

Season of 1709-1710

This season began in doubt and suspense, did not proceed as expected, and concluded in riot and profound uncertainty about the future of the theatre in London. Virtually nothing went as planned, and no one can have been happy about what happened. Neither company was profitable.

Only gradually over the summer did the actors and shareholders at Drury Lane start to realize that the Lord Chamberlain's silencing of the theatre on 6 June was more than a slap on the wrist and a temporary inconvenience. No disciplinary stoppage in the post-1660 history of the theatre had lasted as long as two weeks. Shutting the theatre down during the summer was doubtless an inconvenience to junior actors who hoped to collect some summer salary, but was not otherwise important. No evidence survives of the tugging and hauling that must have gone on behind the scenes over the summer. The patentees evidently thought they had worked out an agreement to try the matter in the courts, but in the event Lord Chamberlain Kent declined to cooperate. On 3 and 5 September the company advertised a performance of *The Recruiting Officer* for Tuesday the 6th, but Sir John Stanley (Kent's secretary) wrote them a blunt prohibition of all performance until further order and went to town to see that it was obeyed. In a letter of 13 September (quoted below under date), William Collier—a Drury Lane shareholder entirely unrelated to Jeremy Collier—says he had “thought that matters had been soe settled that you wou’d have met with no other Interruption from playing then to have one [actor] taken upp & then to bee bailed in order to try the validity of the Lord Chamberlains order against the Patents.” The result can only have been consternation: those actors who had not been offered work at the Haymarket could expect to starve, and the proprietors could expect no income from their investment.

At an unknown date, eighteen of the Drury Lane shareholders addressed a petition “To the Queens most Excellent Majesty.” (Much of the text is printed above under “ca. August or later” 1709.) The petitioners complain specifically that Lord Chamberlain Kent did not have a legal right to issue or

enforce various of his orders since 1705 and in particular the 6 June 1709 Order of Silence. They protest infringement of their patent rights and Kent's refusal ever to give them audience "or ever hearing them in relation to the matters thereof." They ask that they may be heard in Council "as to the Legality of, and Releife against the said Orders."¹ Bureaucracy being what it is, the petition was not heard until 18 February 1710, and though an official investigation was duly ordered, no report emerged until November 1711, by which time ongoing events had rendered it hopelessly out of date. Kent was replaced as Lord Chamberlain in April by the Earl of Shrewsbury, but the change seems to have had no effect upon the government's position.

The Lord Chamberlain's theory was that Drury Lane would remain shut and that a joint drama-opera company would occupy the Haymarket, performing operas two nights a week for about six months each year and plays the rest of the time. Presuming that he would enjoy a profitable monopoly, Owen Swiney took Wilks, Cibber, and Doggett into partnership and signed up a large number of ex-Drury Lane actors at substantial salaries. A joint company could afford to give up 40 or 50 performance nights to opera if it had no competition—or so Swiney calculated. The Haymarket company opened for occasional performances on 15 September and was performing several times a week by mid-October. At what point Swiney learned that his monopoly was in jeopardy is not clear, but his horrified protests (undated) to the Lord Chamberlain are excerpted below under "ca. early November."

Exactly why Kent decided to issue a license to William Collier for plays at Drury Lane we can only speculate. He may have been conscious of public sympathy for the unemployed actors. Perhaps he hoped that letting Collier pay rent to most of the other Drury Lane proprietors would reduce the legal and political pressure of their protests. Conceivably his legal advisors feared that permanently silencing the theatre without even hearing the proprietors' protest was not within the Lord Chamberlain's legal powers. Whatever the reasoning, Stanley informed Collier that he could offer plays at Drury Lane beginning on 23 November, provided that Christopher Rich was not allowed any involvement in the enterprise. On 22 November the actors broke in and seized the theatre, assisted by soldiers of uncertain provenance. On 23 November, they duly opened, though reportedly not with the advertised play, since Rich, forewarned, had carried off virtually all the costumes.

Neither company flourished. Swiney was a competent manager, but his enterprise had an astronomical payroll and suffered from friction between dramatic and operatic personnel. The net result was a loss of £206 for the season.² As early as 7 December the company was using the contortionist Higgins as an entr'acte feature (commented on with disgust and contempt in the *Tatler* of 15-17 December). Meanwhile at Drury Lane things were proba-

¹ Copy in British Library Add. MS 20,726, fols. 22-23.

² Reported in Swiney's suit against Wilks, Doggett, Cibber, and Hall, filed 12 January 1711 (P.R.O. C7/668/31).

bly worse. Collier was neither competent to run a company nor interested in attempting to do so, but instead of appointing one or more of his senior actors, he installed Aaron Hill as manager. Hill was just 24 and had been secretary to Lord Peterborough. He was a writer of some talent and later in life an opinionated theorist of acting, but in 1709-10 the company's performers did not take kindly to his pretensions or guidance. To judge from his letter of 5 June, he struggled throughout the spring to placate them with some division of managerial authority and was finally so foolish as to try to impose his younger brother Gilbert on the company as assistant manager. The result was the riot of 2 June 1710 in which the actors forcibly ejected Hill and his flunkies from the theatre. Collier subsequently claimed in testimony to the Queen's investigating commission that he had not "received any benefitt or Advantage by means or vertue of the Playing all the last Yeare but gave the whole receipts to the Players to maintain them & their Families in Compassion to them."³ This was probably not his intention, but may well have been the fact of the matter.

An exceptional amount of theatrical commentary survives for this season. Zacharias Conrad von Uffenbach, a German visitor to London, left an extensive diary record of a visit that extended from late May to November 1710. He attended numerous performances and described some of them both fully and acutely. His accounts of concerts and Winstanley's Water Theatre are of special value for their rarity. The *Tatler* spent quite a lot of space on plays and actors. Some of the criticism is moral or theoretical, and some of it is rather jokey. But enough of it has theatrical substance that it conveys a sense of playhouse flavor and audience response. The most famous theatrical commentary in the *Tatler* this year is its eulogy on Thomas Betterton, who gave his last performance on 13 April and died later that month. The warm and generous appraisal published by Steele in his issue of 2-4 May is a landmark in the history of dramatic criticism. Granted, Steele's historical perspective was limited: he had seen Betterton only in his sixties. Nonetheless, he understood and conveyed some of the greatness of the man. Betterton had been one of the foremost actors in London for almost exactly half a century. From 1668 to 1705 he had been a powerful and influential manager, whose predilection for semi-opera had helped chart the course of that genre and brought it to its pinnacle with Purcell. His death vacated some of the greatest roles in the repertory and left his successors to try to imitate him or to endeavor to get out from under his influence. Wilks' attempt at *Othello* on 22 June (specially advertised) was clearly understood to be such an exercise in succession.

A curious development of this season is the arrival of the puppeteer Martin Powell from Bath. He did not advertise in the newspapers until 1710-11, but references in the *Tatler* prove that he was active in London by mid-December 1709 and was still newsworthy in March. A playbill survives for his

³ Add. MS 20, 726, fol. 32.

performance on 1 May 1710, advertising a performance of *The Last Years Campaigne*, evidently a celebration of Marlborough's victory at Malplaquet. Powell's early repertory remains otherwise almost unknown, though he had given *The Creation of the World* at Bath in May 1709, according to the *Tatler*. By 1710-11 he had hit on the bright idea of guying the Italian opera, and he ran a series of spoofs on the form. Contemporary commentary implies elaborate staging and costumes, imaginative scripts, and the presence of a small orchestra. In Powell's first season he performed at "Punch's Theatre in St. Martin's Lane," but thereafter he moved to "the Seven Stars in the Little Piazza at Covent Garden." The authors of the *Biographical Dictionary* say that "he had several unsuccessful winter seasons in London" (XII, 122), but Powell did keep returning to town for five years, and he made enough money to arouse envy. By his second season he had clearly established an interesting symbiotic relationship to high theatrical culture in London. No doubt the *Tatler* exaggerated in saying that the opera was nearly deserted on account of Powell's puppets, but by implication he was appealing to a cultured audience—a conclusion borne out by his later repertory.⁴

Because Drury Lane again fell silent after the riot on 2 June and the Haymarket offered only occasional summer performances, William Pinkethman was able to offer an extraordinarily long and varied summer season at Greenwich. His carrying on to 30 September is a clear sign that at the end of the season of 1709-10 the future of the London theatre was almost totally unclear. Would plays and operas remain together at the Haymarket (a bad idea)? Could Christopher Rich regain Drury Lane and find a way to reopen? What claims did Collier have—if not on Drury Lane, then to a performance license at some other venue? The newspapers are frustratingly silent, and almost no documentation of any sort survives. But the infighting must have been intense, prolonged—and inconclusive.

QUEEN'S THEATRE, HAYMARKET

The company owned and managed by Owen Swiney in partnership with Robert Wilks, Colley Cibber, and Thomas Doggett was the first and last ever to attempt to mount both a full season of plays and a full season of Italian opera in London. They staged 140 performances of 59 different mainpieces, adding afterpieces on just 20 occasions (one of them actually a triple bill). Seven different afterpieces were used. The two new mainpieces did the company no good. Susanna Centlivre's *The Man's Bewitch'd* (12 December) enjoyed only three performances. It might have enjoyed a better run, but was

⁴ On Powell, see George Speaight, "Powell from the Bath: An Eighteenth-Century London Puppet Theatre," *Studies in English Theatre History In Memory of Gabrielle Enthoven* [ed. Muriel St. Clare Byrne] (London: Society for Theatre Research, 1952), pp. 38-51, and *The History of the English Puppet Theatre*, 2nd edn. (Carbondale: Southern Illinois Univ. Press, 1990), pp. 92-102.

stopped when the actors took offense at a piece in the *Female Tatler* of 14 December that attributed various unflattering sentiments to the authoress. Charles Johnson's *The Force of Friendship* (20 April) survived just one night in its original form as a tragicomedy. It was immediately taken off and rebuilt as a tragedy with a farcical afterpiece (*Love in a Chest*). The company gave the author his benefit on the second night (1 May) and had done with it. The other new afterpiece, *The Mayor of Queenborough* (29 April; lost), appears to be derived from the subplot of Middleton's *Hengist, Saxon King of Kent*. Its first night was its last.

The success of the opera company is hard to judge in the absence of any figures. It gave 49 performances (a very high total), including 13 each of its two new works, the pasticcio *Almahide* (10 January) and Mancini's *Hydaspes* as arranged by Pepusch (23 March). The extant opera repertory was very limited. The company also gave *Camilla* (5 times), *Pyrrhus and Demetrius* (10), and *Thomyris* (8). Nicolini was its great attraction, and the tensions between him and Swiney that led to appeals to the Lord Chamberlain and a lawsuit in May 1710 boded ill for the enterprise. The most important operatic development of the year was the abandonment of dual-language performance. Heidegger's preface to *Almahide* admits the peculiarity of this practice, grants the impossibility of castratos singing creditably in English, and draws the logical conclusion: English performers must sing in Italian.

PERSONNEL. *Actors:* Thomas Betterton; John Boman; William Bowen; Christopher Bullock; William Bullock; Colley Cibber; Richard Cross; Thomas Doggett; Richard Estcourt; John Evans; Mr Ford; Joseph Harris; Benjamin Husband; Benjamin Johnson; John Mills; William Pinkethman; Mr Ray; Lacy Ryan; Thomas Smith; John Thurmond; John Thurmond Jun.; Robert Wilks. *Actresses:* Katherine Baker; Elizabeth Barry; Margaret Bicknell; Letitia Cross; Mrs Granger; Margaret Mills; Anne Oldfield; Mary Porter; Mrs B. Porter; Mary Powell; Mrs Robins; Jane Rogers; Margaret Saunders; Elizabeth Willis; Mary Willis; Elizabeth Younger.

Singer: Henry Holcomb (guest in June).

Dancers: René Cherrier; Anthony L'Abbé (guest in August).

Other Employees: Mr Dykes (boxkeeper); Mr Hall (function unknown);⁵ Daniel King (boxkeeper); John Miles (treasurer?); Thomas Newman (prompter); Robert Wilmer (boxkeeper).

*Opera singers:*⁶ Giuseppe Cassani; Mr Laurence; Richard Leveridge; Nicolini; Littleton Ramondon; Valentini // Margarita de l'Epine; Isabella Girardeau; Mary Lindsey.

⁵ Shared a benefit with Mrs Powell on 27 April; presumably not the Mr Hall who had a benefit at Drury Lane on 9 March.

⁶ The Baroness (Joanna Maria Lindelheim) and Catherine Tofts are included in Swiney's salary roster (ca. early November) and the Lord Chamberlain's company list (9 January), but no roles are known for them. Tofts had gone abroad after her nervous breakdown in the spring of 1709.

*Opera orchestra members:*⁷ W. Armstrong (10s. per night); Jeoffrey Ayleworth; Charles Babel (15s.); William Babel (10s.); John Banister (15s.); John Banister, Jun.; Mr Cadet (10s.); Pietro Chaboud (15s.); William Corbett (15s.); Adam Craig; Mr Cross; Henrich Davant (10s.); Mr Desabaye (10s.); Charles Dieupart; Francisco Goodsens (15s.); Nicola Haym; Jean Christian Kytch (11s. 6d.); Peter La Tour (11s. 6d.); D. Linike (10s.); John Baptiste Loeillet; James Paisible (15s.); John Christopher Pepusch; Thomas Roberts (10s.); Henry Rogers (11s. 6d.); Claudio Rogier (15s.); Giuseppe Saggione; John Simpson (10s.); Mr Smith (10s.); John Soyan (11s. 6d.); John Walther (10s.).

Other Employees: John Miles (treasurer?).

Proprietor: Owen Swiney.

Managers: Owen Swiney, Robert Wilks, Colley Cibber, Thomas Doggett.

DRURY LANE

Collier's company opened on 23 November and gave 120 performances of 42 mainpieces (three of them new) before they ceased operations on 6 June in the aftermath of the riot four days earlier. Two of the new mainpieces were by Aaron Hill and proved neither disasters nor successes. *Elfrid* (3 January) managed a total of five nights. *Squire Brainless* (27 April) survived just three. Charles Shadwell's *The Fair Quaker of Deal* (25 February), however, turned out to be a major prop to the company, running up a total of 13 nights. Twenty-seven performances of five afterpieces were offered on 26 nights (with one triple-bill), two of the pieces being new. Centlivre's *A Bickerstaff's Burying* (27 March) managed only four nights, but Aaron Hill's *The Walking Statue* (9 January) ran a total of twenty times and was picked up by the Greenwich company for summer performance as well.

PERSONNEL.⁸ *Actors:* John Bickerstaff; Matthew Birkhead; Barton Booth; John Boyce; James Carnaby; Ambrose Cole; John Corey; Thomas

⁷ Salaries for 22 orchestra members are supplied from a list evidently drawn up in 1711-12 and headed "The Gentlemen in the Musick room receivd two years ago per opera night" (*Coke Papers*, no. 108). We have assumed that the "Mr Bryan" in that list is a mangled representation of "Soyan." An undated orchestra roster preserved in the Harvard Theatre Collection may be concerned with this season and is printed in full with analysis in the *Coke Papers*, no. 77. The list names 21 musicians, many of whom were definitely employed this year. We have not included all of them in the company roster because the dating is tentative and other musicians definitely worked for the Haymarket Theatre this season. Those named are Clodio [Claudio Rogier], Corbet, Banister, Pepusch (first violins), Young Babel, Soyan, Roberts, Plank (second violins), Smith and Armstrong (tenors), Lully [Loeillet] and Latour (hautbois), Babel Senior, Pietro [Chaboud], and Cadet (Bassons), Saggione (double base), Bolognese [Tomaso Gabrielli] (harpsichord), Haym, Paisible, and Francisco [Goodsens] (violoncelli), and Gronon [John Baptist Granom] (trumpet).

⁸ Mrs Bickerstaff shared a benefit on 12 April with an actress; her function in the company is unknown. Mr Mannington, otherwise unknown, shared a benefit with a dancer on 20 April; he may also have been a dancer. Mrs Hodgson received a benefit on 22 April, but was never advertised as a singer or actress. She is not known to have per-

Elrington; Henry Fairbank; John Freeman; Theophilus Keene; Francis Knapp; Lewis Layfield; Francis Leigh; Josias Miller; Henry Norris; George Pack; George Powell; James Spiller; Cave Underhill; Mr Weller. *Actresses*: Lucretia Bradshaw; Susannah Cox; Katharine Finch; Abigail Hunt; Mary Kent; Frances Maria Knight; Henrietta Moore; Hester Santlow; Elizabeth Sherburn; Elizabeth Spiller.

Dancers: Charles Delagarde (guest?); Joseph Prince; John Shaw // Madame Delagarde (guest?).

Other Employees: Zachary Baggs (treasurer); Mr Cartwright (gallery doorkeeper); John Giles (boxkeeper); John Hall (subtreasurer?); Mr Halsted (boxkeeper); Mr Haughton (pit doorkeeper); Gilbert Hill (deputy manager; late spring only?); William Lovelace (boxkeeper); Mr Martin (doorkeeper); Oliver Pervil (propertyman); Mr Sherman; George Stockdale (doorkeeper); Mr White (boxkeeper).

Manager: Aaron Hill.

Proprietor: William Collier.

GREENWICH

Pinkethman's summer company gave 43 performances of 32 mainpieces, adding six performances of two afterpieces. The only new play was an anonymous afterpiece, *The Falling out of Lovers*, which died in one night on 31 August and was never printed.

PERSONNEL. Actors: John Boyce; William Bullock; James Carnaby; Ambrose Cole; John Corey; Richard Cross; Thomas Elrington; John Freeman; Benjamin Husband; Francis Leigh; Henry Norris; Henry Norris Jun.; Mr Pendry; William Pinkethman; George Powell; Lacy Ryan; Charles Shepard; James Spiller; John Thurmond; John Thurmond Jun.; Cave Underhill (guest?); Mr Verbraken. *Actresses*: Katherine Baker; Elizabeth Baxter; Mrs Granger; Mary Kent; Kitty Pollett; Mary Powell; Mrs Richardson; Elizabeth Sapsford; Mrs Shepard; Elizabeth Sherburn; Elizabeth Spiller.

Dancer: Mr Le Sac.

Proprietor/manager: William Pinkethman.

formed in London after 1706.

September 1709

Saturday 3
HA W

CONCERT. This present Saturday . . . will be A Consort of Musick; consisting of several Celebrated Songs and Dialogues, compos'd by the late Mr Henry Purcel and other great English Masters, and Perform'd by Mr Lawrence, Mr Cook, and Mr Tenoe; the Symphonys by Mr Dean and Mr Man-ship: A Song by Mrs Reading [Redding], accompany'd with the Trumpet and all the other Instruments. A Solo on the Violin by Mr Dean. A Solo on the Flute A-la-main by Mr Denby [Humphrey Danby?]. With variety of full Musick. To begin exactly at 5 a Clock, by reason of the length of the Entertainments. Tickets to be had only in the Coffee-Room at the Wells, at Half a Crown each. (*Daily Courant*)

Tuesday 6
DL

THE RECRUITING OFFICER [Farquhar]. Sergeant Kite—Pack; Justice Balance—Keene; Capt. Plume—Powell; Capt. Brazen—Bickerstaffe; Worthy—Booth; Costar Pearmain—Norris; Tho. Apple-tree—Carnaby; Bullock—Leigh // Silvia—Mrs Moor; Melinda—Mrs Bradshaw; Rose—Mrs Bicknell. (*Daily Courant*) Performance advertised, but not given (see below).

COMMENT. This ad, like virtually all Drury Lane ads this season, is headed "By Her Majesty's Company of Comedians" and concludes with the following statement: "This Play is sold by J. Knapton at the Crown in St Paul's Church-yard, and B. Lintott next Nando's Coffee-House, Temple-Bar." Both of these formulas are hereafter omitted from this calendar.

COMMENT. This performance did not take place. It was advertised on 3 and 5 September but was prevented by the order of the Lord Chamberlain. A letter dated only "Tuesday" from Sir John Stanley to Vice Chamberlain Coke probably refers to this occasion (rather than to the silencing of 7 June 1709): "Dear Vice, This serves only to inform you that I have taken all possible care to prevent their playing to day, & am going to town to follow ye blow, of which you shall have a further account to night. I receivd to day a letter from my Lord Chamberlain with ye inclosed to you whereby I find him resolv'd to hold it out to ye last. I am Dear Vice Yours most constantly J. Stanley" (*Coke Papers*, no. 76).

CONTEMPORARY COMMENT. Prithee, what's the reason the Players in Drury-Lane disappointed the Town last Tuesday-Night, and made several Ladies as well as my self dress and undress again before Bed-time[?]. . . . The Lord Chamberlain did not think fit to give them Liberty of Acting without owning his Authority. (*Female Tatler*, 9-12 September) For another report of the prohibition, see the account in the *Post Boy* quoted under 15 September.

Friday 9

DOCUMENT. On this day Owen Swiney signed two actresses to contracts at the Haymarket Theatre. (1) Elizabeth Willis and her daughter Mary Willis signed for three years at £40 and £20 respectively; each was to have a share in a benefit play; and Swiney agreed to pay Mrs Willis' legal expenses if Rich sued her for breach of contract at Drury Lane. (2) Katherine Baker signed for three years at £40 per annum. (The agreements are preserved in LC 7/3, fols. 121-122 and 123.)

Friday 9

ADVERTISEMENT. Serjeant Kite [Richard Estcourt] gives Notice, that he intends to hang out his Flag no more this Season, till next Thanksgiving-Day, because the Duke of Marlborough has come upon him so often with repeated Victories, that it is quite worn out, and he must be more sparing of

it for the future, unless the Market Women in Covent-Garden, and Mob adjacent, will contribute to the buying a New one. Subscriptions are taken at the Theatre in the Hay-Market, and the Watch-House in Covent-Garden. (*Female Tatler*, 7-9 September)

COMMENT. The import of this jokey notice is not clear to us. Estcourt was increasingly unwell (suffering from stone and gout) and was in the process of moving from DL to Queens.

Monday 12

CONTEMPORARY COMMENT. Three scraps of theatrical gossip are reported, all of them peripherally related to the silencing of Drury Lane. (1) Mrs Everchat's "Memory is so very good, that by running over the Names of those that compose the Audience there, she wou'd be of excellent Use in all probability to Mr Rich, (if ever he opens House again) to tell Noses for him in the Play-house [i.e., as numberer]. (2) "Mr M[ill]s is a charming Actor, I should be glad to know what House he is to belong to now they are divided. . . . [Answer:] He has turn'd himself over to the Queen's-Theatre in the Hay-Market." (3) "The Virtuous Imoinda [Jane Rogers] being now down in the Straw with her Fourth and last Child, without any Father for it, declares, she is resolved to observe an exact Neutrality in the Present War between the Two Play-Houses, till she gets up again. When that House which shews it likes her Whining best, may have her at its Service, provided such Articles be drawn up for her Continuance in that Station, as may be more binding on their sides that employ her, than those of Marriage would be on hers, had she any Husband to play fast and loose with." (*Female Tatler*, 9-12 September)

Tuesday 13

DOCUMENT. On this day William Collier (one of the Drury Lane proprietors) sent a long letter to Barton Booth, the crucial parts of which are as follows: Yours I received and am as much surprized at the late order [of silencing] sent as you can bee, I thought that matters had been soe settled that you wou'd have met with no other Interruption from playing then to have one [actor] taken upp & then to bee bailed in order to try the validity of the Lord Chamberlains order against the Patents; I must doe Sir John Stanley that justice that he did not consent we should play, but if wee did it was agreed as is above & that was all we desired & that was the Lord Chamberlains own method . . . but it's pretty plaine that his Lordships methods are not regarded and it is very difficult to knowe who to obey there is a secrett in this affair which time will bring to light, in the meane time, I cannot see we have anything to doe but to Petition the Queen . . . whatever Mr Rich Mr Goodall Mr Metcalfe & the rest of the Gentlemen concern'd shall think fitt to doe I will consent too for Sir Tho: Skipwith and myself. . . . (Scribal copy in British Library Add. MS 20,726, fols. 33-34. Printed in full in the *Coke Papers*, pp. 126-127.)

Thursday 15
Queen's

THE TRAGEDY OF OTHELLO, MOOR OF VENICE [Shakespeare]. The Part of Othello to be perform'd by Mr Betterton. And all other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of Several Persons of Quality. . . . No Person to stand on the Stage.

CONTEMPORARY COMMENT. Sir John Percival to Elizabeth Stockwell, 20 September: We should have languished for want of diversion but for *Othello*, which drew all the stragglers in town together, and our number was greater than I imagined. . . . Meanwhile I declare that they who cannot be moved at Othello's story so artfully worked up by Shakespeare, and justly played by Betterton, are capable of marrying

again before their husbands are cold, of trampling on a lover when dying at their feet, and are fit to converse with tigers only. (Egmont MS, II, 240)

Thursday 15

REPORT. "The Lord Mayor of York has put a stop to the Acting of Plays . . . and has turned the Play-House into an House for the Woollen Manufactures." "The Justices from the County of Middlesex" have suppressed the theatre in Hampstead. "These Disappointments to the Stage (together with what they met with on Tuesday, the 7th instant, in Drury-Lane, when the Players were just going to act, but were, by Order from their Superiours, stopped from farther Proceeding, so that they were, to their great Mortification, forced to dismiss their publick Auditors) it's to be hoped will prove such a Discouragement to the publick Theatre, as entirely to put a stop to their future acting." (*Post Boy*, 13-15 September)

Monday 19
HA

CONCERT. At Mr Goff's new Playhouse in Hampstead. This present Monday will be a Consort of Musick, Consisting of several Celebrated Songs and Comic Dialogues compos'd by the late Mr Henry Purcel, and other great English Masters, for 1, 2 and 3 Voices; the whole, as it will be perform'd, and by whom, is in our great Bills to which we refer. This Consort will be perform'd with much better Decorum than before. (*Daily Courant*)

COMMENT. Tilmouth, p. 74, reports the venue as "Goss's" playhouse, but the reading seems clear.

Monday 19

CONTEMPORARY COMMENT. There being a Prize Comedy this Winter, and Capt. Brazen [Colley Cibber] the chief Candidate, Mrs Crackenthorpe desires the Town to bestow the Bays, and Profit on him: Nothing but want of Assurance in her, robs him of being the Subject of half a dozen Papers; we shall only touch upon some few Particulars, to give the World a Sample of his shining Qualities; What Miracles has his Wit not perform'd! And now Harlequin, and Dame Ragonde's Children are out of Fashion; his Sublime, Original, Tender, Flowing Composes shall Charm the Pit, and Ravish the Galleries, *Oedipus* and *Aurengezebe* must give way to his Immortal *Xerxes*, and the *Double Dealer*; to his judicious sprightly unborrow'd *Double Galant*. Nay that devouring Monster, Opera, so formidable to the Theatre, sickens at the sight of him, and through his means is likely to be brought to Poverty, and Bread and Butter; I lay aside Ben and Shakespear, when I but think of his Elaborate Piece, vulgarly call'd, *Millers Thumbs*; what will future Ages say of this Terence, and Euripides, this Janus of Dramatick Poetry; Why, that Aristotle only cou'd give Rules, and he write to 'em, but as for *Love's Last Shift*, *Careless Husband*, &c. he declares 'em to be Spurious, and not of his own Composing, wonders People can't see the difference between the Style and Fable, and thinks they may as well ascribe *Hudibras* and Bunion to the same Author. (*Female Tatler*, 16-19 September)

Tuesday 20
Queen's

THE TRAGEDY OF HAMLET, PRINCE OF DENMARK [Shakespeare]. The Part of Hamlet to be perform'd by Mr Betterton. And all the other Parts to the best Advantage. (*Daily Courant*)

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

CONTEMPORARY COMMENT. Had you been to Night at the Play-house, you had seen the Force of Action in Perfection: Your admir'd Mr Betterton behav'd himself so well, that, tho' now about Seventy, he acted Youth; and by the prevalent Power of proper Manner, Gesture and Voice, appear'd through the whole Drama a young Man of great Expectation, Vivacity and enterprize. The Soliloquy, where he began the celebrated Sentence of, *To be, or not to be*; the Expostulation where he explains with his

Mother in his Closet, the noble Ardor after seeing his Father's Ghost, and his generous Distress for the Death of Ophelia; are each of them Circumstances which dwell strongly upon the Minds of the Audience, and would certainly affect their Behaviour on any parallel Occasions in their own Lives. . . . (*Tatler*, 20-22 September)

Thursday 22
Queen's

THE RECRUITING OFFICER [Farquhar]. Captain Plume–Wilks; Sergeant Kite–Estcourt; Captain Brazen–Cibber; Worthy–Mills; Justice Ballance–Bowman; Bullock–Bullock; Costar Pearmain–Johnson; Tho. Apple-tree–Bullock, jun. // Silvia–Mrs Oldfield; Melinda–Mrs Porter; Rose–Mrs Bicknell. (*Daily Courant*)

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

Saturday 24
Queen's

LOVE FOR LOVE [Congreve]. Ben–Dogget; Sir Sampson Legend–Estcourt; Valentine–Wilks; Tattle–Cibber; Scandal–Husband; Foresight–Johnson; Trapland–Bullock; Jeremy–Bowen // Angelica–Mrs Oldfield; Mrs Foresight–Mrs Cross; Mrs Frail–Mrs Porter; Miss Prue–Mrs Bicknell; Nurse–Mrs Willis. (*Daily Courant*)

Tuesday 27
Queen's

THE CHANCES ([Fletcher] altered by Buckingham). Antonio–Pinkethman; Duke–Thurmond; Don John–Wilks; Don Frederick–Mills; Petruccio–Bowman; Anthony–Bowen; Peter–Cross // 1st Constantia–Mrs Porter; 2d Constantia–Mrs Oldfield; Mother–Mrs Powell; Landlady–Mrs Willis. (*Daily Courant*)

ADVERTISEMENT DETAILS. As it was alter'd by the late Duke of Buckingham.

Thursday 29
Queen's

MARRIAGE A LA-MODE; or, The Comical Lovers [Cibber adapting Dryden]. Palamede–Wilks; Celadon–Cibber; Rhodophil–Mills // Florimel–Mrs Oldfield; Melantha–Mrs Bicknell; Doralice–Mrs Porter; and all the other parts to the best Advantage. (*Daily Courant*)

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

ca. late
Sept.

DOCUMENT. At about this time Charles Killigrew, Master of the Revels and shareholder in the Patent Company, addressed a personal petition to Queen Anne, asking "that he, his wife and children, shall not be made Sufferers by Suspending the use of the said Patents." (British Library Add. MS 61,615, fols. 139-140. Two copies made ca. 1711 are in BL Add. MS 20,726, fols. 16-17 and 18-19.)

COMMENT. For the marriage settlement that justifies the inclusion of Killigrew's wife and children in the protest, see *Document Register*, no. 1304 (20 May 1687).

October 1709

ca. early
October

CONTEMPORARY COMMENT. A long and irritable complaint was addressed to the *Tatler* at about this time, but not published there: . . . I was really surpriz'd to find the Censor of the Age falling yet lower, and praising the Players of the age, whom no Body else will praise, except Settle, in hopes, by their Favour, of exerting one of his admirable Qualities of Taylor, or Poet. . . . That he [Cibber?] is now one, nay perhaps by his Address the chief of the Managers of the Stage, is a scandalous Truth, and that is the Reason the town is furnish'd with such wretched Plays; Men of Parts and Learning will not submit their Writings to such a Judge. . . . There you shall find C[ibber] at the Head of the Ministry, and growing rich by the Plunder of the

Underlings; while Ben Johnson, the best Comedian in the Nation, is an humble dependant, and content with a bare Salary: And there is honest Will Pierre [Peer], who has stood the shock of so many turns of State, so many Revolutions, and Transmigrations, without advancing beyond a Property-Man. Perhaps it may be the Providence of his good Genius, which has preserv'd him in that humble Station below Envy and above Contempt, equal to his unambitious Hopes; while Mr Bright, being in a high Post, has been subject to the evil Fortunes of all great States, is fall'n into Banishment, and strols about for a Living; and Mr Downs [John Downes], who had been prime Minister to so many Buskin'd Monarchs, is thrown aside into a Pension, which, like those at Court, are not long well paid. . . . The Town is injur'd in their Diversion, the best Plays are suppress'd, the worst expos'd to Sibilation, just as the Caprice or Interest engages this Judge and Manager. He had lately by him, as he told a Friend of mine, twenty Plays. . . . [The author says that rolling dice to pick new scripts would be an improvement] for by it the Author had a Chance of Success, and a Certainty of no Abuse; it wou'd dispatch a great deal of business in a little time, for a Man without reading the Play wou'd soon decide the Author's Fate, without having his Play garbled, and his Scenes transfer'd to some Scription (to use an elegant Word of Mr D'Urfey's) . . . of the Player. By this Means a valuable Jewel, lately brought to them by a Friend of mine, might have had a Chance of obliging the Town with a noble Diversion. I mean, a Play written by Beaumont and Fletcher, and the immortal Shakespear, in the Maturity of his Judgment, a few Years before he dy'd. A piece so excellent, that a Gentleman, who is allow'd a Master of the Stage, tells me, that after reading it seven times, it pleas'd and transported him, and that it is far beyond any of the Colleague Poets, and inferior to few of the other Poets which are in Print. There is infallible Proof that the Copy is genuine; yet this Rarity, this noble Piece of Antiquity, cannot make its way to the Stage, because a Person that is concern'd in it, is a Person, who of all Persons Mr C[ibber] does not approve . . . Charles Dickson. (Printed in *The Post-Man Robb'd of his Mail*, [ed. Charles Gildon] (London: Bettsworth and Rivington, 1719), pp. 264-268)

COMMENT. The play on which Shakespeare is said to have collaborated was presumably a manuscript of *Cardenio*, adapted and staged by Lewis Theobald in December 1727 as *Double Falsehood*.

