

## Season of 1706-1707

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**B**efore the commencement of the season the two companies carried out what recent scholars have termed the proto-union of 1706. Both sides appear to have negotiated in bad faith, and though we know the results of a complicated reorganization, we will probably never be sure exactly how it came about. The gist of the matter is that most of Drury Lane's best actors were allowed to move to the Queen's Theatre, in return for which Drury Lane was given a monopoly on all music and dance, including opera. Both companies retained the right to stage straight plays, but only Drury Lane could add the entr'acte singing and dancing on which both companies had relied so heavily in recent seasons.

Rumors were flying, many of them inaccurate. On 3 September the *Newdigate Newsletter* reported that "It is said that her Majesty has ordered all her Servants belonging to the severall Playhouses to act in conjunction with those at the haymarket only otherwise they must expect not to act any where else."<sup>1</sup> This was no doubt what Vanbrugh wanted, but Rich had not the faintest intention of cooperating. What actually happened was an untidy compromise that satisfied nobody. None of the three principal accounts of the situation is either complete or clear. Downes says tersely that

In this interval [between 23 August and 15 October] Captain Vantbrugg by Agreement with Mr Swinny, and by the Concurrence of my Lord Chamberlain, Transferr'd and Invested his License and Government of the Theatre to Mr Swinny [formerly Rich's assistant at Drury Lane]; who brought with him from Mr Rich, Mr Wilks, Mr Cyber [Cibber], Mr Mills, Mr Johnson, Mr Keene, Mr Norris, Mr Fairbank, Mrs Oldfield and others; United them to the Old Company, Mr Betterton and Mr Underhill being the only remains of the Duke of York's Servants, from 1662, till the Union in October 1706. (*Roscus Anglicanus*, pp. 104-105)

<sup>1</sup> Wilson, "Theatre Notes." See *Document Register*, no. 1870.

Why Christopher Rich would agree to such an arrangement is anything but clear from Downes' account, but starts to make sense when we read Congreve's explanation to his friend Joseph Keally in a letter of 10 September:

The play-houses have undergone another revolution; and Swinny, with Wilks, Mrs Olfield [*sic*], Pinkethman, Bullock, and Dicky, are come over to the Hay-Market. Vanbrugh resigns his authority to Swinny, which occasioned the revolt. Mr Rich complains and rails like Volpone when counterplotted by Mosca. My Lord Chamberlain approves and ratifies the desertion; and the design is, to have plays only at the Hay-Market, and operas only at Covent Garden [i.e., Drury Lane]. I think the design right to restore acting; but the houses are misapplied, which time may change. (*Congreve: Letters and Documents*, no. 26)

William Pinkethman did not in fact move to Queen's, but Congreve was otherwise well informed, and he at least hints at the crucial element in the deal, which was allowing Rich a monopoly on operas. As ads for the season prove, Rich received not only an opera monopoly but exclusive rights to the presentation of song and dance—a tremendous competitive advantage. The comment about “misapplied” houses is an allusion to the acoustics of the Queen's Theatre, which were apparently a bit echoey, and hence better suited to musical shows than to straight spoken plays.

To make sense of Congreve's cryptic comments about Rich railing like Volpone when counterplotted by Mosca, we must turn to Cibber, who heard the tale directly from his close friend Owen Swiney. Vanbrugh offered Swiney the whole concern (theatre, costumes, scenery, actors, and the Queen's license) “upon Payment of only the casual Rent of five Pounds upon every acting Day, and not to exceed £700 in the Year.” Swiney promptly consulted Rich, who agreed because “he had a mind both Companies should be clandestinely under one and the same Interest.” Thinking he was secretly gaining control of Vanbrugh's theatre and company, Rich gave Swiney his

private Consent . . . to take such of his Actors from Drury-Lane as either from Inclination or Discontent, might be willing to come over to him in the Hay-Market. The only one he made an Exception of, was myself: For tho' he chiefly depended upon his Singers and Dancers, he said it would be necessary to keep some one tolerable Actor with him, that might enable him to set those Machines a going. Under this Limitation of not entertaining me, Swiney seem'd to acquiesce 'till after he had open'd with the so recruited Company in the Hay-Market: the Actors that came to him from Drury-Lane were Wilks, Estcourt,<sup>2</sup> Mills, Keen, Johnson, Bullock, Mrs Oldfield, Mrs Rogers, and some few others of less note. But I must here let you know that this Project was form'd and put in Execution all in very few Days, in the Summer-Season, when no Theatre was open. To all which I was entirely a Stranger, being at this time at a Gentleman's House in Gloucestershire. . . .

<sup>2</sup> Cibber's memory was at fault: Estcourt remained with Rich this season.

The first Word I heard of this Transaction was by a Letter from Swiney, inviting me to make One in the Hay-Market Company. (*Apology*, I, 330-334)<sup>3</sup>

Cibber explains at some length his doubts and his attempts to negotiate with Rich:

I found our Company so thinn'd that it was almost impracticable to bring any one tolerable Play upon the Stage. When I ask'd him where were his Actors, and in what manner he intended to proceed? he reply'd, *Don't you trouble yourself, come along, and I'll shew you.* He then led me about all the By-places in the House, and shew'd me fifty little Back-doors, dark Closets, and narrow Passages; in Alterations and Contrivances of which kind he had busied his Head most part of the Vacation; for he was scarce ever without some notable Joyner, or a Bricklayer extraordinary, in pay, for twenty Years. . . . I would not help now and then breaking in upon his Delight with the impertinent Question of—*But, Master, where are your Actors?* . . . . But to speak of him seriously, and to account for this Disregard to his Actors, his Notion was that Singing and dancing, or any sort of Exotick Entertainments, would make an ordinary Company of Actors too hard for the best Set who had only plain Plays to subsist on.

Cibber demanded either a higher rate of pay per diem “or the Payment of my former Sallery made certain for as many Days as we had acted the Year before.” This Rich refused, and Cibber closed with Swiney’s offer to move to the Haymarket—an offer the more attractive in that “By this time the Hay-Market Company had begun acting to Audiences something better than usual, and were all paid their full Sallaries, a Blessing they had not felt in some Years in either House before.” According to Cibber, Swiney and Rich had made an oral agreement to divide the profits [presumably of the Queen’s Theatre], but with Swiney paying his bills and making good profits he was not sorry to break with Rich and stand on his own feet.<sup>4</sup>

Trying to put these various pieces together, we are probably safe in supposing that Rich had thought he was carrying out a brilliant stratagem by having his tool Swiney take over the rival theatre, and that the protests Congreve reports on 10 September were strictly crocodile tears—but that in fairly short order Swiney actually did doublecross his old master. Rich was left with a wretchedly weak company. Estcourt and Pinkethman were popular low comic actors, and Susanna Mountfort an attractive young comedienne. Beyond that, talent was almost nonexistent. George Powell was a troublemaker of longstanding, and in the Lord Chamberlain’s bad books to boot, but there was no option other than to employ him. Perhaps prudently, Rich rarely advertised even partial casts this year, with the result that we have only a fragmentary roster for the company. The troupe was probably filled out with

<sup>3</sup> Swiney’s letter of 5 October 1706 is now in the Osborn Collection, Yale University, and has been published in the *Coke Papers*, pp. 11-13. For extracts, see 5 October, below.

<sup>4</sup> *Apology*, I, 334-336.

strollers and the sweepings of the fairs, with bit-part players promoted into principal roles. Mary Morein, for example, is so obscure that save for the accident of a lawsuit about pay at Bartholomew Fair we would not know of her existence, let alone that she had ever been a member of the Drury Lane company (see the discussion of the roster, below).

The plot must have been well under way by 15 August 1706, when Vanbrugh began signing Drury Lane personnel to contracts (see mid-August 1706, above). He could not imaginably have done this unless he had assurances that Rich would cooperate, that the Lord Chamberlain would approve, or preferably both. Adding nine senior actors to a company old but already at full strength created a nasty surplus, and some of the old members and junior members inevitably got squeezed out.<sup>5</sup> Among the Coke Papers is a rather piteous petition from George Bright, undated but clearly assignable to the autumn of 1706.<sup>6</sup> Bright states that he has been a member of the company for 27 years; that he was a sharer; that he had agreed to work for 40s. per week at the Haymarket, but that “under pretence of ye Insufficiency of ye Receipts he was offten paid noe more than 6s. 8d. per weeke”; running up debts to support his family, he was arrested and confined in the Marshalsea Prison for eight weeks, “his pay being Stopt by reason of such his Confinement (which never was done to any Actor in ye like Case).” While he was in prison, John Mills (until October 1706 a member of the other company) was sent to him with “an Instrument (in writing) to your Petitioner desireing him to joine with ye other Sharers in ye Sale of ye Cloaths & other Ornaments to Captain Vanbrugh for £500; which if your Petitioner refused to execute, they had orders to carry back ye mony they brought with them.” Bright signed and was released from prison, but the company then refused to employ him or pay him. Clearly the company no longer needed his services, and Bright wound up as a stroller. The prompter John Downes, who had been with the company and its predecessors since 1661, was another victim of the reorganization. When Thomas Newman was hired away from Drury Lane in August, Downes became redundant, and the company dumped him in a thoroughly heartless way. On 27 January 1707 Swiney offered to pay him a pension—clearly a response to prodding from the Lord Chamberlain’s office. Exactly how many actors got forced into retirement or strolling there is no way to say, but between October 1706 and January 1708 two companies of actors became one company, and the process of attrition was probably ugly.

The immediate result of the reorganization was a desperately weak Drury Lane company. Rich’s troupe struggled to life on 24 October, their first ad for the occasion sourly announcing a performance “By the *deserted Company* of Comedians at the Theatre Royal,” and to judge from a comment in

<sup>5</sup> The performers who moved to the Queen’s Theatre were Robert Wilks, Colley Cibber, John Mills, Benjamin Johnson, Theophilus Keene, Henry Norris, Henry Fairbank, Anne Oldfield, and Jane Rogers.

<sup>6</sup> *Coke Papers*, no. 6.

that ad, they had great difficulty in persuading Catherine Tofts to report for duty and perform. Rich had a plentiful supply of musicians, singers, and dancers, but the strikingly small number of performances at Drury Lane this season suggests that the company was in a very unhealthy state indeed.

Meanwhile at Queen's the strongest acting company in modern history was enjoying unaccustomed profits and full salaries despite laboring under the "Inconvenience" of "the immoderate Wideness of their House, in which . . . the Difficulty of Hearing may be said to have bury'd half the Auditors Entertainment."<sup>7</sup> The price of stealing the best of Drury Lane's actors was, of course, dispensing with song and dance and the removal of some popular musicals from the company's repertory. The oddest episode of the year occurred on 10 December, when the company advertised George Granville's semi-opera *The British Enchanters*, only to have it suppressed by the Lord Chamberlain's office at the request of the angry author, who was appalled at the idea of performing it "without singing & dancing mauger the necessity thereof."<sup>8</sup> *Hamlet* had to be substituted. Granville's show was evidently popular enough that the company still wanted to revive it even without its operatic trimmings, and by 22 March management had persuaded the author to make some alterations and allow them to stage the work as a straight play.

Two special subscriptions are noteworthy parts of this season. At Queen's 400 guineas were reportedly raised under the patronage of Lord Halifax, intended to encourage three revivals for gala performances. Each subscriber was to have three tickets at a guinea apiece (more than five times the normal price) for each of the three first nights. *Julius Caesar* was given on 14 January, *A King and no King* on 21 January, and *The Comical Lovers* (Cibber's conflation of two comic plots from Dryden plays) on 4 February. This was an experiment not soon repeated, perhaps because the audience could see such productions virtually any night. Operas, however, were still a special treat, and a subscription at Drury Lane for the first run of *Thomyris* raised the startling total of 1200 guineas.<sup>9</sup> Such sums encouraged cupidity: Heidegger demanded 400 guineas, plus the gallery receipts on the third and sixth nights, plus the receipts of the tenth and twentieth nights less charges—a totally outlandish set of demands by any precedent in the history of the British theatre. Rich had offered 400 guineas, which would probably have been as much as any playwright had ever received for performance of a play in England. What Rich actually had to pay we do not know, and neither do we know what Motteux and Pepusch (who had concocted the pasticcio) received for their work.<sup>10</sup> Financing opera was a special problem, and subscriptions to

<sup>7</sup> Cibber, *Apology*, II, 2. Alterations in 1709 apparently reduced the acoustic defects of Vanbrugh's new theatre, but it was never to be an ideal venue for spoken plays.

<sup>8</sup> *Coke Papers*, no. 7.

<sup>9</sup> Christopher Rich admits that the advance subscription was "200d Guineas a day for fewer hundred persons for Six dayes" (*Coke Papers*, no. 8).

<sup>10</sup> See Rich's proposals (printed at the beginning of January in the calendar, below) and Heidegger's counterdemands (17 January).

underwrite expensive new productions were an obvious solution. The outpouring of cash for *Thomyris* (which was to have only a disappointing run) may have helped convince Vanbrugh that no effort should be spared to acquire the opera monopoly—a prize he was finally to obtain in January 1708.

Both companies appear to have advertised most or all of their performances in the *Daily Courant*. Arts reportage in the newspapers remained virtually nil, but a new arts monthly made its appearance in January 1707. *The Muses Mercury* survived only a year, but while it lasted it provided some wonderfully vivid commentary on the theatre world, all of which is printed in full in the calendar.

#### DRURY LANE

Christopher Rich and Sir Thomas Skipwith continued as patentees. The identity of their acting manager is not known.

REPERTORY. Specializing in opera and musical entertainments because of the reorganization of September 1706, Drury Lane mounted 25 shows on a total of only 89 nights—the skimpiest season in the company's history. Offerings were particularly thin during the autumn, but remained erratic throughout the season, and the theatre very atypically closed for the summer in early June. The backbone of the company's repertory was *Camilla*, which enjoyed a startling 23 performances in its second season (including one at court). Seven plays were given only a single performance. Perhaps surprisingly, the company did not advertise a single afterpiece during this season. Its two new shows were both operas and both disappointments. Addison and Clayton's *Rosamond* (4 March) managed just three nights, its decent libretto betrayed by what Roger Fiske bluntly calls "cretinous" music.<sup>11</sup> *Thomyris*, a pasticcio with words by Motteux to music arranged by J. C. Pepusch, was staged on 1 April and managed seven performances—minimally respectable, but not enough to make it pay and certainly not what the company was hoping for. Bereft of its best actors, the Drury Lane company appears to have struggled through an undistinguished and unprofitable season. The many gaps in their performance calendar seem a clear indication of poor attendance.

PERSONNEL. *Actors*: John Bickerstaff; Richard Estcourt; Philip Griffin;<sup>12</sup> Francis Leigh; William Pinkethman; George Powell; Mr Weller; Joseph Williams. *Actresses*: Helena Babb;<sup>13</sup> Letitia Cross; Mary Morein;<sup>14</sup> Henrietta Moore; Susanna Mountfort.

<sup>11</sup> Fiske, *English Theatre Music*, p. 47. In discussing this work, Fiske terms it "the most notable and influential operatic failure of the century" (p. 45). Certainly its failure opened the way for Italian-style librettos and castrati.

<sup>12</sup> Known only from a report of an obscenity trial, 7 November.

<sup>13</sup> Known only because she spoke a prologue at Dorset Garden on 24 October.

<sup>14</sup> Mary Morein is not recorded in any published source, but testimony in C7/229/34 proves that as of 1708 she had been "for Severall years last past . . . an Actress in her

*Dancers:* René Cherrier; Mons. Des Barques; Mons. Delagarde [advertised only 13 February]; Philippe Du Ruel // Mrs Evans; Hester Santlow.

*Singers:* Henry Holcomb; Francis Hughes; Mr Laurence; Richard Leveridge; Littleton Ramondon; Valentini [Valentino Urbani] // Margarita de l'Epine; Maria Gallia; Mary Lindsey; Catherine Tofts.

*Other Employees:* Zachary Baggs (treasurer); Edward Dymoke (house servant?);<sup>15</sup> John Hall (sub-treasurer?); Margaret Kent (wardrobe servant);<sup>16</sup> Daniel King (boxkeeper); William (?) Lovelace (boxkeeper).

*Proprietors:* Christopher Rich and Sir Thomas Skipwith.

#### QUEEN'S THEATRE, HAYMARKET

By agreement with Vanbrugh, Owen Swiney leased the theatre, managed the company, and accepted full financial responsibility for the whole operation.

REPERTORY. The newly-augmented Queen's company mounted an ambitious season of 68 plays on 171 nights. Twenty-seven of those plays received only a single performance. Secure in the possession of virtually every first-rank actor in London, the company did not need to risk much on new plays, though it did première six shows—with one exception enjoying only very indifferent results. Susanna Centlivre's *The Platonick Lady* (25 November) had a dazzling cast but limped through just four nights. The author's grumpy dedication blames prejudice against women writers, but in truth the play was one of her poorer efforts. Mrs Manley's *Almyna* (16 December) was a rather stale heroic tragedy in a near-eastern setting, clearly written as a vehicle for Barry and Bracegirdle. It came off after three nights; was revised; and then was deprived of revival by Mrs Bracegirdle's abrupt retirement from the stage. On 4 February the company premièred Colley Cibber's *The Comical Lovers*, an amalgamation of the comic plots from Dryden's *Marriage A-la-Mode* and *Secret-Love*. It was to be revived occasionally to the middle of the century, but managed just three nights in its first season. On 8 March the company staged Farquhar's last play. *The Beaux Stratagem* (almost always advertised in the theatre just as *The Stratagem*) remained one of the most popular plays offered in the London theatre throughout the eighteenth century, and it was an instant success, running up a dozen performances late in the season. On 22 March Vanbrugh's *The Cuckold in Conceit* (not published; lost; presumably a translation of Molière's *Sganarelle ou le cocu imaginaire*) was performed a single time as an afterpiece. We must presume that it was a

Majesties Theatre in Drury Lane," and that "when the Company was divided [i.e., in September 1706] and Severall of the principall Actors quitted that company" she "at very short warning studied and acted severall parts to the satisfaction as well as benefit of the said Mr Rich and the rest of the said Company." On Morein, see Cheryl Wanko, "Mary Morein (fl. 1707): Drury Lane Actress and Fair Performer," *Theatre Survey*, 32 (1991), 22-30.

<sup>15</sup> Recorded in C7/229/34.

<sup>16</sup> Recorded in C7/229/34.

flat failure. The company's last new play of the season was Edmund Smith's much-touted *Phædra and Hippolitus* (21 April). It was a serious classical tragedy with principal parts taken by Betterton, Barry, and Oldfield—but it survived just four nights.

PERSONNEL. *Actors*: Thomas Betterton; John Boman; Barton Booth; William Bowen; William Bullock; Colley Cibber; John Corey; Richard Cross; Henry Fairbank; John Freeman;<sup>17</sup> Benjamin Husband; Benjamin Johnson; Theophilus Keene; Thomas Kent; Francis Knapp; John Mills; Mr Mynns; Henry Norris; George Pack; William Peer;<sup>18</sup> Mr Trout; Cave Underhill; John Verbruggen; Robert Wilks. *Actresses*: Katherine Baker [advertised only 26 July]; Elizabeth Barry; Margaret Bicknell; Elizabeth Boman; Anne Bracegirdle [retired in February 1707]; Lucretia Bradshaw; Elinor Leigh; Margaret Mills; Anne Oldfield; Mary Porter; Mary Powell; Elizabeth Willis.

*Singers*: None (see season headnote).

*Dancers*: None (see season headnote).

*Musicians*: None (see season headnote).

*Other Employees*: Thomas Newman (prompter);<sup>19</sup> Mr Smith (treasurer).

*Manager*: Owen Swiney.

#### UNPERFORMED PLAY ASSOCIATED WITH THIS SEASON

**INJUR'D LOVE:** or, the Cruel Husband (Tate). This play was published as *Injur'd Love: or, the Cruel Husband*. A Tragedy. Design'd to be Acted at the Theatre Royal. Written by Mr N. Tate, Author of the Tragedy call'd *King Lear* (London: Richard Wellington, 1707). Copy used: Readex. There is a list of persons, but no intended cast. Danchin accidentally omits the prologue and epilogue, which are present in the quarto. Publication was advertised in the *Daily Courant* of 9 July 1707. We have found no record of performance.

<sup>17</sup> Recorded this season only in a manuscript cast of uncertain date. See 30 October.

<sup>18</sup> Reported in the *Guardian* of 15 June 1713 at the time of his death as the company's property man, but recorded as a Ruffian in *King Lear* on 30 October.

<sup>19</sup> Not recorded in any published source during the season, but he signed a contract to work at the Queen's Theatre on 20 August 1706 (LC 7/2, fol. 8). See *Document Register*, no. 1867.



## September 1706

*According to Downes (Roscius Anglicanus, p. 104), Queen's was dark from 23 August to 15 October. We have found no ads for Drury Lane or Dorset Garden between 8 August and 24 October.*

## October 1706

*Saturday 5*

DOCUMENT. Owen Swiney to Colley Cibber: I undertook the management of the playhouse in the Haymarket by and with the advice of some who were Mr Rich's best friends but incensed against him because he trifled with 'em about Vanbrugh's busnesse, he never really intending any thing but the gaining of time. . . . I found that Mr Rich intended nothing but the going on his old way of paying Singers and dancers & not paying the Actors . . . Rich is as tyrannycall as Lewis Le Grand. . . . [Swiney complains at length about his treatment by Rich, giving specific instances.] [The transfer of actors to the Queen's Theatre] was to have been kept Secret a fortnight longer till I had gott the people I had pitcht upon among whom was Mr Cibber among the Betterton's Wilks's Barry's &c the paper delivered to My Lord Chamberlain will be my Voucher, his Lordship was big of the plot and was afraid if any body shou'd let it be known at Court before him, he shou'd be Robbed of the glory of Establishing the Stage upon a foot of going on, he told it at the Dutchesse of Malbro's the same day Wilks & Oldfield signed and if I had not been pretty brisk the whole matter might have miscarried, for on Monday Mills Bullock Keen Newman & Norris Signed, so that you may see I had no such mean design of lowering the Actors or starving 'em into a compliance with me. I am satisfied that it can't be worse with the Actors any where than where they were as to their Salary, And to show you that I have a very great regard for Mr Cibber he shall be welcome to me when he sees which side is strongest tho' it shou'd be ours. Estcourt must be had tho' he has adress Mr Rich. . . . I have given every Actor greater Salarys than Rich did and most of 'em benefits paying £40 charge. . . . Unbeliever thine, Owen Swiney. (Holograph letter in the Osborn Collection, Yale University. Full transcription in the *Coke Papers*, pp. 11-13.)

*Monday 14  
Falcon*

**THE RIVAL QUEENS**, or the Death of Alexander the Great [Lee]. Cast not known. This performance is known from a handbill quoted in the *Observer* of 16-19 October 1706. "As I was passing thro' the Borrough, a Fellow popp'd a printed paper into my Hand, which is as follows, 'At the Faulcon Inn, in the Borrough of Southwark, this present Monday, being the 14th day of October, will be presented a Play.'"

ADVERTISEMENT DETAILS. With several Diverting Entertainments of Singing, and Dancing, between the Acts; beginning exactly at Six of the Clock; by his Grace the Duke of Southampton's Servants. Vivat Regina.

COMMENT. The *Observer* naturally goes on to denounce the venture and its claims to authority. So far as we are aware, this is the first record of Southampton's troupe: Rosenfeld (*Strolling Players*, pp. 214-215) found no reference to it prior to 1714.

