

## Season of 1700-1701

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The first theatrical season of the eighteenth century is notable as the last year of the bitter competition between the Patent Company at Drury Lane and the cooperative that had established the second Lincoln's Inn Fields theatre after the actor rebellion of 1695.<sup>1</sup> The relatively young and weak Patent Company had struggled its way to respectability over five years, while the veteran stars at Lincoln's Inn Fields had aged and squabbled. During the season of 1699-1700 the Lincoln's Inn Fields company fell into serious disarray: its chaotic and insubordinate state is vividly depicted in David Crauford's preface to *Courtship A-la-Mode* (1700). By late autumn things got so bad that the Lord Chamberlain had to intervene, and on 11 November he issued an order giving Thomas Betterton managerial authority and operating control. (The text of the order is printed under date in the Calendar, below.) Financially, however, Betterton was restricted to expenditures of no more than 40 shillings—a sobering contrast with the thousands of pounds he had once been able to lavish on operatic spectaculars at Dorset Garden. Under Betterton's direction the company mounted eight new plays (one of them a summer effort). They evidently enjoyed success with *The Jew of Venice*, *The Ambitious Step-mother*, and *The Ladies Visiting Day*, but as best we can judge the company barely broke even (if that) over the season as a whole. Drury Lane probably did little better. Writing to Thomas Coke on 2 August 1701, William Morley commented: "I believe there is no poppet shew in a country town but takes more money than both the play houses. Yet you wonder that immorality and profaneness should reign so much as it does."<sup>2</sup>

The principal competitive event of the season was a pair of rival semi-opera productions. That Betterton should persuade his company to mount such an effort is hardly a surprise: he had been the great producer of semi-

<sup>1</sup> On the actor rebellion and the often destructive competition between the two companies, see Milhous, *Thomas Betterton*.

<sup>2</sup> Cowper MSS, HMC 12th Report, Part II, II, 434.

opera for nearly thirty years. Unfortunately, relatively little is known about *The Mad Lover*, adapted from Fletcher by Motteux with music by John Eccles. It was premièred ca. mid-January 1701 and appears to have been a failure; the text does not survive. Much of the music was published, telling us what little we know of the venture. Drury Lane “answered” with *Alexander the Great* ca. mid-February, an anonymous adaptation of Lee’s *The Rival Queens* (1677) with music by Godfrey Finger and Daniel Purcell. Again, the text is lost. Modern scholarship has almost entirely overlooked this important semi-opera competition: Avery failed to enter *The Mad Lover* in his performance calendar and entered *Alexander the Great* only from the Morley playlist, wrongly assuming that it was merely a revival of Lee’s tragedy.

In May 1701 the Drury Lane company mounted Settle’s *Virgin Prophetess*, an altogether fancier kind of opera that had been more than a year in preparation. Some of the flashiest bits were later reused as entr’acte entertainment, but it too was clearly a disappointment. Drury Lane had put a lot of effort and money into an attempt to capitalize on its better physical theatre facilities and greater financial resources, but without success. *The Virgin Prophetess* was the last major operatic production until competition was revived in 1704-05 by Vanbrugh’s construction of a new theatre.

The social highlight of the season was clearly the prize music competition conducted in a series of concerts at the old Dorset Garden theatre.<sup>3</sup> Congreve’s lengthy description of the first of these events makes plain that it was a very lavish occasion indeed. The results proved surprising and extremely controversial: against all expectation, John Weldon won the first prize (£100), while John Eccles (the favorite) had to settle for second (£50). Third prize (£30) went to Daniel Purcell, and fourth (£20) to Godfrey Finger, who was so mortified that he left the country in a huff. The financial basis of the affair is unclear: the “subscribers” may have put up the prize money or merely taken boxes. But given the enormous interest the concert generated, lack of further ventures along the same lines seems surprising.

Times were hard enough during this season that Betterton evidently put out feelers to Drury Lane concerning a possible union of the two companies. This episode is known only from references in four prologues and epilogues.<sup>4</sup> Catharine Trotter’s prologue for *The Unhappy Penitent* (DL, 4 February) says

now the peaceful Tattle of the Town,  
Is how to join both Houses into one,  
And whilst the blustering hot-brain’d Heroes fight,  
Our softer Sex pleads gently to unite.

The prologue to Mary Pix’s *The Double Distress* (LIF, ca. early March?) suggests that Lincoln’s Inn Fields is in danger of becoming a tennis court once again.

<sup>3</sup> See 21 March, 28 March, 11 April, 6 May, and 3 June.

<sup>4</sup> For discussion, see Milhous, *Thomas Betterton*, pp. 119-120.

Well, we've shew'n all we can to make you easie,  
 Tumblers and Monkeys, on the Stage to please you:  
 If all won't do we must to Treat incline,  
 And Women, rather than be starv'd, will join.  
 'Tis quickly done, the Racket Walls remain,  
 Give us but only time to shift the Scene,  
 And *Presto*, we're a Tennis Court again.

An unspoken epilogue for the same play, "Sent by C.V.," implies that a "Projector" has proposed union terms, with himself as "Director" or "Governour," and jokingly suggests making him a eunuch for the sake of the women's safety before he takes office. The theatres' situation is more seriously addressed in Farquhar's "A Prologue on the propos'd Union of the two Houses."<sup>5</sup> Farquhar reviews the history of the struggle between the two companies and admits the "Vast sums of Treasure" squandered on foreign novelties, but concludes with a blunt objection to a theatrical union:

The present Times may show what *Union* brings,  
 We feel the Danger of *United Kings*.  
 If we grow one, then Slavery must ensue  
 To Poets, Players, and, my Friends, to you.  
 For to one House confin'd, you then must praise  
 Both cursed Actors, and confounded Plays.  
 Then leave us as we are. . . .

Nothing came of these merger talks in the spring of 1701, but two years later Vanbrugh was to acquire ground for a new theatre and commence construction in the conviction that he could engineer a union and run a company that would enjoy a prosperous monopoly. In the meantime the two companies struggled along as best they could.

Performance records this season are maddeningly scrappy. There was no daily newspaper in London until March 1702, and neither theatre chose to advertise regularly in three-times-a-week papers like *The Post Boy* or *The Post Man*. The managers did occasionally insert notices for benefits and special occasions, but only a tiny percentage of the companies' performances were advertised except by Great Bills and handbills (all now apparently lost). The single best source for particular performances is the "Morley playlist," which gives us 56 plays and performance dates at Drury Lane, or roughly a third of their performances during the period covered.<sup>6</sup> Most of the new plays can be dated only from publication, and the dates assigned here are therefore

<sup>5</sup> Danchin (II, 43-44) tentatively dates this piece "Season 1701-1702(?)" but the date is probably late February or March 1701. See *The Works of George Farquhar*, ed. Kenny, II, 520. The collection in which Farquhar's prologue was first published was contracted to its publisher on 3 July 1701 and published on 22 November 1701 (II, 283, 292).

<sup>6</sup> On the Morley playlist, see 10 May 1701 in the Calendar, below.

no more than informed guesses. Since plays were usually published within a month of the première,<sup>7</sup> we have altered several traditional dates in light of publication norms and the other known offerings at each theatre.

Despite the Lord Chamberlain's opposition to actor transfers between the theatres, senior actors continued to move back and forth. The cranky but talented Thomas Doggett wangled a fancy contract out of Lincoln's Inn Fields, which was no doubt desperate for his proven drawing power (see the first entry under September, below). More surprisingly, George Powell came over to the actor-cooperative: probably he had made Drury Lane too hot to hold him, and we have no evidence that he worked in London this season until he appeared at Lincoln's Inn Fields, perhaps as late as May 1701. Hot-tempered William Bowen went the other way, "retiring" to run a cane shop in November; making a farewell appearance at Lincoln's Inn Fields in March; decamping briefly to Ireland in the spring; and popping up again at Drury Lane in June.

One notable feature of preserved records is the degree of harassment to which actors and theatres were subjected by hostile moral reformers. Joseph Wood Krutch reports a King's Bench indictment of eight Lincoln's Inn Fields actors (see under "October," below); John Hodgson was fined £10 on 30 November "for using prophanely and jestingly the Name of God upon the Stage"; a grand jury demanded suppression of the theatres on 19 December; and on 7 June another grand jury requested prohibition of plays at Bartholomew Fair—which the Lord Mayor of London duly did on 12 August. This campaign of aggressive molestation of the theatres was to be carried on even more vigorously the following year.

Both companies mounted summer seasons, though the scantiness of preserved performance records gives us little idea of the repertory or the total number of performances. According to testimony in P.R.O. C8/599/77, the Young Company acted 28 times at Drury Lane between 26 July and 10 October 1701. Only the Long Vacation production of *The Gentleman-Cully* (ca. August 1701?) proves that Lincoln's Inn Fields was open after 24 June, and we have no way to guess how many performances the summer company gave there.

#### DRURY LANE

Christopher Rich and Sir Thomas Skipwith continued as patentees. Rich probably served as managing partner and controlled finances; daily artistic management was probably undertaken by one or more of the actors.

REPERTORY. We have record of 69 performances of 36 plays this season, ten of them new. To judge from the norms visible after the establishment of daily ads a few years later, the company probably acted at least 50 different

<sup>7</sup> See Judith Milhous and Robert D. Hume, "Dating Play Premières from Publication Data, 1660-1700," *Harvard Library Bulletin*, 22 (1974), 374-405.

titles on the 207 nights it performed between 14 October 1700 and 27 July 1701. The new plays were as follows. Centlivre, *The Perjured Husband* (ca. early October?); Trotter, *Love at a Loss* (23 November); Cibber, *Love makes a Man* (9 December); Trotter, *The Unhappy Penitent* (4 February); anon. adaptation of Lee, with music by Finger and Daniel Purcell, *Alexander the Great* (20 February); Baker, *The Humour of the Age* (1 March); an anonymous adaptation of Shirley, *Like to Like* (15 March); Farquhar, *Sir Harry Wildair* (2 May); Settle, *The Virgin Prophetess* (12 May); Durfey, *The Bath* (31 May). Incomplete performance records make more than an impressionistic estimate of their success impossible in most cases.

PERSONNEL. *Actors*: William Bowen [from 11 June]; William Bullock; James Carnaby; Colley Cibber; Richard Cross; Erasmus Evans;<sup>8</sup> Henry Fairbank; Philip Griffin; Jo Haines;<sup>9</sup> Benjamin Johnson; Thomas Kent; John Mills; Henry Norris; William Pinkethman; Thomas Simpson; Thomas Smith; Tobyas Thomas; Mr Toms; Robert Wilks; Joseph Williams. *Actresses*: Katherine Baker; Margaret Kent; Frances Maria Knight; Jane Lucas; Margaret Mills; Henrietta Moore; Anne Oldfield; Mary Powell; Jane Rogers; Mrs Stephens; Diana Temple; Susanna Verbruggen.

*Singers*: Mr Bourdon; Jemmy Bowen; John Pate; Mr Pierson // Mrs Harris; Mrs Shaw.

*Proprietors*: Christopher Rich and Sir Thomas Skipwith.

#### LINCOLN'S INN FIELDS

Thomas Betterton assumed limited managerial control of the cooperative company under powers granted by the Lord Chamberlain's order of 11 November. Presumably the sharers continued to exercise basic financial (and hence artistic) control over the company.

REPERTORY. Performance records are woefully sketchy. We know or can infer only 17 performances of just 15 plays, seven of them new, though the likelihood is that the company performed upwards of 180 times (or more) before its even less documented summer season. Their new plays were as follows. Granville, *The Jew of Venice* (ca. early December?); Rowe, *The Ambitious Step-mother* (ca. late December?); Motteux, *The Mad Lover*, with music by Eccles [operatic adaptation of Fletcher] (mid-January?); Burnaby, *The Ladies Visiting Day* (ca. early February?); Pix, *The Double Distress* (ca. early March?); Pix, *The Czar of Muscovy* (ca. mid-March?); Gildon, *Love's Victim* (ca. mid-April?); anon., *The Gentleman-Cully* (ca. August?). There is virtually no hard information as to the success of these plays.

<sup>8</sup> Presence doubtfully recorded only on 5 December 1700.

<sup>9</sup> Haines spoke an epilogue ca. early October and may have made a guest appearance at LIF ca. mid-January. No other activity is recorded prior to his death on 4 April 1701.

PERSONNEL. *Actors*: Mr Arnold; Samuel Bailey; Thomas Berry; Thomas Betterton; John Boman; Barton Booth; William Bowen;<sup>10</sup> John Boyce; George Bright; John Corey; Thomas Doggett; John Freeman; Joseph Harris; John Hodgson; Benjamin Husband; Francis Knapp; Francis Leigh; George Pack; George Powell [joined late?]; Mr Trout; Cave Underhill; John Verbruggen; John Wiltshire. *Actresses*: Elizabeth Barry; Elizabeth Boman; Anne Bracegirdle; Mrs Bright [summer only?]; Mrs Budd; Mrs Hodgson; Abigail Lawson; Elinor Lee; Mrs Martin; Mary Porter; Mrs Prince; Elizabeth Willis.

*Singers*: Mr Cooper [guest?]; Mrs Haines [guest?].

*Dancer*: Anthony L'Abbé [regularity of employment uncertain].

*Other Employees*: John Downes (prompter).

#### UNDATABLE PLAYS PERTAINING TO THIS SEASON

**LOVES STRATAGEM.** This title is known only from “Mr [James] Peasable [Paisible’s] Ayres in the Comedy of Loves Stratagem” in *Harmonia Anglicana*, I [1701]. For discussion, see Price, “Eight ‘Lost’ Restoration Plays.” From publication norms for act music Price estimates a première one to eight months before February 1701 and points out that most of the sets of incidental music published in this series were from Drury Lane productions. Obviously “Loves Stratagem” could be an alternative title for a known play, but it is most likely a lost play.

**THE LYERS.** This title is known only from its inclusion in a list of plays published by Bernard Lintot printed on the last page of Pix’ *The Czar of Muscovy* (published 15 April 1701). See Burling, p. 25. Whether this is an alternative title for a known play, a lost play of which no printed copy survives, or a play never actually published cannot be determined on present evidence. Performance records are very sparse at this time, and *The Lyers* may be a new play that vanished almost without trace.

**THE TRAGICAL HISTORY OF KING RICHARD III** (Cibber). A newspaper bill for a performance at Drury Lane on 4 April 1704 says “Not Acted these Three Years.” If accurate, this implies an otherwise unrecorded revival circa 1701.

