson for her Benefit Play, she intending to have the Play of *Tamerlane*; this is to give notice it cannot be acted, and that the Tickets will be taken for *Oedipus* on Monday next being the 22d of this instant June. From the new Theatre in Lincolns Inn Fields.
- Tuesday 30*  
PR      **CONCERT.** At Mr Pawlets great Dancing Room near Dowgate in Thames-street . . . a Consort of Musick, consisting of Violins, Hautboys, Flutes and a Trumpet, with Singing by Mr Hughs and others, beginning at 5 a Clock. Price each Ticket 1s. 6d. To be had at Mr Hare's Musick-Shop in Freemans yard, Cornhil, at Mr Salters, Pauls Churchyard, at Mr Cullens, at the Roe Buck within Temple Bar, and at the place of performance. (*Post Man*, 25-27 June)
- Tuesday 30*  
DL      DOCUMENT. On this day Charles Killigrew filed a bill of complaint against other Patent Company shareholders, demanding arrears and protesting the blocking of a new lease on the Drury Lane theatre to Betterton and John Watson. P.R.O. C10/261/51. See *Document Register*, no. 1698.

## July 1702

- Thursday 2*  
YB      **CONCERT.** At the Request of several Persons of Quality, in the Great Room in York Buildings . . . will be Perform'd, a Consort of Vocal and Instrumental Musick, Compos'd by Mr Weldon Master of the Songs. To be Sung by Mrs Hudson, Mrs Lindsey, and Mrs Champion, and the Instrumental Musick to be Perform'd by the best Masters. Tickets may be had at Mr Whites Chocolate House in St James's; Toms Coffee House in Covent Garden; Mr Walsh's Musick Shop in Catherine Street; and at the Rainbow Coffee House by Temple Bar. To begin betwixt 8 and 9. (*Post Boy*, 25-27 June)
- Tuesday 7*  
DL      **OROONOKO** [Southerne], being the last time of Acting it till Winter. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Champion. . . . with new Musick set to Flutes; and to be perform'd by Mr Banister and his Son, and others, and some of Mr Weldon's new Songs, perform'd in his last Consort; with several Dances by Mrs Champion and others. Also Vaulting on the Horse; and Mr Pinkeman will present the Audience with a New Vacation Epilogue never yet Spoke by him.  
COMMENT. Danchin (I, 76-77) prints "Another Vacation Epilogue Spoke by Mr Pinkeman" from *The Second Part of Penkethman's Jests* (1721), and speculates that "it may well have been" the one used on this occasion.
- Saturday 11*  
DL      **BURY FAIR** (By the Ingenious Mr Shadwell, late Poet Laureat). Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Moore. . . . That celebrated Comedy. . . . And at the desire of several Persons of Quality, will be perform'd the last New Entertainment of Musick, Composed for Flutes on the Stage, by Mr Bannister and his Son, and others; and Mr Pinkeman will Speak his last New Epilogue never Spoken but once. With Entertainments of Singing by Mrs Lyndsey and others; and also Dancing.

- Saturday 18*  
DL DOCUMENT. According to testimony in P.R.O. C8/599/57, the Drury Lane company ended its regular season on this day. The same source rather confusingly states that the young company opened its summer season on Friday the 17th of July, and gave 29 performances through 11 October.
- Tuesday 21*  
LIF DOCUMENT. On this day Nicola Cosimi recorded receipt of £47 for performing in seven concerts at Lincoln's Inn Fields (dates not known). See Lowell Lindgren, "Nicola Cosimi in London, 1701-1705," *Studi Musicali*, 11 (1982), 229-248, at 236. Exactly what the payments covered is not clear. The only concerts known at LIF this season were on 27 December and 27 February. Obviously there were others.
- Saturday 25*  
LS **CONCERT.** A Consort of Musick, both Vocal and Instrumental; Will be Perform'd by the Best Hand[s] and Voices in London, at Loe's School in Wine-Office Court in Fleet-street . . . beginning in the Evening at six of the Clock precisely. For the Benefit of Mrs Wroth, Widdow of Mr Tho. Wroth Musician, lately Deceased. Half Crown Tickets to be delivered at the Places following. Mr Basset's near the Middle Temple Gate, Bookseller. Mr Turner's Lincolns Inn Back-gate, Bookseller. The Globe Tavern next Furnivals Inn in Holborn. The Bear Tavern by the end of Southamton street, High Holborn. Mr Jay's, Bookseller, at the upper end of Cheapside, a few Doors beyond Mercers Chappel. Also at the aforementioned Place where the Consort is Performed. (*Post Boy*, 23-25 July)
- Monday 27*  
HA W **CONCERT.** At the Request of several Persons of Quality. In the Great Room at Hamsted-Wells [*sic*] . . . an Extraordinary Consort of Vocal and Instrumental Musick. Particularly, the Instrumental Musick, Composed by Mr John Eccles for the Coronation. With several of Mr Weldon's Songs made for his Consort in York-Buldings. To be Perform'd, (by Mr Hughs and the Boy.) And an Entertainment on the Violin, by Mr Deane, (not perform'd there before.) Tickets to be had only at the Wells, at Two Shillings Sixpence each Ticket. Beginning exactly at Five a Clock in the Afternoon. (*Daily Courant*, 23 July)