- Tuesday 15*  
Queen's **THE SPANISH FRYAR**, or, The double Discovery [Dryden]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. Without Singing or Dancing.  
COMMENT. An occasional prologue was written by Farquhar and spoken by Wilks. It was published by Benjamin Bragg (dated 1706) and is preserved in a unique copy in the Houghton Library, Harvard. It has been reprinted by Danchin (I, 346-347). The prologue alludes to the newly accomplished transfer of actors from Drury Lane to the Haymarket. Many ads for the Queen's Theatre this season include the formula "By her Majesty's Company of Comedians"; hereafter it is silently omitted.
- Wednesday 16*  
Queen's **THE UNHAPPY FAVOURITE** or the Earl of Essex [Banks]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts being play'd to the best Advantage.
- Thursday 17*  
Queen's **THE COMMITTEE** or, The Faithful Irishman [Howard]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.
- Friday 18*  
Queen's **SHE WOU'D IF SHE COU'D** [Etherege]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.
- Friday 18*  
ADVERTISEMENT. New Musick this Day publish'd, The Songs and Ariets in the new Opera, call'd, *The Temple of Love*, as they were perform'd at the Theatre; compos'd by Mr Saggione. There is now compleat the Operas of *Camilla* and *Arsinoe*, which together with this Opera may be had in one Volumn, or either of them single. Printed for J. Walsh Servant to her Majesty at the Harp and Hoboy in Katherine-street near Somerset-House in the Strand, and J. Hare Instrument-Maker at the Golden-Viol and Flute in Cornhill near the Royal Exchange. (*Daily Courant*)
- Saturday 19*  
Queen's **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All the Parts being perform'd to the best Advantage.
- Saturday 19*  
ADVERTISEMENT. *The Evil and Danger of Stage-Plays*: Shewing their natural Tendency to destroy Religion, and introduce a general Corruption of Manners; in almost 2000 Instances, taken from the Plays of the two last Years, against all the Methods lately used for their Reformation. By Arthur Bedford, M.A. Chaplain to his Grace Wriothesly Duke of Bedford; and Vicar of Temple in the City of Bristol. Sold by H. Mortlock at the Phoenix in St. Paul's Church-yard. (*Daily Courant*)  
COMMENT. See Arnott and Robinson, no. 347.
- Monday 21*  
Queen's **THE ROVER**, or, The Banish'd Cavaliers [Behn]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.
- Tuesday 22*  
Queen's **THE ROYAL MERCHANT**, or, Beggars Bush [Fletcher and Massinger]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . All the Parts being perform'd to the best Advantage.

COMMENT. This had been a Drury Lane show; see 12 June 1705 for the cast there. Wilks, Keene, Mills, Bullock, Kent, Norris, Fairbank, and Cross would have been available at Queen's for this performance; the rest of the roles must have been recast.

Wednesday 23  
Queen's

**THE JEW OF VENICE** [Granville]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.

Thursday 24  
DG

**THE RECRUITING OFFICER** [Farquhar]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments of Singing by Mrs Tofts, and also Entertainments of Dancing.

COMMENT. In the *Daily Courant* of 22 October this performance was advertised as being performed, "By the *deserted Company* of Comedians of the Theatre Royal." Mrs Tofts' continuation with the decimated Patent Company must have been in some doubt, since their *Daily Courant* ads for this performance on 22 and 23 October say "in which *they pray* there may [be] *Singing by Mrs Tofts* in English and Italian." An occasional prologue was "Spoken by Mrs Babb, At her first appearance in the Playhouse in Dorset-Garden, the 24th of October, 1706." It was published as a broadside (no publisher given); Luttrell's copy, now in the Newberry Library, is dated 26 October. It is reprinted by Danchin, I, 348-349.

Friday 25  
Queen's

**THE FATAL MARRIAGE**, or, The Innocent Adultery [Southerne]. Cast not advertised. (*Daily Courant*)

Saturday 26  
Queen's

**HENRY THE 4TH** with the Humours of Sir John Falstaff [Shakespeare]. Falstaff—Betterton; King—Keen; Prince of Wales—Wilks; Northumberland—Boman; Hotspur—Verbruggen; Glendower—Husband; Douglas—Mills; Vernon—Booth. (*Daily Courant*)

Monday 28  
Queen's

**RULE A WIFE AND HAVE A WIFE** [Fletcher]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . For the Entertainment of his Excellency Hamet Ben Hamet Cardenas, Ambassador from the Emperor of Fez and Morocco. . . . All the Parts being perform'd to the best Advantage.

Tuesday 29  
Queen's

**THE LONDON CUCKOLDS** [Ravenscroft]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.

Wednesday 30  
DG

**PASTOR FIDO**, or, The Faithful Shepherd [Settle]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Acted all by Women. With several Entertainments of Singing by Mrs Tofts, and Entertainments of Dancing by Monsieur Cherrier and others.

COMMENT. We presume that this is the Settle version of 1676.

Wednesday 30  
Queen's

**THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS** [Tate, adapting Shakespeare]. Lear—Betterton (and see below). (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.

COMMENT. Genest (II, 357) prints the following cast "from a copy of Lear, which had been the Prompter's book; and must belong to this season as Mills and Mrs Bracegirdle acted together" [current whereabouts of this prompt copy not known to us]. King Lear—Betterton; Edgar—Verbruggen; Edmund—Mills; Gloster—Freeman; Kent—Minns; Gentleman Usher—(probably) Bowen; Ruffians—Kent and Peer // Cordelia—Mrs Bracegirdle.

Thursday 31  
Queen's

**THE GAMESTER** [Centlivre]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.

Thursday 31

CONTEMPORARY COMMENT. The society for the reformation of manners have brought an indictment against 24 actors in the Playhouse for immorality and prophanesse, upon which they are to be tried this term. (Luttrell, VI, 102)

COMMENT. On 5 November Swiney received legal advice (preserved in British Library Add. MS 61,618, fols. 206-211) to the effect that because Wilks, Mills, and Bullock were not named in the indictment they would not be covered by a forthcoming order to drop it. The documents include Swiney's letter of inquiry and a petition to the Queen from the three actors, together with an undated copy of the offending words they are alleged to have spoken in plays not named. Either Drury Lane had not been indicted or the indictment had already been quashed. For the dismissal of the indictment against Queen's, see 7 November.

## November 1706

Friday 1  
DG

**THE RECRUITING OFFICER** [Farquhar]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing by Mr Leveridge, Mrs Lindsey, and (the late Boy), Mr Holcomb. And Dancing by Monsieur Cherrier and Miss Santlow his Scholar.

Friday 1  
IT

**UNIDENTIFIED PLAY.** Actors from Drury Lane performed a play in the hall at the Inner Temple on this day. Zachary Baggs signed a receipt for £20 for the performance. See *Inner Temple Records*, III, 399.

Saturday 2  
DG

**THE RELAPSE: Or, Virtue in Danger** [Vanbrugh]. Miss Hoyden—Mrs Cross. (*Daily Courant*)

ADVERTISEMENT DETAILS. Mrs Cross performing her Original Part of Miss Hoyden. With Entertainments of Singing by Mr Leveridge, Mr Ramondon, and others. And Dancing by Monsieur Cherrier, Miss Santlow his Schollar and Mrs Evans, taught by Monsieur Siris.

COMMENT. Publication of "Mr Daniel Purcell's Overture and Aires in the Reviv'd Play, call'd *Vertue in danger*, perform'd at the Theatre Royal, price 1s. 6d." was advertised in the *Daily Courant* of 22 March 1707.

Saturday 2  
Queen's

**THE MAIDS TRAGEDY** [Beaumont and Fletcher]. King—Mills; Amintor—Wilks; Melantius—Betterton // Evadne—Mrs Barry; Aspasia—Mrs Bracegirdle. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.

- Monday 4*  
Queen's      **THE RIVAL QUEENS**, with the Death of Alexander the Great [Lee]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.
- Wednesday 6*  
Queen's      **HENRY THE FOURTH**, with the Humours of Sir John Falstaff [Shakespeare]. Falstaff—Beterton; King—Keen; Prince of Wales—Wilks; Northumberland—Boman; Hotspur—Verbruggen; Glendower—Husband; Douglas—Mills; Vernon—Booth. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.  
COMMENT. In P.R.O. C9/464/32, Henry Norris admits to appearing in this performance, but his role is not known.
- Wednesday 6*  
SH      **CONCERT**. At Stationers-Hall near Ludgate . . . will be perform'd, an extraordinary Consort of Vocal and Instrumental Musick for the Benefit of Mr Short, and Mr Cook. An entire Piece, Vocal and Instrumental; for Trumpets, Violins, Hautboys, and Flutes; set by Mr Clark, for the Entertainment of some Gentlemen of Barbadoes, and since perform'd by Subscription of most of the Quality in England. Also several Songs by the much admir'd Mr Holcomb, with Accompaniments. And Songs of One, Two and Three Parts; by Mr Cook, Mr Short, and Mr Laurence; with Instruments of all Kinds. With several Solo's, Sonata's, and select Pieces of Musick, for Instruments before-mention'd, to be Perform'd by Mr Bannister, Mr Dean, Mr Smith, Mr Francisco [Goodsens], and other extraordinary Masters. Beginning at Six of the Clock. Tickets may be had at Mr Blaney's, a Sword-Cutler, near the Royal-Exchange; Mr Kettleby's a Bookseller at the Bishop's-Head in St. Paul's Church yard; Mr Diton's a Perfumer near Temple-Bar, and on the Night of Performance at the Door, at 3s. each. (*Daily Courant*)
- Thursday 7*  
Queen's      **THE CARELESS HUSBAND** [Cibber]. Lord Foppington—Cibber; Lord Morelove—Mills; Sir Charles Easy—Wilks // Lady Betty Modish—Mrs Oldfield; Lady Easy—Mrs Barry; Lady Graveairs—Mrs Porter; Mrs Edging—Mrs Bignal. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All the chief parts being new drest, and play'd to the best Advantage.
- Thursday 7*  
Queen's      CONTEMPORARY COMMENT. This day at the Queens Bench Barr were Tryed upon the Information of the Society for the Reformation of Manners Mr Phillip Griffin, Mr Cross and other Players for Speaking on the Stage Several Sentences Immorall Atheistical and Obscene &c. Upon a full hearing The Court was of Opinion That the Informations were frivolous &c. Ordered that they be Quasht unles cause be shown to ye Contrary to Morrow. (MS newsletter)  
COMMENT. Printed in Philip Hines, Jr., "Theatre Items from the Newdigate Newsletters," *Theatre Notebook*, 39 (1985), 76-83. This prosecution probably concerns Drury Lane late in the 1705-06 season. Richard Cross moved to the Queen's company in 1706-07.
- Friday 8*  
Queen's      **THE ROYAL MERCHANT**, or, Beggars-Bush [Fletcher and Massinger]. Cast not advertised. (*Daily Courant*)
- Saturday 9*  
Queen's      **THE MAN OF MODE**, or, Sir Fopling Flutter [Etherege]. Sir Fopling Flutter—Cibber; Dorimant—Wilks // Harriet—Mrs Bracegirdle; Loveit—Mrs Barry. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Maj-

esty's Company of Comedians. . . . All the Parts being perform'd to the best Advantage.

*Monday 11*  
Queen's **SIR SOLOMON SINGLE**, or, *The Cautious Coxcomb* [Caryll]. Cast not advertised. (*Daily Courant*)

*Tuesday 12*  
Queen's **THE CARELESS HUSBAND** [Cibber]. Lord Foppington—Cibber; Lord Morelove—Mills; Sir Charles Easy—Wilks // Lady Betty Modish—Mrs Oldfield; Lady Easy—Mrs Barry; Lady Graveairs—Mrs Porter; Mrs Edging—Mrs Bignal. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians. . . . All the chief parts being new drest, and play'd to the best Advantage.

*Wednesday 13*  
Queen's **THE SPANISH FRYAR**, or, *The double Discovery* [Dryden]. Torrismond—Betberton; Bertran—Mills; Lorenzo—Wilks; Raymond—Keen; Gomez—Norris; Father Dominick—Bullock // Leonora—Mrs Barry; Elvira—Mrs Oldfield. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage.

*Thursday 14*  
Queen's **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Serjeant Kite—Pack; Bullock—Bullock; Costar Pear-main—Norris; Tho. Apple-tree—Fairbank // Sylvia—Mrs Oldfield; Rose—Mrs Bignal. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Ladies of Quality. . . . All the Parts being perform'd to the best Advantage.

*Saturday 16*  
DG **THE EMPEROR OF THE MOON** [Behn]. Cast not advertised. (*Daily Courant*, 15 November)

ADVERTISEMENT DETAILS. With Entertainments of Singing in English and Italian by Mrs Tofts. And Dancing by Monsieur Cherrier, Miss Santlow his Schollar, and Mrs Evans taught by Monsieur Siris. Being the last time of performing at this Theatre till after Lady-day next [but see 12, 23, 26, and 28 November].

*Saturday 16*  
Queen's **THE MAN OF MODE**, or, *Sir Fopling Flutter* [Etherege]. Sir Fopling Flutter—Cibber; Dorimant—Wilks // Harriet—Mrs Bracegirdle; Loveit—Mrs Barry. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians. . . . All the Parts being perform'd to the best Advantage.

*Saturday 16*  
CONTEMPORARY COMMENT. In the *Observer* of 13-16 November is printed an enthusiastic response to Bedford's *The Evil and Danger of Stage Plays* and a bitter complaint about the government's failure to prosecute actors effectively and about the license granted to Vanbrugh and Congreve in 1704. (Copy used: University of Texas.)

*Monday 18*  
Queen's **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Serjeant Kite—Pack; Bullock—Bullock; Costar Pear-main—Norris; Tho. Apple-tree—Fairbank // Sylvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bignal. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. . . . All the Parts being per-

form'd to the best Advantage.

COMMENT. Melinda is added to the ad for this performance.

*Tuesday 19*  
Queen's **TAMERLANE** [Rowe]. Tamerlane—Betterton; Bajazet—Verbruggen; Axalla—Booth; Moneses—Wilks // Arpasia—Mrs Barry; Selima—Mrs Bracegirdle. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All the Parts being perform'd to the best Advantage.

*Wednesday 20*  
Queen's **RULE A WIFE AND HAVE A WIFE** [Fletcher]. Don Leon—Mills; Michael Perez the Copper Captain—Wilks // Donna Margarita—Mrs Barry; Estifania—Mrs Bracegirdle. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the parts being perform'd to the best Advantage.

*Thursday 21*  
DG **THE EMPEROR OF THE MOON** [Behn]. Scaramouch—Estcourt; Harlequin—Pinkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Singing in English and Italian by Mrs Tofts. And Dancing by Monsieur Cherrier, Miss Santlow his Schollar, and Mrs Evans taught by Monsieur Siris.

*Thursday 21*  
Queen's **THE TRAGEDY OF VALENTINIAN** [Rochester, adapting Fletcher]. Valentinian—Verbruggen; Æcius—Betterton; Maximus—Booth // Lucina—Mrs Barry. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. By her Majesty's Company of Comedians. . . . All the parts being perform'd to the best Advantage.

*Friday 22*  
Queen's **SIR COURTLY NICE, or, It cannot be** [Crowne]. Lord Belguard—Mills; Sir Courtly Nice—Cibber; Farewell—Booth; Surly—Verbruggen; Crack—Bowen; Hothead—Bullock; Testimony—Norris // Violante—Mrs Bradshaw; Leonora—Mrs Oldfield; the Aunt—Mrs Lee. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the parts being perform'd to the best Advantage.

*Saturday 23*  
DG **THE LIBERTINE DESTROY'D** [Shadwell]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With a Masque set to Musick by the late Mr Henry Purcel. And Entertainments of Dancing by Monsieur Cherrier and Miss Santlow his Schollar, also by Mrs Evans taught by Monsieur Siris.

*Saturday 23*  
Queen's **THE CARELESS HUSBAND** [Cibber]. Lord Foppington—Cibber; Lord Morelove—Mills; Sir Charles Easy—Wilks; Lady Betty Modish—Mrs Oldfield; Lady Easy—Mrs Barry; Lady Graveairs—Mrs Porter; Mrs Edging—Mrs Bignal. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . All the parts being perform'd to the best Advantage.

*Monday 25*  
Queen's † **THE PLATONICK LADY** [Susanna Centlivre]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *The Platonick Lady*. A Comedy. As it is Acted at the Queens Theatre in the Hay-Market. By the Author of the *Gamester*, and *Love's Contrivance* (London: James Knapton and Egbert Sanger, 1707). Copy used: Readex. Dramatis Personæ: Sir Tho. Beaumont—Betterton; Sir Charles Richley—Booth; Captain Beau-

mont—Wilks; Sharper—Cibber; Robin—Pack; Equipage—Norris // Lucinda—Mrs Bracegirdle; Isabella—Mrs Oldfield; Mrs Bowdy—Mrs Willis; Toylet—Mrs Bignal; Betty—Mrs Mills; Peeper—Mrs Lee [Leigh]; Mrs Brazen—Mr Bullock. Prologue By Captain Farquhar. Spoken by Mr Betterton. Epilogue Spoken by Mr Wilks. Epilogue Design'd to be Spoken by Mrs Bracegirdle, but came too late. Written by the Author of *Tunbridge-Walks* [Thomas Baker]. [Danchin, I, 350-353, reprints a third epilogue, "By Mr Norris as a Drawer" from Mrs Centlivre's *Works* of 1760. It had already been used for Wilkinson's *Vice Reclaim'd*.]

Dedication "To all the Generous Encouragers of Female Ingenuity": My Muse chose to make this Universal Address, hoping, among the numerous Crowd, to find some Souls Great enough to protect her against the Carping Malice of the Vulgar World; who think it a proof of their Sense, to dislike every thing that is writ by Women. I was the more induc'd to this General Application, from the Usage I have met on all sides.

A Play secretly introduc'd to the House, whilst the Author remains unknown, is approv'd by every Body: The Actors cry it up, and are in expectation of a great Run; the Bookseller of a Second Edition, and the Scribler of a Sixth Night: But if by chance the Plot's discover'd, and the Brat found Fatherless, immediately it flags in the Opinion of those that extoll'd it before, and the Bookseller falls in his Price, with this Reason only, *It is a Woman's*. Thus they alter their Judgment, by the Esteem they have for the Author, tho' the Play is still the same. They ne'er reflect, that we have had some Male-Productions of this kind, void of Plot and Wit, and full as insipid as ever a Woman's of us all.

I can't forbear inserting a Story which my Bookseller, that printed my *Gamester*, told me, of a Spark that had seen my *Gamester* three or four times, and lik'd it extremely: Having bought one of the Books, ask'd who the Author was; and being told, a Woman, threw down the Book, and put up his Money, saying, he had spent too much after it already, and was sure if the Town had known that, it wou'd never have run ten days. No doubt this was a Wit in his own Eyes. It is such as these that rob us of that which inspires the Poet, Praise. And it is such as these made him that Printed my Comedy call'd, *Love's Contrivance; or, Medecin Malgre lui*, put two Letters of a wrong Name to it, which tho' it was the height of Injustice to me, yet his imposing on the Town turn'd to account with him; and thus passing for a Man's, it has been play'd at least a hundred times. [The actual total in London was about 15.]

And why this Wrath against the Womens Works? Perhaps you'll answer, because they meddle with things out of their Sphere: but I say, no; for since the Poet is born, why not a Woman as well as a Man? Not that I wou'd derogate from those great Men who have a Genius, and Learning to improve that Genius: I only object against those ill-natur'd Criticks, who wanting both, think they have a sufficient claim to Sense, by railing at what they don't understand. Some have arm'd themselves with resolution not to like the Play they paid to see; and if in spite of Spleen they have been pleas'd against their will, have maliciously reported it was none of mine, but given me by some Gentleman: Nay, even my own Sex, which shou'd assert our Prerogative against such Detractors, are often backward to encourage a Female Pen. . . . [Signed "Your most obedient humble Servant," but without a name.]

ADVERTISEMENT DETAILS. Never Acted before. . . . The principal Parts being perform'd by Mr Betterton, Mr Booth, Mr Wilks, Mr Cibber, Mr Norris, Mr Pack, Mr Bullock, Mrs Bracegirdle, Mrs Oldfield, Mrs Willis, Mrs Bignal, Mrs Lee.

COMMENT. Publication was advertised in the *Daily Courant* of 9 December, with authorship ascribed to "the Author of the *Gamester*, and *Love's Contrivance*."

Tuesday 26  
DG

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All sung after the Italian manner. With Entertainments of Dancing.



- Tuesday 26*  
Queen's **THE PLATONICK LADY** [Centlivre]. The principal Parts being perform'd by Mr Betterton, Mr Booth, Mr Wilks, Mr Cibber, Mr Norris, Mr Pack, Mr Bullock, Mrs Bracegirdle, Mrs Oldfield, Mrs Willis, Mrs Bignal, Mrs Lee. (For assignment of parts, see 25 November.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but once.
- Wednesday 27*  
Queen's **THE PLATONICK LADY** [Centlivre]. The principal Parts being perform'd by Mr Betterton, Mr Booth, Mr Wilks, Mr Cibber, Mr Norris, Mr Pack, Mr Bullock, Mrs Bracegirdle, Mrs Oldfield, Mrs Willis, Mrs Bignal, Mrs Lee. (For assignment of parts, see 25 November.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but twice.
- Thursday 28*  
DG **THE RELAPSE, or, Vertue in Danger** [Vanbrugh]. His own Part [Lory]—Pinkethman (and see 2 November). (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Dancing by Monsieur Cherrier, and Miss Santlow his Schollar; and Mrs Evans taught by Monsieur Siris. Being the last time of Acting there till Lady-Day next.
- Thursday 28*  
Queen's **THE PLATONICK LADY** [Centlivre]. The principal Parts being perform'd by Mr Betterton, Mr Booth, Mr Wilks, Mr Cibber, Mr Norris, Mr Pack, Mr Bullock, Mrs Bracegirdle, Mrs Oldfield, Mrs Willis, Mrs Bignal, Mrs Lee. . . . (For assignment of parts, see 25 November.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but thrice. . . . Note that Mr Johnson was last Night engag'd to Act only in this Company.
- Friday 29*  
Queen's **THE UNHAPPY FAVOURITE, or, the Earl of Essex** [Banks]. Earl of Essex—Wilks; Earl of Southampton—Mills; Burleigh—Keen // Queen Elizabeth—Mrs Barry; Countess of Rutland—Mrs Bracegirdle. (*Daily Courant*)
- Saturday 30*  
DL **THE RECRUITING OFFICER** [Farquhar]. Cast not advertised (but see below). (*Daily Courant*)  
ADVERTISEMENT DETAILS. With several Select Entertainments of Singing by Mrs Tofts. Dancing by Monsieur Cherrier and Miss Santlow his Schollar, and by Mrs Evans taught by Monsieur Siris. Note, The true Sergeant Kite is perform'd at this Theatre Royal in Drury-Lane.  
COMMENT. The note about Kite implies that Estcourt continued to take the part.
- Saturday 30*  
Queen's **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Serjeant Kite—Pack; Bullock—Bullock; Costar Pear-main—Norris; Tho. Apple-tree—Fairbank // Sylvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bicknel. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians.