Saturday 1
Queen's

LOVE MAKES A MAN; or, The Fopp's Fortune [Cibber]. Don Lewis—Pinkethman; Antonio—Bullock; Charino—Cross; Carlos—Wilks; Clodio—Cibber; Sancho—Bowen; Governour—Thurmond; Don Duart—Mills; Don Manuel—Husband // Louisa—Mrs Oldfield; Elvira—Mrs Porter; Angelina—Miss Willis. To which will be added, a Farce of one Act only, call'd, **THE STAGE COACH** [Farquhar]: Squire Somebody—Dogget; and all the other Parts to the best Advantage. (*Daily Courant*)

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

Tuesday 4
Queen's

THE UNHAPPY FAVOURITE; or, The Earl of Essex [Banks]. Queen Elizabeth—Mrs Barry; Essex—Wilks; Southampton—Mills; Burleigh—Cibber; Rawleigh—Husband; Countess of Rutland—Mrs Oldfield; Countess of Nottingham—Mrs Porter. To which will be added, a Farce of one Act only, call'd **THE STAGE COACH** [Farquhar]: Squire Somebody—Dogget; and all the other Parts to the best Advantage. (*Daily Courant*)

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

Thursday 6
Queen's

SIR COURTLY NICE; or, It Cannot be [Crowne]. Sir Courtly Nice—Cibber; Lord Belguard—Mills; Surly—Estcourt; Farewell—Bullock, Jun.; Testimony—Johnson; Hothead—Bullock, Sen.; Sir Tho. Callico—Pinkethman // Leonora—Mrs Oldfield; Violante—Mrs Bicknel; Aunt—Mrs Powell. (*Daily Courant*)

Friday 7

CONTEMPORARY COMMENT. In response to a suggestion that she write a comedy, the authoress of *The Female Tatler* comments at length on the difficulties faced by women playwrights: . . . no woman ever yet turn'd Poetess, but lost her Reputation by appearing at Rehearsals. . . . The Treatment Authors meet with from the Play'rs, is too gross for a Woman to bear, since at the getting up of so successful a Comedy as the *Buisy Body*, Sir Harry Wild-Air [Wilks] in great dudgeon flung his Part into the Pitt for damn'd Stuff, before the Lady's Face that wrote it: Upon the whole, my Lady Sneak propos'd, that I shou'd not appear in the Matter, but give the enrag'd Sir Harry the whole Profits of the Play, and then let it have neither Plot, Wit, Sense, Turn or Humour, he'd bully Capt. Brazen [Cibber] into a good Opinion of it; Fourscore Pounds shou'd be laid out in Cloaths, and she'd warrant a prodigious Third Night: But . . . I could not see the Reason why Sir Harry Wild-Air should reap the Benefit of my Studies. . . . At last it was agreed, I shou'd apply my self to Serjeant Kite [Estcourt] who is a Person of prodigious Integrity, values Money no more than Dirt, and we proceeded to think of Characters; Sir Harry and his Associate [John Mills?] are to be two walking Gentlemen; and as they are both Men of Wit and Judgment, I shall leave 'em to speak what they think proper; but if they only move on and off, they are good Figures, always well dress'd, and more to be admir'd than Mrs Salmon's Wax-Work: Pinket [Pinkethman] is only to laugh, his Face is Jest enough to make the Play go Six Nights, and My Heer Van Grin was the best thought for him in the World; the famous Jubilee Dicky [Norris] is to represent the Figure of No-body, and Tall-boy [William Bullock], who always will be a Boy, shall have just such another Part wrote for him; Captain Brazen [Cibber], who is so fond of being in Women's Cloaths, shall personate a finish'd Coquet, one that Jilts the Men, rattles with the Women, always upon the seeming Trifles, tho seriously grounded up on Self-Interest: Imoinda [Jane Rogers] is to be a disdainful Beauty, have a world of Admirers, and use 'em all like Dogs; Lady Betty Modish [Anne Oldfield], a Woman of Quality, and plays in her own Cloaths, and my Lady Bountiful [Mary Powell] to talk of Eating and Drinking, admires a boil'd and Egg Sause [*sic*], and takes a prodigious deal of Snuff. The Catastrophe of the Play is to be a Marriage and a Country Dance, and Serj. Kite [Estcourt], by way of Epilogue, to sing a Ballad of his own making; the Act tunes must be Melancholy and Moving, to keep People from laughing too much, as they play Jiggs in Tragedies to keep People from greiving too much, and if their Comedy don't gain the Prize, the Subscribers to it must expect their Characters in this Paper. . . . (*Female Tatler*, 7-10 October)

Saturday 8
Queen's

THE FATAL MARRIAGE; or, The Innocent Adultery [Southerne]. Isabella—Mrs Barry; Fernando—Doggett; Villeroy—Wilks; Biron—Husband; Carlos—Thurmond; Frederick—Mills; Jaqueline—Bowen; Sampson—Bullock // Victoria—Mrs Porter; Nurse—Mrs Powell. To which will be added, a Farce of one Act only, call'd **THE STAGE COACH** [Farquhar]; Squire Somebody—Dogget; and all the other Parts to the best Advantage. (*Daily Courant*)

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

- Tuesday 11*
Queen's **THE BUSIE-BODY** [Centlivre]. Busie Body [Marplot]—Dogget; Sir Geo. Airy—Wilks; Sir Fran. Gripe—Estcourt; Sir Jealous Traffique—Bullock; Charles—Mills // Miranda—Mrs Cross; Isabinda—Mrs Porter; Patch—Mrs Saunders. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted there before.
- Thursday 13*
Queen's **THE BUSIE-BODY** [Centlivre]. Busie Body [Marplot]—Dogget; Sir Geo. Airy—Wilks; Sir Fran. Gripe—Estcourt; Sir Jealous Traffique—Bullock; Charles—Mills // Miranda—Mrs Cross; Isabinda—Mrs Porter; Patch—Mrs Saunders. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted there but once.
- Saturday 15*
Queen's **THE BUSIE-BODY** [Centlivre]. Busie Body [Marplot]—Dogget; Sir Geo. Airy—Wilks; Sir Fran. Gripe—Estcourt; Sir Jealous Traffique—Bullock; Charles—Mills // Miranda—Mrs Cross; Isabinda—Mrs Porter; Patch—Mrs Saunders. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. Never Acted there but twice.
- Monday 17*
Queen's **EPSOM WELLS** [Shadwell]. Justice Clodpate—Johnson; Woodyly—Wilks; Rains—Bullock, Jun.; Bevil—Mills; Bisket—Bullock, Sen.; Fribble—Pinkethman // Carolina—Mrs Oldfield; Lucia—Mrs Porter; Mrs Woodyly—Mrs Bicknell; Mrs Bisket—Mrs Saunders; Mrs Fribble—Mrs Baker. And all the other Parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted there before.
- Tuesday 18*
Queen's **LOVE FOR LOVE** [Congreve]. Ben—Dogget; Sir Sampson Legend—Estcourt; Valentine—Wilks; Tattle—Cibber; Scandal—Husband; Foresight—Johnson; Trapland—Bullock; Jeremy—Bowen // Angelica—Mrs Oldfield; Mrs Foresight—Mrs Cross; Mrs Frail—Mrs Porter; Miss Prue—Mrs Bicknell; Nurse—Mrs Willis. And all the other parts to the best Advantage. (*Daily Courant*)
- Thursday 20*
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Prenesto—Signior Cavalier Nicolini Grimaldi. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Friday 21*
Queen's **THE SPANISH FRYAR**; or, The Double Discovery [Dryden]. Queen [Leonora]—Mrs Barry; Fryar [Dominic]—Estcourt; Collonel [i.e., Lorenzo]—Wilks; Gomez—Johnson; Elvira—Mrs Oldfield; and all the other parts to the best advantage. (*Daily Courant*)
- Saturday 22*
Queen's **LOVE'S LAST SHIFT**; or, The Fool in Fashion [Cibber]. Sir Will. Wisewood—Johnson; Sir Novelty Fashion—Cibber; Loveless—Wilks; Elder Worthy—Husband; Younger Worthy—Mills; Snap—Pinkethman; Sly—Bullock // Amanda—Mrs Porter; Narcissa—Mrs Oldfield; Hillaria—Mrs Bicknell; Flareit—Mrs Saunders. (*Daily Courant*)
COMMENT. An ad in the *Daily Courant* of 24 October offers a 10s. reward with "no Questions ask'd" for "a Book cover'd with Vellum" that had been "Lost on Saturday last coming out of the Play-house in the Hay-Market."
- Monday 24*
Queen's **THE RECRUITING OFFICER** [Farquhar]. Captain Plume—Wilks; Sergeant Kite—Estcourt; Capt. Brazen—Cibber; Worthy—Mills; Justice Ballance—Bowman; Bullock—Bullock; Costar Pear-main—Johnson // Silvia—Mrs Old-

field; Melinda—Mrs Porter; Rose—Mrs Bicknell. (*Daily Courant*)

Tuesday 25
Queen's **THE FORTUNE-HUNTERS;** or, Two Fools well met [Carlile]. Sir Will. Wealthy—Bullock; Tom Wealthy—Mills; Young Wealthy—Wilks; Mr Spruce—Johnson; Mr Sham-Town—Cross; Mr Little-Gad—Boman // Lady Sly—Mrs Powell; Maria—Mrs Oldfield; Sophia—Mrs Porter; Mrs Spruce—Mrs Bicknell. (*Daily Courant*)

Thursday 27
Queen's **PYRRHUS AND DEMETRIUS** [Swiney and Haym]. Cast not advertised (but see below). (*Daily Courant*)

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

COMMENT. No roles were advertised for this opera in 1709-10, but presumably three of the principals still with the company retained their parts from the original production. Pyrrhus—Nicolini; Demetrius—Valentini; Marius—Margarita de l'Epine.

COMMENT. A new edition was issued: *Pyrrhus and Demetrius*. An Opera. As it is Perform'd at the Queen's Theatre in the Hay-Market (London: Tonson, 1709). Copy used: British Library 1493.w.65. Unfortunately, the cast in the Dramatis Personæ is that of the original production.

Friday 28
Queen's **THE CONSTANT COUPLE;** or, A Trip to the Jubilee [Farquhar]. Sir Harry Wild-Air—Wilks; Col. Standard—Mills; Alderman Smugler—Johnson; Clincher, Sen.—Pinkethman; Clincher, Jun.—Bullock; Vizard—Husband // Lady Darling—Mrs Powell; Lady Lurewell—Mrs Oldfield; Angelica—Mrs Porter; Parley—Mrs Saunders. (*Daily Courant*)

Saturday 29
Queen's **THE ROVER;** or, The Banish'd Cavaliers [Behn]. Angelica—Mrs Barry; Rover [Willmore]—Wilks; Coll. Belvil—Husband; Ned Blunt—Estcourt; Frederick—Bowman; Pedro—Thurmond; Antonio—Bullock, Jun.; Hellena—Mrs Oldfield; Florinda—Mrs Porter; Moretta—Mrs Saunders. (*Daily Courant*)

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

Monday 31
Queen's **THE PILGRIM** [Vanbrugh, adapting Fletcher]. Alphonso—Johnson; Pedro—Wilks; Roderigo—Mills; Governor—Husband; Jaquez—Bowen; Lopez—Bullock; Master of the Mad-House—Cross; Mad Priest—Estcourt; Mad Welshman—Dogget; Mad Englishman—Cibber; Mad Scholar—Thurmond; Mad Taylor—Pinkethman // Alinda—Mrs Oldfield; Juletta—Mrs Bicknell; and all the other parts to the best advantage. (*Daily Courant*)

CONTEMPORARY COMMENT. A complaint in *Tatler* 89 may pertain to this performance in particular: I was very pleas'd this Evening, to hear a Gentleman express a very becoming Indignation against a Practice which I may self have been very much offended at. There is nothing (said he) more ridiculous, than for an Actor to insert Words of his own in the Part he is to act, so that it is impossible to see the Poet for the Player: You'l have Pinkethman and Bullock helping out Beaumont and Fletcher. (*Tatler*, 3 November)

November 1709

ca. early
Nov.

COMMENT. Sometime during October or early November 1709 Owen Swiney sent Vice Chamberlain Coke a protest against Collier's being allowed to set up a competing company at Drury Lane, some supporting documentation, and a draft of an order he wanted issued by the Lord Chamberlain's office.

(a) Swiney to Coke: I have inclosed sent your Honour an abstract of the

Articles of Partnership with Mr Wilks, Mr Dogget & Mr Cibber which are founded upon my Lord Chamberlain's order to me to Receive all her Majesty's sworn Comedians. If that order is not observ'd I must Endeavour to preserve my self from Ruin & have recourse to such Methods as shall be advised by the ablest Lawyers in England for my security. I was with Mr Vanbrugh this Morning who surprized me very much in telling me he found a great many difficulty's to obtain an order to me for the security of those Actors and other performers both in Opera's and comedy's which are now Actually Engag'd to me. I must therefore for my own sake resolve not to run my self into any further Engagements for scenes cloaths &c nor perform Opera's any more till I receive such an order from my Lord. When I do if there is any Prospect left me of getting any thing by the Play-house I will go on if there is not I hope it will be a justification of me if I Refuse. (Holograph in the Harvard Theatre Collection. Printed in full in the *Coke Papers*, no. 78.)

(b) Summary of Swiney's agreement with Wilks, Doggett, and Cibber: Mr Swiny having a Lease of the Play-house in the Hay-Market with an assignment of the Queen's Licence for Acting Plays &c from Mr Vanbrugh, upon My Lord Chamberlain's late order to him, to Receive all her Majesty's Sworn Comedians did Agree to Receive in as Partners with him Mr Wilks, Mr Dogget & Mr Cibber upon the following terms. After all charges & Expenses in carrying on the businesse of the Playhouse being paid Mr Swiny is to Receive £300 per annum Mr Wilks £250 per annum with a benefit Play clear of all charges, Mr Dogget & Mr Cibber £200 per annum each with a benefit day clear of all charges. And then the clear profits are to be divided into two equal parts, one part to be paid to Mr Swiny and the other Part to the three sharing Actors, And in case of loss, one half is to be paid by Mr Swiny and the other half by the sharing Actors. All affairs relating to the house to be carryed on by the Majority of the four sharers. (Holograph MS in a private collection. Printed in the *Coke Papers*, no. 79.)

(c) Swiney's proposal for sharers' terms and performers' salaries at the Haymarket: I have been thinking of a Thousand ways to make this matter as easy to every body as it can be. For as it stands now it will be impossible for me to go on. . . . I am willing to undertake the business with four Actors [Wilks, Cibber, Doggett, and Anne Oldfield sharing half the profits] . . . besides which each of the four sharers shall have a Benefit play paying £40 Charges. . . . If this is thought reasonable I am ready to receive my Lords orders as your Honour proposd with a list of the performers in opera & Comedy, with the salarys of each Comedian and the Benefit Plays fix'd to each name. . . . (Printed in the *Coke Papers*, no. 80, from a nineteenth-century transcription.)

(d) Swiney's draft order, submitted to the Lord Chamberlain. This manuscript, now in the Theatre Museum, is written in the form of an order by the Lord Chamberlain, but appears to be a draft submitted by Swiney in the hope that Kent would issue it. The complete MS is printed, with analysis, in the *Coke Papers*, no. 81, from a nineteenth-century transcription. Swiney's proposed order contains three clauses, plus a list of personnel. First, all extant performers' contracts are declared dissolved; each performer named in the appended list will receive the salary stated there. Second, Rich must deliver all contracts in his possession to the Lord Chamberlain's office to be cancelled. Third, all performers named in the appended list are forbidden to appear with any other company "without a discharge first had in writing under the hand of the Manager of the Theatre in the Hay Market and approv'd off by my Lord Chamberlain."

The actors and their proposed per annum salaries are listed as follows:

Wilks (£200), Betterton (£100), Doggett (£150), Cibber (£150), Estcourt (£150), Mills (£100), Johnson (£100), Penkethman (£100), Bullock (£80), Thurmond (£60), Husband (£60), Bowen (£60), Boman (£40), Bullock Junior (£30), Cross (£30), Thurmond Junior (£25), Mrs Barry (£100), Mrs Oldfield (£100), Mrs Betterton (£25), Mrs Bicknell (£80), Mrs Cross (£80), Mrs Porter (£80), Mrs Saunders (£50), Mrs Wilks [i.e., Willis] (£30), Mrs Baker (£30), Mrs Mills (£20), Mrs Willis Junior (£20), Mrs Robins (£15), Mrs Granger (£15), Miss Younger (£10).

The following are to be allowed benefits before the end of April at £40 charges: Betterton, Wilks, Estcourt, Doggett, Cibber, Mrs Barry, Mrs Oldfield.

Singers and dancers (salaries not specified): Nicolini, Valentini, Leveridge, Laurence, Ramenden, Mrs Tofts, Mrs Margaritta [de l'Epine], Baroness [Joanna Maria Lindelheim], Mrs Lindsey, Monsieur Cherrier, Miss Santlow.

Instrumental music: Dieupart, Haym, Poptry [Pepusch? William Popeley?], Clodio [Rogier], Banister, Presible [Paisible], Lully [Loeillet], Corbet, Ayleworth, Sajony [Saggione], Francisco [Goodsens], Babel Senior, Pietro [Chaboud], Roger, Babel Junior, Soyan, Desaboye, Cadett, Armstrong, Sympson, Kyber [Kytch], Cross, Walters [Walther], Lunican [Linike], Roberts, Smith, Latour.

COMMENT. For the orders actually issued, see 24 December 1709 and 9 January 1710.

Tuesday 1
Queen's

THE BUSIE BODY [Centlivre]. Busie-Body [Marplot]—Dogget; Sir George Airy—Wilks; Sir Francis Gripe—Estcourt; Sir Jealous Traffique—Bullock; Charles—Mills // Miranda—Mrs Cross; Isabinda—Mrs Porter; Patch—Mrs Saunders. (*Daily Courant*)

Tuesday 1
IT

THE BUSIE BODY [Centlivre]. This performance was given by the actors from Queen's, presumably with the same cast that acted in public this day. John Miles signed a receipt for £20 for the performance. See *Inner Temple Records*, III, 424.

Thursday 3
Queen's

PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)

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

Friday 4
Queen's

THE TRAGEDY OF HAMLET, PRINCE OF DENMARK [Shakespeare]. Hamlet—Wilks; King [Claudius]—Husband; Polonius—Cross; Laertes—Thurmond; Horatio—Mills; Fop [Osric]—Bowen; Grave-Digger—Johnson // Queen [Gertrude]—Mrs Porter; Ophelia—Mrs Cross, and all the other parts to the best advantage. (*Daily Courant*)

Saturday 5
Queen's

RULE A WIFE AND HAVE A WIFE [Fletcher]. Marghretta—Mrs Barry; Copper Captain [Michael Perez]—Wilks; Estifania—Mrs Oldfield, and all the other parts to the best advantage. To which will be added a Farce of one Act only, call'd, **THE STAGE-COACH** [Farquhar]. Squire Some-body—Dogget. (*Daily Courant*)

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

Monday 7
Queen's

CAMILLA [Swiney and Haym, adapting Bononcini]. Prenesto—Signior Cavalier Nicolini Grimaldi. (*Daily Courant*)

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

- Tuesday 8*
Queen's **THE STRATAGEM** [Farquhar]. Aimwell–Mills; Archer–Wilks; Sullen–Estcourt; Sir Cha. Freeman–Husband; Bonniface–Bullock; Scrub–Pinkethman; Gibbet–Cibber; Foigard–Bowen // Mrs Sullen–Mrs Oldfield; Dorinda–Mrs Porter; Cherry Bonniface–Mrs Bicknell. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Wednesday 9*
Queen's **AMPHITRYON**; or, The Two Sosia's [Dryden]. Alcmena–Mrs Barry; Jupiter–Wilks; Amphitryon–Mills; Gripus–Johnson; Mercury–Estcourt; Sosia–Cross; Phœbus–Bowman; Phædra–Mrs Bicknell; Bromia–Mrs Powell. (*Daily Courant*)
- Thursday 10*
Queen's **PYRRHUS AND DEMETRIUS** [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Friday 11*
Queen's **WIT WITHOUT MONEY** (Written by Beaumont and Fletcher) [actually by Fletcher]. Valentine–Wilks; Francisco–Mills; Faulconer [Lance]–Bullock; Short-hose–Pinkethman // Widow [Lady Heartwell]–Mrs Oldfield; Isabella–Mrs Porter; and all the other parts to the best Advantage. (*Daily Courant*)
- Saturday 12*
Queen's **THE CARELESS HUSBAND** [Cibber]. Lord Foppington–Cibber; Lord Morelove–Mills; Sir Charles Easy–Wilks // Lady Betty Modish–Mrs Oldfield; Lady Easy–Mrs Barry; Lady Graveairs–Mrs Porter; Edging–Mrs Bignal. To which will be added the Comic part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Roger–Dogget. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Monday 14*
Queen's **CAMILLA** [Swiney and Haym, adapting Bononcini]. Prenesto–Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Tuesday 15*
Queen's **SHE WOU'D IF SHE COU'D** (Written by Sir Geo. Etheridge). Sir Oliver Cockwood–Dogget; Sir Joslin Jolly–Estcourt; Courtall–Wilks; Freeman–Mills // Lady Cockwood–Mrs Barry; Ariana–Mrs Porter; Gatty–Mrs Cross; Sentry–Mrs Saunders, and all the other parts to the best Advantage. (*Daily Courant*)
- Wednesday 16*
Queen's **LOVE MAKES A MAN**; or, The Fopp's Fortune [Cibber]. Don Lewis–Pinkethman; Antonio–Bullock; Charino–Cross; Carlos–Wilks; Clodio–Cibber; Sancho–Bowen; Governour–Thurmond; Don Duart–Mills; Don Manuel–Husband // Louisa–Mrs Oldfield; Elvira–Mrs Porter. (*Daily Courant*)
- Wednesday 16*
SH **CONCERT.** For Mr Tenoe's Benefit. At Stationer's-Hall, this Day . . . will be perform'd a Consort of Musick, to begin at 6. Tickets to be had at the Door, Price 3s. (*Daily Courant*)
COMMENT. According to a concert ad on 21 November Mr Bulkley played the bass at this performance.
- Thursday 17*
Queen's **THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Tigranes–Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.

- Friday 18*
Queen's
- THE REHEARSAL** (Written by the late Duke of Buckingham). Bayes—Estcourt; Smith—Mills; Johnson—Wilks; Two Kings of Brentford—Bullock and Bowen; Physician—Cross; Gentleman—Usher—Pinkethman; Tom Thimble—Dogget; Thunder—Johnson, and all the other parts to the best Advantage. (*Daily Courant*)
- COMMENT. The *Daily Courant* ad of the 17th says “never Acted there before.”
- Saturday 19*
Queen's
- THE WANTON WIFE** [i.e., *The Amorous Widow*] [Betterton]. Barnaby Brittle—Dogget; Wanton Wife [Mrs Brittle]—Mrs Oldfield; Sir Peter Pride—Johnson; Lovemore—Wilks; Cunningham—Mills; Merry-Man—Pinkethman; Clodpole—Bullock; Lady Pride—Mrs Willis; Lady Lay-Cock—Mrs Powell; Philadelphia—Mrs Porter; Damaris—Mrs Bicknell; Prudence—Mrs Saunders. To which will be added the Comick Part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. (*Daily Courant*) Cast not advertised (but see 12 November).
- ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality.
- COMMENT. A “Prologue Written by Charles Wilson, Esq;” for this play was printed in the 1729 and later editions. Danchin (II, 442) reprints it with the suggestion that it was used for this revival.
- Saturday 19*
- DOCUMENT. On this day Sir John Stanley wrote to William Collier about the terms of the Drury Lane license: My Lord Chamberlain has directed me to acquaint you in consideration of your having surrendered all your Interest and Claim to the Pattents granted to Mr Killigrew and Sir Wm Davenant and submission to her Majestys authority her Majesty is graciously pleas'd to permitt you to act Comedy and Tragedy in the Theatre in Drury Lane the First Play not to be Acted before Wednesday next being the 23d instant and I am farther to acquaint you that her Majestys Lycence impowering you accordingly is preparing and will be speedily sent you. And you are strictly required by his Lordship not to suffer Mr Rich or any other Person claiming under the abovesaid Pattents to be any ways concern'd in the Management of the Company of Comedians under your direction. You are also hereby requir'd to observe all such Regulations as have been made for the better Government of her Majestys Theatre more particularly her Majestys Order forbidding any Person to come behind the scenes or stand upon the stage. (LC 7/3, fol. 33 [scribal copy]. Printed in full in the *Coke Papers*, p. 136.)
- COMMENT. An undated note from Stanley to Vice Chamberlain Coke (printed in the *Coke Papers*, no. 82) probably concerns these arrangements.
- Monday 21*
Queen's
- THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Tygranes—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Monday 21*
GO
- CONCERT.** In Mr Godwin's Dancing School in St Alban's-street, this present Monday . . . will be a Consort of Musick, where Mr Dean, Mr Manship, and several other Masters, will Perform intirely for the Benefit of Mr Bulkley, who Play'd the Bass last Wednesday in Stationer's-Hall. Tickets 2s. 6d. to be had at the Door. After the Consort there will be Violins to Play to Dancing, it being desir'd. (*Daily Courant*)
- COMMENT. Bulkley is known only from ads on 21 and 30 November 1709. See the *Biographical Dictionary*, II, 393.

Tuesday 22
Queen's

THE AMOROUS WIDOW; or, The Wanton Wife [Betterton]. Barnaby Brittle–Dogget; Wanton Wife [Mrs Brittle]–Mrs Oldfield; Sir Peter Pride–Johnson; Lovemore–Wilks; Cunningham–Mills; Merry-Man–Pinkethman; Clodpole–Bullock; Lady Pride–Mrs Willis; Lady Lay-Cock–Mrs Powell; Philadelphia–Mrs Porter; Damaris–Mrs Bicknell; Prudence–Mrs Saunders. To which will be added the Comick Part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Cast not advertised (but see 12 November). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

COMMENT. According to a proclamation in the British Library (21.h.4.[67]), this was a day of Thanksgiving, but apparently the actors were allowed to perform anyway.

Tuesday 22
DL

REPORT. On this day William Collier and his actors succeeded in seizing possession of Drury Lane. Accounts of the proceeding vary somewhat. (1) Affidavits by John Price, George Stockdale, and Christopher Rich cited in British Library Add. MS 20,726, fols. 29v-30r say that Collier "came with a Corporal & divers soldiers armed with swords & Musquett in a riotous & violent manner broke open the Doors of the said Theatre & turnd out Mr Rich's servants who were then in the quiet possession of the same . . . & as Mr Rich swears possessed himselfe of the Scenes, Cloaths, & other things belonging to the [said?] Mr Rich to a great vallue." (2) The same source (fols. 31-32) quotes Collier as saying that "in November 1709 he had leave to employ the Players (who at that time were in a very low condition) & on or about the 22d day of the said month [of] November it being a day of publick rejoyceing he ordered a Bonfire to be made before the Playhouse Door and gave the Players money to Drink your Majesties health & the then Lord Chamberlains and to rejoyce for the victory which was that day Comemorated, & that he came that Evening to the Playhouse & showed the Players Sir John Stanley's Letter and told them they might act as soon as they pleased. . . . and the said Mr Collier further deposed that he had the consent of the major part of the Rentors or owners of the said Theatre to get into the said house and they all received the said rent . . . nor did he send for or know of the soldiers being there untill he saw them nor did he order them to bee there nor any for him." (3) On the 22d Instant, a Night of publick Rejoycing, the Enemies of Divito [Christopher Rich] made a Largess to the People of Faggots, Tubs, and other combustibile Matter, which was erected into a Bonfire before the Palace [Drury Lane Theatre]. Plentiful Cans were at the same time distributed among the Dependences of that Pricipality; and the artful Rival of Divito [William Collier] observing them prepared for Enterprize, presented the lawful Owner of the neighbouring Edifice, and showed his Deputation under him. War immediately ensued upon the peaceful Empire of Wit and the Muses: The Goths and Vandals sacking Rome did not threaten a more barbarious Devastation of Arts and Sciences. But when they had forced their Entrance, the experienced Divito had detached all his Subjects, and evacuated all his Stores. The neighbouring Inhabitants report, That the Refuse of Divito's Followers marched off the Night before disguised in Magnificence; Door-Keepers came out clad like Cardinals, and Scene-Drawers like Heathen Gods. Divito himself was wrapped up in one of his black Clouds, and left to the Enemy nothing but an empty Stage, full of Trap-Doors, known only to himself and his Adherents. (*Tatler*, 24-26 November) (4) A 16-page pamphlet titled *The Playhouse Scuffle, or, Passive Obedience Kickt off the Stage* (London: Bethel and

Morphew, 1710) presents a jeering couplet account of the dispute between Rich and his actors and his loss of possession of Drury Lane. The poem was apparently not published until the following summer (Luttrell's copy is dated 1 July), when it appeared with a title-page misleadingly implying that it concerned the actor-riot of 6 June at Drury Lane. See *Document Register*, no. 2093.

COMMENT. The *Tatler* confirms that Rich managed to empty Drury Lane of its theatrical stock before Collier's forces broke in and seized the premises. Steele's story of the seizure is prefaced by a jokey pseudo-allegorical account of the power struggle between Collier and Rich for possession of the theatre.

Wednesday 23
DL

AURENGZEBE; or, The Great Mogul [Dryden]. Emperour—Keen; Aurengzebe—Powell; Morat—Booth; Arimant—Cory // Nourmahal—Mrs Knight; Indamora—Mrs Bradshaw; Melesinda—Mrs Cox. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's License and Authority. . . . And by her Majesty's special Command, no Person to stand on the Stage.

COMMENT. We have printed the title and cast as advertised, but there is good reason to believe that another play had to be hastily substituted. In testimony recorded in British Library Add. MS 20,726, fol. 31, William Collier is reported as saying that on 22 November "the Players themselves & some Soldiers got into the Playhouse, and the next day performed a Play but not the play that was given out for that they informed the said Mr Collier that Christopher Rich Esq (one of the Patentees) had carried away the cloaths & soe were forced to play in their own Cloaths till stage Cloaths could be got for them." *Aureng-Zebe* needed costumes other than contemporary street dress. Probably the company mounted a comedy in its place.

Wednesday 23
Queen's

THE UNHAPPY FAVORITE; or, The Earl of Essex [Banks]. Queen Elizabeth—Mrs Barry; Essex—Wilks; Southampton—Mills; Burleigh—Cibber; Rawleigh—Husband; Countess of Rutland—Mrs Oldfield; Countess of Nottingham—Mrs Porter. (*Daily Courant*)

Thursday 24
DL

THE SPANISH FRYAR; or, The Double Discovery [Dryden]. Torresmond—Powell; Bertran—Corey; Lorenzo—Bickerstaff; Alponso—Fairbank; Pedro—Pack; Gomez—Norris // Queen [Leonora]—Mrs Knight; Elvira—Mrs Moor. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. . . . And by her Majesty's special Command, no Person to stand on the Stage.

Thursday 24
Queen's

THOMYRIS QUEEN OF SCYTHIA [Motteux and Pepusch]. Tygranes—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)

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

Friday 25
DL

THE UNHAPPY FAVOURITE; or, The Earl of Essex [Banks]. Essex—Booth; Southampton—Powell; Burleigh—Keene; Rawleigh—Corey // Queen [Elizabeth]—Mrs Knight; [Countess of] Rutland—Mrs Bradshaw; [Countess of] Nottingham—Mrs Kent. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. By Her Majesty's Company of Comedians. . . . And by her Majesty's special Command, no Person to stand on the Stage.

Friday 25
Queen's

EPSOM WELLS [Shadwell]. Justice Clodpate—Johnson; Woodyly—Wilks; Rains—Bullock, Jun.; Bevil—Mills; Bisket—Bullock, Sen.; Fribble—Pinkethman // Carolina—Mrs Oldfield; Lucia—Mrs Porter; Mrs Woodyly—Mrs Bicknell; Mrs Bisket—Mrs Saunders, and all the other Parts to the best Advan-

tage. (*Daily Courant*)

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

Saturday 26
DL

THE BUSIE BODY [Centlivre]. Sir George Airy–Powell; Charles–Booth; Sir Francis Gripe–Norris; Sir Jealous Traffique–Leigh; Marplot–Pack // Isabinda–Mrs Bradshaw; Miranda–Mrs Moor; Patch–Mrs Cox; Sentwell–Mrs Finch; and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . the last new Comedy.

Saturday 26
Queen's

THE AMOROUS WIDOW; or, The Wanton Wife [Betterton]. Barnaby Brittle–Dogget; Wanton Wife [Mrs Brittle]–Mrs Oldfield; Lovemore–Wilks; Cunningham–Mills; Merryman–Pinkethman; Sir Peter Pride–Johnson; Clodpole–Bullock; Lady Laycock–Mrs Powell; Lady Pride–Mrs Willis; Philadelphia–Mrs Porter; Damaris–Mrs Bicknell; Prudence–Mrs Saunders. (*Daily Courant*)

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

Saturday 26

CONTEMPORARY COMMENT. [Following praise of Hart and Mohun, Steele comments as follows.] It is not the Business of a good Play to make every Man an Hero; but it certainly gives him a livelier Sense of Virtue and Merit than he had when he entered the Theatre. This rational Pleasure . . . has for many Years been very little tasted: But I am glad to find, that the true Spirit of it is reviving amongst us, by a due Regard to what is presented, and by supporting only one Playhouse. It has been within the Observation of the youngest amongst us, That while there were Two Houses, they did not outvie each other by such Representations as tended to the Instruction and Ornament of Life, but by introducing mimical Dances, and fulsom Buffoonries. For when an excellent Tragedy was to be acted in one House, the Ladder-Dancer carried the whole Town to the other: And indeed such an Evil as this, must be the natural Consequence of Two Theatres, as certainly as that there are more who can see than can think. Every one is sensible of the Danger of the Fellow on the Ladder, and can see his Activity in coming down safe; but very few are Judges of the Distress of an Hero in a Play, or of his Manner of Behaviour in those Circumstances. Thus, to please the People, Two Houses must entertain them with what they can understand, and not with Things which are designed to improve their Understanding: And the readiest Way to gain good Audiences, must be to offer such Things as are most relished by the Crowd; that is to say, immodest Action, empty Show, or impertinent Activity. In short, Two Houses cannot hope to subsist, but by Means which are contradictory to the very Institution of a Theatre in a well-govern'd Kingdom. (*Tatler*, 24-26 November)

COMMENT. Steele's essay in favor of a single-company monopoly was evidently written as a plea against the Lord Chamberlain's licensing of Drury Lane—but it appeared in print only after Drury Lane had actually reopened under William Collier (see 23 November).

Monday 28
DL

THE COMMITTEE; or, The Faithful Irishman [Howard]. Teague—one who never Acted on that Stage before [Josias Miller?]; Collonel Careless–Booth; Collonel Blunt–Powell; Abel–Pack; Obadiah–Norris // Ruth–Mrs Bradshaw; Arabella–Mrs Moor; Mrs Day–Mr[s?] Kent, and all the other Parts to the best advantage. (*Daily Courant*)

COMMENT. The *Biographical Dictionary*, X, 232, reports speculation in a British Library manuscript that the actor who had never appeared before at Drury Lane was

Josias Miller—who was to become a famous Teague. The identification is highly plausible.

Monday 28
Queen's **THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Lady Mackbeth—Mrs Barry; and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With all the Vocal and Instrumental Musick and Dances proper to the Play, and several new Decorations Scenes and Machines never seen before.

Tuesday 29
Queen's **PYRRHUS AND DEMETRIUS** [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)

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

Wednesday 30
DL **THE ORPHAN; or, The Unhappy Marriage** [Otway]. Acasto—Cory; Castalio—Booth; Polydor—Powell; Chamont—Keene // Monimia—Mrs Bradshaw; Serina—Mrs Cox. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted there these 6 Years. At the Desire of several Ladies of Quality.

Wednesday 30
Queen's **THE TRAGEDY OF MACKBETH** [Shakespeare, adapted by Davenant]. Lady Mackbeth—Mrs Barry; and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With all the Vocal and Instrumental Musick and Dances proper to the Play, and several new Decorations of Scenes and Machines never shewn before.

Wednesday 30
SH **CONCERT.** For the Benefit of Mr Turner, who sets the Musick for the *British Apollo*. At Stationer's-Hall . . . will be perform'd an extraordinary Consort of Musick, consisting of Songs for 1, 2 and 3 Voices (particularly those set for the *British Apollo*) besides several full Pieces of Musick for Trumpets, Hautboys, Violins, &c. by Mr Dean, Mr Manship, and others; Also a Solo of the famous Archangelo Correlli, perform'd by Mr Dean and Mr Bulkley. To which will be added, a Two-part Song by Mr Turner and Mr Reading, composed by the late famous Dr Blow, never yet performed in publick. The Tickets may be had at Mr Walsh's her Majesty's Servant in Catherine-street against Somerset-House, Mr Carter's at the Rose and Crown in St Paul's Church-yard, Ned's Coffee-house in Birchen-lane, Cornhil, Mr Mayo's Printer against Water-lane, Fleetstreet, and at the Door, at 2s. 6d. each. To begin at Six a Clock. Note, The Tickets dated for Yesterday will be taken to Day. (*Daily Courant*)

COMMENT. According to the *Daily Courant* of 29 November, this concert had to be postponed on account of "some of the Performers being engag'd to Night at the Opera."