## August 1702

- Saturday 8*  
BF REPORT. The Right Honourable the Lord Mayor and Court of Aldermen have issued out their Order, for suppressing the Disorders of the approaching Bartholomew-Fair, prohibiting all Booths, Sheds and Stalls, to be Lett, for acting Stage-Play[s], Interludes, Comedies, Gaming-Places, Lotteries, Musick-Meetings, or other Opportunities for inticing and assembling loose and disorderly Persons, &c. under the Pretence of innocent Diversion and Recreation, &c. (*Flying Post*, 6-8 August)
- COMMENT. The official proclamation by the Lord Mayor's Court of the City of London is dated 28 July and states that the overseers of Bartholomew Fair may not permit exhibition of any kind of play or music meeting, "but that all Booths . . . shall be Us'd . . . for Merchandizes, Trade and Commerce, according to the good Intents and Purposes designed in the Granting, Erecting and Establishing the said Fair." See *Document Register*, no. 1701.

- Tuesday 18*  
DL **BARTHOLOMEW FAIR** (Written by the Famous Ben. Johnson). Cast not advertised. (*Daily Courant*, 15 August)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Lucas. . . . that celebrated Comedy . . . With several Extraordinary Entertainments, as will be express'd in the Bills.
- Thursday 20*  
DL **THE LONDON CUCKOLDS** [Ravenscroft]. Cast not advertised. (*Post Boy*, 18-20 August)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Kent . . . with Dancing by Mrs Champion, And variety of Comic-Dancing, viz. A Dance to *Tollet's Ground* by Mr Essex and Mrs Lucas, and a *Scotch Dance* by Mrs Bignell, and a Dance by Monsieur Nevelong [Louis(?) Nivelon] and 8 more, call'd *Dame Ragondes and her 8 Children*; the right *Irish Trot* by Mr Goodwin, and Will. Penkethman will speak the Epilogue upon the Ass.  
COMMENT. Danchin, I, 78-79, prints what is evidently the epilogue used on this occasion—Jo Haines' celebrated ass-epilogue, with a few minor variants.
- Saturday 22*  
DL **THE JOVIAL CREW; or, The Merry Beggars** [Brome]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. The famous Mr Clench of Barnet will perform an Organ with 3 Voices, the double Curtell, the Flute, and the Bells with the Mouth; the Huntsman, the Hounds, and the Pack of Dogs. With vaulting on the Horse. A Dance between two French-Men and two French-Women, and other Dances. And Monsieur Serene [Sorin] and another Person lately arrived in England [Richard Baxter?], will perform a *Night Scene* by a Harlequin and a Scaramouch, after the Italian manner. And Mr Pinkethman will speak his last new Vacation Epilogue, being the last time of Acting till after Bartholomew-Fair.
- ca. late  
August  
BF **THE TEMPEST; or, the Distressed Lovers** [anon. droll; lost]. This title is known from an undated handbill in British Library Harl. 5931 for an entertainment said to be new and staged at Miller's Booth over against the Cross-daggers near the Crown Tavern: *The Tempest; or, the Distressed Lovers, with the English Hero and the Island Princess, with the Comical Humours of the Incharnted Scotchman: or Jockey and the Three Witches*. The story showed "how a Nobleman of England was cast away from the Indian Shore and in his Travel found the Princess of the Country with whom he fell in love, and after many Dangers and Perils, was married to her: and his faithful Scotchman, who was saved with him, travelling thorow Woods fell in among Witches where between 'em is abundance of Comical Diversion." The principal scenic effect was evidently "Neptune with his Tritons in his Chariot drawn with Sea-Horses and Mermaids singing."  
COMMENT. On this entertainment see Rosenfeld, *Theatre of the London Fairs*, pp. 16 and 142. Rosenfeld places the date between 1701 and 1706. We have accepted the (unexplained) dating in the *Biographical Dictionary* entry for Patrick Miller (X, 237) since Miller is known to have been active in London this year and BF advertisements are sparse, but the dating must be regarded as speculative.
- late August  
BF **ROPE DANCING AND TUMBLING**. Her Majesty's Company of Rope-dancers. At Mr Barnes and Finly's Booth, between the Hospital Gate and the Crown Tavern, opposite the Cross Daggers, during the usual time of Bartholomew Fair, are to be seen the most famous Rope dancers in Europe. As 1st 2 young Maidens, lately arrived from France, Dance with and without a Pole to admiration. 2. The Famous Mr Barnes of whose performances this Kingdom is so sensible Dance's with 2 Children at his Feet, and with Boots and Spurs. 3. Mrs Finley distinguished by the Name of Lady Mary for her in-

comparable Dancing, has much improv'd herself since the last Fair. You will likewise be entertain'd with such variety of Tumbling by Mr Finly and his Company as was never in the Fair before. (*Post Man*, 15-18 August)

An essentially identical notice in the *Post Man* of 20-22 August adds: "Note, for the conveniency of the Gentry, there is a back door in Smithfield Rounds."