## December 1706

- Monday 2*  
Queen's **THE COMMITTEE, or, The Faithful Irishman** [Howard]. Colonel Careless—Wilks; Colonel Blunt—Mills; Mr Day—Fairbank; Abel—Bullock; Obadiah—Johnson; Teague—Bowen // Arbella—Mrs Bracegirdle; Ruth—Mrs Barry;

Mrs Day–Mrs Lee. (*Daily Courant*)

- Tuesday 3*  
DL **THE REHEARSAL** [Buckingham]. Bayes–Estcourt; And the usual parts by Mr Penkeman. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Singing by Mr Leveridge, Mr Holcomb, and Mrs Lindsey. And Dancing by Monsieur De Barques and others, being their first Performance on this Stage since their leaving the Hay-Market. At common Prizes.
- Tuesday 3*  
Queen's **VOLPONE**, or, the Fox (Written by the famous Ben. Johnson). Volpone–Mills; Mosca–Wilks; Voltore–Keen; Corbaccio–Johnson; Corvino–Cibber; Sir Politick Wou'dbee–Norris; Bonario–Booth // Lady Wou'dbee–Mrs Lee; Celia–Mrs Oldfield. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality.
- Tuesday 3* DOCUMENT. On this day Thomas Coke was sworn and admitted as Vice Chamberlain of Her Majesty's Household. (LC 5/166, p. 191)  
COMMENT. Coke was a friend of Vanbrugh's and a great lover of opera and theatre. He was to be centrally involved in the regulation of the theatre during the next decade, and the preservation of some of the theatrical papers that he took home from the office is one of the richest available sources of information on the London theatre world from 1706 to 1715.
- Wednesday 4*  
Queen's **KING HENRY THE FOURTH**, with the Humours of Sir John Falstaff [Shakespeare]. Falstaff–Betterson; King Henry–Keen; Prince of Wales–Wilks; Northumberland–Bowman; Hotspur–Verbruggen; Glendower–Husband; Dowglass–Mills; Vernon–Booth. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Thursday 5*  
DL **LOVES LAST SHIFT**, or, The Fool in Fashion [Cibber]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Entertainments of Singing in English and Italian by Mrs Tofts, and Dancing by Monsieur Cherrier, Miss Santlow his Schollar, and Mrs Evans taught by Monsieur Siris.
- Thursday 5*  
Queen's **SHE WOU'D IF SHE COU'D** (Written by Sir George Etheridge). Sir Oliver Cockwood–Norris; Sir Joslin Jolley–Underhill; Mr Courtal–Wilks; Mr Freeman–Mills // Lady Cockwood–Mrs Barry; Gatty–Mrs Bracegirdle; Mrs Sentry–Mrs Lee. (*Daily Courant*)
- Friday 6*  
Queen's **THE AMBITIOUS STEP-MOTHER** [Rowe]. Artaxerxes–Verbruggen; Artaban–Booth; Memnon–Betterson // Artemisa–Mrs Barry; Amestris–Mrs Bracegirdle. (*Daily Courant*)
- Saturday 7*  
DL **THE RECRUITING OFFICER** [Farquhar]. Sergeant Kite–Estcourt. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Select Entertainments of Singing in English and Italian by Mrs Tofts. And Entertainments of Dancing by Monsieur Debarques, Miss Santlow, Mrs Evans, and others.
- Saturday 7*  
Queen's **THE TENDER HUSBAND**, or, The accomplish'd Fools [Steele]. Sir Harry Gubbin–Bullock; Humphry Gubbin–Cibber; Mr Tipkin–Norris; Cleriment

Senior–Mills; Captain Clerimont–Wilks; Mr Pounce–Pack // Mrs Clerimont–Mrs Bradshaw; Aunt–Mrs Lee; Biddy–Mrs Oldfield; Fainlove–Mrs Porter. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Ladies of Quality.

Monday 9  
Queen's

**THE TENDER HUSBAND**, or, The accomplish'd Fools [Steele]. Sir Harry Gubbin–Bullock; Humphry Gubbin–Cibber; Mr Tipkin–Norris; Clerimont Senior–Mills; Captain Clerimont–Wilks; Mr Pounce–Pack // Mrs Clerimont–Mrs Bradshaw; Aunt–Mrs Lee; Biddy–Mrs Oldfield; Fainlove–Mrs Porter. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

Tuesday 10  
DL

**THE ISLAND PRINCESS** [Motteux]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the original Songs and Dialogues, particularly the Enthusiastick Song by Mr Leveridge, and Songs by Mrs Lindsey. And Dancing by the best Performers.

Tuesday 10  
Queen's

**THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. The King [Claudius]–Keen; Hamlet–Betterton; Horatio–Verbruggen; Laertes–Booth // Ophelia–Mrs Bracegirdle. (*Daily Courant*)

COMMENT. In the *Daily Courant* of 9 December, *The British Enchanters* is advertised for this evening. The performance of Granville's semi-opera was apparently stopped by the authorities on account of a protest by the author, who wrote to Sir John Stanley (the Lord Chamberlain's secretary and Granville's brother-in-law) demanding its suppression. "Sir, I am very much concern'd to find my self under a necessity to bring a Complaint to you, But so it is, that the Players in the Hay-market have put forth Bills for acting the *British Enchanters* to morrow without singing & dancing mauger the necessity thereof, which I can deem no other than a design to murder the Child of my Brain. Nevertheless when I revolve how happy I am in having so good a friend at Court in a station that gives him so immediate an Authority [*sic*] over these Enemyes of Reformation, I chear my self with the hopes You will not refuse me a Cap [writ of *capias*] of your office in forbidding the same to be Acted till farther Order and in doing so you will very much oblige Sir Your most humble & obedient servant G Granville." (Folger MS V.b. 268; *Coke Papers*, no. 7) Cf. 22 March 1707.

Wednesday 11  
Queen's

**THE CONFEDERACY** [Vanbrugh]. Gripe–Bowen; Trap [Moneytrap]–Norris; Dick–Booth; Brass–Pack // Clarissa–Mrs Barry; Araminta–Mrs Porter; Corinna–Mrs Bradshaw; Flippanta–Mrs Bracegirdle; Mrs Amlet–Mrs Willis. (*Daily Courant*)

Wednesday 11  
YB

**CONCERT.** The Consort of Musick that was design'd to be on Thursday the 12th, for the benefit of Mrs Williams, will be perform'd to Morrow being Wednesday the 11th Instant, in York Buildings, by the best Masters, both Vocal and Instrumental, beginning exactly at 7 of the Clock. Tickets may be had at the Door at 5s. each. (*Daily Courant*, 10 December)

Thursday 12  
DL

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All sung after the Italian manner. With Entertainments of Dancing.

- Friday 13*  
Queen's **THE NORTHERN LASS**, or, The Nest of Fools [Brome]. The principal parts to be perform'd by Mr Wilks, Mr Mills, Mr Bullock, Mr Bowen, Mr Cibber, Mr Norris, Mrs Bicknel, Mrs Lee, Mrs Willis. (For assignment of most roles, see 13 January.) (*Daily Courant*)
- Saturday 14*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All sung after the Italian manner. With Entertainments of Dancing.
- Saturday 14*  
Queen's **THE COMICAL REVENGE**, or, Love in a Tub (Written by Sir George Etheringe). Lord Beaufort—Bowman; Collonel Bruce—Verbruggen; Lovis—Booth; Sir Frederick Frolick—Wilks; Monsieur Dufoy—Bowen; Sir Nicholas Cully—Norris; Wheadle—Keen; Palmer—Bullock // Widdow [Mrs Rich]—Mrs Oldfield. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Monday 16*  
Queen's ‡ **ALMYNA**, or, The Arabian Vow [Delariviere Manley]. Cast not advertised (but see below). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted before. . . . The principal Parts to be perform'd by Mr Betterton, Mr Wilks, Mr Keen, Mrs Barry, Mrs Bracegirdle. And by Reason of the Extraordinary Charge for Habits, Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.  
FIRST EDITION. *Almyna: or, the Arabian Vow*. A Tragedy. As it is Acted at the Theatre Royal in the Hay-Market, by her Majesty's Servants. Humbly Inscib'd to the Right Honourable the Countess of Sandwich (London: William Turner and Egbert Sanger, 1707). Copy used: Readex. Dramatis Personæ: Caliph Almanzor—Betterton; Abdalla—Wilks; Grand Vizier—Keen; Albador—Bowman; Morat—Corey // Almyna—Mrs Barry; Zoradia—Mrs Bracegirdle. Prologue Spoke by Mr Cibber. Epilogue Spoke by Mr Betterton.  
Preface: In Compliance to the Bookseller's importunity, we are oblig'd to tell the Town something by way of Preface, tho' the Author being at a great distance from the House at the time of Representation, can say less of it than the most indifferent Person that was there. All agree, that *Almyna* was admirably Acted, and advantageously Dress'd: The first was owing to Mr Betterton's unwearied care, (who is desired to accept the Author's acknowledgments for so faithfully discharging the Trust that was repos'd in him;) the second to Mr Swiny (who, with the like regard, may be assur'd of the Author's respects, for venturing upon the good Opinion of the Play, to make so great an Expençe) tho' they may be both justly condemn'd for playing it, at so ill-fated a Time, viz: The immediate Week before Christmas between Devotion and *Camilla* (the Eunuch [Valentini?]) having then never Sung but once) it met with as good Audiences as could be expected. Mr Wilks (the Ornament and Support of the declining Stage) had a long Indisposition that follow'd soon after. Then Mrs Bracegirdle's quitting the House, three days before it was to have been Play'd again, with the Alterations annex'd, has hitherto hindered us to see what better Fortune it might have had tho' Mrs Barry scarce ever play'd better, nor Mrs Bracegirdle (in Tragedy) so well, nor with such variation of Voice. She so far Acted her self into the kind wishes of the Town, that in Compliment to their better Opinion, the Author has thought fit to make her happy in her Lover. In the next Representation, the Ceremony in the first Act is design'd to be omitted, upon the dislike of that incomparable Lady, to whom this Play is Inscib'd. . . . The Character of Almyna was drawn (tho' faintly) from that excellent Pen of Mr Dennis, who, in his *Essay upon Opera's*, has given us a View of what Heroick Vertue ought to attempt: That it was printed no earlier, was upon the expectation of Mrs Bracegirdle's return to the Stage. But the

Season being far advanced, 'tis hoped, that the publishing of it, may be a Means to prepare the Town against next Winter, for a new and kind Reception of it.

COMMENT. The apparent reference to Valentini performing at Drury Lane (in *Camilla?* singing additional songs?) is surprising, since he was not advertised there until 8 March. Publication was advertised in the *Daily Courant* of 16 May 1707.

- Monday 16* ADVERTISEMENT. New Musick this day publish'd. . . . A new set of Tunes in 4 Parts for Violins, compos'd by Mr Gillier for the Queen's Theatre, 1s. 6d. [Printed for Walsh, Hare, and Randall.] (*Daily Courant*)
- Tuesday 17* **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. DL  
(*Daily Courant*)  
ADVERTISEMENT DETAILS. All sung after the Italian manner. With Dancing by Monsieur Cherrier, Monsieur Dubarques, Miss Santlow and others. Being the last time but one of performing this Opera till after Christmas.
- Tuesday 17* **ALMYNA**, or, The Arabian Vow [Manley]. The principal Parts to be perform'd by Mr Betterton, Mr Wilks, Mr Keen, Mrs Barry, Mrs Bracegirdle. Queen's  
(For assignment of parts and full cast, see 16 December.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but once.
- Wednesday 18* **THE ISLAND PRINCESS**, or, The Generous Portuguese [Motteux]. Cast not DL  
advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With the usual Dances, and also two Dances by the famous Monsieur du Ruel lately arriv'd.
- Wednesday 18* **ALMYNA**, or, The Arabian Vow [Manley]. The principal Parts to be perform'd by Mr Betterton, Mr Wilks, Mr Keen, Mrs Barry, Mrs Bracegirdle. Queen's  
(For assignment of parts and full cast, see 16 December.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but thrice [*recte* twice].
- Thursday 19* **THE FOP'S FORTUNE** [i.e., *Love makes a Man*] [Cibber]. Don Cholerik Snap DL  
Shorto de Teste [Don Lewis]—Penkeman. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With the Vocal and Instrumental Musick in *Bonduca*, particularly the Song of Britons Strike home. With Dancing by the famous Monsieur du Ruel and others.
- Thursday 19* **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Queen's  
Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Sergeant Kite—Pack; Bullock—Bullock; Costar Pear main—Norris; Thomas Apple-tree—Fairbank // Sylvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bignal. (*Daily Courant*)
- Thursday 19* **ENTERTAINMENT**. Known from a four-page pamphlet preserved in BL Add. VH  
MS 61,360, fols. 42-43: *A New Ode, or, Dialogue between Mars, the God of War, and Plutus, or Mammon, God of Riches*. Perform'd in an Entertainment made for his Grace the Duke of Marlborough, the Nobility, and General Officers, by the Right Honourable the Lord Mayor, and the Honourable the Court of Aldermen, at Vintner's-hall, in the City. The Words by Mr D'urfey, Set to Musick by Mr Weldon, and Sung by Mr Elford and Mr Leveridge, Decemb. the 19th, 1706. (London: Printed by Fr. Leach, for the Author, and Sold by B. Bragg . . . 1707).

*Friday 20*  
YB      **CONCERT.** Friday the 20th of December at 7, will be perform'd an extraordinary Consort of Vocal and Instrumental Musick by the best masters. With a particular Piece of new Musick compos'd by Mr Jer Clark, on her Majesty's happy Success under his Grace the Duke of Marlborough the last Campaign. Each Ticket 5s. For the Benefit of H. Playford. The Ode to be Sold by J. Morphew near Stationers Hall. (*Daily Courant*, 19 December)

*Saturday 21*  
DL      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All sung after the Italian manner, as it was the last time perform'd. With Entertainments of Dancing by Monsieur du Ruel, Miss Santlow, and others. Being the last time of performing till after Christmas.

*Saturday 21*  
Queen's      **THE CARELESS HUSBAND** [Cibber]. Lord Foppington—Cibber; Lord Morelove—Mills; Sir Cha. Easie—Wilks // Lady Betty Modish—Mrs Oldfield; Lady Easie—Mrs Barry; Lady Graveairs—Mrs Porter; Mrs Edging—Mrs Bicknell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Being the last time of Acting till after Christmas-day.

*Both theatres were dark from 22 to 26 December  
in observance of the Christmas recess.*

*Thursday 26*  
DL      **THE TEMPEST**, or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Flyings, the Vocal and Instrumental Musick and Dances as Originally perform'd.

*Thursday 26*  
Queen's      **KING HENRY THE FOURTH** with the Humours of Sir John Falstaff [Shakespeare]. Falstaff—Beterton; King—Keen; Prince of Wales—Wilks; Northumberland—Bowman; Hotspur—Verbruggen; Owen Glendower—Husband; Douglass—Mills; Sir Richard Vernon—Booth. (*Daily Courant*)

*Friday 27*  
DL      **THE ISLAND PRINCESS**, or, The Generous Portugese [Motteux]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. The Dances to be perform'd by Monsieur du Ruel, Monsieur Cherrier, Monsieur du Barques, and others.

*Friday 27*  
Queen's      **THE LONDON CUCKOLDS** [Ravenscroft]. Alderman Wiseacre—Bullock; Alderman Doodle—Johnson; Alderman Dashwell—Bowen; Mr Townly—Husband; Mr Ramble—Verbruggen // Eugenia—Mrs Porter; Arabella—Mrs Bradshaw; Engine—Mrs Lee. (*Daily Courant*)

*Saturday 28*  
DL      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

*Saturday 28*  
Queen's      **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Serjeant Kite—Fairbank; Bullock—Bullock; Costar Pearmain—Norris; Thomas Apple-tree—Kent // Sylvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bicknell. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.

COMMENT. We do not know why Fairbank had to replace Pack as Kite. Cf. the cast of 18 November.

- Monday 30*  
DL      **THE FOP'S FORTUNE** [*Love makes a Man*] [Cibber]. Don Cholerique Snap Shorto de Testy [Don Lewis]–Pinkethman. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With several Dances by the best Performers.
- Monday 30*  
Queen's      **THE RIVAL QUEENS**, or, The Death of Alexander the Great [Lee]. Alexander–Verbruggen; Clytus–Booth; Hephestion–Bowman; Cassander–Husband // Statira–Mrs Bracegirdle; Roxana–Mrs Barry; Parisatis–Mrs Porter. (*Daily Courant*)
- Tuesday 31*  
YB      **CONCERT.** This concert is known from publication of a song "For the Performance of Musick at York-Buildings on the Thanksgiving-Day, December the 31st, 1706. By Nahum Tate Esq; Her Majesty's Poet Laureat." The song ("O Whither will thy Triumphs Spread"), which involves a chorus, was printed in the *Muses Mercury* for January 1707.

## January 1707

- January      DOCUMENT. At about this time Christopher Rich submitted a proposal to the Lord Chamberlain's office concerning what Heidegger should be paid for *Thomyris*. The advance subscription was "200d Guineas a day for fower hundred persons for Six dayes." Heidegger has refused one proposal (that referees decide the compensation), and Rich now makes another. Rich is willing to accept responsibility for obtaining "the Translation of this Medley Opera . . . with the Score & parts" and to spend "300d Guineas in the Dressing & Decoration of it & for Printed books for the Subscribers & that Mr Heidegger have all the Subscription money for the 4th day & sixth day it shall be perform'd being 400d Guineas & Mr Rich to have the rest of the money." Rich complains that he would rather stage "Mr Claytons Opera call'd *Rosamond*" anyway, and that he had "procured the Translation & Score of *Camilla* for less then £200," has other operas available to him, and "thinks himselfe hardly used to putt by other good Bargains meerly for Mr Heideggers Interest & profitt." (*Coke Papers*, no. 8)  
COMMENT. For Heidegger's counter demand, see 17 January. Heidegger's relationship to the opera (arranged by Pepusch and translation ultimately provided by Motteux) is unclear. *Thomyris* received its première at Drury Lane on 1 April and proved a success.
- Wednesday 1*  
DL      **THE TEMPEST**, or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Duke Trinculo–Estcourt; Dorinda–Mrs Cross, with her Original Song of Dear Pretty Youth; Hippolito–Mrs Montfort. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the Songs, Musick and Dances, and the Dialogue between Cupid and Bacchus. The Dances to be perform'd by Monsieur du Ruel, Monsieur Cherrier, Mr du Barques, and others.
- Wednesday 1*  
Queen's      **THE SILENT WOMAN** (Written by the famous Ben. Johnson). Morose–Betberton; Dauphnie Eugene–Booth; Clerimont–Mills; Truewit–Wilks; Sir John Daw–Cibber; Sir Amorous La fool–Bullock; Captain Otter–Fairbank; Cutbeard–Norris // the Silent Woman [Epicène]–Mrs Oldfield. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before.

- Wednesday 1*  
SJP  
**NEW YEAR'S CELEBRATION.** Eccles set an ode for the New Year's Day celebration at court. (Bucholz, *Augustan Court*, Table 7.5).
- Thursday 2*  
DL  
**THE RECRUITING OFFICER** [Farquhar]. Cast not advertised (but see 7 December 1706). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With a new Prologue and a Dialogue between the English and the Paris Gazeteers, treating of the Victory of Ramilly, to be perform'd by Mr Leveridge and others.  
COMMENT. Danchin (I, 356) reports that he has not found the text of the new prologue.
- Thursday 2*  
Queen's  
**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Morose—Beterton; Dauphnie Eugene—Booth; Clerimont—Mills; Truewit—Wilks; Sir John Daw—Cibber; Sir Amorous La-fool—Bullock; Captain Otter—Fairbank; Curberd [Cutbeard]—Norris; the Silent Woman [Epicœne]—Mrs Oldfield. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but once.
- Friday 3*  
Queen's  
**THE UNHAPPY FAVOURITE**, or, the Earl of Essex [Banks]. Earl of Essex—Wilks; Earl of Southampton—Mills; Burleigh—Keene // Queen Elizabeth—Mrs Barry; Countess of Rutland—Mrs Bracegirdle; Lady Nottingham—Mrs Bradshaw. (*Daily Courant*)
- Saturday 4*  
DL  
**CAMILLA** [Haym and Swiney]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All sung after the Italian manner. With Entertainments of Dancing.
- Saturday 4*  
Queen's  
**WIT WITHOUT MONEY** (Written by Beaumont and Fletcher) [actually by Fletcher]. Cast not advertised (but see below). (*Daily Courant*)  
EDITION. *Wit Without Money* [sic], A Comedy, (With Alterations and Amendments, by some Persons of Quality.) As it is now Acted at the Queen's Theatre In the Haymarket, By Her Majesty's Company of Comedians (London: John Morphew, n.d. [1707?]). Copy used: University of Texas. Publication was advertised in the *Daily Courant* on 29 May. Persons represented: Valentine—Wilks; Francisco—Mills; Lovegood—Keen; Merchant—Minns; Fountain—Knap; Bellamore—Fairbank; Hairbrain—Bowman; Lance—Bullock; Short-hose—Norris; Roger—Cross; Ralph—Kent; Humphry—Trout // Lady Hartwell—Mrs Oldfield; Isabella—Mrs Porter; Lucy—Mr[s] Mills. Prologue. Epilogue. Danchin (I, 357-358) reprints the prologue and epilogue, pointing out that the prologue also appears in an undated edition of *The Scornful Lady*.  
Dedication (unsigned): To my very Good Friend Mr Thomas Newman, Servant to Her Majesty, one of the Gentlemen of the Great Room, and Book-Keeper and Prompter to her Majesty's Company of Comedians in the Hay-Market, &c. When I was resolv'd to print this Comedy, with the Alterations and Improvements it has had from some Persons of Honour, I imagin'd the next thing I had to do, was to choose a proper Patron for it. . . . The title of it seems to have such a relation to your Affairs for some time past, that nothing could have given a fairer occasion for a Dedication. . . . This is very well apply'd to you, who once belong'd to a House [i.e., Drury Lane] where *Vivitur Ingenio* was the Motto, till *Sound* got the better of *Sense*, and turn'd it out of Doors. Your Wit for a great while, at that time, was forc'd to keep you. . . . I cou'd be lavish in your Praise with relation to your Business in the Play-House, make large Encomiums on the Vigilance you always show in your Station, for keeping the Order and Decorum of the Stage; set down the Hazards you have jointly run, with those who have bravely stood up for the Glory of Acting; And, that as you



are Prompter to the best Company of Players, so none but your self is capable to serve such a company. . . . After all the frightful Prospect you have had of Trouble and Confinement, you are now where Wit is encouraged, and the Player reaps the Fruit of his Labour, without Toiling for those [i.e., Christopher Rich and Sir Thomas Skipwith] who have always been the Oppressors of the Stage.

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Ladies of Quality. . . . Revis'd with Alterations.

Tuesday 7  
DL

**PASTOR-FIDO**, or, The Faithful Shephard [Settle]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing by Mr Leveridge and others, particularly the Dialogue between the English and French Gazeteers, treating of the glorious Victory at Ramilly. And Dancing by Monsieur du Ruel and others.

Tuesday 7  
Queen's

**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Morose—Betberton; Dauphnie Eugene—Booth; Clerimont—Mills; Truewit—Wilks; Sir John Daw—Cibber; Sir Amorous Lafool—Bullock; Captain Otter—Fairbank; Cutbeard—Norris // the Silent Woman [Epicœne]—Mrs Oldfield. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. At the Desire of several Ladies of Quality.

Wednesday 8  
Queen's

**WIT WITHOUT MONEY** (Written by Beaumont and Fletcher) [actually by Fletcher]. Cast not advertised (but see 4 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Persons of Quality. . . . Revis'd with Alterations.

Thursday 9  
DL

**TIMON OF ATHENS**, or, The Man-hater [Shadwell, adapting Shakespeare]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With several select Entertainments of Singing by Seigniora Margarita de la Pine, and Dancing by Monsieur du Ruel and others.

Thursday 9  
Queen's

**SHE WOU'D IF SHE COU'D** (Written by Sir George Etheridge). Sir Oliver Cockwood—Norris; Sir Joslin Jolley—Bullock; Mr Courtal—Wilks; Mr Freeman—Mills // Lady Cockwood—Mrs Barry; Gatty—Mrs Bracegirdle; Ariana—Mrs Porter; Mrs Sentry—Mrs Lee. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.