December 1709

Thursday 1
Queen's **LOVE FOR LOVE** [Congreve]. Ben—Dogget; Sir Sampson Legend—Estcourt; Valentine—Wilks; Tattle—Cibber; Scandal—Husband; Foresight—Johnson; Trapland—Bullock // Angelica—Mrs Oldfield; Mrs Foresight—Mrs Cross; Mrs Frail—Mrs Porter; Miss Prue—Mrs Bicknell; Nurse—Mrs Willis. (*Daily Courant*)

- Friday 2*
DL
ORONOKO [Southerne]. Oronoko—Mr Elderton [Elrington], who never appear'd on the Stage before. (*Daily Courant*)
COMMENT. This is the first recorded professional appearance for Thomas Elrington (1688-1732), who quickly became a very useful performer. He spent a considerable amount of time in Dublin, succeeding Joseph Ashbury there in 1720 as manager of Smock Alley and Deputy Master of the Revels in Ireland. The authors of the *Biographical Dictionary* (V, 77-81) call him "one of the most important actors alive during the transitional period between Betterton and Garrick."
- Friday 2*
Queen's
CAMILLA [Swiney and Haym, adapting Bononcini]. Prenesto—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Saturday 3*
DL
LOVE FOR LOVE [Congreve]. Miss Prue—Miss Santlow, being the first time of her Appearance on the Stage as an Actress; Sir Sampson Legend—Leigh; Valentine—Booth; Scandal—Keene; Foresight—Norris; Tattle—Pack; Ben—Bickerstaff; Jeremy—Miller; Angelica—Mrs Bradshaw; [Mrs] Frail—Mrs Knight; Mrs Foresight—Mrs Moor. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Saturday 3*
Queen's
THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma—Betterton; Cortez—Wilks // Almeria—Mrs Barry, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Monday 5*
DL
LOVE FOR LOVE [Congreve]. Valentine—Booth; Scandal—Keene; Tattle—Pack; Ben—Bickerstaff; Foresight—Norris; Angelica—Mrs Bradshaw; [Mrs] Frail—Mrs Knight; Mrs Foresight—Mrs Moor. Miss Prue—Miss Santlow, being the second time of her appearing upon the Stage as an Actress. (*Daily Courant*)
- Monday 5*
Queen's
THE CHANCES (As it was alter'd by the late Duke of Buckingham [from Fletcher]. Don John—Wilks; Don Frederick—Mills; Antonio—Pinkethman; Duke—Thurmond; Petruccio—Bowman // Constantia—Mrs Oldfield; 2d Constantia—Mrs Porter; Mother—Mrs Powell; Landlady—Mrs Willis, and all the other parts to the best advantage. To which will be added a short Farce of one Act only, call'd **THE STAGE COACH** [Farquhar]. Cast not advertised (but see 5 November). (*Daily Courant*)
COMMENT. We have given the cast as advertised, but we presume that the roles for Mrs Porter and Mrs Oldfield were accidentally reversed and have indexed accordingly.
- Tuesday 6*
DL
THE COUNTRY WIT; or, Sir Mannerly Shallow [Crowne]. Ramble—Booth; Merry—Powell; Sir Thomas Rash—Norris; Sir Mannerly Shallow—Pack; Booby—Leigh; Porter—Spillar // Lady Faddle—Mrs Kent; Betty Frisk—Mrs Bradshaw, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Tuesday 6*
Queen's
THOMYRIS QUEEN OF SCYTHIA [Motteux and Pepusch]. Cast not advertised (but see 6 December). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last Reviv'd Opera.

- Wednesday 7*
DL
AMPHITRYON; or, *The Two Sosas* [Dryden]. Jupiter–Powell; Mercury–Leigh; Phæbus–Burkhead; Amphitryon–Bickerstaff; Sosia–Pack; Gripus–Norris // Alcmena–Mrs Knight; Phædra–Mrs Kent; Night–Mrs Finch; and all the other Parts to the best Advantage. (*Daily Courant*)
- Wednesday 7*
Queen's
THE RECRUITING OFFICER [Farquhar]. Cast not advertised (but see 22 September). (*Daily Courant*)
ADVERTISEMENT DETAILS. With several surprising performances on the Stage by the famous Mr Higgins, lately arriv'd from Holland; who turns himself into such variety of Amazing Shapes and Figures, that the particulars wou'd be incredible to all Persons who have not seen him.
CONTEMPORARY COMMENT. I found the Audience hushed in a very deep Attention, and did not question but some noble Tragedy was just then in its Crisis, or that an Incident was to be unravelled which would determine the Fate of an Hero. While I was in this Suspence, expecting every Moment to see my old Friend Mr Betterton appear in all the Majesty of Distress, to my unspeakable Amazement, there came up a Monster with a Face between his Feet; and as I was looking on, he raised himself on one Leg in such a perpendicular Posture, that the other grew in a direct Line above his Head. It afterwards twisted it self into the Motions and Wreathings of several different Animals, and after great Variety of Shapes and Transformations, went off the Stage in the Figure of an human creature. The Admiration, the Applause, the Satisfaction, of the Audience, during this strange Entertainment, is not to be expressed. I was very much out of Countenance for my dear Countrymen, and looked about with some Apprehension for Fear any Foreigner should be present. Is it possible (thought I) that human Nature can rejoice in its Disgrace, and take Pleasure in seeing its own Figure turned to Ridicule, and distorted into Forms that raise Horror and Aversion? (*Tatler*, 15-17 December)
- Thursday 8*
DL
THE BUSIE-BODY [Centlivre]. Busie-Body [Marplot]–Pack; Sir George Airy–Powell; Charles–Booth; Sir Francis Gripe–Norris; Sir Jealous Traffick–Leigh // Isabinda–Mrs Bradshaw; Miranda–Mrs Moor; Patch–Mrs Cox. To which will be added a Farce of one Act only, call'd **THE STAGE COACH** [Farquhar]. Sir Nicodemus Somebody–Pack. (*Daily Courant*)
- Thursday 8*
Queen's
THE OLD BATCHELOR [Congreve]. Old Batchelor [Heartwell]–Betterton; Nykin [Fondlewife]–Dogget, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. With several surprizing Performances on the Stage by the famous Mr Higgins, lately arriv'd from Holland.
- Friday 9*
DL
THE COMMITTEE; or, *The Faithful Irishman* [Howard]. Collonel Careless–Powell; Collonel Blunt–Booth; Mr Day–Mr Spillar; Obadiah–Leigh; Book-seller–Norris // Ruth–Mrs Bradshaw, and all the other Parts to the best advantage. (*Daily Courant*)
COMMENT. This cast reverses the roles given for Powell and Booth on 28 November. The ad of 8 December announced *The Libertine Destroyed* for this day.
- Friday 9*
Queen's
PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.

- Friday 9*
Queen's
CONTEMPORARY COMMENT. Mock-advertisement: Dropt near the Play-house in the Hay Market, a Bundle of Horse Whips, design'd to belabour the Footmen in the Upper Gallery, who almost ev'ry Night this Winter, have made such an Intollerable Disturbance, that the Players could not be heard, and their Masters were forc'd to hiss 'em into Silence. Whoever has taken up the said Whips, is desired to leave 'em with my Lord Rake's Porter, several Noblemen resolving to Exercise 'em on their Backs the next Frosty Morning. (*Female Tatler*, 7-9 December)
- Saturday 10*
DL
TIMON OF ATHENS; or, The Man-Hater [Shadwell, adapting Shakespeare]. Timon—Powell; Alcibiades—Booth; Apemantes—Keen; Demetrius—Cory; Senators—Norris, Pack, Leigh, and Millar // Evandra—Mrs Knight; Melissa—Mrs Bradshaw, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. Not Acted these three Years [but see 1 July 1708]. . . . With proper Cloaths and Scenes.
- Saturday 10*
Queen's
THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards [Dryden]. Montezuma—Betterton; Cortez—Wilks // Almeria—Mrs Barry, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. With several surprizing Figures Perform'd on the Stage by the famous Mr Higgins, lately arriv'd from Holland.
- Monday 12*
Queen's
‡ **THE MAN'S BEWITCH'D;** or, The Devil to do about her [Susanna Centlivre]. Cast not advertised (but see below). (*Daily Courant*)
FIRST EDITION. *The Man's bewitch'd; or, The Devil to do about Her*. A Comedy As it is Acted at the New-Theatre in the Hay-Market; by her Majesty's Servants. By Susanna Cent-Livre (London: Bernard Lintott, n.d. [1709]). Publication "This Day" was advertised in the *Daily Courant* on 22 December. Copy used: Readex. Drammatis Personæ: Sir Jeffry Constant—Bowman; Captain Constant—Mills; Lovely—Husband; Faithful—Wilks; Sir David Watchum—Johnson; Trusty—Estcourt; Num—Dogget; Slouch—Cross; Clinch—Pinkeman; Roger—Bullock; Manage—Cibber; Coachman—Harris // Belinda—Mrs Oldfield; Laura—Mrs Cross; Maria—Mrs Porter; Dorothy—Mrs Saunders; Lucy—Mrs Bicknell. Prologue By a Gentleman. Spoken by Mr Wilks. Epilogue Spoken by Mrs Oldfield. Written by Mr Cibber.
Preface: I Shou'd not have troubled my Courteous Reader with a Preface, had I not lain under the Necessity of Clearing my self of what some People have been pleas'd to charge me with, viz. of being the Author of a Paper call'd *The Female Tatler*; consequently of a Paragraph in that of the 14th Instant, relating to this Comedy; tho' I think no reasonable Person will believe I could be guilty of so much Folly. [See 14 December.] Tho' Vanity is said to be the darling Vice of Womankind, yet nothing but an Idiot wou'd express themselves so openly; and I hope the World won't think me guilty of Printing, what I must blush to Read, nor imagine it Wrote even by any Friend of mine, for two Reasons; First, the Grossness of the Flattery. Secondly, the Injury it must of course do me, in the Run of my Play, by putting those People out of Humour, whose Action was to give Life to the Piece [i.e., the actors]. I suppose these Reasons are sufficient to convince the Judicious part, that I was no ways concerned in those Reflections, but own I was treated with all the seeming Civility in the World, till the second Night of my Comedy. I willingly submitted to Mr Cibber's Superiour Judgment in shortning the Scene of the Ghost in the last Act, and believed him perfectly in the right, because too much Repetition is tiresome. Indeed when Mr Estcourt slic'd most of it out, I cou'd not help interposing my Desires to the contrary, which the rest readily comply'd with; and I had the Satisfaction to see I was not deceiv'd in my Opinion, of its pleasing. This Passage I happen'd to mention among my

Acquaintance; for 'tis Natural to have a kind of a Tender for our own Productions, but especially if they have the good fortune to divert others. Now, if from this the Author of the *Tattler* gather'd his Account, I am guilty of speaking, but not designedly; for who they are that Write that Paper, or how Distinguish'd, I am perfectly ignorant, and declare I never was concern'd, either in Writing, or Publishing, any of the *Tattlers*.

I never had the Vanity to think, much less to publish, that any thing I am capable of doing, cou'd support the Stage, tho' I have had the good Fortune to please, or to find the Town willing to be pleas'd; tho' at present it seems a certain Author [i.e., Colley Cibber?] has enter'd a Caveat against all Plays running to a sixth Night, but his own. Tho' an Opera interfer'd with this Comedy, yet it brought above Forty Pounds the second Night, which shew'd it had some Merit; for I have known many a Play kept up, that fail'd of half that Money the second Night. Now by the Rules of the House, it ought to have been play'd on: But who can secure the Life of a Play, when that of a Man is often Sacrific'd to the Malice of Parties? This Play met with a kind Reception in general, and notwithstanding the Disadvantages it had to struggle with, by raising the Prices the first Day, and the Nearness of Christmas, it would have made its way to a sixth Night, if it had had fair Play. Mistake me not, I do not mean from the Representation; for I must do the Players Reason: Had I search'd all the Theatres in the World, I cou'd not have selected a better Company, nor had more Justice done me in the Action, tho' they have not dealt honourably by me in my Bargain, for they ought not to have stop'd the run, upon any Pique whatever. 'Tis small Encouragement to Write for the Stage, when the Actors, according to the Caprice of their Humours, maugre the Taste of the Town, have power to sink the Reputation of a Play; for if they resolve not to Act it, the Town can't support it.

Well, if there is any Merit in suffering wongfully, I shall find my Account in't one time or other; in the mean while I intreat the *Female Tattler* to be Witty no more at my Expence. I desire I may not be rank'd in the Number of those that support the Stage, since the Stage is become a Noun Substantive, and resolves to shew it is able to stand by itself.

ADVERTISEMENT DETAILS. Never Acted before. . . . Written by the Author of the *Busie-Body*. [With figures performed by Mr Higgins, as 10 December.]

Tuesday 13
DL

AURENGZEBE; or, The Great Mogul [Dryden]. Emperour—Keen; Aurengzebe—Powell; Morat—Booth; Arimant—Cory // Nourmahal—Mrs Knight; Indamora—Mrs Bradshaw; Melesinda—Mrs Cox; and all the other Parts to the best Advantage, with proper Cloaths and Scenes. (*Daily Courant*)

Tuesday 13
Queen's

CAMILLA [Swiney and Haym, adapting Bononcini]. Prenesto—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)

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

Wednesday 14
DL

THE LIBERTINE DESTROY'D [Shadwell]. Libertine [Don John]—Powell; and all the other parts to the best advantage. (*Daily Courant*)

Wednesday 14
Queen's

THE MAN'S BEWITCH'D; or, The Devil to do about her [Centlivre]. Cast not advertised (but see 12 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once. . . . Written by the Author of the *Busie-Body*.

RECEIPTS: Centlivre's preface to the first edition states that the play drew "above forty pounds the second night."

COMMENT. The *Daily Courant* of 13 December advertises figures by Mr Higgins (as 10 December).

- Wednesday 14* CONTEMPORARY COMMENT. This Evening the Ingenious Mrs Centlivre did me the Favour of a Visit. . . . Her Business then was chiefly to have my Opinion of her new Comedy, for that she spy'd me out the first Night in the Box. . . . The whole Company Congratulated her on the Success of her Performance, and were rejoyc'd to see the inimitable Mrs Bhen so nearly reviv'd in Mrs Centlivre; some there . . . thought it a Genteel, Easy and Diverting Comedy: That it had a better Plot, and as many Turns in it as her Celebrated *Buisy-Body*; and tho' the two first Acts were not so roar'd at as the rest, yet they were well Wrought Scenes, tending to Business: The Squire [Doggett as Num] out did himself throughout the whole Action; nor is Mrs Saunders, tho' rank'd below Belinda [Mrs Oldfield], to be less applauded for her Natural Trembling and Faultering in her Speech, when she apprehended Sir Jeffery to be a Ghost. The Ladies highly commended the Author, as what cou'd they expect less from one of their own Sex, for the Care she had taken not to Offend the nicest Ear, with the least Double Entendre, and press'd me to acquaint the Town, that ev'n Dissenters may be seen at this Play [with an appeal for support for the author's "Third and Sixth Night"]. . . . The Society had the Curiosity of knowing the Nature of introducing a Play into the House; Mrs Centlivre told 'em, that 'twas much easier to Write a Play than to get it Represented; that their Factions and Divisions were so great, they seldom continued in the same mind two Hours together; that they treated her, (tho a Woman) in the Masculine Gender; and as they do all Authors with Wrangling and Confusion. . . . That to show their Judgment in Plays, they had actually cut out the Scene in the Fifth Act, between the Countryman and the Ghost, which the Audience receiv'd with that wonderful Applause; and 'twas with very great struggling the Author prevail'd to have it in again; one made Faces at his Part, another was Witty upon her's: But as the whole was very well perform'd at last, she has Condescension to pass over the Affronts of a Set of People, who have it not in their Natures to be grateful to their Supporters. (*Female Tatler*, 12-14 December)
- Thursday 15*
DL **THE RECRUITING OFFICER** [Farquhar]. Capt. Plume—Elrington, who lately acted the part of Oroonoko // Rose—Mrs Santlow. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . The Scaramouch Dance by Mr Layfield; with a select Entertainment of Instrumental Musick compos'd by the late Mr Henry Purcel, to be perform'd by the best Masters; with proper Scenes and Cloaths.
- Thursday 15*
Queen's **THE MAN'S BEWITCH'D**; or, The Devil to do about her [Centlivre]. Cast not advertised (but see 12 December). (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted but twice. . . . Written by the Author of the *Busie-Body*.
COMMENT. No author's benefit was advertised. We presume that this performance was the customary third-night author's benefit, but we can find no authority for Avery's entry, "Benefit the Author."
- ca. mid
December
Pun SML REPORT. Martin Powell's puppet theatre in St Martin's Lane was apparently open by this time, according to bemused commentary in the *Tatler* in which Steele makes merry with a report that the women in the opera audience have deserted Nicolini in favor of Punchinello (see commentary quoted in connection with the opera performance of 30 December). In a ponderously jokey way Steele reminds his readers of previous reports about Powell at Bath, and concludes with a promise to give his work the serious critical

consideration it deserves: . . . I shall therefore . . . consider, whether the several Parts are written up to that character which Mr Powell piques himself upon, of an able and judicious Dramatist. I have for this Purpose provided my self with the works of above Twenty French Criticks, and shall examine, (by the Rules which they have laid down upon the Art of the Stage) whether the Unity of time, Place and Action, be rightly observed in any one of this celebrated Author's Productions; as also, whether in the Parts of his several Actors, and that of Punch in Particular, there is not sometimes an Impropriety of Sentiments, and an Impurity of Diction. (*Tatler*; 3 January)

COMMENT. No newspaper ads are known for Powell's theatre this season, but a playbill survives for 1 May. Powell may have performed as often as six days a week throughout much of this season.

Friday 16
Queen's

PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)

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

Saturday 17
DL

THE CONFEDERACY [Vanbrugh]. Corinna—Mrs Santlow; Gripe—Mr Leigh; Money-Trap—Norris; Dick—Booth; Brass—Pack; Clip—Miller // Clarissa—Mrs Knight; Araminta—Mrs Moor; Flippanta—Mrs Bradshaw; Mrs Clogget—Mrs Spillar, and all the rest of the parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With dancing by Miss Santlow.

Saturday 17
Queen's

THE TRAGEDY OF MACKBETH [Shakespeare, adapted by Davenant]. Mackbeth—Betterton // Lady Mackbeth—Mrs Barry; and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With all the Vocal and Instrumental Musick and Dances proper to the Play, and several new Decorations of Scenes and Machines. [Figures by Mr Higgins as 10 December.]

Monday 19
DL

THE CONFEDERACY [Vanbrugh]. Corinna—Mrs Santlow; Gripe—Mr Leigh; Money-Trap—Norris; Dick—Booth; Brass—Pack; Clip—Miller; Clarissa—Mrs Knight; Araminta—Mrs Moor; Flippanta—Mrs Bradshaw; and all the rest of the parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted [there] but once . . . the last Reviv'd Comedy.

Monday 19
Queen's

THE STRATAGEM [Farquhar]. Aimwell—Mills; Archer—Wilks; Sullen—Estcourt; Sir Cha. Freeman—Husband; Bonniface—Bullock; Scrub—Pinkethman; Gibbet—Cibber; Foigard—Bowen // Mrs Sullen—Mrs Oldfield; Dorinda—Mrs Porter; Cherry Bonniface—Mrs Bicknell. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. [With figures by Mr Higgins as 10 December.]

Tuesday 20
DL

AURENGZEBE; or, The Great Mogul [Dryden]. Emperour—Keen; Aurengzebe—Powell; Morat—Booth; Arimant—Cory // Nourmahall—Mrs Knight; Indamora—Mrs Bradshaw; and all the other Parts to the best Advantage. (*Daily Courant*)

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

COMMENT. In the *Daily Courant* of 19 December *Julius Cæsar* was advertised for this day, but it was deferred to Thursday.

- Tuesday 20*
Queen's **THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Tygranes—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . Being the last time of performing any Opera till after Christmas.
- Wednesday 21*
DL **THE TRAGEDY OF JULIUS CÆSAR;** with the Death of Brutus and Cassius [Shakespeare]. Brutus—Booth; Cassius—Powell. (*Daily Courant*)
ADVERTISEMENT DETAILS. Being the last time of Acting till Christmas Holydays [but see 22 December].
- Wednesday 21*
Queen's **SIR COURTLY NICE;** or, It Cannot be [Crowne]. Sir Courtly Nice—Cibber; Surly—Estcourt; Hothead—Bullock, Sen.; Testimony—Johnson; Sir Tho. Callico—Pinkethman // Leonora—Mrs Oldfield, and all the other parts to the best Advantage. (*Daily Courant*)
- Thursday 22*
DL **THE TRAGEDY OF JULIUS CÆSAR;** with the Death of Brutus and Cassius [Shakespeare]. Brutus—Booth; Cassius—Powell. (*Daily Courant*)
ADVERTISEMENT DETAILS. Being the last time of Acting till Christmas Holydays.
- Thursday 22*
Queen's **THE AMOROUS WIDOW;** or, The Wanton Wife [Betterton]. Barnaby Brittle—Dogget; Wanton Wife [Mrs Brittle]—Mrs Oldfield; Lovemore—Wilks; Cunningham—Mills; Sir Peter Pride—Johnson; Merryman—Pinkethman; Clodpole—Bullock; Lady Laycock—Mrs Powell; Lady Pride—Mrs Willis; Philadelphia—Mrs Porter. To which will be added the Comic part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Cast not advertised (but see 12 November). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . Being the last time of Acting till after Christmas.

*Both theatres were dark from 23 to 26 December
for the Christmas recess.*

- Saturday 24* DOCUMENT. On this day Lord Chamberlain Kent issued a long order "To Mr Swiny & the rest of the Managers of her Majesty's Theatre in ye Hay Market," noting that "The like Order to ye Theatre in Drury Lane was sign'd the same day." He gave directions as follows. (1) "An exact List sign'd by you of all Comedians and also of all the Vocall and Instrumentall Musick & Dancers who are at present Entertain'd" is to be sent to the Lord Chamberlain's office, "mentioning particularly the Terms of their respective Agreements." (2) "A List of such of ye Comedians as are not yet sworn" [as servants to the Queen] must be submitted. (3) "That hereafter no Player Singer Dancer or Musitian be entertain'd . . . nor any New Agreement made with them without my Approbation first had and such Agreement entred in my Office." (4) "That no Bonds be given for the performance of any bargains or Agreements but that all disputes relating thereto be submitted and finally determined by the Lord Chamberlain." Existing bonds are to be cancelled save for those concerned with Swiney's management agreement with Wilks, Cibber, and Doggett. (5) From 1 January 1710 "no New Representations" are to "be brought upon the stage which are not Necessary to the better performance of Comedy or Opera, such as Ladder Dancing, Antick postures &ca without my leave and Approbation first had." (6) The managers must "forthwith prepare and transmitt to me an exact list of all such

Comedyes which you propose to Act the next Year that were Licenc'd before her Majestys Accession to the Crown in Order to their being More carefully revis'd and new licenc'd by the Master of the Revells and that from and after Lady Day Next [25 March 1710] you shall not suffer or permitt any such Play to be Acted till it has received new licence." (7) "And you are hereby strictly requir'd not to allow any thing to be Acted upon the Stage that has been struck out by the Master of the Revells nor any new Prologues or Epilogues to be Spoke without his Licence upon the pain of being silenc'd for such Neglect. (8) That you take strick[t] care to Observe her Majestys Orders in not permitting any persons to stand upon the Stage nor any Vizard Masks to be worn in the House." (LC 5/154, fols. 256v-257)

COMMENT. For further action by the Lord Chamberlain's office, see 9 January.

- Monday 26*
DL **THE BUSIE-BODY** [Centlivre]. *Busie-Body* [Marplot]–Pack. (*Daily Courant*)
- Monday 26*
Queen's **THE UNHAPPY FAVORITE**; or, *The Earl of Essex* [Banks]. *Queen Elizabeth–Mrs Barry; Essex–Wilks*; and all the other parts to the best advantage. To which will be added a Farce of one Act only, call'd, **THE STAGE-COACH** [Farquhar]. *Squire Somebody–Dogget*. (*Daily Courant*)
ADVERTISEMENT DETAILS. [Figures by Mr Higgins as 10 December.]
- Tuesday 27*
DL **THE EMPEROUR OF THE MOON** [Behn]. Cast not advertised. (*Daily Courant*)
ADVERTISEMENT DETAILS. With all the Original Dances, Scenes, and Machines. To which will be added Dancing by Miss Santlow, and a new *Italian Night Scene* between a Scaramouch, a Harlequin, and others.
- Tuesday 27*
Queen's **MACKBETH** [Shakespeare, adapted by Davenant]. *Lady Mackbeth–Mrs Barry*. And all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. With all the Vocal and Instrumental Musick and Dances proper to the Play, and several new Decorations of Scenes and Machines. [Figures by Mr Higgins as 10 December.]
- Wednesday 28*
DL **THE EMPEROUR OF THE MOON** [Behn]. (*Daily Courant*) Cast not advertised.
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With all the Original Dances, Scenes, and Machines. To which will be added Dancing by Miss Santlow, and a new *Italian Night Scene* between a Scaramouch, a Harlequin, and others.
- Wednesday 28*
Queen's **LOVE FOR LOVE** [Congreve]. *Ben–Dogget; Sir Sampson Legend–Estcourt; Valentine–Wilks; Scandal–Husband; Tattle–Cibber; Foresight–Johnson; Trapland–Bullock; Jeremy–Bowen // Angelica–Mrs Oldfield; Mrs Foresight–Mrs Cross; Mrs Frail–Mrs Porter; Nurse–Mrs Willis; Miss Prue–Mrs Bicknell*. (*Daily Courant*)
ADVERTISEMENT DETAILS. [With figures by Higgins as 10 December.]
- Tuesday 29*
DL **TIMON OF ATHENS**; or, *The Man-Hater* [Shadwell, adapting Shakespeare]. *Timon–Powell* (and see 10 December). (*Daily Courant*)
ADVERTISEMENT DETAILS. With all the Original Sonatas, and other Pieces of Musick set by the late Mr Henry Purcell.
- Thursday 29*
Queen's **THE RECRUITING OFFICER** [Farquhar]. *Captain Plume–Wilks; Sergeant Kite–Estcourt; Justice Ballance–Bowman; Worthy–Mills; Bullock–Bul-*

lock; Costar Pear-main–Johnson // Silvia–Mrs Oldfield; Melinda–Mrs Porter; Rose–Mrs Bicknell, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. [Figures by Mr Higgins as 10 December.]

Friday 30
DL

THE EMPEROUR OF THE MOON [Behn]. Scaramouch–Layfield; Harlequin–Spiller. (*Daily Courant*)

ADVERTISEMENT DETAILS. With a *Night Scene* between a Cooper and his Wife, a Scaramouch and Harlequin, and several other Entertainments, which will be express'd in the great Bills.

Friday 30
Queen's

PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but according to the *Tatler* of 3 January Nicolini performed [presumably Pyrrhus] and see 27 October). (*Daily Courant*)

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

CONTEMPORARY COMMENT. I went on Friday last to the Opera, and was surprised to find a thin House at so noble an Entertainment, till I heard that the Tumbler [Higgins] was not to make his Appearance that Night. For my own Part, I was fully satisfied with the Sight of an Actor, who, by the Grace and Propriety of his Action and Gesture, does Honour to an human Figure, as much as the other vilifies and degrades it. Every one will easily imagine I mean Signior Nicolini, who sets off the character he bears in an Opera by his Action, as much as he does the words of it by his voice. Every Limb, and every finger, contributes to the Part he acts, insomuch that a deaf Man might go along with him in the Sense of it. There is scarce a beautiful Posture in an old Statue which he does not plant himself in, as the different circumstances of the Story give Occasion for it. He performs the most ordinary Action in a Manner suitable to the Greatness of his Character, and shows the Prince even in the giving of a Letter or the dispatching of a Message. Our best Actors are somewhat at a Loss to support themselves with proper Gesture, as they move from any considerable distance to the Front of the Stage; but I have seen the Person of whom I am now speaking, enter alone at the remotest Part of it, and advance from it with such Greatness of Air and Mien, as seemed to fill the Stage, and at the same time commanded the Attention of the Audience with the Majesty of his Appearance. But notwithstanding the Dignity and Elegance of this Entertainment, I find for some Nights past, that Punchinello [Powell's puppet theatre] has robbed this Gentleman of the greater Part of his Female Spectators. (*Tatler*, 3 January)

Saturday 31
DL

SOPHONISBA; or, Hannibal's Overthrow [Lee]. Hannibal–Keene; Massanissa–Powell, and all the other Parts to the best Advantage. (*Daily Courant*)

Saturday 31
Queen's

THE ROVER; or, The Banish'd Cavaliers [Behn]. Rover [Willmore]–Wilks; Angelica–Mrs Barry; Hellena–Mrs Oldfield; Ned Blunt–Estcourt, and all the other parts to the best Advantage (and see 29 October). To which will be added, The Comic part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Roger–Dogget. (*Daily Courant*)

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

January 1710

Monday 2
DL

THE CONFEDERACY [Vanbrugh]. Corinna–Mrs Santlow; Gripe–Mr Leigh; Money-Trap–Norris; Dick–Booth; Brass–Pack; Clip–Miller // Clarissa–

Mrs Knight; Araminta—Mrs Moor; Flippanta—Mrs Bradshaw; Mrs Cloggit—Mrs Spillar. (*Daily Courant*)

ADVERTISEMENT DETAILS. Dancing by Miss Santlow.

Monday 2
Queen's

THE TRAGEDY OF HAMLET, PRINCE OF DENMARK [Shakespeare]. Hamlet—Wilks; and all the other Parts to the best Advantage (and see 4 November). (*Daily Courant*)

Tuesday 3
DL

‡ **ELFRID**; or, The Fair Inconstant [Aaron Hill]. The principal parts to be perform'd by Mr Powell, Mr Booth, Mr Keen, Mr Cory, Mrs Bradshaw, Mrs Knight, and all the other parts to the best Advantage. (For assignment of roles, see below.) (*Daily Courant*)

FIRST EDITION. *Elfrid or, the Fair Inconstant*. A Tragedy: As it is Acted at the Theatre Royal, by her Majesty's Servants. To which is Added the *Walking Statue: or, the Devil in the Wine-Cellar*. A Farce. Written by Mr Hill (London: Bernard Lintott and Egbert Sanger, n.d. [1710]). Publication "This Day" was advertised in the *Daily Courant* of 27 January. Copy used: Readex. Personæ Dramatis: King—Powel; Athelwold—Mr Booth; Ordgar—Keen; Egbert—Cory; Servant—Burkhead // Elfrid—Mrs Bradshaw; Ordelia—Mrs Knight. Prologue Spoke by Mr Keen. Epilogue Spoke by Miss Santlow, running out upon the Stage, as if she had been forcibly withheld. The First Epilogue she ever spoke.

Preface: I Should not have troubled the Reader with a Preface . . . but in Defence of my little Judgment . . . [which] stands now accus'd of having led me to prefer the Actors of the Old House [Drury Lane], when (say my Accusers) the Universal Voice of the town has voted for the New One [the Queen's Theatre]. That Novelty is taking, be the Puppet-Shew a Witness [a reference to Martin Powell's theatre]; but, that it has led the Town to decide the Difference between the two Houses, in Favour of the New, is what I can by no means consent to. The Judicious Nobleman, who, by vertue of the Office he so deservedly holds, presides over *Both* the Houses, has given a very publick Proof, that no Partiality of Inclination shall have Power to make him prefer *either*: And, since they are left entirely to their Merit, I appeal to all the Knowing, and unprejudic'd Part of Mankind, whether Her Majesty's Company of *Tragædians*, in *Drury-Lane*, have not at least an equal Claim to Encouragement, with Her Majesty's Company of *Comedians*, in the *Hay-market*.

If Modesty, Sincerity, and Industrious Application, are motives sufficient to engage an Author in the Interest of a Company, I have Reason on my side, in the Choice I made of Those in *Drury-Lane*. . . . One Thing more I must add, and that is, When the Actors in *Drury-Lane* had labour'd long under such unsurmountable Difficulties, that my Lord Chamberlain himself, who had most Reason to prolong his Resentment, compassionated their Sufferings, and generously restor'd them to the Liberty he had Power to restrain, even then the Town dealt most hardly with 'em; and while their Misfortune, and Oppression, depriv'd 'em of the very Habits they were us'd to act in, made that their *Crime*, which was indeed their *Misery*. . . . However, the Clouds which eclips'd their Industry, are now blown over, and they begin to find the Encouragement due to their Merit. . . .

I take this publick Opportunity to return my Thanks to that generous Part of the Town, who remember'd, 'twas a Third Night, and made so favourable an Appearance in my Interest, and I can't omit doing Justice to the ingenious Author of the *Tender Husband* [Steele], who endeavour'd as much as possible to persuade the Manager of the New House to put off that Play, and the Interest which was made for it, to another Night. Mr Steel is a Gentleman, for whom I profess so entire an Esteem, that I cou'd not have been uneasie, if any Thing, which was design'd to do him Honour, had been never so much to my own Disadvantage.

The Tragedy succeeded as well, as I cou'd have expected, especially when I con-

sider 'tis an Entertainment out of Tast. I have not met with Friends enough to particularize the Errors, I have committed; therefore can only say, in general, that I endeavour'd to preserve the *Unities* to a greater Nicety, than, perhaps, an *English* Audience may think necessary. The Action is one, and entire; the Scene confin'd to the House, and Garden; and the time no more than the Play requires in its Representation.

If Regularity is a Fault, 'tis at least a very pardonable one: and tho' the Example of all the ancient Writers, and the Authority of their commentators, may form a Plea sufficient to Justifie my *Imitation*; yet, I must confess, not *Aristotle himself* cou'd more prevail upon my little share of Reason, than the Opinion of a modern Prodigy . . . *Torquato Tasso*. . . .

COMMENT. The play is flatteringly dedicated to Lord Chamberlain Kent, to whom Hill implausibly credits the reformation of the stage.

ADVERTISEMENT DETAILS. Never Acted before . . . a Tragedy.

Tuesday 3
Queen's

THOMYRIS QUEEN OF SCYTHIA [Motteux and Pepusch]. Tygranes—Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)

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

Wednesday 4
DL

ELFRID; or, The Fair Inconstant [Hill]. The principal parts to be perform'd by Mr Powell, Mr Booth, Mr Keen, Mr Cory, Mrs Bradshaw, Mrs Knight, and all the other parts to the best Advantage. (For assignment of roles, see 3 January.) (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once.

Wednesday 4
Queen's

LOVE MAKES A MAN; or, The Fop's Fortune [Cibber]. Don Lewis—Pinkethman; Antonio—Bullock; Carlos—Wilks; Clodio—Cibber; Don Duart—Mills // Louisa—Mrs Oldfield; Elvira—Mrs Porter, and all the other parts to the best Advantage. (*Daily Courant*)

Thursday 5
DL

ELFRID; or, The Fair Inconstant [Hill]. The principal parts to be perform'd by Mr Powell, Mr Booth, Mr Keen, Mr Cory, Mrs Bradshaw, Mrs Knight, and all the other parts to the best Advantage. (For assignment of roles, see 3 January.) (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice . . . a new Tragedy. . . . With all new Habits.

COMMENT. The preface to the first edition (see 3 January) proves that this was an author benefit, though it was not so advertised.

Thursday 5
Queen's

THE TENDER HUSBAND; or, The Accomplish'd Fools [Steele]. Tipkin—Dogget; Sir Harry Gubbin—Bullock; Humphrey Gubbin—Pinkethman; Mr Clerimont—Mills; Capt. Clerimont—Wilks; Pounce—Estcourt // Bidy—Mrs Oldfield; Mrs Clerimont—Mrs Cross; Fainlove—Mrs Porter. (*Daily Courant*)

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

Friday 6
DL

THE EMPEROUR OF THE MOON [Behn]. Scaramouch—Layfield; Harlequin—Spillar, 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 *Italian Night Scene* between a Scaramouch, a Harlequin and others.

