

**The London stage, 1660-1800; a calendar of plays, entertainments & afterpieces, together with casts, box-receipts and contemporary comment. Compiled from the playbills, newspapers and theatrical diaries of the period.**

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THE LONDON STAGE  
1660-1800

*Part 1: 1660-1700*

THE LONDON STAGE  
1660-1800

*Edited with Critical Introductions by*

(*Part 1: 1660-1700*)

WILLIAM VAN LENNEP

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THE  
LONDON STAGE  
1660-1800

*A Calendar of PLAYS,  
ENTERTAINMENTS & AFTERPIECES  
Together with CASTS, BOX-RECEIPTS  
and CONTEMPORARY COMMENT*

COMPILED FROM THE  
*PLAYBILLS, NEWSPAPERS AND THEATRICAL DIARIES*  
OF THE PERIOD

*Part 1: 1660-1700*

EDITED BY  
William Van Lennep

WITH A CRITICAL INTRODUCTION BY  
Emmett L. Avery and Arthur H. Scoulen

SOUTHERN ILLINOIS UNIVERSITY PRESS  
CARBONDALE, ILLINOIS, MCMLXV

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## PREFACE

THE UNTIMELY death of William B. Van Lennep in 1962 saddened his fellow workers in the field of the drama and the many students whom he had helped in their labors over the years. His master work was to have been Part I of *The London Stage*, embracing the years 1660 to 1700.

As early as 1935 he had developed a modest prospectus envisioning a compilation of four volumes on the London stage, which were to span the long period from 1660 to 1800 and to supplement John Genest's *Account of the English Stage*, published in 1832. He believed that a thorough search of primary materials could rectify the omissions in Genest's great work and prove to be of continuing usefulness to students of Restoration and eighteenth-century drama. He gained consent of seven outstanding scholars to serve as an Advisory Board, each of whom was enthusiastic about the undertaking: Joseph Quincy Adams, Director of the Folger Shakespeare Library; George Lyman Kittredge and John Tucker Murray, from Harvard; Allardyce Nicoll, then of Yale; George C. D. Odell of Columbia; Arthur Hobson Quinn of the University of Pennsylvania; and William J. Lawrence, the theatrical historian from London.

Dr. Van Lennep during the early years carried on the bulk of correspondence with English and American scholars in the field and with librarians of great theatrical collections in order to locate and identify the materials upon which we who were to come in later were to draw. By means of a grant from Harvard he spent the year 1936-37 in London gathering data for the whole period to be covered, going daily to the British Museum and to the Victoria and Albert Museum with his Leica camera and two goose-necked lamps photographing hundreds upon hundreds of pertinent documents. In 1937-38 he was a Fellow at the Folger Shakespeare Library. In 1940 he was appointed Curator of the Theatre Collection at Harvard, a post which he held until 1960. He was thus in possession of a knowledge of the materials from the four main sources of information useful to the project. From Harvard he edited *Theatre Annual* (1947-50), was a member

of the Advisory Board of *Theatre Notebook* (1949-61), and published a book on *Reminiscences of Sarah Kemble Siddons*. He also wrote for the learned journals many articles pertinent to London stage interests, among the most valuable of which are "Nell Gwyn's Playgoing at the King's Expense," "The Death of the Red Bull," and "Henry Harris, Actor, Friend of Pepys."

The busyness of his post, which required his extending and vastly enriching the Harvard Theatre Collection upon a slender budget, took him away for long periods from active work on *The London Stage*. His teaching positions at Harvard, Northeastern University, Emerson College, and the New England Conservatory of Music likewise made many demands upon his time. An exceedingly painful and debilitating illness came upon him about 1955, which increased in severity and prevented him from doing much with his vast collection of notes during the last three years of his life.

Very early in the progress of this study, however, its increasing magnitude became apparent. It seemed better to produce an entirely new work based upon a calendar of day-by-day performances, than to try to supplement Genest's volumes. Dr. Van Lennep thereupon in 1935 asked Mr. Stone, who had been working upon Garrick and eighteenth-century versions of Shakespeare's plays to join with him. In 1947 it became evident that the amount of materials bulked too large even for two of them to compass. Fortunately, two other scholars, Dr. Emmett L. Avery and Dr. Arthur H. Scouten, who were independently engaged in compiling a history of the London stage in the period, were persuaded to join forces with them. Professor Avery had been collecting materials since 1932, had published a tentative calendar of theatrical performances in the Restoration period, and, with Professor Scouten, had prepared a similar calendar for the period 1700-1705, which was published in *PMLA* in 1948. The collaboration has proved to be most happy and productive.

When in 1955 it appeared that the total work must come out in about twelve volumes, the areas of particular responsibility in five parts were mutually decided upon, and in 1956 it was a pleasure to invite Charles Beecher Hogan, who had published the first of his two volumes of *Shakespeare in the Theatre, 1700-1800*, to join the group to prepare the day-by-day account of the last quarter of the century.

During the period 1955 through 1959, when Mr. Stone's duties as Secretary of the Modern Language Association removed him from source material in the Folger Shakespeare Library, Dr. Avery and Dr. Scouten cast a wide net and continued to gather material from primary sources and to solve problems of the final format. Thus no major delay was incurred in moving the project

forward. The five collaborators signed a publication contract with the Southern Illinois University Press in 1959 to see *The London Stage, 1660–1800* through the press during the succeeding six years. Now, therefore, the scholarly dreams of the originators have come to pass.

The volumes could not have come into being without the help of many scholars along the way. The editors of the parts already published have sought to acknowledge aid in specific areas. But Part I, now being finished by Dr. Avery and Dr. Scouter for Dr. Van Lennep, has, because of the circumstances related above, been the beneficiary of more extensive collaboration than have the other parts. Upon Dr. Van Lennep's death in August 1962, Professor Avery, who was doing the daily calendar, and Professor Scouter, aided in the work by a Fellowship from the American Council of Learned Societies, prepared the Introduction. Professor Scouter checked materials in London as well and provided the illustrations and index. Dr. Van Lennep was a careful and thorough scholar, and his collaborators have tried to follow his lead in coping with the special problems of dating performances in Part I. They have devoured every scrap of information they could come upon to fill out *lacunae* in the very sketchy records of the early years of the Restoration.

It is sad that Dr. Van Lennep could not have lived to see in print the volumes to which he devoted so many years. It is our hope that the vast assembly of information has been here laid out with the precision and accuracy that he would have desired at the top of his career. He would have enjoyed working with that most able of editors and press directors, Vernon Sternberg, who has to date seen seven volumes safely through the Southern Illinois University Press. A native of Pennsylvania, he would have enjoyed working with that part of the fund provided by the American Philosophical Society granted to us for preparing copy for the press. And both he and Arthur Hobson Quinn would have rejoiced to know that part of the publication costs were met by a grant from the University of Pennsylvania.

To the staffs of the following libraries we are all indebted for the information included in Part I: the British Museum, the Folger Shakespeare Library, the Henry E. Huntington Library, the Harvard Library, the Library of Congress, the Newberry Library, the William Andrews Clark, Jr., Memorial Library, and the University of Chicago Library.

We owe a great debt of thanks to Professor John Harold Wilson, of Ohio State University, for his assistance and generosity in sharing his theatrical information from the *Newdigate Newsletters* and from his complete knowledge of the Lord Chamberlain's records, with their information on

actors and actresses. We wish to thank Professor Kathleen Lynch, of Mount Holyoke College, for information secured in her study of the Orrery family. We owe much to the aid given by Professor Lucy Le Hook, of Barnard College, from her knowledge of the whole theatrical world of the late seventeenth century. Since music played such a part in the stage performances we have laid under contribution the knowledge of the music and musicians of the late seventeenth century possessed by Stoddard Lincoln, of the Juilliard School of Music. We acknowledge with appreciation the generosity of Mr. Louis Silver, of Wilmette, Illinois, who allowed us to use materials from his extraordinary collection of seventeenth-century pamphlets and broadsides collected and dated by Narcissus Luttrell. Professor Samuel Schoenbaum, of Northwestern University, possessing unusual bibliographical knowledge of late seventeenth-century drama, gave invaluable aid, as did Dr. James G. McManaway and Miss Dorothy Mason of the Folger Shakespeare Library, and James Wells, Curator of Rare Books at the Newberry. To Miss Sybil Rosenfeld, Editor of *Theatre Notebook*, and to Professor Aline Taylor, of Tulane University, we owe a debt of gratitude for special aid in documentation. Professor G. Blakemore Evans, of the University of Illinois, has provided valuable information from his study of prompt books. Many details for entries in the Calendar have been contributed by Professors David M. Vieth, of the University of Kansas, George Hilton Jones, of Kansas State University, and Edward A. Langhans, of the University of Hawaii. A word might well be said in memory of the late Dr. J. Q. Adams, who went out of his way to provide financial aid and fellowship grants to Dr. Van Lennep in the early years, and in memory of the late William J. Lawrence, who likewise in the early years laid open his store of notes and knowledge for our use. In a real sense the Folger Shakespeare Library has been the center of the project since the early years of its inception. To Dr. Louis B. Wright, successor to Dr. Adams as Director of the Folger, we owe thanks for finding means in many ways of keeping the work afloat for the last fifteen years. It was he who interested Dr. Henry Allen Moe in the history, and who in turn not only enabled a number of us to have Guggenheim Fellowships to facilitate our work, but who through that Foundation provided the initial publishing grant needed to see the volumes in print. Part I has truly been a collaborative effort on the grand scale.

September 1963

E. L. A., A. H. S., G. W. S., C. B. H.

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## KEY TO ABBREVIATIONS

During the period from 1660 to 1700 the large number of theatres, concert halls, Court and private performances necessitates the use of cue titles. For the major playhouses, the shortened forms will be readily understood, especially as some of them continued in the same forms in the ensuing century. For the less familiar locations, arbitrary abbreviations have been selected, sometimes (as with Brussels or Dover) to assist the reader in ascertaining very quickly the place of performance. For the somewhat obscure locations, the Comment section will amplify the abbreviation with further detail.

Academy	In Lincoln's Inn Fields	Falkland	Lord Falkland's residence
At Court	Whitehall or St James's	FH	Fishmongers' Hall
Bannister	Bannister's home	FT	Fleece Tavern
BF	Bartholomew Fair	GB	Golden Balls, Bow Street
BG	Bedford Gate, Charles Street	HG	Hatton Garden
Bridges	The (first) Drury Lane Theatre	HIC	Hickford's Dancing School
Brussels	Brussels, Belgium	Hughs	In Freeman's Court
CC	Charing Cross	IT	Inner Temple
CG	Covent Garden	LI	Lincoln's Inn
Chelsea	Priest's Boarding School in Chelsea	LIF	Theatre in Lincoln's Inn Fields
City	The City, London	MF	May Fair
Clark's	Clark's School, Paul's Alley	LW	Lambeth Wells
Cockpit	The Cockpit in Drury Lane	Moorfields	Moorfields, London
CS	Cannon Street	MS	Musical Society
DC	Dorset Court	MT	Middle Temple
DG	Dorset Garden Theatre	MTH	Merchant Taylors Hall
DH	Drapers' Hall	MTS	Merchant Taylors School
DL	The (second) Drury Lane Theatre	Nursery	In Moorfields, Bunhill, or Hatten Garden
Dover	Dover, England	Oldfield	Mr. Oldfield's residence
EB	Essex Buildings	oo	Outopers Office
EC	Exeter Change, The Strand	Ormond's	Duke of Ormond's residence
Evelyn	John Evelyn's home	Oxford	Oxford University
		Pepys's	Pepys's residence

Red Bull	The Red Bull Theatre	Thames	On the River Thames
Richmond	New Wells Richmond	Vendu	Charles Street, Covent Garden
Roberts's	Mr Roberts's home	Vere	Theatre in Vere Street
St James's	St James's Palace	VH	Vintners' Hall
Salisbury	Salisbury Court	WF	Music School, White Fryars
SF	Southwark Fair	Windsor	Windsor Castle
SH	Stationer's Hall	ws	Westminster School
Slingsby	Mr Slingsby's residence	YB	York Buildings
Smith's	Mr Smith's residence	YH	York House
Strand	The Strand, London	YS	York Street, Covent Garden

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In the Calendar, especially under the heading Comment, the reader will find many references to works by author or short title only. For convenience, this List of References contains those works (with the exception of contemporary newspapers and periodicals) most frequently recorded there.

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# INTRODUCTION

## THE LONDON STAGE

### 1660-1700

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#### The Theatrical World, 1660-1700: A General View

RARELY does an art form have its professional development interrupted for a generation. In some respects, however, this happened to the public theatres in London from the prohibition against acting passed late in 1642 by the Commonwealth<sup>1</sup> to the restoration of the monarchy in 1660. For twenty years the Commonwealth, opposed in principle and practice to theatrical entertainments, kept the playhouses under relatively tight rein and frequently reduced acting in the public theatres so severely as to make financially unprofitable the operations of a company and the composing of plays for public presentation. Although plays did not wholly disappear from the stage, the eighteen years from 1642 to 1660 represent an unusual hiatus in the public practice of the various forms of dramatic art, a situation especially unusual for a country which in the preceding century had had a glorious dramatic renaissance.

With the restoration of Charles II early in 1660, an opportunity arose for the theatrical world to begin anew and the player, manager, playwright, and spectator to restore the drama to its former position in England's culture. By 1660 the principal actors of the days of James I and Charles I had died or had so drifted out of touch with dramatic enterprise that the continuity of acting had been impaired, though certainly not lost. Furthermore, most of the pre-Commonwealth theatres had been closed, destroyed, or converted

<sup>1</sup> See Leslie Hotson, *The Commonwealth and Restoration Stage* (Cambridge, Mass., 1928), pp. 5-6.

to purposes other than theatrical. In addition, the playwrights of the old regime no longer were productive. And a new generation had appeared in London, one which had little intimate knowledge of acting, the drama, or the playhouse. One can note this frame of mind in Samuel Pepys, who in 1660 and for some years later found the reopened theatrical scene a dazzling sight and who occasionally mentioned, as though it was interesting but not exceptional, taking to the theatre a friend who had never before seen a staged play and was therefore vague concerning the traditions of the drama. During the Commonwealth the drama had not, of course, been extinguished, for old plays had been given (sometimes in public, often in private) and new ones, such as Sir William Davenant's operatic works, had been composed and staged. Nevertheless, the professional theatre, experienced actors, and knowledgeable spectators had to be re-created. In bringing the theatre to life again, the managers, playwrights, performers, and the public developed after 1660 many practices, including some striking innovations, which set the pattern for the London professional theatres for the next hundred and fifty years.

Although it is difficult to determine the relative importance of the innovations and alterations, it is not difficult to select those which had important effects upon the English stage to the end of the eighteenth century: (1) The creation of a monopoly of theatrical enterprises, ordinarily restricted to two patent companies, sometimes compressed into a single company; (2) the introduction of women to act upon the stage, altering the old custom of the boy actor in female roles; (3) the altered design of the playhouses, with the development of the pit as a main seating area, the stage-boxes, front-boxes, and side-boxes as the more expensive and, theoretically, more desirable locations, and the first and second galleries for less expensive tastes; (4) the greatly increased use of scenes, especially changeable scenery, and machines, with an accompanying emphasis upon spectacle in both dramatic and operatic productions; (5) an increasing enlargement of the day's program by means of entr'acte entertainments of singing and dancing, accompanied by a correspondingly greater emphasis in the public concert halls upon vocal and instrumental music. During the forty years from 1660 and 1700 and during most of the eighteenth century, these practices, both singly and in unison, had extremely important effects upon the course of English drama and stagecraft.

Although the first of these events—the creation of a two-company monopoly—apparently came about without extended discussion of the wisdom of a theatrical monopoly, it did not materialize without opposition.

Because the continuity of management had been interrupted by the Commonwealth, a mild scramble for power occurred in 1659 and 1660. The energy and prestige of two men, Sir William Davenant and Thomas Killigrew, as well as their access to Charles II's ear, gave them an exceptional opportunity to secure exclusive rights to form companies and to present plays. At first, however, they were opposed by John Rhodes, Michael Mohun, and William Beeston, theatrical entrepreneurs who wished to form their own companies, and by Sir Henry Herbert, who, as Master of the Revels, opposed the grants to Davenant and Killigrew not because he objected to a monopoly in principle but because he desired that all grants be put directly under his control. Within a short time Davenant and Killigrew won the struggle against other competitors by securing patents to form a monopoly of two companies, and they succeeded in securing considerable, though not complete, independence of the Office of the Revels. Although legal measures had to be taken occasionally to suppress upstart companies and although some leniency was allowed to a series of Nurseries for relatively untrained actors, control by Davenant and Killigrew rapidly became effective. The Duke's Company and the King's Company, the names by which these groups were familiarly known, dominated London's theatrical enterprises; and when they had erected two new theatres, Dorset Garden and the Theatre Royal in Bridges Street, they made it virtually impossible for any other company to achieve equality in London. The patent houses strengthened their control by securing regulations which prevented an actor from exercising easy freedom of movement from one position to another.

Nevertheless, monopoly by two companies did not necessarily guarantee financial success. By 1682 the King's Company, weakened by internal dissensions, misfortunes (including the burning of the Bridges Street playhouse a few years earlier), and poor patronage, made overtures to the Duke's Company to form a united enterprise. This amalgamation, essentially an absorption of the weaker King's by the more powerful Duke's Company, exercised until 1695 a virtually unchallenged control over theatrical offerings. In the season of 1694–95, however, fresh internal dissension caused a secession by the best actors, with the result that from 1695 to the close of the century London again had two companies. This pattern—a two-company structure altering to a single-company monopoly—occurred again in the early years of the next century. In fact, the kinds of monopoly established in 1660 and 1661 set the pattern for limiting the number of legally-operating theatrical companies to two for a great many decades, with the exception of several seasons in the first third of the eighteenth century,

when the authorities closed their eyes to violations of this principle. The Licensing Act of 1737 restored a rigorous legalization of a two-company monopoly of dramatic offerings in the regular winter season.

A second innovation, the admission of women to act in the public theatres, also occurred within a year after the reopening of the playhouses in 1660. No doubt, the employment of actresses would have come about in due time as a result of social change, but the interruption in dramatic continuity provided both a stimulus and an occasion. For a very brief time the playhouses retained the employment of boy actors for female roles: for example, Edward Kynaston, William Betterton, and James Nokes. Nevertheless, the dissolution of the repertory companies during the Commonwealth had inhibited the training of boys as female impersonators at the same time that the sojourn of the English court in France had demonstrated the practicality of having women perform upon the stage. Andrew Newport, writing to Sir Richard Leveson upon the new practices in London, 15 December 1660, reflected the influence of the Continent: "Upon our stages we have women actors, as beyond seas."<sup>2</sup> In fact, by the early autumn of 1660, during the formation of the patent houses, a petition (13 October 1660) indicates that the companies had in prospect the engaging of women.<sup>3</sup> We do not know just when the first actress played a major role or who she was, but a woman certainly acted Desdemona in *Othello* in late 1660.<sup>4</sup> Thereafter, although the stage was not a proper place for proper young gentlewomen, many actresses gained recognition and fame—Nell Gwyn is a shining example—even if, in the words of John Downes, prompter to the Duke's Company, they often "by force of Love were Erept the Stage."<sup>5</sup>

The impact of the introduction of actresses is immeasurable. Early in the 1660's it was argued that their presence in the companies would improve the moral tone of the playhouses and the drama. In the patent issued to Killigrew, 25 April 1662, the argument runs as follows:

for as much as many playes formerly acted doe conteine severall prophane, obscene, and scurrulous passages, and the women's part therein have byn acted by men in the habit of women, at which some have taken offence, for the preventing of these abuses for the future . . . wee doe likewise permit and give leave, that all the woemen's

<sup>2</sup> HMC, Fifth Report, Part I (1876), p. 158.

<sup>3</sup> Hotson, *Commonwealth and Restoration Stage*, p. 204. See also *The Dramatic Records of Sir Henry Herbert*, ed. J. Q. Adams (New Haven, 1917), pp. 94-96, where a petition by several actors states that they "had by covenant obliged [themselves] to act with woemen."

<sup>4</sup> For a comprehensive account of Restoration actresses, see John Harold Wilson, *All the King's Ladies* (Chicago, 1958).

<sup>5</sup> *Roscius Anglicanus*, ed. Montague Summers (London, n.d.), p. 35.

part . . . may be performed by woemen soe long as their recreacons, which by reason of the abuses aforesaid were scandalous and offensive, may by such reformation be esteemed not onely harmless delight, but useful and instructive.<sup>6</sup>

That this pious hope was not fully realized requires no demonstration, for numerous commentators deplored the private and public lives of the actresses and the fact that the immoral tone of the stage was not genuinely improved by the presence of women. John Evelyn, for example, frequently referred in his diary to the corrupting influences of actresses upon the Court. (See his strongly-worded disapproval in the entry for 18 October 1666.) On the other hand, the delight with which Pepys followed the acting and careers of such actresses as Nell Gwyn and Mary Knepp testifies to the pleasure as well as to the more effective acting which the abilities of women brought to the stage. The actresses, nevertheless, did not fully achieve equality in position, for among the early sharing groups there are no women sharers, although in 1695 actresses and actors became equal sharers in a new company. In numbers, also, the proportion of actors to actresses usually was at least two to one, although this inequality reflected primarily the needs of the companies, as the number of male to female roles in most plays was a disproportionate one. On the other hand, by the end of the seventeenth century the London theatres had trained several women of considerable talent and great proficiency: Nell Gwyn, Katherine Corey, Mary Saunderson Betterton, Frances Knight, Elinor Leigh, Anne Bracegirdle, Elizabeth Barry, and Susanna Percival Mountfort Verbruggen. These women established the actress as an integral part of English theatrical enterprises.

Another result of the long closure of the theatres was an alteration in the physical accommodations. When acting resumed, not all of the older theatres were available, although the old Cockpit in Drury Lane sufficed for awhile. Temporarily, Gibbons' Tennis Court, constructed much earlier, was converted into a not wholly satisfactory playhouse. In these circumstances, both the Duke's and King's companies early planned to build new theatres, and these new structures set the characteristic features of the playhouses for several generations. First of all, the principal new ones—the two in Drury Lane and the theatre in Dorset Garden—were of moderate size, permitting an intimate atmosphere. The stage extended in front of the proscenium arch into the pit, which was fitted with benches (backless), continuing the growing practice of seating nearly all of the spectators and eliminating the large proportion of standees which had been characteristic of some earlier playhouses. Extending from the stage on both sides of the pit

<sup>6</sup> See Percy Fitzgerald, *A New History of the English Stage* (London, 1882), I, 80.

were tiers of boxes, commonly referred to as stage-boxes (often a double tier); side boxes (those extending along both sides of the interior); and front-boxes (those facing or fronting the stage, at the rear of the pit). Rising above the front boxes and pit was a gallery or (in some theatres) a lower gallery as well as a smaller upper one. With benches rather than individual seats as the prevailing mode, particularly in the pit, the playhouses had a flexible rather than a fixed capacity. If the performance was sparsely attended, spectators might sit comfortably upon the benches; but if the attendance was very large, the increase was accommodated in part by crowding. At all times, in spite of a tendency for the socially or financially elite to sit apart from those of lesser quality, the spectators talked and listened in an atmosphere of conviviality, as Pepys makes abundantly clear in many entries in his diary. These types of accommodation and the informal, intimate atmosphere essentially prevailed until, in the second half of the eighteenth century, the proprietors embarked upon a steady enlargement of the playhouses, an alteration which affected not only the cohesion of the audience but also its relationship to the actors on stage.

Another change in the technical operations of the playhouses was a vastly increased emphasis upon changeable scenery and devices ("machines") for creating such special effects as flyings of persons and objects. Much of the impetus for this movement came from the imagination and ingenuity of Sir William Davenant, who, some years before the restoration of Charles II, had envisioned public theatres with elaborate embellishments to the action. Although he had experimented in this vein in a few productions during the five years preceding 1660, he lacked a genuine opportunity to develop his theories until he secured a patent and formed a company to act in Lincoln's Inn Fields.<sup>7</sup> John Downes, prompter to Davenant's company, stressed these innovations when he described the opening of that theatre (probably on 28 June 1661) with *The Siege of Rhodes*, an operatic work "having new Scenes and Decorations, being the first that e're were Introduc'd in England."<sup>8</sup> Pepys' first glimpse of this play (2 July 1661) much impressed him, for he found the opening "indeed is very fine and magnificent." By the summer of 1662 Davenant's reliance upon these devices was sufficiently on record that a poem characterizing recent dramatic events referred to the progress of this theatre, "Where the Knight with his Scenes doth keep much adoe."<sup>9</sup>

<sup>7</sup> For a full discussion of the history of scenes in the English theatres, see Richard Southern, *Changeable Scenery: Its Origin and Development in the British Theatre* (London, 1952). See also a section on scenes, machines, and properties later in this essay.

<sup>8</sup> *Roscivus Anglicanus*, p. 20.

<sup>9</sup> Hotson, *Commonwealth and Restoration Stage*, p. 246.

Davenant constantly improved his stock of scenery, and although the King's Company, Davenant's rival, somewhat slowly followed his lead, within ten years both companies had invested large sums in this phase of their operations and had set the London theatres upon a venture leading to more and more elaborate and costly creations. Although Davenant did not live to see the new theatre in Dorset Garden which his company constructed, he would have been delighted with the attention given to settings and contrivances in this elegant playhouse. As was true of other innovations, there was no turning back from Davenant's pioneering; thereafter, for many decades, the companies vied with each other in colorful scenes, startling machines, realistic properties and embellishments to the dramas and entr'acte entertainments. In fact, they occasionally praised their own initiative, as did the speaker in the Second Prologue to Shadwell's revision of *The Tempest*, 1674:

*Had we not for y' pleasure found new wayes  
You still bad rusty Arras bad, & tbredbare playes;  
Nor Scenes nor Woomen bad they bad their will,  
But some with grizl'd Beards bad acted Woomen still.*

Alterations in the daily program accompanied these changes. Possessing increasingly elaborate gear, the management placed greater emphasis upon spectacle. Although the play remained the center of the day's offerings, spectacular staging provided a drawing attraction. Shakespeare's *The Tempest*, for example, owed much of its popularity to its transformation into a dramatic opera or musical drama in which flyings, sinkings, and machines augmented the appeal. Each burst of applause for an operatic spectacle, even if sometimes the receipts did not equal the large expenses, caused the rival companies to launch still more expensive productions. In addition, these spectacles stimulated a taste for musical and terpsichorean novelties, and the managements larded many comedies and even some tragedies with songs, dances, and "vocal and instrumental entertainments," some of which, though not all, were thematically related to the action. The fresh faces, engaging talents, and novelty of actresses popularized these augmentations. Pepys, for example, often expressed his delight in the singing and dancing of Nell Gwyn and Mary Knepp, sometimes being so engrossed by them that he failed to mention his response to the play proper; he occasionally found the incidental music so ravishing that he secured a copy of it for his own collection. Further proof of the drawing power of this new trend appears in the Preface to Thomas Shadwell's *The Humorists* (10 December 1670), where he

credits the triumph of his play over its enemies to the delightful dancing of Mrs Johnson, whose talents drew both friends and foes and silenced the loud critics. By the end of the century the newspaper announcements make it evident that song and dance as entr'acte entertainments had begun to assume the dominant position which they were to make secure in the first half of the eighteenth century.

Paralleling this interest in spectacle and music within the playhouses was a steady increase in public concerts as well as operatic works produced at Court. In the 1670's John Bannister, composer-musician, initiated a series of concerts in his "Musick School" and ambitiously intended to offer an hour's program every afternoon except Sunday. Although his success was not immediately sensational, other composers and musicians within a few years imitated him. Steadily the vogue of public concerts increased until, at the end of the century, London had its own center for the performing arts, York Buildings, a concert hall which served for musical entertainments for many decades. To these concerts and to the musical dramas within the theatres the principal composers—John Bannister, Henry Purcell, Daniel Purcell, John Eccles—contributed their talents, and following the dissolution of the United Company each playhouse had, in effect, its resident composer: John Eccles at Lincoln's Inn Fields,<sup>10</sup> Daniel Purcell at Drury Lane. The popularity of songs, overtures, and act-tunes shows in numerous collections, such as *Choice Ayres and Songs*, which, printing both words and music, appeared at regular intervals and offered the public a great proportion of the music presented in the theatres. The most complete catalogue of these<sup>11</sup> lists hundreds of titles or first lines of songs, the great majority deriving from plays or the concert halls.

These characteristics of the theatres and musical halls formed part of the pattern for the next hundred years. In addition, some factors somewhat peculiar to the years from 1660 to 1700 affected the theatres. One was royal patronage, direct and indirect. It was highly influential in the reign of Charles II, for the monarch created and sustained the two-company monopoly, and he lent his royal presence and financial assistance to productions. The monarchical influence was less important in the short reign of James II, occasionally decisive under William and Mary. The authority of these rulers was also of prime importance in protecting managers and playwrights from forces inimical to the stage, for there remained in London a strong anti-stage

<sup>10</sup> See Stoddard Lincoln, "Eccles and Congreve: Music and Drama on the Restoration Stage," *Theatre Notebook*, XVIII (1963), 7-18.

<sup>11</sup> C. L. Day and E. B. Murrie, *English Song Books 1651-1702* (London, 1940).

sentiment. This undercurrent appears frequently in the comments of John Evelyn, who often incorporated into his journal not only a report of his attendance at a play but coupled with it a strong statement lamenting the gross licentiousness of the stage, drama, and performers. Especially revealing is a long reflection he entered in his Diary after seeing *Mustapha* at Court on 18 October 1666.

This night was acted my Lord Brahals Tragedy cal'd *Mustapha* before their Majesties &c: at Court; at which I was present, very seldom at any time, going to the publique Theaters, for many reasons, now as they were abused, to an atheisticall liberty, fowle & undecent; Women now (& never 'til now) permitted to appear & act, which inflaming severall young noble-men & gallants . . . & another greater person than any of these, who fell into their snares, to the reproch of their noble families, & ruine both of body & Soule.

Because a strong residue of anti-stage sentiment remained from the Commonwealth era, nearly everyone concerned with the playhouses gave at least lip service to the avoidance of "prophane, obscenc, and scurrilous" passages. In the section, already quoted, of Killigrew's patent, the text, for example, asserted the hope that the presence of women in the casts of plays would lessen the ribaldry and licentiousness of the theatres. During the reign of Charles II the support of the monarch was usually sufficient to protect the companies from the severest consequences of an attack by moralists, but that was not true of plays which had dangerous political overtones and implications. In this respect the playhouses suffered most acutely in the years, roughly from 1678 to 1682, when the Popish Plot and the tension provoked by it were at their height. During this period the authorities interdicted several plays: Crowne's *Henry VI, Part I*, Lee's *Lucius Junius Brutus*, Tate's *Richard II*, Dryden-Lee's *The Duke of Guise*, and Crowne's *The City Politiques*. The vagaries of the political temper sometimes made Dryden's *The Spanish Fryar* acceptable, at other times unacceptable. Under a less tolerant and less powerful ruler, the hazards of the political and moral antagonisms might have been the undoing of the theatres.

In the late years of the century, the playhouses came under much more vigorous attack from the moralists, who secured indictments against several players for speaking licentious or blasphemous lines, an action not typical of the reign of Charles II. The most powerful essays against the stage appeared in the writings of Jeremy Collier and the activities of the Societies for the Reformation of Manners. The publication of Collier's *A Short View of the Immorality and Profaneness of the English Stage* in 1698 was a shocking

revelation of the strong antagonism existing outside the Court and literary circles; it had lively support from the clergy, some men of letters, the citizenry, and the authorities. The strength of Collier's documentation of dramatic licentiousness, according to his conceptions of licence, dismayed the dramatists, who sometimes replied intemperately and, without so intending, encouraged other pamphleteers to join the crusade against the play-houses. The number of prosecutions of actors after 1698 for uttering licentious expressions testifies to the efforts of the authorities to make an issue of the conflict between the stage and morality. Although the attacks by Collier and his followers did not destroy the stage, they placed it on the defensive; and in 1698, 1699, and 1700 the companies lacked a strong monarch (like Charles II) willing to defend them against a powerful animus. Not only did the companies stand in danger of persecution, but the temper of the times altered the course of the drama, a trend exemplified in the withdrawal of a playwright with the stature of William Congreve, who composed no major plays after 1700, and in the increasingly sentimental tone of English comedy.

All in all, there are few periods in the history of the English stage when so many important changes occurred within the span of a generation and a half. It was an exciting age. The theatres were restored to an important place in the entertainment of the populace at large and the Court. Innovations of great influence upon succeeding theatrical enterprises made their appearance. The playwrights added a large number of new plays which were to become standard fare in the repertories of the next century, and a moderately large number of these plays, especially the comedies, have endured into modern times as brilliant stage fare. And the age produced several capable, even brilliant, performers whose names have not lost their lustre with the passage of time: Thomas Betterton, Nell Gwyn, Anne Brace-girdle, Elizabeth Barry.

## The Playhouses

EVEN before the return of Charles II to the throne was a certainty, several theatrical entrepreneurs had undertaken to present plays or had prepared to do so as promptly as was legal or feasible. As a result, for several years a number of companies played in several theatres, some improvised from structures basically nontheatrical, others in playhouses surviving from the pre-Commonwealth era, and still others in new structures created by the patent companies under the management of Sir William Davenant and Thomas Killigrew. The following pages offer a brief account of the history, location, basic accommodations, and distinguishing characteristics of each playhouse in the approximate order of its first use following the end of the Commonwealth. These descriptions conclude with a brief statement concerning other places of entertainment, such as the Fairs and concert halls.

### THE RED BULL THEATRE

One of the older theatres which served briefly for dramatic performances at the Restoration was the Red Bull. This house, which had been built on land leased by Aron Holland in Elizabethan times,<sup>12</sup> stood at the upper end of St John Street in the parish of St James, Clerkenwell. By 1653 the playhouse had been rebuilt and enlarged.<sup>13</sup> According to *Historia Histriionica* (1699), the theatre lay partly open to the weather,<sup>14</sup> and although it has been argued that by 1660 the building had been roofed over, Hotson doubts that this alteration occurred, for he cites the cost and physical difficulty of placing a heavy roof upon the superstructure.<sup>15</sup>

Sometime before the return of Charles II was little more than a hope, Anthony Turner and Edward Shatteral had been ordered (12 May 1659) to appear before the Middlesex Sessions for unlawfully acting at the Red

<sup>12</sup> Hotson, *Commonwealth and Restoration Stage*, p. 82.

<sup>13</sup> *Ibid.*, p. 86.

<sup>14</sup> Reprinted in Cibber's *Apology*, ed. R. W. Lowe (London, 1888), I, xxix.

<sup>15</sup> *Commonwealth and Restoration Stage*, p. 87.

Bull.<sup>16</sup> During the summer of 1660 a theatrical company, about which little is known, occupied this house, for Pepys attended a performance there on 3 August 1660. In the season of 1660-61 players again occupied it, Pepys attending at least once and seeing *All's Lost by Lust* on 23 March 1660/1. Performances continued in the season of 1661-62, for on 22 January 1661/2 Jacques Thierry and Will Schellinks, two foreign visitors, saw a play entitled *The New Made Nobleman*.<sup>17</sup> Sometime between then and the summer of 1663 acting apparently ceased at the Red Bull, for in the first act of Davenant's *A Play-House to be Lett* (ca. August 1663) two fencers are informed that now only fencing masters occupy the Red Bull. For example, a "Trial of Skill," presumably an exercise in physical dexterity, took place there on 30 May 1664.<sup>18</sup>

Probably the Red Bull did not survive the Great Fire of 1666. Not much is known concerning its physical characteristics. If it remained unroofed after the Restoration, with performances subject to the vagaries of the weather, it could not successfully have competed with the new, enclosed theatres constructed after 1660. On a visit to it on 23 March 1660/1 Pepys refers to a tiring room, a music room, and the pit; he also paints a rather sorry picture of it as a functioning playhouse: "where I was led by a seaman that knew me, but is here as a servant, up to the tireing-room, where strange the confusion and disorder that there is among them in fitting themselves, especially here, where the clothes are very poor, and the actors but common fellows."<sup>19</sup>

#### THE COCKPIT, DRURY LANE

Another of the older theatres available in 1660 was that known in Pepys' day as the Cockpit in Drury Lane. Its origins lying in Elizabethan times, it had been sometimes referred to as The Phoenix but more commonly as the Cockpit.<sup>20</sup> In late 1609 John Best built this theatre as one of a series of buildings upon a site in the parish of St Giles in the Fields,<sup>21</sup> and in 1616 Christopher Beeston hired it from Best at an annual rental of £45, the lease

<sup>16</sup> *Middlesex County Records*, ed. J. C. Jeaffreson (London, 1886-92), III, 279.

<sup>17</sup> Ethel Seaton, *Literary Relations of England and Scandinavia in the Seventeenth Century* (Oxford, 1935), pp. 333-35.

<sup>18</sup> William Van Lennep, "The Death of the Red Bull," *Theatre Notebook*, XVI (1962), 133-34.

<sup>19</sup> For full accounts of the history of the Red Bull, see J. Q. Adams, *Shakespearean Playhouses* (Boston, 1917), pp. 294-309; Hotson *Commonwealth and Restoration Stage*, pp. 82-87; and Van Lennep, "The Death of the Red Bull," pp. 126-34.

<sup>20</sup> Adams, *Shakespearean Playhouses*, pp. 348-49.

<sup>21</sup> Hotson, *Commonwealth and Restoration Stage*, p. 88.

to run thirty-one years from 29 September 1616.<sup>22</sup> The Cockpit buildings comprised an area charted by Drury Lane, Great Queen Street, Great Wild Street, and Prince's Street.<sup>23</sup> According to *Historia Histrionica* (1699),<sup>24</sup> it was not essentially different from Blackfriars and Salisbury Court; like the latter, it was of brick construction.<sup>25</sup> When it opened in 1617, it was under the management of Christopher Beeston, but by 1649 John Rhodes apparently had acquired it by lease.<sup>26</sup> In 1658 Sir William Davenant produced there his operatic work, *The Siege of Rhodes*.

In 1659, according to Downes,<sup>27</sup> Rhodes had a company acting at the Cockpit, and on 4 February 1659/60 Thomas Lilleston was charged with unlawfully performing there. Although Rhodes received a fine for illegal playing on 28 July 1660, Pepys saw *The Loyal Subject* there on 18 August 1660. By 8 October 1660 Killigrew and Davenant had agreed to put their united company into the Cockpit.<sup>28</sup> As this union lasted, however, for only a few weeks, the theatre then lost its importance as a Restoration playhouse.<sup>29</sup>

#### SALISBURY COURT PLAYHOUSE

Another older theatre available in 1660 was the Salisbury Court Playhouse. Its origins lie in the summer of 1629 when Richard Gunnell, an actor, and William Blagrove, a Deputy to the Master of the Revels, contracted to build a playhouse on land leased from the Earl of Dorset in the Parish of St. Bridges at the lower end of Salisbury Court. The lease, to run forty-one and one-half years, was signed on 6 July 1629 and specified the site as a plot 140 feet in length, 42 in width.<sup>30</sup> The author of *Historia Histrionica* (1699) called it a small house, comparable to Blackfriars or the Cockpit,<sup>31</sup> but Adams believes that it may have been smaller than either of those two theatres.<sup>32</sup>

<sup>22</sup> *Ibid.*, p. 89.

<sup>23</sup> *Ibid.*, pp. 90–91. See also Adams, *Shakespearean Playhouses*, p. 348, and the map opposite page 350.

<sup>24</sup> In Cibber's *Apology*, I, xxviii–xxix.

<sup>25</sup> Adams, *Shakespearean Playhouses*, p. 350.

<sup>26</sup> Hotson, *Commonwealth and Restoration Stage*, p. 99.

<sup>27</sup> *Roscius Anglicanus*, p. 17.

<sup>28</sup> Adams, *Shakespearean Playhouses*, p. 366.

<sup>29</sup> For further details of the history of the Cockpit in Drury Lane, see Adams, *Shakespearean Playhouses*, pp. 348–67, and Hotson, *Commonwealth and Restoration Stage*, pp. 88–100.

<sup>30</sup> Adams, *Shakespearean Playhouses*, pp. 368–72.

<sup>31</sup> In Cibber's *Apology*, I, xxviii–xxix.

<sup>32</sup> Adams, *Shakespearean Playhouses*, p. 373.

In a complaint brought by William Beeston, 25 June 1658, the original cost was given as £1500.<sup>33</sup> During the Commonwealth a company of soldiers dismantled the interior, and for several years preceding 1658 Beeston engaged in litigation to secure his claim to the building through the lease granted in 1629. By 1659, in anticipation of the return of the monarchy, he had renovated the structure,<sup>34</sup> and at the Restoration he had it under rental. During this time he proposed to alter the structure by erecting a room for a dancing school (forty foot square), repairing all the seats and boxes, and raising the roof by thirty feet. The litigation also refers to the existence of galleries.<sup>35</sup> Eventually the plan for the dancing room was altered to allow eight small rooms. Unfortunately, the sight lines to the upper area were such that spectators in the second row could not see the actors on the stage.<sup>36</sup>

The date of the first acting at Salisbury Court after the Restoration is not certain, but the authorities apparently issued a license in June 1660.<sup>37</sup> Although 5 November 1660 (see the Calendar) has been proposed as the probable day of reopening this theatre, the first certain performance occurred on 29 January 1660/1. Davenant did not long occupy this house, for in June 1661 he moved to his new one, Lisle's Tennis Court in Lincoln's Inn Fields. During the summer of 1661 George Jolly occupied Salisbury Court, and in August 1663 and September 1664<sup>38</sup> the authorities ordered the apprehension of William Beeston for acting there without a license. The Great Fire of 1666 destroyed the structure.

#### VERE STREET THEATRE

This theatre, one of those created primarily for the newly formed Restoration companies, was made suitable for theatrical entertainments by a reconstruction of Gibbons' Tennis Court, one of the more famous of its kind. The structure had its main entrance on Vere Street, the site being near Clare Market and Lincoln's Inn Fields. It was here, Hotson believes,<sup>39</sup> that Sir William Davenant presented his entertainments in 1658. But with

<sup>33</sup> Hotson, *Commonwealth and Restoration Stage*, p. 100.

<sup>34</sup> *Ibid.*, pp. 101, 106, 108.

<sup>35</sup> *Ibid.*, pp. 108-9.

<sup>36</sup> *Ibid.*, pp. 112-13.

<sup>37</sup> Herbert, *Dramatic Records*, p. 81.

<sup>38</sup> Hotson, *Commonwealth and Restoration Stage*, p. 114. For further details concerning the history of this theatre, see Adams, *Shakespearean Playhouses*, pp. 368-83; Hotson pp. 100-114; and the Calendar.

<sup>39</sup> Hotson, *Commonwealth and Restoration Stage*, p. 146.

the establishment of two new companies (the King's and the Duke's) in 1660, it was Thomas Killigrew, directing the King's Company, who installed his actors in this newly-renovated house in November 1660. He remained there until 7 May 1663. During those years he constructed a new Theatre Royal in Bridges Street, Drury Lane. Shortly after Killigrew left Vere Street, Pepys, on 1 June 1663, walking in the neighborhood, noted that the building had been used for fencing matches. Still later, on 13 June 1663, a Nonconformist minister preached from the stage to his congregation seated in the pit and boxes.<sup>40</sup>

For the next few years little is known of activities there, but Mrs Pepys, on 23 April 1669, reported to her husband that she had attended a play at the New Nursery, now established in the Vere Street Theatre. Thereafter the edifice lost its status as an active playhouse.<sup>41</sup>

#### LISLE'S TENNIS COURT, LINCOLN'S INN FIELDS

This playhouse, converted from a tennis court, as was the Vere Street Theatre, had a highly important share in the stagecraft of the early Restoration period, for it was here that Davenant first used in a professional theatre movable and changeable scenery.<sup>42</sup> The origins of the tennis court lie in the winter of 1656–57, when Anne Tyler, whose husband was Thomas Lisle, and James Hooker developed the structure. According to Hotson's conjectures, the tennis court was about seventy-five feet long, thirty feet wide.

In March 1660 Davenant contracted for a lease of the building, in order to convert it into a theatre. Needing more room, he leased adjoining land and structures. (See the drawings in Hotson, opposite pages 122 and 124.) The conversion and the enlargement of the site occupied Davenant until June 1661, when, probably on June 28 (see the Calendar), he opened with *The Siege of Rhodes*. Downes, his prompter, emphasized the historic importance of the occasion: "new Scenes and Decorations, being the first that e're were introduc'd in England" (pp. 20–21).

The Duke's Company occupied the theatre until 9 November 1671, when the company moved to its wholly new playhouse in Dorset Garden. It was probably dark until after the burning of the Theatre Royal in Bridges Street (January 1672), when Killigrew took his orphaned King's Company

<sup>40</sup> See British Museum, Add. MSS 31916, fol. 104.

<sup>41</sup> For a full account of this structure, both as a tennis court and as a playhouse, see Hotson, *Commonwealth and Restoration Stage*, pp. 114–20, 146–47, 177, 189.

<sup>42</sup> For its history, see Hotson, pp. 120–27.

there and occupied it until he could build a new Theatre Royal in Drury Lane. After 26 March 1674, when Killigrew opened his new house, the structure in Lincoln's Inn Fields again became a tennis court. Yet once more, in 1695, it was remodeled into a playhouse, this time to house the company formed by Thomas Betterton. In this form it endured into the next century.

### THE COURT THEATRES

The Restoration Court Stage has been the subject of a full study in a book with that title.<sup>43</sup> It is, therefore, necessary here to give only a brief summary of the principal facts concerning the theatres created for entertainments at Court.

At the Restoration the Cockpit in Whitehall was available for acting but in need of repairs. The renovations began as early as November 1660 (p. 14), and the first performance, a presentation of *The Silent Woman* on 19 November 1660, probably occurred in a room not fully remodeled. This theatre continued to be utilized to the end of 1664 (p. 19).

Of much greater importance to Court performances was the construction of the Hall Theatre in 1665. Probably planned and certainly constructed by John Webb (p. 27), it had interior dimensions of 39½ by 87 feet (p. 29). The stage had a depth of 32 or 33 feet, being 5 feet high alongside the pit (p. 30), which comprised the space between the stage and the King's dais (pp. 30-31). The Hall Theatre also had a gallery (p. 32).

This theatre was presumably ready in the late spring of 1665, but the Great Plague permitted only a few productions before the Court left London on 29 June 1665. After the Plague, the first known performance of a play there was *Wit Without Money* on 11 October 1666. The theatre continued in use until 1698, when it was lost in the fire at Whitehall (p. 56). For numerous details of the construction, embellishments, repairs, and performances there, see Miss Boswell's study in its entirety.

### BRIDGES STREET, DRURY LANE

This theatre, one of a series to bear the distinguished name of Drury Lane, was initiated on 20 December 1661, when the interested parties signed a

<sup>43</sup> Eleanore Boswell, *The Restoration Court Stage* (Cambridge, Mass., 1932). Page references here are to this Work.

lease and an agreement for its construction.<sup>44</sup> To be completed by Christmas 1662, the playhouse was to cost £1500 and to be on a site measuring 112 feet in length, 58 in width. The ground rent was to be £50 annually.<sup>45</sup> By 28 January 1661/2 arrangements had been completed for holding the ground in trust for the actors and managers, the whole to be divided into 36 parts, a portion of these to be allotted to the actor-sharers;<sup>46</sup> the sharers were to pay the cost of construction at a rate of £3 10s. each acting day.

The theatre opened on 7 May 1663. Although Samuel Pepys did not attend the opening, his account of the second day's performance offers specific details concerning the interior: "The house is made with extraordinary good contrivance, and yet hath some faults, as the narrowness of the passages in and out of the pitt, and the distance from the stage to the boxes, which I am confident cannot hear; but for all other things it is well, only, above all, the musique being below, and most of it sounding under the very stage, there is no hearing of the bases at all, nor very well of the trebles, which sure must be mended." According to S. Sorbière, writing in 1664, the stage was handsomely decorated; he asserted that the best places were in the pit, and he complimented the scenes, the music, and the performers.<sup>47</sup> Some years later, 19 October 1667, Pepys, sitting in an upper box, remarked that from this perspective the scenes "do appear very fine indeed, and much better than in the pit." Two years later, on 15 April 1669, Prince Cosmo III of Tuscany, who toured England and saw several plays in the principal theatres, added a few details to Pepys' account: "This theatre is nearly of a circular form, surrounded, in the inside, by boxes separated from each other, and divided into several rows of seats, for the better accommodation of the ladies and gentlemen, who, in conformity with the freedom of the country, sit together indiscriminately; a large space being left on the ground-floor for the rest of the audience."<sup>48</sup>

The essential features of the theatre appear to have been a pit, sloping somewhat steeply away from the stage, with a tier of boxes on the outer lines of the pit; a second tier, a middle gallery, divided into boxes; and a nondivided gallery above it. The orchestra, as Pepys indicated, occupied an area in front of and below the stage. Following the lead of Sir William

<sup>44</sup> Allardyce Nicoll, *A History of Restoration Drama 1660–1700*, 4th ed. (Cambridge, 1952), pp. 281–82; Fitzgerald, *A New History*, I, 81–82.

<sup>45</sup> Hotson, *Commonwealth and Restoration Stage*, p. 243.

<sup>46</sup> Fitzgerald, *A New History*, I, 81–82.

<sup>47</sup> *Relation d'un voyage en Angleterre* (Paris, 1664), p. 63, and translated as *A Voyage to England* (London, 1709), pp. 69–71.

<sup>48</sup> Conte Lorenzo Magalotti, *The Travels of Cosmo the Third* (London, 1821), p. 191.

Davenant, who had given special attention to scenes, the theatre in Bridges Street also had provisions made for scenes and machines. The playhouse, lighted by candles, may have received some illumination from a cupola at the top, from which, on 1 May 1668, rain dripped onto the spectators, a distraction which, in Pepys' account, created "a disorder in the pit."

The theatre came to a violent end. On 25 January 1671/2, the structure caught fire around eight in the evening and was almost totally destroyed. In addition to the loss of scenes and properties and the injuries sustained by several persons, one member of the company, Richard Bell, lost his life.

#### THE NURSERIES

During the first two decades following the Restoration, several Nurseries held brief tenures in London, sometimes acting in playhouses abandoned by the principal companies, occasionally playing in temporary or newly designed quarters. Instead of tracing here the complicated history of the various Nurseries, it will suffice to refer briefly to the principal places (other than playhouses treated elsewhere in this section) which housed a Nursery.

**HATTON GARDEN.** After the re-opening of the theatres at the cessation of the Great Plague, Thomas Killigrew, using a patent which had come into his possession, set up a Nursery in 1667 under Captain Edward Bedford in Hatton Garden.<sup>49</sup> Very little is known of theatrical activities at this location, except that the Nursery remained there until 1668, that James Shirley's *The Constant Maid* was performed, and that Joseph Haines acted with the company, transferring to the King's Company by 7 March 1667/8. By 23 April 1669 the Nursery had abandoned Hatton Garden.<sup>50</sup>

**BARBICAN.** In the summer of 1671 Lady Davenant planned to erect a playhouse in Barbican to serve as a Nursery, for she presented a petition, on 19 October 1671, seeking permission from the Mayor's Court. The request met with a great deal of opposition,<sup>51</sup> but the enterprise succeeded and lasted for an undetermined number of years, certainly into the next-to-last decade of the seventeenth century.<sup>52</sup>

**BUN HILL.** In April 1671 John Perin, wishing to build a booth or playhouse, contracted with Thomas Duckworth for the construction of one in Finsbury Fields upon Bun Hill. The building was to be sixty feet long,

<sup>49</sup> Hotson, *Commonwealth and Restoration Stage*, p. 188.

<sup>50</sup> *Ibid.*, pp. 188-89.

<sup>51</sup> *Ibid.*, p. 190.

<sup>52</sup> *Ibid.*, pp. 191-94.

forty wide, and to cost £300. Upon completion of the structure, Perin operated the theatre for nine weeks, but nothing is concretely known of the dramatic entertainments he offered. Difficulties arising between Perin and Lady Davenant caused the building to remain empty for a half-year. After Christmas 1671 Duckworth partially dismantled the playhouse.<sup>53</sup>

All of these Nurseries apparently met with considerable disfavor from the City of London and sometimes from the patent companies. Other authorities occasionally threatened their security. On 23 November 1671, for example, Joseph Williamson, the Secretary of State, alarmed at disorders in London, advised the King: "The Nursery in London. Pull down that and coffee houses. If the two nurseries in Barbican and Bunhill be not taken away in a year, expect a disorder. The apprentices are already grown too heady."<sup>54</sup> On the other hand, all of them provided, at the minimum, a means of training and livelihood for young performers. An occasional one, such as Joseph Haines, graduated to the patent companies. Others may have become members of the companies which John Coysh and John Perin formed into strolling companies.

#### DORSET GARDEN THEATRE

In late 1669 or early 1670 the Duke's Company, created by Sir William Davenant and continuing under the control of the Davenant family, initiated the construction of a new theatre. On 11 August 1670 Roger Jerman leased a piece of ground in Dorset Garden to Henry Harris and John Roffley in trust for Lady Davenant, Thomas Betterton, and other sharers for 39 years from 23 December 1669 at a yearly rental of £130.<sup>55</sup> On 12 August 1670 the sharers agreed to raise £3,000, each contributing in proportion to his share to complete the structure and agreeing to pay more if necessary. According to later testimony, the cost rose to £9,000, the charge being £450 on each of twenty shares. The daily rent (paid to the investors) varied through the years: £5 per acting day from 9 November 1671 to 16 March 1671/2; £6 thereafter to 23 February 1673/4; £7 afterwards.<sup>56</sup> Charles II eased some of the burden of this large expenditure by a gift of £1,000.<sup>57</sup>

<sup>53</sup> *Ibid.*, pp. 189–90.

<sup>54</sup> *Calendar State Papers Domestic*, Charles II, ccxciv, 64. See also Hotson, *Commonwealth and Restoration Stage*, p. 191.

<sup>55</sup> Hotson, *Commonwealth and Restoration Stage*, p. 229.

<sup>56</sup> *Ibid.*, pp. 229–32.

<sup>57</sup> Aston Papers, British Museum, Add. MSS 36, 916, Vol. XVI, fol. 233.

According to tradition, Sir Christopher Wren designed the building. It fronted the river, its façade decorated with the arms of its patron, James Duke of York. In over-all dimensions the building was 140 feet long, 57 feet wide; the upper story contained apartments, one of them occupied by Thomas Betterton, who often managed the company.<sup>58</sup> Its capacity is not known, but François Brunet, who visited the theatre in 1676, pointed out some of its distinctive features. He reported that the amphitheatre sloped upward toward the boxes. On the lower tier were seven boxes, each seating twenty persons; above these, the middle gallery, divided into seven boxes of equal capacity; and above this portion, the upper gallery. If his calculations are correct, the boxes, lower and middle, would accommodate 280 persons.<sup>59</sup> When John Evelyn, on 28 June 1671, stopped by this theatre, which was not then completed, he was impressed by the magnificence of the scenes and machines. The playhouse opened on 9 November 1671 with John Dryden's *Sir Martin Marall* as the attraction.

For the next ten years the theatre in Dorset Garden fulfilled the needs of the Duke's Company. When it and the King's Company joined in 1682, the United Company had at its disposal both Drury Lane and Dorset Garden. Because the latter was more elaborately equipped for spectacle, the United Company ordinarily presented there such operatic works as *The Proprietess* and *King Arthur*, reserving Drury Lane for drama requiring a more intimate atmosphere. When the United Company dissolved in 1695, Christopher Rich and Sir Thomas Skipwith retained possession of both theatres to the end of the century; but they utilized Dorset Garden less and less frequently. In fact, in the closing years of the century, it served for such spectacles as a lottery and exhibitions of strength and agility by the "Kentish Strong Man." The theatre was demolished in 1709.

A lament for the decline of this proud theatre appeared in the Prologue to *The Constant Couple* (28 November 1699):

*Ab Friends! poor Dorset-Garden-house is gone;  
Our merry Meetings there are all undone:  
Quite lost to us, sure for some strange Misdeeds,  
That strong Dog Sampson's pull'd it o'er our Heads.*

<sup>58</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 233-34.

<sup>59</sup> *Ibid.*, p. 236.

### THEATRE ROYAL, DRURY LANE

Following the fire in January 1672 which destroyed the theatre in Bridges Street occupied by the King's Company, Thomas Killigrew, after establishing his actors temporarily in the old playhouse in Lincoln's Inn Fields, promptly began preparations to construct a new theatre. This was not an easy task. The King's Company had lost nearly all of its resources, except the players, plays, technical knowledge, and determination. Building costs had risen, and the new Duke's Theatre in Dorset Garden had put Killigrew's company at a great disadvantage. The disabled company made an appeal to Charles II for financial aid, but it is not known whether he heeded the request. By contrast, it is ironic that, in view of the opposition of many of the clergy to the stage, one source of funds for building a new Drury Lane was a collection made in parish churches throughout England. For example, a token gift of two shillings came from the church at Berwick and another two shillings from Symonsbury in Dorset.<sup>60</sup>

On 17 December 1673 the sharers of the King's Company entered into articles for the construction of the new playhouse. The costs are not certainly known, but, utilizing comparisons based on the acting day's rent paid to the building investors, Hotson has estimated that the structure cost approximately £4,000, not quite twice the cost of the old Theatre Royal in Bridges Street and not quite half the apparent cost of the new Dorset Garden Theatre. In addition, the Company had to secure scenes and costumes; it also built a scene-house adjoining the theatre. The latter was financed without recourse to the building investors.<sup>61</sup>

The dimensions of the old Theatre Royal had been 112 feet in length by 58 or 59 feet in width. The width of the new remained the same, but the addition of a scene-room increased the length to 140 feet.<sup>62</sup> A brief account of this theatre by Henri Misson, traveling in London in the last decade of the seventeenth century, clarifies some aspects of its structure and appearance.

There are two Theatres at London, one large and handsome [Dorset Garden], where they sometimes act Opera's and sometimes Plays; the other [Drury Lane] something smaller, which is only for Plays. The Pit is an Amphitheatre, fill'd with Benches without Backboards, and adorn'd and cover'd with green Cloth. Men of

<sup>60</sup> See *Essex Archaeological Collections* (1853), VI, 242, and the R. J. Smith Collection of Dramatic Materials, British Museum, p. 169.

<sup>61</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 254–55.

<sup>62</sup> *Ibid.*, p. 256.

Quality, particularly the younger Sort, some Ladies of Reputation and Virtue, and abundance of Damsels that hunt for Prey, sit all together in this Place, Higgledy-piggledy, chatter, toy, play, hear, hear not. Further up, against the Wall, under the first Gallery, and just opposite to the Stage, rises another Amphitheatre, which is taken up by Persons of the best Quality, among whom are generally very few Men. The Galleries, whereof there are only two Rows, are fill'd with none but ordinary People, particularly in the Upper one.<sup>63</sup>

Among the decorations of the interior were busts or portraits of dramatists, referred to as “the Poets Heads” in the *Epilogue Spoken at the Opening of the New House*, 26 March 1674, and described more fully in Thomas D’Urfey’s *Collin’s Walk Through London and Westminster* (1690, Canto IV):

*He saw each Box with Beauty crown’d,  
And Pictures deck the Structure round;  
Ben, Shakespear, and the learned Rout,  
With Noses some, and some without.*

The theatre opened on 26 March 1674 with *The Beggar’s Bush*. A Prologue written by John Dryden for the occasion contrasts this “Plain Built House” and “mean ungilded Stage” with the pomp of Dorset Garden. Nevertheless, both the Prologue and Epilogue bravely argue the merits of the new theatre, its devotion to plays rather than to operatic spectacle and decoration, and pledge a better atmosphere for English drama.<sup>64</sup>

The King’s Company acted in Drury Lane until the Union in 1682. Thereafter the United Company occupied it, principally for drama, while continuing to present spectacles at Dorset Garden. By the end of the seventeenth century, particularly after the defection of Thomas Betterton and his associates in 1695, Drury Lane tended to be utilized more frequently than Dorset Garden, with the result that when Christopher Rich and Sir Thomas Skipwith dominated the patent company, Drury Lane supplanted its one-time rival and survived into the eighteenth century as a major London theatre.

The capacity of this playhouses during the two and one-half decades of its use in the seventeenth century is not known, but a few clues exist in two documents recording the receipts there on 12 and 26 December 1677.<sup>65</sup> On the first evening the pit held 117 spectators; on the second, 191. On the first evening the gallery held 63 auditors; on the second, 144. In the

<sup>63</sup> M. Misson’s *Memoirs and Observations . . . Translated by Mr Ozell* (London, 1719), pp. 219–20.

<sup>64</sup> The Epilogue also argued that “Our House relieves the Ladies from the Frights / Of ill pay’d Street, and long dark Winter Nights.”

<sup>65</sup> See Fitzgerald, *A New History*, I, 145, for a reproduction of these receipts.

upper gallery, on the first day, were 33 spectators; on the second, 119. The probable attendance in the boxes on 12 December 1677 was 38 spectators; on 26 December, 60 persons. Since the receipts on 26 December amounted to £52 19s. and since £140 appears to have been one of the largest receipts (and that on a benefit day) during the Restoration, it may be assumed that the approximately 515 spectators present on 26 December represented a moderately profitable house, large enough to leave a small profit after the house charges, which probably fell in the £30 to £35 range at that time. Because of the flexible seating arrangements (benches, not individual seats, in the pit), it is difficult to determine a comfortable capacity, for £140 in receipts would certainly represent a crowded house. It seems likely that a £100 house would be a very good one, perhaps possible without severe crowding. If, then, receipts of £52 19s. represented about 515 spectators, receipts of £100 would represent an audience of about 1,000 spectators.

#### LINCOLN'S INN FIELDS, 1695-

When Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle, the leaders of the dissenters from the United Company, withdrew to form their own sharing company in the season of 1694–95, they lacked access to a suitable theatre, for the United Company controlled both Drury Lane and Dorset Garden. As a result, in Cibber's words, they resorted to "creating a theatre within the Walls of the Tennis-Court in Lincoln's-Inn-Fields."<sup>66</sup> (See the earlier section on Lisle's Tennis Court, Lincoln's Inn Fields.)

Possessing only limited financial resources, the dissident actors relied upon the goodwill of the town to assist them in an emergency. The town responded, according to Cibber, for, after the company obtained a permit, "many People of Quality came into a voluntary Subscription of twenty, and some of forty Guineas a-piece, for erecting a Theatre."<sup>67</sup> The remodeling was done in some haste, for the company had less than a year in which to alter the interior and prepare scenes, costumes, and properties. The theatre opened in April 1695 with Congreve's *Love for Love* as the initial attraction.

Although the small size of the improvised theatre made it well suited to an intimacy between actor and spectator, the playhouse was, by contrast with Dorset Garden and, possibly, Drury Lane, quite small and poorly equipped for spectacle and operatic productions. In fact, its inadequacy

<sup>66</sup> *Apology*, I, 194.

<sup>67</sup> *Ibid.*

provoked occasional satiric thrusts. For example, the Prologue to *The Fatal Discovery*, acted at the opposition theatre, Drury Lane, probably in February 1698, contemptuously referred to Lincoln's Inn Fields as "Betterton's Booth."

Even so, Betterton's company attempted some elaborate productions. One of these, *Rinaldo and Armida*, seemed so incongruous in such a small theatre that the author of *A Comparison Between the Two Stages* (1702) had a good deal of fun with it.

This surpriz'd not only Drury-Lane, but indeed all the Town, no body ever dreaming of an Opera there; 'tis true they had heard of Homer's Illiads in a Nut-shel, and Jack in a Box, and what not? but where's the wonder? why such amazement? I have seen the Creation of the World, *Alexander's Exploit's*, *Robin Hood* and *Little John*, and I don't know how much, all epitomiz'd into a Rarre-show, carry'd about on a Man's Head.<sup>68</sup>

In spite of these disadvantages, Betterton and his co-sharers made no attempt to build or otherwise secure a new theatre and they occupied Lincoln's Inn Fields until early in the eighteenth century.

#### THE FAIRS

During this period three Fairs offered entertainments which, at times, imitated or competed with those presented in the playhouses: Bartholomew, Southwark, and May Fair.<sup>69</sup> Of the three, Bartholomew and Southwark flourished, with occasional interruptions, from 1660 to 1700, whereas May Fair was principally restricted to the closing decade of the century. All three continued into the succeeding century.

**BARTHOLOMEW FAIR.** Held in the closing days of August, this Fair during the early years following the return of Charles II offered novelties: dancing monkeys, dancing on the ropes, malformed animals (on 4 September 1663 Pepys saw a goose with four feet, a cock with three feet), clock works, puppetry, and a mare that counted money. The puppetry, of course, most closely bordered on the dramatic. Pepys, for example, saw *Patient Grizzill* on 30 August 1667 and *Merry Andrew* (an interlude) on 29 August 1668.

<sup>68</sup> Edited by S. B. Wells (Princeton, 1942), p. 22.

<sup>69</sup> For an account of Bartholomew Fair throughout its long history, see Henry Morley, *Memoirs of Bartholomew Fair* (London, 1892), and for a full discussion of the theatrical offerings at the three Fairs, see Sybil Rosenfeld, *The Theatre of the London Fairs in the Eighteenth Century* (Cambridge, 1960).

Occasionally a skillful performer, such as Jacob Hall, danced on the ropes and won applause as a specialty artist.

After 1680 records of dramatic works increase. During August 1682 a company, referred to as the Newmarket Company, played *The Irish Evidence* and *The Humours of Tiege; or, The Mercenary Whore*. In the summer of 1692 a performer acted Jack Pudding and was seized for his politically dangerous remarks.<sup>70</sup> In 1694 one Thura, visiting in London, saw *The Unhappy Marriage*; two years later, in the summer of 1696, a Jack Pudding was again arrested for his improvisations on political themes. In 1699 a greater abundance of news concerning theatrical events indicates that a droll called *The Devil of a Wife* was given, and that Parker and Doggett presented at a booth *Fryar Bacon; or, The Country Justice*. In the summer of 1700 the authorities forbade booths for stage plays,<sup>71</sup> and the Fair reverted to its old status of a conglomeration of tumbling, rope dancing, oddities, and exhibitions of dexterities, catering to persons of all classes and tastes.

In addition to the performances listed in the yearly entries for Bartholomew Fair in the Calendar, some extant brills probably represent late seventeenth-century offerings which cannot be more precisely dated.<sup>72</sup> These chiefly advertise songs and dances, agilities and dexterities, and oddities. The following bill offers a typical diversity:

W R

By His Majesty's Permission

At the King's Head on the Paved Stones in West-Smithfield, during the time of Bartholomew-Fair is to be seen.

The Eighth great Wonder of the World, viz. a young-Man about the 24th Year of his Age, who (tho he was born without Arms) performs all manner of Martial Exercises with his Feet: In the first place he beats the Drum and sounds the Trumpet, at one and the same time; he flourishes his Colours, plays at Back-Sword, Charges and Fires a Pistol with great Expedition and Dexterity: He also plays at Cards or Dice, and can also Comb his Head, and Shave his Beard: and does readily pull off his Hat and courteously salutes the Company, he uses a Fork at Meat; and will take a Glass in one Foot and a Glass in the other and so fill the Glass and genteely drink a Health to the Company; Moreover he can thread a Needle, Embroider, and play upon several sorts of Musick; and what is yet more wonderful, writes Six sorts of very fair Hands. He has been but few days in England, but has had the Honour to show

<sup>70</sup> Narcissus Luttrell, *A Brief Historical Relation of State Affairs* (Oxford, 1857), III, 176. See also the Newdigate Newsletters (Folger Shakespeare Library).

<sup>71</sup> *Flying Post*, 4–6 July 1700.

<sup>72</sup> See Rosenfeld, *The Theatre of the London Fairs*, p. 8. These bills, in the Harvard Theatre Collection, have been transcribed by Professor A. H. Scouten.

himself before most of the Princes and Princesses of Europe, and may be seen at any time of the Day, without Loss of Time. Vivat Rex.

**SOUTHWARK FAIR.** Following closely upon the heels of Bartholomew Fair, that in Southwark offered similar, if not identical, entertainments. John Evelyn, for example, on 13 September 1660 saw novelties and dexterities of a kind familiar to devotees of Bartholomew Fair: monkeys and apes dancing, an Italian girl performing dexterities on the high rope, and her father holding a four-hundred-pound iron by the hairs of his head only. In 1668, when Pepys attended Southwark Fair, on 21 September, he saw a puppet show, *Whittington*, and Jacob Hall's dancing on the ropes, the latter also a Bartholomew Fair specialty.

As at Bartholomew Fair, Southwark Fair had some exhibitions and entertainments which cannot be precisely dated. Miss Rosenfeld has described two: *The Exile of the Earl of Huntington*, given at the Queen's Arms Tavern, and *A New Wonder: A Woman Never Vex'd*, presented at Parker's Booth near the King's Bench. Both were probably performed before the death of Queen Mary in 1694.<sup>73</sup>

**MAY FAIR.** This Fair developed in the late seventeenth century, a charter being granted in 1688 by James II. By 1696 drolls and interludes had been presented there, and presumably the Fair continued, perhaps flourished, during the remaining years of the century. Little, however, is specifically known of drolls or interludes until 1699, when Ned Ward, visiting the Fair, described its activities. On the whole, May Fair during the last decade of the century had less importance as a place offering dramatic or pseudo-dramatic entertainments than either of the others.<sup>74</sup>

#### THE INNS OF COURT

During most of the forty years between 1660 and 1700 two of the Temple Courts—the Inner Temple and the Middle Temple—offered plays, usually two yearly, as part of their festivities. These occurred on All Hallows and Candlemas (1 November and 2 February) or the day following when these fell on Sunday. Ordinarily the Temples invited justices and other dignitaries to a dinner and entertainments, including a play. For the latter the Temples

<sup>73</sup> *Ibid.*, p. 75. For a reproduction of one bill, see opposite page 76.

<sup>74</sup> For a brief account of May Fair, 1690-1700, see Rosenfeld, *The Theatre of the London Fairs*, pp. 108-9.

usually engaged the Duke's or King's Company to present one from the repertories in the dining hall. The Temples sponsored these entertainments quite regularly during the twenty years following the return of Charles II, but the union of the companies and the troubled times of the 1680's resulted in more sporadic performances, and although the practice continued to the end of the century (and later), the Temples less regularly offered plays at their festivities.

For these performances the companies usually received a fee of £20, and as they ordinarily acted also at the playhouse on the same day, performances at the Temples provided a windfall. As a rule, the Temples chose the more popular dramas, often those from pre-Commonwealth times, such as *The Spanish Curate* or *Rule a Wife and Have a Wife*; but occasionally they chose a contemporary play, such as *The Adventures of Five Hours* or *Love for Love*.

#### CONCERT HALLS

During the years from 1660 to 1672 the principal musical activities in London were incidental music in the theatres, concerts in private homes and at Court, and musical entertainments presented before the King. Some of these, particularly those by performers who have a relationship to the theatres, are listed in the Calendar. In 1672, however, public concerts, usually involving an admission fee, developed. According to Roger North, John Bannister, the composer, initiated concerts catering to the public at large. The first known advertisement of his offerings appeared in the *London Gazette*, No. 742, 26–30 December 1672: "These are to give notice, that at Mr John Banisters House, (now called the Musick-School) over against the George Tavern in White Fryers, this present Monday, will be Musick performed by excellent Masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."<sup>75</sup>

Bannister clearly envisioned a comprehensive series of concerts, and although he did not advertise daily, he may have kept his programs with some regularity through the winter of 1672–73. Roger North mentions also another set of concerts, conducted by Ben Wellington, private at first, then public, near St. Gregory's Church, not far from St. Paul's Cathedral. According to North, Bannister's room had tables, seats, and a side box with curtains for the musicians, with a charge of a shilling, whereas Wellington played a

<sup>75</sup> See also *Roger North on Music*, ed. John Wilson (London, 1959), pp. 302–3.

chamber organ while “folks heard musick out of the Catch-book, and drank ale together.”<sup>76</sup>

A lack of information leaves us in doubt as to the attendance at the first series of musicals, but the persistence of Bannister and the imitation of his programs by other composer-musicians suggest that the public concert caught on rather quickly. Certainly in the last two decades of the century the popularity of the concert hall must have exceeded the expectations of Bannister, for in later seasons the concert halls rivalled the theatres by importing performers from the Continent, by offering prologues and epilogues, by advertising benefits, and by having special concerts in honor of visiting royalty. The concert developed its own accommodations. York Buildings, for example, became a center for the musical arts, and other locations, such as Stationers' Hall, the Two Golden Balls, and Bedford Gate, catered to the enlarging circle of the musically minded. Similarly, just as the theatres presented a great many songs especially composed for plays and entr'acte entertainments, the halls offered a good many songs and instrumental compositions which apparently were expressly created for them. As we know of many songs which were performed in the concert halls for which no specific date has been determined, the listing of concerts in the Calendar is, obviously, not a complete one.

<sup>76</sup> *Ibid.*, pp. 303-4.

# Theatrical Financing

## NEW CONSTRUCTION

AT THE RESUMPTION of acting in 1660, the new companies naturally sought the best quarters for their operations. Had relatively new and capacious theatres been available, probably the urge to construct additional ones would have been less strong. But the necessity of using the Red Bull, Salisbury Court, the Cockpit in Drury Lane, old structures which had deteriorated, and the converted Gibbons' Tennis Court and Lisle's Tennis Court, failed to provide the managements with fully satisfactory playhouses. As a result, both patent companies bestirred themselves to find financial aid for constructing new ones, particularly those in Dorset Garden and in Bridges Street, Drury Lane.

Sir William Davenant had secured for the Duke's Company Lisle's Tennis Court, which he had sufficiently adapted to the use of changeable scenery and which proved temporarily satisfactory. The King's Company, under the direction of Thomas Killigrew, was the first seriously to plan a wholly new playhouse, the Theatre Royal in Bridges Street, Drury Lane. By December 1661 Killigrew had made preparations to construct it at a cost of £1,500 on ground leased from the Earl of Bedford at an annual rent of £50. To finance the construction, the King's Company devised two co-ordinate enterprises. One was a sharing company, composed of Killigrew and the principal actors. Acting shares totalled  $12\frac{1}{4}$ , of which Killigrew had two; two more were unassigned, and the remaining  $8\frac{3}{4}$  were divided, not equally, among eight actors. This arrangement provided for the normal operations of the producing company, the sharers to participate in the profits.<sup>77</sup>

The construction of a new theatre, however, involved the acting company and a number of individuals outside. Essentially three parties were involved: the Earl of Bedford, owner of the site; the acting company (Killigrew and the eight actors); and William Hewett and Robert Clayton, acting as trustees. The first step toward construction was to establish a building

<sup>77</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 243-44.

fund derived from the sale of 36 shares. These were allocated, on 28 January 1661/2, to Sir Robert Howard, Killigrew, and the eight actors in an unequal distribution: nine each to Howard and Killigrew, four to John Lacy (an actor), and two each to the seven other players forming the original acting company of eight sharers. On the same day the acting company (the eight sharers in the building enterprise and five others) agreed to act in the proposed theatre and to pay the building sharers £3 10s. for each acting day. This mode of organizing the finances and charges of a company on the basis of the acting day endured for the next 150 years.<sup>78</sup>

Although the cost of the theatre in Drury Lane had been estimated at £1,500, the actual expenditures rose to approximately £2,400. Presumably, then, each of the 36 shares allocated among the building-sharers involved an investment of £66 13s. 4d.<sup>79</sup> Hotson points out, however, that not long after the opening of the theatre on 7 May 1663, a share sold at the rate of £215, indicating a strong confidence in the prosperity of the company and success in this mode of financing.

The next building enterprise was the construction of Dorset Garden Theatre, envisioned by Sir William Davenant and completed after his death. In anticipation of its financing, Davenant devised a system somewhat different from that employed by Killigrew. Before planning the house, Davenant arranged to hold for himself ten out of fifteen shares in the acting company (Duke's).<sup>80</sup> Instead, then, of forming a second set of sharers, as had been done to finance Drury Lane, Davenant alone sold seven and seven-tenths of his shares to secure building capital. He disposed of his units at prices ranging from £600 to £800.<sup>81</sup>

By 1670 the Duke's Company was ready to build. It leased a site in Dorset Garden for a period of 39 years at an annual rent of £130, considerably more than the sum charged for the leased land on which Drury Lane was constructed. In mid-1670 the sharers<sup>82</sup> agreed to raise among themselves £3,000 to finance the theatre, each contributing in proportion to his share and binding himself to contribute more if this sum was insufficient,<sup>83</sup> as indeed it turned out to be. To repay the sharers, sufficient income was set aside on each acting day to amortize within four years their original contributions, less each sharer's part of the ground rent and taxes.

<sup>78</sup> *Ibid.*

<sup>79</sup> *Ibid.*, p. 249.

<sup>80</sup> *Ibid.*, p. 207.

<sup>81</sup> *Ibid.*, pp. 219-21.

<sup>82</sup> *Ibid.*, p. 230. By this time, by complicated arrangements, the number of shares had been increased from fifteen to twenty.

<sup>83</sup> *Ibid.*, p. 229.

Even though the estimated cost of Dorset Garden was more than the actual cost of the first Drury Lane, the sum of £3,000 proposed for it proved inadequate. Hotson has estimated that the actual expenditures rose to £9,000, three times the initial estimate, the increase being borne by further payments from the sharers.<sup>84</sup>

The third and the last wholly new theatre constructed in the seventeenth century was the second Drury Lane, erected after the first one was destroyed by fire in January 1672. The ruined one had cost £2,400, and as the building investors had received £3 10s. each acting day (as contrasted with £7 later at Dorset Gardens), negotiations for the rebuilding were predicated upon the figures for the first one. It was agreed, however, that the sum of £3 10s. each acting day was to be paid on each share to the building investors if the cost came to £2,400, proportionally more if the costs rose.<sup>85</sup> Although an exact figure seems not to have been recorded in contemporary documents, Hotson, by comparing the proposed payment of £3 10s. with the actual one, £5 14s., estimates the ultimate cost as approximately £3,900. In addition, the company financed the building of a new scene-house, the purchase of scenes and costumes to replace those lost in the fire, by additional contributions from each sharer, to a total of £2,040. No contemporary statement indicates whether the first Drury Lane was covered by insurance or in what way, if at all, the original building investors received compensation for that loss, other than previous payments.<sup>86</sup>

The last seventeenth-century venture in theatrical building was a conversion for Betterton and his associates, as noted above, not the erection of a new structure. Although Betterton and company had the support of influential courtiers, they lacked great resources in their private holdings. In converting the Tennis Court in Lincoln's Inn Fields, the sharing actors obtained a voluntary subscription of twenty to forty guineas from an undesignated number of sponsors.<sup>87</sup> Cibber's report of these events suggests that the subscriptions were gifts, not loans. As a result, we have little genuine information concerning the financial resources of this company or the extent to which it received a sum sufficient to outfit the theatre with scenes, properties, and costumes. Although the company had a very satisfactory opening season (1694–95), it had by the season of 1696–97 run into financial

<sup>84</sup> *Ibid.*, p. 232.