Friday 10  
Queen's

**THE UNHAPPY FAVOURITE**, or, the Earl of Essex [Banks]. Earl of Essex—Wilks; Earl of Southampton—Mills; Burleigh—Keene // Queen Elizabeth—Mrs Barry; Countess of Rutland—Mrs Bracegirdle; Lady Nottingham—Mrs Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. By her Majesty's Company of Comedians.

Friday 10

ADVERTISEMENT. This Day is publish'd, *A Defence of Plays, or, The Stage Vindicated from several Passages in Mr Collier's Short View, &c.* Wherein is offer'd the most probable Method of Reforming our Plays, with a consideration how far Vicious Characters may be allow'd on the Stage. By Edward Filmer, Doctor of the Civil Laws. Printed for Jacob Tonson within Grays-Inn Gate next Grays-Inn Lane. (*Daily Courant*)

COMMENT. See Arnott and Robinson, no. 339.

- Saturday 11*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)
- Saturday 11*  
Queen's **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Hamlet—Wilks; the King [Claudius]—Keene; Horatio—Verbruggen; Laertes—Booth; Grave-Maker—Johnson; Osrick—Bowen // Ophelia—Mrs Bracegirdle. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians.
- Monday 13*  
DL **THE SEA VOYAGE; or, The Commonwealth of Women** [Durfey adapting Fletcher and Massinger?]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Not Acted these five Years. . . . With Entertainments of Singing, particularly the Mad Dialogue between Mr Leveridge and Mrs Lindsey. And Dancing by Monsieur du Ruel, Monsieur du Barques, Mrs Evans and others.  
COMMENT. Without the names of the characters we cannot be certain whether this was the Fletcher and Massinger original or (as the subtitle implies) Durfey's adaptation. The latter was definitely in the repertory as of 26 June 1708.
- Monday 13*  
Queen's **THE NORTHERN LASS, or, The Nest of Fools** [Brome]. Sir Phil. Luckless—Wilks; Mr Trydewell—Mills; Sir Paul Squelsh—Johnson; Squire Wigin—Bullock; Captain Anvil—Bowen; Howd'ee—Cibber; Nonsense—Norris; Bulfinch—Cross // **The Northern Lass** [Constance]—Mrs Bicknell. (*Daily Courant*)
- Tuesday 14*  
Queen's **THE TRAGEDY OF JULIUS CAESAR** [Shakespeare]. Julius Caesar—Booth; Octavius Caesar—Mills; Mark Antony—Wilks; Brutus—Beterton; Casius—Verbruggen; Caska—Keene; Ligarius—Boman; Decius Brutus—Husband; Cinna the Poet—Bowen; Plebians—Johnson, Bullock, Norris, Cross // **Calphurnia**—Mrs Barry; **Portia**—Mrs Bracegirdle. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Encouragement of the Comedians Acting in the Hay-Market, and to enable them to keep the Diversion of Plays under a separate [*sic*] Interest from Operas. . . . By Subscription. With a new Prologue. . . . The Boxes to be open'd to the Pit, and none to be admitted but by the Subscribers Tickets, which will be deliver'd this Morning at Mr White's Chocolate-house in St. James's-street. First Gallery 2s. Upper Gallery 1s.  
CONTEMPORARY COMMENT. While the Stage was thus recovering its former Strength, a more honourable Mark of Favour was shewn to it than it was ever known before or since to have receiv'd. The then Lord Hallifax was not only the Patron of the Men of Genius of this Time, but had likewise a generous Concern for the Reputation and Prosperity of the Theatre, from whence the most elegant Dramatick Labours of the Learned, he knew, had often shone in their brightest Lustre. A Proposal therefore was drawn up and addressed to that Noble Lord for his Approbation and Assistance to raise a publick Subscription for Reviving Three Plays of the best Authors, with the full Strength of the Company; every Subscriber to have Three Tickets for the first Day of each Play for his single Payment of Three Guineas. This Subscription his Lordship so zealously encouraged, that from his Recommendation chiefly, in a very little time it was compleated. The Plays were *Julius Cæsar* of Shakespeare; the *King and no King* of Fletcher, and the Comic Scenes of Dryden's *Marriage à la mode* and of his *Maiden Queen* [i.e., *Secret-Love*] put together. . . . By the Aid of this Subscription, which happen'd in 1707, and by the additional Strength and Industry of this Company, not only the Actors (several of which were handsomely advanc'd in their Sallaries) were duly paid, but the Menager himself, too, at the Foot of his Account, stood a considerable Gainer. (Cibber, *Apology*, II, 4-5)

COMMENT. According to the *Muses Mercury* the value of the subscription was 400 guineas (see 25 January), a sum also named in a source that is late, anecdotal, and shaky on the date: "The paper all in Lord Halifax's hand of a subscription of four hundred guineas for the encouragement of good comedies was dated 1709 [*recte* 1707], and soon after that they [members of the Kit-Cat Club] broke up." (Pope, supposedly speaking on 28 or 29 November 1730). See Joseph Spence, *Observations, Anecdotes, and Characters of Books and Men*, 2 vols., ed. James M. Osborn (Oxford: Clarendon Press, 1966), I, no. 122. The special "Prologue to the Subscribers for *Julius Caesar*, Spoke by Mr Betterton. Written by Mr Dennis" was published in the *Muses Mercury* for January 1707, and is reprinted by Danchin, I, 359-360.

Wednesday 15  
DL

**THE EMPEROR OF THE MOON** [Behn]. Scaramouch—Estcourt; Harlequin—Penkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing.

Wednesday 15  
Queen's

**THE TRAGEDY OF JULIUS CAESAR** [Shakespeare]. Julius Caesar—Booth; Octavius Caesar—Mills; Mark Antony—Wilks; Brutus—Betterton; Casius—Verbruggen; Caska—Keene; Ligarius—Boman; Decius Brutus—Husband; Cinna the Poet—Bowen; Plebians—Johnson, Bullock, Norris, Cross // Calphurnia—Mrs Barry; Portia—Mrs Bracegirdle. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Persons of Quality. . . . As it was perform'd by Subscription. With a new Prologue. . . . Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

Thursday 16  
DL

**THE RECRUITING OFFICER** [Farquhar]. Sergeant Kite—Estcourt. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Singing by the famous Signiora Margarita de l'Epine. And Dancing by Monsieur du Ruel, Monsieur du Barques, and others.

COMMENT. In the *Daily Courant* of 15 January *The Rehearsal* is advertised with Estcourt to play Bayes this evening.

Thursday 16  
Queen's

**WIT WITHOUT MONEY** (Written by Beaumont and Fletcher) [actually by Fletcher]. Cast not advertised (but see 4 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. . . . Revis'd with Alterations.

Friday 17  
Queen's

**SIR COURTLY NICE**, or, It cannot be [Crowne]. Lord Belguard—Mills; Sir Courtly—Cibber; Farewell—Booth; Surly—Verbruggen; Crack—Bowen; Hot-head—Bullock; Testimony—Johnson // Violante—Mrs Bradshaw; Leonora—Mrs Oldfield; the Aunt—Mrs Lee. (*Daily Courant*)

Friday 17

DOCUMENT. I desire the whole receipts of the House without any deduction of the 3d and the sixth day of acting *Thomyris* and besides the 10. and the twentieth day paying the charges of the House for which I give to Mr Rich the above said opera of *Thomyris* with all the parts drawn out and renounce any further advantage. J. J. Heidegger. (*Coke Papers*, no. 9)

COMMENT. Heidegger was demanding far more than a normal author's benefit, even without considering that the receipts of the third and sixth nights would include 200 guineas of subscription money on each occasion. Heidegger was responding to a proposal by Rich (see ca. early January). What he was finally paid we do not know.

- Saturday 18*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)
- Saturday 18*  
Queen's **THE MAN OF MODE**, or, Sir Fopling Flutter (Written by Sir George Etherridge). Dorimant–Wilks; Medley–Mills; Old Bellair–Norris; Young Bellair–Booth; Sir Fopling Flutter–Cibber // Mrs Loveit–Mrs Barry; Mrs Harriet–Mrs Bracegirdle; Pert–Mrs Bicknell. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Monday 20*  
Queen's **THE ROVER**, or, The Banish'd Cavaliers [Behn]. The Rover [Willmore]–Verbruggen; Belvile–Husbands; Frederick–Bowman; Blunt–Underhill // Angelica–Mrs Barry; Helena–Mrs Bracegirdle; Florinda–Mrs Bowman; Moretta–Mrs Lee. (*Daily Courant*)
- Tuesday 21*  
DL **THE TEMPEST**, or, The Inchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Duke Trinculo–Estcourt // Dorinda–Mrs Cross; Hippolito–Mrs Montfort. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With the Original Musick. To which will be added a Masque compos'd by the late Mr Henry Purcel between Cupid and Bacchus, to be perform'd by Mr Leveridge, Mrs Lindsey, and others. With Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur du Barques, and others.
- Tuesday 21*  
Queen's **A KING AND NO KING** [Beaumont and Fletcher]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. By subscription. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers Tickets, which will be deliver'd this day at Mr Whites Chocolate-House in St. James's street.  
COMMENT. On the subscription, see 14 January.
- Wednesday 22*  
Queen's **THE RIVAL QUEENS**, or, The Death of Alexander the Great [Lee]. Alexander–Verbruggen; Clytus–Booth; Hephestion–Boman; Cassander–Husband // Statira–Mrs Bracegirdle; Roxana–Mrs Barry; Parisatis–Mrs Porter. (*Daily Courant*)
- Wednesday 22*  
YB **CONCERT**. For the Benefit of Mrs Celett [Ziuliana Celotti]. In York-Buildings . . . will be perform'd a Consort of new Musick (Vocal and Instrumental by the best Masters: With several Pieces for Trumpets, Hoboys, German Flutes, and Violins; beginning at Six of the Clock. Tickets may be had at Mr Martin's at the Smyrna Coffee-House, and at the Door, at 5s. each Ticket. (*Daily Courant*)
- Thursday 23*  
DL **THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the Vocal and Instrumental Musick compos'd by Mr Leveridge, and perform'd by him and others. With Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur du Barques, and Mrs Evans.
- Thursday 23*  
Queen's **THE LONDON CUCKOLDS** [Ravenscroft]. Alderman Wiseacre–Bullock; Alderman Doodle–Johnson; Alderman Dashwell–Bowen; Mr Townly–Husband; Mr Ramble–Verbruggen // Arabella–Mrs Bradshaw; Eugenia–Mrs Porter; Engine–Mrs Lee. (*Daily Courant*)

*Saturday 25* **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised.  
DL (*Daily Courant*)

*Saturday 25* **THE INDIAN EMPEROUR**, or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma—Betterton; Odmar—Keene; Guyomar—Booth; Cortez—Mills // Cydaria—Mrs Porter; Almeria—Mrs Barry; Alibech—Mrs Boman.  
Queen's (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians.

*Saturday 25* CONTEMPORARY COMMENT. Of the Opera's and Plays now Preparing for the two Theatres in Drury-Lane and the Hay-Market. The many excellent Productions of that great Master, the late Mr Henry Purcell, particularly his Opera of the *Prophetess*, that of *King Arthur*, The Musical Parts of *Oedipus* and *Bonduca*, are sufficient Proofs that no Nation in the World, the Italians only excepted, have out-done the English in Dramatick Music: And it is to be question'd, whether the Italians themselves come so near Nature, as Mr Purcell did in the Musick of those Opera's and Plays; and whether there is any thing so moving at least, on the Roman and Venetian Stages. Perhaps our Taste was to blame if he fell short of the Best Masters in Italy, by his accommodating his Compositions to the Relish of his Audiences, for who can doubt but he who Set the Frost Scene in *King Arthur*, cou'd have done any thing in the great Musick whenever he attempted it.

'Tis plain that the Taste of the Town is mended since his time, and the late Success of *Arsinoe*, Set by Mr Clayton after the Italian manner, shews that our Masters can excel in all the Parts of Harmony, and our Audiences relish them, as well as the Italians, that even their Recitativo's have been heard with Delight, and consequently understood, which 40 Years ago wou'd have been receiv'd with the Disdain that Art meets with from the Ignorant.

These Entertainments, as they are the finest, so they are the most Expensive; and the Profit of Common Audiences cou'd never have supported them. 'Twas this Consideration that put the People of Quality upon Encouraging the Publick Diversion by their Private Subscriptions; some Thousands of Pounds have been contributed by them to the Charges of the Decorations of our Opera's, and they have had the Pleasure to see the whole Town pleas'd by it.

This has Invited Gentlemen of equal Honour and Merit, to employ their leisure Hours to continue so Charming and Innocent an Entertainment. And their undertaking to furnish the Masters with Poems, has prevail'd with the Great to give it further Encouragement. The Opera of *Rosamund*, written by the Author of the *Campaign* [Addison], is Set by Mr Clayton, and Practising at the Theatre in Drury-Lane; and the Beauty and Harmony of that Poem, which we have had the honour to see, are very happily imitated by the Composer, in the Opinion of the best Judges, who have heard what he has done. The Opera of *Semelé*, for which we are Indebted to Mr C[ongrev]e is Set by Mr Eccles, and ready to be Practic'd, and from the Excellence of those two Masters, in their several Kinds, the Town may very well expect to be charm'd, as much as Poetry and Musick can Charm them. The Opera of *Orlando Furioso*, the hint of which was taken from that of Quinault, famous for his Tallent in this Sort of Writings, is Set by Mr Daniel Purcell. The Gentleman's Character who writ it, and who has distinguish'd himself as much by his Judgment in the Arts of Musick and Poetry,

as by his Bounty to the Professors, can leave to room to doubt but the Fineness of the Sentiments, and the Harmony of the Numbers, have given Mr Purcell an Opportunity to do Honour to the Memory of his Brother. Mr Motteux is also writing an Opera on the Story of Thomyris; which will be compos'd by Mr Hidaker [Heidegger] a German, after the Italian Manner. Or rather the Finest Parts of some of the best Italian Opera's are to be accommodated to Mr Motteux's Words.

Besides these, There is a Masque of Mr Dennis's on the Story of Orpheus and Euridicé, wherein, whoever will give themselves the trouble to compare it with the *Orpheus and Euridicé* an Elegy, written in French by Monsieur Sarrafin, or with a Masque by an Anonymous Author, often perform'd on the French Stage, will see that our English Poets have not been behind hand with our English Hero's, in reducing the French Wit to as low a state as their Arms. We shall Print the Masque in our Next *Mercury*; and the World will then perceive that the Author has done his Part, as well as the Composer, whose Musick, on this occasion, is very much commended.

'Twas Impossible that all these Opera's cou'd be Perform'd in due time, had not those Gentlemen, who are the Protectors of the Stage, endeavour'd to have the Theatres in Drury-Lane and Dorset-Garden set apart for Musick; and the Queen's Theatre in the Hay-Market, for Plays, the former Company being under the Direction of Mr Rich, and the latter under Mr Swinny's, both whose Experience in the Management of such Things are too well known to need a Comment. In Consequence of this Partition, the two Separate Companies of Actors have Joyn'd, and form'd a Set of Comedians that may vie with the Best that ever trod the English Stage; notwithstanding what has been said, in Praise of the Players in King Charles's Reign, by such as are always fond of Speaking well of the Dead, at the Expence of the Living. The Company in the Hay-Market have only Acted two New Plays this Winter, both written by the Fair Sex: *The Platonick Lady*, a Comedy, by Mrs C[entlivre], who wrote the *Gamester* and *Almyna, or the Arabian Vow*, by Mrs M[anley]. She took the Hint of it from the Arabian Nights Entertainments, translated lately into English; written in French by Monsieur Galand of the Academy. The Fortune of these Plays has been over too long to make it News to the Town to know it. There are now in the House, *The Spartan Dame*, A Tragedy by Mr Southern; who has so often drawn Tears from the Fairest eyes in England by his *Oronoko*, and *Fatal Marriage*; Another on the Story of *Phædra*, by Mr Smith of Oxford, which has an Extraordinary Reputation among all who have seen it. Mr Farquhar, who wrote the *Recruiting Officer*, has a Comedy ready for Representation; and had not the Death of a Dear Friend hinder'd Capt. Steel from finishing a Comedy of his, it wou'd also have been Acted this Season. There have several Plays been Reviv'd at the Hay-Market, but none that have had a run long enough to be taken notice of. The last, which was the *Julius Cæsar* of Shakespear, was Play'd at the Desire of some Persons of Quality, who have contributed £400 by a subscription to Support the Dramatick Muse; for which They are to have Three Plays acted, and the Pit and Boxes to be reserv'd for the Subscribers; the Galleries only being for the Benefit of the House. The Second Play that was Acted on this Occasion, was, *The King and No King*, of Beaumont and Fletcher; and the Third, which will be acted on Tuesday the 28th Instant, is not yet nam'd. From such noble Spirits as these, the Arts may hope for a Glorious restoration: and those who are any way Employ'd for the Stage, cannot say now if they do not succeed, 'twas for want of Encouragement. (*Muses Mercury*, January 1707)

COMMENT. The first issue of this new arts journal appears to have been published about 25 January. It was to survive only thirteen issues, and it came out increasingly

late, but it contains important contemporary commentary. Southerne's *The Spartan Dame* was not actually performed until 1719.

*Saturday 25*

CONTEMPORARY COMMENT. The Dispute about the Stage Reviv'd. One wou'd have thought that after the many Answers which were written to Mr Collier's Book against the Stage, that Dispute wou'd never have been reviv'd: But 'tis observable, That all the Enemies of the Drama triumph, as if Mr Collier had struck his Adversaries Dumb, and not a word had been said in Vindication of it. Indeed, who would imagine it needed any Vindication, when Her Majesty has vouchsaf'd to Favour it, and a New Theatre has been since Built under Her Auspices, and Honour'd with Her Royal Name. When she has since Commanded some of those Plays to be Acted at St James's, which were Insolently treated in the *Short Views*: And the Reverend Judges have order'd the same Comedies, or Plays of the same Character, to be represented before them at the Temple. This one wou'd think was enough to have silenc'd the Clamour against the most Pleasant and the most useful Diversion that ever was Invented for the Minds of Men. But Mr Bedford, a Minister of Bristol, has faln upon it anew, and found leisure from his graver Studies to pick out 2000 Passages in our Modern Plays, which he Fancies are opposite to the late Successful Endeavours by the Societies of Reformation to suppress Debauchery. Considering Mr Bedford has taken all those Passages out of Plays that have been Acted within these Two Years, it must be confess'd that he has labour'd Indefatigably to Ruin the Theatres; and we leave it to his Brethren to decide, whether Two Years reading might not have been more usefully employ'd in his own Faculty—Tho' this Sage Divine has not said one thing to the Purpose which Mr Collier had not said better before, and been effectually Answer'd; yet the Friends of the Stage finding her attack'd again, have thought fit again to Vindicate her; and a Treatise on that Subject is Publish'd by Dr Filmer, called, *The Stage Vindicated against Mr Collier [A Defence of Plays]*; Wherein is offer'd the most probable Method of reforming our Plays and a Consideration how far vicious Characters may be allow'd on the Stage [see 10 January]. This Controversy is like to be of no long Continuance. For Mr Bedford has got very little ground by his Labours, unless 'twas his Arguments which put a stop to the Playhouse that was Building at Bristol at the Charge of Mr E—rl, a Merchant of that City, and the Dr copes with an Adversary who looks too Contemptibly on all Mankind to think any of 'em deserve Answering. When a sober and seasible [sensible?] Project of Reforming the Drama shall be offer'd to the Concern'd, no doubt 'twill be acceptable: For 'tis certainly the Interest as well as the Reputation of any [word?] Society to have real Abuses reform'd. (*Muses Mercury*, January 1707)

COMMENT. The Reverend Arthur Bedford was among the most conspicuous, noisy, and long-lived of the Collierites. *The Evil and Danger of Stage Plays* was published by W. Bonny and the Booksellers of Bristol in 1706, and distributed in London by Henry Mertlock. (For notice of publication, see 19 October 1706.) Bedford had published two sermons against the theatre in 1705, printed another big book on the subject in 1719, and was a conspicuous opponent of Goodman's Fields when it opened in 1729.

*Monday 27*  
DL

**THE RELAPSE**, or, Virtue in Danger [Vanbrugh]. His own Part [Lory]—Pinkethman // Hoyden—Mrs Cross. (*Daily Courant*)

*Monday 27*  
Queen's

ADVERTISEMENT. We are oblig'd to defer the Subscription Comedy a day or two, Mr Wilks not being well who has a principal part in it.

COMMENT. Queen's was apparently dark this day.

- Monday 27*  
YB      **CONCERT.** For the Benefit of Mr Sweet and Mr Isum [Isham]. At the Great Room in York-Buildings . . . will be an extraordinary Consort of Vocal and Instrumental Musick, perform'd by the best Masters, and two Voices that never perform'd in Publick before. To begin at 8 a Clock: Tickets may be had at the Door at 5s. each Ticket. (*Daily Courant*)
- Monday 27*      DOCUMENT. Sir, the Reason why I did not Receive Mr Downs into the Musick was because he was utterly unqualified, And tho' our Constant Charge is already so high that I am very ill able to carry on ye businesse, yet I am very unwilling to disobey My Lord [Chamberlain] in any command that his Lordship pleases to lay on me, yet I was in hopes his Lordship would not have insisted on any of that Nature, at least while I labour under the disadvantage of Mr Rich's being suffered to Act plays, Notwithstanding the Extraordinary Encouragement the town has given the Opera: but however since his Lordship seems to commiserate the Case of Old Mr Downs rather than his son, I am ready to allow the father such Pension As his Lordship shall think proper: but the son will only disorder the Musick, And I would rather the mony may be given where there is the better pretence to ask it: And I hope his Lordship will take such Measures as may enable the Comedy to go on by preventing Mr Rich's Acting, as soon as the Subscriptions for his New Opera's begin. I am Sir Your very humble Servant Owen Swiny. Hay-Market January 27th 1706/7 (LC 7/3, fols. 94-95) [Annotated: "Mr Downs to have a pension."]  
COMMENT. The recipient was evidently Sir John Stanley or Vice Chamberlain Coke. John Downes had been forced into retirement at the time of the company reorganization in September 1706. Nothing else is known of his son. The amount of the pension is not known, but Downes apparently had trouble collecting it from later managers. A letter written in response to the *Tatler* of 22 September 1709 comments that "Mr Downs, who had been prime Minister to so many Buskin'd Monarchs, is thrown aside into a Pension, which like those at Court, are not long well paid." See *The Post-Man Robb'd of his Mail*, [ed. Charles Gildon] (London: Bettesworth and Rivington, 1719), p. 266.
- Tuesday 28*  
DL      **THE EMPEROUR OF THE MOON** [Behn]. Cast not advertised (but see Dorset Garden, 21 November 1706). (*Daily Courant*)
- Tuesday 28*  
Queen's      **OTHELLO MOOR OF VENICE** [Shakespeare]. Othello—Betterton; Iago—Verbruggen; Michael Cassio—Booth // Desdemona—Mrs Bracegirdle. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Wednesday 29*  
DL      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Being the last time but once of performing it till after Easter.
- Wednesday 29*  
Queen's      **THE SPANISH FRYAR**, or, The Double Discovery [Dryden]. Torismond—Booth; Bertran—Mills; Raymond—Keen; Lorenzo—Verbruggen; Father Dominick—Bullock; Gomez—Norris // Queen [Leonora]—Mrs Barry; Elvira—Mrs Oldfield. (*Daily Courant*)



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

- Friday 31*  
DL      **MACKBETH** [Shakespeare, adapted by Davenant]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the Original Flyings and Machines. The Musick as compos'd by Mr Leveridge, and perform'd by him and others. With proper Dances by Monsieur du Ruel, Monsieur du Barques and others.
- Friday 31*  
Queen's      **THE ADVENTURES OF FIVE HOURS** [Tuke]. Cast not advertised (but see 3 February). (*Daily Courant*, 30 January)  
ADVERTISEMENT DETAILS. All the parts being perform'd to the best Advantage.