Friday 6
Queen's

PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)

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

- Saturday 7*
DL **THE EMPEROUR OF THE MOON** [Behn]. Scaramouch–Layfield; Harlequin–Spillar, 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 *Italian Night Scene* between Scaramouch, Harlequin, a Cooper and his Wife, and others; with Dancing by Miss Santlow.
- Saturday 7*
Queen's **OROONOKO** [Southerne]. Oroonoko–Wilks; Imoinda–Mrs Oldfield; Daniel–Penkethman; Capt. Driver–Johnson, and all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of seveal Ladies of Quality. . . . And next Week will be Reviv'd the three most celebrated Comedies written by Ben Johnson, call'd, *The Fox*, *Alchemyst*, and *Silent Woman*.
- Monday 9*
DL **ELFRID**; or, The Fair Inconstant [Hill]. King Edgar–Powell; Athelwold–Booth; Ordgar–Keen; Egbert–Cory // Elfrid–Mrs Bradshaw; Ordelia–Mrs Knight (and see 3 January). To which will be added a new Farce of one Act only, never perform'd before, call'd, ‡ **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Aaron Hill]. Cast not advertised (but see below).
FIRST EDITION. Published with *Elfrid* (see 3 January). Dramatis Personæ: Sir Timothy Tough–Norris; Leonora–Mrs Moor; Sprightly–Bickerstaff; Toby–Pack; Cuttum–Spiller. (*Daily Courant*)
- Monday 9*
Queen's **VOLPONE**; or, The Fox (Written by the famous Ben. Johnson). All the parts to be perform'd to the best Advantage. Cast not advertised. (*Daily Courant*)
- Monday 9*
DL DOCUMENT. On this day the Lord Chamberlain issued an order to the managers of the Theatre in the Haymarket: "Whereas you have represented to me that for the better Entertainment of the Town you have made Agreements with the Opera Performers herein after mention'd both Vocall and Instrumentall together with ye underwritten Comedians. . . . I do strictly Order and Require You the said Performers to remain under ye direction of you the Manager or Managers of the Queens Theatre in the Hay Market and do hereby declare that they shall not have leave upon any Terms whatsoever to be Entertain'd in any other Company without a discharge in writing under the hands of the said Manager or Managers and Approv'd by me provided their contracts are made good." The seventy persons named are as follows. *Actors*: Betterton, Wilks, Doggett, Cibber, Eastcourt, Mills, Johnson, Pinkethman, Bullock sen., Bowen, Thurmond, Husband, Bowman, Bullock jun., Thurmond jun., Cross, Ryan, Mrs Barry, Mrs Oldfield, Mrs Bicknell, Mrs Cross, Mrs Porter, Mrs Powell, Mrs Saunders, Mrs Willis, Mrs Baker, Mrs Mills, Mrs Willis jun., Mrs Granger, Mrs Robins, Miss Young[er]. *Singers*: Nicolini, Valentini, Leveridge, Ramendon, Lawrence, Mrs Tofts, Signora Margareta, Baronesse [Joanna Maria Lindelheim], Madll Girardo, Mrs Lindsey. *Dancer*: Monsr Cherrier. *Instrumental musick*: Dieupart, Haym, Sajony [Saggione], Pepush, Clodio [Rogier], Banister, Corbet, Lully, Paisible, Aylworth, Francisco [Goodsens], Babel Sen., Pietro [Chaboud], Rogers, Babel jun., Soyan, Desabaye, Cadet, Armstronge, Sympson, Kytes [Kytch], Craigg, Walter, Lunican, Roberts, Smith, Latour, Davain.
COMMENT. The order goes on to repeat most of the text of the Lord Chamberlain's commands of 24 December.

Tuesday 10
DL
THE COUNTRY WIT; or, Sir Mannerly Shallow [Crowne]. Sir Tho. Rash–Norris; Ramble–Booth; Sir Mannerly Shallow–Pack; Merry–Powell; Booby–Leigh; Porter–Spiller // Betty Frisk–Mrs Bradshaw, and all the other Parts to the best Advantage. To which will be added a Farce, never acted but once, call'd **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

Tuesday 10
Queen's
‡ **ALMAHIDE** [pasticcio arranged by Heidegger from music by Giovanni Bononcini and Attilio Ariosti]. Cast not advertised (but see below). (*Daily Courant*)

FIRST EDITION. *Almahide* (London: Tonson, 1710). Dual-language edition. Copy used: BL 1477.b.33. Dramatis Personæ: Almanzor–Signior Valentino Urbani; Almiro–Sig. Caval. Nicolino Grimaldi; Gemir–Sig. Cassani; Rusteno–Mr Lawrence; Floro–Mr Dogget // *Almahide*–Sig. Margarita de l'Epine; Celinda–Sig. Isabella Girardau; Blesa–Mrs Lindsey; [Eliza–Mrs Cross?]. Dedication signed by Heidegger and dated 9 January.

To the Reader: Several People of Quality, and Encouragers of the Opera's, having found fault with the Absurdity of those Scenes, where the Answers are made in English, to those that sing in Italian, and in Italian to those that recite in English; and it being impossible to have the whole Opera perform'd in English, because the chief Actors would not be able to perform their parts in our Language: I hope I shall be pardoned, if I have made all the Parts in Italian. 'Tis a Language with more Vowels, softer, and more adapted to Musick than any other; besides, for the conveniency of those who do not understand it, I have translated the Opera literally on the other side of the book. . . .

Songs in the new Opera, Call'd Almahide was published by Walsh, Randall, and Hare and advertised in the *Tatler* on 16 February 1710. It comprises overture and 43 songs. See Hunter, nos. 64, 65, and 68.

ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera. . . . The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers Tickets, which will be deliver'd this Morning, at Mr White's Chocolate-house in St James's-street.

COMMENT. *Almahide* was the first opera performed entirely in Italian in London since the experimental production of *Gli amori d'Ergasto* with which the Haymarket theatre opened in 1705.

Wednesday 11
DL
THE CONFEDERACY [Vanbrugh]. Corinna–Mrs Santlow, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. With the last new *Italian Night Scene* between a Scaramouch, a Harlequin, a Cooper and his Wife, with others.

Wednesday 11
Queen's
THE SILENT WOMAN (Written by the famous Ben Johnson). Silent Woman [Epicœne]–Mrs Oldfield; True-wit–Wilks; Morosse–Johnson; Sir John Daw–Cibber; Sir Amorous La-Fool–Bullock; Capt. Otter–Estcourt, and all the other parts to the best advantage. (*Daily Courant*)

Thursday 12
DL
THE ANATOMIST; or, The Sham Doctor [Ravenscroft]. Sham Doctor–Pack, and all the other Parts to the best Advantage. With Dancing by Miss Santlow, and a Scaramouch by Mr Layfield, the *Italian Night Scene*, and several other Entertainments, beside the last new Farce, call'd **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

- Thursday 12*
Queen's **THE FUNERAL;** or, Grief A-la-mode [Steele]. Lord Hardy–Cibber; Mr Cam-
pley–Wilks; Puzzle–Estcourt; Trim–Pinkethman // Lady Brumpton–Mrs
Rogers; Lady Harriet–Mrs Oldfield; Madame d'Epingle–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*
DL **THE ANATOMIST;** or, The Sham Doctor [Ravenscroft]. Sham Doctor–Pack,
and all the other Parts to the best Advantage. With Dancing by Miss Sant-
low, and a Scaramouch by Mr Layfield, the *Italian Night Scene*, and several
other Entertainments, beside the last new Farce, call'd **THE WALKING**
STATUE; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but
see 9 January). (*Daily Courant*)
- Friday 13*
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Cou-*
rant)
ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera.
- Saturday 14*
DL **THE TRAGEDY OF OEDIPUS KING OF THEBES** [Dryden and Lee]. Oedipus–
Powell; Adrastus–Booth; Creon–Keene; Tiresias–Corey; Hæmon–Bicker-
staffe; Alcander–Burkhead; Pyracmon–Layfield; Diocles–Carnaby; Ægeon
–Weller; Ghost of Laius–Elrington; 1st Citizen–Norris; 2d Citizen–Pack;
3d Citizen–Leigh; 4th Citizen–Spiller // Jocasta–Mrs Knight; Eurydice–
Mrs Bradshaw, and all the other Parts to the best Advantage. (*Daily Cou-*
rant)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . For the
Benefit of Mr Powell.
- Saturday 14*
Queen's **THE ALCHEMIST** (Written by the famous Ben. Johnson). Subtle–Cibber;
Face–Wilks; Sir Epicure Mammon–Estcourt; Dapper–Dogget; Drugger–
Pinkethman; Ananias–Johnson; Angry-Boy–Bullock, and all the other
parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted there before.
- Monday 16*
DL **THE CHEATS OF SCAPIN** [Otway]. Cast not advertised. To which will be
added the last new Farce, call'd, **THE WALKING STATUE;** or, The Devil in
the Wine-Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Cou-*
rant)
- Monday 16*
Queen's **LOVE FOR LOVE** [Congreve]. Ben–Dogget; Valentine–Wilks; Tattle–
Cibber; Sir Sampson Legend–Estcourt; Jeremy–Bowen; Trapland–Bul-
lock // Angelica–Mrs Oldfield; Miss Prue–Mrs Bicknel, and all the other
parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Benefit of Mr Dogget. At the Desire of several
Persons of Quality.
CONTEMPORARY COMMENT. Two days before the performance an exchange of let-
ters was printed in the *Tatler*. [Doggett to Bickerstaff:] On Monday next will be acted
for my Benefit, the Comedy of *Love for Love*: If you will do me the Honour to appear
there, I will publish on the Bills, That it is to be performed at the Request of Isaac
Bickerstaff Esq; and question not but it will bring me as great an Audience, as ever
was at the House since the Morocco Ambassador was there. . . . Thomas Doggett.
Being naturally an Encourager of Wit, as well as bound to it in the Quality of Censor,
I returned the following Answer; Mr Dogget, I am very well pleased with the Choice
you have made of so excellent a Play, and have always looked upon you as the best of
Comedians; I shall therefore come in between the First and Second Act, and remain

in the Right Hand Box over the Pit till the End of the Fourth, provided you take Care that every Thing be rightly prepared for my Reception. (*Tatler*, 12-14 January) According to the Bond edition of *The Tatler*, "A person dressed for Isaac Bickerstaff did appear at the playhouse on this occasion." In no. 122 Steele commented on "Bickerstaff's" reception, assured his readers that he had taken "particular Care . . . to observe the Conduct of the Drama, and give no Offence by my own Behaviour," and proceeded "to lay down the proper duties of an Audience" at some length.

ca. mid
January

CONTEMPORARY COMMENT. A letter written by "Philo Patriæ" for the *Tatler* but not published takes up a number of issues concerning drama and opera: . . . you ought to be depos'd from your Censorship when once you descended from the Dignity of it by beating the drum to the Benefit of a Commedian [Doggett; quoted under 16 January], who tho meritorious in his Way is far from being the best Commedian in England, since Ben: Johnson excells him in all Parts where Nature is to be expressd in her proper Gestures: Dogget is confind, & the same in all Parts, but Ben: is various yet just in All. . . . What you have been pleas'd to say of Operas & their Support Grimaldi [Nicolini] brings in Question your Integrity . . . you declaim in Praise of Opera's which corrupt the Minds of the Nobility with Luxury. . . . [The author berates Bickerstaff for having] set up Sound against Sense; Eunuchs against Men; and Italians (the very Dreggs of Mankind) against Englishmen . . . for I will be bound to prove, that there is scarce an Actor even now on the Stage, who makes but any tolerable Figure, but who excells Grimaldi in all the true Graces of action. Nay it is demonstrable that there can be no such thing as true acting in an Opera; since the Singer is oblig'd to stop in the Midst of a passion. . . . Grimaldi has not above four Motions, which he passes through & then begins again. I am not against Music . . . But alas! all the Italian Operas, which we have had here consist only of light Airs that tickle the Ear, but never once reach the Heart or touch the Soul. . . . (Bond, *New Letters*, pp. 90-95)

Tuesday 17
DL

THE ANATOMIST; or, Sham-Doctor [Ravenscroft]. Cast not advertised (but see 12 January). With **THE CHEATS OF SCAPIN** [Otway]. Cast not advertised. [And] **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. And Dancing by Miss Santlow.

Tuesday 17
Queen's

ALMAHIDE [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera.

Wednesday 18
DL

THE MOURNING BRIDE [Congreve]. King—Powell; Ozmin—Booth; Gonzaliz—Keene; Garcia—Corey // Zara—Mrs Knight; Almeria—Mrs Bradshaw; Leonora—Mrs Cox, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Knight.

Wednesday 18
Queen's

THE JOVIAL CREW; or, The Merry Beggars [Brome]. Vincent—Wilks; Hilliard—Cibber; Randal—Johnson; Hearty—Pinkethman; Oliver—Mills // Meriel—Mrs Cross; Rachel—Mrs Bicknell, and all the other parts to the best advantage. (*Daily Courant*)

Thursday 19
DL

THE EMPEROUR OF THE MOON [Behn]. Scaramouch—Layfield; Harlequin—Spiller. (*Daily Courant*)

ADVERTISEMENT DETAILS. With a Dance of a *French Peasant* by Miss Santlow, and the last new *Italian Night Scene* between a Scaramouch, a Harlequin, a Cooper and his Wife, with several other Entertainments express'd in the Bills.

Thursday 19
Queen's

THE MAN OF MODE; or, Sir Fopling Flutter [Etherege]. Dorimant—Wilks; Sir Fopling—Cibber; Medley—Mills; Old Bellair—Pinkethman; Young Bellair—Bullock, Jun.; Shoe-maker—Bowen // Loveit—Mrs Oldfield; Belinda—Mrs Rogers; Emilia—Mrs Porter; Harriet—Mrs Cross; Pert—Mrs Bicknell. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Wilks. At the Desire of several Ladies of Quality. . . . With a New Prologue.

Friday 20
DL

THE TEMPEST; or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Prospero—Powell // Dorinda—Miss Santlow, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several extraordinary Entertainments express'd at large in the Bills.

Friday 20
Queen's

ALMAHIDE [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera.

Saturday 21
DL

THE TRAGEDY OF OTHELLO MOOR OF VENICE [Shakespeare]. Othello—Booth; Cassio—Powell; Jago—Keen // Desdemona—Mrs Bradshaw, and all the other parts to the best advantage. To which will be added a Farce of one Act, call'd **THE WALKING STATUE;** or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Booth. . . . With Dancing by Miss Santlow.

Saturday 21
Queen's

THE RELAPSE; or, Virtue in Danger [Vanbrugh]. Lord Foppington—Cibber; Loveless—Wilks; Worthy—Mills; Sir Tunbelly Clumsey—Bullock; Coupler—Johnson; Lory—Pinkethman // Amanda—Mrs Rogers; Berinthia—Mrs Oldfield; Miss Hoyden—Mrs Cross. To which will be added, The Comic part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Roger—Dogget. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . At Common Prices.

Monday 23
DL

THE RIVAL QUEENS; with the Death of Alexander the Great [Lee]. Alexander—Powell; Clytus—Booth, and all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality

Monday 23
Queen's

THE ALCHEMIST (Written by the famous Ben. Johnson). Abel Drugger—Pinkethman; Subtle—Cibber; Face—Wilks; Sir Epicure Mammon—Estcourt; Dapper—Dogget; Ananias—Johnson; Angry-Boy—Bullock, and all the other parts to the best Advantage. (*Daily Courant*)

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

COMMENT. The advance ad in the *Daily Courant* of 20 January says "The part of Abel Drugger to be perform'd by Dapper Will. Pinkethman."

- Tuesday 24*
DL **THE TEMPEST**; or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Prospero–Powell // Dorinda–Miss Santlow, and all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several Entertainments express'd in the Bills.
- Tuesday 24*
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera.
- Wednesday 25*
DL **THE FEIGN'D INNOCENCE**; or, Sir Martin Marr-all [Dryden and Newcastle]. Sir Martin–Norris; Warner–Powell, and all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. Not Acted these Six Years [but see 24 June 1708].
- Wednesday 25*
Queen's **LOVE'S LAST SHIFT**; or, The Fool in Fashion [Cibber]. Sir Novelty Fashion–Cibber; Loveless–Wilks; Worthy–Mills; Sir Will. Wisewood–Johnson; Snap–Pinkethman; Sly–Bullock // Amanda–Mrs Rogers; Narcissa–Mrs Oldfield; Hillaria–Mrs Bicknell. (*Daily Courant*)
- Thursday 26*
DL **ABRA-MULE**; or, Love and Empire [Trapp]. Abra-Mule–Mrs Bradshaw; Mahomet–Keene; Solyman–Booth; Pyrrhus–Powell, and all other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mrs Bradshaw. . . . With several Entertainments of Dancing by Monsieur de la Garde and Mrs de la Garde, particularly a *Swedish Peasant's Dance*, never perform'd before.
- Thursday 26*
Queen's **THE TENDER HUSBAND**; or, The Accomplish'd Fools [Steele]. Biddy–Mrs Oldfield, and all the other parts to the best advantage (and see 5 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Cibber. . . . With a new Mimical Prologue, and an Epilogue representing the Person of Nobody, both Writ and Spoke by Mr Cibber.
COMMENT. The epilogue was apparently the one advertised on 26 March 1709. Danchin (II, 449) reports both pieces apparently not extant.
- Friday 27*
DL **THE BUSIE-BODY** [Centlivre]. Sir George Airy–Powell; Charles–Booth; Sir Francis Gripe–Norris; Sir Jealous Traffick–Leigh; Busie-Body [Marplot]–Pack // Isabinda–Mrs Bradshaw; Miranda–Mrs Moor; Patch–Mrs Cox. (*Daily Courant*)
- Friday 27*
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. By Subscription. . . . A new Opera.
- Saturday 28*
DL **THE TRAGEDY OF VALENTINIAN** [Rochester adapting Fletcher]. Eunuch–Miss Santlow; Valentinian–Powell; Æcius–Keene; Maximus–Booth // Lucina–Mrs Bradshaw, and all the other parts to the best advantage (and see 1 February). To which will be added a Farce, call'd, **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Bene-

fit of Mr Keene. . . . With a New Prologue spoken by Mr Keene, and an Epilogue by Miss Santlow.

COMMENT. The new prologue was published in the *British Apollo* of 17-20 February; a revised version appears in Aaron Hill's *Works* of 1753. The epilogue appeared in the *British Apollo* of 20-23 February. All three are reprinted by Danchin, II, 450-453.

Saturday 28
Queen's

THE TRAGICAL HISTORY OF KING RICHARD THE THIRD [Cibber adapting Shakespeare]. Cast not advertised. (*Daily Courant*)

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

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

Tuesday 31
DL

THE SUCCESSFUL STRANGERS (Written by the late Mr Mountfort). Silvio—Powell; Antonio—Booth; Carlos—Elrington; Don Lopez—Norris; Don Francisco—Spiller; Don Pedro—Layfield; Guzman—Miller; Sancho—Pack // Dorothea—Mrs Knight; Feliciana—Mrs Moore; Biancha—Mrs Spiller; Niece—Mrs Cox, and all the other Parts to the best Advantage. To which will be added a Farce, call'd **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mrs Moore. . . . With several Entertainments of Dancing by Miss Santlow, particularly a *French Peasant*. A *Scaramouch* by Mr Layfield, and a new Epilogue by Mrs Moore.

COMMENT. Danchin, II, 453, reports that "the epilogue has not been found."

Tuesday 31
Queen's

ALMAHIDE [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. A new Opera.

ca. late
January?

CONTEMPORARY COMMENT. An anonymous letter sent to the *Tatler* about this time (but not published) concerns the state of opera in London: . . . a Friend of Mine . . . has a very good Opera after the old Way [i.e., a semi-opera], that is a perfect Tragedy (but with a happy Event) intermixt with Music absolutely Necessary for the carrying on of the Plot. . . . But then [in tragedy and English opera] was only sung what was proper, But in [Italian] Operas we sing fighting, weeping, dying bid them shut the door, read & write Letters in Crotchets & Quavers, & a thousand other absurditys which shock the understanding more than the light Italian airs can please the Ear, for they never penetrate so far as the Heart. . . . You must needs know that such a Creature as Count Hidacre [Heidegger] has been able to get 2 or 3000 guineas an Opera subscribd; now your very advertising a Subscription for an Opera, & naming the place where the Subscriptions shall be taken in will more than double the Product of his personal Importunity. . . . As for setting the Musical part, I do pretend to know so much that Daniel Purcel, & Clayton well instructed, & their Names conceald will do the Business much better, than any Foraigner. . . . (Bond, *New Letters*, pp. 96-98)

February 1710

- Wednesday 1*
DL
THE TRAGEDY OF VALENTINIAN (Written by the late Earl of Rochester) [adapting Fletcher]. Eunuch–Miss Santlow, being the second Time of her appearing in Boys Cloaths; Valentinian–Powell; Æcius–Keene; Maximus–Booth Lucina–Mrs Bradshaw, Chylax–Leigh; Balbus–Norris; Lycinus–Pack; Pontius–Corey; Proculus–Elrington. (*Daily Courant*)
ADVERTISEMENT DETAILS. The last reviv'd Tragedy.
- Wednesday 1*
Queen's
THE FIRST PART OF THE COMICAL HISTORY OF DON QUIXOTE [Durfey]. Don Quixote–Bowen; Sancho Pancha–Dogget, and all the other parts to the best Advantage. (*Daily Courant*)
- Thursday 2*
DL
THE TEMPEST; or, The Inchaned Island [Dryden, Davenant, and Shadwell] (?) adapting Shakespeare]. Prospero–Powell // Dorinda–Miss Santlow. (*Daily Courant*)
ADVERTISEMENT DETAILS. To which will be added, a surprizing Entertainment after the Turkish Manner, as it was perform'd in the Seraglio at Constantinople by the Kisler Aga and a great Number of his Eunuchs at the Command of the Grand Signior, for the Diversion of his Ladies at the last Bairam Feast.
- Thursday 2*
Queen's
THE AMOROUS WIDOW; or, The Wanton Wife [Betterton]. Cast not advertised (but see 22 November). (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Benefit of Mrs Oldfield. At the Desire of several Ladies of Quality.
COMMENT. Oldfield presumably took her usual role, Mrs Brittle.
- Friday 3*
DL
THE EMPEROUR OF THE MOON [Behn]. Scaramouch–Layfield; Harlequin–Spillar. With a Farce, of one Act, call'd, **THE WALKING STATUE; or, The Devil in the Wine Cellar** [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. The *Italian Night Scene* between a Scaramouch, a Harlequin, a Cooper, his Wife and Servants. To which will be added a surprizing Entertainment after the Turkish Manner [as 2 February].
- Friday 3*
Queen's
PYRRHUS AND DEMETRIUS [Swiney and Haym]. Cast not advertised (but see 27 October). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Saturday 4*
DL
THE SECOND PART OF THE COMICAL HISTORY OF DON QUIXOTE [Durfey]. All the parts acted to the best advantage. Cast not advertised (but see 6 February). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the desire of Isaac Bickerstaffe, Esq; For the Benefit of his Cousin John Bickerstaffe. . . . A *Harlequin Dance* by Miss Santlow and Mr Layfield; with a new Prologue by Mr Bickerstaffe, and an Epilogue by Miss Santlow. With other comical Dances that were in the Play originally. To which will be added, a most surprizing Entertainment after the Turkish Manner [as 2 February].
COMMENT. Bickerstaff presumably played Don Quixote (see 6 February). The new prologue was published in the *British Apollo* of 27 February-1 March, the epilogue in the issue of 1-3 March. They are reprinted by Danchin, II, 454-455.

- Saturday 4*
Queen's **THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS** [Tate adapting Shakespeare]. King Lear—Betterton; Edgar—Wilks; Edmund—Mills // Cordelia—Mrs Rogers, and all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality.
- Monday 6*
DL **THE SECOND PART OF THE COMICAL HISTORY OF DON QUIXOTE** [Durfey]. Don Quixote—Bickerstaff; Sancho—Leigh, and all the other parts to the best advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. With all the Entertainments that were perform'd last Saturday.
- Monday 6*
Queen's **MARRIAGE A LA-MODE; or, The Comical Lovers** [Cibber adapting Dryden]. Palamede—Wilks; Celadon—Cibber; Rhodophil—Mills // Melantha—Mrs Bicknell; Florimel—Mrs Oldfield; Doralice—Mrs Porter. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mrs Bicknell. . . . Note, That the Tickets given out for the *Funeral* will be taken at *Marriage A-la-mode*.
- Monday 6*
 COMMENT. Because of the recent death of Prince George (the Queen's husband) there was no public celebration of her birthday. Luttrell says "The court for that day will putt off their mourning, but no song as usual, nor any other publick entertainments" (VI, 390, 403).
- Tuesday 7*
DL **THE GAMESTER** [Centlivre]. Cast not advertised. To which will be added the last new farce, call'd **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of your Humble Servant Francis Leigh. . . . With 6 several Entertainments of Dancing to be perform'd between the Acts, as are express'd at large in the great Bills. With an Epilogue by Miss Santlow in Boys Cloaths.
COMMENT. Danchin, II, 456, speculates that the epilogue was the one used on 4 February.
- Tuesday 7*
Queen's **THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Cast not advertised (but see 3 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Wednesday 8*
DL **THE SHAM-DOCTOR** [i.e., *The Anatomist* by Ravenscroft]. Cast not advertised (but see 12 January). The Farce of one Act, call'd, **THE WALKING STATUE** [Hill], to be Acted before the Play. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. With the last new Entertainment after the Turkish Manner [see 2 February].
- Wednesday 8*
Queen's **THE FUNERAL; or, Grief A-la-mode** [Steele]. Cast not advertised (but see 12 January). (*Daily Courant*)
- Thursday 9*
DL **THE SPANISH FRYAR; or, The Double Discovery** [Dryden]. Fryar [Dominic]—Leigh; Gomez—Norris, and all the other parts to the best advantage (and see 24 November). To which will be added a Farce, call'd **THE STAGE-COACH** [Farquhar]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments, as will be express'd in the Bills.

- Thursday 9*
Queen's **THE SILENT WOMAN** (Written by the famous Ben Johnson). Cast not advertised (but see 12 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Estcourt.
COMMENT. Whether Estcourt took his usual role (Captain Otter) is not clear. A preliminary puff in the *Tatler* of 4-7 February says: Mr Eastcourt . . . was formerly my Apothecary, and being at present disabled by the Gout and Stone [i.e., Estcourt is disabled?], I must recommend him to the Publick on Thursday next, that admirable Play of Ben. Johnson's, call'd *The Silent Woman*, being appointed to be acted for his Benefit. It would be indecent for me to appear Twice in a Season at these Ludicrous Diversions [cf. 16 January]; but as I always give my Man and my Maid one Day [at the theatre] in the Year, I shall allow them this, and am promised by Mr Eastcourt, my ingenious Apothecary, that they shall have a Place kept for them in the first Row of the Middle Gallery. [No other record of such an impersonation has come to light.]
- Friday 10*
DL **THE TEMPEST; or, The Enchanted Island** [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Prospero–Powell // Dorinda–Miss Santlow and all the other parts to the best advantage. (*Daily Courant*)
- Friday 10*
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . The last new Opera.
- Saturday 11*
DL **THE MISTAKE** (Written by the Author of the *Relapse* and the *Provok'd Wife*) [Vanbrugh]. Don Alvarez–Keen; Don Carlos–Booth; Don Lorenzo–Elrington; Don Felix–Spillar; Sancho–Norris; Lopez–Pack; Toledo–Layfield // Leonora–Mrs Bradshaw; Camilla–Mrs Knight; Isabella–Mrs Moor, 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 Pack. . . . A Comedy never Acted there before.
- Saturday 11*
Queen's **THE SCORNFUL LADY** (Written by Beaumont and Fletcher). Scornful Lady–Mrs Oldfield; [Elder] Loveless–Wilks; Young Loveless–Mills; Savil–Dogget; Morecraft–Bullock; Roger–Cibber; Poet–Bowen; Martha–Mrs Bicknell; Abigal [Abigail]–Mrs Willis. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted there before. At the Desire of several Persons of Quality.
- Monday 13*
Queen's **THE CHANCES** ([Fletcher] altered by the late Duke of Buckingham). Don John–Wilks // 2d Constantia–Mrs Oldfield (and see 5 December). To which will be added a short Farce of one Act only, call'd **THE SCHOOL-BOY** or, The Comical Rivals [Cibber]. Major Rakish–Penkethman; Young Rakish–Mills; School-Boy–Cibber, and all the other parts to the best advantage. (*Daily Courant*)
- Tuesday 14*
DL **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Hamlet–Powell // Ophelia–Mrs Santlow; with all the other parts to the best Advantage. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Bene-

fit of Miss Santlow. . . . With a *Dutch Skipper's Dance* by Miss Santlow, and a New Epilogue by her in Boy's Cloaths. Note, That the Tickets that were given out for the *Country Wife* will be taken at this Play.

COMMENT. Danchin (II, 456) speculates that the epilogue was the one first used on 4 February.

Tuesday 14
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. An Opera.

Wednesday 15
DL **THE EMPEROUR OF THE MOON** [Behn]. Scaramouch–Layfield; Harlequin–Spiller. A Farce, of one Act, call'd, **THE WALKING-STATUE** [Hill] to be Acted before the Play begins. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. With a *French Peasant's Dance* by Miss Santlow. . . . To which will be added the last new Entertainment after the Turkish Manner [as 2 February].

Wednesday 15
Queen's **THE SCORNFUL LADY** (Written by Beaumont and Fletcher). Scornful Lady–Mrs Oldfield; [Elder] Loveless–Wilks; Young Loveless–Mills; Savil–Dogget; Roger–Cibber; Martha–Mrs Bicknell; Abigal [Abigail]–Mrs Willis, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. The last Reviv'd Comedy.

Thursday 16
DL **THE SPANISH FRYAR;** or, The Double Discovery [Dryden]. Torresmond–Powell; Bertran–Corey; Raymond–Keen; Fryar [Dominic]–Leigh; Gomez–Norris // Queen [Leonora]–Mrs Knight; Elvira–Mrs Moor, and all the other parts to the best advantage. (*Daily Courant*)

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

Thursday 16
Queen's **LOVE MAKES A MAN;** or, The Fop's Fortune [Cibber]. Don Cholerick Snap-Shorto de Testy [Don Lewis]–Pinkethman; Carlos–Wilks; Clodio alias Dismal–Cibber; Don Duart–Mills // Louisa–Mrs Rogers, 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 Mills. . . . With a new Epilogue.

COMMENT. The new epilogue was published in John Hughes' *Poems on Several Occasions* (1735) and is reprinted by Danchin (II, 457).

Thursday 16
CONTEMPORARY COMMENT. Denouncing cock-fighting, bear-baiting, and prize-fighting, Steele comments on similarly brutal tastes in drama: Rapin observes, that the English theatre very much delights in Bloodshed. . . . I must own, there is something very horrid in the publick Executions of an English Tragedy. Stabbing and Poisoning, which are performed behind the Scenes in other Nations, must be done openly among us, to gratify the Audience. When poor Sandford was upon the Stage, I have seen him groaning upon a Wheel [in *Venice Preserv'd*], stuck with Daggers [in Hopkins' *Boadicea?*], impaled alive [in *The Villain*], calling his Executioners, with a dying Voice, Cruel Dogs and Villains! And all this to please his judicious Spectators, who were wonderfully delighted with seeing a Man in torment so well acted. The Truth of it is, the Politeness of our English Stage, in Regard to Decorum, is very extraordinary. We act Murders to show our Intrepidity, and Adulteries to show our Gallantry: Both of them are frequent in our most taking Plays. . . . (*Tatler*, 14-16 February)

COMMENT. Samuel Sandford was long famous in the title role of Porter's *The Villain* (1662).

Friday 17
DL **THE SECOND PART OF THE COMICAL HISTORY OF DON QUIXOTE** [Durfey]. The parts of Don Quixote [and Sancho Panza] to be performed by Mr Bickerstaff and Mr Leigh, and all the other parts to the best advantage. (*Daily Courant*)

Friday 17
Queen's **THE UNHAPPY FAVORITE**; or, The Earl of Essex [Banks]. Queen Elizabeth—Mrs Barry; Essex—Wilks; To which will be added a Farce, call'd, **THE SCHOOL-BOY** or, The Comical Rivals [Cibber]. Cast not advertised (but see 13 February). (*Daily Courant*)

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

COMMENT. *Almahide* was advertised for this day in the *Daily Courant* of 16 February.

Saturday 18
DL **THE HISTORY AND FALL OF CAIUS MARIUS** [Otway]. Old Marius [Caius Marius]—Powell; Young Marius—Booth // Lavinia—Mrs Bradshaw; Nurse—Mr Norris. To which will be added a Farce of one Act only, call'd, **THE WALKING-STATUE** [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Norris. . . . With several Entertainments which will be express'd in the great Bills.

Saturday 18
Queen's **THE COUNTRY WAKE** [Doggett]. Hob—Dogget; Woodville—Wilks; Sir Thomas Testy—Bullock // Lady Testy—Mrs Rogers; Flora—Mrs Oldfield. (*Daily Courant*)

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

Saturday 18
DOCUMENT. On this day the Queen gave an order in Council that the Attorney and Solicitor Generals should investigate the claims of the shareholders in Drury Lane and report on whether the silencing of Drury Lane and the licence to Collier had unfairly damaged their interests. Recorded in British Library Add. MS 20,726, fol. 24.

COMMENT. The report was not issued until 8 October 1711, by which time it was essentially irrelevant.

Monday 20
Queen's **THE PILGRIM** [Vanbrugh, adapting Fletcher]. Alphonso—Johnson; Pedro—Wilks; Roderigo—Mills; Mad Welshman—Dogget; Mad Englishman—Cibber; Mad Scholar—Thurmond; Mad Taylor—Pinkethman // Juletta—Mrs Bicknell, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Johnson. . . . Revis'd with large Alterations.

Tuesday 21
DL **ELFRID**; or, The Fair Inconstant [Hill]. The part of Ordgar to be perform'd by a Young Gentleman, a Friend of the Author's, who is pleas'd to Act it for his own diversion; King—Powell; Athelwold—Booth; Egbert—Cory // Elfrid—Mrs Bradshaw; Ordelia—Mrs Knight (and see 2 January). To which will be added the Farce call'd, **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Aaron Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. The last new Tragedy . . . With a new Prologue and Epi-

logue [apparently not extant].

Tuesday 21 **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
Queen's
 ADVERTISEMENT DETAILS. At the desire of several Ladies of Quality. . . . The last new Opera.

*From 22 February there are no performances on Wednesdays
 and Fridays until after Easter.*

Thursday 23 **HAMLET PRINCE OF DENMARK** [Shakespeare]. Hamlet–Powell; Oratio [Horatio]–Booth; Ophelia–Mrs Santlow; Grave-Digger–Cave Underhill.
 DL (*Daily Courant*)
 ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last Reviv'd Tragedy. . . . With several Entertainments between the Acts. Note, That the Tickets that were given out for Saturday next for *Tamerlane* will be taken on Tuesday the 7th of March next, the Play being deferr'd till then. [The ad of 25 March notes that this was to be a benefit for Cory and Elrington.]

Thursday 23 **THOMYRIS QUEEN OF SCYTHIA** [Motteux and Pepusch]. Tigranes–Signior Cavaliero Nicolini Grimaldi. (*Daily Courant*)
Queen's
 ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. Note, that the Tickets which were deliver'd out for Signior Nicolini's Benefit this Day will be taken on Thursday next the 2d of March, his Benefit being deferr'd till that Day.