**THE SELF-CONCEIT**; or, *The Mother Made a Property* (anonymous). This lost play is known only from publication of two songs by John Eccles. “When first to bright Marias charms” was sung by Mrs Hodgson and printed in Eccles’s *Collection of Songs* on 14 November 1704 (Hunter, no. 8, item 77). “Oh! the mighty pow’r of love”, was sung by Elizabeth Boman (D&M 2539). On this title, see William J. Burling, “Four More ‘Lost’ Restoration Plays ‘Found’ in Musical Sources,” *Music and Letters*, 65 (1984), 45-47. The identity of composer and singers makes the venue LIF, and the date could be anything from ca. 1699 to ca. 1704. We have placed it in this season because Elizabeth Bowman’s career appears to have tailed off thereafter.

<sup>10</sup> Bowen worked only intermittently this season. See 16 November and 6 March. He then went to Ireland briefly and resurfaced at Drury Lane on 11 June.

**THE STAGE-COACH** (George Farquhar). The first definite performance date is 2 February 1704, when Farquhar's little play served as afterpiece to *The Country-Wife* at Lincoln's Inn Fields. However, from a variety of allusions to the play and its cast, Shirley Strum Kenny has argued that it probably received its première at Drury Lane sometime after November 1700 (when Farquhar returned to England) and before February 1702 (when an apparent allusion in the prologue to *The Inconstant* suggests that *The Stage-Coach* was familiar to the audience). See Kenny, "The Mystery of Farquhar's *Stage-Coach* Reconsidered," *Studies in Bibliography*, 32 (1979), 219-236, and *The Works of George Farquhar*, I, 322-325. Kenny believes that performance in 1700-01 is likely. A piece of evidence strongly indicating performance prior to 1704 is publication of a song for this play, "Let's sing of stage coaches," music by Eccles, sung by Doggett, in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, item 118. Doggett is not known, however, to have worked at Drury Lane between 1700 and 1704. He was available at LIF most of the seasons of 1700-01 and 1702-03. In our judgment the première of *The Stage Coach* most probably occurred at Lincoln's Inn Fields (not Drury Lane) in the spring of 1701.

**WIVES VICTORY.** An overture and nine act tunes in British Library Add. MS 24,889, fols. 4-5v are headed "Wives Victory Mr [Godfrey] Finger." Royal College of Music MS 1172 fol. 46v give the same information. Royal College MS 1144, fol. 11v credits the music to Solomon Eccles; Yale Music School Library MS Ma21 F48 A19 a-c, p. [42] includes it in a set headed "Eccles." It appears without ascription in *40 Airs Anglois* (ca. 1701). For discussion, see Price, "Eight 'Lost' Restoration Plays." Price considers Add. MS 24,889 the most reliable source. Finger's(?) music may well be for a lost play. Alternatively, it could be for an otherwise unknown revival of an old play, for example Shadwell's *The Woman Captain* (1679) or Betterton's lost *The Woman Made a Justice* (ca. 1670).

## September 1700

*Both theatres were closed by official order until about 17 September on account of mourning for the Duke of Gloucester (Luttrell, IV, 674).*

Autumn 1700? DOCUMENT. At about this time Thomas Doggett signed a contract to return to the Lincoln's Inn Fields company: "Mr Doggett is to be with ye Company in Little Lincolnes Inne ffields and to continue acting with them from 12th day of October next ensueing to ye 21st day of May following and have for his sallary Three pounds a week certain except in case of any publick Calamity or prohibition from acting." Doggett is also to have a benefit play free of house charges, with £100 guaranteed the first season, and £60 each year thereafter. "Provided that Mr Dogget shall not choose to be acted for his Benefitt any New or Reviv'd play dureing ye first run. Mr Dogget shall give a fortnights Notice to ye Company of the day on which he shall chuse a play to be acted for his benefitt." Scribal copy, not dated or signed, evidently sent to the Lord Chamberlain's office when a dispute arose between Doggett and the company. (LC 7/3, fol. 147)

Wednesday 25 LIF **THE VIRTUOSO** [Shadwell]. Cast not advertised. (*Post Boy*)  
ADVERTISEMENT DETAILS. For the Benefit of Mr Hodgson, and Mr Bowen . . . With an Entertainment of Instrumental Musick, never performed in Publick before, by the Famous Monsieur le Rich, lately arrived from the Court of Poland; being the only and last time of performing the said Entertainment or any other, by reason of his sudden return to the said Kingdom; as also a new Entertainment by the much Applauded Mr Findley, never as yet in publick, being the last time of his performing it, during his stay in Town; together with a Sonato upon the Trumpet by a Boy of 12 Years of Age.

COMMENT. Hodgson's and Bowen's roles are not known.

## October 1700

ca. October? COMMENT. At about this time Margaret Lacy (widow of the comedian John Lacy, d. 1683) addressed a petition to Lord Chamberlain Jersey further to a petition of "3 months since" concerning "an Annuity of 3s. 4d. a day" owed to her by the Patent Company. She admits to receiving £20 of arrears, but claims £40 more, which Rich and Skipwith positively refuse to pay. The cover is annotated: "not allowd more arrears." (LC 7/3, fol. 25)

October LIF COMMENT. Joseph Wood Krutch reports an indictment in the Court of King's Bench: "in October of the 12th year of the reign of William III [i.e., 1700] Thomas Betterton, Thomas Doggett, John Bowman, Cave Underhill, Elizabeth Barry, George Bright, Elizabeth Bowman, and Abigail Lawson were charged in the Court of King's Bench with having set up a common playhouse in Little Lincoln's Inn Fields" on the stage of which the "sacred name of God was jestingly and profanely used."

COMMENT. Not seen. Krutch (p. 170) cites P.R.O. "KB 27/2147" (without piece number). Cf. 26 December 1700 and 16 February 1702.



ca. early  
October?  
DL

‡ **THE PERJURED HUSBAND**; or, The Adventures of Venice [Susanna Carroll, later Centlivre]. Cast not advertised, but see below. (Performance known only from publication.)

FIRST EDITION. *The Perjur'd Husband: or, the Adventures of Venice*. A Tragedy. As it was Acted at the *Theatre-Royal in Drury-Lane*. By His Majesty's Servants. Written by S. Carroll (London: Bennet Banbury, 1700). Copy used: Readex. Persons Represented: Count Bassino—Mills; Armando—Simpson; Alonza—Thomas; Pizalto—Norris; Ludovico—Fairbank // Placentia—Mrs Kent; Aurelia—Mrs Oldfield; Florella—Mrs Baker; Lady Pizalta—Mrs Moore; Lucy—Mrs Lucas. Prologue by a Gentleman Spoken by Mrs Oldfield. Epilogue by Mr B—— Spoken by Mr Jo. Haines. Avery (I, 4) conjectures that the author of the epilogue was William Burnaby, but Danchin does not attempt to assign authorship. Publication "This day" was announced in the *Post-Man* of 19-22 October, "As 'twas Acted at the Theatre Royal in Drury-Lane."

The author's note "To the Reader" complains of Collier and hostile critics, and goes on to say "These Snarling Sparks were pleased to carp at one or two Expressions, which are spoken in an Aside by one of the Inferiour Characters in the Drama; and without considering the Reputation of the persons in whose mouths the language is put, condemn it strait for loose and obscure [i.e., obscene?] . . . I shall say little in Justification of the Play, only desire the Reader to judge impartially, and not condemn it by the shortness of its Life, since the season of the Year never promis'd much better success. It went off with general Applause; and 'tis the opinion of some of our best Judges, that it only wanted the Addition of good actors, and a full Town, to have brought me a sixth night, there having been worse Plays within this twelve-month, approv'd of."

COMMENT. The date is undeterminable, but clearly before the start of the regular season on 10 October. The absence of Cibber, Wilks, and the company's senior women from the cast bears out the author's implication that this was an off-season production. Performance any time after May 1700 seems possible (though the theatres were closed on account of mourning during August and early September).

*Sunday 13*  
DL

COMMENT. According to testimony in P.R.O. C8/599/77 (summarized by Hotson, p. 308), the Patent Company opened its season at Drury Lane (for book-keeping purposes, at any rate) on Sunday 13 October 1700 and performed on a total of 207 nights through 27 July 1701.

*Saturday 19*  
DL

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Cast not known (but cf. 5 May 1701). "Lady Morley in the Box at the Pilgrim 4s." (Morley playlist)

*Saturday 26*  
DL

**THE CONSTANT COUPLE** [Farquhar]. Cast not known. "Lady Morley and two in the Box at Constant Couple 12s." (Morley playlist)

*Tuesday 29*  
DL

**THE LONDON CUCKOLDS** [Ravenscroft]. Cast not known. "Lady Morley and one in the Box at London Cuckolds 8s." (Morley playlist)

## November 1700

*Monday 4*  
SJP

**CONCERT.** In the news for 4 November are two items: "Yesterday being the Anniversary of his Majesty's Birth, the same was observed here with the usual Ceremonies . . . a Consort of Musick was performed before his Majesty; the Words made by Mr. Motteau, and set by Mr Eccles." (*Post Boy*, 2-5 November)

COMMENT. One of the pieces performed at this concert was very probably Motteux and Eccles' *Acis and Galatea*, possibly performed in St James's Palace ca. mid-December and definitely in *The Mad Lover* at Lincoln's Inn Fields in mid-January 1701. See Robert Newton Cunningham, "A Bibliography of the Writings of Peter Anthony Motteux," *Proceedings and Papers of the Oxford Bibliographical Society*, 3 (1933), 317-337, esp. 328, and Danchin, *Prologues and Epilogues of the Restoration*, VI, 678-680.

Friday 8  
DL

**THE OLD BATCHELOUR** [Congreve]. No performance; audience dismissed. Heartwell–Griffin.

REPORT. On Friday last there was a full House at the Play-house in Drury-Lane, the Play of the Old Batchelor being to be Acted; but Capt Griffin, who was chief Actor therein, being taken ill, they were dismissed, all having their Money returned. (*English Post*, 8-11 November) [Copy used: British Library Burney 123a.]

Monday 11  
LIF

DOCUMENT. On this day Lord Chamberlain Jersey issued "Orders for ye Play house in Lincolns Inn Fields": Whereas I am informed there are frequent disorders among ye Actors of his Majesties Company of Comœdians in Lincolns Inn fields, to ye great prejudice of ye said Company, for want of sufficient Authority to keep them to their Duty: For ye better Government thereof of ye said Company for ye time to come I do hereby appoint Mr Thomas Betterton to take upon him ye sole management thereof, with power to reward those who are diligent, and to punish such as he finds negligent in their business, according to ye Orders which are & shall be made for ye good Government of that House, and to direct everything in ye best manner he can, for ye benefit, and advantage of ye said Company: Provided that all money to be laid out for cloths, scenes &c be ordered only by the Consent, and agreement of ye Majority of Sharers as formerly, except where it shall happen, that for ye immediate service of ye Company, any thing may be found wanting, that then Mr Betterton may in such cases, be att Liberty to lay out any sum not exceeding forty shillings. And this shall be your Warrant. Given the 11th of November In ye Twelfth year of his Majesty's Reign. Jersey. (LC 5/153, fol. 23)

COMMENT. For discussion, see the headnote to this season.

Saturday 16

REPORT. "We hear that this day Mr William Bowen, the late famous Comedian of the New Play-house, being convinc'd by Mr Collier's Book against the Stage, and satisfied that a Shop-keeper's Life was the readier way to Heaven of the two, opens a Cane Shop. . . . This sudden Change is much admir'd at . . . . (*Post Boy*, 14-16 November)

Tuesday 19  
DL

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Cast not known. "Lady Morley one in the Box at the Pilgrim 4s." (Morley playlist)

Thursday 21  
DL

**THE PROPHETESS** [Betterton and Purcell]. Cast not known. (*Post Boy*, 19-21 November)

ADVERTISEMENT DETAILS. This Day at the Theatre Royal is to be perform'd the Opera call'd *The Prophetess*, for the Entertainment of his Excellence the Envoy Extraordinary from the Kingdom of Tripoli [news item].

COMMENT. This performance is confirmed in the Morley playlist: "Lady Morley one in the box at the prophetesse 4s." [The price is odd, since the theatre usually advanced top price to 5s. for this show: cf. 4 December.]

- Friday 22*  
SH  
**CONCERT.** The Anniversary feast of the Society of Gentlemen Lovers of Musick, will be kept at Stationers Hall on St Cæcillia's day, being Friday the 22d instant. Tickets to be delivered at Mr Richard Glover at the Castle Tavern in Fleetstreet, Mr Ben. Tooke at the Middle Temple Gate, the Rose Tavern in Covent Garden, Whites Chocolate House near St James's, the Bell Tavern in Kingstreet, Westminster, the Colledge Coffee House near the Church yard in Westminster, and at Garaways Coffee-House near the Royal Exchange. [Time and price not stated.] (*Post Man*, 16-19 November)  
CONTEMPORARY COMMENT. Yesterday St Cecilia's Feast was kept at Stationers-Hall, where there was a very fine Entertainment of Musick, both there and at St Brides Church. (*Post Man*, 21-23 November)
- Saturday 23*  
DL  
‡ **LOVE AT A LOSS;** or, Most Votes Carry It [Catharine Trotter]. Cast not advertised, but see below. "Lady Morley and two in the Box at Love at a losse 12s." (Morley playlist)  
FIRST EDITION. *Love at a Loss, or, Most Votes carry it.* A Comedy. As it is now Acted at the Theatre Royal in *Drury-Lane*, by His Majesty's Servants. Written by the Author of the *Fatal Friendship* (London: William Turner, 1701). Copy used: Readex. Dramatis Personæ: Beaumine—Wilks; Phillabell—Mills; Constant—Williams; Grandfof—Toms; Cleon—Cibber; Bonsot—Pinkethman // Lesbia—Mrs Knight; Miranda—Mrs Verbruggen; Lucilia—Mrs Oldfield; Lysetta—Mrs Powell. Prologue. Epilogue Spoken by Lesbia [Mrs Knight]. Publication not advertised until the *Post Boy* of 1-3 May 1701. Act music by Godfrey Finger was published by Walsh in *Harmonia Anglicana*, I [1701].  
Dedication: I never thought of making any pretence to a Talent for Comedy, but writ this when the Town had been little pleas'd with Tragedy intire, mingled with one of mine, which since the tast [*sic*] is mended, appear'd alone; and this lay by me a considerable time, till Idleness reminded me of filling it up. . . . The Censure it met with since [i.e., in performance] endear'd it to me, made me earnest to have it clear it self of the injurious Report it suffer'd under, by appearing in Print. . . .  
COMMENT. Lady Morley presumably attended either the first or the second night, since the company performed another play on Thursday.
- Saturday 23*  
LIF  
**HENRY VIII** [Shakespeare and Fletcher]. Archbishop—Underhill. (For evidence of performance, see below.)  
COMMENT. Emmett Avery deduced this performance (plausibly, we believe) from an entry in Luttrell's diary and a known performance of *Henry VIII* on Monday the 25th: "Saturday, at the new playhouse in Lincolns Inn Feilds, the actors ridiculed a christning, and Underhill represented the archbishop; which has given offence" (IV, 712).
- Monday 25*  
LIF  
**HENRY VIII** [Shakespeare and Fletcher]. Cast not known, but see 23 November. (For evidence of performance, see below.)  
COMMENT. The performance is known from James Brydges' attendance. See Hook, "James Brydges Drops in at the Theater."
- Tuesday 26*  
REPORT. On this day Luttrell (IV, 711) records that "The lord chamberlain has ordered that no women maskt [i.e., wearing a vizard mask] shall be permitted to come into the playhouse."
- Wednesday 27*  
DL  
**THE PLAIN-DEALER** [Wycherley]. "Lady Morley one in the Box at the plaine dealer 4s." (Morley playlist). Cast not known.