## February 1707

- Saturday 1*  
DL      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)
- Saturday 1*  
Queen's      **AURENGE-ZEB**, or, The Great Mogul [Dryden]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Ladies of Quality. . . . All the parts being perform'd to the best Advantage.
- Monday 3*  
Queen's      **THE ADVENTURES OF FIVE HOURS** [Tuke]. Don Henrique—Mills; Don Carlos—Boman; Don Octavo—Booth; Don Antonio—Betterton // Porcia—Mrs Porter; Camilla—Mrs Barry. (*Daily Courant*)
- Tuesday 4*  
DL      **ORONOKO** [Southerne]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With three several Entertainments of Singing in English and Italian by the famous Signiora Margarita de l'Epine. And Dancing by Monsieur du Ruel and others.
- Tuesday 4*  
Queen's      ‡ **MARRIAGE A-LA-MODE**: or, The Comical Lovers [Colley Cibber, adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rodophil—Booth // Melantha—Mrs Bracegirdle; Florimel—Mrs Oldfield; Doralice—Mrs Porter. (*Daily Courant*)  
FIRST EDITION. *The Comical Lovers*. A Comedy. Acted by Subscription at the Queen's Theatre in the Hay-market (London: Bernard Lintott, n.d. [1707]). Copy used: Readex. Publication was not advertised until the *Daily Courant* of 5 December 1707. The Dramatis Personæ confirms the newspaper cast. We have found no dedication, prologue, or epilogue in the copies we have examined. Cibber received £10 15s. from Lintot for the copyright on 9 October 1708 (Nichols, VIII, 294).  
COMMENT. The "new Prologue" was not printed with the play and apparently does not survive. This play is a conflation of the comic subplots in Dryden's *Secret-Love* (1667) and *Marriage A-la-Mode* (1671). For Cibber's comments on the subscription series, see 14 January. Of this pastiche, he says that it was merely "the Comic Scenes of Dryden's *Marriage à la mode* and of his *Maiden Queen* put together; for it was judg'd that, as these comic Episodes were utterly independent of the serious Scenes they were originally written to, they might on this occasion be as well Episodes either to the other, and so make up five livelier Acts between them: At least the Project so well succeeded, that those comic Parts have never since been replaced,

but were continued to be jointly acted as one Play several Years after." (Cibber, *Apology*, II, 5)

ADVERTISEMENT DETAILS. Never Acted before. . . . By Subscription, with a new Prologue. . . . The Boxes to be open'd to the Pit, and none to be admitted but by the Subscribers Tickets, which will be deliver'd this Morning at White's Chocolate-house in St. James's-street.

Wednesday 5  
Queen's

**MARRIAGE A-LA-MODE:** or, The Comical Lovers [Cibber, adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rodophil—Booth // Melantha—Mrs Bracegirdle; Florimel—Mrs Oldfield; Doralice—Mrs Porter. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once. . . . With a new Prologue.

Thursday 6  
SJP

**CAMILLA** [Swiney and Haym, adapting Bononcini]. The Queen's birthday entertainments also included a dance called *The Union* "by Mr Issaks," performed by Du Ruel and others (Bucholz, *Augustan Court*, Table 7.4).

CONTEMPORARY COMMENT. This evening the opera *Camilla* is acted at court, being her majesties birth day. (Luttrell, VI, 136)

COMMENT. Payment of 20 guineas to Valentini "for the Opera that was Acted at Court on the Queens Birth Day last was twelve month" was ordered by the Duchess of Marlborough on 25 June 1708. See British Library Add. MS 61,420, fol. 31.

Friday 7  
Queen's

**THE AMOROUS WIDOW,** or, The Wanton Wife [Betterton]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the parts being perform'd to the best Advantage.

Friday 7

ADVERTISEMENT. There will speedily be Acted at the Queen's Theatre in the Hay-Market a new Comedy, call'd, *The Broken Beaux*: Written by Mr Farquhar, Author of the *Recruiting Officer*. Which Comedy, when Acted, will be printed for Bernard Lintott next Nando's Coffee-House, Temple-Bar. (*Daily Courant*)

COMMENT. See 8 March for the première of *The Beaux Stratagem*.

Saturday 8  
DL

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

Saturday 8  
Queen's

**MARRIAGE A-LA-MODE:** or, The Comical Lovers [Cibber, adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rodophil—Booth // Melantha—Mrs Bracegirdle; Florimel—Mrs Oldfield; Doralice—Mrs Porter. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice. At the Desire of several Ladies of Quality.

COMMENT. No author's benefit was advertised.

Monday 10  
Queen's

**THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Sergeant Kite—Pack; Bullock—Bullock; Costar Pear-main—Norris; Tho. Apple-tree—Fairbank // Sylvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bignal. (*Daily Courant*)

Tuesday 11  
DL

**TIMON OF ATHENS,** or, The Man-hater [Shadwell, adapting Shakespeare]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With the Original Masque of Musick between Cupid and Bacchus, to be perform'd by Mr Leveridge, Mrs Lindsey, Mrs Cross, and others. And Dancing by Monsieur du Ruel, Monsieur Cherrier, and Mrs Evans.

- Tuesday 11*  
Queen's **THE CARELESS HUSBAND** [Cibber]. Lord Foppington–Cibber; Lord Morelove–Mills; Sir Charles Easie–Wilks // Lady Betty Modish–Mrs Oldfield; Lady Easie–Mrs Barry; Lady Graveairs–Mrs Porter; Mrs Edging–Mrs Bicknel. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Wednesday 12*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Wednesday 12*  
Queen's **RULE A WIFE AND HAVE A WIFE** [Fletcher]. Duke of Modena–Husband; Don Juan–Booth; the Copper Captain [Michael Perez]–Wilks; Leon–Mills // Donna Margarita–Mrs Barry; Estifania–Mrs Bracegirdle; Altea–Mrs Bicknel. (*Daily Courant*)
- Thursday 13*  
DL **THE TEMPEST**, or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Hippolito–Mrs Montfort; Dorinda–Mrs Cross; with the Song of Dear pretty Youth. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the original Flyings and Musick. . . . With proper Dances by Monsieur du Ruel, Monsieur Cherrier, Monsieur Dubarques, Monsieur Legard, and others.
- Thursday 13*  
Queen's **THE INDIAN EMPEROUR**, or, The Conquest of Mexico by the Spaniards [Dryden]. Cast not advertised (but see 25 January). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Ladies of Quality.
- Friday 14*  
Queen's **THE ROYAL MERCHANT**, or, Beggars Bush [Fletcher and Massinger]. Woolfort–Booth; Gerrard–Keen; Hubert–Mills; Florez–Wilks; Hemskirk–Husband; Van-Dunck–Bullock; Orater Higgen–Fairbank; Prig–Norris; Snap–Kent // Jaculine–Mrs Bicknel; Bertha–Mrs Bradshaw. (*Daily Courant*)
- Saturday 15*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Being the last time of performing it till after Easter [but see 27 February and later].
- Saturday 15*  
Queen's **KING HENRY THE 8TH**, with the fall of Cardinal Woolsey [Shakespeare and Fletcher]. King Henry the 8th–Betterton; Duke of Norfolk–Mills; Duke of Buckingham–Booth; Cardinal Woolsey–Verbruggen; Ld Suffolk–Boman; Surveyor–Keen; Ld Sandys–Bullock; Sir Henry Guilford–Pack; Ld Surrey–Cibber; Cromwell–Husbands // Queen Katherine–Mrs Barry; Anna Bullen–Mrs Bradshaw. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Ladies of Quality.
- Monday 17*  
Queen's **THE NORTHERN LASS**, or, The Nest of Fools [Brome]. Sir Phillip Luckless–Wilks; Mr Trydewell–Mills; Sir Paul Squelsh–Johnson; Squire Widgin–Bullock; Captain Anvill–Bowen; Howd'ee–Cibber; Nonsense–Norris; Bulfinch–Cross // The Northern Lass [Constance]–Mrs Bicknel; Mrs Trainwell–Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.

- Tuesday 18*  
DL      **ARSINOE QUEEN OF CYPRUS** [Motteux and Clayton]. His own part [Ormondo]—Hughes; Dorisbee—Signora Maria Gallia. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All sung after the Italian manner . . . With Entertainments of Dancing.
- Tuesday 18*  
Queen's      **THE HISTORY AND FALL OF CAIUS MARIUS** [Otway]. Marius Sen.—Betterton; Marius Jun.—Wilks; Granius;—Booth; Metellus—Boman; Cinna—Keene; Sylla—Husband; Sulpitius—Johnson; Lavinia—Mrs Bracegirdle; Nurse—Bullock; Citizens—Cibber, Norris, Cross, Trout. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before. For the Benefit of Mr Wilks.
- Wednesday 19*  
Queen's      **THE HISTORY AND FALL OF CAIUS MARIUS** [Otway]. Marius Sen.—Betterton; Marius Jun.—Wilks; Granius;—Booth; Metellus—Boman; Cinna—Keene; Sylla—Husband; Sulpitius—Johnson; Lavinia—Mrs Bracegirdle; Nurse—Bullock; Citizens—Cibber, Norris, Cross, Trout. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but once.
- Thursday 20*  
DL      **THE RECRUITING OFFICER** [Farquhar]. Captain Plume—Powel; Serjeant Kite—Estcourt. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Advantage of Mr Estcourt. . . . With Italian Songs, Sonetas, and Dialogues by Mr Leveridge and Mr Lindsey. The New Dance that was perform'd at Court upon her Majesty's Birth-Day by Mr du Ruel and others [*The Union*]. A Dance by three French Peasants by Monsieur du Barques and others. Being for the Entertainments of several Persons of Quality, and Officers of the Army.
- Thursday 20*  
Queen's      **THE UNHAPPY FAVOURITE**, or, the Earl of Essex [Banks]. Earl of Essex—Wilks; Earl of Southampton—Mills; Burleigh—Keen; Queen Elizabeth—Mrs Barry; Countess of Rutland—Mrs Bracegirdle; Lady Nottingham—Mrs Bradshaw. (*Daily Courant*)  
COMMENT. This is the last advertised performance by Anne Bracegirdle save for the famous Betterton benefit of 7 April 1709. The reason for her abrupt withdrawal from the company is not known. An anecdote in a biography of Anne Oldfield explains the event as follows: "Not long after, as Mrs Oldfield daily improved in her Profession, a Dispute was set on Foot (whether first started between themselves or by the Town, I will not pretend to determine) whether she or Mrs Bracegirdle, who was then the most Celebrated Actress at that Time, could best perform a Part in Comedy. This Contest, however it first began, grew at last so considerable, that 'twas agreed to make the Town the Judges: Accordingly, *The Amorous Widow*; or, *The Wanton Wife* was pitch'd upon as the Play; and to determine this important Point, 'twas order'd that it should be acted two Nights successively, and that Mrs Bracegirdle, as being the Senior, should have the Preference of the first Night, and play the *Wanton Wife*, which same should the next Night be performed by Mrs Oldfield: never did that not as yet forgotten Contest between the Signoras Cuzzini [Cuzzoni] and Faustina [in 1726] keep the Beau Monde more in anxious Suspense, or occasion more Effusion among the Toupees, and fluttering of Fans among the Ladies, than this Emulation of our Heroines did in the Beaux and Belles of those Times.  
"The long expected Night being come, the Senior Championess appear'd, attended with such a Croud of Beaux as might be expected from a long unrivall'd Superiority, and perform'd her Part, as usual, to such Admiration, as inspir'd a Confidence into all her Friends, and made Mrs Oldfield's well Wishers dread the Issue would not be in her favour. However, the next Night, when our Heroine graced the Stage, and had spoke but ten Lines, such was the gracefulness and beauty of her Per-

son, so enchanting the harmony of her Voice and justness of her Delivery, and so inimitable her Action, that she charm'd the whole Audience to that Degree, they almost forgot they had ever seen Mrs Bracegirdle, and universally adjudged her the Preheminence; which very much disgusted her celebrated Antagonist; and Mrs Oldfield's Benefit being allowed by Mr Swinny to be in the Season before Mrs Bracegirdle's, added so much to the Affront, that she quitted the Stage immediately." *Authentick Memoirs of the Life of that celebrated Actress Mrs Ann Oldfield*, 3rd edn (London: Printed and Sold by the Booksellers and Pamphlet-sellers of London and Westminster, 1730), pp. 19-21. (The authors of the *Biographical Dictionary*, II, 275, erroneously attribute this story to the "Egerton" [i.e., Curll] biography of Oldfield.)

Striking as this tale is, it is almost undoubtedly untrue. The performance calendar for the Queen's Theatre company appears to be complete at this time, and there is only a single performance of *The Amorous Widow* recorded this season (7 February), and that without any advertisement of the cast. Oldfield may well have been outshining Bracegirdle, or Bracegirdle may have seen the handwriting on the wall. There may, however, have been more immediate reasons for her abrupt withdrawal. An anonymous poem "To Mrs B—g—le, upon her leaving the Playhouse" ("At length, O Nymph, forget injurious Rage") was published in the *Muses Mercury* of "May" 1707. The author implies that a manager (i.e., Owen Swiney?) promoted another actress (Anne Oldfield?) in return for sexual favors ("He gave a Day where he might hope a Night"). Whether there is any truth to these charges we cannot tell.

Friday 21  
Queen's

**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Morose—Johnson; Dauphine Eugene—Booth; Clerimont—Mills; Truewit—Wilks; Sir John Daw—Cibber; Sir Amorous La-fool—Bullock; Captain Otter—Fairbank; Cutbeard—Norris // the Silent Woman [Epicœne]—Mrs Oldfield. (*Daily Courant*)

COMMENT. In the *Daily Courant* of 20 February *The Tender Husband* is advertised for this evening.

Saturday 22  
DL

**ARSINOE QUEEN OF CYPRUS** [Motteux and Clayton]. Cast not advertised (but see 18 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. All sung after the Italian manner. With Entertainments of Dancing by Monsieur du Ruel, Miss Santlow and others.

Saturday 22  
Queen's

**VENICE PRESERV'D**, or, a Plot discover'd [Otway]. Jaffair—Wilks. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality. . . . And all the other parts to the best Advantage.

COMMENT. In the *Daily Courant* of 21 February Betterton is advertised to play Jaffair.

Monday 24  
DL

**LOVE MAKES A MAN**, or, The Fop's Fortune [Cibber]. Don Cholerick Snap Shorto de Teste [Don Lewis]—Penkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Singing by Mr Leveridge, Mr Lawrence, and others. A Piece of Instrumental Musick to be perform'd on the Stage by the best Masters. And Dancing by Monsieur du Ruel, Mrs Evans and others, particularly a New Dance by 3 Sailors and their Wives. And an Epilogue to be spoken by Mr Pinckethman riding on an Ass.

COMMENT. The epilogue was presumably some form of the old Hayns piece.

Monday 24  
Queen's

**THE RECRUITING OFFICER** [Farquhar]. Cast not advertised (but see 28 December and 10 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. All the parts being perform'd to the best Advantage.

*Tuesday 25*  
Queen's **THE TENDER HUSBAND**, or, The accomplish'd Fools [Steele]. Sir Harry Gubbin–Bullock; Humphry Gubbin–Cibber; Mr Tipkin–Norris; Cleriment Sen.–Mills; Capt. Clerimont–Wilks; Mr Pounce–Pack // Biddy–Mrs Oldfield. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Oldfield. At the Desire of several Persons of Quality. . . . And all the other parts to the best Advantage. The Tickets which were deliver'd out for the *Comical Lovers* [advertised on 22 February for this day] will be taken at this Play.

*From 26 February no plays were performed on  
Wednesdays and Fridays until after Easter.*

*Thursday 27*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All Sung after the Italian manner. With Entertainments of Dancing.

*Thursday 27*  
Queen's **KING HENRY THE EIGHTH**, with the fall of Cardinal Woolsey [Shakespeare and Fletcher]. King Henry–Betterton; Duke of Norfolk–Mills; Duke of Buckingham–Booth; Cardinal Woolsey–Verbruggen; Duke of Suffolk–Boman; Surveyor–Keene; Lord Sandys–Bullock; Sir Henry Guilford–Pack; Lord Surrey–Cibber; Cromwell–Husband // Queen Katherine–Mrs Barry; Anna Bullen–Mrs Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

## March 1707

*Saturday 1*  
DL **ARSINOE QUEEN OF CYPRUS** [Motteux and Clayton]. His own part [Feraspe]–Leveridge (and see 18 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. All sung after the Italian manner. . . . With Entertainments of Dancing.

*Saturday 1*  
Queen's **THE ORPHAN**, or, The Unhappy Marriage [Otway]. Acasto–Keen; Castalio–Wilks; Polydore–Booth; Chamont–Verbruggen; Chaplain–Cibber // Monimia–Mrs Oldfield. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality. . . . All the other parts to the best Advantage.

*Monday 3*  
DL **THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite–Estcourt. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Moore. . . . With Singing by Mr Leveridge and others. A Piece of Instrumental Musick on the Stage, to be perform'd by the best Masters. And Dancing by Monsieur du Ruel, Monsieur Cherrier, Miss Santlow, and others.

COMMENT. This performance was apparently deferred. See 6 March, below.

*Monday 3*  
Queen's **THE INDIAN EMPEROUR**, or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma–Betterton; Odmar–Keene; Guyomar–Booth; Cortez–Wilks // Cydaria–Mrs Porter; Almeria–Mrs Barry; Alibech–Mrs Boman. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. At the Desire of several Persons of Quality.

Tuesday 4  
DL

‡ **ROSAMOND** [Joseph Addison and Thomas Clayton]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *Rosamond*. An Opera. Humbly Inscib'd to Her Grace the Dutchess of Marlborough (London: Jacob Tonson, 1707). Copy used: Readex. Dramatis Personæ: King Henry—Hughs; Sir Trusty—Leveridge; Page—Holcomb; Messenger—Lawrence // Queen Elinor—Mrs Tofts; Rosamond—Mrs Gallia; Grideline—Mrs Lindsey.

The prologue and epilogue were not printed in the 1707 edition, but were published in the March 1707 issue of the *Muses Mercury*: Prologue to Rosamond Spoken by Mars. By W. W. Esq; Epilogue to Rosamond. They are reprinted by Danchin (I, 362-363), who reports that when they were published in 1709 the prologue was ascribed to William Walsh. The *Muses Mercury* explains that "The following Prologue was spoken by Mr Powell, who at that time had the Misfortune to lie under my Lord Chamberlain's Displeasure for other things. And my Lord not having then declar'd that Mr Powell might return to the Stage, the House was suspended [see 5 March]; which gave rise to a Report, that it was for some Offence taken at the Prologue: Whereas nothing cou'd be better receiv'd than this was by the Audience. Indeed the Character of the worthy Author is such, that none who are acquainted with it can believe he cou'd offend, when he endeavour'd to please. And to shew that this Report was groundless, he no sooner spoke to my Lord Chamberlain in behalf of the House, but the Suspension was taken off."

ADVERTISEMENT DETAILS. Never yet perform'd. . . . By Subscription. None to be admitted into the Boxes or Pit but by the Subscribers Tickets, which are to be deliver'd out this Morning at Mr White's Chocolate-House in St. James's-street.

COMMENT. Publication was advertised in the *Daily Courant* of 5 March. Walsh and Randall published the music in two installments. *Songs in the New Opera Called Rosamond*, "Compos'd by Mr. Tho: Clayton," a collection comprising 14 songs, was advertised in the *Daily Courant* on 10 March. (See Hunter, no. 37.) They issued a much fuller version with 42 songs, advertised in the *Post Man* on 29 April 1707. (See Hunter, no. 38.)

Wednesday 5  
YB

**CONCERT**. This present Wednesday . . . will be perform'd in York-Buildings by the best Masters, a Consort of Vocal and Instrumental Musick, Singing in Italian and English by two Voices, for the Entertainment of his Excellence the Ambassador of Morocco. For the Benefit of Mr Festing. Beginning at 7 of the Clock. Tickets may be had at Robinson's Coffee-House near St. Ann's Church in Deans-street in Soho, and at the Door, at 5s. each Ticket. (*Daily Courant*)

Wednesday 5  
DL

DOCUMENT. Mr Rich silenc'd from Acting. Whereas George Powell a Player has appear'd on the Stage and Spoke the Prologue to the Subscription Opera Yesterday on the Theatre in Drury Lane without my consent &c contrary to my former Order. These are therefore strictly to require and command You not to presume to Act any Play or Opera till further Order from me. . . . Kent. (LC 5/154, p. 224)

COMMENT. This order of silence from the Lord Chamberlain to Rich and the Drury Lane company was evidently rescinded by Thursday.

Thursday 6  
DL

**THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Pinkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing. And note,

That Mrs Moor's Tickets which were made out for Monday last will be taken to Morrow.

COMMENT. The *Daily Courant* of 5 March contains an identical advertisement and the advertisement was not updated. We presume that Mrs Moore's tickets were accepted for this performance.

Thursday 6  
Queen's

**DON SEBASTIAN KING OF PORTUGAL** [Dryden]. Don Sebastian—Verbruggen; Dorax—Betterton // Almeyda—Mrs Barry. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Barry. . . . And all the other parts to the best Advantage.

Thursday 6  
SJP

**CONCERT.** We deduce this concert from a *Daily Courant* ad of 2 April by Francesco Conti for a public performance of "the Consort of Musick Compos'd by him for her Majesty, and which he had the Honour to have perform'd at Court the day the act for the union pass'd." Whether the performers were the same there is no way to tell, but de l'Epine, the Baroness, and Valentini were advertised on 2 April. Isaac's *Union* dance was performed by Mrs Santlow and Mons. Des Barques (Bucholz, *Augustan Court*, Table 7.5).

COMMENT. According to Luttrell, VI, 145-146, the House of Lords passed the union bill on 4 March, and on Thursday 6 March Queen Anne "gave the royal assent to the union bill, at which time the Tower guns, &c. were discharged, and made a speech" expressing her satisfaction. A concert was evidently part of the celebration.

Saturday 8  
DL

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Turnus—Sen. Valentini. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Entertainments of Dancing, particularly the *Union Dance* by Monsieur Dubarques and Miss Santlow.

Saturday 8  
Queen's

‡ **THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [George Farquhar]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *The Beaux Stratagem*. A Comedy. As it is Acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Comedians. Written by Mr Farquhar, Author of the *Recruiting Officer* (London: Bernard Lintott, n.d. [1707]). Copy used: Readex. Dramatis Personæ: Aimwell—Mills; Archer—Wilks; Count Bel-lair—Bowman; Sullen—Verbruggen; Freeman—Keen; Foigard—Bowen; Gibbet—Cibber; Bonniface—Bullock; Scrub—Norris // Lady Bountiful—Mrs Powel; Dorinda—Mrs Bradshaw; Mrs Sullen—Mrs Oldfield; Gipsy—Mrs Mills; Cherry—Mrs Bignal. Prologue Spoken by Mr Wilks. An Epilogue, Design'd to be spoke in the Beaux Stratagem.

Advertisement: The Reader may find some Faults in this Play, which my Illness prevented the amending of, but there is great Amends made in the Representation, which cannot be match'd, no more than the friendly and indefatigable Care of Mr Wilks, to whom I chiefly owe the Success of the Play. George Farquhar.

ADVERTISEMENT DETAILS. Never Acted before.

