

## Season of 1707-1708

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The season of 1707-08 is one of the strangest and most interesting of the whole eighteenth century. The strained and unstable situation created in October 1706 manifestly could not last, but what would replace it? The management of Drury Lane changed significantly for the first time since 1693 when Sir Thomas Skipwith gave away his share to Colonel Henry Brett (a decision he subsequently regretted and managed to rescind).<sup>1</sup> For the present, Christopher Rich was saddled with an energetic and innovation-minded partner—and one who was friendly with the actors, Colley Cibber in particular. Whether Brett and Rich could coexist, and whether Brett could keep the performers happy, remained to be seen. The Queen's Theatre, meanwhile, was marking time during the autumn under the management of Owen Swiney, awaiting the results of Vanbrugh's machinations. It offered unadorned plays, feebly opposed by Drury Lane's tattered remnant of a company, which held a temporary monopoly on opera as well as on the presentation of song and dance in plays.

Vanbrugh had been convinced by 1704 that big money was to be made in opera—and particularly in opera of the new Italian variety. The highly profitable success of *Arsinoe* and *Camilla* at Drury Lane in 1705 and 1706 had confirmed him (and many others) in this delusion. What Vanbrugh really wanted was a single-company monopoly on all theatrical entertainments. He had settled for a genre split in 1706, but wanted the musical half, not the dramatic half. He was clearly determined to seize control of the opera, even at the price of losing the right to perform plays. Probably not coincidentally, Rich found his singers in a state of open mutiny by mid-autumn 1707 (see entries for 15, 18, and ca. late November). Without any agreement and long before the Lord Chamberlain issued formal orders, Vanbrugh was tendering offers to singers and lining up an opera orchestra. Among his notes is a document labelled "Heads of ye Proposall for ye year for ye several Perform-

<sup>1</sup> For the transfer to Brett, see 6 October.

ers": "To sing at ye Theatre in ye Haymarket twice a week for a year, to commence at Christmas 1707."<sup>2</sup> Vanbrugh was counting on Lord Chamberlain Kent's cooperation, clearly signalled in Kent's order of 1 December 1707 permitting fourteen important orchestral musicians "to perform in the Operas at the Queens Theatre in the Haymarket" (LC 5/154, p. 288). The infighting was protracted and bitter, with the opera performers walking out of advertised performances at Drury Lane in November and Rich successfully preventing them from participating in an advertised performance at the Queen's Theatre on 9 December. Rich must have known that the Lord Chamberlain was against him, and the combination of a weak acting company (see 11 October) and rebellious singers made his position untenable. He managed, however, to stall and argue long enough to force highly advantageous terms out of Vanbrugh and Kent.

What Rich gained from the Lord Chamberlain's order of 31 December (LC 5/254, pp. 299-300) was a monopoly on the performance of plays—something he had lost at the time of the 1694 actors' rebellion and had long despaired of ever regaining. Theatre historians call Kent's decree the "Order of Union" because it enforced the amalgamation of the two acting companies and returned all actors to Drury Lane. This was indeed a byproduct of Vanbrugh's successful politicking, but the decree was conceived and motivated not in terms of joining the acting companies but as a *genre separation* that would definitively disentangle opera from straight plays. If Vanbrugh were correct in his idea of the profitability of opera, then he would be able to coin money out of a private goldmine, free of annoying competition from another musical company. The actors must have been far from pleased at being summarily returned to the employment of Christopher Rich, but no doubt they were promised protection by Kent and they could hope that Brett would be a mitigating influence. No actor protests are recorded, however sour the actors' private opinions of Rich.

Vanbrugh quickly discovered that the results of his brilliant maneuvering were not at all what he intended. Singers capable of performing creditably in opera were in short supply, and since they were not under contract to anyone they were free to demand any salaries that fancy or rapacity might suggest. Vanbrugh had acquired his monopoly, but without singers the Queen's Theatre would have to remain dark. In early January he argued, cajoled, made counter-offers, and begged the Lord Chamberlain's assistance in pressuring the performers to accept reasonable terms—to no end. A substantial cross-section of Vanbrugh's correspondence and many of his foul papers are preserved in various libraries and have been published in *Vice Chamberlain Coke's Theatrical Papers* (excerpts printed under date below). In them one can trace Vanbrugh's dawning realization that he would be forced to accept grossly inflated salaries and that receipts would come nowhere near covering them. By early April he concluded that only massive

<sup>2</sup> *Coke Papers*, no. 15.

subsidy from the Queen could set the operation on a sound financial basis. He begged persistently for such help, but entirely without results: Anne may not have been ill-disposed, but her interest in theatre was scant and her interest in opera perhaps even less. By early May Vanbrugh had given up and bailed out. He made an honorable effort to pay as many bills as he could, but salaries had been set at levels double what the company's receipts could meet. Vanbrugh's letter about the fiasco to the Earl of Manchester on 27 July 1708 points to several causes of the disaster: the mid-season start; the Lord Chamberlain's "Supposition that there wou'd be Immence gain" keeping him from opposing the singers' demands for "Extravagant Allowances"; similar beliefs on the part of "the Towne" causing them to refuse to "come into Any Subscription." Vanbrugh was honest, intelligent, and well-intentioned, but he was also misguided and drastically under-capitalized. *If* the public could be persuaded to accept far higher prices or would subscribe for tickets to expensive new productions, then perhaps the books could be balanced. Owen Swiney had some capital and thought he could make the opera pay; Vanbrugh was extremely relieved to hand the whole operation over to him, claiming only the annual rent due for use of his theatre.

In retrospect, the opera company's flop in the spring of 1708 seems totally predictable. Opera was performed only twice a week, but with a company able to perform *only* opera there was simply not enough repertory to keep the audience interested for forty to fifty nights (Vanbrugh's projected total). The terms of the union-cum-genre-separation (and the resulting nature of Vanbrugh's company) made production of semi-opera impossible: he had no actors for spoken parts. *Arsinoe* might have been resurrected, but beyond that no all-sung operas existed in English. The only way to expand the repertory was to gamble on mounting new works, which was not only risky but extremely expensive. In the event, Vanbrugh was so short of cash that he never tried a second new opera but simply terminated his season when he ran out of money. The company gave only five performances after the first of April.

Little is known of affairs at Drury Lane in the spring of 1708. The situation cannot have been comfortable: old lawsuits between Rich and previously disgruntled actors continued in the courts (see 22 January 1708). Outwardly the company went about its business quietly and competently. The one managerial document that survives is an agreement of 31 March 1708 in which Brett appointed Wilks, Cibber, and Estcourt co-managers. One of the clauses in this grant is a provision that the patentees would take between one-third and one-half of benefit receipts from the proceeds earned by actors and actresses with salaries under 50s. per week (which meant, in practice, from most actors' benefits). Wilks, Cibber, and Estcourt appear to have agreed cheerfully enough to this gouging of their less fortunate colleagues, but when the Drury Lane management attempted to implement the provision the next season, the result was bitter protest and the silencing of the company.

Vanbrugh's fiasco must have been widely known among Londoners, for the failure of his opera company was manifest. Probably only theatrical insiders knew the state of affairs at Drury Lane, and there is no way to tell how soon word of the new benefit arrangements leaked out—quite possibly not until the spring of 1709. Brett's agreement with the actors boded ill for any hope that he would restrain Christopher Rich. And Rich's stormy history as patentee suggested that restoring his monopoly could only lead to trouble.

DRURY LANE (acting company through 10 January 1708)

Rich's patent company—what was left of it—managed to mount 42 performances between mid-October and mid-January. They gave 24 different plays, virtually all of them repertory warhorses (*The Committee*, *Rule a Wife*, *The Spanish Fryar*), plus a recent success (*The Recruiting Officer*), and nine nights of semi-opera (when Rich could persuade his recalcitrant singers to perform). No new plays were attempted.

PERSONNEL. Actors: John Bickerstaff; Matthew Birkhead; James Carnaby; Ambrose Cole; Richard Estcourt; Mr Furr; Philip Griffin; Francis Leigh; George Pack;<sup>3</sup> William Pinkethman; George Powell; Mr Provost; Thomas Smith; Mr Weller.<sup>4</sup> Actresses: Helena Babb; Lucretia Bradshaw;<sup>5</sup> Susannah Cox; Mary Kent; Frances Maria Knight; Jane Lucas; Henrietta Moore; Susanna Mountfort; Diana Temple.

Singers: Francis Hughes; Mr Laurence; Richard Leveridge; Littleton Ramondon; Mr Renton; Purbeck Turner; Valentini // Margarita de l'Epine; Joanna Maria Lindelheim (the Baroness); Mary Lindsey; Catherine Tofts.

Dancers: René Cherrier; Charles Delagarde; Mons. Des Barques // Mrs Evans; Ann Norris; Hester Santlow.

Musicians: No record of the orchestra as such survives, but the fourteen players named in the Lord Chamberlain's order of 1 December 1707 (granting them permission to perform at the Haymarket) were presumably obligated to Drury Lane, or no such permission would have been needed.

Other Employees: Zachary Baggs (treasurer).

Proprietors: Christopher Rich and Henry Brett.

<sup>3</sup> Pack deserted from Queen's to Drury Lane in the late autumn but was never advertised there. Whether he performed at DL is not known.

<sup>4</sup> We have presumed that three roles advertised for "Mr Waller" this month actually belong to Mr Weller. The *Biographical Dictionary* (XV, 229, 339) treats them as separate people, but "Waller" appears only during one week in October 1707.

<sup>5</sup> Bradshaw may or may not have performed with this company; she was not advertised. She performed at Queen's through at least 3 December and petitioned for reinstatement there on 31 December.

QUEEN'S THEATRE, HAYMARKET (acting company to 10 January 1708)

Much the stronger company, this troupe mounted 69 performances of 32 plays between 11 October and 10 January. The relatively late start probably indicates doubt as to what the future held. If Vanbrugh had been able to effect his union when he wanted to, the company would have opened at Drury Lane. Unsettled though conditions were, the company nonetheless tried three new plays. Cibber's *Double Gallant* (1 November; 4 nights in all) was merely an amalgam of plays by Centlivre, Burnaby, and Molière. According to the *Muses Mercury*, the audience took offense at the pretence that it was a new play. It was eventually to become a stock piece, but it did little for the company's fortunes this season. Nicholas Rowe's *Royal Convert* (25 November; 7 nights total) proved a *succès d'estime*, but no more than that. Cibber's *Lady's last Stake* (13 December; 5 nights) was a solemn, preachy exercise in moral virtue. It was performed occasionally for many years, but never became a stock play.

PERSONNEL. Actors: Thomas Betterton; Barton Booth; William Bowen; Christopher Bullock; William Bullock; Colley Cibber; John Corey; Richard Cross; Henry Fairbank; Mr Glover; Benjamin Husband; Benjamin Johnson; Theophilus Keene; Thomas Kent; John Mills; Henry Norris; George Pack [deserted in December]; Mr Pendry; Mr Sherman; Robert Wilks. Actresses: Elizabeth Barry; Margaret Bicknell; Lucretia Bradshaw [deserted in December]; Mrs Brown;<sup>6</sup> Letitia Cross; Margaret Mills; Anne Oldfield; Mary Powell; Jane Rogers; Margaret Saunders.

Manager: Owen Swiney (renting the licence from Vanbrugh).

DRURY LANE (acting company from 13 January 1708)

The new united company mounted 103 performances of 69 different plays, including three new mainpieces. They also tried a single night of a new after-piece. The exceptionally large number of different titles presumably reflects the need to accommodate the oversized company created by the union. During the spring the company appears to have carried (and paid) the performers from both of the autumn troupes, but everyone must have known that there would be a shaking-out, and that many of the younger and lesser performers would find themselves unemployed in London. The company had no luck with its new offerings, only one of which even lasted three nights. Charles Goring's *Irene or the Fair Greek* (9 February) struggled through the usual third-night author's benefit and died. Theobald's *Persian Princess* (31 May) and Taverner's (?) *The Maid's the Mistress* (5 June) failed so badly that the company gave the authors their benefits on the second night and had done with them. Yet the total failure of Estcourt's delightful little *Prunella*, a one-act

<sup>6</sup> Unknown except for a role credited to her in the printed text of *The Double Gallant*.

burlesque of opera staged on 12 February, is difficult to understand. The music is lost; perhaps it was not well arranged, or was ill-performed.

**PERSONNEL.** *Actors:* Thomas Betterton; John Bickerstaff; Matthew Birkhead; John Boman [recorded only 17 June at his benefit]; Barton Booth; William Bowen; George Bright; Christopher Bullock; William Bullock; James Carnaby; Colley Cibber; John Corey; Richard Cross; Thomas Doggett [guest performer in March]; Richard Estcourt; Henry Fairbank; Benjamin Husband; Benjamin Johnson; Theophilus Keene; Thomas Kent; Francis Leigh; John Mills; Henry Norris; George Pack; William Pinkethman; George Powell; Mr Sherman; Thomas Smith; John Thurmond; Robert Wilks. *Actresses:* Helena Babb;<sup>7</sup> Elizabeth Barry; Elizabeth Baxter;<sup>8</sup> Margaret Bicknell; Lucretia Bradshaw; Susannah Cox; Letitia Cross; Katharine Finch; Mary Kent; Frances Maria Knight; Margaret Mills; Henrietta Moore; Susanna Mountfort; Ann Norris; Sarah Norris; Anne Oldfield; Mary Porter; Miss Porter; Mary Powell; Diana Ravenscroft;<sup>9</sup> Jane Rogers; Margaret Saunders; Elizabeth Willis.

*Other Employees:* Daniel King (boxkeeper); William Lovelace (boxkeeper); Thomas Newman (prompter).

*Proprietors:* Christopher Rich and Henry Brett.

QUEEN'S THEATRE, HAYMARKET (opera company from 13 January)

The company gave only three works. *Camilla* had been a great favorite from the time of its première in 1706, but numerous performances had taken the bloom off it. *Thomyris* (January 1707) was neither new nor particularly popular. The one new opera, *Love's Triumph*, limped through eight nights and had to be abandoned. Salaries for all performers from the *Coke Papers*, nos. 49-50, are given under ca. late January 1708, below.

*Singers:* Giuseppe Cassani (7 and 10 February only?); Mr Laurence; Richard Leveridge; Littleton Ramondon; Purbeck Turner;<sup>10</sup> Valentini // Margarita de l'Epine; Maria Gallia; Joanna Maria Lindelheim (the Baroness); Mary Lindsey; Catherine Tofts.

*Dancers:* René Cherrier; Charles Delagarde; Mons. Des Barques; John Shaw // Mlle Alloway; Mrs Bruce; Mlle Cadet; Miss Cherrier; Mrs Des Barques; Mrs Evans; Hester Santlow.

*Musicians:* Charles Babel; William Babel; John Banister; Mr Cadett; Pietro Chaboud; William Corbett; Henrich Davant; Thomas Dean; Mr Desabaye; Charles Dieupart; Francisco Goodsens; Nicola Haym; Peter La Tour; John Laroon; Mr Le Sac; D. Linike; John Baptiste Loeillet; Joseph Manship;

<sup>7</sup> Sworn after the union (see 15 January) but not otherwise known with the company this spring.

<sup>8</sup> Sworn 15 January but not otherwise known this season.

<sup>9</sup> Sworn 15 January but not advertised with any company this season.

<sup>10</sup> Not advertised with the opera this spring, but included in a salary list (*Coke Papers*, no. 50) at 10s per diem, making him the lowest-paid singer in the company.

James Paisible; John Christopher Pepusch; Thomas Roberts; Claudio Rogier; Giuseppe Saggione; John Simpson; Charles Smith; Mr Smith; John Soyan.

*Other Employees:*<sup>11</sup> Francis Champelon (treasurer?). *Women Dressers* (5s. each per day): Mrs Brown; Mrs Steed; Mrs Cotton; Mrs Peryn; Mrs Cuthbert; Mrs Verbrachen; Mrs Pendry. *Dressers* (1s. 6d. each): Mr Shermon; Mr Wyatt; Mr Burch; Mr Sabin; Mr Ray; Mr Peer. *Bill Carriers* (4s. each): Mr Cleeter; Mr Miller; Mr Soule; Mr Simpson. *Pit doorkeepers* (2s. 8d. each): Mr Selby; Mr Thomas; Mr Shaw; Mr Maund. *Gallery doorkeepers* (2s. 8d. each): Mr Plumner; Mr Goode; Mr Mathews; Mr Williams; Mr Miles; Mrs Harris. *Wardrobe*: Mr Goble (5s.); Mr Lopru (3s.); Mr Shermon (5s.); Mr Archey (3s. 4d.). *Box-keepers*: Mr Hollinsworth (5s.); Mr Curry (4s.); Mr Brown (4s.); Mr Barber (7s. 6d.); Mr Peplo (5s.); Mr Wharton and Mrs Wharton (7s. 6d.); Mr Darrell (5s.); Mr Hall (10s.); "Tom" (3s. 6d.). *Scenemen*: Mr Porter (10s.); Mr Marsh (7s. 6d.); Mr Potter (7s. 6d.); Mr Powell (7s. 6d.); Mr Smith (10s.).

*Proprietor*: Vanbrugh.

#### UNDATEABLE PLAY ASSOCIATED WITH THIS SEASON

**THE RICHMOND HEIRESS.** By Thomas Durfey. An unrecorded revival of this play may have occurred about this time, most probably during the summer, when ads are irregular. When the play was revived at Drury Lane on 2 March 1714, it was advertised as "Not Acted these Six Years."

<sup>11</sup> With the exception of Champelon, house servants are known from *Coke Papers*, no. 55 (a per diem payroll dated 8 March 1708).

## October 1707

- Monday 6* DOCUMENT. On this day Sir Thomas Skipwith, one of the Drury Lane patentees, formally transferred his entire right in the company and patent to Colonel Henry Brett for the nominal sum of 10*s.* What appears to be a verbatim transcription of most of the indenture is printed by Fitzgerald (I, 252-257); the location of the original MS is not known.
- CONTEMPORARY COMMENT. Sir Thomas [Skipwith] happen'd in the Summer preceding the Re-union of the Companies to make a Visit to an intimate Friend of his, Colonel Brett, of Sandywell, in Gloucestershire; where the Pleasantness of the Place, and the agreeable manner of passing his Time there, had raised him to such a Gallantry of Heart, that in return to the Civilities of his Friend the Colonel he made him an Offer of his whole Right in the Patent; but not to overrate the Value of his Present, told him he himself had made nothing of it these ten Years: but the Colonel (he said) being a greater Favourite of the People in Power, and (as he believ'd) among the Actors too, than himself was, might think of some Scheme to turn it to Advantage, and in that Light, if he lik'd it, it was at his Service. After a great deal of Raillery on both sides of what Sir Thomas had not made of it, and the particular Advantages the Colonel was likely to make of it, they came to a laughing Resolution That an Instrument should be drawn the next Morning of an Absolute Conveyance of the Premises. A Gentleman of the Law well known to them both happening to be a Guest there at the same time, the next Day produced the Deed according to his Instructions, in the Presence of whom and of others it was sign'd, seal'd, and deliver'd to the Purposes therein contain'd. (Cibber, *Apology*, II, 32-33)
- COMMENT. Skipwith subsequently regretted this transaction and sued for the return of his shares. See 1 February 1709.
- Saturday 11* **THE FORTUNE HUNTERS;** or, Two Fools well met [Carlile]. Cast not advertised. (*Daily Courant*)  
Queen's
- ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . All the parts being perform'd to be best Advantage by the whole Company.
- COMMENT. All Queen's Theatre playbills contain the statement "By her Majesty's Company of Comedians" in the heading; it is hereafter omitted.
- Monday 13* **THE RECRUITING OFFICER** [Farquhar]. Cast not advertised. (*Daily Courant*)  
Queen's
- ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage by the whole Company.
- Tuesday 14* **THE STRATAGEM** [Farquhar]. Cast not advertised. (*Daily Courant*)  
Queen's
- ADVERTISEMENT DETAILS. All the Parts being perform'd to the best Advantage by the whole Company.
- Wednesday 15* **THE TAMEING OF A SHREW;** or, Sawny the Scot [Lacy, adapting Shakespeare]. Cast not advertised (but see below). (*Daily Courant*)  
Queen's
- EDITION. *Sawny the Scot; or the Taming of the Shrew*, Written by John Lacy Esq; (London: B. Bragge, 1708). Publication was advertised in the *Daily Courant* on 26 February 1708. Although this edition is said on the title page to be "As it is now Acted at the Theatre Royal in Drury Lane," it contains what is almost undoubtedly the cast for this performance at the Queen's Theatre. Lord Beaufoy—Keen; Woodall—Johnson; Geraldo—Husbands; Tranio—Fairbank; Sir Lyonell Winlove—Cross; Win-



love—Booth; Snatchpenny—Pack; Jammy—Norris; Sauny—Bullock // Margaret—Mrs Bradshaw; Biancha—Mrs Mills. (The same cast performed at Drury Lane on 19 June 1708, save that Bickerstaff replaced Booth as Winlove.) The unsigned dedication says that this “Offering . . . is a Piece that took its Original from the Celebrated Pen of the famous Shakespeare, and afterwards receiv’d its finishing Strokes from that Ingenious Comedian Mr. Lacy; and thereby has acquired the Merit of appearing so often on the Stage . . . and even to continue its Reputation to the present Generation, a still darling entertainment.”

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . All the Parts being perform’d to the best Advantage by the whole Company.

Thursday 16  
Queen’s

**THE SPANISH FRYAR;** or, The Double Discovery [Dryden]. Queen [Leonora]—Mrs Barry. And all the other Parts to the best Advantage by the whole Company. (*Daily Courant*)

Saturday 18  
DL

**THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Estcourt; Plume—Bickerstaffe; Worthy—Burkett; Brazen—Waller [Weller]; Justice Ballance—Capt. Griffin; Bullock and Paimain—Lee; Appletree—Carnaby // Silvia—Mrs Moore; Melinda—Mrs Knight; Lucy—Mrs Cox; Rose—Mrs Babb. (*Daily Courant*)

ADVERTISEMENT DETAILS. With some Entertainments of Dancing.

COMMENT. Between date and play title the ad contains the cryptic phrase “(in Order to Compleat the Company),” which we interpret to mean that Drury Lane had to mount a play it was able to cast while it filled out its roster. Genest (II, 383) observes that “The Company was very weak, and stood much in need of Recruits.”

Saturday 18  
Queen’s

**LOVE’S LAST SHIFT;** or, The Fool in Fashion [Cibber]. Sir William Wise-wou’d—Johnson; Loveless—Wilks; Sir Novelty Fashion—Cibber; Elder Worthy—Booth; Younger Worthy—Mills; Snap—Norris; Sly—Bullock // Narcissa—Mrs Oldfield; Hillaria—Mrs Bradshaw; Flareit—Mrs Saunders; Amanda—Mrs Rogers, being the first time of her appearance on that Stage. (*Daily Courant*)

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

COMMENT. *Loves Last Shift* had always been done at Drury Lane. This production was mounted to take advantage of Cibber’s presence in the company.

Monday 20  
Queen’s

**THE CONSTANT COUPLE;** or, A Trip to the Jubilee [Farquhar]. Sir Harry Wildair—Wilks; Collonel Standard—Mills; Smugler—Johnson; Vizard—Husband; Clincher Senior—Bowen; Clincher Junior—Bullock; Dicky—Norris // Lady Lurewell—Mrs Oldfield; Lady Darling—Mrs Powell; Angelica—Mrs Bradshaw. (*Daily Courant*)

Tuesday 21  
DL

**THE COMMITTEE;** or, The Faithful Irishman [Howard]. Teague—Estcourt // Ruth—Mrs Mountfort. And all the other Parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Singing by Mr Laurence, and the last new Dances by Monsieur Legard and his Scholar that were perform’d in the Recruiting Officer. And at the desire of some Persons of Quality the last new Prologue to the Town will be spoken again by Mrs Babb.

COMMENT. Danchin suggests that the prologue used was the one spoken by Mrs Babb at Dorset Garden on 24 October 1706 (I, 348-349, 380). If not, the text is apparently lost.

- Tuesday 21*  
Queen's **THE COMMITTEE**; or, The Faithful Irishman [Howard]. Collonel Careless–Wilks; Collonel Blunt–Mills; Lieutenant Story–Keen; Mr Day–Fairbank; Obadiah–Johnson; Abel–Bullock; Teague–Bowen; Bookseller–Norris // Ruth–Mrs Barry; Arbella–Mrs Rogers; Mrs Day–Mrs Powell. (*Daily Courant*)  
COMMENT. Performances of the same play at both theatres this day is clear evidence of the hostility between the companies at this time.
- Wednesday 22*  
DOCUMENT. Memorial of Mary Porter: She had been nearly 12 years on the Stage when Mr Vanbrugh left the House to Mr Swinny and was then at 40s. a week. When several of the Gentlewomen that performed principal Parts either neglected or were sick, she at a nights notice study'd and play'd them perfect the next night and to satisfaction, for which she hop'd for encouragement or at least to have had such Parts given her by which she might have gain'd reputation when there was more time to study. But instead thereof generally those Parts were given to such as were below her. That she was postponed in her benefit Play to all the younger actors, and not admitted to have it till the 2d. of May last when the Town was almost empty and may Fayre was begun. That at that time more than half the company of the House were out of the pay thereof yet the full £40 for the charge of that night was expected as if they had been in pay, and tho there was no more pay'd in February before when they were all in pay. That a little before their beginning to Play this winter a Gentlewoman was taken in over her head, which will still be a means to take away those Parts from her by which she hop'd to advance herself. She omits other matters tho absolutely necessary as Cloaths conveniency for dressing &c. She hopes she may reasonably expect an advance of Salary, an assurance of her benefit Play at a seasonable time, and a certain agreement for the same and such other matters as are proper. Mary Porter. (LC 7/3, fols. 102-103)  
COMMENT. The actress taken in above her was probably Jane Rogers. For more on Porter, see 31 December.
- Wednesday 22*  
Queen's **BARTHOLOMEW-FAIR** [Jonson]. Justice Over-do–Keene; Quarlous–Mills; Win-wife–Husband; Edgeworth–Booth; John Little-wit–Norris; Cokes–Bullock; Wasp–Johnson; Raby-Buisy–Cibber; Ursula the Pig-wife–Mrs [recte Mr] Cross; Nightingale–Fairbank; Purecraft–Mrs Powell; Mrs Well-born–Mrs Bradshaw; Mrs Little-wit–Mrs Saunders. (*Daily Courant*)
- Thursday 23*  
DL **TUNBRIDGE WALKS**; or, The Yeoman of Kent [Baker]. Yeoman [Woodcock]–Estcourt; Reynard–Bickerstaffe; Squib–Pinkethman; Loveworth–Waller [Weller]; Maiden–Carnaby // Hilaria–Mrs Knight; Belinda–A Gentlewoman who never yet appear'd on this Stage [identity unknown]; Mrs Good-fellow–Mrs Kent; Jenny Trapes–Mrs Cox; Lucy–Mrs Lucas. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing.
- Thursday 23*  
Queen's **SIR COURTLY NICE**; or, It Cannot Be [Crowne]. Lord Belguard–Mills; Sir Courtly–Cibber; Farewell–Booth; Surly–Keene; Crack–Bowen; Hothead–Bullock; Testimony–Johnson // Violante–Mrs Bradshaw; Leonora–Mrs Oldfield; the Aunt–Mrs Powell. (*Daily Courant*)
- Saturday 25*  
DL **LOVE MAKES A MAN**; or, The Fop's Fortune [Cibber]. Don Cholorick Snap Shorto de Teste [Don Lewis]–Pinkethman; Antonio–Leigh; Charino–Carnaby; Carlos–Waller [Weller]; Clodio–Bickerstaffe; the Governor–

Captain Griffin; Don Duart–Smith; Don Manuel–Burkett; Sancho–Cole // Elvira–Mrs Knight; Angelina–Mrs Temple; Louisa–Mrs Moore; Honoria–Mrs Cox. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing.

Saturday 25  
Queen's

**THE UNHAPPY FAVOURITE**; or, The Earl of Essex [Banks]. Essex–Wilks; Southampton–Mills; Burleigh–Keene; Sir Walter Rawleigh–Husband // Queen Elizabeth–Mrs Barry; Countess of Rutland–Mrs Rogers; Countess of Nottingham–Mrs Bradshaw. (*Daily Courant*)

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

ca. late  
October

CONTEMPORARY COMMENT. Of the New Opera's and Plays preparing for the Theatres. The Season for renewing the Pleasures of the Town advancing, the Theatres are open'd, and Plays acted at Both Houses; but such as have been so often play'd, that 'twill be no News to the World to hear of them; it may perhaps be some to know there are several Opera's doing from the Italian; but that which is in the greatest Forwardness, is *La Didone Delirante* of Scarlati, which has been finish'd these two Months, is now learning by the Performers, and will be ready to be practis'd within three Weeks. We have Reason to know something of this Opera, but that Reason hinders us from Saying any more of it. 'Tis entirely Scarlati's, and there's no body, who knows any thing of Musick, will desire any other Recommendation of it. The Names of the other Opera's, and whose Compositions they are, we have not yet learnt.

The Stage is promis'd three new Tragedies this Winter, one from Mr Row, which we hear is finish'd, and that 'tis written on an English Story: Another from Mr Dennis, and a third from Mr Smith, Author of the *Phædra and Hypolitus*: We are told his Subject is the Story of the Lady Jane Grey, which miscarry'd in Mr Banks's Hands, but may expect a better Fortune in Mr Smith's.

As for Comedies, there's no great Expectation of any thing of that kind, since Mr Farquehar's Death. The two Gentlemen, who would probably always succeed in the Comick Vein, Mr Congreve and Capt. Steel, having Affairs of much greater Importance to take up their Time and Thoughts. And unless the Players write themselves, the Town must wait for Comedy till another Genius appears. (*Muses Mercury*, "September" 1707)

COMMENT. The Scarlatti adaptation was never performed and is lost. Rowe's *The Royal Convert* premièred at Queen's on 25 November. Dennis' *Appius and Virginia* was not performed until the next season (see 5 February 1709). Smith's tragedy (otherwise unknown) was never produced.

Monday 27  
Queen's

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

Tuesday 28  
DL

**SIR SOLOMON SINGLE**; or, The Cautious Coxcomb [Caryll]. Sir Solomon–Estcourt; Ralph–Pinkethman // Betty–Mrs Mountfort. The rest of the Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Singing by Mr Leveridge and others. And also Entertainments of Dancing.

Tuesday 28  
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; Cut-beard—Norris // The Silent Woman [Epicœne]—Mrs Oldfield. (*Daily Courant*)

Wednesday 29  
DL

**TIMON OF ATHENS**, or, The Man-hater [Shadwell, adapting Shakespeare]. The Poet—A Comedian newly arriv'd, being his first Essay upon that Stage [identity unknown]; Apemantus—Captain Griffin. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Singing by Mr Leveridge and Mr Laurence, particularly some chosen Songs of the Opera.

Wednesday 29  
Queen's

**THE LANCASHIRE WITCHES AND TEAGUE O DIVELLY** [Shadwell]. Teague o Divelly—Bullock; Sir Timothy Shacklehead—Norris; Sir Jeffery Shacklehead—Bowen; Tom Shacklehead—Johnson; Young Hartford—Pack; Clod—Fairbank; Thomas o Georges—Cross. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Risings, Sinkings and Flyings of the Witches as they were originally perform'd.

Thursday 30  
Queen's

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

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

Friday 31  
DL

**THE REFORM'D WIFE**; or, The Sickly Lady [Burnaby]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With a Mimick Entertainment of Dancing, in Imitation of Madamoiselle and her Dancing Dogs, viz. Miss, Serviteur, Beau, Peasant, Scaramouch, Harlequin. To be perform'd by Masters.

COMMENT. The revival of this play was a malicious hit at Colley Cibber, who drew heavily on it in his *Double Gallant*, premièred at Queen's the next day. Drury Lane repeated the gesture on Monday in direct opposition to Cibber's adaptation.

Friday 31  
Queen's

**THE FORTUNE HUNTERS**; or, Two Fools well met [Carlile]. Sir William Wealthy—Bullock; Elder Wealthy—Mills; Younger Wealthy—Wilks; Sham-Town—Pack; Littlegood—Fairbank; Spruce—Norris // Maria—Mrs Oldfield; Sophia—Mrs Bradshaw; Widdow Sly—Mrs Powel; Mrs Spruce—Mrs Bicknel. (*Daily Courant*)

## November 1707

Saturday 1  
DL

**THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Estcourt; Plume—Bickerstaffe; Worthy—Burcket [Birkhead]; Brazen—Weller; Justice Balance—Capt Griffin; Bullock and Pairman—Lee; Appletree—Carnaby // Silvia—Mrs Moore; Melinda—Mrs Knight; Lucy—Mrs Cox; Rose—Mrs Babb. (*Daily Courant*)

ADVERTISEMENT DETAILS. To which will be added a New Mimick Entertainment of Dancing in Imitation of Madamoiselle and her Dancing Dogs, viz. Miss, Serviteur, Beau, Peasant, Scaramouch, and Harlequin. To be perform'd by Masters. And other Dances. And the last new Prologue to the Town will be spoken again by Mrs Babb.

COMMENT. On the prologue, see DL 21 October.

Saturday 1  
Queen's

‡ **THE DOUBLE GALLANT**; or, The Sick Lady's Cure [Colley Cibber]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *The Double Gallant: or, the Sick Lady's Cure*. A Comedy. As it is Acted at the Queen's Theatre in the Hay-market. Written by Mr Cibber (London: Bernard Lintott and John Phillips, n.d. [1707]). Dramatis Personæ: Sir Solomon Sadlife—Johnson; Clerimont—Booth; Careless—Wilks; Atall—Cibber; Capt. Strut—Bowen; Sir Squabble Splithair—Norris; Saunter—Pack; Old Mr Wilful—Bullock; Sir Harry Atall—Cross; Supple—Fairbank // Lady Dainty—Mrs Oldfield; Lady Sadlife—Mrs Crosse; Clorinda—Mrs Rogers; Sylvia—Mrs Bradshaw; Wishwell—Mrs Saunders; Situp—Mrs Brown. Prologue. Epilogue. Copy used: Readex. Publication on 8 November was advertised in the *Daily Courant* of 7 November. On the complex publication history, see John W. Bruton, "The Text of Cibber's *The Double Gallant: or, The Sick Lady's Cure*," *Studies in Bibliography*, 30 (1977), 186-196. Cibber received £16 2s. 6d. from Lintot for the copyright on 27 October (Nichols, VIII, 294).

To the Reader. When I undertook to make the following Sheets into a Play, I only propos'd to call it a Revis'd one, but some who had Read it were of Opinion, that the Additions in it were of Consequence enough to call it a New one; and the Actors proposing an Advantage by it, the little Concern I had for it, made me comply with their Desires: Notwithstanding I thought my self oblig'd in the Prologue to own how far other Authors had a Claim to it: But I found even that was not enough to silence to Criticks, who wou'd have the Pleasure of taking it to pieces, as if I had endeavour'd to put it upon 'em for a Correct Entertainment. I ventur'd last Year upon something of the same kind, in joining the Comical Episodes of the *Maiden Queen*, and *Marriage Ala-mode* together [as *Marriage a la Mode; or, The Comical Lovers*, 4 February 1707]; the Alteration cost me but six days trouble; and not calling it a New Play, we found the Town very favourable to it; and tho' I have no reason to Repent of my Trouble in this, yet had we taken the same measures now, I must still think it had ran less Hazard.—But that the Town may not think 'tis Laziness that makes me fond of these sort of Undertakings, I think it proper to prepare their favourable Thoughts of my Industry, by informing them, that I have a New Play now writing into Parts, which will be Acted before Christmas, that has cost me two Summers hard Pains and Study, there not being one Line in't, or Thought, either in the Dialogue or Design, but what's intirely my own, and never seen before. And if it meets but a Candid and Attentive Audience, I don't question but I shall bid as fair for their Encouragement, as in any other Piece I have ever produc'd.

ADVERTISEMENT DETAILS. Never Acted before. . . . The Principal parts Acted by Mr Wilks, Mr Cibber, Mr Booth, Mr Johnson, Mr Bullock, Mr Norris, Mr Bowen, Mr Pack, Mrs Oldfield, Mrs Rogers, Mrs Cross, and Mrs Bradshaw.

CONTEMPORARY COMMENT. The Comedy we made mention of in our last Mercury, to be written by Mr Cibber, has been acted, and met with a Reception which was as unexpected as unwelcome. The Author tells us, he did not much depend on its Success; but it seems the House built more upon it. We are told in the Preface to it, that there will be something of his *Own* ready for the Stage in a few Weeks; this being borrow'd from Mr Burnaby's *Reform'd Wife*. No doubt the new Piece will have better Luck. (*Muses Mercury*, "October" 1707)

Barton Booth recalled that "as soon as the good-natur'd Town found him out, they resented his calling it a new Play, and hounded it in the most outrageous Manner." *A Collection of Letters . . . to the Late Aaron Hill* (1751), p. 80.

"Whincop" says of Centlivre's *Love at a Venture* that it was "translated from a French comedy called *Le Gallant Double*" and performed only at Bath. She offered the play to Drury Lane, where it was rejected, but "some time after Mr Cibber brought out a Play called *The Double Gallant, or The Sick Lady's Cure*, in which, as she used to complain, he had taken in the greatest Part of her Play. But Mr Cibber understanding the French Language himself, why may we not suppose, that he translated it from the same Original, as she had done?" (p. 189).

COMMENT. Cibber's entertainment is an amalgam constructed from bits of Susanna Centlivre's *Love at a Venture* (Bath, 1706), William Burnaby's *The Ladies Visiting-Day* (LIF, ca. early February 1701), and Burnaby's *The Reformed Wife* (DL, ca. March 1700). Danchin (I, 381) suggests additional borrowings from Centlivre's *Love's Contrivance* and Molière's *Le médecin malgré lui*. Public pressure apparently forced the play's withdrawal after three nights, but it entered the repertory several years later.

Saturday 1  
IT

**UNIDENTIFIED PLAY.** Actors from Drury Lane performed a play at the Inner Temple on this day. Zachary Baggs signed a receipt for £20 for their performance. See *Inner Temple Records*, III, 411.

Monday 3  
DL

**THE REFORM'D WIFE;** or, The Sickly Lady [Burnaby]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With a Mimick Entertainment of dancing in Imitation of Mademoiselle and her dancing dogs, viz. Miss, Serviteur, Beau, Peasant, Scaramouch, Harlequin. To be perform'd by Masters. With Entertainments of singing. And dancing by Monsieur Leguard and his Scholar.

Monday 3  
Queen's

**THE DOUBLE GALLANT;** or, The Sick Lady's Cure [Cibber]. Cast not advertised (but see below) (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once. . . . The Principal parts Acted by Mr Wilks, Mr Cibber, Mr Booth, Mr Johnson, Mr Bullock, Mr Norris, Mr Bowen, Mr Pack, Mrs Oldfield, Mrs Rogers, Mrs Cross, and Mrs Bradshaw (for assignment of roles, see 1 November).