<sup>85</sup> *Ibid.*, p. 254.

<sup>86</sup> As the Sun Insurance Office, Ltd., of London, which shared in the insuring of the later Drury Lane playhouses, was not founded until 1710, it has no records of earlier arrangements concerning fire insurance on the seventeenth-century properties.

<sup>87</sup> Cibber, *Apology*, I, 194.

difficulties. The details are vague, but a petition by John Verbruggen indicates that the Betterton-Barry-Bracegirdle management was in debt. Verbruggen heard once (apparently in the season of 1696-97) that the deficit was less than £200 but later that it amounted to £800.<sup>88</sup> Probably some of this indebtedness resulted from the expense of converting and supplying the theatre under the handicap of shortness of time as well as money and under competition from a company better equipped with the technical requirements of a producing company—except fine actors.

#### FINANCIAL OPERATIONS

Relatively little is known of the daily financial operations of the Restoration theatres, for, unfortunately, no account books survive for this period, only isolated and fragmentary data. Hence, it is impossible to reconstruct the probable income and expenditures for all types of theatrical operations. At best, one can exemplify the types of income and suggest the range of basic costs and kinds of disbursements.

**INCOME.** Because the only major source of income for the playhouse was the box-office receipts, prudence dictated that basic financial arrangements be predicated upon daily receipts. If the theatres were closed, as they were during part of Lent and the summer, Christmas holidays, and for at least six weeks on the death of royalty of the highest rank, the companies could not afford to obligate themselves to payments (except for taxes and rents) unless the disbursements were contingent upon the daily income from acting. The long closure of the playhouses during the Great Plague would have bankrupted the companies had their obligations for salaries and wages rested on an annual instead of an "acting day" basis.<sup>89</sup>

The scarcity of documents makes it difficult to discover precisely the income of the theatres either day-by-day or according to categories. Nevertheless, summaries of some financial records suggest the nature of the income.

<sup>88</sup> Nicoll, *Restoration Drama*, pp. 384-85.

<sup>89</sup> As an illustration of the practical relationships of receipts and charges, let us take the United Company in the early 1690's when Christopher Rich, a principal proprietor, was obligated to pay £3 each acting day at the Theatre Royal or £7 each acting day at Dorset Garden. Had he been obliged to pay an annual rate, whether the theatres were open or not, the results financially would have been disastrous. On the other hand, he was free to choose where to stage a particular drama; if a spectacle might bring higher receipts in the larger theatre, he could afford to offer it in Dorset Garden and pay the higher charge. For a play likely to attract a smaller, more intimate audience, with lower receipts, he might well produce it at Drury Lane.

For example, as a result of litigation, we know that from 4 May 1682 to 3 August 1692 the United Company received £103,988 5s. 7d. As this period covered, roughly, ten seasons, the receipts, as Hotson indicates,<sup>90</sup> averaged £10,400 a year, approximately £50 daily for an acting season of two hundred performances. This was a profitable level of operations, but not a superlatively high average. Too few examples of daily or yearly receipts exist for the period from 1660 to 1700 to warrant detailed comparisons between the income of the United Company from 1682 to 1692 and that for any other period. Nevertheless, statements by Pepys and Downes suggest that between 1660 and 1670 (except for the Plague) both the Duke's and King's Company experienced good returns. Downes estimated that the Duke's Company took in £1,000 from Etherege's *The Comical Revenge* during its first month, and Evelyn reported, perhaps erroneously, that Tuke's *The Adventures of Five Hours* might be worth £4,000 to £5,000 to the players.

The extremes in daily receipts may be more concretely illustrated. Downes reported that Shadwell received £130 for his benefit at *The Squire of Alsatia*, more than any one else received at Drury Lane for a play at ordinary admission charges.<sup>91</sup> A very popular play might well bring as much as £100 nightly on the best days of its run. On the other hand, during the spring of 1681 the receipts on at least nineteen days fell below the level of basic charges, dipping on 11 May 1681, for example, to £3 14s. 6d.<sup>92</sup> Sometimes it was more profitable to dismiss than to play and incur the customary charges for an acting day.

Supplementing the regular receipts, a small but fairly regular source of income known as After-Money appeared. It was a device initiated for receiving lesser sums (usually one half the ordinary charge) for admittance after the third act, hence the name. The diaries of Samuel Pepys and James Brydges and orders forbidding the practice make it evident that many spectators came late, sometimes to see an act or two, bobbing in and out of the theatres at their leisure. If the spectator could be forced or persuaded to pay for the privilege of seeing a portion of the play, the theatres stood to gain financially from this distracting habit. Actually, the sums realized were of substantial benefit to the treasurer. In a petition of the players, December 1694, After-Money reportedly brought in £700 or £800 yearly, an average of £3 10s. to £4 nightly in a season of two hundred acting days. In the light

<sup>90</sup> *Commonwealth and Restoration Stage*, pp. 288–89.

<sup>91</sup> *Roscius Anglicanus*, p. 41. It should be remembered that on a benefit night the treasurer of the company did not retain for the use of the playhouse the entire sum; the dramatist was entitled to the difference between the total receipts and the house charges.

<sup>92</sup> Hotson, *Commonwealth and Restoration Stage*, p. 267.

of an average yearly income of £10,400 for the United Company, After-Money provided an additional 7 or 8 per cent of revenue.<sup>93</sup>

Concessions, such as the privilege of selling fruit in the theatres, provided another minor but steady source of income. The best known of the fruiterers was Mary Meggs, familiarly called Orange Moll, who secured a license from the King's Company, 10 February 1662/3, to sell oranges, lemons, other fruits and sweetmeats, in the new Drury Lane, for which she paid £100, plus 6s. 8d. each acting day. During a season of two hundred performances, the daily payment would add approximately £66 to the resources of the company. After her death this concession was assigned to Thomas Phillips, 21 August 1695, for seven years at a payment of 13s. 4d. each acting day, a doubling of the previous amount.<sup>94</sup> During an ordinary season this concession should have added at least £132 to the company's accounts.

Additional minor sources of net income came from within the companies, but these can hardly have provided appreciable financial gain to a properly functioning group. One such source was the forfeit. According to the Patentees, replying to allegations, all forfeits were put into the general receipts.<sup>95</sup> The amounts charged for violations of articles were stated in a proposed set for a company under date of 9 December 1675: For disposing of roles without the consent of the company, 20s. For refusal of a part, a week's salary. For neglect of rehearsal, the sum not indicated. For taking properties, without permission, from the playhouse, a week's salary.<sup>96</sup> As was true of other types of forfeits, these might bring a slightly higher net income, but they would not materially alter the financial circumstances of a company.

**DISBURSEMENTS.** Just as a scarcity of documents makes it difficult to be precise concerning the daily income, so it is impossible to present in detail the varied expenditures of the producing companies. One of the prevailing fixed expenses was the payment to the building investors, due on each acting day, which was intended not only to liquidate the investment in the construction of the theatre but also to provide a profitable return upon the capital. As previously indicated, this cost was, for Dorset Garden, £5 for the first year after its construction, then £6 for two years, then £7.<sup>97</sup>

<sup>93</sup> In an affidavit, Alexander Davenant claimed the distinction of having discovered that useful income could be secured by the device of After Money. See Hotson, *Commonwealth and Restoration Stage*, p. 290.

<sup>94</sup> *Ibid.*, p. 310.

<sup>95</sup> This statement was made in 1694. See Nicoll, *Restoration Drama*, p. 374.

<sup>96</sup> *Ibid.*, p. 324 n.

<sup>97</sup> Hotson, *Commonwealth and Restoration Stage*, p. 232.

Other constant charges for which we do not know the details concern the printing and posting of bills to announce each day's performance, candles,<sup>98</sup> payments for costumes, scenes, and machines. Although orders for habits and properties exist, they are so sporadic that yearly estimates would be meaningless.<sup>99</sup> Sometimes costs ran very high. For example, the clothes, scenes, and music for *The Fairy Queen* (2 May 1692) apparently came to £3,000.<sup>100</sup>

The major basic outlay, however, was for salaries and wages. When the greater actors were sharers and the theatre was prosperous, their income was derived from the profits; but they had to pay a large corps of hirelings and a multitude of behind-the-scenes personnel. In a report upon his duties, Thomas Cross, a treasurer, referred to salaries for hirelings, music masters, dancing masters, scene men, barbers, wardrobe-keepers, doorkeepers, soldiers (guards), and he might well have mentioned prompter, bookkeeper, treasurers, tiring men and women. In addition, he referred to the payment of bills for "Scenes, Habits, Properties, Candles, Oil, and other things."<sup>101</sup>

Occasionally we get glimpses into actual costs. The receipts for two performances at Drury Lane on 12 and 26 December 1677 record that the sum set aside for the shareholders came to £5 14s. nightly.<sup>102</sup> At one time John Rogers received a grant of one shilling in every twenty received in each playhouse for himself and assistants as guards for all the public theatres,<sup>103</sup> but how long this exorbitant rate continued is not known. Furthermore, in the last decade of the century some records exist of the range of salaries to actors. Around 1694 Mrs Barry received 50s. weekly; Betterton, discontinuing a sharing agreement, £5 weekly and a yearly present of fifty guineas; Williams, £4 weekly; and proposed articles for Bullock and Sorin called for 20s. and 30s. weekly, respectively.<sup>104</sup> These isolated figures, however, do not suggest the total weekly payroll.

A more exact indication of costs appears in the figure known as the Daily Charge, a summation of all expenses averaged out to show the point between profit and loss. For the opening decades of the Restoration this figure is not known, but in the season of 1694–95 the Patentees, on 17 De-

<sup>98</sup> See Thomas Killigrew's remarks to Pepys, 12 February 1666/7 concerning his use of wax candles, more expensive than the outmoded tallow ones.

<sup>99</sup> A number of these are in Nicoll, *Restoration Drama*, and in Alwin Thaler, *Shakespeare to Sheridan* (Cambridge, Mass., 1922).

<sup>100</sup> Luttrell, *A Brief Relation*, II, 435.

<sup>101</sup> Hotson, *Commonwealth and Restoration Stage*, p. 222.

<sup>102</sup> Fitzgerald, *A New History*, I, 145.

<sup>103</sup> British Museum Egerton MS. 2537, Nicholas Papers, V. fol. 275.

<sup>104</sup> Nicoll, *Restoration Drama*, pp. 269, 370, 384.

cember 1694, asserted that the full expense of the United Company amounted to £30 each acting day;<sup>105</sup> by the season of 1699-1700 the charge had risen to £34.<sup>106</sup> Probably the basic daily expense of the theatres rose gradually from 1660 to 1700, perhaps from £25 at the Restoration to nearly £35 at the close of the century. The inflationary aspect of increases in salaries and costs of new scenery and machinery contributed to a steady rise.

PROFITS. Without account books, no specific figures for the profits and losses season-by-season exist. Nevertheless, some general conclusions concerning the course of theatrical prosperity can be made. During the period from 1660 to 1670 the novelty of theatrical presentations, the large number of successful new and revived plays, and the enthusiasm of the companies apparently created a congenial atmosphere for playgoing, except during the long darkness of the Great Plague. Hotson points out that by 1663 a share in the King's Theatre had in three years increased in value by 300 per cent.<sup>107</sup> During this period, except for the duration of the Plague, both companies seem to have done well financially until the high costs of the construction of the Dorset Garden Theatre and the destruction by fire of the Theatre Royal in Drury Lane weakened the financial position of both houses. From that time to 1682 the status of the King's Company clearly declined, as indicated by dwindling attendance and internal dissension; its profits apparently dropped markedly. (As already indicated, its receipts on several days in 1681 fell disastrously below the costs of operation.) During the regime of the United Company the combined operations showed a moderate profit, as already indicated by the average receipts of £50 daily when the corresponding house charges were probably not much greater than £30.<sup>108</sup> In the season of 1694-95 the dissatisfaction of Betterton, Mrs Barry, Mrs Bracegirdle and others ended the Union and initiated a period of variable prosperity. From 1695 to the end of the century the Patentees at Drury Lane and Dorset Garden were less prosperous than the new company at Lincoln's Inn Fields, which had the support of many influential literary persons and courtiers. In the last two seasons of the century both companies seem to have drawn closer together in financial stability, a position they kept into the early years of the next century.

<sup>105</sup> *Ibid.*, p. 375.

<sup>106</sup> *A Comparison Between the Two Stages*, p. 8.

<sup>107</sup> *Commonwealth and Restoration Stages*, p. 249.

<sup>108</sup> *Ibid.*, p. 283.

## Management and Operations

### COMPANY ORGANIZATION

AFTER the structure of the patent companies had settled into the patterns achieved in 1660 and 1661, both—the King's under Thomas Killigrew and the Duke's under Sir William Davenant—had fundamentally the same organizational plan. At the head was the proprietor, who had achieved his position principally by his ability to secure a patent and permission to assemble a group of actors and a stock of plays. In awarding a two-company monopoly to Davenant and Killigrew, the King determined in actuality for many seasons and in principle for many decades this type of organization as a dominant one in the London theatres.

Fortunately, both proprietors were experienced men of the theatre, Davenant possessing the greater technical competence, and both had well-defined ideas concerning the proper conduct of a company and the nature of a successful repertory. Each assembled a company, recruiting, first of all, individuals who had theatrical experience before or during the Commonwealth. As the long dramatic interregnum had limited the number of trained actors, the companies had at first a small number of the traditional boy actors to play female roles as well as a few men with genuine theatrical experience. Almost immediately the proprietors introduced women onto the stage and revolutionized the acting of female roles. In addition, the companies had the good fortune to find quickly young men as talented as Thomas Betterton and Henry Harris.

To effect an organization, the companies, as noted above, created a group of sharing actors and a second category—the hirelings—who might eventually become sharers. Sir William Davenant's agreement (5 November 1660) specifies how the proprietor and players intended to organize themselves. Until Davenant could move into a new theatre, the net profits of the company were to be allocated to fourteen shares, with Davenant, as master and proprietor, possessing four. Thomas Betterton, a young, promising actor, was to be one of his deputies to oversee the accounts.<sup>109</sup> When Davenant

<sup>109</sup> *Ibid.*, p. 207. See also Herbert, *Dramatic Records*, pp. 96–100.

and his company moved into a new theatre, the arrangements were more elaborately spelled out, but the principles were essentially the same. Of the (now) fifteen shares, two were assigned to Davenant to cover the rentals, building, and scene frames, and an additional one for the supplying of costumes, properties, and scenes. Of the remaining twelve shares, Davenant kept seven for maintaining the actresses, and five were allotted to the sharing actors. As master, Davenant was to provide three receivers or treasurers. Two or three members of the company were to control the general operations, but Davenant was to appoint the wardrobe keeper, the barber, and half of the doorkeepers, all of these to be paid out of gross receipts. In spelling out the arrangements, it was agreed that, although Davenant received shares in return for his providing costumes and habits, he was not to pay for hats, feathers, gloves, and shoes out of this fund.<sup>110</sup>

Although the details are lacking, Killigrew and the King's Company probably had similar arrangements. Some light is thrown upon the problems of the proprietor in relation to sharing and nonsharing actors through disagreements between Killigrew and his players developing by 1663, as a result of which he delegated the practical direction of plays and rehearsals to Michael Mohun, Charles Hart, and John Lacy. When this new arrangement did not succeed, Killigrew withdrew the delegated power and restored portions of shares to the company from actors who had previously relinquished theirs to become hirelings. In this disagreement the Lord Chamberlain generally supported Killigrew on the grounds of the broad powers granted to him in his patent.<sup>111</sup>

The formal structure, then, of this type of arrangement consisted of a proprietor (the largest shareholder), who was the master of the company in both theatrical and financial affairs; a small number of sharing actors,<sup>112</sup> who received a proportion of the profits after the gross receipts had provided for the major expenses; and a larger number of actors on salary. To these should be added the nonacting personnel: musicians, scenekeepers, tiring men and women, barber, bookkeeper, prompter, machinists, treasurers, and,

<sup>110</sup> Hotson, *Commonwealth and Restoration Stage*, p. 207; Herbert, *Dramatic Records*, pp. 96-100.

<sup>111</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 244-45.

<sup>112</sup> An example of the early arrangements is the Davenant agreement of 5 November 1660: Davenant, as proprietor; Thomas Betterton, Thomas Sheppye, Robert Nokes, James Nokes, Thomas Lovell, John Moseley, Cave Underhill, Robert Turner, and Thomas Lilleston, as actor-sharers; and Henry Harris, also an actor, as a third party. To this list would be added the hirelings. See Hotson, *Commonwealth and Restoration Stage*, p. 206. The relation of this group to the company at large can be seen in the list of members of the King's Company in the autumn of 1663: 15 actors and 8 actresses. (See E. S. de Beer, *Bulletin of the Institute of Historical Research*, XIX [1942-43], 24.)

in later years, specialists in singing and dancing. In addition, Killigrew, in a confidential moment on 24 January 1668/9, told Pepys that he had on his payroll, at twenty shillings weekly, a woman to serve the sexual comfort of eight or ten of the young men of the house, "whom till he did so he could never keep to their business, and now he do." This mode of organization persisted in both companies until the death of Davenant in 1668; the proprietorship then became a problem for the Davenant family, at whose request Thomas Betterton and Henry Harris governed as masters under Lady Davenant. Although this arrangement had its tensions, the Duke's Company sufficiently prospered to be the dominant one by the time (1682) the ailing King's Company was absorbed into the United Company.

After 1670 the King's Company formulated rules and principles which reflected its operating problems. One major difficulty which the companies and the Lord Chamberlain struggled with for decades concerned control over actors who wished to change from one group to another. At this time, the King's Company insisted that no one should quit his position without three months' notice. (Later, as we shall see, this rule became more stringent.) A corollary principle was a requirement that no man or woman should dispose of parts without the consent of the company; furthermore, no player was to refuse a part if the company thought him suited to it. As for beginners, the management attempted to regulate their induction by insisting that no one should be entered on the rolls without the full consent of the members and that apprentices should serve three probationary months without pay. The other regulations dealt chiefly with problems of decorum and propriety. The organgewoman and her assistants in selling fruit, being very noisy, should behave more decorously. There were to be no disorders at the sharing table, and no one should interfere with proceedings in the tiring room. No feathers, clothes, or ribbons were to be taken away without the consent of the company, and no costumes were to be removed from the playhouse. (Because individuals often supplied their own gloves, shoes, and ornaments, the management had to make distinctions between personal and company property.) Essentially, these principles were a codification of practices which required regulation and definition.<sup>113</sup>

With the union of the companies in 1682, some of these regulations fell into desuetude. With but one London company, an actor had little choice of contract. If he was unhappy in his position, he might tour the provinces (a risky proposition) or go to Edinburgh or Dublin (somewhat more appealing), but remaining in London meant accepting the terms of

<sup>113</sup> Nicoll, *Restoration Drama*, pp. 324n, 325n.

the single company. During the union the proprietorship devolved principally upon members of the Davenant family, as Thomas Killigrew lost his controlling position, but the Davenant family, with some exceptions, had the necessary theatrical experience with which to operate a company successfully.

In the 1690's, however, a reorganization of management occurred. With the dissolution of the Davenant regime, control of the United Company passed into the hands of Christopher Rich, a man with no experience in the theatre either as actor, playwright, or manager, and Sir Thomas Skipwith, who was equally insensitive to the nature of a proper theatrical enterprise. Then, really for the first time since the Restoration, the company came under the direction of proprietors whose only real interest in the enterprise was its financial success. Other considerations—the quality of acting, the harmony of the players, the nature of the daily program, and the plays—were of importance only if they contributed to the financial betterment of the proprietors. Inevitably this form of management brought dissension, especially among the talented and experienced actors. In 1695 matters came to a crisis, and during the closing of the theatres after the death of Queen Mary, a seceding group gained the permission and support of the government to start a new company. The principals were Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle, three of the most talented players in the United Company. The sharing company they formed centered for the first time formal control in a small number of sharing actors without a proprietor. In principle, the members professed equality of shares, for it was agreed, at least tentatively, that not more than ten sharers would be permitted and that no one was to have more than a single share.<sup>114</sup>

With the re-establishment of two companies, each reflecting a different theory of management, some of the old problems reappeared. Arbitrary decisions by the Rich-Skipwith regime caused an occasional player to desire a transfer to the sharing group under Betterton. On the other hand, his company discovered that some members did not relish rule by their equals, for at one time Thomas Dogget, dissatisfied with the Betterton organization desired leave to join the rival company. The request posed a problem for the Lord Chamberlain, who had ruled that individuals could leave one company for another only with full consent of all concerned. A compromise was effected when John Verbruggen, weary of the Rich-Skipwith management at the same time that Dogget wished to join it, became part of an exchange. The Lord Chamberlain, however, stated clearly that this was not to happen again.

<sup>114</sup> *Ibid.*, pp. 361-62.

During the forty years from 1660 to 1700 few writers discussed the theory and practice of management, but Colley Cibber, who joined the United Company in 1690, felt that his experiences with the Rich-Skipwith management had taught him one lesson: "My having been a Witness of this unnecessary Rupture [the secession in the season of 1694–95] was of great use to me when, many Years after, I came to be a Menager my self. I laid it down as a settled Maxim, that no Company could flourish while the chief Actors and the Undertakers were at variance." As a specific example of mismanagement, he pointed out that the Patentees, to reduce salaries, gave Betterton's roles and Mrs Barry's chief parts to George Powell and Anne Bracegirdle. Powell accepted this arrangement, with resulting hard feeling, but Mrs Bracegirdle had the perception to know that this procedure would not work out well and she refused the offer.<sup>115</sup> With a different perspective, John Dennis, possibly disgruntled by the treatment of his plays by managers, some years later compared the management of 1660 with that of the last decade:

The theater was not then [immediately following the Restoration] as it is now in Hands of Players, illiterate, unthinking, unjust, ungratefull and sordid. . . . At The Restoration the Theaters were in the Hands of Gentlemen, who had Done particular services to the Crown, and who were peculiarly qualifyd for the Discharge of that Important Trust. They had Honour, learning, breeding, Discernment, Integrity, Impartiality and generosity. Their chief aim was to see that the Town was well entertaind and The Drama improvd. They alterd all at once the whole Face of the Stage by introducing scenes and women; which added probability to the Dramatick Actions and made every thing look more naturally. When any new Dramatick performance was brought them, They never asked who had seen it, who had recommended it, or what Numbers were to support it, They knew that if it had merit it would support it self, and of its merit, They were very well able to Judge. By these methods men of the finest parts were animated to write for the stage, and noe one was Discourgd by His obscurity or because He had not appeard before. And twas for this Reason that more good Comedies were writt from 1660 to 1700, During all which time The Theater was in the Hands of Gentlemen, than will be writt in a Thousand years if the Management lies in the Players.<sup>116</sup>

Although Dennis uses dates rather loosely, he appears to be referring primarily to the period before 1690, after which the stage fell into the hands of nongentlemen. In addition, his strictures upon actor-managers probably

<sup>115</sup> *Apology*, I, 188–90.

<sup>116</sup> *The Causes of the Decay and Defects of Dramatick Poetry* (ca. 1725) in Dennis, *Works*, ed. E. N. Hooker (Baltimore, 1943), II, 277–78.

refer primarily to the Cibber-Wilks-Booth management of the early eighteenth century than to the Betterton-Barry-Bracegirdle triumvirate of the last decade of the seventeenth century.

#### LICENSING, THE LORD CHAMBERLAIN, AND THE MASTER OF THE REVELS

The practical and formal relationships between management and governmental officials who possessed, or sought to increase, control over the content as well as propriety of plays posed serious problems for management. At the establishment of the two patent companies in 1660, the new patentees, Davenant and Killigrew, came into conflict with Sir Henry Herbert, who, holding the long-established sinecure of Master of the Revels, wished to retain and extend the power of his office over all plays, theatres, actors, and companies. When the patentees negotiated with Charles II for their licenses, Herbert protested vigorously and attempted, by an appeal to precedent, to establish the authority of the Master of the Revels above that of the patentees. After Sir Henry had been sworn into office, 20 June 1660, he attempted to increase his revenue by having a group of actors pay his office a fee of 40s. for each new play and 20s. for each revived one. For the next two years he waged constant battle to establish his prerogatives. On 6 May 1662 he issued a statement clarifying and establishing the status of his office with respect to the patent companies. By 4 June 1662 he had come to an agreement with Killigrew's Company, and on 11 July 1662 he restated his claim to the fees due to him for new and revised plays.<sup>117</sup>

Nevertheless, it is uncertain how potent a challenge the Master of the Revels continued to be. Although one set of accounts for 1663 and 1664 shows payments of £41 "For Playes" to Herbert, the lack of similar records for later years leaves unsettled the regularity of such payments. After Herbert left the office, it may have lost some of its power, but during the 1680's, when the Popish Plot inflamed London, and the 1690's, when fresh anti-stage sentiment appeared, the Master of the Revels and the Lord Chamberlain clearly turned their attention to political and licentious elements. Certainly the two offices possessed decisive powers to censor and prohibit plays, especially for political reasons, and this censorship struck the theatres most acutely during the tension of the Popish Plot (1679-82), during the short reign of James II, and during the transition to the rule of William and Mary.

<sup>117</sup> See Herbert, *Dramatic Records*, pp. 108-23, 138.

At the time of the Popish Plot, *Lucius Junius Brutus* was acted three days, then silenced on 11 December 1680. Contemporaneously, Nahum Tate's *Sicilian Usurper* (an adaptation of *Richard II*) was forbidden at Drury Lane on 14 December 1680, and when the theatre revived it a month later under a variant title, the authorities silenced the playhouse for ten days. John Crowne's *The City Politiques* was forbidden on 26 June 1682. On 18 July of the same year *The Duke of Guise* suffered banishment but was later allowed to appear (28 November 1682), when the atmosphere was quieter. According to the Epilogue, *The Massacre of Paris*, 7 November 1689, had once been suppressed, apparently at the request of the French Ambassador. In the final decade of the century Dryden's *Cleomenes* was forbidden (9 April 1692) on political grounds, but the authorities lifted the ban by 16 April 1692.

In addition to outright banishment (often reversed), plays suffered partial restrictions. In the Preface to *The Lancashire Witches* (September 1681), Shadwell pointed out that the Master of the Revels at first licensed the play "with little alteration," but, after complaints, he reviewed the play and expunged considerable portions. This case is one piece of evidence supporting the likelihood that new plays had to be approved by the Revels. A year or so later the Lord Chamberlain held up Crowne's *The City Politiques* for a considerable period because of its political implications, but this seems to be an example of censorship of the play as a whole rather than alteration of parts of it, as was the case with *The Lancashire Witches*.<sup>118</sup> At the end of the century further evidence points to continued examination of new plays by the Master of the Revels or the Lord Chamberlain. On 4 June 1694 the Lord Chamberlain issued an order directing that all new dramas must be brought to his office for scrutiny.<sup>119</sup> The effects of this order appear in an advertisement of *The World in the Moon* in the *Post Boy*, 29 June–1 July 1697, which states: "It is licensed by the Lord Chamberlain's Secretary, and the Master of the Revels," and in the treatment of Cibber's *Richard III*, ca. December 1699, when, in Cibber's report, the Master of the Revels "expung'd the whole first Act, without sparing a Line of it."<sup>120</sup>

Coincident with the problem of political censorship an anti-stage sentiment emerged with the Restoration loosening of the moral reins which the Commonwealth had held tightly. With the arrival of Charles II in England, actions, none very successful, leading toward suppression of the

<sup>118</sup> See the Calendar, 19 January 1682/3.

<sup>119</sup> L. C. 5/152, in J. W. Krutch, *Comedy and Conscience after the Restoration*, rev. ed. (New York, 1949), p. 181. This order may simply be a reiteration of earlier ones, the new statement growing out of the anti-stage agitation at the end of the century.

<sup>120</sup> *Apology*, I, 275.

players were initiated. On 23 April 1660 General Monk and the Council of State issued an order against plays, warning all theatres to desist at their peril.<sup>121</sup> On 20 August 1660, when the patent companies undertook to make their position secure, Davenant drafted a warrant (in *Calendar of State Papers Domestic*)<sup>122</sup> which he hoped to have used against the companies at the Red Bull, the Cockpit in Drury Lane, and Salisbury Court. Although the warrant was intended for this purpose, Davenant used as a part of his argument the suppression of plays and entertainments which tend to "prophaneness, scurrility, obscenity, and other abuses."

Linked with these movements was a continued public effort to suppress all profaneness and licentiousness. Part of this attitude doubtless constituted lip service to public morality, but the incessant attention paid to it by the authorities had a nagging effect upon the playhouses. The regulations began as early as 13 October 1660, when Sir Henry Herbert sent a warrant to Michael Mohun, at the Cockpit, Drury Lane, advising his troupe to submit all intended plays for reformation of all profaneness and ribaldry. Nevertheless, only an occasional play seems to have been banned for its general effect (other than political grounds), such as the banning by Charles II on 22 March 1662/3 of John Wilson's *The Cheats*, which had been certified for presentation only two weeks earlier.

Another factor in public disapproval stemmed from the eagerness of the playhouses to resume acting after the long closure because of the Plague. Pepys, writing on 15 October 1666, referred to outcries at the presentation of plays at Court before the virulence of the Plague had subsided; and the report that the theatres had made contributions to charity in order to secure permission added to the impression that the management placed profit above public welfare. One need only to read John Evelyn's *Diary* to note the deeply ingrained moral disapproval of the stage.

In the closing decade of the century, however, anti-stage sentiment re-established itself more firmly. When Betterton and his associates opened their dissident theatre, some elements in Lincoln's Inn Fields opposed it on the usual grounds of danger to decency and morality.<sup>123</sup> By 1698 the strength of the moral opposition centered in the publications of Jeremy Collier, especially his *A Short View of the Immorality and Prophaneness of the English Stage* (1698), which, coupled with the activities of the Societies for the Reformation of Manners, stimulated a variety of actions against the

<sup>121</sup> See *Parliamentary Intelligence*, 30 April 1660, and *Diurnal of Thomas Rugg, 1659-1661*, ed. W. L. Sachse, April 1660. Camden Society, Third Series, XCI (London, 1961).

<sup>122</sup> P. 196. See Hotson, *Commonwealth and Restoration Stage*, p. 201.

<sup>123</sup> Luttrell, *A Brief Relation*, III, 542.

theatres. On 10 February 1697/8, shortly before Collier's book appeared, the Commons addressed the King on profaneness in general and the playhouses in particular.<sup>124</sup> No doubt, the implications in Collier's book were already in the wind,<sup>125</sup> for in May 1698 the Justices of Middlesex made a presentment against the playhouses as nurseries of debauchery and blasphemy, specifying Congreve's *The Double Dealer* and D'Urfey's *Don Quixote*.<sup>126</sup> So far as the relations between management, on the one hand, and the authorities and segments of the public were concerned, the period from 1690 to 1710 was probably the most critical one for the playhouses, with the possible exception of the years of the Popish Plot, during the late seventeenth and early eighteenth centuries.

#### MAINTAINING DECORUM

A less serious but nevertheless vexing concern was the maintenance of decorum within the playhouses. Extremely disturbing were the numerous altercations, some of which led to sword play within the theatres and occasionally to duels outside. These not only inconvenienced and endangered the spectators but also destroyed the proper esthetic atmosphere for actors and auditors. It is difficult to know how frequently such engagements occurred, for probably only the most flagrant episodes were reported in letters, diaries, and newspapers, but a systematic reading of the daily Calendar suggests that the quickness of a gentleman's honor to flame under an affront caused minor and major disturbances. A single example reported by Charles Hatton, 2 September 1675, may suffice: "Last Saturday at y<sup>e</sup> Dukes play-house ther happened a quarrel between Mr Scroppe, who was in drinke, and Sr Tho: Armstronge. Mr Scroope gave Sr Tho: very ill language and, at last, drew upon him: whereupon Sr Tho: drew, and y<sup>e</sup> first passe ran Mr Scroope through y<sup>e</sup> heart, who fell dead upon y<sup>e</sup> place without speaking a word."<sup>127</sup>

On a less tragic level a variety of incidents affected the tone of the theatre. Pepys' brief but graphic account of a man's choking on an orange, 2 November 1667, and his rescue from death by the deft ministrations of Orange Moll (Mary Meggs) is an unforgettable vignette and an example of

<sup>124</sup> *Ibid.*, IV, 342.

<sup>125</sup> For a full list of the works treating the controversial Collier attack, see *The Works of John Dennis*, I, 468–70.

<sup>126</sup> Luttrell, *A Brief Relation*, 10 and 12 May 1698, IV, 378–79.

<sup>127</sup> *Hatton Correspondence*, Camden Society, 1878, XXII, 121.

an interruption prejudicial to proper dramatic atmosphere. On another occasion, 18 February 1666/7, Pepys vividly portrays the distracting influence of conversation among the auditors. On that occasion Pepys thoroughly enjoyed the wit of Sir Charles Sedley's remarks but confessed that he "lost the pleasure of the play wholly." The Epilogue to Lee's *Sophonisba*, no doubt exaggerating, suggests the irritation of those sensing the confusion in the audience:

*One half o' the Play they spend in noise and brawl,  
Sleep out the rest, then wake and damn it all.*

The Prologue to *Cleomenes* emphasizes the actors' complaints concerning the wits and fops:

*Who to save Coach-bire, trudge along the Street,  
Then print our Matted Seats with dirty Feet;  
Who, while we speak, make Love to Orange Wenchies,  
And between Acts stand strutting on the Benches.*

On another occasion, 1 May 1668, Pepys and other spectators had their concentration utterly ruined by rain falling upon them from a cupola in the roof.

Further evidence concerning the problems of maintaining a proper decorum appears in numerous orders, no doubt issued at the request of the management. Frequently the Lord Chamberlain ordered any one not properly entitled to access to the tiring room to refrain from disturbing the players there.<sup>128</sup> Similar directives restricted unauthorized persons from appearing behind the scenes or on stage, lest they interfere with the proper working of the scenes and the progress of the play.<sup>129</sup> Of less importance yet inevitably a cause of complaint was the misbehavior of the musicians who, irritating the gentlemen by wearing their hats in the theatre, were ordered to appear uncovered.<sup>130</sup> The tricks of the orangewomen had a disturbing effect upon the audience; Pepys, on 11 May 1668, though clearly amused by their manners, was irked by their deceptiveness. And management may have been concerned also in the controversy concerning women who wore vizard-masks in the playhouses, for the practice provoked flirtation at the expense of concentration upon the play. As early as 12 June 1663 Pepys refers

<sup>128</sup> 25 February 1663/4 and 16 May 1668. See Fitzgerald, *A New History*, I, 96, and *Calendar State Papers Domestic, 1667-68*, pp. 394-95.

<sup>129</sup> See L. C. 7/1, fol. 6, 18 Jan. 1686/7, in Nicoll, *Restoration Drama*, p. 360; *Calendar State Papers Domestic, 1689-90*, pp. 321-22.

<sup>130</sup> L. C. 5/153, in Nicoll, *Restoration Drama*, p. 361.

to this custom. At the end of the century (see 12 May 1698) the Justices of Middlesex thought the custom sufficiently disturbing that they issued a presentment against women frequenting the playhouses in masks.<sup>131</sup>

As a manager, Thomas Killigrew worked hard to improve the accommodations and practices at the King's Theatre. He confided to Pepys (12 February 1666/7) in some detail the conditions which he had brought about:

That the stage is now by his pains a thousand times better and more glorious than ever heretofore. Now, wax-candles, and many of them; then, not above 3 lbs. of tallow: now, all things civil, no rudeness anywhere; then, as in a bear-garden: then, two or three fiddlers; now, nine or ten of the best; then, nothing but rushes upon the ground, and every thing else mean; and now, all otherwise: then, the Queen seldom and the King never would come; now, not the King only for state, but all civil people do think they may come as well as any.

#### TIMES OF PERFORMANCE

During the forty years from 1660 to 1700 the days of performing and the acting holidays remained fairly constant. The age developed traditions which the following century observed in principle, though differing in detail. As Count Cominges, visiting in London in 1666, stated: Londoners enjoy a variety of diversions, "the chief one being comedy, which is given every day, Sundays and holidays excepted."<sup>132</sup> This schedule prevailed from October to June, with less frequent acting from June through September.<sup>133</sup>

The companies rigidly observed certain nonacting days. No performances certainly falling on Sunday have been found, and whenever a list

<sup>131</sup> Luttrell, *A Brief Relation*, IV, 379.

<sup>132</sup> J. J. Jusserand, "A French View of England in 1666," *Nineteenth Century*, LXXV (1914), 786–96. Non-acting on Sunday seems to have been a tradition rather than the result of a specific edict. In 1606 Parliament made an effort to pass a "Keeping the Sabbath Bill," whose purpose was to prevent "Stage playes . . . upon the Sabboath dayes or sundayes," 17 February 1605/6. See HMC, MSS of the House of Lords, New Series, XI: Addenda 1514–1715 (London, 1962), pp. 96–97.

<sup>133</sup> An extensive examination of the days of acting from 1682 through 1692 appears in Edward A. Langhans, "New Restoration Theatre Accounts, 1682–91," *Theatre Notebook*, XVII (1963), 118–34. In 1683, for example, the United Company acted on 234 days, performing regularly from January through June and from October through December. During the period from June to September, however, performances occurred much more irregularly; from 16 July to 6 October, out of 72 possible acting days, plays seem to have been performed on only 14 days. In Hotson, *Commonwealth and Restoration Stage*, p. 308, a brief statement of the acting days from 25 March 1695 to the end of the century shows a similar distribution of acting days.

shows a possible Sunday performance, the play has been placed (in the Calendar) in a season where it will not occur on Sunday. In addition, shortly after the restoration of Charles II, Parliament decreed that each January 30 (or the day following, if that date fell on Sunday) should be strictly observed as a Fast for the martyrdom of Charles I. The theatres scheduled no plays on that date, and some Londoners considered it scandalous that dramas were sometimes acted at Court on the night preceding the Fast.<sup>134</sup> In addition, the companies often did not act on Wednesdays and Fridays during Lent, and Court performances ordinarily were discontinued after Shrove Tuesday.<sup>135</sup> But the strictness by which this custom prevailed is lessened by the fact that the theatres often permitted the "young" actors to play on Wednesdays (and sometimes on Fridays) in Lent for their own benefit. Documentation of this seeming contradiction in Lenten observance appears in two conflicting statements by Pepys in March 1667. On 1 March of that year he stated: "Friday (on which in Lent there are no plays)"; on Thursday 21 the "young men and women of the House . . . act; they having liberty to act for their own benefit on Wednesdays and Fridays this Lent."

That this practice of acting occasionally on Wednesdays and Fridays during Lent continued throughout the forty years is suggested by further examples, some of which are specifically noted in the Calendar. In the records of Nell Gwyn's attendance at the Duke's Theatre in the season of 1674-75, she on at least two occasions saw a play on a Wednesday (24 March 1674/5) or Friday (19 March 1674/5). And at the end of the century William Burnaby, in the preface to the Second Edition of *The Reformed Wife* (played at Drury Lane probably in March 1700), reported that it was first acted on a "Wednesday in Lent; for then (it seems) the Town look for a bad Entertainment." All that can be certainly stated is that the custom of a dark house on these days was irregularly observed and that there was opposition to acting on such occasions. John Evelyn argued in a letter dated 9 February 1664/5 that there should be even less frequent acting in Lent, both in the theatres and at Court.

Despite these varying practices, the playhouses regularly closed during Passion Week. No known exceptions to this practice exist. After Easter the only other holiday carefully observed was Christmas Day. Although acting seems to have resumed on the following day, lack of evidence makes uncertain whether the theatres closed on days immediately preceding Christmas.

<sup>134</sup> John Evelyn, in a letter dated 9 February 1664/5, expressed his distress that performances at that time occurred at Court.

<sup>135</sup> Pepys, seeing *The Wild Gallant* on 23 Feb. 1662/3, stated: "the last play that is likely to be acted at Court before Easter, because of the Lent coming in."

Other restrictions, less predictable, left the companies uncertain as to the extent of an acting season. The principal cause of long cessations was the death of a member of the royal family, but moderately subtle distinctions differentiated full mourning (with no plays) from mourning at Court which did not necessarily preclude acting in the public theatres. For example, the death of Queen Henrietta (30 August 1669) closed the playhouses until 18 October 1669, an interval of about six weeks. Fortunately for the actors, the closure occurred in a theatrically slack period. On the other hand, when the Duke of Gloucester died, 14 September 1660, the Court went into mourning for six weeks, yet Pepys saw a play (*Othello*) on 11 October 1660, only four weeks after the death of the Duke. The death of Charles II in the spring of 1685 naturally caused a long suspension, as did that of Queen Mary in 1695. At the end of the century the illness and death of another Duke of Gloucester, 29 July 1700, closed the theatres for six weeks, again during the Long Vacation.

Several different extraordinary occasions closed the theatres. The most extensive was the suspension for sixteen months following 5 June 1665 because of the Great Plague. On at least one occasion, in the summer of 1667, apparently from mid-June to mid-July, Pepys implies that the naval conflict with the Dutch darkened the theatres.<sup>136</sup> He fails to indicate whether this was the result of an edict from the Lord Chamberlain or simply a decision on the part of management.

Curtain time as distinguished from calendar time also varied. With the reopening of the theatres in 1660 performances began at three or three-thirty; Pepys wrote many times of his having dinner and then attending a play in mid-afternoon. A more specific statement occurs in the Prologue to *The Wild Gallant* (5 February 1662/3) when the "First Astrol. reads. A Figure of the heavenly Bodies in their several Apartments, Feb. the 5th half an hour after three after Noon." The Introduction to *The Damoiselles a la mode* (1667) suggests that essentially the same curtain time prevailed then ("tis past three o' th' Clock, and the Play's ready to begin"). The performance generally lasted about three hours (Preface to *The Dutch Lover*, February 1673: "for almost three hours at *The Alchymist*"). Gradually curtain time moved toward the later afternoon. The Epilogue to *The She Gallants* (1695) suggests that plays began about four o'clock, and the entries in James Brydges' diary at the end of the century indicate that performances concluded by eight o'clock, suggesting a curtain time of from four to five o'clock. At the turn of the

<sup>136</sup> See Langhans, "New Restoration Theatre Accounts," for examples of closures and the slackened pace of acting in the summers.

century the theatres were moving toward a six to six-thirty curtain call, the time which the eighteenth century found most satisfactory.

When the companies performed at Court, the play began not long after the performance had concluded at the public theatre, but, as was sometimes true in the patent houses, the start of the play awaited the convenience of the King, by whose command the performance occurred. A play acted at Court on 17 November 1662 probably began about eight o'clock, as Pepys reported that it had concluded by eleven. One on 29 October 1666 was "done by ten o'clock" (Pepys); another on 18 December 1666 ran to midnight. On the principle that a Court performance lasted about three hours, these examples indicate that performances began anywhere from seven to perhaps eight-thirty. On these occasions the players had a full day. Although they usually did not offer the same play in the public theatre and at Court, nevertheless the major performers had a strenuous time, acting probably from three-thirty to six-thirty and, after a brief respite, performing again from seven or eight o'clock to ten or eleven.

#### ADMISSION

With the resumption of acting in 1660 management had to establish proper admission rates and practices. An early regulation, in fact, imposed by Sir Henry Herbert as a corrective upon the playhouses (13 October 1660) required that the Cockpit in Drury Lane alter its "unusual and unreasonable rates." It referred as a standard to "such usuall and accustomed rates only as were formerly taken at the Blackfriars by the late company of actors there."<sup>137</sup> Within a short time the patent companies established the following basic charges: boxes 4s., pit 2s. 6d., galleries 1s. 6d. and 1s. Pepys, a methodical man in matters financial, frequently specifies the rates he paid: four shillings in an upper box, 19 October 1667, at the première of *The Black Prince*; twenty shillings for five persons in the boxes at *The Tempest*, 6 January 1667/8; and on 1 January 1667/8 he refers to the range of admission charges as outlined above.

The management, nevertheless, did not hold to uniform charges. Early in his playgoing Pepys, 16 December 1661, attended *The Cutter of Coleman Street*, which, although it was altered from *The Guardian*, the management considered a new play, because Pepys found, "It being the first time, the pay was doubled." He did not specify the rates, but is unlikely that they

<sup>137</sup> Herbert, *Dramatic Records*, pp. 93-94.

went beyond 5s., 4s., 2s., 6d. and 1s. 6d. for the four sections of the house. Admission charges also rose for special occasions, such as a new and expensive operatic work. The second Epilogue to Shadwell's adaptation of *The Tempest* states: "And [Wit] must now at double Charges shine." Rumors held that Dryden's new opera, *Albion and Albanius*, in rehearsal on 1 January 1684/5, was to have the boxes priced at a guinea, the pit at a half-guinea, more than double the customary rates. At the end of the century the charges had been fairly well stabilized onto two scales (one starting at 4s. for the boxes, the other at 5s.). The bills for Lady Morley's attendance from 1696 to the end of the century indicate that she paid either four or five shillings in the boxes, the difference being determined by the nature of the production.<sup>138</sup>

Another phase of the admission charges which fortunately did not become a reality was a proposed tax based upon the entrance fees. At one time the Committee of the Whole of Parliament resolved to tax all admissions to the playhouses at the rate of 1s. on each box seat, 6d. for the pit, and 3d. elsewhere.<sup>139</sup> As attendance at the theatres was already high in terms of purchasing power, the proposal could have had a severely adverse effect upon the attendance of middle-class patrons, for the tax would have been a 25 per cent increase over the normal charges for the boxes and a 20 per cent increase in the pit.

An additional problem for both management and spectator was the mode of admission. As will be seen later (see the section on The Première), the press of persons anxious to attend the first performance of a new or revived play, especially one for which the town had great expectations, made it evident that the policy of "first-come, first-admitted" created confusion, crowding, long waiting, and disappointments. The desire to attend a first performance often required a spectator to arrive from one to three hours before curtain time. Pepys learned from experience that, if he wished to see a new play, he must constantly allow more and more time to secure a place. The spectators, of course, found means of alleviating the long wait. On 2 May 1668 Pepys, desiring to attend the première of *The Sullen Lovers*, went to Lincoln's Inn Fields at noon, hired a man to hold his place, left the theatre, ate, and returned to reclaim his seat. Similarly, at the première of *The Mulberry Garden*, 18 May 1668, although Pepys had reached the theatre before the doors opened, he found difficulty in securing a place; succeeding, however, he engaged "a boy to keep my place" and spent elsewhere the time before the curtain rose. In general, except for the aristocracy and wealthier

<sup>138</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 377-78.

<sup>139</sup> See *The Bulstrode Papers* (London, 1879), I, 162.

patrons, this appears to have been the practice to the end of the century. The upper classes relied upon their more comfortable circumstances to send footmen to occupy seats until their masters could claim them at their leisure.<sup>140</sup>

The management also faced a multitude of less serious but nonetheless exasperating problems relating to admission. Not long after the theatres reopened, the Lord Chamberlain issued an order<sup>141</sup> touching upon a recurrent problem; it provided that no one, no matter what his "Quality," should "presume rudely or by force" to come into a theatre until the play was finished, notwithstanding the "pretended previledge by custome of forceing theire Entrance at the fourth or fift Acts without Payment." On 29 October 1667 Pepys, coming late to *The English Monsieur*, was irritated at being asked to pay 4s. for a box with three acts finished; he refused and left the theatre. Essentially this remained an unsolved problem, and many examples illustrate the prevalence of the custom of seeing a part of a play for nothing. Davenant mentions it in the Epilogue to *The Man's the Master*, 1668. On 7 January 1667/8 Pepys saw at Lincoln's Inn Fields the last act of *The School for Compliments* without paying and hurried to Drury Lane to see free of charge an act of *I Henry IV*. The Prologue to *Bellamira*, 12 May 1687, mentions those who "from adjacent Coffee Houses throng / At our fourth Act for a new Dance or Song," and the Prologue to *The Female Vertuoses*, 1693, refers critically to the "one-actors." The management made a partial solution to this problem with the discovery that After-Money could be collected from

<sup>140</sup> See W. J. Lawrence, "Early French Players in England," *The Elizabethan Playhouse and other Studies, First Series* (Stratford, 1912), p. 142, for an argument that it was the French who introduced into England the custom of sending footmen to hold places. This practice eventually led to one of the pernicious customs of the eighteenth century: the admission of footmen to the Upper Gallery free of charge. According to Cibber, *Apology*, I, 233-34, Christopher Rich, some time between 1695 and 1705, disturbed by the competition between Drury Lane and Lincoln's Inn Fields, allowed footmen to occupy the Upper Gallery free. Rich hoped that this gratuity would encourage more upper-class spectators to attend his theatre. According to Cibber, previously no footmen had been allowed to enter until the end of the fourth act, thus permitting them to be present to assist their masters and mistresses to their carriages.

<sup>141</sup> L. C. 5/138, 7 Dec. 1663, in Nicoll, *Restoration Drama*, p. 360. A printed directive dated 2 February in the twenty-sixth year of Charles II's reign spells out some of the prohibitions as well as the modes of admission: Our Will and Pleasure therefore is, and we do hereby straightly charge and command that no person of what quality soever, do presume to come into either of the said theatres before and during the time of acting, and until the plays are quite finished, without paying the price established for the respective places. And our further command is, that the money which shall be so paid by any persons for their respective places, shall not be returned again, after it is once paid, notwithstanding that such persons shall go out at any time before or during the play; and (to avoid future frauds) that none hereafter shall enter the pit, first, or upper gallery, without delivering to the respective doorkeeper the ticket or tickets which they received for their money paid at the first door (L. C. 7/3, Part 1, p. 1).

those who came late and wished to see only the two last acts. (See the section on Theatrical Financing.)

Under these conditions, the collecting of admissions was not an easy or efficient task. In theory the system involved the issuance of tickets which could be collected by the doorkeepers and turned over to the treasurers. In the agreement of Davenant and his sharers (15 November 1660)<sup>142</sup> the receipts are to be taken in "by Ballatine, or tickettes souled for all doores and boxes," with three persons appointed to receive the money for these tickets. On 14 February 1684/5 Thomas Cross, treasurer of the Duke's Company until 1675, testified that one of his duties was "to receive the Tickets in againe from all the Dorekeepers together with such Tickets as this Deft. had delivered out during the whole time of his Receipts with the Dorekeepers of the Pitt, Galleries and Boxkeepers moneys."<sup>143</sup> The evidence suggests that a spectator (if he was paying at all) gave his money to a collector, who issued a ticket which was taken up by another collector. In a satiric pamphlet, *The Young Gallant's Academy* (1674), the author refers to the system: "Our Gallant (having paid his half Crown), and given the Door-keeper his Ticket presently advances himself into the middle of the Pit" (p. 56). Attending the Nursery on 24 February 1667/8, Pepys recorded how he was skillfully cheated during part of the process of admission: "I was prettily served this day at the playhouse-door, where, giving six shillings into the fellow's hand for us three, the fellow by legerdemain did convey one away, and with so much grace faced me down that I did give him but five, that, though I knew the contrary, yet I was overpowered by his so grave and serious demanding the other shilling, that I could not deny him."

For spectators who came into one section of the house and then moved to a portion having higher admission charges, the collectors had to be watchful and solicitous. In *The Tryal of Charles Lord Mohun* (1693), a nobleman, who was accused of murdering William Mountfort, the player, the testimony of John Rogers, a doorkeeper, illustrates this problem. Rogers testified concerning the entry of Lord Mohun and Captain Hill as follows:

*Rogers.* When I went to ask them for the overplus of the mony for coming in, because they came out of the Pit upon the Stage; he said he would not give it me, but if I brought any of our Masters, he would slit their Noses or something to that Effect.

<sup>142</sup> Herbert, *Dramatic Records*, pp. 96–100. No example of a London theatre ticket for the seventeenth century is known, but one for Smock Alley, Dublin, is recorded in W. A. Clark, *The Early Irish Stage: The Beginnings to 1720* (Oxford, 1955), pp. 107–8. See also "An Early Theatre Ticket," *Theatre Notebooks*, XVIII (1963–64), 42 and opposite page 54.

<sup>143</sup> Hotson, *Commonwealth and Restoration Stage*, p. 368.

*Mr. Att. Gen.* Speak that over again.

*Rogers.* I asked them for mony, that they ought to pay more than the rest that were in the Pit, because they came upon the Stage.

These customs and procedures stimulated spectators and officials to pit their wits against each other. It was a game sufficiently entertaining to be reflected in Shadwell's *A True Widow*, ca. December 1678. In Act IV a door-keeper asks the men to pay.

4 MAN. No: I don't intend to stay.

2 DOOR-KEEP. So you say every day and see two or three Acts for nothing.

4 MAN. I'll break your Head, you Rascal.

1 DOOR-KEEP. Pray, Sir, pay me.

3 MAN. Set it down, I have no Silver about me, or bid my Man pay you.

THEODOSIA. What, do Gentlemen run on tick for Plays?

CARLOS. As familiarly as with their Taylors.

Much the same point was emphasized in Farquhar's *A Discourse Upon Comedy* at the end of the century: "There are a Parcel of saucy impudent Fellows about the Play-house, called Door-keepers, that can't let a Gentleman see a Play in Peace, without jogging, and nudging him every Minute. Sir, will you please to pay?—Sir, the Act's done, will you please to pay, Sir?"<sup>144</sup> Essentially these same difficulties with modes of admission prevailed in the early years of the next century.

<sup>144</sup> In *The Works of the Late Ingenious Mr Farquhar* (London, 1760), I, 100. The Prologue to Wycherley's *The Plain Dealer*, ca. December 1676, alluded to this practice: "'Tis but what here you spunge, and daily get; Poets, like Friends, to whom you are in Debt." The Prologue to *The Gentleman Dancing Master*, ca. November 1671, also alluded to the "ticking Gentry."

## Advertising

DURING the early years of the Restoration period, the principal means of advertising plays were: (a) by posting playbills, (b) by scattering handbills or notices, (c) by oral announcements at the end of a day's performance, and (d) by word of mouth. The posted bill was the most formal and, probably, the most reliable of these modes, for new bills could quickly be printed and posted if a change of program necessitated an alteration. No playbills for the first decade of the Restoration have survived, but numerous references make reasonably clear what they contained and, in general, how they were made available to the public. First of all, they were displayed on the outside of the theatres, where passers-by could refresh their minds concerning the intended performance as they, like Samuel Pepys, debated whether to devote time and money to a play. Handbills may have been available for prospective spectators, as Pepys, as will be noted later, seems to have had available information which probably came from a bill and not from his own fund of knowledge or from conversation. In addition, playbills were posted at strategic points throughout London. Their function was aptly stated in the Epilogue to Mrs Behn's *The Rover*, Part II (ca. January 1681).

*Poets are Kings of Wit, and you appear,  
A Parliament, by Play-Bill, summon'd bere.*

On at least two occasions Pepys suggests how Londoners availed themselves of the bills. On Monday 24 March 1661/2, in the week preceding Easter, he stated: "I went to see if any play was acted, and I found none upon the post, it being Passion Week." On Christmas Day in 1666 he walked from his home to the Temple to see if a bill had been posted for that day, "but there, missing of any bills, concluded there was none." Occasional references in prologues, epilogues, and the text of plays suggest the prevalence of bills. In June 1660 the player coming on to speak the Prologue to *The Tamer Tamed* enters "reading the bill," and the Prologue to a revival of *The Alcemist* in December 1660 states: "Reading our Bill now pasted on the Post." The practice of posting bills continued to the end of the century, for *The Flying Post*, 22–25 June 1700, points out that the City of London wished

to end this form of advertising: "The Right Honourable the Lord Mayor and Court of Alderman have ordered that no Play-house Bills be affix'd on any Post, &c. in this City; and the like Orders are resolved on in Westminster." This prohibition came at the height of the anti-stage sentiment in the closing years of the century.

The management sometimes supplemented the bills with other advertising matter. According to one contemporary,<sup>145</sup> tickets were thrown into gentlemen's carriages, one example reading: "At the Red Bull this day you may have Wit Without Money." *The Rehearsal Transpos'd* (1672), satirically commenting upon an author, stated: "His title page was posted and pasted up at every avenue next under the Play for that afternoon at the Kings or the Dukes House." Notifications of this kind were supplemented by announcements at the end of a performance concerning the play to be given on the following day. The few references suggest that this practice was customary and informal. When Pepys attended the Duke's Theatre, 7 March 1666/7, he noted: "Only little Mis. Davis did dance a jig after the end of the play, and there telling the next day's play." Verbal announcement was not without its humorous moments. On 15 September 1668 at the King's Theatre, Pepys saw in its initial run *The Damoiselles à la mode*, which was so unenthusiastically received that the announcement that it would be repeated amused the spectators: "So mean a thing as, when they come to say it would be acted again to-morrow, both he that said it [Beeston], and the pit fell-laughing, there being this day not a quarter of the pit full."

Informally, of course, talk of the town kept Londoners well informed concerning theatrical offerings and gossip. In the Calendar one will find, in entries from Pepys' *Diary*, occasions on which he recorded what he had been told—sometimes by Wotton, his shoemaker, a knowledgeable man—about plays and players. A puff by word of mouth was recorded by Pepys on 18 October 1662: "Young Killigrew did so commend 'The Villaine,' a new play made by Tom Porter, and acted only on Saturday at the Duke's house, as if there never had been any such play come upon the stage."

Although no bills from the earliest years of the Restoration have survived, one can reconstruct essentially what they contained. A specific example is in *The Adventures of Five Hours*, 8 January 1662/3: "The Prologue Enters with a Play-Bill in his hand, and reads: 'This Day being the 15th of December, shall be Acted a New Play, never Plai'd before, call'd The Adventures of Five Hours.'" In all probability bills at this time contained the date (minus the year), the name of the theatre, the title of the play, whether

<sup>145</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 34, 67.

it was new or a revival, and, if a revived work, how long it had been off the stage. Pepys frequently referred to plays in such fashion as to suggest that some of his information came from playbills. Seeing *The Country Captain* on 26 October 1661, he stated that it had not been acted for twenty-five years, and he made the same point on 23 January 1666/7, when he stayed after a performance and learned that next day would be acted *The Goblins*, "a play of Suckling's, not acted these twenty-five years." On 3 March 1668/9 at *The Lady's Trial*, he stated: "The first time acted these forty years." As it is very unlikely that Pepys would have this kind of information at the tip of his tongue, he presumably learned it from a bill. Similarly, his statement concerning *Cupid's Revenge*, 17 August 1668, that the play was "This day the first time acted here" implies a written or oral announcement preceding the performance, as the Prologue to *Wits Led by the Nose*, June 1677, also emphasizes.

*A Play Bill discover'd upon the Door  
What's bere? never Acted before.*

During the years from 1660 to 1700 the make-up of the playbill apparently did not materially alter. The basic similarity of the extant bills is evident in an account of the surviving ones published by Ifan Kyrle Fletcher.<sup>146</sup> The ten for the years preceding 1700 name the theatre, the title of the play (sometimes with a headnote such as "Not Acted these 16 Years") and admonitory statements: "No Person to stand on the Stage." No extant bill lists a cast, and references to the author apparently did not occur until late in the century. John Dryden, writing on 4 March 1698/9, stated that he had seen William Congreve's name on a bill for *The Double Dealer*, adding, "but the printing an Authors name, in a Play Bill, is a new manner of proceeding, at least in England."<sup>147</sup> During these forty years the management also printed some bills in red instead of black, a custom possibly introduced into England by the French, as Dryden's Prologue to *Arviragus* (1672–1674) implies.

*A Brisk French Troop is grown your dear delight,  
Who with broad bloody Bills call you each day.*

As red bills existed in the early eighteenth century, occasional ones may have appeared before 1700.

In spite of the growing popularity of periodicals, some issued twice weekly, others weekly or monthly, the managers of the theatres did not

<sup>146</sup> "British Playbills before 1718," *Theatre Notebook*, XVII (1962–63), 28–50.

<sup>147</sup> *The Letters of John Dryden*, ed. C. E. Ward (Durham, North Carolina, 1942), p. 113.

regularly print notices in the journals as a supplement to the bills, although the proprietors of concert halls early began to insert advertisements in the *London Gazette* and elsewhere. The theatres found, however, an unofficial medium of information in Peter Motteux's *The Gentleman's Journal* in the 1690's, for Motteux liberally commented upon plays, gave reports of forthcoming attractions, printed songs from dramas, and discussed the response of London to new plays. But a monthly publication was not a suitable medium for announcements of daily performances, and it was not until the end of the century when more frequent issues (not yet daily) of the *Post Boy* and *Post Man* appeared that the managers occasionally inserted bills in these newspapers. The contrast between a playbill of the last decade and a newspaper notice at the end of the century may be seen in these two examples. The first is a bill.<sup>148</sup>

Never Acted but Once  
At the THEATRE ROYALL, in  
*Drury-Lane*, this present *Wensday* being  
the Ninth day of *November*, [1692] will be presented  
A New Play called  
HENRY the Second King of England.  
No Money to be return'd after the curtain  
is drawn. By their Majesties Servants.  
*Vivant Rex & Regina.*

The second is an insertion in the *Flying Post*, 2-4 July 1700.

At the Request, and for the Entertainment of several Persons of Quality, at the New Theatre in Lincolns-Inn-Fields, to Morrow, being Friday, the 5th of this instant July, will be acted, The Comical History of Don Quixote, both Parts being made into one by the Author. With a new Entry by the little Boy, being his last time of Dancing before he goes to France; Also Mrs Elford's new Entry, never performed but once; and Miss Evan's Jigg and Irish Dance. With several new Comical Dances, compos'd and perform'd by Monsieur L'Sec and others. Together with a new Pastoral Dialogue, by Mr Gorge, and Mrs Haynes; and variety of other Singing. It being for the Benefit of a Gentleman in great distress; and for the Relief of his Wife and three Children.

<sup>148</sup> This bill is in Verney MSS., HMC, Seventh Report, p. 509, and has been reproduced in W. J. Lawrence, *The Elizabethan Playhouse and Other Studies, Second Series* (Stratford, 1913), p. 81, and opposite page 240.

## The Benefit

THE THEORY and practice of the Benefit are not explicitly revealed during the years from 1660 to 1700, yet the principal customs concerning it evolved into the more formalized practices of the eighteenth century. Like many theatrical traditions, the Benefit, never established definitively by edict, gradually took form. During this period, it evolved in five ways, for the (a) actresses as a group, (b) the “young” actors, (c) the individual performer, (d) the dramatist, and (e) charity. During the ten years (1660–69) of Pepys’ *Diary* the theatres occasionally permitted the women of the house a yearly performance for their own profit. On 28 September 1668, at Drury Lane, Pepys reported: “Knepp’s maid comes to me, to tell me that the women’s day at the playhouse is to-day, and that therefore I must be there, to increase their profit [at] *The City Match* . . . the house, for the women’s sake, mighty full.” The Prologue to *The French Conjurer* (ca. June 1677) speaks of it as “The Women’s Play,” suggesting that it was produced for the actresses’ annual benefit. Elkanah Settle, observing the lack of success for his new play, *The Ambitious Slave* (21 March 1693/4), and little hope for a good benefit for himself on the third day “made a present of it to the women in the house.” Although evidence for the women’s benefit is scanty, it may have been related to several performances in which women only acted, a custom also prevailing in the first decade of the eighteenth century. Nevertheless, this type of benefit lost favor when individuals secured personal benefits, perhaps because of difficulty in distributing the profits from a multiple benefit equitably.

Another practice which prevailed in the 1660’s but which did not persist long in the same form was the privilege accorded the young actors of playing on Wednesdays and Fridays in Lent for their own profit. Just why this violation of nonacting on these days was countenanced is not clear, but it may have been considered partially an “amateur” performance. (For examples, see Management and Operations.)<sup>149</sup> Presumably these actors paid the customary Daily Charge and divided the profits among themselves. This

<sup>149</sup> For a discussion of this practice, see Philip H. Gray, Jr., “Lenten Casts and the Nursery,” *PMLA*, LIII (1938), 781–94.

custom changed in the 1680's and 1690's to allow the young actors to play during the summer. Although this was usually a slack season, they could plan the summer's entire offerings instead of intermingling their occasional productions with the main repertory in Lent. Two sets of memoranda<sup>150</sup> point to the regularity with which the companies allowed the less experienced performers full possession of the stage from mid-June to mid-September, and a bill for Drury Lane 8 July 1700 (see the Calendar) exemplifies the practice.

The origin of benefits for individual actors is not known. Colley Cibber stated, however, that the first person to receive an individual benefit was Elizabeth Barry, an event he placed in the reign of King James (1685-88), but he added that this did not become a custom until the division of the company in the season of 1694-95.<sup>151</sup> Evidence concerning individual benefits for that season appears in the Petition of the Players (ca. December 1694) and the reply of the Patentees.<sup>152</sup> According to these memoranda, Mrs Barry usually had a benefit each year, Betterton (when on salary) had an annual present of fifty guineas (comparable to a benefit), and Mrs Bracegirdle had demanded a benefit for herself. Following the break between the two groups (Rich-Skipwith and Betterton-Mrs Barry-Mrs Bracegirdle) in the season of 1694-95, proposed articles for the Patentees' company specify the arrangements for benefits.<sup>153</sup> Dogget, for example, was to have the benefit of one old play acted on a Wednesday or Friday in Lent, he to pay the charges. Because several other agreements at this time do not specify benefits, Rich apparently used them as lures to attract actors whom he seriously needed, the custom having not yet achieved the status of a regular privilege. At Betterton's house, the actor-sharers, distributing the profits among themselves, did not need regularly to offer this privilege. Nevertheless, the principle of a benefit for an actor had been substantially established by the end of the seventeenth century, and the next century made it a customary part of nearly every contract between performer and management.

During this period the dramatist's benefit was probably the most important one, for not only did it prevail earlier than the actors' benefit, but it was obviously the main source of revenue for the professional dramatist. Without a benefit, he had only the gifts of his patron and the profits from the sale of his play, neither source being wholly lucrative or dependable. So long

<sup>150</sup> See Langhans, "New Restoration Theatre Accounts," pp. 118-34, and Hotson, *Commonwealth and Restoration Stage*, pp. 308-9.

<sup>151</sup> *Apology*, I, 161.

<sup>152</sup> Nicoll, *Restoration Drama*, pp. 368-79.

<sup>153</sup> *Ibid.*, pp. 383-84.

as the dramatist was titled or a gentleman of means, he might write without concern for financial gain, as scribbling was his avocation. This was not, however, the case with the professional man of letters, such as Dryden, Shadwell, Settle, Wycherley, or Congreve, to whom the stage was a welcome source of income. As a result, the practice developed of allowing the playwright the receipts (above the House Charges) on the third night, the privilege sometimes extending to the sixth and ninth performances in the initial run. Although the gift of the third day's net receipts began early, it is uncertain when the sixth day's benefit became firm. The Preface to Aphra Behn's *The Lucky Chance* (ca. April 1686) declares: "I am not content to write for a Third day only," yet in the spring of 1688 the emphasis fell primarily upon the third day. In April of that year John Crowne thanked the King for his attendance at the third performance of *Darius*, and in May Shadwell emphasized the generosity of his friends on the third day, neither referring to a possible or actual benefit at the sixth performance. On the other hand, Southerne in the Dedication to *Sir Anthony Love* (ca. September 1690) refers to "the Third and the Sixth," suggesting a double benefit, and Vanbrugh in *The Provok'd Wife* (ca. May 1697) states: "The Third day is for us—Nay, and the Sixt." The point is made emphatic in the Prologue to Charles Hopkins' *Boadicea* (ca. November 1697).

*Do you not wonder, Sirs, in these poor Days,  
Poets should hope for Profit from their Plays?  
Dream of a full Thrid Day, nay, good sixth Night.*

As these arrangements evolved, the dramatist first of all hoped that his play would not be damned at the première. Even if it had a lukewarm reception at the beginning, he could augment the attendance on the third day by solicitation, directly by himself or with the assistance of friends. As *A Lash for the Parable Makers* (1691) stated: "But tho' the House were not so well filled at the first opening, you may be sure at their next meeting it was crowded like a Play-House upon the Poets day" (p. 2). In the Dedication to *Theodosius* (ca. September 1680) Lee thanked the Duchess of Richmond for bringing to the theatre the Princess, "whose single Presence on the Poet's day is a Subsistence for him all the Year after." An example of solicitation is the third performance of Dennis's *Iphigenia* (late 1699), when Colonel Codrington, who wrote the Epilogue, prevailed upon his friends to take tickets for the dramatist's benefit.<sup>154</sup> The practice had its virtues and defects. It could be very lucrative, as was Shadwell's benefit for *The Squire of*

<sup>154</sup> *A Life of John Dennis* (London, 1734).

*Alsatia*, 3 May 1688, which, according to Downes,<sup>155</sup> brought him £130 on the third day, £16 more than any previous dramatist had received. Southerne received £140 at his benefit for *The Fatal Marriage* (ca. February 1693/4), £50 additional from noblemen, and £36 for the play from the publisher. The lure of the benefit, however, bred occasional satiric thrusts at would-be playwrights. The Preface to John Dryden Jr's *The Husband His Own Cuckold* (ca. 1695) argued that some men assume "the name of Poet, who never had any other call to that Art besides the hope of a third day."

The most detailed arrangements for a benefit are the negotiations for the production of Cibber's *Woman's Wit* (29 October 1696).<sup>156</sup> He was to pay the house charges on the third day; if the receipts at the following performance were at least £40, the drama would be offered a fifth time. If the income on that day came to £40, Cibber would receive the receipts (less the charges) on the sixth offering. If the box office brought in £40 on that day, the comedy would be acted a seventh time; and if the receipts then rose to £50, the charges assessed on the sixth day would be returned to Cibber. Obviously it was to the author's advantage to secure a good attendance throughout the initial run.

The dramatist might make other arrangements. He could become a sharer, as were Dryden and Settle in the King's Company. As a sharer, Dryden bound himself to write three plays yearly; in 1677 the players alleged that for his share and a quarter Dryden had received £300 or £400 yearly even though he had sometimes produced only one play each year. Nevertheless, at the acting of *All for Love*, the King's Company granted him a benefit on his third day.<sup>157</sup> Later, no longer a sharer, he estimated that by revising Robert Howard's *The Conquest of China by the Tartars*, he could secure £100 by a benefit. In 1700 rumor held that his assistance in revising *The Pilgrim* brought the third day's gain to his estate. Other playwrights, particularly Thomas D'Urfey and Elkanah Settle, appear at times to have been either sharers or so closely attached to a single company as to have similar status. Another perquisite of minor financial importance—free admittance to the playhouse—was granted to some dramatists. Upon the great success of *The Old Bachelor* Congreve received this privilege. This practice created some amusement, for Farquhar, in *An Essay on Comedy* (1702) lampooned a gallant who intended to write a play so that he might "enjoy the Freedom of the House."

<sup>155</sup> *Roscius Anglicanus*, p. 41.

<sup>156</sup> Nicoll, *Restoration Drama*, pp. 381-82.

<sup>157</sup> *Ibid.*, p. 329.

On the other hand, the benefit often was a disappointment, even a disaster. When Cibber revised *Richard III* (ca. December 1699) he ruefully confessed (in the Preface to *Ximena*, 1719) that he did not gain even £5 from it at his benefit. The three commentators in *A Comparison Between the Two Stages* (1702) amused themselves with the dilemma of the dramatist who not only saw the house charges of £34 consume a large portion of the third day's receipts but also got bills for "Gloves, for Chocolet, for Snuff; this Singer begg'd a Guinea, that Dancer the same."<sup>158</sup>

The Charitable Benefit occurred only sporadically. No particular precedent seems to have determined this type, yet it occurs before 1700 most frequently in times of theatrical stress. The purported offer of the companies to contribute to charity in 1666 in return for permission to reopen the theatres before the Plague had fully subsided is a case in point. Similarly, at the end of the century, when the playhouses came under scrutiny for their alleged licentiousness, the companies staged benefits for public causes. At the end of June 1700 both houses contributed their "whole Profits" (*London Post*, 28 June–1 July 1700) for the relief of the English enslaved at Machanisso in Barbary. On 5 July 1700 Lincoln's Inn Fields offered *Don Quixote* for a "Gentleman in great Distress; and for the Relief of his Wife and Three Children." These sentimental gestures persisted into the next century.

<sup>158</sup> Pp. 8–9.

# Scenes, Machines, Properties, Costumes, and Lighting

## SCENES AND MACHINES

SIR WILLIAM DAVENANT brought to the Restoration a profound interest in augmenting the effectiveness of dramatic presentations with movable and changeable scenery and with devices, commonly called "machines," for creating rapid and sometimes startling illusions and eye-catching risings and descents of chariots, angels, tables, and other objects. His regard for decorative spectacle had shown itself in the entertainments he presented privately in the decade before 1660, and, as soon as he had established himself in the theatre in Lincoln's Inn Fields, he put his theories into practice. Nearly all the commentators of his day stress his leadership in bringing changeable scenery into fuller use in the professional theatres.<sup>159</sup> For the majority of spectators, the concept of scenic embellishment, particularly the use of changeable scenes, was new; and commentators clearly show that these innovations attracted much attention and impressed many spectators. In fact, one result of Davenant's lead was imitation by the King's Company. Although Killigrew's company could not make extensive use of scenes in 1660, because it lacked the proper facilities, it followed Davenant's direction when it opened and equipped the new Theatre Royal in Drury Lane.<sup>160</sup> This development as a regular feature of the public stage is an important one. As noted by W. J. Lawrence and Richard Southern, evidence for its appearance in special private performances dates from as early as 1574, but application to the public stage begins with Davenant. The Restoration revived the living theatre, in which the quality of the dramatic text is largely determined by the staging of the show. Davenant's purpose involved the conception that "the changing of scenes was intended to be visible; it was part of the show; it came into existence purely to be watched."<sup>161</sup>

When Pepys attended performances at Davenant's theatre in Lincoln's Inn Fields in 1661 he was properly impressed with the scenes. At *The Siege of*

<sup>159</sup> See *Historia Histrionica* (1699), in Cibber's *Apology*, I, xxii; and Downes, *Roscius Anglicanus*, p. 20.

<sup>160</sup> In Cibber, *Apology*, I, xxxiii.

<sup>161</sup> Southern, *Changeable Scenery*, pp. 17-25.

*Rhodes*, 2 July 1661, an operatic work with scenic effects, he commented: “The scene opened; which indeed is very fine and magnificent.” Similarly at *The Wits*, 15 August 1661, he found the scenes “admirable,” and his response to *Hamlet*, 24 August 1661, stressed that it was “done with scenes very well,” as though the use of scenery for dramas of this nature was new to him. The creator of the early scenery for Davenant is not known, but it is worth noting that in the autumn of 1660 the Italians were considered the best scene designers,<sup>162</sup> and that Charles II once considered allowing Giulio Gentileschie to build a theatre, import Italian musicians, and prepare scenes and music for Italian opera.<sup>163</sup> Although nothing came of this project, the attempt is evidence of a sense of excitement over innovations, scenes, and spectacle. In addition, Davenant’s concern with scenic effects showed itself in his early provision for a scene room, for on 16 January 1660/1 he acquired space for one.

Competitively, the King’s Company could not resist the trend toward scenic innovations. For its opening play in its new theatre, *The Humorous Lieutenant*, 7 May 1663, Pepys especially noted that it was acted “with scenes.” Thereafter, the two companies vied equally in the variety and lavishness of their scenic adornments. When Pepys attended *The Faithful Shepherdess* at the King’s on 13 June 1663, he disliked the play, but added that it was “yet much thronged after, and often shown, but it is only for the scenes’ sake, which is very fine indeed and worth seeing.” Evelyn, at the same theatre on 5 February 1663/4 to see *The Indian Queen*, a lavish operatic work, emphasized that it was “so beautiful with rich scenes, as the like had never ben seene here as happily (except rarely any where else) on a mercenarie theatre.” (In the printed version, Act v is described: “The Scene opens, and discovers the Temple of the Sun all of Gold, and four Priests in habits of white and red Feathers attending by a bloody Altar.”) When scenery, costumes, and spectacle were handsomely harmonized, Pepys was visually pleased, as he emphasized at a production of *Heraclius*, 8 March 1663/4: “At the drawing up of the curtaine, there was the finest scene of the Emperor and his people about him, standing in their fixed and different postures in their Roman habits, above all that ever I yet see at any of the theatres.”

What was the nature of the “scenes” in a production? In the first place, Davenant developed the principle of having the curtain drawn after the

<sup>162</sup> See S. A. Strong, *A Catalogue of Letters and other Historical Documents* (London, 1903), pp. 293–94.