CONTEMPORARY COMMENT. The first night that it was performed, his good friend Mr Wilkes came to give him an account of its great success, but remarked to him that Mrs Oldfield (who performed the character of Mrs Sullen) thought he had dealt too freely with her character in the Play, by giving her to Archer without a proper divorce, which was not a security for her husband; 'to salve this, replied our author, I'll get a real divorce, marry her myself, and give her my bond she shall be a real Widow in less than a fortnight.' *The Works of Geo: Farquhar*, 3 vols. (Dublin: Thomas Ewing, [1775]), I, xii-xiii. This late anecdote, supplied in Thomas Wilkes' prefatory "Life of



George Farquhar," may be apocryphal, but it hits tellingly on a genuine oddity in the play's moral and legal treatment of divorce.

COMMENT. Publication was advertised in the *Daily Courant* of 27 March. Farquhar received £30 from Lintot for the copyright on 27 January 1706/[7] (Nichols, VIII, 296). Some major cuts and alterations were imposed, perhaps as early as the second day of the initial run. The edition of 1728 has a note at the point at which Count Bellair enters in III.iii: "This Scene printed in *Italick*, with the entire Part of the *Count*, was cut out by the Author, after the first Night's Representation; and where he shou'd enter in the last Scene of the fifth Act, it is added to the Part of *Foigard*." On these textual changes, see Farquhar, *Works*, II, 143.

- Monday 10*  
Queen's **THE CARELESS HUSBAND** [Cibber]. Cast not advertised (but see 7 November 1706). (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Cibber. . . . All the Parts play'd to the best Advantage.
- Monday 10*  
DL ADVERTISEMENT. New Musick this Day publish'd, Songs in the new Opera call'd *Rosamond*, as they are perform'd at the Theatre-Royal, compos'd by Mr Tho. Clayton. There is likewise publish'd the Opera's of *Camilla*, *Ar-sinoe*, and the *Temple of Love*, the 2d Edition; each Opera may be had single or in the 3 in one Volume. [Printed for J. Walsh J. Hare, and P. Randal.] (*Daily Courant*)
- Tuesday 11*  
DL **SIR SOLOMON SINGLE**, or, The Cautious Coxcomb [Caryll]. Sir Solomon—Estcourt; Peregrine—Powel; Ralph—Pinkethman; Single—Bickerstaff // Betty—Miss Mountford. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Miss Mountford. . . . With Entertainments of Singing in Italian and English by the famous Signiora Margarita de l'Epine, and Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur Dubarques, Miss Santlow, and Mrs Evans.
- Tuesday 11*  
Queen's **THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but once.
- Thursday 13*  
DL **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Tofts. . . . All sung after the Italian manner. With Entertainments of Dancing.
- Thursday 13*  
Queen's **THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted but twice. For the Benefit of the Author.  
COMMENT. Thomas Wilkes states in his "Life of George Farquhar" prefaced to the 1775 Dublin edition of the *Works* (I, xiii) that "On the third night of it's being performed, which was for his Benefit, he died, which was the last week in April 1707." This is clearly a patheticized tale: the third night was before the middle of March and Farquhar's death probably did not occur until mid-May, since he was buried on the 23rd of that month. See *Works*, ed. Kenny, I, xix, and II, 123.
- Saturday 15*  
DL **ROSAMOND** [Addison and Clayton]. Cast not advertised (but see 4 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. By Subscription, The Boxes being laid open into the Pit,

where none are to be admitted but by the Subscribers Tickets, which are to be deliver'd out this Morning at Mr White's Chocolate-house in St. James's-street. The Stage, Boxes, Balconies, and Galleries, are for the benefit of the House.

Saturday 15  
Queen's

**THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but thrice.

mid March

CONTEMPORARY COMMENT. Of the New Opera's and Plays. We should have given a larger Account of the Opera's and Plays that have been Acted or performed since our last *Mercury*, but we are so streighten'd for Room that we can say little of them in this. The Opera of *Rosamund* was perform'd Tuesday the Fourth of March; and the Town has by its Applause justify'd the Character we presum'd to give it from our own Judgment. The Harmony of the Numbers and the Beauty of the Sentiments are universally admired. It has been disputed whether the Musick is as good as that of *Arsinoe*; but, without entering into Comparisons, it must be confess'd, that the Airs of *Rosamund* are fine, the Passions touch'd; and there being such a vast difference between the Merit of the Poems, the Dispute, 'tis probably, when decided, will be determin'd in Favour of *Rosamund*.

Mr Farquhar's new Comedy called the *Stratagem*, has been acted several times with Success. It is not certain which of the Opera's mention'd in our last, will be perform'd next, but Mr Hidaker's [Heidegger's] is in the greatest Forwardness.

We are inform'd there will be a Subscription for the Incouragement of the Dramatick Muse, with a Prize for Comedy; if not for Tragedy; which being the [word?] Muse, one wou'd have thought shou'd have had the Preference. (*Muses Mercury*, "February" 1707)

Monday 17  
DL

**THE RECRUITING OFFICER** [Farquhar]. Sergeant Kite—Estcourt. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Moore. . . . With Entertainments of Singing by Mr Leveridge, Mr Hughes, and Mrs Lindsey. A Piece of Instrumental Musick on the Stage to be perform'd by the best Masters. And Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur Dubarques, and Mrs Evans. And an Epilogue to be spoken upon an Ass by Mr Penkethman.

Monday 17  
Queen's

**THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)

Tuesday 18  
Queen's

**THE SPANISH FRYAR**, or, The double Discovery [Dryden]. Fryar [Dominic]—Betterton (and see 13 November 1706 and 29 January 1707). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Betterton. At the Desire of several Persons of Quality. . . . And all the other parts to the best Advantage.

Wednesday 19  
YB

**CONCERT.** For the Benefit of William Corbett . . . will be perform'd a Consort of new Musick Vocal and Instrumental, compos'd by Wm Corbett, several Pieces of Flutes, and Concerti Grossi, with a new Italian Solo perform'd by him, being the first he ever play'd in Publick. Beginning at 7 a Clock. Tickets to be had only at the Smirna Coffee-House and the Door, at 5s. each ticket.

COMMENT. Although this was advertised as Corbett's first solo performance in public, he was a well-known composer and performer who had been head of the

Queen's Theatre orchestra since the house opened in April 1705. See *Biographical Dictionary*, III, 487.

Thursday 20  
DL

**THE REHEARSAL** [Buckingham]. Bays—Estcourt. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Lindsey.

COMMENT. In the *Daily Courant* of 17 March *The Committee* was advertised for the benefit of Miss Santlow, but it was later deferred to 25 March.

Thursday 20  
Queen's

**THE STRATAGEM** [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of the Author.

Saturday 22  
DL

**ROSAMOND** [Addison and Clayton]. Cast not advertised (but see 4 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. By Subscription. The Front Boxes, the two Side Boxes, and the Pit being for the Subscribers, and the Galleries, &c. for the House. The Subscribers Tickets are to be deliver'd out this Afternoon and to Morrow Morning at Mr White's Chocolate-House in St. James's-street.

Saturday 22  
Queen's

**THE BRITISH ENCHANTERS**, or, No Magick like Love [Granville]. Cast not advertised. At the end of which will be presented a new Farce, (never Acted before) call'd, † **THE CUCKOLD IN CONCEIT** [John Vanbrugh; not printed—lost]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Original Scenes, Machines, and Decorations. To which will be added several new ones, particularly, the intire front prospect of Blenheim Castle. And another Piece alluding to the late glorious Successes of her Majesty's Arms, &c. . . . With a new Prologue and Epilogue.

COMMENT. The *Daily Courant* of 20 March advertises the mainpiece as "Lately Revis'd and alter'd by the Author." Granville had apparently been prevailed upon to accept the lack of music (cf. 10 December 1706). The new material was published in Granville's *Poems* of 1712. Vanbrugh's new afterpiece was not published and is apparently lost. It was presumably an Englishing of Molière's *Sganarelle ou le cocu imaginaire*. A "Prologue to *The Cuckold in Conceit*. Made for Norris to speak to the Ladies" by Arthur Maynwaring was published from a manuscript at Blenheim by Snyder and has been reprinted by Danchin (I, 366-367). An "Epilogue Address'd to the Officers bound for Flanders" also by Maynwaring and also printed by Snyder from a Blenheim manuscript may have been used on this occasion. For discussion and text, see Danchin, I, 366-367.

Monday 24  
Queen's

**OROONOKO** [Southerne]. Oroonoko—Verbruggen // Imoinda—Mrs Oldfield. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Verbruggen. Never Acted there before. . . . And all the other parts to the best Advantage.

Tuesday 25  
DL

**THE COMMITTEE** or, The Faithful Irishman [Howard]. Teague—Estcourt; Mr Day—Penkethman // Ruth—Mrs Mountfort. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Miss Santlow. . . . With Entertainments of Singing in Italian and English by the famous Signiora Margarita de l'Epine. And several new Entertainments of Dancing by Monsieur Cherrier, and Miss Santlow his Scholar; particularly, a new *Dutch Skipper*, never perform'd before. Note, That the Tickets given out for a Comedy call'd, *She wou'd, and she wou'd not*, will be taken at this Play.

- Tuesday 25*  
Queen's      **THE BRITISH ENCHANTERS**, or, No Magick like Love [Granville]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. By her Majesty's Company of Comedians. . . . With all the Original Scenes, Machines, and Decorations. To which will be added several new ones, particularly the intire front prospect of Blenheim Castle. And another Piece alluding to the late glorious Successes of her Majesty's Arms, &c.
- Tuesday 25*      ADVERTISEMENT. Whereas Mr Edward Keen has publish'd in the Advertisements for his Consorts of Musick, the 26th of this Instant, that there will be an Entertainment on the Arch-Lute by Mr Tho. Dean, Jun. This is to certify, that I never promis'd or design'd to perform at the said Consort, intending only to play at my own the 4th of April next. Tho. Dean, Jun. (*Daily Courant*)
- Wednesday 26*  
YB      **CONCERT.** By Subscription of several Persons of Quality. For the Benefit of Mr Keen. . . . will be perform'd a Consort of Vocal and Instrumental Musick, viz. several new Pieces for Trumpets and Flutes, compos'd by Mr Corbet; a Solo by Mr Dean; a new Cantata by one who never perform'd in publick before: With variety of other Singing. Beginning at 6 in the evening: Tickets may be had at Nando's and the Rainbow Coffee-houses at Temple-Bar, and at the Place of Performance, at 5s. each Ticket. (*Daily Courant*)  
COMMENT. In the *Daily Courant* of 18 and 19 March this performance was advertised for the benefit of William Corbett.
- Wednesday 26*  
BH      **CONCERT.** This is to give Notice to all Persons of Quality, That at Mr Boman's House in Brook-Fields, usually known by the Name of May-Fair: On Wednesday next . . . will be Perform'd a Consort of Vocal and Instrumental Musick, by the best Masters. Beginning at 7 of the Clock, when the Company returns from Hide-Park. No Persons to be admitted without Tickets, which are to be had at his House in the Hay-Market. [Price not stated.] (*Daily Courant*, 24 March)
- Thursday 27*  
DL      **THE RECRUITING OFFICER** [Farquhar]. Sergeant Kite—Estcourt // Rose—Mrs Mountfort. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Evans. . . . With Singing by Mr Leveridge, Mrs Hughes, Mr Ramondon, and Mrs Lindsey. A Piece of Flute Musick on the Stage by the best Masters; and Entertainments of Dancing by Monsieur du Ruel, Monsieur Cherier, Monsieur Dubarques; and Mrs Evans taught by Monsieur Siris.
- Thursday 27*  
Queen's      **THE CONSTANT COUPLE:** or, A Trip to the Jubilee [Farquhar]. Sir Harry Wildair—Wilks; Col. Standard—Mills; Mr Vizard—Husband; Alderman Smuglar—Johnson; Clincher Sen.—Bowen; Clincher Jun.—Bullock; Dicky—Norris // Lady Lurewell—Mrs Oldfield; Lady Darling—Mrs Powell; Angelica—Mrs Bradshaw. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Mills. Never Acted there before.
- Thursday 27*      ADVERTISEMENT. This Day is publish'd, *The School-Boy; or, The Comical Rival: A Comedy*, as it has been often Acted at the Theatre Royal in Drury-Lane with great Applause. Sold by Ben. Bragg at the Black-Raven in Pater-Noster-Row, price 1s. (*Daily Courant*)  
COMMENT. Cibber's afterpiece had been in the repertory since the autumn of 1702 but was now published for the first time.

- Saturday 29*  
DL  
**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see 8 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. With several Entertainments of Dancing.
- Saturday 29*  
Queen's  
**THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)
- Monday 31*  
Queen's  
**THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Will. Bullock, as the Saying is [Boniface's tag-line in the play]. At the Desire of several Persons of Quality. . . . Being the last time of performing it till Easter.  
COMMENT. Bullock's being allowed to use a popular new play for his benefit on only its eighth night is unusual and interesting.

## April 1707

- Tuesday 1*  
DL  
‡ **THOMYRIS** [text by Peter Anthony Motteux; music arranged by J. C. Pepusch]. Cast not advertised (but see below). (*Daily Courant*)  
FIRST EDITION. *Thomyris, Queen of Scythia*. An Opera, As it is Perform'd at the Theatre Royal in Drury-Lane. Most Humbly Inscib'd to the Right Honourable the Lord Ryalton. By P. Motteux (London: Jacob Tonson, 1707). Copy used: British Library 162.k.39. The Persons Represented: Thomyris—Signiora Margarita, who sings a Treble; Orontes—Mr Hughs, or Signior Valentino, a Contra-tenor; Cleora—Mrs Tofts, A Treble; Tigranes—Mr Lawrence, A Tenor; Baldo—Mr Leveridge, A Bass; Media—Mrs Lindsey, A Treble. Prologue. [No epilogue.]  
Preface: Tho' all the Airs of this Opera are by the famous Scarlatti and Buononcini, except a few by other great Masters, neither the Words, the Thoughts, nor the Design owe any thing to Italy, except the Advantage of the Musick; to which, with more Pleasure yet than Pain, I have endeavour'd to make 'em subservient: I hope those who would not have Sense sacrific'd to Sound, nor the Mind displeas'd while the Ears are entertain'd, will consider the Difficulties in working so many Airs of different Kinds into one Subject, and in putting Words wholly different from the Italian, to Songs so full of pathetick Notes and nice Graces, in a Language perhaps too manly for such Composures [*sic*], if not manag'd with the utmost Art. As here the Choice of the Songs was not my Province, I may the better do Justice to the Gentleman who provided that part of the Entertainment. Tho' Musick is only his Diversion, the best Masters allow him to be so good a Judge, that I have no Reason to doubt but his Collection will be generally approv'd; tho' 'tis impossible that, in such a Variety, every Thing should please every particular Fancy. As for the Recitative, Mr Pepusch is known to be so great a Composer, that there is no doubt but he has also done his Part in that, and in adding such Ritornels, and other Musick, as were necessary to make the whole a Compleat Opera.  
Pray Note, That throughout the Opera whatever is mark'd thus “ with double Comma's in the Margent [*sic*], and between two black Rules, is left out, to shorten the Performance. The Part of Orontes being Sung by Signior Valentino, at the Desire of most of the Nobility who subscrib'd for the first Performance of this Opera, you have here the same in Italian, as it is translated out of English, and adjusted to the same Musick.  
ADVERTISEMENT DETAILS. A new Opera. . . . By Subscription. The Front Boxes and Side Boxes to be laid open into the Pit, where none are to be admitted but by the

Subscribers Tickets. And the Stage, Boxes, Balconies, and Galleries, are for the Benefit of the House.

COMMENT. Valentini submitted a 22-item costume bill totalling £25 17s. 3d. for reimbursement. For full transcription of his French bill and a translation, see *Coke Papers*, no. 10. A collection of seventeen *Songs in the New Opera Call'd Thomyris*, "Collected out of the Works of the most Celebrated Itallian Authors viz Scarlatti Bononcini and other great Masters" engraved by Walsh and Randall, was advertised in the *Daily Courant* on 31 May 1707. (See Hunter, no. 40.) A 53-song collection was probably available ca. 1 June (Hunter, no. 40a). On 5 June a paginated letterpress edition of 53 songs with title page and prelims was advertised by John Cullen: *Songs In the New Opera of Thomiris, Queen of Scythia* (Hunter, no. 42). On 7 June a 35-song collection engraved by Walsh and Randall was advertised in the *Post Man* (Hunter, no. 43). On the further complexities of publication of music for *Thomyris*, see Hunter, nos. 43a, 44, 44a, and 45 (all from about the same time). A 56-song collection was published by Walsh and Hare on 31 December 1711 (Hunter, no. 82).

Tuesday 1  
Queen's

**THE TRAGEDY OF JULIUS CAESAR** [Shakespeare]. Julius Caesar—Booth; Octavius Caesar—Mills; Mark Antony—Wilks; Brutus—Betterton; Cassius—Verbruggen; Caska—Keene; Ligarius—Boman; Decius Brutus—Husband; Cinna the Poet—Bowen; Plebians—Johnson, Bullock, Norris, Cross // Calphurnia—Mrs Bradshaw; Portia—Mrs Boman. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Keene.

Wednesday 2  
YB

**CONCERT.** In York-Buildings . . . will be perform'd a Consort of Vocal and Instrumental Musick perform'd by the greatest masters, for the Benefit of Mrs Halls, Daughters to Mr William Hall, who formerly had the Consort of Musick at his House in Norfolk-street. Beginning at half an Hour after 7 a Clock. Tickets to be had at the Door at 5s. each. (*Daily Courant*)

COMMENT. We give the text as printed. Avery silently emended to "Mrs Hall, daughter to William Hall," but two daughters may be meant.

Wednesday 2  
HIC

**CONCERT.** Signior Fr. Conti will cause to be perform'd, at Mr Hickford's Dancing-Room in James-street in the Hay-Market over against the Tennis Court, the Consort of Musick compos'd by him for her Majesty, and which he had the Honour to have perform'd at Court the Day the Act for the Union pass'd [6 March 1707]. Signiora Margarita, the Baroness, and Signior Valentino will sing in it, accompanied with several Instruments, and the said Signior Conti will play upon his great Theorbo, and on the Mandoline an Instrument not known yet. The Consort will begin at 7 a Clock at Night. Tickets to be had only at White's Chocolate-House, and at the Smyrna Coffee-House, at a Guinea a ticket. (*Daily Courant*)

COMMENT. The price is the highest ever charged for a concert in London at this time. An ad in the *Post Man* of 29 March-1 April presents the same information in slightly different words.

Thursday 3  
DL

**TUNBRIDGE WALKS,** or, The Yeoman of Kent [Baker]. The Yeoman [Woodcock]—Estcourt; Captain Squib—Pinkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Bickerstaff and Mr Leigh. . . . To which will be added, a *Visiting Scene of 4 Aldermens Ladies*, perform'd by 4 Men Comedians. Also the Mad Dialogue and other Songs, by Mr Leveridge and Mrs Lindsey. With several new Entertainments of Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur du Barques and Miss Santlow; particularly, the *Union Dance*, as t'was perform'd before her Majesty at St. James's, by Mrs Santlow and Monsieur du Barques. With a new Epilogue to the

Town, Spoke by Mr Leigh. Written by the Author.  
COMMENT. The new epilogue is apparently not extant.

*Thursday 3*  
Queen's **THEODOSIUS; or, The Force of Love [Lee].** Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Booth. At the Desire of several Ladies of Quality. . . . Never Acted there before. . . . All the parts to be play'd to the best Advantage.

*Friday 4*  
YB **CONCERT.** For the Benefit of Signiora Maria Margretia Gallia. . . . will be perform'd a Consort of Vocal and Instrumental Musick, with several new Songs and Sonatas never yet perform'd, Compos'd by Signior Joseph Saggioni and the best Masters, the Vocal part both in English and Italian will be perform'd by Signiora Maria Margretia Gallia, to begin at 7 of the Clock. Tickets may be had at the Smyrna Coffee House, and at the Door at 5s. each. (*Daily Courant*)

*Saturday 5*  
DL **THOMYRIS QUEEN OF SCYTHIA [Motteux and Pepusch].** Cast not advertised (but see 1 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never perform'd but once. . . . By Subscription. The Front Boxes and Side Boxes to be laid open into the Pit, where none are to be admitted but by the Subscribers Tickets. Tickets, which are deliver'd at Mr White's Chocolate-house in St. James's. The Stage, Boxes, Balconies, and Galleries, are for the Benefit of the House.

*Saturday 5*  
Queen's **THE STRATAGEM (Written by the Author of the *Recruiting Officer*) [Farquhar].** Cast not advertised (but see 8 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. Being the last time of Acting till Easter Monday.

mid-April CONTEMPORARY COMMENT. Of the New Opera's and Plays. The present Humour is so much for Opera's, that the Stage has been troubled with fewer new Plays this Winter, than we have seen in one Season, since the two Houses were divided. Whether the Town has got or lost by it, let others judge: but as indifferent as our new Plays us'd to be, they were so reasonable a Diversion, that they pleas'd longer than the Opera's are likely to do. If Plays were bad, 'twas chiefly because there was but a bad Price paid for them, and the Poets cou'd not be at the Expence of much Thought, at the Rate their Poems went off at. Half the Encouragement given to them, which has been given to such as are concern'd in the Performance of Opera's, wou'd have produc'd Plays that shou'd always have pleas'd. For we have no Reason to doubt, but there are Genius's now living, who are qualify'd to succeed as well as their Predecessors: And by Succeed, we do not mean to Take, but to Deserve.

Mr Smith's *Phædra and Hippolitus* will be play'd about the Middle of April: And tho that Gentleman's Friends have perhaps done him Justice only, in the kind Things they have said of his Tragedy; yet the raising the Expectation of the Audience so much, before 'tis acted, is very dangerous. If the Play answers, it will be a Service to the Drama, as well as to the Author. We don't hear of any other Play of Note that will be represented this Season; and cannot hope for many more the next, unless the Poets are encourag'd a little, as well as the Singers, Dancers, &c.

We have been in an Errour, with many others, as to Mr Hidaker's [Heidigger's] being the Master who manag'd the Musick of *Thomyris*. It seems

he only made Choice of the Airs; and Mr Motteux put the Words to them. They are almost all taken from Scarlati and Buononcini, and English Words adapted to them: but for the sake of the Eunuch, Signior Valentino's Voice, his Part was sung in Italian always, because he did not understand English, and there was not much lost by it: For the Italian manner of Singing is such, that few of the Audience wou'd have known the Words, had they been sung in English. However this Novelty has given occasion to some Criticks to make themselves merry with things, which have been admir'd by so many fine Audiences. Great Allowances shou'd indeed be made the Poet, who was to find out Words for such Variety of Airs; and such Airs as are not, they say, to be match'd by the Italians themselves. Now we know the best they can do, I hope we shall be satisfy'd, and not think all the Pleasure of the Theater confin'd to that of Rome. The recitativo's, the Ritornells, and the other Musick of this Opera, was compos'd by Mr Pepusch; and the Subscribers have given as much Encouragement to it, as wou'd have furnish'd the Town for a whole Winter, with as Good Tragedies and Comedies as they have seen these twenty Years. But we cannot say, that even in this Case the Poet has been consider'd so much as one of the Voices may expect, before the first Run of the Opera is over. (*Muses Mercury*, "March" 1707)

*Monday 7-Saturday 12 April*  
*PASSION WEEK*

- Monday 14*  
DL **LOVE FOR MONEY;** or, The Boarding-School [Durfey]. Lady Addleplot—Estcourt; Jiltall—Miss Cross. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Baggs and Mr Hall. . . . And the rest of the parts to the best advantage. With Singing by Mr Leveridge, Mr Hughes, and Mrs Lindsey. And Entertainments of Dancing by Monsieur du Ruel, Monsieur Cherrier, Miss Santlow his Schollar, and others.
- Monday 14*  
Queen's **THE BRITISH ENCHANTERS;** or, No Magick like Love [Granville]. Cast not advertised. At the end of which will be presented a Farce, call'd, **THE STAGE-COACH** [Farquhar]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the Original Scenes, Machines, and Decorations. To which will be added several new ones, particularly, the intire front prospect of Blenheim Castle. And another Piece alluding to the late glorious Successes of her Majesty's Arms, &c . . . all the parts being perform'd to the best Advantage.
- Monday 14*  
NWE **CONCERT.** The new Wells at Epsom, with variety of Raffling-Shops, will be open'd on Easter Monday next. There are Shops now to be Let at the said Wells for a Bookseller, Pictures, Haberdasher of Hats, Shoemaker, Fishmonger, and Butcher; with Conveniencies for several other Trades. It's design'd that a very good Consort of Musick shall attend and play there Morning and Evening during the Season; and nothing will be demanded for the Waters drank there. (*Daily Courant*, 10 April)
- Tuesday 15*  
DL **THOMYRIS** [Motteux and Pepusch]. Cast not advertised (but see 1 April). (*Daily Courant*)  
ADVERTISEMENT DETAILS. By Subscription. For which the Subscribers Tickets will be deliver'd at Mr White's Chocolate-House this Day.