Tuesday 4  
DL

**THE EMPEROUR OF THE MOON** [Behn]. Scaramouth—Estcourt; Harlequin—Pinkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Singing as usual, and other Songs. And the Dances belonging to this Play, and also Dancing by Monsieur Leguard and Miss Norris his Scholar. And Mr Pinkethman will speak an Epilogue on an Ass.

Tuesday 4  
Queen's

**THE DOUBLE GALLANT;** or, The Sick Lady's Cure [Cibber]. Cast not advertised (but see below) (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice. . . . The Principal parts Acted by Mr Wilks, Mr Cibber, Mr Booth, Mr Johnson, Mr Bullock, Mr Norris, Mr Bowen, Mr Pack, Mrs Oldfield, Mrs Rogers, Mrs Cross, and Mrs Bradshaw (for assignment of roles, see 1 November).

COMMENT. No author's benefit was advertised. Whether Cibber was entitled to one for this adaptation is not known.

Thursday 6  
DL

**THE SQUIRE OF ALSATIA** [Shadwell]. Sir William Belfond—Pinkethman; the Squire—a Gentleman who has not Acted on this Stage since the getting off of the Actors to the Hay Market [identity unknown]. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Singing and Entertainments of Dancing by Monsieur Leguard and Miss Norris his Scholar.

Thursday 6  
Queen's

**THE MAIDS TRAGEDY** [Beaumont and Fletcher]. King—Mills; Amintor—Wilks; Diphilus—Keene; Calianax—Norris; Evadne—Mrs Barry; Aspatia—Mrs Rogers; Melantius—Betterton. (*Daily Courant*)

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

- Friday 7*  
Queen's  
**LOVE'S LAST SHIFT**, or, *The Fool in Fashion* [Cibber]. Sir William Wise-wou'd—Johnson; Loveless—Wilks; Sir Novelty Fashion—Cibber; Elder Worthy—Booth; Younger Worthy—Mills; Snap—Norris; Sly—Bullock // Amanda—Mrs Rogers; Narcissa—Mrs Oldfield; Hillaria—Mrs Bradshaw; Flareit—Mrs Saunders. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but once.
- Saturday 8*  
DL  
**THE SPANISH FRYAR**; or, *The Double Discovery* [Dryden]. Fryar [Dominic]—Estcourt; Gomez—a Gentleman that has play'd but once on this Stage [identity unknown]. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Singing by a Gentlewoman that never yet appear'd on the Stage. And Entertainments of dancing.
- Saturday 8*  
Queen's  
**THE INDIAN EMPEROUR**; or, *The Conquest of Mexico by the Spaniards* [Dryden]. Montezuma—Betterton; Odmar—Keene; Guyomar—Booth; Orbellan—Husband; Cortez—Wilks // Cydaria—Mrs Bradshaw; Almeria—Mrs Barry; Alibech—Mrs Rogers. And all the other parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Saturday 8*  
Queen's  
COMMENT. The "October" issue of *The Muses Mercury*, pp. 239-240, prints a ten-line "Prologue spoken at Her Majesty's Theater in the Hay-market, on Saturday, the 8th of November, by I.B. Esq. Written by Mr Cibber." ("Harmless to others, thus I mount my Throne.") The initials do not correspond to the name of any known actor in the company. For the text of the prologue, see Danchin, I, 384-385. The magazine printed the following explanation: "Since the last Month, a good Part of the Town, we speak of those that frequent the Stage, have been diverted with an imaginary Government, that has been talk'd of there a long time. The Gentleman who was to supply Mr. Swinny's place, seem'd to be very sure that the latter must resign to him, and was possess'd so far with a Belief of it, that he assum'd the Title of Governour, and spoke the following Prologue several times. . . . But this Fancy, a few Days ago, was cur'd, by Mr. Swinny's coming to an *Enclaircissement* with the Gentleman; who has since no more pretended to his Government."  
COMMENT. This magazine item cannot be explained with confidence, but it seems likelier to be a joke at Cibber's expense than an accurate report of his participation in intrigue against Swiney.
- Saturday 8*  
DOCUMENT. On this day Robert Wilks brought suit against Christopher Rich (P.R.O. C9/464/126) to block a pair of actions against him by Rich in Queen's Bench. Wilks admits that he signed a five-year contract with Rich on 9 October 1704 at £4 per week, but breached that contract after he was prosecuted for profanity in the performance of plays at Drury Lane. For a summary of the case, see *Document Register*, no. 1908.
- Monday 10*  
Queen's  
**THE STRATAGEM** [Farquhar]. Aimwell—Mills; Archer—Wilks; Sullen—Keene; Freeman—Husbands; Gibbet—Cibber; Bonniface—Bullock; Scrub—Norris; Irish Priest [Foigard]—Bowen // Mrs Sullen—Mrs Oldfield; Dorinda—Mrs Bradshaw; Cherry—Mrs Bicknell; Lady Bountiful—Mrs Powell. (*Daily Courant*)
- Tuesday 11*  
DL  
**LOVE MAKES A MAN**; or, *The Fop's Fortune* [Cibber]. Don Cholorick Snap-Shorto de Teste [Don Lewis]—Pinkethman. The other Parts to the best Ad-

vantage [and see 25 October]. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing by Mr Leveridge and Mr Hughes, and Dancing by Monsieur Legard and Miss Santlow his Scholar.

COMMENT. In the *Daily Courant* of 10 November Mrs Lindsey was advertised as a singer rather than Mr Hughes.

Tuesday 11  
Queen's

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

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

COMMENT. Danchin (I, 386-387) prints "An Epilogue to the Tender Husband" from Bodleian MS Montague e.13, fols. 125-126 ("Ladies, I'm come an humble Suitor to you all") with the suggestion that it was spoken on this day, probably by Biddy (Mrs Oldfield).

Wednesday 12  
Queen's

**THE UNHAPPY FAVOURITE;** or, The Earl of Essex [Banks]. Earl of Essex–Wilks; Earl of Southampton–Mills; Burleigh–Keene; Sir Walter Rawleigh–Husband // Queen Elizabeth–Mrs Barry; Countess of Rutland–Mrs Rogers; Countess of Nottingham–Mrs Bradshaw. (*Daily Courant*)

Wednesday 12  
SH

**CONCERT.** Mr Tenoe's Consort of Musick will be perform'd at Stationer's-Hall near Ludgate, this Day the 12th of this Instant November, at 6 a Clock, by the best Masters. Tickets to be had at Cole's Coffee-House in Birchin-Lane, at Nando's Coffee house near Temple-Bar, and at the Hall Door. Price 3s each Ticket. (*Daily Courant*)

Thursday 13  
DL

**THE COMMITTEE;** or, The Faithful Irishman [Howard]. Teague–Estcourt; Mr Day the Committee-Man–Pinkethman. (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments of Singing and Dancing between the Acts.

Thursday 13  
Queen's

**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Morose–Johnson; Dauphin 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. And all the other parts to the best Advantage. (*Daily Courant*)

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

Friday 14  
Queen's

**THE ROYAL MERCHANT;** or, Beggars Bush [Fletcher and Massinger]. Woolfort–Booth; Gerrard–Keene; Hubert–Mills; Florez–Wilks; Hemskirk–Husband; Higgen–Fairbank; Van-dunck–Bullock; Prig–Norris // Jacqueline–Mrs Bicknel; Bertha–Mrs Bradshaw. (*Daily Courant*)

Saturday 15  
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 between the Acts.

COMMENT. This performance had to be dismissed because some of the principal singers refused to perform. The *Post Boy* of 13-15 November 1707 carried the following notice: "Whereas the Names of Mrs Margarita de L'Epine, and Mrs Tofts, are mention'd in the Bills for the Opera of *Camilla*, as if they were to perform the parts



of Prenesto and Camilla, this present Saturday . . . That the Publick may not be impos'd upon, This is to give Notice, that the same is done without their Consents; and that they do not intend to perform; there being no Articles of Agreement between them and the Managers of the Theatre, who have of late declin'd coming to any with them." The cancellation is confirmed in the *Muses Mercury* for "October" 1707 (printed below, ca. late November).

Saturday 15  
Queen's

**VENICE PRESERV'D**; or, A Plot Discover'd [Otway]. Priuli–Keene; Jaffeir–Wilks; Pierre–Mills; Bedamar–Booth; Renault–Cibber // Belvidera–Mrs Barry. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.

Monday 17  
Queen's

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

Tuesday 18  
DL

**THE REHEARSAL** [Buckingham]. Bays–Estcourt. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing, as will be exprest in the Bills.

Tuesday 18  
Queen's

**SHE WOU'D IF SHE COU'D** (Written by Sir George Etherige). Sir Oliver Cockwood–Norris; Sir Josselin Jolly–Bullock; Mr Courtall–Mr Wilks; Mr Freeman–Mills; Rakish–Pack // Lady Cockwood–Mrs Barry; Ariana–Mrs Rogers; Gatty–Mrs Cross; Sentry–Mrs Saunders. (*Daily Courant*)  
COMMENT. In the *Daily Courant* of 17 November 1 *Henry IV* with Betterton as Falstaff is advertised for this evening.

Tuesday 18

DOCUMENT. On this day Catherine Tofts addressed a letter to Vice Chamberlain Coke about her ongoing dispute with Christopher Rich. "Sir, I have seen ye orders you have sent to Mr Dieupart and am very sorry that I should be put to ye necessity of declining. I am convinced that none but Mr Rich's friends could prevail upon my Lord [Chamberlain] & you to have *Thomyris* don without having matters settled so that we may be seckured from farther troubles but if it is my Lords pleasure that I should be sylent I willingly submitt to his Lordships commands and am contented to wait for a better oportunity in hops that in case fresh orders should come that I must sing again. 80 guines that I laid out last winter for Camilla's Cloths by ye order of a Noble man who is Mr Riches best friend [unidentified] with Mr Rich's consent shall be payd to me otherwise I am resolv'd never to sett my foot upon ye stage again since it is to my great loss that I have done it hitherto by reason of ye Expence that I have been att and must be daily to make a tollerable appearance since Mr Ritch won't allow necessary's. Therefore I humbly beg of my Lord Chamberlain not to depend upon my performance in *Thomyris* on saturday next since I am resolv'd not to do it till I have 80 guineas sent to me by Mr Rich beside what I must have for my days Performance. I am &ca Catherine Tofts. (Printed with analysis and discussion of a dating problem in the *Coke Papers*, no. 16.)

COMMENT. On Tofts' escalating dispute with Rich, see 15 November.

Wednesday 19  
Queen's

**KING HENRY THE 4TH**. With the Humours of Sir John Falstaff [Shakespeare]. Falstaff–Betterton; King Henry–Keene; Prince of Wales–Wilks; Hotspur–Booth; Worcester–Cibber; Glendower–Husband; Douglas–Mills. And all the other Parts to the best Advantage. (*Daily Courant*)

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

- Wednesday 19*  
YB      **CONCERT** A Consort of vocal and Instrumental Musick, by the best Performers, in the Great Room in York-Buildings, this Day the 19th Instant, compos'd by Mr Claxton, Jun. for the Entertainment of the Foreign Ministers and other Persons of Quality, beginning at 6 a Clock precisely. Note, The Words of the Songs and other Particulars of the Entertainments will be Printed and Sold to the Audience. Tickets 5s. each, to be had at White's Chocolate-House, at Young-Man's Coffee-House, at Mr Claxton's in Wine-Office-Court in Fleet-street, and at the Door. After the Consort will be several Grotesque Dances, particularly the *Whip of Dunboyn* by Mr Claxton, Sen. being the last time he will perform it. (*Daily Courant*)
- Wednesday 19*      ADVERTISEMENT. New Musick Publish'd Being a choice Collection of Aires for 2 Flutes, with the Overture in *Camilla* and *Arsinoe*, and Ariets in the Opera of *Thomyris*, contriv'd and fitted for 2 Flutes. To which is added, A new Sonata for 2 Flutes, compos'd by Mr Daniel Purcel. The whole fairly Engraven. Price 1s. 6d. Printed for and Sold by P. Randal Musical Instrument Seller at the Sign of the Lute and Violin the corner of Paulsgraves-Head Court without Temple-Bar. (*Daily Courant*)
- Thursday 20*  
DL      **THE TEMPEST**; or, The Inchanted Island [Davenant, Dryden, and Shadwell (?) adapting Shakespeare]. Duke Trincalo—Estcourt // Hyppolito—Mrs Mountfort. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With proper Entertainments of Singing and Dancing.
- Thursday 20*  
Queen's      **MARRIAGE A-LA-MODE**; or, The Comical Lovers [Cibber, adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rodophil—Booth // Melantha—Mrs Cross; Florimel—Mrs Oldfield; Doralice—Mrs Rogers. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Friday 21*  
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*)
- Saturday 22*  
DL      **OEDIPUS KING OF THEBES** [Dryden and Lee]. Oedipus—Powell. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Not Acted there these Five Years. . . . With the Original Musick compos'd by Mr Henry Purcell, and perform'd by Mr Leveridge, Mr Hughs, Mr Ramondon, and others. And several Entertainments of Dancing by Monsieur Cherrier, Mrs Santlow, Mrs Evans, and others.  
COMMENT. Genest rightly observes that Powell "probably joined the company at this time, as his name had not been mentioned before, and was studiously mentioned afterwards" (II, 384).
- Saturday 22*  
Queen's      **THE TRAGEDY OF HAMLET, PRINCE OF DENMARK** [Shakespeare]. Hamlet—Wilks; King [Claudius]—Keene; Horatio—Mills; Laertes—Booth; Grave-maker—Johnson; Ostrick [Osric]—Bowen // Ophelia—Mrs Bradshaw. And all the other parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.

- Monday 24*  
Queen's **THE DOUBLE GALLANT**; or, *The Sick Lady's Cure* [Cibber]. Careless—Wilks; Clerimont—Booth; Atall—Cibber; Sir Solomon Sadlife—Johnson; Sir Squabble Splithair—Norris; Beau Saunter—Pack; Capt Strut—Bowen // Lady Dainty—Mrs Oldfield; Lady Sadlife—Mrs Cross; Clarinda [Clorinda]—Mrs Rogers; Sylvia—Mrs Bradshaw; Wishwell—Mrs Saunders. (*Daily Courant*)
- Monday 24* ADVERTISEMENT. Musick this Day publish'd . . . the Overture and Ayres in 4 Parts, perform'd in the Play called, *The Stratagem*, at the Queen's Theatre, Pr. 1s. 6d. Printed for 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. (*Daily Courant*)
- Tuesday 25*  
DL **THE LIBERTINE DESTROY'D** [Shadwell]. Don John—Powell. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With all the Musick, both Vocal and Instrumental, compos'd by the late Mr Henry Purcell, and perform'd by Mr Leveridge, Mr Hughs, Mr Ramondon, Mr Lawrence, and others. And Entertainments of Singing and Dancing.
- Tuesday 25*  
Queen's ‡ **THE ROYAL CONVERT** [Nicholas Rowe]. Cast not advertised (but see below). (*Daily Courant*)  
FIRST EDITION. *The Royal Convert*. A Tragedy. As it is Acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Servants. Written by N. Rowe, Esq; (London: Jacob Tonson, 1708). Copy used: Readex. Dramatis Personæ: Hengist, King of Kent—Booth; Aribert—Wilks; Offa—Husbands; Seofrid—Mills; Oswald—Keen // Rodogune—Mrs Barry; Ethelinda—Mrs Oldfield. Prologue, Spoken by Mr Betterton. Epilogue by Mrs Oldfield. Publication was announced in the *Daily Courant* on 5 December.  
Dedication: To the Right Honourable Charles Lord Halifax. . . . Most kinds of Poetry, but especially Tragedies, come into the World now, like Children born under ill Stars; a general Indifference, or rather Dis-inclination, attends like a bad Influence upon 'em, and after having bustled thro' ill Usage, and a short Life, they sleep and are forgotten. The Relish of Things of this kind is certainly very much alter'd from what it was some time since.  
ADVERTISEMENT DETAILS. Never Acted before.  
CONTEMPORARY COMMENT. We do not hear of any other new Comedy, nor any new Tragedies, but Mr Dennis's and Mr Smith's. Mr Row's, call'd, the *Royal Convert*, was acted the first time on Tuesday last, the 25th of November. Mrs Barry, who is inimitable in all her Actions, did the Poet full Justice, and the Play was generally lik'd, the Audience receiving it with all the outward Signs of Applause, with which Poets and Players are so well pleas'd. (*Muses Mercury*, "October" 1707)  
COMMENT. Publication of "Mr Isom's [Isham's] new Musick, in 4 Parts, for Violins, made for the Tragedy call'd, *The Royal Convert*. Price 1s. 6d." was advertised in the *Daily Courant* of 22 December. Curtis Price reports this music "not extant" (*Music in the Restoration Theatre*, p. 219).
- Wednesday 26*  
DL **THE RECRUITING OFFICER** [Farquhar]. Captain Plume—Powell; Captain Brazen—Bickerstaffe; Serjeant Kite—Estcourt [and see 18 October]. (*Daily Courant*)  
ADVERTISEMENT DETAILS. With Entertainments of Dancing and Singing.  
COMMENT. Powell bumped Bickerstaff as Captain Plume, and Bickerstaff in turn bumped Weller as Captain Brazen. They were in turn themselves displaced after the Union by Wilks and Cibber.

- Wednesday 26*  
Queen's **THE ROYAL CONVERT** [Rowe]. Cast not advertised (but see 25 November).  
*(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted but once.
- Thursday 27*  
Queen's **THE ROYAL CONVERT** [Rowe]. Cast not advertised (but see 25 November).  
*(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted but twice.  
COMMENT. No author's benefit was explicitly advertised on either the third or the sixth night.
- Friday 28*  
DL **THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Mackbeth—Powell. *(Daily Courant)*  
ADVERTISEMENT DETAILS. The Musick being all new set and perform'd by Mr Leveridge, Mr Ramondon, Mr Hughes, Mr Lawrance, and others. The Scenes, Machines, Flyings, and other Decorations in the same Order they were Originally. With Entertainments of Dancing by Mrs Evans taught by Monsieur Siris, and also Dancing by Monsieur De la Garde and Miss Norris his Scholar.
- Friday 28*  
Queen's **THE ROYAL CONVERT** [Rowe]. Cast not advertised (but see 25 November).  
*(Daily Courant)*  
ADVERTISEMENT DETAILS. Never Acted but thrice. By her Majesty's Company of Comedians.
- ca. late  
November CONTEMPORARY COMMENT. The Theater in Drury-lane has not been much made use of this Season. There was a great Expectation of an Audience for the Opera of *Camilla* last Saturday [see 15 November], and they were all forc'd to return as they came; the Singers, the Women, and Foreigners especially, refusing to sing, without being secur'd such exorbitant Rates ev'ry Night for the whole Season, that not scarce any one could think they deserv'd for once only. 'Tis said these Singers have a *Pastoral* [*Love's Triumph*; see 26 February], which they intend to have perform'd for their own Advantage, exclusive of all others, tho we are very well assur'd, the Musick of *Dido*, an Opera introduc'd by Mr Leveridge, is the best Musick that ever was heard in England; and we may modestly say, that considering he has so long and so happily diverted the Town himself, and now desires only to be put on the same Foot with Foreigners and Women, to have his Musick perform'd as it is lik'd, 'twill be a very hard Fate, if he should not have impartial Usage; his Opera having been, to our Knowledge, finish'd almost assoon as the *Pastoral* was begun. We cannot pretend our selves to determine which is best; there are Persons of Judgment and Quality who are concern'd in the Decision of such Controversies; and as they are Men of equal Worth and Honour, and *Englishmen* all, 'tis not to be doubted, but an *Englishman* may depend on having Justice at least done him in his own Country; where the Polite Arts, notwithstanding the malicious Reflections of some Malecontents in Parnassus, have been more encourag'd than in any other Part of Europe.  
Besides the *Dido* and this *Pastoral* Opera, we are inform'd Mr Higham [Haym] has another Opera preparing, and others: So that the Town is not likely to want the Entertainment of which they have been lately so fond. But it cannot be expected, that above two of these will be perform'd this Winter. (*Muses Mercury*, "October" 1707)
- Saturday 29*  
DL **THE ISLAND PRINCESS**; or, The Generous Portugueze [Motteux]. Armasia [Armusia]—Powell. *(Daily Courant)*

ADVERTISEMENT DETAILS. And the Vocal Musick by Mr Leveredge, Mr Hughs, Mr Ramondon, Mr Laurence, Mr Renton, and others. With Dancing by Monsieur Cherier, Mrs Santlow, Monsieur Legarr, and Miss Norris his Scholar.

Saturday 29  
Queen's

**THE ROYAL CONVERT** [Rowe]. Cast not advertised (but see 25 November). (*Daily Courant*)

## December 1707

ca. early  
December

DOCUMENTS. Two undated manuscripts among the Coke Papers appear to pertain to this period in the autumn of 1707. No. 17 comprises two lists, one enumerating twenty-one proposed members of the opera orchestra (grouped by instruments) with daily salaries ranging from 8 to 30 shillings, the other of "Persons who signd ye Petition with ye Prices they askt for every night they are to play." The latter comprises twenty-three names with salary demands ranging from £1 to £3 per diem. No. 18 is an incomplete roster including twenty-one names and eight blanks (with salaries allowed). The annual salary allowances run from £20 to £40 for a subtotal of £805, plus an allowance of £270 (evidently for six senior musicians named elsewhere) for a grand total of £1070 per annum for musicians. (For complete transcriptions and analysis, see the *Coke Papers*, nos. 17 and 18.)

ca.  
December

DOCUMENTS. Two undated costume bills (in French) for opera expenses at Drury Lane preserved in the Coke Papers at Harvard must come from about this time. No. 20, addressed to Heidegger, concerns wigs, shoes, gloves, artificial flowers, and ribbon, totalling £28 10s. 8d. No. 21 concerns costumes for Mrs Tofts, Margarita de l'Epine, and Mlle Desbarques, totalling £63 15s. (For transcription and analysis, see the *Coke Papers*, nos. 20 and 21.)

Monday 1  
Queen's

**THE ROYAL CONVERT** [Rowe]. Cast not advertised (but see 25 November). (*Daily Courant*)

ADVERTISEMENT DETAILS. Being the Sixth Time of Acting it.

Monday 1

DOCUMENT. Musicians to performe in ye Operas in the Haymarkett. I do hereby give leave to Mr Banister Mr Paisible Mr Lully [Loeillet] Mr La Tour Mr Le Sack Mr Elwart [Ayleworth] Mr Soyant Mr Crouch Mr Babell Mr Francisco [Goodsens] Mr Roger [Rogier] Mr Desabeye Mr Cadet and Mr Dieupar to perform in the Operas at the Queens Theatre in the Haymarkett. Kent. (LC 5/154, p. 288)

COMMENT. A full month before the order of union (see 31 December) the Lord Chamberlain was already clearing the way for Vanbrugh's opera project. For analysis in relation to the actual opera orchestra in spring 1708, see the *Coke Papers*, pp. 31-32. Crouch apparently never joined the opera orchestra. Rich forthwith fired eight of these musicians "upon suspicion of being concern'd in the Project of acting Opera's in the Haymarkett" (see their petition of protest, 31 December).

Tuesday 2  
DL

**THE NORTHERN LASS; or, The Nest of Fools** [Brome]. Northern Lass [Constance]—Mrs Mountfort; Sir Philip Luckless—Powell; Justice Bullfinch—Estcourt; Mr Nonsense—Pinkethman; Howdee—Bickerstaffe. And the rest of the Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing and Dancing.

- Tuesday 2*  
Queen's      **THE STRATAGEM** [Farquhar]. Aimwell–Mills; Archer–Wilks; Sullen–Keene; Freeman–Husband; Gibbet–Cibber; Bonniface–Bullock; Scrub–Norris; Irish Priest [Foigard]–Bowen // Mrs Sullen–Mrs Oldfield; Dorinda–Mrs Bradshaw; Cherry–Mrs Bicknel; Lady Bountyful–Mrs Powell. (*Daily Courant*)
- Tuesday 2*      DOCUMENT. It is agreed between John James Heidegger and Charles Dieupart Gentlemen of one side & Littleton Ramondon Gent on the other that in consideration of ye sum of two pounds ten shillings a week which ye said Mr Heidegger & Mr Dieupart oblige themselves to pay unto the said Littleton Ramondon from this day 1st December 1707 to the first day of May next ensuing the date hereof the said Littleton Ramondon obliges himself to sing in ye operas as they shall order him. In witness whereof ye said Parties have sett their hands to this present Agreement this 2d December 1707. J.J. Heidegger L: Ramondon. (Printed with analysis in the *Coke Papers*, no. 19.) Ramondon had apparently ceased to perform at Drury Lane because Rich had not paid him salary arrears. For discussion of a lost "Petition from D. Ramondon that his son should be paid he having left Rich last November," see the *Coke Papers*, no. 23.
- Wednesday 3*  
Queen's      **THE INDIAN EMPEROUR**; or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma–Betterton; Odmar–Keene; Guyomar–Booth; Orbellan–Husband; Cortez–Wilks // Cydaria–Mrs Bradshaw; Almeria–Mrs Barry; Alibech–Mrs Rogers. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Thursday 4*  
DL      **OEDIPUS KING OF THEBES** [Dryden and Lee]. Oedipus–Powell // Jocasta–Mrs Knight. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Acted but once there these Five Years. . . . With all the Original Musick, set by the late Mr Henry Purcel, and perform'd by Mr Leveridge, Mr Hughs, Mr Ramondon, Mr Laurence, and others.
- Thursday 4*  
Queen's      **THE UNHAPPY FAVOURITE**; or, The Earl of Essex [Banks]. Earl of Essex–Wilks; Earl of Southampton–Mills; Burleigh–Keene; Sir Walter Rawleigh–Husband // Queen Elizabeth–Mrs Barry; Countess of Rutland–Mrs Rogers; Countess of Nottingham–Mrs Bradshaw. (*Daily Courant*)
- Saturday 6*  
DL      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Latinus–Turner; Pre-nesto–Signiora Margarita, part in Italian; Turnus–Signior Valentino, in Italian; Metius–Ramondon; Linco–Leveridge // Camilla–Mrs Tofts; Lavinia–the Baroness [Lindelheim], most in Italian; Tullia–Mrs Lindsey. (*Daily Courant*)  
ADVERTISEMENT DETAILS. An Opera . . . All to be Sung after the Italian manner. . . . With Entertainments of Dancing.  
COMMENT. In the *Daily Courant* of 5 December *Vertue Betray'd* was advertised for this day with Estcourt as King Henry the Eighth and Powell as Piercy.
- Saturday 6*  
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 Rogers; Mrs Edging–Mrs Bicknel. (*Daily Courant*)

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

*Tuesday 9*  
Queen's  
**THE ROYAL AMAZON** [i.e., Thomyris] [Motteux and Pepusch]. The Principal Parts to be perform'd by Signior Valentini, Mr Ramondon, Mr Laurence, Signiora Margaritta, Mrs Tofts, and Mrs Lindsey. (*Daily Courant*, 8 December)

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

COMMENT. The intended roles were presumably as follows: Orontes—Valentini; Tigranes—Laurence; Baldo—Ramondon // Thomyris—Mrs de l'Epine; Cleora—Mrs Tofts; Medea—Mrs Lindsey. These performers were members of the Drury Lane company and several of them were advertised for *Camilla* there on the same day. This ad apparently represents an aggressive attempt at piracy on the part of the managers at Queen's. Obviously both performances could not have taken place, and in all probability Queen's had to remain dark. Rich's singers clearly wanted to desert and were allowed to do so under the terms of the genre separation order of 31 December.

*Tuesday 9*  
DL  
**CAMILLA** [Swiney and Haym, adapting Bononcini]. Latinus—Turner; Prenesto—Signiora Margarita, part in Italian; Turnus—Signior Valentini, in Italian; Metius—Ramondon; Linco—Leveridge // Camilla—Mrs Tofts; Lavinia—the Baroness [Lindelheim], in Italian; Tullia—Mrs Lindsey. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. An Opera . . . All to be Sung after the Italian manner. . . . With Entertainments of Dancing by Monsieur Cherrier and Miss Santlow his Scholar, Monsieur de Barges; Mrs Evans taught by Monsieur Siris, Monsieur de la Garde, and Miss Norris his Scholar.

*Wednesday 10*  
DL  
**TIMON OF ATHENS; or, The Man-Hater** [Shadwell, adapting Shakespeare]. Timon—Powell, who has not Acted it these 3 Years; the Poet—Pinkethman (and see 29 October). (*Daily Courant*)

ADVERTISEMENT DETAILS. With the Original Masque of Musick compos'd by the late Mr Henry Purcell, and perform'd by Mr Leveridge, Mr Hughs, Mr Laurence, and others.

*Thursday 11*  
DL  
**VERTUE BETRAY'D; or, Anna Bullen** [Banks]. King Henry the Eighth—Estcourt; Piercy—Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. Not Acted these Five Years. . . . With several extraordinary Entertainments of Dancing by the best Performers.

*Friday 12*  
DL  
**THE YEOMAN OF KENT** [i.e., Tunbridge-Walks] [Baker]. Yeoman [Woodcock]—Estcourt; Captain Squib—Pinkethman. (*Daily Courant*, 11 December)

*Saturday 13*  
DL  
**CAMILLA** [Swiney and Haym, adapting Bononcini]. Latinus—Turner; Prenesto—Signiora Margarita, part in Italian; Turnus—Signior Valentino, in Italian; Metius—Ramondon; Linco—Leveridge // Camilla—Mrs Tofts; Lavinia—the Baroness [Lindelheim], most in Italian; Tullia—Mrs Lindsey. (*Daily Courant*)

ADVERTISEMENT DETAILS. An Opera . . . All to be Sung after the Italian manner. . . . With Entertainments of Dancing by Monsieur Cherrier, Miss Santlow his Scholar, Monsieur du Barges, Mrs Evans taught by Monsieur Siris, Monsieur de la Garde, and Miss Norris his Scholar.

Saturday 13  
Queen's

‡ **THE LADY'S LAST STAKE**; or, *The Wife's Resentment* (Written by the Author of the *Careless Husband*) [Colley Cibber]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *The Lady's last Stake, or, the Wife's Resentment*. A Comedy. As it is acted at the Queen's Theatre in the Hay-market, By Her Majesty's Servants. Written by Mr Cibber (London: Bernard Lintott, n.d. [1707]). Copy used: Readex. Dramatis Personæ: Lord Wronglove—Wilks; Sir George Brilliant—Cibber; Sir Friendly Moral—Keene // Lady Wronglove—Mrs Barry; Lady Gentle—Mrs Rogers; Mrs Conquest—Mrs Oldfield; Miss Notable—Mrs Cross. Prologue. Epilogue Spoken by Mr Cibber. Publication on 30 December was advertised in the *Daily Courant* of 29 December. Cibber received £32 5s. from Lintot for the copyright on 22 November (Nichols, VIII, 294).

Dedication: To the Most Noble The Marquis of Kent, Lord Chamberlain of Her Majesty's Houshold, &c. The utmost Success I ever propos'd from this Play, was, that it might reach the Taste of a few good Judges, and from thence plead a sort of Title to your Lordship's Protection: And if the most just and candid Criticks are not the greatest Flatterers, I have not fail'd in my Proposal. As for those Gentlemen that thrust themselves forward upon the Stage before a crowded Audience, as if they resolv'd to play themselves, and save the actor the Trouble of presenting them, they indeed, as they are above Instruction, so they scorn to be diverted by it, and will as soon allow me a good Voice as a Genius. I did not intend it shou'd entertain any, that never come with a Design to sit out a Play; and therefore, without being much mortified, am content such Persons shou'd dislike it. If I would have been less instructive, I might easily have had a louder, tho' not a more valuable Applause. But I shall always prefer a fixt and general Attention before the noisy Roars of the Gallery. A Play, without a just Moral, is a poor and mercenary Undertaking; and 'tis from the Success of such Pieces, that Mr Collier was furnish'd with an Advantageous Pretence of laying his unmerciful Axe to the Root of the Stage. Gaming is a Vice, that has undone more innocent Principles, than any one Folly that's in Fashion, therefore I chose to expose it to the Fair Sex in its most hideous form, by reducing a Woman of Honour to stand the presuming Addresses of a Man, whom neither her Vertue or Inclination wou'd let her have the least Taste to: Now 'tis not impossible but some Man of Fortune, who has a handsome Lady, and a great deal of Money to throw away, may from this startling hint think it worth his while to find his Wife some less hazardous Diversion. If that should ever happen, my End of writing this Play is answer'd; and if it may boast of any Favours from the Town, I now must own they are entirely owing to your Lordship's Protection of the Theatre. For, without a Union of the best Actors, it must have been impossible for it to have receiv'd a tolerable Justice in the Performance.

The Stage has for many Years, till late, groan'd under the greatest Discouragements, which have been very much, if not wholly owing to the Mismanagement or Avarice of those that have aukwardly govern'd it. Great Sums have been venur'd upon empty Projects, and Hopes of immoderate Gains; and when those Hopes have fail'd, the Loss has been tyrannically deducted out of the Actors Sallery. And if your Lordship had not redeem'd 'em, they were very near being wholly lay'd aside, or at least, the Use of their Labour was to be swallow'd up in the pretended Merit of Singing and Dancing. I don't offer this as a Reflection upon Musick, (for I allow and feel its Charms) but it has been the Misfortune of that, as well as Poetry, to have been too long in the Hands of those, whose Taste and Fancy are utterly insensible of their Use and Power. And tho' your Lordship foresaw, and Experience tells us, that both Diversions wou'd be better encourag'd under their separate Endeavours, yet this was a Scheme, that cou'd never be beat into the impenetrable Heads of those that might have honestly paid the Labourer their Hire, and put the Profits of both into their own Pockets. Nay, even the Opera, tho' the town has neither grudg'd it Pay nor Equipage, from either the Wilfulness or Ignorance of the same General, we see, was



not able to take the Field till *December*.

ADVERTISEMENT DETAILS. Never Acted before.

CONTEMPORARY COMMENT. As for Comedies, there has been no new one but Mr Cibber's, call'd, *The Lady's Last Stake, or the Wife's Resentment*: Part of which, the Epilogue, met with universal Applause; and Seignior *Ciberini's* artful acting it, was with Reason lik'd by all that saw it. The Humour indeed was new, the pretended Grievance it expos'd, by some thought crying, and the Pleasure the Audience took in it was answerable. But what is very extraordinary; the Subject of that Epilogue takes as much after it as it did before, and the same Persons clap both Seignior *Ciberini*, and Seignior ——— [Valentini]. (*Muses Mercury*, "December" 1707)

COMMENT. This play was published before the Lord Chamberlain issued the order of union on 31 December, but Cibber was clearly well informed as to what was about to happen. The "Cibberini" epilogue proved very popular and was advertised for performances on 20, 22, 26, and 27 December, and again 1 and 3 January.

Monday 15  
DL

**RULE A WIFE, AND HAVE A WIFE** [Fletcher]. Don Leon—Powell // Estifania—Mrs Mountfort. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted there these 3 Years. . . . With Entertainments of Singing by Mr Leveridge, Mr Hughs, Mr Laurence, and others. And several Entertainments of Dancing by the best Performers.

COMMENT. This performance may have had to be deferred until Wednesday the 17th. The *Daily Courant* ads on both Tuesday and Wednesday are headed "Not Acted these three Years."

Monday 15  
Queen's

**THE LADY'S LAST STAKE**; or, The Wife's Resentment (Written by the Author of the *Careless Husband*) [Cibber]. Cast not advertised (but see 13 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once.

Tuesday 16  
Queen's

**THE LADY'S LAST STAKE**; or, The Wife's Resentment (Written by the Author of the *Careless Husband*) [Cibber]. Cast not advertised (but see 13 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice.

COMMENT. The ads do not mention an author benefit on the third night (cf. 19 December).

Wednesday 17  
DL

**RULE A WIFE, AND HAVE A WIFE** [Fletcher]. Leon—Powell // Estifania—Mrs Mountfort. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these three Years [but see 15 December]. At the Desire of several Persons of Quality. . . . With Singing by Mr Leveridge, Mrs Lindsey, Mr Hughs, Mr Laurence, and others. And Entertainments of Dancing by Mrs Evans taught by Monsieur Siris, Monsieur De La Garde, and Miss Norris his Scholar.

Wednesday 17  
Queen's

**THE LADY'S LAST STAKE**; or, The Wife's Resentment (Written by the Author of the *Careless Husband*) [Cibber]. Cast not advertised (but see 13 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but thrice. . . . With the Prologue and Epilogue.

Wednesday 17  
YB

**CONCERT**. For the Benefit of Mr Dean and Mr Keene. In York-Buildings, this present Wednesday the 17th of this Instant December, will be perform'd a Consort of Vocal and Instrumental Musick, by the best Masters. Tickets may be had at Nando's Coffee-house near Temple-Bar, at Mr Dean's

at the Blue-Posts in the Pall-Mall, and at the Place of Performance. (*Daily Courant*)

COMMENT. We have presumed that the "Keene" involved was the musician Edward rather than the actor Theophilus.

Thursday 18  
DL

**THOMYRIS QUEEN OF SCYTHIA;** or, The Royal Amazon [Motteux and Pepusch]. Cast not advertised (but see below). (*Daily Courant*)

ADVERTISEMENT DETAILS. All Sung after the Italian manner. Signior Valentini, Mrs Tofts, Signiora Margarita, Mr Leveridge, Mrs Lindsey, and Mr Laurence performing their Parts as formerly. With Entertainments of Dancing.

Thursday 18  
Queen's

COMMENT. The theatre was apparently dark this night. The *Daily Courant* ad this day is for Friday's performance.

Friday 19  
DL

**THE RECRUITING OFFICER** [Farquhar]. Captain Plume–Powell; Serjeant Kite–Estcourt (and see 18 October and 26 November). (*Daily Courant*)

Friday 19  
Queen's

**THE LADY'S LAST STAKE;** or, The Wife's Resentment (Written by the Author of the *Careless Husband*) [Cibber]. Cast not advertised (but see 13 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of the Author. . . . With the Prologue and Epilogue.

Saturday 20  
DL

**THE ISLAND PRINCESS;** or, The Generous Portuguese [Motteux]. Cast not advertised (but see 29 November). (*Daily Courant*)

Saturday 20  
Queen's

**THE COUNTRY WIT;** or, Sir Mannerly Shallow [Crowne]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality. . . . All the Parts being perform'd to the best Advantage. With the last new Epilogue spoken by Mr Cibber. Being the last time of acting till after Christmas [but see 22 December].

COMMENT. The epilogue used on 20, 22, and 26 December (and again in early January) was evidently the "Cibberini" piece given with *The Lady's last Stake* on 13 December.