COMMENT. Bartholomew Fair began on Monday 24 August. For a hostile puritan account of part of what occurred, see *An Account of the Last Bartholomew-Fair* (London: no publisher, 1702), *Document Register*, no. 1703. The writer mentions a droll called *A Cure for the Spleen*: which group mounted it is not clear. For a response to a song that was probably performed at Bartholomew Fair this year, see 4 November 1702.

late August  
BF

**ROPE DANCING.** At the Great Booth over against the Hospital Gate in Bartholomew Fair, will be seen the Famous Company of Rope-Dancers, they being the greatest performers of Men, Women and Children that can be found beyond the Seas, so that the World cannot parallize them for dancing on the Low-Rope, Vaulting on the High-Rope, and for walking on the Slack, and Sloping Ropes, outdoing all others to that Degree, that it has highly recommended them, both in Bartholomew Fair and May Fair last, to all the best persons of Quality in England. And by all are owned to be the only amasing Wonders of the World, in every thing they do: 'tis there you will see the Italian Scarramouch dancing on the Rope, with a Wheel-barrow before him, with two Children and a Dog in it, and with a Duck on his Head; who sings to the Company and causes much Laughter. The whole Entertainment will be so extreamly Fine and Diverting, as never was done by any but this Company alone. (*Daily Courant*, 21 August)

late August  
BF

COMMENT. The thinness of theatrical offerings during the fair (and lack of publicity for them) was evidently the result of systematic legal harassment by the city authorities. As early as 10 January 1701[2] Tom Brown commented: "'Tis well, Mr *Haines*, you died when you did, for that unhappy Place, where you have so often exerted your Talent, I mean *Smithfield*, has fallen under the City Magistrate's Displeasure; so that now *St George* and the *Dragon*, the *Trojan Horse*, and *Bateman's Ghost*, the *Prodigal Son*, and *Jeptha's Daughter*: In short, all the Drolls of Glorious Memory, are Routed, Defeated, and sent to Grass, without any hopes of a Reprieve." (Tom Brown, "An Answer to Mr Joseph Haines," *Letters from the Dead to the Living, The Works of Mr Thomas Brown*, 4th edn., 4 vols. [London: Sam Briscoe, et al., 1715], II, 24.)

## September 1702

Wednesday 2  
BF

**ENTERTAINMENTS.** Having Padlock'd my Pockets . . . I set out about Six for Bartholomew-Fair, and having thrown away Substantial Silver for Visionary Theatrical Entertainments, I made myself ready for the Farce. . . . The Curtain drew, and discovered a Nation of Beauish Machines, their motions were so starch'd, that I began to question whether I had mistaken myself and Doggets Booth for a Poppet-show; as I was debating the matter, they advanc'd toward the Front of the Stage, and making a Halt, began a Singing so miserably that I was forc'd to tune my own Whistle in Romance, e're my Brains were set straight again, all the Secret I could for my Life

discover in the whole grotesque was the Consistency or Drift of the Piece, which I could never demonstrate to this Hour: At last all the Childish Parade shrunk off the Stage by matter and Motion, and Enter a Hobletihoy of a Dance, and Dogget in an old woman's Peticoteats and Red Wastecote, as like Progne Cook as ever Man saw; 'twould have made a Stoick split his Lungs, if he had seen the Temporary Harlot Sing and Weep both at once; a True Emblem of a Woman's Tears! When these Christmas Carrols were over, Enter a Wooden Horse. Now I concluded we should have the Ballad of Troy Town, but I was disappointed in the Scene, for a Dancing Master comes in, begins a Complementing the House, and fetching me Three or Four Run-bars with his Arm (as if he would have mortified the Ox at one blow) takes a Frolick upon the back on't, and translates himself into Cavalry at one Bound; all I could clap was the Patience of the Beast, however, having plaid upon him about half a Quarter, the Conqueror was pursued with such a Clangor, from the crusted Clutches of the Mob in the Six-penny-place, that for Five Minutes together I was toss'd on this Dilemma that either a Man had not five Senses, or I was no man; but recovering it to a greater Degree of accuracy than before, I could hear my old Friend Fopp, in the Ladies Ear; *What, does he Propose any Assignation t'ye?* No, No, says She; besides all Avenues are stop'd. Upon this Hint, I recollected the whole Intrigue; I understood she had been tickling my Pockets; and that the pretended Quarrel betwixt them, was done on meer design to insinuate their Disagreement, and to force her upon me as a Patron, thinking this might be a tempting Occasion to set me a Bussing, and inviting her to the Tavern, after which I suppose the Plot was laid to have got me Bullied and Bubbled in good earnest. I nos'd the Cheat shortly, and managed accordingly . . . [I] turn'd to the Stage which was now over-run with nothing but Merry-Andrews, and Pickle-Herrings. This Mountebank Scene was remov'd at last . . . I grew sick upon the Entertainment, reinspired myself with a Glass . . . and was fresh for another Ramble. (*Secret Mercury*, no. 1, 2-9 September) [Copy used: Nichols Newspapers.]





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