<sup>163</sup> Hotson, *Commonwealth and Restoration Stage*, p. 177, and Boswell, *Restoration Court Stage*, pp. 114–15.

speaking of the Prologue, revealing a "scene" (Pepys' record of the opening of *Heraclius* is an effective example). The curtain stayed open until after the speaking of the Epilogue. From Prologue to Epilogue, then, all changes of "scenes" took place in full view of the audience in the sense that a "scene" represents a particular grouping of the three principal forms: side scenes (wings), shutters, and "relieve" scenes.<sup>164</sup> Davenant used changeable scenery not primarily to coincide with changes in the dramatic action; "it is scenery in the stage sense of the decking of a stage, but not scenery in the landscape sense of a background seen behind people."<sup>165</sup> Southern visualizes the stage in these terms: "a form with a deep forestage, flanked by entrance doors in the proscenium sides, and standing in front of an 'inner' stage which was primarily intended as a scenic area and possibly less as an acting area—the acting area being mainly confined to the forestage."<sup>166</sup> By means of grooves—certainly three sets, perhaps four—and the back-scene as well as wings a series of "scenes" could be quickly created. Thus, the statement in the dramatic text reading "the scene opens" means that the scenery actually moved and the statement "the scene closes" refers to the drawing together of the two halves of the back-scene. These occur at transitions within the play, the opening and closing of the curtain occurring only to frame the entire dramatic dialogue.<sup>167</sup> To permit a rapid succession of "scenes," the successive shutters were placed far enough apart to allow one "scene" to disclose, on opening, a group in front of another shutter scene. A bare stage ordinarily indicated the end of an act. In the early years following 1660 this interval may have been brief and possibly filled with "act-tunes" played by the orchestra. The theatres, however, soon seized upon the bare stage to introduce entr'acte entertainments; by the end of the century the audience expected to be amused during the intervals in the "scene" by song, dance, and, occasionally, musical interludes.

To execute these changes of "scene" the theatres employed scenekeepers and machinists, who stood ready to manipulate the pieces of scenery in the grooves. The manuscript of *The Change of Crownes*, acted on 15 April 1667, has marginal notations such as "1st whistle ready" (Act I), "2d whistle ready" (Act II), "ffirst whistle ready" (Act III), presumably representing

<sup>164</sup> For a discussion of some of these technical matters, see Southern, *Changeable Scenery*, pp. 19-20, 120-22, and Lee J. Martin, "From Forestage to Proscenium," *Theatre Survey*, IV (1963), 3-28, particularly pp. 3-5.

<sup>165</sup> Southern, *Changeable Scenery*, pp. 114-15.

<sup>166</sup> *Ibid.*, p. 119. Martin, "From Forestage to Proscenium," pp. 23-24, argues that, contrary to the view of some theatrical historians, a fair proportion of the dialogue was spoken from within the "scene" rather than on the forestage.

<sup>167</sup> Southern, *Changeable Scenery*, p. 126.

signals to the scenekeepers to prepare to make the change.<sup>168</sup> By 1690 the stage hands apparently had another device: a painted canvas dropped from above, perhaps by rollers, similar to a curtain. References to this appear in *The Prophetess*.<sup>169</sup> The workmen assisting in scenic illusions also had at their command "machines," a term commonly employed for those flyings and moving objects within sight of the audience; these were manipulated by "engines." The editors of the California edition of Dryden's plays note that for *The Rival Ladies* apparently the machinists had available two machines for "swift motion" and two "slow machines" (p. 311). The dances masked some of the manipulations which were not part of the visual display.

Numerous examples attest to the attention given to "scenes" and the means by which they were made impressive. When Pepys had a chance to inspect Drury Lane, 19 March 1664/5, while it was closed by the Plague, he found "the paintings very pretty." Prince Cosmo III, traveling in England, visited the theatres: "The scenery is very light, capable of a great many changes, and embellished with beautiful landscapes."<sup>170</sup> When Dorset Garden was in construction, Evelyn, 26 June 1671, stopped "to see the new Machines for the intended Scenes, which were indeede very costly, & magnificent." The Epilogue to *Mr Anthony*, 14 December 1669 (see also the Epilogue to Cartwright's *The Ordinary*), satirically comments upon the role these devices played in appealing to audiences.

*Damn'd Plays shall be adorn'd with mighty Scenes,  
And Fustian shall be spoke in huge Machines;  
And we will purling Streams and Fireworks show,  
And you may live to see it Rain and Snow.*

Or, as Dryden stated in an Epilogue to the University of Oxford, July 1673:

*But when all fail'd, to strike the Stage quite Dumb,  
Those wicked Engines call'd Machines are come.  
Thunder and Lightning now for Wit are Play'd.*

Commentators and the texts of plays make abundant references to special effects. Pepys, seeing *Catiline* on 19 December 1668, referred to "a fine scene of the Senate, and of a fight, that ever I saw in my life," and in *The Island Princess* on 7 January 1668/9 "a good scene of a town on fire." A concentration upon scenic and mechanic embellishment shows also in Thomas Shadwell's

<sup>168</sup> *The Change of Crownes*, ed. Frederick S. Boas (London, 1949), pp. 23, 39, 54.

<sup>169</sup> Southern, *Changeable Scenery*, pp. 164, 167.

<sup>170</sup> *Travels of Cosmo the Thrid*, pp. 190-91.

alteration of *The Tempest* in the winter of 1674-75. In Act I the stage directions call for a "noble Arch, supported by large wreathed Columns of the Corinthian Order," and behind them the "Scene represents a thick Cloudy Sky, a very Rocky Coast, and a Tempestuous Sea in perpetual Agitation." In the same Act, during streaks of lightning and claps of thunder, "horrid Shapes flying down amongst the Sailors" contributed to the atmosphere. In Act II "a Devil rises," and in Act V the audience saw "Ariel flying from the Sun, [advancing] toward the Pit." The most elaborate devices were used in Act IV: "A Table rises, and four Spirits with Wine and Meat enter, placing it, as they dance, on the Table: The Dance ended, the Bottles vanish, and the Table sinks again." This scene so impressed Downes, the prompter, that he referred to it as a fine example of legerdemain: "particularly, one Scene Painted with Myriads of Ariel Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweetmeats and all sorts of Viands; just when Duke Trinculo and his Companions, were going to Dinner."<sup>171</sup>

A short time later the Duke's Theatre used similar devices in Shadwell's *Psyche*, 24 February 1674/5. The Preface to the printed text frankly states the aim of spectacle: "The great Design was to entertain the Town with variety of Musick, curious Dances, splendid Scenes and Machines." To this end, the company engaged Matthew Locke to compose the vocal music, Giovanni Baptista Draghi to create the instrumental; for the dances the management brought St. André and other performers from France, and engaged one Stephenson to design the scenery. Among the devices were ascents and descents: In Act I "Six Furies arise" and "Furies sink." Later Venus "descends in her Chariot, drawn with Doves," and "Venus ascends." In Act II, "The Earth opens, infernal Spirits rise . . . Two Zephiri descend and take Psyche by each Arm, and fly into the Clouds with her. Cupid descends a little way, hanging in the Air." In Act III the "Furies descend and strike the Altar, and break it, and every one flies away with a fire brand in's hand." In Act V Venus descends in her chariot, then mounts it and flies away, with a finale: "Venus being almost lost in the Clouds. Cupid flies up and gets into the Chariot, and brings her back." Pepys had enjoyed this type of illusion in *The Humorous Lieutenant*, 23 February 1666/7: "only the Spirit in it that grows very tall, and then sinks again to nothing, having two heads breeding upon one." *The Lancashire Witches*, ca. November 1681, made extensive use of similar techniques. After thunder and lightning in Act I, "One of the Witches flies away with the Candle and Lanthorn, Mother Demdike sets him

<sup>171</sup> *Roscius Anglicanus*, pp. 34-35. It was this kind of display which, incorporated into pantomime, delighted the audiences of the next century.

upon the Top of a Tree, and they all fly away Laughing." In Act II the Witches have "Their Brooms all march off and fetch Bottles." The vogue of spectacle, illusion, and dexterity brought a melancholy response from the author of the Epilogue to *Love in the Dark*, 10 May 1675.

*For Songs and Scenes, a double Audience bring,  
And Doggrel takes, which Smiths in Sattin sing.  
Now to Macbines, and a dull Mask you run,*

. . . . .

*Players turn Puppets now at your desire,  
In their Mouth's Nonsense, in their Tails a Wire,  
They fly through Clouds of Clouts, and showers of fire.*

In the second Epilogue to Shadwell's *The Tempest* the speaker succinctly praises the achievements of the company: "We have Machines to some perfection brought." In achieving this goal, the managers secured new personnel, especially scene designers, scenekeepers, and machinists. A few of these men received sufficient recognition from their contemporaries to be known to us. Isaac Fuller created the scenes for Dryden's *Tyrannic Love*, ca. 24 June 1669, for which he gained, after litigation, £335 10s. for his talents and labor.<sup>172</sup> In the season of 1670–71 Robert Streeter prepared for *The Conquest of Granada* what Evelyn described as "very glorious scenes & perspectives." As already pointed out, one Stephenson designed the settings for *Psyche*. Richard Rider, the King's Carpenter, created those for the magnificently staged *Calisto*. At the end of the century Robert Robinson contracted with the Drury Lane company for several "sets of Scenes & Machines" for a new opera by Elkanah Settle, for which he was to be paid £130.<sup>173</sup> Other designers known by name are John Webb, Robert Aggas, and Samuel Powers.

Just how many scenekeepers a company employed is not known, but extant records suggest that from eight to twelve may have been on duty simultaneously. In a recent article listing the personnel in the Lord Chamberlain's Registers, John Harold Wilson notes twelve names sworn in as "Scenekeeper" for His Majesty's Theatre (presumably the King's Company) from 12 July 1664 through 29 June 1665: Antonio Brunnati, Robert Moseley, Anthony Moore, Henry Wright, William Edwards, John Gilbert, Edward Hartley, Simon Horne, John Preston, Thomas Cordell, Thomas Elrington, Emmanuel Fonesca.<sup>174</sup> Many of these men appear on later rolls, with new

<sup>172</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 250–53. This large sum represented payment for six weeks of work.

<sup>173</sup> L. C. 7/3, in Nicoll, *Restoration Drama*, p. 344.

<sup>174</sup> "Players' Lists in the Lord Chamberlain's Registers," *Theatre Notebook*, xviii (1963), 28.

ones added from time to time, but no list makes perfectly clear the total employed in a single season. At the end of the century a list of the company at Lincoln's Inn Fields, 20 July 1695,<sup>175</sup> refers to "The 4 scene keepers," and it is possible that the smallness of this theatre, coupled with its reluctance to produce spectacles, may have required fewer such employees than were necessary for operatic works. Individuals designated as machinists or working with machines are John Guipponi, William Taimes, and Thomas Wright.<sup>176</sup> One assumes that the division of labors between scenekeepers and machinists was not yet so well established as to preclude the probability that some of the scenekeepers doubled as machinists. Probably they also served as supernumeraries, for in the satiric play, *The Female Wits*, ca. 1696, in Act I the "Scene-keeper" speaks a line.

#### PROPERTIES

Information concerning properties, apart from scenery, machinery, and costumes, for use on the stage is relatively scarce, although a good many extant orders concern performances at Court. Numerous plays, of course, call for properties, but the documents which reveal usage are usually missing. Nevertheless, Pepys tells us a little about properties. During the Plague, on 19 March 1665/6, he stopped in at the darkened Bridges Street playhouse, and in the property room saw "here a wooden-leg, there a ruff, here a hobby-horse, there a crown," and mused on the contrast between these inert objects and the fine show they made on the stage. An occasional order indicates preparations for a performance, such as one for *Sir Courtly Nice*, to be given at Court on 30 April 1690, calling for a large looking glass. The text of the play indicates how the properties were to be utilized: "Enter two Bravoes, and hang up a great Picture of Angelica's against the Balcony, and two little ones at each side of the Door" (Act II). For a performance of *Hyde Park*, 11 July 1668, Pepys noted that "horses are brought upon the stage" to lend realism. A warrant dated 10 April 1690 calls for a cushion "of Gold Coloured Damaske," a "table Carpett of the like Damaske four foote long and two foot three Inches broad," and a "Pewter Standish," but does not specify the play.<sup>177</sup> In discussing how "scenes" opened to reveal a new setting, L. J. Martin points out some of the properties required in scenes of plays he

<sup>175</sup> Sybil Rosenfeld, "Unpublished Stage Documents," *Theatre Notebook*, xi (1957), 94.

<sup>176</sup> See Wilson, "Players' Lists in the Lord Chamberlain's Registers," pp. 28-29, and Nicoll, *Restoration Drama*, p. 44.

<sup>177</sup> L. C. 5/138, p. 49, in Nicoll, *Restoration Drama*, p. 380.

studied.<sup>178</sup> For *The Round-Heads*, ca. December 1681, the settings require a table, chairs, and papers for a Council Chamber (III, i); candles, lights, a full-curtained bed, and probably a table (IV, i); a canopy, a table with bottles and glasses (IV, iii). For *An Old Troop* (ca. 1663) Scene 1 of Act IV calls for a “Taffeta bed” with cushions to be thrown about the scene.

Some of the properties listed in extant orders obviously were for immediate consumption. A document for a performance at Court on 31 October 1666 concerns food for consumption at rehearsal and on stage: 12 quarts of “Sack,” 12 of “Clarett,” 8 gallons of beer, 12 loaves of “Whitebread,” 12 of “Brown bread.” Other supplies assisted the meal: 12 “White Dishes to Drincke in,” 2 “Bombards” to fetch beer, 24 torches for illumination, 4 baskets of “Cole” for fires, and 4 pounds of tallow candles.<sup>179</sup> As a performance at Court sometimes followed closely upon one at the theatre, the comedians may have needed a meal during the interval, but many plays called for real or pretended meals on stage. No doubt, the theatres had on their rolls individuals whose primary function was the securing and preservation of properties, but the extant lists fail to specify this class. In the lists of comedians examined by John Harold Wilson appear such terms as “Stage keeper” and “House keeper,” whose duties may have included the care of properties. Their costs are rarely specified, but a suit by Robert Baden, 12 May 1677, against the King’s Company for £135 12s. past due on properties, suggests that the managers invested moderately large sums in supplies.

### COSTUMES

More information exists concerning costuming for plays. The agreement between Davenant and his actors, 5 November 1660 (see the section on Management and Operations) attempted to distinguish those articles for which the proprietor was responsible and those which were the personal property of individuals. The agreement specified that Davenant was not obligated to provide from company funds for hats, feathers, gloves, ribbons, sword belts, stockings or shoes (unless these should be specifically required by the playhouse). In 1672, when Mohun, Hart, and Kynaston assisted in the management of the King’s Company, the Lord Chamberlain directed, however, that they were to “bee continually furnished” at the charge of the

<sup>178</sup> “From Forestage to Proscenium,” pp. 13–21.

<sup>179</sup> L. C. 5/138, p. 366, in Thaler, *Shakespere to Sheridan*, p. 290.

Master and the King's Company with specific properties for each: "Two perruques to begin with for the first yeare, One perruque yearly afterwards to begin a yeare hence, Two Cravats yearly, One Lace or point Band in two yeares the first band to be now provided, Three paire of Silke Stockins yearly, Four paire of Shooes yearly, Three Hatts yearly, Two plumes of feathers yearly, Three Shirts with Cuffs to them yearly."<sup>180</sup> In addition, the Crown undertook to supply certain kinds of habits and materials to the players. A warrant dated 29 July 1661 orders the Master of the Great Wardrobe to each of fourteen actors "four yards of Bastard Scarlett for a Cloake and . . . a quarter of a yard of Crimson Velvett for the Cape of itt being the usuall Allowance of every second yeare to commence at October last past."<sup>181</sup> Other kinds of royal assistance occurred with respect to performances in the 1660's, when the playhouses had not fully established themselves or filled their wardrobes. When Davenant staged *Love and Honour*, 21 October 1661, Downes, the prompter, gave special attention to the fact that the drama was "Richly Cloath'd," for Charles II allowed Betterton to wear the Coronation robes, the Duke of York lent his rich attire to Henry Harris, and Lord Oxford offered his garments to Joseph Price.<sup>182</sup> No doubt, the knowledgeable spectators knew of this loan in advance, and the publicity would have helped to make the affair a gala occasion. These Coronation robes (supplemented with other new habits) were utilized again for Orrery's *Henry V* at Lincoln's Inn Fields, 13 August 1664. The King also allowed additional sums to the companies for special productions. Pepys, talking with Henry Harris, 11 December 1667, concerning the forthcoming production of *Catiline*, heard that Charles II had given £500 toward making sixteen scarlet robes for the actors.<sup>183</sup>

With these kinds of assistance and their own resources, the principal companies outfitted a number of new as well as revived plays. According to Downes, when the Duke's Company revived *Henry VIII* on 22 December 1663, it was "all new Cloath'd in proper Habits: the King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip Staves."<sup>184</sup> Count Cominges saw a performance of this play in 1666 and commented upon the habits: "Cardinal Wolsey appears there with his bonnet, and Cranmer, Archbishop of Canterbury, with his rocket and cape,

<sup>180</sup> L. C. 7/1, in Nicoll, *Restoration Drama*, p. 365.

<sup>181</sup> See Nicoll, *Restoration Drama*, pp. 363-65, for this order and several subsequent ones.

<sup>182</sup> *Roscius Anglicanus*, p. 21.

<sup>183</sup> The production was delayed, however, and it is not certain that the grant ever materialized.

<sup>184</sup> *Roscius Anglicanus*, p. 24.

and even, if I remember aright, his pallium.”<sup>185</sup> Among others freshly outfitted were *Mustapha* (3 April 1665), *Heraclius* (8 March 1663/4), *The History of Charles VIII of France* (18 November 1671), *Macbeth* (18 February 1672/3), *Psyche* (27 February 1674/5). No doubt, many other plays were embellished with new habits, but the principal source of such information, Downes, prompter to the Duke’s Company, naturally emphasized the activities of his house, and we lack comparable information concerning the King’s Company. That it ordered costumes is indicated by the company’s financial difficulties in the 1670’s, for on 5 April 1678 Thomas Jolly sued the King’s Company for £54 for “makeing Cloathes for y<sup>e</sup> vse of y<sup>e</sup> Company.”<sup>186</sup>

The extent to which costuming conformed to historical accuracy is uncertain. Allardyce Nicoll, for example, has noted a tendency to use perriwigs for many characters without regard to realism or anachronism.<sup>187</sup> A similar failure to outfit the players properly was noted in the criticism Katherine Philips (see the Calendar, 23 January 1663/4) made of a production of *Pompey the Great*, for she pointed out that the management had outfitted the characters in English habits and that “Ceasar was sent in with his feather & Muff, till he was hiss’d off y<sup>e</sup> Stage.” On the other hand, some attention was given to authenticity. Pepys attending *Heraclius*, 8 March 1663/4, considered the “garments like Romans very well,” and Thomas Shadwell, writing to Dorset, 19 February 1691/2, emphasized that he would have a new play, *The Innocent Impostors*, acted “in Roman habits.”<sup>188</sup> And a reference in *The Feast* (Worcester College Plays, 9–22) suggests that *The Indian Queen* was bedecked with “speckl’d plumes [which] brought such an Audience.”

For some amateur productions at Court, the habits and accoutrement were very elaborate. The presentation of *Calisto* in the winter of 1674–75 had exceptionally fine staging; Evelyn’s account of the jewels worn by Margaret Blagge, his protégé, and other ladies of quality makes evident that the principals were richly attired. Many orders for habits also point to lavish preparations: “twenty garlands” and twenty habits for the violinists to be “like Indian gownes”; sixty yards of cherry-colored “Avinion”; thirty yards of green; one yard of “sky-coloured”; eighty-four yards of “silver Gawes”; six yards of “gold gawes”; and four pieces of “Tinsey Ribon.”<sup>189</sup> Eleanore Boswell’s full account of all phases of this production

<sup>185</sup> Jusserand, “A French View of England in 1666,” p. 794.

<sup>186</sup> Nicoll, *Restoration Drama*, p. 326.

<sup>187</sup> *Ibid.*, pp. 49–50.

<sup>188</sup> *Works*, ed. Montague Summers (London, 1927), I, ccxxix.

<sup>189</sup> Nicoll, *Restoration Drama*, p. 359.

discusses at length the costuming.<sup>190</sup> Obviously this lavish expenditure was beyond the resources of the public theatres, but productions like this one led the theatregoing public, as well as the Court, to a taste for lavish spectacle, fine costumes, and expensive accoutrement.

### LIGHTING

Not a great deal is known concerning the details of lighting within the theatres during this period. Candles provided the principal light, and occasional comments suggest that wax candles, more expensive than tallow, had become the vogue. When Killigrew modestly boasted to Pepys concerning the great improvements he had made in his theatre, he emphasized, 12 February 1666/7, that formerly there had been "not above 3 lbs. of tallow" but now "wax-candles, and many of them." The scope of lighting was suggested by Prince Cosmo when he attended *Psyche* at the Duke's Theatre on 24 May 1669, which was "sufficiently lighted on the stage and on the walls to enable the spectators to see the scenes and the performances."<sup>191</sup> No writer of this period has been specific about the nature or dramatic use of lighting, although occasional comments suggest that the age was aware of some of the technical aspects. Certainly the seating area was not darkened during the performance, for the management lacked means of easily controlling the light from candles on the walls and once, as the "Introduction" to *The Damoiselles a la mode* (1667) phrased it, "The Candles lighted before the Curtain's drawn," they were not snuffed out until the play closed. Toward the end of his diary keeping, Pepys constantly refers to the pain in his eyes from the lights of the candles throughout a performance.

On one occasion, however, Pepys noticed an incongruity in the relationship of light to the content of the play and was pleased with his own perceptiveness. Attending *The Heiress* on 2 February 1668/9, he reported: "But it was pleasant to see Beeston come in with others, supposing it to be dark, and yet he is forced to read his part by the light of the candles: and this I observing to a gentleman that sat by me, he was mightily pleased therewith, and spread it up and down." It is possible that sometimes the candles for stage lighting may have been snuffed for scenes requiring a

<sup>190</sup> For the costumes, see *Restoration Court Stage*, pp. 214-19; for the entire production, pp. 177-227.

<sup>191</sup> *Travels of Cosmo the Third*, p. 347.

darkened stage, but many practical difficulties stand in the way of frequent use of this mode of relating light to action. In the Prologue to *The Rival Ladies*, Dryden seems to refer to this practice: "They blow out Candles to give Light to th' Plot." Certainly the opening and closing of "scenes" would give an opportunity for the stage hands to snuff and relight candles, but once a "scene" was underway, altering the lights could not be subtly handled.<sup>192</sup>

<sup>192</sup> For a discussion of this problem, see *The Works of John Dryden*, ed. J. H. Smith and Dougald MacMillan (Berkeley, 1962), VIII, 311.

## Actors and Acting

IN RESTORATION times acting was in many ways a rewarding profession, for during the first decade after the return of Charles II many actors had close associations with courtiers and the Court, were held in considerable personal esteem by theatregoers, and shared in the stimulating circumstances of helping to revive a professional art which had for many years been eclipsed by official disapproval. Although the salaries for actors were not extremely high, they were satisfactory by comparisons with some occupations requiring little formal education or training, and an actor often had the privilege of becoming a sharer in a company after he had served a period as a hireling or an apprentice. Players in the principal companies also had the status and livery of His Majesty's Company of Comedians and at times had the protection of the Crown.

### STATUS

In spite of these advantages, the position of an actor was not particularly secure, and his social position, in spite of favors from gentlemen and the nobility, was a relatively low one. As Sir Ralph Verney, writing in the summer of 1660, stated: "Players and Fiddlers are treated with ignominy by our laws."<sup>193</sup> A player might also be severely punished for taking liberties (especially political license) with his lines, as happened to John Lacy, who, acting the Country Gentleman in *The Change of Crownes*, 15 April 1667, offended Charles II by ad-libbing and was imprisoned, the play also being banned. He might also be in danger of his life, as was William Mountfort, who was murdered on 9–10 December 1692, for defending the honor of Anne Bracegirdle, a performer in his company, his assailants being only lightly punished. He might be so meanly treated by spectators that, like William Smith, an able and experienced actor, he retired from the stage in dismay and anger. An actress was fair game, as was Anne Bracegirdle against her will, or, often willingly, for men of all classes, including the

<sup>193</sup> *Memoirs of the Verney Family*, ed. Margaret M. Verney (London, 1889), iv, 6.

monarch; for men of position, in Downes' inimitable phrase, "erected" the actresses from the stage. In addition, the professional freedom of the actor was cramped, for he could not easily change companies. When John Richards wished to desert a London company to act in Dublin, the Crown issued a warrant authorizing his arrest and enforced return to London.<sup>194</sup>

### G R O U P I N G S

Although actors, at the resumption of theatrical presentations in 1660, were not classified into rigid categories, several definable groups existed. First of all, a few principals, some possessing experience from pre-Restoration days, became sharers in the companies; frequently ranking among the best actors, they shared in both the professional and financial operations and frequently became leaders of the theatrical community. A prime example is Thomas Betterton, who came to the theatres in 1660 and remained active until 1709. Another category, continuing the Elizabethan practice of boy actors in female roles, consisted of a small group, such as Edward Kynaston, James Nokes, Edward Angel, William Betterton. Pepys emphasized the talents of these impersonators when, on 18 August 1660, he saw *The Loyal Subject*, "where Kinaston, a boy, acted the Duke's sister, but made the loveliest lady that ever I saw in my life, only her voice not very good."

In a short time, however, the theatres abandoned this specialty in favor of women actresses. Uncertainties cloud the time and circumstances of this innovation, and although the first professional actress probably acted in *Othello* on 8 December 1660, her identity has been the subject of much speculation.<sup>195</sup> Soon the actress was a potent member of the repertory company, never to be displaced from it. During the forty years from 1660 to 1700 the theatres introduced several women of unusual histrionic powers, yet the hazards of the profession probably kept from it not only young women of the upper classes but others not so well born. Pepys reported a revealing incident when his friend, Mistress Kneppe, who had as her personal maid at the playhouse a charming girl, decided that she must relinquish her services rather than expose her to the pressing attentions of unprincipled young men. The notorious episode of Lord Mohun's pursuit of Anne Bracegirdle, resulting in the death of William

<sup>194</sup> *Calendar State Papers Domestic*, 1661–63, p. 455. See also Nicoll, *Restoration Drama*, p. 9n.

<sup>195</sup> For a full discussion of the problem, see Wilson, *All the King's Ladies*, pp. 6–8.

Mountfort, would have frightened a demure young lady from becoming an actress.

A third group of performers had the designation "hirelings." With the development of formally organized companies, the number of sharers was limited, yet a playhouse required a fairly large body of performers and enlisted some on salaries. Although the terms "sharers" and "hirelings" may today suggest a considerable difference in prestige and power, "hireling" had not then a pejorative meaning. A sharer, particularly in the difficult years between 1680 and 1700, might willingly alter his contractual responsibility by going to salary if the change seemed advantageous. Thomas Betterton, for example, occasionally changed from sharer to salaried status and back to sharer, as the structure or prosperity of the company affected his personal welfare. In fact, these arrangements had a considerable flexibility. From 1695 to 1700 in the theatre in Lincoln's Inn Fields the principal actors were whole sharers (without a proprietor) and contracted with others on a salaried basis. As early as 1663-64 Charles Hart, Michael Mohun, and John Lacy became co-managers of Killigrew's Company and displaced sharers, who returned to a salary of £100 yearly;<sup>196</sup> but when this arrangement did not work out well, the salaried actors could be received back as sharers.

Another set of performers, hardly recognizable as a formal classification, were the "young actors," who as apprentices sometimes received privileges that set them apart from the principals. As already pointed out, in the season of 1668-69 the Duke's Company permitted the "young people of the house," as Pepys called them, to have responsibility for reviving John Ford's *The Lady's Trial*, not acted for forty years, on 3 March 1668/9 for their own profit. Two weeks later the young performers revived *The Coxcomb* in similar circumstances. This principle allowed the apprentice to receive pay as well as experience, for during this period apprentices sometimes had to accept a probationary status of three to six months before being admitted to the payroll. Colley Cibber, for example, discussing his entrance into the United Company in 1690, indicated that the patentees "seem'd to make it a Rule that no young Persons desirous to be Actors should be admitted into Pay under at least half a Year's Probation."<sup>197</sup> Later, management allowed the fledgling actors to act, sometimes with the assistance of a few experienced actors, during the summer. In the summer of 1694, for example, the young performers acted on thirty days

<sup>196</sup> Hotson, *Commonwealth and Restoration Stage*, p. 245.

<sup>197</sup> *Apology*, I, 181.

for their own benefit, making sufficient profit to sustain them through the Long Vacation.<sup>198</sup> This practice continued into the next century.

## RECRUITMENT

Relatively little information exists concerning the recruitment of actors and actresses. In 1660, of course, a few came into the London companies because they had acted in pre-Commonwealth times; among these were Charles Hart and Michael Mohun, who had been apprentices. Edward Kynaston turned to acting after being an apprentice to John Rhodes, the bookseller, and when Rhodes formed a company in 1660, Kynaston started as a boy actor in female roles. Thomas Betterton, possessing a genteel education, seems to have been attracted to the stage by an interest in literature, whereas Cardell Goodman, expelled from Cambridge University, apparently found that the theatre offered a more exciting way of life. William Smith also came from the professions, as he was once a barrister. On the other hand, some actors came from lowly positions. Joseph Williams, trained as a seal cutter, became an apprentice to Henry Harris in the 1670's, and Benjamin Johnson, a sign painter, finding actors an attractive lot, joined an itinerant company and made his way to London. George Powell grew up in the theatres, as his father, Martin Powell, was a member of the King's Company. Colley Cibber typifies the man who came to the stage because the theatre fascinated him: "In my Intervals of Leisure, by frequently seeing Plays, my wise Head was turn'd to higher Views, I saw no Joy in any other Life than that of an Actor . . . 'twas on the Stage alone I had form'd a Happiness preferable to all that Camps or Courts could offer me."<sup>199</sup> Robert Wilks, living in Dublin, acted *Othello* with amateurs and, enthralled, abandoned his other pursuits in favor of acting.

Because the English companies had never had professional actresses, no traditional ways existed by which a young woman could embark upon a theatrical career. Nevertheless, as John Harold Wilson has pointed out in his study of Restoration actresses,<sup>200</sup> the requirements in 1660 were

<sup>198</sup> Nicoll, *Restoration Drama*, p. 274.

<sup>199</sup> *Apology*, I, 93. Thomas Davies, *Dramatic Miscellanies* (London, 1784), III, 444, states that Cibber and Verbruggen, dissipated young lads, found the theatre so attractive and so harrassed John Downes, prompter to the United Company, that he eventually let them have apprenticeships.

<sup>200</sup> *All the King's Ladies*, pp. 8-11.

relatively simple—an ability to memorize lines, to speak well, to sing and dance with competence or charm, and attractiveness. The first actresses may have been drawn from the middle classes pretty much by chance. As actresses secured a firm position in the theatrical organization, later ones came in by choice and apprenticeship rather than by the circumstance of availability when the companies opened their arms to women performers. Elizabeth Barry, for example, came to the attention of Lord Rochester, who coached her in elocution and introduced her to the managers. Anne Bracegirdle apparently began as a child performer, speaking prologues and epilogues and playing children's roles, graduating to maturer parts. Susanna Percival got her opportunity because she was the daughter of a minor actor, Thomas Percival. Nell Gwyn began as an orangewoman in the King's Company, became the mistress of Charles Hart, a foremost actor in the same company. Similarly, Anne Reeves may have owed her short career to her being the reputed mistress of John Dryden, the principal playwright in the King's Company. Perhaps some actresses, like the actor Joseph Haines, gained their experience in the Nurseries, but no example as certain as his can be cited.

A performer entered a company of moderate size in which versatility as well as a degree of specialization was necessary and admired. Although we lack accurate statistics concerning the rosters of the companies, the number of players usually did not exceed twenty-five or thirty. When Killigrew and Davenant briefly ruled a United Company in the autumn of 1660, the actors numbered about twenty; later that winter, when the companies divided, Killigrew's numbered at least thirteen.<sup>201</sup> The rosters of the companies at the beginning of each season in the Calendar suggest also that the number of men was ordinarily at least twice as great as the number of women, a proportion extending roughly into the next century. The most detailed list of players specifically dated is a document in the Kent Archives Office, 20 July 1695.<sup>202</sup> For the company in Lincoln's Inn Fields it lists fifteen male actors, "and Severall new taken in"; eleven actresses and "Severall New taken in," as well as "A fine Danceing Girle"; the prompter, two dancers, and three singers (one a woman). For the company at Drury Lane the list names eleven actors "And Several New taken in"; eight women "And Several new taken in," but does not specify the other personnel. A glance at the texts of Restoration plays will show that the number of male roles usually ran two to three times the number

<sup>201</sup> Nicoll, *Restoration Drama*, pp. 293-94.

<sup>202</sup> Rosenfeld, "Unpublished Stage Documents," p. 94.

of female characters.<sup>203</sup> The proportion of the sexes in singing and dancing roles, however, is more nearly equal.

## CONTRACTS

As has already been pointed out, the performers, no matter their status or specialty, were hedged in by restrictions, although the sharers, naturally, had more power within the company. Being contracted to a single company and sworn in as one of His Majesty's Comedians, a performer had little freedom of contract. He might, however, leave London and try the provinces, as Cardell Goodman, James Gray, and Thomas Clarke did in 1679, when the affairs of the King's Company were precarious; or, like John Perin, he might play in the provinces occasionally (Perin acted in Norwich), in London during some seasons. In the last decade of the century the enterprising Dublin companies attracted several players, such as Benjamin Husband, William Penkethman, Richard Leveridge, and Robert Wilks, who sometimes had a season in Dublin or London as a variation from their regular appointments. On the other hand, if he remained in London, he might well be coerced into holding his situation. When Henry Harris, in the summer of 1663 (see the Calendar, 22 July 1663) attempted to change companies, the King intervened and ordered him to remain with his contract. In addition, a player might be removed from a role by royal preference, as happened to Walter Clun, who, according to Pepys, 8 May 1663, was ousted from playing the Lieutenant in *The Humorous Lieutenant* and, at the King's command, replaced by John Lacy. Nevertheless, a player had a right to appeal a decision. In May 1667 Anne Quin of the King's Company had quarreled with the management because another actress had usurped her parts; she left the company and petitioned the Lord Chamberlain, who ordered her reinstatement.<sup>204</sup> On the other hand, a player might well have no recourse when a segment of the audience turned against him. A classic case, in which even the favor of the King was of no avail, is William Smith's withdrawal from the stage. As Cibber stated:

Even when a Royal Resentment has shewn itself in the behalf of an injur'd Actor, it has been unable to defend him from farther Insults! an Instance of which

<sup>203</sup> In two of Orrery's plays, for example, *Henry V* required 14 actors, 4 actresses; *Mustapha* specified 10 male parts, 5 female.

<sup>204</sup> L. C. 5/138, p. 376, in Nicoll, *Restoration Drama*, p. 321n.

happen'd in the late King James's time. Mr Smith (whose Character as a Gentleman could have been no way impeach'd had he not degraded it by being a celebrated Actor) had the Misfortune, in a Dispute with a Gentleman behind the Scenes, to receive a Blow from him: The same Night an Account of this Action was carry'd to the King, to whom the Gentleman was represented so grossly in the wrong, that the next Day his Majesty sent to forbid him the Court upon it. This Indignity cast upon a Gentleman only for having maltreated a Player, was look'd upon as the Concern of every Gentleman: and a Party was soon form'd to assert and vindicate their Honour, by humbling this favour'd Actor, whose slight Injury had been judg'd equal to so severe a Notice. Accordingly, the next time Smith acted he was receiv'd with a Chorus of Cat-calls, that soon convinc'd him he should not be suffer'd to proceed in his Part; upon which, without the least Discomposure, he order'd the Curtain to be dropp'd; and, having a competent Fortune of his own, thought the Conditions of adding to it by his remaining upon the Stage were too dear, and from that Day entirely quitted it.<sup>205</sup>

For the early years following the Restoration, the evidence does not make fully clear the contractual relationships of an actor to his company so far as salaries and working conditions were concerned. For the sharers, this usually was not a major issue, for they participated in the profits, and the benefit as a formal part of the actor's contract had not yet genuinely materialized. Although the companies occasionally issued directives concerning the use of costumes and properties, until the theatres declined in prosperity and joined in 1682, formal contracts apparently were brief, pertaining principally to salaries.<sup>206</sup> After the United Company dissolved in 1695, either management and performers spelled out their relationships more fully or more examples of contracts have survived. A few documents indicate the basic provisions prepared by Sir Thomas Skipwith and Christopher Rich. On 3 April 1696, for example, Thomas Dogget contracted for a salary of £4 for each unit of six acting days (or more, if George Powell or John Verbruggen received more), with a benefit of an old play acted on a Wednesday or Friday in Lent, Dogget to pay the charges of the house. Further, Dogget was to act nowhere else, and both parties were to give bond.<sup>207</sup> A less comprehensive contract for William Bullock, 15 April 1695, specified that he was to act only with Rich's company at a salary of 20s. weekly, the contract to be terminated

<sup>205</sup> *Apology*, I, 78-79.

<sup>206</sup> An informal pension system existed. When Philip Cademan was injured on stage in the summer of 1673, the company gave him a pension of 30s. weekly and others disabled by sickness or misfortune had similar gratuities. In the 1690's, when Christopher Rich became proprietor, he cut off Cademan's pension entirely when the latter could not do simple tasks such as collect tickets. See Nicoll, *Restoration Drama*, pp. 367-68.

<sup>207</sup> *Ibid.*, p. 383.

only on nine months' notice.<sup>208</sup> In 1694–95 Elizabeth Barry had a very liberal agreement, a salary of 50s. weekly, with a benefit every year. Later her arrangement with Betterton specified that if her benefit did not equal £70, augmentation by the company must bring her net benefit to that figure.<sup>209</sup> A variety of documents make evident that dissension often arose over salaries and working conditions; the controversy between Betterton (as representative of the dissenting actors), on the one hand, and the Patentees of the United Company, on the other hand, before Betterton broke away in 1694–95 illustrates in detail the accumulated grievances which, contract or no contract, destroyed the harmony of the company.<sup>210</sup>

### SALARIES

The lack of Restoration account books makes impossible a systematic discussion of the salary ranges. Basically, an apprentice, especially in the years Cibber reports on, came in at no salary for three to six months, perhaps longer. Although Cibber reported that he found his payless apprenticeship a joyous period, if only because he welcomed the opportunity to see all the plays free of charge, he eventually, after three quarters of a year, went onto the rolls at ten shillings weekly. When the company dissolved in 1694–95, Cibber stayed with the Patentees, who, desperately seeking a full complement of actors, raised him to 30s.<sup>211</sup> Thomas Dogget moved somewhat rapidly from an opening salary of 10s. weekly in 1690, after experience as a stroller, to articles allowing him 40s. weekly and nine months' notice in February 1693. Later he rose to 50s. weekly, very close to the maximum stipend at the end of the century.<sup>212</sup>

### STANDARDS OF PERFORMING

In return for his share or salary, the management and the town expected excellence in performance and a sufficient versatility to play several types of characters, perhaps to sing and dance, certainly to speak prologues and epilogues, to keep in his memory an extremely large number of roles—during

<sup>208</sup> *Ibid.*, p. 384.

<sup>209</sup> *Ibid.*, p. 369.

<sup>210</sup> *Ibid.*, pp. 368–69.

<sup>211</sup> *Apology*, I, 181, 194.

<sup>212</sup> Nicoll, *Restoration Drama*, p. 378.

the forty years from 1660 to 1700 Betterton played in 132 named roles and was in at least nine other plays—and constantly to learn new roles and refresh himself in old ones. The repertory system made great demands upon actors, for the frequent (sometimes daily) change of play and the preparation of new and newly revived dramas called for constant study and rehearsals. Perhaps no theatrical system put such constant demands upon the talents and powers of an actor as the repertory arrangements of the seventeenth and eighteenth centuries, yet the variety of opportunities and duties produced extremely able and versatile performers. Under these circumstances, the players could not always please the audience or the dramatist, and diaries and prefaces to plays indicate some of the deficiencies in acting. As a spectator Pepys is our best authority for certain kinds of defects which disturbed him. He sincerely believed, for example, that Nell Gwyn's talents lay in comedy, songs, and dance, and he praised highly her comic portrayals, yet he was distressed to see her attempt, either by her own choice or by persuasion of the management, a tragic role. He was "infinitely displeased with her being put to act the Emperour's daughter, which is a great and serious part, which she do most basely" (*The Indian Emperour*, 22 August 1667). At a repetition of the play on 11 November 1667, he held the same view: "above all things Nell's ill speaking of a great part made me mad."

Another weakness frequently emphasized was imperfect retention of lines. This defect appeared most noticeably and naturally at premières, when the actors often had insufficient time to perfect themselves. Nevertheless, the audience did not make exceptions for inadequacy in recitation. The première of Etherege's *She Would if She Could* was a partial disappointment because of an imperfect representation. Pepys alluded to this weakness, and Shadwell, some years later, remembered it well enough to cite it in the Preface to *The Humorists* as a cause of permanent damage to the reputation of the play. Shadwell felt also that the failure of the actors was a cause of a poor reception for *The Humorists*. Similarly, Edward Howard, in the Preface to *The Women's Conquest* (ca. November 1670) complained that some roles were "ill and imperfectly performed." At *The Bondman* (28 July 1664), a play Pepys usually admired, Pepys could not avoid commenting upon the fact that "for want of practice they had many of them forgot their parts a little."

Defects of this kind were understandable in the confusion of rehearsals and revivals, but other weaknesses were regarded as more blameable. Pepys felt disgust when the actors stepped out of character or did not exert their best powers. On consecutive days, 4 and 5 September 1667, he found the Duke's players insufficiently disciplining themselves. On the first day, at

*Mustapha*, he disliked the fact that both “Betterton and Harris could not refrain from laughing in the midst of a most serious part, from the ridiculous mistake of one of the men upon the stage, which I did not like.” On the following day, at *Heraclius*, he complained that the actors “did so spoil it with their laughing, and being all of them out, and with the noises they made within the theatre, that I was ashamed of it.” In contrast, Cibber complimented Mountfort for his self-discipline: “He never laugh’d at his own Jest, unless the Point of his Raillery upon another requir’d it.—He had a particular talent in giving life to bon mots and Repartees: The Wit of the Poet seem’d always to come from him extempore.”<sup>213</sup> Inattentiveness of another kind drew Pepys’ disapproval on 10 June 1663 at *The Changes*. Admiring Lacy in a role, Pepys added, “but for the rest which are counted such old and excellent actors, in my life I never heard both men and women so ill pronounce their parts, even to my making myself sick therewith.” Essentially Pepys directed his criticism at the failure of professional actors always to perform at their most disciplined best.

A somewhat different order of professional responsibility concerned fidelity to the author’s words. Ad-libbing sometimes had serious consequences, such as the example already cited of John Lacy’s punishment for expanding his lines in *The Change of Crownes* on 15 April 1667 when he acted before the King. Later, in the Preface to *The Dutch Lover*, 6 February 1672/3, Aphra Behn complained bitterly of the liberties Edward Angel took with her play, how he had introduced extensive passages which she had never before heard and which, in her judgment, did irreparable harm to her reputation. Another form of irresponsibility was an imperfect representation resulting from a lack of sobriety. The author of *The Wary Widow*, ca. March 1692/3, in the Preface painted a picture of a cast so lost in drink that the play was eclipsed by the misdemeanors of the actors. And a memorable evening for the spectators was the première of *The Relapse*, 21 November 1696, when Verbruggen, acting Loveless, had imbibed so freely before the play as well as in onstage drinking scenes that he was on the verge of assaulting Mrs Rogers in actuality instead of doing so only vicariously.

With almost no formal reviewing of plays and with limited comments in diaries, correspondence, and prefaces, it is difficult to determine acutely the expectation of the audience as to proper professional acting standards. Pepys is, of course, the most satisfactory spectator whose observations we know in detail, for he enjoyed the theatre and he reacted in particular as well as general terms. He clearly expected, though not to an unreasonable

<sup>213</sup> *Apology*, I, 128.

degree, perfection in lines, proper casting for each role, consistency in character portrayal, and good rapport between spectator and actor. As a generalization he summed up his preferences on 13 January 1664/5: "being ill-satisfied with the present actings of the [King's] House, and prefer the other House [Duke's] before this infinitely." Furthermore, when he admired an actor, he did so genuinely. He rarely attended a performance of *The Bondman* with Betterton in the title role without expressing superlative pleasure, and his early enthusiasm was evident on 20 November 1660 when he saw Michael Mohun in *The Beggar's Bush* and called him "the best actor in the world."

#### SPECIALIZATION

Finally, the actors of this period, like those of many ages, could not help specializing. Betterton, for example, was at his best in heroic and tragic roles, although he played well some roles in high comedy (in Congreve's comedies, for example). Charles Hart especially well portrayed princes and kings, and Downes recorded the statement of a contemporary that Hart could well "Teach any King on Earth how to comport himself."<sup>214</sup> John Lacy and Joseph Haines excelled in the rougher, less subtle comic roles. Samuel Sandford often portrayed villains, although his specialization may not have been so extreme as tradition has implied.<sup>215</sup> Joseph Haines became an inimitable speaker of prologues and epilogues and developed some techniques (such as an Epilogue Spoken upon an Ass) which Thomas Dogget and William Penkethman, to name only two, imitated in the next century. Among the actresses Nell Gwyn excelled in comic rather than tragic roles, whereas Elizabeth Barry made a greater name in tragic and heroic roles. Anne Bracegirdle was a superlative actress in high comedy. As a result of these special qualifications, many dramatists wrote with particular performers in mind. Thomas Otway, for example, created Malagene in *Friendship in Fashion* for Anthony Leigh. William Congreve created his most gracious heroines with Anne Bracegirdle as a model. With other examples in mind, John Dennis, developing some broad generalizations, wrote in 1711 that this characteristic of Restoration playwrights may have been excessively developed.

For it has been a Complaint of Two Thousand Years standing, that Poets have been us'd to violate their Subjects, and to force their Characters out of complaisance

<sup>214</sup> *Roscius Anglicanus*, p. 16.

<sup>215</sup> See Robert H. Ross Jr., "Samuel Sandford: Villain from Necessity," *PMLA*, LXXVI (1961), 367-72.

to their Actors, that is, to their Interest. Most of the Writers for the Stage in my time, have not only adapted their Characters to their Actors, but those actors have as it were sate for them. For which reason the Lustre of the most Shining of their Characters must decay with the Actors.<sup>216</sup>

<sup>216</sup> *Reflections Critical and Satirical*, in *Works*, I, 418.

## Dancers and Dancing

AFTER 1660 the relatively steady growth of entr'acte entertainments as well as those within the acts of the play created a greater emphasis upon dancing, instrumental and vocal music, and upon performers possessing skills in both acting and specialties. Although some actors, like Betterton, concentrated their talents upon performing, others, like Nell Gwyn, developed a series of specialties and could act, sing, dance, and, sometimes, play musical instruments. Similarly, the development of the conception that an afternoon at the theatre involved not only a play but a spectrum of entertainments created sufficient differences among the specialties that each type will be discussed separately. In the general realm of choreography are the ballet, the dance integral to the play, the dance between the act, and rope dancing. The ballet (which will be discussed later in the section on The Repertory: Specialties) and rope dancing, widely diverse forms, were most frequently seen at Court and at the Fairs, less frequently within the professional theatres. In fact, the lowest form on the artistic scale was rope dancing, essentially a demonstration of dexterity by a skilled performer who combined dancing with rope skipping and rope twirling. In spite of its great contrast with the ballet and masque, it had, apparently, an equal following at Court and at the Fairs. Rope dancers, for example, performed at Whitehall in August 1660, again on 25 October 1667, and in the Banqueting Hall on 19 September 1671.<sup>217</sup> The extant records offer scanty information concerning these performances. For similar entertainments the lower classes (sometimes the nobility, incognito, as well) attended Bartholomew and Southwark Fairs, where the most famous rope dancer was Jacob Hall, a performer whose dexterities Pepys occasionally witnessed and with whom he sometimes chatted concerning the characteristics of his art. At the end of the century there came into vogue the diversified dancer, who performed on the slanting rope, over and through obstacles, creating intricate patterns. This form of entertainment also continued to be popular in the next century.

Far more significant for theatrical dancing were the dances within plays and between the acts, whether related or unrelated to the atmosphere of the

<sup>217</sup> Boswell, *Restoration Court Stage*, p. 25, and *The Bulstrode Papers*, I, 4.

drama performed. Soon after the opening of the theatres the dance became an integral part of many plays, especially those of an operatic or spectacular nature. In the season of 1662–63 Pepys, for example, commented occasionally upon the vogue for dances. On 29 September 1662 he saw the King's Company intersperse dances among the scenes of *A Midsummer Night's Dream*. At the first performance of Tom Porter's *The Villain*, 18 October 1662, dances were emphasized, and Pepys saw them on the third performance. At Drury Lane on 8 May 1663 at *The Humorous Lieutenant* he thought that "in the dance, the tall devil's Actions was very pretty." These entertainments were of a great diversity. In *The Royal Shepherdess* on 25 February 1668/9 in Act II was a "Dance with Gittars and Castaniettas." In the same play Pepys found "nothing pleasing . . . but a good martial dance of pikemen, where Harris and another do handle their pikes in a dance to admiration." In Act III of *The Town Fop* was a "Jigg" and in Act v of *The Old Troop* Lacy performed "a Jig." In *The Indian Queen* (Act III), 25 January 1663/4, "The Indians . . . advance in a warlike Dance." In Act III of Mrs Behn's *Sir Patient Fancy* is a "Rustick Antick." In *The Black Prince* on 1 April 1668 Pepys found, appropriately, "the dance very stately." All of these played a functional role in the play, either as entertainments given before the characters in the drama, or as contributory to the atmosphere. In the more elaborate spectacles these embellishments played a larger role. In *The Tempest*, 1674, Act v has a "Dance of twelve Tritons," the Second Epilogue adding, "And we have Singing, Dancing Devills here." More detailed examples appear in the text of *Psyche*, 27 February 1674/5. In Act I is an "Entry by Four Sylvans and Four Dryads to Rustick Musick." In Act II: "A Dance of Priests entryng from each side of the Stage, with Cymbals, Bells, and Flambeaux." In Act III: "A Cyclops Dance." It is this union of drama and embellishment which led Pepys to speak of *Love's Mistress*, 15 August 1668, as being "full of variety of diversion."

The dance served another theatrical function: a part of the entr'acte entertainment. In fact, this alteration of the nature of the program, which became strongly accentuated in the next century, is a contribution of the late seventeenth century to the theory that the spectators are to be entertained during their three hours in the theatre. Many statements in prologues, epilogues, and the text of plays indicate that the intervals between acts allowed an opportunity for social chat, flirtations, and occasionally unruly behavior; the presentation of entr'acte entertainment, though not universally practiced in the first decades after the reopening of the theatres, may have contributed to a better decorum within the theatre. Certainly, many of these dances had little relationship, in theme or substance, to the play. At the first

performance of *The Sullen Lovers*, 2 May 1668, Pepys greatly enjoyed a dance which apparently had no integral relationship to the play: "But a little boy, for a farce, do dance Polichinelle, the best that ever anything was done in the world, by all men's report." Certainly this was true of the entertainments at *Horace*, a tragedy, acted on 16 January 1668/9. Mrs John Evelyn, summarizing the performance, described the program as having "a farce and dances between every act, composed by Lacy and played by him and Nell [Gwyn], which takes." Pepys, writing on 19 January 1668/9, clarified the nature of one element in the entertainment: "but Lacy had made a farce of several dances—between each act, one: but his words are but silly, and invention not extraordinary, as to the dances; only some Dutchmen come out of the mouth and tail of a Hamburgh sow." This "farce" obviously had little thematic relationship to a tragedy. Some of the appeal of the dances lay in costuming and particularity. Pepys described as "admirable" a dance at the end of *The Sea Voyage*, 25 September 1667, "of the ladies, in a military manner." Women dancing in men's habits were very taking. At *The English Princess* on 7 March 1666/7 Pepys enjoyed "little Mis. Davis [dancing] a jig . . . only to please the company to see her dance in boy's clothes," just as Nell Gwyn's appearance in man's attire a few days earlier had caught his eye. At *Hamlet*, 2 December 1674, there was dancing between the acts. At Tate's *The Ingratitude of a Commonwealth*, 14 January 1681/2, a commentator reported: "with dancing and volting." By the end of the century the occasional theatrical advertisements make abundantly clear the prevalence of entr'acte entertainments.

In spite of the greater emphasis upon dancing, the members of companies who concentrated upon that specialty are not fully known. We do know of Josias Priest, Luke Channell, John Dowson (who was entertained in the King's Company on 10 December 1680 but who did not enter into articles), Monsieur l'Abbe, Mr Bray, Monsieur St Andre, Monsieur Balon, and, of course, others who like John Lacy, Joseph Haines, Nell Gwyn, and Mrs Johnson danced as well as acted. Occasionally the management engaged a corps of dancers. John Lacy, for example, stated that he had made an agreement with Louis Grabut that French dancing masters would perform for the King's Company at ten shillings each day they performed,<sup>218</sup> and on another occasion Killigrew, Hart, and Lacy agreed to engage six dancers for five shillings daily whether they performed or not.

Toward the end of the century more documentation exists concerning the frequency of entr'acte entertainments. On 8 April 1699 Monsieur Balon,

<sup>218</sup> L. C. 5/140, p. 472, in Nicoll, *Restoration Drama*, p. 60.

a celebrated dancing master, had leave to perform in London for five weeks at the extraordinary sum of 400 guineas,<sup>219</sup> a reward far exceeding the fondest hopes of a contemporary actor. During the seasons of 1698–99 and 1699–1700 the bills or editions of plays indicate a variety of dances. At *The Pilgrim* on 6 July 1700 Weaver, Cottin, and Miss Campion danced in the intervals an *Entry* composed by the late Eaglesfield; during another interval the audience saw a dance by a Bonny Highlander. At Lincoln's Inn Fields on 5 July 1700 at *Don Quixote*, the bill named two entr'acte turns: a jig and an Irish dance.

To no one's surprise, the vogue of entr'acte show brought numerous jibes. In Shadwell's *The Sullen Lovers*, 1668, Act II, a character ridicules the love of the audience for spectacle and excitement: "At t'other house there's a rare Play, with a Jigg in it . . . but if there were nothing else in't, you might have your four shillings out in Thunder and Lightning." The Preface satirized spectators for looking "big upon the success of an ill Play, stuff'd full of Songs and Dances . . . when in such Playes the Composer and the Danceing-Master are the best Poets." In Otway's *Friendship in Fashion*, Malagene (written for Thomas Jevon, who was once a dancing-master) declares: "I'm a very good mimick; I can act Punchinello, Scaramuchio, Harlequin, Prince Prettyman, or any thing." In the Prologue to Edward Howard's *The Women's Conquest*, 1671, the speaker declares: "We are to act a farce to-day that has sixteen Mimics in it . . . with two and thirty Dances and Jiggs a la mode." The Prologue to *Every Man Out of His Humour*, July 1675, ridicules the love for the French dancers.

*The most Nymphs now ev'ry heart will win,  
With the surprising ways of Harlequin.*

.....

*While you Gallants—  
Who for dear Missie ne'r can do to much,  
Make Courtships alamode de Scaramouch.*

At the end of the century the same attitude, part lament, part indignation, part enjoyment, prevailed. Tom Brown, writing on 12 September 1699 and comparing the theatres with Bartholomew Fair, stated: "Poetry is so little regarded there [at the playhouses], and the Audience is so taken up with show and sight, that an Author need not much Trouble himself about his Thoughts and Languages, so he is in Fee with the Dancing-Masters, and

<sup>219</sup> Luttrell, *A Brief Relation*, I, 502–3.

has but a few luscious Songs to lard his dry Composition.”<sup>220</sup> In the same year the author of *Historia Histrionica* summed up the view of the high-minded who disapproved the mixed program: “It is an Argument of the Worth of the Plays and Actors, of the last Age, and easily inferr’d, that they were much beyond ours in this, to consider that they cou’d support themselves meerly from their own merit; the weight of the Matter, and goodness of the Action, without Scenes and Machines. Whereas the present Plays with all that shew, can hardly draw an Audience, unless there be the additional Invitation of a Signior Fidelia, a Monsieur L’Abbe, or some such Foreign Regale exprest at the bottom of the Bill.”<sup>221</sup>

To modern students of the theatre, however, these laments should be partially looked upon as an insistence that the playhouse should be restricted to the drama alone, a conception which the English theatre had steadily altered in the light of a desire for change, for variety, for embellishment. Not all of these innovations obviously were of equal merit, but the concept of variety in the midst of the traditional, of experimentation in the midst of the preservation of the best from the past, or the new with the old was the century’s way of trying to establish a vitally live theatre.

<sup>220</sup> *Works*, 4th. ed. (London, 1715), I, 216.

<sup>221</sup> In Cibber, *Apology*, I, xxvii-xxviii.

## Musicians, Singers, and Music

ONE of the striking phenomena of the world of entertainment between 1660 and 1700 is the steadily growing vogue of music at Court, in the theatres, and especially in the concert halls. Although all of these modes of musical presentation had existed earlier, with the exception of the concert hall, the popularity of instrumental and vocal music as an integral part of plays, as entr'acte entertainments, and as concerts (weekly, sometimes daily) foreshadows the still greater preoccupation of the next century with music, when the Italian opera and the creation of the Royal Academy of Music greatly strengthened the role of music in London cultural life. Immediately following the restoration of Charles II, indications of the role that music was to play in the next forty years made themselves evident. As early as 1660 Charles II by a grant to Giulio Gentileschi on 22 October 1660 to bring Italian opera to London expressed an interest in this novelty although nothing came of the proposal at the moment. Thomas Killigrew, talking with Pepys on 2 August 1664, enthusiastically planned to build a Nursery in Moorfields, where, in addition to offering plays, he intended to stage four operas each season, each to have a run of six weeks. To implement this program, he proposed importing singers from Italy. Although nothing materialized immediately from this scheme, Italian singers arrived and became popular figures among Englishmen. On 12 February 1666/7, for example, Pepys attended a concert where he heard Giovanni Baptista Draghi sing. In addition, he learned that Draghi had "composed a play in Italian for the Opera, which T. Killigrew do intend to have up, and here he did sing one of the acts." The influence of Italian music shows in an occasional entry, such as the statement in Act III of Mrs Behn's *The City Heiress*: "Here is an Italian Song in two Parts."

### INSTRUMENTAL

At the same time that these foreign influences stirred an interest in music, the theatres and Court inherited a tradition of songs and instrumental

accompaniments or concerts from the Elizabethan age. For many decades lyrics had served functional as well as decorative functions in plays, and in the age of Shakespeare songs had become an integral part of comedies and tragedies.<sup>222</sup> Instrumental music as a solo or orchestral accompaniment to the daily program had also established itself. When the new theatre in Bridges Street opened on 8 May 1663, Pepys, keenly interested in music, gave special attention to the orchestra, finding it rather poorly placed, so that he was not certain that the trebles and basses could be equally well heard. The orchestra performed several functions. First of all, it entertained the audience with overtures before the play began. Writing in 1664, Samuel de Sorbière stated: "The Musick with which you are entertained diverts your time till the Play begins, and People chuse to go in betimes to hear it."<sup>223</sup> A stage direction in Shadwell's *The Tempest* (1674) in Act I specifies "While the Overture is playing," and in Shadwell's *A True Widow*, ca. December 1678, a scene (Act IV) set in a playhouse refers to the orchestra: "They play the Curtain-time." The popularity of orchestral music was emphasized in a Prologue to *Volpone* (ca. 17 January 1675/6) on an occasion when "a Consort of Hautboyes were added to the Musick."

*Did Ben now live, how would be fret, and rage,  
To see the Musick-room envye the stage?  
To see the French Haut-boyes charm the listning Pitt  
More than the Raptures of his God-like wit!*

.....

*Musick, which was by Intervals design'd  
To ease the weary'd Actors voice and mind,  
Tou to the Play judiciously prefer,  
'Tis now the bus'ness of the Tbeatre.<sup>224</sup>*

During the play the orchestra as well as an occasional solo instrument performed several functions. The musicians played concerts or solos within the acts, accompanied the vocalists, and created background music to heighten the atmosphere. In Act IV of Shadwell's *The Royal Shepheardess*, 25 February 1668/9, following a "Sacrifice . . . There is a Consort of Martial

<sup>222</sup> For an extensive list of studies of music in Elizabethan plays, see R. G. Noyes, "Conventions of Song in Restoration Tragedy," *PMLA*, LIII (1938), 162-63.

<sup>223</sup> As translated in *A Voyage to England*, p. 71. In *The Travels of Prince Cosmo* (15 April 1669, p. 191) much the same point is made: "Before the comedy begins, that the audience may not be tired with waiting, the most delightful symphonies are played; on which account many persons come early to enjoy this agreeable amusement."

<sup>224</sup> R. G. Noyes, "A Manuscript Restoration Prologue for *Volpone*," *Modern Language Notes*, XLII (1937), pp. 198-200.

Musick." In fact, numerous entries in the texts of plays specify "The Musick Plays," either as an entertainment for a character or "scene" on stage or to fill in while the action is momentarily suspended, as in "Then in the second Act, with a Flourish of the Fiddles, I change the Scene."<sup>225</sup> The elaborate accompaniments for songs appear in the stage directions for Act I of *The Tempest* (1674): "The Front of the Stage is open'd, and the Band of 24 Violins, with the Harpsicals and Theorbo's, which accompany the Voices, are plac'd between the Pit and the Stage." As for atmospheric music, two examples will show the extremes. At *The Virgin Martyr*, 27 February 1667/8, Pepys was enraptured by one refrain: "But that which did please me beyond any thing in the whole world was the wind-musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife." In contrast, a passage in Shadwell's *The Sullen Lovers*, 2 May 1668, ridicules some of the effects: "Their Tooting Instruments make a more Hellish Noise than they do at a Playhouse, when they flourish for the Entrance of the Witches." At the end of the century the author of *Historia Histrionica* (1699) generalized upon the quality of the orchestra since 1660: "All this while the Play-house Musick Improved Yearly; and is now arrived to greater Perfection than ever I knew it."<sup>226</sup>

The size of the orchestra is not certain; in fact, it may have varied a good deal according to the needs of the program. Samuel Chappuzeau, writing in 1667,<sup>227</sup> referred to twelve violins in the London theatres, a statement which corresponds fairly well to Killigrew's reference on 12 February 1666/7, speaking to Pepys, to nine or ten fiddlers as the number desired in his projected theatre. The stage directions for *The Tempest*, as already noted, call for twenty-four violins, possibly a special augmentation for an operatic work, yet on 18 February 1678/9, for plays acted at Court, the Lord Chamberlain ordered Nicholas Staggin to have twenty-four violins attend every Court play.<sup>228</sup> The stage directions refer also to a variety of instruments: in Act I of *Psyche*, 27 February 1674/5: "Flajolets, Violins, Cornets, Sackbuts, Hoa-boys." Nevertheless, the greatest emphasis is upon the violins. The extant records refer occasionally to other aspects of the orchestra. As to pay, Davenant's original agreement with the actor-sharers call for "a Consort of Musiciens" to be paid thirty shillings daily out of

<sup>225</sup> G. Farquhar, *A Discourse Upon Comedy, Works*, I, 104.

<sup>226</sup> In Cibber's *Apology*, I, xxxii.

<sup>227</sup> See Nicoll, *Restoration Drama*, p. 62n.

<sup>228</sup> L. C. 5/142, p. 272, in Boswell, *Restoration Court Stage*, p. 99.

general receipts.<sup>229</sup> Sometimes the musicians were specially garbed; for example, an order of the Lord Chamberlain, 25 January 1663/4,<sup>230</sup> provided Thomas Killigrew with £40 to clothe the musicians for a performance on that date of *The Indian Queen*. In addition, orders treat the customary complaints: that they absented themselves without leave from rehearsal or that they failed to observe proper decorum when they performed in the theatre without removing their hats.

## VOCAL

From the pre-Commonwealth era the theatres inherited lyric embellishment for plays, both tragedies and comedies. For tragedy R. G. Noyes has copiously illustrated the functions of songs, and most of his principles apply equally well to comedy.<sup>231</sup> He points out that, in principle though not always in practice, the writers of tragedy "wove lyrics into the fabric of their plays with great discretion, if not always with great originality." The song served, for example, the useful function of opening the play, and Noyes offers an illustration from Lee's *The Princess of Cleve*, when the Duke of Nemours, entering, hears the fiddles playing at the drawing of the curtain and speaks: "Hold you there Monsieur Devol; prithe leave off playing fine in Consort. . . . So now the Song, call in the Eunuch; come my pretty Stallion, Hem and begin." Another useful convention called for singing to a character asleep at the opening of the curtain. Similarly, a song (as did instrumental music) could define the episodes within a scene or create the illusion of the passage of time. Songs also served to heighten characterization, to strengthen the emotional intensity of a scene, or to create an atmosphere, perhaps of love, death, or foreboding. For plays employing a procession—martial, religious, nuptial, sacrificial—songs served thematically to develop the mood and to give order to the mass of characters on stage. During the period from 1660 to 1700 a large proportion of the plays, both comic and tragic, had at least one song, and as the vogue of theatrical singing increased, older plays, newly revived, often had additional songs composed for the revivals. In Otway's *Friendship in Fashion*, ca. April 1678, Saunter, commenting upon a new tragedy, states: "I did not like it neither for my part; there was never a song in it." In addition to the plays which had a few songs, whether

<sup>229</sup> Herbert, *Dramatic Records*, pp. 96-100.

<sup>230</sup> L. C. 5/138, in Nicoll, *Restoration Drama*, p. 354.

<sup>231</sup> "Conventions of Song in Restoration Tragedy," pp. 162-88.

introduced thematically or incidentally, the development of the musical drama and the operatic work vastly increased the number of songs, for a work like *Bonduca*, *The World in the Moon*, *King Arthur*, *The Grove*, or *The Island Princess* called for song after song.

During this period the song as an entr'acte entertainment was not so firmly established as instrumental music between the acts, but the growing emphasis upon almost continuous entertainment from the raising of the curtain to the end of the program opened the way for more and more songs, old and new. Obviously, most of these do not appear in the text of plays, and it is only toward the end of the century when the playbills began to list the entr'acte entertainments that considerable evidence appears. Nevertheless, Noyes cites some examples of tragedies in which the text calls for songs between the acts. Just before Act II of *Aureng-Zebe* the stage directions state: "Betwixt the Acts, a Warlike Tune is plaid." More specific evidence appears in Katherine Philips' *Pompey* (1663), which has five heroic "Songs between the Acts, which were added only to lengthen the Play, and make it fitter for the Stage." Lee's *Theodosius* also has inter-act songs in the text.<sup>232</sup> So few complete bills exist before 1700 that only sketchy examples of entr'acte songs appear in them, such as "a new Pastoral Dialogue" at a performance of *Don Quixote* on 5 July 1700 and a "Scotch Song" accompanying the "Dance of the Bonny Highlander" at *The Pilgrim* on 6 July 1700.

The vast number of songs in the context of plays, in entr'acte offerings, and in the concert halls may be most easily comprehended by examining the compilation by C. L. Day and Eleanore Boswell Murrie, in which thousands of songs are listed.<sup>233</sup> Many of these, after appearing in plays, were reprinted in the numerous anthologies published between 1680 and 1700, the music sometimes being reprinted and the composer and singer being named. The appeal to the spectator shows most clearly in Pepys' response, for his interest in music made him curious concerning the origin, composition, theory, and effect of a song. His pleasure showed in his attendance at *The Tempest*, 7 November 1667: "and a curious piece of musique in an echo of half sentences, the echoe repeating the former half, while the man goes on to the latter, which is mighty pretty." He found this work so attractive that

<sup>232</sup> *Ibid.*, p. 168.

<sup>233</sup> *English Song-Books, 1651-1702*. See also three articles by R. G. Noyes, "Contemporary Musical Settings of the Songs in Restoration Dramatic Operas," *Harvard Studies and Notes in Philology and Literature*, XX (1938), 99-121; "Songs from Restoration Drama in Contemporary and Eighteenth Century Poetical Miscellanies," *ELH*, III (1946), 291-316; "Broadside-Balled Versions of the Songs in Restoration Drama" (with Roy Lamson Jr) in *Harvard Studies and Notes in Philology and Literature*, XIX (1937), 199-218.

on 11 May 1668 he "went out to Mr Harris, and got him to repeat to me the words of the Echoe, while I writ them down." At least twice he went to "hear the French Eunuch sing, which we did, to our great content; though I do admire his action as much as his singing, being both beyond all I ever saw or heard" (14 October 1668). On 2 February 1668/9, attending *The Heiress*, he recorded that what "pleased me most in the play is, the first song that Knepp sings, she singing three or four; and, indeed, it is very finely sung, so as to make the whole house clap her."

The vogue of music proved a great boon to singers, lyricists, composers, and musicians. At first most of the principal singers in the theatres, such as Nell Gwyn and Mrs Knepp, were actresses doubling as vocalists, but in the last decade the demand for singers was so great that several, such as Richard Leveridge, Reading, Pate, Mrs Lindsey, and Mrs Katherine Cibber, specialized in operatic and entr'acte singing, sometimes appearing in both playhouses without having a contractual relationship with a single company. The sweeping influence of song is aptly characterized in the Epilogue to *Caligula* (1698).

*Singing in Plays is grown so much in vogue  
I had some Thoughts to sing an Epilogue.*

Among the composers and musicians contributing to the taste for single songs as well as operatic works are the foremost of the age. Henry Purcell composed the music for many songs, act-tunes, overtures, and the entire music of operatic works, such as *Theodosius*, *The Sicilian Usurper*, *Sir Barnaby Wbig*, *The English Lawyer*, *The Prophetess*. Many other composers assisted, perhaps less eminently but vigorously and consistently, the musical programs: John Bannister, Samuel Ackroyde, Louis Grabut, Matthew Lock, Robert Smith, Daniel Purcell, Alphonso Marsh Sr, Alphonso Marsh Jr, John Jackson, Pelham Humphrey, Roger Hill, Robert Cambert, John Blow, Robert King, Nicholas Stagins, Captain Pack, G. B. Draghi, James Hart, Thomas Farmer. Many of these, in addition to composing or performing, made a living by copying music for the orchestras. A record exists, for example, of a payment to Nicholas Stagins, Master of the King's Music, of £6 5s. and £5 12s. for preparing the music for dances, July 1675.<sup>234</sup> In the closing decade Daniel Purcell functioned as house composer for Drury Lane, and John Eccles held essentially the same status at Lincoln's Inn Fields.

<sup>234</sup> Boswell, *Restoration Court Stage*, p. 122.

## CONCERTS

Concomitant with the growth of music within the theatres was the development of the public concert. The private and Court musicales continued from earlier decades, but the public concerts, particularly those which charged admission fees, was a development of the last third of the seventeenth century. John Bannister is usually credited with initiating this practice. One of his earliest public musicales was given at his home, which he called the "Musick School," situated over against the George Tavern in Whitefriars on 30 December 1672.<sup>235</sup> In the next winter, 1673–74, he gave several concerts, although the degree of regularity of his offerings is uncertain. Frequently throughout his career as an impresario he advertised in the *London Gazette* that he would offer a concert on a particular Thursday and every Thursday (sometimes every day) thereafter without advertising the later ones regularly. If his concerts occurred as frequently as he implied, he had during several winters a weekly concert, usually limited to an hour in the late afternoon.

He was imitated widely, both in his lifetime and later. In the season of 1677–78 Thomas Britton initiated a concert series in a loft over his warehouse in Aylesbury Street, between Clerkenwell Green and St John's Street. He had a five-stop organ, a Ruckers' virginal.<sup>236</sup> By 1685 this type of concert had increased in favor so markedly that these public ventures rivalled the theatres. In addition, a number of societies contributed to the vogue of vocal and instrumental musicales. There had been, ca. May 1674, a "Royal Academy of Musick," foreshadowing the highly influential Royal Academy in the first third of the eighteenth century. Very little is known of this organization, and it may have been more titular than corporate. The term appears principally in connection with a production of *Ariadne; or, The Marriage of Bacchus*, whose Dedication refers to "Your Royal Academy of Musick," and Louis Grabut, who composed the music, states that it was "Acted by the Royall Academy of Musick." Much more enduring was the annual Ode to St Cecilia set to music and usually performed in Stationers' Hall. The foremost poets and composers contributed to the occasion. Less important were the annual Yorkshire Feasts and the concerts of "The Lovers of Musick." Many of these concert halls and special programs imitated the theatres. Occasionally their programs included a formal Prologue and an

<sup>235</sup> For an account by a contemporary, see *Roger North on Music*, pp. 302–3.

<sup>236</sup> See Herbert Weinstock, *Handel* (New York, 1946), p. 54.

Epilogue. The admission charges, though often only a shilling, occasionally soared as high as a guinea, a sum higher than that which the playhouses could comfortably charge. Some of the concerts were benefits for charity, for individual singers or composers. Occasionally, as was true of the playhouses, concerts were advertised as being given for the entertainment of visiting foreigners, such as the Prince of Baden or the envoy of the Czar of Muscovy.

In the late years of the century the extravagance of the concert stage also rivalled that of the theatres, especially with respect to costs, importation of foreigners, and the addition of entertainments like the entr'acte specialties. In the closing decade several foreigners became so popular as to stimulate the satiric thrusts aimed at the vogue for foreign dancers. In the season of 1692-93, for example, an import known simply as "the Italian singer" attracted a following. Later Signor Fidelio, the singer Ramphony, and Signor Clementine, a eunuch, appeared in London to their great personal profit, some of them being advertised as having just concluded engagements on the Continent. Their salaries also became inflated. Clementine, according to the *Post Boy*, 13-15 April 1699, was to receive £500 yearly. The eunuch Francisco, according to a report mentioned by Vanbrugh, 25 December 1699, received 120 guineas for singing five times, a sum greatly contrasting with the £30 granted Thomas Dogget, returning to London, for acting five times. All of these aspects of the concert halls—the popularity of foreigners and the high financial costs particularly—were to continue into the next century.

No contemporary has left us quite so much comment upon the nature and vogue of theatrical music in the seventeenth century as Roger North. He divided his discussion between what he called "Comick" and "Opera." The former included the "common entertainment and interludes of plays, which in former times were dispersed abroad by the name of playhouse tunes. . . . There is not much to be observed of these, but onely that they are cheifly compounded of melody, and pulsation or time: the consort is not much heeded, and if the melody is ayery, or what they call pretty, the ground may be of a common style, and the more vulgar, the better."<sup>237</sup> North believed that some of the musicians and composers debased themselves "by turning it up to be the joy of sotts in alehouses, fair-booths, and tavernes. In a word, this sort of popular musick is most apt for driving away thinking, and letting in dancing."<sup>238</sup> In discussing operatic music, North referred

<sup>237</sup> *Roger North on Musick*, p. 271.

<sup>238</sup> *Ibid.*, p. 272. John Wilson, editor of this work, points out (p. 272n) that Thomas Eccles and Charles Dieupart were said to have played Corelli airs to alehouse customers and that in Tom Brown's *Dialogues from the Dead* (1702) Signor Nichola Matteis caustically censured a similar use of his own "diviner airs."

both to Restoration works and the Italian ones which became popular in the next century, and it is difficult to determine always which his comments concern. He distinguished in these the “Ayery” and the “Recitative,” arguing that the recitative established a different species, so that some who are fond of the “Ayery” cannot bear “Recitative,” whereas others may be wholly delighted with the latter. These distinctions “hath the same inconvenience as when (in Mr Betterton’s semioperas) the drama was divided from the musick, and all the auditors were sure to be offended as well as pleased.” He argued, also, that in the instrumental part “the orchestre was under based,” and he discussed the comparative roles of the bassoons, the small reeds, the organ, the double viol, and the hautbois.<sup>239</sup>

North also concerned himself with “how and by what stepps Musick shot up in to such request, as to croud out from the stage even comedy itself, and to sit downe in her place and become of such mighty value and price as wee now know it to be.”<sup>240</sup> In this inquiry he referred to Bannister’s initiating public concerts and their influence in persuading other musicians who, having met privately to enjoy music, followed Bannister’s lead for the sake of “the good half crownes [which] came in fairely.”<sup>241</sup> As a result, North pointed out, a room in York Buildings (see the Calendar) “was built express and equipt for musick, to which was made a great resort and profit to the masters, and so might have continued but for the unfortunate interfering with the plays [an event which did not occur until the next century]. I observed well the musick here, and altho’ the best masters in their turnes, as well as solo, as concerte, shewed their gifts, yet I cannot say, whatevver the musick was, that the enterteinement was good; because it consisted of broken incoherent parts; now a consort, then a lutinist, then a violino solo, then flutes, then a song, and so peice after peice, the time sliding away, while the masters blundered and swore in shifting places, and one might perceive that they performed ill out of spight to one and other; whereas an enterteinement ought to proceed as a drama, firework, or indeed every publik delight, by judicious stepps, one setting off another, and the whole in a series connected and concluding in a perfect ackme, and then ceasing all at once.”<sup>242</sup>

<sup>239</sup> *Ibid.*, p. 274.

<sup>240</sup> *Ibid.*, p. 302.

<sup>241</sup> *Ibid.*, p. 303.

<sup>242</sup> *Ibid.*, p. 305. North also described in some detail the appearance of the music room in York Buildings and the popularity of its concerts (p. 305n).

## The Repertory: General View

WITH the reopening of the playhouses, the acting companies had to present old plays until new ones could be written, and the audiences were entertained with favorites of the past age, the works of Beaumont and Fletcher predominating over those by other dramatists. As Louis B. Wright has pointed out, the Restoration was particularly ready for plays by this famous pair, because during the Commonwealth the dramatic light, almost extinguished, was reinforced by a wide and deep reading of plays, of which Beaumont and Fletcher's productions proved to be favorites.<sup>243</sup> Printers and booksellers engaged in a brisk business with playbooks "and the reading of plays was a diversion enjoyed by many an aristocrat and liberal citizen who had no sympathy with puritan blue laws." The authorities during the Commonwealth were, in fact, so concerned with the violent antiprelatical pamphlets that they made no ordinances specifically against *belles lettres* and plays. During this period fourteen editions of *Mucedorus* appeared, eight printings of *Doctor Faustus*, six editions of *Philaster*, *A King and No King*, *The Maid's Tragedy*, and *Bussy D'Ambois*. Publishers even advertised playlists and appended them to tracts sanctioned by parliament. One lists five hundred titles. Dr. Wright notes that after 1646 dramatic publication increased, and bloomed with the publication in 1647 of the Beaumont and Fletcher *Folio*. He notes James Shirley's preface to the *Folio* as indicative of an era of play-reading indoctrination: "And now Reader in this tragical age when the theatre hath been so much out-acted, congratulate thy own happiness that in this silence of the stage, thou hast a liberty to reade these immutable playes."