Monday 22  
Queen's

**THE COUNTRY WIT;** or, Sir Mannerly Shallow [Crowne]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. . . . The Comical Parts to be perform'd by the principal Comedians. And all the other Parts to the best Advantage. With the last new Epilogue Spoken by Mr Cibber. Being the last time of Acting till after Christmas-Day.

*Both theatres were dark from 22 to 26 December  
for the Christmas recess.*

Tuesday 23

DOCUMENT. On "Tuesday" (probably 23 December 1707) Lord Chamberlain Kent wrote to Vice Chamberlain Coke to say "I send you here a new proposall [not extant] to satisfye both houses [i.e., both companies of actors] that neither of them may be ruined by the operas Leaving of them. I shall say more to you about it when I see you next, in the mean time pray send to Mr Rich[ard] Estcourt to talk with them about it and to make them agree."

(For full transcription and analysis, see the *Coke Papers*, no. 25.)

Friday 26  
DL

**THE NEST OF FOOLS;** or, The Northern Lass [Brome]. Northern Lass [Constance]—Mrs Mountfort; Sir Philip Luckless—Powell; Justice Bullfinch—Estcourt; Mr Nonsense—Pinkethman; Widgeon—Leigh; Tridewell—Burkhead; Sir Paul Squelsh—Furrs; Howd'yee—Bickerstaffe; Mrs Fitchow—Mrs Knight; Mrs Trainwell—Mrs Kent; Constance Hold-up—Mrs Lucas. And the rest of the Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With Entertainments of Singing by Mr Leveridge, Mrs Lyndsey, Mr Hughs, Mr Laurence, and others. And Dancing by Mrs Evans taught by Monsieur Siris, Monsieur de la Garde, and Miss Norris his Scholar. Also an old English Dance call'd, *Millers Dance*. With an Equi-vocal Epilogue after the old English manner, Compiled and Spoken by the most famous Signior Pinkethmano, upon an Ass that never appear'd but twice on either stage.

COMMENT. Danchin (I, 394) comments that "Pinkethman had not been slow in taking advantage of Cibber's epilogue [see 13 December], with a revised version of the old Haines epilogue (not extant)."

Friday 26  
Queen's

**THE UNHAPPY FAVOURITE;** or, The Earl of Essex [Banks]. Earl of Essex—Wilks; Earl of Southampton—Mills; Burleigh—Keene; Sir Walter Rawleigh—Husband // Queen Elizabeth—Mrs Barry; Countess of Rutland—Mrs Rogers; Countess of Nottingham—Mrs Oldfield. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With the last new Vocal Epilogue, Compos'd and Perform'd by the famous Signior Cibberini, after the newest English, French, Dutch, and Italian Manner.

Saturday 27  
DL

**THE TEMPEST;** or, The Inchanted Island [Davenant, Dryden, and Shadwell (?) adapting Shakespeare]. Prospero—Powell, who has not Acted it these 4 Years; Duke Trincalo—Estcourt // Hippolito—Mrs Mountfort. And the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. All the Musick perform'd by Mr Leveridge, Mr Hughs, Mr Laurence, and others. With several new Entertainments of Dancing by Miss Santlow, and Mrs Evans taught by Monsieur Siris.

COMMENT. In the *Daily Courant* of 24 December Etherege's *Comical Revenge* is advertised for this day.

Saturday 27  
Queen's

**THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Mackbeth—Betterton; King—Keene; Macduff—Wilks; Banquo—Mills; Lenox—Booth; Seyward—Husband; Seyton—Cory; Heccate—Johnson; 1st Witch—Norris; 2d Witch—Bullock; 3d Witch—Bowen // Lady Mackbeth—Mrs Barry; Lady Macduff—Mrs Rogers. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. Never Acted there before. . . . With the Addition of several new Scenes proper to the Play. With the last new Vocal Epilogue, Compos'd and Perform'd by the famous Signior Cibberini, after the newest English, French, Dutch, and Italian Manner.

Monday 29  
Queen's

**THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Mackbeth—Betterton; King—Keene; Macduff—Wilks; Banquo—Mills; Lenox—Booth; Seyward—Husband; Seyton—Cory; Heccate—Johnson; 1. Witch—Norris; 2. Witch—Bullock; 3. Witch—Bowen // Lady Mackbeth—Mrs Barry; Lady Macduff—Mrs Rogers. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before [but see 27 December]. . . . With the Addition of several new Scenes proper to the Play. With the last New Vocal Epilogue, Compos'd and perform'd by the famous Signior Cibberini, after the newest English, French, Dutch, and Italian Manner.

Monday 29

DOCUMENT. On this day Richard Estcourt wrote to Sir John Stanley (Secretary to the Lord Chamberlain) to say that he was sick in bed and hence unable to attend a meeting, but begging Stanley's "Friendship in Relation to my benefit Play which I woud feign have out of the way before any alteration of affairs happen among us" (i.e., the proposed union of acting companies). On the same day Estcourt wrote a more formal letter to the Lord Chamberlain, saying "I am the worst way prevented from the Honour of waiting on your lordship by being sick and lame in bed. This morning a letter came from Sir John Stanley ordering Mr Rich to attend you to morrow at eleven, I guess it brings with it some Method and Turne in our Affairs, and I humbly beg that my Benefit Play may be over, which is my great support, before any thing that may hinder me from it may happen. Tickets are out for it already, and I will dispatch it in the month of January." For transcriptions and commentary, see the *Coke Papers*, nos. 26 and 27.

COMMENT. Estcourt received an out-of-season benefit at Queen's on 5 February. Whether the Lord Chamberlain had to intervene on his behalf is not known. An undated letter from Estcourt to Lord Cowper (ca. 30 January 1708?) says that he and the players have "come to a Composition of our Difference" and asks that Lady Cowper "assist my lady Malboro who is Generall of this Expedition to compleat the number of Her Forces and make a Glorious Muster" at his benefit. Printed by Philip Roberts in *Restoration and Eighteenth Century Theatre Research*, 12, no. 1, (May 1973), 54-56. On the dating problem, see *Document Register*, no. 1954.

Tuesday 30  
DL

**A JOVIAL CREW;** or, The Merry Beggars [Brome]. Springlove–Powell. And all the other Parts to the best Advantage (and see below). (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these 4 Years [but see 10 December 1705]. . . . With all the Original Songs and Dances, and other Entertainments, by the best Masters. And Singing by Mr Leveredge, Mr Hughs, Mr Laurence, and others.

EDITION. *A Jovial Crew; or, the Merry Beggars*. A Comedy. Acted Both at the Queen's Theatre, and the Theatre-Royal, at the same Time, with the Actors Names who Play'd it at both Houses: And after, upon the Uniting both Companys into One, in Drury-Lane. Written by Richard Brome (London: C. Brome and B. Bragg, 1708). Copy used: BL 644.g.24. Actors Names at the Theatre Royal. Oldrents–Capt. Griffin; Hearty–Pinkethman; Springlove–Powel; Vincent–Weller; Hilliard–Carnabee; Justice Clack–Provost; Oliver–Bickerstaff; Talboy–Pack; Randal–Cole; Scen-twell–Burkhead; Patrico–Smith // Rachel–Mrs Knight; Meriel–Mrs Moor; Amie–Mrs Cox.

COMMENT. Mr Provost is otherwise recorded only in July 1697. See *Biographical Dictionary*, XII, 193.

Tuesday 30  
Queen's

**THE CARELESS HUSBAND** [Cibber]. Lord Foppington–Cibber; Lord More-love–Mills; Sir Charles Easy–Wilks // Lady Betty Modish–Mrs Oldfield; Lady Easy–Mrs Barry; Lady Graveairs–Mrs Rogers; Mrs Edging–Mrs Bicknell. (*Daily Courant*)

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

Wednesday 31  
Queen's

**THE RECRUITING OFFICER** [Farquhar]. Mr Ballance–Keene; Mr Worthy–Mills; Captain Plume–Wilks; Captain Brazen–Cibber; Sergeant Kite–

Fairbank; Bullock–Bullock; Costar Pear-main–Norris; Tho. Apple-tree–Young Bullock // Silvia–Mrs Oldfield; Melinda–Mrs Rogers; Rose–Mrs Bicknel. (*Daily Courant*)

COMMENT. This is Christopher Bullock's first recorded appearance.

late  
December

DOCUMENTS. Two undated documents in the Coke Papers in the Harvard Theatre Collection evidently represent Vanbrugh's gradually solidifying plans for an opera company. One is a tentative (and incomplete) roster of singers and musicians with individual salaries pencilled in, the orchestra totalling £845 (with some major blanks) and the singers £2490. The other is a rough estimate of potential expenses (£6000) and income (£7680) for the spring of 1708—i.e., a presumptive profit of £1680. (For full transcriptions and analysis, see the *Coke Papers*, nos. 22 and 24.)

Wednesday 31

DOCUMENT. On this day Charles Dieupart filed a long and detailed complaint against Christopher Rich and the Drury Lane management on behalf of some of the principal singers and dancers who had performed in operas there.

Valentini, Margarita de l'Epine, and Catherine Tofts "beg leave to Represent, The shortness of the time wherein Opera's are perform'd, and how long they are without being Employ'd, as also the great Expence they must be at in keeping themselves in order to sing, This Climate being much wors[e] than any other for voices, and in short the misery they undergoe if seiz'd with a cold, as well as the slavery they are at to prevent it."

Margarita de l'Epine asks for 20 guineas arrears from last season, and proportionable pay for two performances this autumn. Mrs Tofts asks 80 guineas reimbursement for opera costumes (which she agrees to deliver up to Rich when paid). Littleton Ramondon asks payment of £10 in arrears. The dancers Cherrier, Desbarques, and Mlle Desbarques "who were prevented making an agreement with Mr Rich upon the project of going to the Hay Market Playhouse" ask £44 for a month's pay and reimbursement of £23 16s. 8d. miscellaneous expenses. "Those of the Instrumental Musick Vizt Mr Banister, Le Sac, Lullie [Loeillet], la Tour, Paisible, Babel, Roger [Claudio Rogier?] and Dieupart who were turn'd out of Drury Lane Play house by Mr Rich upon suspicion of being concern'd in the Project of Acting Opera's in the Haymarkett" ask either that they receive their former salaries from Drury Lane "without alteration" or that if they are employed at the opera they should receive "3 days pay for each Performance; Obligeing themselves to attend any other day of the weeke, either Plays or Practices of Opera's, as occasion shall require.—And if the Opera is perform'd above twice a week, they dont desire any more than their six days pay," pointing out that operas "require an attendance of 4 hours without intermissions besides practices." Valentini asks £25 17s. 3d. reimbursement for costumes. Heidegger asks £20 for miscellaneous expenses. (For a complete transcription, see the *Coke Papers*, no. 28.)

COMMENT. Whether Rich paid any of these claims is not known.

Wednesday 31

DOCUMENT. Whereas by reason of the Division of her Majestys Comedians into two distinct houses or Companys the Players have not been able to gain a reasonable Subsistance for their Encouragement in either Company nor can plays always be Acted to ye best Advantage. And Whereas the charge of maintaining a Company of Comedians with performers of Opera in the same House is now become too great to be Supported therefore to remedy those inconveniences and for the better regulation and Support of

the Theatres I do hereby Order & require

That all Operas and other Musicall presentments be perform'd for the future only at her Majestys Theatre in the Hay Markett under the direction of the Manager or Managers thereof, with full power and Authority to receive Admitt and Employ any performers in Musick Dancing &ca whom he or they shall judge fitt for their Service and I do hereby strictly charge and forbid ye said Manager or Managers from & after the 10th day of January next to represent any Comedys Tragedys or other Entertainments of ye Stage that are not set to Musick or to erect any other Theatre for that purpose upon pain of being Silenced for breach of this my Order.

I do likewise hereby give leave to the Manager or Managers of ye Theatres in Drury Lane & Dorsett Garden &a full power and Authority to receive and Admitt into their Company any players or Actors of Tragedy or Comedy they shall think fitt to entertain notwithstanding any Articles or engagements they may be under in any other play House at the same time strictly charging and requiring the said Managers not to performe any Musicall Entertainment upon their Stage or to receive into their Service any Dancers or performers in Musick other than such Instrumentall Musick as are not employed in ye Operas and are Necessary for such entertainments upon ye like pain of being Silenced for breach of this Order. And for ye greater encouragement of ye Above nam'd Theatres I do further Order and Require that no person Society or Company of Undertakers what ever do presume to erect any other Theatre or to represent Comedys Tragedys Operas or other entertainments of ye Stage except ye Above Managers of ye Theatres in Drury Lane Dorsett Garden and of the Theatre in the Hay Markett as is before Appointed as they shall Answer ye Contrary at their perill. Given under my hand and Seal this 31. December 1707 in ye Sixth Year of her Majestys Reign. Kent (LC 5/154, pp. 299-300)

COMMENT. This order issued by the Lord Chamberlain is commonly known as the "Order of Union" because it reunited the two acting companies at Drury Lane. Technically, it was a genre separation order, setting up an opera monopoly under Vanbrugh at the Queen's Theatre and stripping Drury Lane of the right to perform musical entertainments of any kind other than the traditional overtures and act music for plays. For discussion, see the season headnote.

*Wednesday 31*

DOCUMENT. Players of the Theatre in ye Haymarket not to be Entertain'd in Drury Lane. Whereas I am informed that Mr Vanbruggen Mr Pack Mrs Porter and Mrs Bradshaw who were entertaind in her Majestys Company of Comedians at the Hay Markett have left the said Company without a discharge and are Entertaind by you to Act at Drury Lane in Contempt of an Order made by me for the regulation of the Play Houses, These are therefore strictly to charge You not to permitt or suffer the Above nam'd persons to Act in the Theatre in Drury Lane or Dorsett Garden or to Entertain them in the said Company upon pain of being Silenced for breach of this Order. . . . (Issued "To the Managers of the Theatre in Drury Lane" by Lord Chamberlain Kent on 31 December 1707; letterbook copy in LC 5/154, fol. 159.)

An undated petition in response to this order, requesting reinstatement, is preserved among the Coke papers at Harvard. "The Petition of John Verbruggen, and Mary Porter George Pack and Lucretia Bradshaw. Humbly Sheweth—That your Petitioners having unhappily fal'n under your Lordships displeasure, Leaving the Haymarket Play-House, without your Lordship's Permission, and your Petitioners being very Sensible of their fault, humbly Request your Lordship, that out of your wonted Goodness you wou'd be Pleas'd to Pardon their Misdemeanor, and Restore them to their

Employment, that they may be Partakers of the Union so happily Accomplish'd by your Lordship." For full transcription, analysis, and discussion of date, see the *Coke Papers*, no. 30.

Among the Coke papers at Harvard is also an undated note from Henry Brett (evidently to Coke) begging consideration for Bradshaw's reinstatement: "I hope this will find you in a disposition to suffer Mrs Bradshaw to Play upon the terms she has agreed on with Mr Rich. She has convinc'd me she left Mr Vanbrug for reasons that will very well excuse her, and at least if you shou'd severely think there's no room for favour to her as a Player, I hope you will joine with me in not being able to refuse her any thing as Mrs Bradshaw." See the *Coke Papers*, no. 31.

COMMENT. No record of action on this petition survives, but Porter, Pack, and Bradshaw were all performing with the combined acting company at Drury Lane by February 1708. Verbruggen (who had been in Ireland in summer 1707) evidently fell ill and died before he could perform. Pack and Bradshaw had played at Queen's as recently as 24 November; for Porter's grievances, see 22 October. Clearly all four had moved to Drury Lane in late autumn 1707 without the Lord Chamberlain's permission: Rich appears to have been seducing actors away from the Queen's Theatre to reinforce his bedraggled company.

## January 1708

Thursday 1  
DL

**KING LEAR** [Tate, adapting Shakespeare]. King Lear—Powell. And all the other parts are perform'd to the best Advantage as will be express'd in the Bills. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these Five Years. . . . With Entertainments of Dancing.

Thursday 1  
Queen's

**A JOVIAL CREW; or, The Merry Beggars** [Brome]. Old-rents—Keene; Hearty—Cross; Vincent—Wilks; Hilliard—Cibber; Springlove—Mills; Oliver—Booth; Scentwell—Husband; Clack—Norris; Talboy—Bullock; Randall—Johnson; Patrico—Cory; Lawyer—Fairbank; Courtier—Bowen; Scribble—Norris// Rachel—Mrs Bicknel; Meriel—Mrs Cross; Amie—Mrs Saunders. And all the other parts to the best Advantage (and see below). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With the last new Vocal Epilogue, Compos'd and perform'd by the famous Signior Cibberini after the newest English, French, Dutch, and Italian Manner.

COMMENT. The edition of 1708 (on which, see DL, 30 December) adds to the cast: Martin—Bullock, jun; 1 Gentleman—Glover; 2 Gentleman and Soldier—Pendrey; Usher—Kent; Butler—Fairbank [doubling]; Cook—Sherman.

Thursday 1  
SJP

**NEW YEAR'S DAY CELEBRATION AT COURT.** Eccles set an ode for the Queen's New Year's Day celebration (Bucholz, *Augustan Court*, Table 7.5).

Friday 2  
Queen's

**A JOVIAL CREW; or, The Merry Beggars** [Brome]. Old-rents—Keene; Hearty—Cross; Vincent—Wilks; Hilliard—Cibber; Springlove—Mills; Oliver—Booth; Sentwell—Husbands; Clack—Norris; Talboy—Bullock; Randall—Johnson; Patrico—Cory; Lawyer—Fairbank; Courtier—Bowen; Scribble—Norris // Rachel—Mrs Bicknel; Meriel—Mrs Cross; Amie—Mrs Saunders. And all the other parts to the best Advantage [and see 1 January]. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once. . . . With the last new Vocal

Epilogue, Compos'd and perform'd by the famous Signior Cibberini after the newest English, French, Dutch, and Italian Manner.

*Saturday 3*  
DL

**THE ISLAND PRINCESS**; or, The Generous Portuguese [Motteux]. Armusia–Powell, who acted it originally. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . With all the Original Entertainments of Musick, Songs and Dialogues, perform'd by Mrs Lindsey, Mr Hughs, Mr Laurence and others; particularly the Enthusiastick Song by Mr Leveridge, and several new Entertainments of Dancing by Mrs Santlow, Mrs Evans taught by Monsieur Siris with variety of Comick Dances proper to the Opera, perform'd by Monsieur de Legard, Miss Norris and others.

COMMENT. Powell created the part of Armusia in the first production of February 1699.

*Saturday 3*  
Queen's

**THE ROYAL CONVERT** [Rowe]. King–Booth; Aribert–Wilks; Offa–Husband; Seofrid–Mills; Oswald–Keene // Rodogune–Mrs Barry; Ethelinda–Mrs Oldfield. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With the last new Vocal Epilogue, Compos'd and perform'd by the famous Signior Cibberini after the newest English, French, Dutch, and Italian Manner.

*Monday 5*  
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 Welshman–Norris // Alinda–Mrs Oldfield; Juletta–Mrs Bignel. (*Daily Courant*)

*Tuesday 6*  
Queen's

**A JOVIAL CREW**: or, The Merry Beggars [Brome]. Cast not advertised (but see 2 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. . . . All the Parts being Perform'd to the best Advantage. With the last new Vocal Epilogue, Compos'd and perform'd by the famous Signior Cibberini, after the Newest English, French, Dutch, and Italian manner.

*Wednesday 7*  
DL

**A COMICAL REVENGE**; or, Love in a Tub [Etherege]. Sir Fredrick–Powell; Palmer–Estcourt; du Foy–a Person that never appear'd on the Stage before [identity unknown]. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these Five Years [but see 12 October 1705]. With Singing and Dancing by the best Performers.

COMMENT. The play had been performed at the Queen's Theatre as recently as 14 December 1706.

*Wednesday 7*  
Queen's

**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Cast not advertised (but see 28 October 1707). (*Daily Courant*)

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

*Wednesday 7*

DOCUMENT. Vanbrugh to Coke about performers' salaries: "Sir, In order to hasten the Performance of the opera (which I find a mighty call for) twill be necessary to settle out of hand, the Rates to be allow'd the People and that I doubt will take up more time than it shou'd do, without a Little of your aid. If therefore you'd give your self the trouble, of one hours time this morning, I'd wait upon you with a List of all their names, and take your opinion what



allowance may be reasonable to fix to 'em." (MS in the Harvard Theatre Collection.)

COMMENT. For full transcription and analysis of a dating problem, see the *Coke Papers*, no. 29. Vanbrugh was in fact forced to open his theatre before he had made contract agreements with many of his performers: see 15 January.

Thursday 8  
Queen's

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

ADVERTISEMENT DETAILS. For the Benefit of Mrs Oldfield. . . . All the Parts being Perform'd to the best Advantage.

COMMENT. In the *Daily Courant* of 6 and 7 January Mrs Oldfield is advertised to play Estifania.

Friday 9  
DL

**THE SPANISH FRYAR; or, The Double Discovery** [Dryden]. Fryar [Dominic]—Estcourt; Torrismond—Powell. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . With Dancing by Mrs Evans and others, and Singing by Mr Leveredge, Mr Hughs, Mr Lawrence, &c.

Friday 9  
Queen's

**THE COUNTRY WIT; or, Sir Mannerly Shallow** [Crowne]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but twice. . . . The Comical Parts to be perform'd by the principal Comedians. And all the other Parts to the best Advantage.

Saturday 10  
DL

**THE TRAGEDY OF OEDIPUS KING OF THEBES** [Dryden and Lee]. Oedipus—Powell. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With the Original Musick set by the famous Mr Henry Purcell, and perform'd by Mr Leveredge, Mr Hughs, and Mr Laurence. And Dancing by Miss Santlow and others.

Saturday 10  
Queen's

**THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Mackbeth—Betterton. And all the other parts to the best Advantage (and see 27 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Wilks [who presumably took his usual role, Macduff]. Never Acted there but twice. . . . With the Addition of several new Scenes proper to the Play. And the last New Vocal Epilogue, Compos'd and perform'd by the famous Signior Cibberini, after the Newest English, French, and Italian manner. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

COMMENT. This is the last performance by the descendants of the rebel company of 1695 before their return to Drury Lane under the terms of the union decreed by the Lord Chamberlain.

Tuesday 13  
Queen's

**THOMYRIS QUEEN OF SCYTHYA; or, The Royal Amazon** [Motteux and Pepusch]. Cast not advertised (but see below). (*Daily Courant*)

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

RECEIPTS: £193 17s. 6d. (*Coke Papers*, no. 57).

COMMENT. This is the first performance by Vanbrugh's new opera company. They did not advertise a cast for *Thomyris*, but from the original cast (see 1 April 1707) and the roster of available singers we may reconstruct it with some confidence as follows: Orontes—Valentini; Tigranes—Laurence; Baldo—Leveridge or Ramondon // Thomyris—Margarita de l'Epine; Cleora—Mrs Tofts; Medea—Mrs Lindsey.

*Both theatres were dark on Friday 14 January because of  
a General Fast proclaimed by the Queen (BL 21.h.4[36])*

ca. mid-  
January

DOCUMENTS. In early and mid-January, Vanbrugh struggled to organize the opera company and get the performers to agree to reasonable salaries. Much of the extant documentation is printed in full in the *Coke Papers*, and hence is merely summarized here. On 15 January Vanbrugh wrote a harassed note to Coke (*Coke Papers*, no. 46) again asking his assistance (cf. his letter of 7 January, above), particularly with Mary Lindsey. Anna Lodi demanded 200 guineas for 42 performances early in the month (*Coke Papers*, no. 32). On 10 January she offered to reduce the price to £150 and to provide her own costumes, but stipulated that she would sing only particular parts in *Thomyris* and *Love's Triumph*, "except I shall be consenting thereto myself" (*Coke Papers*, no. 33). On 11 January she sent Coke a peremptory note: "If my last proposition does not please you I shall never agree to no other. . . . I am ready to deliver the parts whenever tis your command" (*Coke Papers*, no. 34). She was not hired.

Valentini wrote (evidently to the Lord Chamberlain) in French, offering his "latest proposals," which were 420 guineas for 40 performances ("this being only ten and a half guineas per evening . . . half the price of last year"), plus 150 guineas for his help in providing and staging *Love's Triumph* (*Coke Papers*, no. 39; our translation). Rough notes and calculations (probably by Coke) preserved in a MS at Harvard contain tentative casts for *Pyrrhus and Demetrius* (not staged until December 1708) and *Love's Triumph*. The figures indicate that the company hoped to bargain Valentini down to 350 guineas (about eight and a half guineas per time) and a hundred pounds for the opera (*Coke Papers*, no. 40). An undated copy (in French) of the agreement actually reached states that Vanbrugh will pay Valentini 400 guineas, plus 100 for the opera, and that Vanbrugh accepts responsibility for another 100 guineas in fees owed to Motteux (translator of the opera) and to the secretary of the Italian ambassador (*Coke Papers*, no. 45).

Catherine Tofts—another performer vital to the company's success—offered Vanbrugh three alternatives: she would sing as often as called for 20 guineas per night; she would sing in all operas performed before 1 July for a flat 400 guineas; she would sing for 10 guineas per time until 1 July if management guaranteed to employ her twice a week (*Coke Papers*, no. 36). Maria Gallia demanded a flat 700 guineas, while her instrumentalist husband wanted 150—outlandishly high salaries (*Coke Papers*, no. 43). The castrato Giuseppe Cassani had been engaged by Rich, and consequently Vanbrugh was required to honor his contract, which according to a statement in Haym's handwriting was for £300, plus £87 10s for travel expenses from Italy, and an additional £50 "Board & Lodging, for 8 Months, with allowance of one Bottle of Wine Every day"—a total of £437 10s. (*Coke Papers*, no. 42).

A long memorandum from Haym explains existing agreements and future demands. For *Pyrrhus and Demetrius* and some alterations in *Thomyris* Rich had agreed to pay him £300. Rich had also engaged the Baroness [Joanna Maria Lindelheim] at £300 in return for thirty performances prior to 1 July 1708. Haym's "Pretentions" are "that every time I play at the opera, I be payd two Guineas, and every time I make a new opera, that I have a separate bargain for it . . . that I have a power to comand all the Musick [in any opera he provides]: that [I] be not obliged to goe to the tryals [rehearsals] of other opera's if I doe not judg it necessary, and that no one

may comand me besides the Protectors of the Theatre" (*Coke Papers*, no. 35).

Contract negotiations were complicated by special situations. Among Coke's notes is a memo to the effect that Hester Santlow had signed a five-year contract with René Cherrier two years earlier promising him "half of what he recieves for her dancing"—an arrangement that clearly left him in a position to withhold her services if he chose to do so (*Coke Papers*, no. 41).

Vanbrugh's sense of opera salaries at an interim stage is recorded in an undated document headed "Estimate made of the Charges of ye Opera every night." Singers' salaries were clearly still in process of negotiation and some positions among dancers and orchestra members had not been definitely filled. The total (ignoring some holes and problems) is stated as £101 17s. per night (*Coke Papers*, no. 44).

Some of Vanbrugh's alarm and frustration is expressed in a letter to Coke of 20 January 1708: "Sir, I endeavour'd twice today to wait on you—I hope you can spare one hour to morrow, that some Conclusion may be made with these singers and musick; for without your Aid, nothing can be done with 'em. There was but £150 last time and £120 to night. 'Tis impossible to go thorough with it, if the Performers are not reduc'd to Reason. I have Appointed severall of 'em to attend you to morrow—I'll likewise wait on you about ten a Clock and shew you what I have drawn up, which I think is all can possibly be offer'd em. There will be an other misfortune, a Great one if not nip'd in the Bud. I mean musick meetings. There's one given out to morrow at York Buildings, and the Bills larger & much more remarkable than usuall. I'm told, (and believe) Rich is in the Bottom on't but I hope you'll move My Lord Chamberlain for an Order to stop their Performance. Which will be a great means to make our musitians both accept reasonable sallarys and be carefull in their Business. I am Sir Your most humble servant J. Vanbrugh." (*Coke Papers*, no. 47)

Thursday 15  
DL

**THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. King [Claudius]—Keen; Hamlet—Wilks; Horatio—Mills; Laertes—Powell; Ghost—Booth; Polonius—Johnson; The Fop [Osric]—Cibber; Grave-Digger—Estcourt // Queen [Gertrude]—Mrs Knight; Ophelia—Mrs Mountfort. And all the rest of the Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's United Company of Comedians.

COMMENT. Cibber states (*Apology*, I, 301) that at this performance Estcourt added a fourth line to Shakespeare's epilogue in reference to the union of England and Scotland ("This being a Year of Unity"), an allusion well received by the audience.

Thursday 15

DOCUMENT. On this day thirty-five members of the Drury Lane company were "sworn" as the Queen's servants. On 6 January Lord Chamberlain Kent had issued a preliminary order: "Whereas I have thought fitt for ye better regulation . . . of the stage that all the Actors should be sworn her Majesty's servants According to Antient Custome," the Drury Lane managers are required to transmit a list of all such persons as they think "fitt to entertain as Actors" who have not already been sworn (LC 5/154, p. 300). On 15 January the following order was recorded: "Comedians to be sworn. These are to Require You to swear and Admitt Mr Robt Wilks, Mr Richard Estcourt, Mr Colley Cibber, Mr George Powell, Mr Barton Booth, Mr John Mills, Mr Theophilus Keen, Mr Henry Norris, Mr Christopher Bullock, Mr John Bickerstaff, Mr Francis Leigh, Mr James Carnaby, Mr Thomas Kent, Mrs Anne Oldfield, Francisca Knight, Mrs Jane Rogers, Mrs Susana Montfort, Mrs Mary Powell, Mrs Henrietta Moore, Mrs Margaret Bignell, Mrs

Ann Norris, Mrs Margaret Saunders, Mrs Susana Cox, Mrs Helena Babb, Mrs Susana [Elizabeth?] Willis, Mrs Diana Ravenscroft, Mrs Mary Kent & Mrs Elizabeth Baxter into ye Place & Quality of Comedians in Ordinary to her Majesty." The following names were added in the margin: Mr Benjamin Johnson, Mr Bowen, Mr Pack, Mr Cross, Mrs Bradshaw, Mr Husband, Mr Pinkethman.

COMMENT. For full transcription and analysis, see Arthur H. Scouten and Robert D. Hume, "Additional Players's Lists in the Lord Chamberlain's Registers, 1708-1710," *Theatre Notebook*, 37 (1983), 77-79.

Friday 16  
DL

**THE RECRUITING OFFICER** [Farquhar]. Cast not advertised (but see DL 18 October and Queen's 31 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's United Company of Comedians. . . . All the parts to be perform'd to the best Advantage.

COMMENT. After this date many ads for Drury Lane this season include the formula "By her Majesty's United Company of Comedians"; hereafter it is silently omitted.

Saturday 17  
DL

**THE MAIDS TRAGEDY** [Beaumont and Fletcher]. Cast not advertised (but see Queen's 6 November). (*Daily Courant*)

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

COMMENT. In the *Daily Courant* of 16 January Betterton and Mrs Barry are advertised as "acting their own parts," i.e., Melantius and Evadne respectively.

Saturday 17  
Queen's

**THOMYRIS QUEEN OF SCYTHYA**; or, The Royal Amazon [Motteux and Pepusch]. Cast not advertised (but see 13 January). (*Daily Courant*)

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

RECEIPTS: £153 19s. 6d. (*Coke Papers*, no. 57).

Monday 19  
DL

**LOVES LAST SHIFT**; or, The Fool in Fashion [Cibber]. Cast not advertised (but see Queen's 18 October). (*Daily Courant*)

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

Tuesday 20  
DL

**A JOVIAL CREW**; or, The Merry Beggars [Brome]. Cast not advertised (but see below). (*Daily Courant*)

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

EDITION. The 1708 edition (on which see DL, 30 December 1707) gives "Actors Names at the Theatre-Royal, after Uniting the Two Companys." Oldrents—Keen; Hearty—Pinkethman; Springlove—Mills; Vincent—Wilks; Hilliard—Cibber; Justice Clack—Norris; Oliver—Booth; Tallboy—Bullock; Martin—Bullock, jun.; Randal—Johnson; Scentwell—Husbands; 1 Gentleman—Smith; 2 Gentleman—Burkhead; Usher—Kent; Butler and Lawyer—Fairbank; Cook—Sherman; Patrico—Corey; Soldier—Carnaby; Courtier—Bowen; Poet—Norris; Beggars—[doubled by] Cory, Carnaby, Fairbank, Bowen, and Norris "with Others" // Rachel—Mrs Bicknel; Meriel—Mrs Moor; Amie—Mrs Saunders.

Tuesday 20  
Queen's

**THOMYRIS QUEEN OF SCYTHYA**; or, The Royal Amazon [Motteux and Pepusch]. Mr Leveridge performing his own Part [Baldo] (and see 13 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several new Entertainments of dancing by Monsieur Cherrier, Monsieur Debargues, and Monsieur Cherrier's Daughter.

RECEIPTS: £127 (*Coke Papers*, no. 57).

- Wednesday 21*  
DL **THE CARELESS HUSBAND** [Cibber]. Cast not advertised (but see Queen's 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts to be perform'd to the best Advantage.
- Wednesday 21*  
YB **CONCERT.** At the Desire of several Ladies of Quality. For the Benefit of Mr Tho. Dean, Jun. At the great Room in York-Buildings . . . will be perform'd, A Consort of Vocal and Instrumental Musick, by the best Masters, viz. A full Piece of the famous Signior Bononcini by Mr Dean, Sen, Mr Beeston, and Mr Luly [Loeillet], &c. A new Set of Airs for the Arch-Lute and Violin by the Two Mr Deans, Compos'd on purpose by Mr Dean, Jun. Singing to the Arch-Lute by Mr Dean, Jun. A Solo of the famous Archangelo Corelli by Mr Dean, Sen. Also several Entertainments of Singing in Italian and English by the best Performers. Tickets are to be had at Robin's Coffee-House in Exchange-Alley, at Mr Dighton's near the Corner of Chancery-Lane, at Young Man's Coffee-House near Charing-Cross, at White's Chocolate-House in St James's-street. Each Ticket 5s. Beginning exactly at 7 of the Clock. (*Daily Courant*, 19 January)  
COMMENT. This concert may have been cancelled. See 4 February.
- Thursday 22*  
DL **THE UNHAPPY FAVOURITE;** or, The Earl of Essex [Banks]. Cast not advertised (but see Queen's, 25 October). (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts to be perform'd to the best Advantage.
- Friday 23*  
DL **THE FORTUNE HUNTERS;** or, Two Fools well met [Carlile]. Cast not advertised (but see Queen's, 31 October). (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts to be perform'd to the best Advantage.
- Saturday 24*  
DL **K. HENRY THE 4TH.** With the Humors of Sir John Falstaff [Shakespeare]. Cast not advertised (but see Queen's 19 November). (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the Parts to be perform'd to the best Advantage.
- Saturday 24*  
Queen's **THOMYRIS QUEEN OF SCYTHYA;** or, The Royal Amazon [Motteux and Pepusch]. Mr Leveridge performing his own Part [Baldo] (and see 13 January). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several new Entertainments of dancing by Monsieur Cherrier, Monsieur Debargues, and Monsieur Cherrier's Daughter.  
RECEIPTS: £159 6s. 6d. (*Coke Papers*, no. 57).
- Monday 26*  
DL **THE RELAPSE;** or, Vertue in Danger [Vanbrugh]. Cast not advertised. (*Daily Courant*)  
ADVERTISEMENT DETAILS. All the parts to be perform'd to the best Advantage.
- Tuesday 27*  
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing.  
RECEIPTS: £170 5s. (*Coke Papers*, no. 57).  
COMMENT. All members of the cast advertised at Drury Lane on 6 December were available at Queen's at this time.

*Tuesday 27* DOCUMENT. Nicola Haym to Vice Chamberlain Coke: I hope this morning to finish the part for Mr Cassanino in *Camilla* . . . and I entreat Your Illustrious Lordship to inform me by way of the bearer of the present letter whether Mr Pietrino [Pietro Chaboud] in the service of the Duke of Ormond, may play the bassoon tonight in *Camilla* or not, in order that I may have him informed. (*Coke Papers*, no. 51)

COMMENT. Haym was adding to the part of Metius (previously sung in English by Ramondon) for Cassani (see 7 February). Clearly the opera orchestra was still in some flux.

*Tuesday 27* DOCUMENT. On this day Vanbrugh and Swiney brought a Chancery action against Christopher Rich (with Henry Norris and William Bullock nominal co-defendants). Norris and Bullock had broken contracts with Rich, who obtained judgments against them in Queen's Bench. Vanbrugh and Swiney served as bail for the actors, and Rich now threatens to execute judgment against them; they seek to be released from the judgment. See P.R.O. C9/464/32.

COMMENT. For details and discussion of the dating, see *Document Register*, no. 1953.

*Wednesday 28* DL **THE STRATAGEM** [Farquhar]. Cast not advertised (but see Queen's 10 November). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . All the Parts to be perform'd to the best Advantage. The Play design'd to be Acted for Mr Estcourt's Benefit on Thursday the 29th of this Instant January, is deferr'd till Thursday the 12th of February next.

COMMENT. In the *Daily Courant* of 27 January *The Spanish Fryar* is advertised for this day.

*Thursday 29* DL **THE COMMITTEE; or, The Faithful Irishman** [Howard]. Cast not advertised (but see casts advertised at Queen's and Drury Lane on 21 October). (*Daily Courant*)

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

COMMENT. The advertisement in the *Daily Courant* of 28 January implies that *The Rehearsal* (possibly with Estcourt's afterpiece *Prunella*) was planned for this day.

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

ca. late January DOCUMENTS. Three documents among the Coke Papers appear to reflect a near-final set of performers and contracts for the opera company in the spring of 1708. Nos. 48 and 49 include virtually identical sets of totals (with individual salaries for principals in no. 49 and for others in no. 50). Women singers: £1370; men singers: £1030; four principal musicians (Haym, Dieupart, Pepusch, Sagione): £240 or £270; other orchestral musicians: £750 or £805; house rent: £800; house servants: £640; candles and oil: £320; dancers: £800; cost of two new operas: £1275. Season salaries of principals were as follows. Margarita de l'Epine: £400; Mrs Tofts: £400; Mrs Lindsey: £90; The Baroness: £200; Maria Gallia: £200; "Mrs Cross or some other women": £80; Valentini: £430; Cassani: £400; Ramondon: £50; Laurence: £50; Leveridge: £100. Document 50 lists per diem salaries for these people (excepting Cassani) and gives them for dancers and orchestral players as

well. The dancers total £9 17s. 6d. per diem. Desbarques: £2 10s.; Cherrier: £1 10s.; Delagarde: 12s. 6d.; Mlle Desbarques: £1 3s. 4d.; Mrs Santlow: £1 3s. 4d.; Mrs Evans: £1 3s. 4d.; Mlle Alloway: 10s.; Mr Shaw: 7s. 6d.; Mrs Bruce: 7s. 6d.; Mlle Cadet: 7s. 6d. "Instrumental Musick" came to £17 2s. Haym: £1 5s.; Dieupart: £1 5s.; Pepusch: £1 5s.; Saggione: £1 5s.; Bannister: 15s.; Paisible: 15s.; Lully [Loeillet]: 15s.; Corbett: 15s.; Babell: 15s.; Dean: 10s.; Petro [Pietro Chaboud]: 10s.; Soyan: 10s.; Dessabaye: 10s.; Cadett: 10s.; La Tour 11s. 3d.; Rogere [Claudio Rogier]: 11s. 3d.; Lesac: 11s. 3d.; Francisco [Goodsens]: 11s. 3d.; Babell Jr: 8s.; Laroon: 8s.; Simpson: 8s.; Manship: 8s.; Smith: 8s.; Smith Jr: 8s.; Roberts: 8s.; Lunican [Linike]: 8s.; Davain [Davant]: 8s.