- Tuesday 15*  
Queen's **THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised (but see 8 March). (*Daily Courant*)
- Wednesday 16*  
DL **THE TRAGEDY OF MACBETH** (Written by the famous Mr Shakespeare) [adapted by Davenant]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With the Original Scenes, Machines, and other Decorations, and the Witches Musick, both Vocal and Instrumental. By the best Performers. For the Benefit of Mr Lovelace and Mr King.
- Thursday 17*  
DL **THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Estcourt. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality lately arriv'd. . . . A Comedy . . . Written by the Author of the *Beaux Stratagem*. . . . With a Piece of Musick beginning Britons strick [*sic*] home, &c. And a Piece of Instrumental Musick in the Stage, to be perform'd by the best Masters. With Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur Dubarques, Miss Santlow and others; particularly, a new Dance compos'd in honour of the Union, as 'twas perform'd at Court, being desir'd by several Persons of Quality.
- Thursday 17*  
Queen's **THE RECRUITING OFFICER** [Farquhar]. Mr Ballance—Keen; Mr Worthy—Mills; Captain Plume—Wilks; Captain Brazen—Cibber; Serjeant Kite—Pack; Bullock—Bullock; Costar Pear-main—Norris; Thomas Apple-tree—Fairbank // Silvia—Mrs Oldfield; Melinda—Mrs Porter; Rose—Mrs Bicknel. (*Daily Courant*)
- Friday 18*  
YB **CONCERT.** At the desire of several Ladies of Quality, for the Benefit of Mr Tho. Dean, Jun. . . . will be perform'd a Consort of Vocal and Instrumental Musick, by the best Masters, viz. A full Piece of the famous Signior Pepusch, by Mr Banister, Mr Dean, Mr Latour, &c. A set of Airs for the Arch-Lute and Violin, by the Two Mr Deans, compos'd on purpose by Mr Dean, Jun. A Sonata for the Arch-Lute and Flute Alleman, by Mr Dean Jun. and Mr Latour. Singing to the Arch-Lute by Mr Hughes. A Solo of the famous Archangelo Corelli, by Mr Dean, Sen. A Cantata to the Arch-Lute, by Mr Newbury. Singing to the Arch-Lute, by a Gentleman come on purpose from Worcester. Beginning at 7 of the Clock. Tickets are to be had at the Smirna Coffee-House in the Pall-Mall, Nando's near Temple-Bar, Robin's Coffee-House in Exchange-Alley, and at Mr Blaney's Sword-Cutler in Cornhill. (*Daily Courant*, 17 April)
- Friday 18*  
Queen's COMMENT. The première of Smith's *Phædra and Hippolitus* was advertised for this day in the *Daily Courant* of 17 April, but the ad of the 18th announces *The Constant Couple* for the 19th and states that the first performance of *Phædra and Hippolitus* will take place on Monday.
- Saturday 19*  
DL **THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Cast not advertised (but see 1 April). (*Daily Courant*)  
ADVERTISEMENT DETAILS. By Subscription. With Entertainments of Dancing. None to be admitted into the Front Boxes or Side Boxes which are laid open into the Pit but by the Subscribers Tickets, which are to be deliver'd out this Afternoon and to Morrow Morning at Mr White's Chocolate-house in St. James's-street. The Stage Boxes, Balconies, and Galleries, for the Benefit of the House.

- Saturday 19*  
Queen's
- THE CONSTANT COUPLE;** or, A Trip to the Jubilee [Farquhar]. Sir Harry Wildair—Wilks; Col. Standard—Mills; Mr Vizard—Husband; Alderman Smugler—Johnson; Clincher Sen.—Bowen; Clincher Jun.—Bullock; Dicky—Norris // Lady Lurewell—Mrs Oldfield; Lady Darling—Mrs Powell; Angelica—Mrs Bradshaw. (*Daily Courant*)
- ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Persons of Quality.
- Monday 21*  
Queen's
- ‡ **PHEDRA AND HIPPOLITUS** [Edmund Smith]. Cast not advertised (but see below). (*Daily Courant*)
- FIRST EDITION. *Phædra and Hippolitus*. A Tragedy. As it is Acted at the Queen's Theatre in the Hay-Market, By Her Majesty's Sworn Servants. By Mr Edmund Smith (London: Bernard Lintott, n.d. [1707]). Copy used: Readex. Dramatis Personæ: Theseus—Betterton; Hippolitus—Booth; Lycon—Keen; Cratander—Corey // Phædra—Mrs Barry; Ismena—Mrs Oldfield. The Prologue Spoken by Mr Wilks. The Epilogue Spoken by Mrs Oldfield.
- Dedication to Lord Halifax: As soon as it was known that Your Lordship was not displeas'd with this Play, my Friends began to value themselves upon the Interest they had taken in its Success. . . .
- ADVERTISEMENT DETAILS. Never Acted before.
- COMMENT. Smith received £50 from Lintot for the copyright on 11 March 1706[/7]. The 1719 edition credits Addison with the prologue, Prior with the epilogue. The prologue enquires sarcastically "How would it please, should she in English speak, / And could Hippolitus reply in Greek?"—clearly a snide reference to bilingual performances of *Thomyris* at Drury Lane in which Valentini was singing in Italian and the rest of the cast in English. Publication "Next Week" was advertised in the *Daily Courant* of 12 May, with the comment "A number will be printed on fine Paper to be sold for 2s. each." Actual publication was not advertised until the *Daily Courant* of 14 June. The failure of this serious "classical" tragedy sat ill with those who believed that the English stage had become frivolous and that it was trivialized by the vogue for Italian opera. Writing four years later, Addison commented sourly: "Would one think it was possible (at a time when an Author lived that was able to write the *Phædra and Hippolitus*) for a People to be so stupidly fond of the Italian Opera, as scarce to give a Third Days Hearing to that admirable Tragedy?" (*Spectator*, no. 18, 21 March 1711)
- Tuesday 22*  
DL
- VENICE PRESERV'D,** Or a Plot Discover'd [Otway]. Cast not advertised. (*Daily Courant*)
- ADVERTISEMENT DETAILS. For the Benefit of Mr Williams and Mr Willer [Weller?]. . . . With several Entertainments of Singing by Mr Leveridge, Mr Hughes, Mr Ramondon, and Mrs Lindsey, and others. And some new Songs never yet perform'd. And Dancing by Monsieur du Ruel, Monsieur Cherrier, Monsieur Dubarques and Miss Santlow; particularly a new Dance compos'd in honour of the Union, as 'twas perform'd at Court. And Note, that the Tickets deliver'd out for to Morrow the 23d, will be taken this Night.
- Tuesday 22*  
Queen's
- PHEDRA AND HIPPOLITUS** [Smith]. Cast not advertised (but see 21 April). (*Daily Courant*)
- ADVERTISEMENT DETAILS. Never Acted but once.
- Thursday 24*  
DL
- CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see 8 March). (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All Sung after the Italian manner.

- Friday 25*  
Queen's      **PHEDRA AND HIPPOLITUS** [Smith]. Cast not advertised (but see 21 April).  
*(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted but twice. For the Benefit of the Author. By her Majesty's Company of Comedians.
- Saturday 26*  
DL      **TUNBRIDGE WALKS**, or, The Yeoman of Kent [Baker]. The Yeoman [Woodcock]—Estcourt; Captain Squib—Pinkethman. *(Daily Courant)*  
ADVERTISEMENT DETAILS. With several Entertainments of Singing by the famous Signiora Margarita de l'Epine, and Dancing by Monsieur du Ruel, Monsieur Cherrier, Miss Santlow his Scholar, and others.  
COMMENT. In the *Daily Courant* of 25 April *Thomyris* is advertised for this evening for the benefit of the house.
- Saturday 26*  
Queen's      **PHEDRA AND HIPPOLITUS** [Smith]. Cast not advertised (but see 21 April).  
*(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted but thrice.
- Monday 28*  
Queen's      **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Hamlet—Wilks // Ophelia—Mrs Bradshaw (and see 11 January and 18 June). *(Daily Courant)*  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Bradshaw. . . . And all the other Parts to the best Advantage.
- Monday 28*  
YB      **CONCERT**. At the Desire of several Persons of Quality . . . will be perform'd a Consort of Vocal and Instrumental Musick; an English Cantata after the Italian manner, never perform'd before; and a Sonata for the Arch-Lute and Violin, by the two Mr Deans, with a Solo on the Violin by a Scholar of Signior Nichols. The Instrumental and Vocal Musick to be perform'd by the best Masters. Beginning at 8 of the Clock. Tickets may be had at Young-Man's Coffee-house at Charing-Cross and at the Door, at 5s. each. *(Daily Courant, 26 April)*
- Tuesday 29*  
DL      **SHE WOULD AND SHE WOU'D NOT:** or, The Kind Imposter [Cibber]. Cast not advertised. *(Daily Courant)*  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Cross.
- Tuesday 29*  
Queen's      **THE STRATAGEM** [Farquhar]. Cast not advertised (but see 8 March). *(Daily Courant)*  
ADVERTISEMENT DETAILS. For the Benefit of the Author. At the Desire of several Persons of Quality.  
COMMENT. Why the third author's benefit was delayed until the 11th night is not clear.
- Wednesday 30*  
Queen's      **THE PILGRIM** [Vanbrugh, adapting Fletcher]. Alphonso—Johnson; Pedro—Wilks; Roderigo—Mills; Lopez—Bullock; Mad Scholar—Keene; Mad Englishman—Cibber; Mad Taylor—Bowen; Mad Priest—Pack; Mad Welshman—Norris // Alinda—Mrs Oldfield; Juletta—Mrs Bicknel. *(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality. . . . For the Benefit of Mrs Bicknel.

## May 1707

*Both theatres were dark on Thursday 1 May on account of a General Fast proclaimed by the Queen (see British Library 21.h.4[29]).*

Friday 2  
Queen's

**LIBERTY ASSERTED** [Dennis]. Beaufort–Mills; Miramont–Betterton; Ullmar–Booth; Frontenac–Keene // Sakia–Mrs Barry; Irene–Mrs Porter; Okima–Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. For the Benefit of Mrs Porter. By her Majesty's Company of Comedians. . . . Note, That the Tickets given out for Saturday, will be taken this Night.

COMMENT. In the *Daily Courant* of 30 April this play is advertised as "Never Acted these Four Years." It had not been performed since 27 March 1704, a month after its première. It was next revived in 1746 (and never again).

Saturday 3  
DL

**THOMYRIS QUEEN OF SCYTHIA** [Motteux]. Cast not advertised (but see 1 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. By Subscription. All Sung after the Italian manner. None to be admitted into the Front Boxes, Side Boxes or Pit, but by the Subscribers Tickets, which are to be deliver'd out at Mr White's Chocolate House in St. James's street. But the Stage-Boxes, Balconies, and Galleries are for the benefit of the House. Being the last time but one of performing the same.

COMMENT. In this day's issue of the *Daily Courant* is advertised "New Musick, this day is publish'd, Songs in the new Opera call'd *Thomyris*, collected out of the Works of the most celebrated Italian Authors, viz. Scarlatti, Bononcini and other great Masters, perform'd at the Theatre Royal."

*Performances at both theatres came to a near-halt during May Fair.*

Tuesday 6  
DL

**THOMYRIS QUEEN OF SCYTHIA** [Motteux]. Cast not advertised (but see 1 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. Being the last time of performing it this Season [but see 20 May]. By Subscription. All Sung after the Italian manner. None to be admitted into the Front Boxes, Side Boxes or Pit, but by the Subscribers Tickets, which are to be deliver'd out at Mr White's Chocolate House in St. James's street. But the Stage-Boxes, Balconies, and Galleries are for the benefit of the House.

Wednesday 7  
DL

ADVERTISEMENT. From the Theatre Royal in Drury-Lane, A Paper is left at Mr White's Chocolate-house in St. James's-street, for a Subscription to be fill'd for Performance of the last new Opera call'd, *Thomyris*, on Saturday the 10th and on Thursday the 15th of May at 2 Guineas for three Tickets on each day; the Number not to exceed 420 in the Front-Boxes, Side-Boxes and Pitt, which are to be laid open as usual. (*Daily Courant*)

Friday 9  
Queen's

**VENICE PRESERV'D**: Or, a Plot Discover'd [Otway]. Jaffair–Wilks; Pierre–Verbruggen; Bedamar–Booth; Rhenault–Cibber; Priuli–Boman; Antonio–Pack // Belvidera–Mrs Barry. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Knapp, Mr Mynns, and Mr Newman. . . . And all the other Parts to the best

Advantage. Note, That the Tickets given out for *Othello Moor of Venice*, will be taken at this Play.

Saturday 10  
MF

**ENTERTAINMENTS.** At Pinkeman's Booth in May-Fair, to Entertain the Quality, Gentry and others, he has got Eight Dancing Doggs, brought from Holland, which are Admir'd by all that see them; and they will Dance upon Mr Pinkeman's Stage in each Show. This Extraordinary Charge he's at (in procuring these Doggs,) is purely to divert the Town. They are the Wonder of the World. The last Show beginning between 8 and 9 a Clock for the Entertainment of the Quality, as the Park breaks up. (*Daily Courant*)

COMMENT. Among Pinkethman's performers was Mary Morein, who was paid £10 for her services during the fair. Her agreement with Pinkethman was recited in P.R.O. C7/229/34 and was witnessed by Edward Dymoke and Margaret Kent (wardrobe servants at Drury Lane).

Monday 12  
HA W

**CONCERT.** These are to acquaint all Persons that have occasion to Drink Hampstead Mineral Water, that the said Wells will be open'd on Monday next, with very good Musick for Dancing all day long, and so to continue every Monday during the Season. And there is all needful Accomodation for Water-drinkers of both Sexes, and all other Entertainments for good Eating and Drinking, and a very pleasant Bowling-Green, with conveniency of Coach houses and very good Stables for fine Horses, with good Attendance, and a further Accomodation of a Stage-Coach and a Chariot from the Wells at any time in the Evening or Morning. (*Daily Courant*, 9 May)

Tuesday 13  
DL

ADVERTISEMENT. From the Theatre Royal in Drury-Lane, That the Opera of *Thomyris*, which was to have been perform'd this present Tuesday the 13th of May, cannot be done by Reason Signiora Margarita is very ill. (*Daily Courant*)

Thursday 15  
DL

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see 8 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All Sung after the Italian manner. With Entertainments of Dancing.

Tuesday 20  
DL

**THOMYRIS QUEEN OF SCYTHIA** [Motteux]. Cast not advertised (but see 1 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All Sung after the Italian manner. With Entertainments of Dancing.

Tuesday 20  
Queen's

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Alphonso—Johnson; Pedro—Wilks; Roderigo—Mills; Lopez—Bullock; Mad Scholar—Keene; Mad Taylor—Bowen; Mr Priest—Pack; Mad Welshman—Norris // Alinda—Mrs Oldfield; Juletta—Mrs Bicknel. (*Daily Courant*, 19 May)

ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Ladies of Quality.

COMMENT. This performance may have been cancelled. The ad for 23 May also says "Never acted there but once." Either this performance was cancelled or the ad copy for the 23rd was not updated.

Wednesday 21  
Queen's

**AMPHITRYON; or, The Two Sosa's** (Written by Mr John Dryden). Cast not advertised. (*Daily Courant*, 20 May)

ADVERTISEMENT DETAILS. For the Benefit of Mr Champelon. Not Acted these Two

Years. . . . All the Parts being perform'd to the best Advantage.

Wednesday 21  
NWE

**CONCERT.** The New Wells at Epsom, with variety of Raffling-shops, are open'd and attended every Day with a fine Consort of Musick. Note that at the new Cock-Pit adjoining to the said Wells, on Whitson-munday next will be a great Cock-match, betwixt some Gentlemen of Surrey and Sussex; for two Guineas a Battle, and twenty the odd Battle: They will begin exactly at Ten in the Morning and End by Twelve or One at furthest; and also begin again at Four in the Afternoon. The which will be continued on Tuesday, Wednesday, and Thursday of Whitson-week; and a Battle down each Day at Four in the Afternoon. (*Daily Courant*)

Friday 23  
Queen's

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Cast not advertised (but see 20 May). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. At the Desire of several Ladies of Quality. . . . For the Benefit of Mrs Lee [Elinor Leigh].

Friday 23  
YB

**CONCERT.** At the Great Room in York-Buildings . . . will be perform'd a Consort of Vocal and Instrumental Musick, by the best Masters. For the Benefit of Mr Viner. With a variety of Sonatas on several Instruments perform'd by Mr Bannister, Mr Peisable, Mr Lully, Monsieur Dupar [Dieupart], &c. And Singing by Mr Leveridge and Mrs Lindsey. Likewise a Sonata on the Flute D'Almain by Signior Pietro, and Corelli's Sixth double Note Solo perform'd by Mr Viner. Tickets may be had at White's Chocolate-house in St James's, at Young Man's at Charing-Cross, and at the Place of Performance, at a Crown each, beginning exactly at Eight. No Money return'd at the Door. (*Daily Courant*)

Saturday 24  
DL

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see 8 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. All Sung after the Italian manner. With Entertainments of Dancing by Monsieur du Reul, Monsieur Cherrier, Monsieur du Barques, and Miss Santlow.

COMMENT. In the *Daily Courant* of 22 May this performance is advertised with the announcement "No Person to stand on the Stage."

Monday 26  
Queen's

**WIT WITHOUT MONEY** (Written by Beaumont and Fletcher) [actually by Fletcher]. Valentine—Wilks; Francisco—Mills; Lovegood—Keene; Lance—Bullock; Shorthose—Norris // Lady Heartwell—Mrs Oldfield; Isabella—Mrs Porter (and see 4 January). To which will be added a Farce, call'd, **THE STAGE-COACH** [Farquhar]. Nicodemus-Somebody—Pack. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Pack.

COMMENT. In the *Daily Courant* of 29 May is advertised: "This Day is publish'd, *Wit without Money*, a Comedy, with the Amendments made to it by some Persons of Quality, as it was Acted on Monday Night last by her Majesty's Company of Comedians in the Hay-Market. Printed for and Sold by R. Parker under the Exchange in Cornhill, E. Sanger at the Post-House in Fleet-street, and J. Morphew near Stationers-Hall." For bibliographic information and the printed cast, see 4 January. All actors advertised for this night are in the published cast.

Tuesday 27

CONTEMPORARY COMMENT. I am sorry it is so difficult to get Buononcini over here. I don't find that there is like to be any further steps made towards it, so we must content ourselves with his music, and particularly I long to hear his new opera, which my Lord Halifax has not yet received. (Letter from H.

Boyle to the Earl of Manchester, *Court and Society*, II, 223)

COMMENT. The success of Bononcini's *Camilla* the previous season had evidently encouraged hopes that the composer might be brought to England. He did not come to London until 1720.

Wednesday 28  
Queen's

**THE MOURNING-BRIDE** [Congreve]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Cave Underhill. Never Acted there before. By her Majesty's Company of Comedians. . . . All the Parts being perform'd to the best Advantage.

COMMENT. Underhill is not known to have had a role in this play.

Thursday 29  
DL

**THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Estcourt. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing.

Friday 30  
Queen's

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Cast not advertised (but see 20 May). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. At the Desire of several Ladies of Quality. . . . All the Parts being perform'd to the best Advantage.

Saturday 31

ADVERTISEMENT. The 1st Part of the new Opera call'd *Thomyris* being of late Spuriously Copied, these are to acquaint all Lovers of Musick that the Original Songs of the 1st Part of that Opera are now Sold at 1s. the Book, or the Songs single for 1d a piece, all carefully Corrected according to the Original Score. Printed for and Sold by J. Walsh Servant to her Majesty at the Harp and Hoboy in Katherine-street near Somerset-House in the Strand, J. Hare Instrument-Maker at the Golden Viol and Flute in Cornhill near the Royal Exchange, and P. Randal at the Violin and Lute by Pauls-grave-head Court without Temple Bar. (*Daily Courant*)

## June 1707

Monday 2  
DL

**THE COMMITTEE**; or, The Faithful Irishman [Howard]. Teague—Estcourt; Mr Day—Penkethman // Ruth—Miss Mountfort. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Dancing by Monsieur Cherrier and Miss Santlow his Schollar.

Monday 2  
Queen's

**AMPHITRYON**; or, The Two Socia's [Dryden]. Jupiter—Wilks; Amphytrion—Mills; Mercury—Fairbank; Socia—Pack; Gripus—Norris; Phoebus—Boman // Alcmena—Mrs Barry. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

Wednesday 4  
DL

**THE SQUIRE OF ALSATIA** [Shadwell]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Comical Dancing, &c.

Thursday 5  
Queen's

**THE STRATAGEM** (Written by the Author of the *Recruiting Officer*) [Farquhar]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Norris.

COMMENT. Like Bullock on 31 March, Norris was allowed to use this recent hit as his benefit piece.

Monday 9  
NWE

**ENTERTAINMENTS.** Mr. Penkethman's French Dancing Dogs, that gave so general and surprizing Satisfaction to the Nobility and Gentry at his Booth in May-Fair, are to Perform at the new Wells at Epsom, for the Entertainments of several Persons of Quality and Gentry in and about the Place, (who are desirous to see 'em before they go to France). They begin on Monday . . . at 4 a Clock in the Afternoon. At which time there will be extraordinary Vaulting on the Managed-Horse, and several other Entertainments, to be continued the whole Week. (*Daily Courant*, 6 June)

Tuesday 10  
Queen's

**THE FORTUNE-HUNTERS;** or, Two Fools well met [Carlile]. Sir Wm Wealthy—Bullock; Elder Wealthy—Mills; Young Wealthy—Wilks; Sham-Town—Pack; Littlegood [Littlegad]—Bowman; Spruce—Norris // Maria—Mrs Oldfield; Sophia—Bradshaw; Widow Sly—Mrs Lee; Mrs Spruce—Mrs Bicknel. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. For the Entertainment of his Excellency the Muscovite Ambassador. . . . Being the last time of the Company's Acting this Season.

mid-June

CONTEMPORARY COMMENT. Of the New Opera's and Plays. The Summer Season is so far advanc'd, that there can be little News expected from the Theaters. And had not the Managers of the Stage depended very much on the Merit of Mr Smith's *Phædra and Hippolitus*, probably they would not have delay'd acting it till the Town began to grow thin—Whatever was the Cause of it, let others determine. 'Tis certain every Body was disappointed in the Run of the Tragedy, which was acted but a very few Nights, and that with Intervals: Neither were the Audiences so throng'd as was expected, unless it was on the third Night, when the Author had a very fine Appearance, and had as much giv'n him by his Bookseller for his first Tragedy, as Mr Dryden had for his last. The Play is printed, and has been now seen by the Curious, who after the Recommendation and Character that it came abroad with, were afraid for Euripides and Racine: Notwithstanding which they find their Fears are vanish'd, and *Phædra*, and even Monsieur Hippolite, as Dryden is pleas'd merrily to stile Racines *Hippolitus*, maintain their Ground. Indeed there is so much Art and Delicacy in the Conduct of Racines *Phædra*, such a Mixture of Pity and Terror, Majesty and Beauty in his Sentiments; so much Justness, Sweetness and Elegance in his Expressions, that it would have been surprizing, if we shou'd have found all these Qualities in a young Poets first Play. For the future we shall wish for our own Dramatick Friends, that the Expectation of their Audiences be not too much rais'd, since a Man's Reputation is in risk of losing more after his Play is acted, than he got before by it. As to this *Phædra*; 'tis not our Business to treat of it critically: if the Publick had communicated any such Work to us, we question whether we shou'd have printed it. Because where there's hopes of an Author's deserving well hereafter, 'twere foolish as well as unjust to discourage him now. Besides, Mr Smith's first Performance is by much better than the Tragedies of some Famous Writers, whose Plays have been crowded for ten or twelve Nights together.