When the new plays appeared, they revealed the development of fairly distinctive types or sub-genres of drama. Of these, the most important were the comedy of manners, the heroic drama in rimed couplets, and musical drama. The comedy of manners, however, was not the first new form of Restoration drama. From the increased record of performances that we have compiled, the Calendar shows that it was neither the comedy of manners

<sup>243</sup> "The Reading of Plays during the Puritan Revolution," *Huntington Library Bulletin* No. 6 (1934), 72-108.

nor even the rimed heroic drama that emerged first; it was, instead, a type of comedy which may be called the Spanish romance. This kind of play, based upon a Spanish source, placed its emphasis upon a rigid code of conduct, had a plot filled with intrigue, and emphasized one or more high-spirited women in the *dramatis personae*. In this category falls Sir Samuel Tuke's *The Adventures of Five Hours*, then attributed to Calderón, which became the first highly successful drama of the Restoration. Written at the request of Charles II, Tuke's play opened on 8 January 1662/3 before a full house and achieved an excellent run of thirteen consecutive performances.<sup>244</sup> Pepys, Evelyn, and Downes testify to the sensational impact of this work.<sup>245</sup> Other plays in the same category that soon followed were Lord Digby's *Elvira* (November 1664), Thomas Porter's *The Carnival* (ca. 1664), John Dryden's *The Rival Ladies* (June 1664), and, later, St Serfe's *Tarugo's Wiles* (5 October 1667) and Dryden's *An Evening's Love* (12 June 1668). The reliance upon an intrigue plot became the chief characteristic in the hands of later writers in this mode, such as Mrs Aphra Behn.

Meanwhile, the rimed heroic drama was making its way onto the stage. Roger Boyle, Earl of Orrery, is generally credited as its originator so far as composition is concerned,<sup>246</sup> but the approach of stage history shows that *The Indian Queen*, by John Dryden and Sir Robert Howard, was the first rimed heroic drama produced in the London theatres. Performed on 25 January 1663/4 and acted frequently through the rest of the winter, *The Indian Queen* appeared well in advance of Orrery's *The History of Henry the Fifth*, which had its première on 13 August 1664. More heroic plays by Orrery, by Dryden, and by other authors followed thick and fast. The number of these compositions, their fashionable status, as attested by contemporary comment, and the frequency of production all emphasize the popularity of this type of drama. The Duke of Buckingham's *The Rehearsal* (7 December 1671), amusing and popular as it was, did not put an end to the rimed heroic play. Drawcansir may have slain all his opponents at one blow, but the Duke of Buckingham was not equally successful in exterminating the object of his ridicule. Dryden's renunciation of rime after *Aureng Zebe* (16 November 1675) led to a sharp diminution of new heroic plays, although other playwrights, especially Elkanah Settle and Nathaniel Lee, continued in this form. Even with a reduction in the number of new rimed heroic plays the records of performances show that several examples of

<sup>244</sup> Nicoll, *Restoration Drama*, p. 9, and Downes, *Roscius Anglicanus*, pp. 22–23.

<sup>245</sup> See under 8 January 1662/3 in the Calendar.

<sup>246</sup> For a survey of studies on this subject, see Nicoll, *Restoration Drama*, pp. 100–131.

the type remained in stock into the early eighteenth century. In fact, as one consults the records throughout the volumes of the present work he will note further examples of the continued popularity of a burlesque and the plays it mocked. Audiences, for example, flocked to applaud *The Beggar's Opera* yet continued to attend the Italian opera. *Tom Thumb* had an immediate success, but spectators still attended productions of the antique tragedies Fielding satirized. Sheridan's *The Critic* was also a stage hit, yet we see no slackening in the number of performances of Cumberland's heavy dramas.

### THE COMEDY OF MANNERS

The outstanding contribution of Restoration drama to posterity was the comedy of manners.<sup>247</sup> It is instructive to see from the Calendar of Performances how this type of play emerged to reach its characteristic form. As noted before, the first new type of comedy has been characterized as the Spanish romance. Many of its features appear in an early comedy set not in Spain but in Italy, Richard Rhodes' *Flora's Vagaries* (3 November 1663). This rollicking play presents a strict code of parental authority and rigid social patterns, two vivacious young ladies in rebellion, plot situations in which people act artificially against normal human nature, and witty dialogue arising from the lively repartee of the heroine, Flora. In addition, and of considerable significance in the development of this genre, the women's roles were played by actresses. When Pepys saw it on 5 October 1667, Nell Gwyn and Mrs Knepp almost drove the dazzled diarist out of his mind, they excited him so.

In June 1664 Dryden's *The Rival Ladies* appeared. Made up largely of the distinguishing features cited for *Flora's Vagaries*, it introduced "the Gay Couple," a pair bound to please as Shakespeare had shown in *Love's Labors Lost* and *Much Ado About Nothing*, but bound henceforth on a new career of exploitation. On 30 July 1663 came the first full-length presentation of a fop, in James Howard's *The English Monsieur*. In March 1664 Sir George Etherege, in *The Comical Revenge*, included three pictures of contemporary

<sup>247</sup> For studies on the theory and social mode of the comedy of manners, see Nicoll, *Restoration Drama*, pp. 280-83. To his references should be added David S. Berkeley, "The Penitent Rake in Restoration Comedy," *Modern Philology*, XLIX (1952), 223-33; T. H. Fujimura, *The Restoration Comedy of Wit* (Princeton, New Jersey, 1952); David S. Berkeley, "The Art of Whining Love," *Studies in Philology*, LII (1955), 478-96 and "Préciosité and the Restoration Comedy of Manners," *Huntington Library Quarterly*, XVIII (1955), 109-28; N. N. Holland, *The First Modern Comedies* (Cambridge, Mass., 1959).

London life with one from heroic drama. A minor writer, Thomas St Serfe, attempted something similar in *Tarugo's Wiles* (5 October 1667), where the greater part of the play is a romance set in Spain, but where one highly satiric scene is located in a London coffee house. All that remained for the complete domestication of the form was for a dramatist to drop the far-off setting and place the action in London. Impetus possibly came from France where the great dramatist Molière was producing his comic masterpieces in Paris. Apart from what Englishmen may have seen when visiting the Comédie Française, several of Molière's plays, notably *L'école des maris* and *L'école des femmes*, were quickly drawn upon by Flecknoe, Dryden, Shadwell, Sedley, and Wycherley, to be used in their own forthcoming plays.<sup>248</sup> In addition to what English dramatists may have learned by way of technique from Molière, they could see in his plays wit-comedy and sex-comedy placed in a contemporary setting.

All these strands came together on 6 February 1667/8 at the première of Etherege's *She Would if She Could*, for a new kind of comedy had been realized, even though the first performance was badly done and was disappointing to the spectators. A comedy of manners had arrived, which was to rise and flourish, with an *annus mirabilis* of its own in 1676, when London audiences saw the premières of Etherege's *The Man of Mode*, Shadwell's *The Virtuoso*, and Wycherley's *The Plain Dealer*. Then, just as suddenly, the era concluded. For the next fifteen years Londoners were to see many new comedies, but they were not in the genre of the comedy of manners. There were racy ones like Ravenscroft's *The London Cuckolds*, or intrigue plays by Mrs Behn, or plays in the Jonsonian tradition of the comedy of humors, and even dramas which signal the beginning of sentimental comedy. Etherege and Wycherley had ceased to write, and the younger dramatists composed other types of plays. From this hiatus, then, we can see that the comedy of manners occupied not one period but two distinct eras. The first, as we have seen, extended from 1668 through 1676; the second was not to come until 1691 and was to occupy the last decade of the century.

The second era began and ended with a stage failure. The play which started the series was Thomas Southerne's *The Wives Excuse* (December 1691). In the next season Congreve's first play, *The Old Batchelor*, appeared, to be followed in October 1693 by *The Double Dealer*, and in April 1695 by *Love for Love*, a great success. Following these came the spirited comedies of Vanbrugh, *The Relapse* and *The Provoked Wife*. Another new comic dramatist,

<sup>248</sup> See John Wilcox, *The Relation of Molière to Restoration Comedy* (New York, 1938) and Nicoll, *Restoration Drama*, pp. 186–90.

George Farquhar, began his career with *Love and a Bottle* and *The Constant Couple*, the latter having a great run. The last two plays in the tradition, Burnaby's *The Reformed Wife* and Congreve's *The Way of the World*, appeared in March 1700. The town did not receive them with praise. *The Way of the World* was not withdrawn after the first night, and the entries of its performances in the Calendar should prove a corrective to the accounts which suggest a full disaster on the first night. Congreve's masterpiece was acted again, but it was not a popular success. The second phase of the comedy of manners had ended, and the genre was to become dormant, waiting for other Irishmen to reach the London stage.

#### MUSICAL DRAMA

Experiments with musical drama led to the evolution of an art form that was to be unique in the history of the English theatre—dramatic opera. Not many musical dramas were produced, and of these some were termed operas which should more properly be called masques. Furthermore, it is still not clear exactly how much of the development of dramatic opera was accidental and how much was designed.<sup>249</sup> Four years before the return of Charles II, Sir William Davenant had contrived a species of musical drama in *The First Days Entertainment at Rutland House* and *The Siege of Rhodes* with the main purpose of offering an entertainment that would not be blocked by Puritan regulations against the stage. Following the Restoration, there was no need to take such precautions, and for some years musical drama was neglected by authors other than Davenant and Flecknoe. The next stage came with the alteration of *Macbeth* and *The Tempest* in 1673 and 1674 into elaborate, expensive spectacles which were called operatic, and with the production of Shadwell's *Psyche* and Charles Davenant's *Circe* in 1675 and 1677. All of these pieces attracted much attention and, to judge from contemporary comment, were quite popular with the audience, but as Allardyce Nicoll points out, they could not be produced very frequently because of managerial objections to the high costs of staging.<sup>250</sup> Dryden also turned his attention to this genre and worked with musical drama until he achieved a separate and distinct form in *King Arthur* (1691), to

<sup>249</sup> The most precise account of dramatic opera may be found in Eugene Haun's "The Libretti of the Restoration Opera in English," an unpubl. diss. (University of Pennsylvania, 1954). See also R. E. Moore, *Henry Purcell and the Restoration Theatre* (Cambridge, Mass., 1961) and Lincoln, "Eccles and Congreve: Music and Drama on the Restoration Stage," pp. 7-18.

<sup>250</sup> *Restoration Drama*, p. 158.

which he gave the name of dramatic opera. Nahum Tate's *Dido and Aeneas*, with the music composed by Henry Purcell, had appeared in a school concert two years earlier, but it was not to be performed professionally until 1700. Both pieces attracted comment, and in the last ten years of the century some five or six more dramatic operas appeared. With the death of Henry Purcell and the adoption of Italian opera, the movement ended.

In addition to discussing the new types of drama originating in this period, something should be said about the proportion of new plays to the total repertory. For a land that had been without legitimate drama for eighteen years, the number of playwrights submitting manuscripts soon after the Restoration seems fairly large. By the season of 1662–63 several important and popular new pieces had been staged, but the real increase came in the following season, when sixteen works had premières.<sup>251</sup> For the next few years about a dozen new plays came out each season. Then, in the season of 1676–77, the crest of the first phase of the comedy of manners, a total of twenty-three new works appeared on the stage. Few were destined to endure, but the total number is striking. Some fifteen or more new pieces were produced in each of the next four years, but a decline set in with the union of the two companies in 1682. From 1683 to 1686 only three or four new plays appeared, as the United Company held to stock and revived old plays. In the season of 1686–87, partly because of the troubled times in England, only two new plays were staged. Slowly, after the political crisis had passed and the patrons returned to the theatres, more new plays came to be offered. Eleven premières occurred in the season of 1689–90, fourteen in the following season. Still, the real spurt did not occur until Betterton defected from Drury Lane in 1695 and two companies again competed. In the season of 1695–96, the number of new plays reached a total of twenty-five, the highest figure during the Restoration. Few of these dramas had lasting merit, but competitive houses offered a dramatist at least a chance of getting a hearing for his manuscript. About twenty new plays appeared in each of the next two seasons, with an improvement in quality, as Congreve, Vanbrugh, and Farquhar were among the authors represented.

Other patterns appear when we examine the ratio of old plays to new ones. In the season of 1661–62, as might be expected, among the known

<sup>251</sup> The statistics in this paragraph and the following ones are not entirely reliable in that we still do not know the dates of the premières of some new plays and have had to place them in a specific season when they may very well have been produced a year earlier or later. Worse yet, some titles have not been identified, and these may refer to dramas better known under other titles. In addition, we cannot be certain how many old plays were revived without positive evidence for their survival being extant.

performances 54 pre-Restoration plays vied with 4 new ones. In the season of 1667-68, when we have a relatively full list of performances, the proportion was: 33 pre-Restoration dramas, 20 plays brought out since 1660, 12 new ones. Although the records are incomplete, the theatres had struck a balance among the 65 plays, so that half were new or recent. Of 54 plays known to have been staged in the season of 1674-75, the proportion was: 25 old, 16 recent productions, 13 new. Two seasons later, when many new plays appeared, 9 were old, 19 recent, and 23 new. Certainly many more old plays must have been performed of which we have no record, but new and recent dramas dominated the repertory. If we examine the records of all productions, admittedly incomplete, during the forty years from 1660 to 1700, the companies produced approximately 440 plays which can be called new or sufficiently altered to seem to be the work of a contemporary author. By contrast, approximately 120 old plays, in relatively unaltered state, completed the repertory of the Restoration period.<sup>252</sup>

Of the older drama, the most popular were those plays attributed to Beaumont and Fletcher. The great number of entries for these plays in the Calendar of Performances at once supports and illustrates Dryden's statements in his *Essay of Dramatic Poesy* on the vogue of the Beaumont and Fletcher plays. During the forty years from 1660 to 1700, 39 were certainly acted and 3 more may have been.<sup>253</sup> *The Wild Goose Chase*, *Pbilaster*, *Rule a Wife and Have a Wife*, *A King and No King*, and *The Humorous Lieutenant* were great favorites and appeared year after year. The greatest number were produced in the opening years, with 16 in the season of 1660-61 and 15 in the following season. Even after the age had acquired its own drama, eleven were in the active repertory in the season of 1688-69 and nine in that of 1686-87. Moreover, most of these were produced in unaltered form, and Arthur Colby Sprague has shown that only one-third were revised for the Restoration theatres, most of these coming late in the period.<sup>254</sup>

The fortunes of the plays of Shakespeare were quite different. At first sight, the cumulative total of twenty-six of his plays acted during the age seems impressive, but analysis of the statistics shows a less favorable view. The cast for a production of *The Comedy of Errors* seems to be definitely for a non-London company, and there is only a lone allusion to *Pericles*. Whereas half of the works in the Beaumont-Fletcher canon came into the repertory

<sup>252</sup> These figures refer to the professional theatres and do not include plays which were performed solely at Court or which exist in manuscript without clear evidence of production.

<sup>253</sup> For the full list, see the Index.

<sup>254</sup> For details, see Professor Sprague's excellent study, *Beaumont and Fletcher on the Restoration Stage* (Cambridge, Mass., 1926).

in the opening years of the Restoration, the plays of Shakespeare appeared a few at a time, with some of these soon discarded. When we examine the year-by-year performances, we find that the highest known total in any season was only six, and this number was reached only twice. In the season of 1668–69, one of the relatively full seasons in the Calendar, six appeared. Late in the period, in the season of 1694–95, when Betterton and the leading actors formed a second company, the remaining Drury Lane actors resorted to a revival of Shakespearean drama. Six plays are on the record, but from the way Colley Cibber speaks, there may have been more.<sup>255</sup> Finally, the great bulk of the plays were produced in greatly altered fashion, as is well known to all students of the period.<sup>256</sup>

The adaptations did not set in at once. Oddly enough, the records of the season of 1660–61 show performances of four of the unrevised plays: *Hamlet*, *I Henry IV*, *The Merry Wives*, and *Othello*. This situation did not last long, as the alterations began in the next season with Davenant's *The Law Against Lovers*. Three more relatively unaltered plays were also given during the period: *Henry VIII*, *Richard III*, and *Twelfth Night*. *Richard III* was to be revised by Colley Cibber, but not until 1700, and Shakespeare's play may have been in stock before that date.

The selection of Shakespeare's plays for the repertory and the reasons for most of the adaptations can be explained by a study of stage history. With so many new comedies written every year, there was little room or need for Shakespeare's. If one turns to the season of 1676–77, in which, as already noted, twenty-three new plays appeared (including *The Plain Dealer*, *The Rover*, and *The Fond Husband*) he will see such contemporary comedies as *The Man of Mode*, *Secret Love*, *Flora's Vagaries*, *The Cutter of Coleman Street*, *Epsom Wells*, *The Adventures of Five Hours*, and *The Sullen Lovers*. Again, in looking at the records of performances in the season of 1690–91, one will see that seven new comedies appeared, including *Amphitryon*, *The Scowlers*, and *Greenwich Park*, together with eighteen other contemporary comedies, such as *The Virtuoso*, *The Rover*, *Secret Love*, *Sir Martin Mar-All*, *An Evening's Love*, *The Kind Keeper*, and *Marriage à la Mode*.

Although more new tragedies than comedies were written during the Restoration, a majority of the tragedies were failures or at least not sufficiently popular to go into stock. Accordingly, the urgent need for different plays offered Shakespearean tragedy a place. Thus, in the early years *Hamlet*,

<sup>255</sup> *Apology*, I, 201–2.

<sup>256</sup> The fullest study is by Hazelton Spencer, *Shakespeare Improved* (Cambridge, Mass., 1927). See also A. H. Scouten, "The Increase in Popularity of Shakespeare's Plays in the Eighteenth Century," *Shakespeare Quarterly*, VII (1956), 189–202.

*Julius Caesar*, *Othello*, and *Romeo and Juliet* appear on the play lists. Toward the end of the period, as the heroic drama declined, more Shakespearean tragedies were added. When the vogue for opera emerged, plays like *Macbeth* and *The Tempest* were, as noted, natural choices for adaptation. Allardyce Nicoll has pointed out that the history plays could easily be turned into political parallels with contemporary application; an explanation, thus, is apparent for the selection and alterations of *Richard II*, *Coriolanus*, and the *Henry VI* plays.<sup>257</sup>

A final reason for the adaptation of Shakespeare's plays arises from the presence of actresses to play women's parts. Professional dramatists of the Restoration composed plays with the personnel of the King's Company and the Duke's Company in mind, just as Shakespeare did for his own company. It follows that Davenant, Dryden, Shadwell, Tate, and Crowne would expand the role of women in a Shakespearean text or add women's parts if they were not already there. Devotees of the Bard may object, but we are concerned here with an example of how stage history may explain a phenomenon that has puzzled some students of the period. If Otway wrote parts expressly for Mrs Barry and if Congreve designed roles for Mrs Bracegirdle to create on the stage, it is no surprise to find that other dramatists did the same in preparing a work of Shakespeare's for a new production.

Surprise may be registered, however, at the place of Ben Jonson in the repertory. From the universal chorus of adulation for the work of this Elizabethan dramatist that extends throughout the period and from the repeated references to scenes in his plays, one would certainly have expected to see his plays carried in stock. And they may have been, as fifteen titles were distributed between the King's Company and the Duke's Company. Nevertheless, our Calendar of Performances shows no increase in the known productions of Jonson's plays. Performances are recorded for only seven of his dramas (*Bartholomew Fair*, *Catiline*, *Every Man in his Humour*, *Every Man Out of his Humour*, *The Alchemist*, *The Silent Woman*, and *Volpone*) and only the last three of these appeared with any frequency. Further research, hopefully, may disclose additional productions.<sup>258</sup>

<sup>257</sup> *Restoration Drama*, p. 173.

<sup>258</sup> For an account of Ben Jonson, see R. G. Noyes, *Ben Jonson on the English Stage 1660-1776* (Cambridge, Mass., 1935).

## The Repertory: Specialties

HAMLET's "The Play's the thing," now a commonplace for theatrical historians and critics, was amply exemplified in the Restoration theatre, for the center of the program was the comedy, tragedy, or dramatic opera. Nevertheless, the managers, the Court, and public entertainments throughout London provided a variety of specialties, some closely related to the drama, others possessing dramatic elements but very loosely related to the characteristics of the best dramatic fare. Some of the specialties discussed in this section are integral parts of the daily programs of the professional theatres; others made sporadic appearances there; still others competed with the offerings in the playhouses.

### PROLOGUES AND EPILOGUES

Among the specialties in the professional theatres, the Prologue and the Epilogue held the most substantial place. Nearly every new play had a Prologue and an Epilogue written expressly for it; and where either is missing for a new drama, it is likely that one existed at the première but has since been lost. The audience expected these capsules of information and comment for new plays and for many old and newly revived ones. In addition, a special occasion, such as the attendance of the King or Queen, the opening of a new theatre, a performance at Court, created an excuse for the writing and speaking of fresh examples of these components of the program.<sup>259</sup>

The Prologue and Epilogue formed a frame in which to present the day's program. After the orchestra completed its overtures, a player stepped forth and spoke the Prologue, the curtain opening as he concluded. Ordinarily the curtain was not closed until the end of the program, the Epilogue signalling the end of the performance. Although there is no certainty that a Prologue or an Epilogue was spoken at every performance of every play, whether old

<sup>259</sup> In addition to the Prologues and Epilogues printed in editions of Restoration plays, one should examine the large and interesting collection, *Rare Prologue and Epilogues, 1642-1700*, edited by Autrey N. Wiley (London, 1940).

or new, the probability is that they were—if only to quiet the house before the curtain rose and to send it away in good humor. It may well be that, lacking an occasion for a newly written Prologue, an old one was recited at revivals, even a decade or so later. Many comments testify to the spectators' expectation of hearing these opening and closing orations. As the Prologue to *Pastor Fido* (1675) states it: "Preface and Prologue, are such modish Toys / Books ar'n't without this, nor without that Plays." That for Mrs Behn's *The Amorous Prince* frankly acknowledges that players and dramatists accede to the expectation of the spectators: "Well! you expect a Prologue to the Play, / And you expect it too Petition way." Pepys makes perfectly clear that the Prologue or Epilogue to a new play was likely to be spoken throughout the initial run. On 1 August 1668, attending *The Old Troop* for the second time, he came early to hear the Prologue, for he had arrived late and missed it on the previous performance. Downes emphasized the same point, mentioning that the Prologue to *The Woman Made a Justice* (19 February 1669/70) was spoken on each day of its fourteen consecutive performances.<sup>260</sup>

Even though proof is lacking that Prologue and Epilogue formed part of every performance, some commentators, seemingly bored with the practice, suggest that the repetition was tiresome. The Prologue to *The Rival Ladies* (ca. June 1664) may be a case in point.

'Tis much Desir'd, you Judges of the Town  
Would pass a vote to put all Prologues down;  
For who can show me, since the first were Writ,  
They e'r Converted one bard-hearded Wit.

Although the tone of Dryden's Prologue is playful, that for *Trypon*, 8 December 1668, which Pepys heard spoken at the première, is much more specific.

Would you decree (what I for them implore)  
Poets with Prologue ne're should meddle more,  
'Tis the best tbing you for your selves could do,  
For Prologues first tire Poets and then you.

Yet Pepys, for reasons he does not clearly outline, thought this "prologue most silly."

Since the intent of the Prologue was to gain the attention of the audience and the Epilogue to win applause in dismissing the auditors, the writer of each, but especially of the opening statement, must find means of making

<sup>260</sup> *Roscius Anglicanus*, p. 30.

an original or palatable appeal. As a result, in many Prologues the same basic approach was handled in a variety of rhetorical ways. One device was to establish a parallel to the relationship of poet/players to audience, a technique most useful for premières. For example, the Prologue to *The Life of Mother Shipton* (acted probably between 1668 and 1671) likened the theatrical situation to that of host and guests or chef and diners: "His [the poet's] is an invitation to a feast / He hopes your stomachs will not ill digest." For *The Fatal Jealousie*, 3 August 1672, the Prologue flatters the audience as possessing the status of a monarch, the author and players presenting their "low Submission," and that to *The Loyal Brother*, ca. February 1681/2, altered the comparison by referring to poets as "Lawfull Monarchs" who ruled until "Criticks, like Damn'd Whiggs, debauch'd our Age." At *The Rival Queens*, 17 March 1676/7, the Prologue suggests that bringing on a new play is like issuing a challenge to a duel or an encounter.

*You think y'are challeng'd in each new Play-bill,  
And here you come for tryal of your Skill;  
Where, Fencer-like, you one another burt.*

The Prologue to *The Committee*, 27 November 1662, compares a play and playwright to a tradesman selling his wares; that of *The Unhappy Favourite*, ca. October 1681, develops the parallel of the poet to the merchant, who must seek "Credit" in his "Venture." At *The Usurper*, 2 January 1663/4, the poet is likened to a pilot steering his vessel through a potentially stormy audience, whereas the Prologue to *Mithridates*, ca. February 1677/8, compares the playwright to a general marshalling his squadrons, and that for *A Commonwealth of Women*, ca. August 1685, has the speaker come forth like a champion ready to defend the author. Discussing the suitable techniques for catching the audience's frame of mind, Dryden, in the Prologue to *Secret Love* (2 March 1666/7), argued:

*The most compendious method is to rail:  
Whicb you so like, you think your selves ill us'd  
Wben in smart Prologues you are not abus'd.  
A civil Prologue is approv'd by no man;  
You hate it as you do a Civil woman:  
Tour Fancy's pall'd, and liberally you pay  
To have it quicken'd, ere you see a Play.*

Frequently an Epilogue, written, of course, before the verdict of the première was known, used a similar appeal. The Epilogue to William

Cartwright's *The Ordinary*, ca. January 1670/1, compared the play-playwright-actors versus the spectators to sailors in a naval engagement, who, fearing the thunder and lightning and seeking shelter, desire the mercy of the elements to keep them from disaster. That for *The Widow* (in *London Drollery*, 1673) argued that "The Stage is like a Gaming-house" where the company puts up "a poor old Play" and invites the spectators to "throw out for this one stake." The Epilogue to *The Comical Revenge*, March 1664, employed another familiar comparison.

*Like Pris'ners, conscious of tb'offended Law,  
Wben Juries after tb'Evidence withdraw;  
So waits our Author between bope and fear,  
Until he does your doubtful Verdict bear.*

Many an Epilogue had a wry note, no doubt, as the speaker, knowing the play had failed, uttered the hopeful, pleading words to an audience thoroughly bored and hostile. Even more embarrassing was the actor's turn to announce an additional performance of the damned play on the following day.

Because the pleading Prologue or Epilogue, regardless of the skill of the author, tended toward repetition of the obvious, playwrights often used them as a means of discussing political and literary matters or even the state of the theatre. As is well known, John Dryden frequently used the Prologue as a forum for a discussion of the playwrights of the preceding age, of the use of rhyme in drama, and of the principles of taste and criticism which he wished to establish. A Prologue spoken on a special occasion offered an opportunity to vary the tone and to flatter influential auditors, and many special ones were presented. Dryden's Prologue on the Duke of York's return from Scotland (21 April 1682) and Otway's Epilogue to a performance of *Venice Preserv'd* on that date celebrated a Tory victory and were "Recommended to All men of Sense and Loyalty" in *The Observator*, 27 April 1682. In 1682 when the two companies united, Dryden wrote a Prologue (spoken by Betterton) and an Epilogue (spoken by Smith) to welcome the King and Queen to the theatre. When a company acted in the summer at Oxford Dryden frequently wrote a Prologue or an Epilogue, sometimes comparing London and Oxford audiences or their tastes in plays. A player sometimes used one for a personal appeal, such as "Mr Haynes His Recantation-Prologue Upon his first Appearance on the Stage After His Return from Rome" (1689). Late in the century Joseph Haines and William Penkethman achieved distinction and notoriety for humorous monologues, such as "A Prologue Spoken on an Ass." One in dialogue varied the approach; Pepys enjoyed one spoken by Nell

Gwyn and Mrs Knepp on the first day of *The Duke of Lerma*, 20 February 1667/8. Another novelty appeared in the Prologue to *Calisto* (1675), performed by a Chorus and interspersed with dances.

The Epilogue followed similar patterns. If the recurrent appeal to the tender Ladies of Quality to be sympathetic grew tiresome, the playwright discussed political or literary topics or attempted a wholly new device. Henry Harris and another actor, for example, sang the Epilogue to *The Man's the Master* "like two Street Ballad-Singers,"<sup>261</sup> and Pepys, attending the performance, referred to "the extraordinariness of it." In fact, the Epilogue was well suited to variety, because, as the author could not certainly foresee the mood of the audience after the play, he might play it safely with novelty for an Epilogue. That for *The City Politicks* is a conversation among three actors. That for *The Island Princess* was sung by Mrs Lindsey and a "young Boy." Some took a set theme, such as William Penkethman's speaking on "The Humours of the Age." Occasionally a young child, usually a girl, warmed the hearts of the audience with youthful charm, and if the management and players wished to make the Epilogue an undeniable success, they chose Beck Marshall, Nell Gwyn, Anne Bracegirdle, or Elizabeth Barry to wheedle the spectators into a round of applause.

That the spectators gave genuine, even critical, attention to the Prologue and Epilogue has already been suggested. Pepys' response to the Prologue to *The Duke of Lerma*, 20 February 1667/8, was highly appreciative of the manner if not the content: "And Knepp and Nell spoke the prologue most excellently, especially Knepp, who spoke beyond any creature I ever heard." On the other hand, he judged the Prologue to *The Man's the Master*, 26 March 1668, to be "but poor" and found "little" in the Epilogue to enjoy except the novelty of its being sung in the mode of "Street Ballad Singers." The popularity of Prologues and Epilogues, even beyond the stage, is evident in the extremely large number of those separately printed during the late seventeenth and early eighteenth centuries. Miss Wiley's large collection testifies to a demand for broadside versions which were usually issued within a week after their presentation on stage, as indicated by Narcissus Luttrell's manuscript notations of his date of purchase. Miss Wiley's list includes about 75 separately printed Prologues and Epilogues, most of them belonging to the period from 1660 to 1700. This practice continued into the next century, but at a reduced rate of publication.

Another evidence of the popularity of these appendages to the play appears in the imitation of the theatres by the concert halls, where neither

<sup>261</sup> *Ibid.*

the Prologue nor the Epilogue served the same need as in the playhouse. At York Buildings, on 20 March 1699/1700 at a benefit for Mrs Hudson and Williams, Joseph Haines spoke a Prologue; on 21 June 1700 at a concert for the representatives of the Emperor of Morocco, both Prologue and Epilogue were spoken. When Dorset Garden Theatre turned to lotteries in the last decade of the seventeenth century, a Prologue to open the day's events was considered a useful, perhaps necessary, device.

The Prologue and Epilogue had other purposes and values besides initiating the program<sup>262</sup> and concluding with a request for applause. Writing them provided an income to the author, although the returns were not large. When Southerne at first paid Dryden to write a Prologue or an Epilogue, the charge for both was four guineas. Around 1682, however, Dryden raised his fee and charged Southerne six guineas.<sup>263</sup> When Cibber wrote a Prologue for the opening of Drury Lane in the spring of 1695, he "insisted that two Guineas should be the Price" of allowing it to be spoken, and he got his price. That the sum may not have been excessive is wryly suggested in the Prologue to a play acted privately, which appeared in Thomas Duffet's *New Poems* (1675).

*Prologues, those pleasing and successful ways,  
To gain protection for ill written Plays.*

#### BALLET

The vogue of the dance, both as entr'acte entertainment or integral parts of a play, has already been discussed, but the occasional productions of specialties called "ballets" or "masques" warrants a separate entry. The ballet as an art form had not by this time become individualized or conventionalized,<sup>264</sup> some being referred to primarily by title without clarification or details. An example is the *Ballet de la Paix* performed in London in 1660 without indication of the circumstances or content. On 16 March 1662/3 Jacques Thierry and Will Schellinks, two foreigners visiting in London, attended what they called a "ballet" but recorded no particulars.<sup>265</sup> Possibly similar was a "Grand

<sup>262</sup> On one occasion, the première of *The Indian Queen*, 27 January 1663/4, the Prologue appears to have been spoken after the curtain was opened.

<sup>263</sup> Wiley, *Rare Prologues and Epilogues*, pp. 67-69.

<sup>264</sup> One should note also some confusion in terminology, such as Pepys' use of the phrase "in the form of a ballet" in referring to the Epilogue sung by two actors for *The Man's the Master*, 26 March 1668. Downes, *Roscius Anglicanus*, p. 30, refers to the same Epilogue as "Singing the Epilogue like two Street Ballad-Singers."

<sup>265</sup> Seaton, *Literary Relationships*, pp. 334, 336.

Masque” danced before Caesar and Cleopatra in *Pompey the Great*, ca. January 1663/4, but no description survives of this work by John Ogilby. Possibly more elaborate was a ballet-masque given at Court on 20 February 1670/1, which *The Bulstrode Papers* characterized as “the grand ballet,” suggesting that it was an artistic unit, not simply a ball in which all participated (see the Calendar). When this work was in preparation, Girolamo Alberti, 6 February 1670/1, emphasized to his own Court that “a grand ballet” was shortly to be staged,<sup>266</sup> and Lady Mary Bertie, on 23 February 1670/1, stressed the richness of the costumes, the clothes being “shifted” three times, the fineness of the dancing as well as “fine musickes,” including new songs.<sup>267</sup> Still later, possibly in February 1673/4, a *Ballet et Musique pour le divertissement du Roy de Grande Bretagne* was performed in London. An example of a masque within a play is in Act II of *Timon of Athens*, ca. January 1677/8, Downes<sup>268</sup> referring to “the Musick in’t well Perform’d.” The characters included Aegipanes, Bacchus, Cupid, shepherds, nymphs, and maenads.

The most specific statement concerning a dramatic performance of this kind was made by Cosmo the Third, attending an offering of *Love’s Mistress* at the King’s Theatre on 24 May 1669.

A well-arranged ballet, regulated by the sound of various instruments, with new and fanciful dances after the English manner, in which different actions were counterfeited, the performers passing gracefully from one to another, so as to render intelligible, by their movements, the acts they were representing.<sup>269</sup>

Occasional other references suggest artistry of a similar form, such as a portion of *The Empress of Morocco*, 3 July 1673, which Roger North characterizes as being “a sort of masque poem of Orfeus and Euridice, set by Mr M. Lock, but scandalously performed. It begins ‘The Groans of Ghosts.’”<sup>270</sup> Although the late seventeenth century did not develop this art form meticulously, the theatres in the next century dealt with it fully and seriously.

#### PUPPETRY AND MECHANICAL SHOWS

These mechanic arts were primarily practiced outside the professional theatres, though not wholly so. The puppet show, popular at the Fairs, at

<sup>266</sup> *Calendar of State Papers Venetian*, 1671–72, p. 15.

<sup>267</sup> HMC, Rutland MSS (London, 1889), II, 222.

<sup>268</sup> *Roscius Anglicanus*, p. 37.

<sup>269</sup> *Travels of Cosmo the Third*, p. 347.

<sup>270</sup> *Roger North on Music*, p. 306.

Court, and in booths in Charing Cross, had its own specialist, Anthony Devoto (in many variant spellings).<sup>271</sup> Pepys and Evelyn, as well as many others, delighted in these exhibitions in London, and on 23 September 1673 Evelyn described an extensive mechanical show in a room in Hatton Garden: "representations of all sorts of animals, handsomely painted on boards of cloth, & so cut out & made to stand & move, fly, crawl, roare & make their several cries."

Within the professional theatres puppetry was apparently limited to an occasional scene within a play. Shortly after the Restoration the best example is the puppet show in Ben Jonson's *Bartholomew Fair*. Pepys, seeing it on 7 September 1661, felt that the introduction of puppetry lessened the impact of the drama: "but I do never a whit like it the better for the puppets, but rather the worse." When he saw it a few days later, 12 September 1661, he repeated and underscored his dislike: "yet I do not like the puppets at all." There seem to have been no other puppet shows (by nonhuman figures) introduced into the dramas proper, but the influence of this type of show, as well as the puppet, Punchanello, and marionettes was, as George Speaight has amply shown, widespread through the period from 1660 to 1700.

#### PROCESSIONS

This type of dramatic presentation, a favorite in the eighteenth century, was not often practiced in the Restoration theatre, although occasional attempts at pageantry of this sort appear. Certainly the Lord Mayor's Day celebrations, with the long parades and the pageants devised and executed at considerable cost, gave the populace a taste for the processional. In the theatres the best example occurs in *Henry VIII*, which Pepys saw on 1 January 1663/4. Not particularly enjoying it, he considered it a series of tableaux without artistic unity: "so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done." Count Cominges emphasized the same loosely organized episodes when he stated: "I have seen performed the whole life of Henry the Eighth,"<sup>272</sup> and Katherine Phillips, writing on 23 January 1663/4 (see the Calendar) considered it "little better then Puppett-plays."

<sup>271</sup> For some of the puppet shows, see the Daily Calendar, and for a full study of the puppet theatre in the late seventeenth century, see George Speaight, *The History of the English Puppet Theatre* (London, 1955), pp. 73-91.

<sup>272</sup> Jusserand, "A French View of England in 1666," p. 794.

### THE AFTERPIECE

Like the Procession, the Afterpiece, as a formal part of the repertory, held a minor place in the last forty years of the seventeenth century. Because the play, with the intervals and entr'acte entertainments, occupied about three hours and because few short works were available, the professional theatres failed to see any advantage in a double bill and the spectators did not demand one. The principal occasion on which an afterpiece appeared was a performance of two new works by Thomas Otway at the Duke's Theatre, probably in December 1676. The first play, *Titus and Berenice*, had only three short acts, and because of its brevity Otway apparently felt that a second work was needed to complete the evening. For this he wrote *The Cheats of Scapin*, a farce, which ultimately became far more popular than its twin play, a tragedy. By the end of the century the growing attention to the concept of a variety of entertainments prepared the way for the double bill, but the Afterpiece did not gain full acceptance until the early years of the eighteenth century.

### DROLLS AND INTERLUDES

These entertainments principally appeared at the Fairs (see the section on the Fairs and the Daily Calendar), but on at least one occasion, 11 November 1672, Charles II through the Lord Chamberlain issued a directive allowing Antonio di Voto to "Exercise & Play all Drolls and Interludes" except that he should not encroach upon those pieces usually acted at the professional theatres.<sup>273</sup> Except for drolls at the Fairs, little is known of this form of entertainment.

### DOUBLE VERSIONS OF A PLAY

The period of the Restoration saw a great many plays revised, even drastically altered, such as *King Lear*. Nearly all of these adaptations, as might be expected since they were altered to meet the taste of a new and different audience, drove the original version from the stage, yet on at least one occasion the theatres provided a double presentation, offering on one day

<sup>273</sup> Nicoll, *Restoration Drama*, p. 250.

the original play, on the following day the adaptation. It is surprising and unfortunate that neither the date of this experiment nor the text of the adaptation is known. The play was *Romeo and Juliet*, and John Downes, the prompter of the Duke's Company, is our only source of information. He reported that James Howard altered the tragedy into a tragi-comedy by "preserving Romeo and Juliet alive."<sup>274</sup> This type of alteration was not unusual, but the playing of these two versions may represent an experiment unique in that period: "so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragical another; for several Days together." As many spectators attended the theatre on several days of the week (Pepys occasionally attended three or four days in a row), one can regret that, if adaptations were the order of the day, the managers did not more often allow their audience the esthetic and critical experience of having the old and new versions placed before them in this fashion.

#### FOREIGN SPECIALTIES

Of considerable importance to the professional theatres, particularly as a threat to their prosperity, were the frequent appearances of foreign performers. As has already been indicated in connection with songs and dances, the individual foreigner was a popular figure, especially in the late years of the century. On the other hand, during the years immediately after the return to the throne of Charles II, the fondness of the monarch for French and Italian players prompted him to invite entire troupes to his kingdom.<sup>275</sup>

As early as 30 August 1661 Pepys attended a French comedy which he thought ill done, the scenes and company being "nasty and out of order and poor." Early that winter, 2 December 1661, Jean Channouveau received £300 from the King as a bounty to the French comedians.<sup>276</sup> Thereafter, except for occasional gaps, such as that caused by the Great Plague, foreign companies appeared regularly in England, and Charles II negotiated for others who did not accept an invitation. Troupes appeared in London in these seasons: 1660-61, 1661-62, 1663-64, 1669-70, 1671-72, 1672-73,

<sup>274</sup> *Roscius Anglicanus*, p. 22.

<sup>275</sup> The vogue of the foreign company during the late seventeenth century has been discussed by several scholars. For the principal studies, see Lawrence, "Early French Players in England," pp. 125-40; I. K. Fletcher, "Italian Comedians in England in the Seventeenth Century," *Theatre Notebook*, VIII (1954), 88-89; and Sybil Rosenfeld, *Foreign Theatrical Companies in Great Britain in the 17th and 18th Centuries*, The Society for Theatre Research, Pamphlet Series, No. 4 (London, 1955).

<sup>276</sup> *Calendar State Papers, Treasury Books, 1660-67*, p. 311.

1673–74, 1674–75, 1675–76, 1676–77, 1677–78, 1678–79, 1682–83, and 1683–84. Some of these companies presented plays at Court, although we usually do not know the titles of the dramas offered; ordinarily they brought their own scenes, costumes, and decorations, as the records disclose orders permitting the import or export of their goods. Nearly all appeared under the express protection of the Crown, for the Lord Chamberlain or the King issued orders forbidding any one to interfere with their liberty to act. Other troupes came under the sponsorship of other persons of rank, such as the Duke of Modena's Company in 1678–79 and the Prince of Orange's troupe in 1683–84. A few individuals were men of considerable fame, such as Tiberio Fiorelli, commonly referred to as Scaramuccio, whose presence Charles II personally sought on several occasions.

These invasions of foreign troupes often affected the London companies adversely. During the height of the foreign successes Prologues and Epilogues bitterly complain of the apparent preference of the Court for non-English performers, especially when, during one visit by Fiorelli, the theatre in the Court charged admission, an act which many considered not only beneath the dignity of the Crown but a genuine injustice to the professional English companies. As the King's and Duke's companies were relatively helpless in the face of Charles II's liking for these attractions, their principal means of coping with this competition, other than ridicule and complaint, was to offer more spectacle and more entr'acte entertainments of their own. After the death of Charles II the visits of foreign companies slackened until the second decade of the eighteenth century when other monarchs, the Hanoverians this time, showed a preference for non-English performers.

## The Production of Plays

THE ULTIMATE purpose, of course, of all the elements in the theatrical world—the construction of a theatre, the securing of plays, the engaging of a company, the composition of songs and dances, and the myriad details—was the production of a three-hour program, at the center of which was a carefully composed and rehearsed drama. During the Restoration, as at all times in theatrical history, this was a complex process. Unfortunately, not very much can be said about the theories of the management concerning a seasonal or long-range purpose which is not already implicit in the discussion of the repertory, the specialties, and management and operations or which will not be revealed by a careful study of the Calendar. Actually, deliberate and intensive discussion of the theory of theatrical offerings is rare at this time; and when it occurs it often, as was true with Thomas Killigrew's talks with Pepys on 12 February 1666/7, concerns the speculative future rather than an appraisal of current practices. Nevertheless, one may take Dryden's statement in the Prologue To the King and Queen, at the Opening of Their Theatre, 1682, as a mature reflection, tinged with satire, upon the role of the stage.

*Old Men shall have good old Plays to delight 'em:  
And you, fair Ladys and Gallants that slight 'em,  
We'll treat with good new Plays; if our new Wits can write 'em.  
We'll take no bludging Verse, no fustian Tumour,  
No dribbling Love, from this or that Presumer:  
No dull fat Fool shamm'd on the Stage for bumour.  
For, faith, some of 'em such vile stuff have made,  
As none but Fools or Fairies ever Play'd;  
But 'twas, as Shopmen say, to force a Trade.  
We've giv'n you Tragedies, all Sense defying:  
And singing men, in wofull Metre dying;  
This 'tis when heavy Lubbers will be flying.  
All these disasters we well bode to weather;  
We bring you none of our old Lumber betther:*

Several of these complexities fall under the headings of securing a play, the preparing and rehearsing of the drama, the première, and the run.

## SECURING A PLAY

Immediately after the Restoration, securing plays for presentation was a relatively simple task. With little incentive for writing plays during the Commonwealth, the theatres in 1660 naturally turned to the large stock handed down from Elizabethan and Jacobean times. For some years following 1660 the Lord Chamberlain regulated the division of plays among the principal companies—see, for example, the lists under 12 January 1668/9—the allotment sometimes being for a limited period. An early document dividing the stock assigned to Sir William Davenant for the Duke's Company eleven plays, principally Shakespearean.<sup>277</sup> These allocations may well have been made at the desire of management to secure an amicable division of the stock. That more extensive lists existed, probably from 1660, is suggested by the Lord Chamberlain's two directives in the seasons of 1667–68 and 1668–69. On 20 August 1668 his office allotted 23 plays, representing a variety of pre-Restoration authors, to the Duke's Company;<sup>278</sup> the order, dated 12 January 1668/9,<sup>279</sup> gave to the King's Company 108 plays, representing nearly all of Jonson's works and many of Shakespeare's. Although these allocations were not rigidly followed, the companies observed them with care, for the plays of Jonson, for example, appear to have been acted primarily by the King's Company before the merger of the companies in 1682.<sup>280</sup>

After the initial reliance upon old plays had created a repertory, the Duke's Company assumed a slight advantage in the search for new ones as Sir William Davenant, the proprietor, had several of his own available and shortly was to revise and revive some older dramas, such as *Hamlet* and *Macbeth*. Within ten years several plays became available from gentlemen and Persons of Quality who wrote for prestige without primary, if any, thought of financial gain, such as William Cavendish, Duke of Newcastle; Roger Boyle, Earl of Orrery; and John Wilmot, Earl of Rochester. Perhaps Sir George Etherege should be included among this group. Some of their plays were eminently successful; others received only passing recognition. Within a short time after the resumption of acting the professional dramatist, the most productive source of new plays, became a highly influential element

<sup>277</sup> Nicoll, *Restoration Drama*, pp. 352–53. The list also gave Davenant two months' rights to six other plays.

<sup>278</sup> *Ibid.*, p. 353.

<sup>279</sup> *Ibid.*

<sup>280</sup> Noyes, *Ben Jonson on the English Stage*, pp. 319–20.

in the offerings of each company. John Dryden is an illustrious example. Early in 1663 the Theatre Royal produced his first play, *The Wild Gallant*, and for many years he attached himself closely to the King's Company. At first his relationship was primarily that of a professional happily developing an association with a single company, although not exclusively contracting with it for every one of his dramas. Later this relationship became a more binding one; probably in the spring of 1668 he entered into a formal agreement to provide the company with three plays annually, the King's Company to give him one and one-quarter shares of the theatre's profits.<sup>281</sup> In force until 1678, this agreement created in principle the playwright-sharer, upon whose pen the theatre relied for a steady flow of new manuscripts. Dryden was unable, however, to maintain the heavy production schedule, and the complaint of several actor-sharers that Dryden had failed to keep the agreement probably reflects not only Dryden's inability but also the declining fortunes of the King's Company, a condition which made the agreement less valuable to Dryden.<sup>282</sup>

Nor was this arrangement between Dryden and the King's Company unique. Apparently Nathaniel Lee had a similar working agreement with the King's Company, as implied in the complaint against Dryden. At the same time John Crowne had a "like agremt" with the Duke's Company.<sup>283</sup> In all probability Thomas D'Urfey had a similar contract with the King's Company during part of his career, for his name appears on the company list on 8 May 1676.<sup>284</sup> Earlier (around 1673), according to *Reflections Upon a Late Pamphlet Intituled A Narrative Written by E. Settle* (1683), Settle had been offered by the Duke's House a yearly grant of £50 if that company "might have the Acting of all the Plays he made," but, having greater expectations from the King's Company, he allied himself with it (p. 2). At the end of the century Congreve was essentially playwright-in-residence with the company in Lincoln's Inn Fields. Whether or not formal arrangements existed, Mrs Aphra Behn, Thomas Otway, and Edward Ravenscroft had most of their plays acted by the Duke's Company.

Another arrangement was that of the actor-playwright whose works appeared under the direction of the company to which he was attached. Thomas Betterton, long a member of the Duke's Company, saw most of his plays appear in its playhouses; John Lacy, attached to the King's Company,

<sup>281</sup> James M. Osborn, *John Dryden: Some Biographical Facts and Problems* (New York, 1940), p. 186.

<sup>282</sup> *Ibid.*, pp. 188-89.

<sup>283</sup> *Ibid.*, p. 188.

<sup>284</sup> Wilson, "Players' Lists in the Lord Chamberlain's Registers," p. 27.

had his works produced by that company. Thomas Otway, trying out as an actor but failing, might well have become an actor-playwright had not his initial appearance on stage proved his undoing. Colley Cibber, on the other hand, began as an apprentice actor and, once secure in the profession, wrote many plays which, with rare exceptions, were produced by the Rich-Skipwith regime to which he was contracted. William Mountfort and George Powell followed similar patterns.

The majority of new plays, then, came from the expected sources: men and women closely associated with the theatres, either as independent professional dramatists, as writers under contract, or as actor-playwrights. The gentleman-dramatist had his greatest opportunities shortly after the Restoration; the professional writer early found and consistently kept his position; and in the last twenty years of the century opportunities for the actor-dramatist increased steadily. In fact, the author of *A Comparison Between the Two Stages* (1702) became quite caustic concerning the large number of actors whose plays appeared, often without success, and apparently delighted in judging as "Damn'd, Damn'd" each new failure by an actordramatist. To judge by Farquhar's remarks in *A Discourse Upon Comedy*<sup>285</sup> the town taunted amateur dramatists who aspired to easy fame.

'Tis then whisper'd among his Friends at Will's and Hippolito's, that Mr Such-a-one has writ a very pretty Comedy; and some of 'em, to encourage the young Author, equip him presently with Prologue and Epilogue. Then the Play is sent to Mr Rich, or Mr Betterton, in a fair legible Hand, with the Recommendation of some Gentleman, that passes for a Man of Parts, and a Critick. In short, the Gentleman's Interest has the Play acted, and the Gentleman's Interest makes a Present to pretty Miss — she's made his Whore, and the Stage his Cully, that for the Loss of a Month in Rehearsing, and a Hundred Pound in dressing a confounded Play, must give the Liberty of the House to him and his Friends for ever after.

In addition to the contractual relationships between playwright and company, a good deal of informality took place behind the scenes in arranging for plays. Charles II, genuinely interested in the stage, sometimes assisted a playwright not only by personal and financial encouragement but also by making suggestions for plots and incidents which, the author later happily proclaimed, led to a successful première. The King ordered Sir Samuel Tuke to write *The Adventures of Five Hours*, which became a popular success, and in the Prologue spoken at Court the author stated:

<sup>285</sup> *Works*, I, 101.

*Just at that time he [the author] thought to disappear;  
He chanc'd to bear his Majesty once say  
He lik'd this Plot: he staid, and writ the Play.*

Similarly John Crowne wrote *Sir Courtly Nice* at the King's suggestion but was disappointed in the King's death before the play reached the stage. Dryden, writing in July 1677 and probably referring to *Mr Limberham*, stated that "it will be almost such another piece of business as the fond Husband, for such the King will have it, who is parcell poet with me in the plott."<sup>286</sup>

Within and without the theatres other forces assisted in securing plays. Edward Ravenscroft, in the Epistle to the Reader in *The Careless Lovers*, 12 March 1672/3, stated that the play was "written at the Desire of the Young Men of the Stage" (Duke's Company) so that they might have a new play for their personal profit; to accommodate, them, he wrote it within a week. Many years later, after the success of Vanbrugh's *The Relapse* at Drury Lane, Lord Halifax, whose interests lay with Betterton's company at Lincoln's Inn Fields, "having formerly, by way of Family-Amusement, heard the *Provok'd Wife* read to him in its looser Sheets, engag'd Sir John Vanbrugh to revise it and gave it to the Theatre in Lincoln's-Inn Fields." On this occasion a friend of one theatre secured a potential success away from the opposition.<sup>287</sup>

Legal cases throw light upon other ways by which plays came to the stage. As a result of litigation we know that in October 1681 Elkanah Settle agreed with Elizabeth Leigh, a spinster, to write an interlude or drama on a subject provided by her, she to receive £20 whenever the play appeared at the Theatre Royal. Unfortunately for both, the King's Company, in financial difficulties, merged with the Duke's Company before the play could be acted. As a result, Elizabeth Leigh sued for forfeiture of the bond Settle had made. Eventually the play, under the title of *The Ambitious Slave*, was acted in 1694 and damned.<sup>288</sup> At one time during the late seventeenth century, however, the situation was reversed. The theatres no longer sought new plays; in fact, during the early years of the United Company management was so intent upon cutting costs and keeping the status quo that its interest in new plays flagged. The number of new plays produced dropped to two or three each season, and the action stifled the creative impulses of the playwrights and dried up the sources of new works.

<sup>286</sup> *The Letters of John Dryden*, pp. 11-12.

<sup>287</sup> Cibber, *Apology*, I, 217.

<sup>288</sup> Hotson, *Commonwealth and Restoration Stage*, pp. 274-76.

## SECURING A PERMIT

As has already been pointed out (see the section on Management and Operations), once a play had been secured, the managers were expected, at least in principle, to obtain a license to present it. Although many of these points have been made in the earlier discussion of censorship, the matter needs a brief review at this point. In 1660 Sir Henry Herbert, Master of the Revels, fought hard to make mandatory a review of every new and revived play by his office, for which he would receive a fee; but the principal companies neither fully nor promptly acquiesced. The evidence indicates, nevertheless, that some plays received Herbert's careful inspection. An example is John Wilson's *The Cheats*, approved on 6 March 1662/3.<sup>289</sup> Herbert's notation on the manuscript states: "This Comedy of the Cheates, may be Acted, As Allowed for the Stage, the Reformations strictly observed."<sup>290</sup> Throughout the play Herbert ordered deletions of words or phrases (including "Faith" and "Abrams bosome") as well as longer passages. Although this supervision was irritating in principle and in detail, the King's Company lacked a firm technical basis for refusing Herbert, as Killigrew on 5 June 1662 had agreed with the Master of the Revels for review (including a fee) of all new and revived plays.<sup>291</sup>

Herbert's extensive alterations in this play make certain the existence of the censor and the necessity for obtaining a clearance before acting; Herbert undoubtedly exercised his powers as fully as he could until he relinquished his office, for he was a man of set principles and dogged perseverance. No other examples for the first decade following the Restoration are so detailed and clear, and the degree of surveillance of plays is in doubt. The fact that many plays published and acted during the reign of Charles II contain expressions which Herbert presumably would have excised suggests that after Thomas Killigrew had succeeded Herbert as Master of the Revels, the securing of a permit may have been a perfunctory requirement.

By the time of the Popish Plot the emphasis had changed to political censorship, yet the fact that a number of plays appeared on the stage for two or three performances before being banned suggests that either the pre-production licensing was of minor importance or that the implications of these plays did not come to full understanding until they had been acted.

<sup>289</sup> For a full discussion of the circumstances of this play, see an edition by M. C. Nahm (Oxford, 1935), particularly Chapter VI.

<sup>290</sup> *Ibid.*, p. 124.

<sup>291</sup> Herbert, *Dramatic Records*, Item xxiii.

*Lucius Junius Brutus* and Tate's *Richard II* were acted, then prohibited, whereas Banks's *The Innocent Usurper* was, according to the author, banned by the censor some ten years before publication in 1694. His *Cyrus the Great* was apparently banished before 1681 and not acted until the season of 1695-96.

At the end of the century the systematic licensing of plays had apparently become lax, although the Master of the Revels had attempted to collect fees, for the Lord Chamberlain on 24 January 1695/6 issued an order whose preamble stated: "Whereas several playes &c are Acted & prologues spoken wherein many things ought to be struck out and corrected, And y<sup>e</sup> plays approved and Licensed by y<sup>e</sup> Master of the Revells according to y<sup>e</sup> Antient Custome of His place and upon the Examination of the said Master."<sup>292</sup> It seems probable that the licensing and censoring of plays continued through the reign of Charles II, but the restraints probably were (except in times of political tension) lightly imposed. The situation seems to have altered after the accession of William and Mary in 1688, for the Crown showed more determination in enforcing orders against debauchery and profanity. Jeremy Collier and the Societies for the Reformation of Manners accentuated this tendency. In the midst of attacks upon the immorality of the stage and of prosecutions of players for speaking licentious lines, Nahum Tate issued, on 6 February 1699 [1699/1700 (?)], *A Proposal for Regulating the Stage & Stage-Players*. In it he suggested that supervisors of plays be appointed by the government and "that all Plays (capable of being reform'd) be rectify'd by their Authors if Living—and proper Persons appointed to Alter and reform Those of Deceased Authors and neither old or modern Plays permitted to be acted till reform'd to the satisfaction of the S<sup>d</sup> supervisors."<sup>293</sup> At this time the censor seems to have become more strict and the licensing more consistently required. On 18 February 1698/9 the Lord Chamberlain issued a sharp order noting that "severall new & revived" plays had been acted "without any Licence" and specifying that "for y<sup>e</sup> future noe playes shall be Acted but such as shall first be sent (and that in due time) to Charles Killigrew Esq<sup>r</sup> Master of y<sup>e</sup> Revells by him to be perused and diligently Corrected & Licensed."<sup>294</sup>

A few examples suggest further compliance with the requirement of securing a permit. When Elkanah Settle's *The World in the Moon* was advertised in the *Post Boy*, 29 June-1 July 1697, the notice emphasized: "It is licensed

<sup>292</sup> Krutch, *Comedy and Conscience after the Restoration*, p. 180.

<sup>293</sup> *Ibid.*, p. 177.

<sup>294</sup> Nicoll, *Restoration Drama*, p. 341.

by the Lord Chamberlain's Secretary, and the Master of the Revels." On 4 March 1698/9 Dryden wrote that Congreve's *The Double Dealer* had been revived "with Several Expressions omitted,"<sup>295</sup> and although these changes may have been made voluntarily by the theatre, possibly they resulted from formal re-examination of the text. In discussing his difficulties with a revision of Shakespeare's *Richard III*, acted possibly in February 1699/1700, Cibber explicitly stated that "the Master of the Revels, who then licens'd all Plays for the Stage . . . would strike out whole Scenes of a vicious or immoral Character." The licenser removed the entire first act of Cibber's alteration.<sup>296</sup> Finally, the author of *A Comparison Between the Two Stages* (1702), in discussing the situation within the theatres, referred to the fact that "The Play was ordered to be Licenced . . . and forty [shillings] more for the Licence" (p. 8).

The fact that the files of the Master of the Revels and the Lord Chamberlain have not survived make impossible a conclusive statement concerning the theory and practice of licensing; nevertheless the theoretical and actual status seems to fall within these limits: By tradition, the Master of the Revels had the right to demand the submission of new and revived dramatic works and to charge a fee for their perusal and licensing. During the reign of Charles II the rigors of censorship were, except in times of political tension, probably technical rather than actual. After 1688 the Crown gave new strength to the censor, and according to the letter of the law, all plays, old and new, were subject to the Master of the Revels.

#### READING A PLAY

Once a manuscript was completed, or nearly so, it might pass through a series of readings. Of the earliest of these—that by an outsider, who, perusing the author's text, thought fit to recommend it to a company—not much is known. Nevertheless, one example has already been mentioned, Cibber's account of Lord Halifax's having read "in its looser Sheets" Vanbrugh's *The Provok'd Wife* and his recommending it to Betterton's company in the last decade of the century.<sup>297</sup> A much better documented case is Congreve's *The Old Batchelor*, the author's first play. When Congreve submitted it to the United Company in the season of 1692–93, it was recognized as an exceptional work possessing, nevertheless, technical deficiencies. Thomas

<sup>295</sup> *The Letters of John Dryden*, p. 113.

<sup>296</sup> *Apology*, I, 275.

<sup>297</sup> *Ibid.*, I, 217.

Southerne, attracted by its unusual quality, assisted in a revision of the manuscript and left a memorandum concerning the rewriting.<sup>298</sup> First, the comedy was brought to the attention of Dryden, "who upon reading it sayd he never saw such a first play in his life." Then Dryden, Arthur Mainwaring, and Southerne "red it with great care," Dryden putting the scenes in the order in which they were acted.

Both Southerne and Dryden participated in the initial stages of securing and reading manuscripts on other occasions. When Cibber had *Love's Last Shift* in a final draft, he had difficulty in getting it accepted; he turned to Southerne, who "having had the Patience to hear me read it to him, happened to like it so well that he immediately recommended it to the Patentees."<sup>299</sup> On 11 April 1700, Dryden, writing about Southerne's *The Fate of Capua*, implied that he had frequently assisted authors by reading their manuscripts and securing them a hearing. On this occasion, however, he pointed out that he was "out with that Company, & therefore if [he] can help it, will not read it before tis Acted; though the Author much desires [he] shou'd."<sup>300</sup>

Members of the companies also performed a similar service. Numerous authors paid tributes in the prefaces to their published plays to the kindness and skill with which Betterton, usually in his capacity as a manager, had read and improved their plays. Perhaps most of this attention occurred during the rehearsal and staging, but Betterton probably was often approached to read and "correct" a play. Similarly, William Mountfort apparently took over an almost completed manuscript occasionally and adapted it for production, with the result that sometimes, as with the play of *Henry II*, it is difficult to know who actually wrote it. The author of *A Comparison Between the Two Stages* (1702) seized upon this practice as the basis for a satiric thrust at playwrights and managers. Alleging that his example actually happened, one of the commentators in this work reported (p. 8):

The thing is this; A Gentleman carry'd a Play there [Drury Lane], a Day was appointed for the reading; a Dinner was bespoke at a Tavern for half a Score, at least that number came to judge his Play, tho' not three of 'em cou'd tell the difference between Comedy and Tragedy; in the reading of it (that is after Dinner) most of 'em dropt off, but two remain'd to hear it out, and then they walkt; so that there was but the Gentleman and his Friend left, and not a Penny all this while paid towards the Reckoning. The Play was ordered to be Licenced, so that forty Shillings

<sup>298</sup> Hugh Macdonald, *John Dryden: A Bibliography of Early Editions and of Drydeniana* (Oxford, 1939), p. 54n.

<sup>299</sup> *Apology*, I, 212.

<sup>300</sup> *The Letters of John Dryden*, p. 136.

for the Dinner, and forty more for the Licence, made just four Pounds, so much it cost him already.

Once a play was ready for casting and production, the play was commonly read aloud to the assembled actors. Sometimes the author read his own work. Cibber testified to Nathaniel Lee's ability:

On the contrary, Lee, far [Dryden's] inferior in Poetry, was so pathetick a Reader of his own Scenes, that I have been inform'd by an Actor who was present, that while Lee was reading to Major Mohun at a Rehearsal, Mohun, in the Warmth of his admiration, threw down his Part and said, Unless I were able to play it as well as you read it, to what purpose should I undertake it?<sup>301</sup>

Cibber also testified to Dryden's following the same practice, though not so skillfully. Writing about the rehearsal of *Amphytrion*, produced on 21 October 1690, Cibber stated:

When he brought his Play of *Amphytrion* to the Stage, I heard him give it his first Reading to the Actors, in which, though it is true he deliver'd the plain Sense of every Period, yet the whole was in so cold, so flat, and unaffectioning a manner, that I am afraid not being believ'd when I affirm it.<sup>302</sup>

## CASTING AND REHEARSAL

Relatively little evidence has survived concerning the formal procedures in casting plays, new or old, following the Restoration. At first, with a limited number of actors, casting was based, of course, upon the older and experienced men like Charles Hart and Michael Mohun, who had played before 1660. In addition, until actresses appeared on the London stage, the women's roles were assigned to the "boy actors," such as William Betterton, Edward Kynaston, James Nokes, or Edward Angel. Once the two principal companies had been systematically organized, with actresses added to their rosters, informal influences appeared. One was a tendency to allow an exceptionally popular actress to have good roles, whether or not she was particularly well suited to the part. In Pepys' opinion this was true of the casting of Nell Gwyn, who, to his disapproval, was assigned to a serious role in *The Indian Emperour*, a tragic part which lay beyond her powers. He emphasized this view by pointing out, after seeing her and Hart perform comic roles

<sup>301</sup> *Apology*, I, 113-14.

<sup>302</sup> *Ibid.*, I, 113.

"most excellently" in *The Mad Couple* on 28 December 1667, that he considered "it a miracle to me to think how ill she do a serious part, as the other day, just like a fool or changeling; and, in a mad part, do beyond all imitation almost." Her current popularity undoubtedly led the managers to bring her on stage nearly every day, if possible, even at the expense of proper casting.

Another factor was the influence of outsiders, such as the King, the public, the dramatist, or the proprietor. Just as Charles II occasionally assisted a playwright in the composing of a drama, he sometimes intervened in the casting. On 8 May 1663, when Pepys attended a performance of *The Humorous Lieutenant*, he particularly noted that Lacy acted "by the King's command" the "very part" [the Lieutenant] which Walter Clun had previously played. Occasionally the proprietor, for reasons not appropriate to good casting, altered traditional assignments. In the early 1690's the ambitions of the young actors coupled with the determination of the new proprietors (Christopher Rich and Sir Thomas Skipwith) to demean the older players resulted in Thomas Betterton's being deposed from some of his customary roles in favor of a younger man, George Powell. An inner struggle for power and position, rather than the superior merit of Powell, determined the casting. The taste of the public also determined some assignments. The great popularity of Nell Gwyn and the wisdom of having an Epilogue spoken by a charming actress who could entice the audience into applause brought her many assignments of this kind. Similarly, the skill of Joseph Haines as a declamatory as well as a comic speaker created a demand for him to offer his specialties, such as an Epilogue Spoken on or beside an Ass.

The dramatist also had a hand in the casting of some plays. This procedure was probably of greatest influence when the playwright had fashioned a character with a particular performer in mind. Nahum Tate attempted to have James Nokes play a major role in *Cuckold's Haven*, ca. July 1685, but was disappointed by his unavailability, Tate emphasizing that it was Nokes "for whom it was design'd, and only proper." An outstanding example is William Congreve, whose heroines were created to the image of Anne Bracegirdle, such as Millamant in *The Way of the World*. Cibber, doubling as author and actor, stated that he "gave [himself] the Part of Sir Novelty" in his *Love's Last Shift*, January 1696, and a year later, for his second play, *Woman's Wit*, he designed Master Johnny for Dogget and assigned himself the minor role of Longville.

Another factor was a tradition of type casting. Thomas Betterton, a man of great dignity and lofty demeanor as well as fine talent, played many

heroic and serious parts, such as Hamlet and The Bondman. Pepys occasionally emphasized that he had seen few roles so finely cast and acted as the Bondman played by Betterton. Similarly, Charles Hart was excellent in kingly or heroic roles (Brutus in *Julius Caesar* or Alexander in *The Rival Queens*) and Downes reported that whenever Hart appeared in his best roles even so often as once in a fortnight, “the House was fill’d as at a New Play”; furthermore, he displayed “Grandeur and Agreeable Majesty” so well “That one of the Court was pleas’d to Honour him with this Commendation: That Hart might Teach any King on Earth how to Comport himself.”<sup>303</sup> At the other extreme, Samuel Sandford, whose physical attributes gave him a grotesque air, was often cast in villainous roles, although, as Professor Robert Ross has pointed out, this sphere was not his sole talent.<sup>304</sup> Cibber became excellent as a fop. Penkethman was adept at clownish, broad parts. Elizabeth Barry excelled in tragic roles. Anne Bracegirdle was distinguished as the young heroine in a comedy of manners. Naturally these factors affected the casting of new plays.

Inexperienced actors, of course, were assigned to relatively unimportant roles. Downes recalled that when he made his debut in *The Siege of Rhodes* he was so frightened at the presence of the Court that he abandoned acting to be a prompter. Thomas Otway, wishing to act, had the role of the King in *The Jealous Bridegroom* allotted him by its author, Aphra Behn, only to find that “the full House put him in such a Sweat and Tremendous Agony, being dash’t, spoilt him for an Actor.”<sup>305</sup> An examination of the casts entered in the Calendar chronologically will show how many performers made their first appearance in minor roles and rose steadily as opportunities to display their mature talents came to them.

In a repertory system, like that in operation during the period of the Restoration, rehearsing was almost continuous. Not only did the companies have to prepare new plays, but they always must be reviewing, re-casting, and refreshing the “stage business” and lines for each revived play. From the available evidence, it appears likely that the companies held formal rehearsals in the morning and mid-day and that conning lines and preparing scenes, songs, dances, and other components of the performance continued after the audience had left the theatre in the late afternoon. Actors also took their lines to their homes for study in the evening. Some of this division of labor is clarified by references to the preparations for performances. In *The*

<sup>303</sup> *Roscius Anglicanus*, p. 16.

<sup>304</sup> “Samuel Sandford: Villain from Necessity,” pp. 367–72.

<sup>305</sup> Downes, *Roscius Anglicanus*, p. 34.

*Rehearsal* (7 December 1671) remarks in the play indicate that rehearsing occurred during the morning and, as the performance did not begin until mid-afternoon, sometimes continued into the early afternoon. On the morning of 8 April 1667 Pepys wanted to see Mrs Knepp and went "to enquire out Mrs Knipp's new lodging, but could not, but do hear of her at the Play-house, where she was practicing." On 5 October 1667 he arrived at the theatre shortly after noon and discovered Mrs Knepp going over her lines for the play she was to act in that afternoon: "and here I read the questions to Knepp, while she answered me, through all her part of 'Flora's Figary's' which was acted to-day." Earlier than year Pepys gave us a glimpse of the post-performance preparations for the next day: "Knipp made us stay in a box and see the dancing preparatory to to-morrow for 'The Goblins' . . . which was pretty." On 18 September 1668, after seeing *Henry IV*, Pepys learned that Mrs Knepp had to take home with her the lines for *The Silent Woman*, in which she had to perfect herself for a performance on the following day. For a new play there were full rehearsals attended sometimes by friends of the author or the company; Evelyn apparently attended one of these on 23 December 1662 when he went to "heare the Comedians con, & repeate" the new work by Sir Samuel Tuke, *The Adventures of Five Hours*. When Dryden's *Albion and Albanius* was in preparation, Charles II (according to the Dedication of the printed text) attended more than one rehearsal, and a contemporary reported that it was "well performed at the repetition that has been made before his Majesty at the Duchess of Portsmouth's."<sup>306</sup>

For how long the formal rehearsal of a new play extended is not precisely known, but a month was probably a normal period. Cibber's contract for *Woman's Wit*, 29 October 1696, called for a premiere within a month after the parts had been distributed to the players.<sup>307</sup> *The Relapse*, December 1696, according to the First Prologue, was "Got, Conceiv'd, and Born in six Weeks space." When a play was revived and re-cast, the rehearsing had to be done quickly. Cibber offers a detailed account of an occasion when *The Old Bachelor* was revived on a sudden, the role of Fondlewife being assigned to him.

Accordingly the Part was put into my Hands between Eleven and Twelve that Morning, which I durst not refuse because others were as much strained in time for Study as myself. But I had this casual Advantage of most of them; that having so constantly observ'd Dogget's Performance, I wanted but little Trouble to make me perfect in the Words; so that when it came to my turn to rehearse, while others read

<sup>306</sup> 1 January 1684/5. HMC, Twelfth Report, Appendix, Part 5, Rutland MSS, II, 85.

<sup>307</sup> L. C. 7/3, in Nicoll, *Restoration Drama*, pp. 381-87.

their Parts from their Books, I had put mine in my Pocket, and went thro' the first Scenes without it; and though I was more abash'd to rehearse so remarkable a Part before the Actors (which is natural to most People) than to act before an Audience, yet some of the better-natur'd encourag'd me.<sup>308</sup>

During the preparation and rehearsal of a play, other problems arose. Often a drama had to be considerably altered to make it conform to prevailing concepts, as when Southerne and Dryden made considerable readjustments in Congreve's *The Old Batchelor*. Shadwell complained of the alterations which had to be made in *The Humorists*, eventually performed in December 1670: "I was forc'd, after I had finish'd it, to blot out the main design of it; finding that, contrary to my intention, it had given offence." Commenting upon the preparation of *Don Sebastian*, 4 December 1689, Dryden stated: "Above twelve hundred Lines have been cut off from this tragedy since it was first delivered to the actors." Sometimes everything seemed to go wrong. A celebrated case was David Crauford's difficulties with *Courtship a la mode*, which he submitted to Betterton's company probably early in 1700. His Preface reports in detail his misfortunes. He had no complaint against Betterton but lamented that the company failed to follow Betterton's good example. John Bowman had "the first Character of my Play six weeks, and then cou'd hardly read six lines on't." Although some members of the company "who valu'd their reputations more" rarely absented themselves from rehearsals, many, including Bowman, did not attend at all, and Crauford observed that "six or seven people cou'd not perform what was design'd for fifteen." Withdrawing his play from Betterton's custody, he took it to Drury Lane, where it was "immediately cast to the best Advantage, and Plaid in less than twenty days." Because authors were notoriously touchy concerning the treatment of their plays, one must discount some of the complaints, yet Crauford and others argued that Betterton's company had at this time fallen into careless ways.

In fact, if one believes the outcries of many Restoration playwrights, the rehearsals were never sufficiently long or careful. At the première of Etherege's *She Would if She Could*, 6 February 1667/8, Pepys happily sat among the wits and reported that Etherege grumbled at the players: "Here was the Duke of Buckingham to-day openly sat in the pit, and there I found him with my Lord Buckhurst, and Sidly, and Etherige, the poet: the last of whom I did hear mightily find fault with the actors, that they were out of humour, and had not their parts perfect, and that Harris did do nothing, nor could so

<sup>308</sup> *Apology*, I, 207.

much as sing a ketch in it." In July 1677, when production facilities were not at their best, at the first performance of *The Constant Nympb* the author complained (see the Dedication) that large portions were omitted and that scarcely a single speech went unmangled; in addition, the company had spent little time or money on habits, music, and scenes.

The preparation might be faulty in other ways. Few better examples exist than the failure of the director to foresee weaknesses in the presentation of Orrery's *The Black Prince*, 19 October 1667. Present at the première, Pepys, as well as others, thought that the device of reading a long letter in it failed of its purpose.

[The] whole house was mightily pleased with it all along till towards the end he comes to discover the chief of the plot of the play by the reading of a long letter, which was so long and some things (the people being set already to think too long) so unnecessary that they frequently begun to laugh, and to hiss twenty times, that, had it not been for the King's being there, they had certainly hissed it off the stage. But I must confess that, as my Lord Barkeley says behind me, the having of that long letter was a thing so absurd, that he could not imagine how a man of his parts could possibly fall into it; or, if he did, if he had but let any friend read it, the friend would have told him of it; . . . for nothing could be more ridiculous than this, though the letter of itself at another time would be thought an excellent letter, and indeed an excellent Romance, but at the end of the play, when every body was weary of sitting, and were already possessed with the effect of the whole letter, to trouble them with a letter a quarter of an hour long, was a most absurd thing.

When Pepys next saw the drama, on 23 October 1667, the letter had been printed and circulated among the audience and cut from the play.

These were not the only problems involved in the rehearsal and production of plays. In January 1692 a dispute arose over the order of new works to be staged. Shadwell, writing on 19 January 1691/2, to the Earl of Dorset, complained that *The Innocent Impostors* had been shunted aside, apparently to favor plays by D'Urfey and Dryden. Shadwell asked that Dorset intervene and order that *The Innocent Impostors* be given priority. At times, too, the management showed poor judgment in bringing on an excessively large number of new plays so close together that none was well staged and many were, as *A Comparison Between the Two Stages* (1702) liked to state, "Damn'd." In the early winter of 1690 so many new plays were brought on in a short period that they stumbled over one another in getting onto the stage and being hustled off as failures.

## THE PREMIÈRE

**CHOICE OF DAY.** During the opening decade of the Restoration of Charles II, no single day of the week appears to have been so eminently satisfactory for a first performance of a new play or for an auspicious revival as to indicate a decisive preference. During this decade there is, however, more evidence concerning the exact date of premières than in later years. A canvass of some thirty plays whose first performance can be dated with reasonable certainty during the ten seasons from 1660–61 through 1669–70 suggests, nevertheless, that preference rather than chance dictated the choice. Thursdays and Saturdays ranked equally high, and the only other day on which a considerable number of first performances occurred was Monday. The remaining acting days had so few premières that management apparently slighted them. With respect to revivals, the matter is complicated by the fact that for a while nearly every play acted represents a revival. In addition, less fanfare was attached to a revival and Pepys does not always indicate when an old play has just reappeared in the repertory. Nevertheless, for some fifteen plays whose revival can be clearly assigned to a particular day, Saturday leads the list, with Friday and Thursday only slightly less favored.

As one looks at both new plays and revivals, Saturday appears to have been the preferred day, Thursday slightly less so. No contemporary discussion of this problem exists. One may speculate that a première on Saturday offered the advantage of a full week of rehearsals and an opportunity to polish the production for a second performance after a Sunday without performances. So little evidence concerning the dates on which premières fell in the last three decades of the century that they offer little assistance with this problem.

**ATMOSPHERE.** Of all the theatrical events in Restoration London, none was more colorful than the first performance of a new play. For many days before the opening the town had heard intimations of what was being prepared, and Pepys' pressing desire to attend premières testifies to the enticement which they offered. The wits, theatrically knowledgeable Londoners, the author and his friends (as well as his enemies) gathered to see how well the staged play matched the word-of-mouth account which had circulated through London. Many authors as well as many observers have left records of the exciting and sometimes exasperating incidents associated with the première.