COMMENT. For complete transcriptions and analysis, see *Coke Papers*, nos. 48, 49, 50.

Saturday 31  
DL

**THE RIVAL QUEENS**, with the Death of Alexander the Great [Lee]. Alexander—Powell; Clitus—Booth; Lysimachus—Husband; Hephestion—Bickerstaff; Cassander—Mills; Polyperchon—Keene // Roxana—Mrs Barry; Statyra—Mrs Rogers; Parisatis—Mrs Norris. And all the other Parts to the best Advantage. (*Daily Courant*)

Saturday 31  
Queen's

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing.

RECEIPTS: £137 3s. 6d. (*Coke Papers*, no. 57).

## February 1708

early  
February

CONTEMPORARY COMMENT. Since we took any notice of the Theaters in our *Mercuries*, there has been a Revolution, with which all Lovers of Opera's are very well pleas'd. For the Masters and Performers employ'd for the Stage, have at last prevail'd, that the House in the Hay-Market should be taken up wholly for Opera's, and that in Drury-Lane for Plays. At that in the Hay-Market, Opera's will be perform'd twice a Week for 9 Months in the Year, and Plays as usually at the Theater in Drury-Lane. Perhaps the Distance of the House in the Hay-Market from the Scene of business in the City was to its Disadvantage: For 'tis very certain, that a very good part of the Audience for Plays came from that Part of the Town, where Mr Collier's Arguments prevail'd most. As for Opera's, the Expence of that Diversion is a little too great for such as declare for exact Oeconomy; and as the Great chiefly encourage them, they are now nearer than ever to their Protectors. Before this Agreement was made, there were Divisions among the Performers, which prevented any Opera's being play'd till 'twas late in the Season: But now 'tis hop'd they will understand their mutual interest so well, as by doing Justice to one another, enable themselves the better to do Justice to the Town. The Opera has been always crowded since it has been under the present Management, and is now in a fairer way to live than ever. . . .

The New Opera's are late, but ready, and will perhaps be the more welcome, for the Delays they have met with. The Pastoral Opera, introduc'd by Signior Valentini; the Words written by Mr Motteux, will be first perform'd, and the *Dido*, or the *Pyrrhus* of Scarlati, the next. 'Tis certain, the Former was ready several Months before either of the others; and the Musick, as

we are inform'd, is more adapted to the English taste, than that of the *Pyrrhus*: which however has its Merit. But since Mr Leveridge, who introduces the *Dido*, has the good fortune to be an English-man, it may be hop'd, when he is to be judg'd by English-men, he will not be post-pon'd, unless his Musick is the Occasion of it.—We know this is no Argument in good Sense; Merit is of all Countries. But still 'tis the Argument the Italians and French make use of against the English, who are tame in nothing, so much as in the Arts, in which they are too apt to submit to their Inferiours. (*Muses Mercury*, "December" 1707)

- Monday 2*  
DL      **SIR COURTLY NICE**; or, It Cannot Be [Crowne]. Lord Belguard—Mills; Sir Courtly—Cibber; Farewel—Booth; Surly—Keene; Testimony—Johnson; Hot-head—Bullock; Crack—Pinkethman // Leonora—Mrs Oldfield; Violante—Mrs Bradshaw; Aunt—Mrs Powell. And all the other Parts to the best Advantage. (*Daily Courant*)
- Tuesday 3*  
DL      **AMPHITRYON**; or, The Two Socia's [Dryden]. Jupiter—Wilks; Mercury—Estcourt; Amphitryon—Mills; Socia—Pack; Gripus—Norris // Alcmena—Mrs Barry; Phædra—Mrs Bicknall; Bromia—Mrs Powell. And all the other Parts to the best Advantage. (*Daily Courant*)
- Tuesday 3*  
Queen's      **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing.  
RECEIPTS: £89 5s. 6d. (*Coke Papers*, no. 57).
- Wednesday 4*  
DL      **LOVE MAKES A MAN**; or, The Fop's Fortune [Cibber]. Antonio—Bullock; Carino [Charino]—Cross; Don Lewis—Pinkethman; Carlos—Wilks; Clodio—Cibber; Sanchio—Norris; Don Duart—Mills // Angellina—Mrs Bradshaw; Louisa—Mrs Rogers; Elivra—Mrs Oldfield. All the other Parts to the best Advantage. (*Daily Courant*)  
COMMENT. This play had been in both companies' repertoires. See Drury Lane 11 November and Queen's 25 October.
- Wednesday 4*  
SH      **CONCERT**. For the Benefit of Mr Tho. Dean, Jun. At Stationers Hall this Day . . . will be perform'd, A Consort of Vocal and Instrumental Musick, by the best Masters, viz A Full Piece of the famous Signior Colista by Mr Dean, Sen., Mr Holmes, Mr [Charles?] Smith, &c. A Solo for the Arch-Lute and Violin, by the two Mr Deans, compos'd by Mr Dean, Jun. Singing by Mr Gates. A set of Airs for the Arch-Lute and Violin by the two Mr Deans. Singing to the Lute by Mr Dean, Jun. A Solo of the famous Archangelo Corelli by Mr Dean, Sen. Also several Select Airs out of *Camilla* and *Thomyris*, with Symphonies by the best Performers. Tickets are to be had at Mr Dightons near the Corner of Chancery-Lane, at Robin's Coffee-house in Exchange-Alley, and at the Door, each Ticket 5s. Beginning exactly at 7 of the Clock. Note, That the Tickets that were return'd at York-Buildings will not be taken, there being a Number of fresh Tickets issu'd out for Stationers-Hall. (*Daily Courant*)
- Thursday 5*  
DL      **THE TENDER HUSBAND**; or, The Accomplisht Fools [Steele]. Sir Harry Gubbin—Bullock; Humphrey Gubbin—Pinkethman; Mr Tipkin—Norris; Clerimont—Mills; Capt. Clerimont—Wilks; Mr Pounce—Estcourt // Mrs Clerimont—Mrs Cross; Biddy—Mrs Oldfield; Fainlove—Mrs Porter. All the other



parts to the best Advantage. (*Daily Courant*)

Friday 6  
DL

**THE COUNTRY WIT**; or, Sir Mannerly Shallow [Crowne]. Sir Tho Rash-Norris; Ramble-Booth; Merry-Mills; Lord Dry-tone-Fairbank; Sir Mannerly-Pack; Booby-Bullock; Porter-Johnson // Lady Faddle-Mrs Powell; Christina-Mrs Bradshaw; Isabella-Mrs Saunders; Betty Frisque-Mrs Bicknell; Porter's Wife [Good Rash]-Mrs Willis. All the other parts to the best Advantage. (*Daily Courant*)

Friday 6  
Ken Pal

**QUEEN ANNE'S BIRTHDAY CELEBRATION.** Because Queen Anne was unwell, her birthday celebration was held at Kensington on a reduced scale. Bucholz notes an ode by Eccles and (possibly) *The Salteralla*, danced by Delagarde and Miss Santlow, connected to the birthday celebration in the advertisement printed under 21 February below (*Augustan Court*, Table 7.4).

Saturday 7  
DL

**LOVE FOR LOVE** [Congreve]. Sir Sampson Legend-Estcourt; Valentine-Wilks; Scandal-Booth; Tattle-Pack; Ben-Cibber; Foresight-Johnson; Jeremy-Bowen; Trapland-Norris // Angelica-Mrs Oldfield; Mrs Foresight-Mrs Rogers; Mrs Frail-Mrs Barry; Miss Prue-Mrs Bicknell; Nurse-Mrs Willis. And the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

Saturday 7  
Queen's

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Metius (to which are added several new Select Songs)—the famous Signior Gioseppe Cassani, lately arriv'd from Italy (and see DL, 6 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several new Entertainments of Dancing by Monsieur Cherrier, Monsieur Desbargues, Mrs Debargues, Mrs Santlow, Mrs Evans, and others. The Boxes to be open'd to the Pit, and no Person to be admitted but by Tickets, which will be deliver'd out till this Day at Noon, at White's Chocolate-House, at half a Guinea each Ticket. The Number of Tickets not to exceed 400. Stage Boxes half a Guinea. First Gallery 5s. Upper Gallery 2s. And by Order, no Person to stand upon the Stage.

RECEIPTS: £53 15s. 3d. (*Coke Papers*, no. 57). This is a startlingly low sum, especially for the first night of an exotic foreign attraction. The explanation is that tickets were sold in advance at White's Chocolate House for the performances of 7 and 10 February. According to *Coke Papers*, no. 57, £175 11s. 6d. was "Received of Mrs White for Tickets by her delivered out for Camilla when Signor Cassani Sung."

COMMENT. In the *Daily Courant* of 4 and 5 February tickets for Pit and Boxes are priced at a Guinea and the number of tickets is not to exceed 450.

Cassani—an expensive new castrato—proved a complete fiasco and apparently did not perform after 10 February. For Vanbrugh's sour comments about his reception, see his letter to Coke of 14 May.

Monday 9  
DL

‡ **IRENE**; or, The Fair Greek [Charles Goring]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *Irene; or, the Fair Greek*, A Tragedy: As it is Acted at the Theatre Royal in Drury-Lane, By Her Majesty's Sworn Servants (London: John Bayley, 1708). Copy used: Readex. Dramatic Personæ: Mahomet the Great-Powell; Ibrahim Bassa-Smith; Acmet Bassa-Keen; Mustapha-Corey; Balbanus-Booth; Aratus-Mills; Pyrrhus-Husband; // Sultana Valide-Mrs Barry; Irene-Mrs Rogers; Zaida-Mrs Porter. Prologue Spoken by Mr Powell. Epilogue Spoken by Mrs Porter. Publication

on 21 February was advertised in the *Daily Courant* of 23 February, with the comment that the play is "Dedicated to the Duke of Beaufort by Charles Goring, Esq."

Dedication to Henry, Duke of Beaufort, Marquis and Earl of Worcester, Earl of Glamorgan, Baron Herbert, and Lord of Chepshow, Ragland and Gower. This Play was the Product of some Leisure Hours in the University, when I had the Honour to be a Member of one of the best Societies in it. And tho' it has lain for some Years neglected by me, on the Reviewing of it, I found something in the Story very Entertaining to my self, and that met with the Approbation of much better Judges. The Town has given Variety of Fathers to this Play, and are willing to allow any One but My self the Author of it. I am not asham'd to own, how much I have been oblig'd to the Assistance of my Friends: But I should scarce presume to make Present of this Nature to Your Grace, that belongs to another Man.

I am sensible, My Lord, that *Irene* appear'd to the greatest Disadvantage on the Stage, strip'd of her Ornaments of Musick by a Superior Order; and in many of Her Characters suffering very much in the Action: But I do not mention this so much on my own Account, as that the Town was depriv'd of one of the more agreeable Parts of the Entertainment I desir'd for it.

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

CONTEMPORARY COMMENT. There has been a Tragedy acted, call'd *Irene, or the Fair Greek*. The Story is taken from the Turkish History. The Success of it was not very encouraging. (*Muses Mercury*, "January" 1708)

Tuesday 10  
DL

**IRENE**; or, The Fair Greek [Goring]. Cast not advertised (but see 9 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once. . . . All the Parts to be perform'd to the best Advantage.

Tuesday 10  
Queen's

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Metius (to which are added several new Songs) – Signior Gioseppe Cassani (and see DL, 6 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Dancing by Monsieur Cherrier, Monsieur Debargues, Mrs Debargues, &c. The Boxes to be open'd to the Pit. And no Person to be admitted but by Tickets, which will be deliver'd out by the Box-Keepers at 7s. 6d. each Ticket. The Number of Tickets not to exceed 400. Note, That a Box-Keeper will attend every Day from 9 a Clock in the Morning till 1 in the Afternoon, at the Office in the Great Piazza going into the Play-House to deliver out Tickets. Stage Boxes half a Guinea, First Gallery 3s. Upper Gallery 1s. 6d. No Person to stand upon the Stage.

RECEIPTS: £77 17s. 6d. (*Coke Papers*, no. 57). Additional income was derived from tickets sold at White's Chocolate House (see 7 February).

COMMENT. In the *Daily Courant* of 9 February Mrs Evans is advertised as dancing in this performance.

Wednesday 11  
DL

**IRENE**; or, The Fair Greek [Goring]. Cast not advertised (but see 9 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice. . . . All the Parts to be perform'd to the best Advantage.

COMMENT. No benefit for the author was advertised.

Wednesday 11

ADVERTISEMENT. This Day is publish'd, *The Salteralla*, Mr Isaac's new Dance made for Her Majesty's Birth Day 1708, the Tune by Mr Paisible. To which is added all the new Minuets, Rigadons, and French Dances Danc'd at Schools and Publick Entertainments. The whole fairly Engraven. Price

6d. Next Week will be Publish'd the above-nam'd Dance in the new Charecters, writ by Mr Charles de la Garde Dancing-Master belonging to the Operas at the Queen's Theatre. Sold by 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, and at most Musick-Shops in Town. (*Daily Courant*)

Thursday 12  
DL

**THE REHEARSAL** [Buckingham]. Bayes—Estcourt. To which will be added Mr Bayes's Practice of an Interlude call'd, † **PRUNELLA** [Richard Estcourt]; done from the Italian. Mr Ayres—Estcourt. (*Daily Courant*)

FIRST EDITION. *Prunella*: An Interlude Perform'd in the Rehearsal, at the Theatre-Royal in Drury-Lane. The Sense and Musick collected from the most Famous Masters. By Mr Airs, for the Advantage of Mr Estcourt (London: Bernard Lintott, n.d. [1708]). A "Note" at the bottom of the title page says "That an Opera, of which this is but a Part, will be soon finished and printed, with a Prologue and Epilogue; and a Preface in Praise of the Fineness and Delicacy of Operas, and the Difference between an *Italian* Opera and an Opera in *Italy*." No such work was published or performed. The *Dramatis Personæ* lists such characters as Racino (A Grocer in the Piazza in Conventino Hortensi), Macia (An Housewifely Body his Spouse), and Prunella (Young and handsome, something given to Love, and for it turn'd out of Doors), but no actors' names. No prologue or epilogue. (Copy used: Readex.)

Preface: After the Travestie of Virgil, one wou'd hardly think it necessary to make an Excuse for this inconsiderable Affair to Night. I must own I attempt not to invade or abuse anyones Diversion, and cou'd wish that my Profession, which happens to be Speaking, wou'd afford that I shou'd like no speaking better: Tho' I must confess, If I am run away with by an Air over Night, the Nervous Sense and admirable Reason it is fraught with, brings me back again in the Morning. I hope, Gentlemen, there's no harm done, since you have the same fine Musick, and will be a little merrier into the Bargain. (Signed, R. Estcourt.)

ADVERTISEMENT DETAILS. For the benefit of Mr Estcourt. . . . And at the request of many of the Nobility (who have taken Tickets) 2 Benches of the Pit will be Rail'd in, for more Conveniency. And to prevent any Disappointment, by coming late, 'tis desir'd that their Servants may be sent by 2 a Clock with the Tickets to keep Places.

CONTEMPORARY COMMENT. Mr Estcourt, who is so well known for his Action in Comedy, presented the Town not long since with a sort of Mask, which he nam'd *Prunella*, a burlesque Poem. The Airs and recitative Musick were taken from some Famous Opera's; which however are heard with as much Pleasure as ever. (*Muses Mercury*, "January" 1708)

COMMENT. For discussion of Estcourt's short-lived afterpiece spoof, see Fiske, pp. 49-50. The airs were sung to popular tunes from *Arsinoe*, *Camilla*, and *Thomyris*, apparently strung together with adapted recitative.

"A Prologue for Estcourt's Benefite Day" ("To make a Prologue, we've two Seasons chose") was printed in Durfey's *Songs Compleat* (1719) and other later collections. Danchin (I, 400-402) reprints it with the plausible suggestion that it was written for this occasion. The speakers were Pinkethman and Leigh.

Friday 13  
DL

**AMPHITRYON**; or, The Two Socia's [Dryden]. Jupiter—Wilks; Mercury—Estcourt; Amphitryon—Mills; Socia—Cross; Gripus—Norris // Alcmena—Mrs Barry; Phædra—Mrs Bicknell. And all the other parts to the best Advantage. (*Daily Courant*)

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

- Friday 13* ADVERTISEMENT. This Day is Publish'd, *A farther Vindication of the short View of the Profaneness and Immorality of the English Stage*. In which the Objections of a late Book, Entituled, A Defence of Plays, are consider'd. By Jeremy Collier, M.A. Printed for R. Sare at Gray's-Inn-Gate in Holborn, and G. Strahan at the Golden-Ball in Cornhill. (*Daily Courant*)  
COMMENT. See Arnott and Robinson, no. 297.
- Friday 13* ADVERTISEMENT. Just publish'd, *The Unfortunate Dutchess of Malfy; or The Unnatural Brothers*. A Tragedy. Now Acted at the Queen's Theatre in the Hay-Market, by her Majesty's Company of Comedians. Written by Mr Webster. Sold by J. Morphew near Stationers-Hall. (*Daily Courant*)
- Saturday 14* DL **MITHRIDATES, KING OF PONTUS** [Lee]. Mithridates—Powell; Ziphares—Wilks; Pharnaces—Mills; Archilaus—Keene; Aquilius—Booth; Pelopidas—Husband; Andravar—Bickerstaff // Semandra—Mrs Oldfield; Monima—Mrs Bradshaw. (*Daily Courant*)
- Saturday 14* Queen's **THOMYRIS QUEEN OF SCYTHIA; or, The Royal Amazon** [Motteux and Pepusch]. Cast not advertised (but see 13 and 20 January). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Dancing by Monsieur Cherrier, Monsieur Debargues, Mrs Evans, Mrs Santlow, and Mrs Debargues. The Boxes to be open'd to the Pit. And no Person to be admitted but by Tickets, which will be deliver'd out by the Box-Keepers at 7s. 6d. each Ticket. The Number of Tickets not to exceed 400. Note, That a Box-Keeper will attend every Day from 9 a Clock in the Morning til 1 in the Afternoon, at the Office in the Great Piazza going into the Play-House to deliver out Tickets. Stage Boxes half a Guinea, First Gallery 3s. Upper Gallery 1s. 6d. No Person to stand upon the Stage.  
RECEIPTS: £155 7s. 9d (*Coke Papers*, no. 57).
- Monday 16* Queen's **THE DOUBLE GALLANT; or, The Sick Lady's Cure** [Cibber]. Sir Solomon Sadlife—Johnson; At-all—Cibber; Careless—Wilks; Clerimont—Booth; Beau Saunter—Pack; Sir Squabble Split-hair—Norris; Capt Strutt—Bowen // Lady Dainty—Mrs Oldfield; Lady Sadlife—Mrs Cross; Clarinda [Clorinda]—Mrs Rogers; Silvia—Mrs Bradshaw; Wishwell—Mrs Saunders. (*Daily Courant*)
- Tuesday 17* DL **THE STRATAGEM** [Farquhar]. Aimwell—Mills; Archer—Wilks; Mr Sullen—Keene; Sir Cha. Freeman—Husband; Bonniface—Bullock; Scrub—Norris; Gibbett—Cibber; Foigard—Bowen // Mrs Sullen—Mrs Oldfield; Dorinda—Mrs Bradshaw. And all the other Parts to the best Advantage. (*Daily Courant*)
- Tuesday 17* Queen's **THOMYRIS QUEEN OF SCYTHIA; or, The Royal Amazon** [Motteux and Pepusch]. Mrs Lindsey performing her own part [Media] (and see 13 and 20 January). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . Being the last time of performing this Opera this Season [but see 10 April and later]. With Dancing by Monsieur Cherrier, Monsieur Debargues, Mrs Debargues, Mrs Santlow, and Mrs Evans. [Admission details as 14 February.]  
RECEIPTS: £96 18s. 9d. (*Coke Papers*, no. 57).

*From 18 February there are no performances on  
Wednesdays and Fridays at either theatre until after Easter.*

- Thursday 19*  
DL  
**AURENG-ZEBE;** or, The Great Mogull [Dryden]. Emperour–Betterton; Aureng-Zebe–Powell; Morat–Booth // Nourmahal–Mrs Barry; Indamora–Mrs Rogers; Melesinda–Mrs Porter. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Reviv'd . . . not Acted there these 13 Years. . . . For the Benefit of Mrs Barry.
- Thursday 19*  
DOCUMENT. Swiney to Coke: Mr Cibber told me you desired him to let me know you wou'd not have me begin the opera on Mr Betterton's day, we cannot perform it sooner so that we must loose above £50 by not playing above once that week, I have writt to Mr Betterton to lett him know the reasons why we can't ly by that day, and have advised him to take Tuesday next, which will be the same thing to him. (*Coke Papers*, no. 52)  
COMMENT. *Love's Triumph* received its première on 26 February; Betterton's benefit was rescheduled for 11 March.
- Saturday 21*  
DL  
**MARRIAGE A-LA-MODE;** or, The Comical Lovers [Cibber, adapting Dryden]. Palamede–Wilks; Celadon–Cibber; Rhodophil–Booth // Melantha–Mrs Cross; Doralice–Mrs Porter; Florimel–Mrs Oldfield; Melissa–Mrs Powell; Olinda–Mrs Saunders; Sabina–Mrs Norris; Flavia–Mrs Moor; Philotis–Mrs Bicknell. (*Daily Courant*)
- Saturday 21*  
Queen's  
**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . Being the last time of performing it this Season [but see 13 March and later]. With several Entertainments of Dancing by Monsieur Debargues, Monsieur Cherrier, Mrs Debargues, and Mrs Evans. And a new Dance Compos'd for her Majesty's Birth-Day call'd, *The Salteralla*, to be perform'd by Monsieur de Lagarde and Miss Santlow. [Admission details as 14 February.]  
RECEIPTS: £125 15s. 6d. (*Coke Papers*, no. 57).  
COMMENT. To judge from Vanbrugh's comments of 14 May (see below) Cassani was removed from the cast of *Camilla* after 10 February. Ramondon probably resumed the role (in English?). Whether the additional songs added for Cassani were retained cannot be determined.
- Saturday 21*  
DOCUMENT. On this day Vanbrugh sent Coke a copy of a proposal for an opera subsidy by the Queen. He suggested that she provide £1000 per annum, which would permit him to hire Nicolini and Santini [Santa Stella, later Lotti ("La Santini")] for £400 each, and Mancini as "Master of the orchestre" for £200.  
COMMENT. For full transcription and analysis, see the *Coke Papers*, no. 53. For Vanbrugh's further efforts to arrange a royal subsidy, see his letter to Coke of ca. mid-April 1708. In the event, not only was no subsidy obtained, but Nicolini was to be twice as expensive as Vanbrugh estimated. For the identity of Santini, see *Opera Grove*, IV, 537. She was one of the foremost Italian singers of her generation. We have found no evidence to substantiate *Opera Grove's* suggestion that she "may . . . have appeared in London as prima donna in 1709."
- Monday 23*  
DL  
**THE SPANISH FRYAR;** or, The Double Discovery [Dryden]. Torrismond–Powell; Bertran–Mills; Lorenzo–Wilks; Raymond–Keene; Father Dominic [Fryar]–Estcourt; Gomez–Norris // Queen [Leonora]–Mrs Barry; Elvira–Mrs Oldfield. (*Daily Courant*)  
ADVERTISEMENT DETAILS. And all the other Parts to the best Advantage.

*Tuesday 24*  
DL  
**THE CHANCES** (As it was alter'd by the late Duke of Buckingham). Duke—Booth; Petruchio—Bickerstaff; Don John—Wilks; Don Frederick—Mills; Antonio—Pinkethman; Peter—Norris; Anthony—Cross // Constantia—Mrs Bradshaw; 2d Constantia—Mrs Oldfield. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted there these 5 Years.

*Tuesday 24*  
DOCUMENT. Vanbrugh to the Earl of Manchester: At last I got the Duke of Marlborough to put an end to the Playhouse Factions, by engaging the Queen to exert her Authority, by means of which, the Actors are all put under the Patent at Coventgarden House [i.e., Drury Lane theatre], And the Operas are Establish'd at the Haymarket, to the generall liking of the whole towne; And both go on in a very Successfull manner; without disturbing one an Other. This Settlement pleases so well, that people are now eager to See Operas carry'd to a great perfection, And in Order to it the Towne crys out for A Man and Woman of the First Rate to be got against Next Winter from Italy. But at the Same time they declare for the future against Subscriptions, and have not come into any this Winter. I have therefore (with Severall to back me) laid before my Lord Marlborough the Necessity there is for the Queen to be at Some Expence, And have such an Answer both from him and my Lord Treasurer, as makes me write this Letter to your Lordship, to Acquaint you, that if Nicolini and Santini will come Over (my Lord Hallifax telling me this morning your Lordship very much desired they shou'd) I'll venture as far as A thousand Pounds between 'em, to be either divided equally, or More to One and less to tother as your Lordship shall think fitt to adjust it with 'em, if you please to give your Self the trouble of making the Agreement. This Money I propose to give 'em for Singing during the Next Season, which as things are now Regulated begins the Tenth of September, and ends the Tenth of June. The Opera is very rarely perform'd above twice a Week, and in the beginning and latter part of the Season, not above One, so that their Labour won't be great. If your Lordship cou'd engage 'em for Pistolls or Louis d'ores instead of Pounds, 'twould be so much Saved to two of your humble Undertakers of the Opera, for I have Bought Mr Swiney quite out: Only pay him as Manager. . . . Valentini is mighty earnest with me to get Nicolini over tho' he knows he so much exceeds him; but he wou'd fain See Opera flourish here, and is mightly pleas'd with the Civill Treatment he meets with. (Vanbrugh, *Works*, IV, 16-17)

*Tuesday 24*  
ADVERTISEMENT. This Day is publish'd, The 2nd Edition of the *Gamester* [by Susanna Centlivre], a Comedy, as it is Acted at the New Theatre in Lincolns-Inn-Fields by her Majesty's Servants. Sold by Wm Turner at the Angel at Lincolns-Inn Back-Gate, and by most other Booksellers. Price 1s. 6d. (*Daily Courant*)

*Thursday 26*  
DL  
**THE NORTHERN LASS;** or, The Nest of Fools [Brome]. Sir Philip Luckless—Wilks; Tridewell—Mills; Capt. Anvil—Bowen; Widgin—Bullock; Bullfinch—Estcourt; Sir Paul Squelch—Johnson; Nonsense—Norris; Widow Fihhow [Fitchow]—Mrs Knight; Constance—Mrs Bicknell; Hold-Up—Mrs Willis; Howdee—Cibber. And all the other parts to the best Advantage. (*Daily Courant*)

Thursday 26  
Queen's

‡ **LOVE'S TRIUMPH** [pasticcio; text by Peter Anthony Motteux]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *Love's Triumph*. An Opera. As it is Perform'd at the Queen's Theatre in the Hay-Market. By P. Motteux (London: Jacob Tonson, 1708). Copy used: British Library 162.k.36. The Persons Represented. Liso—Valentino, who sings in Italian; Olindo—Signiora Margarita de L'Epine; Neralbo—Leveridge // Licisca—Mrs Tofts; Eurilla—The Baroness; Serpetta—Mrs Lindsey. (The text is in English, with Liso's part given in both English and Italian.)

Dedication by Motteux to P. Frankland: The Words adapted to the Music of this Opera, that entertain'd You in Italy, were written very near You. . . . Three of the greatest Composers have each set an Act of it. I have endeavour'd to make it acceptable to a British Audience: And tho' I may say, the comic Part is wholly New (and most of the more serious Scenes) I would have alter'd more, had it been in my Power, without changing the Disposition of the Airs, which is still the same. Such as it is, 'twas not easie to give the whole a genteel Turn, without changing the Cast; to mix a little Humor, without being loose or too low; and, in short, to keep Sense and Sound together. . . . To fit Words to a Tune, may seem as odd as to fit a Horse to a Saddle, tho' such a thing may be done upon Occasion. . . . I hope Singing will not get the better of Speaking upon the British Stage. There does not seem to be so great Care taken, that the Words may not be a disgrace to good Music, nor to have 'em plainly utter'd, understood, and properly acted with Spirit, as in other Nations. . . . Fine Singing, like a fine Woman, shou'd have the Beauties of the Mind, to engage a lasting Affection. . . . And if it [this opera] makes a better Appearance [than its predecessors], it will not owe a little to Mr Dieupart, for his Share in the Contrivance of the Entertainments, and his supplying what Recitative and other Music was necessary. . . .

*Songs in the new Opera, Call'd Love's Triumph*, engraved by Walsh and Hare, were advertised in the *Daily Courant* on 28 April 1708. It included 68 songs. See Hunter, nos. 46 and 47.

ADVERTISEMENT DETAILS. Never perform'd before. . . . The Dances, Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. No Person to be admitted but by Tickets, which will be deliver'd out by the Box Keepers at half a Guinea each Ticket. The Number of Tickets not to exceed 400. Note, That a Box-Keeper will attend every Day from 9 a Clock in the Morning till 1 in the Afternoon, at the Office in the Great Piazza going into the Play-House to deliver out Tickets. Boxes upon the Stage half a Guinea, First Gallery 5s. Upper Gallery 2s. 6d.

RECEIPTS: £240 6s. 9d. (*Coke Papers*, no. 57).

COMMENT. According to the *Coke Papers*, no. 50, Valentini was paid 100 guineas for supplying this opera or the music for it, and *Coke Papers*, no. 54, proves that Motteux received £53 15s. on 6 March as payment in full for his work in creating or translating the English text.

The reception appears to have been mixed. For commentary, see the *Muses Mercury*, quoted below under early March. Publication of the libretto was advertised in the *Daily Courant* of 27 February. On 28 April the same paper carried an ad from Walsh, Hare, and Randal for the music: "New Musick this Day publish'd, The 2d and 3d Acts of the last new Opera call'd *Love's Triumph*; which together with the 1st contains all the Songs Ariets and Duets in that Opera, all fairly Engraven."

Thursday 26

ADVERTISEMENT. This Day is publish'd, *Sawny the Scot: or, The Taming of the Shrew*. As it is now Acted by her Majesty's Servants at the Theatre in Drury-Lane. Written by John Lacy, Esq. Sold by B. Bragg in Pater-Noster-Row. (*Daily Courant*)

- Saturday 28*  
DL  
**THE LADY'S LAST STAKE;** or, The Wife's Resentment [Cibber]. Lord Wronglove—Wilks; Lord George Brilliant—Cibber; Sir Friendly Moral—Keene // Lady Wronglove—Mrs Barry; Lady Gentle—Mrs Rogers; Mrs Conquest—Mrs Oldfield; Miss Notable—Mrs Cross. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there before.
- Saturday 28*  
Queen's  
**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Cast not advertised (but see 26 February). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never perform'd but once. . . . The Dances, Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. [Admission details as 26 February.]  
RECEIPTS: £101 1s. 9d. (*Coke Papers*, no. 57).

### March 1708

- early  
March  
CONTEMPORARY COMMENT. Tho we have said very little in our *Mercuries* lately of the Stage, yet we have omitted nothing remarkable. There has been little done there that was new, and every thing else wou'd be impertinent. The Pastoral Opera which we have often mentioned has been perform'd. 'Tis call'd *Love's Triumph*: The Words were written by Mr Motteux, and the Musick is Italian, by several Masters. We shall not pretend to determine whether it has succeeded or not: For if it has not been lik'd by some; 'tis certain, it has been by others. The *Dido* of Scarlati will probably be the next this Season, if it is not too far advanc'd. . . . the other Tragedies mention'd in our former Collections are in no great Forwardness, and we hear of no other. (*Muses Mercury*, "January" 1708)
- Monday 1*  
DL  
**LOVE FOR LOVE** [Congreve]. Ben—Dogget; Sir Sampson Legend—Estcourt; Valentine—Wilks; Scandal—Booth; Tattle—Pack; Foresight—Johnson; Trapland—Norris; Jeremy—Bowen // Angelica—Mrs Oldfield; Mrs Frail—Mrs Barry; Mrs Foresight—Mrs Rogers; Miss Prue—Mrs Bicknell; Nurse—Mrs Willis. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never Acted there but once. . . . For the Benefit of Mr Cibber. . . . Note, That Mr Dogget is to Play but Six Times.
- Tuesday 2*  
DL  
**LOVE FOR LOVE** [Congreve]. Ben—Dogget (and see 1 March). And all the other Parts to the best Advantage. (*Daily Courant*)
- Tuesday 2*  
Queen's  
**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Cast not advertised (but see 26 February). (*Daily Courant*)  
ADVERTISEMENT DETAILS. Never perform'd but twice. . . . The Dances, Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. 6d. Stage Boxes half a Guinea. And by Order hence-forward to begin precisely at 6 a Clock. No Person to stand upon the Stage.  
RECEIPTS: £84 7s. (*Coke Papers*, no. 57).  
COMMENT. The advertisement for *Love's Triumph* in the *Daily Courant* of 1 March states "No Person to be admitted to keep Places either in the Pit or Boxes."
- Tuesday 2*  
DOCUMENT. Whereas We are inform'd that frequent disorders have been Occasion'd of late in Our Theatres in ye Hay Markett and Drury Lane by persons coming behind the Scenes and Standing upon the Stage during the



performance of Plays and Operas by which means they cannot be Acted to ye best Advantage.

Our will and Pleasure therefore is and We do hereby strictly require and Command the Managers Sharers &a of both Our Theatres in the Hay Markett and Drury Lane that they suffer no person whatever hereafter to come behind the Scenes or to be upon the Stage either before or during the Acting any play or Opera excepting the Actors and Servants Necessary for ye performance thereof upon pain of our highest displeasure. And We further strictly Command all our Constables & others appointed to Attend ye Theatres to be Aiding & Assisting to Our Managers therein And if any person whatsoever shall disobey this Our known Will and Pleasure and Command We shal proceed against them as Contemners of Our Royall Authority and disturbers of the Publick Peace . . . By her Majestys Command Kent. (LC 5/154, fol. 170)

COMMENT. A printed form of the proclamation is preserved in LC 7/3, fol. 32. This order seems to have been as ineffective as its numerous predecessors.

Thursday 4  
DL

**THE INDIAN EMPEROR;** or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma–Betterton; Odmarr–Mills; Guyomar–Booth; Orbellan–Husband; Cortez–Powell // Almeria–Mrs Barry; Alibech–Mrs Rogers; Cydaria–Mrs Bradshaw. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Powell.

Friday 5

DOCUMENT. On this date Charles Killigrew and others brought suit against Thomas Phillipps and others in connection with arrears due on the fruit licence at Drury Lane (P.R.O. C10/383/15).

COMMENT. For details and discussion, see *Document Register*, no. 1961.

Saturday 6  
DL

**SHE WOU'D IF SHE COU'D** [Etherege]. Sir Oliver Cockwood–Dogget; Sir Joslin Jolley–Estcourt; Courtall–Wilks; Freeman–Mills // Lady Cockwood–Mrs Barry; Ariana–Mrs Rogers; Gatty–Mrs Cross. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. And by her Majesty's Command, no Persons are to be admitted behind the Scenes.

Saturday 6  
Queen's

**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Cast not advertised (but see 26 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never perform'd but thrice. . . . The Dances, Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. [Admission details as 2 March.]

RECEIPTS: £101 14s. 3d. (*Coke Papers*, no. 57).

Monday 8  
DL

**THE MARRIAGE-HATER MATCH'D** [Durfey]. Solon–Dogget; Sir Phil. Free-wit–Wilks; Sir Lawrence Limber–Johnson; Capt. Darewell–Mills; Biass–Bullock; Lord Brainless–Pack; Callow–Bowen; Van Grin–Penkethman // Lady Subtle–Mrs Knight; Lady Bumfiddle–Mrs Powell; Berenice–Mrs Bradshaw; Mrs La-Pupsy–Mrs Moor; Lovewell–Mrs Rogers. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted there these Five Years [but see 23 June 1704].

Monday 8  
Queen's

DOCUMENT. Shortly after the performance of 6 March Vanbrugh reviewed the finances of his company. He made a list of "Tradesmens Bills" and daily

incidental bills, noted a special bill for dancers' services and incidentals, etc., and totalled receipts and expenses through the first sixteen nights of the opera. (Daily receipts are entered under date above.) Income totalled £2243 13s. 6d.; salaries and daily expenses came to £1774 8s. (or the startling figure of £110 17s. 6d. per night); "The New Opera" (*Love's Triumph*) cost £250, plus £42 for rehearsals and £20 for "a new scene"; "Bills for Clothes &ca" totalled £763 7s. 6d. for a grand total of £2848 15s. 6d. or a net loss of £606 2s. (See *Coke Papers*, nos. 55, 56, 57, 58, 59, 60, and 61 for full transcriptions and analysis.)

Tuesday 9  
DL

**THE SOLDIER'S FORTUNE** [Otway]. Beaugard–Powell; Courtine–Wilks; Sir Jolly Jumble–Bullock; Fourbin–Bowen; Sir David Dunce–Johnson // Lady Dunce–Mrs Knight; Silvia–Mrs Rogers. And all the other parts to the best Advantage. (*Daily Courant*)

Tuesday 9  
Queen's

**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Cast not advertised (but see 26 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . The Dances, Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. [Admission details as 2 March.] Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. 6d. Stage Boxes half a Guinea. And by Order hence-forward to begin precisely at 6 a Clock. No Person to stand upon the Stage.

Thursday 11  
DL

**KING HENRY THE EIGHTH**, with the Divorce of Queen Katherine, the Fall of Cardinal Wolsey, and the Birth of Queen Elizabeth [Shakespeare and Fletcher]. King Henry–Betterton. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Betterton. . . . Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

Friday 12

ADVERTISEMENT. New Musick Publish'd, The Songs set to Musick in the new Opera call'd, *Love's Triumph*, as they are perform'd at the Queen's Theatre in the Hay-Market. Price 3s. 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 13  
DL

**THE CHANCES** (As it was alter'd by the late Duke of Buckingham). Duke of Ferrara–Booth; Petruchio–Keene; Antonio–Pinkethman; Don John–Wilks; Don Frederick–Mills; Anthony–Norris; Peter–Cross // 1st Constantia–Mrs Bradshaw; 2d Constantia–Mrs Oldfield; Mother–Mrs Powell; Landlady–Mrs Willis. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Acted there but once these Five Years.