Thursday 23 ADVERTISEMENT. The Tickets which were delivered out for the Benefit of Senior Nicolini Grimaldi on the 24th Instant, will be taken on Thursday the 2d of March, his Benefit being deferred till that Day.
 N.B. In all Opera's for the future, where it thunders and lightens in proper Time and in Tune, the Matter of the said Lightning is to be of the finest Rosin; and, for the Sake of Harmony, the same which is used in the best Cremona Fiddles. Note also, That the True Perfumed Lightning is only prepared and sold by Mr Charles Lillie, at the Corner of Beauford-Buildings. (*Tatler*, 21-23 February)

Friday 24 **CONCERT.** This day . . . at Mr Couch's Dancing-Room in Walbrook, will be perform'd a Consort of Vocal and Instrumental Musick, by several eminent Masters. For the Benefit of James Graves and John Garee. Tickets to be had at 2s. 6d. each, at the Black Swan Tavern in Bartholomew-Lane behind the Royal Exchange, at the White Perriwig next Door to the Sun Tavern behind the Royal Exchange, at the Bull-Head Tavern Towel-Hill, at Will's Coffee-house in Cornhil, and at Mr Hare's at the Viol and Flute in Cornhil.
 CDR (*Daily Courant*)

Saturday 25 † **THE FAIR QUAKER OF DEAL;** or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see below). (*Daily Courant*)
 DL
 FIRST EDITION. *The Fair Quaker of Deal, or, The Humours of the Navy.* A Comedy. As it is Acted at the Theater-Royal in Drury-Lane (London: James Knapton, Bernard Lintott, and Egbert Sanger, 1710). Publication "This Day" was advertised in the *Daily Courant* of 17 March. Copy used: Readex. Dramatis Personæ: Flip–Leigh; Mizen–Pack; Worthy–Booth; Rovewell–Powell; Sir Cha. Pleasant–Bickerstaff; Cribidge–Elrington; Easie–Cory; Indent–Knapp; Scruple–Freeman // Arabella Zeal–Mrs Bradshaw; Dorcas Zeal–Mrs Santlow; Belinda–Mrs Moor; Jenny Pri-

vate—Mrs Spillar; Jiltup—Mrs Hunt; Advocate—Mrs Finch; Maid—Mrs Shirburn [Sherburn]; Bar-Maid—Mrs Cox. The Prologue. The Epilogue Spoke by the Fair Quaker [Miss Santlow].

Preface: This Play was writ about three Years since, and put into the Hands of a famous Comedian [Colley Cibber?] belonging to the Hay-Market Play-House, who took care to beat down the Value of it, so much as to offer the Author to alter it, fit to appear on the Stage on Condition he might have half the Profits of the Third Day, and the Dedication intire, that is as much as to say, That it might pass for one of his, according to Custom. The Author not agreeing to this reasonable Proposal, it lay in his Hands till the beginning of this Winter, when Mr Booth read it, and lik'd it, and persuaded the Author, that with a little Alteration 'twould please the Town. Indeed the Success of it has been wonderful: Notwithstanding the Tryal in Westminster-Hall, and the Rehearsal of the new Opera it has answer'd the ends of the Poet, and he hopes, that of the Town too.

I cannot ommit mentioning the extraordinary Performances of Mrs Bradshaw, Mrs Santlow, Mr Pack, and Mr Leigh, who are the only People on the English Stage that could have acted those Parts so much to the Life. . . .

ADVERTISEMENT DETAILS. Never Acted before. . . . Note, That the Tickets given out for this Day for the Play of *Tamerlane*, for the Benefit of Mr Cory and Mr Elrington, will be taken on Tuesday the 7th of March.

Saturday 25
Queen's

RULE A WIFE AND HAVE A WIFE [Fletcher]. Margaretta—Mrs Barry; Estifania—Mrs Olfield; Copper Captain [Michael Perez]—Wilks; (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Boxes upon the Stage 8s. Being oblig'd to begin exactly at half an Hour after 5 a Clock.

COMMENT. The reason for raised prices is not clear. In the *Daily Courant* of 23 and 24 February *Venice Preserv'd* and *Acis and Galatea* are advertised for this day.

Saturday 25

DOCUMENT. On this day the Court of Chancery directed a Commission of Rebellion to arrest Christopher Rich and produce him for hearings related to suits against him by Benjamin Johnson and Colley Cibber (C33/313, fol. 190).

COMMENT. For the suits at issue, see 29 June and 1 July 1709. No further action is known.

Monday 27
DL

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but once.

Monday 27
Queen's

THE CONSTANT COUPLE; or, A Trip to the Jubilee [Farquhar]. Sir Harry Wildair—Wilks; Alderman Smuggler—Johnson; Clincher, Sen.—Pinkethman; Clincher, Jun.—Bullock // Lady Lurewell—Mrs Oldfield; Angelica—Mrs Rogers (and see 28 October). To which will be added a Farce, call'd, **THE SCHOOL-BOY** or, The Comical Rivals [Cibber]. Master Johnny—Cibber, and all the other parts to the best advantage (and see 13 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. At Common Prices.

Tuesday 28
DL

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice. . . . By her Majesty's Command no Person to stand on the stage.

COMMENT. No author's benefit was advertised.

Tuesday 28
Queen's **THE RELAPSE; or, Virtue in Danger** [Vanbrugh]. Lord Foppington—Cibber; Loveless—Wilks; Amanda—Mrs Rogers; Berinthia—Mrs Oldfield; Sir Tun-belly Clumsey—Bullock; Miss Hoyden—Mrs Cross. (*Daily Courant*)

March 1710

Thursday 2
DL **THE FAIR QUAKER OF DEAL; or, The Humours of the Navy** [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but thrice.

Thursday 2
Queen's **THE SCHOOL-BOY: Or, The Comical Rivals** [Cibber]. Cast not advertised though Cibber presumably played Master Johnny (and see 13 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. A Farce of two Acts only. . . . Boxes 5s. Pix 3s. First Gallery 2s. Upper Gallery 1s. Boxes upon the Stage 8s. Being oblig'd to begin exactly at 6 a Clock, by reason of the Practice.

COMMENT. This ad is both cryptic and incomplete. The ads of 28 February and 1 March give *Almahide* for this day. *The School-Boy* could not have been the principal entertainment of the evening. The reason for raised prices is not stated. The reference to a "Practice" is presumably a rehearsal for *Hydaspes*, which was rehearsed publically on 6 March, advertised for 16 March, and finally given its première on 23 March.

Saturday 4
DL **THE FAIR QUAKER OF DEAL; or, The Humours of the Navy** [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Command no Person to stand upon the Stage.

Saturday 4
Queen's **THE FALSE FRIEND** [Vanbrugh]. Don Pedro—Wilks; Don John—Cibber; Don Gusman—Mills; Lopez—Pinkethman; Galindo—Bullock // Leonora—Mrs Rogers; Isabella—Mrs Porter; Jacinta—Mrs Oldfield. (*Daily Courant*)

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

Monday 6
DL **THE FAIR QUAKER OF DEAL; or, The Humours of the Navy** [Charles Shadwell]. Fair Quaker [Dorcas Zeal]—Miss Santlow, and all the other parts to the best Advantage (and see 25 February). (*Daily Courant*)

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

COMMENT. The sixth night.

Monday 6
Queen's ADVERTISEMENT. At the Queen's Theatre in the Hay-Market, this present Monday, being the 6th of March, there will be a Practice of the new Opera in Form, to begin exactly at Six a Clock.

COMMENT. The new opera was presumably *Hydaspes*, not actually premiered until 23 March. The terms of admission to this rehearsal are not clear.

Tuesday 7
DL **TAMERLANE** [Rowe]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Corey and Mr Elrington. . . . To

which will be added a *Night Scene* between a Scaramouch, a Harlequin, a Cooper, his Wife, and his Man; with other Entertainments as they are express'd in the Bills.

Tuesday 7
Queen's

THE FALSE FRIEND [Vanbrugh]. Don Pedro—Wilks; Don John—Cibber; Don Gusman—Mills; Lopez—Pinkethman // Leonora—Mrs Rogers; Isabella—Mrs Porter; Jacinta—Mrs Oldfield, and all the other parts to the best Advantage. To which will be added the Comic part of the Musical Masque of **ACIS AND GALATEA** [Motteux and Eccles]. Cast not advertised (but see 12 November). (*Daily Courant*)

ADVERTISEMENT DETAILS. The last Reviv'd Comedy . . . At Common Prices.

COMMENT. In the *Daily Courant* of 4 March *Pyrrhus and Demetrius* was advertised for this day.

Wednesday 8
YB

ADVERTISEMENT. On Wednesday the 8th of March next, in the Great Room in York-Buildings, will be perform'd a Consort of Vocal and Instrumental Musick, by the best Performers, for the Benefit of Mrs A. Bradshaw. Tickets are to be had at Charles Lillie's, Perfumer, at the Corner of Beauford Buildings in the Strand, at 5s. per Ticket. N.B. It being Lent, there will be no Play that Night. (*Tatler*, 25-28 February)

COMMENT. According to an ad in the *Tatler* of 14-16 March, this performance was cancelled and rescheduled for 17 March.

Thursday 9
DL

THE MISTAKES [Vanbrugh]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Hall and Mr Baggs. . . . With several diverting Entertainments, as will be express'd in the Bills.

Thursday 9
Queen's

THE OLD BATCHELOR [Congreve]. Old Batchelor [Heartwell]—Betterton. (*Daily Courant*)

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

COMMENT. In the *Daily Courant* of 7 March *Almahide* was advertised for this day.

Thursday 9

REPORT. Whereas on the 6th Instant at Midnight, several Persons of light Humour and loose Mirth, having taken up on them in the Shape of Men, but with the Voice of the Players belonging to Mr Powell's Company, to call up Surgeons at Midnight, and send Physicians to Persons in sound Sleep, and perfect Health: This is to certifie, That Mr Powell had locked up the Legs of all his Company for fear of Mischief that Night; and that Mr Powell will not pay for any Damages done by the said Persons. . . . (*Tatler*, 7-9 March)

COMMENT. This mock-notice is proof that Powell's puppet theatre was operating in London during the spring.

Saturday 11
DL

THE LANCASHIRE WITCHES: or, Teague O Devilly [Shadwell]. Belfort—Powell; Doubty—Corey; Sir Edw. Hartford—Freeman; Young Hartford—Pack; Sir Tim. Shacklehead—Norris; Tom Shacklehead—Leigh // Theodosia—Mrs Cox; Isabella—Mrs Knight, and all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Layfield and Mrs Cox. . . . To which will be added, A Dance by a Harlequin Man and Woman by Mr Layfield and Miss Santlow. A *Quarter-Staff Dance* by 4 Foresters. A *New French Peasant's Dance*. And the *Italian Scaramouch* by Mr Layfield. With all the Risings and Flyings that were Originally in the Play. And a new Prologue by a Child of 4 Years of Age. With an Epilogue by Mr Layfield.

COMMENT. The prologue and epilogue "are apparently not extant" (Danchin, II, 462).

Saturday 11
Queen's

KING EDWARD THE THIRD, with the Fall of Mortimer Earl of March [Bancroft?]. Queen—Mrs Barry; King Edward—Bullock, Jun.; Mountacute—Wilks; Mortimer—Mills; Chancellor—Bullock, Sen.; Serjeant Eitherside—Dogget; Maria—Mrs Rogers, and all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . will be Reviv'd a Play (never Acted there before).

COMMENT. *Pyrrhus and Demetrius* for the benefit of Nicolini was announced for this day in the ad of 8 March.

Monday 13
DL

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. The last new Comedy.

Monday 13
Queen's

THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards [Dryden]. Cast not advertised (but see 3 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Barry. At the Desire of several Ladies of Quality.

COMMENT. Mrs Barry presumably performed her usual role, Almeria.

Tuesday 14
DL

THE MAID IN THE MILL [Fletcher and Rowley]. Maid in the Mill [Florimell]—Miss Santlow; Bustofa—Pack, and all the other parts to the best advantage. The advance ad of 11 March adds: Don Phillippo—Bickerstaff; Count Otrante—Powell; Antonio—Booth; Martino—Corey; Gerasto—Norris; Pedro—Carnaby; Moncado—Elrington; Julio—Layfield; Mertego—Cole; Tranio—Freeman; Singing Pedlar—Millar // Aminta—Mrs Moor; Ismena—Mrs Cox. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Burkhead and Mr Carnaby.

Tuesday 14
Queen's

ALMAHIDE [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. The last new Opera. By Subscription. . . . Signior Cavaliero Nicolini's Day is deferred until Thursday the 23d, and Signior Valentini's till Tuesday the 28th Instant.

COMMENT. The première of *Hydaspes* was announced for this day in the ads of 8, 10, and 11 March.

Wednesday 15 March was declared a General Fast [British Library 21.h.4(70)] but the theatres would have been dark for Lent in any case.

Wednesday 15
St Alb

ADVERTISEMENT. This is to give Notice, That the Consort of Signior Giacomo Cortis [John Crouch], which was to have been perform'd in St Alban's-street to Morrow the 15th Instant, (but it being a Fast-Day) is put off to Wednesday the 22d. (*Daily Courant*, 14 March)

Thursday 16
DL

OEDIPUS KING OF THEBES [Dryden and Lee]. Oedipus—Powell, and all the other parts to the best advantage (and see 14 January). (*Daily Courant*)

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

- Thursday 16*
Queen's
- THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite–Evans lately arriv'd from the Theatre in Dublin (and see 22 September 1709). With the Comical Interlude of **FLORIO AND BLESA** [*recte* Floro, and see below] set to Musick by the famous Signior Bononcini, perform'd by Mr Dogget and Mrs Lindsey. (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . And several Entertainments of Dancing between the acts by Mr Thurmond, Jun. and Mrs Bicknell.
- COMMENT. *Floro and Blesa* is an excerpt from *Almahide* in which Doggett and Lindsey took these roles (see 10 January). The première of *Hydaspes* was announced for this day in the ads of 13, 14, and 15 March.
- Friday 17*
YB
- CONCERT.** To Morrow . . . will be performed (in the great Room in York-Buildings) a Consort of Musick, both Vocal and Instrumental, by the best Performers, for the Benefit of Mrs A. Bradshaw. Tickets are to be had at Charles Lillie's, Perfumer, at the Corner of Beauford-Buildings in the Strand, and at Tom's Coffee-house, Covent-Garden, at 5s. per Ticket. N.B. It being Lent, there will be no Play that Night. (*Tatler*, 14-16 March)
- Saturday 18*
DL
- THE FAIR QUAKER OF DEAL;** or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)
- ADVERTISEMENT DETAILS. For the Benefit of Mr Fairbank and Mrs Finch . . . The last new Comedy. . . . With several Extraordinary Entertainments express'd in the great Bills.
- Saturday 18*
Queen's
- THE SCORNFUL LADY** (Written by Beaumont and Fletcher). Cast not advertised (but see 11 February). (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . With several Select Scenes of Musick perform'd between the Acts by Signior Cavaliero Nicolini, Signior Valentini, and Signiora Margaretta.
- COMMENT. The ad of the 16th announces *The Stratagem* for this day. The operatic entr'actes probably did not take place. A handbill to the following effect was printed on 17 March: It has been Publish'd in Yesterdays *Daily Courant*, and last Night in her Majesty's Theatre at the Hay-Market, that to Morrow (being Saturday the 18th of March) will be presented there A Comedy, with several Select Scenes of Musick, to be perform'd between the Acts by Cavalier Nicolini, Signior Valentini, and Signiora Margarita; which sort of Performance the said Cavalier Nicolini finding to be directly contrary to the Agreement made between him and Mr Owen Swiny, and that the same wou'd prove a real Means to Vilifie and Prejudice the Opera. He doth hereby acquaint all Gentlemen and Ladies, that his Intention is strictly to observe the Tenor and Meaning of the said Agreement, that is to say, to Sing during the Winter Season only formal Operas, and to be always ready to please and serve them according to his Duty and usual Custom. (Photocopy preserved in British Library 1879.c.3, fol. 58; published in the *Coke Papers*, pp. 136-137.)
- Monday 20*
DL
- THE LANCASHIRE WITCHES:** or, Teague O Devilly [Shadwell]. Belfort–Powell; Doubty–Corey; Sir Edw. Hartford–Freeman; Young Hartford–Pack; Sir Tim. Shaklehead–Norris; Tom Shaklehead–Leigh // Theodosia–Mrs Cox; Isabella–Mrs Knight, and all the other parts to the best Advantage. (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With several other Entertainments as are express'd in the great Bills.

- Monday 20*
Queen's **THE TRAGEDY OF MACKBETH** [Shakespeare adapted by Davenant]. Cast not advertised (but see below). (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Benefit of Mrs Rogers. At the Desire of several Ladies of Quality.
COMMENT. What was almost undoubtedly the cast for this performance was published in a reprint of the Davenant version of *Macbeth*, "As it is now Acted at the Queen's-Theatre" (London: Tonson and Phillips, 1710). Copy used: British Library 11763.cc.15. Dramatis Personae: King of Scotland [Duncan]—Keen; Malcolm—Cory; Donalbain—Bullock, Jun.; Lenox—Captain Griffin; Macbeth—Betterton; Banquo—Mills; Macduff—Wilks; Seyward—Husband; Seyton—Bickerstaffe; Banquo's Son—Mrs B. Porter; 1 Murtherer—Fairbank; 2 Murtherer—Cross // Macbeth's Lady—Mrs Knight; Macduff's Lady—Mrs Rogers; Heccate—Mr Johnson. This cast cannot reflect the performance of 28 November 1709 since Mrs Barry was then advertised as Lady Macbeth. Nor can it be for the performance of 24 April 1710 since Betterton was dying by then.
- Tuesday 21*
DL **THE WOMAN CAPTAIN; or, The Usurer turn'd Soldier** (Written by the late ingenious Mr Shadwell). *Woman Captain* [Mrs Gripe]—Mrs Bradshaw; *Usurer* [Gripe]—Norris. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . With a new Prologue and Epilogue. For the Benefit of Mr Knapp and Mr Miller.
COMMENT. The epilogue may be one "incomparably spoken by Mrs Knight" and published in the *Female Tatler* of 27-29 March. It is reprinted with discussion by Danchin (II, 463).
- Tuesday 21*
Queen's **PYRRHUS AND DEMETRIUS** [Swiney and Haym]. Cast not advertised (but Nicolini presumably took Pyrrhus, and see 27 October). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Signior Cavaliero Nicolini Grimaldi. . . . Being the last time of performing it this Season. With all the Scenes and other Decorations of the last new Opera of *Almahide*. The Boxes to be open'd to the Pit, and no Person to be admitted but by printed Tickets, which will be deliver'd this Morning at Mr White's Chocolate-House, at St James's Coffee-house in St James's-street, and at the Playhouse by the Box-keepers, at half a Guinea each Ticket.
RECEIPTS: In a complaint to the Lord Chamberlain dated 18 May, Nicolini states that the face value of the benefit tickets for which he accounted to Swiney was £190 5s. 6d. (*Coke Papers*, no. 85).
- Wednesday 22*
SH **CONCERT.** For the Benefit of Mr Cook and Mr Laurence. At Stationers-Hall, this Day . . . will be perform'd an extraordinary Consort of Vocal and Instrumental Musick, by the best Masters. With several Solo's and Sonato's, by Mr Dean and Mr Manship, and Signior Nicola's Trumpet Tune by Mr Phillip's: Also several Trumpet Sonato's, with other Entertainments too long to be inserted here. All Friends are desir'd to be there betimes, by reason of the Length of the Entertainment. Price 2s. 6d. each Ticket, which may be had at the Hall. Beginning between 6 and 7 a Clock. (*Daily Courant*)
COMMENT. The authors of the *Biographical Dictionary* (XI, 283) identify "Signior Nicola" as Nicola Matteis.
- Wednesday 22*
St Alb **CONCERT.** This performance may be deduced from the deferral notice, published in the *Daily Courant* on 14 March: "The Consort of Signior Giacomo Cortis [i.e., John Crouch] . . . is put off to Wednesday the 22d."
COMMENT. Cortis is not entered under this name in the *Biographical Dictionary*.

Giacomo Courti was generally known as John Crouch in England.

- Thursday 23*
DL
THE MAID IN THE MILL [Fletcher and Rowley]. Maid in the Mill [Florimell]—Miss Santlow; Bustofa—Pack, and all the other parts to the best advantage (and see 14 March). (*Daily Courant*)
- Thursday 23*
Queen's
‡ **HYDASPES** [Francesco Mancini, arranged by J. C. Pepusch]. Cast not advertised (but see below). (*Daily Courant*)
FIRST EDITION. *Hydaspes* (London: Tonson, 1710). Dual-language edition. Dramatis Personæ: Artaserse—Cassani; Dario—Valentino Urbani; Idaspe—Cav. Nicolino Grimaldi; Arbace—Mr Lawrence // Mandane—Isabella Girardau; Berenice—Margaritha de l'Epine.
Songs in the new Opera, Call'd Hydaspes was issued by Walsh, Randall, and Hare and advertised in the *Post Man* on 30 May 1710 (see Hunter, no. 69). It comprised the overture and 40 songs. *The Additionall Songs in the new Opera, Call'd Hydaspes* (published on 27 January 1711) pertains to a revival the next season (see 22 November 1710).
ADVERTISEMENT DETAILS. Never perform'd before . . . a New Opera. By Subscription. The Scenes painted by Signor Marco Rizzi of Venice. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers Tickets, which will be deliver'd this Morning at Mr White's Chocolate-House in St James's-street.
COMMENT. As with *Almahide* earlier this season, performance was entirely in Italian. The original libretto was by Giovanni Pietro Candi. Pepusch arranged music by Mancini that had been brought from Naples by Nicolini, who was paid £150 for it by contract (see 18 May).
- Saturday 25*
DL
THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). To which will be added **THE WALKING STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the desire of Several Persons of Quality. For the Benefit of Mr Bois and Mr Wellar . . . we are oblig'd to Act the last New Comedy. . . . The *French Peasant's Dance* by Miss Santlow. The *Miller's Dance* by Mr Leigh and Mr Prince. The *Scaramouch* by Mr Layfield. The *Italian Night Scene* between a Scaramouch, a Harlequin, a Cooper and his Wife. The Tickets given out for the *Northern Lass* will be taken at this Play.
COMMENT. *The Northern Lass* was advertised for this day on 21 March and on 23 March with Mrs Santlow in the title role, but by the ad on the 24th the company had realized that it would be unable to mount the play at this time.
- Saturday 25*
Queen's
HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)
ADVERTISEMENT DETAILS. Never perform'd but once. . . . By Subscription.
- Monday 27*
DL
THE MISTAKE [Vanbrugh]. Cast not advertised (but see 11 February). With a Farce never Acted before, call'd, ‡ **A BICKERSTAFF'S BURIAL**; or Work for the Upholders [Susanna Centlivre]. Cast not advertised (but see below). (*Daily Courant*)
FIRST EDITION. *A Bickerstaff's Burying; or, Work for the Upholders*. A Farce; As it was Acted in the Theatre in the Hay-market [*sic*], by Her Majesty's Sworn Servants. Written by Mrs Susanna Centlivre, Author of *The Busie Body*, and The Man's Bewitch'd (London: Bernard Lintott, n.d. [1710]). Copy used: Readex. Dramatis Personæ: Mezro—Norris; Captain—Bickerstaff; Boatswain—Spillar; 1st Sailor—Pack; 2d Sailor—Miller; Lady Mezro—Mrs Knight; Isabinda—Mrs Cox; Lady—Mrs Kent;

Officer—Carnaby; Servants—Mr Cole, &c.; Lucy—Mrs Spillar. An epilogue for this play was published in the *British Apollo* of 3-5 April and is reprinted by Danchin (II, 466).

[Dedication] To the Magnificent Company of Upholders, &c.: Custom has made some Things absolutely necessary, and these Sheets without a Dedication, or a Preface, by way of Excuse, would be an unpardonable Indecency: To avoid which, I was considering at whose Feet to lay these following Scenes. First I thought of offering it to all those young wives who had sold themselves for Money, and been inter'd with Misery, from the first Day of their Marriage; but supposing their chief Pleasure to consist in Pride, and that they had rather gratifie their Ambition in the Arms of a Fool, or Fourscore, than wed a Man of Sense of narrower Fortunes, I concluded 'em unworthy of my Notice. . . .

ADVERTISEMENT DETAILS. The Farce to be Acted before the Play, and no Money to be return'd after the Curtain's drawn.

Monday 27
Queen's

KING RICHARD THE 3^D [Cibber adapting Shakespeare]. Cast not advertised (but the ad of 20 March specifies K. Henry—Wilks; K. Richard—Cibber // Queen—Mrs Porter; Lady Anne—Mrs Rogers, 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 Mrs Porter.

Tuesday 28
DL

THE WOMAN CAPTAIN: or, The Usurer turn'd Soldier [Shadwell]. Woman Captain [Mrs Gripe]—Mrs Bradshaw (and see 21 March). [And] A Farce of one Act (never Acted but once) call'd **A BICKERSTAFF BURYING;** or, Work for the Upholders (Written by the Author of the *Gamester*) [Centlivre]. Cast not advertised (but see 27 March). To be perform'd before the Play begins. (*Daily Courant*)

Tuesday 28
Queen's

ALMAHIDE [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Signior Valentini. The last new Opera.

Wednesday 29
YB

CONCERT. On Wednesday next . . . in the Great Room in York-Buildings, will be performed a Consort of Vocal and Instrumental Musick, for the Benefit of Signora Maria Gallia Saggione. Tickets to be had at White's Chocolate-house, and the Smyrna Coffee-house. (*Tatler*, 23-25 March)

Wednesday 29

DOCUMENT. On this day the following actors were sworn as Comedians in Ordinary to her Majesty: Thomas Elrington, James Spiller, Josias Miller, Lewis Layfield, Francis Knap, Ambrose Cole, John Boyce, Hester Santlow, Abigail Hunt, Katherine Finch, Elizabeth Spiller, and Elizabeth Sherburn. (LC 5/166, p. 243. Printed with analysis by Arthur H. Scouten and Robert D. Hume, "Additional Players' Lists in the Lord Chamberlain's Registers, 1708-1710," *Theatre Notebook*, 37 [1983], 77-79.)

Thursday 30
DL

THE GAMESTER [Centlivre]. Cast not advertised. To which will be added a new Farce of one Act, (never perform'd but twice) call'd, **A BICKERSTAFF'S BURYING;** or, Work for the Upholders [Centlivre]. Cast not advertised (but see 27 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Centlivre. . . . With several Entertainments express'd in the great Bills.

COMMENT. The use of the playwright's name (rather than "Benefit the Author") is

highly unusual at this date.

Thursday 30
Queen's **HYDASPES** [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never perform'd but twice. . . . A New Opera. By Subscription.

Friday 31
YB **CONCERT.** At the Great Room in York-Buildings . . . will be perform'd a Consort of Musick, Vocal and Instrumental, for the Benefit of Mr Viner. Mr Holcombe will sing several Italian Cantata's, never yet heard in England; accompanied by Mr Viner, who will play a new Solo composed on purpose for him by Mr Pepusch. Note, There being no Play that Evening at either of the Houses, there will be the best Hands in the Kingdom. And at the Desire of several Ladies of Quality, the Entertainments will begin exactly at Seven a Clock. Tickets are to be had at the Place of Performance. [Price not specified.] (*Tatler*, 25-28 March)

April 1710

Saturday 1
DL **THE FAIR QUAKER OF DEAL;** or, The Humours of the Navy [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Comical Dialogues and New Dances by Miss Santlow and others. Being the last time of acting till Easter.

Saturday 1
Queen's **HYDASPES** [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. A New Opera. By Subscription.

Monday 3
CONTEMPORARY COMMENT. In the *British Apollo* of 31 March-3 April appeared "An Ode Inscrib'd to Aaron Hill Esq; Upon his being appointed Governor of the Royal-Theater." In seven gushy stanzas the anonymous poet lavishes praise on Hill, whom he terms an "Illustrious Genius" destined to "become the Darling of Mankind" by delighting the audience and reforming the stage.

COMMENT. As Hill was editor of the periodical, the disinterestedness of the rapture may be doubted.

Monday 3-Sunday 9 April

PASSION WEEK

Monday 10
DL **THE EMPEROUR OF THE MOON** [Behn]. Scaramouch-Layfield; Harlequin-Spiller. To which will be added a Farce of one Act only, call'd, **THE WALKING-STATUE** [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Spiller and Mrs Spiller . . . we are oblig'd to Act a Comedy, call'd, *The Emperour of the Moon*. . . . With several Diverting Entertainments which will be express'd in the Bills. Note, The Tickets given out for the *Squire of Alsatia* will be taken at this Play.

- Monday 10*
Queen's **THE COMMITTEE; or, the Faithful Irishman** [Howard]. Cast not advertised but the *Daily Courant* of 30 March gives Teague–Estcourt. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mrs Saunders and Mrs Mills.
- Monday 10*
ENW ADVERTISEMENT. At Epsom, the New Bowling Green is now Open; and the New-Wells with variety of Shops (as also the Long Room by the Old-Green) will be open on Easter-Monday; Attended with a Sett of Good Musick playing every Day in the Week, beginning in the Morning at Nine a Clock and ending at One, begins agen at Five in the Afternoon and continues till Nine or Ten at Night, all the Season. (*Daily Courant*, 5 April)
COMMENT. Later versions of the ad (e.g., 15 June) add: Note, That all the Epsom Stage Coaches in Grace-Church-street, as also at the Coach and Horses at Chairing Cross, go and come every Day. (And cf. the ad of 29 June, below.)
- Tuesday 11*
DL **THE FAIR QUAKER OF DEAL; or, The Humours of the Navy** [Charles Shadwell]. Cast not advertised (but see 25 February). (*Daily Courant*)
- Tuesday 11*
Queen's **THE PILGRIM** [Vanbrugh, adapting Fletcher]. Cast not advertised (but see 20 February). To which will be added a Farce of one Act only, call'd, **THE STAGE-COACH** [Farquhar]. Squire Nicodemus Somebody–Dogget. With a Comical Masque of Musick, call'd **ROGER'S WEDDING** [see below]. The part of Roger to be perform'd by Mr Dogget. (*Daily Courant*)
COMMENT. The *Daily Courant* of 8 and 10 April announced *Hydaspes* for this day. *Roger's Wedding* is otherwise unknown, but we suspect that it was merely the comic subplot from Motteux and Eccles' *Acis and Galatea*, which the company had performed regularly this season under that title. See 12 November and later dates.
- Wednesday 12*
DL **THE SEA VOYAGE; or, A Common-Wealth of Women** [Durfey, adapting Fletcher and Massinger]. Cast not advertised. To which will be added a Farce of one Act only, call'd, **THE WALKING-STATUE** [Hill]. Cast not advertised (but see 9 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Benefit of Mrs Kent and Mrs Bickerstaffe. . . . With several Entertainments between the acts. A *French Peasant* and *Chacoon* by Miss Santlow. A *Scaramouch* by Mr Layfield. *The Miller and his Wife* by Mr Leigh and Mr Burkhead. And an *Italian Night Scene* by Mr Layfield and others.
COMMENT. The ad of 10 April announced that "The Tickets given out for Thursday the 13th will be taken on Wednesday the 12th."
COMMENT. Mrs Bickerstaff is otherwise unknown. The advance ad of 10 April names only Mrs Kent, but those of 11 and 12 April both specify "Mrs" Bickerstaff as well—conceivably an error for Mr Bickerstaff, though he had received a benefit on 4 February. Or this could be a joke in reference to his disguise in *The Walking-Statue*.
- Wednesday 12*
Queen's **EPSOM WELLS** [Shadwell]. Woodvil [Woodly]–Wilks; Bevil–Mills; Justice Clodpate–Johnson; Fribble–Pinkethman Bisket–Bullock // Carolina–Mrs Oldfield; Lucia–Mrs Porter; and all the other Parts to the best advantage. (*Daily Courant*)
COMMENT. The ad of 11 April announced *Hydaspes* for this day.
- Thursday 13*
DL **THE TEMPEST; or, The Enchanted Island** [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Prospero–Powell // Dorinda–Miss Santlow. (*Daily Courant*)
ADVERTISEMENT DETAILS. With various Entertainments which will be express'd in the great Bills.

- Thursday 13*
Queen's
- THE MAIDS TRAGEDY** [Beaumont and Fletcher]. Melantius–Betterton; Amintor–Wilks; Calianax–Pinkethman // Evadne–Mrs Barry, and all the other Parts to the best Advantage. (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Betterton. . . . To which will be added Three Designs, Representing the Three Principal Actions of the Play, in Imitation of so many great Pieces of History Painting, where all the real Persons concern'd in those Actions will be Plac'd at proper distances in different Postures peculiar to the Passion of each Character. [The advance ad of 6 April adds: This has been often perform'd on the Theatres abroad, but never yet attempted on the English Stage.]
- CONTEMPORARY COMMENT. This was Betterton's last performance. Writing thirty years later, Cibber says: The last Part this great Master of his Profession acted was Melantius in the *Maid's Tragedy*, for his own Benefit; when being suddenly seiz'd by the Gout, he submitted, by extraordinary Applications, to have his Foot so far reliev'd that he might be able to walk on the Stage in a Slipper, rather than wholly disappoint his Auditors. He was observ'd that Day to have exerted a more than ordinary Spirit, and met with suitable Applause; but the unhappy Consequence of tampering with his distemper was, that it flew into his Head, and kill'd him in three Days (*Apology*, I, 117-118). Cibber's report is a bit melodramatic: Betterton did not actually die until 28 April. For the *Tatler's* eulogy, see 4 May.
- Friday 14*
DL
- THE LANCASHIRE WITCHES** [Shadwell]. Cast not advertised (but see 11 March). (*Daily Courant*)
- Friday 14*
Queen's
- THE SPANISH FRYAR;** or, The Double Discovery [Dryden]. Queen [Leonora]–Mrs Barry. Being the last time of her Acting this Season. Fryar [Dominic]–Evans, lately arriv'd from the Theatre in Dublin (and see 21 October). (*Daily Courant*)
- Friday 14*
- DOCUMENT. His Grace the Duke of Shrewsbury Receiv'd the Staff of Lord Chamberlain of Her Majesty's Household Aprill ye 14th 1710 (LC 5/155, fol. 19).
- COMMENT. Formal certification of Shrewsbury's admission as Lord Chamberlain is in LC 5/166, p. 244. For leaving office quietly, the Earl of Kent received a dukedom (see *The Marlborough-Godolphin Correspondence*, II, 895, 972 and III, 1467).
- Saturday 15*
DL
- THE ROYAL MERCHANT;** or, The Beggar's Bush [Fletcher and Massinger]. Clause King of the Beggars–Keene; Florez–Powell; Woolfort–Booth; Hubert–Bickerstaff; Prince Prigg–Norris // Bertha–Mrs Bradshaw. A new Prologue by Mrs Bradshaw. A Farce of one Act, call'd **THE WALKING-STATUE;** or, The Devil in the Wine Cellar [Hill]. Cast not advertised (but see 9 January). To be Acted before the Play begins. (*Daily Courant*)
- ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Lovelace and White the Box-keepers. . . . With Two Dialogues Sung by Mr Pack and others.
- COMMENT. The new prologue was published in the *British Apollo* of 19-21 April, and is reprinted by Danchin (II, 467).
- Saturday 15*
Queen's
- HYDASPES** [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)
- ADVERTISEMENT DETAILS. A New Opera. By Subscription.