Friday 29  
DL **MARRIAGE A-LA-MODE** [Dryden]. Cast not known. "Lady Morley one in the box at Marriage allamode 4s." (Morley playlist).

Saturday 30  
REPORT. Yesterday came on another Trial at the Common-Pleas Bar, against one Hodgson the Player, for using prophanely and jestingly the Name of God upon the Stage. The Action was grounded upon the Statute of the 3d of King James the First, which says that for every such Offence the Offender shall forfeit ten Pounds: After hearing Counsel on both sides, the Jury gave their Verdict against Mr Hodgson, who is to pay £10 accordingly. (*Flying Post*, 28-30 November)

## December 1700

ca. early  
December?  
LIF ‡ **THE JEW OF VENICE** [George Granville, adapting Shakespeare]. Cast not advertised (but see below). Performance datable only from publication.

FIRST EDITION. *The Jew of Venice*. A Comedy. As it is Acted at the Theatre in Little-Lincolns-Inn-Fields, by His Majesty's Servants (London: Ber. Lintott, 1701). Copy used: Readex. Dramatis Personæ: Bassanio—Betterton; Antonio—Verbruggen; Gratiano—Booth; Lorenzo—Baily; Shylock—Dogget; Duke of Venice—Harris // Portia—Mrs Bracegirdle; Nerissa—Mrs Bowman; Jessica—Mrs Porter. Prologue ("The Ghosts of *Shakespeare* and *Dryden* arise Crown'd with Lawrel") Written by Bevill Higgons, Esq. Epilogue. *Peleus & Thetis*. A *Masque* was performed integrally in Act II, and the text printed with Granville's play. Jackson reports advertisement of publication in the *London Gazette* of 19-23 January 1701, but there is no such issue and we have not located the ad. Confusingly, publication of the play "This day" was also advertised in the *Post Man* of 14-17 June 1701, where it is described as "the last excellent Comedy . . . as it was admirably Acted" at Lincoln's Inn Fields. We presume that Lintott accidentally sent old copy for this follow-up advertisement.

COMMENT. The date of the première is conjectural, based on the presumed date of publication and the company's other new plays, whose performance dates are equally uncertain. For discussion, see the season headnote. A comment by Downes in *Roscious Anglicanus*, p. 108, suggests that Doggett's success as Shylock contributed to his reputation as "the only Comick Original now Extant." A printed note in *Three Plays Written by the Right Honourable George Granville, Lord Lansdowne* (London: Benj. Tooke and Bern. Lintott, 1713) informs readers that "the Profits of this Play were given to Mr Dryden's Son."

Tuesday 3  
DL **UNKNOWN PLAY.**  
COMMENT. James Brydges attended a play at Drury Lane this evening, but failed to record its title. See Hook, "James Brydges Drops in at the Theater."

Wednesday 4  
DL **THE PROPHETESS** [Betterton and Purcell]. Cast not known. "Lady Morley and three in the Box at the prophetesse £1." (Morley playlist)  
COMMENT. The price is odd: four people at 4s. each would make only 16s.: either Lady Morley had another guest or the theatre advanced top price to 5s., as it had apparently done on 9 March 1696 and 4 December 1697. Cf. 21 November.

Thursday 5  
DL **THE ISLAND PRINCESS** [Motteux]. Cast not known. "Lady Morley in the box at ye Island princess 4s." (Morley playlist)  
COMMENT. The authors of the *Biographical Dictionary* (V, 116) report correctly that Erasmus Evans played the King of Tidore in the original production of this semi-opera, and add that "according to a note provided us by the late Emmett Avery,

Evans was still advertised for that part on 5 December 1700." We do not know Avery's source and have found no advertisement for this performance.

- Friday 6*  
DL **RULE A WIFE AND HAVE A WIFE** [Fletcher]. Cast not known. "Lady Morley one in the Box at Rule a Wife &c: 4s." (Morley playlist)
- Saturday 7*  
DL ADVERTISEMENT. A notice in the *Post Boy* of 5-7 December states that "The Actors of the Theatre Royal, finding the Inconveniency to the Gentry of Playing so late at Night, are resolved to continue, beginning their Plays exactly at the Hour of Five every Day, as exprest in their Bills."
- Monday 9*  
DL ‡ **LOVE MAKES A MAN**; or, *The Fop's Fortune* [Colley Cibber]. Cast not advertised, but see below. "Lady Morley one in the box at Love makes a Man 4s." (Morley playlist)
- FIRST EDITION. *Love makes a Man: or, The Fop's Fortune*. A Comedy. Acted at the Theatre Royal in *Drury-Lane*, by His Majesty's Servants. Written by C. Cibber (London: Richard Parker, Hugh Newman, and E. Rumbal, 1701. Copy used: British Library 841.c.7(4). The Persons: Antonio—Bullock; Charino—Cross; Don Lewis—Penkethman; Carlos—Wilks; Clodio—Cibber; Sancho—Norris; Monsieur—[blank]; Governour of Lisbon—Simpson; Don Duart—Mills; Don Manuel—Toms // Angellina—Mrs Temple; Louisa—Mrs Verbruggen; Elvira—Mrs Knight; Honoria—Mrs Moor. Prologue. Epilogue. Publication was advertised in the *Post Man* of 18-21 January 1701. Note following Dedication: If the Reader will please to look over Fletcher's *Elder Brother*, and his *Custom of the Country*, he may be satisfied how far I am oblig'd to those two Plays for part of this.
- COMMENT. This may have been the première, or it could have been given on Saturday the 7th. Lady Morley clearly liked the show, attending five times in two weeks, but Cibber later admitted in the preface to *Ximena* (1719) that "*The Fop's Fortune* lagg'd on the Fourth Day and only held up its Head by the Heels of the *French Tumblers*." His very defensive dedication to the play (dated 16 January 1700/01) implies that the actors were feeling severely harrassed by attacks on the stage and its alleged immorality.
- The Readex copy, dated "[1701?]" is actually an unrecorded second edition: the title page refers to "Her Majesty's Comedians."
- Act music by Godfrey Finger was published by Walsh in *Harmonia Anglicana*, II [1701]. Three songs by Daniel Purcell, "For rurall and sincerer joys," sung by Mrs Shaw, "Thou gay, thou cruel maid," sung by Jemmy Bowen, and "Ofelia's aire, her meen, her face," sung by Francis Hughes, were published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, items 70, 134, and 170.
- Wednesday 11*  
YB **CONCERT**. For the benefit of Mr Dan. Williams, a Consort of Vocal and Instrumental Musick Compos'd by Dr John Blow, for the late Anniversary Feast of St Cecilia, will be Performed at Mr Reason's Musick Room in York Buildings on Wednesday the 11th Instant, at 8 in the Evening. Tickets may be had at Mrs Well's Coffee-house at Scotland-Yard Gate, and the Rainbow Coffee-house at the Temple-Gate. (*Post Boy*, 5-7 December)
- Thursday 12*  
DL **LOVE MAKES A MAN** [Cibber]. Cast not known, but see 9 December. Lady Morley was charged 4s. for attending alone. (Morley playlist)
- Friday 13*  
DL **LOVE MAKES A MAN** [Cibber]. Cast not known, but see 9 December. Lady Morley was charged 4s. for attending alone. (Morley playlist)

CONTEMPORARY COMMENT. Yesterday a new Play called, Love makes a Man: Or, the Fop's Good Luck, was acted at the Theatre Royal in Drury-lane, and there being a French Scaramouch Dance betwixt the second and third Acts, a certain Person went in a Frolick, Incognito, up into the upper Gallery, and so pelted the Dancers with Oranges, that they were forced to quit the Stage, and the Play-house was all in an Uproar; but some of the Auditory perceiving who threw them, cryed out, fling him down into the Pit, which so startled him, that he was forced to make the best of his way down Stairs; however, a Constable having been sent for in the mean time, he was secured; and I am told, is since sent to the Gate-house. (*London Post*, 13-16 December 1700)

*Saturday 14*  
DL **LOVE MAKES A MAN** [Cibber]. Cast not known, but see 9 December. Lady Morley was charged 4s. for attending alone. (Morley playlist)

mid-December  
SJP **MASQUE AT COURT** [title and author unknown].  
COMMENT. This performance is deduced by Pierre Danchin from "A Prologue To the King at the Masque at Court" ("When Wit and Science flourish'd in their Bloom") published in Durfey's *Songs Compleat* (1719), II, 336-339. See *The Prologues and Epilogues of the Restoration*, VI, 678-684. Internal evidence appears to place the prologue too late for use in the court performance of 4 November 1700. Danchin speculates (plausibly enough) that the prologue could have been used for an early court performance of Motteux and Eccles' *Acis and Galatea*, performed publically ca. mid-January 1701 in *The Mad Lover*.

*Wednesday 18*  
DL **LOVE MAKES A MAN** [Cibber]. Cast not known, but see 9 December. "Lady Morley and two in the Box at Love makes a Man &c. 12s." (Morley playlist)  
COMMENT. James Brydges also attended. See Hook, "James Brydges Drops in at the Theater."

*Thursday 19*  
REPORT. On this day the Grand Jury of Middlesex made a "Presentment" against the theatres: "... that the Plays which are frequently acted in the Play-houses in Drury-lane and Lincolns-Inn-Fields . . . are full of Prophane, Irreverent, Lewd, Indecent and Immoral Expressions. . . . We also present, that the common Acting of Plays . . . very much tend[s] to the debauching and ruining the Youth resorting thereto . . . and are the occasions of many Riots, Routs and Disorderly Assemblies. . . . We hope this Honourable Court will use the most effectual and speedy means for the suppressing thereof." (*Flying Post*, 17-19 December) Also in the *Post Man* for the same dates.

*Friday 20*  
DOCUMENT. On this day a 3/4 share interest in the patent company acting profits was transfered by William Yonge to Thomas Savery and William Shiers in trust for Susanna Goodall. (Guildhall MS 7842 [part]). For details and discussion, see *Document Register*, no. 1660, and Milhous and Hume, "New Documents."

*Saturday 21*  
DL **THE SILENT WOMAN** [Jonson]. Cast not known. "Lady Morley one in the Box at the Silent Woman 4s." (Morley playlist)

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

- Thursday 26*  
LIF      **LOVE FOR LOVE** [Congreve]. (For evidence of performance, see below.) Only a partial cast is reported. Ben–Doggett; Sir Sampson Legend–Underhill; Jenny–Mrs Lawson.  
COMMENT. This performance is deduced from P.R.O. KB 33/24/8 (also reported as 33/24/95) in which Thomas Doggett, Abigail Lawson, and Cave Underhill were charged with profanity in a performance of an unspecified play at Lincoln's Inn Fields on 25 or 26 December 1700 (otherwise unrecorded). Speeches attributed to Doggett make plain that he was performing Ben in *Love for Love*, albeit with some salty language added to Congreve's text. See Krutch, pp. 170-171, and T. C. Duncan Eaves and Ben D. Kimpel, "The Text of Congreve's *Love for Love*," *The Library*, 5th ser., 30 (1975), 334-336. We have assumed that Underhill and Lawson kept their roles from the original 1695 production.
- Friday 27*  
DL      **VOLPONE, OR THE FOX** [Jonson]. Cast not known. "Lady Morley one in the Box at the ffox 4s." (Morley playlist)  
REPORT. The Ambassador from Tripoli with his Retinue came last Friday to the King's Play-House to see a Play, called *Volpone, or the Fox*; and his Excellency being in a Scarlet Gown, and his Gentlemen all in genteel Turkish Habits, made a very fine shew in the Boxes, and drew upon them the Eyes of the whole Audience. (*English Post*, 27-30 December) [Copy used: British Library Burney 123a.]
- Saturday 28*  
DL      **THE MARRIAGE-HATER MATCH'D** [Durfey]. Cast not known. "Lady Morley one in the Box at Marryage Hater 4s." (Morley playlist)
- ca. late  
December?  
LIF      † **THE AMBITIOUS STEP-MOTHER** (Nicholas Rowe). Cast not advertised (but see below). Performance known only from publication.  
FIRST EDITION. *The Ambitious Step-mother*. A Tragedy. As 'twas Acted at the New Theatre in Little-Lincolns-Inn-Fields. By His Majesty's Servants. By N. Rowe, Esq. (London: Peter Buck, 1701). Copy used: British Library 841.c.5(5). Dramatis Personæ: Artaxerxes–Verbruggen; Artaban–Booth; Memnon–Batterton; Mirza–Free-man; Magas–Bowman; Cleanthes–Pack; Orchanes–Baily // Artemisa–Mrs Barry; Amestris–Mrs Bracegirdle; Cleone–Mrs Bowman; Beliza–Mrs Martin. Prologue, Spoke by Mr Batterton. Epilogue, Spoke by Mrs Bracegirdle. Published on 29 January 1701, according to an ad in the *Post Boy* of 28-30 January. John Lenton's act music was published by Walsh in *Harmonia Anglicana*, I [1701].  
COMMENT. Rowe's lengthy dedication to Lord Chamberlain Jersey discusses poetic justice and other issues in the theory of tragedy. He says specifically that "the Town has not receiv'd this Play ill," and that he was "necessitated, by reason of the extreme Length, to cut off near six hundred Lines" to the "great Disadvantage" of the play in performance.  
CONTEMPORARY COMMENT. Rowe may be affecting modesty, for Downes' comment suggests that the play was a solid success: "*The Ambitious Step-mother*, done by Mr Rowe; 'twas very well Acted, especially the Parts of Mr Betterton, Mr Booth and Madam Barry; the Play answer'd the Companies expectation" (*Roscius Anglicanus*, p. 95). *A Comparison Between the Two Stages*, pp. 96-97, implies a considerable success, saying that this play and *The Ladies Visiting Day* "divided the Winter between 'em," but goes on to grumble: "Nor does *The ambitious Step-mother* owe its Reputation to the merit of the Drama so much as to the purity of the Language, and the novelty of the Author: It's well writ indeed, but there's nothing in the Play that merits our Attention. He seems ambitious of following *Otway* in his Passions; but, Alas! how far off?" Another speaker objects that it "has many beautiful Scenes," but "Critick" rejoins, "I think very well of the Play and of the Author, and believe he will be able to show us Wonders in time: But . . . I think the Business of his Tragedy very trivial, and that there's nothing extraordinary in it but the Stile."