Saturday 13  
Queen's

**CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stages Boxes half a Guinea. To begin precisely at 6 a Clock.

Monday 15  
DL

**THE OLD BATCHELLOR** [Congreve]. Fondle-Wife–Dogget; Heartwell–Betterton; Bellmour–Wilks; Vainlove–Booth; Sharper–Mills; Sir Jos. Wittol–

Bullock; Capt. Bluff—Estcourt; Setter—Fairbank // Belinda—Mrs Rogers; Araminta—Mrs Bradshaw; Letitia—Mrs Barry; Silvia—Mrs Bicknell; Lucy—Mrs Saunders. (*Daily Courant*)

COMMENT. In the *Daily Courant* of 12 and 13 March this performance is advertised as Doggett's benefit.

Tuesday 16  
DL

**ÆSOP** [Vanbrugh]. Æsop—Cibber; Governour—Norris; Oronces—Mills; Senator—Estcourt; Roger—Cross; Sir Polidorus Hogstye and Quaint—Penkethman [doubling]; Innkeeper—Fairbank // Euphronia—Mrs Oldfield; Doris—Mrs Saunders; Hortensia—Mrs Moore. (*Daily Courant*)

Tuesday 16

DOCUMENT. Vanbrugh to the Earl of Manchester: I had written to your Lordship [see 24 February] a little before I rec'd your Letter to desire you wou'd engage Nicolini & Santini for Next Winter, if a Thousand Pistols, (or Pounds if Pistols wou'd not do) between them wou'd be Sufficient, which My Lord Dorset tells me will plentifully do. But they must perform the Whole Season which is from the 10th of September to the 10th of June. So that they must if Possible be here in August, Unless to have the Advantage of coming with your Lordship, they shou'd stay something longer, which in that Case, to encourage 'em, one wou'd dispence with. Now cou'd there be a Third, some Young Agreeable Person of a Woman, who not yet in great Vogue, yet promis'd fair to grow to it who wou'd come for an Allowance of 80. or 100 pounds a year, it might be of great Service to bring downe the Pride & Charge of Our Present Singing Ladys, who Cost the House four hundred pounds a Year apeice. Stanhope tells me of Such a One at Leghorn, that he believes wou'd Come. Her Name is Redjana. He commends her extremly. (Vanbrugh, *Works*, IV, 18-19)

COMMENT. Dean and Knapp, p. 146n, suggest that "Redjana" is "perhaps Giovanna Albertini detta la Reggiana, who sang at Venice in 1708-9." This identification seems highly plausible.

Thursday 18  
DL

**THE FUNERAL**; or, Grief A-la-Mode [Steele]. Lord Brumpton—Keene; Lord Hardy—Cibber; Campley—Wilks; Trusty—Mills; Lady Brumpton—Mrs Rogers; Lady Harriot—Mrs Oldfield; Lady Sharlot—Mrs Bradshaw; Madam D Peingle—Mrs Willis; Puzel—Estcourt; Sable—Johnson; Trim—Pinkethman; Bumkin—Leigh; Grave-Digger—Cross; Fardingale—Norris; Kate Matchlock—Bullock. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Mills.

Saturday 20  
DL

**LOVE FOR LOVE** [Congreve]. Ben—Dogget; Sir Sampson Legend—Estcourt; Valentine—Wilks; Scandal—Booth; Tattle—Pack; Foresight—Johnson; Trapland—Norris; Jeremy—Bowen // Angelica—Mrs Oldfield; Mrs Foresight—Mrs Rogers; Mrs Frail—Mrs Barry; Miss Prue—Mrs Bicknell; Nurse—Mrs Willis. (*Daily Courant*)

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

Saturday 20  
Queen's

**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Eurilla—Signiora Sagoni [Saggione—i.e., Maria Gallia] (and see 26 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . The Dances, Chorus's, and other Entertainments, being properly introduc'd as on Foreign Stages. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. 6d. Stage Boxes half a Guinea. To begin precisely at 6 a Clock. No Person to stand upon the Stage.

- Monday 22*  
DL **MITHRIDATES KING OF PONTUS** [Lee]. Mithridates–Betterton; Ziphares–Wilks; Pharnaces–Mills; Archilaus–Keene; Aquilius–Booth; Pelopidas–Husband; Andravar–Bickerstaff // Semandra–Mrs Oldfield; Monima–Mrs Bradshaw. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mrs Rogers. . . . Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Note, That the Tickets deliver'd out for *Sir Fopling Flutter* will be taken at this Play.
- Tuesday 23*  
DL **THE ROYAL MERCHANT; or, Beggars Bush** [Fletcher and Massinger]. Woolfort–Booth; Goswin [i.e., Florez]–Wilks; Hubert–Mills; Clause–Keen; Higgen–Estcourt; Vandunck–Bullock; Prig–Norris // Bertha–Mrs Bradshaw. And all the other parts to the best Advantage. (*Daily Courant*)
- Tuesday 23*  
Queen's **LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Eurilla–Signiora Maria Gallia Segonie (and see 26 February). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . The Dances, Chorus's, and other Entertainments, being properly introduc'd as on Foreign Stages. [Admission details as 20 February.]
- Thursday 25*  
DL **THE MOURNING-BRIDE** [Congreve]. King–Powell; Gonsalez–Keene; Osmy–Booth // Zara–Mrs Barry; Almeria–Mrs Bradshaw; Leonora–Mrs Porter. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Booth.
- Friday 26*  
SH **CONCERT.** For the Benefit of Mr Leigh. . . . will be perform'd a Consort of Vocal and Instrumental Musick, viz A Full Piece of the late Mr Henry Purcell, by Mr Dean, Mr Holmes, Mr Feiston, &c. A new Set of Airs for the Arch Lute and Violin, Compos'd on purpose by Mr Tho. Dean. That Celebrated Sonata for a Violin and Flute, made by the Famous Signior Gasparini, and play'd by him and Mr Paisable before her Majesty, and at the Theatre, to be perform'd by two young Gentlemen that never Play'd in Publick, who also perform some new Italian Sonata's of the most Eminent Masters in Europe; and Double-stopp'd Solo's of the Famous Archangelo Corelli. Singing to the Lute by Mr Dean. Several Pieces for Trumpets, Flutes, and Haut-boys. Also Select Airs out of the Opera's of *Camilla* and *Thomyris*, with their Symphonies, by the best Performers. Tickets to be had at Nixon's Coffee-House in Fleet-street, at St. Paul's Coffee-House at the West End of St. Paul's, at Robin's Coffee-House in Exchange-Alley, at Tarrant's Coffee-House near Aldgate, and at the Hall Gate, at 3s. each Ticket, Beginning exactly at 7 of the Clock. (*Daily Courant*)  
COMMENT. Bucholz, *Augustan Court*, Tables 7.4 and 7.5, deduces that Gasperini's sonata was composed for Prince George's birthday, but no record of the occasion has come to light except this advertisement. Bucholz notes Vanbrugh's letter of 11 May (*Coke Papers*, p. 107) which mentions a plan for bi-weekly concerts in the Apartments. By implication, Prince George's birthday was such an occasion.
- Saturday 27*  
DL **THE SCORNFUL LADY** [Beaumont and Fletcher]. Savil–Dogget; Elder Loveless–Powell; Young Loveless–Mills; Welfort–Booth; Roger–Cibber; Morecraft–Bullock // The Scornful Lady–Mrs Barry; Martha–Mrs Bradshaw; Widdow–Mrs Moor. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Not Acted there these Six Years. . . . Being the last time of Mr Dogget's Acting [but see 5 April], and of the Company's till Easter Monday.  
COMMENT. This was the seventh performance of Doggett's guest stint.

*Saturday 27*  
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing. Being the last time of performing till after Easter. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s 6d. Stage Boxes half a Guinea. To begin precisely at 6 a Clock. No Person to stand upon the Stage.

COMMENT. In the *Daily Courant* of 24 March (but not in any subsequent ads) *Love's Triumph* is advertised for this date with Maria Gallia Segione as Eurilla.

*Saturday 27* ADVERTISEMENT. This Day is publish'd, The Comedies of Mr George Farquhar, viz. *Love in a Bottle, Constant Couple, or, A Trip to the Jubilee, Sir Harry Wild Air, Inconstant, or The Way to Win him, Twin Rivals, Recruiting Officer, and Beaux Stratagem*. Printed for James Knapton at the Crown in St. Paul's Church-yard, Ralph Smith and George Strahan in Cornhil, and Bernard Lintott at the Cross-Keys next Nando's Coffee-house between the 2 Temple-Gates in Fleetstreet. (*Daily Courant*)

*Monday 29 March-Saturday 3 April*

PASSION WEEK

*Wednesday 31*  
DL DOCUMENT. On this day Henry Brett signed a management agreement with Wilks, Cibber, and Estcourt. The whereabouts of the original MS (if extant) are not known to us, but what appears to be a virtually complete transcription is printed as an appendix by Fitzgerald (II, 443-446). The crucial provisions are as follows. Brett's full rights and powers are granted to the three actors, who will have the power to set salaries, assess fines, and make production decisions. No expenditure in excess of 40s. in one week is allowed unless agreed on by all three of them. In future seasons, benefit arrangements will be altered. Each actor must deposit £40 with the treasurer in advance. Any actor with a benefit whose weekly salary is under £4 will be required to contribute one-quarter of the clear benefit profits to management; the tax rises to one-third for people with salaries under 50s. per week; to one-half for people with salaries under 40s. per week. No benefit is to be permitted until the last week of February, and no more than one per week until the month of May. Brett's grant is revocable at any time.

COMMENT. Though the actor-managers had agreed to this arrangement, Christopher Rich's attempt to enforce it the following season led to the silencing of the theatre.

## April 1708

*Thursday 1* ADVERTISEMENT. Mr William Penkethman Having a Benefit Play call'd, *The Stratagem*, at the Theatre-Royal in Drury Lane, on Thursday the 8th of April, in the Easter Week, This is to give notice to all his Friends, if he has any, that from this present 1st of April til the said 8th, they may have Box, Pit, or Gallery Tickets at the Leg-Tavern in Fleetstreet. Mr William Penkethman speaks an entire new Epilogue upon an entire new Ass. It being for his own Benefit. (*Daily Courant*)

COMMENT. This advertisement ran in the *Daily Courant* from 1 April to 6 April.

- Monday 5*  
DL **THE SCORNFUL LADY** [Beaumont and Fletcher]. Savil–Dogget; Elder Loveless–Powell; Loveless Jun.–Mills; Welford–Booth; Morecraft–Bullock; Roger–Cibber // Scornful Lady–Mrs Barry; Martha–Mrs Bradshaw; Widow–Mrs Moor; Abigail–Mrs Willis. And all the other parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Tuesday 6*  
DL **THE RECRUITING OFFICER** [Farquhar]. Justice Ballance–Keene; Mr Worthy–Mills; Capt. Plume–Wilks; Capt. Brazen–Cibber; Serjeant Kite–Estcourt; Bullock a Country Clown–Bullock; Pearmain–Norris; Apple-tree–Fairbank // Melinda–Mrs Rogers; Silvia–Mrs Oldfield; Rose–Mrs Bicknell. And all the other parts to the best Advantage. (*Daily Courant*)
- Tuesday 6*  
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stage Boxes half a Guinea. To begin precisely at 6 a Clock. No Person to stand on the Stage.  
COMMENT. From 29 March to 3 April the *Daily Courant* advertised *Thomyris* ("With several Alterations") for this evening, featuring the Baroness [Lindelheim] as the Queen and Signiora Margaritta de L'Epine as Tigranes.
- Wednesday 7*  
DL **THE JOVIAL CREW**; or, **The Merry Beggars** [Brome]. Old-Rents–Keene; Hearty–Pinkethman; Springlove–Mills; Randall–Johnson; Vincent–Wilks; Hilliard–Cibber // Rachel–Mrs Bicknell; Meriell–Mrs Cross. And all the other parts to the best Advantage (and see 20 January). (*Daily Courant*)
- Wednesday 7*  
DL DOCUMENT. On this day Vanbrugh wrote up a "state of ye Opera Account," calculating "The Dayly Charge of an Opera." Singers and Dancers: £44 17s.; Instrumentall Musick: £17 12s.; Office Keepers and Attendants: £9 19s. 2d.; Rent and use of the Stock: £15; Incidents one night with an other: £6 10s.; Small Bills one night with an other: £10; Candles and Oyle: £7 1s.; Printer: £2 5s.; Managers: £3. Total dayly Charge: £116 4s. 2d. Vanbrugh recorded a cumulative daily charge of £2672 15s. 8d, plus £815 12s. for scenery and costumes, £334 10s. for "The new opera," £107 10s. "Extraordinary Allowance to V[alentini?], £40 "Allowance to Cassanini," and £120 to Heidegger for *Thomyris*. "Totall Expence this Season" came to £4090 7s. 8d. Receipts for 23 performances to date totalled £2943 13s. 6d, for a net loss of £1146 14s. 2d. Vanbrugh comments: "By this Account it appears That Altho' the Queen shou'd be pleas'd to allow a Thousand pounds a Year toward Salarys; And that the Towne shou'd by Subscriptions take off the Load of Cloaths & Scenes: the Daily Charge wou'd Still rise to full a hundred pounds a day: Which is the most the House can ever hope to receive the Season throughout one Performance with an other."  
COMMENT. In the seven performances since 6 March the company had taken in exactly £700. For full transcription and analysis, see the *Coke Papers*. no. 62.
- Thursday 8*  
DL **THE STRATAGEM** [Farquhar]. Aimwell–Mills; Archer–Wilks; Sullen–Keene; Bonniface–Bullock; Gibbet–Cibber; Foigard–Bowen; Scrub–Norris // Mrs Sullen–Mrs Oldfield; Lady Bountiful–Mrs Powell; Dorinda–Mrs Bradshaw; Cherry–Mrs Bicknell. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Pinkeman. . . . With a New Epilogue, spoken upon an Ass by Mr Pinkeman, written by Mr Estcourt. And by her Majesty's Command, no Persons are to be admitted behind the Scenes.

COMMENT. Danchin (I, 402) reports that "the new ass epilogue has not been found."

Saturday 10  
DL

**BURY FAIR** [Shadwell]. Lord Bellamy—Husband; Wildish—Mills; Mr Trim—Cibber; Sir Humphry Noddy—Bullock; Oldwit—Johnson; La Roch—Bowen; Valet—Norris // Lady Fantast—Mrs Powell; Mrs Fantast—Mrs Moore; Gertrude—Mrs Bradshaw; Philadelphia—Mrs Porter; Lucy—Mrs Saunders. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these five Years.

Saturday 10  
Queen's

**THOMYRIS QUEEN OF SCYTHIA**; or, The Royal Amazon [Motteux and Pepusch]. Queen—the Baroness; Tigranes—Signiora Margaritta de L'Epine (and see 13 and 20 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Alterations. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stage Boxes half a Guinea. To begin precisely at 6 a Clock.

Monday 12  
DL

**BURY FAIR** [Shadwell]. Lord Bellamy—Husband; Wildish—Mills; Mr Trim—Cibber; Sir Humphry Noddy—Bullock; Oldwit—Johnson; La Roch—Bowen; Valet—Norris // Lady Fantast—Mrs Powell; Mrs Fantast—Mrs Moore; Gertrude—Mrs Bradshaw; Philadelphia—Mrs Porter; Lucy—Mrs Saunders. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted but once these five Years.

Tuesday 13  
DL

**THE RIVAL QUEENS**; or, The Death of Alexander the Great [Lee]. Alexander—Powell; Lysimachus—Husband; Clytus—Booth; Cassander—Mills; Polyperchon—Keene; Hephestion—Bickerstaff // Roxana—Mrs Barry; Statura—Mrs Rogers; Sigsigambis [Sysigambis]—Mrs Powell; Parisatis—Mrs Norris. (*Daily Courant*)

Tuesday 13  
Queen's

**THOMYRIS QUEEN OF SCYTHIA**; or, The Royal Amazon [Motteux and Pepusch]. Queen—the Baroness; Tigranes—Signiora Margaritta de L'Epine (and see 13 and 20 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Alterations. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stage Boxes half a Guinea.

Tuesday 13

CONTEMPORARY COMMENT. On this day Sarah Duchess of Marlborough wrote to the Earl of Manchester that the opera "is in so much disorder that I cannot undertake to answer for any promise they should make" to new foreign performers. (*Court and Society*, II, 337-338)

ca. 14  
April

DOCUMENT. If seignor Valentini, Mrs Tofts, Mlle Margarita Mr Dieupart, Mr Hayms & Mr Papsch come into shares instead of salarys; The daily Charge (Cloaths &c excepted which must be furnish'd by subscription) may be reduc'd to £70 per day. The receipts this season have amounted to £125 per day, one day with an other. But shou'd the Receipts next year rise to but £115 the Proffits wou'd then be £45 per day. Two thirds of which going to the Performing sharers, vizt £30, each share wou'd be worth £450—di-

viding their £30 per day in four parts: one to Vall[entini], one to Mrs Tofts, one to Marg[arita de l'Epine], & one divided in 3 between the men. (See *Coke Papers*, no. 63.)

COMMENT. Vanbrugh was desperately searching for a way to stabilize the finances of his opera company. This profit-sharing proposal for the season of 1708-09 was clearly not welcomed by the performers, who must have realized that it would leave them with incomes dependent on hypothetical profits. In essence, Vanbrugh was proposing to make Valentini, Tofts, de l'Epine, and the three senior musicians limited partners in profits, reserving one-third to himself. By this time Vanbrugh was grasping at straws, dreaming that subsidy could be blandished out of the Queen (see next entry), and looking at foreign models of subscription schemes. *Coke Papers* no. 67 is labelled "Plan for ye opera for ye next year 1708/9" and consists of a calculation of annual income derived from season subscribers on the plan of "The Opera att Venice"—a sum calculated at £3225.

ca. mid-  
April

DOCUMENT. Vanbrugh to Coke: I found a letter from you last night. I hope you will not doubt of my Entire disposition to comply with whatever you think right in this unhappy affair as far as the stretch of my power will go and I will accordingly make a very hard shift to clear Valentinos second month; but must beg a little time for the Tother. For really tis not yet in my power. You are Sensible the daily Receipts of the Opera are not near sufficient to answer the Daily and monthly demands and whenever they fail, there will be a full Stop: So that I am forc'd to apply all other money I have, to keep touch in that point and this Distresses me to the last Degree, All kinds of income being very backwards. However I hope to receive very suddenly a large arrear out of which I will certainly make good all you have promis'd I shall: But methinks if ever my Lord Chamberlain will move the Queen, now should be the time, since he can never be furnis'd with more pressing arguments: amongst which, that of the impossibility the House at present is under, to make good the Bargains made with Foreigners, woud move both the Queen and my Lord Treasurer more than one cou'd plead: Besides, the Venetian Ambassador was by at My Lord Chamberlain when both my Lord Treasurer & Marlborough Declard it woud be right, for the Queen to give a Thousand Pounds a year towards the opera support, and Ill lay my Life she comes readily into it whenever she is apply'd to which I therefore earnestly beg you will press my Lord Chamberlain to do, And when he has once (as the proper officer) mov'd the Queen in it I'll take the trouble off of his hands to solicit it. . . . (*Coke Papers*, no. 64)

COMMENT. Nothing was to come of Vanbrugh's pipe-dream of financial rescue by the Queen.

Wednesday 14  
DL

**THE NORTHERN LASS**; or, The Nest of Fools [Brome]. Sir Philip Luckless—Powell; Tridwill—Mills; Sir Paul Squelsh—Johnson; Bullfinch—Estcourt; Widge—Bullock; Nonsense—Norris; Anvill—Bowen; How-dee—Cibber // the Northern Lass [Constance]—Mrs Bicknell; Widow—Mrs Knight; Mrs Trainwell—Mrs Powell; Hold-up—Mrs Willis. (*Daily Courant*)

Thursday 15  
DL

**TAMERLANE** [Rowe]. Tamerlane—Betterton; Bajazet—Keene; Moneses—Powell; Axalla—Booth; Prince of Tanais—Cory; Omar—Smith; Stratocles—Fairbank; A Dervise—Husband // Arpasia—Mrs Barry; Selima—Mrs Bradshaw. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Keene. Never Acted there before.



- Saturday 17*  
DL  
**GREENWICH PARK;** or, The Merry Citizens [Mountfort]. Lord Worthy—Mills; Sir Tho. Reveller—Penkethman; Young Reveller—Cibber; Mr Raison—Johnson; Sasaphras—Bullock; Sir William Thoughtless—Bowen; Bounce—Fairbank; Beau—Pack // Florella—Mrs Oldfield; Violante—Mrs Moore; Dorinda—Mrs Rogers; Mrs Raison—Mrs Knight; Aunt—Mrs Powell. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Not Acted these Four Years [but see 21 December 1705].
- Saturday 17*  
Queen's  
**LOVE'S TRIUMPH** [pasticcio; text by Motteux]. Cast not advertised (but see 26 February and 20 March). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Signior Valentini. . . . The Dances Chorus's, and other Entertainments being properly introduc'd as on Foreign Stages. The Boxes to be open'd to the Pit, and no Person admitted but by Tickets, which will be deliver'd out at Mr Whites Chocolate-House, at St James's Coffee-house, and at the Office at the Play-house every Day this Week, at half a Guinea each Ticket. To begin precisely at 6 a Clock. No Person to stand upon the Stage.  
COMMENT. Lists of the dancers who performed in each act are preserved in the *Coke Papers*, nos. 65 and 66. The performers named are Cherrier, Desbarques, Shaw, Delagarde, and Mlles Santlow, Alloway, Cadet, and Evans.
- Monday 19*  
DL  
**OROONOKO** [Southerne]. Oroonoko—Wilks; Aboan—Powell; Governor—Keene; Blanford—Bickerstaffe; Capt. Driver—Johnson; Stanmore—Smith; Jack Stanmore—Fairbank; Daniel—Pinkethman; Hotman—Corey // Widow Lackit—Mrs Knight; Imoinda—Mrs Rogers; Charlot Weldon—Mrs Bradshaw; Lucy Weldon—Mrs Bicknell. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Knight.  
COMMENT. This advertisement ran in the *Daily Courant* from 12 to 19 April. From 12 to 16 April Cibber was advertised in the role of Stanmore and Mrs Kent as Charlot Weldon. From 12 to 17 April Husband was advertised to play Blanford.
- Tuesday 20*  
DL  
**GREENWICH PARK;** or, The Merry Citizens (Written by the late Mr Mountfort). Lord Worthy—Mills; Sir Tho. Reveller—Pinkethman; Young Reveller—Cibber; Mr Raison—Johnson; Sasaphras—Bullock; Sir William Thoughtless—Bowen; Bounce—Fairbank; 1st Beau—Pack // Florella—Mrs Oldfield; Violante—Mrs Moor; Dorinda—Mrs Rogers; Mrs Raison—Mrs Knight; Aunt—Mrs Powell. (*Daily Courant*)  
ADVERTISEMENT DETAILS. Acted but once these Four Years. . . . And by her Majesty's Command, No Persons are to be Admitted behind the Scenes.
- Tuesday 20*  
Queen's  
**THOMYRIS QUEEN OF SCYTHIA;** or, The Royal Amazon [Motteux and Pepusch]. Cast not advertised (but see 13 and 20 January and 10 April). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s.
- Wednesday 21*  
DL  
**THE SILENT WOMAN** (Written by the famous Ben. Johnson). Moross—Johnson; Sir John Daw—Cibber; Sir Amorous La-Fool—Bullock; Truewit—Wilks; Clerimont—Mills; Dauphine—Booth; Capt. Otter—Estcourt; Cutberd [Cutbeard]—Norris // Lady Haughty—Mrs Saunders; Mrs Mavis—Mrs Bradshaw; Mrs Epicane [Epicœne]—Mrs Knight. And all the other parts to the best Advantage. (*Daily Courant*)

- Thursday 22*  
DL **THE ROVER**; or, The Banish'd Cavaliers [Behn]. Rover [Willmore]–Wilks; Belvil–Husband; Frederick–Cibber; Blunt–Estcourt; Antonio–Pack; Pedro–Corey; Sanchio [Sancho]–Norris // Hellena–Mrs Oldfield; Florinda–Mrs Porter; Valeria–Mrs Moor; Angellica–Mrs Barry. And all the other parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Friday 23*  
DL **THE CHANCES** (As it was alter'd by the late Duke of Buckingham) [from Fletcher]. Duke–Booth; Petruchio–Bickerstaff; Don John–Wilks; Don Frederick–Mills; Antonio–Pinkethman; Peter–Cross; Anthony–Norris // 1st Constantia–Mrs Bradshaw; 2d Constantia–Mrs Oldfield; Mother–Mrs Powell; Landlady–Mrs Willis. (*Daily Courant*)
- Saturday 24*  
DL **THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Mackbeth–Betterton; King–Keene; Macduff–Powell; Banquo–Mills; Lenox–Booth // Lady Mackbeth–Mrs Barry. And all the other parts to the best Advantage. (*Daily Courant*)
- Saturday 24*  
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Cast not advertised (but see DL, 6 December). (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stage-Boxes half a Guinea. To begin precisely at 6 a Clock. No Person to stand upon the Stage.
- Monday 26*  
DL **THE SQUIRE OF ALSATIA** [Shadwell]. Sir William Belfond–Pinkethman; Sir Edward Belfond–Keene; Belfond Sen.–Bullock; Belfond Jun.–Wilks; Truman–Mills; Scrapeall–Norris // Isabella–Mrs Rogers; Teresia–Mrs Oldfield; Mrs Termagent–Mrs Knight; Ruth–Mrs Powell (and see 6 November). (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of a Young Orphan-Child of the late Mr Verbruggen, and Mrs Verbruggen. . . . And all the other parts to the best Advantage.  
COMMENT. On the identity of the orphan (a puzzle), see *Biographical Dictionary*, XV, 136.
- Tuesday 27*  
DL **VOLPONE**; or, The Fox (Written by the famous Ben Johnson). Volpone–Powell; Mosca–Wilks; Corvino–Mills; Bonario–Booth; Corbaccio–Johnson; Voltore–Keene; Sir Politick Wou'd-be–Norris // Cælia–Mrs Rogers; Lady Wou'd-be–Mrs Kent. And all the other parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Johnson.
- Thursday 29*  
DL **THE MAN OF MODE**; or, Sir Fopling Flutter [Etherege]. Sir Fopling–Cibber; Dorimant–Wilks; Medley–Mills; Old Bell-Air–Norris; Young Bell-Air–Booth; Shoo-maker–Bowen // Loveit–Mrs Barry; Harriett–Mrs Bradshaw; Belinda–Mrs Rogers; Pert–Mrs Bicknell; Orange-Woman–Mr Cross. And all the other Parts to the best Advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. For the Benefit of Mrs Bradshaw.

## May 1708

*Saturday 1*  
DL

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

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . Being the last time of Acting till after May-Fair.

*Saturday 1*  
Queen's

**THOMYRIS QUEEN OF SCYTHIA;** or, The Royal Amazon [Motteux and Pepusch]. Cast not advertised (but see 13 and 20 January and 10 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. Being the last time of performing any Opera till Winter [but see 20 May]. At the Desire of several Ladies of Quality. . . . With several Entertainments of Dancing. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. To begin precisely at 6 a Clock.

COMMENT. This advertisement appeared in the *Daily Courant* from 28 to 30 April.

*Saturday 1*  
EHL

ADVERTISEMENT. Epsom. During the Summer Season, for the Entertainment of the Nobility and Gentry, Mr Powell, one of her Majesty's Sworn Servants, will have a Company of Actors; and he himself, with several others of her Majesty's Servants, will perform there. (*Daily Courant*)

CONTEMPORARY COMMENT. The anonymous author of *The Long Vacation. A Satyr* (London: H. Hills, 1708), pp. 9-11, implies that Powell took roles in Rochester's *Valentinian*, Shadwell's *Libertine*, and Dryden's *Conquest of Granada*. (Copy used: Brotherton Collection.)

The Cit to Epsom brings that Chain of Life,  
That sawcy, scolding Termagant, his Wife . . .  
He haunts the Walks, the Coffee-house, and Green. . . .  
Little Regards his dear dissembling Punk;  
Who, to the crowded Play-house, 'mongst the Beaus,  
Resorts, or else to New Spring-Garden goes:  
For here the famous Roscius of the Age, [author's note: Powell]  
In tragick Buskins treads the rural Stage.  
The ancient Bards in long lost Plays revive,  
And by their Wit, th' industrious Actors thrive.  
Each conscious Scene th'am'rous Jilt admires,  
And in her Bosom, feels extinguish'd Fires.  
For some loose Actor's brawny Back she burns,  
Is lewd again, and her hot Fit returns.  
Gods! how she praises Valentinian's Shape,  
And sighing, wishes chaste Lucina's Rape!  
With what fierce Joys could she Antonio meet, [in *The Libertine*]  
Was he not quite so lewd, and more discreet!  
For bold Almanzor's Strength the Wanton dies,  
And views his Action with desiring Eyes.

COMMENT. A short form of the ad appeared in the *Daily Courant* on 27 April.

*Both companies closed for May-Fair  
Monday 3—Tuesday 18 May.*

ca. early  
May  
MF

**THE TRUE AND ANCIENT STORY OF MAUDLIN THE MERCHANT'S DAUGHTER** [anon.; lost]. This title is known from a handbill preserved in British Library Harleian MS 5931; see J. Bagford, "A Collection of Title Pages and Fragments of Printed Books," BL pressmark N.L.4.c. Transcribed in Smith, "Collections," Vol. IX, fol. 52r. "At the New Play house in May Fair. During the time of the Fair will be Play'd, the true and ancient story of Maudlin the Merchant's daughter of Bristol, and her lover Antonio. How they were cast away in a tempest upon the coast of Barbary; where the Mermaids were seen floating on the seas, and singing on the rocks foretelling their danger. The Droll intermingled with most delightful merry comedy, after the manner of an Opera, with extraordinary variety of singing and Dancing: By his grace the Duke of Southampton's Servants. The place will be known by the *balcone* adorn'd with blue pillars twisted with flowers. Vivat Regina."

COMMENT. No date is given, but Rosenfeld, *Theatre of the London Fairs*, pp. 111-112, suggests 1708, a highly plausible date in view of the reference to operas and the suppression of play booths at May Fair after this year.

ca. early  
May  
MF

**THE DEVIL UPON TWO STICKS** [anon. adaptation; lost]. This performance at Pinkethman's booth is known from publication of an eight-page pamphlet, *The Devil upon two Sticks: or, the Town Until'd: With the Comical Humours of Don Stulto, and Seignior Jingo: As it is Acted in Pinkeman's Booth in May-Fair* (London: Printed by J.R. near Fleet-street, 1708). Copy used: British Library 1076.1.22 [25]).

COMMENT. The pamphlet is merely a prose synopsis of Le Sage's *Le Diable Boiteux*, not a script or scenario for Pinkethman's droll.

Wednesday 5  
EHL

ADVERTISEMENT. At Epsom. During the Summer Season, and beginning on Whitson-Monday, at the new Cock-pit, will be Acted variety of Tragedies and Comedies, by that Company of Players who perform'd the *Siege of Troy* with so much Applause last Bartholomew Fair, and who have had the Honour for several Years to play at Windsor for the Entertainment of the Nobility, being by long Travel together able to act near Fifty Plays perfect. (*Daily Courant*)

Tuesday 11

DOCUMENT. Vanbrugh to the Earl of Manchester: What your Lordship says of having one or two of the Top Voices, is most certainly right; As to my Self; I have parted with my whole concern to Mr Swiney; only reserving my Rent: So that he is entire Possessor of the Opera. And most People think, will manage it better than any body. He has a good deal of money in his Pocket; that he got before by the Acting Company; And is willing to Venture it upon the Singers. I have been severall times with him lately in Consultation with the Vice Chamberlain Coke, (who being a great Lover of Musique And promoter of Operas; My Lord Chamberlain leaves that Matter almost entirely to him). I have Acquainted him with what your Lordship writes; And Mr Swiney has engag'd before him, to Allow a Thousand pounds for Nicolini, to stay here two Winters; That is, to be here in September: And at Liberty to go away again the May come twelve month after. A thousand pounds, I think makes about 1200 Pistols; which undoubtedly he may Carry away clear in his Pocket; for he can't fail of Advantages otherways Sufficient to defray his Expences over and over. As for Santini Mr Swiney offers the same Conditions to Her, if your Lordship can prevail with her to come; Or if She won't, and you think Rejana [Redjana—i.e., Giovanna Albertini?] wou'd do as well, he leaves it to your Judgment, and will Allow her

the Same, If neither of these Women will come He wou'd venture at half this Allowance, Vitz: 600 Pistolls or Something more, as your Lordship shall think reasonable) for the two Winters, if a Young, improving Woman cou'd be found that had a good Person and Action, and that might be esteem'd as good a Singer as Margarita [de l'Epine]. If your Lordship can get any of these People over, on the Terms here Mention'd, Mr Swiney desires me to assure you of punctuall performance on his Part; Nor is there any reason to doubt him; for he has behav'd himself so as to get great Credit in his dealings with the actors. And I know the Vice-Chamberlain do's not the least Question his making good all he Offers on this Occasion; Besides, he has Power Sufficient to Oblige him to it, the License being only during the Queens Pleasure. I have not yet had an Oportunity to discourse My Lady Marlborough, about your Lordships proposition to her for Manza [i.e., the composer Luigi Mancia]. But I find no Disposition at all in Other People to promote his Coming at any great Expence; And by a Letter Mr Dayrolls has sent me from him, I find he expects 600 Guineas a Year, which is not to be thought on. 'Tis Voices are the things at present to be got: And if these Top ones come over, 'twill facilitate bringing the Queen into a Scheme, now preparing by my Lord Chamberlain and Others, to have Concerts of Musick in the Summer at Windsor, twice a Week in the Appartment. There is no doubt, but by some such way as this, if the best Singers come, they will tast of the Queens bounty: for every body will Solicite for 'em that they may go away Content, and encourage Others to come over hereafter: So that I hope upon the Whole, your Lordship will be of Opinion, you may Safely perswade a Couple of 'em to Undertake the Voyage: for 'tis most Certain the People of Quality will find some means or Other, to send 'em home in good humour. I must give your Lordship one Caution by the Way: which is; That I have good reason to believe that Valentini (tho' he pretends to wish for Nicolini's Coming) will underhand do all he can to discourage him for he has link'd himself with Mrs Tofts (who is wonderfully improv'd) And in order to make a great bargain for themselves for next Winter, will certainly play some trick, to hinder both Nicolini and a Woman from coming over; if your Lordship don't Apprise 'em ont. (Vanbrugh, *Works*, IV, 20-21)

Friday 14

DOCUMENT. Vanbrugh to Coke: I am forc'd to be gone for Blenheim, without time to wait on you But do in all I can Comply with what your Letter desires. I had before I rec'd it made up the Accounts, and with much difficulty given Mr Swiny money to pay the Balance to All the Singers & Dancers except Val: [Valentini] Margt: [Margarita de l'Epine] and Mrs Sagioni [Maria Gallia]: which Account he will wait upon you with and shew you. I believe there is nobody dissatisfy'd with it but she who has the least reason: I mean the Barroness, she never came to any Agreement at all, and she is paid for every time the Opera has been perform'd in Proportion to what you thought was reasonable to allow her: which has sattisfy'd even Mrs Tofts & every body Else. Mrs Sagioni shall have her Twenty pounds to morrow. Val: has had half this last month advanc'd to him long ago, tho' his day did not produce it, and I have let him know he shall have the other half as soon as Mr Bertie comes to Towne which will be the end of next Week. The rest will be provided for him I hope, by the time 'twill be due. Mr Dieupart and Seigneur Berti will likewise soon be taken care of: but what to do about Cassani I don't well know, though something shall: not that I really think he has a Claim to almost any thing; for take the two Audiences together and they were a great deal short of what has been rec'd on Common Occasions, And there was an Expence of near £30 for his Cloaths; with a Cruell Clamour & Disgust of the Towne against the House for Imposing such a Singer: which

gave the Opera a very mischievous shock. I therefore think charity is his chief Plea, which is of full as much force to the Lords who seem'd to Patronize him as to me who am so Vast a Sufferer by this Years Adventure. I shall be out of Towne but about ten days; what I am able to do, (either by my self or others for him at my return) I will; And Mr Swiny will in the Interim, lend him something to keep him from Distress. I must upon the whole, beg you to believe, That on any of these Occasions, 'tis my nature & my principle to overdoe, rather than leave the least pretence for Complaint. But I am so hard run in this unhappy Business, that there is no room left for Generosity; If I can at last comply with what in rigour I ought, 'tis the utmost I can hope for, I therefore beg you will have a favourable opinion of my Intentions in all these Struggles; And if in any perticular I come something short of what you think shou'd be; lay it to my want of Power to do better; for as far as that will reach, I will readily be determin'd by you; having all the reason in the World to declare my self satisfy'd with your whole proceedure in this thing, and very much Oblig'd for the perpetuall trouble you have been so willing to give your self about it. . . . (For complete transcription, annotation, and analysis, see the *Coke Papers*, no. 70.)

COMMENT. Coke was evidently being pressed by unhappy performers to squeeze out of Vanbrugh whatever could be got. *Coke Papers* no. 69 is a letter (in French) from Valentini to Coke dated 13 May begging his assistance in getting Vanbrugh to pay "the rest of my money of 150 guineas within the month of May as we had agreed" (our translation). The Cassani problem dragged on over the summer. On 8 September 1708 Nicola Haym responded to a query from Coke (sent 4 September) with an obsequious letter in Italian and an itemized list of the debts run up by Cassani—travel expenses, clothes, wigs, small loans that must be repaid, etc., to a total of £86 19s. 9d. See the *Coke Papers*, no. 72, for full transcription, translation, and analysis.

Wednesday 19  
DL

**MARRIAGE A-LA-MODE**; or, The Comical Lovers [Cibber, adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rhodophil—Booth // Florimel—Mrs Oldfield; Melantha—Mrs Bicknell; Doralice—Mrs Porter; Melissa—Mrs Powell; Olinda—Mrs Finch; Sabina—Mrs Norris; Philotis—Mrs Saunders. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Bicknell.

Thursday 20  
DL

**THE STRATAGEM** [Farquhar]. Aimwell—Mills; Archer—Wilks; Sullen—Keene; Freeman—Husband; Bonniface—Bullock; Gibbet—Cibber; Foigard—Bowen; Scrub—Norris // Lady Bountiful—Mrs Powell; Mrs Sullen—Mrs Oldfield; Dorinda—Mrs Bradshaw; Cherry—Mrs Bicknell. And all the other parts to the best Advantage. (*Daily Courant*)

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

Thursday 20  
Queen's

**THOMYRIS QUEEN OF SCYTHIA**; or, The Royal Amazon [Motteux and Pepusch]. Cast not advertised (but see 13 and 20 January and 10 April). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Champelon. . . . With several Entertainments of Dancing by Monsieur Debargues, Mrs Debargues, Monsieur Cherrier and others. Boxes 8s. Pit 5s. First Gallery 3s. Upper Gallery 1s. Stage Boxes half a Guinea.