- Monday 17*
Queen's **LOVE MAKES A MAN;** or, *The Fopp's Fortune* [Cibber]. Don Lewis—Pinkethman; Carlos—Wilks; Don Duart—Mills; Don Antonio—Bullock; Clodio—Cibber // Louisa—Mrs Rogers; Honoria—Mrs Porter, and all the other parts to the best Advantage. (*Daily Courant*)
COMMENT. The ads of 14 and 15 April announced "a New Play (never Acted before) call'd *The Force of Friendship*" on this day. Charles Johnson's new play was deferred to the 20th.
- Monday 17*
YB **CONCERT.** For the Benefit of Mr Dean, Mr Manship, and Mr Ridgely. At the great Room in York-Buildings, this present Monday . . . will be Perform'd a Consort of Vocal and Instrumental Musick, all entirely new, and Compos'd by the best Masters, in which Mr Holcomb will Sing several Songs in Italian and English, and likewise two Solo's by Mr Dean, one being of his own Composing; with several other Songs and Peices of Musick by Mr Teno, Mr Lawrence, Mr Cook, and others. Beginning exactly at 8 of the Clock. Tickets are to be had at St James's Coffee-House in St. James's Street, and Young Man's Coffee-House at Chairing-Cross, at 5s. each Ticket. (*Daily Courant*)
- Tuesday 18*
DL **THE NORTHERN LASS;** or, *The Nest of Fools* [Brome]. Northern Lass [Constance]—Miss Santlow. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Halsted the Boxkeeper.
- Tuesday 18*
Queen's **HYDASPES** [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)
ADVERTISEMENT DETAILS. A New Opera. By Subscription.
- Wednesday 19*
DL **THE MAID IN THE MILL** [Fletcher and Rowley]. Bustofa—Pack // Maid in the Mill [Florimell]—Miss Santlow; (*Daily Courant*)
ADVERTISEMENT DETAILS. With several extraordinary Entertainments express'd in the great Bills.
- Wednesday 19*
Queen's **THE ROVER;** or, *The Banish'd Cavaliers* [Behn]. Rover [Willmore]—Wilks (and see 29 October). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Husband.
- Thursday 20*
DL **LOVE FOR LOVE** [Congreve]. Sir Sampson Legend—Leigh; Valentine—Booth; Scandal—Keene; Tattle—Pack; Foresight—Norris; Ben—Bickerstaff // Angelica—Mrs Bradshaw; Frail—Mrs Knight; Mrs Foresight—Mrs Moor. Miss Prue—Miss Santlow. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Shaw and Mr Mannington. . . . With several Entertainments express'd in the great Bills.
COMMENT. Mannington is otherwise unknown. John Shaw was a dancer, so Mannington may have been one too.
- Thursday 20*
Queen's ‡ **THE FORCE OF FRIENDSHIP** [Charles Johnson]. Cast not advertised (but see below). (*Daily Courant*)
FIRST EDITION. *The Force of Friendship*. A Tragedy. As it is Acted at The Queen's Theatre in the Hay-market. By Her Majesty's Servants. To which is Added, A Farce call'd *Love in a Chest*. Written by Mr Johnson (London: Egbert Sanger, 1710). Copy used: Readex. Dramatis Personæ: Leonato—Bowman; Lothario—Wilks; Anselmo—

Mills; Sebastian—Husband // Aspatia—Mrs Rogers; Julia—Mrs Porter. [Prompt notes in Folger MS D.b.62 add: Fantasio—Young Ray; Antonio—Ryan; Servant—Ford; Lucippe—Mrs Granger. The cast list in the manuscript shows that the part of Aspatia was originally intended for Mrs Oldfield: Rogers' name replaces Oldfield's in prompt notes in the latter part of the manuscript.] Prologue Design'd for Mr Betterton, Spoken by Mr Wilks. Epilogue Spoke by Mrs Bicknell.

To Her Grace the Dutchess of Shrewsbury [wife of the new Lord Chamberlain]: Poems of this Sort as they ought to be Representations of the most exalted Worth and the most shining Images in Human Life, so they seem to claim the Protection only of the truly Great and virtuous, where indeed can expiring Tragedy hope for Countenance and Patronage but from those few, very few elegant Spirits who are pleas'd with the Distress of a well wrought Scene, who with the utmost Indulgence to their Reason, behold the Conduct of our Passions on the Stage, and with a generous sympathy feel alternate Joy and Pain, when Virtue either conquers, or is contending with adverse Fate. . . .

Preface: The two wisest as well as the greatest Commonwealths, that ever were, Athens and Rome, condescended to make their Poets their Pensioners . . . the Name of Poet was held sacred. . . . Tragedy degenerated into Farce and the Mimic Droll shoulder'd off the Buskin; if this can be any Proof of the Licentiousness of the Age we live in, it may be urg'd with some Force, when we see no Audience now can bear the Fatigue of two Hours good Sense tho' Shakspear or Oatway [*sic*] endeavour to keep 'em awake, without the promis'd Relief of the *Stage-Coach*, or some such solid After-lude, a few Lines indeed are now and then forced down their Throats by the Help of this Gewgaw, 'tis tack'd to the Tragedy or rather the Tragedy to that, for 'tis the Money Bill; the Actors may design it as a Desert, but they generally find the Palates of their Guests so vitiated that they make a Meal of Whipt Cream, and neglect the more substantial Food which was design'd for their Nourishment; methinks those Gentlemen who have the Management of the Theatres shou'd agree to banish everything that cou'd be thought the least below the Dignity of the Stage, but this I fear we can hardly hope to see while there are two Houses open—since as the General Taste now is, that which does not outmonster the other must starve; here are no publick Stipends for the Player or Poet, they must submit to the Taste of the Town, nay they are both oblig'd (while they are divided) servilely to emulate one another in that Submission, nor can we think of seeing any thing hereafter but Bombast and Farce in the Room of Nervous Sense of Sterling Wit . . . that Company which before was able to furnish out Performers for the best Tragedy have now by this Division so weaken'd the Body that the Town seems to have lost the Relish of that most worthy Entertainment of the Reason, Roscius [i.e., Betterton] indeed is no more, and Tragedy mourns with real Tears his Loss; That mighty Genius (let us call him so) for to become so perfect an Actor, a Man must have almost all the Qualifications of the greatest Author; he must have the most Exalted Soul, the Deepest Judgment, and the most lively Fancy. . . . Nature had indeed been very bountiful to Mr Betterton, and yet Art and Labour had improv'd him wonderfully, and he confessed but very lately, He was yet learning to be an Actor. If then an Actor is not to be made like an Artificer, by Seven Years Apprenticeship, and hardly two good ones arise in an Age, we ought to keep those few that are so together; there is no other way to Banish Posture-Masters, Foreign Monsters, Tub Scenes, &c from the Theatre . . . and make it become, as it certainly may be, both Ornamental and Useful to the Government. . . .

ADVERTISEMENT DETAILS. Never Acted before.

COMMENT. On the entangled early history of this play, see Edward Niles Hooker, "Charles Johnson's *The Force of Friendship and Love in a Chest*: A Note on Tragic-Comedy and Licensing in 1710," *Studies in Philology*, 34 (1937), 407-411. Hooker points out that a manuscript of this play is preserved in the Folger Library (MS D.b. 62) that served as both promptbook and licensing copy. Charles Killigrew's licensing

emendations are preserved in this MS, and his signed permission to perform the piece appears at the end on page 58, dated 11 April. Hooker also observes that as originally written *The Force of Friendship* was not a tragedy but a tragicomedy: the scenes printed separately as *Love in a Chest* (performed as an afterpiece with *The Force of Friendship* on 1 May) were originally interspersed with the serious scenes of what was printed as a tragedy. The cast list in the manuscript includes the principals from both works. Hooker presumes that the comingled version was premièred as a single play on 20 April, failed, and was hastily divided into tragedy and farce for the second performance—which did not occur until 1 May on account of operas and benefits. Hooker further presumes that the play initially failed on account of critical objections to tragicomedy as a form. This is theoretically possible, but so far as we can see, not proveable. The separation of the farce scenes could have occurred at any time, and what was performed on 20 April could have been either the original tragicomedy or the shorter tragic version. Publication of the split version was advertised by Egbert Sanger in the *Tatler* of 11-13 May. Whether the combined text was ever performed as a single play cannot be determined with confidence. For discussion of the prompt notes in the Folger MS, see Langhans, *Restoration Promptbooks*, pp. 505-506.

Thursday 20
LW

ADVERTISEMENT. Lambeth Wells. This is to acquaint all Gentlemen, Ladies, and others, That the said Wells are open, where will be very good Entertainment with Musick and Dancing every Monday, Thursday and Saturday, beginning at One of the Clock and to continue till Sunset, for the whole Season. (*Daily Courant*)

Friday 21
DL

ORONOKO [Southerne]. Oroonoko—Booth; Aboan—Powell; Governour—Keene; Blandford—Bickerstaff; Daniel—Norris // Imoinda—Mrs Bradshaw; Widow Lackit—Mrs Knight (and see 2 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Cole and Mr Giles. . . . With several Entertainments express'd in the Bills.

Friday 21
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Signiora Francisca Margaretta de l'Epine. . . . A New Opera. . . . Note, That the new Play, call'd *The Force of Friendship*, (by reason of several Benefit Days) is de-ferr'd till next Week.

Friday 21
YB

CONCERT. At the Desire of several Ladies of Quality. For the Benefit of Mrs Elizabeth Hemmings. At the great Room in York-Buildings on Friday being the 21st Day of April, will be Perform'd, A Consort of Vocal and Instrumental Musick, by the best Masters. Several new Cantata's, with other Songs and Italian Pieces, lately brought from Italy, will be Sung by Mrs Hemmings and others; and she will also Accompany to her own Voice on the Harpsecord, being the first time of appearing in Publick. (*Daily Courant*, 17 April)

Saturday 22
DL

THE TRAGEDY OF JULIUS CÆSAR; with the Death of Brutus and Cassius [Shakespeare]. Julius Cæsar—Keene; Brutus—Booth; Cassius—Powell // Calphurnia—Mrs Knight; Portia—Mrs Bradshaw. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Hodgson. . . . With a new Prologue spoken by Mr Keene, and an Epilogue by Mrs Bradshaw.

COMMENT. The new prologue and epilogue are apparently not preserved (Danchin, II, 469).

Saturday 22
Queen's

THE BUSIE BODY [Centlivre]. Cast not advertised but the advance ad of 15 April gives: Busie-Body [Marplot]—Dogget; Sir Geo. Airy—Wilks; Charles—Mills Sir Francis Gripe—Estcourt; Traffick—Bullock // Miranda—Mrs Cross; Isabinda—Mrs Porter, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mrs Cross.

COMMENT. Mrs Cross was not advertised again in London until 1715. For some account of her falling-out with the managers, see Milhous and Hume, "Theatrical Politics at Drury Lane: New Light on Letitia Cross, Jane Rogers, and Anne Oldfield," *Bulletin of Research in the Humanities*, 85 (1982), 412-429.

Monday 24
Queen's

THE TRAGEDY OF MACBETH [Shakespeare adapted by Davenant]. Cast not advertised (but see 27 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of the Four Indian Kings lately arriv'd in this Kingdom. For the Benefit of Mr Bowen.

COMMENT. A new epilogue spoken by Bowen on this occasion was specially published (Foxon E353) and is reprinted by Danchin (II, 470) and Bond (p. 4)—see below. On 20 April an advance ad announced *The Old Batchelour* for Bowen's benefit, with the title role to be played by Betterton. *Macbeth* was substituted in the ads of 21 and 22 April. The 21 April ad specifies "That the Tickets deliver'd for the *Old Batchelour*, will be taken at this Play." The only role known for Bowen in *Macbeth* is one of the witches.

CONTEMPORARY COMMENT. Evidently working from an unidentified source, Genest (II, 451) reports: The Mob took care to attend in order to survey the swarthy Monarchs—the curtain was drawn, but in vain did the players attempt to perform—the Mob, who had possession of the upper gallery, declared that they came to see the Kings, "and since we have paid our money, the Kings we will have"—whereupon Wilks came forth, and assured them the Kings were in the front box—to this the Mob replied, they could not see them, and desired they might be placed in a more conspicuous point of view—"otherwise there shall be no play"—Wilks assured them he had nothing so much at heart as their happiness, and accordingly got four chairs, and placed the Kings on the stage, to the no small satisfaction of the Mob, with whom it is a maxim to have as much as possible for their money. [Genest comments further that Murphy relates this transaction inaccurately in the *Gray's Inn Journal*, no. 74.]

COMMENT. The visit of the Indian kings is described and documented by Richmond P. Bond, *Queen Anne's American Kings* (Oxford: Clarendon Press, 1952). The Kings' names are specified in the Queen's Theatre ad of 26 April: Tee Yee Need Ho Ga Ro, Emperour of the Six Nations; Sa Ga Qua Rash Tow, King of the Maquas; E Tow oh Kaom, King of the River Nation; On Nee Yeath Tow no Riow, King of Granahjoh-Hore. The names are variously spelt in Powell's playbill for 1 May and other sources.

Tuesday 25
DL

AURENGZEBE; or, The Great Mogul [Dryden]. Cast not advertised but the ad of 24 April specifies: Emperour—Keene; Aurengzebe—Powell; Morat—Booth // Nourmahal—Mrs Knight; Indamora—Mrs Bradshaw, and all the other Parts to the best Advantage (and see 23 November). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of the Four Indian Kings lately arriv'd from North America. . . . With the *Italian Night Scene*, the *Miller's Dance*, and the *Bairam Feast Dance*.

- Tuesday 25*
Queen's **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Entertainment of the Four Indian Kings lately arriv'd from America. . . . With an entire new Scene, Consisting of Four Songs Compos'd by Signior Scarlatti, and Sung by Signior Cavaliero Nicolini Grimaldi.
COMMENT. Both theatres advertised entertainment for the Four Indian Kings this day.
- Wednesday 26*
DL **THE EMPEROUR OF THE MOON** [Behn]. Cast not advertised (but see 30 December). (*Daily Courant*)
ADVERTISEMENT DETAILS. With variety of Entertainments express'd in the Bills.
- Wednesday 26*
Queen's **VENICE PRESERV'D; or, A Plot Discover'd** [Otway]. Cast not advertised. (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Thurmond. With several Entertainments of Singing and Dancing. With a new Prologue [apparently not preserved].
COMMENT. Thurmond presumably played Jaffeir, his usual role.
- Thursday 27*
DL ‡ **SQUIRE BRAINLESS; or, Trick upon Trick** (Written by the Author of the *Walking Statue*) [Aaron Hill]. Cast not advertised. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted before.
COMMENT. This play was apparently never published.
- Thursday 27*
Queen's **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Cast not advertised (but see 4 November). (*Daily Courant*)
ADVERTISEMENT DETAILS. For the Entertainment of the Four Kings lately arriv'd from America. For the Benefit of Mrs Powell and Mr Hall. . . . With several Entertainments of Singing and Dancing.
COMMENT. The advance ad of 25 April announces *The Squire of Alsatia* for this day.
COMMENT. The identity of Mr Hall is a puzzle. The assistant treasurer John Hall worked at Drury Lane this season and received a benefit there on 9 March.
- Thursday 27*
YB ADVERTISEMENT. Whereas the Pastoral Musick Compos'd by Mr Thomas Clayton, Author of *Arsinoe Queen of Cyprus*, was design'd to be perform'd this Day in York-Buildings, but by reason of the Indisposition of one of the Performers is deferr'd till next Week; This is to give Notice, that the Tickets deliver'd for this Day will be taken at the time of Performance, an Advertisement of which will be very suddenly publish'd in this Paper. (*Daily Courant*)
- Friday 28*
DL **SQUIRE BRAINLESS; or, Trick upon Trick** [Hill]. Cast not advertised. (*Daily Courant*)
ADVERTISEMENT DETAILS. Never Acted but once . . . a new Comedy For the Entertainment of the Four Indian Kings lately arriv'd from Northern America, being the last time of their appearing at a Play.
- Friday 28*
Queen's **HYDASPES** [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last New Opera.
COMMENT. The *Daily Courant* of 26 April advertises the presence of the four In-

dian Kings this night, but cf. Drury Lane.

Saturday 29
DL **SQUIRE BRAINLESS;** or, Trick upon Trick [Hill]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted but twice. For the Benefit of the Author.

Saturday 29
Queen's **THE AMOROUS WIDOW;** or, The Wanton Wife [Betterton]. Cast not advertised (but see 19 November). To which will be added a Farce of one Act only, call'd ‡ **THE MAYOR OF QUEENBOROUGH** [anonymous; lost]. Cast not advertised. (*Daily Courant*)

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

COMMENT. *The Mayor of Queenborough* is otherwise unknown as a one-act farce. This is the subtitle of Middleton's *Hengist, Saxon King of Kent* (1618). We offer the speculation this afterpiece was derived from Middleton's play.

Saturday 29 CONTEMPORARY COMMENT. Steele devoted his current issue to cheerful mockery of rulebook critics: An Execrable Wretch—Was there ever such a Monster? . . . To lay the first Scene, says he, in St. James's Park, and the last in Northamptonshire! Is that all, says I? Then I suppose you have been at the Rehearsal of a Play this Morning. Been! says he, I have been at Northampton, in the Park, in a Lady's Bed-Chamber, in a Dining-Room, every where; . . . the Author has not observed a single Unity. . . . [A young lady objects:] I never knew a Play take that was written up to your Rules. . . . I laughed very heartily at the last New Comedy which you found so much Fault with. But Madam, says he, you ought not to have laughed; and I defy any one to show me a single Rule that you could laugh by. Ought not to laugh! says she: Pray who should hinder me. Madam, says he, there are such People in the World as Rapin, Dacier, and several others, that ought to have spoiled your Mirth. (*Tatler*, 27-29 April)

May 1710

Monday 1
Queen's **THE FORCE OF FRIENDSHIP** [Johnson]. Cast not advertised (but see 20 April). To which will be added a short Farce, call'd ‡ **LOVE IN A CHEST** [Charles Johnson]. Cast not advertised (but see below).

FIRST EDITION. *Love in a Chest* was published with *The Force of Friendship* (see 20 April). Dramatis Personæ: Cardinal Cantelmi—Cross; Faschinetti—Pinkethman; Carpegna—Bullock // Dona Theresa—Mrs Bicknell; Cassata—Mrs Saunders. [Prompt notes in Folger MS D.b.62 show that the two chairmen were played by Harris and Ford.] (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of the Author. . . . The Tickets deliver'd out some time since for the Author's Benefit will be taken this Day.

Monday 1
Pun SML **THE LAST YEARS CAMPAIGNE** At Punch's Theatre. For the entertainment of the Four Indian Kings . . . This present Munday, May 1 at Seven a-Clock. At the Upper End of St. Martin's-Lane, joyning the Litchfield-street, will be Presented a New Opera, Performed by a Company of Artificial Actors, who will present you with an incomparable Entertainment, call'd, *The Last Years Campaigne*. With the Famous Battle fought between the Confederate Army (Commanded by the Duke of Marlborough) and the French in the

Woods near Blaguiers. With several Comical Entertainments of Punch in the Camp. Also variety of Scenes; with a most Glorious Prospect of both Armies, the French in their Entrenchments and the Confederates out; where will be seen several Regiments of Horse and Foot engaged in Forcing the French Lines. With the Admirable Entertainments of a Girl of Five Years old Dancing with Swords. Note, This Play will continue all the Week. Box 2s. Pit 1s. Gallery 6d. (Playbill in the British Library [816.m.19(26)]; reprinted in facsimile by Bond, *Queen Anne's Four American Kings*, opposite page 4.)

Monday 1
YB

CONCERT. At the Desire of several Ladies of Quality. For the Entertainment of the Four Indian Kings. For the Benefit of Mrs Elizabeth Hemmings. At the great Room in York-Buildings: On Monday being the 1st Day of May, will be Perform'd, A Consort of Vocal and Instrumental Musick, by the best Masters. Wherein Mrs Hemmings and others Sing in Italian and English several new Cantatas, Songs, and other Pieces of Musick; and she also Accompanys to her own Voice on the Harpsicord. Being the first time of her appearing in Publick [but see 21 April]. To begin at 8 in the Evening. Tickets to be had at Mr Hemmings's in Play-house Court in Drury-Lane, Spread-Eagle Chocolate-house in Bridges-street Covent-Garden, St James's Coffee-house in St James's-street, Squire's Coffee-house in Fuller's-Rent in Holborn, Nando's at Temple-Bar, and in York-Building, at 5s. each. (*Daily Courant*, 29 April)

Tuesday 2
DL

THE ROYAL MERCHANT; or, The Beggar's Bush [Fletcher and Massinger]. Royal Merchant [Florez]—Powell; Woolfort—Booth; Clause—Keene // Bertha—Mrs Bradshaw, and all the other parts to the best Advantage. (*Daily Courant*)

Tuesday 2
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mademoiselle Isabella Girardau.

Tuesday 2

REPORT. Thomas Betterton's burial on this day occasioned a eulogy occupying the whole of *Tatler* 165, some key parts of which are as follows: Having received Notice, That the famous Actor Mr Betterton was to be interred this Evening in the Cloysters near Westminster-Abbey, I was resolved to walk thither, and see the last Office done to a Man whom I had always very much admired, and from whose action I had received more strong Impression of what is great and noble in Human Nature than from the Arguments of the most solid Philosophers, or the Descriptions of the most charming Poets I had ever read. . . . Such an Actor as Mr Betterton ought to be recorded with the same Respect as Roscius among the Romans. . . . I have hardly a Notion, that any Performer of Antiquity could surpass the Action of Mr Betterton in any of the Occasions in which he has appeared on our Stage. The wonderful Agony which he appeared in, when he examined the Circumstance of the Handkerchief in *Othello*; the Mixture of Love that intruded upon his Mind upon the most innocent Answers Desdemona makes, betrayed in his Gesture such a Variety and Vicissitude of Passions, as would admonish a Man to be afraid of his own Heart, and perfectly convince him, that it is to stab it, to admit that worst of Daggers, Jealousy. [Steele goes on to discuss Hotspur, Falstaff, and Macbeth]. . . . The Mention I have here made of Mr Betterton . . . can do him no Good; but it may possi-

bly be of Service to the unhappy Woman he has left behind him, to have it known, that this great Tragedian was never in a Scene half so moving, as the Circumstances of his Affairs created at his Departure. His Wife, after the Cohabitation of Forty Years in the strictest Amity, has long pined away with a Sense of his Decay, as well in his Person. . . . Her Husband's Death, added to her Age and Infirmities, would certainly have determined her Life, but that the Greatness of her Distress has been her Relief, by a present Deprivation of her Senses. . . . This, I think, is a proper Occasion for exerting such heroick Generosity [as an unnamed benefactress is prepared to exercise]. (*Tatler*, 2-4 May)

Wednesday 3
DL

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Commadore Flip–Leigh; Beau Mizen–Pack // Arabella–Mrs Bradshaw; Fair Quaker [Dorcas Zeal]–Miss Santlow, and all the other Parts to the best Advantage (and see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments which are express'd in the great Bills.

Wednesday 3
Queen's

THE STRATAGEM [Farquhar]. Archer–Wilks; Aimwell–Mills; Gibbet–Cibber; Bonniface–Bullock; Scrub–Pinkethman // Mrs Sullen–Mrs Porter; Cherry Bonniface–Mrs Bicknell, and all the other Parts to the best Advantage. (*Daily Courant*)

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

Wednesday 3
YB

CONCERT. A Pastoral Masque, Compos'd by Mr Clayton, Author of *Arsinoe*, will be perform'd this Day, the 3rd Instant, at the Great Room in York-Buildings. Tickets are to be had at White's Chocolate-house, St James's Coffee-house in St James's-street, and at Young Man's Coffee-house near Charing-Cross. Note, The Tickets deliver'd for the 27th of April will be taken this Day. To begin at exactly at 8 of the Clock. (*Daily Courant*)

Thursday 4
Queen's

KING HENRY THE FOURTH, with the Humours of Sir John Falstaff [Shakespeare]. Falstaff–Evans. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of Don Ventura Zary, the Emperor of Morocco's Minister; and Elhauge Guzman, the Royal Messenger, (from the said Emperour Muley Ismael, to her Majesty) with their Attendants in their several Habits. Being the first time of their Appearance in publick. For the Benefit of Mr Evans.

Friday 5
DL

TIMON OF ATHENS; or, The Man-Hater [Shadwell, adapting Shakespeare]. Timon–Powell; Alcibiades–Booth; Apemantes–Keen; // Evandra–Mrs Knight (and see 10 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments which are express'd in the great Bills.

Friday 5
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last new Opera.

Saturday 6
Queen's

THE FOND HUSBAND; or, The Plotting Sisters [Durfey]. Fond Husband [Peregrine Bubble]–Bullock; Rashly–Wilks; Ranger–Mills; Fumble–Johnson; Sneak–Pinkethman // Emilia–Mrs Rogers; Maria–Mrs Porter. (*Daily*

Courant

ADVERTISEMENT DETAILS. Not Acted these Three Years.

- Saturday 6* DOCUMENT. On this day the Court of Chancery directed a Commission of Rebellion to arrest Christopher Rich and produce him for hearings related to suits against him by Vanbrugh and Wilks (C33/314, fol. 266).
COMMENT. For the suits at issue, see 8 November 1707 and 27 January 1708. No further action is known.
- Monday 8* **CONCERT.** Hampstead Wells. These are to acquaint all Persons that have occasion to Drink Hampstead Mineral Waters, That the said Wells will be open'd on Monday next the 8th Instant, where there is all Convenient Accomodation for Water-Drinkers of both Sexes, with extraordinary Musick for Dancing in the Great Room, and will be continu'd every Monday following during the Season: And also very good Accomodation for good Eating, with Convenient Coach-houses and Stabling, and a very fine Bowling-Green, with variety of other Accomodation for Modest Pleasure and Diversion. (*Daily Courant*, 6 May)
HA W
COMMENT. This ad is repeated at irregular intervals during the spring. The ad of 18 May adds: "Note, That all the Epsom Stage Coaches in Grace-Church-street, as also that at the Coach and Horses at Chairing-Cross, go and come every Day."
- Monday 8* **THE CONSTANT COUPLE; or, A Trip to the Jubilee** [Farquhar]. Cast not advertised (but see 28 October and 27 February). (*Daily Courant*)
Queen's
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of the Box-keepers, King, Dykes, and Willmore [Robert Wilmer]. . . . With several Entertainments of Singing and Dancing.
- Tuesday 9* **THE TRAGEDY OF HAMLET PRINCE OF DENMARK** [Shakespeare]. Hamlet—Powell // Ophelia—Mrs Santlow; and all the other parts to the best advantage (and see 23 February). Being the last time of Acting it this Season. (*Daily Courant*)
DL
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Tuesday 9* **ALMAHIDE** [pasticcio]. Cast not advertised (but see 10 January). (*Daily Courant*)
Queen's
ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality.
- Wednesday 10* **THE RECRUITING OFFICER** [Farquhar]. Serjeant Kite—Pack, and all the other Parts to the best Advantage (and see 15 December). (*Daily Courant*)
DL
ADVERTISEMENT DETAILS. For the Benefit of Mr Haughton the Pit-Door-keeper.
- Wednesday 10* **THE JOVIAL CREW; or, The Merry Beggars** [Brome]. Vincent—Wilks; Hilliard—Cibber; Oliver—Mills Hearty—Pinkethman; Talboy—Bullock; Randal—Johnson // Rachel—Mrs Bicknell, Merriel—Mrs Cross. (*Daily Courant*)
Queen's
- Thursday 11* **A NOVELTY; or, Three Plays in One viz. *The Anatomist; or, Sham Doctor*** [Ravenscroft]. Cast not advertised (but see 12 January). *The Walking-Statue; or, The Devil in the Wine-Cellar* [Hill]. Cast not advertised (but see 9 January). *A Bickerstaff's Burying* [Centlivre]. Cast not advertised (but see 27 March). (*Daily Courant*)
DL
ADVERTISEMENT DETAILS. For the Entertainment of several Foreigners. . . . Six Entertainments of Dances. The Particulars of which are express'd in the Great Bills.

COMMENT. The *Tatler* ad in the issue of 6-9 May announces *Caius Marius* for this day, "To which will be added, a new Farce, call'd *The Blundering Brothers, or the Twin Adventures*, for the Benefit of the Author [identity unknown]. Persons of Quality may send for Box Tickets to Mr Charles Lillie's near Beauford-Buildings, or White's Chocolate-house in St James's-street." The issue of 9-11 May announces deferral until Wednesday the 17th.

Thursday 11
Queen's

THE VILLAIN; or, The Officers in Winter-Quarters [Porter]. Cast not advertised (but see 15 May below). (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these Ten Years [but see LIF, 4 July 1704]. At the Desire of several Ladies of Quality. For the Benefit of Mr Husband.

COMMENT. The ad of 10 May says that "The Tickets deliver'd out for *The Rover* . . . will be taken at this Play."

Friday 12
DL

THE TEMPEST; or, The Enchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. Prospero—Powell; Dorinda—Miss Santlow; Duke Trincalo—Underhill, who Acted it originally. The advance notice of 11 May adds: "Vertoso by a Gentleman that never acted before" [identity unknown] and refers to Underhill as "that Ancient Comedian." (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Cave Underhill. . . . With several extraordinary Entertainments express'd in the great Bills.

Friday 12
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last new Opera.

COMMENT. The advance notice of 11 May advertised *The Pilgrim* for this day, "To which will be added the whole 2nd Act of the last new Opera, call'd *Hydaspes*."

Saturday 13
Queen's

THE HISTORY OF KING RICHARD THE THIRD [Cibber adapting Shakespeare]. King Henry—Wilks; King Richard—Cibber // Queen—Mrs Porter; Lady Anne—Mrs Rogers, and all the other Parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the particular desire of several Ladies of Quality. . . . Containing the Distresses and Death of King Henry the Sixth, the Murther of Young King Edward the fifth and his Brother in the Tower, with the Landing of the Earl of Richmond, and the Memorable and Decisive Battle in Bosworth Field.

Monday 15
Queen's

THE VILLAIN; or, The Officers in Winter-Quarters [Porter]. Villain [Maligni]—Cibber; Beaupres—Wilks; Clairmont—Mills; Brisac—Thurmond; Boutfeau [Boutefeau]—Bowen; Host—Johnson; Scrivener's Son—Bullock // Belmont—Mrs Rogers; Charlot—Mrs Porter; Mariana—Mrs Bicknel, and all the other parts to the best advantage. (*Daily Courant*)

Tuesday 16
DL

THE BUSIE-BODY [Centlivre]. Busie-Body [Marplot]—Pack (and see 8 December). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Martin and Mr Cartwright.

COMMENT. Cartwright is identified as "the Gallery Door-keeper" in an advance ad on 13 May. He is otherwise unknown.

Tuesday 16
Queen's

THE CHANCES ([Fletcher] altered by Buckingham). Don John—Wilks; Don Frederick—Mills; Antonio—Pinkethman; Duke—Thurmond; Anthony [Pet-ruchio?]-Bowen; Peter—Cross // 1st Constantia—Mrs Porter; 2d Constan-

tia—Mrs Bicknell; Landlady—Mrs Willis. To which will be added a short Farce of two Acts only, call'd **THE SCHOOL-BOY**; Or, The Comical Rivals [Cibber]. Master Johnny—Cibber; Major Rakish—Pinkethman. (*Daily Courant*)

Wednesday 17
DL

THE TRAGEDY OF CAIUS MARIUS [Otway]. Cast not advertised (but see 18 February). (*Daily Courant*)

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

COMMENT. The advance notice of 12 May in the *Daily Courant* adds: "with a new Farce, call'd *The Twin Adventurers*." This title is otherwise unknown. Whether the play was ever performed is doubtful, and no play was published under this title. An ad in the *Tatler* of 9-11 May deferring this performance to the 17th calls the farce *The Blundering Brothers, or, The Twin Adventures* (see 11 May). Avery (I, 223) states erroneously that *The Walking Statue* was also in the 12 May advance ad.

Thursday 18
DL

OTHELLO MOOR OF VENICE [Shakespeare]. Othello—Booth; Jago—Keen; Cassio—Powell; Roderigo—Pack // Desdemona—Mrs Bradshaw, and all the other Parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Pervill and Mr Sherman.

Thursday 18
Queen's

THE PILGRIM [Vanbrugh, adapting Fletcher]. All the Comical parts perform'd by the Principal Comedians, Viz. Alphonso—Johnson; Mad Englishman—Cibber; Mad Taylor—Pinkethman; Sot the Butler—Bullock; Pilgrim [Pedro]—Wilks // Alinda—Mrs Willis; Juletta—Mrs Bicknell, and all the other parts to the best advantage. (*Daily Courant*)

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

Thursday 18

DOCUMENT. On this day, Nicolini sent the Lord Chamberlain a note in French denouncing Swiney and enclosing (a) a letter he had sent Swiney in French on 10 May and (b) a "Memoire" detailing his claims and grievances. All three are printed in full (with our translations) in the *Coke Papers*, nos. 83-85. The letter to Swiney complains that Nicolini is owed £150 for the fair copy of the score of *Hydaspes*; that Swiney has not yet settled accounts for Nicolini's benefit (21 March); and that Nicolini is still owed the last 100 guineas of his salary. The "Memoire" claims that Swiney has refused payment and dared Nicolini to sue him; repeats the financial claims; and bitterly protests unspecified harassment and humiliations ("disgraces, discomforts, mortifications, and insults that he was subjected to, to the point even of making him ill for almost the whole duration of the last season"). In particular, Nicolini charges that Swiney's partners Wilks, Cibber, and Doggett are trying "to destroy the operas and to insult those who oppose their design," hoping "to get him so disgusted that he will cease to support the opera or bring himself to leave England" (our translation).

COMMENT. Swiney filed a bill of complaint against Nicolini in Chancery on 22 May, but the affair was evidently settled out of court and Nicolini remained in London for the next two seasons. Whether the Lord Chamberlain intervened is not known. For a brief summary of Swiney's bill of complaint (P.R.O. C6/555/27), see *Document Register*, no. 2084.

Friday 19
Queen's

THE FATAL MARRIAGE; or, The Innocent Adultery [Southerne]. Villeroy—Wilks; Frederick—Mills; Biron—Husband; Carlos—Thurmond; Fernando—Johnson; Jacqueline—Mr Bowen // Isabella—Mrs Rogers; Victoria—Mrs

Porter. (*Daily Courant*)

Tuesday 23
DL

THE GAMESTER [Centlivre]. Gamester [Young Valere]–Booth; Old Valere [Sir Thomas Valere]–Norris; Lovewell–Elrington; Hector–Pack; Cog-die–Bickerstaffe // Widow–Mrs Knight; Angelica–Mrs Bradshaw; Mrs Security–Mrs Hunt, and all the other Parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Booth and Mr Keene. At the Desire of several Persons of Quality. With a new Prologue by Mr Keene, and a new Epilogue by Mr Pack in a Riding Habit, upon a Pad-Nagg representing a Town-Miss Travelling to Tunbridge. To which will be added, *The Italian Night Scene*. The Scaramouch to be perform'd by Mr Layfield. And the *Miller's Dance* by Mr Prince and Mr Leigh.

COMMENT. The new prologue and epilogue “are apparently not extant” (Danchin, II, 471).

Tuesday 23
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . the last new Opera. . . . Being the last time of performing any Opera this Season [but see 30 May].

Wednesday 24
Queen's

THE ROVER; or, The Banish'd Cavaliers [Behn]. Rover [Willmore]–Wilks, and all the other parts to the best advantage (and see 29 October). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Cross. . . . The Tickets given out for Yesterday the 23d, will be taken this Day.

Thursday 25
Queen's

THE UNHAPPY FAVORITE; or, The Earl of Essex [Banks]. Queen–Mrs Barry. Being the last time of her acting that Part. Essex–Wilks; Burleigh–Cibber; Southampton–Mills; Countess of Rutland–Mrs Rogers; Countess of Nottingham–Mrs Porter. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Smith. . . . With Entertainments of Singing and Dancing between the Acts.

Friday 26
DL

THE SEA VOYAGE; or, A Common-Wealth of Women [Durfey, adapting Fletcher and Massinger]. Cast not advertised.

ADVERTISEMENT DETAILS. For the Benefit of Mr Powell and Mr Elrington . . . the last Reviv'd Comedy. . . . With several Entertainments of Musick, Vocal and Instrumental, set by the Late Mr Henry Purcell, Mr Daniel Purcell, Mr Jeremy Clark, and others. To which will be added, Variety of Dances, several New. And Mr Layfield (after the manner of the famous Mr Clinch of Barnet) will Imitate the Horn, Huntsman, and Pack of Hounds, all perform'd by his Natural Voice.

Friday 26

CONTEMPORARY COMMENT. In response to a question as to whether theatres are “the Grand Nurseries of VICE” and whether the government “should not totally suppress these Seminaries of Wickedness,” an anonymous author [Aaron Hill?] offers a lengthy middle-of-the-road reply: They who would pass an impartial Judgment on the Playhouse must own, it is much reform'd to what it was, tho' we heartily wish the Stage was much more reform'd. . . . As to the Reflection of meeting Loose Women there, 'tis well known none need want them, where e'er they be if they will pay for them. . . . We highly applaud all who write against the Immoralities of the Stage or of any kind, but think some appear a little too Invidious against

this, and shew more of Prejudice than Zeal for Morality. . . . Besides 'tis notorious, that what chiefly takes the Town, are Opera's and Farce, the first consisting in Shew and Musick, the last in Humor, Buffoonery, Whimsical Dances, &c. Tragedies have been most subject to daring Prophaness and Comedies to lewd Expressions, both of which are little in vogue now. (*British Apollo*, 24-26 May)

Monday 29
Queen's

THE YEOMAN OF KENT [i.e., *Tunbridge-Walks*] [Baker]. Yeoman [Woodcock]—Johnson; Reynard—Wilks; Loveworth—Mills; Capt. Squib—Pinkethman; Maiden—Bullock // Hillaria—Mrs Porter; Mrs Goodfellow—Mrs Powell; Lucy—Mrs Saunders. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before.