“The Second Edition, with the Addition of a New Scene” was published by R. Wellington, dated 1702. It was entirely reset, but despite the title page claim for a new scene, we have found no substantive additions in comparing British Library 1485.r.14 (Wellington) with British Library 841.c.5(5) (Buck). We deduce that if a scene was indeed added in performance it was either available in time for the first edition or accidentally omitted from the second.

## January 1701

- Wednesday 1*  
DL      **THE TEMPEST** [Dryden, Davenant, and Shadwell (?), adapting Shakespeare]. Cast not known. “Lady Morley in the Box at the Tempest 4s.” (Morley playlist)
- Thursday 2*  
DL      **THE ISLAND PRINCESS** [Motteux]. Cast not known. “Lady Morley and three in the box at Island Princess £1.” (Morley playlist)  
COMMENT. Prices were apparently raised to 5s. per ticket, but cf. 5 December.
- Tuesday 7*  
DL      **ALL FOR LOVE** [Dryden]. Cast not known. “Lady Morley one in the Box at all for love 4s.” (Morley playlist)
- Thursday 9*  
DL      **THE RELAPSE** [Vanbrugh]. Cast not known. “Lady Morley one in the Box at the Relapse 4s.” (Morley playlist)
- Saturday 11*  
DL      **THE INDIAN QUEEN** [Dryden and Howard; music by Purcell]. Cast not known. “Lady Morley one in the Box at the Indian Queen 5s.” (Morley playlist)  
COMMENT. The 5s. price proves that this was a revival of the 1695 operatic version of Dryden and Howard’s heroic drama of 1664.
- Wednesday 15*  
DL      **LOVE MAKES A MAN** [Cibber]. Cast not known (but see 9 December). “Lady Morley one in the Box at Love Makes a Man 4s.” (Morley playlist)
- Wednesday 15*  
REPORT. On this day William Congreve wrote to John Drummond: “Mr: Abell tho’ he has receivd £300 of the money belonging to the new Playhouse [i.e., Lincoln’s Inn Fields] has not yet sung and is full of nothing but lies and shifting tricks. His character I suppose is not new to you.” (Additional Abercairney MSS, Scottish Record Office, Edinburgh. Printed in *Congreve: Letters and Documents*, pp. 104-105.)
- mid-January?  
LIF      ‡ **THE MAD LOVER** [operatic adaptation of Fletcher by Motteux; text not published]. Participants apparently included Mrs Bracegirdle, Boman, Doggett, Wiltshire, Cook, Mrs Hudson [Hodgson], Mr Cooper, and “Mr and Mrs Haynes” (see below).  
COMMENT. Publication of the music and an ancillary masque strongly suggest that Lincoln’s Inn Fields attempted an operatic production at about this time. Given the limitations of their tiny theatre it was probably an effort more like *The Island Princess* than like *The Prophetess*, but one cannot be surprised to find Betterton attempting to compete in the operatic mode in which he had always excelled. The evidence is as follows. The January-February issue of *Mercurius Musicus* (advertised in the *Post Boy* of 20-22 March 1701) contains “The Single Songs in the new Opera call’d *The Mad Lover* at the Theatre in Little *Lincoln’s-Inn-Fields*.”



Compos'd by *John Eccles*." "A New Set of Ayres in four Parts, perform'd in the Opera call'd the *Mad Lover*. Composed by Mr John Eccles" was advertised in the *Post Boy* of 27-29 March. In the March-April number of *Mercurius Musicus* is a "dialogue" set by Eccles, sung by Doggett and Boman, and also a song sung by Mr and Mrs Haynes. (If this is Jo Haines it represents either a late company change or a heretofore unnoticed guest appearance at the rival theatre.) The May-June number contains another song for Mrs Bracegirdle, and a sung dialogue for Bracegirdle and Boman. Music for "Advance, gay tenants of the plain" and "Must then a faithfull lover go" (music by Eccles, sung by Mrs Bracegirdle) was published in *A Collection of Choicest Songs & Dialogues* on 31 October 1703. See Hunter, no. 5, items 13 and 126. Hunter, no. 5, items 235 and 237, reports "Ah how lovely sweet and dear" and "Come ye nymphs and ev'ry swain" (the latter sung by Bracegirdle) among "Songs on song sheets listed above but not included in 'Cattalogue'." Eccles's "Let all be gay, let pleasure reign," sung by Hodgson, and his "Know I've sworn, ans swear again," sung by Bracegirdle, were printed in Eccles's *Collection of Songs*, 14 November 1704 (Hunter, no. 8, items 17 and 58. Six of these twelve songs are included in the published editions of Motteux's *Acis and Galatea*, a masque evidently added to *The Mad Lover* just as *The Four Seasons* was added to *The Island Princess* two years earlier at Drury Lane. On 24 June 1701 *Circe* was performed, with music said to come from this opera. The music was subsequently advertised at performances on 28 April 1703; 12 and 15 February 1704; and 1 August 1704. For discussion of the operatic *Mad Lover*, see Sprague, pp. 271-273.

Friday 17  
DL

**TIMON OF ATHENS** [Shadwell, adapting Shakespeare]. Cast not known. "Lady Morley one in the Box at Timon 4s." (Morley playlist)

Saturday 18  
DL

**VENICE PRESERV'D** [Otway]. Cast not known. "Lady Morley one in the Box at venice preserved 4s." (Morley playlist)

Thursday 23  
DL

**THE PLAIN-DEALER** [Wycherley]. Cast not known. "Lady Morley one in the Box at plaine Dealer 4s." (Morley playlist)

COMMENT. According to the *English Post* of 31 January-3 February 1700/[1] the play was "Newly Reprinted" (copy used: British Library Burney 115b). Dated 1700, this edition was advertised as the "Sixth" in the *Term Catalogues* for Hillary Term 1701 (III, 235).

Saturday 25  
DL

**THE CONSTANT COUPLE** [Farquhar]. Cast not known. "Lady Morley one in the Box at Constant Couple 4s." (Morley playlist)

Monday 27  
LIF

**KING LEAR** [Tate, adapting Shakespeare]. For cast and evidence of performance, see below.

COMMENT. The British Library copy of the 1681 edition of Tate's play (shelf mark 841.d.39 [7]) has a manuscript note on the title page: "ye 27 of January and may ye (19) 1701." MS notes on the *Dramatis Personæ* page give the following cast: King Lear—Powell; Gloster—[illegible]; Kent—Underhill; Edgar—Verbruggen; Bastard—Husbands; Gentleman Usher—Bright // Goneril—Mrs Leigh; Regan—Mrs Bowman; Cordelia—Mrs Bracegirdle. All printed names in the cast are crossed out save Betterton as Lear: this probably implies that Betterton took the role in one performance, George Powell in the other. On this cast, see Langhans, "New Early 18th Century Performances and Casts." A red herring should be noted and dismissed. James Black, in "An Augustan Stage-History: Nahum Tate's *King Lear*," *RECTR*, 6 (1967), 36-54, esp. 42, prints the same MS cast from the same source, but dates it ca. 1698. This cannot be correct: George Powell did not join Betterton's company until the 1700-01 season.

Wednesday 29  
DL

**KING ARTHUR** [Dryen and Purcell]. Cast not known. "Lady Morley one in the Box at King Arthur 5s." (Morley playlist)

COMMENT. Prices were raised for the opera.

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

Friday 31  
DL

**UNKNOWN PLAY.** Cast not known.

ADVERTISEMENT DETAILS. A notice in the *Post Boy* of 28-30 January states that "Signior Mancini formerly Servant to the late King of Spain, having had the Honour to Sing before his Majesty at Hampton Court, to Morrow will Perform several Entertainments of Vocal Musick at the Theatre Royal, he being forthwith going out of England into the Service of the Emperor."

COMMENT. Avery (I, 7) entered this as a "Concert" at Drury Lane, but we take the phrasing of this notice to mean that Mancini merely performed entr'acte entertainments. We are unable to identify "Mancini." The authors of the *Biographical Dictionary*, X, 67, treat this as a reference to Luigi Mancina (*fl.* 1687-1708), but a letter of 15 January 1702 from Mancina to Nicola Cosimi proves that Mancina had not yet been to England. See Lowell Lindgren, "Nicola Cosimi in London, 1701-1705," *Studi Musicali*, 11 (1982), 237.

## February 1701

ca. early  
February?  
LIF

‡ **THE LADIES VISITING-DAY** [William Burnaby]. Cast not advertised (but see below). Performance known only from publication.

FIRST EDITION. *The Ladies Visiting-Day*. A Comedy. As it was Acted at The Theatre in Lincolns-Inn-Fields, By His Majesties Servants. With the Addition of a New Scene (London: Peter Buck and Geo. Strahan, 1701). Copy used: Readex. Publication was advertised in the *Post Boy* of 25-27 February 1701. Dramatis Personæ: Courtine – Betterton; Polydore – Verbruggen; Sir Testy Dolt – Dogget; Supple – Trout; Ned – Pack; Captain Strut – Bright; Sir Thrifty Gripe – Leigh; Saunter – Bowman // Lady Lovetoy – Mrs Barry; Fulvia – Mrs Bracegirdle; Lady Dolt – Mrs Bowman; Mrs Junket – Mrs Lawson; Lady Autumn – Mrs Leigh; Olivia – Mrs Prince; Mrs Ruffly – Mrs Willis; Lady Weepwell – Mrs Lawson; Lady Sobmuch – Mrs Martin; Flora – Mrs Budd; Lettice – Mrs Porter. Prologue. Epilogue Spoken by Mrs Prince.

Two single songs were published, both with music by Gillier: "Chloe is divinely fair, and sings," sung by [Mrs] Haines, and "For mighty Loves unerring dart," sung by Mrs Hodgson. See Hunter, no. 5, items 315 and 318.

COMMENT. The date of the première is conjectural, estimated from publication and the company's other new productions. Burnaby's dedication to the Duke of Ormond implies a chilly reception: "it comes nearer a Play than my Former [*The Reform'd Wife* (1700)], yet a small Expectation gave that a Name, and a great one has ruin'd the Reputation of this." The grumpy author of *A Comparison Between the Two Stages* implies considerable success, saying that this play and *The Ambitious Stepmother* "divided the Winter between 'em." "Critick" grants that it was "very popular," but grumbles "I cou'd not meet with that Satisfaction I expected; I found it a lo[o]se unjoynted huddle of Intrigue and Description; partly Humour, partly Satyr, very little Wit, and no Moral," while "Sullen" adds "I think it far short of the Character it obtain'd, I mean of the Success, for many went to see it that did not like it" (p. 96).

Saturday 1  
DL

**KING ARTHUR** [Dryen and Purcell]. Cast not known. "Lady Morley and one in the Box at King Arthur 10s." (Morley playlist)

COMMENT. Prices were evidently raised for the opera.

*Tuesday 4* ‡ **THE UNHAPPY PENITENT** [Catharine Trotter]. Cast not advertised (but  
DL see below). "Lady Morley one in the Box at the Unhappy pennitent 4s."  
(Morley playlist)

FIRST EDITION. *The Unhappy Penitent*. A Tragedy. As it is Acted, At the Theatre Royal in Drury Lane, by his Majesty's Servants. Written by Mrs Trotter (London: William Turner and John Nutt, 1701). Copy used: Readex. Dramatis Personæ: Charles the 8th—Mills; Duke of Lorrain—Wilks; Arch-Duke of Austria—Williams; Duke of Brittainie—Capt. Griffin; Graville—Thomas; Du Law—Simpson; Brisson—Smith; Du Croy—Toms; Neapolitan Lords—Kent and Fairbank // Margarite of Flanders—Mrs Rogers; Ann of Brittainie—Mrs Oldfield; Madame de Bourbon—Mrs Powell. Prologue Spoken by Mrs Oldfield. [No epilogue known.] Publication was not announced until a "This day is Published" notice in the *Post Boy* of 31 July-2 August. The author's dedication to Lord Halifax includes a lengthy discussion of the theory of tragedy, with particular comments on the plays of Dryden, Otway, Lee, and Shakespeare. Act music by Daniel Purcell was published by Walsh in *Harmonia Anglicana*, I [1701].

COMMENT. This performance is known from the Morley playlist. The première may have occurred either Monday 3 February or Tuesday the 4th.

*Wednesday 5* **THE UNHAPPY PENITENT** [Trotter]. (For evidence of performance, see be-  
DL low.)

COMMENT. James Brydges attended part of this performance (without identifying the play) before going on to Lincoln's Inn Fields. See Hook, "James Brydges Drops in at the Theater." This must have been either the second or third night of Trotter's new play.

*Friday 7* **THE TEMPEST** [Dryden, Davenant, and Shadwell (?), adapting Shake-  
DL speare]. Cast not known. "Lady Morley one in the Box at the Tempest 4s."  
(Morley playlist)

*Thursday 20* ‡ **ALEXANDER THE GREAT** [adapter unknown; text not printed; music by  
DL Finger and Daniel Purcell]. Cast unknown, save that Mrs Mills and John Pate participated (see below). "Lady Morley and two in the Box at Alexander 12s." (Morley playlist)

COMMENT. Avery (I, 8) entered this performance and that on 22 February under the title *Alexander* without comment, and indexes them as performances of Lee's *The Rival Queens*. As Curtis Price points out, however, preserved music proves that Lee's play had been adapted as an English semi-opera. "Mr [Godfrey] Fingers Ayres in the Opera of Alexander the Great" [i.e., the act music] were published in *Harmonia Anglicana*, ii [1701]. The rest of the full score is preserved in the Fitzwilliam Museum, Cambridge, MS 23 H 12, fols. 44-75v, under the title, "The Musick In the Opera of the Rival Queens." Finger composed the music in the second and fourth acts (and the Symphony for 4 Flutes in Act V, fol. 73); Daniel Purcell provided the rest of the music for the third and fifth acts. No music is extant for Act I: none may have been required. Daniel Purcell's "Phyllis talk not more of passion" and his "She walks as she dreams in a garden of flow'rs" (the latter sung by Pate) were published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, items 148 and 267. The abridged text of the spoken play has apparently not survived, and the adapter is unknown. Mrs Mills and Pate are the only performers named in the musical sources. For an authoritative overview of the evidence and problems associated with *The Mad Lover*, see Price, "Eight 'Lost' Restoration Plays."