In the first place, the lack of a satisfactory system of reserving places made the afternoon a confusing, even a frustrating effort for the spectators. On several occasions Pepys, warned by experience, went early, but so did many others, as it was, basically, first come, first served, with the exception of royalty and other persons of influence who had places held for them. On 19 October 1667, when Orrery's *The Black Prince* was on the bill as a new play, Pepys found that "though we come by two o'clock, yet there was no room in the pit." On 6 February 1667/8, when *She Would if She Could* was first presented, the press was greater: "though I was there by two o'clock, there was 1000 people put back that could not have room in the pit." On 26 March 1667/8 he arrived even earlier to see Davenant's *The Man's the Master*, "where the house was, it being not above twelve o'clock, very full." On 2 May 1668 for the première of *The Sullen Lovers*, he arrived at "a little past twelve," three hours before curtain time. Obviously word of mouth brought out the "knowing" part of the town. As the Prologue to *The Comical Revenge*, March 1663/4, put it with a satiric touch:

*W<sup>o</sup> cou<sup>d</sup> expect such crowding bere to day,  
Meerly on the report of a new play?*

As a result of these and other complications, the first day was not always conducive to a proper atmosphere for appreciating a new work. Pepy attended *The Adventures of Five Hours* on 8 January 1662/3 and was "forced to sit almost out of sight, at the end of one of the lower forms, so full was the house." At *The Change of Crowns*, 15 April 1667, he had "to stand all the whole close to the very door till I took cold." Sometimes delays marred the occasion. Whenever royalty attended, the program could not begin until the King had arrived, and the royal party often was in no hurry. At *The Sullen Lovers*, 2 May 1668, Pepys arrived at noon and found the wait tiring until "by and by the King comes and the Duke of York; and then the play begins." On 23 February 1668/9, arriving before one o'clock and, with others in a house "infinite full," he had to wait until "by and by the King and Court come."

In addition, acting on the first day was often less than adequate. Attending a new revival of *Romeo and Juliet*, 1 March 1661/2, Pepys, disappointed, "resolved to go no more to see the first time of acting, for they were all of them out more or less." Mention has already been made of the dismal acting by John Downes, making his debut in *The Siege of Rhodes*, and by Thomas Otway, playing his first role as the King in *The Forc'd Marriage*. The Preface to Dilke's *The City Lady*, ca. December 1696, paints a picture of an unhappy premiere.

The tedious waiting to have the Curtain drawn, after the Prologue was spoke, occasion'd by Mr Underhill's violent Bleeding, put the Audience out of Humour, and made it susceptible of the least Disgust; and when once the Torrent of its Displeasure break bounds, nothing cou'd put a stop to its Vehemence. After Mr Underhill was no longer able to come upon the Stage, scarce any thing was done but by Halves, and in much Confusion.

Edward Howard, commenting upon the initial showing of his *Women's Conquest*, ca. November 1670, complained of its "having some of the Parts ill and imperfectly performed." In the Dedication to *The Siege of Memphis*, ca. September 1676, the author regretted "the ill representation at the Theatre, being play'd to the worst advantage." At *The Wary Widow*, ca. March 1693, the actors were "completely drunk" by the end of Act III and unable to complete the performance.<sup>309</sup> And surely one of the memorable first performances was that of *The Relapse*, 21 November 1696, when Jack Verbruggen, acting Loveless, had imbibed so freely before and during the drinking scenes on stage that he came near to a literal assault instead of the simulated seduction in the script.

The plight of the dramatist, especially at a première, became, in fact, a subject for mild or caustic satire among spectators, actors, and fellow playwrights. In the Preface to *The Sullen Lovers*, 2 May 1668, Shadwell looked wryly at all modern authors "such as peep through their loop-holes in the Theatre, to see who looks grim upon their Playes: And if they spy a Gentle Squire making Faces, he poor soul must be Hector'd till he likes 'em." Earlier the Prologue to Porter's *The Villain*, 18 October 1663, had begged pity for the uneasy dramatist.

*But (Gentlemen) in troth I'm only come  
To tell ye that the Author is gone home,  
To shun your Doom, like some poor Couzen'd Wench  
That had not Confidence t'out-face the Bench.  
We were such Fools as to perswade his Stay,  
But (smiling at us) He made haste away.*

Somberly the playwright might be present, as the Prologue by Dryden to *The Pilgrim* stated, to see his rivals in composition hissing and damning his play.

*Their Brother Poets Damn the Play  
And Roar the loudest, tho' they never pay.<sup>310</sup>*

<sup>309</sup> Charles Gildon, *The Life of Mr Thomas Betterton* (London, 1710), p. 20.

<sup>310</sup> The Prologue refers, in the last phrase, to the fact that dramatists often received free admittance to the theatre for a few months after a première, a privilege which the author of *A Comparison Between the Two Stages* ridiculed as one which led some amateurs to aspire to dramatic composition.

In spite of the confusion, disturbances, and uneasiness sometimes prevailing at the first performance, the judgment of able men could insure a favorable verdict. John Dennis, writing years after the event, gave a dramatic version of how Wycherley's *The Plain Dealer* fared on 11 December 1676.

The Town . . . appeared Doubtful what Judgment to Form of it . . . [the Duke of Buckingham, Earl of Rochester, Earl of Dorset, Earl of Mulgrave, Savil, Buckley, Sir John Denham and Edmund Waller] by their loud approbation of it, gave it both a sudden and a lasting reputation.<sup>311</sup>

#### THE RUN

In the modern sense of the word, the "run" was not a major element in the professional theatre, primarily because the repertory system depended upon a constant rotation of old plays with an intermingling of new ones. The repertory was a reservoir from which the company drew its constant flow of plays, the reservoir being replenished from time to time by an infusion of new works. With a relatively limited potential audience, the initial run was sustained by the spectators who wished to see it for the first time and who were drawn back for a second or third performance. (Pepys occasionally attended a new play two or three times within its first week.) In addition, the dramatist had a financial interest only in a short run, for he had a benefit on the third day, sometimes on the sixth; but until the ninth day became established as an additional benefit, he had only the prestige of an extended run to make him press for continuance.

In the first ten years following 1660, Downes, prompter for the Duke's Company, frequently indicated the relative success of new or revived plays by listing the number of consecutive performances. Davenant's *The Wits* (15 August 1661) was acted eight days successively; *The Adventures of Five Hours* (8 January 1662/3), thirteen days; a revival of *The Humorous Lieutenant* at the opening of the new theatre in Drury Lane (8 May 1663), twelve performances. Runs of ten to fifteen performances between 1660 and 1670 represented unusually successful productions: a revival of *Henry VIII* (22 December 1663) "15 Days together with general Applause"; *Tyrannic Love* (24 June 1669) and *The Woman Made a Justice* (19 February 1669/70) had runs of fourteen consecutive days.<sup>312</sup>

<sup>311</sup> *The Works of John Dennis*, II, 277.

<sup>312</sup> *Roscius Anglicanus*, pp. 21, 23, 24.

In the later years a few plays had even greater success, with emphasis upon a large number of performances during the first season rather than a spectacular initial run. *A Citizen Turned Gentleman* (4 July 1672) had a first run of nine days, but the Preface implies that it was acted about thirty times in a short period. At the end of the century Farquhar's *The Constant Couple* (29 November 1699) had an enormous success, the Preface stating that it "brought the Play-house some fifty Audiences in five Months." On the other hand, Downes significantly emphasized that some new plays barely managed a run of six days, others but three in a row. He pointed out that Settle's *Cambyses* (10 January 1670/1) "Succeeded six Days with a full Audience"; *The Gentleman Dancing Master* (6 February 1671/2) lasted "but 6 Days"; *The History of Charles VIII of France* (18 November 1671) "but 6 Days together."<sup>313</sup> Sometimes a play went slightly beyond the sixth day (a mark of moderate success) but then faltered: *Lover's Luck* (December 1695) filled the house for six days and brought an audience paying £50 on the eighth day, its last sequential performance.<sup>314</sup> On the other hand, Dilke's *The City Lady* (December 1696), according to the Preface, lasted three days only. Few plays seem to have collapsed completely on the first day, for the author's friends often rallied to make certain that he had the third day's benefit. In fact, the importance of the run was two-fold. It reimbursed the company for the expense of a new production and indicated whether the play might be worth reviving later; and it enabled the author to secure a financial reward from his composition. The same considerations remained effective into the following century.

<sup>313</sup> *Ibid.*, pp. 27, 32.

<sup>314</sup> *Ibid.*, p. 44.

# The Audience

## COMPOSITION

The common assumption is that the Restoration audience was essentially of upper-class composition by contrast with the greater diversity of classes, education, and taste of the Elizabethan era. Nevertheless, the Restoration audience was not of the single complexion which some subsequent theatrical historians have emphasized. The range of social classes, professions, and cultural attainments was fairly great, and the taste of the spectators as well as their motives in attending the playhouses varied considerably. Some, like Pepys, were fascinated by the stage, by the sense of illusion, and by the social structure of the spectators. Others, like James Brydges, in the closing decade, apparently regarded the theatre as a port of call on the social round, where Brydges might look in and quickly withdraw if the atmosphere did not attract him. Many men of letters attended frequently, sometimes as arbiters of taste, sometimes because the theatre was, except for the Court, the coffee-houses, and private homes, a center where intellectuals met and kept abreast of literary tendencies, the old and new drama, and the climate of acting. To it also came many wits, gentlemen, Persons of Quality, citizens, Templars, and other of varying social and financial status.

In fact, the audience seems to have been of almost unceasing interest to itself, to playwrights, to authors of prologues and epilogues, and to pamphleteers. They tended to categorize the spectators and to define their habitats. Pepys, an observant man, often responded to the composition of the audience, partly because he was delighted when interesting wits and lovely ladies attended, and disappointed when lower social groups dominated. He also enjoyed a play more when there was a full house, for a meager one had a desolate air. In fact, the social atmosphere of the theatre was rarely better captured than by Pepys, attending *Heraclius* on 4 February 1666/7; he had

[an] extraordinary content; and the more from the house being very full, and great company; among others, Mrs Steward, very fine, with her locks done up with puffs . . . and several other great ladies, had their hair so . . . Here I saw my Lord Rochester

and his lady, Mrs Mallet, who hath after all this ado married him; and, as I hear some say in the pit, it is a great act of charity; for he hath no estate. But it was pleasant to see how everybody rose up when my Lord John Butler, the Duke of Ormond's son, come into the pit towards the end of the play, who was a servant to Mrs Mallet, and now smiled upon her, and she on him. I had sitting next to me a woman, the likest my Lady Castlemayne that ever I saw anybody like another; but she is a whore, I believe, for she is acquainted with every fine fellow, and called them by their name, Jacke, and Tom, and before the end of the play frisked to another place.

How like a social afternoon, lacking only tea to make the gossipy atmosphere complete. In other vignettes Pepys suggests the informality of the auditors. On 16 September 1667 he recorded that "one of the best parts of our sport was a mighty pretty lady that sat behind us, that did laugh so heartily and constantly, that it did me good to hear her." Or a touchingly sentimental scene, at *The Mad Couple*, 28 December 1667: "It pleased us mightily to see the natural affection of a poor woman, the mother of one of the children brought upon the stage: the child crying, she by force got upon the stage and took up her child and carried it away off of the stage from Hart [the actor]." Or a moment of near tragedy, averted skillfully, on 2 November 1667 at *I Henry IV*: "And it was observable how a gentleman of good habit, sitting just before us, eating of some fruit in the midst of the play, did drop down as dead, being choked; but with much ado Orange Moll did thrust her finger down his throat, and brought him to life again."

Some contemporary writers attempted to understand the composition and alteration in the audiences during the forty years preceding 1700; usually, they made distinctions between the spectators during the reign of Charles II and those from the accession of William and Mary to the end of the century. The author of *Historia Histrionica* (1699) briefly examined conditions before the Civil Wars, during the Commonwealth, and after the Restoration. In his opinion, although London was much more populous after 1660 than before the Commonwealth, the increase in admission charges in the Restoration playhouses (which he blames upon the introduction of costly scenes) narrowed the range of individuals who could afford to attend. As a result, there was "better order kept among the Company that came; which made very good People think a Play an Innocent Diversion for an idle Hour or two." In addition, he believed that the plays after 1660 were, "for the most part, more Instructive and Moral."<sup>315</sup> From a vantage point in the early eighteenth century, John Dennis also looked back upon the reign

<sup>315</sup> In Cibber, *Apology*, I, xxvii.

of Charles II and analyzed the nature of the audience at that time. First of all, he believed that "a considerable Part" of the auditory "had that due application, which is requisite for the judging of Comedy," the leisure to attend to dramatic theory and practice, for "that was an age of Pleasure, and not of Business." Gentlemen had the financial security and leisure to be "serene enough to receive its impressions."<sup>316</sup> Later, Dennis returned to this subject and emphasized another factor which he thought made the audiences of the reign of Charles II superior: There "were several extraordinary men at Court who wanted neither Zeal nor Capacity, nor Authority to sett [the audiences] right again." He named, among others, George Villiers Duke of Buckingham, John Wilmot Earl of Rochester, the Earl of Dorset, Sir John Denham, and Edmund Waller. Men of their culture, knowledge, and taste could strongly influence an audience. When "these or the Majority of them Declared themselves upon any new Dramatick performance, the Town fell Immediately in with them."<sup>317</sup>

An examination of the known records of attendance at the theatres between 1660 and 1670 will document some of the analysis which Dennis made. The diaries and correspondence for that period show that a considerable number of literary men attended the theatre, some with considerable frequency: Sir Charles Sedley, Sir George Etherege, the Earl of Dorset, George Villiers Duke of Buckingham, Thomas Shadwell, John Dryden, Roger Boyle Earl of Burlington, Sir William Coventry, the Earl of Rochester, William Cavendish Duke of Newcastle, Thomas Killigrew, Sir William Davenant. No doubt, many of the dramatists attended the opening performances of their own plays and, probably, those of rival playwrights. Pepys also gave particular attention to the nobility, gentlemen, and ladies attending the theatre. He noted that Charles II attended frequently, sometimes accompanied by the Duke and Duchess of York, often with other nobles and Ladies of Honour; in addition, the Lord Chamberlain's records list many other occasions on which royalty was present. When Elizabeth, Queen of Bohemia visited in London, she also attended the theatres. Other frequenters during this period were Lord Brouncker and Sir William Penn, both close friends to Pepys; he often accompanied other members of the Penn family. Among other upper-class auditors were: Sir Christopher North, Sir Philip Carteret, John Evelyn, Prince Rupert, Lord Lauderdale, the Duke of Ormond, Lord Arlington, the Duke of Norfolk, the Duke of Albemarle, Lord Sandwich,

<sup>316</sup> *Works*, I, 293-94.

<sup>317</sup> *Ibid.*, II, 277. At this point he offered as an influence their verdict on *The Plain Dealer*, referred to earlier, which turned the opinion of the town in its favor.

Sir William Batten, Dr Thomas Sprat, Bishop of Rochester, Lord Fauconberg, Henry Savile.

Pepys also frequently recorded in his Diary the presence of "fine ladies." He was particularly aware of Lady Castlemayne's presence in the playhouse and occasionally, seeing her carriage outside the theatre, could hardly resist the temptation to go into the playhouse in spite of a resolve not to do so. He noticed also that the actresses from one company attended the opposition offerings whenever practicable, seeing Mrs Knapp and Betty Hall of the King's Company at the Duke's Theatre on 30 March 1667. Nell Gwyn and Hester Davenport were sometimes conspicuously present, Mrs Davenport sitting in the box at *The Villain* on 1 January 1662/3 and catching Pepys' eye. Later, as we know from the Lord Chamberlain's records, Nell Gwyn attended the theatres frequently on the King's bounty. Lady Dorset, Lady Penn, Lady Elizabeth Bodvile, Mlle Le Blanc, Queen Elizabeth of Bohemia and other ladies of fashion filled the boxes.

Attending as regularly as his conscience and purse would allow, Pepys makes it clear that some of his friends were equally attentive playgoers. Captain Ferrers and John Creed, a Deputy-Treasurer to the Fleet, often were Pepys' companions on a playgoing afternoon. On other occasions he attended with the Penn family, sometimes with Lord Brouncker, or with ladies of the circles in which Pepys moved. He refers occasionally to the presence of "gallants," sometimes as though they were a disturbing breed but rarely naming them. Much of what Pepys reports bears out Thomas Killigrew's assertions, 12 February 1666/7, concerning the improved atmosphere at the King's Theatre: earlier "the Queen seldom and the King never would come; now, not the King only for state, but all civil people do think they may come as well as any." In addition, Killigrew "tells me plainly that the City audience was as good as the Court, but now they are most gone."

Nevertheless, Pepys makes us aware that a greater diversity of persons by class, birth, and occupation attended occasionally and, apparently, with greater frequency year by year. On 27 December 1662 he was "not so well pleased with the company at the house to-day, which was full of citizens, there hardly being a gentleman or woman in the house." On 1 January 1662/3 he reported: "The house was full of citizens, and so the less pleasant." Attending *Tu Quoque*, 12 September 1667, he disliked the play, adding, "but it will please the citizens." At *I Henry IV*, 2 November 1667, he especially noted that "The house [was] full of Parliamentmen," as a result of a holiday for them. In a thoughtful mood on 1 January 1667/8 at *The Feigned Innocence*, he reflected on the changes he had seen in several years of theatregoing:

"Here a mighty company of citizens, 'prentices, and others; and it makes me observe, that when I begun first to be able to bestow a play on myself, I do not remember that I saw so many by half of the ordinary 'prentices and mean people in the pit at 2s. 6d. a-piece as now."

If we turn to the last twenty years of the seventeenth century, the evidence suggests that changes had occurred in the composition of the audience. Dennis believed that the quality and taste of the spectators had seriously declined by 1700. Commenting upon the audiences of 1702, he found there "three sorts of People . . . who have had no education at all; and who were unheard of in the Reign of Charles the Second." These included (a) a "great many younger Brothers, Gentlemen born, who had been kept at home, by reason of the pressure of the Taxes"; (b) individuals "who made their Fortunes in the late War" and who had risen "from a state of obscurity" to a "condition of distinction and plenty"; and (c) "that considerable number of Foreigners, which within the last twenty years have been introduc'd among us; some of whom not being acquainted with our Language, and consequently with the sense of our Plays, and others disgusted with our extravagant, exorbitant Rambles, have been Instrumental in introducing Sound and Show." The second group, in his view, "could never attain to any higher entertainment than Tumbling and Vaulting and Ladder Dancing, and the delightful diversions of Jack Pudding . . . and encourage these noble Pastimes still upon the Stage." The third group, furthermore, like "Sound and Show, where the business of the Theatre does not require it, and particularly a sort of soft and wanton Musick, which has used the People to a delight which is independent of Reason, a delight that has gone a very great way towards the enervating and dissolving their minds." Finally, he argued that by 1702 "there are ten times more Gentlemen now in business, than there were in King Charles his Reign." They have been disturbed by war and pressed by taxes, "which make them uneasie." As a result, they "are attentive in the events of affairs, and too full of great and real events, to receive due impressions from the imaginary ones of the Theatre."<sup>318</sup> In a somewhat similar vein the author of *Historia Histrionica* (1699) emphasized that in the late years of the seventeenth century "The Play-houses are so

<sup>318</sup> *Ibid.*, I, 293-94. One cannot help being reminded, at this point, of the way in which Pepys, concerned with the affairs of the navy and the state, nevertheless responded to the illusion of the stage. On 5 October 1667, dropping behind the scenes at Bridges Street, he expressed this sense of illusion: "But, Lord! to see how they [Mrs Knepp and Nell Gwyn] were both painted would make a man mad, and did make me loath them; and what base company of men comes among them, and how lewdly they talk! and how poor the men are in clothes, and yet what a shew they make on the stage by candle-light, is very observable."

extreamly pestered with Vizard-masks and their Trade (occasioning continual Quarrels and Abuses) that many of the more Civilized Part of the Town are uneasy in the Company, and shun the Theatre as they would a House of Scandal."<sup>319</sup>

An associated influence was a change in the management. In the fifteen years following 1660 management lay in the hands of individuals who, frequently, were both proprietors and dramatists (Sir William Davenant is an example), and the actor-sharers had an interest in attracting audiences who responded to the best in dramatic offerings. After 1682, and especially in the last decade, when Rich and Skipwith bought into the United Company, they catered to a diversified audience. In part, they responded to a change; in part, they broadened the range of spectators and tastes.

The writers of Prologues and Epilogues and of pamphlets also show the diversified nature of the audience, especially from 1670 to 1700. They tend also to characterize the spectators in each section of the house, from the boxes to the upper gallery. In a Prologue spoken after the King's Company had suffered a fire at Drury Lane in 1672, Dryden presented a panoramic view of the audience.

*Here's good Accommodation in the Pit,  
The Grave demurely in the midst may Sit.  
And so the bot Burgundians on the Side,  
Ply Vizard Masque, and o're the Benches stride:  
Here are convenient upper boxes too,  
For those that make the most trimphant shew,  
All that keep Coaches must not Sit below.  
There Gallants, You betwixt the Acts retire,  
And at dull Plays have something to admire.*

Examining the habituees of the pit, some writers look at them caustically, some gently. In *The Young Gallant's Academy* (1674) the satirist pictures the young man who attends the play to draw attention to himself.

Therefore, I say, let our Gallant . . . presently advance himself into the middle of the Pit, where having made his Honor to the rest of the Company, but especially to the Vizard-Masks, let him pull out his comb, and manage his flaxen Wig with all the Grace he can. Having so done, the next step is to give a hum to the China-Orange-Wench, and give her her own rate for her Oranges (for 'tis beneath a Gentleman to stand haggling like a Citizens wife) and then to present the fairest to the next Vizard-mask. And that I may encourage our Gallant not like the Tradesman to save a shilling,

<sup>319</sup> In Cibber, *Apology*, I, xxvii.

and so sit but in the Middle-Gallery, let him but consider what large comings-in are pursued up sitting in the Pit.

The Gallant, the satirist continues, can thus gain a “conspicuous Eminence,” and, if he is a knight, secure a mistress. In addition, “It shall frown you with rich Commendations, to laugh aloud in the midst of the most serious and sudden Scene of the terriblest Tragedy, and to let the Clapper (your Tongue) be tossed so high, that all the House may ring of it.” Further, the Gallant can “publish your tempera . . . to the world, in that you seem not to resort thither to taste vain Pleasures with a hungry Appetite; but only as a Gentleman to spend a foolish hour or two, because you can do nothing else.”<sup>320</sup>

From 1660 to 1700 the writers of prologues and epilogues emphasize the conspicuous behavior of the young-man-about-town in the pit. According to the Prologue to *The Comical Revenge*, March 1664:

*And Gallants, as for you, talk loud i'th' Pit,  
Divert your selves and Friends with your own Wit.*

More caustic is the Prologue to *The Ordinary*, ca. January 1670/1.

*Some come with lusty Burgundy half-drunk,  
T'eat China Oranges, make love to Punk;  
And briskly mount a bencb when tb' Act is done,  
And comb their much-lov'd Periwigs to the tune  
And can sit out a Play of three hours long,  
Minding no part of't but the Dance or Song.*

That for *The Rival Queens*, 17 March 1676/7, ridicules the gallants who “with loud Nonsense drown the Stages Wit,” a point reiterated in the Epilogue to *Sertorius*, ca. March 1679: “[Our Poet] scorns those little Vermin in the Pit, / Who noise and nonsense vent instead of Wit.”<sup>321</sup> They tended to put on a show of their own (Epilogue to Mrs Behn’s *The False Count*):

*You Sparks better Comedians are than we;  
You every day out-fool ev'n Nokes and Lee.  
They're forc'd to stop, and their own Farces quit,  
T'admire the Merry-Andrews of the Pit.*

Although many commentators lashed the gallants and sops in the Pit, the boxes commonly held more sedate and, theoretically, more sympathetic

<sup>320</sup> Pp. 56-58.

<sup>321</sup> The Prologue to *Bellamira*, 12 May 1687, also criticized the excessive noise in the Pit: “Tho the shrill Pit be louder than the Stage.”

spectators. Here frequently sat the Ladies to whom the writers of Epilogues turned with requests that the warm-hearted "Fair Sex" lead the spectators to a favorable verdict. Here, too, sat the upper classes, a fact which attracted Pepys on 1 May 1667: "We sat at the upper bench next the boxes; and I find it do pretty well, and have the advantage of seeing and hearing the great people." Even Robert Gould's caustic satire, *The Play-House* (1685), acknowledged the gentility of the boxes: "And for the Muse a Nobler Scene prepare, / And let Her breathe in Milder air." Even so, the side-boxes irritated commentators by inattentiveness to the play and by devotion to flirtation. As Lord Foppington in *The Relapse*, December 1696, remarked: "But a Man must endeavour to look wholesome, lest he makes so nauseous a Figure in the Side-box, the Ladies shou'd be compell'd to turn their Eyes upon the Play."

For the Galleries, however, the commentators often saved their sharpest barbs. Just as the fops sometimes turned to the side-boxes for intrigue, so they, as the Prologue to Shadwell's *Woman Captain*, September 1679, states, "Whom mounting from the Pit we use to see / (For dangerous Intrigues) to th'Gallery." In the Epilogue to the opening of the theatre, 16 November 1682, Dryden vividly re-created the scene.

*Metbinks some Vizard Masque I see,  
 Cast but her Lure from the mid Gallery.  
 About her all the flutt'ring Sparks are rang'd;  
 The Noise continues though the Scene is chang'd:  
 Now growling, sputtering, wauling, such a clutter.*  
 . . . . .  
*Then for your Lacqueys, and your Train beside,  
 (By what e'er Name or Title dignify'd)  
 They roar so loud, you'd think behind the Stairs  
 Tom Dove, and all the Brotherhood of Bears:  
 They're grown a Nuisance, beyond all Disasters,  
 We've none so great but their unpaying Masters.  
 We beg you, Sirs, to beg your Men, that they  
 Wou'd please to give you leave to bear the Play.<sup>322</sup>*

The Prologue to Southerne's *The Disappointment*, 5 April 1684, spoke still more sharply.

*Last, some there are, who take their first Degrees  
 Of Lewdness in our Middle Galleries:*

<sup>322</sup> The problem of footmen in the galleries was to become a serious one in the eighteenth century.

*The Doughty Bullies enter Bloody Drunk,  
Invade and grabble one another's Punk :  
They Caterwooul, and make a dismal Rout,  
Call Sons of Whores, and strike, but ne're lugg-out.*

*The Playhouse* (1685), consistently caustic, was most severe in castigating the galleries.

*The Middle Galle'ry first demands our View ;  
The filth of Jakes, and stench of ev'ry Stew !  
Here reeking Punks like Ev'ning Insects swarm ;  
The Polecat's Perfume much the Happier Charm.  
Their very Scent gives Apoplectic Fits,  
And yet they're thought all Civit by the Cits ;  
Nor can we blame 'em ; for the Truth to tell,  
The want of Brains may be the Want of Smell.  
Here ev'ry Night they sit three Hours for Sale ;  
The Night-rail always cleanlier than the Tayl.*

If one believed the exaggeration of the commentators, the theatre would appear to be a place wholly inimical to the art of the drama. In fact, a disparaging view was summed up by Jovial, speaking in James Wright's *The Humours and Conversations of the Town* (1693), who replied to a question concerning the value of attending plays:

What wou'd you go to the Play for? . . . to be dun'd all round with the impertinent Discourse of Beardless Fops to the Orange-Wenches, with Commodes an Ell high; and to the Vizor-Masks: of the Rake-Hells, talking loud to one another; or the perpetual Chat of the Noisy Coquets, that come there to get Cullies, and to disturb, not mind the Play. Or to what Effect has all the Plays upon you? Are not your Fops in the Pit and Boxes incorrigible to all the Endeavours of your Writers, in their Prologues and Epilogues, or the variety of Characters that have been made to reform them? Tho a Play be an generous Diversion, yet 'tis better to read than see, unless one cou'd see it without these Inconveniences.<sup>323</sup>

Obviously, these views are extremist, an exaggeration of the worst elements in the theatres, for no playhouse could exist if all the audiences at all times were composed of spectators like those described in these vignettes. Nevertheless, the satirists strike at characteristics of audiences lamented by all players and playwrights: their inability to be quiet, to lend full attention to the play, and to subordinate their personal interests to the

<sup>323</sup> Pp. 105-6.

serious aims of author and actor, who had a good deal of right on their side. After all, quarrels and disturbances sometimes made the pit a noisy place and disrupted the play. The orangewomen bargained for their goods and charms not only in the intervals but sometimes during the action on stage. The intrigues of the gallants almost never ceased. And the gentlemen, wits, and Templars considered it their privilege to be critics, wise or witty but usually vocal. In the long run, however, the best of the drama survived and the worst died away as the judgment of the spectators surmounted temporary confusions of the moment.

#### CRITICISM AND JUDGMENT

The belief that the best judgment of the audience ultimately prevailed was suggested in the Prologue to *The Country Captain*, possibly revived in 1689 or 1690.

*And 'tis the diff'rence which true Critiques make  
Betwixt Good Plays, and Plays which onely take,  
Slight flashy witt may please the present tast,  
But that must have a Genius which will last.*<sup>324</sup>

In making this judgment, the spectators claimed the right of criticism at all times. As Pepys pointed out, wits like Sir Charles Sedley commented shrewdly upon the play in progress, and Pepys was fascinated by Sedley's cleverness as well as dismayed at the interruption to his attentiveness. Looming large in the playwrights' minds were those vocal commentators categorized as the "Criticks." The most insidious, at least to the playwright, were those who came to hiss, and this group persisted from early to late. As the Prologue to *Mr Anthony*, 14 December 1669, stated:

*He who comes bitter with design to biss,  
And with a Bum reverst to whisper Miss,  
To comb a Perriwigg, or to show gay Cloaths,  
Or to vent Antick nonsense with new Oaths.*

In the Prologue to Shadwell's *Epsom Wells*, 2 December 1672, the speaker plaintively asserted: "Tis not fair Play, that one for his Half Crown / Shou'd judge, and rail, and damn for half the Town." This irresponsibility was satirized in the Prologue to *A Commonwealth of Women*, August 1685.

<sup>324</sup> By Thomas Shadwell, in *A Collection of Poems by several Hands*, ed. Francis Needham, *Welbeck Miscellany, Number 2* (Bungay, Suffolk, 1934), p. 50.

*Criticks, like Flyes, have several Species.  
There's one that just has paid his grutcb'd half Crown,  
Cries, Rot the Play, Pox on't, lets cry it down.*

And in Act 1 of *Love for Love* (30 April 1695) Scandal characterized those “huge proportion'd Criticks, with long Wigs, lac'd Coats, Steinkirk Cravats, and terrible Faces; with Cat-calls in their Hands.”

It was the critic or party of hecklers who came with determination to damn the play that most perturbed the playwright. In the relatively intimate London theatrical circles, literary factions made themselves heard both inside and outside the theatre. Pepys' frequent reports of theatrical gossip show how easily news spread. In a society where Dryden and Shadwell sparred with each other—*MacFlecknoe* is an instance—or *The Rehearsal* openly ridiculed Dryden, the opposition to a new play often formed before the drama had a hearing on stage. Thomas Shadwell reported quite fully what happened to his *The Humorists*, 10 December 1670. As pointed out earlier, he had been forced to revise the “main design” of the play, but even this concession did not stifle the opposition. According to the Preface, “Notwithstanding I had . . . given satisfaction to all the exceptions made against it, it met with the clamorous opposition of a numerous party, bandied against it, and resolved, as much as they could, to damn it, right or wrong, before they had heard or seen a word on't.” Similar incidents had occurred earlier, even at revivals. At *Catiline* on 18 December 1668 Katherine Corey had played Sempronia in a style to ridicule Lady Harvey. Pepys heard about it on 15 January 1668/9, when Sir William Coventry reported on the factions developing at Court from Mrs Corey's action. Later, according to Pepys, Lady Harvey “got my Lord Chamberlain, her kinsman, to imprison Doll [Mrs Corey]; when my Lady Castlemayne made the King to release her, and to order her to act it again, worse than ever the other day, where the King himself was: and since it was acted again, and my Lady Harvey provided people to hiss her and fling oranges at her.” In the presence, however, of such a concentrated body of excerpts from prologues, epilogues, and satires dealing with the exuberance and misbehavior of the audience, one must constantly keep in mind the evidence in the Calendar of continuing runs of good plays and their incorporation into the repertory. The subtleties of dialogue and what may seem to our generation as endless conversations in such plays as *Aureng-Zebe*, *The Man of Mode*, *The Plain Dealer*, and *The Way of the World*, to select but a few, were listened to attentively, again, and again, and again, or they would never have crept into the repertory and

lasted as the records of their performances indicated they did. The theatre was a business, and no manager found profit in repeating damned plays. An examination of the Calendar will show numerous examples of plays revived time and again to an audience which would have damned them to oblivion had not the dramas proved themselves before a highly critical audience.

On the other hand, the favorable judgment by persons of taste or position assisted in securing a favorable verdict. In addition to the examples already mentioned, such as the applause aroused for Wycherley's *The Plain Dealer*, Downes, speaking of *The Squire of Alsatia*, May 1688, stressed that it was "often Honour'd with the presence of Chancellor Jefferies" and other great persons who gave it applause. In the Dedication to *Theodosius*, ca. September 1680, Nathaniel Lee expressed his gratitude to the Duchess of Richmond for bringing Her Royal Highness "just at the exigent Times" to secure the author's fame and a good benefit.

The judgments of the audience were, of course, influenced by differences in taste, a point treated by Dennis in his appraisal of the quality of the spectators throughout these forty years. Occasional remarks suggest the kinds of elements which some in the audience enjoyed. In the Epilogue to William Cartwright's *The Ordinary*, ca. January 1670/1, the author stated: "The upper Gall'rie shall have their desire, / Who love a Fool, a Devil and a Friar." In the Dedication to *The Squire of Alsatia*, May 1688, the dramatist decried the liking of the age to "run mad after Farces," a point emphasized also in the second part of *The Play-House* (1685). Even those not fully sympathetic with the moralists suggested that the age had an excessive enjoyment of innuendo and ribaldry. The Prologue to Aphra Behn's *The Amorous Prince* (1671) argued:

*Wbo swear they'd rather bear a smutty Jest  
Spoken by Nokes or Angel . . .  
Wbo love the comick Hat, the Jig and Dance.*

The author of *The Play-House* (1685) agreed: "Not only Farce; our Plays alike are Writ / With neither Manners, Modesty, or Wit," and gave a specific example.

*The London Cuckolds [wives] all Flock to see,  
And Triumph in their Infidelity.*

Nevertheless, in the midst of these caustic views of the deplorable taste of much of the audience, the author of *The Play-House* (1685), whose tone is fundamentally satiric, asserted: "But if with Profit you wou'd reap Delight, /

Lay Shakespeare, Ben, and Fletcher in Your sight," for there, he argued, one will find "Natures secret Springs," art, wit, and the passions. In the highest rank of contemporary appreciation he placed *Hamlet*, *Othello*, *Timon of Athens*, *King Lear*, and *The Tempest*, although he admitted that many of these appeared in altered versions. Nevertheless, he suggested that the good Third Day's benefit which the alterer received was due chiefly to Shakespeare's merit. Similarly, he lauded appreciation of *Phيلaster*, *The Maid's Tragedy*, and *A King and No King*, which will never die "but reach, with like Applause, to late Posterity." Although he did not particularize the plays of "mighty Ben" Jonson, he felt that he could not pick a single work of Jonson's on which to concentrate admiration. The author concluded this portion of his praise with a summation of the best which the taste of contemporary audiences could admire:

*Hail Sacred Bards! Hail ye Immortal Three!  
The British Muses, Great Triumviri!  
Secure of Fame, You on the Stage will live  
Wilst we have Wits to bear, and they have Praise to give.*<sup>325</sup>

Essentially, it appears that both the audience and its taste altered during these forty years. In 1660 the spectators were principally moderately cultured, well-educated persons; nevertheless, there had been an interregnum of a generation for whom the professional theatre hardly existed. During the forty years new segments of the populace had been attracted to the play-houses. Part of this change occurred through the introduction of scenes and entr'acte entertainments, the development of musical drama and spectacle, and the presence of women on the stage. In addition, it was no longer a simple case of a select audience interested principally in the drama as an art form. Management and audience had brought into being the concept of the diversified program, a concept of "good theatre" which was to prevail, to be accentuated, in the next century. A repertory theatre of the kind prevailing in the late seventeenth century, in fact, relies upon the concept of diversity in the selection of the plays to be exhibited, for it must present a balanced program of the old and new, the fresh revivals of older plays and the constant offering of the best from the past; it is only a short step to the conception of a diversified program appealing to a varied audience. Although many

<sup>325</sup> See the section on The Repertory: General View, as well as many contemporary references, comments, and allusions to the works of these authors as an indication of the way in which the repertory system preserved and revived the best in the drama and allowed the neglected older plays to be revived occasionally to see if previous judgments had been erroneous.

critics and spectators lamented this change of content and spirit, the late seventeenth century had not abrogated its responsibility to quality and good taste. It brought into being some of the most enduring English comedies of manners. The fame of some of its playwrights—John Dryden, Sir George Etherege, William Wycherley, William Congreve, Sir John Vanbrugh—is secure. It augmented the role of music within the professional theatre, and one of the great composers of the age—Henry Purcell—contributed a large degree of his talent to playhouse music. And it fostered and appreciated excellence in acting—Thomas Betterton, Elizabeth Barry, and Anne Brace-girdle—as well as encouraged lesser players with a variety of specialized talents: Nell Gwyn, Joseph Haynes, Samuel Sandford, Susanna Percival Mountfort Verbruggen, Colley Cibber. It was a lively age, encouraging change, experimenting with the old and the new, trying out and welcoming the elements which would diversify the program and yet display the best that the drama, according to the conceptions of the age, had to offer. The audience and its taste were imperfect, of course, but they were not static. Out of their heritage, in spite of the gap created by the Puritan Commonwealth, they restored the theatres, created new and excellent dramas, kept the best of the older repertory alive, and broadened the nature of the theatrical program.



# THE THEATRICAL SEASONS

1659-1700

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## A NOTE ON THE CALENDAR

IN THIS Calendar an attempt has been made to include every performance, certain and probable, in the London theatres between 1660 and 1700 and, in addition, other entertainments, such as concerts, which are closely related to the cultural pursuits of the Court and the playgoing public. The Calendar is organized into seasons, the autumn representing the opening of the theatrical year. Although in the early years of the Restoration the theatres did not clearly adhere to a seasonal pattern, in the later years the long summer vacation makes plausible the closing of a season with the entertainments at Bartholomew Fair and Southwark Fair.

In addition to the daily listings within a season, each unit has a short introduction which states the status of the companies and the principal theatrical activities of that season. This is followed by a list of the members of each principal company, a list limited to those names which appear in documents relating to that season. (Many of the relatively unfamiliar names in some of these lists, especially those for scenekeepers and operational personnel, I owe to the kindness of Professor John Harold Wilson, Ohio State University, who has permitted me to use his unpublished findings from an examination of several series of Lord Chamberlain's records in the Public Record Office.) In addition, a list of plays which, for one reason or another, cannot be fitted into the Calendar but which pertain to the season is included.

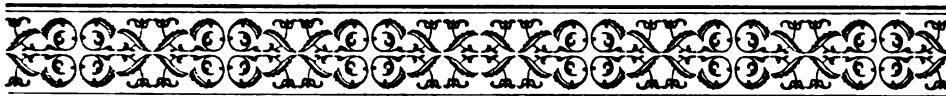
Certain principles have determined the inclusion or exclusion of materials and the placement of performances. In the first place, when an exact date for the premiere of a play is not known, it is assumed that, according to the practice followed with reasonable consistency in the later years of the Restoration, the first performance preceded publication, usually by at least a month. When there is no statement explicitly indicating a premiere, the assignment of a play to a probable time for its first production is based upon the assignments suggested by students of Restoration drama and by relevant information from casts, allusions, dates of licensing and publication.

Inevitably, in a Calendar each play must be placed somewhere during the season or relegated to a list, at the opening of a season, of unassigned dramas.

In the second place, the Calendar lists all the available information which has a bearing upon a performance, e.g., extracts from diaries, correspondence, pamphlets; but the Calendar is not an allusion book. In the later years of the century, when the compilations of songs appeared regularly, the Calendar includes such information from the texts of plays and other collections which designate the composer and the singer (if the singer is not already self-evident in the text of the play). Any information which sheds light upon the performance or the circumstances surrounding it has been included.

Finally, some materials in the Calendar have not previously been published, and wherever I am indebted to the kindness of individuals, I have tried to indicate this not only in the Introduction but also in the section labelled Comment. In fact, that section generally indicates the source of the entry, whether already in print or not.

In general, the authors assigned to the pre-Restoration plays are those listed in Harbage, *Annals of English Drama, 975-1700*, and Bentley, *Jacobean and Caroline Stage*. In addition, the names of persons and titles of plays are generally spelled as they appear in the sources; as a result, variant spellings appear frequently in both quotations and summaries.



## SEASON OF 1659-1660

THE EXACT circumstances under which public performances of plays resumed toward the end of the Commonwealth era are not clear, and to refer to a "season" of 1659-1660 is probably to elevate it to a more consistent pattern than it possessed. Nevertheless, it appears that before Charles II had returned to London in the spring of 1660, two companies, if not three, had attempted to establish themselves in London. John Downes (*Roscius Anglicanus*, p. 17), in fact, tells a rather dramatic story to the effect that in 1659, when General Monk had taken measures to initiate a new regime, John Rhodes, formerly Wardrobe Keeper to the company at Blackfriars, formed a company to act at the Cockpit in Drury Lane. Hazleton Spencer (*Shakespeare Improved*, p. 8), regards 24 March 1659/60 as the probable latest date at which this company organized itself.

The exact composition of these companies is not known, but evidence existing for this season indicates that Rhodes' Company was composed principally of these individuals: Edward Angel (women's roles); Thomas Betterton; William Betterton (women's roles); James Dixon; Mr Floid (women's roles); Edward Kynaston (women's roles); Thomas Lilliston; Thomas Lovell; John Moseley; James Nokes (women's roles); Robert Nokes; Thomas Sheppey; Anthony Turner; Cave Underhill.

Another company chose the Red Bull Theatre for its offerings, but the date of its initial performance is not known. As early as 12 May 1659 (Nicoll, *Restoration Drama*, p. 287) Anthony Turner and Edward Shatterell were concerned in performances there which brought official censure, but the later development of this company is obscure. It was certainly performing by late June 1660 (see 24 June 1660), possibly a month or so earlier. As was

true of Rhodes' Company, the composition of this one is only partially known. Contemporary evidence points to these individuals as members of this company: Nicholas Burt; Theophilus Byrd; William Cartwright; Walter Clun; Charles Hart; Michael Mohun; Robert Shatterell; William Wintershall.

In the spring of 1660 William Beeston attempted to form a third company at Salisbury Court, for which he apparently received a license in June 1660 (Herbert, *Dramatic Records*, p. 81). It is uncertain whether he produced any plays before the autumn of 1660, and the composition of his company is not known.

In addition to the performances listed in the Calendar, there are other plays which, by virtue of composition, publication, or a performance not more precisely dated, pertain to this season. See also the list for the Red Bull Company, ca. 14 August 1660.

*Aglaura*. By John Suckling. This play is named by Downes (*Roscius Anglicanus*, pp. 17-19) as among those acted by Rhodes' players at the Cockpit, Drury Lane. Aglaura was acted by Kynaston.

*Aminta: The Famous Pastoral*. By John Dancer. This play was entered in the *Stationers' Register*, 8 Nov. 1659, and printed in 1660. It apparently was not acted. The title page states that John Dancer translated it from the Italian of Torquato Tasso.

*The Amourous Fantasme*. By William Lower. This play was printed at The Hague in 1660 and in London in 1661. The Hague edition contains: Prologue to the Court. Epilogue to the Court. A copy in the Thomason tracts in the British Museum is dated 7 Nov. 1659. There is no certainty that the play was performed at this time.

*Andromana; or, The Merchant's Wife*. By J. S. This play was entered in the *Stationers' Register*, 19 May 1660, and printed in 1660. A copy in the Thomason Tracts (British Museum) has a MS date of 6 Dec. [1660]. The edition of 1660 has no actors' names, no prologue, no epilogue. There is no indication that it was acted. (See Bentley, *Jacobean and Caroline Stage*, v, 1034-35.)

*Le Ballet de la Paix Dance en presence de Monseigneur le President de Bordeaux Ambassadeur Extraordinaire de Roy de France en Angleterre*. This ballet or masque, published in six leaves without an indication of the place of publication, is dated 1660. The author is not known, and the circumstances of its presentation are not stated.

*The Beggar's Bush*. By John Fletcher, with Philip Massinger (?). A slip of paper pasted on the last page of Francis Kirkman's pirated edition (1661)

of this play in the Folger Shakespeare Library—see *Shakespeare Quarterly*, XI (1960), 66—lists this cast for the Red Bull Company ca. 1659-60: Florez – Char. Hart; Hubert – Burt; Van Dunk – Cartwright; Higgon – Shatterel; Prig – Clun; Woolfort – (I think) by Old Theoph. Byrd.

*The Blind Lady*. By Sir Robert Howard. This comedy was printed in Howard's *Poems*, 1660; but there is no indication that it was acted at this time.

*The Bondman*. By Philip Massinger. This play is among those listed by Downes (*Roscius Anglicanus*, pp. 17-19) as acted by Rhodes' Company at the Cockpit, Drury Lane. Downes lists a partial cast: Bondman – Betterton; Asotus – Sheppy.

*The Changeling*. By Thomas Middleton and William Rowley. This play is named by Downes (*Roscius Anglicanus*, pp. 17-19) as among those acted at the Cockpit, Drury Lane. Downes states that Thomas Betterton acted Deflores, and Sheppy acted the Changeling.

*The Christmas Ordinary*. The author is not known. The play was entered in the *Stationers' Register*, 29 June 1660; but there is no evidence of its being acted at this time. (See Bentley, *Jacobean and Caroline Stage*, v, 1306-8.)

*The Florentine Ladies*. This play may have been written by Thomas Jordan, who printed in his *A Royal Arbor of Loyal Poesy*, 1663, (pp. 16-17): A Prologue to a Play Call'd The Florentine Ladies, played in the Night by Gentlemen. The Epilogue on New-Years-Day at Night.

*Loves Labyrinth; or, The Royal Shepherdess*. By Thomas Forde. This play was printed in *Virtus Rediviva* (1660), but it probably was not acted.

*The Loyal Subject*. By John Fletcher. According to Downes (*Roscius Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Downes lists a partial cast: Archas – Betterton; Theodore – Sheppy. (See also 18 Aug. 1660.)

*The Mad Lover*. By John Fletcher. According to Downes (*Roscius Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Downes lists a partial cast: Memnon – Betterton; Princess – Kynaston.

*The Maid in the Mill*. By John Fletcher and William Rowley. According to Downes (*Roscius Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Downes lists a partial cast: Ismena – Kynaston; Maid – James Nokes; Aminta – William Betterton.

*Pericles, Prince of Tyre*. By William Shakespeare. Downes (*Roscius Anglicanus*, pp. 17-19) lists this play among those acted by Rhodes' Company at the Cockpit, Drury Lane. Downes states that Thomas Betterton acted Pericles.

*Rule a Wife and Have a Wife.* By John Fletcher. Downes (*Roscus Anglicanus*, pp. 17-19) lists this play among those acted by Rhodes' Company at the Cockpit, Drury Lane. Gildon (*Life of Betterton* (1710), p. 175) states that Betterton had a considerable role in this play.

*The Spanish Curate.* By John Fletcher, with Philip Massinger (?). According to Downes (*Roscus Anglicanus*, pp. 17-19) this play was among those given by Rhodes' Company at the Cockpit, Drury Lane. Gildon (*Life of Betterton* (1710), p. 5) refers to it as one in which Betterton won "great Applause" when acting it at this time.

*The Subjects Joy for the Kings Restoration Cheerfully made Known in a Sacred Masque.* This work, by Anthony Sadler, was printed in 1660 without actors' names, prologue, or epilogue. There is no indication that it was performed.

*The Tamer Tamed. [The Woman's Prize.]* By John Fletcher. According to Downes (*Roscus Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Gildon (*Life of Betterton* (1710), p. 175) states that Betterton had a considerable role in it. (See also 23 June 1660.)

*Troades.* By Samuel Pordage. This play, apparently not acted, was printed in 1660 in *Poems Upon Several Occasions*.

*The Unfortunate Lovers.* By William Davenant. According to Downes (*Roscus Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Downes lists a partial cast: Altophil - Sheppy; Arthiope - Kynaston.

*A Wife for a Month.* By John Fletcher. According to Downes (*Roscus Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Gildon (*Life of Betterton*, p. 175) states that Betterton had a principal role in this play.

*The Wild Goose Chase.* By John Fletcher. According to Downes (*Roscus Anglicanus*, pp. 17-19) this play was among those acted by Rhodes' Company at the Cockpit, Drury Lane. Gildon (*Life of Betterton* (1710), p. 175) states that Betterton had a considerable role in this play.

## October 1659

**LONDON'S TRYUMPH**, Celebrated the Nine and Twentieth day of October, in the Year 1659. In Honour of the much Honoured Thomas Allen, Lord Mayor of the said City. Presented and personated by an European, an Egyptian, and a Persian. And done at the Costs and Charges of the ever to be Honoured Company of Grocers.

Saturday 29  
City

**COMMENT.** The Lord Mayor's Show. By John Tatham. The author mentions as his assistants: Andrew Dakers and William Lightfoot, painters; Thomas Whiting, joyner; and Richard Clear, carver.

## November 1659

**THE COUNTRYMAN OR CLOWN.** *Author not known. Cast not known.*

MT

**COMMENT.** On 23 Nov. 1659 John Page, the Treasurer of the Middle Temple, entered in his records: Music, four nights at 30s., and acting "The Clown" four nights at 10s. (See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 167. See also Bentley, *Jacobean and Caroline Stage*, v, 1314.)

## December 1659

**AN ECLOGUE;** or, Representation in Four Parts. [By Thomas Jordan.] Sung by the City Musick.

Sunday 18

**COMMENT.** Representation in Parts, to be Habited, Sung, and Acted, as they have oftentimes with Great Applause performed before the Lord Mayor and the Sheriffs of London. An Eclogue, or Representation in Four Parts, Composed for the Lord Mayor, Sir Thomas Allen, and Sung by the City Musick, December 18th, 1659

## February 1660

**THE COUNTRYMAN OR CLOWN.** See Nov. 1659.

MT

**COMMENT.** 6 Feb. 1659/60: Music, three nights, and acting "The Clown" £6. (*A Calendar of the Middle Temple Records*, ed. Hopwood, p. 168).

**COMMENT.** Thomas Lilleston, one of Rhodes' actors, was brought before the Middlesex Sessions, charged with acting a play on this date. (See Hotson, *Commonwealth and Restoration Stage*, p. 197.)

Saturday 4  
Cockpit

## March 1660

- Wednesday 28* ENTERTAINMENT. A Dialogue between Tom a Countryman and Dick a Londoner, sung to the Tune, "I'll never love thee more." DH  
 COMMENT. At Drapers' Hall. (See J. Paine Collier, "Monk and the Restoration," *Gentleman's Magazine*, New Series, xxxvi (1851), 347-52. See also 13 April 1660.)

## April 1660

### Friday 6 A PUBLIC FAST

- Thursday 12* BACCHUS FESTIVAL; or, A New Medley. [By Thomas Jordan.] *Cast not known.* VH  
 COMMENT. Edition of 1660: Being a Musical Representation at the Entertainment of his Excellency the Lord General Monk at Vintners Hall 12 April 1660.
- Friday 13* COMMENT. *The Diurnal of Thomas Rugg*, ed. Sachse, p. 71: 13 April 1660: His Excellency [Monk] with the Council of State dined att on of the Halls in London [Fishmongers], and now by this time haveing dined att 9 of the cheifest Halls in London; and att every Hall theire ware after dinner a kind of a stage play and many pretty anticks, som the cittizan and soldier, others the country Tom and city Dick [see 28 March 1660], att many Halls were dancing and singing, many shapes and ghostes and the like. FH

### Monday 16-Saturday 21 PASSION WEEK

- Monday 23* COMMENT. On this date General Monk and the Council of State issued an order forbidding stage plays. (See Hotson, *Commonwealth and Restoration Stage*, p. 196, and *The Diurnal of Thomas Rugg*, ed. Sachse, pp. 61, 67.)

## May 1660

- Red Bull* LOVE HATH FOUND OUT HIS EYES; or, Distractions. [By Thomas Jordan.] *Cast not known.*  
 COMMENT. This play was entered in the *Stationers' Register*, 29 June 1660, but not printed. A Prologue and Epilogue (Epilogue spoken by Cupid) to a play of this title were printed in Jordan's *A Rosary of Rarities*, p. 17, but these may refer to an earlier performance. (See Bentley, *Jacobean and Caroline Stage*, IV, 684-85.)
- Tuesday 29* COMMENT. Charles II entered London on this day, an event which occasioned several works of a quasi-dramatic nature. One was *The Famous Tragedie of the Life and Death of Mrs Rump . . . As it was presented on a burning Stage at Westminster the 29th of May, 1660*. It has a Prologue and Epilogue; the author is not known.

A second is *An Ode Upon the Happy Return of King Charles II. to his Languishing Nations, May 29. 1660.* This work, by James Shirley, with music by Dr Coleman, was printed in 1660, and reprinted in *A Little Ark*, ed. G. Thorn-Drury (1921), pp. 21-23. Tuesday 29

A third is *A True Relation of the Reception of his Majestie and Conducting him through the City of London . . . on Tuesday the 29 of this instant May, being the Day of his Majesties Birth.*

## June 1660

**THE RUMP; or, The Mirrour of the late Times.** [By John Tatham.] *Cast not known.* DC

**COMMENT.** The edition of 1660, which has a Prologue and an Epilogue but no actors' names, was entered in the *Stationers' Register*, Aug. 1660, and apparently followed closely upon the return of Charles II. Edition of 1660: Acted Many Times with Great Applause, At the Private House in Dorset-Court.

**MADAM EPICENE.** [*The Silent Woman.* By Ben Jonson.] *Cast not known.*

**COMMENT.** Pepys, *Diary*, 6 June 1660: My letters tell me . . . that the two Dukes do haunt the Park much, and that they were at a play, Madam Epicene, the other day.

*Early June*  
Red Bull (?)

**THE TAMER TAMED.** [*The Woman's Prize.* By John Fletcher.] *Cast not known.*

**Prologue.** The Epilogue, spoken by the Tamer, a Woman.

*Saturday 23*  
Red Bull

**COMMENT.** This performance is known by the Prologue and Epilogue printed in Thomas Jordan's *A Nursery of Novelties or Variety of Poetry*. The Prologue is dated 24 June 1660, but as this date falls on Sunday, the performance has been entered as Saturday 23 June 1660, for in this same work (p. 19) Jordan mentions: A Speech by way of Epilogue to those that would rise out of the Pit at the Red Bull in the last Scene, and disturb the conclusion by going on the Stage, June 23d 1660. [The Prologue and Epilogue have been reprinted in the *Shakespeare Society Papers*, IV (1849), 140-42, and in Sprague, *Beaumont and Fletcher on the Restoration Stage*, pp. 9-10. See also the list at the beginning of the season 1659-1660.]

## July 1660

**LONDON'S GLORY REPRESENTED BY TIME, TRUTH, AND FAME.** At the Magnificent Triumphs and Entertainment of His Most Sacred Majesty Charles the II . . . At Guildhall on Thursday the 5th day of July 1660. [By John Tatham.] Thursday 5  
City

**COMMENT.** According to Robert Withington (*English Pageantry, An Historical Outline*, Cambridge, Mass., 1918, I, 242 n), the expense of the entertainment came to £7888 2s. 6d. (See also Pepys, *Diary*, and other accounts.)

*The Diurnal of Thomas Rugg*, ed. Sachse, pp. 98-99: A lane [was] made in the Citty, made by the livery men of several companyes; and many pageants in the streets. . . . Att Cheap sid his Majesty beheld a famous pagien, and staid there for som littl space, where were speeches made by the lady paganets.

- Tbursday 5* Evelyn, *Diary*: I saw his Majestic go with as much pompe & splendor as any Earthly prince could do to the greate Citty feast . . . but the exceeding raine which fell all that day, much eclips'd its luster: . . . the streetes adorn'd with Pageants &c: at immense cost.
- Saturday 28* COMMENT. According to Hotson, *Commonwealth and Restoration Stage*, p. 198, Rhodes had to pay a fine for every day his company acted at the Cockpit to 28 July 1660.

## August 1660

- At Court* COMMENT. Charles II had rope-dancers perform in the Hall at Whitehall. (See Boswell, *Restoration Court Stage*, p. 25.)
- Friday 3* COMMENT. Pepys, *Diary*: So that I could not do as I had intended, that is to . . . go to the Red Bull Playhouse, but I took coach and went to see whether it was done so or no, and I found it done.
- Tuesday 7* COMMENT. On this date John Rogers petitioned the King concerning his right to keep the peace at the playhouses. In Herbert, *Dramatic Records*, p. 84, three companies, those at the Red Bull, Cockpit, and Salisbury Court, are named as currently performing.
- [*Wednesday 8*] CROMWELL'S CONSPIRACY. *Author not known.*  
COMMENT. Edition of 1660: A Tragy-Comedy. Relating to our latter Times. Beginning at the Death of King Charles the First. And ending with the happy Restaurant of King Charles the Second. Written by a Person of Quality. [This work was probably not acted. The British Museum copy (E 1038) has a MS date 8 Aug. 1660.]
- Tuesday 14* COMMENT. In Herbert, *Dramatic Records*, p. 82, is a list entitled: Names of the plays acted by the Red Bull actors: *The Humorous Lieutenant*. *Beggars Busbe*. *Tamer Tamed*. *The Traitor*. *Loves Cruelty*. *Wit without Money*. *Maydes Tragedy*. *Philaster*. *Rollo Duke of Normandy*. *Claricilla*. *Elder Brother*. *The Silent Woman*. *The Weddinge*. *Henry the Fourthe*. *Merry Wives of Windsor*. *Kinge and no Kinge*. *Othello*. *Damboys* [Bussy D'Ambois]. *The Unfortunate Lovers*. *The Widow*. This list (see Hotson, *Commonwealth and Restoration Stage*, p. 203) apparently concerns plays revived by this company, some before 10 Sept. 1660, some afterwards. (See also the list of plays at the opening of the season and also 6 and 23 June 1660.)
- Tbursday 16* COMMENT. In Thomas Jordan's *Royal Arbour of Loyal Poesie* (p. 12) is a piece entitled: A Prologue to the King, August 16, 1660.
- Saturday 18* THE LOYAL SUBJECT. [By John Fletcher.] Pepys: Duke's Sister - Kynaston. Downes, *Roscius Anglicanus*, pp. 17-19: Loyal Subject - Thomas Betterton; Theodore - Sheppy.  
COMMENT. Pepys, *Diary*: Captain Fererrs, my Lord's Cornet, comes to us, who after dinner took me and Creed to the Cockpit play, the first that I have had time to see since my coming from sea, "The Loyall Subject," where one Kinaston, a boy, acted the Duke's sister, but made the loveliest lady that ever I saw in my life, only her voice not very good.

**COMMENT.** A draft of a proposed order, in Hotson, *Commonwealth and Restoration Stage*, p. 201, specifies the companies acting at this time: Forasmuch as wee are advertis'd, that divers persons, and Companies have assembled, and doe dayly assemble themselves together at the Play-Houses called the Red-Bull, in St. Johns Street, the Cockpit in Drury Lane, and a certaine Play-House in Salisbuy Court, and at other places within our City of London and County of Middlesex, without the least Colour of Authority, and doe there act, performe and shew in publique, Comedies, Tragedies, and other Entertainments of the Stage.

Monday 20

## September 1660

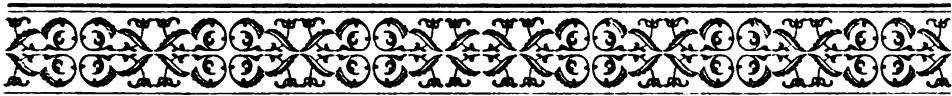
**ENTERTAINMENTS.** Pepys, *Diary*: So we returned and landed at the Bear at the Bridge foot, where we saw Southwark Fair (I having not at all seen Bartholomew Fair).

Monday 10  
SF

**ENTERTAINMENTS.** Evelyn, *Diary*: I saw in Southwark at St Margarites faire . . . we saw also Monkyes & Apes daunce, & do other seates of activity on the high-rope, to admiration: They were galantly clad alamode, went upright, saluted the Company, bowing & pulling-off their hatts: They saluted one another with as good grace as if instructed by a Dauncing Master. They turned heales over head, with a bucket of Eggs in it, without breaking any: also with Candles (lighted) in their hands, & on their head, without extinguishing them, & with vessels of water, without spilling a drop; I also saw an Italian Wench daunce to admiration, & performe all the Tricks of agility on the high rope, all the Court went to see her: (likewise here was her Father) who tooke up a piece of Yron Canon of above 400 pounds weight, with the haires of his head onely.

Thursday 13  
SF





## S E A S O N   O F 1660-1661

**D**URING this season the theatrical world assumed the pattern which, with occasional exceptions, persisted until the nineteenth century: a monopoly of performances by two companies under patents issued by Charles II. Shortly after Charles assumed the throne Sir William Davenant and Thomas Killigrew petitioned for permission to form two companies, and the King granted their request, although the two proprietors of the Duke's and King's companies did not immediately secure an absolute monopoly. For a very brief period in the autumn of 1660 the two men pooled their resources into a united company, which, possibly by 8 Oct. 1660, opened at the Cockpit in Drury Lane. This temporary union lasted until early November 1660.

By 5 Nov. 1660 Killigrew's Company, known as the King's, split off to act, first, at the Red Bull and then, on 8 Nov. 1660, at Gibbons' Tennis Court in Vere Street, where it remained for some time. Although the composition of this company is not fully known, these performers were probably affiliated with it during this season: Mr Bateman; Nicholas Burt; Theophilus Byrd; William Cartwright; Walter Clun; Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Michael Mohun; Edward Shatterell; Robert Shatterell; Robert Topott; Marmaduke Watson; William Wintershall; Mrs Anne [Win] Marshall; Mrs Rebecca Marshall; Mrs Katherine Michel [Mitchell]; Mrs Jane Russell; Mrs Margaret Rutter; Mrs Elizabeth Weaver. (For a discussion of the actresses and the time at which they entered the company, see John Harold Wilson, *All the King's Ladies*, and Hotson, *Commonwealth and Restoration Stage*.)

After the dissolution of the united company, Davenant's actors, known as the Duke's Company, presumably opened at the Salisbury Court Theatre,

possibly by 5 November 1660. At the end of June 1661 Davenant opened a new theatre in Lincoln's Inn Fields. The known members of this company during part, if not all, of this season are: Richard Baxter; Thomas Betterton; William Betterton; Nicholas Blagden; Philip Cademan; Thomas Cross (treasurer); Mr Dacres; Sir William Davenant (proprietor); James Dixon; John Downes; Henry Harris; Thomas Lilleston; Thomas Loveday; Thomas Lovell; John Moseley; James Nokes; Robert Nokes; Joseph(?) Price; John Richards; Thomas Sheppye; Robert Turner; Cave Underhill; Mrs Hester Davenport; Mrs Mary Saunderson. (See also Hotson, *Commonwealth and Restoration Stage*, pp. 197-211.)

Two other companies attempted to operate in London during this season. A troupe occupied the Red Bull Theatre in the spring of 1661, Pepys seeing a play there on 23 March 1660/1. A company referred to as the Red Bull players acted at Oxford in July 1661, with Anne Gibbs as a principal actress. (For a discussion of the Oxford company, see Sybil Rosenfeld, "Some Notes on the Players in Oxford," *Review of English Studies*, XIX (1943), 366.)

A fourth company, presumably under the leadership of George Jolly, appears to have acted at both the Cockpit in Drury Lane and at Salisbury Court Theatre when these houses were not occupied by the Duke's and King's companies. (For the litigation between George Jolly and William Beeston and the complicated relationships of these minor companies, as well as the major ones, see Nicoll, *Restoration Drama*, pp. 290-316, and Hotson, *Commonwealth and Restoration Stage*, pp. 167-94.)

In addition to the plays listed in the Calendar, there are others which, by virtue of composition, publication, or a performance which cannot be more precisely dated, belong to this season. (See also 12 December 1660 for a list of plays pertaining to the Duke's Company.)

*Andronicus.* The author is not known, but the authorship has sometimes been attributed to John Wilson. (See M. C. Nahm, "John Wilson and his 'Some Few Plays,'" *Review of English Studies*, XIV (1938), 143-54.) Published in 1661, the play lists no actors' names.

*The City Night-Cap.* By Robert Davenport. An edition of this play published in 1661 has no actors' names, no prologue, no epilogue.

*A Cure for a Cuckold.* By John Webster and William Rowley. An edition of this play appeared in 1661, but there appears to be no indication of acting at this time.

*Erminia; or, The Fair and Vertuous Lady.* By Richard Flecknoe. An edition in 1661 gives an intended cast: Duke of Missena - T. Bird or Cartwright; Prince - C. Hart; Cleander - M. Moon [Mohun]; Amyntes - Burt;

Anthenor – R. Shatterel; Leontius – Winterton [Wintershall]; Clinias – Wat. Clun; Cleobulo – Lacy; Aurindo alias Cyrena – Mrs Win. Marshal; Duchess – Mrs Marg. Rutter; Erminia – Mrs Weaver; Alithea – Mrs Michel [Mitchell]. The Prologue for the Stage. Epilogue.

*The Heroick-Lover; or, The Infanta of Spain.* By George Cartwright. An edition in 1661 has no actors' names, no prologue, no epilogue. The play was noted in *Mercurius Publicus*, 15-22 Nov. 1660.

*Love Will Find Out The Way.* The title page and the Epilogue are signed T. B. in the edition of 1661. (See Bentley, *Jacobean and Caroline Stage*, v, 1095-96), for a discussion of this as James Shirley's *The Constant Maid*. There is no indication of a revival at this time.

*The Lyar.* A reference which points to a performance in London early in the Restoration appears in John Dryden's *An Essay of Dramatic Poesy*, Neander speaking: Corneille himself, their arch-poet, what has he produced except *The Liar?* and you know how it was cried up in France; but when it came upon the English stage, though well translated, and that part of Dorant acted to so much advantage as I am confident it never received in its own country, the most favourable to it would not put it in competition with many of Fletcher's or Ben Jonson's. [In the 1668 edition Dryden states that Hart acted Dorant.]

*The Mayor of Quinborough.* By Thomas Middleton, with William Rowley (?). An edition of 1661 lists no cast, no prologue, no epilogue; there is no indication of a revival at this time.

*Paradise Transplanted and Restored in a most Artfull and Lively Representation of The several Creatures, Plants, Flowers, and other Vegetables in their full growth, shape and colour:* Shown at Christopher Whiteheads at the two wreathed Posts in Shooe-Lane, London. Written by I. H. 1661. This is puppetry. (See Evelyn, *Diary*, 23 Sept. 1673.)

*The Pragmatical Jesuit New-leven'd.* By Richard Carpenter. An edition without date, apparently issued about this time, has a prologue and epilogue but no cast. It is a play probably never intended for presentation on the stage.

*The Rewards of Virtue.* An edition dated 1661 bears the statement: By J. F. Gent. [John Fountain.] The edition has no actors' names, no prologue, no epilogue. It apparently was not acted at this time.

*The Rump; or, The Mirrour of the Late Times.* By John Tatham. In 1661 appeared: The 2d impression, newly corrected, with additions. (See June 1660.) A copy in the Thomason Tracts (British Museum 664 c. 75) is dated 7 Sept. 1660.

## September 1660

- Thursday 13* COMMENT. The death of the Duke of Gloucester on this day apparently closed the theatres for a short time. Andrew Newport, writing on 15 Sept. 1660 to Sir Richard Leveson, stated: The court is in deep mourning and will continue so for 6 weeks (Sutherland MSS., HMC, 5th Report, Appendix, 1876, p. 156), but it is not until 27 Sept. 1660 that Rugg reported: playes are for present forbidden because of the death of the Duke of Gloucester (BM Add. MSS. 10, 116, folio 90v). The theatres may have opened on Monday 8 Oct. 1660; certainly they were acting by 11 Oct. 1660.

## October 1660

- Monday 8* Cockpit COMMENT. Possibly on this day, Davenant and Killigrew, with a united company, began acting at this theatre. In L. C. 5/137, p. 332 (6 Oct. 1660) is a list of His Majesty's Comedians: Burt, Hart, Mohun, Robert Shatterell, Lacy, Wintershell, Clunne, Cartwright, Edward Shatterell, Baxter, Loveday, Kynaston, Betterton. (See Nicoll, *Restoration Drama*, p. 294; Hotson, *Commonwealth and Restoration Stage*, p. 204.) Hotson, p. 205, states that the company acted daily from 8 to 16 Oct. 1660.
- Thursday 11* Cockpit THE MOORE OF VENICE. [Othello, by William Shakespeare.] Othello - Burt; Iago - Clun. COMMENT. Pepys, *Diary*: We met with Mr Salisbury, who took Mr Creed and me to the Cockpit to see "The Moore of Venice," which was well done. Burt acted the Moore; by the same token, a very pretty lady that sat by me, called out, to see Desdemona smothered.
- Possibly Clun acted Iago. Pepys (6 Feb. 1668/9) refers to his playing that role, and a reference to Clun as Iago appears in *A Most Execrable Murther* in *A Little Ark*, ed. G. Thorn-Drury, pp. 30-31. See also entry of 14 Aug. 1660.
- Tuesday 16* Cockpit WIT WITHOUT MONEY. [By Francis Beaumont and John Fletcher.] Cast not known. COMMENT. Pepys, *Diary*: Mr Moore coming to me, my wife staid at home, and he and I went out together . . . and so home with him to the Cockpit, where, understanding that "Wit without money" was acted, I would not stay.
- Monday 29* City THE ROYAL OAKE. [By John Tatham.] Cast not known, except that Dyamond tumbled. COMMENT. Edition of 1660: The Royal Oake, with Other various and delightfull Scenes presented on the Water and the Land, Celebrated in Honour of the deservedly Honour'd Sir Richard Brown, Bar. Lord Mayor of the City of London, The 29th day of October . . . and performed at the Costs and Charges of the Right Worshipful Company of Merchant-Taylor's. [Tatham refers to Dyamond, a tumbler, and acknowledges the assistance of Andrew Dakers, Paynter; William Lightfoot, Paynter; Thomas Whitein, Joyner; and Richard Cleere, Carver.]
- Pepys, *Diary*: And I . . . at the Key in Cheapside; where there was a company of fine ladies, and we were very civilly treated, and had a very good place to see the pageants, which were many, and I believe good, for such kind of things, but in themselves but poor and absurd.

Evelyn, *Diary*: My Lord Majors shew stop'd me in cheape-side: one of the Pageants represented a greate Wood, with the royal Oake, & historie of his Majesties miraculous escape at Bosco-bell &c:

*Monday 29*  
City

THE TAMER TAMED. [The *Woman's Prize*, by John Fletcher.] See 25 June 1660.

*Tuesday 30*  
Cockpit

COMMENT. Pepys, *Diary*: In the afternoon, to ease my mind, I went to the Cockpit all alone, and there saw a very fine play called "The Tamer tamed," very well acted.

## November 1660

COMMENT. *The Diurnal of Thomas Rugg*, ed. Sachse, p. 127: Playes much in request and great resort to them.

WIT WITHOUT MONEY. [By Francis Beaumont and John Fletcher.] *Cast not known.*

*Friday 2*  
MT

COMMENT. According to *A Calendar of the Middle Temple Records*, ed. Hopwood (p. 168) the charges came to £11 and the receipt was signed by Will Burgon.

*The Diary and Will of Elias Ashmole*: This day was kept solemnly at the Middle Temple and after the auncient manner. The Lord Chancellor, Judges and Sergeants that were of the Society dined in the Hall, after dinner they had a play, viz. *Witt without Money* [ed. R. T. Gunter, 1927, p. 76]. Ashmole lists the performance for 1 Nov. 1660, but the records of the Middle Temple point to 2 Nov. 1660 as the proper date.

WIT WITHOUT MONEY. [By Francis Beaumont and John Fletcher.] *Cast not known.*

*Monday 5*  
Red Bull

COMMENT. See Herbert, *Dramatic Records*, p. 116. This was the King's Company (under Killigrew), split off from the United Company. According to Downes (*Roscius Anglicanus*, p. 2) the roster included: Theophilus Bird, Hart, Mohun, Lacy, Burt, Cartwright, Clun, Baxter, Robert Shatterel, William Shatterel, Duke [Marmaduke Watson], Hancock, Kynaston, Wintersel, Bateman, Blagden. (But see also Nicoll, *Restoration Drama*, p. 295.)

According to the articles of agreement, 5 Nov. 1660 (Herbert, *Dramatic Records*, pp. 96-100), the Duke's Company (under Davenant) included Thomas Batterton, Thomas Sheppey, Robert Noakes, James Noakes, Thomas Lovell, John Moseley, Cave Underhill, Robert Turner, Thomas Lilleston.

THE TRAITOR. [By James Shirley.] *Cast not known.*

*Tuesday 6*  
Red Bull

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.

THE BEGGERS BUSHE. [By John Fletcher.] For a cast, see the introduction to 1659-1660.

*Wednesday 7*  
Red Bull

COMMENT. See Herbert, *Dramatic Records*, p. 116. An edition, without actors' names, appeared in 1661.

HENRY THE FOURTHE [Part 1, by William Shakespeare]. Clun probably acted Falstaff.

*Thursday 8*  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. This was the King's Company (Killigrew's), now removed from the Red Bull to Gibbons' Tennis Court in Vere Street. Probably Clun acted Falstaff. (See *An Elegy Upon the Most Execrable Murther in A Little Ark*, ed. G. Thorn-Drury, pp. 30-31.)

- Friday 9**      THE MERRY WIVES OF WINDSOR. [By William Shakespeare.] Probably Wintershall acted Slender.  
**Vere**                COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. According to John Dennis, in the Dedication to *The Comical Gallant* (1702), when this play was revived in the times of Charles II, Wintershall acted Slender.
- Saturday 10**      THE SILENT WOMAN. [By Ben Jonson.] *Cast not known.*  
**Vere**                COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.
- Monday 12**      COMMENT. According to M. Summers (*A Bibliography of Restoration Drama*, p. 13) *Love's Mystery* was entered into but erased from Herbert's original manuscript under this date. (See Herbert, *Dramatic Records*, p. 116.) The King's Company.
- Tuesday 13**      LOVE LIES A BLEEDING. [*Pophilaster*, by Francis Beaumont and John Fletcher.]  
**Vere**                *Cast not known.*  
                          COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.
- Thursday 15**      LOVE'S CRUELTY. [By James Shirley.] Possibly Mohun acted Bellamante.  
**Vere**                COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. According to Wright, *Historia Histrionica*, 1699, Mohun played Bellamante shortly after the Restoration.
- Salisbury**          COMMENT. Possibly Davenant opened Salisbury Court on this date, but no certain evidence exists. (See Spencer, *Shakespeare Improved*, pp. 37–39; Nicoll, *Restoration Drama*, p. 300.)
- Friday 16**          THE WIDOW. [By Thomas Middleton.] *Cast not known.*  
**Vere**                COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.
- Saturday 17**      THE MAYDS TRAGEDY. [By Francis Beaumont and John Fletcher.] Downes (*Roscius Anglicanus*, p. 5) lists a cast which (in part) pertains to this period: King – Winterset; Melantius – Major Mohun; Amintor – Hart; Calianax – Shatterel.  
                          COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. An edition of this play, published in 1661, lists no cast, no prologue, no epilogue.
- Monday 19**          THE UNFORTUNATE LOVERS. [By Sir William Davenant.] *Cast not known*, but Downes (*Roscius Anglicanus*, p. 19) lists: Arthiope – Kynaston.  
**Vere**                COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. It is surprising to see a Davenant play acted by the King's Company. Edward Gower to Sir R. Leveson, 20 Nov. 1660: Yesternight at the Fleece Tavern . . . The gentlemen were discussing the play which they then came from, by name The Unfortunate Lover; at the latter end of the play there was a duel upon the stage; which, they, discounting upon, drew their swords in jest to show wherein they failed (HMC, 5th Report, 1876, p. 200).
- At Court**            THE SILENT WOMAN. [By Ben Jonson.] *Cast not known.* Prologue.  
                          COMMENT. Edward Gower to Sir R. Leveson, 20 Nov. 1660: Yesternight the King, Queen, Princess, &c. supped at the Duke of Albemarle's, where they had the Silent Woman acted in the Cockpit (HMC, 5th Report, 1876, p. 200). The King's Company.  
                          Pepys, *Diary*, 20 Nov. 1660: This morning I found my Lord in bed late, he having been with the King, Queen, and Princess, at the Cockpit all night, where General Monk treated them; and after supper a play, where the King did put a great affront upon [John] Singleton's musique, he bidding them stop and bade the French musique play, which, my Lord says, do much outdo all ours.

The Prologue was printed in 1660: The Prologue to His Majesty at the first Play presented at the Cock-pit in Whitehall, Being part of that Noble Entertainment which Their Majesties received Novemb. 19. from his Grace the Duke of Albemarle. [The Prologue has been reprinted by Wiley, *Rare Prologues and Epilogues*, pp. 11-12. Bodleian Wood 398 has a MS note: By Sir Jo: Denham.]

At Court

**THE BEGGAR'S BUSH.** [By John Fletcher.] *Cast not known*, but see below and also 7 Nov. 1660.

Tuesday 20  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. Pepys, *Diary*: Mr Shepley and I to the new Play-house near Lincoln's-Inn-Fields (which was formerly Gibbon's tennis-court), where the play of "Beggar's Bush" was newly begun; and so we went in and saw it, it was well acted: and here I saw the first time one Moone [Mohun], who is said to be the best actor in the world, lately come over with the King, and indeed it is the finest play-house, I believe, that ever was in England.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known*.

Wednesday 21  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.

**THE TRAITOR.** [By James Shirley.] Traitor - Mohun.

Thursday 22  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company. Pepys, *Diary*: I to the new playhouse and saw part of the "Traitor," a very good Tragedy; Mr Moon [Mohun] did act the Traitor very well.

**THE ELDER BROTHER.** [By John Fletcher.] *Cast not known*.

Friday 23  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.

**THE CHANCES.** [By John Fletcher.] *Cast not known*.

Saturday 24  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.

**THE OPPORTUNITY.** [By James Shirley.] *Cast not known*.

Monday 26  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 116. The King's Company.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known*.