Tuesday 30
DL

THE CONFEDERACY [Vanbrugh]. Cast not advertised (but see 2 January). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Pack and Mrs Bradshaw. At the Desire of several Ladies of Quality. . . . With a Dance of 4 Scaramouches. *The Italian Night Scene*. And the last new Epilogue by Mr Pack upon a Pad-Nag, representing a Town Miss travelling to Tunbridge.

Tuesday 30
Queen's

HYDASPES [Mancini]. Cast not advertised (but see 23 March). (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality . . . an Opera. . . . Being the last time of performing any Opera this Season, the Agreements with the Singers (for this Year) ending this Day.

CONTEMPORARY COMMENT. Uffenbach reports: In the evening we went to the opera 'Hidaspis', which was being given for the last time, because it was summer, when the Lords for the most part reside in the Country. The opera house is in Haymarket, which is a large square. It is not at all large but is certainly very massive and handsomely built. The opera was very lovely in all respects, in composition, music and representation. I am sure that, as far as the first two items are concerned, nothing could be better, even in Italy. The singers were few in number, but all were excellent, especially the principal and the Director Nicolai [Nicolini], who has already been much admired in Venice but has greatly advanced himself here, because he earns prodigiously large sums of money. The best of the females is Margarite de l'Epine, who has also done very well for herself. The orchestra is so well composed that it could not be better. They are all foreigners, mostly Germans and then French, for the English are not much better musicians than the Dutch, and they are fairly bad. The conductor is Pepusch from Brandenburg, who is known everywhere for his amazingly elegant compositions. The scenery and properties had all been made expressly for the opera and were very fine, though not as costly as those in Italy; but the costumes were of the finest and the performances were in all things most natural and uncommonly elegant. In especial the representation of the lion with which Hidaspes has to fight was incomparably fine. The fellow who played him was not only wrapped in a lion-skin, but, moreover, nothing could be seen of his feet, which usually betray the fact that a man is hidden within. We were filled with surprise at the way in which the fellow could spring about so nimbly on the ground on all fours as well as on his hind legs. The singers expressed so well the emotions they must represent that I have never seen the like, above all Nicolini, who excels all actors in the world in this respect. (*London in 1710*, pp. 17-18)

Wednesday 31
Queen's

THE YEOMAN OF KENT [i.e., *Tunbridge-Walks*] [Baker]. Cast not advertised (but see 29 May). (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there but once.

CONTEMPORARY COMMENT. Uffenbach reports: In the evening we went to the play, 'Youman of Kent.' It was played in the same theatre where the opera was given, though the playhouse is in Drury Lane. But for some time there have been plays at both theatres, though opera was being given at the same time at the Haymarket. I must confess that I am greatly charmed with English plays and that the English represent the characters and emotions with a great deal of nature. The pronunciation or diction is also very good, and a foreigner, if he takes a book or a printed copy of the play with him and follows in it, can learn much about the English language. Because I learnt French in this manner in Strasburg, I did the same here with much profit. The play they gave today was tolerable, though we have seen better. (*London in 1710*, pp. 19-20)

June 1710

Thursday 1
Queen's

BARTHOLOMEW-FAIR (Written by the famous Benj. Johnson). Quarlous—Mills; Winwife—Husband; Rabby Busie—Cibber; Wasp—Johnson; Cokes—Bullock; Nightingale—Bowman; Little-wit—Bowen // Win [Littlewit]—Mrs Saunders; Purecraft—Mrs Powell; Grace—Mrs Willis. (*Daily Courant*)

ADVERTISEMENT DETAILS. Not Acted these Three Years [but see 31 August 1708].

Friday 2
DL

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Commadore Flip—Leigh; Beau Mizen—Pack // Arabella—Mrs Bradshaw; Fair Quaker [Dorcas Zeal]—Miss Santlow, (and see 25 February). (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Commodore Leigh and Coxen Burkhead. . . . With 6 several Entertainments of Comical Dancing between the Acts, as will be express'd in the Great Bills.

CONTEMPORARY COMMENT. Uffenbach attended and reported in detail: In the evening we saw an extremely live[ly] comedy: 'The Fair Quacker of Deal', an uncommonly curious play, in which English Quakers and Quakeresses are represented most naturally. The female who played the chief part, that of a Quaker, is a person well known throughout England, called Mistress Sandlow. She is universally admired for her beauty, matchless figure and the unusual elegance of her dancing and acting, and she is visited by those of the highest fashion in England. To my mind her looks must be very much gone off, though her style is still tolerable. She is certainly the best actress of this company. The comedy was played in Drury Lane. The theatre here is neither so large nor near as elegant as that in the Haymarket. Between every act they introduced several dances for variety, which is never done there. The above-mentioned actress danced charmingly as Harlequin, which suits her excellently and much pleases the English. They make such a to-do about her that her portrait in this costume is painted on snuff-boxes and frequently sold. After her a man appeared as Scaramouche, but he was far from being as elegant a dancer, though he excels in droll attitudes, leaping and contortions of the body, in which I never saw his equal. The most amazing of all was that he danced a 'Chique' with great agility on the tips of his toes with his feet turned entirely inwards, so that one cannot conceive how he was able to bend his feet thus backwards, stand on tiptoes, and spring about without straining his feet or breaking them at the ankle-joints. He jumped so high in the air and with such frequency, alighting each time on his toes, that, when he suddenly collapsed, his feet were not to be seen; then he immediately sprang up again without putting his hands to the ground to help himself. That he further set one foot exactly before the other backwards, and placing himself flat on the ground, sprang up immediately with great nimbleness, is not so much out of the ordinary, and I have seen it

done often. Finally a person with a horse, who was dressed as a mountebank or gipsy, came on to the stage and sang very well a long song, which was much clapped by the English; but we could not understand it, as it was not printed with the play. (*London in 1710*, pp. 30-31)

COMMENT. For Aaron Hill's account of gross insubordination by the actors before the performance this day—commonly known as the actors' riot of 1710—see 5 June.

Monday 5
Queen's

THE LONDON CUCKOLDS [Ravenscroft]. Doodle—Johnson; Dashwell—Bowen; Wise-acre—Bullock; Ramble—Mills; Townley—Husband // Arbella—Mrs Bicknell; Eugenia—Mrs Porter; Peggy—Miss Willis. (*Daily Courant*)

CONTEMPORARY COMMENT. Uffenbach attended and commented: In the evening we went to the play, a most diverting and agreeable piece; called 'London Cuckholds'. When this play is given, there are always prodigious crowds; it is not that everyone wishes to see how it is represented, as Molière says of the Archbishop of Paris and his *Tartufe*, although it happens often enough, but that everyone fits the cap to his neighbour and not to himself. (*London in 1710*, p. 38)

Monday 5

DOCUMENT. [In a letter written to William Collier this day Aaron Hill described the actors' riot at Drury Lane on Friday 2 June prior to the performance. He reminds Collier that he had "taken away ye useless Power of ye seven managers." Pack became "Manager of Rehearsals," but abandoned the job "after a day or two." Booth refused it, so Hill made his brother Gilbert deputy manager. This provoked open rebellion while Hill was away in Essex.] . . . ye News reach'd me, that They were all in an uproar, at being forfeited; that They had flung up Their Parts, refus'd to act, threaten'd to take ye Cloaths out of ye House, &c: I came up to Town immediately; found all This true. . . . Bickerstaff . . . had told Baggs he wou'd push my Brother off ye stage by ye shoulders & in short; that he had, with Keene endeavour'd to disorder, & distract ye whole Company. These, & many Insolencies more . . . obliged me to suspend Mr Bickerstaff & Mr Keene. . . . [Bickerstaff] forc'd ye Printer to put his Name in ye Bills . . . [and] told me . . . he wou'd come behind ye scenes, & see who durst hinder him. Leigh . . . told me in publick defiance, that he wou'd not only be a manager when I was none, but wou'd go down & act with Pinkethman [at Greenwich], in spite of my Lord Chamberlain, or me either. Booth, with a Thousand Raskally Invectives against yourself & me, told me publickly . . . that Mr Bickerstaff shou'd act that night, & Mr Keene ye next, were it but in Contradiction to me. . . .

These Proceedings; & several anonymous Letters which inform'd me of designs upon ye House, ye Cloaths, &c, oblig'd me to send an order to Stockdale, not to open ye Doors that night, (last Fryday) till I sent him a Guard of Constables . . . accordingly he shut up ye doors, & about 4 a Clock I found Mr Baggs, (till then I cou'd not) come to ye office, I went in to direct him about ye Constables, & while my Brother & I stood talking with him, we heard Booth, Powel, Keene, & several others, breaking open ye great Doors within; (It seems Mrs Bradshaw had let 'em in thro' a private way, from her Lodgings) I made Mr Baggs open ye office window, & while I was calling, to know what They were at, The Doors were beaten open, & a Crowd, with Booth at their Head, burst into ye office upon me, with drawn swords in their Hands; with much ado I got out into ye open Passage had drawn my Sword, & while surrounded by a Crowd, some to prevent, & some to encrease ye Tumult, Powell had shorten'd his sword to stab me in ye Back, and has cut a Gentlemans Hand through, who prevented ye Thrust, Leigh in ye mean time, while my Brother was held, struck him a dangerous

Blow on ye Head, with a stick, from behind. This was done in ye open face of ye day, amongst Numbers of men & women, who came to see ye Play.

As soon as I cou'd, I left 'em; & went directly to St. James's, in Hopes I might have met Mr Vice Chamberlain, but miss'd him there, & at Kensington twice since. . . . [When he returned to the theatre that night, he] found ye proper doorkeepers dismiss'd, & orders given, that neither my Brother, nor myself, nor any that belong'd to me shou'd have admission there. Bickerstaff, that night, acted, & They gave out Tomorrow, for ye last time of acting, till next season, contrary to ye pressing Desire of ye honest young Company, who are all confounded at their Proceedings, & stark mad to go on without em.

Mr Rich happen'd to pass by in ye first Tumult, & was huzza'd along ye Passage, had his Hands kiss'd, & was saluted by Mr Leigh—God bless you, Master, see here! we are at work for you. . . . The Cloaths that are not gone already, are to be sent away tomorrow night, & Mr Rich is to be offer'd Possession of ye House, if he thinks fit to take it.

Now Sir, if such villanies as these must go unpunish'd farewell all Hopes of order in a Playhouse . . . unless Booth, Powel, & Leigh, are taken immediatly into Custody, & silenc'd, your Interest in ye Playhouse will, from This Time forward, be worth not one shilling. . . . Tis already ye Talk, & amazement of ye other company, & ye whole Town. (Printed complete from Hill's holograph letter in the *Coke Papers*, no. 86.)

COMMENT. For the resultant disciplinary action, see 14 June.

Tuesday 6
DL

LOVE FOR LOVE [Congreve]. Miss Prue—Miss Santlow; Sir Sampson Legend—Leigh; Valentine—Booth; Scandal—Keene; Tattle—Pack; Ben—Bickerstaff; Foresight—Norris; Jeremy—Miller; Angelica—Mrs Bradshaw; Mrs Foresight—Mrs Moor; Frail—Mrs Knight; Nurse—Mrs Hunt. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Miss Santlow and Mrs Moore. At the Desire of several Persons of Quality. . . . With the *Harlequin Dance* by Miss Santlow before the Play begins [the notice of 5 June adds: "being the first time of performing it this Season"]. *The Italian Night Scene* by Mr Layfield and others; and he will imitate the Horn, Huntsman, and Pack of Hounds, after the manner of the famous Mr Clinch of Barnet. And a new Epilogue to be spoken by Miss Santlow [apparently not extant].

COMMENT. This was the last performance by a "second" acting company in London until the opening of the third Lincoln's Inn Fields in December 1714.

Thursday 8
Win

REPORT. On this day Uffenbach attended an otherwise unrecorded performance by Winstanley: In the afternoon we visited Henry Winstanley's Water Theatre. It is immediately behind St James Park and is an ordinary theatre, in which all kinds of water effects are represented. They all depend on the vat that stands in the middle, but the inner mechanism could not be seen. All kinds of tubes may be set on the vat, just as one pleases, and pulled towards the end of the theatre, while some fellow blows into them from above. In the vat they have put a tea-and coffee-pot, from the top of which water is tapped, as though it were springing up out of it. Above on the ceiling there were pulleys, to which a coffee-tray was fastened with ropes, so that it could be drawn hither and thither in the theatre and offered to the people of highest rank. Finally all the jets played on the stage, and that, with the glass candlesticks in which candles were burning, looked very well. The theatre is elegant, although it is only made of painted wood. (*London in 1710*, pp. 50-51)

Thursday 8

CONTEMPORARY COMMENT. Steele devoted a rather wandering essay to the pleasures of the theatre: The first of the present Stage are Wilks and Cibber, perfect Actors in their different Kinds. Wilks has a singular Talent in representing the Graces of Nature, Cibber the Deformity in the Affectation of them. Were I a Writer of Plays, I should never employ either of them in Parts which had not their Bent this Way. This is seen in the inimitable Strain and Run of good Humour which is kept up in the Character of Wild-air, and in the nice and delicate Abuse of Understanding in that of Sir Novelty. Cibber in another Light hits exquisitely the flat Civility of an affected Gentleman-Usher, and Wilks the easy Frankness of a Gentleman. . . . I have at present under my tutelage a young Poet, who, I design, shall entertain the Town the ensuing Winter. And as he does me the Honour to let me see his Comedy as he writes it, I shall endeavour to make the Parts fit the Genio's of the several Actors, as exactly as their Habits can their Bodies: And because the Two I have mentioned are to perform the principal Parts, I have prevailed with the House to let the *Careless Husband* be acted on Tuesday next, that my young Author may have a View of a Play which is acted to Perfection, both by them and all concerned in it. . . . (*Tatler*, 6-8 June)

COMMENT. The identity of the young writer is uncertain. Bond reports Nichols' suggestion of Leonard Welsted (II, 490), but whether he and Steele were acquainted at this time is not known and Welsted did not have a play produced until 1726. John Loftis suggests that Steele was writing an oblique puff for his own *Conscious Lovers*, which was not completed and staged until 1722 (*Steele at Drury Lane*, p. 186).

Friday 9
Queen's

THE SILENT WOMAN (Written by the famous Benj. Johnson). True-wit—Wilks; Clerimont—Mills; Morosse—Johnson; Sir John Daw—Cibber; Sir Amorous La-Fool—Bullock // Mrs Epicæne—Mrs Porter; Lady Haughty—Mrs Saunders, and all the other parts to the best Advantage. (*Daily Courant*)

Monday 12
GR

ADVERTISEMENT. From Mr Pinkethman's new Theatre in Greenwich. Several Persons of Quality and others having already Subscribed thereto, please to take notice, That all Subscriber's Tickets shall pass to see any Play during the whole Season, till all Subscribers or their Friends have seen 24 Plays. He opens the 12th of June next, with a new Prologue spoke by himself, and a new Epilogue by him and Mr Bullock. He designs forthwith to Wait on the Nobility and others who have already receiv'd Tickets (and not yet Subscribed) to get their Subscriptions, that he may provide a due Accomodation according to the Quality and Number of his Encouragers. (*Daily Courant*, 24 May)

CONTEMPORARY COMMENT. The ingenious Mr Penkethman, the Comedian, has lately left here a Paper or Ticket, to which is affixed a small Silver Medal, which is to entitle the Bearer to see One and twenty Plays at his Theatre for a Guinea. Greenwich is the Place where, it seems, he has erected his House; and his Time of Action is to be so contrived, that it is to fall in with going and returning with the Tide. Besides, that the Bearer of this Ticket may carry down with him a particular Set of Company to the Play, striking off for each Person so introduced one of his Twenty one Times of Admittance. ["Bickerstaff" goes on to compliment Pinkethman on his judicious choice of a patron.] (*Tatler*, 25-27 May)

Tuesday 13
Queen's

THE CARELESS HUSBAND [Cibber]. Lord Foppington—Cibber; Lord Morelove—Mills; Sir Charles Easy—Wilks // Lady Betty Modish—Mrs Oldfield; Lady Easy—Mrs Barry; Lady Grave-Airs—Mrs Rogers; Edging—Mrs Big-

nal. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Wilks. At the Particular Desire of several Ladies of Quality. . . . Being the last time of Acting this Season.

Tuesday 13
GR

ADVERTISEMENT. For the entire Benefit of Mr Penkethman. Whereas Mr Penkethman gave Notice in several *Courants* that he was to Act at Greenwich on Monday the 12th of this Instant June, This is to give Notice that he is oblig'd to deferr it till Thursday the 15th. . . . Note, The Subscribers Tickets have free Admittance into any part of the House that Day, and during the whole Season. To begin exactly at half an Hour after 5, by reason the Gentlemen and Ladies that come from London may have time to return again the same Night. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. (*Daily Courant*)

Wednesday 14
PC GR

CONCERT. For the Benefit of Signior Francisco [Goodsens]. A Consort of Vocal and Instrumental Musick by the best Performers, at the Great Room in Peter's Court, the lower End of the Paved-stones in St Martin's-Lane, to Morrow being the 14th Instant. Tickets 5s. Seven a Clock precisely. (*Tatler*, 10-13 June)

CONTEMPORARY COMMENT. Uffenbach reported as follows: In the afternoon, hearing that a concert was to be given, which often happens, we sent out for tickets at a crown apiece. The famous Pepusch often gets up such a concert at the request of some noble lords. The orchestra was not very strong, consisting of no more than sixty persons, but it was incomparable. Signora Margarita de l'Epine sang, but she was by no means as pleasing as in the opera. This was doubtless owing to the fact that the hall was neither so large nor so resounding as the Opera House, and also partly that she rehearses more for the opera, while here she sang whatever was put before her and did not take much trouble. We were surprised that on a near view her face was uncommonly ugly, especially in complexion. She was the only person who sang. The instrumental music was extremely beautiful: Pepusch, who directs everything, and played the thorough-bass, excelled all the others. The violins too could scarce have been better. But most notable of all was a most charming concerto played with Pepusch by a flute and a viol di gamba. The person who plays the flute is a Frenchman called Paisible, whose equal is not to be found. Herr Gramm, who comes of a noble Lüneburg family and frequents our society and is an amateur of the flute, wished to take lessons of him, but he wanted three guineas for eighteen lessons, which frightened Herr Gramm off. My brother chose a violin master, a German called Scheyon [John Soyan?], who instructs him very well indeed for a guinea a month. The second man, who played the viol di gamba with such uncommon excellence, is an Italian called Signor Pietro [Chaboud], and he is under the patronage of the Duke of Ormond. He certainly achieves great wonders. When this concerto was finished, he wanted to play a solo on the flute traverse or flute d'Allemand, but the ladies did not want it, and as they left, the music came to an end, though it had only lasted for two hours. I could have listened the whole night with the greatest pleasure. (*London in 1710*, pp. 66-67)

Wednesday 14
DL

DOCUMENT. Order from the Lord Chamberlain to William Collier: Whereas Complaint has been made to me that five of the Actors belonging to her Majestys Company of Comedians under your Management vizt George Powell Barton Booth Jonathan Bickerstaff Theophilus Keen and ffrancis Lee [Leigh] did not only refuse to Obey ye Orders of Mr Hill who is appointed by you to take care of the said Company, but that they did absolutely in a riotous manner break open the Doors of the Play house, beating and Abusing the Said Mr Hill and with their Swords drawn threatning his life and have also committed Severall other insolencies and disorders These

are therefore to charge and Require you imediately to dismis and remove the said Powell from the Service of her Majesty's Company he having been formerly guilty of the like offences and that you suspend Barton Booth Theophilus Keen Jonathan Bickerstaff and ffrancis Lee from further Acting. (LC 5/155, p. 11)

COMMENT. Suspension notwithstanding, all five actors were employed by Swiney's company the following season. Hill transferred to the opera.

Thursday 15
GR

LOVE MAKES A MAN; or, *The Fopp's Fortune* [Cibber]. Don Cholerick Snap-Shorto de Teste (his original Part) [Don Lewis]—Pinkethman; Don Antonio his Brother—Bullock; Charino—Cross; Sancho—Jubilee Dicky [Norris]; Carlos—Thurmond Sen.; Clodio—Thurmond Jun.; Governor—Elrington; Don Duart—Cory // Angellina—Mrs Granger; Louisa—Mrs Sapsford; Elvira—Mrs Kent; Honoria—Mrs Spillar, and all the rest of the parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the entire Benefit of Mr Penkethman. . . . A Comedy, (never Acted there before) . . . With a new Prologue by Mr Penkethman. . . . Being the first time of this Company's Acting at Greenwich. [Admission details as 13 June.]

COMMENT. The new prologue is apparently not extant (Danchin, II, 472).

Friday 16
Queen's

SIR MARTIN MARR-ALL; or, *The Feign'd Innocence* [Dryden and Newcastle]. Sir Martin Marr-all—Bullock; Warner—Mills, and all the other parts to the best Advantage. (*Daily Courant*)

COMMENT. Uffenbach attended: In the evening we went to the play: 'S. Martin Mar all or the feign'd Innocence', by John Dryden, Esq. It is no more than a translation, with slight alterations, of Moliere's *L'Etourdy*. The person who played l'Etourdy [i.e., Sir Martin—William Bullock] himself was quite incomparable. (*London in 1710*, p. 77)

Monday 19
GR

OTHELLO MOOR OF VENICE [Shakespeare]. Othello—Thurmond; Cassio—Husband; Jago—Shepherd; Roderigo—Jubilee Dickey [Norris] // Desdemona—Mrs Spiller, and all the other parts to be perform'd to the best Advantage. To which will be added a Farce of one Act, call'd, **THE WALKING-STATUE**; or, *The Devil in the Wine Cellar* [Hill]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. At Mr Penkethman's New Theatre in Greenwich. . . . The whole Company being compos'd from both Play-houses in London. [Admission details as 13 June.]

Wednesday 21
GR

THE FATAL MARRIAGE; or, *The Innocent Adultery* [Southerne]. Villeroy—Thurmond; Count Baldwin—Shepard; Byron—Husband; Carlos—Cory; Frederick—Thurmond, Jun.; Fernando—Jubilee Dicky [Norris]; Fabion—Bullock, Jun.; Jacqueline—Leigh; Sampson—Spiller; Bellford—Elrington // Isabella—Mrs Kent; Julia—Mrs Spiller; Victoria—Mrs Shepard; Nurse—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With the Mimick Epilogue that was written and spoke by Mr Cibber at the Theatre in the Hay-Market, Burlesquing the Italian Opera's, to be spoken by a little Boy. Note, The Subscribers Tickets will have free Admittance into any part of the House, and during the whole Season of Mr Penkethman's stay there. To begin exactly at half an Hour after 5 a Clock, by reason that the Gentlemen and Ladies that come from London may have time to return home before Night. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.

COMMENT. The epilogue was apparently the one originally used with *The Lady's*

Last Stake in 1707.

Thursday 22
Queen's

OTHELLO MOOR OF VENICE [Shakespeare]. The Part of the Moor to be Acted by Mr Wilks, it being the first time of his performing it on the English Theatre. [Advance notices from 17 to 21 June add: Iago–Cibber.] (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Cibber. . . . With a new Epilogue (intended to be Humorous) Writ and Spoke by Mr Cibber, upon all Mankind's being Actors on the Stage of the World.

CONTEMPORARY COMMENT. (1) Uffenbach attended: In the evening we were at the Queen's Theatre in the Haymarket and saw: 'Othello, Moor of Venice', written by the immortal Shakespear. It was a fine piece, and on that account had a large audience. (*London in 1710*, p. 96) (2) An advance notice in the *Tatler* of 17-20 June reports "Discourse on the full House which is to be at *Othello* on Thursday, and the Curiosity they should go with to see Wilks play a Part so very different from what he had ever before appeared in, together with the Expectation that was raised in the gay part of the Town on that Occasion." (3) Many years later Colley Cibber commented that Wilks "miscarried" in the part, being unsuited to its "exclamatory Rage or Jealousy" (*Apology*, II, 244).

COMMENT. The part of Othello had been vacated by Betterton's death. It was soon to be taken over by Barton Booth. For the *Tatler's* view of Wilks' performance, see 26 July.

COMMENT. Danchin (II, 472) reports that the epilogue "has not been found."

Saturday 24
GR

VENICE PRESERV'D; or, A Plot Discover'd [Otway]. Antonio the Senator–Penkethman; Belvidera–Mrs Baker, from the Theatre in the Hay-Market; Jaffair–Thurmond; Pierre–Husband; Renault–Cory; Bedamar–Bullock; Spinosa–Elrington; Prieuli–Shepard; Theodore–Leigh; Aquilina–Mrs Kent. And all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With the Mimick Epilogue that was written and spoke by Mr Cibber at the Theatre in the Hay-Market, Burlesquing the Italian Opera's; to be spoken by a little Boy. [Admission details as 13 June.]

Monday 26
GR

ORONOKO [Southerne]. Daniel the Widow's Son–Penkethman. (*Daily Courant*, 24 June)

Wednesday 28
GR

SIR COURTLY NICE; or, It cannot Be [Crowne]. At the Desire of several Persons of Quality, Mr Powell is prevail'd upon to Act his own Part of Sir Courtly Nice; Mr Penkethman performs his own part of Sir Thomas Callico; Aunt–Mrs Powell; Lord Belguard–Cory; Farewell–Bullock Jun.; Surly–Thurmond Sen.; Hothead–Leigh; Testimony–Jubilee Dicky [Norris]; Leonora–Mrs Kent; Violante–Mrs Spiller. (*Daily Courant*)

ADVERTISEMENT DETAILS. Never Acted there before. . . . With a new Prologue to be spoke by Mr Powell. [Admission details as 13 June.]

COMMENT. The suspension of Powell and Leigh in London (see 14 June) had no force in Greenwich.

Thursday 29
Queen's

THE CHANCES ([Fletcher] altered by the late Duke of Buckingham). Don John–Wilks // Second Constantia–Mrs Oldfield. With one Act of a Comical Tragedy, call'd **THE RIVAL QUEANS**; with the Humours of Alexander the Great [Cibber]. Alexander–Cibber; Clytus–Estcourt; Roxana–Bullock, Sen.; Statira–Bullock, Jun., and all the rest to the most Ridiculous Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mrs Oldfield. . . . With three select Entertainments of Singing in Italian by Mr Holcombe. Being the first time of his performance on that Stage. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

CONTEMPORARY COMMENT. An advance puff for this performance appeared in the *Tatler*: . . . It seems the Play of *Alexander* is to be then turned into ridicule for its Bombast, and other false Ornaments in the Thought as well as the Language. The Bluster Alexander makes, is as much inconsistent with the Character of an Hero, as the Roughness of Clytus an Instance of the Sincerity of a bold artless soldier. . . . [A friend proposing to attend] was glad any one had taken upon him to depreciate such unnatural Fustian . . . The Character of that Prince indeed was . . . given to Intemperance; but in his sober Moments . . . he was a Pattern of generous thoughts and Dispositions . . . but instead of representing that Hero in the glorious character of Generosity and Chastity in his Treatment of the beauteous Family of Darius, he is drawn all along as a Monster of Lust or of Cruelty. . . . Such rude and indigested Draughts of Things are the proper Objects of Ridicule and Contempt; and depreciating Alexander, as we have him drawn, is the only Way of restoring him to what he was in himself. It is well contrived of the Players to let this Part be followed by a true Picture of Life in the Comedy called, *The Chances*, wherein Don John and Constantia are acted to the utmost Perfection. There need not be a greater Instance of the Force of Action, than in many Incidents of this Play, where indifferent Passages, and such that conduce only to the Tacking of the Scenes together, are enlivened with such an agreeable Gesture and Behaviour, as apparently shows what a Play might be, though it is not wholly what a Play should be. (*Tatler*, 27-29 June)

CONTEMPORARY COMMENT. Uffenbach attended, commenting: In the evening we saw a comedy: 'The Changes' [*sic*]." (*London in 1710*, p. 110)

Thursday 29
ENW

CONCERT. At Epsom. The New Wells with variety of Rafling-Shops [as advertised for 10 April] . . . and Attended with a Consort of Eight Musicians and a Trumpet, (the like Number not at any other Place in Epsom, nor at any other publick Wells in England) playing every Day in the Week, beginning in the Morning at Eight or Nine a Clock, and ending at One, begins agen at Five in the Afternoon and continues till Nine or Ten at Night, all the Season. (*Daily Courant*)

July 1710

Saturday 1
GR

THE TRAGEDY OF HAMLET PRINCE OF DENMARK [Shakespeare]. At the desire of several Persons of Quality, Mr Powell will perform his own part of Hamlet. King [Claudius]—Husband; Horatio—Bullock, Jun.; Laertes—Thurmond, Sen.; Polonius—Spiller; Fop [Osric]—Norris; Old Hamlet's Ghost—Elrington; Player-King—Cory; Grave-Digger—Leigh; Marcellus—Shepard; Rosencrans—Ryan; Guildenstern—Thurmond, Jun. // Queen [Gertrude]—Mrs Powell; Ophelia—Mrs Spiller. (*Daily Courant*, 30 June)

ADVERTISEMENT DETAILS. Never Acted there before.

Monday 3
GR

TUNBRIDGE-WALKS; or, The Yeoman of Kent [Baker]. Capt. Squib—Penkethman who Acted it Originally; Reynard—Husband; Loveworth—Thurmond, Sen.; Woodcock—Shepard; Maiden—Spillar // Belinda—Mrs Spillar; Hilaria—Mrs Sapsford; Penelope—Mrs Kent, and all the other Parts to the best Advantage. (*Daily Courant*)

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

several Entertainments of Dancing by Mr Thurmond, Jun. and others: Particularly an *Italian Scaramouch*, it being the first time of his Performance in Dancing from the Operas. To begin at half an Hour after 5.

Monday 3
HA

DOCUMENT. On this day the Middlesex justices noted that they had issued an order to suppress a playhouse in Hampstead on 18 July 1709 under an act of 39 Elizabeth I relating to rogues and vagabonds. They have been informed that illegal plays and games have continued, and therefore order "that the said Statutes be forthwith put in operation" and that any actor who persists be apprehended and "committed to the house of Correction." (Middlesex Court Session Books, GLRO, MJ/SBB/683, p. 47)

Tuesday 4
DL

DOCUMENT. A long letter in the *Tatler*, signed "J. Downes" but probably by Steele, satirizes Christopher Rich's reported plan to operate a new company in the revamped Lincoln's Inn Fields Theatre. A thinly-allegorized history of Rich's management continues: . . . this cunning Person, to compleat his Company, bethought himself of calling in the most eminent Strollers from all parts of the Kingdom . . . but they are many of them Persons that never trod the Stage before, and so very aukward and ungainly, that it is impossible to believe the Audience will bear them. . . . The Actors having a great Mind to play *The Tempest*, [but] there is not a Man of them when he is to perform any Thing above Dumb Show is capable of acting with a good Grace so much as the Part of Trincalo. However, the Master persists in his Design, and is fitting up the old Storm. . . . The Play with which they design to open is, *The Duke and no Duke*, and they are so put to it, That the Master himself is to act the Conjuror, and they have no one for the General but honest George Powell. . . . I desire your Opinion, whether you think it advisable for me to undertake to prompt 'em? For tho' I can clash Swords when they represent a Battel, and have yet Lungs enough left to huzzaa their Victories, I question, if I should prompt 'em right, whether they would act accordingly. . . . P.S. Sir, Since I writ this, I am credibly informed, That they design a New House in Lincoln's-Inn-fields . . . to be ready by Michaelmas next [i.e., late October 1710]; which indeed is but repairing an Old one that has already failed. (*Tatler*, 4 July)

COMMENT. This is the first direct allusion of which we are aware to the "third" theatre in Lincoln's Inn Fields, which was able to open in December 1714 after the accession of George I.

Wednesday 5
GR

THE RIVAL QUEENS; with the Death of Alexander the Great [Lee]. At the desire of several Ladies Mr Powell will perform his Part of Alexander, it being the last time of his Acting at Greenwich this Season [but see 10 July and later]; Clytus–Elrington; Lysimachus–Thurmond, Jun.; Hephestian–Bullock, Jun.; Cassander–Husband; Perdicas–Cory // Sysigambis–Mrs Powell; Statira–Mrs Spiller; Roxana–Mrs Kent. (*Daily Courant*, 4 July)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . To which will be added the diverting *Italian Night Scene* (between a Scaramouch, a Harliquin, a Cowper, his Wife, and others), as it was perform'd at the Theatre-Royal with general Applause. Beginning exactly at Six.

COMMENT. Avery omitted this performance, believing that it was rescheduled for 6 July, when the *Daily Courant* ad again wrongly claims that Powell's performance will be his last of the summer. But an extra performance this week is possible, and the misleading note about Powell may well have resulted from use of standing type. We cannot tell whether the performance announced for 5 July was given or deferred.

Thursday 6
Queen's

THE OLD BATCHELOR [Congreve]. Nykin [Fondlewife]—Dogget, Bellmour—Wilks // Lætitia—Mrs Oldfield, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Dogget. . . . And between the Acts will be perform'd several Comical Entertainments of singing, viz. The Interlude of *Floro and Blesa* in the Opera of *Almahide*, by Mr Dogget and Mrs Lindsey. The Dialogue of John e're you leave me, by Mr Dogget and Mr Leveridge: And the Dialogue of the Mad-Man and Mad-Lady by Mr Leveridge and Mrs Lindsey. [Advance notices from 30 June to 5 July also include "several new Entertainments of Singing in Italian by Mr Holcombe, being the 2d time of his appearance on that Stage."]

CONTEMPORARY COMMENT. Uffenbach attended, commenting: In the evening we saw a most diverting comedy, the 'old Batchelor' by Mr Congreve.

Thursday 6
GR

THE RIVAL QUEENS; with the Death of Alexander the Great [Lee]. At the desire of several Ladies Mr Powell will perform his Part of Alexander, it being the last time of his Acting at Greenwich this Season [but see 10 July and later]; Clytus—Elrington; Lysimachus—Thurmond, Jun.; Hephestian—Bullock, Jun.; Cassander—Husband; Perdicas—Cory // Sysigambis—Mrs Powell; Statira—Mrs Spillar; Roxana—Mrs Kent. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. . . . To which will be added the diverting *Italian Night Scene* [as 5 July].

Thursday 6
DL

DOCUMENT. On this day Christopher Rich reportedly signed an extension on the ground lease for part of the Drury Lane site with the Duke of Bedford. We have been unable to find the document in the London Metropolitan Record Office (formerly the GLRO), but it is cited in *Survey of London*, XXXV, 31. For discussion, see *Document Register*, no. 2096.

Saturday 8
GR

THE LIBERTINE DESTROY'D [Shadwell]. Libertine [Don John]—Husband; Comical Shephard—Penkethman; Don Antonio—Thurmond, Sen.; Don Lopez—Elrington; Don Francisco—Cory; Jacomo—Leigh; Hermit—Norris; Statue—Bullock, Jun. // Leonora—Mrs Kent; Clara—Mrs Baker; Flavia—Mrs Spillar; Maria—Mrs Shepard. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Sinkings and Flyings as were perform'd in the Play Originally. To which will be added the diverting *Italian Night Scene* between a Scaramouch, a Harliquin, a Cowper, his Wife, and others: The Scaramouch the Cooper and his Man to be perform'd by Mr Leigh and Mr Norris. To begin exactly at half an Hour after 5.