COMMENT. Francis Champelon later served as Owen Swiney's "receiver." See *Document Register*, nos. 2120, 2123, 2150. He was probably treasurer for the opera company this spring.

Friday 21  
DL

**LOVE FOR MONEY;** or, The Boarding-School [Durfey]. Lady Addle-plot—Estcourt; Sir Rowland Rake-hell—Johnson; Jack Amorous—Wilks; young Meriton—Bickerstaff; old Meriton—Keene; Ned Bragg—Powell; old Bragg—Pinkethman; Deputy Nincompoop—Norris; Monsieur L'Prate—Bowen; Dancing Master—Burkhead // Mertilla—Mrs Norris; Miss Jenny—Mrs Bicknell; Miss Molly—Mrs Saunders; Jilt-all—Mrs Cross; Oyley—Mrs Powell. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Bickerstaff. . . . And by her Majesty's Command, no Persons are to be admitted behind the Scenes.

Monday 24  
DL

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Alphonso—Johnson; Pedro—Wilks; Roderigo—Mills; Mad Englishman—Cibber; Mad Scholar—Keene; Mad Welshman—Norris; Mad Priest—Pack; Mad Taylor—Pinkethman // Alinda—Mrs Oldfield; Juleta—Mrs Moor. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Pack. . . . Note, That the Tickets which were deliver'd out for *Hamlet* will be taken at this Play.

COMMENT. A playbill for this performance survives in the British Library and is reproduced in *Theatre Notebook*, 17 (1963), following page 50. The text reads: "For the Benefit of Mr Pack. By Her Majesty's Company of Comedians. At the Theatre Royal in Drury-Lane. On Monday next, being the 24th Day of May, will be presented, A Comedy call'd *The Pilgrim*. The Part of the Pilgrim to be perform'd by Mr Wilks. And all the other Parts to the best Advantage. Vivat Regina."

Monday 24  
EHL

**TUNBRIDGE-WALKS;** or, The Yeoman of Kent [Baker]. Cast not advertised. (*Daily Courant*, 20 May)

ADVERTISEMENT DETAILS. At Mr Powell's new Play-House in Hudson's-Lane, on Monday next, being the 24th of May, will be Acted a Comedy. . . . All the parts perform'd to the best Advantage. (*Daily Courant*)

Tuesday 25  
DL

**THE CONSTANT COUPLE;** or, A Trip to the Jubilee [Farquhar]. Sir Harry Wild-Air—Wilks; Coll. Standard—Mills; Smugler—Johnson; Vizard—Husband; Beau-Clincher—Pinkethman; Young Clincher—Bullock; Dicky—Norris // Lady Lurewell—Mrs Knight; Lady Darling—Mrs Powell; Angellica—Mrs Bradshaw; Parley—Mrs Moor. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of the Author's Widow and Children.

COMMENT. An undated letter from Margaret Farquhar (widow of the playwright) to Coke probably pertains to the house charges for this performance: "The exaction of the play house maks me very uneasy but hope through your authority and goodness it may be greatly Qualifyd, I have made a through search into ye rates and am well assur'd that poor Mr ffarquhar allowed 35 for the Charges of the house tho he was promis'd by Mr Swinney who was ther [*sic*] manager of the new playe house that he should have it free. Mr Wilks did then justify the same to Dr Shadwell who acquainting my Lord Chamberlain therewith, who orderd him another benifitt day but thro mismanagement it provd of no advantage to him [see 29 April 1707], the players I understand usually allowd 40 for their benefit play but stil I hope thro your powerfull mediation it may be reducd to a much less ssume, for ye Cheif actors I presume may be easily prevaild to quett their own charges upon Mr ffarquhars account who has bin so Serviceable to them." For full transcription and analysis, see the *Coke Papers*, no. 68.

Wednesday 26

ADVERTISEMENT. Lost on Monday the 24th Instant, a little Green-colour'd She-Monkey, with a small Cord about her, and a Cork-Screw at the end of

it. Whoever brings notice of the same to Mr Estcourt's House in the new Buildings, Covent-Garden, or to Mr Daniel King at the Punch-Bowl in Drury-Lane, so that she may be had again, shall have half a Guinea Reward. (*Daily Courant*)

Thursday 27  
DL

**THE TENDER HUSBAND;** or, The Accomplish'd Fools [Steele]. Sir Harry Gubbin–Bullock; Humphrey Gubbin–Pinkethman; Mr Tipkin–Norris; Pounce–Estcourt; Mr Clerimont–Mills; Capt. Clerimont–Wilks // Bidy–Mrs Oldfield; Mrs Clerimont–Mrs Cross; Lucy–Mrs Porter. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Cross.

Saturday 29  
DL

**THE ROVER;** or, The Banish'd Cavaliers [Behn]. Willmore–Wilks; Blunt–Estcourt; Belvil–Husband; Frederick–Cibber; Sanchio–Norris; Pedro–Corey; Antonio–Pack // Angellica–Mrs Barry; Hellena–Mrs Oldfield; Florinda–Mrs Porter; Valeria–Mrs Moor. And all the other parts to the best Advantage. (*Daily Courant*)

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

Monday 31  
DL

‡ **THE PERSIAN PRINCESS;** or, The Royal Villain [Lewis Theobald]. Cast not advertised. (*Daily Courant*)

FIRST EDITION. *The Persian Princess: or, the Royal Villain*. A Tragedy. As it was Acted at the Theatre-Royal in Drury-Lane. By Mr Theobald (London: Jonas Brown, 1715). Copy used: Readex. Dramatis Personæ: King of Persia–Husbands; Memnon–Keen; Artaban–Wilks; Oxartes–Mills; Mirvan–Booth; Barzanes–Corey; High Priest of the Sun–Smith; Cleander–Birkhead // Amestris–Mrs Bradshaw; Ardelia–Mrs Cox. Prologue. Epilogue. Publication was advertised in the *Daily Courant* of 26 February 1715.

Preface: . . . it may be wonder'd at by some, that I should now expose this Piece to the Town, which I have suffer'd to lye above six Years in a safe Obscurity since its Appearance on the Stage. . . . Repeated Importunities have wrung it from me. . . . It was writ, and acted, before I was full Nineteen Years Old, and I expect that Age shall stand as a Plea for many Errors with the Candid Reader. . . . I will not give my self the Trouble of its Defence; if my Bookseller find his Accompt, I shall harbour little Pain. . . .

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

COMMENT. In a fulsome dedication to Mary Dutchess of Ormond, Theobald calls this play a "trifling Essay of a youthful Genius." It was not published until seven years after its performance.

## June 1708

Tuesday 1  
DL

**THE PERSIAN PRINCESS;** or, The Royal Villain [Theobald]. Cast not advertised (but see 31 May). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of the Author. . . . All the parts being perform'd to the best Advantage.

COMMENT. The second-night author's benefit is a near-certain sign of a tepid reception or worse.

Wednesday 2

DOCUMENT. On this day the Court of Common Council issued an order (replete with moral justifications) "that for the future" Bartholomew Fair



"shall be kept Three Days only, and no longer." The full order is printed an appendix to *Reasons . . . for the Punctual Limiting of Bartholomew Fair to . . . Three Days* (London: no publisher, 1711), pp. 23-30. (Copy used: Guildhall Pam. 4835.) The order may not altogether have settled the matter, since about a month later "divers citizens and Inhabitants in and near West Smithfield" complained to the Lord Mayor, Aldermen, and Common Council of London that Bartholomew Fair "is become a meer riotous and tumultuous Assembly" devoted to "Shews . . . and lewd Courses" and requesting that the recent order restricting it to three days be upheld in the face of opposition (dated 1 July 1708). The petition is printed in *ibid.*, pp. 31-32.

CONTEMPORARY COMMENT. The *Observer* devoted parts of two issues (26-30 June and 30 June-3 July) to praising the ban on plays, denouncing those who opposed it, and protesting against the debasement of the purposes of the Fair by the addition of popular entertainments. The *Rehearsal* of 7 August 1708 agreed that limiting the time of the fair and banning plays were important steps toward "Reformation," but sharply criticized the *Observer's* attack on the trustees of St Bartholomew's Hospital for trying to extend the term of the fair in order to increase the hospital's profits. The *Observer* replied indignantly (7-11 August) that it "had no Design to damage St Bartholomew's Hospital, by writing against the lewd Practices of Bartholomew-Fair."

Thursday 3  
DL

**BURY FAIR** [Shadwell]. Lord Bellamy—Husband; Wildish—Mills; Trim—Cibber; Sir Humphry Noddy—Bullock; Oldwit—Johnson; Valet—Norris; La Roch—Bowen // Lady Fantast—Mrs Powell; Mrs Fantast—Mrs Moor; Philadelphia—Mrs Porter; Gertrude—Mrs Bradshaw; Lucy—Mrs Saunders. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of his Excellency Andreas Artemonides Mativeoff Ambassador from his Imperial Majesty the Czar of Muscovy. . . . For the Benefit of Mr Bowen.

Friday 4  
DL

**VENICE PRESERV'D; or, A Plot Discover'd** [Otway]. Belvidera—Mrs Barry; Jaffeur—Thurmond, lately arriv'd from Ireland; Pierre—Mills; Priuli—Keene; Renault—Cibber; Bedamore—Booth; Antonio—Pinkethman. And all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of the Boxkeepers Lovelace and King.

Saturday 5  
DL

‡ **THE MAID'S THE MISTRESS** [William Taverner?]. The principal parts to be perform'd by Mr Powell, Mr Mills, Mr Johnson, Mr Bullock, Mr Norris, Mrs Knight, Mrs Bradshaw, and Mrs Bicknell. (For assignment of parts, see below.) (*Daily Courant*)

FIRST EDITION. *The Maid the Mistress*. A Comedy. As it is Acted at the Theatre Royal, by Her Majesty's Servants (London: E. Sanger and E. Curll, 1708). Copy used: Readex. Dramatis Personæ: Sir David Fancy—Johnson; Beauford—Powell; Gaylove—Mills; Squire Empty—Bullock; Roger—Norris; Nicholas—Bright // Lady Fancy—Mrs Knight; Harriot—Mrs Bradshaw; Charlot—Mrs Bicknell. Prologue. A Prologue design'd to be spoke at Christmas last, this Play being then in Rehearsal. Epilogue. [Danchin (I, 405-407) deduces from the text that Mrs Knight spoke the epilogue.] Publication was advertised in the *Daily Courant* of 24 June.

To the Reader. The following Scenes were writ as much for my own Diversion as they prov'd to the Town's. Of this there needs no other Evidence than the Reception they had, in a Season in which another Dryden might have talk'd to bare Benches. . . . As I never design to bring again on the Stage any more of my Scribbling, I add not Asseverations which always carry with them an Air rather of Passion than Reason.

The Merits of this Play I know are not great, nay, I am sensible there are wanting two of the brightest Characteristicks of Modern Comedy (Lewd Plot and Luscious Dialogue;) However, without either of these it has had the good Fortune to Divert, and I hope instruct. . . .

ADVERTISEMENT DETAILS. Never Acted before.

COMMENT. The title as given on B1r is The Disappointment: or, the Maid's the Mistress.

Tuesday 8  
DL

**THE MAID'S THE MISTRESS** [Taverner?]. The principal parts to be perform'd by Mr Powell, Mr Mills, Mr Johnson, Mr Bullock, Mr Norris, Mrs Knight, Mrs Bradshaw, Mrs Bicknell. And all the other parts to the best advantage. [For assignment of parts, see 5 June.] (*Daily Courant*)

ADVERTISEMENT DETAILS. The Author's Day.

COMMENT. The second-night benefit is again a sign of ill-success.

Thursday 10  
DL

**LOVE FOR LOVE** [Congreve]. Ben—Cibber; Sir Sampson Legend—Estcourt; Valentine—Wilks; Scandal—Husband; Tattle—Pack; Foresight—Johnson; Trapland—Norris; Jeremy—Bickerstaff // Angelica—Mrs Oldfield; Mrs Frail—Mrs Barry; Mrs Foresight—Mrs Rogers; Miss Prue—Mrs Bicknell; Nurse—Mrs Willis. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Husband and Mr Newman. . . .

Being the last time of Acting it this Season. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

COMMENT. In the *Daily Courant* of 9 June Booth is advertised as playing Scandal.

Friday 11  
DL

**THE TRAGEDY OF HAMLET, PRINCE OF DENMARK** [Shakespeare]. Hamlet—Wilks; King [Claudius]—Keene; Laertes—Powell; Horatio—Mills; Ghost—Booth; Polonius—Cross; Osrick—Norris; Grave-maker—Estcourt // The Queen [Gertrude]—Mrs Knight; Ophelia—Mrs Bradshaw. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Request of several Ladies of Quality. For the Benefit of Mr Cory and Mr Fairbank. . . . Being the last time of the Company's Acting this Season.

COMMENT. All performances after this one were apparently given by a summer company. Nothing is known of its organization, finances, or management.

Tuesday 15  
DL

**THE LONDON CUCKOLDS** [Ravenscroft]. Ramble—Mills; Townly—Husband; Love-day—Keen; Doodle—Johnson; Wiseacre—Bullock; Dashwell—Norris // Eugenia—Mrs Kent; Arabella—Mrs Moor; Peggy—Miss Norris; Engin—Mrs Powell; Jane—Mrs Mills. And all the other parts to the best Advantage. (*Daily Courant*)

COMMENT. In the *Daily Courant* of 12 June Mrs Porter is advertised in the role of Eugenia and Mrs Bradshaw in the role of Arabella.

Thursday 17  
DL

**SOPHONISBA; or, Hanibal's Overthrow** [Lee]. Hanibal—Boman; Scipio—Husband; Massinissa—Booth; Maheral—Bickerstaff; Bomilcar—Fairbank // Sophonisba—Mrs Barry; Rosalinda—Mrs Bradshaw; Aglave—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Boman. . . . Note, That all the Tickets deliver'd out for the *Relapse* will be taken at this Play.

COMMENT. This was Boman's only recorded performance of the season.

*Saturday 19*  
DL **THE TAMING OF A SHREW;** or, Sawny the Scot [Lacy, adapting Shakespeare]. Lord Beaufoy–Keene; Petruchio–Mills; Geraldo–Husband; Winlove–Bickerstaff; Woodall–Johnson; Old Winlove [Sir Lyonell Winlove]–Cross; Sawny–Bullock; Jammy–Norris; Snatchpenny–Pack; Trainio–Fairbank // Margaret–Mrs Bradshaw; Biancha–Mrs Mills. And all the other parts to the best Advantage. (*Daily Courant*)

*Tuesday 22*  
DL **THE LANCASHIRE WITCHES;** or Teague-O-Devilly [Shadwell]. Sir Edward Hartford–Keen; Sir Jeffery Shackelhead–Bickerstaff; Bellfort–Mills; Doubty–Corey; Sir Timothy Shakelhead–Norris; Tom Shakelhead–Johnson; Young Hartford–Pack; Clod–Fairbank; Teague O Devilly–Bullock; Constable–Cross // Lady Shakelhead–Mrs Powell; Isabella–Mrs Porter; Theodosia–Mrs Mills. And all the other Parts to the best Advantage. (*Daily Courant*)

*Thursday 24*  
DL **THE FEIGN'D INNOCENCE;** or, Sir Martin Marr-all [Dryden and Newcastle]. Sir Martin–Bullock; Sir John Swallow–Mills; Warner–Booth; Lord Dartmouth–Corey; Old Moody–Johnson; Landlord–Cross // Lady Dupe–Mrs Powell; Millisent–Mrs Porter; Rose–Mrs Bradshaw; Mrs Christian–Mrs Norris. (*Daily Courant*)

*Saturday 26*  
DL **THE SEA VOYAGE;** or, A Commonwealth of Women [Durfey adapting Fletcher and Massinger]. Marine–Mills; Du-Pier–Johnson; Bold-Sprite–Cross; Franvil–Bullock; Frugal–Norris; Hazard–Pack; Surgeon–Fairbank; Sebastian–Corey; Nicusa–Smith // Roselia–Mrs Kent; Clarinda [Clorinda]–Mrs Porter; Aminta–Mrs Bradshaw; Julietta–Mrs Saunders; Hippolita–Mrs Mills; Menalippe–Mrs Finch; Ariande–Mrs Cox; Aglaura–Miss Norris; Clita–Miss Porter. All the other parts to the best Advantage. (*Daily Courant*)

COMMENT. The names of the characters prove that this was Durfey's adaptation of 1685 rather than the Fletcher and Massinger original.

*Tuesday 29*  
DL **THE SEA VOYAGE;** or, A Commonwealth of Women [Durfey adapting Fletcher and Massinger]. Marine–Mills; Du-Pier–Johnson; Bold-Sprite–Cross; Franvil–Bullock; Frugal–Norris; Hazard–Pack; Surgeon–Fairbank; Sebastian–Corey; Nicusa–Smith // Roselia–Mrs Kent; Clarinda [Clorinda]–Mrs Porter; Aminta–Mrs Bradshaw; Julietta–Mrs Saunders; Hippolita–Mrs Mills; Menalippe–Mrs Finch; Ariande–Mrs Cox; Aglaura–Miss Norris; Clita–Miss Porter. All the other parts to the best Advantage. (*Daily Courant*)

## July 1708

ca. July DOCUMENT. About this time Owen Swiney wrote a letter to Coke, enclosing his (revised?) proposals to Nicolini for 1708-09. He added two postscripts: "If you please to let me know when I may have leave to wait upon you I have a great deal to say concerning the right methods of bringing Rich &c to reason. The muscovite Princes being gone I hope you'll not think it troublesome to enquire how I must apply for the money for their Box." (Full transcription and commentary in the *Coke Papers*, no. 71.)

COMMENT. Nicolini's terms for 1708-09 are not known, but were probably similar to those he was offered in the spring of 1709 for the seasons following. See ca. April

1709. The first postscript implies either continuing friction between the theatres or (more probably) disagreements between Rich and his actors. As a former manager for Rich, Swiney knew a good deal about how to handle him. The second postscript implies that the Queen paid for an opera box for the visiting Russian ambassador during his stay in London. About a year later (8 July 1709) a warrant was drawn for £89 12s 9d "To Mr Owen Swinny for the use of a box in the Theatre in the Haymarket for the said Princes" (LC 3/53, fol. 71). On the same day the government agreed to pay a bill of £29 9s. 6d for the Russians' use of a box at Drury Lane. An authorization for these warrants is in LC 5/154, p. 421 (12 May 1709). Record of the payments appears in accounts dated 11 November 1709 and 10 October 1711. See *Document Register*, nos. 2028, 2029, 2056, and 2155.

- Thursday 1*  
DL **TIMON OF ATHENS**; or, The Man Hater [Shadwell, adapting Shakespeare]. Timon—Mills; Alcibiades—Booth; Apemantus—Keen; Elius—Johnson; Phaeax—Bullock; Poet—Norris; Demetrius—Corey // Evandra—Mrs Porter; Melissa—Mrs Bradshaw; Chloe—Mrs Mills. All the other parts to the best Advantage. (*Daily Courant*)
- Saturday 3*  
DL **THE LIBERTINE DESTROY'D** [Shadwell]. Don John—Mills; Don Lopez—Booth; Don Antonio—Bickerstaff; Francisco—Keen; Jaccomo—Johnson // Maria—Mrs Porter; Clara—Mrs Bradshaw; Flavia—Mrs Moore; Leonora—Mrs Kent; Flora—Miss Norris. All the other parts to the best advantage. (*Daily Courant*)
- Saturday 3* ADVERTISEMENT. This Day is Publish'd. . . . *Theodosius, or, The Force of Love*; writ by Nath Lee, price 18d. *Injur'd Love, or, The Cruel Husband*, a Tragedy, writ by Nath Lee [actually by Nahum Tate], price 18d. . . . Printed for R. Wellington at the Dolphin and Crown in St. Paul's Church-yard, where is sold all sorts of Plays. (*Daily Courant*)
- Monday 5* DOCUMENT. On this day Mary Morein (an actress otherwise unrecorded) and her husband Lawrence sued William Pinkethman for breach of contract concerning performances at May Fair and Bartholomew Fair in 1706. She says that she had been a member of the Drury Lane company prior to the reorganization of 1706 and had to learn parts at short notice in 1706-07. (P.R.O. C7/229/34)  
COMMENT. See *Document Register*, no. 1987. For analysis, see Cheryl Wanko, "Mary Morein (fl. 1707): Drury Lane Actress and Fair Performer," *Theatre Survey*, 32 (1991), 22-30.
- Tuesday 6*  
DL **THE SEA VOYAGE**; or, A Commonwealth of Women [Durfey adapting Fletcher and Massinger]. Marine—Mills; Du-Pier—Johnson; Boldsprite—Cross; Franvil—Bullock; Frugal—Norris; Hazard—Pack; Surgeon—Fairbank; Sebastian—Corey; Nicusa—Smith // Roselia—Mrs Kent; Clarinda [Clorinda]—Mrs Porter; Aminta—Mrs Bradshaw; Julieta—Mrs Saunders; Hippolita—Mrs Mills; Menalippe—Mrs Finch; Ariande—Mrs Cox; Aglaura—Miss Norris; Clita—Miss Porter. And all the other parts to the best advantage. (*Daily Courant*)  
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Thursday 8*  
DL **THE LONDON CUCKOLDS** [Ravenscroft]. Ramble—Mills; Townly—Husband; Loveday—Keene; Doodle—Johnson; Wiseacre—Bullock; Dashwell—Norris // Arbella [Arabella]—Mrs Moor; Eugenia—Mrs Porter; Peggy—Mrs Norris;

Engine—Mrs Powell; Jane—Mrs Mills. (*Daily Courant*)

*Saturday 10*  
DL **THE EMPRESS OF MOROCCO** [Settle]. Muly Labas—Thurmond; Muly Hamet—Mills; Crimalhaz—Booth; Hamethalhaz—Corey; Abdelcader—Bickerstaff // Laula—Mrs Kent; Morena—Mrs Porter; Mariamne—Mrs Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. Which was Acted several times at Court in the late Reign of King Charles the 2nd by Persons of Quality.

*Tuesday 13*  
DL **THE COUNTRY WIT:** or, Sir Mannerly Shallow [Crowne]. Lord Drybone—Fairbank; Sir Thomas Rash—Norris; Sir Mannerly Shallow—Pack; Ramble—Booth; Merry—Mills; Tom Rash—Johnson; Booby—Bullock // Lady Faddle—Mrs Powell; Christina—Mrs Porter; Frisq—Mrs Bradshaw; Isabella—Mrs Saunders. (*Daily Courant*)

*Thursday 15*  
DL **BARTHOLOMEW FAIR** (Written by the late famous Ben Johnson). Justice Overdo—Keen; Cokes—Bullock; Wasp—Johnson; Quarlous—Mills; Winwife—Bickerstaff; Edgworth—Booth; Littlewit—Norris; Nightingale—Fairbank; Rabby Busy—Pack; Ursula—Cross // Purecraft—Mrs Powell; Mrs Winwife [i.e., Win Littlewit]—Mrs Saunders; Mrs Wellborn—Mrs Moor; Mrs Overdo—Mrs Mills. (*Daily Courant*)

*Tuesday 20*  
DL **THE SUCCESSFUL STRANGERS** [Mountfort]. Silvio—Mills; Antonio—Booth; Carlos—Husband; Francisco—Bullock; Lopez—Norris; Pedro—Cross; Sancho—Pack; Guzman—Fairbank // Dorothea—Mrs Porter; Filiciana—Mrs Bradshaw; Biancha—Miss Norris; Formosa [Farmosa]—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these 15 Years.

*Thursday 22*  
DL **THE SUCCESSFUL STRANGERS** [Mountfort]. Silvio—Mills; Antonio—Booth; Carlos—Husband; Francisco—Bullock; Lopez—Norris; Pedro—Cross; Sancho—Pack; Guzman—Fairbank // Dorothea—Mrs Porter; Filiciana—Mrs Bradshaw; Biancha—Miss Norris; Formosa [Farmosa]—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted but once these 15 Years.

*Monday 26*  
EGR **CONCERT.** For the Benefit of Mr Beeston and Mr Tenoe. A Consort of Vocal and Instrumental Musick, to be Perform'd this present Monday, being the 26th Instant, beginning at 8 in the Evening, in the Great Room by the Bowling-Green at Epsom. The particular Entertainments, as followeth: A Sonata on the Flute Almain, by Mr Lature [La Tour]. Several Songs, Sung by Mr Wheley, being the First Time of his Performance in Publick, since his Arrival in England. A Solo on the Flute, Compos'd by Mr Pepusch, Perform'd by Mr Massey, being the Second Time of his Performance in Publick, since his Arrival in England. A Sonata for 3 Flutes, entirely new. A Sonata for a Haut-boy, and Flute. Some select Songs out of the late Opera's with their Symphonies. A Double Stopt Solo of Correlly's, by Mr Beeston. (*Daily Courant*)

*Tuesday 27*  
DL **DON CARLOS PRINCE OF SPAIN** [Otway]. King—Keene; Don Carlos—Booth; Don John of Austria—Corey; Rui Gomez—Smith; Posa—young Mr Bullock // Queen—Mrs Porter; Eboli—Mrs Finch; Henrietta—Mrs Norris. (*Daily Courant*)

Tuesday 27

DOCUMENT. Vanbrugh to the Earl of Manchester: I lost so Much Money by the Opera this Last Winter, that I was glad to get quit of it; And yet I don't doubt but Operas will Settle and thrive in London. The Occasion of the Loss was three things, One; that half the Season was past before the Establishment was made. And then, My Lord Chamberlain Upon a Supposition that there wou'd be Immence gain, Oblig'd us to Extravagant Allowances; An Other thing was, That the Towne having the Same Notion of the Proffits, wou'd not come into Any Subscription; And the 3d was, That tho' the Pitt and Boxes did very near as well as usuall the Gallery People (who hitherto had only throug'd out of Curiosity, not Tast) were weary of the Entertainment: so that Upon the Whole, there was barely Money to Pay the Performers & Other daily Charges; And for the Cloaths & Scenes they fell upon the Undertakers. I might Add a Fourth Reason which is, That I never cou'd look after it my Self, but was forc'd to Leave it to Managers. Mr Swiney has now Undertaken it himself, And I believe will go through with it very well. Nor will he want Subscriptions to help him; I don't doubt but Nicolini will be mighty well rec'd, And find his Account, And if once a Peace Comes, there will be many things to Support Musick which Are wanting Now. . . . My Lord Chamberlain [Kent] is in a Tottering way, I know he expects to be out which he has not a mind to. (Vanbrugh, *Works*, IV, 24-25)

COMMENT. Kent was not actually supplanted as Lord Chamberlain until April 1710.

Thursday 29  
DL

**THE TEMPEST**; or, The Enchanted Island [Dryden, Davenant, and Shadwell (?), adapting Shakespeare]. Prospero—Mills; Alonzo—Corey; Ferdinand—Smith; Hyppolito—Bullock, Jun.; Stephano—Johnson; Trincalo—Bullock; Mustacho—Bickerstaff; Ventosa—Fairbank; Calyban—Norris; Sycorax—Cross // Miranda—Mrs Moor; Dorinda—Mrs Norris. (*Daily Courant*)

## August 1708

Wednesday 4  
DL

**THE DEBAUCHEE**; or, A new Way to pay old Debts. [Behn adapting Brome]. Lord Loveless—Bickerstaff; Sir Oliver Thrivewell—Keen; Careless—Mills; Tom Saleware—Norris; Mr Save-all—Fairbank; Simon—Bullock; Watt—Pack // Lady Thrivewell—Mrs Bradshaw; Clara—Mrs Porter; Mrs Saleware—Mrs Moor; Crostill—Mrs Finch; Phebe—Mrs Saunders; Closlet—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. With an Epilogue spoke by Mr Norris to his Brother Saleware's of the City. [Danchin, I, 407, notes that this was the original epilogue of February 1677.]

COMMENT. The subtitle from Massinger notwithstanding, the list of characters proves that this was a revival of Aphra Behn's *The Debauchee, or The Credulous Cuckold* (1677), an adaptation of Brome's *A Mad Couple Well Matched* (1639).

Tuesday 17

DOCUMENT. Vanbrugh to the Earl of Manchester: I doubt the Composer your Lordship Speaks of bringing won't turn to Account neither to the Opera nor himself For People will never believe him good, unless they had heard of him, as a most Famous Man; besides there are So many Operas now in being, which are translated ready to be performed, that there will be no want of New Compositions in Many Years. But if your Lordship brought a perfect good Violin to Lead & Govern the Orcastrre, 'twou'd be of great Service.

Nicolini that belong'd to the Duke of Bedford & is now at Rome, is thought by the Skilfull here, to be as good as any in Europe for that perticular Service. I hope Nicolini the Singer continues his Resolution, for they have cast all their Affairs depending on his Coming And 'tis absolutly Necessary he shou'd be here as soon as possible or the best part of the Season will be lost. (Vanbrugh, *Works*, IV, 26)

Friday 20

ADVERTISEMENT. This Day is Publish'd, *The Works of Mr Tho. Brown in Prose and Verse, Serious, Moral, and Comical*, in 3 Vols. 8vo. Containing his Dialogues, Essays, Satyrs, viz. on the French King, on Marriage, on Women, &c. Orations, Declamations, Table Talk, Quakers Sermon, and Continuation. Letters both Original and Translations. Letters from the Dead to the Living, in 3 Parts. Amusements Serious and Comical, Calculated for the Meridian of London, his Common-Place-Book, the Quacks in Fashion, a Farce, and the London Oracles, &c. with the Life of Mr Brown by Dr Drake. . . . Sold by B. Bragge in Pater-Noster-Row. (*Daily Courant*)

ca. August

COMMENT. *A Long Vacation Prologue*. Writ by Mr B--k--r [Baker]; and spoke by Mr Es----t [Estcourt] at the Theatre Royal in Drury-Lane (elaborately annotated) was published in broadside (London: J. Morphew, 1708). It was first reprinted and analyzed by Emmett L. Avery in "Some New Prologues and Epilogues, 1704-1708," *SEL*, 5 (1965), 464-467, and has been reprinted with further analysis by Danchin, I, 410-413. The prologue complains bitterly about Christopher Rich and the union of the companies, and reports that Powell, Leigh, Norris, and Carnaby have gone off to act at Epsom, while Wilks, Mills, Booth, Doggett, Pack, Mrs Barry, Mrs Porter, Mrs Kent, and Mrs Mills have been invited to perform in luxurious circumstances in a private theatre at the home of "N--r--n" (i.e., Richard Norton, Esq., of Southwick, Hampshire). A letter from John Dennis to Norton, dated 10 August and sent via Barton Booth, suggests that Booth went to Southwick on 10 August or soon thereafter (Dennis, *Original Letters*, I, 115-118). "A Prologue to Cajus Marius Acted at Southwick House" in Bodleian MS Rawl. poet 129, fol. 7, suggests that Otway's tragedy was among the plays acted for Norton at this time. The prologue is printed by Danchin, I, 408-409. The "Long Vacation Prologue" concludes with a plea that Norton buy the patent and make a gift of it to the actors, who are desirous of "Constant Pay."

## Index of Plays for 1707-08

- Æsop:** see Vanbrugh, (Sir) John
- Amphitryon:** see Dryden, John
- Aureng-Zebe:** see Dryden, John
- Baker, Thomas**  
*Tunbridge-Walks*  
 performance 381, 394, 434
- Banks, John**  
*Unhappy Favourite*  
 performance 382, 387, 393, 398, 408, 430  
*Vertue Betray'd*  
 advertised but deferred 393; performance 394
- Bartholomew-Fair:** see Jonson, Ben
- Beaumont, Francis**  
*Maid's Tragedy*  
 performance 385, 407  
*Scornful Lady*  
 performance 423, 425
- Beaux Stratagem:** see Farquhar, George
- Behn, Aphra**  
*Debauchee*  
 performance 441  
*Emperor of the Moon*  
 performance 385  
*Rover*  
 performance 429, 435
- Bononcini, Giovanni**  
*Camilla*  
 performance 387, 393, 394, 408, 410, 411, 412, 413, 416, 421, 424, 425, 429; performance cancelled 391; published 389; selections in concert 411, 423
- Brome, Richard**  
*Jovial Crew*  
 performance 399, 402, 403, 407, 425  
*Mad Couple Well Matched*  
 adapted by Behn 441  
*Northern Lass*  
 performance 392, 398, 417, 427
- Buckingham, George Villiers, 2nd Duke of**  
*Chances*  
 performance 417, 421, 429  
*Rehearsal*  
 performance 388, 414; performance cancelled 409
- Burnaby, William**  
*Ladies Visiting-Day*  
 adapted by Cibber 376; cannibalized by Cibber 385
- Reform'd Wife*  
 cannibalized by Cibber 385; performance 383, 385  
*Reformed Wife*  
 adapted by Cibber 376
- Bury-Fair:** see Shadwell, Thomas
- Camilla:** see Bononcini, Giovanni or Haym, Nicola or Swiney, Owen
- Careless Husband:** see Cibber, Colley
- Carlile, James**  
*Fortune-Hunters*  
 performance 379, 383, 408
- Caryll, John**  
*Sir Salomon*  
 performance 382
- Centlivre, Susanna**  
*Gamester*  
 second edition advertised in 1708 417  
*Love at a Venture*  
 adapted by Cibber 376; cannibalized by Cibber 385  
*Love's Contrivance*  
 source for Cibber 385
- Chances:** see Buckingham, George Villiers, 2nd Duke of
- Cibber, Colley**  
*Careless Husband*  
 performance 393, 399, 408  
*Comical Lovers*  
 performance 389, 416, 433  
*Double Gallant*  
 copyright sold to Lintot 384; performance 384, 385, 390, 415; produced at Haymarket 376; publication advertised in 1707 384  
*Lady's last Stake*  
 copyright sold to Lintot 395; performance 395, 396, 397, 419  
*Lady's Last Stake*  
 produced at Haymarket 376  
*Love makes a Man*  
 performance 381, 386, 411  
*Loves Last Shift*  
 performance 380, 386, 407
- Clayton, Thomas**  
*Arsinoe*  
 music published 389
- Comical Lovers:** see Cibber, Colley
- Comical Revenge:** see Etherege, Sir George
- Committee:** see Howard, Sir Robert



- Commonwealth of Women:** see Durfey, Thomas
- Congreve, William**  
*Love for Love*  
 performance 412, 419, 422, 437  
*Mourning Bride*  
 performance 423  
*Old Batchelour*  
 performance 421
- Constant Couple:** see Farquhar, George
- Country Wit:** see Crowne, John
- Crowne, John**  
*Country Wit*  
 performance 397, 404, 412, 440  
*Sir Courtly Nice*  
 performance 381, 411
- Davenant, Sir William**  
*Tempest*  
 performance 389, 398, 441
- Debauchee:** see Behn, Aphra
- Dennis, John**  
*Appius and Virginia*  
 puff for 382
- Devil upon Two Sticks**  
 performance 431
- Don Carlos:** see Otway, Thomas
- Double Gallant:** see Cibber, Colley
- Dryden, John**  
*Amphitryon*  
 performance 411, 414  
*Aureng-Zebe*  
 performance 416  
*Indian Emperour*  
 performance 386, 393, 420  
*Oedipus*  
 performance 389, 393, 404  
*Sir Martin Mar-all*  
 performance 438  
*Spanish Fryar*  
 advertised but not performed 409;  
 performance 380, 386, 404, 416  
*Tempest*  
 performance 389, 398, 441
- Durfey, Thomas**  
*Commonwealth of Women*  
 performance 438, 439  
*Love for Money*  
 performance 434  
*Marriage-Hater Match'd*  
 performance 420  
*Richmond Heiress*  
 possible revival in 1708 378
- Emperor of the Moon:** see Behn, Aphra
- Empress of Morocco:** see Settle, Elkanah
- Estcourt, Richard**  
*Prunella*  
 performance 414; performance cancelled?  
 409; produced at DL 376
- Etherege, Sir George**  
*Comical Revenge*  
 advertised but not performed 398;  
 performance 403  
*Man of Mode*  
 performance 429; performance cancelled  
 423  
*She wou'd if she cou'd*  
 performance 388, 420
- Farquhar, George**  
*Beaux Stratagem*  
 music advertised 390; performance 379,  
 386, 393, 409, 415, 425, 433  
*Constant Couple*  
 performance 380, 434  
*Recruiting Officer*  
 mentioned 380; performance 379, 380,  
 383, 390, 397, 399, 407, 425
- Fletcher, John**  
*Henry VIII*  
 performance 421  
*Maid's Tragedy*  
 performance 385, 407  
*Royal Merchant*  
 performance 387, 423  
*Rule a Wife*  
 performance 396, 404  
*Scornful Lady*  
 performance 423, 425  
*Wit without Money*  
 performance 383
- Fortune-Hunters:** see Carlile, James
- Funeral:** see Steele, (Sir) Richard
- Goring, Charles**  
*Irene*  
 performance 412, 413; produced at DL  
 376
- Greenwich-Park:** see Mountfort, William
- Hamlet:** see Shakespeare, William
- Haym, Nicola**  
*Camilla*  
 part rewritten 409; performance 387, 393,  
 394, 408, 410, 411, 412, 413, 416, 421,  
 424, 425, 429; performance cancelled  
 391; selections in concert 411, 423
- Henry IV Part 1:** see Shakespeare, William
- Henry VIII:** see Fletcher, John or  
 Shakespeare, William
- Howard, Sir Robert**  
*Committee*  
 performance 380, 381, 387, 409
- Indian Emperour:** see Dryden, John