Tuesday 27  
[Vere]

COMMENT. Pepys, *Diary*: I to a play, "The Scornfull Lady." [Because this play was offered at Vere Street on 21 Nov. 1660 and because Pepys had been attending that playhouse, it seems likely that this was also a production of the King's Company.]

**THE HUMOROUS LIEUTENANT.** [By John Fletcher.] *Cast not known*.

Thursday 29  
Vere

COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company.

## December 1660

**THE ALCHEMIST.** [By Ben Jonson.] Downes (*Roscius Anglicanus*, pp. 4-5) lists a cast, a part of which may have acted in the play at this time: Face - Mohun; Sir Epicure - Cartwright; Surly - Burt; Ananias - Lacy; Wholesome - Bateman. Downes also lists Wintersel for Subtil, but since Clun acted it on 3 Aug. 1664, he may have done so at this time. Prologue to the Reviv'd Alchemist.

[Vere]

- [Vere] COMMENT. The Prologue, extant in a broadside in the Worcester College Library, appears to represent a performance occurring before the end of 1660. It has been reprinted by Noyes, *Ben Jonson*, pp. 105–6, and by Wiley, *Rare Prologues and Epilogues*, pp. 16–17. The King's Company.
- Saturday 1* CLARICILLA. [By Thomas Killigrew.] *Cast not known.*  
Vere COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company.
- Monday 3* A KINGE AND NO KINGE. [By Francis Beaumont and John Fletcher.] Downes (*Roscius Anglicanus*, p. 5) lists a cast which pertains to this period: Arbaces – Hart; Tygranes – Burt; Mardonius – Major Mohun; Gobrias – Wintersel; Lygones – Cartwright; Bessus – Shotterel.  
COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company.
- Tuesday 4* THE SILENT WOMAN. [By Ben Jonson.] *Cast not known.*  
Vere COMMENT. The King's Company. Pepys, *Diary*: After dinner Sir Tho. [Crew] and my Lady to the Playhouse to see "The Silent Woman."
- Wednesday 5* THE MERRY WIVES OF WINDSOR. [By William Shakespeare.] *Cast not known*, but see 9 Nov. 1660.  
Vere COMMENT. The King's Company. Pepys, *Diary*: After dinner I went to the new Theatre and there I saw "The Merry Wives of Windsor" acted, the humours of the country gentleman and the French doctor very well done, but the rest but very poorly, and Sir J. Falstaffe as bad as any.
- Thursday 6* ROLLO, DUKE OF NORMANDY. [*The Bloody Brother*, by John Fletcher.] Downes (*Roscius Anglicanus*, pp. 5–6) lists a cast which pertains to this period: Rollo – Hart; Otto – Kynaston; Aubrey – Major Mohun; La Torch – Burt.  
COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company. Andrew Newport to Sir Richard Leveson, 6 Dec. 1660: Plays at Court every week (HMC, 5th Report, Part I, 1876, p. 158).
- Saturday 8* THE MOORE OF VENICE. [*Othello*, by William Shakespeare.] See 11 Oct. 1660.  
Vere A Prologue, to introduce the first Woman that came to act on the Stage, in the tragedy called The Moor of Venice.  
COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company. The Prologue is in Thomas Jordan's *A Royal Arbour of Loyal Poesie* (1664). Andrew Newport to Sir Richard Leveson, 15 Dec.: Upon our stages we have women-actors, as beyond seas (HMC, 5th Report, Part I, 1876, p. 158). For a discussion of actresses who may have played Desdemona on this day, see Wilson, *All the King's Ladies*, pp. 6–8. Possibly Clun acted Iago. See *An Elegy Upon the Most Execrable Murther of Mr Clun*, 1664.
- Wednesday 12* COMMENT. On this day (L. C. 5/137, p. 343) Davenant was granted a warrant to act the following plays: *Tempest*, *Measures for Measures*, *Much Adoe About Nothing*, *Romeo and Juliet*, *Twelfe Night*, *The Life of King Henry the Eyght*, *The Sopby*, *Kinge Lear*, *The Tragedy of Mackbeth*, *The Tragedy of Hamlet Prince of Denmark*, and *The Dutchesse of Malfy*. In addition, he was to have exclusive right for two months to *The Mad Lover*, *The Mayde in Te Mill*, *The Spanish Curate*, *The Loyall Subject*, *Rule a Wife and haue a Wife*, and *Persiles* [*Pericles*] *Prince of Tyre*. Davenant also received the right to act his own plays.
- Thursday 13* COMMENT. *The Diary and Will of Elias Ashmole*, ed. Gunter, pp. 70–71: 13 Dec. 1660: The King going to a Play at the new Theatre this afternoon, had his coach (the leathers whereby the coach hung broke and so the coach fell from the wheels) overturned over against the new Exchange, but (blessed be God) had no hurt. Sir Francis Floyd passing by took him in his arms and carried him to his coach. The Earl of Latherdale and my Lord of Ossory being with the King in his coach.

**HENRY THE FOURTH.** [Part I, presumably. By William Shakespeare.] *Cast not known.* Monday 31  
Vere

COMMENT. The King's Company. Pepys, *Diary*: I bought the play of "Henry the Fourth," and so went to the new Theatre . . . and saw it acted; but my expectation being too great, it did not please me, as otherwise I believe it would; and my having a book, I believe did spoil it a little.

## January 1661

**THE BEGGAR'S BUSH.** [By John Fletcher.] See 7 Nov. 1660. Tuesday 3  
Vere

COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, where was acted "Beggars' Bush," it being very well done; and here the first time that ever I saw women come upon the stage.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* Friday 4  
Vere

COMMENT. The King's Company. Pepys, *Diary*: Mr Moore and I to the Theatre, where was "The Scornful Lady," acted very well, it being the first play that ever he saw.

**THE SILENT WOMAN.** [By Ben Jonson.] Epicoene - Kynaston. Monday 7  
Vere

COMMENT. The King's Company. Pepys, *Diary*: Tom and I and my wife to the Theatre, and there saw "The Silent Woman." The first time that ever I did see it, and it is an excellent play. Among other things here, Kinaston, the boy, had the good turn to appear in three shapes: first, as a poor woman in ordinary clothes, to please Morose; then in fine clothes, as a gallant, and in them was clearly the prettiest woman in the whole house, and lastly, as a man; and then likewise did appear the handsomest man in the house.

**THE WIDOW.** [By Thomas Middleton.] *Cast not known.* Tuesday 8  
Vere

COMMENT. The King's Company. Pepys, *Diary*: I took my Lord Hinchinbroke and Mr Sidney to the Theatre, and shewed them "The Widdow," an indifferent good play, but wronged by the women being to seek in their parts.

**THE WEDDING.** [By James Shirley.] *Cast not known.* Wednesday 9  
Vere

COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 117, who gives the date as Monday 9, presumably an error for Wednesday 9.

**THE LOST LADY.** [By William Berkeley.] *Cast not known.* Saturday 19  
Vere

COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, where I saw "The Lost Lady," which do not please me much.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* Friday 25  
Vere

COMMENT. The King's Company. Evelyn, *Diary*: After divers yeares, that I had [not] seene any Play, I went to see acted the *Scornfull Lady* at a new Theater in Lincolns-in fields.

**THE LOST LADY.** [By William Berkeley.] *Cast not known.* Monday 28  
Vere

COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, where I saw again "The Lost Lady," which do now please me better than before; and

*Monday 28* Vere here I sitting behind in a dark place, a lady spit backward upon me by a mistake, not seeing me, but after seeing her to be a very pretty lady, I was not troubled at it at all.

*Tuesday 29* [Salisbury] THE MAID IN THE MILL. [By John Fletcher and William Rowley.] Downes (*Roscius Anglicanus*, p. 19) implies a partial cast: Amintas – William Betterton; Maid – James Nokes. Gildon (*Life of Betterton*, 1710, p. 174) states that Thomas Betterton also had a considerable role in it.

COMMENT. The Duke's Company. Pepys, *Diary*: To Blackfryars [presumably a slip for Whitefriars, Salisbury Court] (the first time I ever was there since plays begun), and there after great patience and little expectation, from so poor beginning, I saw three acts of "The Mayd in ye Mill," acted to my great content. But it being late, I left the play.

*Wednesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

COMMENT. See Pepys, *Diary*, 27 Jan. For several decades this day was regularly observed as a Fast Day, with no plays acted.

*Thursday 31* Vere ARGALUS AND PARTHENIA. [By Henry Glapthorne.] *Cast not known.*  
COMMENT. See Herbert, *Dramatic Records*, p. 117. The King's Company. Pepys, *Diary*: To the Theatre, and there sat in the pit among the company of fine ladys, &c.; and the house was exceeding full, to see Argalus and Parthenia, the first time that it hath been acted: and indeed it is good, though wronged by my over great expectations, as all things else are.

## February 1661

*Tuesday 5* Vere ARGALUS AND PARTHENIA. [By Henry Glapthorne.] *Cast not known.*  
COMMENT. The King's Company. See Herbert (*Dramatic Records*, p. 117), where are listed *The Loyall Subject*, *Mad Louer*, *The Wildgoose Chase* following this play but preceding April 1661. Pepys, *Diary*: I went by coach to the play-house at the Theatre, our coach in King Street breaking, and so took another. Here we saw Argalus and Parthenia, which I lately saw, but though pleasant for the dancing and singing, I do not find good for any wit or design therein.

*Saturday 9* Salisbury THE MAD LOVER. [By John Fletcher.] *Cast not known*, but Downes (*Roscius Anglicanus*, p. 18) refers to Betterton's playing a role.  
COMMENT. The Duke's Company. Pepys, *Diary*: Creed and I to Whitefriars to the Play-house, and saw "The Mad Lover," the first time I ever saw it acted, which I like pretty well.

*Tuesday 12* Vere THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
COMMENT. The King's Company. Pepys, *Diary*: We went by water to Salisbury Court play-house, where not liking to sit, we went out again, and by coach to the Theatre, and there saw "The Scornful Lady," now done by a woman, which makes the play appear much better than ever it did to me.

*Saturday 16* Vere THE VIRGIN MARTYR. [By Thomas Dekker and Philip Massinger.] *Cast not known.*

**COMMENT.** The King's Company. An edition appearing in 1661 lists no cast, no prologue, no epilogue. Pepys, *Diary*: To the Theatre, where I saw "The Virgin Martyr," a good but too sober a play for the company.

Saturday 16  
Vere

**THE CHANGELING.** [By Thomas Middleton and William Rowley.] Downes (*Roscius Anglicanus*, pp. 18-19): Deflores - Betterton; Changeling - Sheppy.

Saturday 23  
Salisbury

**COMMENT.** The Duke's Company. The British Museum copy of the 1653 copy of this play has, in an old hand: Deflores by Betterton. Pepys, *Diary*: Then by water to Whitefriars to the Play-house, and there saw "The Changeling," the first time it hath been acted these twenty years, and it takes exceedingly. Besides, I see the gallants do begin to be tyred with the vanity and pride of the theatre actors who are indeed grown very proud and rich.

**COMMENT.** The Countess of Derby to the Duchess de la Trèmoille, 25 Feb. 1660/1: Plays are often acted at Court, and the King and their Royal Highnesses have been present at two this evening, at the Duchess of Buckingham's (Madame Guizot de Witt, *The Lady of Larbam* [London, 1869], p. 268).

Monday 25  
At Court

**COMMENT.** Edward Gower to Sir R. Leveson, 26 Feb. 1660/1: No more plays at Court after this night, and but three days this week at the playhouse (HMC, 5th Report, 1876, p. 202). Boswell (*Restoration Court Stage*, p. 279) accepts this as evidence that a play was acted at Court on this night. As this was Shrove Tuesday, Gower's statement may well reflect the restrictions upon plays during Lent.

Tuesday 26  
At Court

*Wednesday 27*  
*ASH WEDNESDAY*

## March 1661

**THE BONDMAN.** [By Philip Massinger.] Pepys: Bondman - Betterton. Downes (*Roscius Anglicanus*, p. 19): Asotus - Sheppy.

Friday 1  
Salisbury

**COMMENT.** The Duke's Company. Pepys: I to Whitefryars, and saw "The Bondman" acted; an excellent play and well done. But above all that ever I saw, Betterton do the Bondman the best.

**COMMENT.** The King's Company. Pepys, *Diary*: I went to the Theatre, where I found so few people (which is strange, and the reason I did not know) that I went out again.

Saturday 2  
Vere

**THE QUEEN'S MASK.** [*Love's Mistress*, by Thomas Heywood.] *Cast not known.*

Salisbury

**COMMENT.** The Duke's Company. Pepys, *Diary*: And so to Salsbury Court, where the house as full as could be; and it seems it was a new play, "The Queen's Maske," wherein there are some good humours: among others, a good jeer to the old story of the Siege of Troy, making it to be a common country tale. But above all it was strange to see so little a boy as that was to act Cupid, which is one of the greatest parts in it.

**LOVE'S MISTRESS.** [*The Queen's Mask*, by Thomas Heywood.] *Cast not known.*

Monday 11  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: After dinner I went to the theatre, and there saw "Love's Mistress" done by them, which I do not like it some things so well as their acting in Salsbury Court. [Although Pepys saw this play on 2 March 1660/1 at Salsbury Court, done by the Duke's Company, here he appears to indicate a rival performance of it by the King's Company in Vere St.]

- Thursday 14* Vere A KING AND NO KING. [By Francis Beaumont and John Fletcher.] See 3 Dec. 1660.  
 COMMENT. The King's Company. Pepys, *Diary*: To the Theatre and there saw "King and no King," well acted.
- Saturday 16* Salisbury THE SPANISH CURATE. [By John Fletcher and Philip Massinger.] *Cast not known.*  
 COMMENT. The Duke's Company. Pepys, *Diary*: To Whitefriars and saw "The Spanish Curate," in which I had no great content.
- Tuesday 19* Salisbury THE BONDMAN. [By Philip Massinger.] See 1 March 1660/1.  
 COMMENT. The Duke's Company. Pepys, *Diary*: Mr Creed and I to Whitefryars, where we saw "The Bondman" acted most excellently, and though I have seen it often, yet I am every time more and more pleased with Betterton's action.
- Saturday 23* Red Bull ALL'S LOST BY LUST. [By William Rowley.] *Cast not known*, but see below.  
 COMMENT. Pepys, *Diary*: And then out to the Red Bull (where I had not been since plays come up again) . . . where I was led by a seaman that knew me, but is here as a servant, up to the tireing-room, where strange the confusion and disorder that there is among them in fitting themselves, especially here, where the clothes are very poor, and the actors but common fellows. At last into the pitt, where I think there was not above ten more than myself, and not one hundred in the whole house. And the play, which is called "All's lost by Lust," poorly done; and with so much disorder, among others, that in the musique-room the boy that was to sing a song, not singing it right, his master fell about his ears and beat him so, that it put the whole house in an uprore.  
 Nicoll (*Restoration Drama*, p. 309) argues that George Jolly probably occupied the Red Bull in St John's Street, Clerkenwell. When Richard Walden saw the Red Bull players at Oxford in July 1661, Anne Gibbs acted Dionysia in *All's Lost by Lust*. It is possible that she played that role on this day. See Walden's *Io Ruminans*, 1662.
- Monday 25* Salisbury THE QUEEN'S MASK. [*Love's Mistress*, by Thomas Heywood.] *Cast not known.*  
 COMMENT. The Duke's Company. See 2 March 1660/1. Pepys, *Diary*: I and Captain Ferrers to Salisbury Court, by water, and saw part of the "Queen's Maske."
- Tuesday 26* Salisbury THE BONDMAN. [By Philip Massinger.] See 1 March 1660/1.  
 COMMENT. The Duke's Company. Pepys, *Diary*: Mrs Pierce and her husband and I and my wife to Salisbury Court, where coming late he and she light of Col. Boone that made room for them, and I and my wife sat in the pit, and there met with Mr Lewes and Tom Whitton, and saw "The Bondman" done to admiration.
- Thursday 28* Vere ROLLO DUKE OF NORMANDY. [*The Bloody Brother*, by John Fletcher.] *Cast not known.*  
 COMMENT. The Duke's Company. Pepys, *Diary*: Then with Mr Shepley to the Theatre and saw "Rollo" ill acted.

## April 1661

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] *Cast not known.*

COMMENT. The Duke's Company. Pepys, *Diary*: Then to Whitefryars, and there saw part of "Rule a wife and have a wife," which I never saw before, but do not like it.

Monday 1  
Salisbury

**THE LITTLE THIEF.** [*The Night Walker*, by John Fletcher.] *Cast not known.*

COMMENT. The Duke's Company. An edition dated 1661 lists no cast, no prologue, no epilogue. Pepys, *Diary*: And so to White-fryars and saw "The Little Thiefe," which is a very merry and pretty play, and the little boy do very well.

Tuesday 2  
Salisbury

**LOVE'S QUARREL.** *Author not known.* *Cast not known.*

COMMENT. The Duke's Company. Pepys, *Diary*: Then by water, Creed and I, to Salisbury Court and there saw "Love's Quarrell" acted the first time, but I do not like the design or words.

Saturday 6  
Salisbury

*Monday 8-Saturday 13*  
*PASSION WEEK*

**THE HUMOROUS LIEUTENANT.** [By John Fletcher.] *Cast not known.*

COMMENT. Pepys, *Diary*: So back to the Cockpit [Whitehall], and there, by the favour of one Mr Bowman, he [Creed] and I got in, and there saw the King and Duke of York and his Duchess (which is a plain woman, and like her mother, my Lady Chancellor). And so saw "The Humersome Lieutenant" acted before the King, but not very well done. But my pleasure was great to see the manner of it, and so many great beauties, but above all Mrs Palmer, with whom the King do discover a great deal of familiarity.

Saturday 20  
At Court

Sometime before the Coronation of Charles II, on 23 April 1661, there may have been acted *The Merry Conceited Humours of Bottom the Weaver*. An edition of 1661 refers to its being "often publikely acted by some of his Majesties Comedians" and the Dedication suggests that it would make a good entertainment at the mirthful time of the Coronation. The edition lists no actors' names, no prologue, no epilogue.

**THE RELATION OF HIS MAJESTIES ENTERTAINMENT PASSING THROUGH THE CITY OF LONDON, TO HIS CORONATION:** With a Description of the Triumphal Arches, and Solemnity. [By John Ogilby.]

Monday 22

COMMENT. The music was composed by Matthew Lock, and the architectural elements were created by Peter Mills, Surveyor of the City. For further details, see Robert Withington, *English Pageantry* (1918), I, 243.

**NEPTUNE'S ADDRESS TO HIS MOST SACRED MAJESTY CHARLES THE SECOND:** King of England, Scotland, France and Ireland, &c. Congratulating His Happy Coronation Celebrated the 22th Day of Aprill, 1661. In several Designments and Shews upon the Water, before Whitehall, At His Majesties' Return from the Land Triumphs. [By John Tatham.]

**THE CITIES LOYALTY DISPLAY'D:** or the Four Famous and Renowned Fabricks in the City of London Exactly described in their several Representations, what they are, with their private meanings and perfect Actions at the day of publick View, which is not yet discovered. Together with a true Relation of that

- Monday 22* high and stately Cedar erected in the Strand bearing five Crowns, a Royal Streamer, three Lanthorns, and a rich Garland.  
 COMMENT. These pamphlets were printed in 1661. For further details of the affairs of the day, see Rugg's *Diurnal*, ed. Sachse, p. 175. See also Pepys.
- Saturday 27* THE CHANCES. [By John Fletcher.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: After dinner with Mr Creed and Captain Ferrers to the Theatre to see "The Chances."

## May 1661

- Vere COMMENT. See Herbert (*Dramatic Records*, p. 117) for *The Mayd in the Mill* acted in May and *A Wife for a Monbe* and *The Bondman* acted by the King's Company at an unspecified time following May.
- Sunday 5* COMMENT. On Sunday Charles, Duke of Cambridge, the son of the Duke of York, died. On 7 May 1661, Francis Newport wrote to Sir Richard Leveson: The Duke of Cambridge dyed on Sunday in the afternoon and was buried yesternight without any solemnity, noe mourning in the Court for him (HMC, Sutherland MSS, 5th Report, Appendix, 1876, p. 151). If the theatres were closed because of this death, the closure was for not more than ten days.
- Tuesday 16* THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] See 17 Nov. 1660.  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, and there saw the latter end of "The Mayd's Tragedy," which I never saw before, and me thinks it is too sad and melancholy.
- Saturday 25* THE SILENT WOMAN. [By Ben Jonson.] See 7 Jan. 1660/1.  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, where I saw a piece of "The Silent Woman," which pleased me.
- Tuesday 28* THE POOR MAN'S COMFORT. [By Robert Daborne.] *Cast not known.*  
 Red Bull COMMENT. The Prologue, with the date of performance given as 28 May 1661, is in Thomas Jordan's *A Royal Arbour of Loyal Poesie*, 1664. See also Wiley, *Rare Prologues and Epilogues*, p. 326. This is possibly George Jolly's company. See also 23 March 1660/1.

## June 1661

- Tuesday 4* HENRY IV, PART 1. [By William Shakespeare.] See 8 Nov. 1660.  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, and saw "Harry the 4th," a good play.
- Saturday 8* BARTHOLOMEW FAIR. [By Ben Jonson.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: I went to the Theatre and there saw Bartholomew Faire, the first time it was acted now-a-days. It is a most admirable play and well acted, but too much prophane and abusive.

**COMMENT.** According to the diary of the Reverend John Ward, ed. Charles Severn (London, 1839), Ward saw *The Alcymist* at this time. The Folger MS V.a.292, of Ward's journal, gives it as performed between 1 and 25 Sept. 1662. See *Shakespeare Quarterly*, XI (1960), 494, and XII (1961), 336. See also Dec. 1660.

Friday 14  
Vere

**THE ALCHEMIST.** [By Ben Jonson.] *Cast not known*, but see Dec. 1660 and 14 June 1661.

Saturday 22  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: To the Theatre, "The Alchymist," which is a most incomparable play.

**BARTHOLOMEW FAIR.** [By Ben Jonson.] *Cast not known*.

Thursday 27  
[Vere]

**COMMENT.** The King's Company. Pepys, *Diary*: With my Lady Batten, Mrs Rebecca Allen, Mrs Thompson, &c., two coaches of us, we went and saw "Bartholomew Fayre," acted very well.

[**THE SIEGE OF RHODES, Part I.** By Sir William Davenant.] Downes (*Roscius Anglicanus*, pp. 20-21, 34): Solyman - Betterton; Alphonso - Harris; Villerius - Lilliston; Admiral - Blagden; Roxolana - Mrs Davenport; Ianthe - Mrs Sanderson; Haly - Downes.

Friday 28  
LIF

**COMMENT.** The date of the first performance is not certainly known, but Pepys, on 2 July, saw Part II, stating that 2 July was the fourth day. If the parts were given alternately, 28 June probably represents the premiere of Part I and the opening of the Duke's Company's new theatre in Lincoln's Inn Fields.

Downes (*Roscius Anglicanus*, pp. 20-21): His [Davenant's] Company Rehears'd the First and Second Part of the *Siege of Rhodes* . . . at Pothecaries-Hall: And in Spring 1662 [1661], Open'd his House with the said Plays, having new Scenes and Decorations, being the first that e're were Introduc'd in England. . . . All Parts being Justly and Excellently Perform'd; it continu'd Acting 12 Days without Interruption with great Applause.

Downes, p. 34: I must not forget my self, being Listed for an Actor in Sir William Davenant's Company in Lincolns-Inn-Fields: The very first Day of opening the House there, with the Siege of Rhodes, being to Act Haly; (The King, Duke of York, and all the Nobility in the House, and the first time the King was in a Publick Theatre). The sight of that August presence, spoil'd me for an Actor too.

HMC, 10th Report, Appendix, Part IV, p. 21:

*For the Siege of Rhedes all say  
It is an everlasting play  
Tbough they wonder now Roxalana is gon  
Wbat shifft it makes to hold out so long  
For wben the second part took, butt for Bully  
The first did not satisfie so fully.*

[Presumably this verse was written after Mrs Davenport left the stage, in 1662(?).]

[**THE SIEGE OF RHODES, Part II.**] See 28 June.

Saturday 29  
LIF

## July 1661

[**THE SIEGE OF RHODES, Part I.**] See 28 June.

Monday 1  
LIF

**COMMENT.** Elizabeth Bodvile, ca. July 1661: One Monday I was at the new aprer [opera] (Camden Society, 1878, xxii, 21). The Duke's Company.

- Tuesday 2*      THE SIEGE OF RHODES, Part II. See 28 June.  
 LIF                    COMMENT. The Duke's Company. Pepys, *Diary*: To Sir William Davenant's Opera; this being the fourth day that it hath begun, and the first that I have seen it. To-day was acted the second part of "The Siege of Rhodes." We staid a very great while for the King and the Queen of Bohemia. And by the breaking of a board over our heads, we had a great deal of dust fell into the ladies' necks and the men's hair, which made good sport. The King being come, the scene opened; which indeed is very fine and magnificent, and well acted, all but the Eunuch, who was so much out that he was hissed off the stage.
- Wednesday 3*      [THE SIEGE OF RHODES, Part I.] See 28 June.  
 LIF                    COMMENT. On the assumption that the run began on 28 June and extended twelve days (as Downes states), it would continue through 11 July. On 3 July a group of players entitled the Red Bull company began a series of performances at Oxford. The performances are known through the entries in Anthony Wood's journal. For a discussion of the problems as to what actors these were, see Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," *Review of English Studies*, XIX (1943), 366. On this day the players acted *Tu Quoque*, in which, according to Richard Walden (*Io Ruminans*, 1662) Anne Gibbs acted Gertrude.
- Thursday 4*        [THE SIEGE OF RHODES, Part II.] See 28 June.  
 LIF                    COMMENT. At Oxford on this day the so-called Red Bull players acted *All's Lost by Lust* in the morning, *The Young Admiral* in the afternoon. According to Richard Walden (*Io Ruminans*, 1662) Anne Gibbs played Dionysia in the former, Rosinda in the latter.
- Vere                  CLARACILLA. [By Thomas Killigrew.] *Cast not known.*  
 COMMENT. The King's Company. Pepys, *Diary*: I went to the Theatre, and there I saw "Claracilla" (the first time I ever saw it), well acted. But strange to see this house, that used to be so thronged, now empty since the Opera begun; and so will continue for a while, I believe.
- Friday 5*            [THE SIEGE OF RHODES, Part I.] See 28 June.  
 LIF                    COMMENT. At Oxford in the morning *A Mad World My Masters* was played; in the afternoon, *The Merry Milkmaids of Islington*. According to Richard Walden (*Io Ruminans*, 1662) Anne Gibbs played Harebrain's Wife in the former, A Lady in the latter.
- Saturday 6*        [THE SIEGE OF RHODES, Part II.] See 28 June.  
 LIF                    COMMENT. At Oxford in the morning the players gave *The City Wit*; in the afternoon, *Tu Quoque*. For the latter, see 3 July.
- Monday 8*           [THE SIEGE OF RHODES, Part I.] See 28 June.  
 LIF                    COMMENT. At Oxford the players gave *The Young Admiral* in the morning, *The Rape of Lucrece* in the afternoon. According to Richard Walden (*Io Ruminans*, 1662) Anne Gibbs played Rosinda in the former, Lucretia in the latter.
- Tuesday 9*           [THE SIEGE OF RHODES, Part II.] See 28 June.  
 LIF                    COMMENT. At Oxford the players gave *All's Lost by Lust* in the morning, *The Milkmaids* in the afternoon. For these plays see 4 and 5 July.
- Wednesday 10*      [THE SIEGE OF RHODES, Part I.] See 28 June.  
 LIF                    COMMENT. At Oxford the players gave *The City Wit* in the morning, *The Poor Man's Comfort* in the afternoon.

[THE SIEGE OF RHODES, Part II.] See 28 June.		
COMMENT. At Oxford the players gave <i>Tu Quoque</i> in the morning, <i>A Very Woman</i> in the afternoon. For the former, see 3 July.	Thursday 11 LIF	
COMMENT. At Oxford the players gave <i>The Rump</i> in the morning, <i>The Young Admiral</i> in the afternoon. For the latter, see also 8 July.	Saturday 13	
BRENORALT; [or, The Discontented Colonel]. [By John Suckling.] <i>Cast not known.</i>	Tuesday 23 Vere	
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the Theatre, and saw "Brenoralt," I never saw before. It seemed a good play, but ill acted; only I sat before Mrs Palmer, the King's mistress, and filled my eyes with her, which much pleased me.		
THE JOVIAL CREW. [By Richard Brome.] <i>Cast not known.</i>	Thursday 25 Vere	
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the Theatre, and saw "The Jovial Crew," the first time I saw it, and indeed it is as merry and the most innocent play that ever I saw, and well performed.		
THE TAMER TAMED. [ <i>The Woman's Prize</i> , by John Fletcher.] <i>Cast not known.</i>	Wednesday 31 Vere	
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the Theatre, and there I saw "The Tamer Tamed" well done.		

## August 1661

THE MERRY DEVIL OF EDMUNTON. <i>Author not known.</i> Smug – possibly by Clun ( <i>A Most Execrable Murther</i> , ed. G. Thorn-Drury, in <i>A Little Ark</i> , pp. 30-31).	Saturday 10 Vere
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the Theatre, . . . "The Merry Devill of Edmunton," which is a very merry play, the first time I ever saw it, which pleased me well.	
THE ALCYMIEST. [By Ben Jonson.] See Dec. 1660.	Wednesday 14 Vere
COMMENT. The King's Company. Pepys, <i>Diary</i> : Captain Ferrers and I to the Theatre, and there saw "The Alchymist."	
THE WITS. [By Sir William Davenant.] Downes ( <i>Roscius Anglicanus</i> , p. 21): Elder Palatine – Betterton; Young Palatine – Harris; Sir Morgly Thwack – Underhill; Lady Ample – Mrs Davenport.	Thursday 15 LIF
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : To the Opera, which begins again to-day with "The Wits," never acted yet with scenes; and the King and Duke and Duchess were there . . . and indeed it is a most excellent play, and admirable scenes.	
Downes (p. 21): All the other Parts being exactly Perform'd; it continu'd 8 Days Acting Successively.	
[THE WITS.] See 15 Aug.	Friday 16 LIF Vere
COMMENT. Sixtus Petri Arnoldinus, a Dutchman, visiting in London, saw at the King's Playhouse this day a delightful "Courting-Comedy." See N. W. Zwager, "A Dutch Visitor to England in 1661," <i>Tijdschrift voor Taal en Letteren</i> , XXVII (1939), 286.	

- Saturday 17* THE WITS. See 15 Aug.  
LIF COMMENT. Pepys, *Diary*: Captain Ferrers and I to the Opera, and saw "The Wits" again, which I like exceedingly. The Queen of Bohemia was here, brought by my Lord Craven.
- Monday 19* [THE WITS.] See 15 Aug.  
LIF
- Tuesday 20* [THE WITS.] See 15 Aug.  
LIF
- Wednesday 21* [THE WITS.] See 15 Aug.  
LIF
- Thursday 22* [THE WITS.] See 15 Aug.  
LIF
- [Red Bull] COMMENT. Sixtus Petri Arnoldinus saw bear-baiting and bull-baiting at "the playhouse standing in St John's Street." See 16 Aug.; Zwager, p. 288.
- BF COMMENT. Sixtus Petri Arnoldinus also attended Bartholomew Fair, but possibly not on this day. See Zwager, p. 288.
- Friday 23* THE WITS. See 15 Aug.  
LIF COMMENT. The Duke's Company. If the play was acted on eight successive days, as Downes states, this would be the eighth, and last, performance in this run. Pepys, *Diary*: I took her [Mrs Pepys] to the Opera, and shewed her "The Wits," which I have seen already twice, and was most highly pleased with it.
- Saturday 24* HAMLET, PRINCE OF DENMARK. [By William Shakespeare.] Downes (*Roscius Anglicanus*, p. 21): Hamlet – Betterton; Horatio – Harris; King – Lilliston; Ghost – Richards; Polonius – Lovel; Rosencrans – Dixon; Guilderstern – Price; 1st Gravemaker – Underhill; 2d – Dacres; Queen – Mrs Davenport; Ophelia – Mrs Sanderson.  
COMMENT. The Duke's Company. If the run of *The Wits* occurred as it is outlined above, this would presumably be the first day of *Hamlet*. Pepys, *Diary*: To the Opera, and there saw "Hamlet, Prince of Denmark," done with scenes very well, but above all, Betterton did the prince's part beyond imagination.  
Downes (p. 21): The Tragedy of *Hamlet*; Hamlet being Perform'd by Mr Betterton, Sir William (having seen Mr Taylor of the Black-Fryars Company Act it, who being Instructed by the Author Mr Shakespear) taught Mr Betterton in every Particle of it; which by his exact Performance of it, gain'd him Esteem and Reputation, Superlative to all other Plays. . . . No succeeding Tragedy for several Years got more Reputation, or Money to the Company than this.
- Monday 26* ANTIPODES. [By Richard Brome.] *Cast not known.*  
Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, and saw the "Antipodes," wherein there is much mirth, but no great matter else.
- Tuesday 27* THE JOVIAL CREW. [By Richard Brome.] *Cast not known.*  
Vere COMMENT. The King's Company. Pepys, *Diary*: Hence my wife and I to the Theatre, and there saw "The Jovial Crew," where the King, Duke and Duchess, and Madame Palmer, were; and my wife, to her great content, had a full sight of them all the while. The play full of mirth.
- Friday 30* A French Comedy. *Cast not known.*  
Cockpit COMMENT. Pepys, *Diary*: Then my wife and I to Drury Lane to the French comedy, which was so ill done, and the scenes and company and everything else so nasty and out of order and poor, that I was sick all the while in my mind to be there.

See also Boswell (*Restoration Court Stage*, p. 280). W. J. Lawrence ("Early French Players in England," *The Elizabethan Playhouse and Other Studies* (1912), pp. 139-40) argues that the play was Chapoton's *Le Mariage d'Orphée et d'Eurydice*. See also *The Description of the Great Machines of the Descent of Orpheus into Hell. Presented by the French Comedians at the Cockpit in Drury Lane. The Argument Taken out of the Tenth and Eleventh Books of Ovid's Metamorphosis* (1661). Rugg's Diurnal (end of August), referring to The Duchess of York's Players, speaks of them as the French players (BM Add. MSS. 10,116, f243v).

Friday 30  
Cockpit

**ENTERTAINMENTS.** Pepys, *Diary*: At noon comes Luellin to me, and he and I to the tavern and after that to Bartholomew fair, and there upon his motion to a pitiful alehouse, where we had a dirty slut or two come up that were whores, but my very heart went against them, so that I took no pleasure but a great deal of trouble in being there and getting from thence in fear of being seen. From hence he and I walked towards Ludgate and parted. I back to the fair all alone, and there met with my Ladies Jemimah and Paulina, with Mr Pickering and Madamoiselle, at seeing the monkeys dance, which was much to see, when they could be brought to do so, but it troubled me to sit among such nasty company.

Saturday 31  
BF

## September 1661

**ENTERTAINMENTS.** Pepys, *Diary*: My wife and I to the fair, and I showed her the Italians dancing the ropes, and the women that do strange tumbling tricks.

Thursday 5  
SF





## SEASON OF 1661-1662

DURING this season, the offerings of the theatres as noted in the diaries of Pepys and Evelyn and in the records of Henry Herbert are augmented by a list representing the attendance of Edward Browne at several theatres. The entries occur in MS. Sloane, 1900 (British Museum), described as "Sir Edw. Browne's Memorandum Book, 1662." The entries have been reproduced by W. W. Greg in "Theatrical Repertories of 1662," *Gentleman's Magazine*, XXXI (1906), 69-72, and the following list has been taken from that transcription. It should be noted, of course, that Browne's entries presumably concern both seasons, 1661-62 and 1662-63. This list, except for insertions in square brackets, represents Browne's headings and the titles of the plays he attended:

At the New Theatre in Lincolnes Inne fields. Kings players K. P. [Presumably this is the Vere Street Theatre, occupied by the King's Company.] *Beggars bush. Alchymist. Renegado. Joviall Crew. Widdow. Humorous Lievtenant. Love in amaze. Bartholomew faire. Surprisall. Maids tragedy. Cornelius. Virgin Martir. The Fox. The Committee. Imposture.*

[Browne's second list, At the Kings Armes Norwich, is omitted here.]

At the Cock Pit in Drewry Lane. [Sprague (*Beaumont and Fletcher*, p. 22) and Hotson (*Commonwealth and Restoration Stage*, pp. 178-79) believe that this is Killigrew's Company acting at the Cockpit, Drury Lane, toward the end of 1662.] *Silent Woman. K. P. Elder Brother. D'Ambois. More of Venice. Chances. Tamer Tamed. Wit without money. The opportunity. Dr Fostus. Quens (?) Players.* [Hotson, p. 179: Licens.]

At Salisbury or Dorset Court. [Does this represent a temporary return of the Duke's Company to that house?] *Maid in the Mill. Spanish curate. Bondman.*

At Sr Will Davenants theatre in Lincolns Inne fields. 2 part of the *Siege of Rhodes*. *Gratefull Servant*. *Villaine*. *Hamlet Prince of Denmarke*. *The Slighted maid*. *Law against lovers*. *The Stepmother*. *Playhouse to bee let*.

At the King Playhouse in Covent Garden. *Rollo Duke of Normandy*. *The Surprisal*. *Loyal Subiect*.

[Browne's next list, At the Cardinalls cap in Cambridge, is omitted here.]

Red Bull. *Merry Milkmaids*. *a Mad world my masters*.

Middlesex house. *Love all a mode*.

(For the problems involved in these entries, see Sprague, *Beaumont and Fletcher*; Hotson, *Commonwealth and Restoration Stage*, pp. 178-79; and Nicoll, *Restoration Drama*, pp. 308-11.) Browne's date of "1662" is apparently not to be taken literally, for his list includes plays beyond 1662, extending so far as *The Playhouse To Be Let*, which was apparently first acted in the summer of 1663, and *The Stepmother*, which apparently was first acted in the early autumn of 1663. Other plays on his list were acted in 1661 but may, of course, have been performed in 1662 as well.

During this season Killigrew's (the King's) Company continued to act at Vere Street, with Davenant's (the Duke's) Company playing at Lincoln's Inn Fields. The activities of the Duke's Company are complicated by Sir Edward Browne's reference to "At Salisbury or Dorset Court," and it is possible that Davenant's Company made a brief return to the theatre it once occupied. As was true in the 1660-61 season, an occasional performance occurred at the Red Bull (see 26 May 1662).

It is not possible to reconstruct the full roster of each company, but those on record for this season at the King's Company are as follows: Richard Baxter; Nicholas Burt; Theophilus Byrd; William Cartwright; Walter Clun; Mr Dingle; Mr Dyke; Mr Dynion; Mr Gradwell; Thomas Hancock; Charles Hart; Mr Jatter; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Thomas Loveday; Edward Lydall; Michael Mohun; Edward Shatterell; Robert Shatterell; Marmaduke Watson; William Wintershall; Mrs Elizabeth Boutel (listed by Downes for early revivals of plays but possibly not acting until later); Mrs Katherine Corey; Mrs Ann Marshall; Mrs Margaret Rutter; Mrs Elizabeth Weaver. These names should be compared with those on the list for 1660-1661 and those for later years in order to ascertain the probable continuity of the roster.

The Duke's Company includes: Thomas Betterton; Nicholas Blagden; Mr Dacres; Sir William Davenant (proprietor); James Dixon; John Downes (prompter); Henry Harris; Thomas Lilliston; Thomas Lovell; Matthew

Medbourne; James Nokes; Robert Nokes; Francis Pavie; Joseph Price; John Richards (part of season); Samuel Sandford; Robert Turner; Cave Underhill; Mrs Hester Davenport (part of season); Mrs Moll Davis; Mrs Peg Fryer; Mrs Anne Gibbs; Mrs Holden; Mrs Jane Long; Mrs Mary Saunderson. This list should also be compared with that for the season of 1660-61 and those for later seasons.

In addition to the plays listed in the daily Calendar, other dramas pertain to this season by virtue of composition, publication, or performance which cannot be precisely dated. (See also the list of plays, above, recorded by Edward Browne.)

*Birth of Merlin; or, The Childe bath found his Father.* The edition of 1662 states that it was written by William Shakespeare and William Rowley, but gives no actors' names, no prologue, no epilogue.

*Grim the Collier of Croyden; or, The Devil and his Dame.* The edition of 1662 gives the author's initials as I. T., but no actors' names, no prologue, no epilogue.

*The Marriage Broaker; or, The Pander.* By M. W. This play, printed in 1662, is apparently, in part, a post-Restoration drama, but no indication of its being acted is known. The edition of 1662 has: The Prologue to the Marriage-Broaker. Epilogue. (For a discussion of this play, see W. W. Greg, *A Bibliography of the English Printed Drama to the Restoration*, Oxford, 1951, II, 922.)

*The Royall King, and The Loyall Subject.* By Thomas Heywood. A copy of the 1637 edition in the Folger Library (copy 3, number 13364) contains a manuscript cast, in which some of the women's roles are apparently acted by men, some by women, suggesting a performance soon after the first actress appeared on the Restoration stage (in *Othello*, in late 1660). The names of the performers correspond to personnel in the King's Company for the 1661-62 season, and the inclusion of Theophilus Byrd's name in the cast would suggest a performance before 24 Sept. 1662, when he broke his leg; in addition, Mrs Weaver, whose name is in the cast, left the stage in the autumn of 1662. Although this cast may have presented the play in 1660-61, the season of 1661-62 seems more probable. The manuscript is not wholly clear concerning some roles, but the sequence is as follows: The King of England - Burt. The Lord Martiall - Moon [Mohun]. The Earle of Chester - Lydall. The Lord Clinton - Wintersel. The Lord Audley - Byrd. The Princesse - Handcock. Isabella - Watson. Margaret - Weauer [Mrs Weaver (?).] To the left and below the dramatis personae entries of Lady Mary Audley and Two Gentlemen are listed: E. M./Y. M./Widdow/Eastland/

Hews. [It is possible that the initials E. M. and Y. M. refer to the two Marshall sisters, the Elder and the Younger, but the assignment of the roles is difficult. There appears to be no character known as The Widow in the play; "Eastland" may refer to Mrs Eastland, an actress who was a known member of the King's Company in 1663; and "Hews" may stand for Mrs Hughes, although it is not likely that Margaret Hughes acted this early in the Restoration.] The Prince of England – Hart; Captain Bonvile – B: [initial only]; Corporal Cocke – K: [initial only]; Lansprisado – Jatter; The Clowne – Clun; A Welchman – Lacey. [The remaining items appear in this format]:

Host	
Foure young Gallants	<i>Tom R</i>
A Servant	<i>Dingle</i>
A Bawd	<i>Dyke</i>
Two Courtezans	<i>Dynion</i>
Attendants, &c.	<i>[possibly B]</i>
	<i>Carter</i>
	<i>Baxter Lodw</i>
	<i>Cartwright.</i>

*Trappolin Supposed a Prince.* By Sir Aston Cokayne. This play was printed in 1662, but there is no certainty that it was acted at this time. (See also Bentley, *Jacobeian and Caroline Stage*, III, 170-71.)

Concerning the puzzling entries in Herbert, *Dramatic Records*, pp. 116-18, which are entered in this Calendar on pp. 51-52, Professor John Freehafer, Temple University, has made the following suggestions:

The last five entries in Sir Henry Herbert's list of "plays acted by the Kings Company" are evidently dated incorrectly, since two of the dates there assigned fall on Sundays. As part of a new interpretation and reconstruction of Herbert's list, which I propose to publish shortly, I have concluded that these performances were deliberately backdated by two months, and the entries should therefore be emended as follows:

August [not June] 1. 62. *Cornelia* a New Play, sir W. Bartleys.

August [not June] 6. 62. *The Renegado*.

September [not July] 6. *The Brothers. The Antipodes*.

September [not July] 23. 62. *The Cardinal*.

The complex evidence that supports these emendations can only be hinted at here. Once an obvious interpolation which precedes the above five entries is removed, the listing of *Cornelia* immediately follows the entry

of "July. [62.]" Since Herbert would not have listed "July. 62." if he had a dated entry for the first of that month, the entry for *Cornelia* can not precede 1 Aug. 1662. Nor can it date after 28 Sept. 1662, since the books of the Revels Office were closed at Michaelmas. *A Midsummer Night's Dream*, which Pepys saw on Michaelmas 1662, appears nowhere on Herbert's list. *The Cardinal*, when moved to 23 Sept. 1662, precedes a court performance by nine days, a customary interval. Sir William Berkeley, Governor of Virginia, was in London as late as September 1662, and the external evidence that his *Cornelia* was a summer play fits 1 August as well as 1 June.

If I judge it rightly, Herbert's motive for backdating these plays is characteristic of this notorious collector of unearned fees. About 27 July 1663 Herbert retired to the country, after farming out his office to Hayward and Poyntz on unknown terms. I surmise that he sold his office for a year in arrears. By backdating these plays by two months, therefore, he was able to pocket six pounds in licensing fees which rightly belonged to the unfortunate Hayward.

## September 1661

**THE ELDER BROTHER.** [By John Fletcher.] *Cast not known.*

*Friday 6*  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: I went to the Theatre, and saw "Elder Brother" ill acted.

**BARTHOLOMEW FAIR.** [By Ben Jonson.] *Cast not known.*

*Saturday 7*  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: My wife and I . . . to the Theatre, where we seated ourselves close by the King, and Duke of York, and Madame Palmer, which was great content; and, indeed, I can never enough admire her beauty. And here was "Bartholomew Fayre," with the puppet-show, acted to-day, which had not been these forty years (it being so satyricall against Puritanism, they durst not till now, which is strange they should already dare to do it, and the King to countenance it), but I do never a whit like it the better for the puppets, but rather the worse.

**'TIS A PITY SHE'S A WHORE.** [By John Ford.] *Cast not known.*

*Monday 9*  
Salisbury

**COMMENT.** It is not certain what company played at this theatre on this day. Pepys, *Diary*: To Salisbury Court play house, where was acted the first time "'Tis Pity Shee's a Whore," a simple play and ill acted, only it was my fortune to sit by a most pretty and ingenious lady, which pleased me much.

**COMMENT.** See Nicoll (*Restoration Drama*, p. 298n) for an order to this company to cease acting; the suspension was not, however, in effect very long.

Vere

**TWELFTH NIGHT.** [By William Shakespeare.] *Cast not known*, but Downes (*Roscius Anglicanus*, p. 23) gives a cast which may represent one at this time: Sir Toby Belch - Betterton; Sir Andrew Aguecheek - Harris; Fool - Underhill; Malvolio - Lovel; Olivia - Mrs Ann Gibbs.

*Wednesday 11*  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: Walking through Lincoln's Inn Fields observed at the Opera a new play, "Twelfth Night," was acted there,

*Wednesday 11* LIF and the King there; so I, against my own mind and resolution, could not forbear to go in, which did make the play seem a burthen to me, and I took no pleasure at all in it; and so after it was done went home with my mind troubled for my going thither, after my swearing to my wife that I would never go to a play without her.

*Wednesday 25* Vere THE MERRY WIVES OF WINDSOR. [By William Shakespeare.] See 9 Nov. 1660.

COMMENT. The King's Company. Pepys, *Diary*: Much against my nature and will, yet such is the power of the Devil over me I could not refuse it, to the Theatre, and saw "The Merry Wives of Windsor," ill done.

*Thursday 26* Vere KING AND NO KING. [By Francis Beaumont and John Fletcher.] See 3 Dec. 1660.

COMMENT. The King's Company. Pepys, *Diary*: Abroad with my wife by coach to the Theatre to shew her "King and no King," it being very well done.

*Saturday 28* Vere FATHER'S OWN SON. [Monsieur Thomas, by John Fletcher.] Cast not known.

COMMENT. The King's Company. An edition, undated but possibly issued about this time, refers to its being acted at Vere Street. The edition has no cast, no prologue, no epilogue. Pepys, *Diary*: Sir W. Pen and his daughter and I and my wife to the Theatre, and there saw "Father's own Son," a very good play, and the first time I ever saw it.

## October 1661

*Wednesday 2* Vere VITTORIA COROMBONA. [The White Devil, by John Webster.] Cast not known.

COMMENT. The King's Company. Pepys, *Diary*: We [Pepys and his wife] went to the Theatre, but coming late, and sitting in an ill place, I never had so little pleasure in a play in my life, yet it was the first time that ever I saw it, "Victoria Corombona." Methinks a very poor play.

Pepys, *Diary*, 3 Oct.: I . . . calling at Sir W. Batten's, where his son and his wife were, who had yesterday been at the play where we were, and it was good sport to hear how she talked of it with admiration like a fool.

*Friday 4* Vere VITTORIA COROMBONA. See 2 Oct.

COMMENT. Pepys, *Diary*: Captain Ferrers and I to the Theatre, and there came too late, so we staid and saw a bit of "Victoria," which pleased me worse than it did the other day. So we staid not to see it out.

*Tuesday 8* Vere BEGGAR'S BUSH. [By John Fletcher.] For an earlier cast, see Introduction to the 1659-60 season.

COMMENT. The King's Company. Pepys, *Diary*: And late after dinner took Mrs Martha out by coach, and carried her to the Theatre in a frolique, to my great expense, and there shewed her part of the "Beggar's Bush," without much pleasure, but only for a frolique.

*Wednesday 9* Vere THE CHANCES. [By John Fletcher.] Cast not known.

COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, and shewed [Mrs Pierce and Mrs Clifford] "The Chances."

*Thursday 10* Vere THE TRAYTOR. [By James Shirley.] See 22 Nov. 1660.

COMMENT. The King's Company. Pepys, *Diary*: My wife and I to the Theatre . . . where the King came to-day, and there was "The Traytor" most admirably acted; and a most excellent play it is.

**LOVE AND HONOUR.** [By Sir William Davenant.] Downes (*Roscius Anglicanus*, pp. 21-22): Prince Alvaro – Betterton; Prince Prospero – Harris; Lionel – Joseph Price; Duke – Lilliston; Evandra – Mrs [Hester] Davenport. [Possibly Peg Fryer acted the Old Widow; when she appeared at LIF on 11 Jan. 1720, she was announced as having appeared in *Love and Honour* when she was young. As she was 85 in 1720, she was about 26 at this time.]

Monday 21  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: Against my judgment and conscience (which God forgive, for my very heart knows that I offend God in breaking my vows therein) to the Opera, which is now newly begun to act again, after some alteration of their scene, which do make it very much worse; but the play, "Love and Honour," being the first time of their acting it, is a very good plot, and well done.

Downes (pp. 21-22): This Play was Richly Cloath'd; The King giving Mr Betterton his Coronation Suit; . . . The Duke of York giving Mr Harris his . . . and my Lord of Oxford gave Mr Joseph Price his. . . . and all the other Parts being very well done: The Play having a great run, Produc'd to the Company great Gain and Estimation from the Town.

**LOVE AND HONOUR.** See 21 Oct.

Wednesday 23  
LIF

**COMMENT.** Pepys, *Diary*: So back to the Opera, and there I saw again "Love and Honour," and a very good play it is.

**LOVE AND HONOUR.** See 21 Oct.

Friday 25  
LIF

**COMMENT.** Pepys, *Diary*: My wife and I to the Opera, and there saw again "Love and Honour," a play so good that it has been acted but three times and I have seen them all, and all in this week; which is too much, and more than I will do again a good while.

**THE COUNTRY CAPTAIN.** [By William Cavendish, Duke of Newcastle.] *Cast not known.*

Saturday 26  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: Sir W. Pen, my wife and I to the Theatre, and there saw "The Country Captain," the first time it hath been acted this twenty-five years, a play of my Lord Newcastle's, but so silly a play as in all my life I never saw, and the first that ever I was weary of in my life.

Herbert (*Dramatic Records*, p. 118) lists *Love's Mistress* for this date for Vere St., but the item is out of the normal order of the entries. To move it to 26 Oct. 1662 would place it on a Sunday. The play had been given previously (2 March 1661, 11 March 1661, 25 March 1661) by both the Duke's and King's companies. Possibly Herbert entered it on the wrong day. On Herbert's list, following *Love's Mistress*, are two plays, *The Contented Collinell* [Brenoralt] and *Love at First Sight*, each listed without a date. The former, under the title *Brenoralt*, had been acted at Vere St. on 23 July 1661; the second was soon to be acted there on 29 Nov. 1661.

**ARGALUS AND PARTHENIA.** [By Henry Glaphorune.] *Cast not known.*

Monday 28  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: To the Theatre, and there saw "Argalus and Parthenia," where a woman acted Parthenia, and came afterwards on the stage in men's clothes, and had the best legs that ever I saw, and I was very well pleased with it.

**LONDON'S TRIUMPHS.** [By John Tatham.] *Cast not known.*

Tuesday 29  
City

**COMMENT.** Edition of 1661: By the Worshipful Company of Grocers. Evelyn, *Diary*: I saw the Lord Major passe in his Water Triumph to Westminster being the first solemnity of this nature after 20 years. Pepys, *Diary*: I was (after office was done) ready to go to my Lord Mayor's feast, as we are all invited; but the Sir Williams were both loth to go, because of the crowd, and so none of us went. . . . This Lord Mayor, it seems, brings up again the custom of Lord Mayors going the day of their instalment to Paul's, and walking round about the Cross, and offering something at the altar.

## November 1661

- Friday 1* THE JOVIAL CREW. [By Richard Brome.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, to "The Joviall Crew."
- MT [LOVE AND HONOUR. By Sir William Davenant.] See 21 Oct.  
 COMMENT. See *Calendar of the Middle Temple Records*, ed. Hopwood, p. 169, for a fee of £20 paid to Sir William Davenant's company, the receipt being signed by Richard Baddeley; and for £1 5s. for baize to cover the stage and scenes. The play may well have been *Love and Honour*.
- Monday 4* THE BONDMAN. [By Philip Massinger.] Bondman – Betterton. See also 1 March 1660/1.  
 LIF COMMENT. The Duke's Company. Pepys, *Diary*: I . . . called my wife at my brother's where I left her, and to the Opera, where we saw "The Bondman," which of old we both did so doat on, and do still; though to both our thinking not so well acted here (having too great expectations), as formerly at Salisbury-court. But for Betterton he is called by us both the best actor in the world.
- Monday 11* LOVE AND HONOUR. See 21 Oct.  
 LIF COMMENT. The Duke's Company. Evelyn, *Diary*: I was so idle as to go see a play, cald Love and honor.
- Tuesday 12* BARTHOLOMEW FAIR. [By Ben Jonson.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: My wife and I to "Bartholomew Fayre," with puppets which I had seen once before, and the play without puppets often, but though I love the play as much as ever I did, yet I do not like the puppets at all, but think it to be a lessening to it.
- Wednesday 13* FATHER'S OWN SON. [*Monsieur Thomas*, by John Fletcher.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre, and there saw "Father's own Son" again.
- Cockpit COMMENT. See Nicoll (*Restoration Drama*, p. 277) and Hotson (*Commonwealth and Restoration Stage*, p. 114) for discussion of an order addressed to George Jolly forbidding him to act further until differences between him and Beeston are settled.
- Friday 15* THE SIEGE OF RHODES, Part II. [By Sir William Davenant.] See 28 June 1661.  
 LIF COMMENT. The Duke's Company. Pepys, *Diary*: To the Opera, where I met my wife and Captain Ferrers and Madamoiselle Le Blanc, and there did see the second part of "The Siege of Rhodes" very well done.
- Monday 18* PHILASTER. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: To the Theatre to see "Philaster," which I never saw before, but I found it far short of my expectations. [An undated edition, the Sixth Impression, was published, probably, in this year, with no cast, no prologue, no epilogue.]
- Monday 25* THE COUNTRY CAPTAIN. [By William Cavendish, Duke of Newcastle.] *Cast not known.*  
 Vere COMMENT. The King's Company. Pepys, *Diary*: Sir W. Pen and I to the Theatre, and there saw "The Country Captain," a dull play.

<b>THE BONDMAN.</b> [By Philip Massinger.] See 4 Nov.	<i>Monday 25</i>
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : [ <i>The Country Captain</i> ] being done I . . . went to the Opera, and saw the last act of "The Bondman."	LIF
<b>HAMLET, PRINCE OF DENMARK.</b> [By William Shakespeare.] <i>Cast not known.</i>	<i>Tuesday 26</i>
COMMENT. It is uncertain at which theatre this play was performed, but it has been assigned to the King's Company because Pepys saw that company act it on the following day, 27 Nov. Evelyn, <i>Diary</i> : I saw <i>Hamlet</i> Pr: of Denmark played: but now the old playe began to disgust this refined age; since his Majestie being so long abroad.	[Vere]
COMMENT. For an order (L. C. 5, 137, p. 333) concerning Jolly and Beeston, see Nicoll, <i>Restoration Drama</i> , p. 309.	Salisbury
<b>HAMLET, PRINCE OF DENMARK.</b> [By William Shakespeare.] <i>Cast not known.</i>	<i>Wednesday 27</i>
COMMENT. The King's Company. Pepys, <i>Diary</i> : Captain Ferrers and Mr Moore and I to the Theatre, and there saw "Hamlett" very well done.	Vere
<b>THE PRINCESS; or, Love at First Sight.</b> [By Thomas Killigrew.] <i>Cast not known.</i>	<i>Friday 29</i>
An edition in 1663 (in Killigrew's <i>Comedies and Tragedies</i> ) lists no actors' names, no prologue, no epilogue.	Vere
COMMENT. The King's Company. This play appears on Herbert's list, following the entry for 26 Oct. 1661. (See William Van Lennep, "Thomas Killigrew Prepares his Plays for Production," <i>J. Q. Adams Memorial Studies</i> (Washington, D.C., 1948, p. 803.)	
Pepys, <i>Diary</i> : Sir W. Pen and I to the Theatre, but it was so full that we could hardly get any room, so he went up to one of the boxes, and I into the 18d. places, and there saw "Love at first sight," a play of Mr Killigrew's, and the first time that it hath been acted since before the troubles, and great expectation there was, but I found the play to be a poor thing, and so I perceive every body else do.	
BM Add. MSS. 34217, fol. 31b, in Hotson <i>Commonwealth and Restoration Stage</i> , p. 246:	
<i>First then to speake of bis Majestys Theatre Wh're one would imagine Playes should be better Love att the first sight did lead the dance But att second sight it had the mischance To be so dash'd out of Countenance as It never after durst shew its face All though its basfullnesse as tis thought Be far from being the Authors fault.</i>	
<b>December 1661</b>	
<b>THE MAD LOVER.</b> [By John Fletcher.] See 9 Feb. 1660/1.	<i>Monday 2</i>
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : By and by called on by Mr Sanchy and his mistress, and with them by coach to the Opera, to see "The Mad Lover," but not much pleased with the play.	LIF
COMMENT. On this date Jean Chamouveau received £300 for the services of a French company, who presumably acted at Court on 16 Dec. 1661 (CSP, Treasury Books, 1660-1667, p. 311, in Nicoll, <i>Restoration Drama</i> , p. 252).	At Court
COMMENT. Pepys, <i>Diary</i> : [Mrs Pepys] and I by coach to the Opera and Theatre, but coming too late to both, and myself being a little out of tune we returned.	<i>Wednesday 4</i>

- Tbursday 5* LIF HAMLET, PRINCE OF DENMARK. [By William Shakespeare.] Sec 24 Aug. 1661.  
 COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I to the Opera, and saw "Hamlett" well performed.
- [*Tuesday 10*] Vere THE DANCING MASTER. [*The Variety* (?), by William Cavendish, Duke of Newcastle (?).] *Cast not known.*  
 COMMENT. The King's Company. This play appears in Herbert, *Dramatic Records*, p. 117, preceding 11 Dec., with no date assigned. See also 11 March 1661/2.
- Wednesday 11* Vere VITTORIA COROMBONA. [*The White Devil*, by John Webster.] *Cast not known.*  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 117.
- Friday 13* Vere THE COUNTRY CAPTAIN. [By William Cavendish, Duke of Newcastle.] *Cast not known.*  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 117.
- Monday 16* LIF THE CUTTER OF COLEMAN STREET. [By Abraham Cowley.] Downes (*Roscius Anglicanus*, p. 25): Colonel Jolly – Betterton; Old Trueman – Lovel; Young Trueman – Harris; Cutter – Underhill; Captain Worme – Sandford; Parson Soaker – Dacres; Puny – Nokes; Will – Price; Aurelia – Mrs Betterton [Mrs Saunderson]; Lucia – Mrs Anne Gibbs; Laughing Jane – Mrs Long. [The edition of 1663 has a Prologue and an Epilogue, but no actors' names.]  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Opera, where there was a new play ("Cutter of Coleman Street"), made in the year 1658, with reflections much upon the late times; and it being the first time, the pay was doubled, and so to save money, my wife and I went up into the gallery, and there sat and saw very well; and a very good play it is. It seems of Cowly's making.  
 Downes (*Roscius Anglicanus*, p. 25): This Comedy being Acted so perfectly Well and Exact, it was perform'd a whole Week with a full Audience.  
 John Dennis, Dedication to *The Comical Gallant*, 1702: The only Play that ever Mr Cowley writ, was barbarously treated the first night, as the late Mr Dryden has more than once informed me, who has told me that he went to see it with the famous Mr Sprat, now Bishop of Rochester, and that after the Play was done, they both made a visit to Mr Cowley.  
 Langbaine (*English Dramatick Poets*, p. 81): This Play met with some Opposition, at its Representation under this new Name, from some who envyed the Authors unshaken Loyalty to the Prince, and the Royal Cause, in the worst of Times.  
 BM Add. MSS. 34, 217, fol. 31b, in Hotson (*Commonwealth and Restoration Stage*, p. 247):
- The Cutter of Coleman street had more fame  
 Before the Author chang'd its name  
 And shewd himselfe an Englishman right  
 By mending of things to spoyle them quite  
 And bee's more to blame because be can tell  
 (No better) to make new strings soe well.*
- Vere THE ALCYMIEST. [By Ben Jonson.] See Dec. 1660 for a cast, from Downes, *Roscius Anglicanus*, to which should now be added (from the same source): Dol Common – Mrs Corey; Dame Plyant – Mrs Rutter.  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 117.
- At Court A French Comedy. *Cast not known.*  
 COMMENT. Evelyn, *Diary*: Saw a French Comedy acted at Whitehall. [See 2 Dec. 1661.]
- Tuesday 17* LIF THE CUTTER OF COLEMAN STREET. As 16 Dec.

THE CUTTER OF COLEMAN STREET. See 16 Dec.	Wednesday 18
BARTHOLOMEW FAIR. [By Ben Jonson.] <i>Cast not known.</i>	LIF
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 117.	Vere
THE CUTTER OF COLEMAN STREET. See 16 Dec.	Tbursday 19
THE CUTTER OF COLEMAN STREET. See 16 Dec.	LIF
THE SPANISH CURATE. [By John Fletcher and Philip Massinger.] <i>Cast not known.</i>	Friday 20
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118.	LIF
THE CUTTER OF COLEMAN STREET. See 16 Dec.	Vere
THE TAMER TAMED. [ <i>Woman's Prize</i> , by John Fletcher.] <i>Cast not known.</i>	Saturday 21
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118.	LIF
AGLAURA. [By John Suckling.] Downes, ( <i>Roscius Anglicanus</i> , p. 19): Aglaura - Kynaston.	Monday 23
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118.	Vere
BUSSY D'AMBOIS. [By George Chapman.] <i>Cast not known.</i>	Saturday 28
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118. Pepys, <i>Diary</i> : And so home to Sir W. Pen, who with his children and my wife has been at a play to-day and saw "D'Ambois," which I never saw.	Vere
	Monday 30
	Vere

## January 1662

THE SPANISH CURATE. [By John Fletcher and Philip Massinger.] <i>Cast not known.</i>	Wednesday 1
COMMENT. The King's Company. Pepys, <i>Diary</i> : Seeing that the "Spanish Curate" was acted to-day, I . . . home again and sent to young Mr Pen and his sister to go anon with my wife and I to the Theatre . . . we went by coach to the play, and there saw it well acted, and a good play it is, only Diego the Sexton did overdo his part too much. [Sir Edward Browne seems to connect this play with the Duke's Company. See Introduction to 1661-1662.]	Vere
EΓΚΥΚΔΟXPEIA; or, Universal Motion. <i>Author not known.</i> <i>Cast not known.</i>	Friday 3
COMMENT. The edition of 1662 suggests that this was a ballet, the text offering description or synopses of the entries. Edition of 1662: Being part of that Magnificent Entertainment by the Noble Prince, De la Grange, Lord Lieutenant of Lincolns Inn. Presented to the High and Mighty Charles II, Monarck of Great Britain, France and Ireland. On Friday 3 of January 1662.	LI
Evelyn, <i>Diary</i> : After Prayers I went to Lond: invited to the solemn foolerie of the Prince de la Grange at Lincolne Inn: where came also the King, Duke, &c.: beginning with a grand Masque and a formal Pleading before the mock-princes (Grandees), Nobles & Knights of the Sunn: He had his L. Chancelor, Chamberlaine, Treasurer, & other royal officers gloriously clad & attended, which ended in a magnificent Banquet: one Mr [John] Lort, being the young spark, who maintained the Pageantrie.	
Pepys, <i>Diary</i> : While I was there, comes by the King's life-guard, he being gone to Lincoln's Inn this afternoon to see the Revells there; there being, according to an old custom, a prince and all his nobles, and other matters of sport and charge.	

- Friday 3*                    John Ward (notebooks, 6 Jan.): I saw a Leopard and the same day as strange a sight which was the mock prince of Lincolnes Inne his Nobels his Knights of the Garter and his other officers (*Shakespeare Quarterly*, xi [1960], 494).
- LI*
- Monday 6*                 THE MERRY DEVIL OF EDMONTON. *Author not known.* See 10 Aug. 1661.  
Vere                         COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Tuesday 9*                 THE SIEGE OF RHODES [Part II]. [By Sir William Davenant.] Roxalana –  
LIF                         Mrs Davenport. See also 28 June 1661.  
                               COMMENT. The Duke's Company. Evelyn, *Diary*: I saw acted the [2]d part of the Siege of Rhodes: In this acted the faire & famous Comoedian call'd Roxalana for that part she acted, & I think it was the last; then taken to be the E. of Oxfords Missee (as at this time they began to call lew'd women) it was in Recitativa Musique.
- Friday 10*                 THE VIRGIN MARTYR. [By Thomas Dekker and Philip Massinger.] *Cast not known.*  
Vere                         COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Saturday 11*                 PHILAster. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
Vere                         COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.

*A FAST DAY**Wednesday 15*

- Thursday 16*                 THE WIDOW. [By Thomas Middleton.] *Cast not known.*  
At Court                     COMMENT. Possibly this was acted by the King's Company, which had given it on 16 Nov. 1660 and 8 Jan. 1661. Evelyn, *Diary*: This Night was acted before his Majestie the *Widow*, a lewd play.
- Monday 20*                 ANDROMEDA. *Author not known.* *Cast not known.*  
[Cockpit (?)]                 COMMENT. In London Jacques Thierry and Will Schellinks saw: de France Comedij Andromeda (Seaton, *Literary Relationships*, pp. 333–34). The theatre is not known. This play may be Corneille's *Andromède*.
- Tuesday 21*                 THE JOVIAL CREW. [By Richard Brome.] *Cast not known.*  
Vere                         COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Wednesday 22*                 THE NEW MADE NOBLEMAN. *Author not known.* *Cast not known.*  
Red Bull                     COMMENT. This play was seen at the Red Bull by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 333, 335). Seaton speculates that the play may be: (1) Rowley's *A Shoemaker a Gentleman*; (2) a droll made out of the Christopher Sly prologue of *The Taming of the Shrew*; (3) Tourneur's lost *The Nobleman or Great Man*. William Van Lennep ("The new-made Nobleman," *Times Literary Supplement*, 20 June 1936, p. 523) thinks that it may be Beaumont and Fletcher's *Noble Gentleman*. Nicoll (*Restoration Drama*, pp. 309–10) believes that this was Jolly's Company acting at the Red Bull.
- Saturday 25*                 A NEW WAY TO PAY OLD DEBTS. [By Philip Massinger.] *Cast not known.*  
[Red Bull]                     COMMENT. This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 333, 335). Jolly's company acted this play at Norwich.
- Tuesday 28*                 RULE A WIFE AND HAVE A WIFE. [By John Fletcher.] Downes (*Roscivus Anglicanus*, p. 3) gives a cast which pertains to this period: Don Leon – Major Mohun; Don Decastrio – Burt; Michael Perez – Hart; Cacafago – Clun; Margareta – Mrs Ann Marshal; Estifania – Mrs Boutell.  
Vere                         COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.

**THE MAID IN THE MILL.** [By John Fletcher and William Rowley.] *Cast not known*, but see 29 Jan. 1660/1. Wednesday 29  
LIF

**COMMENT.** The Duke's Company. This performance was attended by Jacques Thierry and Will Schellinks at the Duke's Theatre (Seaton, *Literary Relationships*, pp. 333, 335).

*Thursday 30*

**A FAST DAY FOR THE MARTTRDOM OF CHARLES I**

## February 1662

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] See 28 Jan. 1661/2. Wednesday 5

**COMMENT.** The King's Company. Pepys, *Diary*: [Sir W. Pen] and I and my wife to the Theatre . . . and there saw "Rule a Wife and have a Wife" very well done.

**LOVE'S CRUELTY.** [By James Shirley.] *Cast not known*.

**COMMENT.** This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 333, 335). As this play was presented by the King's Company on 15 Nov. 1660 and again on 30 Dec. 1661, it was probably given at Vere St.

**COMMENT.** According to L. C. 5/137, p. 100 (Boswell, *Restoration Court Stage*, p. 280), a play, unidentified, was given at Court. At Court

**RULE A WIFE AND HAVE A WIFE:** [By John Fletcher.] See 28 Jan. 1661/2.

**COMMENT.** This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 333, 335). As this play was given as recently as 5 Feb. 1661/2 by the King's Company, it has been assigned to Vere St.

**COMMENT.** Evelyn, *Diary*: I saw a Comedy acted before the Dutchesse of York at the Cock-pit: The king was not at it. At Court

*Wednesday 12*  
**ASH WEDNESDAY**

**THE ALCYMIEST.** [By Ben Jonson.] See Dec. 1660.

**COMMENT.** This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 333, 335). As the King's Company is the only one known to have given it since the Restoration, it has been assigned to Vere St.

**THE LAW AGAINST LOVERS.** [Altered from William Shakespeare's *Measure for Measure* and *Much Ado About Nothing* by Sir William Davenant.] *Cast not known*. Downes (*Roscius Anglicanus*, p. 26) and the edition of 1673 have no actors' names. But see 18 Feb. 1661/2.

**COMMENT.** This performance was attended by Jacques Thierry and Will Schellinks, who stated: Judged to be their best play (Seaton, *Literary Relationships*, pp. 334-36). This performance may have been the premiere. The Duke's Company.

BM Add. MSS. 34, 217, in Hotson (*Commonwealth and Restoration Stage*, p. 247):

*Then came the Knight agen with his Lawe  
Against Lovers the worst that ever you sawe  
In dressing of whiche be playnely did shew it  
Hee was a far better Cooke then a Poet  
And only be the Art of it bad  
Of two good Playes to make one bad.*

*Thursday 6*

[Vere]

*Tuesday 11*

[Vere]

*Thursday 13*

[Vere]

*Saturday 15*

LIF

- Saturday 15* Vere A KING AND NO KING. [By Francis Beaumont and John Fletcher.] See 3 Dec. 1660.  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Tuesday 18* LIF THE LAW AGAINST LOVERS. Viola – Moll Davis. See 15 Feb. 1661/2.  
 COMMENT. The Duke's Company. Pepys, *Diary*: I went [to the Opera] and there saw "The Law Against Lovers," a good play and well performed, especially the little girl's [Viola (?)] – Moll Davis] (whom I never saw act before) dancing and singing; and were it not for her, the loss of Roxalana [Hester Davenport] would spoil the house.
- Tuesday 25* Vere THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] See 17 Nov. 1660.  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Thursday 27* Vere AGLAURA. [By John Suckling.] See 28 Dec. 1661.  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118: Aglavara the Tragical Way.

## March 1662

- Saturday 1* LIF ROMEO AND JULIET. [By William Shakespeare.] Downes (*Roscius Anglicanus*, p. 22): Romeo – Harris; Mercutio – Betterton; Paris – Price; Fryar – Richards; Sampson – Sandford; Gregory – Underhill; Juliet – Mrs Saunderson; Count Paris' Wife – Mrs Holden. Spencer (*Shakespeare Improved*, p. 73) thinks that James Nokes acted the Nurse.  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Opera, and there saw "Romeo and Juliet," the first time it was ever acted; but it is a play of itself the worst that ever I heard in my life, and the worst acted that ever I saw these people do, and I am resolved to go no more to see the first time of acting, for they were all of them out more or less.  
 Downes (p. 22): Note, There being a Fight and Scuffle in this Play, between the House of Capulet, and House of Paris; Mrs Holden Acting his Wife, enter'd in a Hurry, Crying, O my Dear Count! She Inadvertently left out, O, in the pronuntiation of the Word Count! giving it a Vehement Accent, put the House into such a Laughter, that London Bridge at low-water was silence to it.  
 This Tragedy of *Romeo and Juliet*, was made some time after into a Tragi-comedy, by Mr James Howard, he preserving Romeo and Juliet alive; so that when the Tragedy was Reviv'd again, 'twas Play'd Alternately, Tragical one Day, and Tragical another; for several Days together. [No specific notices are known which would indicate when Howard's version appeared.]
- Vere THE HUMOROUS LIEUTENANT. [By John Fletcher.] *Cast not known.*  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Monday 3* Vere ZELINDRA. [*Selindra*, by Sir William Killigrew.] *Cast not known.* [No actors' names, no prologue, no epilogue in edition of 1665.]  
 COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.  
 BM Add. MSS. 34, 217, in Hotson, p. 246:  
*O' tb' contrary Salendina for witt  
 Most say did come far short of it  
 And though I confesse there was some fault there  
 Tett this I'll say in defense of the Autbor  
 A good Plott though ill writh lookes more like a Play  
 Then all your fine lines when the plott is away.*

THE FRENCH DANCING MASTER. [The <i>Variety</i> (?) by William Cavendish, Duke of Newcastle.] Probably Dancing Master - Lacy. See 21 May 1662.	Tuesday 11 Vere
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118. See also <i>The Variety</i> , in Bentley, <i>Jacobean and Caroline Stage</i> , III, 149-51; and James Shirley's <i>The Ball; or, French Dancing Master</i> , in Bentley, V, 1079. See also 10 Nov. 1661.	
THE LITTLE THIEF. [The <i>Night Walker</i> , by John Fletcher.] Cast not known.	Saturday 15 Vere
COMMENT. The King's Company. See Herbert, <i>Dramatic Records</i> , p. 118.	
LOVE LIES A BLEEDING. [Pbilaster, by Francis Beaumont and John Fletcher.] Cast not known.	Saturday 22 [Vere]
COMMENT. Jacques Thierry and Will Schellinks attended this performance, but do not indicate the theatre. See Seaton, <i>Literary Relationships</i> , pp. 334, 336. As this play had been acted by the King's Company on 11 Jan. 1661/2, it has been assigned to Vere St.	
<i>Monday 24-Saturday 29</i> <i>PASSION WEEK</i>	
COMMENT. Pepys, <i>Diary</i> : I went to see if any play was acted, and I found none upon the post, it being Passion week.	Monday 24
THE FAIR MAID OF THE WEST. [By Thomas Heywood.] Cast not known.	Tuesday 25 [Red Bull(?)]
COMMENT. Jacques Thierry and Will Schellinks saw this performance (Seaton, <i>Literary Relationships</i> , pp. 334, 336). Although this performance falls in Passion Week, the date seems correct. Because the patent theatres normally closed during Passion Week, this performance has been tentatively assigned to the Red Bull Company. As Jolly played Part 1 ( <i>A Girle Worth Gold</i> ) at Norwich, this is probably a presentation of Part I.	
THE LITTLE THIEF. [The <i>Night Walker</i> , by John Fletcher.] Cast not known.	Monday 31 [Vere]
COMMENT. Although Pepys attended this performance, he did not name the theatre. As this play was acted at Vere St. on 15 March 1661/2 and there also on 19 May 1662, it has been assigned to that playhouse. Pepys, <i>Diary</i> : Thence to the play, where coming late, and meeting with Sir W. Pen, who had got room for my wife and his daughter in the pit, he and I into one of the boxes, and there we sat and heard "The Little Thief," a pretty play and well done.	

## April 1662

THE MAID IN THE MILL. [By John Fletcher and William Rowley.] See 29 Jan. 1660/1.	Tuesday 1 LIF
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : [Mr Herbert] and I and the two young ladies and my wife to the playhouse, the Opera, and saw "The Mayde in the Mill," a pretty good play.	
THE BONDMAN. [By Philip Massinger.] Cleora - Mrs Saunderson. See also 4 Nov. 1661.	Wednesday 2 LIF
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : My wife and I by water to the Opera, and there saw "The Bondman" most excellently acted; and though we had seen it so often, yet I never liked it better than to-day, Ianthe [Mrs Saunderson] acting Cleora's part very well now Roxalana [Mrs Hester Davenport]	

- Wednesday 1* LIF is gone. We are resolved to see no more plays till Whitsuntide, we having been three days together. Met Mr Sanchy, Smithes, Gale, and Edlin at the play, but having no great mind to spend money, I left them there.
- Friday 4* Vere THE NORTHERN LASS. [By Richard Brome.] *Cast not known.*  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Saturday 19* Vere FATHER'S OWN SON. [Monsieur Thomas, by John Fletcher.] *Cast not known.*  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Wednesday 23* Vere THE SURPRIZAL. [By Sir Robert Howard.] Brancadoro - Lacy.  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.  
This was a new play, but it is not clear that this day was the premiere.  
BM Add. MSS. 34, 217, in Hotson, *Commonwealth and Restoration Stage*, p. 246:  
*For the surprizall it was a good proofe  
By its getting them mony it took well enough  
Without whicke Divell take the Play  
Be it never so good the Actors say  
But they may thanke God with all their barte  
That Lucy plaid Brankadornos part.*
- Monday 28* Red Bull COMMENT. On this day Jacques Thierry and Will Schellinks saw fencing on the stage at this theatre (Seaton, *Literary Relationships*, pp. 334, 336).