All that love Comedy will be sorry to hear of the Death of Mr Farquhar, whose two last Plays had something in them that was truly humorous and diverting. 'Tis true the Criticks will not allow any Part of them to be regular; but Mr Farquhar had a Genius for Comedy, of which one may say, that it was rather above Rules than below them. His Conduct, tho not Artful, was surprizing: His characters, tho not Great, were Just: His Humour, tho



low, diverting: His Dialogue, tho loose and incorrect, gay and agreeable; and his Wit, tho not super-abundant, pleasant. In a word, his Plays have in the *toute ensemble*, as the Painters phrase it, a certain Air of Novelty and Mirth, which pleas'd the Audience every time they were represented: And such as love to laugh at the Theater, will probably miss him more than they now imagine.

We are told that Mr Row will write a Tragedy against the next winter, and that another eminent Poet who has so often succeeded in Comedy, will do the same. Indeed 'tis necessary those who have serv'd the Stage, shou'd do their utmost to support her; for there's little hopes of her maintaining her self by the Credit and Character of her new Servants. The Difficulty will oblige the Town to think still of Opera's, and we hear the Subscriptions will be continu'd; we shall hereafter mention for whose Benefit. (*Muses Mercury*, "May" 1707)

Friday 13  
Queen's

**THE LONDON CUCKOLDS** [Ravenscroft]. Ramble—Verbruggen; Townly—Husband; Loveday—Keene; Doodle—Johnson; Wiseacre—Bullock; Dashwell—Norris // Eugenia—Mrs Porter; Arabella—Mrs Bradshaw; Engine—Mrs Lee. (*Daily Courant*)

COMMENT. Judging from the ad of 10 June, performances from 13 June were mounted by the players for their own benefit and at their own risk. The summer season comprised 28 performances through 22 August.

Wednesday 18  
Queen's

**THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. The King [Claudius]—Keen; Hamlet—Wilks; Horatio—Verbruggen; Laertes—Booth; Ghost—Mills; Osrick—Norris; Polonius—Cross; Grave-Maker—Johnson // Ophelia—Mrs Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By her Majesty's Company of Comedians. . . . It being the last time of performing this Play till Winter.

Friday 20  
Queen's

**THE FOND HUSBAND; or, The Plotting Sisters** [Durfey]. Rashly—Mills; Ranger—Verbruggen; the Fond-Husband [Old Fumble]—Bullock; Fumble—Johnson; Sir Roger Petulant—Fairbank; Sneak—Norris // Emilia—Mrs Bradshaw; Maria—Mrs Porter; Cordelia—Mrs Mills; Betty—Mrs Willis. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

Wednesday 25  
Queen's

**THE FATAL MARRIAGE: Or, The Innocent Adultery** [Southerne]. Isabella—Mrs Barry; Count Baldwin—Keene; Biron—Booth; Carlos—Cory; Villeroy—Mills; Frederick—Verbruggen; Fernando—Norris; Jaqueline—Fairbank; Sampson—Bullock; Julia—Mrs Mills; Victoria—Mrs Porter; Nurse—Mrs Lee. (*Daily Courant*, 24 June)

ADVERTISEMENT DETAILS. For the Benefit of Mr Smith. At the Desire of several Persons of Quality. . . . Being the last time of Acting this Play till Winter.

Friday 27  
Queen's

**TIMON OF ATHENS; or, The Man-hater** [Shadwell, adapting Shakespeare]. Timon—Mills; Alcibiades—Booth; Apemantus—Verbruggen; Demetrius—Cory; The Poet—Norris; Phæax—Bullock; Ælius—Johnson // Evandra—Mrs Porter; Melessa—Mrs Bradshaw; Cloe—Mrs Mills. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Cory and Mrs Willis.

Friday 27

ADVERTISEMENT. This Day is publish'd, *Tartuffe; or, The French Puritan*, a Comedy. Price 18d. Sold by Richard Wellington at the Dolphin and Crown

in St. Paul's Church-yard. (*Daily Courant*)

COMMENT. This is a second edition of Matthew Medbourne's translation of Molière's play, première and printed in 1670. There is no record of performance in London between the inception of newspaper ads and 1718.

## July 1707

Tuesday 1  
Queen's

**THE LANCASHIRE WITCHES** and Teague o Dively the Irish Priest [Shadwell]. Teague o Dively–Bullock; Sir Timothy Shacklehead–Norris; Tom Shacklehead–Johnson; Young Hartford–Pack; Clod–Fairbank; Thomas o Georges–Cross. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With all the Risings, Sinkings and Flyings of the Witches, as they were originally perform'd. And all the Comical Parts acted by the Principal Comedians.

Thursday 3  
Queen's

**THE LANCASHIRE WITCHES**, and Teague o Dively the Irish Priest [Shadwell]. Teague o Dively–Bullock; Sir Timothy Shacklehead–Norris; Tom Shacklehead–Johnson; Young Hartford–Pack; Clod–Fairbank; Thomas o Georges–Cross. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of his Excellency Hamet Ben Hamet Cardemas, Ambassador from the Emperour of Morocco. Never Acted there but once. . . . With all the Risings, Sinkings, and Flyings of the Witches, as they were originally Perform'd. And all the Comick Parts acted by the Principal Comedians.

Thursday 3

DOCUMENT. On this day Richard Steele brought a cross-action in Chancery to block a suit for debt against him by Christopher Rich. Steele says that circa December 1702 Rich paid him £72 for a play yet to be written, with that sum to be deducted from the author's benefit, with a performance bond of £144. Rich rejoins that the £72 was a loan; that Steele failed to produce *The Rehearsal at Gotham* as promised; and that profits from *The Tender Husband* were insufficient to repay the loan. (C7/642/44)

COMMENT. For a summary, see *Document Register*, no. 1897. Aitken prints the bill and reply in full (I, 113-122).

Friday 4  
Queen's

**THE TAMING OF A SHREW**; or, Sawny the Scot [Lacy, adapting Shakespeare]. Sawny–Bullock; Lord Beaufoy–Keen; Petruchio–Mills; Winlove–Booth; Geraldo–Husbands; Woodall–Johnson; Jamy–Norris; Snatchpenny–Pack; Tranio–Fairbank // Margaret–Mrs Bradshaw; Biancha–Mrs Mills. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

Tuesday 8  
Queen's

**THE FEIGN'D INNOCENCE**; or, Sir Martin Mar all [Dryden and Newcastle]. Cast not advertised. (*Daily Courant*, 4 July)

ADVERTISEMENT DETAILS. For the Benefit of Mr Johnson.

Thursday 10  
Queen's

**THE CITY-HEIRESS**; or, Sir Timothy Treat-all [Behn]. Sir Timothy Treat-all–Cross; Sir Anthony Meriwill–Bullock; Sir Charles Meriwill–Husbands; Tom Wilding–Mills; Foppington–Pack; Dress-well–Corey // Lady Galliard–Mrs Bradshaw; Mrs Charlot the City Heiress–Mrs Bicknel; Mrs Clacket–Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Husbands and Mr Pack. Never Acted there before.

- Tuesday 15*  
Queen's **THE LANCASHIRE WITCHES:** And Teague O Dively, the Irish Priest [Shadwell]. Teague O Dively–Bullock; Sir Timothy Shacklehead–Norris; Tom Shacklehead–Johnson; Young Hartford–Pack; Clod–Fairbank; Thomas O Georges–Cross. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but twice. . . . With all the Risings, Sinkings, and Flyings of the Witches; as they were originally perform'd. And all the Comick Parts acted by the Principal Comedians.
- Wednesday 16*  
Queen's **TIMON OF ATHENS;** or, The Man-Hater [Shadwell, adapting Shakespeare]. Timon–Mills; Alcibiades–Booth; Apemantus–Verbruggen; Demetrius–Cory; The Poet–Norris; Phaax–Bullock; Ælius–Johnson // Evandra–Mrs Porter; Melissa–Mrs Bradshaw; Cloe–Mrs Mills. (*Daily Courant*)
- Friday 18*  
Queen's **THE LONDON CUCKOLDS** [Ravenscroft]. Ramble–Verbruggen; Townly–Husband; Loveday–Keene; Doodle–Johnson; Wiseacre–Bullock; Dashwell–Bowen // Eugenia–Mrs Porter; Arabella–Mrs Bradshaw; Engine–Mrs Powell. (*Daily Courant*)
- Tuesday 22*  
Queen's **THE UNFORTUNATE DUCHESS;** or, The Unnatural Brothers [i.e., *The Duchess of Malfy*] [Webster]. The Principal Parts to be perform'd by Mr Verbruggen, Mr Mills, Mr Booth, Mr Keene, Mr Cory, Mr Johnson, Mr Bullock, Mr Bowen, Mr Pack, Mr Fairbank, Mr Cross, Mrs Porter, Mrs Bradshaw, and Mrs Powell. (For assignment of roles, see below.) (*Daily Courant*)  
EDITION. *The Unfortunate Dutchess of Malfy, or, the Unnatural Brothers:* A Tragedy. Now Acted at the Queen's Theatre in the Hay-market, By Her Majesties Company of Comedians. Written by Mr Webster (London: Printed for H.N. and are to be Sold by John Morphew, 1708). Publication was advertised 13 February 1708. Copy used: British Library 644.i.71. The Actors Names. Ferdinand–Verbruggen; Cardinal–Keen; Antonio–Booth; Delio–Corey; Bosola–Mills; Marquess of Pescara–Fairbank; Count Malateste–Freeman; Lord Roderigo–Kent; Doctor–Bowen; Mad Astrologer–Trout; Mad Taylor–Pack; Mad Parson–Johnson; Mad Doctor–Bullock // Dutchess of Malfy–Mrs Porter; Cariola–Mrs Powell; Julia–Mrs Bradshaw. "Note, Those lines which were omitted in the Acting, by reason of the Length of the Play, are marked with (")." No prologue or epilogue. Dedication signed "Hugh Newman" (the printer).  
ADVERTISEMENT DETAILS. Never Acted there before. . . . Revis'd with Alterations.
- Tuesday 22*  
DS **CONCERT.** A Consort of Vocal and Instrumental Musick, to be perform'd this present Tuesday . . . at the Dancing-School the Corner-house in Queenstreet and Frith-street near Soho-Square, beginning at 7 a Clock: Tickets may be had at the Door, at 2s. 6d. each. (*Daily Courant*)
- Friday 25*  
Queen's **THE LANCASHIRE WITCHES:** And Teague O Dively, the Irish Priest [Shadwell]. Teague O Dively–Bullock; Sir Timothy Shacklehead–Norris; Tom Shacklehead–Johnson; Young Hartford–Pack; Clod–Fairbank; Thomas O Georges–Cross. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but thrice. . . . With all the Risings, Sinkings, and Flyings of the Witches; as they were Originally perform'd. And all the Comick Parts acted by the Principal Comedians. . . . An Accident prevented the Acting the *Fond Husband*, but this Play will certainly be perform'd.  
COMMENT. We deduce that an otherwise unrecorded performance of *A Fond Husband* was cancelled earlier this week.

- Friday 25* ADVERTISEMENT. At the Desire of several Persons of Quality. During the time of the Horse-Race the Beginning of August next. In Nottingham there will be perform'd a Consort of Vocal and Instrumental Musick: The Vocal Part to be perform'd by Mr Hughs, which will be a Collection of Songs taken out of the Operas of *Camilla*, *Thomyris*, and *Arsinoe*; with the Accompaniments as they are Originally done in the said Operas by Mr Corbett, Mr [Charles?] Babell, and others. Beginning at 7 of the Clock every Evening. (*Daily Courant*)
- Saturday 26*  
Queen's **SIR MARTIN MARR-ALL**; or, The Feign'd Innocence (Written by the late Mr Dryden) [actually by Dryden and Newcastle]. Lord Dartmouth-Cory; Mr Moody-Johnson; Sir Martin Mar All-Bullock; Warner-Booth; Sir John Shallow [Swallow]-Mills; the Carrier-Cross // Lady Dupe-Mrs Powell; Mrs Christian-Mrs Baker; Mrs Millisent-Mrs Porter; Rose-Mrs Bradshaw. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Relief of an Ancient Gentleman, who has been long under Confinement for Debt. Never Acted [there] but once. By her Majesty's Company of Comedians.
- Tuesday 29*  
Queen's **THE UNFORTUNATE DUCHESS OF MALFEY** [Webster]. The Principal Parts to be perform'd by Mr Verbruggen, Mr Mills, Mr Booth, Mr Keene, Mr Cory, Mr Johnson, Mr Bullock, Mr Bowen, Mr Pack, Mr Fairbank, Mr Cross, Mrs Porter, Mrs Bradshaw, and Mrs Powell. (For assignment of roles, see 22 July.) (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. Revis'd with Alterations.
- Wednesday 30*  
Queen's **THE OLD TROOP**; or, Monsieur Raggou [Lacy]. The Captain-Keene; Lieutenant-Verbruggen; Cornet-Booth; Raggou-Bowen; Lancashire Trooper-Johnson; Ferret-Farm-Bullock; Flea-Flint-Fairbank; Constable-Cross; Neighbours-Norris, Pack // Biddy-Mrs Porter. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before.
- Thursday 31*  
Queen's **THE LONDON CUCKOLDS** [Ravenscroft]. Ramble-Verbruggen; Townly-Husband; Loveday-Keene; Doodle-Johnson; Wiseacre-Bullock; Dashwell-Bowen // Eugenia-Mrs Porter; Arabella-Mrs Bradshaw; Engine-Mrs Powell. (*Daily Courant*)

## August 1707

- Friday 1*  
Queen's **SOPHONISBA**, or, Hannibal's Overthrow [Lee]. Hannibal-Verbruggen; Scipio-Husband; Massanissa-Booth; Maheral-Keene; Bomilcar-Fairbank // Sophonisba-Mrs Porter; Rosalinda-Mrs Bradshaw. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before.
- Friday 1*  
HA W **CONCERT**. At Mr Duffield's old Wells in Hampstead. . . . will be perform'd by Masters from the Theatre Royal in Drury-Lane; an extraordinary Entertainment of Vocal and Instrumental Musick. With several diverting Dialogues; and Comical Dancing by Monsieur De la Hay and Mr Newhouse;

Also Sword-Dancing by the Original Mistress in that Art. Price Half a Crown. Beginning between 6 and 7 of the Clock. (*Daily Courant*)

*Saturday 2*  
HA W

**CONCERT.** At Mr Duffield's old Wells in Hampstead. . . . will be perform'd by Masters from the Theatre Royal in Drury-Lane; an extraordinary Entertainment of Vocal and Instrumental Musick. With several diverting Dialogues; and Comical Dancing by Monsieur De la Hay and Mr Newhouse; Also Sword-Dancing by the Original Mistress in that Art. Price Half a Crown. Beginning between 6 and 7 of the Clock. (*Daily Courant*, 1 August)

*Tuesday 5*  
Queen's

**THE TAMING OF A SHREW:** Or, Sawny the Scot [Lacy, adapting Shakespeare]. Sawny—Bullock; Lord Beaufoy—Keene; Petruchio—Mills; Winlove—Booth; Geraldo—Husband; Woodall—Johnson; Jamy—Norris; Snatchpenny—Pack; Granio—Fairbank // Margaret—Mrs Bradshaw; Biancha—Mrs Mills. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

*Thursday 7*  
Queen's

**THE LANCASHIRE WITCHES,** and Teague O Dively, the Irish Priest [Shadwell]. Teague O Dively—Bullock; Sir Timothy Shacklehead—Norris; Tom Shacklehead—Johnson; Young Hartford—Pack; Clod—Fairbank; Thomas O Georges—Cross. (*Daily Courant*)

*Friday 8*  
Queen's

**THE UNFORTUNATE DUCHESS OF MALFEY** [Webster]. The principal Parts to be perform'd by Mr Verbruggen, Mr Mills, Mr Booth, Mr Keene, Mr Cory, Mr Johnson, Mr Bullock, Mr Bowen, Mr Pack, Mr Fairbank, Mr Cross, Mrs Porter, and Mrs Powell. (For assignment of roles, see 22 July.) (*Daily Courant*)

ADVERTISEMENT DETAILS. Revis'd with Alterations.

COMMENT. We do not know why Mrs Bradshaw's name was omitted (cf. 22 July).

*Tuesday 12*  
Queen's

**BARTHOLOMEW-FAIR** [Jonson]. Cokes the Foolish Esquire—Bullock; Justice Over-do—Keene; Quarlous—Mills; Winwife—Husband; Edgworth—Booth; Waspe—Johnson; Little-Wit—Norris; Rabby Busy—Pack; Ursula the Pig-wife—Cross; Nightingale—Fairbank // Mrs Welborn—Mrs Porter; Mrs Purecraft—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

*Wednesday 13*  
Queen's

**BARTHOLOMEW-FAIR** [Jonson]. Cokes the Foolish Esquire—Bullock; Justice Over-do—Keene; Quarlous—Mills; Winwife—Husband; Edgworth—Booth; Waspe—Johnson; Little-Wit—Norris; Rabby Busy—Pack; Ursula the Pig-wife—Cross; Nightingale—Fairbank; Mrs Welborn—Mrs Porter; Mrs Purecraft—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

*Friday 15*

COMMENT. On this day Viscount Tunbridge (very possibly drunk) picked a quarrel with Owen Swiney outside the Haymarket theatre. We know of the incident from an abject letter of apology that Swiney wrote to Tunbridge; affidavits from two bystanders, Thomas Dean, victualler, and John Sympson, jeweller, stating that Swiney had given no apparent provocation, but that a "gentleman" had drawn his sword and chased him into the theatre; an undated note from Swiney [to Coke?] proffering the affidavits in his justification; and a letter dated 13 September from Lord Mohun [to Coke?], who was evidently Tunbridge's companion at the time of the incident. See

the *Coke Papers*, nos. 11, 12, and 14 for full texts.

*Tuesday 19*  
Queen's **CAESAR BORGIA** Son of Pope Alexander the Sixth [Lee]. Caesar Borgia—Verbruggen; Palante—Booth; Ascanio Sforza—Bowen // Bellamira—Mrs Porter. (*Daily Courant*)

*Thursday 21*  
Queen's **THE LANCASHIRE WITCHES:** And Teague o Dively the Irish Priest [Shadwell]. Teague O Dively—Bullock; Sir Timothy Shacklehead—Norris; Tom Shacklehead—Johnson; Young Hartford—Pack; Clod—Fairbank; Thomas O Georges—Cross. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Risings, Sinkings, and Flyings of the Witches, as they were Originally perform'd. And all the Comick Parts acted by the Principal Comedians.

*Friday 22*  
Queen's **BARTHOLOMEW-FAIR** [Jonson]. Cokes the foolish Squire—Bullock; Justice Over-do—Keene; Quarlous—Mills; Win-wife—Husband; Edgworth—Booth; Waspe—Johnson; Little-Wit—Norris; Rabby Busy—Pack; Ursula the Pig-wife—Cross; Nightingale—Fairbank; Mrs Welborn—Mrs Porter; Mrs Purecraft—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but thrice. . . . Being the last time of Acting till after the Fair.

*Friday 22*  
DOCUMENT. On this day Motteux and Valentini signed a contract concerning the performance of *Love's Triumph*. Valentini agreed to supply the music and the Italian text; Motteux agreed to provide the text in English in return for a fee of 50 guineas due on the first day of performance, "whether in English or in Italian"; Valentini was to pay him an additional 30 guineas on the day of the sixth performance by subscription. All profits from publication, "in English or otherwise, without the music," were to go to Motteux. (*Coke Papers*, no. 13)

COMMENT. *Love's Triumph* received its première on 26 February 1708. For Motteux's receipt acknowledging payment, see 6 March 1708.

*Saturday 23*  
BF ‡ **THE SIEGE OF TROY** [Elkanah Settle]. Performance of this show at Bartholomew Fair this year is known from an ad for the company at Epsom the following spring (*Daily Courant*, 5 May 1708) and from the published text of 1715.

FIRST EDITION. *The Siege of Troy*, A Dramatick Performance, Presented in Mrs Mynns's Great Booth, in the Queens-Arms Yard near the Marshalsea Gate in Southwark, during the Time of the Fair. Containing A Description of all the Scenes, Machines, and Movements, with the whole Decoration of the Play, and Particulars of the Entertainment (London: Printed in the Year 1715). Copy used: Harvard. Actors Names [long character descriptions, but no actors' names]. [No prologue.] Epilogue.

To the Reader. A Printed Publication of an entertainment performed in a public Fair, which, how gay or richly soever set off, will hardly reach to a higher Title than the customary name of a DROLL, may seem somewhat new. But as the present Undertaking, the Work of near ten Months preparation, is so extraordinary a Performance, that without Boast or Vanity we may modestly say, In the whole several Scenes, Movements and Machines, it is no ways Inferior even to any Opera yet seen in any of the Royal Theatres; as thousands of Living Witnesses, that saw it at its first performances, Eight Years since in Bartholomew Fair [i.e., in 1707?], will acknowledge, nor is the least part of its Original Grandeur now diminisht in the present Fair; we are therefore under some sort of Necessity to make this Publication, thereby to given even the meanest of our Audience a full Light into all the Object

they will there meet in this Expensive entertainment; the Proprietors of which have adventur'd to make, under some small Hopes, That as they yearly see some of their happier Brethren Undertakers in the Fair, more cheaply obtain even the Engrost Smiles of the Gentry and Quality at so much an easier Price, so on the other side their own more costly Projection (though less Favourites) might possibly attain to that good Fortune, at least to attract a little share of the good Graces of the more Honourable part of the Audience; and perhaps be able to purchase some of those Smiles, which elsewhere have been thus long the profuser Donation of particular Affection and Favour.

COMMENT. Morley, chapter 18, quotes at length from a Bragg edition of ?1707 with slightly different prefatory matter. The British Library copy catalogued as the 1707 edition (11774.b.16) is in fact from 1716: it refers to performance nine years earlier at Bartholomew Fair and reports a Southwark Fair cast of 1716.

Saturday 23  
BF

**PINKETHMAN'S DANCING DOGS.** This entertainment is known from a broad-side extant in a unique copy in the Newberry Library, dated 30 August 1707 by Luttrell. It has been reprinted in facsimile with analysis (and transcription of the prologue) by Danchin, I, 379-380 and plate following. *The Fair in an Uproar, or, The Dancing Doggs.* As they Perform in Mr Pinke-man's New Opera in Bartholomew Fair [engraving and prologue only] (London: J. Morphew, n.d. [1707]). Publication was advertised in the *Post Boy* of 28-30 August.





## Index of Plays for 1706-07

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