*The London Stage*, Part 1, p. 390, assigns the music to a revival of ca. 1689-90,

but this cannot be correct, since Daniel Purcell did not begin to work for the theatre until after his brother's death in 1695. The publication of three songs and the act music ca. 1701 strongly implies that Drury Lane mounted a new musical version of Lee's play in mid-February 1701, very possibly as a hurried rejoinder to Lincoln's Inn Fields' *The Mad Lover*. The fact that prices were not raised for *Alexander* implies that though it was a musical show, the staging was relatively simple. Lack of fuller publication and later performances implies a cool reception or worse.

Saturday 22  
DL

**ALEXANDER THE GREAT** [adapter unknown; music by Finger and Daniel Purcell]. "Lady Morley in the Box at Alexander 4s." (Morley playlist)

COMMENT. On this lost semi-opera, see 20 February.

## March 1701

ca. early  
March?  
LIF

‡ **THE DOUBLE DISTRESS** [Mary Pix]. Cast not advertised (but see below). Performance known only from publication.

FIRST EDITION. *The Double Distress*. A Tragedy. As it is Acted at the Theatre-Royal in Little Lincolns-Inn-Fields. By His Majesty's Servants. Written by Mrs. M. Pix (London: R. Wellington and Bernard Lintott, 1701). Copy used: Readex. Dramatis Personæ: Darius—Bowman; Cleomedon—Booth; Cyraxes—Verbruggen; Rheusares—Arnold; Tygranes—Husbands // Leamira—Mrs Barry; Cytheria—Mrs Bracegirdle. Prologue. Epilogue Spoken by Miss Porter. [Second] Epilogue sent by C.V. Published on 3 April according to an ad in the *Post Man* of 1-3 April. According to Price, *Music in the Restoration Theatre*, pp. 161-162, John Eccles' act music is preserved in the Fitzwilliam Museum, Cambridge.

COMMENT. Date of performance estimated from publication and the company's other known activity. Nothing is known of its reception other than the author's statement in her dedication to Viscount Fitz-Harding that "The Success answered my Expectation."

The authors of the *Biographical Dictionary*, XII, 90, assume that the speaker of the epilogue was Miss B.(?) Porter (*fl.* 1701-1712), but Mary Porter was definitely a member of the company and was sometimes still styled "Miss." Whether the younger Miss Porter joined the company before 1701-1702 is uncertain.

Saturday 1  
DL

‡ **THE HUMOUR OF THE AGE** [Thomas Baker]. Cast not advertised (but see below). "Lady Morley and two in the Box at the Humours of the Age 12s." (Morley playlist)

FIRST EDITION. *The Humour of the Age*. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane by His Majesty's Servants (London: R. Wellington, B. Lintott, and A. Bettesworth, 1701). Copy used: Readex. Dramatis Personæ: Freeman—Toms; Wilson—Mills; Railton—Wilks; Justice Goose—Johnson; Quibble—Bullock; Pun—Penkethman // Tremilia—Mrs Rogers; Lucia—Mrs Verbruggen; Miranda—Mrs Oldfield; Pert—Mrs Moor. Prologue Spoken by Mr Wilks. Epilogue [spoken by] Quibble and Pun [i.e., Bullock and Pinkethman, who are joined by Tremilia—i.e., Mrs Rogers]. Publication advertised in the *Post Man* of 20-22 March and in the *Post Boy* of 10-12 April. Act music by Godfrey Finger was published by Walsh in *Harmonia Anglicana*, II [1701]. Three songs by Daniel Purcell are listed by Day and Murrie: "Beneath a gloomy shade" (not in the playtext), sung by Jemmy Bowen (D&M 356); "Fixed on the Fair Miranda's eyes" (D&M 1012), also sung by Jemmy Bowen; and "'Tis done the pointed arrow's in" (D&M 3377), sung by Mrs Shaw.

COMMENT. The exact date of the première is uncertain. This performance is in the Morley list. The play evidently enjoyed some success: it was revived after its first

few nights (see 13 March) and in his dedication to Lord Halifax the author says "I must own my self oblig'd to the Town for the extraordinary Reception this Rough Draught met with; tho' I attribute it to Fortune, and not Merit . . . when I consider how many better Plays have miscarried, and that 'tis merely Fancy sways an Audience."

Monday 3  
YB

**CONCERT.** In York Buildings, on Monday next . . . will be perform'd a Consort of all New Vocal and Instrumental Musick, for the Benefit of the Widow to the late Mr William Hall, who formerly had the Consort of Musick at his House in Norfolk-street; beginning exactly at the Hour of Eight. (*Flying Post*, 22-25 February)

Tuesday 4  
DL

**THE TEMPEST** [Dryden, Davenant, and Shadwell (?), adapting Shakespeare]. Cast not known. "Lady Morley one in the Box at the 'Tempest 4s." (Morley playlist)

Thursday 6  
LIF

**THE COMMITTEE** [Howard]. Teague–Bowen. (*Post Boy*, 1-4 March)

ADVERTISEMENT DETAILS. We are Informed, that the famous Comedian, Mr William Bowen, who has for some Months Discontinued Acting, on account of some Difference between him and the rest of the Sharers of the New Theatre, is to have the *Committee*, Sir Robert Howard's Celebrated Comedy play'd at the said Theatre for his Benefit . . . the part of Teague is that which he has made choice of for himself in it, and it's the Opinion of the best Judges in Town, that no person in either of the Theatres, can come so near the Performance of the famous Original Mr Lacy, as he can; It is reported, That after this Performance, which is to be his last on the English Stage, he designs for Ireland. . . .

Monday 10  
YB

**CONCERT.** On Monday next . . . at the Great Room in York Buildings, will be perform'd an extraordinary Consort of Vocal and Instrumental Musick, particularly that celebrated Song, set by the late Mr Henry Purcell, (for the Yorkshire Feast) the best Masters of each Profession in England performing their Parts: For the benefit of the Widow of Mr Thomas Williams, who perform'd in the Theatre Royal: To begin at eight of the Clock. [Price not stated.] (*Post Man*, 6-8 March)

COMMENT. The authors of the *Biographical Dictionary*, XVI, 145, suggest that "Thomas" may be an error for "William" Williams. See 28 April for a benefit definitely for the widow and children of William Williams.

Thursday 13  
DL

**THE HUMOUR OF THE AGE** [Baker]. Cast not known (but cf. 1 March). "Lady Morley one in the Box at the Humors of ye Age 4s." (Morley playlist)

Saturday 15  
DL

‡ **LIKE TO LIKE; or a Match well Made** [anonymous adaptation of Shirley]. Cast not known. "Lady Morley one in the Box at Like to Like or a Match well made 4s." (Morley playlist)

COMMENT. This play was performed on 28 and 29 November 1723, when it was advertised as "Not Acted these Twenty Years." From character names advertised at that time Genest (III, 142) identifies it as an adaptation of Shirley's *The Sisters* (1642). The original was in the King's Company's repertory ca. 1668-69. This adaptation was apparently not printed.

ca.  
mid-March?  
LIF

‡ **THE CZAR OF MUSCOVY** [Mary Pix]. Performance known only from publication.

FIRST EDITION. *The Czar of Muscovy*. A Tragedy. As it is Acted at the Theatre in

Little Lincolns-Inn-Fields by His Majesty's Servants. (London: Bernard Lintott, 1701). Copy used: Harvard. Dramatis Personæ: Demetrius—Hodgson; Zueski—Booth; Bassilius—Boyle [Boyce?]; Zaporius—Nap [Knapp]; Rureck—Pack; Bosman—Berry; Carclos [Carlos]—Arnold; Fedor—Harris; Manzeck—Freeman; Alexander—Bowman // Sophia—Mrs Leigh; Marina—Mrs Bowman; Zarrianna—Mrs Barry; Teresia—Mrs Martin. Prologue. Epilogue written by Mr Burnaby. Publication advertised "This Day" in the *Post Boy* of 12-15 April.

COMMENT. The date of the première is unknown, and has been estimated from publication and the company's other known activity.

Tuesday 18  
DL

**VOLPONE** [Jonson]. Cast not known. "Lady Morley one in the Box at the ffox 4s." (Morley playlist)

Wednesday 19  
DL

**THE ISLAND PRINCESS** [Motteux]. Cast not known (but see below). (For this performance date, see below.)

COMMENT. A MS note in the British Library copy of the 1699 edition (shelf mark 841.c.5 [9]) gives the date "1701 ye 19 of march wen." Edward Langhans ("New Early 18th Century Performances and Casts") assumes that the writer meant March 1701/2, but this cannot be right, since in 1702 the 19th of March was a Thursday, and in any case the theatres were closed after 8 March 1702 when King William died, and they remained closed until after the Coronation of Queen Anne, 23 April. The annotator made no cast changes. With the exception of Powell, Evans, and Mrs Wilkins, the original players of 1699 were available at Drury Lane at this time.

Friday 21  
DG

‡ **THE JUDGMENT OF PARIS** [Congreve, with music by Eccles]. Congreve's letter (quoted below) gives part of the cast: Venus—Mrs Bracegirdle; Juno—Mrs Hodgson; Pallas—Mrs Bowman.

FIRST EDITION. *The Judgment of Paris: A Masque*. Written by Mr Congreve. Set severally to Musick, by Mr John Eccles, Mr Finger, Mr Purcel, and Mr Weldon (London: Jacob Tonson, 1701). Copy used: Readex. No cast. No prologue or epilogue. Tonson advertised publication of the text in the *Post Man* of 22-25 March 1701, "Set severally to Musick, by Mr John Eccles, Mr Finger, Mr Purcel, and Mr Weldon." The music was published about a year and a half after the première. *The Judgment of Paris or the Prize Music as it was perform'd Before the Nobility and Gentry in Dorset Garden as also att the Theatre*, Compos'd by Mr I. Eccles Master of Her Majesty's Music, The Words by Mr Congreve (London: I. Walsh and I. Hare, n.d. [1702]). Publication was advertised in the *Post Man* of 31 October-3 November 1702. The score has been reprinted in facsimile in the Music for London Entertainment Series with an introduction by Richard Platt (Tunbridge Wells: Richard Macnutt, 1984).

CONTEMPORARY COMMENT. On 26 March Congreve wrote to his friend Joseph Keally: "I wished particularly for you on Friday last, when Eccles his music for the prize was performed in Dorset Garden, and univerally admired. Mr Finger's is to be to-morrow; and Purcell and Weldon's follow in their turn. The latter two I believe will not be before Easter. After all have been heard severally, they are all to be heard in one day, in order to a decision; and if you come at all this spring, you may come time enough to hear that. Indeed, I don't think any one place in the world can show such an assembly. The number of performers, besides the verse-singers, was 85. The front of the stage was all built into a concave with deal boards; all which was faced with tin, to increase and throw forwards the sound. It was all hung with sconces of wax-candles, besides the common branches of lights usual in the play-houses. The boxes and pit were all thrown into one; so that all sat in common: and the whole was crammed with beauties and beaux, not one scrub being admitted. The place where formerly the music used to play, between the pit and stage, was turned into White's chocolate-house; the whole family being transplanted thither with chocolate, cool'd

drinks, ratafia, Pontacq, &c. which every body that would called for, the whole ex-  
 pence of every thing being defrayed by the subscribers. . . . Our friend Venus [Anne  
 Bracegirdle] performed to a miracle; so did Mrs Hodgson [as] Juno. Mrs Boman was  
 not quite so well approved in Pallas." (*Congreve: Letters and Documents*, pp. 20-21)

COMMENT. Among those in attendance was James Brydges, who for once actually  
 recorded the title. See Hook, "James Brydges Drops in at the Theater."

The prize competition for the best musical setting of Congreve's masque was  
 announced a year earlier in the *London Gazette* of 18-21 March 1699[1700]. "Several  
 Persons of Quality having, for the Encouragement of Musick, advanced 200 Guineas,  
 to be distributed in 4 Prizes, the First of 100, the Second of 50, the Third of 30, and  
 the Fourth of 20 Guineas, to such Masters as shall be adjudged to Compose the best;  
 This is therefore to give Notice, That those who intend to put in for the Prizes, are to  
 repair to Jacob Tonson at Gray's-Inn-Gate before Easter-Day next, where they may  
 be further Informed." For performances of other settings, see 28 March, 11 April, and  
 6 May. For the grand finale, see 3 June.

*Monday 24* **RULE A WIFE AND HAVE A WIFE** [Fletcher]. Cast not known. "Lady Morley  
 DL one in the Box at Rule a Wife &c 4s." (Morley playlist)

*Monday 24* **CONCERT.** In York Building will be performed a consort of Vocal and In-  
 YB strumental Musick by the best Masters; with several new Songs set for that  
 occasion, and a particular performance of instrumental Musick by Signior  
 Volumnier, for the benefit of Mrs Hodgson and Signior Baptist. The Musick  
 will begin between 8 and 9 at night. [Price not stated.] (*Post Man*, 20-22  
 March)

COMMENT. Signior Baptist seems more probably the oboist (*fl.* 1691) than Jean  
 Baptiste Loeillet, who did not definitely perform in London until 1705. See *Biograph-  
 ical Dictionary*, I, 279 and IX, 341.

*Tuesday 25* **THE OLD BATCHELOUR** [Congreve]. Cast not known. "Lady Morley one in  
 DL the Box at Old Batchelor 4s." (Morley playlist)

COMMENT. An added attraction received a puff in the *Post Boy* of 22-25 March:  
 "There is great Expectation from the Boy that this Day Dances at the King's Play-  
 House, he being reputed to perform equal to Monsieur Ballon."

*Wednesday 26* **CONCERT.** A Consort of Vocal and Instrumental Musick, with new Pieces of  
 YB Musick; and Particular Performances of Instrumental Musick, by Mr Dean.  
 And likewise an Extraordinary Italian Song, Perform'd by a Boy, lately ar-  
 riv'd from Italy, being the first time of his Singing in Publick in England; to  
 begin exactly at 8 a Clock, by reason the Performance will be somewhat  
 longer than usual in that Place. For the Benefit of Mr Dean and Mr Man-  
 shipp. (*English Post*, 21-24 March 1700[1]) [Copy used: British Library  
 Burney 115b.]

*Thursday 27* **THE ALCHEMIST** [Jonson]. Cast not known. "Lady Morley one in the Box at  
 DL Alchemist 4s." (Morley playlist)

*Friday 28* **THE JUDGMENT OF PARIS** [Congreve, with setting by Godfrey Finger]. On  
 DG the cast, see 21 March.