## May 1662

- Monday 5* Vere THE KNIGHT OF THE BURNING PESTLE. [By Francis Beaumont, with John Fletcher (?).] *Cast not known.*  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Wednesday 7* Vere THE KNIGHT OF THE BURNING PESTLE. [By Francis Beaumont, with John Fletcher (?).] *Cast not known.*  
COMMENT. The King's Company. Pepys, *Diary*: At the Theatre, where I saw the last act of the "Knight of the Burning Pestle," which pleased me not at all.
- Friday 9* CG PUPPETS. Pepys, *Diary*: Thence to see an Italian puppet play, that is within the rayles there [Covent Garden], which is very pretty, the best that ever I saw, and great resort of gallants.
- Monday 12* Vere BRENORALT; [or, The Discontented Colonel]. [By Sir John Suckling.] *Cast not known.*  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.
- Saturday 17* Vere LOVE IN A MAZE. [*The Changes*, by James Shirley.] Jonny Thump - Lacy.  
COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.  
Langbaine (*English Dramatic Poets*, p. 477): This Play has been received with Success (as I said) in our Time; and as I remember, the deceas'd Mr Lacy acted Jonny Thump, Sir Gervase Simple's Man, with general Applause.
- Monday 19* Vere THE LITTLE THIEF. [*The Night Walker*, by John Fletcher.] *Cast not known.*  
COMMENT. The King's Company. Pepys, *Diary*: Sir W. Pen and his daughter, and I and my wife by coach to the Theatre, and there in a box saw "The Little Thief" well done.

THE SIEGE OF RHODES, Part II. [By Sir William Davenant.] See 9 Jan. 1661/2.	Tuesday 20 LIF
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : My wife and I by coach to the Opera, and there saw the 2nd part of "The Siege of Rhodes," but it is not so well done as when Roxalana [Mrs Davenport] was there, who, it is said, is now owned by my Lord of Oxford.	
THE FRENCH DANCING MASTER. [For authorship, see 11 March 1661/2.] Dancing Master – Lacy.	Wednesday 21 Vere
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the Theatre to "The French Dancing Master," and there with much pleasure gazed upon her (Lady Castlemaine); but it troubles us to see her look dejectedly and slighted by people already. The play pleased us [Pepys and Mrs Pepys] very well; but Lacy's part, the Dancing Master, the best in the world.	
LOVE IN A MAZE. [ <i>The Changer</i> , by James Shirley.] As 17 May 1662.	Thursday 22 Vere
COMMENT. The King's Company. Pepys, <i>Diary</i> : We by coach to the Theatre and saw "Love in a Maze." The play hath little in it but Lacy's part of a country fellow, which he did to admiration.	
WIT IN A CONSTABLE. [By Henry Glaphorner.] <i>Cast not known.</i>	Friday 23 LIF
COMMENT. The Duke's Company. Pepys, <i>Diary</i> : My wife and I slunk away to the Opera, where we saw "Witt in a Constable," the first time that it is acted; but so silly a play I never saw I think in my life.	
PUPPETS. Pepys, <i>Diary</i> : After it [ <i>Wit in a Constable</i> ] was done, my wife and I went to the puppet play in Covent Garden, which I saw the other day, and indeed it is very pleasant.	Friday 23 CG
DOCTOR FAUSTUS. [By Christopher Marlowe.] <i>Cast not known.</i>	Monday 26 Red Bull
COMMENT. Hotson ( <i>Commonwealth and Restoration Stage</i> , pp. 178-79) believes that this was Jolly's organization. See also the list of Sir Edward Browne's attendance at plays in the introduction to this season. An edition of this play appeared in 1663, but the title page does not state at what theatre the play was given.	
Pepys, <i>Diary</i> : Thence to take my wife to the Redd Bull, where we saw "Doctor Faustus," but so wretchedly and poorly done, that we were sick of it, and the worse because by a former resolution it is to be the last play we are to see till Michaelmas.	

## June 1662

CORNELIA. [By Sir William Bartley (?).] <i>Cast not known.</i>	[Monday 2] Vere
COMMENT. This play is in Herbert, <i>Dramatic Records</i> , p. 118: <i>Cornelia a New Play</i> , sir W. Bartleys. The date in Herbert is 1 June, a Sunday in 1662, with another play in the same group falling on Sunday. Nevertheless, the verse comment (see below) written, apparently, before the summer of 1662 points toward 2 June 1662 rather than 1 June 1663. Edward Browne also lists it as one of the plays he attended. The play was not printed.	

BM Add. MSS. 34, 217, in Hotson, *Commonwealth and Restoration Stage*, p. 246:

*For Cornelie they all doe say  
There was abundance of witt in the play  
Indeed t'bad soe much t' was the worse for 't  
For t' was to witty for the vulgar sort  
And they who'd have poettis their Benefactors  
Say witt without mony's naught for the Actors.*

- Friday 6*      THE RENEGADO. [Adapted from Philip Massinger.] *Cast not known.*  
 Vere                COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118.  
                       See also W. J. Lawrence, *Times Literary Supplement*, 24 Oct. 1929, p. 846; and  
                       J. G. McManaway, "Philip Massinger and the Restoration Drama," *ELH: A Journal of English Literary History*, 1 (1934), 287–88. The manuscript is in Bod. Rawlinson poet. 20.

## July 1662

- [*Monday 7*]     THE BROTHERS. [By James Shirley.] *Cast not known.*  
 Vere                COMMENT. See Herbert, *Dramatic Records*, p. 118, where this play appears under date of 6 July, a Sunday in 1662; it is the second of the plays on this list to fall on Sunday in 1662 (see 2 June 1662). Following *The Brothers* on Herbert's list is *Antipodes* (by Richard Brome), without a date, between 6 and 23 July.
- Wednesday 23*    THE CARDINAL. [By James Shirley.] Possibly Hart still acted the Dutchess.  
 Vere                COMMENT. The King's Company. See Herbert, *Dramatic Records*, p. 118. John Wright (*Historia Histrionica* [1699], p. 3): [Hart] Acted the Dutchess in the Tragedy of *The Cardinal*, which was the first Part that gave him Reputation.

## August 1662

- Saturday 23*     AQUA TRIUMPHALIS. [By John Tatham.] *Cast not known.*  
 Thames              COMMENT. Edition of 1662: Being a True Relation of the Honourable the City of Londons Entertaining Their Sacred Majesties Upon the River of Thames, and Welcoming them from Hampton-Court to White-Hall. Expressed and set forth in several Shews and Pageants, the 23 day of August 1662.

According to the printed version, the management of the pageant was under the care of Peter Mills, Surveyor; Malin, Water Bayliff; Thomas Whiting, Joyner; Richard Cleere, Carver. The songs were set by John Gamble, one of His Majesty's Servants.

Evelyn, *Diary*: I this day was spectator of the most magnificent Triumph that certainly ever floted on the Thames, considering the innumerable number of boates & Vessels, dressd and adornd with all imaginable Pomp: but above all, the Thrones, Arches, Pageants, & other representations, stately barges of the Lord Major, & Companies, with various Inventions, musique, & Peales of Ordnance both from the vessels & shore, going to meeke & Conduct the new Queene from Hampton Court to White-hall, at the first time of her Coming to Towne. . . . his Majestie & the Queene, came in an antique-shaped open Vessell, covered with a State or Canopy of Cloth of Gold, made in forme of a Cupola, supported with high Corinthian Pillars, wreathd with flowers, festoones & Gyrlands:

Pepys, *Diary*: We got into White Hall garden, and so to the Bowling-green, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy with 10,000 barges and boats, I think, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off.



## SEASON OF 1662-1663

IN THE season 1662-63 the King's (Killigrew's) Company and the Duke's (Davenant's) Company strengthened their virtual monopoly of dramatic performances. The Lord Chamberlain, for example, on 29 and 30 August 1663 (L. C. 5/185), ordered the arrest of all persons acting without authority, and although the Red Bull may have continued to operate, in spite of legal objections, no details of its operations are certainly known. Nevertheless, some performances continued at the Cockpit, Drury Lane (see 21 Oct. 1662); but these performances by actors unaffiliated with the two patent houses probably represented a very minor proportion of the dramatic activities of the season.

During the 1662-63 season the Duke's Company continued to act at the new theatre in Lincoln's Inn Fields. The following list of the members of the company contains those names which appear in documents pertaining to this season. One should compare this list with those for previous and later seasons to ascertain the continuity of the personnel: Edward Angel; Richard Baddeley (sub-treasurer); Thomas Betterton; William Botham; Philip Cademan; John Carleton; William Cory; John Crosby (although Downes, *Roscus Anglicanus*, states that he did not join the company until later); Thomas Cross (treasurer); Sir William Davenant (proprietor); John Downes (prompter); Henry Harris; Thomas Lilleston; Thomas Lovell; Matthew Medbourne; James Nokes; Robert Nokes; Mr Norris; Will [Peer?]; Joseph Price; Edward Revet; John Richards; Samuel Sandford; William Smith; Robert Turner; Cave Underhill; Mr Williams; John Young; Mrs Mary Saunderson Betterton; Mrs Brown; Mrs Hester Davenport; Mrs Ann Gibbs; Mrs Winifred Gosnell; Mrs Jennings; Mrs Jane Long; Mrs Norris; Mrs Mary Norton; Mrs Williams.

The King's players acted, as in the 1661-62, season, at Vere Street, until 7 May 1663, when they opened a new theatre in Bridges Street, Drury Lane. The full complement of the company is not known, but the following names occur in documents pertaining to this season: Bartholomew Baker; John Baxter (scenekeeper); Theophilus Bird (who died ca. March 1662/3); Nicholas Blagden; Nicholas Burt; William Cartwright; Walter Clun; Thomas Gradwell; Thomas Hancock; Charles Hart; Matthew Kempton (scenekeeper); Thomas Killigrew (proprietor); John Lacy; Thomas Loveday; Michael Mohun; William Newman (solicitor); Edward Shatterell; Robert Shatterell; Thomas Tanner; William Wintershall; Mrs Katherine Corey; Mrs Ann Marshall; Mrs Margaret Rutter; Mrs Elizabeth Weaver. During this season Killigrew apparently delegated the actual direction of the King's Company to Mohun, Hart, and Lacy. (See Hotson, *Commonwealth and Restoration Stage*, p. 245.)

In addition to the plays listed in the Calendar, there are performances listed in Sir Edward Browne's memoranda (see the introductory note to the 1661-62 season) which pertain to 1662-63. There are still others which, by virtue of composition, publication, or performance not precisely known, relate to this season.

*Bellamira, Her Dream; or, The Love of Shadows.* By Thomas Killigrew. Parts I and II were published in 1663, with no actors' names, no prologue, no epilogue for either part.

*Cicilia and Clorinda; or, Love in Arms.* By Thomas Killigrew. Parts I and II were published in 1663, with no actors' names, no prologue, no epilogue for either part.

*The Cutter of Coleman Street.* By Abraham Cowley. This play, which had been acted at LIF by the Duke's Company on 16 Dec. 1661, was printed in 1663. It may have been revived at this time.

*Hic and Ubique; or, The Humours of Dublin.* By Richard Head. The title page of the 1663 edition states: A Comedy Acted privately, with general Applause. This edition has a Prologue, but no actors' names and no epilogue.

*The Pilgrim.* By Thomas Killigrew. This tragedy was published in 1663, with no actors' names, no prologue, no epilogue.

*The Politician Cheated.* By Alex. Greene. This play was published in 1663, with a Prologue and an Epilogue but no actors' names. A copy in the Folger Shakespeare Library has a MS date of 18 June 1663, and Pepys read it on 29 July 1663. There is no certainty that it was acted.

*Pyrander.* By Nathaniel Johnson (?) This play is known only by a reference in James Howell's *Poems*, 1663, p. 123. (See Bentley, *Jacobean and Caroline Stage*, IV, 600.)

*Thomaso; or, The Wanderer.* By Thomas Killigrew. Parts I and II were published in 1663, with no actors' names, no prologue, no epilogue for either part.

*The Tragical History of the Life and Death of Doctor Faustus.* By Christopher Marlowe. An edition was published in 1663 with the statement on the title page: Printed with New Additions as it is now Acted. With several New Scenes. [The British Museum copy (644 b 69) has Betterton's name opposite Faustus and Munfort's name opposite Mephistophilus, but Mountfort did not come onto the stage until a good many years later.] (See also Edward Browne's memoranda at the opening of the season 1661-62.)

*The Unfortunate Usurper.* The author is not known. The edition of 1663 has no actors' names and no prologue but does have: Epilogue to the Spectators.

*The United Kingdoms.* By Henry Howard. This play was not printed. It is known principally because it failed and was parodied by the Duke of Buckingham in *The Rehearsal* and is referred to in *The Key to the Rehearsal* (1704).

*A Witty Combat; or, The Female Victor.* By T. P. [Thomas Porter (?)]. The edition of 1663: As it was Acted by Persons of Quality in Whitson Week with great Applause. [This edition has no actors' names, no prologue, no epilogue.] A copy in the Ohio State University Library has a MS cast: Old Carleton - James Noke; J. Carleton - Price; King - Medbourne; Parson - Underhill.

## September 1662

**COMMENT.** In the notebooks of John Ward, between 1 and 25 Sept. 1662, appears *The Alchemist* [by Ben Jonson]. See A. L. D. Kennedy-Skipton, "A Footnote to 'John Ward and Restoration Drama,'" *Shakespeare Quarterly*, XII (1961), 353. For an early cast, see Dec. 1660.

**COMMENT.** An unnamed play was acted at Court. See L. C. 5/137, p. 389, in Boswell, *Restoration Court Stage*, p. 280.

Monday 22  
At Court

**COMMENT.** Some time (probably not long) before this date *Aglaura* [by Sir John Suckling] was acted by the King's Company. Pepys, *Diary*: Thence to Mr Wotton, the shoemaker's, and there bought a pair of boots, cost me 30s., and he told me how Bird hath lately broke his leg, while he was fencing in "Aglaura," upon the stage, and that the new theatre of all will be ready against term.

Wednesday 24  
Vere

**A MIDSUMMER NIGHT'S DREAM.** [By William Shakespeare.] Cast not known.

Monday 29  
Vere

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's Theatre, where we saw "Midsummer's Night's Dream," which I had never seen before, nor

- Monday 29*  
Vere shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing and some handsome women, which was all my pleasure.
- Tuesday 30*  
LIF THE DUCHESS OF MALFY. [By John Webster.] Downes (*Roscius Anglicanus*, p. 25): Duke Ferdinand – Harris; Bosola – Betterton; Antonio – Smith; Cardinal – Young; Dutchess of Malfey – Mrs Betterton [Mrs Saunderson]; Julia – Mrs Gibbs. The edition of 1678 lists other performers who could have acted on this occasion: Delio – Midburn [Medbourne]; Castruchio – Richards; Sylvio – Cademan; Pescara – Norris; Molateste – Price; Cariolo – Mrs Norris.  
 COMMENT. The Duke's Company. Downes (p. 25) states that it was acted eight days successively, but as Pepys does not indicate whether he saw its first performance, the sequence of playing it is not known. Pepys, *Diary*: We [Mrs Pepys and Pepys] took coach and to the Duke's playhouse, where we saw "The Duchess of Malfy" well performed, but Betterton and Ianthe [Mrs Saunderson] to admiration. Downes (p. 25): This Play was so exceeding Excellently Acted in all Parts; chiefly, Duke Ferdinand and Bosola: It fill'd the House 8 Days Successively, it proving one of the Best of Stock Tragedies.

## October 1662

- Thursday 2*  
At Court THE CARDINAL. [By James Shirley.] *Cast not known.*  
 COMMENT. Boswell, (*Restoration Court Stage*, p. 280) lists this as by the King's Company, which had given it on 23 July 1662. Pepys, *Diary*: Hearing that there was a play at the Cockpit (and my Lord Sandwich, who came to town last night, at it), I do go thither, and by very great fortune did follow four or five gentlemen who were carried to a little private door in a wall, and so crept through a narrow place and come into one of the boxes next the King's, but so as I could not see the King or Queen, but many of the fine ladies, who yet are really not so handsome generally as I used to take them to be, but that they are finely dressed. Here we saw "The Cardinal," a tragedy I had never seen before, nor is there any great matter in it. The company that came in with me into the box, were all Frenchmen that could speak no English, but Lord! what sport they made to ask a pretty lady that they got among them that understood both French and English to make her tell them what the actors said.
- Wednesday 8*  
At Court PUPPETS.  
 COMMENT. See Boswell, *Restoration Court Theatre*, pp. 56–57, for a stage which may have been used for the puppets, and also Speaight, *English Puppet Theatre*, p. 73. Pepys, *Diary*: To my Lord's again, thinking to speak with him, but he is at White Hall with the King, before whom the puppet plays I saw this summer at Covent-garden are acted this night.
- Thursday 16*  
At Court VOLPONE. [By Ben Jonson.] *Cast not known.*  
 COMMENT. This play was probably given by the King's Company, which presented it a number of times later. See Noyes, *Ben Jonson*, pp. 42–43. Evelyn, *Diary*: I saw *Vulpone* acted at Court before their Majesties &c.
- Saturday 18*  
LIF THE VILLAIN. [By Thomas Porter.] Downes (*Roscius Anglicanus*, p. 23): Monsieur Brisac – Betterton; Monsieur Beaupré – Harris; Gouvernour – Lilliston; Bontefeu – Young; Maligni – Saunford; Coligni – Price; Bellmont – Mrs Betterton [Mrs Saunderson]. Prologue.

**COMMENT.** The Duke's Company. Pepys, *Diary*, 20 Oct.: Young Killigrew did so commend "The Villaine," a new play made by Tom Porter, and acted only on Saturday at the Duke's house, as if there never had been any such play come upon the stage. The same yesterday was told me by Captain Ferrers; and this morning afterwards by Dr Clerke, who saw it.

Saturday 18  
LIF

Downes, p. 23: Written by Major Thomas Porter; this Play by its being well perform'd, had Success extremly beyond the Company's Expectation. . . . It Succeeded 10 Days with a full House, to the last. [Downes especially praises Price. The edition of 1663 has a Prologue but no actors' names and no epilogue.]

**THE VILLAIN.** See 18 Oct.

Monday 20  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: To the Duke's house, and there was the house full of company: but whether it was in over-expecting or what, I know not, but I was never less pleased with a play in my life. Though there was good singing and dancing, yet no fancy in the play, but something that made it less contenting was my conscience that I ought not to have gone by my vow, and, besides, my business commanded me elsewhere.

**THE VILLAIN.** See 18 Oct.

Tuesday 21  
LIF

**COMMENT.** If Downes is correct that this play was given ten days successively, the run lasted from Saturday 18 through Tuesday 28 (including one performance at court).

**FRIAR BACON AND FRIAR BUNGAY.** [By Robert Greene.] *Cast not known.*

Cockpit

**COMMENT.** This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 334, 336). The company may have been Jolly's, but it may also have been the King's, temporarily acting there. See Sprague, *Beaumont and Fletcher*, p. 22, and Hotson, *Commonwealth and Restoration Stage*, pp. 178-79.

**THE VILLAIN.** See 18 Oct.

Wednesday 22  
LIF

**THE VILLAIN.** See 18 Oct.

Thursday 23  
LIF

**THE VILLAIN.** See 18 Oct.

Friday 24  
LIF

**THE VILLAIN.** See 18 Oct.

Saturday 25  
LIF

**THE VILLAIN.** See 18 Oct.

Monday 27  
At Court

**THE VILLAIN.** See 18 Oct.

Tuesday 28  
LIF

**THE VILLAIN.** See 18 Oct.

Wednesday 29  
City

**LONDON'S TRIUMPH:** Presented in severall Delightfull Scaenes: And Celebrated in Honour of the truly Loyal, and known deserver of Honour, Sir John Robinson. [By John Tatham.] The edition of 1662 has no actors' names, no prologue, no epilogue.

**COMMENT.** The Lord Mayor's show. Evelyn, *Diary*: Was my L. Majors shew with a number of sumptuous pageantry, speeches & Verses: I was standing in an house in Cheape side, against the place prepared for their Majesties. The Prince & heire of Denmark was there, but not our King.

## November 1662

- Saturday 1** **IT** **COMMENT.** A play, unidentified, was given by the Duke's Company at this time. The customary fee of £20 was paid. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, II.
- MT** **COMMENT.** A play, unidentified, was given at the Middle Temple. Since the Duke's Company acted at the Inner Temple, the King's probably played here. The company received the usual fee of £20. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 170.
- At Court** **IGNORAMUS; or, The Academical Lawyer.** [By Ferdinando Parkhurst.] MS in Library of Duke of Westminster: Theodorus – Lillist[on]; Antonius – Smyth; Ignoramus – Underhill; Dulman – Williams; Pecus – Will [Peer (?)]; Musaeus – R. Nokes; Torcal – Norris; Rosabella – [Mrs] Jennings; Surda – Mrs Margaret [Rutter (?)]; Trico – Medb[ourne]; Banacar – Crosby; Cupes – Sandford; Polla – Mrs Norris; Cola – R. [James (?)] Nokes; Pyropus – Angell; Dorothea – Mrs Brown; Vince – Boy; Nell – Pegg; Richard[us] – Revet. Prologue to the King, spoken by Alexander Read. Translated from George Ruggle's *Ignoramus*.  
**COMMENT.** See HMC, Report III, Appendix, p. 215a; Hotson, pp. 214–15; B. M. Wagner, "John Rhodes and *Ignoramus*," *Review of English Studies*, v (1929), 43–48. See also Nicoll, *Restoration Drama*, pp. 302n, 423. This appears to be the Duke's Company.
- Monday 10** **CC** **PUPPETS.** Pepys, *Diary*: And taking my wife up, carried her to Charing Cross, and there showed her the Italian motion, much after the nature of what I showed her a while since in Covent Garden. Their puppets here are somewhat better, but their motions not at all.
- [At Court(?)] **AN UNIDENTIFIED PLAY.** Pepys, *Diary*: Having sent for Mr Creed, had thought to have shown my wife a play before the King, but it is so late that we could not.
- Monday 17** **At Court** **THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known.*  
**COMMENT.** This was probably acted by the King's Company, which acted the play several times in 1660–61. Pepys, *Diary*: At White Hall by appointment, Mr Creed carried my wife and I to the Cockpit, and we had excellent places, and saw the King, Queen, Duke of Monmouth, his son, and my Lady Castlemaine, and all the fine ladies; and "The Scornfull Lady," well performed. They had done by eleven o'clock.
- Tbursday 20** **At Court** **THE YOUNG ADMIRAL.** [By James Shirley.] *Cast not known.*  
**COMMENT.** See Boswell (*Restoration Court Stage*, p. 280), who identifies the company as the King's. Evelyn, *Diary*: Saw the Young Admiral acted *coram Rege &c.*
- Tbursday 27** **At Court** **THE COMMITTEE.** [By Sir Robert Howard.] Teague – Lacy. Prologue. Edition of 1665 has Prologue, but no actors' names, no epilogue.  
**COMMENT.** The King's Company. This is the first known performance of the comedy, but it may not be the premiere. Evelyn, *Diary*: At night saw acted the Committe, a ridiculous play of Sir R: Howards where that Mimic Lacy acted the Irish-footeman to admiration: a very Satyrus or Roscius.

Downes, *Roscius Anglicanus*, p. 16:

*For his Just Acting, all gave him due Praise,  
His Part in the Cheats, Jony Thump, Teg and Bayes,  
In these Four Excelling; The Court gave him the Bays.*

Thursday 27  
At Court

## December 1662

THE VALIANT CID. [An adaptation from Corneille.] *Cast not known*, but see below.

Monday 1  
At Court

COMMENT. The Duke's Company. Pepys, *Diary*: I to the Cockpit, with much crowding and waiting, where I saw "The Valiant Cid" acted, a play I have read with great delight, but is a most dull thing acted, which I never understood before, there being no pleasure in it, though done by Betterton and by Ianthe [Mrs Saunderson], and another fine wench [Mrs Norton] that is come in the room of Roxalana [Mrs Davenport]; nor did the King or Queen once smile all the whole play, nor any of the company seem to take any pleasure but what was in the greatness and gallantry of the company.

AN UNIDENTIFIED PLAY. Pepys, *Diary*: I hearing what play it was that is to be acted before the King tonight, I would not stay.

Monday 8  
At Court

COMMENT. Sir Samuel Tuke's *The Adventures of Five Hours* was probably intended to have its first performance on this day. The edition of 1663 reads: The Prologue Enters with a Play-Bill in his hands, and Reads, This day being the 15th of December, shall be Acted a New Play, never Plai'd before, call'd The Adventures of Five Hours. [On the other hand, Evelyn, on 23 Dec. 1662, saw a rehearsal of the comedy, and Pepys, 8 Jan. 1662/3, refers to a performance on that day as the first one.]

Monday 15

THE LAW AGAINST LOVERS. [By Sir William Davenant.] *Cast not known*, but see 18 Feb. 1661/2.

Wednesday 17  
At Court(?)

COMMENT. The Duke's Company. Evelyn, *Diary*: I saw acted the *Law against Lovers*.

THE ADVENTURES OF FIVE HOURS. A rehearsal.

Tuesday 23  
[LIF]

COMMENT. See also 15 Dec. 1662. Evelyn, *Diary*: I went with Sir S: Tuke to heare the Comedians con, & repeate his new Comedy, the *Adventures of 5 boures*: a play whose plot was taken out of the famous Spanish Poet Calderon.

THE VILLAINE. [By Thomas Porter.] See 18 Oct. 1662.

Friday 26  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: With the greatest reluctance and dispute (two or three times my reason stopping my sense and I would go back again) within myself, to the Duke's house and saw "The Villaine," which I ought not to do without my wife, but that my time is now out that I did undertake it for. But, Lord! to consider how my natural desire is to pleasure, which God be praised that he has given me the power by my late oaths to curb so well as I have done, and will do again after two or three plays more. Here I was better pleased with the play than I was at first, understanding the design better than I did.

- Saturday 27*      THE SIEGE OF RHODES, Part II. [By Sir William Davenant.] Roxalana –  
LIF                    Mrs Norton [see Pepys, 2 July 1666]. See also 29 June 1661.  
 COMMENT. The Duke's Company. Pepys, *Diary*: After dinner with my wife to the Duke's Theatre, and saw the second part of "Rhodes," done with the new Roxalana; which do it rather better in all respects for person, voice, and judgment, than the first Roxalana [Mrs Davenport]. Home with great content with my wife, not so well pleased with the company at the house to-day, which was full of citizens, there hardly being a gentleman or woman in the house; a couple of pretty ladies by us that made sport in it, being jostled and crowded by prentices.

## January 1663

- Thursday 1*      THE VILLAIN. [By Thomas Porter.] See 18 Oct. 1662.  
LIF                    COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke's House, where we saw "The Villane" again; and the more I see it, the more I am offended at my first undervaluing the play, it being very good and pleasant, and yet a true and allowable tragedy. The house was full of citizens, and so the less pleasant, but that I was willing to make an end of my gaddings, and to set to my business for all the year again to-morrow. Here we saw the old Roxalana [Mrs Davenport] in the chief box, in a velvet gown, as the fashion is, and very handsome, at which I was glad.
- Monday 5*      CLARACILLA. [By Thomas Killigrew.] *Cast not listed.*  
At Court            COMMENT. The King's Company. Pepys, *Diary*: Creed and I to my wife again, and . . . to the Cockpit, where we saw "Claracilla," a poor play, done by the King's house (but neither the King nor Queen were there, but only the Duke and Duchess, who did show some impertinent and, methought, unnaturall dalliances there, before the whole world, such as kissing, and leaning upon one another); but to my very little content, they not acting in any degree like the Duke's people.
- Tuesday 6*      TWELFTH NIGHT; or, What You Will. [By William Shakespeare.] Downes  
LIF                    (*Roscius Anglicanus*, p. 23): Sir Toby Belch – Betterton; Sir Andrew Ague-Cheek – Harris; Fool – Underhill; Malvolio – Lovel; Olivia – Mrs Ann Gibbs. See also 11 Sept. 1661.  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke's house, and there saw "Twelfth Night" acted well, though it be but a silly play, and not related at all to the name or day. Downes, p. 23: Twelfth Night, Or what you will; Wrote by Mr Shakespear, had mighty Success by its well Performance: . . . All the Parts being justly Acted Crown'd the Play. Note, It was got up on purpose to be Acted on Twelfth Night.
- SH                    COMMENT. In an edition of *Covent Garden Drollery*, M. Summers, p. 67, prints an Epilogue, Spoken by the Lady Mary Mordant, before the King and Queen, at Court, to the faithfull Shepherdess; Summers includes a letter (p. 121) from Gerrard to Lord Strafford, 9 Jan. 1662/3, concerning a performance of *The Faithful Shepherdess* at Court. In another edition of the *Covent Garden Drollery* (London, 1928), G. Thorn-Drury argues that the performance belongs to Twelfth Night, 1633/4 (pp. 146–47).
- Thursday 8*      THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] Downes  
LIF                    (*Roscius Anglicanus*, pp. 22–23): Don Henrique – Betterton; Antonio – Harris; Octavio – Young; Diego – Underhill; Ernesto – Sandford; Corrigidor – Smith;

Silvio - Price; Camilla - Mrs Davenport; Portia - Mrs Betterton; Flora - Mrs Long. Edition of 1663: No actors' names. The Prologue. The Prologue at Court. The Epilogue. The Epilogue at Court.

*Thursday 8*  
LIF

COMMENT. The Duke's Company. See also 15 and 23 Dec. 1662. Pepys, *Diary*: There being the famous new play acted the first time to-day, which is called "The Adventures of Five Hours," at the Duke's house, being, they say, made or translated by Colonel Tuke, I did long to see it; and so made my wife to get her ready, though we were forced to send for a smith, to break open her trunk . . . and though early, were forced to sit almost out of sight, at the end of one of the lower forms, so full was the house. And the play, in one word, is the best, for the variety and the most excellent continuance of the plot to the very end, that ever I saw, or think ever shall, and all possible, not only to be done in the time, but in most other respects very admittable, and without one word of ribaldry; and the house, by its frequent plaudits, did show their sufficient approbation.

Evelyn, *Diary*: I went to see Sir S: Tuke (my kinsmans) Comedy acted at the Dukes Theater, which so universaly tooke as it was acted for some weekes every day, & twas believed would be worth the Comedians 4 or 5000 pounds: Indeede the plot was incomparable but the language stiffe & formall.

Downes (pp. 22-23): Wrote by the Earl of Bristol, and Sir Samuel Tuke: This Play being Cloath'd so Excellently Fine in proper Habits, and Acted so justly well. . . . It took Successively 13 Days together, no other Play Intervening.

Lady Anglesey to her husband, 10 Jan. 1663: Lord Bristol has made a play which is much commended (CSPD 1663-64, p. 8).

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Friday 9*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Saturday 10*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Monday 12*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Tuesday 13*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Wednesday 14*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Thursday 15*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Friday 16*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Saturday 17*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

COMMENT. Pepys, *Diary*: I took Creed by coach and to the Duke's playhouse, where we did see "The Five Hours" entertainment again, which indeed is a very fine play, though, through my being out of order, it did not seem so good as at first; but I could discern it was not any fault in the play.

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Monday 19*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Tuesday 20*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Wednesday 21*  
LIF

THE ADVENTURES OF FIVE HOURS. See 8 Jan.

*Thursday 22*  
LIF

*Friday 30*

A FAST DAY FOR THE MARTYRDOM OF CHARLES I

## February 1663

- Monday 2**      **AN UNIDENTIFIED PLAY.**  
**MT**      COMMENT. The Duke's Company, the receipt for £20 being signed by Richard Baddeley (*A Calendar of the Middle Temple Records*, ed. Hopwood, p. 170). W. J. Lawrence (*Review of English Studies*, IX (1933), 221) suggests *The Adventures of Five Hours* as a possibility. Pepys, *Diary*: I met Madam Turner . . . she and her daughter having been at the play to-day at the Temple, it being a revelling time with them.
- Tuesday 5**      **THE WILD GALLANT.** [By John Dryden.] *Cast not known.* Edition of 1667: Prologue and Epilogue, but no actors' names.  
**Vere**      COMMENT. The King's Company. Apparently this was the premiere. Prologue: First Astrol. reads. A Figure of the heavenly Bodies in their several Apartments, Feb. the 5th half an hour after three after Noon, from whence you are to judge the success of a new Play call'd the *Wild Gallant*. Evelyn, *Diary*: I saw the *Wild Gallant*, a Comedy.
- Friday 6**      **BRIDGES**  
**Bridges**      COMMENT. Pepys, *Diary*: Thence to Lincoln's Inn Fields; and it being too soon to go to dinner, I walked up and down, and looked upon the outside of the new theatre, now a-building in Covent Garden, which will be very fine.
- Monday 9**      **AN UNIDENTIFIED PLAY.**  
**At Court**      COMMENT. L. C. 5/137, p. 389, in Boswell, *Restoration Court Stage*, p. 281. By the Duke's Company. Charles II to Madame (his sister), 9 Feb. 1662/3: I am iust now called for to goe to the Play (C. H. Hartman, *Charles II and Madame* [London, 1934], p. 68).
- Monday 23**      **THE SLIGHTED MAID.** [By Sir Robert Stapylton.] Edition of 1663: Salerno - Harris; Iberio - Betterton; Filomarini - Metborn; Lugo - Smith; Arviedo - Cadiman; Corbulo - Young; Peralta - Underhill; Giuseppe - Noke the Elder; Vindex - Sanford; Decio - Mrs Gibbs; Pyramena - Mrs Betterton; Diacelia - Mrs Long; Leandra - Mrs Williams; Menanthe - Noke the Younger; Joan - Turner. The Instrumental, Vocal, and Recitative Musick, was composed by Mr [John] Banister. The Prologue to the King. The Prologue to the House. The Epilogue spoke by The Slighted Maid. Epilogue to the King.  
**LIF**      COMMENT. The Duke's Company. Pepys, *Diary*: So resolved to take my wife to a play at Court to-night, and the rather because it is my birthday. . . . While my wife dressed herself, Creed and I walked out to see what play was acted to-day, and we find it "The Slighted Mayde." But, Lord! to see that though I did know myself to be out of danger, yet I durst not go through the street, but round by the garden into Tower Street. By and by took coach, and to the Duke's house, where we saw it well acted, though the play hath little good in it, being most pleased to see the little girl [Moll Davis] dance in boy's apparel, she having very fine legs, only bends in the hams, as I perceive all women do.
- At Court**      **THE WILD GALLANT.** [By John Dryden.] *Cast not known.*  
      COMMENT. The King's Company. See 5 Feb. Pepys, *Diary*: [The Slighted Maid] being done, we took coach and to Court, and there got good places, and saw "The Wilde Gallant," performed by the King's house, but it was ill acted, and the play so poor a thing as I never saw in my life almost, and so little answering the name, that from beginning to end, I could not, nor can at this time, tell

certainly which was the Wild Gallant. The King did not seem pleased at all, all the whole play, nor any body else, though Mr Clerke whom we met here did commend it to us. . . . Now as my mind was but very ill satisfied with these two plays themselves, so was I in the midst of them sad to think of the spending so much money and venturing upon the breach of my vow, which I found myself sorry for, I bless God, though my nature would well be contented to follow the pleasure still. But I did make payment of my forfeiture presently, though I hope to save it back again by forbearing two plays at Court for this one at the Theatre, or else to forbear that to the Theatre which I am to have at Easter. But it being my birthday and my day of liberty regained to me, and lastly, the last play that is likely to be acted at Court before Easter, because of the Lent coming in, I was the easier content to fling away so much money.

Monday 23  
At Court

## March 1663

**COMMENT.** In the Prologue to *The Cheats* (mid-March 1663) are allusions to three plays which apparently were popular on the stage at this time: Jonson's *The Silent Woman* ("Sir Poll"); Jonson's *The Devil is an Ass* ("No little Pugge, nor Devil"); and Davenant's *The Siege of Rhodes* ("No tedious Sieges in the Musick-room").

Wednesday 4  
ASH WEDNESDAY

**HAMLET, PRINCE OF DENMARK.** [By William Shakespeare.] *Cast not known.*  
**COMMENT.** This play was seen by Jacques Thierry and Will Schellinks (Seaton, *Literary Relationships*, pp. 334, 336), but no theatre is named. The most recent dated performance was given by the Duke's Company, 5 Dec. 1661.

Monday 9  
[LIF]

**COMMENT.** Jacques Thierry and Will Schellinks saw a ballet somewhere in London (Seaton, *Literary Relationships*, pp. 334, 336).

Monday 16

**THE CHEATS.** [By John Wilson.] *Cast in MS (Library of Worcester College, Oxford): Bilboe - Shottrell; Titere Tu - Clunn; Dilligence - Loueday; Mrs Dilligence - Mrs Marshall; Jolly - Hart; Afterwit - Burt; Mrs Margt [Hughes, in edition, edited by Nahm, p. 145] or [Rutter, in J. H. Wilson, *All the King's Ladies*, p. 185]. There is a Prologue, but no actors' name in edition of 1664. Edition of 1693 adds: Whitebroth - Cartwright; Runter - Wintersal; Scruple - Lacy; Mopus - Mohun; Mrs Whitebroth - Mrs Covey [Corey].*

Mid-March  
Vere

**COMMENT.** For an account of the play, see *John Wilson's The Cheats*, ed. Milton C. Nahm (Oxford, 1935). It was licensed on 6 March (p. 124), acted, then forbade on 22 March in an order: Letter to Mr Tho. Killigrew: Signifying the Ks Pleasure that the New Play called the Cheates be no more represented till it be reviewed by Sir Jo. Denham & Mr Waller. 22 March. 1662-3 (p. 130). Abraham Hill to John Brooke, 28 March 1663: P.S. The new play, called *The Cheats*, has been attempted on the Stage; but it is so scandalous, that it is forbidden (*Familiar Letters* [of] *Abraham Hill*, [London, 1717], p. 103).

Downes (*Roscius Anglicanus*, p. 16) concerning Lacy:

*For his just Acting, all gave him due Praise,  
His Part in the Cheats, Jony Thump, Teg and Bayes,  
In these Four Excelling, The Court gave him the Bays.*

## April 1663

Monday 13-Saturday 18  
PASSION WEEK

- Wednesday 22* WIT WITHOUT MONEY. [By Francis Beaumont and John Fletcher.] *Cast not known.*

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's Playhouse, where we saw but part of "Witt without mony," which I do not like much, but coming late put me out of tune, and it costing me four half-crowns for myself and company.

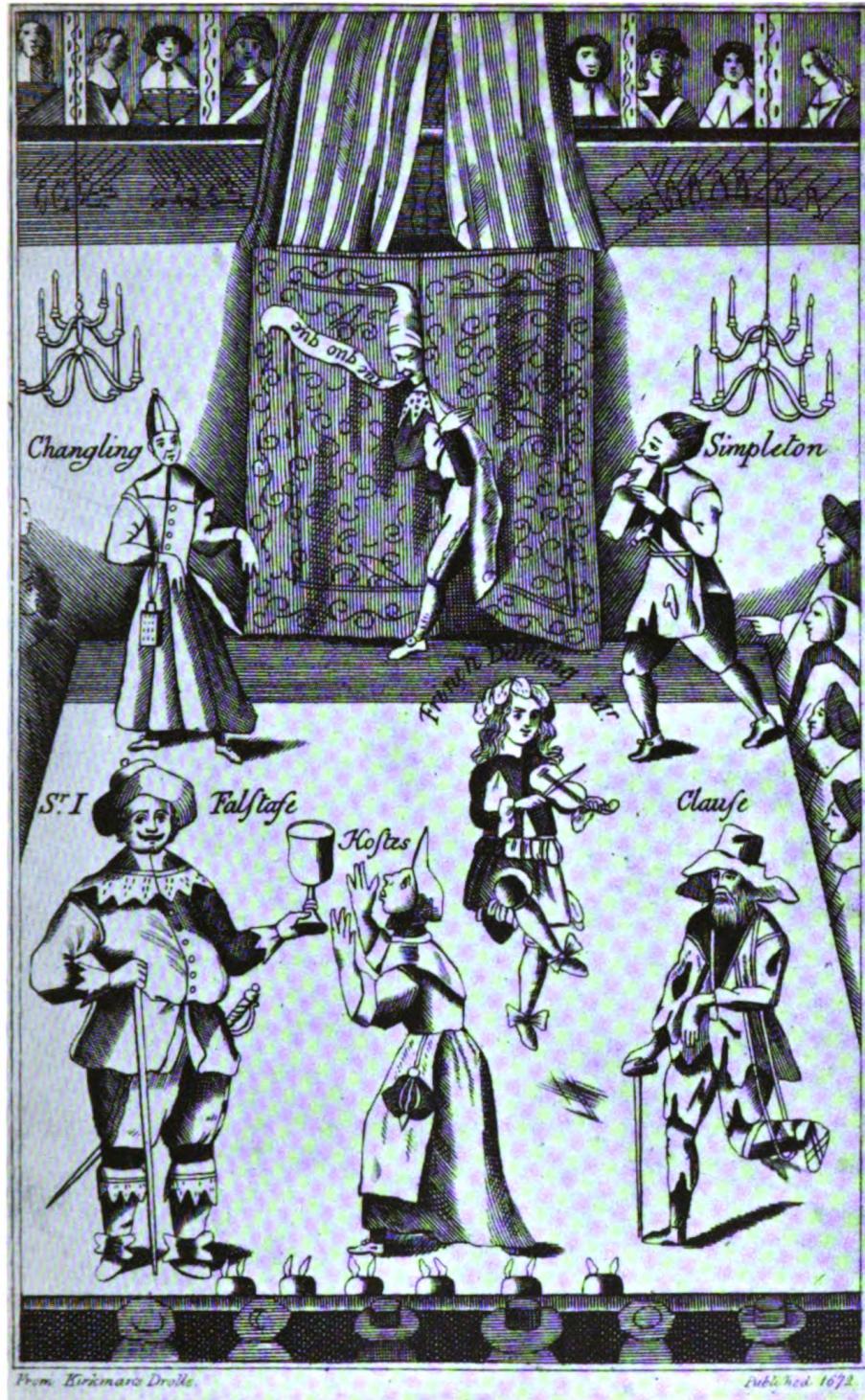
## May 1663

**COMMENT.** It is possible that Katherine Phillips' *Pompey*, which was given in Dublin in February 1662/3, may have been presented in London in the late spring of 1663. Sir William Davenant's *The Playhouse To Be Let*, which apparently appeared in London in the late summer of 1663, has in Act v some elements of travesty upon *Pompey*. It is unlikely that its appearance in Dublin would make satire upon it have much point to London audiences without a performance in London; the spring of 1663 would be the most likely time for a presentation in London.

- Thursday 7*  
*Bridges* THE HUMOROUS LIEUTENANT. [By John Fletcher.] Downes (*Roscius Anglicanus*, p. 3): King – Wintersel; Demetrius – Hart; Seleucus – Burt; Leontius – Mohun; Lieutenant – Clun; Celia – Mrs [Anne] Marshal.

**COMMENT.** The King's Company. This marks the opening of the new Theatre Royal in Bridges Street, Drury Lane, to which Killigrew moved his company from Vere Street. Downes erroneously gives the opening date as 8 April, a fact which led to the creation of the famous spurious playbill for Bridges Street, Thursday, 8 April 1663. See Montague Summers, *The Restoration Theater* (London, 1934), p. 15. Pepys, *Diary*: This day the new Theatre Royal begins to act with scenes the Humorous Lieutenant, but I have not time to see it, nor could stay to see my Lady Jemimah lately come to town, and who was here in the house. Downes (p. 3): Note, this Comedy was Acted Twelve Days Successively.

- Friday 8*  
*Bridges* THE HUMOROUS LIEUTENANT. As 7 May, but Lieutenant – Lacy.  
**COMMENT.** Pepys, *Diary*: And there took up my wife and Ashwell to the Theatre Royall, being the second day of its being opened. The house is made with extraordinary good contrivance, and yet hath some faults, as the narrowness of the passages in and out of the pitt, and the distance from the stage to the boxes, which I am confident cannot hear; but for all other things it is well, only, above all, the musique being below, and most of it sounding under the very stage, there is no hearing of the bases at all, nor very well of the trebles, which sure must be mended. The play was "The Humerous Lieutenant," a play that hath little good in it, nor much in the very part which, by the King's command, Lacy now acts instead of Clun. In the dance, the tall devil's actions was very pretty. . . . I am resolved to deny myself the liberty of two plays at Court, which are in arreare to me for the months of March and April, which will more than countervail this excess, so that this month of May is the first that I must claim a liberty of going to a Court play according to my oath.



The RED BULL PLAYHOUSE, with celebrated characters from Elizabethan drama shown on the platform stage. *From a print in the Harvard Library.*

1. To the Duke of York's Company  
for their & for the Queen's  
Company's Entertainment at the  
Court of King Charles II. on the  
first day of January 1670/71  
for the sum of one hundred  
pounds and five shillings as per  
Bills and Receipts which I have  
had this day of January 1670/71  
affixed hereto

John Chamberlain

The LORD CHAMBERLAIN'S WARRANT of 3 January 1670/71 for  
payment to the Duke of York's Company for performances attended  
by Charles II. From the original document, now in the Harvard Library.

## Drammatis Personæ.

Start

Bart.	The King of England.	The Prince of England.
Moor.	The Lord Marriall.	Captaine Bonvile. B.
Lydell.	The Earle of Chester.	Corporall Cocke. C.
	The Lord Lacy.	Lansprisado March. J. H.
Winterset.	The Lord Clinton.	The Cloune. T. C. M.
Ayrd.	The Lord Audley.	A Welch-man. W. A.
	The Lord Bonvile.	An Host of the Ordinary.
Ward.	The Princesse.	Foure young Gallants
Watson.	Isabella the Martials eldest	at the Ordinary. R. A.
Weaver.	Daughter.	A Servant. D. S.
	Margaret, the Martials	A Bawd. L. K.
E. M.	younger Daughter.	Two Courtezans. D. M.
S. M.	The Lady Mary Audley.	Attendants, &c. A.
Widdow.	Two Gentlemen in a Bro-	C. A.
	wned owt-houſe.	Bawd妇人. B. W.

England  
Hew.

Containing  
The  
King and the Loyal Subject

MANUSCRIPT cast in a copy of the 1637 edition of Thomas Heywood's *The Royal King and the Loyal Subject* in the Folger Shakespeare Library. The players are from the King's Company.

His Majesties Bill owing to the Duke of Yorks Theatre  
from Novembris 16<sup>th</sup> 1668, till June 20<sup>th</sup> 1670.

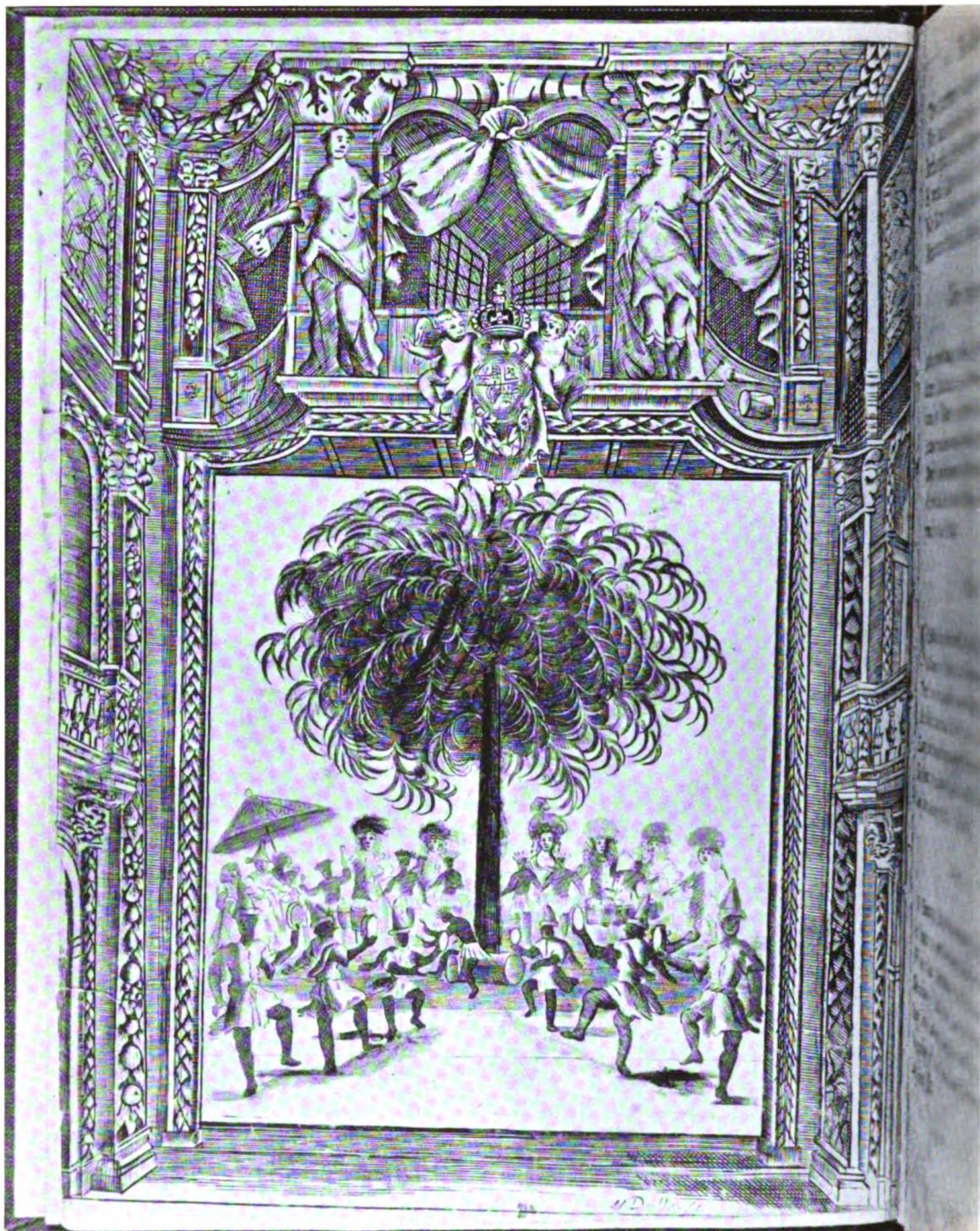
1668 Novembris 16 <sup>th</sup>	At Court, Sir Martin	6
Novembris 20	At Court, The Changeling	20 - 0 - 0
Decemb: 8.	At the Theatre, Tryphon	20 - 0 - 0
Decemb: 14.	At Court, Womans please	10 - 0 - 0
Decemb: 21.	At the Theatre, Macbeth	20 - 0 - 0
Decemb: 28.	At Court, Tryphon	10 - 0 - 0
Decemb: 29.	At the Theatre, Th' Impudent, the King and Queen	20 - 0 - 0
February 1.	At Court, the Guardian	20 - 0 - 0
February 15.	At Court, The Adventures	20 - 0 - 0
February 19.	At the Theatre, the Tempest	10 - 0 - 0
February 25.	At the Theatre, the Royall Shepherdess	10 - 0 - 0
1669 March 30.	At the Theatre, Love in a Tubb	10 - 0 - 0
April 15.	At the Theatre, Gasman	10 - 0 - 0
April 24.	At the Theatre, Sir Martin	10 - 0 - 0
June 14.	At the Theatre, the Hypocrite	10 - 0 - 0
Dec: 14.	At the Theatre, M: Antony	10 - 0 - 0
Jan: 7.	At the Theatre, the Gentleman of Penru	10 - 0 - 0
Jan: 12.	At the Theatre, the Sophy	10 - 0 - 0
Feb: 19.	At the Theatre, the Woman made a Justice	10 - 0 - 0
Feb: 24.	At the Theatre, the Woman made a Justice	10 - 0 - 0
March 10.	At the Theatre, the Gamister	10 - 0 - 0
1670 May 9.	At the Theatre, S: Solomon	10 - 0 - 0
June 20.	At the Theatre, She would if she could	10 - 0 - 0
	Total	300 - 0 - 0

H. M. Harris.

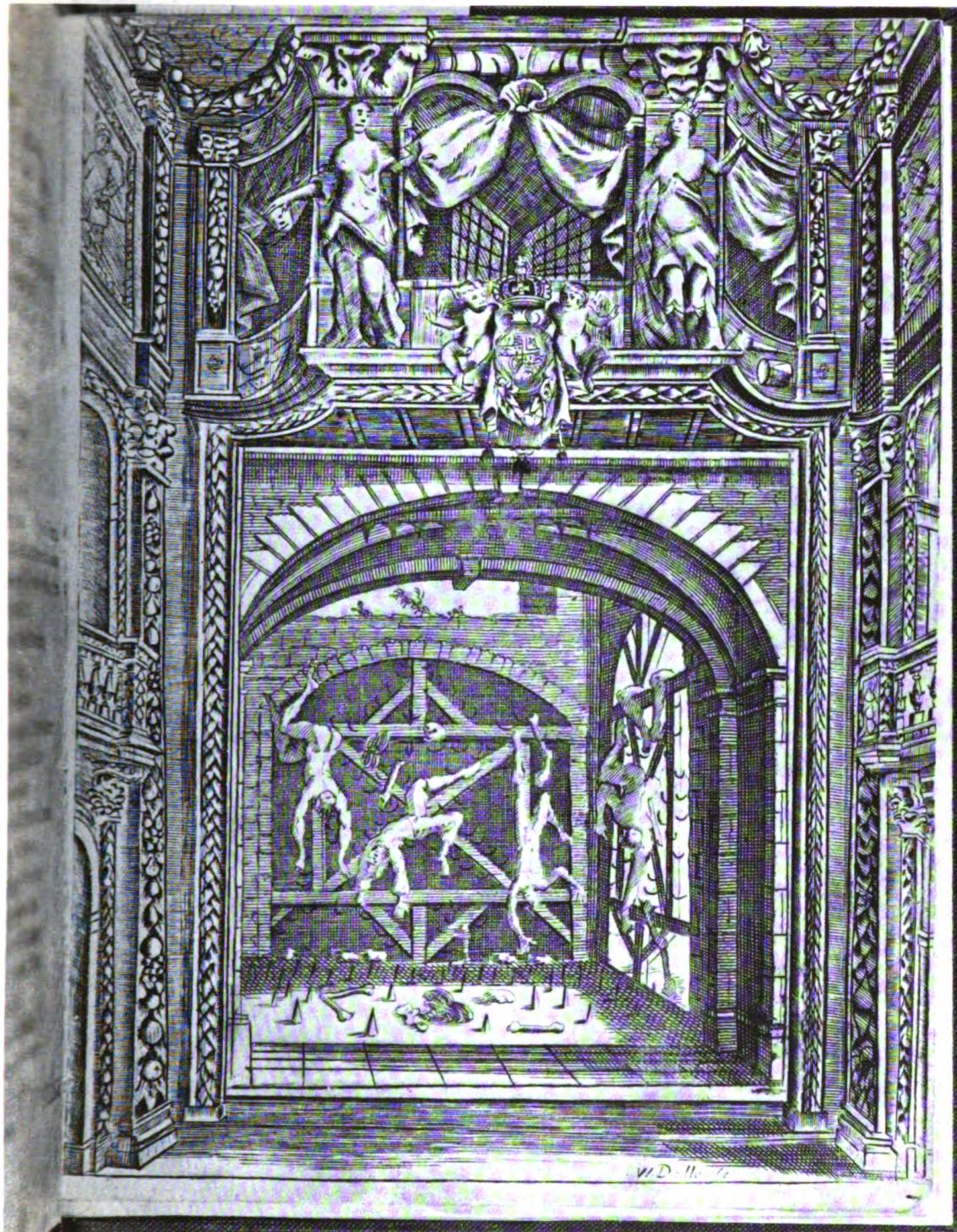
A SCHEDULE OF PLAYS attended by Charles II. From the original document signed by the actor-manager Henry Harris and now located in the *Harvard Library*.



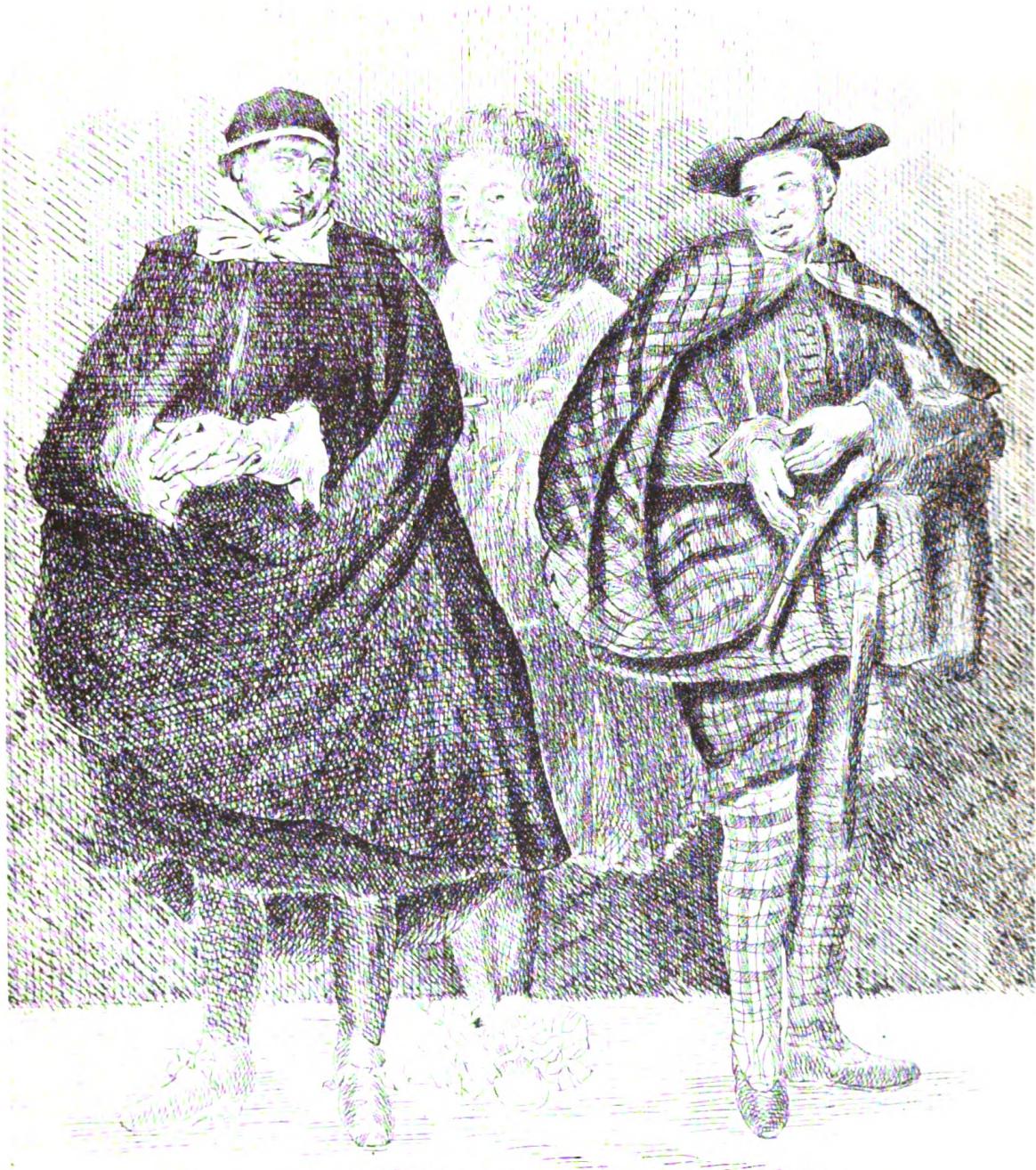
The comedienne NELL GWYNN. P. Van Bleeck's mezzotint from the painting by Peter Lely. *Courtesy of the Harvard Library.*



The MOORISH DANCE, in Act II, Scene 1, of Elkanah Settle's *The Empress of Morocco*.  
*From an engraving in the 1673 edition.*



TORTURE SCENE from Act v of *The Empress of Morocco*. From the engraving in the  
1673 edition.



John Lacy in three favorite rôles. From a copy of the etching  
by W. Hopkins in the Harvard Library.

The character actor JOHN LACY in three favorite rôles. *From a copy of the etching*  
*by W. Hopkins in the Harvard Library.*

THE HUMOROUS LIEUTENANT.	See 8 May.	Saturday 9 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Monday 11 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Tuesday 12 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Wednesday 13 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Thursday 14 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Friday 15 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Saturday 16 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Monday 18 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Tuesday 19 Bridges
THE HUMOROUS LIEUTENANT.	See 8 May.	Wednesday 20 Bridges
HAMLET. [By William Shakespeare.]	Hamlet – Betterton.	Thursday 28 LIF

COMMENT. The Duke's Company. Pepys, *Diary*: After dinner by water to the Royall Theatre [Bridges St]; but that was so full they told us we could have no room. And so to the Duke's House; and there saw "Hamlett" done, giving us fresh reason never to think enough of Betterton. Who should come upon the stage but Gosnell, my wife's maid? but neither spoke, danced, nor sung; which I was sorry for. But she becomes the stage very well.

THE SLIGHTED MAID. [By Sir Robert Stapylton.]	Pyramena – Mrs Gosnell, but see 23 Feb. 1662/3.	Friday 29 LIF
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COMMENT. The Duke's Company. Pepys, *Diary*: To the Royall Theatre [Bridges St], but they not acting today, then to the Duke's house, and there saw "The Slighted Mayde," wherein Gosnell acted Pyramena, a great part, and did it very well, and I believe will do it better and better, and prove a good actor. The play is not very excellent, but is well acted, and in general the actors, in all particulars, are better than at the other house.

## June 1663

COMMENT. <i>The Faithful Virgins</i> (MS Bodleian Rawl. Poet. 195, ff. 49-78) bears a permit to be acted by the Duke's Company, a permit signed by Henry Herbert. Since Herbert retired in July 1663, the play, if performed, can be dated from about 1661 to June 1663.	LIF
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COMMENT. Pepys, <i>Diary</i> : To the New Theatre [Vere St], which, since the King's players are gone to the Royal one [Bridges St], is this day begun to be employed by the fencers to play prizes at.	Monday 1 Vere
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LOVE IN A MAZE. [ <i>The Changes</i> , by James Shirley.]	Thump – Lacy. See also 17 May 1662.	Wednesday 10 Bridges
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COMMENT. The King's Company. For praise of Lacy, see Downes, *Roscius Anglicanus*, p. 16, or 27 Nov. 1662. Pepys, *Diary*: To the Royal Theatre by water,

*Wednesday 10*  
Bridges and landing, met with Captain Ferrers his friend, the little man that used to be with him, and he with us, and sat by us while we saw "Love in a Maze." The play is pretty good, but the life of the play is Lacy's part, the clown, which is most admirable; but for the rest, which are counted such old and excellent actors, in my life I never heard both men and women so ill pronounce their parts, even to my making myself sick therewith.

*Friday 12*  
Bridges THE COMMITTEE. [By Sir Robert Howard.] Teague - Lacy. See also 27 Nov. 1662.

COMMENT. The King's Company. Pepys, *Diary*: With my wife by water to the Royall Theatre; and there saw "The Committee," a merry but indifferent play, only Lacey's part, an Irish footman, is beyond imagination. Here I saw my Lord Falconbridge, and his Lady, my Lady Mary Cromwell, who looks as well as I have known her, and well clad; but when the House began to fill she put on her vizard, and so kept it on all the play; which of late is become a great fashion among the ladies, which hides their whole face.

*Saturday 13*  
Bridges THE FAITHFUL SHEPHERDESS. [By John Fletcher.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: To the Royall Theatre, where I resolved to bid farewell, as shall appear by my oaths to-morrow against all plays either at publique houses or Court till Christmas be over. Here we saw "The Faithfull Sheepheardesse," a most simple thing, and yet much thronged after, and often shown, but it is only for the scenes' sake, which is very fine indeed and worth seeing; but I am quite out of opinion with any of their actings, but Lacy's, compared with the other house.

## July 1663

*Thursday 2*  
At Court A MASQUE. Evelyn, *Diary*: I saw the greate Masque at Court.

*Wednesday 22*  
LIF COMMENT. Pepys, *Diary*: At Wotton's, the shoemaker's, who tells me the reason of Harris's going from Sir Wm. Davenant's house, that he grew very proud and demanded £20 for himself extraordinary, more than Betterton or any body else, upon every new play, and £10 upon every revive; which with other things Sir W. Davenant would not give him, and so he swore he would never act there more, in expectation of being received in the other House; but the King will not suffer it, upon Sir W. Davenant's desire that he would not, for then he might shut up house, and that is true. He tells me that his going is at present a great loss to the House, and that he fears he hath a stipend from the other House privately. He tells me that the fellow grew very proud of late, the King and every body else crying him up so high, and that above Betterton, he being a more ayery man, as he is indeed. But yet Betterton, he says, they all say do act some parts that none but himself can do.

*Thursday 30*  
[Bridges] THE ENGLISH MONSIEUR. [By James Howard.] *Cast not known.*

COMMENT. This play was seen by Olaus Borrichius (Seaton, *Literary Relations*, p. 337). As its later performances were given by the King's Company, it was probably acted at Bridges St on this occasion. The play was not printed until 1674, and the date of the premiere is not known.

## August 1663

**THE PLAYHOUSE TO BE LET.** [By Sir William Davenant.] *Cast not known*, but LIF  
 Mrs Gosnell sang a song, "Ah love is a delicate thing," in Act II.

**COMMENT.** Nethercot (*Davenant*, pp. 337-78) believes that this play was brought out in the late summer of 1663. The Epilogue refers to the Long Vacation, presumably the summer of 1663, as the play is referred to in Stapylton's *The Stepmother*, which was licensed 26 Dec. 1663. In Act v is a farce relating to *Pompey*; as Langbaine (*English Dramatick Poets*, p. 405) states: *Pompey*, a Tragedy, which I have seen acted with great Applause, at the Duke's Theatre, and at the End was acted that Farce printed in the fifth Act of *The Play-house to be Let*. [See also June 1663.]

**PUPPET PLAYS.** Pepys, *Diary*: Though nine o'clock at night, carried them [Mary Joyce, Anthony and Kate Joyce] into a puppet play in Lincolnes Inn Fields, where there was the story of Holofernes, and other clockwork, well done.

Thursday 6

**COMMENT.** On this date a band of French comedians received a permit authorizing them to bring their scenes and stage decoration to England. See W. J. Lawrence, "Early French Players in England," *The Elizabethan Playhouse and Other Studies*, p. 140; Nicoll, *Restoration Drama*, p. 252; and Madame M. Horn-Monval, "French Troupes in England during the Restoration," *Theatre Notebook*, VII (1953), 82.

Tuesday 25

**COMMENT.** Pepys, *Diary*: This noon going to the Exchange, I met a fine fellow with trumpets before him in Leadenhall-street, and upon enquiry I find that he is the clerk of the City Market; and three or four men carried each of them an arrow of a pound weight in their hands. It seems this Lord Mayor begins again an old custome, that upon the first days of Bartholomew Fayre, the first, there is a match of wrestling, which was done, and the Lord Mayor there and Aldermen in Moorefields yesterday: to-day, shooting: and to-morrow, hunting. And this officer of course is to perform this ceremony of riding through the city, I think to proclaim and challenge any to shoot. It seems that the people of the fayre cry out upon it as a great hindrance to them.

BF

## September 1663

**ENTERTAINMENTS.** Pepys, *Diary*: And so carried her [Mrs Pepys] to the fayre [BF], and showed her the monkeys dancing on the ropes, which was strange, but such dirty sport that I was not pleased with it. There was also a horse with hoofs like rams hornes, a goose with four feet, and a cock with three. Thence to another place, and saw some German Clocke works, the Salutation of the Virgin Mary, and several Scriptural stories; but above all there was at last represented the sea, with Neptune, Venus, mermaids, and Ayrid on a dolphin, the sea rocking, so well done, that had it been in a gaudy manner and place, and at a little distance, it had been admirable.

Friday 4  
BF





## SEASON OF 1663-1664

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**D**URING the 1663-64 season the two patent companies—the King's (Killigrew's) at Bridges Street, Drury Lane, and the Duke's (Davenant's) at Lincoln's Inn Fields—continued their competitive offerings under essentially the conditions existing in the previous season. There appear to be no offerings of plays by other companies in London. In fact, the Red Bull seems to have reverted to exhibitions of skill (see 25 April 1664). On the other hand, Tom Killigrew contemplated the establishment of a Nursery (see 2 Aug. 1664), but this proposal had no effect upon the offerings of this season.

The known members of the King's Company undoubtedly do not constitute the full roster; the following list records only those names which appear in documents relating to this season. To understand the continuity of the company, one should compare this list with those for preceding and following seasons. Richard Baxter; Nicholas Blagden; Antonio Brunatti (scenekeeper); Nicholas Burt; William Cartwright; Walter Clun (who was killed in August 1664); Thomas Cordell (scenekeeper); William Edwards (scenekeeper); Thomas Elrington (scenekeeper); Thomas Hancock; Charles Hart; Edward Hartley (scenekeeper); Simon Horne; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Thomas Loveday; Michael Mohun; Anthony Moore (scenekeeper); Robert Moseley (scenekeeper); John Preston; Edward Shatterell; Robert Shatterell; Thomas Tanner (listed as deceased in the autumn of 1663); Marmaduke Watson; William Wintershall; Henry Wright (scenekeeper); Mrs Katherine Corey; Mrs Eastland; Mrs Elizabeth Farley; Mrs Mary Man; Mrs Anne Marshall; Mrs Rebecca Marshall; Mrs Katherine Mitchell; Mrs Jane Russell; Mrs Margaret Rutter. (For a list of the department of the Lord Chamberlain, autumn

1663, see E. S. de Beer, *Bulletin of the Institute of Historical Research*, XIX (1942-43), 24.)

The members of the Duke's Company whose names appear on documents for this season are as follows: Edward Angel; Thomas Betterton; Philip Cademan; John Cogan; Sir William Davenant (proprietor); John Downes (prompter); Mr Floyd; Henry Harris; Thomas Lilleston; Thomas Lovell; Matthew Medbourne; James Nokes; Robert Nokes; Henry Norris; Joseph Price; Samuel Sandford; William Smith; Robert Turner; Cave Underhill; John Young; Mrs Mary Betterton; Mrs Moll Davis; Mrs Jane Long; Mrs Norris; Mrs Williams.

In addition to the plays which appear in the Calendar, there are others which, by virtue of composition, publication, or performance not more precisely known, pertain to this season.

*Andronicus Comenius*. By John Wilson. The edition of 1664 gives no actors' names. The preface is dated 15 Jan. 1663 [1663/4(?)]. (See M. C. Nahm, "John Wilson and his 'Some Few Plays,'" *Review of English Studies*, XIV (1938), 1-12.) There is no indication of the play's being acted at this time.

*The Fatal Contract*. By William Heminge. The edition of 1664, which lists no actors' names, no prologue, and no epilogue, states on the title page: As it was Acted with great Applause by her Majesties Servants.

*Heraclius, Emperour of the East*. By Lodowick Carlell. This play, licensed on 9 March 1663/4, was published in 1664. For some complications of its relationship to *Heraclius*, see 8 March 1663/4.

*Irena*. The author is not known. This play, licensed for printing on 13 Oct. 1664, was printed in 1664. This edition has a Prologue and an Epilogue but no actors' names.

*Love's Sacrifice*. By John Ford. A copy in the Folger Shakespeare Library (which Professor Joe A. Sutfin has called to our attention) has two sets of actors' names pertaining to the first decade after the Restoration. The inclusion of Clun's name—Clun died in August 1664—suggests that both handwritten casts pertain to not later than the season of 1663-64. The list on the left margin is: Caraffa – Moone; Baglione – Winterton; Fernando – Hart; Ferentes – Burt; Roseilli – Kenestone; Petruchio – Lovedey (?); Nibrassa – Briten (?); D'auolos – Clun; Maurucio – Lacy; Giacope – Beeston; Biancha – [Mrs] Weaver; Fiormonda – [Mrs] Rutter; Colona – Beck [Rebecca Marshall]; Iulia – [not clear]. The second list, at the right of the characters' names, is: Caraffa – Kenistone; Baglione – Cartwright; Fernando – Moon; Ferentes – Hart; Roseilli – Burt; Petruchio – Loveday; Nibrassa – Blagdun;

D'auolos – Clun; Maurucio – Lacy; Ciacope – Shatterel; Biancha – [Mrs] Weaver; Fiomonda – [Mrs] Rutter; Colona – [Mrs] B. Marshal; Iulio – [Mrs] Anne M [Marshall]; Morona – Loveday.

*Ormasdes*. By Sir William Killigrew. This play, licensed on 23 Aug. 1664, was printed in 1665 in Killigrew's *Three Plays*. This edition has no actors' names, no prologue, no epilogue.

*The Puritan; or, Widow of Watling Street*. By Thomas Middleton? When this play was revived at Drury Lane on 25 June 1714, the bill bore the heading: Not Acted these 50 Years. It is unlikely that this statement is a literally correct statement of fact, but the phrase implies that this play was produced not long after the opening of the theatres in 1660.

*The Ungrateful Favourite*. Possibly by Thomas Southland. This play, licensed for printing on 11 May 1664, appeared in 1665. The edition of 1664 has a Prologue and an Epilogue but no actors' names. There is no specific indication of its being performed at this time.

## October 1663

**THE MARRIAGE NIGHT.** [By Henry Cary, Viscount Falkland.] The edition of 1664 has no actors' names, no prologue, no epilogue. LIF

**COMMENT.** The Duke's Company. This play is assigned to this period because it was licensed on 16 Oct. 1663 and advertised in *The Intelligencer*, 23 Nov. 1663. There is no specific evidence that it was acted in the autumn of 1663. See 20 and 21 March 1666/7 for a later production.

**THE STEP-MOTHER.** [By Sir Robert Stapylton.] Edition of 1664: Sylvanus – Sandford; Filamor – Bettertun; Adolph – Young; Tetric – Underhill; Fromund – Price; Crispus – Smith; Capito – Metborn; Gracchus – Lovell; Sergius – Rob. Noke; Pontia – Mrs Williams; Caesarina – Mrs Bettertun; Violinda – Mrs Davies; Brianella – Mrs Long. The Prologue to the King at the Cockpit at White-Hall. The Prologue to the Stage. The Epilogue to the House, Spoken by the Step-Mother. The Epilogue to the King. The Instrumental, Vocal, and Recitative Musick, was compos'd by Mr Lock. Mid-October  
LIF

**COMMENT.** The Duke's Company. The play was licensed on 26 Dec. 1663, but the date of the premiere is uncertain. The Prologue and Epilogue refer to the end of the Long Vacation, and the beginning of Michaelmas Term on 9 Oct. 1663 suggests a performance in October.

**COMMENT.** Pepys, *Diary*: And called at Wotton's. . . . He tells me that by the Duke of York's persuasion Harris is come again to Sir W. Davenant upon his terms that he demanded, which will make him very high and proud. Saturday 24  
LIF

**LONDINIUM TRIUMPHANS.** London's Celebration in Honour of the truely Deserving Sir Anthony Bateman, Knight, Lord Mayor of the Honourable City of London. And Done at the Costs and Charges of the Right Worshipful the Company of Skinners. The 29th of October, 1663. [By John Tatham.] *Cast not known.* Thursday 29  
City

Thursday 29  
City

COMMENT. The Lord Mayor's Show. Pepys, *Diary*: Creed and I went away, and took coach and through Cheapside, and there saw the pageants, which were very silly.

## November 1663

Monday 2  
IT

**THE BROTHERS.** [By James Shirley.] *Cast not known.*

COMMENT. By the King's Company. The fee paid the players was the customary £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 16: To Drake, the upholsterer, for a serge Curtain and for hire of a screen on All Hallows day, £1.

Tuesday 3  
Bridges

**FLORA'S VAGARIES.** [By Richard Rhodes.] *Cast not known.*

COMMENT. *Flora's Figarys* appears in Herbert, *Dramatic Records*, p. 148, under this date. As *Flora's Vagaries*, it had been acted at Christ Church, Oxford, on 8 Jan. 1663. The play was not published before 1670, and the entry in Herbert's list has sometimes been regarded as the date of licensing, sometimes as the date of a performance in London. Nicoll, *Restoration Drama*, p. 427, assigned it to ca. January 1662/3 at Vere St, presumably because "Mr Bird" in the cast in the quarto of 1670 referred to Theophilus Bird, who died before 3 Nov. 1663. But the cast in the edition of 1670 is presumably that for 5 Oct. 1667, when Pepys saw the play and referred to Nell Gwyn and Mrs Knepp as acting in it; they, too, are listed in the quarto of 1670 but could hardly have played in it in 1663. If the cast in the 1670 edition is not that for 3 Nov. 1663 and if the "Mr Bird" is Theophilus Bird Jr, then the obstacles to considering 3 Nov. 1663 as the date of a performance rather than of licensing are less formidable. [I am indebted to Professor John Harold Wilson for much of this argument.]

Mid-November  
Bridges

**THE EXPOSURE.** *Author not known. Cast not known.*

COMMENT. In Herbert, *Dramatic Records*, p. 138, the entry following that for *Flora's Figarys* is: A Pastorall called the Exposure. This unknown play was possibly presented in November 1663.

## December 1663

Thursday 10  
At Court

**THE STEP MOTHER.** By Sir Robert Stapylton.] See mid-October 1663.

COMMENT. Charles II to Madame, 10 Dec. 1663: I am iust now going to see a new play (C. H. Hartmann, *Charles II and Madame* [1934], p. 89). The Duke's Company. W. J. Lawrence, in a review of Boswell, *The Restoration Court Stage*, in *Modern Language Review*, XXVIII (1933), 103, suggests that it was *The Step-Mother* which was given on this occasion. The edition of 1664 lists: The Prologue to the King at the Cockpit at White-Hall. The Epilogue to the King.

LIF

COMMENT. Pepys, *Diary*: Calling at Wotton's . . . he tells me . . . that Harris is come to the Duke's house again; and of a rare play to be acted this week of Sir William Davenant's; the story of Henry the Eighth with all his wives.