- Irene:** see Goring, Charles
- Island Princess:** see Motteux, Peter Anthony
- Jonson, Ben**  
*Bartholomew-Fair*  
 performance 381, 440  
*Silent Woman*  
 performance 382, 387, 403, 428  
*Volpone*  
 performance 429
- Jovial Crew:** see Brome, Richard
- King Lear:** see Tate, Nahum
- Lacy, John**  
*Sauny the Scot*  
 performance 379, 438; publication advertised in 1708 418
- Lady's last Stake:** see Cibber, Colley
- Lancashire Witches:** see Shadwell, Thomas
- Lee, Nathaniel**  
*Mithridates*  
 performance 415, 423  
*Oedipus*  
 performance 389, 393, 404  
*Rival Queens*  
 performance 410, 426  
*Sophonisba*  
 performance 437  
*Theodosius*  
 publication advertised 439
- Libertine:** see Shadwell, Thomas
- London Cuckolds:** see Ravenscroft, Edward
- Love for Love:** see Congreve, William
- Love for Money:** see Durfey, Thomas
- Love makes a Man:** see Cibber, Colley
- Love's Triumph:** see Motteux, Peter Anthony
- Loves Last Shift:** see Cibber, Colley
- Macbeth [Davenant adaptation]:** see Shakespeare, William
- Maid's the Mistress:** see Taverner, William
- Maid's Tragedy:** see Beaumont, Francis or Fletcher, John
- Man of Mode:** see Etherege, Sir George
- Marriage-Hater Match'd:** see Durfey, Thomas
- Massinger, Philip**  
*Royal Merchant*  
 performance 387, 423
- Maudlin the Merchant's Daughter**  
 performance 431
- Mithridates:** see Lee, Nathaniel
- Molière**  
*Médecin malgré lui*  
 source for Cibber 385
- Motteux, Peter Anthony**  
*Island Princess*  
 performance 391, 397, 403
- Love's Triumph*  
 mixed reception 419; music published 418; performance 418, 419, 420, 421, 422, 423, 428; performance planned 391; publication of songs advertised 421; terms for arranging 405
- Thomyris* [pasticcio]  
 performance 394, 397, 404, 407, 408, 415, 426, 428, 430, 433; performance cancelled 425; selections in concert 411, 423
- Mountfort, William**  
*Greenwich-Park*  
 performance 428  
*Successful Strangers*  
 performance 440
- Mourning Bride:** see Congreve, William
- Newcastle, Duke of**  
*Sir Martin Mar-all*  
 performance 438
- Northern Lass:** see Brome, Richard
- Oedipus:** see Dryden, John or Lee, Nathaniel
- Old Batchelour:** see Congreve, William
- Oroonoko:** see Southerne, Thomas
- Otway, Thomas**  
*Caius Marius* 442  
*Don Carlos*  
 performance 440  
*Souldiers Fortune*  
 performance 421  
*Venice Preserv'd*  
 performance 388, 436
- Pepusch, John Christopher**  
*Thomyris* [pasticcio]  
 music published 389; performance 394, 397, 404, 407, 408, 415, 426, 428, 430, 433; performance cancelled 425; selections in concert 411, 423
- Persian Princess:** see Theobald, Lewis
- Pilgrim:** see Vanbrugh, (Sir) John
- Prunella:** see Estcourt, Richard
- Purcell, Henry**  
*Timon of Athens*  
 masque performed 394
- Ravenscroft, Edward**  
*London Cuckolds*  
 performance 437, 439
- Recruiting Officer:** see Farquhar, George
- Reform'd Wife:** see Burnaby, William
- Rehearsal:** see Buckingham, George Villiers, 2nd Duke of
- Relapse:** see Vanbrugh, (Sir) John
- Rival Queens:** see Lee, Nathaniel
- Rover:** see Behn, Aphra
- Rowe, Nicholas**

- Royal Convert*  
performance 390, 391, 392, 403; produced  
at Haymarket 376; publication  
advertised 390; puff for 382
- Tamerlane*  
performance 427
- Royal Convert:** see Rowe, Nicholas
- Royal Merchant:** see Fletcher, John or  
Massinger, Philip
- Rule a Wife:** see Fletcher, John
- Sauny the Scot:** see Lacy, John
- Scarlatti, Alessandro**  
*Didone Delirante*  
production expected 410; puff for 382, 419  
*Pyrrhus and Demetrius*  
production expected 410
- Scornful Lady:** see Beaumont, Francis or  
Fletcher, John
- Settle, Elkanah**  
*Empress of Morocco*  
performance 440  
*Siege of Troy*  
comment on reception 431
- Shadwell, Thomas**  
*Bury-Fair*  
performance 426, 436  
*Lancashire Witches*  
performance 383, 388, 438  
*Libertine*  
performance 390, 439  
*Squire of Alsatia*  
performance 385, 429  
*Timon of Athens*  
performance 383, 394, 439
- Shakespeare, William**  
*Hamlet*  
performance 389, 406, 437; performance  
cancelled 434  
*Henry IV* Part 1  
performance 388, 408; performance  
cancelled 388  
*Henry VIII*  
performance 421  
*Macbeth* [Davenant adaptation]  
performance 391, 398, 404, 429
- She wou'd if she cou'd:** see Etherege, Sir  
George
- Silent Woman:** see Jonson, Ben
- Sir Courtly Nice:** see Crowne, John
- Sir Martin Mar-all:** see Dryden, John or  
Newcastle, Duke of
- Sir Salomon:** see Caryl, John
- Sophonisba:** see Lee, Nathaniel
- Souldiers Fortune:** see Otway, Thomas
- Southerne, Thomas**  
*Oroonoko*  
performance 428
- Spanish Fryar:** see Dryden, John
- Squire of Alsatia:** see Shadwell, Thomas
- Steele, (Sir) Richard**  
*Funeral*  
performance 422  
*Tender Husband*  
later epilogue for 387; performance 387,  
411, 435
- Successful Strangers:** see Mountfort,  
William
- Swiney, Owen**  
*Camilla*  
performance 387, 393, 394, 408, 410, 411,  
412, 413, 416, 421, 424, 425, 429;  
performance cancelled 391; selections  
in concert 411, 423
- Tamerlane:** see Rowe, Nicholas
- Tate, Nahum**  
*Injur'd Love*  
publication 439  
*King Lear*  
performance 402
- Taverner, William**  
*Maid's the Mistress*  
performance 436, 437; produced at DL  
376; publication advertised 436
- Tempest:** see Davenant, Sir William or  
Dryden, John
- Tender Husband:** see Steele, (Sir) Richard
- Theobald, Lewis**  
*Persian Princess*  
performance 435; produced at DL 376
- Thomyris [pasticcio]:** see Motteux, Peter  
Anthony or Pepusch, John Christopher
- Timon of Athens:** see Shadwell, Thomas
- Tunbridge-Walks:** see Baker, Thomas
- Unhappy Favourite:** see Banks, John
- Vanbrugh, (Sir) John**  
*Æsop*  
performance 422  
*Pilgrim*  
performance 382, 389, 403, 434  
*Relapse*  
advertised but cancelled 437;  
performance 408
- Venice Preserv'd:** see Otway, Thomas
- Vertue Betray'd:** see Banks, John
- Volpone:** see Jonson, Ben
- Webster, John**  
*Duchess of Malfi*  
publication advertised 415
- Wit without Money:** see Fletcher, John

## General Index for 1707-08

- Albertini, Giovanna** 422, 431
- Alloway, Mlle**  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Anne, Queen**  
birthday celebration 412  
to be begged for opera subsidy 427
- Archev, Mr**  
house servant at Haymarket opera 378
- Ayleworth, Jeffrey**  
allowed to change theatres 392
- Babb, Helena**  
member of DL company 375  
member of Queen's company 377  
roles:  
Rose (*Recruiting Officer*) 380, 383  
speaks prologue 380, 383  
sworn as royal servant 407
- Babel, Charles**  
allowed to change theatres 392  
complaint against Rich 400  
member of opera orchestra 377  
salary 410
- Babel, William**  
member of opera orchestra 377
- Baggs, Zachary**  
member of DL company 375  
signs receipt 385
- Baker, Thomas**  
writes prologue 442
- Banister, John (1662?-1736)**  
member of opera orchestra 377  
salary 410
- Banister, John (b. 1686)**  
allowed to change theatres 392  
complaint against Rich 400
- Barber, Mr**  
house servant at Haymarket opera 378
- Barry, Elizabeth**  
acts in private theatre 442  
benefit 416  
member of Queen's company 376, 377  
praised 390  
roles:  
Alcmena (*Amphitryon*) 411, 414; Almeria (*Indian Emperour*) 386, 393, 420; Angelica (*Rover*) 429, 435; Arpasia (*Tamerlane*) 427; Belvidera (*Venice Preserv'd*) 388, 436; Evadne (*Maid's Tragedy*) 385, 407; Lady Cockwood (*She wou'd if she cou'd*) 388, 420; Lady Easy (*Careless Husband*) 393, 399; Lady Macbeth (*Macbeth*) 398, 429; Lady Wronglove (*Lady's last Stake*) 395, 419; Leonora (*Spanish Fryar*) 380, 416; Letitia (*Old Batchelour*) 422; Loveit (*Man of Mode*) 429; Mrs Frail (*Love for Love*) 412, 419, 422, 437; Nourmahal (*Aureng-Zebe*) 416; Queen Elizabeth (*Unhappy Favourite*) 382, 387, 393, 398, 430; Rodogune (*Royal Convert*) 390, 403; Roxana (*Rival Queens*) 410, 426; Ruth (*Committee*) 381; Scornful Lady (*Scornful Lady*) 423, 425; Sophonisba (*Sophonisba*) 437; Sultana Valide (*Irene*) 412; Zara (*Mourning Bride*) 423
- Bartholomew Fair**  
prohibition of plays at 436
- Baxter, Elizabeth**  
member of Queen's company 377  
sworn as royal servant 407
- Beeston, Mr**  
concert 408, 440  
shared benefit concert 440
- benefits**  
new terms for at DL after 1708 424
- Betterton, Thomas**  
advertised performance cancelled 388  
benefit 416, 421  
member of DL company 377  
member of Queen's company 376  
roles:  
Emperour (*Aureng-Zebe*) 416; Falstaff (*I Henry IV*) 388; Heartwell (*Old Batchelour*) 421; King Henry (*Henry VIII*) 421; Macbeth (*Macbeth*) 398, 404, 429; Melantius (*Maid's Tragedy*) 385, 407; Mithridates (*Mithridates*) 423; Montezuma (*Indian Emperour*) 386, 393, 420; Tamerlane (*Tamerlane*) 427  
speaks prologue 390
- Bickerstaff, John**  
benefit 434  
displaced by Powell as Plume 390  
member of DL company 375, 377  
roles:  
Abdelcador (*Empress of Morocco*) 440; Andrarvar (*Mithridates*) 415, 423;

- Blanford (*Oroonoko*) 428; Captain Brazen (*Recruiting Officer*) 390; Captain Plume (*Recruiting Officer*) 380, 383; Clodio (*Love makes a Man*) 381; Don Antonio (*Libertine*) 439; Hephestion (*Rival Queens*) 410, 426; How d'ye (*Northern Lass*) 392, 398; Jeremy (*Love for Love*) 437; Lord Loveless (*Debauchee*) 441; Maherbal (*Sophonisba*) 437; Mustacho (*Tempest*) 441; Oliver (*Jovial Crew*) 399; Petruccio (*Chances*) 417, 429; Reynard (*Tunbridge-Walks*) 381; Sir Jeffery Shacklehead (*Lancashire Witches*) 438; Winlove (*Sauny the Scot*) 380, 438; Winwife (*Bartholomew-Fair*) 440; Young Meriton (*Love for Money*) 434  
sworn as royal servant 406
- Bicknell, Margaret**  
benefit 433  
member of Queen's company 376, 377  
roles:  
Betty Frisque (*Country Wit*) 412; Charlot (*Maid's the Mistress*) 436, 437; Cherry (*Beaux Stratagem*) 386, 393, 425, 433; Constance (*Northern Lass*) 417, 427; Edging (*Careless Husband*) 393, 399; Jacqueline (*Royal Merchant*) 387; Julietta (*Pilgrim*) 382, 389, 403; Lucy Welldon (*Oroonoko*) 428; Melantha (*Comical Lovers*) 433; Miss Jenny (*Love for Money*) 434; Miss Prue (*Love for Love*) 412, 419, 422, 437; Mrs Spruce (*Fortune-Hunters*) 383; Pert (*Man of Mode*) 429; Phædra (*Amphitryon*) 411, 414; Philotis (*Comical Lovers*) 416; Rachel (*Jovial Crew*) 402, 407, 425; Rose (*Recruiting Officer*) 400, 425; Silvia (*Old Batchelour*) 422  
sworn as royal servant 406
- Birkhead, Matthew**  
member of DL company 375  
member of Queen's company 377  
roles:  
2 Gentleman (*Jovial Crew*) 407; Cleander (*Persian Princess*) 435; Dancing Master (*Love for Money*) 434; Don Manuel (*Love makes a Man*) 382; Scentwell (*Jovial Crew*) 399; Tridewell (*Northern Lass*) 398; Worthy (*Recruiting Officer*) 380, 383
- Boman, John**  
benefit 437  
member of Queen's company 377  
roles:  
Hannibal (*Sophonisba*) 437
- Bononcini, Giovanni**  
music featured 408
- Booth, Barton**  
acts in private theatre 442  
benefit 423  
carries letter from Dennis to Norton 442  
member of Queen's company 376, 377  
reports public objections to Cibber's plagiarism 384  
roles:  
Alcibiades (*Timon of Athens*) 439; Antonio (*Successful Strangers*) 440; Aquilius (*Mithridates*) 415, 423; Axalla (*Tamerlane*) 427; Balbanus (*Irene*) 412; Bedamar (*Venice Preserv'd*) 388, 436; Bonario (*Volpone*) 429; Clerimont (*Double Gallant*) 384, 385, 390, 415; Clytus (*Rival Queens*) 410, 426; Crimalhaz (*Empress of Morocco*) 440; Dauphin (*Silent Woman*) 382, 387, 428; Don Carlos (*Don Carlos*) 440; Don Lopez (*Libertine*) 439; Duke of Ferrara (*Chances*) 417, 421, 429; Edgworth (*Bartholomew-Fair*) 381, 440; Elder Worthy (*Loves Last Shift*) 380, 386; Farewell (*Sir Courtly Nice*) 381, 411; Ghost (*Hamlet*) 406, 437; Guyomar (*Indian Emperour*) 386, 393, 420; Hengist (*Royal Convert*) 390, 403; Hotspur (*1 Henry IV*) 388; Laertes (*Hamlet*) 389; Lenox (*Macbeth*) 398, 429; Massanissa (*Sophonisba*) 437; Mirvan (*Persian Princess*) 435; Morat (*Aureng-Zebe*) 416; Oliver (*Jovial Crew*) 402, 407; Ozmyn (*Mourning Bride*) 423; Ramble (*Country Wit*) 412, 440; Rodophil (*Comical Lovers*) 389, 416, 433; Scandal (*Love for Love*) 412, 419, 422, 437; Vainlove (*Old Batchelour*) 421; Warner (*Sir Martin Mar-all*) 438; Welford (*Scornful Lady*) 423, 425; Winlove (*Sauny the Scot*) 380; Woolfort (*Royal Merchant*) 387, 423; Young Bellair (*Man of Mode*) 429  
sworn as royal servant 406
- Bowen, William**  
benefit 436  
member of Queen's company 376, 377  
roles:  
Beggar (*Jovial Crew*) 407; Callow (*Marriage-Hater Match'd*) 420; Captain Anvil (*Northern Lass*) 417, 427; Captain Strut (*Double Gallant*) 384, 385, 390, 415; Clincher Senior

- (*Constant Couple*) 380; Courtier (*Jovial Crew*) 402, 407; Crack (*Sir Courtly Nice*) 381; Foigard (*Beaux Stratagem*) 386, 393, 415, 425, 433; Fourbin (*Souldiers Fortune*) 421; Jeremy (*Love for Love*) 412, 419, 422; La Roch (*Bury-Fair*) 426, 436; Mad Taylor (*Pilgrim*) 382, 389, 403; Monsieur L'Prate (*Love for Money*) 434; Osrice (*Hamlet*) 389; Shoemaker (*Man of Mode*) 429; Sir Jeffery Shacklehead (*Lancashire Witches*) 383, 388; Sir William Thoughtless (*Greenwich-Park*) 428; Teague (*Committee*) 381; Witch (*Macbeth*) 398  
sworn as royal servant 407
- Bradshaw, Lucretia**  
benefit 429  
member of DL company 375  
member of Queen's company 376, 377  
petition for reinstatement in 1708 401  
petitions for reinstatement in 1707 375  
roles:  
Almeria (*Mourning Bride*) 423; Amestris (*Persian Princess*) 435; Aminta (*Commonwealth of Women*) 438, 439; Angelica (*Constant Couple*) 380, 434; Angelina (*Love makes a Man*) 411; Arabella (*London Cuckolds*) 437; Araminta (*Old Batchelour*) 422; Berenice (*Marriage-Hater Match'd*) 420; Bertha (*Royal Merchant*) 387, 423; Betty Frisque (*Country Wit*) 440; Charlot Welldon (*Oroonoko*) 428; Christina (*Country Wit*) 412; Clara (*Libertine*) 439; Constantia (*Chances*) 417, 421, 429; Countess of Nottingham (*Unhappy Favourite*) 382, 387, 393, 430; Cydaria (*Indian Emperour*) 386, 393, 420; Dorinda (*Beaux Stratagem*) 386, 393, 415, 425, 433; Filiciana (*Successful Strangers*) 440; Gertrude (*Bury-Fair*) 426, 436; Harriet (*Man of Mode*) 429; Harriot (*Maid's the Mistress*) 436, 437; Hillaria (*Loves Last Shift*) 380, 386; Lady Sharlot (*Funeral*) 422; Lady Thrivewell (*Debauchee*) 441; Margaret (*Sauny the Scot*) 380, 438; Mariamne (*Empress of Morocco*) 440; Martha (*Scornful Lady*) 423, 425; Melissa (*Timon of Athens*) 439; Monima (*Mithridates*) 415, 423; Mrs Mavis (*Silent Woman*) 428; Mrs Well-born (*Bartholomew-Fair*) 381; Ophelia (*Hamlet*) 389, 437; Rosalinda (*Sophonisba*) 437; Rose (*Sir Martin Mar-all*) 438; Selima (*Tamerlane*) 427; Sophia (*Fortune-Hunters*) 383; Sylvia (*Double Gallant*) 384, 385, 390, 415; Violante (*Sir Courtly Nice*) 381, 411  
sworn as royal servant 407
- Brett, Henry**  
appoints Wilks XE \f 2 "Wilks, Robert:appointed co-manager of DL in 1708", Cibber XE \f 2 "Cibber, Colley:appointed co-manager of DL in 1708", and Estcourt XE \f 2 "Estcourt, Richard:appointed co-manager of DL in 1708" in 1708 374  
assigns managerial powers to three actors 424  
letter on behalf of Mrs Bradshaw 401  
patentee at DL 375, 377  
purchases patent rights in 1707 379  
receives share in DL from Skipwith 372
- Bright, George**  
member of Queen's company 377  
roles:  
Nicholas (*Maid's the Mistress*) 436, 437
- Brown, Mr**  
house servant at Haymarket opera 378
- Brown, Mrs**  
house servant at Haymarket opera 378  
member of Queen's company 376  
roles:  
Situp (*Double Gallant*) 384
- Brown, Tom**  
publication of collected works advertised 442
- Bruce, Miss**  
member of opera company 377  
salary 410
- Bullock, Christopher**  
member of Queen's company 376, 377  
roles:  
Hippolito (*Tempest*) 441; Martin (*Jovial Crew*) 402, 407; Posa (*Don Carlos*) 440; Thomas Appletree (*Recruiting Officer*) 400  
sworn as royal servant 406
- Bullock, William**  
legal ramifications of broken contract 409  
member of Queen's company 376, 377  
roles:  
Abel (*Committee*) 381; Antonio (*Love makes a Man*) 411; Belfond Senior (*Squire of Alsatia*) 429; Bias (*Marriage-Hater Match'd*) 420; Boniface (*Beaux Stratagem*) 386, 393, 415, 425, 433; Booby (*Country Wit*)

- 412, 440; Bullock (*Recruiting Officer*) 400, 425; Clincher Junior (*Constant Couple*) 380, 434; Cokes (*Bartholomew-Fair*) 381, 440; Don Francisco (*Successful Strangers*) 440; Franvil (*Commonwealth of Women*) 438, 439; Hothead (*Sir Courtly Nice*) 381, 411; Kate Matchlock (*Funeral*) 422; Lopez (*Pilgrim*) 382, 389, 403; Morecraft (*Scornful Lady*) 423, 425; Old Mr Wilful (*Double Gallant*) 384, 385; Phæax (*Timon of Athens*) 439; Sasaphras (*Greenwich-Park*) 428; Sauny (*Sauny the Scot*) 380, 438; Simon (*Debauchee*) 441; Sir Amorous La fool (*Silent Woman*) 383, 387, 428; Sir Harry Gubbin (*Tender Husband*) 387, 411, 435; Sir Humphry Noddy (*Bury-Fair*) 426, 436; Sir Jolly Jumble (*Souldiers Fortune*) 421; Sir Joseph Wittol (*Old Batchelour*) 422; Sir Joslin Jolley (*She wou'd if she cou'd*) 388; Sir Martin Mar-all (*Sir Martin Mar-all*) 438; Sir William Wealthy (*Fortune-Hunters*) 383; Sly (*Loves Last Shift*) 380, 386; Squire Empty (*Maid's the Mistress*) 436, 437; Talboy (*Jovial Crew*) 402, 407; Teague O Divelly (*Lancashire Witches*) 383, 388, 438; Trincalo (*Tempest*) 441; Van-Dunck (*Royal Merchant*) 387, 423; Widgin (*Northern Lass*) 417, 427; Wiseacre (*London Cuckolds*) 437, 439; Witch (*Macbeth*) 398
- Burch, Mr**  
house servant at Haymarket opera 378
- Cadet, Mlle**  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Cadet, Mr**  
allowed to change theatres 392  
member of opera orchestra 377  
salary 410
- Carnaby, James 442**  
member of DL company 375  
member of Queen's company 377  
roles:  
Beggar (*Jovial Crew*) 407; Charino (*Love makes a Man*) 381; Hilliard (*Jovial Crew*) 399; Maiden (*Tunbridge-Walks*) 381; Soldier (*Jovial Crew*) 407; Thomas Appletree (*Recruiting Officer*) 380, 383  
sworn as royal servant 406
- Cassani, Giuseppe**  
allowance to 425  
contract and salary 405, 409  
member of opera company 377  
part in *Camilla* expanded for 409  
roles:  
Metius (*Camilla*) 412, 413
- Chaboud, Pietro**  
member of opera orchestra 377  
needed as bassoon in opera orchestra 409  
salary 410
- Champelon, Francis**  
benefit 433  
treasurer at Haymarket Opera 378
- Cherrier, Miss**  
dancing advertised 407, 408  
member of opera company 377
- Cherrier, René**  
complaint against Rich 400  
contract with Santlow 406  
dancing advertised 389, 392, 394, 407, 408, 412, 413, 415, 416, 433  
member of DL company 375  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Cibber, Colley**  
appointed co-manager of DL in 1708 374  
author's benefit 397  
benefit 419  
displaces Bickerstaff as Brazen 390  
member of Queen's company 376, 377  
on patent transfer to Brett in 1707 379  
prologue attributed to 386  
roles:  
Æsop (*Æsop*) 422; Atall (*Double Gallant*) 384, 385, 390, 415; Ben (*Love for Love*) 412, 437; Captain Brazen (*Recruiting Officer*) 399, 425; Celadon (*Comical Lovers*) 389, 416, 433; Clodio (*Love makes a Man*) 411; Frederick (*Rover*) 429, 435; Gibbet (*Beaux Stratagem*) 386, 393, 415, 425, 433; Hilliard (*Jovial Crew*) 402, 407, 425; How d'yea (*Northern Lass*) 417, 427; Humphry Gubbin (*Tender Husband*) 387; Lord Foppington (*Careless Husband*) 393, 399; Lord Hardy (*Funeral*) 422; Mad Englishman (*Pilgrim*) 382, 389, 403, 434; Osric (*Hamlet*) 406; Rabby-Busy (*Bartholomew-Fair*) 381; Renault (*Venice Preserv'd*) 388, 436; Roger (*Scornful Lady*) 423, 425; Sir Courtly Nice (*Sir Courtly Nice*) 381, 411; Sir Fopling Flutter (*Man of Mode*) 429; Sir George Brillant (*Lady's last Stake*)

- 395, 419; Sir John Daw (*Silent Woman*) 383, 387, 428; Sir Novelty Fashion (*Loves Last Shift*) 380, 386; Stanmore (*Oroonoko*) 428; Trim (*Bury-Fair*) 426, 436; Worcester (*1 Henry IV*) 388; Young Reveller (*Greenwich-Park*) 428
- signs agreement with Brett in 1708 424  
speaks epilogue 395, 397  
speaks epilogue as Signior Cibberini 396, 398, 399, 402, 403, 404  
sworn as royal servant 406
- Claxton, Mr**  
dancing advertised 389
- Claxton, Mr [Jun.]**  
music performed at concert 389
- Cleeter, Mr**  
house servant at Haymarket opera 378
- Coke, Thomas**  
entrusted with opera affairs by LC 431  
letter from Vanbrugh about opera salaries 403  
queried about opera orchestra 409  
receives questions from Swiney 438
- Cole, Ambrose**  
member of DL company 375  
roles:  
Randal (*Jovial Crew*) 399; Sancho (*Love makes a Man*) 382
- Colista, Signior**  
music featured in concert 411
- Collier, Jeremy**  
*Farther Vindication of the short View*  
advertised 415
- concerts**  
1707-08 387, 389, 396, 402, 408, 411, 423, 440  
1708-09 412
- Congreve, William**  
praised as comedy writer 382
- Corbett, William**  
member of opera orchestra 377  
salary 410
- Corelli, Archangelo**  
music featured in concert 408, 411, 423, 440
- Corey, John**  
member of Queen's company 376, 377  
roles:  
Alonzo (*Tempest*) 441; Barzanes (*Persian Princess*) 435; Beggan (*Jovial Crew*) 407; Demetrius (*Timon of Athens*) 439; Don John of Austria (*Don Carlos*) 440; Doubty (*Lancashire Witches*) 438; Hamethal haz (*Empress of Morocco*) 440; Hotman (*Oroonoko*) 428; Lord Dartmouth (*Sir Martin Mar-all*) 438; Mustapha (*Irene*) 412; Patrico (*Jovial Crew*) 402, 407; Pedro (*Rover*) 429, 435; Prince of Tanais (*Tamerlane*) 427; Sebastian (*Commonwealth of Women*) 438, 439; Seyton (*Macbeth*) 398  
shared benefit 437
- Cotton, Mrs**  
house servant at Haymarket opera 378
- Cowper, Lady** 399
- Cowper, Lord** 399
- Cox, Susannah**  
member of DL company 375  
member of Queen's company 377  
roles:  
Amie (*Jovial Crew*) 399; Ardelia (*Persian Princess*) 435; Ariande (*Commonwealth of Women*) 438, 439; Honoria (*Love makes a Man*) 382; Jenny Trapes (*Tunbridge-Walks*) 381; Lucy (*Recruiting Officer*) 380, 383  
sworn as royal servant 407
- Cross, Letitia**  
benefit 435  
member of Queen's company 376, 377  
roles:  
Gatty (*She wou'd if she cou'd*) 388, 420; Jiltall (*Love for Money*) 434; Lady Sadlife (*Double Gallant*) 384, 385, 390, 415; Melantha (*Comical Lovers*) 389, 416; Meriel (*Jovial Crew*) 402, 425; Miss Notable (*Lady's last Stake*) 395, 419; Mrs Clerimont (*Tender Husband*) 387, 411, 435  
salary 409
- Cross, Richard**  
member of Queen's company 376, 377  
roles:  
Anthony (*Chances*) 417; Bold-Sprite (*Commonwealth of Women*) 438, 439; Charino (*Love makes a Man*) 411; Constable (*Lancashire Witches*) 438; Grave-digger (*Funeral*) 422; Hearty (*Jovial Crew*) 402; Landlord (*Sir Martin Mar-all*) 438; Orange-Woman (*Man of Mode*) 429; Pedro (*Successful Strangers*) 440; Peter (*Chances*) 421, 429; Polonius (*Hamlet*) 437; Roger (*Æsop*) 422; Sir Harry Atall (*Double Gallant*) 384; Sir Lyonell Winlove (*Sauny the Scot*) 379, 438; Sosia (*Amphitryon*) 414; Sycorax (*Tempest*) 441; Thomas o Georges (*Lancashire Witches*) 383, 388; Ursula the Pig-wife (*Bartholomew-Fair*) 381, 440



- sworn as royal servant 407
- Crouch, John**  
allowed to change theatres 392
- Curry, Mr**  
house servant at Haymarket opera 378
- Cuthbert, Mrs**  
house servant at Haymarket opera 378
- dance**  
*Millers Dance* 398  
*Salteralla* 412, 416  
published 413  
*Whip of Dunboyne* 389
- Darrell, Mr**  
house servant at Haymarket opera 378
- Davant, Henrich**  
member of opera orchestra 377  
salary 410
- de l'Epine, Margarita** 432  
complaint against Rich 400  
member of DL company 375  
member of opera company 377  
offered share of profits as salary 426  
publishes refusal to perform 387  
roles:  
    Olindo (*Love's Triumph*) 418; Prenesto  
    (*Camilla*) 393, 394; Thomyris  
    (*Thomyris*) 394, 397, 404; Tigranes  
    (*Thomyris*) 425, 426  
salary 409
- Dean, Thomas (fl. 1701-1731)**  
concert 396, 408, 411, 423  
member of opera orchestra 377  
salary 410
- Dean, Thomas, Jun.**  
concert 408, 411  
music featured 408, 411, 423
- Delagarde, Charles**  
dances at court 412  
dances in *Island Princess* 403  
dancing advertised 380, 385, 387, 391, 392,  
    394, 396, 398, 416  
member of DL company 375  
member of opera company 377  
performs at Valentini's benefit 428  
publication of dances advertised 414  
salary 410
- Dennis, John**  
letter to Richard Norton 442
- Des Barques, Mons.**  
complaint against Rich 400  
dancing advertised 394, 407, 408, 412, 413,  
    415, 416, 433  
member of DL company 375  
member of opera company 377  
performs at Valentini's benefit 428
- salary 410
- Des Barques, Mrs**  
complaint against Rich 400  
dancing advertised 412, 413, 415, 416, 433  
member of opera company 377  
salary 410
- Desabaye, Mr**  
allowed to change theatres 392  
member of opera orchestra 377  
salary 410
- Dieupart, Charles**  
allowed to change theatres 392  
complaint against Rich 400  
contract with Ramondon 393  
member of opera orchestra 377  
offered share of profits as salary 426  
salary 410
- Doggett, Thomas**  
acts in private theatre 442  
advertised to perform six times at DL in  
    1708 419  
benefit 421  
guest at Queen's Theatre in 1708 377  
roles:  
    Ben (*Love for Love*) 419, 422; Fondlewife  
    (*Old Batchelour*) 421; Savil (*Scornful  
    Lady*) 423, 425; Sir Oliver Cockwood  
    (*She wou'd if she cou'd*) 420; Solon  
    (*Marriage-Hater Match'd*) 420
- Drury Lane**  
management agreement of 1708 424  
suit over fruit license 420
- Eccles, John**  
sets ode for court performance 402, 412
- Estcourt, Richard** 397  
adds topical line to Shakespeare epilogue  
    406  
advertises for lost monkey 435  
appointed co-manager of DL in 1708 374  
benefit deferred 409  
letters about his 1708 benefit 399  
member of DL company 375  
member of Queen's company 377  
prologue for benefit 414  
roles:  
    Bayes (*Rehearsal*) 388, 414; Blunt (*Rover*)  
    429, 435; Bullfinch (*Northern Lass*)  
    392, 398, 417, 427; Captain Bluff (*Old  
    Batchelour*) 422; Captain Otter (*Silent  
    Woman*) 428; Dominic (*Spanish Fryar*)  
    386, 404, 416; Grave-digger (*Hamlet*)  
    406, 437; Henry VIII (*Vertue Betray'd*)  
    393, 394; Higgen (*Royal Merchant*)  
    423; Lady Addleplot (*Love for Money*)  
    434; Mercury (*Amphitryon*) 411, 414;

- Mr Ayres (*Prunella*) 414; Palmer (*Comical Revenge*) 403; Pounce (*Tender Husband*) 411, 435; Puzzle (*Funeral*) 422; Scaramouch (*Emperor of the Moon*) 385; Senator (*Æsop*) 422; Serjeant Kite (*Recruiting Officer*) 380, 383, 390, 397, 425; Sir Joslin Jolly (*She wou'd if she cou'd*) 420; Sir Sampson Legend (*Love for Love*) 412, 419, 422, 437; Sir Solomon (*Sir Salomon*) 382; Teague (*Committee*) 380, 387; Trincalo (*Tempest*) 389, 398; Woodcock (*Tunbridge-Walks*) 381, 394
- signs agreement with Brett in 1708 424  
speaks prologue 442  
sworn as royal servant 406  
writes epilogue 426
- Evans, Mrs (fl. 1703-1708)**  
dancing advertised 389, 391, 394, 396, 398, 403, 404, 412, 413, 415, 416  
member of DL company 375  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Fairbank, Henry**  
member of Queen's company 376, 377  
roles:  
Beggan (*Jovial Crew*) 407; Bomilcar (*Sophonisba*) 437; Bounce (*Greenwich-Park*) 428; Butler (*Jovial Crew*) 402, 407; Captain Otter (*Silent Woman*) 383, 387; Clod (*Lancashire Witches*) 383, 388, 438; Guzman (*Successful Strangers*) 440; Higgen (*Royal Merchant*) 387; Innkeeper (*Æsop*) 422; Jack Stanmore (*Oroonoko*) 428; Lawyer (*Jovial Crew*) 402, 407; Littlegood (*Fortune-Hunters*) 383; Lord Drybone (*Country Wit*) 412, 440; Mr Day (*Committee*) 381; Mr Save-all (*Debauchee*) 441; Nightingale (*Bartholomew-Fair*) 381, 440; Serjeant Kite (*Recruiting Officer*) 400; Setter (*Old Batchelour*) 422; Stratocles (*Tamerlane*) 427; Supple (*Double Gallant*) 384; Surgeon (*Commonwealth of Women*) 438, 439; Thomas Appletree (*Recruiting Officer*) 425; Tranio (*Sauny the Scot*) 379, 438; Ventosa (*Tempest*) 441
- shared benefit 437
- Farquhar, George**  
posthumous benefit for family 434  
posthumous praise for 382
- publication of comedic works advertised in 1708 424
- Farquhar, Margaret** 434
- Feiston, Mr**  
concert 423
- Finch, Katharine**  
member of Queen's company 377  
roles:  
Crostill (*Debauchee*) 441; Eboli (*Don Carlos*) 440; Menalippe (*Commonwealth of Women*) 438, 439; Olinda (*Comical Lovers*) 433
- Furrs, Mr**  
member of DL company 375  
roles:  
Sir Paul Squelsh (*Northern Lass*) 398
- Gallia, Maria**  
member of opera company 377  
roles:  
Eurilla (*Love's Triumph*) 422, 423, 424  
salary 409  
salary demands 405
- Gasparini, Francesco**  
music featured 423
- Gates, Mr**  
sings in concert 411
- Glover, Mr**  
member of Queen's company 376  
roles:  
Gentleman (*Jovial Crew*) 402
- Goble, Mr**  
house servant at Haymarket opera 378
- Goodsens, Francisco**  
allowed to change theatres 392  
member of opera orchestra 377  
salary 410
- Griffin, Philip**  
member of DL company 375  
roles:  
Apemantus (*Timon of Athens*) 383; Governor (*Love makes a Man*) 382; Justice Ballance (*Recruiting Officer*) 380, 383; Oldrents (*Jovial Crew*) 399
- Hall, Mr**  
house servant at Haymarket opera 378
- Harris, Mrs (house servant)**  
house servant at Haymarket opera 378
- Haym, Nicola**  
contract and salary demands 405  
letter to Coke 409  
member of opera orchestra 377  
offered share of profits as salary 426  
rewrites part in *Camilla* 409  
rumored to be preparing operas in 1707 391  
salary 410

**Heidegger, J. J.**

complaint against Rich 400  
contract with Ramondon 393

**Hollinsworth, Mr**

house servant at Haymarket opera 378

**Holmes, Mr**

concert 411, 423

**Hughes, Francis**

member of DL company 375  
singing advertised 387, 389, 390, 391, 392,  
393, 394, 396, 398, 399, 403, 404

**Husband, Benjamin**

member of Queen's company 376, 377

roles:

Belvile (*Rover*) 429, 435; Blanford (*Oroonoko*) 428; Dervise (*Tamerlane*) 427; Don Carlos (*Successful Strangers*) 440; Geraldo (*Sauny the Scot*) 379, 438; Hemskirk (*Royal Merchant*) 387; King of Persia (*Persian Princess*) 435; Lord Bellamy (*Bury-Fair*) 426, 436; Lysimachus (*Rival Queens*) 410, 426; Offa (*Royal Convert*) 390, 403; Orbellan (*Indian Emperour*) 386, 393, 420; Owen Glendower (*1 Henry IV*) 388; Pelopidas (*Mithridates*) 415, 423; Pyrrhus (*Irene*) 412; Scandal (*Love for Love*) 437; Scentwell (*Jovial Crew*) 402, 407; Scipio (*Sophonisba*) 437; Seyward (*Macbeth*) 398; Sir Charles Freeman (*Beaux Stratagem*) 386, 393, 415, 433; Sir Walter Rawleigh (*Unhappy Favourite*) 382, 387, 393, 398, 430; Townly (*London Cuckolds*) 437, 439; Vizard (*Constant Couple*) 380, 434; Winwife (*Bartholomew-Fair*) 381

shared benefit 437

sworn as royal servant 407

**Inner Temple**

play performed at 385

**Isaac, Mr**

publication of dance advertised 413

**Isham, John**

music advertised 390

**Johnson, Benjamin**

benefit 429

member of Queen's company 376, 377

roles:

Ælius (*Timon of Athens*) 439; Alderman Doodle (*London Cuckolds*) 437, 439; Alderman Smuggler (*Constant Couple*) 380, 434; Alphonso (*Pilgrim*) 382, 389, 403, 434; Captain Driver (*Oroonoko*) 428; Corbaccio (*Volpone*) 429; Du-Pier (*Commonwealth of Women*) 438, 439;

Foresight (*Love for Love*) 412, 419, 422, 437; Grave-digger (*Hamlet*) 389; Hecate (*Macbeth*) 398; Jacomo (*Libertine*) 439; Morose (*Silent Woman*) 382, 387, 428; Mr Raison (*Greenwich-Park*) 428; Obadiah (*Committee*) 381; Old Moody (*Sir Martin Mar-ally*) 438; Oldwit (*Bury-Fair*) 426, 436; Polonius (*Hamlet*) 406; Porter (*Country Wit*) 412; Randall (*Jovial Crew*) 402, 407, 425; Sable (*Funeral*) 422; Sir David Dunce (*Souldiers Fortune*) 421; Sir David Fancy (*Maid's the Mistress*) 436, 437; Sir Lawrence Limber (*Marriage-Hater Match'd*) 420; Sir Paul Squelch (*Northern Lass*) 417, 427; Sir Rowland Rake-hell (*Love for Money*) 434; Sir Solomon Sadlife (*Double Gallant*) 384, 385, 390, 415; Sir William Wisewou'd (*Loves Last Shift*) 380, 386; Stephano (*Tempest*) 441; Testimony (*Sir Courtly Nice*) 381, 411; Tom Rash (*Country Wit*) 440; Tom Shacklehead (*Lancashire Witches*) 383, 388, 438; Wasp (*Bartholomew-Fair*) 381, 440; Woodall (*Sauny the Scot*) 379, 438

sworn as royal servant 407

**Keene, Edward**

benefit concert 396

**Keene, Theophilus**

benefit 427

member of Queen's company 376, 377

roles:

Acmet Bassa (*Irene*) 412; Apemantus (*Timon of Athens*) 439; Archilaus (*Mithridates*) 415, 423; Bajazet (*Tamerlane*) 427; Burleigh (*Unhappy Favourite*) 382, 387, 393, 398, 430; Claudius (*Hamlet*) 389, 406, 437; Clause (*Royal Merchant*) 423; Diphilus (*Maid's Tragedy*) 385; Don Francisco (*Libertine*) 439; Duncan (*Macbeth*) 398, 429; Gerrard (*Royal Merchant*) 387; Gonzalez (*Mourning Bride*) 423; Governor (*Oroonoko*) 428; Justice Ballance (*Recruiting Officer*) 399, 425; Justice Overdo (*Bartholomew-Fair*) 381, 440; King (*1 Henry IV*) 388; King (*Don Carlos*) 440; Lieutenant Story (*Committee*) 381; Lord Beaufoy (*Sauny the Scot*) 379, 438; Lord Brumpton (*Funeral*) 422; Loveday (*London Cuckolds*) 437, 439; Mad Scholar (*Pilgrim*) 382, 389, 403, 434; Memnon (*Persian Princess*) 435; Odmar (*Indian*

- Emperour* 386, 393; Old Meriton (*Love for Money*) 434; Oldrents (*Jovial Crew*) 402, 407, 425; Oswald (*Royal Convert*) 390, 403; Petruchio (*Chances*) 421; Polyperchon (*Rival Queens*) 410, 426; Priuli (*Venice Preserv'd*) 388, 436; Raymond (*Spanish Fryar*) 416; Sir Edward Belfond (*Squire of Alsatia*) 429; Sir Edward Hartfort (*Lancashire Witches*) 438; Sir Friendly Moral (*Lady's last Stake*) 395, 419; Sir Oliver Thrivewell (*Debauchee*) 441; Sullen (*Beaux Stratagem*) 386, 393, 415, 425, 433; Surly (*Sir Courtly Nice*) 381, 411; Voltore (*Volpone*) 429  
sworn as royal servant 406
- Kent, Earl (later Duke) of**  
expected to lose position as LC 441  
issues order for Union of 1708 400  
letter about proposed theatre union 397  
order about musicians 373  
order silencing four actors in 1707 401
- Kent, Mary**  
acts in private theatre 442  
member of Queen's company 377  
roles:  
Charlot Welldon (*Oroonoko*) 428; Eugenia (*London Cuckolds*) 437; Lady Wou'dbee (*Volpone*) 429; Laula (*Empress of Morocco*) 440; Leonora (*Libertine*) 439; Mrs Goodfellow (*Tunbridge-Walks*) 381; Mrs Trainwell (*Northern Lass*) 398; Roselia (*Commonwealth of Women*) 438, 439  
sworn as royal servant 407
- Kent, Thomas**  
member of Queen's company 376, 377  
roles:  
Usher (*Jovial Crew*) 402, 407  
sworn as royal servant 406
- Killigrew, Charles**  
suit over fruit license 420
- King, Daniel (d. 1731)**  
advertises for lost monkey 435  
member of Queen's company 377  
shared benefit 436
- Knight, Frances Maria**  
benefit 428  
member of DL company 375  
member of Queen's company 377  
roles:  
Elvira (*Love makes a Man*) 382; Epicœne (*Silent Woman*) 428; Gertrude (*Hamlet*) 406, 437; Hilaria (*Tunbridge-Walks*) 381; Jocasta (*Oedipus*) 393;  
Lady Dunce (*Souldiers Fortune*) 421;  
Lady Fancy (*Maid's the Mistress*) 436, 437; Lady Lurewell (*Constant Couple*) 434; Lady Subtle (*Marriage-Hater Match'd*) 420; Melinda (*Recruiting Officer*) 380, 383; Mrs Raison (*Greenwich-Park*) 428; Mrs Termagant (*Squire of Alsatia*) 429; Rachel (*Jovial Crew*) 399; Widow Fitchow (*Northern Lass*) 398, 417, 427; Widow Lackit (*Oroonoko*) 428  
speaks epilogue 436  
sworn as royal servant 406
- La Tour, Peter**  
allowed to change theatres 392  
complaint against Rich 400  
concert 440  
member of opera orchestra 377  
salary 410
- Laroon, John**  
member of opera orchestra 377  
salary 410
- Lawrence, Mr**  
member of DL company 375  
member of opera company 377  
roles:  
Tigranes (*Thomyris*) 394, 397, 404  
salary 409  
singing advertised 380, 383, 390, 391, 392, 393, 394, 396, 398, 399, 403, 404
- Le Sac, Mr**  
allowed to change theatres 392  
complaint against Rich 400  
member of opera orchestra 377  
salary 410
- Lee, Nathaniel**  
play misattributed to 439
- Leigh, Francis 442**  
member of DL company 375  
member of Queen's company 377  
roles:  
Antonio (*Love makes a Man*) 381; Bullock (*Recruiting Officer*) 380, 383; Bumkin (*Funeral*) 422; Costar Pearmain (*Recruiting Officer*) 380, 383; Widgin (*Northern Lass*) 398  
shared benefit 435  
speaks prologue 414  
sworn as royal servant 406
- Leigh, Mr**  
benefit concert 423
- Leveridge, Richard**  
adapts Scarlatti opera 391  
*Enthusiastick Song* 403  
member of DL company 375

- member of opera company 377  
 roles:  
   Baldo (*Thomyris*) 397, 404, 407, 408;  
   Linco (*Camilla*) 393, 394; Neralbo  
   (*Love's Triumph*) 418  
 salary 409  
 singing advertised 382, 383, 387, 389, 390,  
 391, 392, 393, 394, 396, 398, 399, 403,  
 404  
 tries to get opera produced 411
- Lindelheim, Joanna Maria**  
 member of DL company 375  
 member of opera company 377  
 roles:  
   Eurilla (*Love's Triumph*) 418; Lavinia  
   (*Camilla*) 393, 394; Queen (*Thomyris*)  
   425, 426  
 salary 409  
 salary demands 405
- Lindsey, Mary**  
 advertised but did not perform 387  
 contract negotiations 405  
 member of DL company 375  
 member of opera company 377  
 roles:  
   Media (*Thomyris*) 394, 397, 404, 415;  
   Serpetta (*Love's Triumph*) 418; Tullia  
   (*Camilla*) 393, 394  
 salary 409  
 singing advertised 396, 398  
 sings in *Island Princess* 403
- Linike, D.**  
 member of opera orchestra 377  
 salary 410
- Lintot, Bernard**  
 buys copyright 384, 395
- Lodi, Anna**  
 salary demands 405
- Loeillet, John Baptiste**  
 allowed to change theatres 392  
 complaint against Rich 400  
 concert 408  
 member of opera orchestra 377  
 salary 410
- Lopru, Mr**  
 house servant at Haymarket opera 378
- Lord Chamberlain**  
 issues order for Union of 1708 400  
 order permitting musicians to transfer in  
 1707 392  
 order silencing four actors in 1707 401  
 proclamation about order in the theatres  
 419
- Lovelace, William (?)**  
 member of Queen's company 377
- shared benefit 436
- Lucas, Jane**  
 member of DL company 375  
 roles:  
   Constance (*Northern Lass*) 398; Lucy  
   (*Tunbridge-Walks*) 381
- Manchester, Earl of**  
 asked to engage opera performers 417, 422,  
 431
- Mancia, Luigi** 432
- Mancini, Francesco**  
 plan to engage as head of orchestra 416
- Manship, Joseph**  
 member of opera orchestra 377  
 salary 410
- Marlborough, Duke of**  
 helps arrange genre separation 417
- Marlborough, Sarah, Duchess of** 399  
 comments on state of opera in 1708 426
- Marsh, Mr**  
 house servant at Haymarket opera 378
- Massey, Mr**  
 concert 440
- Massinger, Phillip**  
 subtitle borrowed 441
- Mathews, Mr**  
 house servant at Haymarket opera 378
- Mativeoff, Andreas Artemonides** 436
- Maund, Mr**  
 house servant at Haymarket opera 378
- Miles, Mr**  
 house servant at Haymarket opera 378
- Miller, Mr**  
 house servant at Haymarket opera 378
- Mills, John**  
 acts in private theatre 442  
 benefit 422  
 member of Queen's company 376, 377  
 roles:  
   Aimwell (*Beaux Stratagem*) 386, 393,  
   415, 425, 433; Amphitryon  
   (*Amphitryon*) 411, 414; Aratus (*Irene*)  
   412; Banquo (*Macbeth*) 398, 429;  
   Bellfort (*Lancashire Witches*) 438;  
   Bertran (*Spanish Fryar*) 416; Captain  
   Darewell (*Marriage-Hater Match'd*)  
   420; Careless (*Debauchee*) 441;  
   Cassander (*Rival Queens*) 410, 426;  
   Clerimont (*Silent Woman*) 382, 387,  
   428; Clerimont Senior (*Tender*  
   *Husband*) 387, 411, 435; Colonel Blunt  
   (*Committee*) 381; Colonel Standard  
   (*Constant Couple*) 380, 434; Corvino  
   (*Volpone*) 429; Don Duart (*Love makes*  
   *a Man*) 411; Don Frederick (*Chances*)

- 417, 421, 429; Don John (*Libertine*) 439; Douglas (*I Henry IV*) 388; Earl of Southampton (*Unhappy Favourite*) 382, 387, 393, 398, 430; Freeman (*She wou'd if she cou'd*) 388, 420; Gaylove (*Maid's the Mistress*) 436, 437; Horatio (*Hamlet*) 389, 406, 437; Hubert (*Royal Merchant*) 387, 423; King (*Maid's Tragedy*) 385; Lord Belguard (*Sir Courtly Nice*) 381, 411; Lord Morelove (*Careless Husband*) 393, 399; Lord Worthy (*Greenwich-Park*) 428; Marine (*Commonwealth of Women*) 438, 439; Medley (*Man of Mode*) 429; Merry (*Country Wit*) 412, 440; Muly Hamet (*Empress of Morocco*) 440; Odmar (*Indian Emperour*) 420; Oronces (*Æsop*) 422; Oxartes (*Persian Princess*) 435; Petruccio (*Sauny the Scot*) 438; Pharnaces (*Mithridates*) 415, 423; Pierre (*Venice Preserv'd*) 388, 436; Prospero (*Tempest*) 441; Quarlous (*Bartholomew-Fair*) 381, 440; Ramble (*London Cuckolds*) 437, 439; Roderigo (*Pilgrim*) 382, 389, 403, 434; Seofrid (*Royal Convert*) 390, 403; Sharper (*Old Batchelour*) 421; Silvio (*Successful Strangers*) 440; Sir John Swallow (*Sir Martin Mar-all*) 438; Springlove (*Jovial Crew*) 402, 407, 425; Timon (*Timon of Athens*) 439; Tom Wealthy (*Fortune-Hunters*) 383; Tridewell (*Northern Lass*) 417, 427; Truman (*Squire of Alsatia*) 429; Trusty (*Funeral*) 422; Wildish (*Bury-Fair*) 426, 436; Worthy (*Recruiting Officer*) 399, 425; Young Loveless (*Scornful Lady*) 423, 425; Young Worthy (*Loves Last Shift*) 380, 386
- sworn as royal servant 406
- Mills, Margaret**  
acts in private theatre 442  
member of Queen's company 376, 377  
roles:  
Biancha (*Sauny the Scot*) 380, 438; Chloe (*Timon of Athens*) 439; Hippolita (*Commonwealth of Women*) 438, 439; Jane (*London Cuckolds*) 437, 440; Mrs Overdo (*Bartholomew-Fair*) 440; Theodosia (*Lancashire Witches*) 438
- Moore, Henrietta**  
member of DL company 375  
member of Queen's company 377  
roles:
- Arabella (*London Cuckolds*) 437, 439; Flavia (*Comical Lovers*) 416; Flavia (*Libertine*) 439; Hortensia (*Æsop*) 422; Juletta (*Pilgrim*) 434; La Pupsey (*Marriage-Hater Match'd*) 420; Louisa (*Love makes a Man*) 382; Meriel (*Jovial Crew*) 399, 407; Miranda (*Tempest*) 441; Mrs Fantast (*Bury-Fair*) 426, 436; Mrs Saleware (*Debauchee*) 441; Mrs Wellborn (*Bartholomew-Fair*) 440; Parley (*Constant Couple*) 434; Silvia (*Recruiting Officer*) 380, 383; Valeria (*Rover*) 429, 435; Violante (*Greenwich-Park*) 428; Widow (*Scornful Lady*) 423, 425
- sworn as royal servant 406
- Morein, Mary**  
sues Pinkethman 439
- Motteux, Peter Anthony**  
on fitting words to music in opera 418  
paid for *Love's Triumph* 418
- Mountfort, Susanna**  
member of DL company 375  
member of Queen's company 377  
roles:  
Betty (*Sir Salomon*) 382; Constance (*Northern Lass*) 392, 398; Estifania (*Rule a Wife*) 396; Hippolito (*Tempest*) 389, 398; Ophelia (*Hamlet*) 406; Ruth (*Committee*) 380
- sworn as royal servant 406
- Newman, Thomas**  
member of Queen's company 377  
shared benefit 437
- Nicolini**  
plan to engage 416, 417, 422, 431  
plans for 1708-09 depend on 442  
terms proposed to 438  
Vanbrugh predicts popularity of 441
- Nicolini (violinist)** 442
- Norris, Ann**  
dances in *Island Princess* 403  
dancing advertised 385, 391, 394, 396, 398  
member of DL company 375  
member of Queen's company 377  
roles:  
Aglaura (*Commonwealth of Women*) 438, 439; Biancha (*Successful Strangers*) 440; Flora (*Libertine*) 439; Peggy (*London Cuckolds*) 437, 439
- sworn as royal servant 407
- Norris, Henry**  
acts at Epsom 442  
benefit 433

legal ramifications of broken contract 409  
 member of Queen's company 376, 377

roles:

Anthony (*Chances*) 421, 429; Beggar (*Jovial Crew*) 407; Bookseller (*Committee*) 381; Calianax (*Maid's Tragedy*) 385; Caliban (*Tempest*) 441; Costar Pearmain (*Recruiting Officer*) 400, 425; Cutbeard (*Silent Woman*) 383, 387, 428; Dashwell (*London Cuckolds*) 437, 439; Deputy Nincompoop (*Love for Money*) 434; Dicky (*Constant Couple*) 380, 434; Don Lopez (*Successful Strangers*) 440; Frugal (*Commonwealth of Women*) 438, 439; Gomez (*Spanish Fryar*) 416; Governour (*Æsop*) 422; Gripus (*Amphitryon*) 411, 414; Jamy (*Sauny the Scot*) 380, 438; Justice Clack (*Jovial Crew*) 402, 407; Littlewit (*Bartholomew-Fair*) 381, 440; Mad Welshman (*Pilgrim*) 382, 389, 403, 434; Mrs Fardingale (*Funeral*) 422; Nonsense (*Northern Lass*) 417, 427; Old Bellair (*Man of Mode*) 429; Osric (*Hamlet*) 437; Peter (*Chances*) 417; Poet (*Jovial Crew*) 407; Poet (*Timon of Athens*) 439; Prince Prig (*Royal Merchant*) 387, 423; Roger (*Maid's the Mistress*) 436, 437; Sancho (*Love makes a Man*) 411; Sancho (*Rover*) 429, 435; Scrapeall (*Squire of Alsatia*) 429; Scrub (*Beaux Stratagem*) 386, 393, 415, 425, 433; Sir Oliver Cockwood (*She wou'd if she cou'd*) 388; Sir Politick Wou'dbee (*Volpone*) 429; Sir Squabble Splithair (*Double Gallant*) 384, 385, 390, 415; Sir Thomas Rash (*Country Wit*) 412, 440; Sir Timothy Shacklehead (*Lancashire Witches*) 383, 388, 438; Snap (*Loves Last Shift*) 380, 386; Spruce (*Fortune-Hunters*) 383; Tipkin (*Tender Husband*) 387, 411, 435; Tom Saleware (*Debauchee*) 441; Trapland (*Love for Love*) 412, 419, 422, 437; Valet (*Bury-Fair*) 426, 436; Witch (*Macbeth*) 398

speaks epilogue 441

sworn as royal servant 406

#### Norris, Sarah

member of Queen's company 377

roles:

Dorinda (*Tempest*) 441; Henrietta (*Don Carlos*) 440; Mertilla (*Love for Money*) 434; Mrs Christian (*Sir Martin Mar-*

*all*) 438; Parisatis (*Rival Queens*) 410, 426; Sabina (*Comical Lovers*) 416, 433

#### Norton, Richard 442

##### Oldfield, Anne

advertised to play Estifania 404

benefit 404

member of Queen's company 376, 377

roles:

Alinda (*Pilgrim*) 382, 389, 403, 434; Angelica (*Love for Love*) 412, 419, 422, 437; Biddy (*Tender Husband*) 387, 411, 435; Countess of Nottingham (*Unhappy Favourite*) 398; Elvira (*Love makes a Man*) 411; Elvira (*Spanish Fryar*) 416; Epicoene (*Silent Woman*) 383, 387; Ethelinda (*Royal Convert*) 390, 403; Euphronia (*Æsop*) 422; Florella (*Greenwich-Park*) 428; Florimel (*Comical Lovers*) 389, 416, 433; Hellena (*Rover*) 429, 435; Lady Betty Modish (*Careless Husband*) 393, 399; Lady Dainty (*Double Gallant*) 384, 385, 390, 415; Lady Harriot (*Funeral*) 422; Lady Lurewell (*Constant Couple*) 380; Leonora (*Sir Courtly Nice*) 381, 411; Maria (*Fortune-Hunters*) 383; Mrs Conquest (*Lady's last Stake*) 395, 419; Mrs Sullen (*Beaux Stratagem*) 386, 393, 415, 425, 433; Narcissa (*Loves Last Shift*) 380, 386; Second Constantia (*Chances*) 417, 421, 429; Semandra (*Mithridates*) 415, 423; Silvia (*Recruiting Officer*) 400, 425; Teresia (*Squire of Alsatia*) 429

speaks epilogue 387, 390

sworn as royal servant 406

#### Pack, George

acts in private theatre 442

benefit 434

deserts to DL in 1708 375

member of DL company 375

member of Queen's company 376, 377

petition for reinstatement in 1708 401

roles:

Antonio (*Rover*) 429, 435; Beau (*Greenwich-Park*) 428; Beau Saunter (*Double Gallant*) 384, 385, 390, 415; Hazard (*Commonwealth of Women*) 438, 439; Lord Brainless (*Marriage-Hater Match'd*) 420; Mad Priest (*Pilgrim*) 382, 389, 434; Mr Pounce (*Tender Husband*) 387; Rabby-Busy (*Bartholomew-Fair*) 440; Rakish (*She wou'd if she cou'd*) 388; Sancho

- (*Successful Strangers*) 440; Shamtown (*Fortune-Hunters*) 383; Sir Mannerly Shallow (*Country Wit*) 412, 440; Snatchpenny (*Sauny the Scot*) 380, 438; Sosia (*Amphitryon*) 411; Talboy (*Jovial Crew*) 399; Tattle (*Love for Love*) 412, 419, 422, 437; Watt (*Debauchee*) 441; Young Hartfort (*Lancashire Witches*) 383, 388, 438  
sworn as royal servant 407
- Paisible, James**  
allowed to change theatres 392  
complaint against Rich 400  
member of opera orchestra 378  
publication of dance music advertised 413  
salary 410
- Peer, Mr**  
house servant at Haymarket opera 378
- Pendry, Mr**  
member of Queen's company 376  
roles:  
2 Gentleman and Soldier (*Jovial Crew*) 402
- Pendry, Mrs**  
house servant at Haymarket opera 378
- Peplo, Mr**  
house servant at Haymarket opera 378
- Pepusch, John Christopher**  
member of opera orchestra 378  
music featured 440  
offered share of profits as salary 426  
salary 410
- Peryn, Mrs**  
house servant at Haymarket opera 378
- Phillipps, Thomas** 420
- Pinkethman, William**  
advertises benefit 424  
benefit 426  
imitates 398  
member of DL company 375  
member of Queen's company 377  
roles:  
Antonio (*Chances*) 417, 421, 429; Antonio (*Venice Preserv'd*) 436; Captain Squib (*Tunbridge-Walks*) 381, 394; Clincher Senior (*Constant Couple*) 434; Crack (*Sir Courtly Nice*) 411; Daniel (*Oroonoko*) 428; Don Lewis (*Love makes a Man*) 381, 386, 411; Harlequin (*Emperor of the Moon*) 385; Hearty (*Jovial Crew*) 399, 407, 425; Humphry Gubbin (*Tender Husband*) 411, 435; Mad Taylor (*Pilgrim*) 434; Mr Day (*Committee*) 387; Mr Nonsense (*Northern Lass*) 392, 398; Old Bragg (*Love for Money*) 434; Poet (*Timon of Athens*) 394; Quaint (*Æsop*) 422; Ralph (*Sir Salomon*) 382; Sir Polidorus Hogstye (*Æsop*) 422; Sir Thomas Reveller (*Greenwich-Park*) 428; Sir William Belfond (*Squire of Alsatia*) 385, 429; Trim (*Funeral*) 422; Van Grin (*Marriage-Hater Match'd*) 420  
speaks epilogue on ass 385, 398, 426  
speaks prologue 414  
sued by Morein 439  
sworn as royal servant 407
- Plummer, Mr**  
house servant at Haymarket opera 378
- Porter, Mary**  
acts in private theatre 442  
member of Queen's company 377  
memorial of 1707 381  
petition for reinstatement in 1708 401  
roles:  
Christina (*Country Wit*) 440; Clara (*Debauchee*) 441; Doralice (*Comical Lovers*) 416, 433; Dorothea (*Successful Strangers*) 440; Eugenia (*London Cuckolds*) 437, 439; Evandra (*Timon of Athens*) 439; Fainlove (*Tender Husband*) 411; Florinda (*Rover*) 429, 435; Isabella (*Lancashire Witches*) 438; Leonora (*Mourning Bride*) 423; Lucy (*Tender Husband*) 435; Maria (*Libertine*) 439; Melesinda (*Aureng-Zebe*) 416; Millisent (*Sir Martin Mar- all*) 438; Morena (*Empress of Morocco*) 440; Philadelphia (*Bury-Fair*) 426, 436; Queen (*Don Carlos*) 440; Zaida (*Irene*) 412  
speaks epilogue 412
- Porter, Miss (fl. 1701-1712)**  
member of Queen's company 377  
roles:  
Clita (*Commonwealth of Women*) 438, 439
- Porter, Mr**  
house servant at Haymarket opera 378
- Potter, Mr**  
house servant at Haymarket opera 378
- Powell, George**  
benefit 420  
displaces Bickerstaff as Plume 390  
joins Drury Lane company 389  
member of DL company 375  
member of Queen's company 377  
roles:  
Aboan (*Oroonoko*) 428; Alexander (*Rival Queens*) 410, 426; Almanzor (*I*



- Conquest of Granada* 430; Armusia (*Island Princess*) 391, 403; Aureng-Zebe (*Aureng-Zebe*) 416; Beauford (*Maid's the Mistress*) 436, 437; Beaugard (*Souldiers Fortune*) 421; Captain Plume (*Recruiting Officer*) 390, 397; Cortez (*Indian Emperour*) 420; Don Antonio (*Libertine*) 430; Don John (*Libertine*) 390; Elder Loveless (*Scornful Lady*) 423, 425; King (*Mourning Bride*) 423; King Lear (*King Lear*) 402; Laertes (*Hamlet*) 406, 437; Leon (*Rule a Wife*) 396; Macbeth (*Macbeth*) 391; Macduff (*Macbeth*) 429; Mahomet the Great (*Irene*) 412; Mithridates (*Mithridates*) 415; Moneses (*Tamerlane*) 427; Ned Bragg (*Love for Money*) 434; Oedipus (*Oedipus*) 389, 393, 404; Piercy (*Vertue Betray'd*) 393, 394; Prospero (*Tempest*) 398; Sir Fredrick (*Comical Revenge*) 403; Sir Philip Luckless (*Northern Lass*) 392, 398, 427; Springlove (*Jovial Crew*) 399; Timon (*Timon of Athens*) 394; Torrismond (*Spanish Fryar*) 404, 416; Valentinian (*Valentinian*) 430; Volpone (*Volpone*) 429
- speaks prologue 412  
summer company at Epsom 430, 431, 442  
sworn as royal servant 406
- Powell, Mary**  
member of Queen's company 376, 377  
roles:  
Aglave (*Sophonisba*) 437; Aunt (*Greenwich-Park*) 428; Aunt (*Sir Courtly Nice*) 381, 411; Aunt (*Tender Husband*) 387; Bromia (*Amphitryon*) 411; Closlet (*Debauchee*) 441; Engine (*London Cuckolds*) 437, 440; Famosa (*Successful Strangers*) 440; Lady Bountiful (*Beaux Stratagem*) 386, 393, 425, 433; Lady Bumfiddle (*Marriage-Hater Match'd*) 420; Lady Darling (*Constant Couple*) 380, 434; Lady Dupe (*Sir Martin Mar-all*) 438; Lady Faddle (*Country Wit*) 412, 440; Lady Fantast (*Bury-Fair*) 426, 436; Lady Shacklehead (*Lancashire Witches*) 438; Lady Sly (*Fortune-Hunters*) 383; Melissa (*Comical Lovers*) 416, 433; Mother (*Chances*) 421, 429; Mrs Day (*Committee*) 381; Mrs Purecraft (*Bartholomew-Fair*) 381, 440; Mrs Trainwell (*Northern Lass*) 427; Oyley (*Love for Money*) 434; Ruth (*Squire of Alsatia*) 429; Sysigambis (*Rival Queens*) 426  
sworn as royal servant 406
- Powell, Mr**  
house servant at Haymarket opera 378
- Provost, Mr**  
member of DL company 375  
roles:  
Justice Clack (*Jovial Crew*) 399
- Purcell, Henry**  
music advertised by theatre 389, 390, 393, 404  
music featured in concert 423
- Ramondon, Littleton**  
complaint against Rich 400  
contract with Heidegger 393  
member of DL company 375  
member of opera company 377  
roles:  
Baldo (*Thomyris*) 394, 404; Metius (*Camilla*) 393, 394, 409, 416  
salary 409  
singing advertised 389, 390, 391, 392, 393
- Ravenscroft, Diana**  
member of Queen's company 377  
sworn as royal servant 407
- Ray, Mr**  
house servant at Haymarket opera 378
- Renton, Charles**  
member of DL company 375  
sings in *Island Princess* 392
- Rich, Christopher**  
accused of plotting against opera 406  
fails to pay Ramondon arrears 393  
forced to accept Brett as partner 372  
opera performers' complaint against 400  
patentee at DL 375, 377  
seduces Queen's actors in 1707 401  
sued 386, 409
- Roberts, Thomas**  
member of opera orchestra 378  
salary 410
- Rogers, Jane**  
benefit 423  
member of Queen's company 376, 377  
roles:  
Alibech (*Indian Emperour*) 386, 393, 420; Amanda (*Loves Last Shift*) 380, 386; Arbella (*Committee*) 381; Ariana (*She wou'd if she cou'd*) 388, 420; Aspatia (*Maid's Tragedy*) 385; Belinda (*Man of Mode*) 429; Belinda (*Old Batchelour*) 422; Celia (*Volpone*) 429; Clorinda (*Commonwealth of Women*) 438, 439; Clorinda (*Double Gallant*) 384, 385,

- 390, 415; Countess of Rutland (*Unhappy Favourite*) 382, 387, 393, 398, 430; Doralice (*Comical Lovers*) 389; Dorinda (*Greenwich-Park*) 428; Imoinda (*Oroonoko*) 428; Indamora (*Aureng-Zebe*) 416; Irene (*Irene*) 412; Isabella (*Squire of Alsatia*) 429; Lady Brumpton (*Funeral*) 422; Lady Gentle (*Lady's last Stake*) 395, 419; Lady Graveairs (*Careless Husband*) 393, 399; Lady Macduff (*Macbeth*) 398; Louisa (*Love makes a Man*) 411; Lovewell (*Marriage-Hater Match'd*) 420; Melinda (*Recruiting Officer*) 400, 425; Mrs Foresight (*Love for Love*) 412, 419, 422, 437; Silvia (*Souldiers Fortune*) 421; Statira (*Rival Queens*) 410, 426  
sworn as royal servant 406  
taken into company over Mary Porter 381
- Rogier, Claudio**  
allowed to change theatres 392  
complaint against Rich 400  
member of opera orchestra 378  
salary 410
- Sabin, Mr**  
house servant at Haymarket opera 378
- Saggione, Giuseppe**  
member of opera orchestra 378  
salary 410  
salary demands 405
- Santlow, Hester**  
contract with Cherrier 406  
dances at court 412  
dancing advertised 387, 389, 392, 394, 398, 403, 404, 412, 415, 416  
member of DL company 375  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Saunders, Margaret**  
member of Queen's company 376, 377  
roles:  
Amie (*Jovial Crew*) 402, 407; Doris (*Æsop*) 422; Fainlove (*Tender Husband*) 387; Flareit (*Loves Last Shift*) 380, 386; Isabella (*Country Wit*) 412, 440; Julietta (*Commonwealth of Women*) 438, 439; Lady Haughty (*Silent Woman*) 428; Lucy (*Bury-Fair*) 426, 436; Lucy (*Old Batchelour*) 422; Miss Molly (*Love for Money*) 434; Olinda (*Comical Lovers*) 416; Phebe (*Debauchee*) 441; Philotis (*Comical Lovers*) 433; Sentry (*She wou'd if she cou'd*) 388; Win Littlewit (*Bartholomew-Fair*) 381, 440; Wishwell (*Double Gallant*) 384, 390, 415  
sworn as royal servant 407
- Selby, Mr**  
house servant at Haymarket opera 378
- Shakespeare, William**  
puffed in blurb for adaptation 380
- Shaw, John (dancer)**  
member of opera company 377  
performs at Valentini's benefit 428  
salary 410
- Shaw, Mr (pitkeeper)**  
house servant at Haymarket opera 378
- Sherman, Mr**  
member of Queen's company 376, 377  
roles:  
Cook (*Jovial Crew*) 402, 407
- Shermon, Mr (dresser)**  
house servant at Haymarket opera 378
- Shermon, Mr (wardrobe)**  
house servant at Haymarket opera 378
- Simpson, John**  
member of opera orchestra 378  
salary 410
- Simpson, Mr**  
house servant at Haymarket opera 378
- Siris, Mons.**  
mentioned in ads as teacher of Mrs Evans 391, 394, 396, 398, 403
- Skipwith, Sir Thomas**  
gives share in DL to Brett 372  
transfers patent rights to Brett 379
- Smith, Charles (violinist)**  
concert 411  
member of opera orchestra 378  
salary 410
- Smith, Edmund**  
new play by mentioned 382
- Smith, Mr (sceneman)**  
house servant at Haymarket opera 378
- Smith, Mr (violist)**  
member of opera orchestra 378  
salary 410
- Smith, Thomas**  
member of DL company 375  
member of Queen's company 377  
roles:  
Don Duart (*Love makes a Man*) 382; Ferdinand (*Tempest*) 441; Gentleman (*Jovial Crew*) 407; High Priest of the Sun (*Persian Princess*) 435; Ibrahim Bassa (*Irene*) 412; Nicusa (*Commonwealth of Women*) 438, 439; Omar (*Tamerlane*) 427; Patrico (*Jovial*

- Crew* 399; Rui Gomez (*Don Carlos*) 440; Stanmore (*Oroonoko*) 428
- Soule, Philip**  
house servant at Haymarket opera 378
- Soyan, John**  
allowed to change theatres 392  
member of opera orchestra 378  
salary 410
- Stanley, Sir John**  
letter from Estcourt about his benefit 399
- Steed, Mrs**  
house servant at Haymarket opera 378
- Steele, (Sir) Richard**  
praised as comedy writer 382
- Stella, Santa** 416, 417, 422, 431
- Swiney, Owen**  
bought out by Vanbrugh 417  
employs Champelon as receiver 433  
intrigue against in 1707 386  
letter about schedule conflict 416  
letter to Coke about theatre business 438  
manager of Queen's company 376  
paid for box for Russian ambassadors 439  
suit against Rich 409  
takes over opera company in 1708 431, 441  
takes over opera in 1708 374
- Taverner, William**  
author's benefit 437
- Temple, Diana**  
member of DL company 375  
roles:  
    Angellina (*Love makes a Man*) 382
- Tenoe, Stephen (?)**  
concert 387  
shared benefit concert 440
- Theobald, Lewis**  
author's benefit 435
- Thomas, Mr**  
house servant at Haymarket opera 378
- Thurmond, John**  
member of Queen's company 377  
roles:  
    Jaffeir (*Venice Preserv'd*) 436; Muly Labas (*Empress of Morocco*) 440
- Tofts, Catherine**  
complaint against Rich 400  
member of DL company 375  
member of opera company 377  
offered share of profits as salary 426  
plots with Valentini 432  
publishes refusal to perform 387  
roles:  
    Camilla (*Camilla*) 393, 394; Cleora (*Thomyris*) 394, 397, 404; Licisca (*Love's Triumph*) 418  
    salary 409  
    salary demands 405
- Turner, Purbeck**  
member of DL company 375  
member of opera company 377  
roles:  
    Latinus (*Camilla*) 393, 394
- union**  
ordered by LC in 1708 373
- Union of 1708**  
correspondence about 398, 399  
ordered by the Lord Chamberlain 400
- Valentini**  
benefit 428  
complaint against Rich 400  
contract with Vanbrugh 405  
favors engagement of Nicolini 417  
introduces *Love's Triumph* 410  
member of DL company 375  
member of opera company 377  
offered share of profits as salary 426  
owed salary arrears in 1708 427  
paid for *Love's Triumph* 418  
payment to 425  
reportedly jealous of Nicolini 432  
roles:  
    Liso (*Love's Triumph*) 418; Orontes (*Thomyris*) 394, 397, 404; Turnus (*Camilla*) 393, 394  
    salary 409  
    salary demands 405  
    satirized by Cibber 396
- Vanbrugh, (Sir) John**  
analysis of opera finances 425  
asks Coke's help with contracts 406  
attempts to organize opera company 405  
belief in profitability of opera 372  
contract with Valentini 405  
difficulty recruiting singers 373  
financial fiasco in spring 1708 374  
letter to Coke about opera salaries 403  
letters about opera company 417, 422, 431  
on need for orchestra leader 441  
on plan for private concerts at court 423  
on reasons for failure of opera 441  
opera finances in April 1708 427  
plans for opera company 400  
proposals to singers in 1707 372  
request for subsidy from the Queen 416  
suit against Rich 409
- Verbrachen, Mrs**  
house servant at Haymarket opera 378
- Verbruggen, John**  
benefit for his orphan child in 1708 429  
petition for reinstatement in 1708 401

**Verbruggen, Susanna**

benefit for her orphan child in 1708 429

**Weller, Mr**

member of DL company 375

roles:

Brazen (*Recruiting Officer*) 380, 383;  
 Carlos (*Love makes a Man*) 381;  
 Loveworth (*Tunbridge-Walks*) 381;  
 Vincent (*Jovial Crew*) 399

**Wharton, Mr**

house servant at Haymarket opera 378

**Wharton, Mrs**

house servant at Haymarket opera 378

**Wheley, Mr**

concert 440

**White's Chocolate House**

tickets sold at 389, 408, 412, 413, 428

**Wilks, Robert**

acts in private theatre 442

appointed co-manager of DL in 1708 374

benefit 404

displaces Powell as Plume 390

intercedes for Farquhar's widow 434

member of Queen's company 376, 377

roles:

Amintor (*Maid's Tragedy*) 385; Archer  
 (*Beaux Stratagem*) 386, 393, 415, 425,  
 433; Aribert (*Royal Convert*) 390, 403;  
 Artaban (*Persian Princess*) 435;  
 Belfond Junior (*Squire of Alsatia*) 429;  
 Bellmour (*Old Batchelour*) 421;  
 Campley (*Funeral*) 422; Captain  
 Clerimont (*Tender Husband*) 387, 411,  
 435; Captain Plume (*Recruiting  
 Officer*) 399, 425; Careless (*Double  
 Gallant*) 384, 385, 390, 415; Carlos  
 (*Love makes a Man*) 411; Colonel  
 Careless (*Committee*) 381; Cortez  
 (*Indian Emperour*) 386, 393; Courtall  
 (*She wou'd if she cou'd*) 388, 420;  
 Courtine (*Souldiers Fortune*) 421; Don  
 John (*Chances*) 417, 421, 429;  
 Dorimant (*Man of Mode*) 429; Earl of

Essex (*Unhappy Favourite*) 382, 387,  
 393, 398, 430; Florez (*Royal Merchant*)  
 387, 423; Hamlet (*Hamlet*) 389, 406,  
 437; Jack Amorous (*Love for Money*)  
 434; Jaffeir (*Venice Preserv'd*) 388;  
 Jupiter (*Amphitryon*) 411, 414; Lord  
 Wronglove (*Lady's last Stake*) 395, 419;  
 Lorenzo (*Spanish Fryar*) 416; Loveless  
 (*Loves Last Shift*) 380, 386; Macduff  
 (*Macbeth*) 398, 404; Mosca (*Volpone*)  
 429; Oroonoko (*Oroonoko*) 428;  
 Palamede (*Comical Lovers*) 389, 416,  
 433; Pedro (*Pilgrim*) 382, 389, 403,  
 434; Prince of Wales (*1 Henry IV*) 388;  
 Sir Charles Easy (*Careless Husband*)  
 393, 399; Sir Harry Wildair (*Constant  
 Couple*) 380, 434; Sir Philip Freewit  
 (*Marriage-Hater Match'd*) 420; Sir  
 Phillip Luckless (*Northern Lass*) 417;  
 Truewit (*Silent Woman*) 382, 387, 428;  
 Valentine (*Love for Love*) 412, 419,  
 422, 437; Vincent (*Jovial Crew*) 402,  
 407, 425; Willmore (*Rover*) 429, 435;  
 Young Wealthy (*Fortune-Hunters*) 383;  
 Ziphares (*Mithridates*) 415, 423

signs agreement with Brett in 1708 424

sues Rich in 1707 386

sworn as royal servant 406

**Williams, Mr**

house servant at Haymarket opera 378

**Willis, Elizabeth**

member of Queen's company 377

roles:

Abigail (*Scornful Lady*) 425; Goody Rash  
 (*Country Wit*) 412; Holdup (*Northern  
 Lass*) 417, 427; Landlady (*Chances*)  
 421, 429; Mademoiselle d'Epingle  
 (*Funeral*) 422; Nurse (*Love for Love*)  
 412, 419, 422, 437

shared benefit 435

sworn as royal servant 407

**Wyatt, Mr**

house servant at Haymarket opera 378