ADVERTISEMENT DETAILS. The Performance of the Musick Prize, Compos'd by Mr  
 Finger, will be at the Theatre in Dorset-Garden, on Friday next the 28th Instant,  
 beginning at 5 of the Clock, places may be had in both the first and Second Galleries;  
 the profit arising from thence being for the Performers. The Words Sold by J. Tonson.  
 (*Post Boy*, 25-27 March)

## April 1701

- Tuesday 1*  
DL **THE ALCHEMIST** [Jonson]. Cast not known. "Lady Morley in the Box at Alchemist 4s." (Morley playlist)  
ADVERTISEMENT DETAILS. From a special newspaper puff, we learn that there was additional dancing at this performance: This Day at the King's Play-House, will be perform'd several new Entertainments of Dancing, by the famous Youth, under Nine Years of Age, newly arrived from the Opera at Paris. [Identity unknown.] (*Post Boy*, 29 March-1 April)
- The theatres were dark Friday 4 April on account of a General Fast proclaimed by the King (BL 21.h.3[218]).*
- Saturday 5*  
DL **THE RIVAL QUEENS** [Lee]. Cast not known. "Lady Morley in the Box at the Rivall Queene 4s." (Morley playlist)  
COMMENT. Whether this was Lee's play or the operatic adaptation (see 20 February) we cannot be certain, but from the title we have presumed the former.
- Tuesday 8*  
DL **KING ARTHUR** [Dryden and Purcell]. Cast not known. "Lady Morley in the Box at King Arthur 5s." (Morley playlist)  
COMMENT. Prices were raised for the opera.
- Friday 11*  
DG **THE JUDGMENT OF PARIS** [Congreve and Daniel Purcell]. Cast not known, but see 21 March. This present Friday . . . at the Playhouse in Dorset Gardens, will be performed Mr Purcell's Musick for the prize, the Profit of the Galleries are for the Benefit for Mr Dogget and Mr Wilks, they having farmed it of the Performer[s]. (*English Post*, 9-11 April) [Copy used: British Library Burney 115b.]  
COMMENT. Daniel Purcell's music was published by Walsh. *The Judgement of Paris*. A Pastoral Composed for the Music-Prize by Mr D. Purcell (London: I. Walsh, [1701?]). Copy used: Folger.
- Saturday 12*  
DL **THE HISTORY AND FALL OF CAIUS MARIUS** [Otway]. Cast not known. "Lady Morley in the Box at Caius Marius 4s." (Morley playlist)
- ca.  
mid-April?  
LIF ‡ **LOVE'S VICTIM**; or, The Queen of Wales. [Charles Gildon]. Performance known only from publication.  
FIRST EDITION. *Love's Victim; or, the Queen of Wales*. A Tragedy. As it was acted in The Theatre in Lincolns-Inn-Fields. By His Majesty's Servants (London: M. Bennet for Richard Parker and George Strahan, 1701). Copy used: Readex. Dramatis Personæ: Rhesus—Betterton; Tyrelius—Mrs Porter; Morganius—Pack; Vaunutius—Bayly; King of Bayonne—Booth; Dumnacus—Hodgson; Supream Druid—Boman; Guinoenda—Mrs Bracegirdle; Manselia—Miss Willis; Queen of Bayonne—Mrs Barry. Prologue Written by a Friend, and spoke by Mr Betterton. Epilogue Spoken by Mrs Porter. Written by Mr Burnaby. Publication was advertised in the *Post Man* of 17-20 May.  
Preface: . . . I cou'd not lose this opportunity of offering some few Reasons in Vindication of my *MASTER*, for so Mr. *OTWAY* must be own'd by all that have any Tast of Tragedy. His Excellence in the most important Parts of this Poem, is too evident to leave any room for Cavil, and therefore the Envy of *Bad Writers*, and Vanity of worse



Critics are fond of catching hold of that, which they believe more questionable in him, and what they may, with a greater plausibility condemn; I mean his *Stile* or *Language*; Which, because not so sonorous, and swell'd, as that of some other Tragic Writers, they can by no means relish.

These Gentlemen (I know not on what reasonable grounds) declare for a Pomp and Uniformity of Stile which the Judicious of all Ages cou'd never endure. They have no regard to the distinction either of Character or Passion, and if they have but sounding Epithets enow, they cannot see that they make the passion Languish, which nothing can render lively, and touching but a true, easy, and natural Expression. And they scarce allow a Tragic Writer a Poet, that does not every where discover a Pride and Ambition of Language, condemning all Stile as cold and poor, that glitters not with a gaudy Equipage of Epithets. *Grief, Love, Rage, Anger* and *Despair* they would have express'd in the same manner, how opposite soever they are in their Nature and Effects. . . . If . . . a Tragic Poet wou'd touch the heart of the hearer with his complaints, he must divest his unfortunate Characters of that magnificent Stile, some of our modern Tragedies are only receiv'd for; in which *Grief*, and the *Distress'd* declaim in all the Luxury and Wantonness of Expression, the Authors are masters of. . . . [Boileau observes] that the Poet ought, if he wou'd gain a Universal and lasting Applause, perpetually to vary his *Stile*. . . . I'm affraid if we shou'd examine nicely some of our Celebrated Plays, by this Rule, that is by Truth, and Reason, they wou'd retain but little of that false Advantage, they have usurp'd from the Ignorance of the Audience; and then I'm sure *OTWAY* wou'd appear master of all the Excellence of Language, that is necessary to a perfect Tragedy. The good effect of which wou'd be, that our Writers wou'd with more Judgment apply themselves to Duties of greater Consequence, and more immediately, as well as more solidly conducive to the chief end of Tragedy, which is the moving Terror and Compassion: They wou'd endeavour to avoid the gross absurdities of their Plots, and the viciousness of their Conduct; they wou'd look into Man and study the motions of the Soul, and the nature of the Passions: in short they wou'd rather aim at the excellence of a Poet, than that of a Pedant. . . . All I aim at is, that we do not take *Noise* and *Sound* for *Propriety* and *Nature*, which ought always to be the Poet's Care, and which I dare affirm is generally observ'd by Mr. *Otway*. . . . Love, Hatred, Hope, Anger, Joy, Desire, Revenge, Jealousy, &c. are what [the tragic writer] ought to Study, he being to instruct and delight by the Passions only. 'Tis true every Man cannot succeed in every Passion; some that touch those that are the more manly with energy and force enough, are awkward and calm in the more tender. *Shakespear* that drew *Othello* so finely, has made but a scurvy Piece of *Desdemona*; and *Otway* alone seem'd to promise a Master in every kind. Most of our other Authors lost themselves in Romance, and follow'd the French Writers into a World nothing akin to humane kind. Like them they have had no Regard to the *Manners* of either the Person, or the Climate; for wherever the Scene was, in *Rome*, or *Madrid*, in *Afric*, or the *Indies* the Persons, and *Manners* (if there were any mark'd) were all English. [Gildon goes on to explain and defend some of his choices in this play, and to comment on the practice of Sophocles, Aeschylus, and Euripedes.] . . . I must own my obligation to Mr. *Betterton* in several hints he gave me in the Fable, and I must acknowledge my self no less oblig'd to Mrs. *Bracegirdle* for her admirable Action in the Representation. I have indeed been assur'd that the whole was very well perform'd.

COMMENT. Nothing is known of the play's reception, save Gildon's comments in his dedication to Lord Halifax that it was "generally approv'd" and enjoyed "*Success* with the *Town*."

ca.  
mid-April?

COMMENT. About this time someone published an anonymous "Elegy On the Death of Mr Joseph Haines . . . Who departed This Life on Friday the 4th of

April 1701." ("Lament, you Beaux and Players ev'ry one.") Printed in facsimile from the apparently unique Huntington copy by J. W. Robinson, "An Elegy on the Death of Mr Joseph Haines, 1701," *Theatre Notebook*, 35 (1981), 99-100 and Plate 1.

*Saturday 19* ADVERTISEMENT. In the *Post Man* of 17-19 April is advertised "The Comedies, Tragedies and Operas written by John Dryden Esq. with a Secular Masque being the last of his Performances for the stage now first collected together and corrected from the original in two volumes in Folio," offered by Daniel Brown, Benjamin Tooke, and George Strahan. An ad by Jacob Tonsen, Tho. Bennet, and Ric. Wellington in the *London Gazette* of 17-21 April adds: To which is prefixed Mr Dryden's Picture Engraven at Paris by the Sieur Edleinks Engraver to the French King.

*Monday, 14-Saturday 19, April*  
*PASSION WEEK*

*Monday 21* ADVERTISEMENT. Lambeth Wells will open Easter Monday, the publick days  
LW are Mondays, Thursdays and Saturdays, on those days the Musick will be there from 7 in the morning until Sunset, on the other days but till 2 a Clock, the price of coming in but 3 pence, as formerly. Water to be had for a penny a quart, and the poor to have it gratis. (*Post Man*, 12-15 April)

*Thursday 24* **THE FATAL MARRIAGE** [Southerne]. MS annotations in the British Library  
LIF copy (shelf mark 841.c.5 [3]) give this date and a partial cast: Count Baldwin [or Biron?]-Husbands; Frederick-Bowman; Fabian-Baily; Julia-Mrs Bowman. Most of the rest of the original cast of 1694 was available at Lincoln's Inn Fields at this time.

COMMENT. The cast annotations have faded so badly that they can be read only at an extremely oblique angle, and then with difficulty. Verbruggen, Mich. Lee, and Mrs Knight have been crossed out for Frederick, Fabian, and Julia. Husbands has been written against either Count Baldwin or Biron, both of whom probably had to be replaced. He is not known to have played leads, so Count Baldwin is the likelier role.

*Monday 28* **CONCERT.** At the desire of several Ladies of Quality. At the Great Room in  
YB York-Buildings . . . will be performed a Consort of Vocal, and Instrumental Musick by the best Masters, for the Benefit of Mr William Williams (late Master of Musick) his Widow, and three small Children; the Performance consisting of all new Musick, part of it being his own, and to begin at Eight in the Evening. (*Post Boy*, 22-24 April)

## May 1701

*Thursday 1* **ROPE DANCING.**The Famous Rope Dancers in Europe. At Mr Barnes and  
MF Finly's Booth, (known by the name of the Monument Booth) in Brook-Field-Market near Hyde Park Corner, where you will see the English and Dutch Flags hang out, (during the time of May-Fair, which continues 16 Days, and begins on the 1st of May) will be seen four of the most Famous Companies as ever were in England (being the very same that were opposite to the

Cross-Daggers in Smithfield last Bartholomew-Fair) who perform such variety of Curiosities both in Dancing, Walking on the Slack Rope, and Tumbling, as far surpass any ever yet seen, and have so exceedingly improv'd themselves since last Bartholomew-Fair, as is almost incredible to relate. You will likewise be entertain'd with that variety of Musick as was never in this Fair before. (*Post Boy*, 24-26 April)

Friday 2  
DL

‡ **SIR HARRY WILDAIR**: Being the Sequel of the Trip to the Jubilee [George Farquhar]. "Lady Morley in the Box at Sir Harry Wildair 4s." (Morley playlist)

FIRST EDITION. *Sir Harry Wildair: Being the Sequel of the Trip to the Jubilee*. A Comedy. As it is Acted at the Theatre-Royal in Drury-Lane, By His Majesty's Servants. Written by Mr George Farquhar (London: James Knapton, 1701). Copy used: Readex. Dramatis Personæ: Sir Harry Wildair—Wilks; Colonel Standard—Mills; Fireball—Johnson; Monsieur Marquis—Cibber; Beau-Banter—Mrs Rogers; Clincher—Pinkethman; Dicky—Norris; Shark—Fairbank; Ghost—Mrs Rogers; Lord Bellamy—Simpson; Lady Lurewell—Mrs Verbruggen; Angelica—Mrs Rogers; Parley—Mrs Lucas. Prologue. Epilogue By a Friend [spoken in broken French-English, evidently by Cibber, who portrayed Mons. Marquis, "a sharpening refugee"]. Publication advertised in the *Post Man* of 10-13 May. Act music by Godfrey Finger was published by Walsh in *Harmonia Anglicana*, II [1701].

COMMENT. Whether this was the première is uncertain, but the back-to-back performances attended by Lady Morley this week suggest that the play was still in its initial run.

Saturday 3  
DL

**SIR HARRY WILDAIR** [Farquhar]. "Lady Morley and two in the Box at Sir Harry Wildair 12s." (Morley playlist)

Monday 5  
DL

**THE PILGRIM** [Vanbrugh, adapting Fletcher]. Roderigo—Mills.

COMMENT. Manuscript notes in the British Library copy of the 1700 edition (shelf mark 841.c.7.[1]) give this date (Monday the 5th of May) and substitute Mills for Powell (the latter now at LIF) in the printed cast as Roderigo. See Langhans, "New Early 18th Century Performances and Casts." By implication the rest of the original cast of 29 April 1700 performed at this time. All were available at Drury Lane save Jo Haines, who had died the previous month.

Monday 5  
YB

**CONCERT**. For the Benefit of Mrs Hains. At the great Room in York Building . . . will be perform'd a Consort of Vocal and Instrument[al] Musick, all New Composed by Mr Barret. Beginning between Eight and Nine of the Clock. [Price not stated.] (*Post Man*, 1-3 May)

COMMENT. The authors of the *Biographical Dictionary*, VII, 17, offer the plausible hypothesis that Mrs Hains (a minor singer) was the widow of Jo Haines, who had died in early April.

Tuesday 6  
DG

**THE JUDGMENT OF PARIS** [Congreve and Weldon]. Cast not known, but see 21 March. (*Post Boy*, 3-6 May)

ADVERTISEMENT DETAILS. At the Theatre in Dorset Garden, this Day, will be perform'd the Prize Musick, Compos'd by Mr Weldon, the Profits of the Galleries being for the Benefit of Mr Dogget and Mr Wilks, they having Farm'd 'em of the Performers.

Saturday 10  
DL

DOCUMENT. On this day Lady Penelope Morley filed a Chancery suit against Skipwith and Rich as principal proprietors of the Patent Company, claiming that they had failed to pay her the 7s. 6d. per acting day to which

she was entitled by the share in the company she had inherited from her husband, Sir Thomas Morley (P.R.O. C10/364/8). On 26 July Skipwith and Rich replied that company records showed a series of payments to the agent who usually collected the Morley share, and provided a list of the free admissions that she and her guests had enjoyed since October 1696. For details, see *Document Register*, no. 1666, and Hotson, pp. 306-308 and 377-379.

COMMENT. The "Morley playlist" provided in the patentees' answer is one of the richest extant sources of performance dates for the Patent Company.