Monday 10
GR

THE TEMPEST; or, The Inchanted Island [Dryden, Davenant, and Shadwell (?) adapting Shakespeare]. At the desire of the Subscribers and several other Persons of Quality, Mr Powell will perform his own Part of Prospero. Duke Trincalo the Boat-Swain—Leigh; Vantoso—Penkethman; Alonzo Duke of Savoy—Cory; Ferdinand—Elrington; Antonio—Husband; Caliban—Norris; Mustacho—Spillar; Stephano—Shepard // Hippolyta—Mrs Kent; Miranda—Mrs Baker; Dorinda—Mrs Shepard. (*Daily Courant*)

ADVERTISEMENT DETAILS. With all the Sinkings and Flyings as were perform'd in the Play Originally. To which will be added the diverting *Italian Night Scene* between a Scaramouch, a Harliquin, a Cowper, his Wife, and others: The Scaramouch the Cooper and his Man to be perform'd by Mr Leigh and Mr Norris. To begin exactly at half an Hour after 5.

Wednesday 12
GR

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Commadore Flip–Leigh, who Acted it Originally; Beau Mizen–Powell, it being desir'd by several Ladies of Quality; Captain Worthy–Thurmond; Sir Charles Pleasant–Husband; Lieutenant Easy–Cory; Rove-well–Shepard; Purser Indent–Bullock, Jun.; Lieutenant Cribbige–Elring-ton; Coxen–Norris; Jack Locker–Spiller // Arabella–Mrs Baker; Dorcas Zeal the Fair Quaker–Mrs Shepard; Belinda–Mrs Kent; Jenny Private–Mrs Spillar; Jiltup–Mrs Sapsford. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . To which will be added the diverting *Italian Night Scene* as 'twas Originally perform'd at the Theatre Royal with great applause, between a Scaramouch, a Harliquin, a Cowper, his Wife, and others. To begin exactly at half an Hour after 5.

COMMENT. The use of the title "her Majesty's Company of Comedians" is curious.

Thursday 13
Queen's

THE RECRUITING OFFICER [Farquhar]. Capt. Plume–Wilks; Lane Ser-geant Kite–Estcourt // Silvia–Mrs Oldfield; and all the other parts to the best advantage. [The company added an unadvertised "satirical Interscenium"—see below.] (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mr Estcourt. . . . With several Comical Dialogues by Mr Dogget and Mr Leveridge. And other Entertainments of Ballad-Singing after the true English man-ner, Compos'd and perform'd by Mr Estcourt, in Honour of the Great and Glorious Successes of her Majesty over her proud French Foes.

CONTEMPORARY COMMENT. Uffenbach reported: In the evening went to the play: 'The Recruiting Officer'. This is one of the most elegant and diverting pieces and is very frequently played. On this occasion the actors represented a prodigiously satirical Interscenium, which was not to be found in the printed copy of the play. It is my habit to follow by this, so that I may better understand everything and improve my knowledge of the language, especially of the pronunciation. In this interlude a troop of soldiers came on, singing at the top of their voices an English song which had been made by the army in Flanders about the Duke of Marlborough. In it Prince Eugene is praised for his openhandedness, while Marlborough, on the other hand, is blamed for his avarice, so that every verse ended: 'but Marlborough not a penny'. The people, who are very bitter against the whole family, even the Duke himself, laughed prodigiously and bandied about monstrous insults, although Marlborough's daughter, the Duchess of Montaigu, was herself at the play and was so greatly shamed that she was covered with blushes. I protest that I was myself greatly angered at their insolence in heaping public opprobrium on so brave a General, above all in the Queens-Theatre, though it cannot be denied that he has made for himself a most evil reputa-tion through his excessive avarice. When the song was at an end, there was such a clapping and yelling that the actors were unable to proceed for nearly a quarter of an hour. (*London in 1710*, pp. 138-139)

Saturday 15
GR

MACKBETH (Written by the Immortal Shakespear) [adapted by Davenant]. Mackbeth–Powell; First Witch–Pinkethman; Mackduff–Thurmond; Ban-quo–Husband; Malcolm–Elrington; Lenox–Cory // Lady Mackbeth–Mrs Baker; Lady Mackduff–Mrs Spillar, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. An Historical Play. . . . With all the Original Flyings and Sinkings. To which will be added several Entertainments of Dancing, particu-larly the *Italian Night Scene* [as 12 July]. To begin exactly at half an Hour after 5.

Monday 17
GR

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Commadore Flip–Leigh; Beau Mizen–Powell; Captain Worthy–

Thurmond; Sir Charles Pleasant—Husband; Lieutenant Cribbige—Elrington; Purser Indent—Ryan; Lieutenant Easy—Cory; Coxen—Norris; Jack Locker—Spillar // Arabella—Mrs Baker; Dorcas Zeal—Mrs Shepard; Belinda—Mrs Kent; Jiltup—Mrs Sapsford; Jenny Private—Mrs Spillar. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies and Gentlemen.

Wednesday 19
Queen's

THE COMMITTEE; or, the Faithful Irishman [Howard]. Colonel Careless—Wilks; Ruth—Mrs Oldfield; Abel—Bullock; Teague—Bowen, and all the other Parts to the best Advantage. To which will be added a Farce of one Act only, call'd **THE CHEATS OF SCAPIN** [Otway]. Scapin—your most humble Servant Will. Bowen. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Entertainment of several Foreign Ministers. For the Benefit of Mr Bowen . . . who will be (in a most particular Manner) Honour'd that Night with the Presence of L'Madam Signiora Fount, Signiora Espagnola, Native de Barsealone di Cala Qualificatta, being the first time of her appearance in the English Theatre; and by reason the Queen's Box will be taken up by the Foreign Ministers, The Spanish Lady will sit in one of the Stage-Boxes in the Habit of her Country.

COMMENT. The garbled mish-mash of French and Italianate spellings suggests to us that the "Spanish" lady is a joke of some kind.

Thursday 20
GR

EPSOM-WELLS [Shadwell]. Mr Penkethman playing his Original part of Fribble; Jubilee Dicky [Norris] playing his part of Bisket, the two Cuckolds; Reyns [Rains]—Powell; Justice Clod-Pate—Leigh; Woodly—Elrington; Bevil—Cory; Kick—Spiller; Cuff—Shepperd // Mrs Fribble—Mrs Baker; Mrs Bisket—Mrs Powel; Mrs Woodly—Mrs Kent; Lucia—Mrs Spiller; Carolina—Mrs Shepperd. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . To which will be added several Entertainments of Dancing, particularly the *Italian Night Scene* [as 8 July].

Friday 21
Queen's

THE CONSTANT COUPLE; or, A Trip to the Jubilee [Farquhar]. Sir Harry Wild-Air—Wilks // Lady Lurewell—Mrs Oldfield; Angelica—Mrs Rogers, and all the other parts to the best Advantage. To which will be added a short Farce of one Act only, call'd, **THE STAGE-COACH** [Farquhar]. Nicodemus Somebody—Dogget, with several Comical Entertainments of Singing by him and Mr Leveridge. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. For the Benefit of Mrs Rogers.

Saturday 22
GR

THE EMPEROUR OF THE MOON [Behn]. Doctor Belzardo [Baliardo]—Leigh; Harlequin—Spillar; Cinthia [Cinthio]—Elrington; Charmante—Carnaby; Scaramouch—Shepard // Elaria—Mrs Kent; Bellamanta—Mrs Spillar; Mopsaphil—Mrs Powel. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . With all the Scenes and Machines. And a Dance after the Neapolitan Manner. With a New Invention first Contriv'd by Monsieur St. Everimont, which Represents a Suit of Hangings, which in an Instant is Transform'd to Men and Women: With many other surprizing Entertainments too long to be inserted here. To begin exactly at half an Hour after Five.

Saturday 22
HA

CONCERT. A Consort of Musick . . . at the Desire of several Gentlemen and Ladies living in and near Hampstead, by the best Masters. Several of the Opera Songs will be performed by a Girl of 9 Years old, a Scholar of Mr

Tenoe's, who never performed in Publick but once at York-Buildings with very good Success. For the Benefit of Mr Tenoe. (*Tatler*, 15-18 July)

Monday 24
GR

THE FAIR QUAKER OF DEAL; or, The Humours of the Navy [Charles Shadwell]. Commadore Flip–Leigh, who Acted it Originally; Beau Mizen–Powell; Captain Worthy–Thurmond; Sir Charles Pleasant–Husband; Lieutenant Cribbigg–Elrington; Coxen–Jubilee Dicky [Norris] // Arabella–Mrs Baker; Dorcas Zeal–Mrs Shepard; Belinda–Mrs Kent; Jenny Private–Mrs Spillar; Jiltup–Mrs Sapsford. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies and Gentlemen. Being positively the last time of acting it this Season. . . . To which will be added the Original *Sailor's Dance* by Commadore Flip and his Boadly [i.e., Boatly? Goodly?] Crew.

Wednesday 26
Queen's

HAMLET, PRINCE OF DENMARK (Written by the Immortal Shakespear). Hamlet–Wilks; Horatio his Friend–Mills; Grave-Maker–Dogget, it being the first time of his Acting that Part. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies of Quality. For the Benefit of Mr Mills. . . . With the Comical Dialogue of Hold John e're you leave me, by Mr Dogget, and Mr Leveridge. And also several Celebrated Songs taken out of the Opera's, perform'd by Mr Ramondon, it being the first time of his Singing Italian on the Stage. This is positively the last Play that will be Acted till Winter.

CONTEMPORARY COMMENT. Mr Mills the Player . . . with much Modesty acquainted me . . . that *Hamlet* was to be acted on Wednesday next for his Benefit. I had long wanted to speak with this Person, because I thought I could admonish him of many Things which would tend to his Improvement. In the General I observed to him, That tho' Action was his Business, the Way to that Action was not to study Gesture, for the Behaviour would follow the Sentiments of the Mind. . . . He informed me, That Wilks was to act Hamlet. I desired him, to request of him in my Name, That he would wholly forget Mr Betterton; for that he failed in no Part of Othello, but where he had him in View. (*Tatler*, 20-22 July)

Thursday 27
GR

THE RECRUITING OFFICER [Farquhar]. Capt. Plume–Elrington; Justice Ballance–Shepard; Capt. Brazen–Husband; Worthy–Carnaby; Serjeant Kite–Spillar; Bullock–Leigh; Costar Pairmain–Norris; Thomas Apple-Tree–Cole // Silvia–Mrs Spillar; Melinda–Mrs Sapsford; Rose–Mrs Shepard. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Ladies and Gentlemen. By her Majesty's Company of Comedians. . . . With several Entertainments of Dancing between the Acts; Particularly the *Dutch Skipper*, and the *French Peasant* to be perform'd by Mr Le Sac, and Mrs Granger. To begin exactly at half an Hour after Five.

Saturday 29
GR

THE GAMESTER [Centlivre]. Gamester [Young Valere]–Powell; Sir Thomas Valire–Norris; Lovewell–Elrington; Count Cogdie–Ryan; Hector–Spillar; Box-Keeper to the Tattmongers–Leigh // Lady Wealthy–Mrs Kent; Angelica–Mrs Spillar; Mrs Security–Mrs Sapsford; Mrs Favourite–Mrs Pollet. To which will be added, A Diverting Farce of one Act only, call'd, **THE WALKING-STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . With several Comic Entertainments of Dancing between the Acts, to be perform'd by Mr Le Sac, and Mrs Granger.

August 1710

Thursday 3
GR

OEDIPUS KING OF THEBES [Dryden and Lee]. Oedipus—Powell; Adrastus—Ryan; Creon—Shepherd; Tiresias—Cory; Ghost of Laius—Elrington; Alcander—Carnaby; Hæmon—Thurmond; Plebians—Leigh, Norris, and Cole; Pyracmon—Spillar // Jocasta—Mrs Baker; Eurydice—Mrs Spillar. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. . . . To which will be added several Entertainments of Dancing by Mr Le Sac and others.

Saturday 5
GR

THE ISLAND PRINCESS; or, The Generous Portugueze [Motteux adapting Fletcher]. Taylor out of his Wits—Pinkethman; Drunken Higler—Jubilee Dicky [Norris]; Loom the Weaver—Leigh; Armusia—Powell // Princess—Mrs Baker, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the entertainment of Madam la Signiora Fount, Signiora, Espagnola, Native d'Barcelone di cale Quallificatta, (who will in a particular manner honour Mr Penkethman that Day, it being for his Benefit, by appearing in her own Country Habit), will be Acted an Opera. . . . To which will be added Eight several Entertainments of Dancing between the Acts, viz. A *Whimsical Dance* between a Miller, his Wife, and a Town Miss: A *Chest Dance* after the Italian manner, between a Scaramouch, a Punchienelo, a Coachman, and a Cook-Maid: A Dance by a French Peasant and his Wife: A *Ladder-Dance* by a famous Master: A single *Scaramouch* by Mr Le Sack: A Dance by a Flemming in Wooden Shoes: A Dance by a Switzer: And the *Night Scene* between a Scaramouch, a Harlequin, a Cooper, his Wife, and others. Note, the Subscribers are desir'd not to bring their Tickets this Day, his Friends having promis'd to make this a Jubilee Day to him, and fill the House at the full Price, Mr Penkethman being at a greater Charge than ordinary. The Boxes will be open'd to the Pit, the Price of each half a Crown. Beginning exactly at 5 a Clock by reason of the length of the Entertainments, and that the Gentry may return to London before 'tis Dark.

Monday 7
GR

THE BUSIE BODY [Centlivre]. Sir George Airy—Elrington; Sir Jealous Traffick—Leigh; Sir Francis Gripe—Norris; Busie Body [Marplot]—Spillar; Charles—Cory // Miranda—Mrs Sapsford; Isabella [Isabinda]—Mrs Kent; Patch—Mrs Spillar. To which will be added a Farce of one Act only, call'd **THE WALKING-STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. With several Entertainments of Dancing, particularly the *Irish Trot*; the *Harlequin Dance*; the *French Peasant*, and the *Dutch Skipper*; a Flemming in Wooden Shoes; a Dance between a Miller, his Wife, and a Town Miss; a *Ladder Dance* by a famous Master; a *Night Scene* between a Harlequin, a Cooper, his Wife, and others. Note, Mr Penkethman Acts Six Days more for the Subscribers to bring in their Tickets. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.

Thursday 10
GR

THE FOND HUSBAND; Or, The Plotting Sisters [Durfey]. Sneak the Cambridge Scholar—Penkethman; Rashly—Powell; Ranger—Elrington; Fond Husband [Fumble]—Norris; Sir Roger Petulent—Leigh // Emilia—Mrs Baker; Maria—Mrs Spillar; Cordelia—Mrs Sapsford; Nurse—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. To which will be added, several Entertainments of Dancing between the Acts, viz. A *Whimsical Dance* between a Miller, his Wife, and a

Town Miss. A Dance by a French Peasant, a Scaramouch, a Harlequin, A Cooper, his Wife, and others. To begin exactly at half an Hour after Five.

Saturday 12
GR

THE ROYAL MERCHANT; Or, The Beggar's Bush [Fletcher and Massinger]. Royal Merchant [Florez]—Powell; Clause King of the Beggars—Cory; Vandunk—Leigh; Hemskirk—Husband; Hubert—Bois; Prince Prig—Jubilee Dicky [Norris]; Higgen—Spillar; Dutch Boor—Cole // Bertha—Mrs Baker; Jaqualine—Mrs Spillar. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Powell. By Her Majesty's Company of Comedians. A Comedy, (never Acted before but at her Majesty's Theatres). . . . To which will be added, several Entertainments of Dancing, particularly the *French Peasant*, the Dance between a Miller, his Wife, and a Town Miss, the *Ladder Dance*, and other Dances. To begin exactly at half an Hour after Five.

Monday 14
GR

THE ORPHAN; or, The Unhappy Marriage [Otway]. Castalio—Powell, and all the other Parts to the best Advantage. To which will be added, **THE WALKING-STATUE;** or, The Devil in the Wine Cellar [Hill]. Sir Timothy Tuff—Norris; Robin—Leigh. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. . . . With several Comical Entertainments of Dancing between the Acts. Note, The Tide serves for Company to return for London after the Play is done.

Wednesday 16
Queen's

DUKE, AND NO DUKE [Tate]. Lavinio Duke of Tuscany—Thurmond; Trapolin—Bowen; Brunetto—Husband; Lord Barbarino—Boman; Conjurer—Cross, and all the Rest of the Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. At the Desire of several Persons of Quality. . . . With Dancing by Monsieur La Bee [L'Abbé], lately arriv'd from the Opera at Paris. With several new Entertainments of Dancing by Mr Thurmond, Jun. and others. And variety of English and Italian Songs between the Acts.

Thursday 17
GR

THE FOND HUSBAND; or, The Plotting Sisters [Durfey]. Sneak the Cambridge Scholar—Penkethman; Rashly—Powell; Ranger—Elrington; Foolish Fond Husband [Fumble]—Jubilee Dicky [Norris]; Sir Roger Petulent—Leigh // Emilia—Mrs Powell; Maria—Mrs Spillar; Cordelia—Mrs Sapsford; Nurse—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. By her Majesty's Company of Comedians. For the Entertainment of Esquire Bickerstaff, who will honour Mr Penkethman with his Presence. . . . To which will be added, several Entertainments between the Acts, 1st, A young Gentlewoman, who never appear'd on a publick Stage, turns round upon one Foot 300 times, and as she is turning fixes 12 Swords points about her, 2 to her Eyes, 2 to her Eye-lashes, 2 to her Eye-Brows, 2 to her Nose, 2 to her Lips, and 2 to her Breasts, &c. A Dance by a *French Peasant*: a *Scaramouch-Dance*: A *Wooden-Shoe Dance*: a Dance by a Harlequin, a Scaramouch, Cooper, and his Wife: And a *Ladder-Dance* by a famous Master. These Performances will be done between the 1st and the 4th Act, by reason Esquire Bickerstaff is oblig'd to be gone when the 3d Act is over. Altho' Mr Penkethman is at an Extraordinary Charge for these Entertainments, besides the Play, yet to oblige his Friends he lets 'em in at Common Prices; the Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Note, No Subscribers Tickets will pass this Day.

Saturday 19
GR

THE MISTAKE; or, Courtship A-la-Mode [Vanbrugh]. Carlos—Elrington; Alvarez—Powell; Lorenzo—Husband; Sancho—Jubilee Dicky [Norris]; Lopez—Spillar; Toledo—Leigh // Camilla—Mrs Kent; Jacinta—Mrs Baker; Isabella—Mrs Sapsford. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. For the Bene-

fit of your humble Servant Commadore Leigh. . . . A most celebrated Comedy (never Acted any where but at her Majesty's Theatres). . . . With several Comical diverting Entertainments between the Acts, particularly the famous *Ladder Dance*; and the *Whimsical Miller*, his Wife, and a Town Miss; the Miller's Wife to be perform'd by Mr Leigh. And for the better Entertaining his Friends he has provided a new Consort of Musick, Compos'd of Trumpets, Hautboys, Kettle-Drums, Double Courtal, and Violins, which will perform several select Sonata's before the Play begins. Beginning at 5 a Clock.

Monday 21
GR

THE GAMESTER [Centlivre]. Gamester [Young Valere]—Powell; Sir Thomas Valere—Norris; Lovewell—Elrington; Count Cogdie—Verbraken; Hector—Spillar; Box-Keeper to the Tattmongers—Leigh // Lady Wealthy—Mrs Kent; Angelica—Mrs Spillar; Mrs Security—Mrs Sapsford; Mrs Favourite—Mrs Pollet. To which will be added, A Farce of one Act only, call'd, **THE WALKING-STATUE**; or, The Devil in the Wine Cellar [Hill]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. . . . With several Comic Entertainments of Dancing between the Acts, to be perform'd by Mr Le Sac: And the *Italian Night Scene* between a Scaramouch, a Harlequin, a Cooper, and his Wife. . . . Note, The Subscribers Tickets will pass this Day. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. To begin exactly at 5 a Clock.

COMMENT. Mr Verbraken (whose name is variously spelt) had apparently not worked in London since 1702. A seeming reference in the spring of 1708 is actually to a woman dresser. Little is known of him. See the *Biographical Dictionary*, XV, 104-105.

Thursday 24
GR

THE SEA VOYAGE; or, A Common-Wealth of Women [Durfey, adapting Fletcher and Massinger]. Captain—Elrington; Lieutenant—Powell; Master—Leigh; Surgeon—Fairbank; Boatswain—Van Brockin [i.e., Verbraken?]; Queen of the Amazons—Mrs Kent; Eldest Daughter—Mrs Baker; Youngest [Daughter]—Mrs Spillar; Don Sebastian—Cory; French Pyrate—De Boyce. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. For the Benefit of Jubilee Dicky, alias Norris. . . . To which will be added, A *Ladder-Dance* by a famous Master, a Dance of a *French Peasant and his Wife*, the *Miller's Dance* by Mr Leigh, and a Consort of Musick from London.

Thursday 24

ADVERTISEMENT. Pinacotheca Bettertonæna: Or, A Catalogue of the Books, Prints Drawings, and Paintings of Mr Thomas Betterton, the celebrated Comedian, lately deceas'd: Which will begin to be sold by Auction at his late Lodgings in Covent-Garden, on Thursday the 24th Instant, beginning every Morning exactly at 10, and will be daily continued at the said Hour till the Sale is ended. Catalogues will be deliver'd next Monday at the following Coffee-Houses, viz. St James's . . . [and four others] and at the Place of Sale. (*Daily Courant*, 18 August)

Saturday 26
GR

THE ROVER; or, The Banish'd Cavaliers [Behn]. Ned Blunt—by the famous true Comedian Mr Cave Underhill, to oblige Mr Penkethman's Friends; Rover [Willmore]—Powell; Belvile—Husband; Frederick—Cory // the famous Curtisan Angelica—Mrs Kent; Helena—Mrs Baker; Florinda—Mrs Shepard; Moretta—Mrs Powell, and all the other Parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr William Penkethman. By Her Majesty's Company of Comedians . . . will be Reviv'd, a most Celebrated Comedy

(Never Acted any where, but at her Majesty's Theatres). . . . To which will be added, several surprizing Entertainments (viz.) A young Gentlewoman, who never appear'd on a publick Stage but once before turns round upon one Foot 300 times [as 17 August]. Likewise a famous Master who never appear'd on the Publick Stage Vaults the Managed Horse. Likewise the famous Ladder-Dancer, A Dance by a *French Peasant*, A *Wooden Shoe Dance*: An Entertainment by a Harlequin, a Scaramouch, a Cooper, and his Wife. With an Epilogue Spoken by Mr Penkethman, on an Ass. The Boxes and Pit 2s. 6d. the Boxes being laid open to the Pit. Note, No Subscribers Tickets to pass this Day. To begin exactly at 5 of the Clock, by reason that the Gentlemen and Ladies that come from London may have time to return home before Night. Note, the Tide happens very luckily for Mr Penkethman's Friends in London: It Ebbs to Greenwich from 10 in the Morning till 6 at Night, flows from 6 in the Evening till 11, it being Moon-Light.

COMMENT. This was Cave Underhill's last recorded performance.

Monday 28
GR

THE HISTORY AND FALL OF CAIUS MARIUS [Otway]. Old Marius [Caius Marius]—Powell; Old Nurse—Jubilee Dicky [Norris]; Marius Jun.—Elrington; Sylla—Husband; Granius—Cory; Sulpitius—Freeman; Bumkin and frighted Soldier—Leigh; Ancharius—Spillar; Starv'd Apothecary—Cole // Lavinia—Mrs Baker, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. For the Benefit of Mr Elrington. . . . With a Mimick Prologue by Mr Elrington, with several new Comic Entertainments of Dancing between the Acts, particularly the French Peasant and whimsical Miller, his Wife and a Town Miss, the Miller's Wife to be perform'd by Mr Leigh. With a new Consort of Musick compos'd of Trumpets, Hautboys, double Curtall, Violins and Kettle Drums, which will perform several Sonato's before the Play begins. Note, The Tide serves all the Afternoon down to Greenwich, and up to London after the Play, with Moonshine. Beginning exactly at 6 a Clock. Boxes 2s. 6d. Pit 2s. 6d. Gallery 1s.

COMMENT. The prologue apparently does not survive (Danchin, II, 473).

Monday 28
Win

ADVERTISEMENT. At the Request of several Persons of Quality that have been at the Water theatre of the late Ingenious Mr Winstanly, this present Week it is open'd agen, and will be shown for 6 Days and no longer this Season: There is perform'd the greatest Curiosities, the like being never perform'd before by any. Boxes 2s. 6d. Pit 1s. 6d. First Gallery 1s. Upper Gallery 6d. It is shown for the Benefit of his Widow. (*Daily Courant*)

Tuesday 29
GR

THE FOND HUSBAND; or, The Plotting Sisters [Durfey]. Sneak the Cambridge Scholar—Penkethman; Rashly—Powell; Ranger—Elrington; Fond Husband [Fumble]—Norris; Sir Roger Petulent—Leigh // Emilia—Mrs Baker; Maria—Mrs Spillar; Cordelia—Mrs Sapsford; Nurse—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. . . . To which will be added, several Entertainments of Dancing between the Acts, viz. A Whimsical Dance between a Miller, his Wife, and a Town-Miss. A Dance by a French Peasant, a Scaramouch, a Harlequin, a Cooper, his Wife, and others. To begin at half an Hour after Five a Clock, by reason that the Gentlemen and Ladies that come from London may have time to return home before Night. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Note, The Subscribers Tickets have free Admittance.

Thursday 31
GR

OEDIPUS, KING OF THEBES [Dryden and Lee]. Oedipus—Powell; Adrastus—Husband; Hæmon—Thurmond; Creon—Freeman; Tiresias—Cory; Ghost—

Elrington; Comical Parts—Leigh, Norris, and Cole // Jocasta—Mrs Baker; Eurydice—Mrs Spillar. To which will be added, A Farce of one Act, call'd ‡ **THE FALLING OUT OF LOVERS, IS THE RENEWING OF LOVE** [anonymous; lost]. Cast not advertised. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Husband and Mrs Baker. By Her Majesty's Company of Comedians. . . . With several Entertainments as will be express'd in the Great Bills. Note, The Tickets given out for the *Fop's Fortune* [i.e., *Love makes a Man*] will be taken at this Play.

COMMENT. The afterpiece is otherwise unknown.

September 1710

Friday 1
GR

THE MISTAKE [Vanbrugh]. Don Alvarez—Freeman; Don Carlos—Elrington; Don Lorenzo—Husband; Don Felix—Vanbraken; Metaphrastus—Cory; Sancho—Jubilee Dicky [Norris]; Lopez—Spillar // Leonora—Mrs Shepherd; Camilla—Mrs Kent; Isabella—Mrs Sapsford; Jacinta—Mrs Baker. (*Daily Courant*)

ADVERTISEMENT DETAILS. To which will be added several Entertainments of Dancing between the Acts: 1st, A young Gentlewoman who turns round upon one Foot 300 times [description as 17 August]. 2d, The Famous Ladder-Dancer. This being the last time of their Performance. Note, That Subscribers Tickets pass this Day, and every Day, during Mr Penkethman's stay at Greenwich, unless it be some particular Actor's Benefit-Day.

Monday 4
GR

THE CITY WIFE'S CONFEDERACY; Or, The Usurer Out-Witted [Vanbrugh]. The part of Old Money-Trapp the Usurer to be perform'd by Jubilee Dicky [Norris]; Dicky Amlet—Powell; Old Gripe—Leigh; Brass—Spillar; Clip the Goldsmith—Cole; Jessamin—Young Jubilee Dicky [the third Henry Norris (d. 1751)] // Clarissa—Mrs Sapsford; Araminta—Mrs Kent; Corrinna—Miss Sherborn; Flippanta—Mrs Spillar; Mrs Amlet—Mrs Richardson; Mrs Clogget—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Spillar. By Her Majesty's Company of Comedians. . . . With a New Prologue to be spoken by Mr Powell. To which will be added several Comical Entertainments between each Act, as will be express'd in the Bills.

COMMENT. This performance may have been cancelled, since the same bill was advertised for Spillar's benefit on Monday 11 September. This is the first advertisement for the third Henry Norris.

Thursday 7
GR

SIR COURTLY NICE; or, It cannot Be [Crowne]. The part of Sir Courtly to be perform'd by Mr Powell, and the part of Sir Tho. Callico by Mr Penkethman, with all the other parts to the best Advantage (and see 28 June). (*Daily Courant*)

ADVERTISEMENT DETAILS. And at the desire of several Persons of Quality will be perform'd that great and celebrated Scene in *Julius Cæsar* at the Table between Brutus and Cassius, Written by the Immortal Shakespeare, and perform'd by Mr Powell and Mr Thurmond, by Way of Interlude before the Play begins. To which will be added several Entertainments of Rope-Dancing after the French, Italian, and Bohemia[n] manner, besides a little Girl of 4 Years of Age that Dances the Stiff Rope and Vaults the Slack Rope beyond Imagination. And altho' Mr Penkethman is at an extraordinary Charge in providing these Entertainments, to oblige his Friends, he lets them in at Common Prices, viz. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. Note, The

Subscribers Tickets have free Admittance. To begin exactly at half an Hour after 5.

Saturday 9
GR

THE RELAPSE: Or, Vertue in Danger [Vanbrugh]. Lory—Penkethman, who Acted it Originally; Lord Foppington—Husband; Young Fashion—Mrs Kent [*sic*]; Lovelace—Elrington; Worthy—Thurmond; Sir Tunbelly Clumsey—Leigh; Surgeon [Serringe]—Norris, alias Jubilee Dicky; Coupler—Spillar // Amanda—Mrs Baker; Berinthia—Mrs Sapsford; Miss Hoyden—Mrs Shepard; Nurse—Mrs Powell, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Powell. By Her Majesty's Company of Comedians. . . . With a new Prologue spoke by Mr Powell, and a new Epilogue between him and Mr Spillar; Expressing the dreadful Hardships Lawyers and Players suffer in a long Vacation. And several Entertainments of Singing and Dancing, too long to be inserted here. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. To begin exactly at 5 a Clock.

COMMENT. Danchin (II, 473) reports that the new prologue has not been found.

Monday 11
GR

THE CITY WIFE'S CONFEDERACY; Or, The Usurer Out-Witted [Vanbrugh]. The part of Old Money-Trapp the Usurer to be perform'd by Jubilee Dicky [Norris]; Dicky Amlet—Powell; Old Gripe—Leigh; Brass—Spillar; Clip the Goldsmith—Cole; Jessamin—Young Jubilee Dicky [Norris Jun.] // Clarissa—Mrs Sapsford; Araminta—Mrs Kent; Corrinna—Miss Sherborn; Flipanta—Mrs Spillar; Mrs Amlet—Mrs Richardson; Mrs Clogget—Mrs Pollet. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Spillar. By Her Majesty's Company of Comedians. . . . With a New Prologue to be spoken by Mr Powell. To which will be added several Comical Entertainments between each Act of Singing and Dancing, particularly, *The Whimsical Country Wedding*. Note, The Tickets given out for Monday the 4th, will be taken this Day.

COMMENT. Danchin (II, 473) reports the prologue apparently not extant.

Saturday 16
GR

COMMENT. A note in the ad for Wednesday the 20th implies that a performance of an unnamed play was planned for this day but cancelled on account of the illness of a principal performer.

Saturday 16

ADVERTISEMENT. The Paintings of Mr Tho. Betterton, deceas'd, may be view'd to Morrow at his late Lodgings at the Indian-Man in Russell-street Covent-Garden, and will be sold by Auction at the Monday following at the same Place, beginning at 10 in the Morning. Catalogues may be had at the Place of Sale. (*Daily Courant*, 15 September)

Tuesday 19

ADVERTISEMENT. This Day is published, *The Life of Mr Tho. Betterton, the late Eminent Tragedian*. Wherein the Action and Utterance of the Stage, Bar and Pulpit are distinctly consider'd, (useful for all such as Speak in Publick) with the Judgment of the late Mons. de St Evremond, upon the Italian and French Musick and Operas; in a Letter to the Duke of Buckingham. To which is added, the *Amorous Widow, or the Wanton Wife*, a Comedy written by Mr Betterton with his Effigies prefix'd, curiously engraven from an Original painting of Sir Godfrey Kneller. Printed for R. Gosling at the Mitre near the Innter Temple Gate, E. Curl at the Dial and Bible against St Dunstan's Church, and E. Sanger at the Posthouse in Fleet-street, and A. Bettsworth at the Red Lion by London Bridge, Pr. 3s. 6d., where may be had Mr Betterton's Play of the *Amorous Widow* at 1s. 6d. and his Picture single Price 3d. (*Post Man*, 16-19 September)

Wednesday 20
GR

THE RELAPSE: Or, Vertue in Danger [Vanbrugh]. Lord Foppington—Mrs Baxter; Young Fashion—Mrs Kent [*sic*]; Worthy—Thurmond; Lovelace—Elrington; Sir Tunbelly Clumsey—Shepard; Lory—Norris // Amanda—Mrs Baker; Berinthia—Mrs Sapsford; Miss Hoyden—Mrs Shepard; Nurse—Mrs Powell. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mrs Sapsford. By Her Majesty's Company of Comedians. . . . Note, The Tickets given out for Saturday last, will pass this present Day; the other Play being put off by reason of the Sickness of one who Acted a Principal Part. With a Prologue spoke by Mr Powell. The Subscribers have free Admittance. Boxes 2*s.* 6*d.* Pit 1*s.* 6*d.* Gallery 1*s.* To begin exactly at 5 a Clock.

Saturday 23
GR

COUNTRY INNOCENCE; or, The Maid in the Mill (Written by the late famous Authors Beaumont and Fletcher) [actually by Fletcher and Rowley]. Count Otrante—Powell; Gerando [Gerasto]—Norris; Bustafa the Miller's son—Spillar // Maid in the Mill [Florimell]—Mrs Spillar; Aminta—Mrs Kent; Isabinda [Ismenia?]-Mrs Shepard, and all the other parts to the best advantage. And after the Play is done there will be perform'd a Farce never Acted there before, call'd, **THE STAGE-COACH** [Farquhar]. The part of Nicodemus Somebody to be perform'd by a Gentleman for his Diversion. (*Daily Courant*)

ADVERTISEMENT DETAILS. For the Benefit of Mr Penkethman and Mr Powell. . . . And Care will be taken that there be a good Consort of Musick, and several diverting Entertainments of Singing and Dancing. . . . Note, Tho' it be a Benefit Night the Subscribers Tickets will pass. It being positively the last time of Acting at Greenwich this Season [but see 28 and 30 September]. The Tide happens to Ebb to Greenwich from 10 in the Morning till 6 at Night, and Flows from 6 in the Evening till 11, it being Moon-light.

Thursday 28
GR

AURENG-ZEBE; or, The Great Mogul (Written by the late famous Poet Laureat John Dryden Esq;). Aurengzebe—Powell; Morat—Elrington; Emperour—Shepard; Ariman [Arimant]—Pendry; Dinant—Freeman // Nourmahal—Mrs Kent; Indamora—Mrs Shepherd; Melisinda—Mrs Baxter, and all the other parts to the best advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. A Reviv'd Play, never Acted there before. . . . To which will be added several Entertainments of Singing and Dancing. Note, The Subscribers Tickets pass every Night there is Acting at Greenwich, tho' it be on a Benefit Night; and the Tide serves from London to Greenwich before the Play begins, and from Greenwich to London when [the] Play is done, and the Moon Shines.

Saturday 30
GR

TAMERLAIN [Rowe]. Mr Powell performing his own Original Part of Moneses; Bajazet—Elrington; Tamerlain—Shepherd; Omar—Freeman; Prince of Taines—Cole; Dervize—Norris; Merva—Pendry // Arpasia—Mrs Baxter; Selima—Mrs Shepherd; Haily—Mrs Kent, and all the other parts to the best Advantage. (*Daily Courant*)

ADVERTISEMENT DETAILS. By Her Majesty's Company of Comedians. . . . With several diverting Entertainments too long to be inserted here. [Note about subscribers' tickets as 28 September.] Boxes 2*s.* 6*d.* Pit 1*s.* 6*d.* Gallery 1*s.* To begin exactly at 5 a Clock.

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