Monday 12  
DL

‡ **THE VIRGIN PROPHETESS**: or, The Fate of Troy [Elkanah Settle, music by Godfrey Finger]. Cast not advertised, but see below. (*Post Boy*, 3-6 May)

FIRST EDITION. *The Virgin Prophetess: or, The Fate of Troy. An Opera*. Perform'd at the Theatre Royal By His Majesty's Servants. By E. Settle (London: A. Roper and R. Basset, 1701). Copy used: Readex. Actors Names: King Menelaus—Mills; Ulysses—Capt. Griffin; Phorbias—Smith; Neoptolemus—Sympson; Paris—Wilks; Astianax—Carnaby; Accestes—Toms // Queen Helen—Mrs Oldfield; Cassandra—Mrs Rogers; Selena—Mrs Baker. Prologue. Epilogue. Advertised as "This day is published" in the *Post Boy* of 3-5 June. The text of the "Musical Entertainments" in the opera had already been advertised by the same publishers in the *Post Boy* of 13-15 May. The act music was published by Walsh in *Harmonia Anglicana*, II [1701]: "Mr Finger's Ayres in the Opera call'd the Virgin Prophetess or the Fate of Troy"; scores of the rest of Finger's music are preserved in the Royal College of Music (London) and the Fitzwilliam Museum (Cambridge).

ADVERTISEMENT DETAILS. On Monday next will be Perform'd the long expected new Opera call'd, The Virgin Prophetess, or the Fate of Troy.

COMMENT. The advance notice of the première from which this entry derives may or may not be correct: our next record concerns 15 May, and the opening may have been postponed until that date.

This elaborately-staged "opera" was clearly a major effort for the company, and was a long time in preparation. The contract for painting the scenery was signed with Robert Robinson as early as 18 March 1699/[1700]—i.e., more than a year earlier, though it called for the painting to be done within just seven weeks. Company signatories to the contract were George Powell (no longer with the Patent Company in 1700-01), Robert Wilks, John Mills, William Pinkethman, Frances Maria Knight, and Jane Rogers. A copy of the contract is preserved in LC 7/3, fol. 78. By May 1700 the company was clear that the opera could not be staged that season: "Great Preparations have been making for some Months past, for a New Opera to be Acted next Term at the Theatre Royal, which, for Grandeur, Decorations, Movements of Scenes, &c. will be infinitely superior to *Dioclesian*, which hitherto has been the greatest that the English Stage has produced, that probably 'twill equal the greatest Performance of that Kind, in any of the foreign Theatres. The Musick is compos'd by the Ingenious Mr Finger, and the Paintings made by Mr Robinson." (*Post Boy*, 14-16 May 1700) The prologue begins, "This costly Play": the opera's failure must have been a major disappointment to the company.

Thursday 15  
DL

**THE VIRGIN PROPHETESS** [Settle and Finger]. Cast not advertised (but see 12 May). (*Post Boy*, 13-15 May)

ADVERTISEMENT DETAILS. This Day at the Theatre Royal will be perform'd the new Opera, call'd The Virgin Prophetess . . . And this is Publish'd to request all Persons of

Quality not to come behind the Scenes, it being otherwise impossible to move the great Changes of them thro' the Play.

COMMENT. In light of the performances on Monday and Tuesday the next week,

we deduce the likelihood of performances on Friday 16 and Saturday 17 May as well.

- Monday 19*  
DL **THE VIRGIN PROPHETESS** [Settle and Finger]. Cast not advertised (but see 12 May). "Lady Morley and two in the Box at the Virgin prophetesse 15s." (Morley playlist)  
COMMENT. As one would expect, the theatre raised prices for the "opera."
- Monday 19*  
LIF **KING LEAR** [Tate, adapting Shakespeare]. For cast and evidence of performance, see below.  
COMMENT. The British Library copy of the 1681 edition of Tate's play (shelf mark 841.d.39 [7]) has a manuscript note on the title page: "ye 27 of January and may ye (19) 1701. MS notes on the Dramatis Personæ page give the following cast: King Lear – Powell; Gloster – [illegible]; Kent – Underhill; Edgar – Verbruggen; Bastard – Husbands; Gentleman Usher – Bright // Goneril – Mrs Leigh; Regan – Mrs Bowman; Cordelia – Mrs Bracegirdle. All printed names in the cast are crossed out save Betterton as Lear: this probably implies that Betterton took the role in one performance, George Powell in the other. On this cast, see Langhans, "New Early 18th Century Performances and Casts."
- Tuesday 20*  
DL **THE VIRGIN PROPHETESS** [Settle and Finger]. Cast not advertised (but see 12 May). "Lady Morley one in the Box the same [i.e., at *The Virgin Prophetess*] 5s." (Morley playlist)
- Wednesday 21*  
DG **CONCERT.** At the Theatre in Dorset Garden . . . by the Command of several of the Nobility and Gentry, will be a Performance of Musick in English, Italian and French by Mr John Abell, beginning exactly at Six. The first Gallery 3 Shillings, the Upper Gallery One Shilling and Six Pence. No Person to go into the Box or the Pit, but the Subscribers. Subscriptions will be taken in at Mr White's Chocolate House in St James's Street till Tuesday Night. (*Post Boy*, 15-17 May)
- Wednesday 28*  
DL **SIR HARRY WILDAIR** [Farquhar]. Cast not known, but see 2 May. "Lady Morley one in the Box at Sir Harry Wildair 4s." (Morley playlist)
- Friday 30*  
DL **LOVES LAST SHIFT** [Cibber]. Cast not known. "Lady Morley one in the Box at Loves last Shift 4s." (Morley playlist)
- Saturday 31*  
DL ‡ **THE BATH, OR, THE WESTERN LASS** [Thomas Durfey]. Cast not advertised (but see below). "Lady Morley one in the Box at the Bath &c. 4s." (Morley playlist)  
FIRST EDITION. *The Bath, or, The Western Lass*. A Comedy. As it is Acted at the Theatre Royal in *Drury-Lane*, By His Majesty's Servants. By Mr Durfey (London: Peter Buck, 1701). Copy used: Readex. Dramatis Personæ: Lord Lovechace – Griffin; Sir Oliver Oldgame – Norris; Sir Carolus Codshead – Johnson; Collonel Philip – Mills; Charles – Pinkiman; Harry – Bullock; Crab – Cibber // Lydia – Mrs Knight; Sophronia – Mrs Rogers; Delia – Mrs Kent; Gillian Homebred – Mrs Verbruggen; Combrush – Mrs Moor; Dearnwell – Mrs Stephens; Sisse – Mrs Baker. Prologue Spoken by Crab [Cibber]. Epilogue spoken the first Day by Pinkeman, the Comedian, being a Satyr upon May-Fair. Publication of the play was announced in the 19-22 July issue of the

Post *Boy*. Four songs are recorded by Day and Murrie: "Away ye brave fox-hunting race" (D&M 294), music and verse by Durfey (music not published); "Lord what's come to my mother" (D&M 2083), music by Jeremiah Clarke and sung by Mrs Lucas; "What beauty do I see" (D&M 3626), music (not printed) by Samuel Ackroyde, sung by Burdon [Bourdon] and Mrs Lucas; "Where oxen do low" (D&M 3846), music by Daniel Purcell, sung by Mrs Harris and Pierson. "What beauty do I see" was published in *A Collection of Choicest Songs & Dialogues*, 31 October 1703. See Hunter, no. 5, item 208.

The dedication to the Duke of Argyll claims that the comedy "had generally the good fortune to please," save for "an Expression or two" and the epilogue about ropedancing at May Fair, which was evidently hissed. Durfey has particular praise for Susanna Verbruggen's portrayal of her character ("whose incomparable performance answering my design has rais'd it, if not to her Master-piece, yet at least second to any"). He also reports a temporary ban that is otherwise unrecorded: "The stopping of it from Acting by Superiour command, doing me no manner of Injury, (tho it might the Play-house) but only for two or three days disappointing my friends; the Cause is so trivial . . . for taking the Poetical Licence of making the Mad man in my Scene Satyrically drink a Health, altering it into a modest phrase, (tho somewhat too familiar)." The original epilogue was apparently replaced after the first night by "An Epilogue for Crab and Gillian" (i.e., Cibber and Mrs Verbruggen), printed in Durfey's *Songs Compleat* (1719). See Danchin, I, 31-35.

COMMENT. This night was evidently the première.

## June 1701

Tuesday 3  
DG

**THE JUDGMENT OF PARIS** [Congreve and Eccles, Weldon, Finger, and Purcell]. Cast not known (but see 21 March). (*Post Boy*, 31 May-3 June)

ADVERTISEMENT DETAILS. At the Theatre in *Dorset Garden* . . . will be performed all the Pieces of Musick contending for the Prize; the Galleries being at the same Rates as at the single Performances. For the benefit of Mr Dogget and Mr Wilks, they having Farm'd them of the Performers.

CONTEMPORARY COMMENT. There was a musically adventure which served for a *preludium* to the latter Operas, which was called the Prize Musick, of which onely a word or two. A contention sprung among the Quallity in Towne, who was the greatest master. Some were for one and some for others, and at last they agreed to make a subscription, and divers of the masters should have their nights. And the theater was fitted, and the tryalls being over, the subscribers judged by voting; but the sentences were not thought limpid and pure, and one [Finger] a forreiner, reputed a very good composer, having lost his cause, declared he was mistaken in his musick, for he thought he was to be judged by men, and not by boys, and thereupon left England, and hath not bin here since. And so ended the Prize Musick, which may be had in print if any is so curious to desire it. (*Roger North on Music*, ed. John Wilson [London: Novello, 1959], p. 312)

COMMENT. Weldon, a youth of twenty-five, was the surprise winner of the first prize. Eccles took second, Daniel Purcell third, and Finger fourth. These results are reported by Dr Burney (*A General History of Music*, IV, 632-633), who comments that Finger was "the best musician perhaps among the candidates." Eccles' music has been reprinted in facsimile with an introduction by Richard Platt, *The Judgment of Paris*, Music for London Entertainment (Tunbridge Wells: Richard Macnutt, 1984). Daniel Purcell's music was published by Walsh and Hare in June 1702; the same publishers issued Eccles's score in November (see the *Post Man*, 31 October-3 November 1702 and the *London Gazette* of 2-5 November). Weldon's music was not

published, but survives in MS in the Folger Library (W.b. 526, a 92-page scribal copy tentatively dated ca. 1735). Finger's music apparently does not survive. For a comparative analysis of the three extant scores, see Fiske, pp. 14-24. A fifth score, by Johann Franck, was apparently not completed in time for the competition, but was performed at York Buildings on 2 February 1702. As far as we are aware, it does not survive.

*Thursday 5* **THE SILENT WOMAN** [Jonson]. Cast not known. "Lady Morley one in the  
DL Box at the Silent Woman 4s." (Morley playlist)

*Both theatres were ordered to remain dark on  
Friday 6 and Saturday 7 June (see 13 June).*

*Saturday 7* **LOVE MAKES A MAN** [Cibber]. Advertised but deferred. (*Post Boy*, 31 May-3  
DL June)

ADVERTISEMENT DETAILS. Next Saturday, being Whitsun-Eve . . . with several Entertainments, which will be expressed in the Bills, for the Benefit of William Pinkeman.

COMMENT. A notice in the *Post Boy* of 3-5 June reports the rescheduling of the benefit for 13 June.

*Saturday 7* REPORT. The Grand Jury for London this Sessions in their presentment,  
return'd thanks to the Societies for Reformation of Manners for their great services, and pray'd the Court to prohibit the erecting of Booths at Bartholomew Fair for Acting of Plays, Comedies and Interludes, the Musick Meetings and Gaming, to which the Court returned them thanks. [Cf. 12 August.] (*Post Man*, 5-7 June)

COMMENT. The full text of the Grand Jury's statement is given on page 5 of *The Proceedings of the King's Commission of the Peace*, Nichols Newspapers, Bodleian Library, following the *Post Man* for 29-31 May 1701. The members note that the Lord Mayor's prohibition of plays at Bartholomew Fair of 25 June 1700 has been reaffirmed in an order of 3 June 1701. For a manuscript copy, see the R. J. Smith Collections (British Library 11791.dd.18), I, fols. 59v-60.

*Monday 9* **THE BATH** [Durfey]. Cast not known (but see 31 May). "Lady Morley one in  
DL the Box at the Bath &c: 4s." (Morley playlist)

*Monday 9* ADVERTISEMENT. The Hampstead Waters which are of the same Nature as  
HA W those of Tunbridge, which have been so long approved of by most Physicians, and the experience of those who have drank them for many years. These are to give notice, that those Wells will be opened on Whit Monday the 9th instant; where there is all manner of accommodation for Gentlemen and Ladies that intend to drink those Waters, and very good Musick for their entertainment. (*Post Man*, 3-5 June)

COMMENT. A follow-up notice adds: . . . with a very large Dancing Room, and good Musick every Monday and Thursday, all day long. (*Post Man*, 19-21 June)

*Wednesday 11* **THE LIBERTINE DESTROY'D** [Shadwell]. Jacomo–Bowen. (*Post Boy*, 5-7  
DL June)

ADVERTISEMENT DETAILS. Next Wednesday will be presented a Play, called, The Libertine Destroy'd, with variety of Entertainments, which will be expressed in the Bills, for the Advantage of William Bowen, who plays the Part of Jacomo.

COMMENT. This is Bowen's first recorded performance at Drury Lane after his return from Ireland. He was to spend the next two seasons with the Patent Company.

Friday 13  
DL

**LOVE MAKES A MAN** [Cibber]. Cast not advertised (but see 9 December 1700). (*Post Boy*, 3-5 June)

ADVERTISEMENT DETAILS. No Plays being Allow'd to be Acted at either Theatre's on Friday or Saturday before Whitsunday last: This is to give Notice, That . . . *Love makes a Man* . . . for that Reason is deferr'd till Friday the 13th of June, for the Benefit of William Pinkeman: And whereas Tickets were delivered for Saturday last, this is to Certify, that the said Tickets will positively Pass on Friday the 13 Instant, it being to be Acted that day at the Theatre Royal in Drury Lane: With several Entertainments, which will be express'd upon the Bills.

Wednesday 18  
YB

**CONCERT.** At the desire of several Persons of Quality. . . . At the great Room in York-Buildings, will be performed (by the best Masters) a Consort of Vocal and Instrumental Musick, Composed by the late Famous Mr Henry Purcell, (for the York-shire Feast) for the Benefit of the Widdow and 7 Children of Mr Charles Powel, late servant to his Majesty, and his late Highness the Duke of Gloucester. To begin at 8 of the Clock. [Price not stated.] (*Post Man*, 12-14 June)

Thursday 19  
DL

**VOLPONE, OR THE FOX** (Written by the Famous Ben. Johnson). The Part of the Fox, attempted by Mr Cibber for his own Benefit. (*English Post*, 11-13 June) [Copy used: British Library Burney 115b.]

Tuesday 24  
LIF

**CIRCE** [Charles Davenant]. Cast not advertised. (*London Post*, 20-23 June)

ADVERTISEMENT DETAILS. At the desire of several Persons of Quality . . . will be presented *Circe*, a Tragedy. With the Entertainment of the Musick that us'd to be in the Opera, call'd the *Mad Lover*, particularly the Wedding, and the Dialogue between Mr Dogget and Mr Boman. With Dancing by Mr Labble [L'Abbé]. For the Benefit of Mr Boman. By His Majesty's Servants. VIVAT REX.

COMMENT. The advertisement in the *Post Boy* of 19-21 June is less detailed.

Thursday 26

ADVERTISEMENT. The Life of the late famous Comedian Jo. Haynes, containing his Comical Exploits, and Adventures both at Home and Abroad. Publish'd by Tobias Thomas his Fellow Comedian, according to Mr Haynes Directions a little before his Death. Oct[avo]. Price 1s. Sold by John Nutt near Stationers-Hall. (*Post Boy*, 24-26 June)

COMMENT. This is the first crude attempt at a "biography" of an English actor. See Arnott and Robinson, no. 3018 (whose doubts about the attribution to Tobias Thomas are unfounded). On the attribution, see John Harold Wilson, "Thomas's 'Life of Jo. Hayns'," *Notes and Queries*, 206 (1961), 250-251.

## July 1701

Monday 14  
HA W

**CONCERT.** At Hampstead Wells . . . will be performed an extraordinary Consort of Vocal and Instrumental Musick (with some particular Performances) by several Masters, to begin at ten in the Morning; Tickets are delivered out at the Wells at Twelve Pence a piece: The same Tickets serve also for the Dancing in the Afternoon. (*Post Boy*, 10-12 July)



- Saturday 19* ADVERTISEMENT. On this day the *Post Boy* of 17-19 July carried a long ad for J. Walsh and J. Hare including the following "lately publish'd" books: *Harmonia Anglicana, or the Musick of the English Stage*, containing 6 Sets of Overtures and Ayres, in 4 Parts, made for the Opera's, Tragedies and Comedies of the Theatres. *A Collection of Songs in the Humours of the Age, the Fop's Fortune, Alexander the Great, and other Plays*, by Mr Daniel Purcell. . . . All the new Sets of Tunes, in four Parts, made for the Playhouses at 1s. 6d. the Set. Also all the new Songs made for the Play-houses, and other occasions, in single Sheet, Engraven.
- Saturday 26* COMMENT. According to testimony in P.R.O. C8/599/77 the "young people" acted 28 times at Drury Lane between 26 July and 10 October 1701. (See Hotson, p. 308.) Only two of these performances are otherwise recorded (see 13 and 23 August).

## August 1701

- ca. August?  
LIF ‡ **THE GENTLEMAN-CULLY** [anonymous]. (Performance known only from publication.)
- FIRST EDITION. *The Gentleman-Cully*. A Comedy. As it was acted at the Theatre Royal by His Majesty's Servants (London: A. Bettesworth and R. Wellington, 1702). Copy used: Readex. Dramatis Personæ: Faithless—Cory; Townlove—Booth; Censor—Verbruggen; Flash—Powell; Ruffle—Freeman // Lady Rake love—Mrs Leigh; Sophia—Mrs Martin; Aurelia—Mrs Prince; Betty—Mrs Bud; Mrs Twist—Mrs Bright. Prologue. Epilogue. Publication was unusually slow: the play was finally advertised in *The New State of Europe* of 13-15 January 1702 (copy used: British Library Burney 121b).
- Preface: It stole into the Theatre in the very Heat of last Summer (as if it would cunningly avoid the Criticks, who instead of carping here, were otherwise employ'd in drawing Characters at Tunbridge, Bath, &c.) was study'd in a Hurry, and play'd by what they call the Young Company, and under these Disadvantages held up it's Head longer than expected; for the Play-house was at that time a perfect Bagnio.
- COMMENT. This play has sometimes been attributed to Charles Johnson, but the ascription is challenged without specific documentation by Maurice Shudofsky, "The Gentleman-Cully," *Modern Language Notes*, 55 (1940), 396-399. We have found no substantial evidence, so the play should be regarded as anonymous. Nor can the date of performance be specified with any precision: our assignment to August is an approximation stemming from the preface.
- Monday 11* **CONCERT.** At the Desire of several Persons of Quality, Mr Abell will Sing  
RI W . . . at Five of the Clock precisely, in the Great Room, at the Wells at Richmond, it being the last time of his Singing this Season, and will Perform in English, Latin, Italian, Spanish, and French, accompanied with Instrumental Musick, by the Best Masters: And after that, will Sing alone to the Harpsichord. The usual Dancing will begin at Eight of the Clock. Price Five Shillings each Ticket. Note, that the Tide of Flood begins at one of the Clock in the Afternoon, and Flows till Five, and Ebbs till Twelve, for the Conveniency of Returning. Tickets will be delivered at the Wells, and no where else. (*Post Boy*, 7-9 August)
- Tuesday 12* REPORT. Yesterday the Lord Mayor's Order was again publish'd, strictly forbidding any Interludes, Stage-Plays, Comedies, Gaming-Places, Lotteries, disorderly Musick Meetings, &c. in Bartholomew Fair. (*Flying Post*, 9-12

August)

Wednesday 13  
DL

**THE CITY HEIRESS;** or, Sir Timothy Treatall (Behn). Cast not advertised. (*Post Man*, 9-12 August)

ADVERTISEMENT DETAILS. At the Theatre Royal in Drury-lane, to morrow . . . will be Reviv'd an excellent Comedy, (not Acted these 18 years) . . . Written by the Ingenious Mrs Ann Behn.

COMMENT. There is no earlier performance record for this play after the original production of April 1682.

Monday 18  
HA W

**CONCERT.** At Hampstead Wells . . . will be perform'd a Consort of Musick both Vocal and Instrumental, with some particular Performance of both kinds by the best Masters, to begin at Ten-a-Clock precisely. Tickets will be delivered at the said Wells for one Shilling per Ticket and Dancing in the Afternoon for Six Pence per Ticket, to be deliver'd as before. (*Post Boy*, 14-16 August)

Saturday 23  
DL

**THE EMPRESS OF MOROCCO** [Settle]. Cast not advertised. (*Post Man*, 19-21 August)

ADVERTISEMENT DETAILS. At the Theatre Royal in Drury lane . . . a play not acted these 25 years, as it was several times presented at Court by persons of Quality, for the entertainment of his late Majesty King Charles the 2d. With the original Mask set to new Musick, and the Company will continue Acting three times a week, during the term of Bartholomew Fair.

COMMENT. "Twenty-five years" is an exaggeration: the play was performed at Dorset Garden on 8 July 1682. So far as we know, performances at court were by the Duke's Company, not by amateurs.

Monday 25  
BF

**ROPE DANCING.** At the Famous Dutch Womans Booth, over against the Hospital Gate, during the time of Bartholomew Fair, where 6 Companies of Rope Dancers are joynd in one, they being the greatest performers of Men, Women and Children, that could be found beyond the Seas, where will be performed such wonderful variety of Dancing, Vaulting, Walking on the slack Rope, and on the sloping Rope; you will see a Wonderful Girl of 10 years of Age, who walks backwards up the sloping Rope, driving a Wheel-barrow behind her; also you will see the Great Italian Master, who not only passes all that has yet been seen upon the low Rope, but he Dances without a Pole upon the Head of a Mast as high as the Booth will permit, and afterwards stands upon his Head on the same. You will also be entertained with the merry Conceits of an Italian Scaramouch, who Dances on the Rope with 2 Children and a Dog in a Wheel-barrow, and a Duck on his Head. (*Post Man*, 21-23 August)

CONTEMPORARY COMMENT. The anonymous author of *A Walk to Smith-field* (1701), p. 3, comments: "the Dutch Woman's Booth next presenting it self to my view, thither I crowded . . . where *Danish, Dutch, German, and Bohemian* Frows made such a Chattering in commendation of one anothers Dexterity in dirission of Mr *Barnes* and other *English* Heroes, that I fancy'd myself in the *French* Camp in *Flanders*: However considering the Wheel-barrow Dance by a little Girl of ten years of Age, and other strange performances, nothing but miracles could equalize them."

Monday 25  
BF

**THE DEVIL AND DOCTOR FAUSTUS** [anonymous; lost]. This performance is reported in the anonymous *A Walk to Smith-field* (1701), p. 3. "Coming out of the Dutch Booth, a Bill was thrust into my hand, with a Man and

Woman fighting for the Bretches, yet the Play was call'd the Devil and Dr Faustus, nay thought I the Emblem is discription sufficient of the Play, for the Wife represents the Devil and the Husband Doctor Faustus, therefore I thought it needless to give Mony to see that acted in a Booth which I have been so often an Eye witness of in the open street."

Monday 25  
BF

**VAULTING AND ROPE DANCING.** At Mr Barne's [*sic*] and Finley's rope-Dancing Booth, between the Crown Tavern and the Hospital Gate, over against the Cross-Daggers in Smithfield, during the time of the Fair, where you will see the English Flag hang out, will be perform'd such variety of Dancing, Vaulting, Walking on the Slack-Rope, and Tumbling, as has never been seen in this Fair before, they having an Addition of several new and able Performers added to their Company, who make divers Entertainments to the Spectators not before seen in England. (*Post Boy*, 19-21 August; ad repeated in the issue of 26-28 August)

CONTEMPORARY COMMENT. The author of *A Walk to Smith-field*, p. 4, comments: "Having not yet forgotten what I saw perform'd among the Dutch Taterdemaulins, alias Rope-dancers, I next made my approaches . . . to our English Company of Rope-dancers . . . and saw very excellent performances, both upon the slack and straight Rope, far exceeding any of the Dutch pretenders, to my wonderful Satisfaction, the Lady Mary as far out doing the Dutch Frows, as a Lady of Honour exceeds a Mild Maid in Dancing a Borrie or a Minuet."

Monday 25  
BF

**JEPHTHA'S RASH VOW** [anonymous puppet play]. This performance is reported in *A Walk to Smith-field*, p. 2. "I made the best of my way to the next Booth, where was only a Poppet Show . . . I was told by the Sweetner it was called *Jepthah's rash Vow*, or the *Virgin Sacrifice*, whereupon having paid two Pence Enterance, I nestled in between the soft Hips of two Blowsa-bellas, who allow'd me hardly so much room between their Butocks as would have contain'd a Jointed Baby; however being surrounded on every side with Femals of all sorts and Sizes, and neither Jepthah nor his Virgin Daughter appearing so soon as I expected; I e'n fell Pell-Mell both back-stroke and fore-stroke on my right and left Hand Mates, who both prov'd to be Citizens Wives of no mean Figure, one of them telling me softly in my Ear, that they were both cut Loaves, therefore much more safer to trade with than Virgins: While these amorous Intregues were managing between us *Jepthah* had made his Vow, return'd from Battle, and seen his Daughter Sacrific'd before our show was begun, alas quoth a prety Maid behind me (observing what I had been fumbling at) you have lost the sight of the Virgin."

Monday 25  
BF

**PINKETHMAN'S MEDLEY.** The author of *A Walk to Smith-field* reports: "I hobbled to *Pinkeman's* Medley . . . having seen the Vaulting of the Horse, and part of the Ladder Dance perform'd very excellently, I began to observe the old game going forwards, all over the Booth, where the pretty Females were seated."

Monday 25  
BF

**MUSIC BOOTH.** The author of *A Walk to Smith-field* reports: "I having a Months mind to a Musick-Booth too, but considering that Reformers of Manners had suppress'd them all but one, I declined going thither, least I should be thought a Debauch'd Person."

Monday 25  
HA W

**CONCERT.** At the request of several Persons of Quality, Living at Hamstead, and round about, Mr Abell will Sing there, on Monday next . . . at

Four of the Clock precisely. Each Ticket Five Shillings, to be had only at the Wells at Hamstead. (*London Post*, 20-22 August)

late August?

DL

**UNKNOWN PLAY** (see below).

COMMENT. Danchin (I, 38-40) prints "The last new Prologue and Epilogue spoken by the famous Comedian Mr William Pinkeman, touching on the Humours of the Age" from an undated broadside. ("The Prologue over, few Regard the Play"; "This long Vacation, how we've thrash'd in vain.") Internal allusions make summer 1701 a plausible date, though the epilogue says "Friend Pinkeman to Smithfield run away" (i.e., to Bartholomew Fair), which makes him an implausible speaker if the date falls during the fairs. Danchin speculates that the broadside title implies a revival of Baker's *The Humour of the Age* (1 March), though he admits that the allusion could be more general. Publication was advertised by John Nutt in the *Post Man* of 4-6 November 1701, which may imply performance later in the long vacation.

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**Vanbrugh, (Sir) John**

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**Verbruggen, John**

member of LIF company 6

roles:

Antonio (*Jew of Venice*) 12; Artaxerxes (*Ambitious Step-mother*) 15; Censor

- (*Gentleman-Cully*) 33; *Cyraxes (Double Distress)* 20; *Edgar (King Lear)* 17, 29; *Polydore (Ladies Visiting-Day)* 18
- Verbruggen, Susanna**  
 member of DL company 5  
 praised by Durfey in 1701 30  
 roles:  
   Gillian Homebred (*Bath*) 29; Lady Lurewell (*Sir Harry Wildair*) 27; Louisa (*Love makes a Man*) 13; Lucia (*Humour of the Age*) 20; Miranda (*Love at a Loss*) 11  
 speaks epilogue 30
- vizard masks**  
 prohibited in 1700 11
- Volumnier, Signior** 23
- Walsh, John**  
 ad for theatre music 33
- Weldon, John**  
*Judgment of Paris*  
 published 22  
 wins prize competition 2
- Wilks, Robert**  
 farms DG concert for shared benefit 24  
 farms galleries at DG in 1701 27, 30  
 roles:  
   Beaumine (*Love at a Loss*) 11; Carlos (*Love makes a Man*) 13; Duke of Lorraine (*Unhappy Penitent*) 19; Paris (*Virgin Prophetess*) 28; Railton (*Humour of the Age*) 20; Sir Harry Wildair (*Sir Harry Wildair*) 27  
   signs *Virgin Prophetess* scenery contract 28  
   speaks prologue 20
- William III**  
 1700 masque for 14  
 birthday music in 1701 9  
 Mancia sings for in 1701 18
- Williams, Dan.**  
 benefit concert 13
- Williams, Joseph**  
 member of DL company 5  
 roles:  
   Arch-Duke of Austria (*Unhappy Penitent*) 19; Constant (*Love at a Loss*) 11
- Williams, Thomas** 21
- Williams, William** 21  
 1701 benefit concert for widow of 26
- Willis, Elizabeth**  
 member of LIF company 6  
 roles:  
   Manselia (*Love's Victim*) 24; Mrs Ruffly (*Ladies Visiting-Day*) 18
- Wiltshire, John**  
 member of LIF company 6  
 roles:  
   unspecified role (*Mad Lover*) 16
- Yonge, William** 14