Tuesday 22  
LIF

**HENRY VIII.** [Adapted by Sir William Davenant (?) from William Shakespeare.] Downes (*Roscius Anglicanus*, p. 24): King – Betterton; Wolsey – Harris; Duke of Buckingham – Smith; Norfolk – Nokes; Suffolk – Lilliston; Cardinal Campeius and Cranmer – Medburn; Bishop Gardiner – Underhill; Earl of Surry – Young; Lord Sands – Price; Queen Catherine – Mrs Betterton.

**COMMENT.** The Duke's Company. On Thursday 10 Dec. 1663, Pepys reported that this play was to be acted the following week, but the date of the first performance is uncertain. But—except for the holidays—it was probably acted on consecutive days until 1 Jan. 1663/4, when Pepys saw it. The play is also in Herbert, *Dramatic Records*, p. 138, as a "Revived Play." Pepys, *Diary*: I perceive the King and Duke and all the Court was going to the Duke's playhouse to see "Henry VIII." acted, which is said to be an admirable play. But, Lord! to see how near I was to have broken my oathe, or run the hazard of 20s. losse, so much my nature was hot to have gone thither; but I did not go.

Tuesday 22  
LIF

Downes (p. 24): *King Henry the 8tb*, This Play, by Order of Sir William Davenant, was all new Cloath'd in proper Habits: The King's was new, all the Lords, the Cardinals, the Bishops, the Doctors, Proctors, Lawyers, Tip-staves, new Scenes: The part of the King was so right and justly done by Mr Betterton, he being Instructed in it by Sir William, who had it from Old Mr Lowen, that had his Instructions from Mr Shakespear himself, that I dare and will aver, none can, or will come near him in this Age, in the performance of that part: Mr Harris's performance of Cardinal Wolsey, was little Inferior to that, he doing it with such just State, Port, and Mein, that I dare affirm, none hitherto has Equall'd him: . . . Every part by the great Care of Sir William, being exactly perform'd; it being all new Cloath'd and new Scenes; it continu'd Acting 15 Days together with general Applause.

**HENRY VIII.** See 22 Dec.

Wednesday 23

LIF

**HENRY VIII.** See 22 Dec.

Saturday 26

LIF

**COMMENT.** Pepys, *Diary*, 24 Dec.: By and by comes in Captain Ferrers to see us, and, among other talke, tells us of the goodness of the new play of "Henry VIII," which makes me think it long till my time is out.

[**KNAVERY IN ALL TRADES**; or, The Coffee-House.] *Author not known.* Edition of 1664 lists no actors' names, no prologue, no epilogue.

**COMMENT.** Edition of 1664: A Comedy. As it was Acted in the Christmas Holidays by several Apprentices. With great Applause. With License.

**HENRY VIII.** See 22 Dec.

Monday 28

LIF

**HENRY VIII.** See 22 Dec.

Tuesday 29

LIF

**HENRY VIII.** See 22 Dec.

Wednesday 30

LIF

**HENRY VIII.** See 22 Dec.

Thursday 31

LIF

## January 1664

**POMPEY THE GREAT.** [By Edmund Waller, Sir Charles Sedley, Edward Filmer, Sidney Godolphin, and Charles Sackville.] Edition of 1664: No actors' names. Prologue At the House. Epilogue at the House. Epilogue to the King at Saint James's. Epilogue To the Dutchess at Saint James's. [One Epilogue was written by Sir Edward Deering.] At the end: After which a grand Masque is Danc'd before Caesar and Cleopatra, made (as well as the other Dances and the Tunes to them) by Mr John Ogilby.

At Court

**COMMENT.** The Duke's Company. The date of performance is uncertain. The play was entered in the *Stationers' Register*, 15 Feb. 1663/4, and its publication

- At Court** noted in *The Newes*, 3 March 1663/4. Katherine Philips, writing from Cardigan, Wales, to Lady Temple in London, 24 Jan. 1663/4: I beleive er'e this you have seen the new Pompey either acted or written & then will repent your partiallity to ye other, but I wonder much what preparations for it could prejudice Will Davenant when I heare they acted in English habits, & yt so aprope yt Caesar was sent in with his feather & Muff, till he was hiss'd off ye Stage & for ye Scenes I see not where they could place any yt are very extra-ordinary, but if this play hath not diverted ye Cittizens wives enough Sr W: D: will make amends, for they say Harry ye 8th & some later ones are little better then Puppett-plays. I understand ye confederate-translators are now upon Heraclius, & I am contented yt Sr Tho. Clarges (who hath done that last yeare) should adorn their triumph in it, as I have done in Pompey (Harvard Theatre Collection).
- Friday 1** **LIF** **HENRY VIII.** See 22 Dec. 1663.  
**COMMENT.** Pepys, *Diary*: But my wife and I rose from table, pretending business, and went to the Duke's house, the first play I have been at these six months, according to my last vowe, and here saw the so much cried-up play of "Henry the Eighth"; which, though I went with resolution to like it, is so simple a thing made up of a great many patches, that, besides the shows and processions in it, there is nothing in the world good or well done.
- Saturday 2** **Bridges** **THE USURPER.** [By Edward Howard.] Edition of 1668 has Prologue and Epilogue but no actors' names.  
**COMMENT.** The King's Company. There is no indication as to whether this is the first performance of the play. Pepys, *Diary*: I took my wife out, for I do find that I am not able to conquer myself as to going to plays till I come to some new vowe concerning it, and that I am now come, that is to say, that I will not see above one in a month at any of the publique theatres till the sum of 50s. be spent, and then none before New Year's day next, unless that I do become worth £1,000 sooner than then, and then am free to come to some other terms. . . . to the King's house, and there met Mr Nicholson, my old colleague, and saw "The Usurper," which is no good play, though better than what I saw yesterday. However, we rose unsatisfied.
- Monday 25** **Bridges** **THE INDIAN QUEEN.** [By Sir Robert Howard and John Dryden.] Edition of 1665 has a Prologue and an Epilogue spoken by Montezuma, but no actors' names. However, Anne Marshall played a role (see Pepys, 1 Feb. 1663/4).  
**COMMENT.** The King's Company. It is difficult to determine the run of the play, as all the known performances fall on Mondays, Wednesdays, and Fridays, but, except for 30 January, a Fast Day, it may well have been performed daily. L. C. 5/138, f. 15: A Warrant to the Master of the Great Wardrobe to prouide and deliever to Thomas Killigrew Esqr to the value of forty pounds in silkes for to cloath the Musick for the play called the Indian Queen to be acted before their Maties Jan. 25th 1663 (Nicoll, *Restoration Drama*, p. 354).
- Tuesday 26** **Bridges** **THE INDIAN QUEEN.** See 25 Jan.
- Wednesday 27** **Bridges** **THE INDIAN QUEEN.** See 25 Jan.  
**COMMENT.** Pepys, *Diary*: In the way observing the streeete full of coaches at the new play, "The Indian Queene"; which for show, they say, exceeds "Henry the Eighth."
- Thursday 28** **Bridges** **THE INDIAN QUEEN.** See 25 Jan.
- Friday 29** **Bridges** **THE INDIAN QUEEN.** See 25 Jan.  
**COMMENT.** Diary of Richard Boyle, Volume III, in the Duke of Devonshire's Library in Chatsworth: the new play caled the Indian Queen. [I am indebted to Professor Kathleen Lynch for this notice.]

**KING LEAR.** [By William Shakespeare.] *Cast not known.*

COMMENT. The Duke's Company. William Hamon (or Hammond) saw a performance near the end of the period between Michaelmas 1663 and Lady Day 1664. The entry in his journal (which I owe to the courtesy of Dr. Giles Dawson) reads: Item spent in carrying Mrs & sistar to King Lear oo 09 06 (Folger Ms. v. a. 422).

Late January  
LIF

*Saturday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1664

**THE INDIAN QUEEN.** See 25 Jan.

COMMENT. Pepys, *Diary*: And took my wife out immediately to the King's Theatre, it being a new month, and once a month I may go, and there saw "The Indian Queene" acted; which indeed is a most pleasant show, and beyond my expectation; the play good, but spoiled with the ryme, which breaks the sense. But above my expectation most, the eldest Marshall did do her part most excellently well as I ever heard woman in my life; but her voice not so sweet as Ianthe's [Mrs Betterton's]; but, however, we came home mightily contented.

Monday 1  
Bridges

**THE INDIAN QUEEN.** See 25 Jan.

Tuesday 2  
Bridges  
IT

**EPICOENE.** [*The Silent Woman*, by Ben Jonson.] *Cast not known.*

COMMENT. The King's Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 25.

**THE INDIAN QUEEN.** See 25 Jan.

Wednesday 3  
Bridges

**THE INDIAN QUEEN.** See 25 Jan.

Thursday 4  
Bridges

**THE INDIAN QUEEN.** See 25 Jan.

Friday 5  
Bridges

COMMENT. Evelyn, *Diary*: I saw acted the *Indian Queene* a Tragedie well written, but so beautified with rich Scenes as the like had never ben seene here as happily (except rarely any where else) on a mercenarie Theater.

**HENRY VIII.** See 22 Dec. 1663.

Monday 8  
LIF

COMMENT. This performance was attended by Richard Boyle (*Diary*, Vol. III, Chatsworth, through the courtesy of Professor Kathleen Lynch).

*Wednesday 24*  
*ASH WEDNESDAY*

## March 1664

**LOVE'S KINGDOM.** [By Richard Flecknoe.] Edition of 1664: A Pastoral Tragedy. Not as it was Acted at the Theatre near Lincolns-Inn, but as it was written and since corrected. [This edition has a Prologue but no actors' names.]

LIF

- LIF COMMENT. This play, which was licensed on 22 April 1664, was a revision of Flecknoe's *Lore's Dominion*, 1654. There is no indication, other than the date of licensing, which points to a specific time when it was acted. The Duke's Company.
- LIF THE COMICAL REVENGE; or, Love in a Tub. [By Sir George Etherege.] Edition of 1664: The Prologue. The Epilogue Spoke by the Widow [and] Wheadle. No actors' names. Downes (*Roscius Anglicanus*, pp. 24-25): Lord Beauford - Betterton; Colonel Bruce - Smith; Lovis - Norris; Sir Nicholas Cully - Nokes; Palmer - Underhill; Wheadle - Saunsford; Graciana - Mrs Betterton; Aurelia - Mrs Davies; Widow - Mrs Long; Sir Frederick Frollick - Harris; Dufoy - Price.
- COMMENT. The Duke's Company. The date of the first performance is not known. As Evelyn saw it on 27 April, it seems likely that it was first performed before Easter (April 10). It was not licensed for printing until 8 July 1664. Preface to edition of 1664: I Cou'd not have wish'd my self more fortunate than I have been in the success of this Poem: . . . The Acting of it has lost me no Reputation. Downes, *Roscius Anglicanus*, p. 25:
- Sir Nich'las, Sir Fred'r'ick, Widow and Dufoy,  
Were not by any so well done, Masoy.*
- The clean and well performance of this Comedy, got the Company more Reputation and profit than any preceding Comedy; the Company taking in a Months time at it 1000*l*.
- Thursday 3 COMMENT. Pepys, *Diary*: So my wife and I out of doors thinking to have gone to have seen a play, but when we came to take coach, they tell us there are none this week, being the first of Lent. But, Lord! to see how impatient I found myself within to see a play, being at liberty once a month to see one. [This is a puzzling statement. Ash Wednesday fell on 24 Feb. 1663/4, and the customary practice seems to have been not to act on Fridays in Lent (a custom not universally followed), sometimes not to act on Wednesdays, and, of course, not to act at all in Passion Week.]
- Monday 7 THE UNFORTUNATE LOVERS. [By Sir William Davenant.] Probably Friskin LIF was acted by Angel (see below).
- COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I by coach to the Duke's house, where we saw "The Unfortunate Lovers"; but I know not whether I am grown more curious than I was or no, but I was not much pleased with it, though I know not where to lay the fault, unless it was that the house was very empty, by reason of a new play at the other house. Yet here was my Lady Castlemaine in a box.
- In *An Elegy on the Death of Edward Angel*, 1673, two lines suggest that Angel acted Friskin:
- Adieu, dear Friskin: Unfort'nate Lovers weep,  
Your mirth is fled, and now i' th' Grave must sleep.*
- Bridges COMMENT. Pepys, 7 March, refers to a new play at the King's Theatre. Possibly it was Thomas Porter's *The Carnival*, published in 1664, with no actors' names, no prologue, no epilogue, and announced in *The Intelligencer*, 2 May 1664.
- Tuesday 8 HERACLIUS. *Author not known*, but see below. An adaptation of Corneille. [LIF] Epilogue by Moll Davies. *Cast not known*.
- COMMENT. This play was presumably acted by the Duke's Company. In the preface to *Heraclius, Emperour of the East*, published in 1664, the author, Lodowick Carlell, complains that he had submitted his translation of Corneille, only to have it returned the very day that this version appeared on the stage. See also the letter by Katherine Philips, under *Pompey the Great*, Jan. 1663/4.

Pepys, *Diary*: We made no long stay at dinner; for "Heraclius" being acted, which my wife and I have a mighty mind to see, we do resolve, though not exactly agreeing with the letter of my vowe, yet altogether with the sense, to see another this month, by coming hither instead of that at Court, there having been none conveniently since I made my vowe for us to see there, nor like to be this Lent, and besides we did walk home on purpose to make this going as cheap as that would have been, to have seen one at Court, and my conscience knows that it is only the saving of money and the time also that I intend by my oaths. . . . The play hath one very good passage well managed in it, about two persons pretending, and yet denying themselves, to be son to the tyrant Phocas, and yet heire of Mauricius to the crowne. The garments like Romans very well. The little girle is come to act very prettily, and spoke the epilogue most admirably. But at the beginning, at the drawing up of the curtaine, there was the finest scene of the Emperor and his people about him, standing in their fixed and different postures in their Roman habitts, above all that ever I yet saw at any of the theatres.

Tuesday 8  
[LIF]

## April 1664

**PANDORA.** [By Sir William Killigrew.] Edition of 1664: Prologue. Epilogue. LIF  
No actors' names.

COMMENT. The play was licensed 4 May 1664, entered in the *Stationers' Register* 21 May 1664, and announced in *The Intelligencer* 23 May 1664. It appeared in *Tbree Plays, 1665*.

Monday 4-Saturday 9  
PASSION WEEK

**THE GERMAN PRINCESS.** [By John Holden (?).] Princess - [Mary Carleton].

Friday 15  
LIF

COMMENT. The Duke's Company. This play apparently was not printed. Pepys, *Diary*: And then with my wife by coach to the Duke's house, and there saw "The German Princess" acted, by the woman herself; but never was any thing so well done in earnest, worse performed in jest upon the stage; and indeed the whole play, abating the drollery of him that acts her husband, is very simple, unless here and there a witty sprinkle or two.

COMMENT. Pepys, *Diary*: Thence to Islington, and so to St John's to the Red Bull, and there saw the latter part of a rude prize fought.

Monday 25  
Red Bull

**LOVE IN A TUB.** [*The Comical Revenge*, by Sir George Etherege.] See March 1663/4.

Wednesday 27

COMMENT. The Duke's Company. Evelyn, *Diary*: Saw a facecious Comedy Cald Love in a Tub.

## May 1664

**THE LABYRINTH.** Author not known. Cast not known.

Monday 2  
Bridges

COMMENT. This play, possibly an adaptation from Corneille, was apparently not printed. It bears, however, some resemblances to Walter Hawkesworth's Latin comedy, *Labyrinx* (which was first acted at Trinity College, Cambridge, in March 1602/3); and this Restoration play may be a variation on Hawkesworth's.

- Monday 2*  
Bridges      Pepys, *Diary*: To the King's Playhouse . . . my wife and I and Madamoiselle. I paid for her going in, and there saw "The Labyrinth," the poorest play, methinks, that ever I saw, there being nothing in it but the odd accidents that fell out, by a lady's being bred up in men's apparel, and a man in a woman's.
- Monday 30*  
Red Bull      COMMENT. A facsimile of a bill announcing "A Trial of Skill" at this playhouse, 30 May 1664, is in *Rariora*, ed. John Eliot Hodgkin (London, n.d.), III, 53-54. See also William Van Lennep, "The Death of the Red Bull," *Theatre Notebook*, XVI (1962), 133-34.

## June 1664

- Bridges      THE RIVAL LADIES. [By John Dryden.] Edition of 1664: No actors' names. Prologue. The Epilogue is in Bodleian MSS. Ashmol. 36, 37, f. 267.  
 COMMENT. The King's Company. The play was entered in the *Stationers' Register*, 27 June 1664. For the Epilogue, see R. G. Ham, "Dryden's Epilogue to *The Rival Ladies*, 1664," *Review of English Studies*, XIII (1937), 76-80.
- Wednesday 1*  
Bridges      THE SILENT WOMAN. [By Ben Jonson.] *Cast not known*, but see 7 Jan. 1660/1  
 COMMENT. The King's Company. Pepys, *Diary*: [Mrs Pepys] and I to the King's house, and saw "The Silent Woman"; but methought not so well done or so good a play as I formerly thought it to be, or else I am now-a-days out of humour. Before the play was done, it fell such a storm of hayle, that we in the middle of the pit were fain to rise; and all the house in a disorder.

## July 1664

- Thursday 14*  
At Court      [POMPEY THE GREAT.] See Jan. 1663/4.  
 COMMENT. Charles II to Madame, 14 July 1664: I am iust now come from seeing a new ill play and it is almost midnight (C. H. Hartman, *Charles II and Madame* [1934], p. 108). W. J. Lawrence, in a review of Boswell, *The Restoration Court Stage*, in *Modern Language Review*, XXVIII (1933), 103, stated his belief that this play was acted at court this day.
- Wednesday 20*  
LIF      WORSE AND WORSE. [By George Digby, Earl of Bristol.] *Cast not known*.  
 COMMENT. The Duke's Company. The play apparently was never printed. Downes, *Roscius Anglicanus*, p. 26: Made out of Spanish, by the Earl of Bristol. Pepys, *Diary*: Went to a play, only a piece of it, which was at the Duke's house, "Worse and Worse"; just the same manner of play, and writ, I believe, by the same man as "The Adventures of Five Hours"; very pleasant it was, and I begin to admire Harris more than ever.
- Thursday 28*  
LIF      THE BONDMAN. [By Philip Massinger.] [Bondman] - Betterton; [Cleora] - Mrs Betterton. See also 2 April 1662.  
 COMMENT. The Duke's Company. Pepys, *Diary*: And seeing "The Bondman" upon the posts, I consulted my oaths and find I may go safely this time without breaking it. . . . There I saw it acted. It is true, for want of practice, they had many of them forgot their parts a little; but Betterton and my poor Ianthe outdo all the world. There is nothing more taking in the world with me than that play.

## August 1664

**BARTHOLOMEW FAIR.** [By Ben Jonson.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: Thence to the King's play-house, and there saw "Bartholomew Fayre," which do still please me; and is, as it is acted, the best comedy in the world, I believe. I chanced to sit by Tom Killigrew, who tells me that he is setting up a Nursery; that is, is going to build a house in Moorefields, wherein he will have common plays acted. But four operas it shall have in the year, to act six weeks at a time; where we shall have the best scenes and machines, the best musique, and every thing as magnificent as is in Christendome; and to that end hath sent for voices and painters and other persons from Italy.

Tuesday 2  
Bridges

**THE ALCYHMIST.** [By Ben Jonson.] [Subtle] – Clun; Dol Common – Mrs Corey. See also Dec. 1660.

COMMENT. The King's Company. For Mrs Corey as Dol Common, see 27 Dec. 1666. For the murder of Clun, see *An Elegy Upon the Most Execrable Murther of Mr Clun* (1664), and the reprint in *A Little Ark*, ed. G. Thorn-Drury, pp. 30-31.

Wednesday 3  
Bridges

Pepys, *Diary*, 4 Aug.: Clun, one of their [King's] best actors, was, the last night, going out of towne (after he had acted the Alchymist, wherein was one of his best parts that he acts) to his country-house, set upon and murdered; one of the rogues taken, an Irish fellow. It seems most cruelly butchered and bound. The house will have a great miss of him.

**THE RIVAL LADIES.** [By John Dryden.] *Cast not known.* See also June 1664.

COMMENT. The King's Company. Pepys, *Diary*: Sir W. Pen . . . did carry me to a play and pay for me at the King's house, which is "The Rivall Ladys," a very innocent and most pretty witty play. I was much pleased with it, and it being given me, I look upon it as no breach to my oathe.

Thursday 4  
Bridges

**FLORA'S VAGARIES.** [By Richard Rhodes.] *Cast not known.* See also 3 Nov. 1663.

Monday 8  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: So my wife and I abroad to the King's playhouse, she giving me her time of the last month, she having not seen any then; so my vowe is not broke at all, it costing me no more money than it would have done upon her, had she gone both her times that were due to her. Here we saw "Flora's Figarys." I never saw it before, and by the most ingenuous performance of the young jade Flora, it seemed as pretty a pleasant play as ever I saw in my life.

**THE HISTORY OF HENRY THE FIFTH.** [By Roger Boyle, Earl of Orrery.] Edition of 1669: King Henry the Fifth – Harris; Duke of Bedford – Underhill; Duke of Exeter – Cogan; Earl of Warwick – Aingel; Bishop of Canterbury – Lylinston [Lilleston]; Owen Tudor – Betterton; The Dauphin – Young; Duke of Burgundy – Smith; Earl of Chareloys – Cadiman; Constable of France – James Noke; De Chastel – Norris; Bishop of Arras – Samford; Count of Blamount – Medborne; Monsieur Colemore – Floyd; Queen of France – Mrs Long; Princess Katherine – Mrs Betterton; Princess Anne – Mrs Davis; Countess of La Marr – Mrs Norris.

Saturday 13  
LIF

COMMENT. The Duke's Company. Pepys does not indicate that this performance is the premiere, and Summers, *The Playhouse of Pepys*, p. 137, states, without offering his evidence, that the play first appeared on 11 Aug. 1664.

*Saturday 13*  
LIF The play also appears in Herbert, *Dramatic Records*, p. 138. If Pepys saw the premiere, the play was possibly given on 15, 16, 17, 18, 19, 20, 22, 23, 24 Aug.

Pepys, *Diary*: Mr Creed dining with me I got him to give my wife and me a play this afternoon, lending him money to do it, which is a fallacy that I have found now once, to avoyde my vowe with, but never to be more practised I swear, and to the new play, at the Duke's house, of "Henry the Fifth"; a most noble play, writ by my Lord Orrery; wherein Betterton, Harris, and Ianthe's parts are most incomparably wrote and done, and the whole play the most full of height and raptures of wit and sense, that ever I heard; having but one incongruity, or what did not please me in it, that is, that King Harry promises to plead for Tudor to their Mistresse, Princesse Katherine of France, more than when it comes to it he seems to do; and Tudor refused by her with some kind of indignity, not with a difficulty and honour that it ought to have been done in to him.

Downes, *Roscus Anglicanus*, pp. 27–28: This Play was Splendidly Cloath'd: The King, in the Duke of York's Coronation Suit; Owen Tudor, in King Charle's: Duke of Burgundy, in the Lord of Oxford's, and the rest all New. It was Excellently Perform'd, and Acted 10 Days Successively.

*Wednesday 17*  
LIF COMMENT. For a discussion of *Henry V*, whose run may still have been in progress, see Pepys, *Diary*, 17 Aug.

*Thursday 18*  
[Bridges] THE COURT SECRET. [By James Shirley.] *Cast not known.*

COMMENT. The King's Company, presumably. For a version of this play, see R. G. Howarth, "A Manuscript of James Shirley's *Court Secret*," *Review of English Studies*, VII (1931), 302–13. The manuscript is in the Worcester College Library (Plays 9. 21). Pepys, *Diary*: My wife going to-day to dine with Mrs Pierce, and thence with her and Mrs Clerke to see a new play, "The Court Secret." [The play had not been acted before the Restoration.]

## September 1664

*Friday 2*  
BF ENTERTAINMENTS. Pepys, *Diary*: I got her [Mrs Pepys] to rise and abroad with me by coach to Bartholomew Fayre, and our boy with us, and there shewed them and myself the dancing on the ropes, and several other the best shows.

*Wednesday 7*  
BF ENTERTAINMENTS. Pepys, *Diary*: So anon abroad with Creed walked to Bartholomew Fayre, this being the last day, and there saw the best dancing on the ropes that I think I ever saw in my life, and so all say.



## SEASON OF 1664-1665

**T**HE PLAYHOUSES did not have a full theatrical season in 1664-65, because the rapid and frightening rise of the plague brought a decree from the Lord Chamberlain on 5 June 1665 closing the theatres. They remained dark until the early winter of 1666-67. From September 1664 to June 1665 the two companies retained essentially their competitive positions of the preceding season: the Duke's (Davenant's) at Lincoln's Inn Fields; the King's (Killigrew's) at Bridges Street, Drury Lane.

The rosters of the two companies are not fully known. The following lists represent those individuals whose names appear in documents pertaining to this season. To ascertain the continuity of the companies, the listings for this season should be compared with those for preceding and later ones. The King's Company: Richard Baxter; Theophilus Bird Jr; Nicholas Blagden; Nicholas Burt; Thomas Calverley; William Cartwright; Emmanuel Fonesca (scenekeeper); Edward Gibbs (housekeeper); Thomas Gradwell; Thomas Hancock; Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Thomas Loveday; Michael Mohun; Edward Shatterell; Robert Shatterell; Marmaduke Watson; William Wintershall; Mrs Katherine Corey; Mrs Amy Dalton; Mrs Elizabeth Davenport; Mrs Frances Davenport; Mrs Nell Gwyn; Mrs Elizabeth Hall; Mrs Mary Knepp; Mrs Anne Marshall; Mrs Rebecca Marshall; Mrs Mary Meggs (orange-woman); Mrs Elizabeth Weaver.

The Duke's Company: Edward Angel; Thomas Betterton; Henry Bower (wardrobe keeper); Philip Cademan; Luke Channel (dancing master); Thomas Cross (treasurer); Sir William Davenant (proprietor); John Downes (prompter); Henry Harris; Matthew Medbourne; James Nokes; Robert

Nokes; Henry Norris; Joseph Price; John Richards; Samuel Sandford; William Smith; Cave Underhill; John Young; Mrs Mary Betterton; Mrs Mary Davis; Mrs Winifred Gosnell; Mrs Jane Long; Mrs Norris; Mrs Anne Gibbs Shadwell.

In addition to those plays which appear in the Calendar, there are others which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*Amorous Orontus; or, Love in Fashion.* By John Bulteel. This play was probably acted at Bridges Street, Drury Lane, during this season, as the title page implies that it had been performed. The play was entered in the *Stationers' Register* on 1 July 1665 and noticed in *The Newes* on 27 April 1665. (See also a version published in 1675 under the title *The Amorous Gallant; or, Love in Fashion.*)

*The Faithful Sheperdessa.* By John Fletcher. The publication of the Fifth Edition in 1665 may indicate a revival at this time. For the most recent certain performance, see 13 June 1663.

*The Feast.* By Cosmo Manuche. The manuscript in the Worcester College Plays 9-22 has no prologue, no epilogue, and no actors' names. Although it is doubtful that the play was performed, a reference in it to *The Indian Queen* links it to this period.

*The Siege of Urbin.* By Sir William Killigrew. The play was not printed until 1666, but, because of the closing of the theatres in the season of 1665-66, this play, if acted, pertains to 1664-65. The edition lists no actors' names, but the author's MS (Bodleian Rawl. Poet. 29) contains a cast: The Duke of Urbin - Hart; Fernando (Lorenzo) - Mohun; Florio (Celestina) - Mrs Anne Martiall; Pedro (Melina) - Mrs Nell [Gwyn]; Sylviana - Mrs Weaver; Clara - Mrs Bettie [Elizabeth Hall (?)]; Lodovico - Burt.

*The White Devil; or, Vittoria Corombona.* By John Webster. An edition of this play appeared in 1665, the title page stating: Acted (formerly by Her Majesties Servants) at the Phoenix in Drury-lane; and at this present (by His now Majesties) at the Theatre Royal. (For a previous performance, see 11 Dec. 1661.)

## September 1664

**THE RIVALS.** [By Sir William Davenant.] Downes (*Roscius Anglicanus*, p. 23): Theocles – Harris; Philander – Betterton; Cunopes the Jailor – Underhill. Pepys: [Celania] – Mrs Gosnell. Edition of 1668 adds: Arcon – Young; Polynices – Smith; Provost – Sandford; Heraclia – Mrs Shadwell; Leucippe – Mrs Long. Prologue spoken by Price.

**COMMENT.** The Duke's Company. This apparently was not the first performance, but the time of the premiere is not known. Pepys, *Diary*: My wife and I and Mercer to the Duke's house, and there saw "The Rivals," which is no excellent play, but good acting in it; especially Gosnell comes and sings and dances finely, but, for all that, fell out of the key, so that the musique could not play to her afterwards, and so did Harris also go out of the tune to agree with her.

Downes (p. 23): The Rivals, A Play, Wrote by Sir William Davenant; having a very Fine Interlude in it, of Vocal and Instrumental Musick, mixt with very Diverting Dances: Mr Price introducing the Dancing, by a short Comical Prologue, gain'd him an Universal Applause of the Town. . . . And all the Womens Parts admirably Acted; chiefly Celia, a Shepherdess being Mad for Love; especially in Singing several Wild and Mad Songs.

**THE GENERALL.** [By Roger Boyle, Earl of Orrery.] *Cast not known.*

**COMMENT.** The King's Company. On 31 Aug. or 1 Sept. 1664 Orrery wrote to Sir Henry Bennett: Ther was noe Play of myne Acted, they are now but Studyinge it; I hope within less then a Fortnight twill be on ye Theater And if you are not surfetted, with what of mine you have already seene [Henry v], I will beg ye honour to wait on you when tis Acted (see *The Dramatic Works of Roger Boyle*, ed. W. S. Clark II [Cambridge, Mass., 1937], I, 102). The play is also on the list of Herbert, *Dramatic Records*, p. 138. Boswell, *Restoration Court Stage*, p. 281, lists it among the plays given at Court, but Sir Heneage Finch's note (see below) seems to indicate an afternoon performance.

Sir Heneage Finch to Sir Edward Dering, 15 Sept. 1664: Yesterday was acted, in the Greatest and noblest presence w<sup>ch</sup> ye Court can make, before ye fullest Theatre, & with the highest applause imaginable, my Lo Orerys new play calld ye Generall formerly acted in Ireland by the name of Altamira, but much altered & improved. From thence the whole Court went to Wallingford house, where the Earl of Arran and the Lady Mary Stuart were that night before Supper marryd in the Gallery (*Dramatic Works of Roger Boyle*, I, 103, from Stowe MS 744f. 81).

**THE GENERALL.** See 14 Sept. 1664.

**COMMENT.** The King's Company. Pepys, *Diary*: By coach to White Hall, thinking to have met at a Committee of Tangier, but nobody being there but my Lord Rutherford, he would needs carry me and another Scotch Lord to a play, and so we saw, coming late, part of "The Generall," my Lord Orrery's (Broghill) second play; but, Lord! to see how no more either in words, sense, or design, it is to his "Harry the 5<sup>th</sup>" is not imaginable, and so poorly acted, though in finer clothes, is strange. And here I must confess breach of a vowe in appearance, but I not desiring it, but against my will, and my oathe being to go neither at my own charge nor at another's, as I had done by becoming liable to give them another, as I am to Sir W. Pen and Mr Creed; but here I neither know which of them paid for me, nor, if I did, am I obliged ever to return the like.

**COMMENT.** Mrs Pepys attended a play, but the theatre and the play are not named by Pepys.

*Saturday 10*  
LIF

*Wednesday 14*  
Bridges

*Wednesday 28*  
Bridges

*Friday 30*

## October 1664

*Tuesday 4*  
Bridges

**THE GENERALL.** See 14 Sept.

**COMMENT.** Pepys, *Diary*: Thence after dinner to a play, to see "The General"; which is so dull and so ill-acted, that I think it is the worst I ever saw or heard in all my days. I happened to sit near to Sir Charles Sidly; who I find a very witty man, and he did at every line take notice of the dullness of the poet and badness of the action, that most pertinently; which I was mightily taken with; and among others where by Altemire's command Clarimont, the Generall, is commanded to rescue his Rivall, whom she loved, Lucidor, he, after a great deal of demurre, broke out, "Well, I'll save my Rivall and make her confess, that I deserve, while he do but possesse." "Why, what, pox," says Sir Charles Sydly, "would he have him have more, or what is there more to be had of a woman than the possessing her?" Thence . . . vexed at my losing my time and above 20s. in money, and neglecting my business to see so bad a play.

*Wednesday 5*  
Bridges

**THE PARSON'S WEDDING.** [By Thomas Killigrew.] *Cast not known.*

**COMMENT.** The King's Company. The play was probably acted through 11 Oct. Pepys, *Diary*, 4 Oct.: To-morrow they told us should be acted, or the day after, a new play, called "The Parson's Dreame," acted all by women.

*Tuesday 11*  
Bridges

[**THE PARSON'S WEDDING.**] See 5 Oct.

**COMMENT.** Pepys, *Diary*: Luellin . . . tells me what a bawdy loose play this "Parson's Wedding" is, that is acted by nothing but women at the King's house, and I am glad of it.

*Monday 17*

**COMMENT.** Pepys, *Diary*: My wife not being come home from my Lady Jemimah, with whom she had been at a play and at Court to-day.

*Saturday 29*  
City

**LONDON'S TRIUMPHS:** Celebrated the 29th of October, 1664. In Honour To the truely Deserver of Honour Sir John Lawrence Knight, Lord Maior of the Honourable City of London: and Performed at the Costs and Charges of the Worshipful Company of Haberdashers. [By John Tatham.] *Cast not known.*

**COMMENT.** The Lord Mayor's Show. *London Intelligencer*, 31 Oct.: London, Octob. 29. This day the Right Honourable the Lord Mayor of the City of London (Sir John Lawrence) was sworn into the said Office . . . After which . . . he return'd into the City, where the Solemnity of the day was perform'd with great Magnificence and in excellent Order. Evelyn, *Diary*: Was the most magnificent triumph by Water & Land of the Ld: Major.

## November 1664

Bridges

**COMMENT.** Thomas Killigrew prepared *Thomaso* for production in the autumn of 1664, with an intended cast: Serulina - Wevar [Elizabeth Weaver]; Calis - Franki [Frances Davenport (?)]; Angelica Bianca - M. Marsh [Mrs Ann Marshall]; Anna - Core [Mrs Corey]; Paulina - Nell [Nell Gwyn]; Kecka - Bette [Elizabeth Hall or Elizabeth Davenport]; Lusetta - Knepp [Mrs Knepp]. No notice of production exists. See William Van Lennep, "Thomas Killigrew Prepares His Plays for Production," *Joseph Quincy Adams: Memorial Studies*, p. 805.

THE NIGHT WALKER; or, The Little Thief. [By John Fletcher, revised by James Shirley.] *Cast not known.* Tuesday 1  
IT

COMMENT. The King's Players. The company received the usual fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 25.

COMMENT. An unnamed play was given by the Duke's Company, with the usual fee of £20 received by Thomas Crosse. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 171. MT

MACBETH. [By William Shakespeare, probably adapted by Sir William Davenant.] *Cast not known*, but among those named in the quarto of 1673 these may have played at this time: Macbeth – Betterton; Macduff – Harris; Banquo – Smith; Malcolm – Norris; Lennox – Medbourne; Donalbain – Cademan; Lady Macbeth – Mrs Betterton; Hecat – Sandford. Saturday 5  
LIF

COMMENT. The Duke's Company. Downes' comments (*Roscius Anglicanus*, p. 33) probably refer to a later production. This play is also on Herbert's list, *Dramatic Records*, p. 138. Pepys, *Diary*: With my wife to the Duke's house to a play, "Macbeth," a pretty good play, but admirably acted.

COMMENT. On Herbert's list (*Dramatic Records*, p. 138) appears at the end *Eluira* [Elvira] which is characterised as "the last" of the sequence which begins with *Floras Figarys* on 3 Nov. 1663. As *Henry V*, *The Generall, Parsons Wedding*, and *Macbeth* were acted after that date—*Macbeth* on 5 Nov. 1664—it is possible that *Elvira; or, The Worst Not Always True* may have appeared in late November. Langbaine (*English Dramatick Poets*, p. 530) attributes it to Lord Digby. Late November

## December 1664

COMMENT. John Lacy's *The Old Troop; or, Monsieur Raggou* was probably acted by this time. Not published until 1672, it was, however, referred to in the Epilogue to *The Vestal Virgin* (which was entered in the *Stationers' Register*, 7 March 1664/5): Bridges

*If nothing pleases but Variety,  
I'll turn Ragou into a Tragedy.  
When Lacy, like a wounding Lover dies.*

THE RIVALS. [By Sir William Davenant.] [Philander] – Betterton; [Theocles] – Harris; [Heraclia (?)] – Mrs Betterton. But see 10 Sept. 1664. Friday 2  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: With my wife and Mercer to the Duke's house, and there saw "The Rivalls," which I had seen before; but the play not good, nor anything but the good acting of Betterton and his wife and Harris.

COMMENT. An unnamed play was acted by the King's Company at the Cockpit at Court. See L. C. 5/138, p. 156, in Boswell, *Restoration Court Stage*, p. 281. Monday 19  
At Court

## January 1665

*Wednesday 4* THE COMICAL REVENGE; or, Love in a Tub. [By Sir George Etherege.] *Cast not known*, but see March 1663/4.

COMMENT. The Duke's Company. Pepys, *Diary*: Mr Moore and I to "Love in a Tubb," which is very merry, but only so by gesture, not wit, at all, which methinks is beneath the House.

*Friday 6* THE RIVALS. See 2 Dec. 1664.

LIF COMMENT. The Duke's Company. An entry in the journal of William Hamon—see also Late January 1664—refers to a performance *ca.* 6 Jan. 1664/65: Item given my 4 sisters for the Rivals oo oo oo (Folger Ms. v. a. 422).

*Friday 13* THE TRAYTOR. [By James Shirley.] *Cast not known*, but see 22 Nov. 1660.

Bridges COMMENT. The King's Company. Pepys, *Diary*: Alone to the King's house, to a play, "The Traytor," where, unfortunately, I met with Sir W. Pen, so that I must be forced to confess it to my wife, which troubles me. Thence walked home, being ill-satisfied with the present actings of the House, and prefer the other House before this infinitely.

*Saturday 14* VOLPONE. [By Ben Jonson.] Downes (*Roscius Anglicanus*, p. 4) lists a cast which may well represent one for this period: Volpone – Mohun; Mosca – Hart; Corbachio – Cartwright; Voltore – Shatterel; Corvino – Burt; Sir Politique Would-be – Lacy; Peregrine – Kynaston; Lady Woud-be – Mrs Corey; Celia – Mrs

[Anne (?)] Marshal.

COMMENT. The King's Company. Pepys, *Diary*: With my wife to the King's house, there to see "Vulpone," a most excellent play; the best I think I ever saw, and well acted.

*Monday 30*

### A FAST DAY FOR THE MARTIRDOM OF CHARLES I

## February 1665

Bridges COMMENT. *The Vestal-Virgin; or, The Roman Ladies* (by Sir Robert Howard) was probably acted by February 1664/5. It was entered in the *Stationers' Register* on 7 March 1664/5 and published in 1665 in *Four New Plays*. Downes (*Roscius Anglicanus* p. 15) lists it by title only. The King's Company.

*Thursday 2* THE CHANGES; or, Love in a Maze. [By James Shirley.] *Cast not known*. For a previous cast, see 17 May 1662.

IT COMMENT. The King's Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 38.

At Court A MASQUE. By Persons of the Court.

COMMENT. Evelyn, *Diary*: Saw a fine Mask at Court perform'd by 6 Gent: & 6 Ladys surprizing his Majestie, it being Candlemas day. Pepys, *Diary*, 3 Feb.: Then Mrs Pickering . . . did, at my Lady's command, tell me the manner of a masquerade before the King and Court the other day. Where six women (my Lady Castlemayne and Duchesse of Monmouth being two of them) and six men (the

Duke of Monmouth and Lord Arran and Monsieur Blansfort, being three of them) in vizards, but most rich and antique dresses, did dance admirably and most gloriously. God give us cause to continue the mirthe! At Court

*Wednesday 8*  
*ASH WEDNESDAY*

**COMMENT.** John Evelyn, writing to Viscount Cornbury this day, protested the frequency of theatrical performances during the Lenten "Indiction" after hearing that there was to be "no Lent indicted this year." He wondered if Fridays and Saturdays could not be spared from the licentiousness of plays. (See *Diary and Correspondence*, ed. Bray III, 150-52.) *Thursday 9*

## March 1665

**LOVE'S PILGRIMAGE.** [By Francis Beaumont and John Fletcher.] By the Scholars of the Merchant Taylors' School. MTS

**COMMENT.** H. B. Wilson, *The History of the Merchant-Taylors' School* (London, 1814), I, 344n: 15 March 1664/5. There was this day presented to the court, the bill of charges in erecting the Stage and Seates and other necessaries in the hall, when the Schollers of the companies schoole, at St Laurence Pountneys, London, acted the play called Love's Pilgrimage, amounting unto seventeen Poundes, Tenn-shillings, and nine-pence.

*Monday 20-Saturday 25*  
*PASSION WEEK*

## April 1665

**THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards.** [By John Dryden.] Downes (*Roscius Anglicanus*, p. 9): Emperour - Major Mohun; Odmar - Wintersel; Guymor - Kynaston; Priest - Cartwright; Cortez - Hart; Vasquez - Burt; Cidaria - Mrs Ellen Gwin [but she probably was not in the original cast]; Almeria - Mrs [Anne] Marshall. Pepys (15 Jan. 1667): Alibech - Mrs Weaver. Prologue. Epilogue. Bridges

**COMMENT.** The play was entered in the *Stationers' Register* on 26 May 1665. In addition, the Prologue alludes to *The Indian Queen* (25 Jan. 1663/4):

*The Scenes are old, the Habits are the same,  
We wore last year, before the Spaniards came.*

Printed with *The Indian Emperour* was *The Connexion of the Indian Emperour to the Indian Queen*, which may have been distributed at the theatre, for Bayes, in *The Rehearsal*, remarks: Besides, Sir, I have printed above a hundred sheets of paper to insinuate the Plot into the Boxes.

**MUSTAPHA, THE SON OF SOLYMAN THE MAGNIFICENT.** [By Roger Boyle, Earl of Orrery.] Downes (*Roscius Anglicanus*, pp. 25-26): Solyman - Betterton; Mustapha - Harris; Zanger - Smith; Rustan - Sandford; Pyrrhus - Richards; [Cardinal of Veradum] - Young; Haly - Cademan; Roxolana - Mrs Davenport [presumably an error for Mrs Betterton, who is named for this role in

*Monday 3*  
LIF

*Monday 3*  
LIF the edition of 1668 and who is referred to [lanthe] by Pepys on this day]; Queen of Hungaria – Mrs Davies. Edition of 1668 adds: Achmat – James Noke; Thuricus – Medborn; Viche – Aingel; Zarma – Mrs Long; Mitza – Mrs Norris; Cleora – Mrs Shadwel.

COMMENT. The Duke's Company. Pepys, *Diary*: With Creed, my wife, and Mercer to a play at the Duke's, of my Lord Orrery's, called "Mustapha," which being not good, made Betterton's part and Ianthe's but ordinary too, so that we were not contented with it at all . . . All the pleasure of the play was, the King and my Lady Castlemayne were there; and pretty witty Nell [Gwin], at the King's house, and the younger [Rebecca] Marshall sat next us; which pleased me mightily.

Downes (p. 26): All the Parts being new Cloath's with new Scenes, Sir William's great Care of having it perfect and exactly perform'd, it produc'd to himself and Company vast Profit.

*Tuesday 4*  
LIF [MUSTAPHA.] See 3 April.

COMMENT. Although 3 April may not be the first performance of this play, the fact that Pepys saw it on 3 April and Evelyn attended it on 6 April suggests that it was given on this day also.

*Wednesday 5*

*A FAST DAY FOR THE DUTCH WAR*

*Thursday 6*  
LIF MUSTAPHA. See 3 April.

COMMENT. Evelyn, *Diary*: In the afternoone saw acted *Mustapha* a Tragedy written by the E. of Orary.

*Monday 17*  
LIF THE GHOSTS. [By John Holden.] *Cast not known.*

COMMENT. The Duke's Company. This play was apparently not printed. Downes (*Roscius Anglicanus*, p. 26): Wrote by Mr Holden. Pepys, *Diary*: Being called by my wife, we all to a play, "The Ghosts," at the Duke's house, but a very simple play.

*Thursday 20*  
At Court COMMENT. See Boswell, *Restoration Court Stage*, pp. 22-56. Pepys, *Diary*: This night I am told the first play is played in White Hall noon-hall, which is now turned to a house of playing. I had a great mind, but could not go to see it.

May 1665

*Thursday 4*  
THE WIDOW. *Authorship not certain. Cast not known.*

COMMENT. The theatre or company is not known. W. S. Clark (*Works of Orrery*, I, 40-41) believes that this is Thomas Middleton's play, not one by Orrery. Henry Savile to George Savile: I am come newly from my Lord of Orrery's new play called The Widow, whose character you will receive from better hands. I will only say that one part of it is the humour of a man that has great need to go to the close stool, where there are such indecent postures as would never be suffered upon any stage but ours, which has quite turn'd the stomach of so squeamish a man as I am, that am used to see nothing upon a theatre that might not appear in the ruelle of a fine lady (*Savile Correspondence*, ed. W. D. Cooper, Camden Society, LXXI [1858], 4).

*Monday 15*  
Bridges LOVE'S MISTRESS; or, The Queen's Mask. [By Thomas Heywood.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, all alone, and saw "Love's Maistresse." Some pretty things and good variety in it, but no or little fancy in it.

## June 1665

**COMMENT.** The dangerous increase in the plague resulted in a proclamation closing the theatres. L. C. 5/138, p. 417 (in Nicoll, *Restoration Drama*, p. 299n): Whereas it is thought Dangerous that soe greate resort of People should be permitted at yo<sup>r</sup> Theatre in this tyme of Infection of the Plague These are therefore to require you that you forbeare Acting any more Playes vntill you shall receive further Order from mee.

*Monday 5*

## August 1665

**COMMENT.** A proclamation forbidding the keeping of Bartholomew Fair (and Sturbridge Fair in Salisbury) is in the Chetham Library, Manchester. A similar notice is in *The Newes*, 17 August 1665. No doubt, Southwark Fair fell under a similar closing order.

*Monday 7*

BF





## SEASON OF 1665-1666

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**T**HE CONTINUANCE of the plague drastically curtailed all forms of entertainment in London during 1665-66. The theatres remained closed. There was no Lord Mayor's Day pageant. Although Pepys attended some exhibitions of puppetry in the late summer of 1666, the authorities forbade the holding of Bartholomew Fair and Southwark Fair.

One play which was published at this time apparently was not acted: *St. Cecily; or, The Converted Twins*. The title page states: Written by E. M. [The dedication is signed by Matthew Medbourne.] Licensed on 11 June 1666, the play was published in 1666. The edition of 1666 has no prologue, no epilogue, no actors' names.

### March 1666

**COMMENT.** Pepys, *Diary*: After dinner we walked to the King's play-house, all in dirt, they being altering of the stage to make it wider. But God knows when they will begin to act again; but my business here was to see the inside of the stage and all the tiring-rooms and machines; and, indeed, it was a sight worthy seeing. But to see their clothes, and the various sorts, and what a mixture of things there was; here a wooden-leg, there a ruff, here a hobby-horse, there a crown, would make a man split himself to see with laughing; and particularly Lacy's wardrobe, and Shotrell's. But then again, to think how fine they show on the stage by candlelight, and how poor things they are to look now too near hand, is not pleasant at all. The machines are fine, and the paintings very pretty.

*Monday 19  
Bridges*

## July 1666

- Tuesday 17* COMMENT. Roger Boyle, Earl of Orrery, to Edward, Viscount Conway, 17 July 1666: If we meet at London you will see a Play Acted, wh<sup>t</sup> I writt by y<sup>e</sup> Kings Command; I call it, Edward y<sup>e</sup> Black Prince; And if ever I writt anythinge fit for y<sup>e</sup> Theatre this Play is it (*Calendar of State Papers, Ireland, 1666-1669*, p. 158; in *The Dramatic Works of Roger Boyle*, I, 43).

## August 1666

- Friday 3* COMMENT. The *London Gazette*, 2-6 Aug. 1666, published a notice prohibiting the keeping of Bartholomew Fair and Sturbridge Fair.
- Wednesday 22* PUPPETRY. Pepys, *Diary*: I with my wife, Knipp, and Mercer, by coach to Moorfields, and there saw "Polichinello," which pleases me mightily.
- Wednesday 29* PUPPETRY. Pepys, *Diary*: And so back to Moorfields, and shewed Batelier, with my wife, "Polichinello," which I like the more I see it.
- Bridges COMMENT. On this day Pepys heard a report about the reopening of the playhouses which probably was an erroneous rumor: And found Sir W. Pen talking to Orange Moll [Mary Meggs] of the King's house, who, to our great comfort, told us that they begun to act on the 18th of this month.

## September 1666

- Saturday 1* Moorfields PUPPETRY. Pepys, *Diary*: Sir W. Pen and my wife and Mercer and I to "Polichinelly," but were there horribly frighted to see Young Killigrew come in with a great many more young sparks; but we hid ourselves, so as we think they did not see us. By and by they went away, and then we were at rest again; and so, the play being done.



## S E A S O N   O F 1666-1667

THE REOPENING of the theatres, which had been closed in June 1665 because of the virulence of the plague, was not easily accomplished. Although the pestilence had lessened greatly in severity by the autumn of 1666, it had not wholly subsided; and many individuals and groups argued that the reopening was being urged with undue haste. The opening wedge was a series of performances at Court—see 11, 18, and 29 Oct. 1666, and 5 and 26 Nov. 1666—and the circulation of rumors to the effect that the theatrical companies would contribute some of their receipts to charitable purposes (see 29 Nov. 1666) assisted their cause.

At the resumption of acting, the theatres returned to the patterns which had existed in June 1665. The Duke's (Davenant's) Company acted again at the theatre in Lincoln's Inn Fields; the King's (Killigrew's) at Bridges Street, Drury Lane. Both companies also played frequently at Court, in the new playhouse created there. At one time Killigrew had intended to open a new theatre in Moorfields for the presentation of operatic as well as dramatic entertainments, but he had now abandoned that project (see 12 Feb. 1666/7) in favor of operatic performances at Bridges Street and at Court.

During this season, however, one new theatrical development occurred, although information concerning it is scanty and inconclusive. George Jolly attempted, as soon as playing was again allowed, to operate a third playhouse. (For the details, see Hotson, *Commonwealth and Restoration Stage*, pp. 186-88.) Numerous legal orders against Jolly's enterprise handicapped but did not fully silence him, for an edition of James Shirley's *The Constant Maid*, published in 1667, indicated on the title page that this play was a part of the repertory

of Jolly's Nursery: As acted at the New Playhouse called the Nursery in Hatton Garden.

The full rosters of these companies are not known. The following lists represent personnel who appear in documents for both 1665-66 and 1666-67, and these rosters should be compared with those for preceding as well as later seasons to determine the continuity of the companies. The King's Company: John Baxter (scenekeeper); Richard Baxter; Nicholas Blagden; Andrew Brunnati (scenekeeper); Nicholas Burt; Thomas Calverley; William Cartwright; William Church (scenekeeper); Thomas Cordell (scenekeeper); William Edwards (scenekeeper); Thomas Elrington (scenekeeper); Emmanuel Fonesca (scenekeeper); John Gilbert (scenekeeper); Thomas Gradwell; Thomas Hancock; Charles Hart; Simon Horne (scenekeeper); William Hughes; Mathew Kempton (scenekeeper); Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Thomas Loveday; Edward Lydall; Michael Mohun; Anthony Moore (scenekeeper); Robert Moseley (scenekeeper); John Preston (scenekeeper); Edward Shatterell; Robert Shatterell; Thomas Topott; Marmaduke Watson; William Wintershall; Henry Wright (scenekeeper); Mrs Elizabeth Boutell; Mrs Rachell Browne (tyrewoman); Mrs Anne Child; Mrs Katherine Corey; Mrs Amy Dalton; Mrs Elizabeth Davenport; Mrs Nell Gwyn; Mrs Elizabeth Hall; Mrs Mary Knepp; Mrs Mary Man; Mrs Rebecca Marshall; Mrs Mary Meggs (orangewoman); Mrs Elizabeth Offey; Mrs Anne Marshall Quin; Mrs Margaret Rutter; Mrs Elizabeth Weaver.

The Duke's Company: Thomas Betterton; Henry Bower (wardrobe keeper); Alexander Chock (scenekeeper); Sir William Davenant (proprietor); John Downes (prompter); Henry Harris; James Nokes; Robert Nokes; Mr Priest (dancer); Samuel Sandford; William Smith; Cave Underhill; John Young; Mrs Mary Betterton; Mrs Mary Davis; Mrs Winifred Gosnell; Mrs Jane Long; Mrs Norris.

In addition to the plays listed in the Calendar, others pertain to this season by virtue of composition, publication, or performance not precisely dated.

*The Amazon Queen; or, The Amours of Thalestris to Alexander the Great.* By John Weston. Licensed 11 Feb. 1666/7, this work was published in 1667, with no actors' names, no prologue, no epilogue. The Preface implies that the hopes which the author had for its production were dashed by the report that other plays, with more substantial backing, stood in its way.

*The Constant Maid.* By James Shirley. This play was reprinted in 1667, the title page stating that it had been acted at the new playhouse called The Nursery. The edition does not list any actors' names.

*The Damoiselles à la Mode.* By Richard Flecknoe. This play was licensed for printing, 15 May 1667, and printed in 1667, with a cast, Prologue, and Epilogue. In the Preface, however, the author emphasizes that he has printed the play before it had been acted. The cast is, presumably, one which he hoped would act it: Bonhomme – Cartwright; Valerio – C. Hart; Ergasto – Winterson [Wintershall (?)]; Du Buisson – Burt; La Fleur – E. Keninston; Sganarelle – Lacy; Mascarillio – M. Moon [Mohun]; Jodelet – R. Shetterel; Sganarelle's Housekeepers – Alexander and Wilbraham; Mlle Mary and Mlle Anne – The Two Marshalls; Isabella – Mrs Rutter; Lysette – Nell Guin.

*Elvira; or, The Worst Not Always True.* By George Digby, Earl of Bristol. Licensed on 15 May 1667, this play was printed in 1667, with no actors' names, no prologue, no epilogue. For this play, see also Nov. 1664.

*The Grateful Servant.* By James Shirley. Downes (*Roscius Anglicanus*, p. 27) lists this play, with Dulcino (Grateful Servant) by Mrs Long, "the first time she appear'd in Man's Habit." Downes makes it difficult, however, to determine when this performance occurred, because he places it after *Cambyses*, which he refers to as the first new play acted in 1666, whereas *Cambyses* apparently did not appear on the stage until Jan. 1670/1. Nevertheless, because Pepys saw *The Grateful Servant* on 20 Feb. 1668/9 and because it had earlier appeared on Sir Edward Browne's lists—see the season of 1661–62—it is likely that the play was also acted shortly after the theatres reopened in 1666. This surmise is strengthened by the fact that *The School of Compliments; or, Love Tricks*, also listed by Downes in the same grouping of plays, was given on 9 May 1667. (See also Bentley, *Jacobean and Caroline Stage*, v, 1114–18.) Gildon (*Life of Betterton*, 1710, p. 175) states that Betterton had a role in this play.

*The Knight of the Burning Pestle.* By Francis Beaumont and John Fletcher. A Prologue to this play (followed by an Epilogue, probably to the same play) is in *Covent Garden Drollery*, 1672, ed. G. Thorn-Drury, pp. 78–79. Thorn-Drury suggests that, since Langbaine, *English Dramatic Poets*, p. 210, refers to a Prologue to this play as spoken by Nell Gwyn, probably *The Knight of the Burning Pestle* was revived between 1665 and 1671, when she played at the Theatre Royal, Drury Lane (King's Company). He further suggests that the Prologue and Epilogue imply an insertion into *The Knight of the Burning Pestle* of a scene burlesquing John Dryden's *Secret Love*, which had its premiere during the 1666–67 season.

*The Spightful Sister.* By Abraham Bailey. Licensed on 10 April 1667, this play was printed in 1667, with no actors' names, no prologue, no epilogue. There is no indication that it was presented on the stage at this time.

*The Witty Fair One.* By James Shirley. Downes (*Roscus Anglicanus*, p. 27) includes this as one of Shirley's dramas revived after the reopening of the theatres, but he confuses the dating by placing the Shirley revivals after *Cambyses*, which he assigns to 1666 but which is now assigned to Jan. 1670/1. For the complications resulting from Downes' statement, see (above) *The Grateful Servant*.

*The Woman is a Weather Cock.* By Nathan Field. Downes (*Roscus Anglicanus*, p. 27) links a revival of this play with three of Shirley's, all of which he assigns to the period following the reopening of the theatres in 1666. See the discussion (above) under *The Grateful Servant*.

## October 1666

### Wednesday 10 A GENERAL FAST

*Tbursday 11* At Court **WIT WITHOUT MONEY.** [By Francis Beaumont and John Fletcher.] *Cast not known.*

COMMENT. Rugge's Diurnal, BM Add. MSS. 10, 117, folio 179: Acted at Whitehall at court a play witt wt'out mony before King and nobility. Pepys, *Diary*, 15 Oct.: But she [Lady Carteret] cries out of the vices of the Court, and how they are going to set up plays already; and how, the next day after the late great fast, the Duchesse of York did give the King and Queene a play. Nay, she told me that they have heretofore had plays at Court the very nights before the fast for the death of the late King [i.e., on the night preceding 30 Jan.].

*Tbursday 18* At Court **MUSTAPHA.** [By Roger Boyle, Earl of Orrery.] *Cast not known*, but see 3 April 1665.

COMMENT. The Duke's Company, presumably. Evelyn, *Diary*: This night was acted my Lord Brahals Tragedy cal'd *Mustapha* before their Majesties &c: at Court: at which I was present, very seldom at any time, going to the publique Theaters, for many reasons, now as they were abused, to an atheistical liberty, fowle & undecent; Women now (& never 'til now) permitted to appeare & act, which inflaming severall young noble-men & gallants, became their whores, & to some their Wives, witnesse the Earle of Oxford, Sir R: Howard, Pr: Rupert, the E: of Dorset, & another greater person than any of these, who fell into their snares, to the reproch of their noble families, & ruine both of body & Soule: I was invited to see this Tragedie, exceedingly well writ, by my Lord Chamberlain, though in my mind, I did not approve of any such passe time, in a season of such Judge-ments & Calamitie.

Pepys, *Diary*: Here my Lord Bruncker proffered to carry me and my wife into a play at Court to-night, and to lend me his coach home, which tempted me much; but I shall not do it.

*Tbursday 25* COMMENT. Pepys, *Diary*: [Mrs Knipp] told us they begin at both houses to act on Monday [29] next. But I fear, after all this sorrow, their pains will be but little. Mrs Williams says, the Duke's house will now be much the better of the two, because of their women; which I am glad to hear.

THE COMICAL REVENGE; or, Love in a Tub. [By Sir George Etherege.]  
*Cast not known*, but see March 1663/4.

Monday 29  
 At Court

COMMENT. The Duke's Company. Pepys, *Diary*: I away before to White Hall and into the new play-house there, the first time I ever was there, and the first play I have seen since before the great plague. By and by Mr Pierce comes, bringing my wife and his, and Knipp. By and by the King and Queene, Duke and Duchesse, and all the great ladies of the Court; which, indeed, was a fine sight. But the play being "Love in a Tub," a silly play, and though done by the Duke's people, yet having neither Betterton nor his wife, and the whole thing done ill, and being ill also, I had no manner of pleasure in the play. Besides, the House, though very fine, yet bad for the voice, for hearing. The sight of the ladies, indeed, was exceeding noble; and above all, my Lady Castlemayne. The play done by ten o'clock. I carried them all home, and then home myself, and well satisfied with the sight, but not the play.

COMMENT. Because of losses incurred in the fire, the Merchant Taylors' Company omitted the pageantry in the swearing in of the Lord Mayor. See R. T. D. Sayle, *The Lord Mayors' Pageants* (1931), p. 131. City

## November 1666

[MUSTAPHA. By Roger Boyle, Earl of Orrery.] *Cast not known*, but see 3 April 1665.

Monday 5  
 At Court

COMMENT. The Duke's Company. Boswell (*Restoration Court Stage*, p. 282) thinks that this play given on the L. C. lists—see Nicoll, *Restoration Drama*, p. 346—between 29 Oct. and 6 Nov., may have been acted on this day. See also an order for supplies for the comedians acting at Court in Alwin Thaler, *Shakspear to Sheridan*, p. 290.

Pepys, *Diary*: I to White Hall, where I staid walking up and down till night, and then got almost into the playhouse, having much mind to go and see the play at Court this night; but fearing how I should get home, because of the bonefires and the lateness of the night to get a coach, I did not stay.

COMMENT. Pepys, *Diary*: [Mrs Knipp] tells me how Smith, of the Duke's house, hath killed a man upon a quarrel in play; which makes every body sorry, he being a good actor, and, they say, a good man, however this happens. The ladies of the Court do much bemoan him, she says.

Wednesday 14

### Tuesday 20 A FAST DAY

COMMENT. Pepys, *Diary*: To church, it being thanksgiving-day for the cessation of the plague; but, Lord! how the towne do say that it is hastened before the plague is quite over, there dying some people still, but only to get ground for plays to be publickly acted, which the Bishops would not suffer till the plague was over; and one would thinke so, by the suddenness of the notice given of the day, which was last Sunday, and the little ceremony.

WORSE AND WORSE. [By George Digby, Earl of Bristol.] *Cast not known*.

Monday 26  
 At Court

COMMENT. The Duke's Company. This performance is on His Majesty's bill at the Duke's Company, L. C. 5/139, p. 125: Worse & Worse at Court. See also Nicoll, *Restoration Drama*, p. 346.

- Thursday 29* COMMENT. Henry Muddiman, 29 Nov. 1666: The Players have upon great proffers of disposing a large share to charitable uses prevailed to have liberty to act at Both Houses, which they begin this day (CSPD, Charles II, clxxvii, 6, in Hotson, *Commonwealth and Restoration Stage*, p. 250). A manuscript prologue for the opening of the theatre in Bridges Street is in J. Payne Collier's MS Restoration Stage History, Part I, p. 106, in the Houghton Library, Harvard.
- The Diary of John Milward, Esq.*, ed. Caroline Robbins (Cambridge, 1938), p. 49: This day at my coming to the House [of Commons] it moved that plays might be tolerated and acted in the common theatres, and whether any members of the House of Commons should be admitted to go to acts of the playhouses, but it was not resolved.

## December 1666

- Monday 3*  
At Court THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] *Cast not known.*  
For a previous cast, see 8 Jan. 1662/3.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125: Adventure of five hours at Court. See also Nicoll, *Restoration Drama*, p. 346.
- Friday 7*  
Bridges THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] Pepys: [Evadne] – Rebecca Marshall. Downes (*Roscius Anglicanus*, p. 5): King – Wintersel; Melantius – Mohun; Amintor – Hart; Calianas – Shatterel; [Aspatia – Mrs Boutel, but she probably did not come on the stage until 1670]. See also 17 Nov. 1660.  
COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, where two acts were almost done when I come in; and there I sat with my cloak about my face, and saw the remainder of "The Mayd's Tragedy"; a good play, and well acted, especially by the younger Marshall, who is become a pretty good actor, and is the first play I have seen in either of the houses since before the great plague, they having acted now about fourteen days publickly. But I was in mighty pain lest I should be seen by any body to be at a play.  
*Elegy on that Worthy and Famous Actor, Mr Charles Hart, who departed this Life Thursday August the 18th., 1683:*
- Such Pow'r He had o'r the Spectators gain'd,  
As forc'd a Real passion from a Feign'd.  
For when they saw Amintor bleed, straight all  
The House, for every Drop, a Tear let fall;  
And when Arbaces wept by sympatby,  
A glowing Tide of Wo gush'd from each Eye.*
- [Reprinted in Thorn-Drury, *A Little Ark*, pp. 47ff; Sprague, *Beaumont and Fletcher*, p. 38.]
- Saturday 8*  
Bridges THE ENGLISH MONSIEUR. [By James Howard.] [Lady Wealthy] – Nell Gwyn.  
COMMENT. The King's Company. Pepys, *Diary*: And myself to the King's playhouse, which troubles me since, and hath cost me a forfeit of 10s., which I have paid, and there did see a good part of "The English Monsieur," which is a mighty pretty play, very witty and pleasant. And the women do very well; but, above all, little Nelly, that I am mightily pleased with the play, and much with the House, more than ever I expected, the women doing better than ever I expected, and very fine women.
- Monday 10*  
At Court THE SILENT WOMAN or THE SCORNFUL LADY. [By Ben Jonson or by Francis Beaumont and John Fletcher.] For *The Silent Woman* the cast may be

that in Downes (*Roscus Anglicanus*, p. 4): Morose – Cartwright; Truewit – Major Mohun; Clermont – Burt; Dauphin – Kynaston; Sir Amorous – Wintersel; Sir John Daw – Shatterel; Captain Otter – Lacy; Epicene – Mrs Knep; Lady Haughty – Mrs Rutter; Mrs Otter – Mrs Corey. For *The Scornful Lady* the cast may be that in Downes (p. 6): Elder Loveless – Burt; Younger Loveless – Kynaston; Welford – Hart; Sir Roger – Lacy; The Lady – Mrs [Rebecca (?)] Marshal; Martha – Mrs Rutter; Abigail – Mrs Corey.

Monday 10  
At Court

COMMENT. The King's Company. In L. C. 5/139, p. 129, the play is given on one list as *The Silent Woman*; on another list for the same day, *The Scornful Lady*. See also Nicoll, *Restoration Drama*, p. 343.

**MACBETH.** [Adapted from William Shakespeare by Sir William Davenant.] *Cast not known*, but see 5 Nov. 1664.

Monday 17  
At Court

COMMENT. The Duke's Company. This performance is listed in the L. C. records, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346. See Pepys, *Diary*, for Mrs Pepys' attendance at an unnamed play in the afternoon.

**THE HUMOROUS LIEUTENANT.** [By John Fletcher.] *Cast not known*, but see 3 Dec. 1660.

Thursday 20  
Bridges

COMMENT. The King's Company. This performance is listed in the L. C. records, 5/139, p. 129: at the Theatre the Queenes Mat<sup>e</sup> there. L. C. 5/12, p. 17 reads: King & Queene here.

COMMENT. Pepys, *Diary*: Then out and walked alone on foot to the Temple, it being a fine frost, thinking to have seen a play all alone; but there, missing of any bills, concluded there was none, and so back home.

Tuesday 25

#### AN UNNAMED PLAY.

Wednesday 26  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: After dinner I put the women into a coach, and they to the Duke's house, to a play which was acted, "The [...]." It was indifferently done, but was not pleased with the song, Gosnell not singing, but a new wench, that sings naughtily.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] Abigail – Mrs Corey; Widow – Mrs Knipp, but see also 10 Dec. 1666.

Thursday 27  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: And my wife, and by coach to the King's playhouse, and meeting Creed took him up, and there saw "The Scornfull Lady" well acted; Doll Common [Mrs Corey] doing Abigail most excellently, and Knipp the widow very well, and will be an excellent actor, I think. In other parts the play not so well done as used to be, by the old actors. Anon to White Hall by coach, thinking to have seen a play there to-night, but found it a mistake, so back again.

**MACBETH.** [Adapted from William Shakespeare by Sir William Davenant.] *Cast not known*, but see 5 Nov. 1664.

Friday 28  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke's house, and there saw "Macbeth" most excellently acted, and a most excellent play for variety.

**HENRY V.** [By Roger Boyle, Earl of Orrery.] *Cast not known*, but see 13 Aug. 1664.

At Court

COMMENT. The Duke's Company. Pepys, *Diary*: To White Hall, and got my Lord Bellasses to get me into the playhouse; and there, after all staying above an hour for the players, the King and all waiting, which was absurd, saw "Henry the Fifth" well done by the Duke's people, and in most excellent habits, all new vests, being put on but this night. But I sat so high and far off, that I missed most of the words, and sat with a wind coming into my back and neck, which did much trouble me. The play continued till twelve at night.

A Prologue for this play is in *A Letter from a Gentleman to the Honourable Ed. Howard* (London, 1668).

*Late December* THE VALIANT CID. [An adaptation from Corneille.] *Cast not known*, but see LIF  
1 Dec. 1662.

COMMENT. The Duke's Company, presumably. Richard Legh, writing to his wife, 3 Jan. 1667/7, stated that he had seen *The Valiant Cid* but he did not indicate on what day he saw the play. See Lady Newton, *The House of Lyme* (London, 1917), p. 240.

## January 1667

Tuesday 1 At Court THE VILLAIN. [By Thomas Porter.] *Cast not known*, but see 18 Oct. 1662.  
COMMENT. The Duke's Company. This performance is in the L. C. lists, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.

Wednesday 2 Bridges THE CUSTOM OF THE COUNTRY. [By John Fletcher and Philip Massinger.]  
Guimara – Mrs Knipp.  
COMMENT. The King's Company. Richard Legh, writing to his wife, 3 Jan. 1666/7, reported to her concerning this play: which is so damn'd bawdy that the Ladys flung their pears and fruits at the Actors (Lady Newton, *The House of Lyme*, p. 240). Pepys, *Diary*: Alone to the King's House, and there saw "The Custome of the Country," the second time of its being acted, wherein Knipp does the Widow well; but, of all the plays that ever I did see, the worst—having neither plot, language, nor anything in the earth that is acceptable; only Knipp sings a little song admirably. But fully the worst play that ever I saw or I believe shall see.

Saturday 5 LIF MUSTAPHA. [By Roger Boyle, Earl of Orrery.] *Cast not known*, but see 3 April 1665.  
COMMENT. The Duke's Company. Pepys, *Diary*: With my wife, to the Duke's house, and there saw "Mustapha," a most excellent play for words and design as ever I did see. I had seen it before but forgot it, so it was wholly new to me, which is the pleasure of my not committing these things to my memory.

Monday 7 LIF MACBETH. [Adapted from William Shakespeare by Sir William Davenant.]  
*Cast not known*, but see 5 Nov. 1664.  
COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke's house, and saw "Macbeth," which, though I saw it lately, yet appears a most excellent play in all respects, but especially in diversion, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here, and suitable. So home, it being the last play now I am to see till a fortnight hence, I being from the last night entered into my vowes for the year coming on.

Tuesday 15 Bridges THE INDIAN EMPEROR. [By John Dryden.] Alibech – Mrs Knipp. But see also April 1665.  
COMMENT. The King's Company. Pepys, *Diary*: Here my Lord Bruncker would have made me promise to go with him to a play this afternoon, where Knipp acts Mrs Weaver's great part in "The Indian Emperour," and he says she is coming on to be a great actor. But I am so fell to my business, that I, though against my inclination, will not go.

Tuesday 22 Bridges THE INDIAN EMPEROR. See 15 Jan. 1666/7.  
COMMENT. The King's Company. This performance is in the L. C. lists, 5/139, p. 129. See also Nicoll, *Restoration Drama*, p. 343.

THE HUMOROUS LIEUTENANT. [By John Fletcher.] Caelia – Mrs Gwyn.  
But see also 7 May 1663.

Wednesday 23  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and there saw "The Humerous Lieutenant": a silly play, I think; only the Spirit in it that grows very tall, and then sinks again to nothing, having two heads breeding upon one, and then Knipp's singing, did please us. Here, in a box above, we spied Mrs Pierce; and, going out, they called us, and so we staid for them; and Knipp took us all in, and brought to us Nelly, a most pretty woman, who acted the great part of Coelia to-day very fine, and did it pretty well: I kissed her, and so did my wife; and a mighty pretty soul she is. We also saw Mrs Hall, which is my little Roman-nose black girl, that is mighty pretty: she is usually called Betty.

THE GOBLINS. [By John Suckling.] *Cast not known.*

Thursday 24  
Bridges

COMMENT. The King's Company. Pepys, *Diary*, 23 Jan.: Knipp made us stay in a box and see the dancing preparatory to to-morrow for "The Goblins," a play of Suckling's, not acted these twenty-five years; which was pretty. Pepys, *Diary*, 24 Jan.: And, anon, at about seven or eight o'clock, comes Mr Harris, of the Duke's playhouse, and brings Mrs Pierce with him, and also one dressed like a country-mayde with a straw hat on; which, at first, I could not tell who it was, though I expected Knipp: but it was she coming off the stage just as she acted this day in "The Goblins"; a merry jade.

Wednesday 30

A FAST DAY FOR THE MARTYRDOM OF CHARLES I

## February 1667

THE CARDINAL. [By James Shirley.] Cardinal – Harris.

LIF

COMMENT. The Duke's Company. It seems likely that this play was acted about this time. Pepys, *Diary*, 20 Feb.: I heard discourse how Harris of [Duke's] play-house is sick, and everybody commends him, and, above all things, for acting the Cardinal.

HERACLIUS. *Author not known*, but see 8 March 1663/4. *Cast not known*, but see 8 March 1663/4.

Monday 4  
LIF

COMMENT. The Duke's Company. This play should not be confused with *Heraclius Emperour of the East* by Lodowick Carlell. Pepys, *Diary*: My wife and I out to the Duke's playhouse, and there saw "Heraclius," an excellent play, to my extraordinary content; and the more from the house being very full, and great company; among others, Mrs Steward, very fine, with her locks done up with puffs, as my wife calls them: and several other great ladies had their hair so, though I do not like it; but my wife do mightily—but it is only because she sees it is the fashion. Here I saw my Lord Rochester and his lady, Mrs Mallet, who hath after all this ado married him; and, as I hear some say in the pit, it is a great act of charity; for he hath no estate. But it was pleasant to see how everybody rose up when my Lord John Butler, the Duke of Ormond's son, come into the pit towards the end of the play, who was a servant to Mrs Mallet, and now smiled upon her, and she on him. I had sitting next to me a woman, the likeliest my Lady Castlemayne that ever I saw anybody like another; but she is a whore, I believe, for she is acquainted with every fine fellow, and called them by their name, Jacke, and Tom, and before the end of the play frisked to another place. Mightily pleased with the play.

- Tuesday 5*      THE CHANCES. [Adapted from John Fletcher by George Villiers, Duke of Buckingham.] Probably Don John – Hart; First Constantia – Rebecca Marshall.
- COMMENT. The King's Company. Downes (*Roscius Anglicanus*, p. 16) refers to Hart's acting Don John. Wilson (*All the King's Ladies*, p. 170) lists Rebecca Marshall as possibly playing First Constantia.
- The Works of Beaumont and Fletcher* (1711), p. ix: Mr Hart played the Part of Don John to the highest Satisfaction of the Audience, the Play had a great run, and ever since has been follow'd as one of the best Entertainments of the Stage.
- Pepys, *Diary*: And took them [Mrs Pepys and Betty Michell] against my vowes, but I will make good my forfeit, to the King's house, to show them a play, "The Chances." A good play I find it, and the actors most good in it; and pretty to hear Knipp sing in the play very properly, "All night I weepe"; and sung it admirably. The whole play pleases me well; and most of all, the sight of many fine ladies—among others, my Lady Castlemayne and Mrs Middleton.
- Tuesday 12*      COMMENT. Pepys, *Diary*: By and by with Lord Bruncker by coach to his house, there to hear some Italian musique: and here we met Tom Killigrew, Sir Robert Murray, and the Italian Signor Baptista, who hath composed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician. . . . This done, T. Killigrew and I to talk: and he tells me how the audience at his house [Bridges St.] is not above half so much as it used to be before the late fire. That Knipp is like to make the best actor that ever come upon the stage, she understanding so well: that they are going to give her £30 a-year more. That the stage is now by his pains a thousand times better and more glorious than ever heretofore. Now, wax-candles, and many of them; then, not above 3 lbs. of tallow: now, all things civil, no rudeness anywhere; then, as in a bear-garden: then, two or three fiddlers; now, nine or ten of the best: then, nothing but rushes upon the ground, and every thing else mean; and now, all otherwise: then, the Queen seldom and the King never would come; now, not the King only for state, but all civil people do think they may come as well as any. . . . That he hath gathered our Italians from several Courts in Christendome, to come to make a concert for the King, which he do give £200 a-year a-piece to: but badly paid, and do come in room of keeping four ridiculous gundilows, he having got the King to put them away, and lay out money this way; and indeed I do commend him for it, for I think it is a very noble undertaking. He do intend to have some times of the year these operas to be performed at the two present theatres, since he is defeated in what he intended in Moorefields on purpose for it; and he tells me plainly that the City audience was as good as the Court, but now they are most gone.
- Wednesday 13*      COMMENT. Pepys, *Diary*: Discoursed most about plays and the Opera, where, among other vanities, Captain Cooke had the arrogance to say that he was fain to direct Sir W. Davenant in the breaking of his verses into such and such lengths, according as would be fit for musick, and how he used to swear at Davenant, and command him that way, when W. Davenant would be angry, and find fault with this or that note—but a vain coxcomb I perceive he is, though he sings and composes so well. But what I wondered at, Dr Clerke did say that Sir W. Davenant is no good judge of a dramatick poem, finding fault with his choice of Henry the 5th, and others, for the stage, when I do think, and he confesses, "The Siege of Rhodes" as good as ever was writ.
- Thursday 14*  
At Court      FLORA'S VAGARIES [By Richard Rhodes] or RULE A WIFE AND HAVE A WIFE [By John Fletcher]. For the former, see a cast 5 Oct. 1667 which may be applicable to this performance. For the latter, see 28 Jan. 1661/2.
- COMMENT. The King's Company. L. C. list 5/139, p. 129 names *Flora's Vagaries*; L. C. 5/12, p. 17 names *Rule a Wife, and Have a Wife*. See also Nicoll, *Restoration Drama*, p. 343.

**COMMENT.** Killigrew contemplated a revival of *Cicilia and Clarinda* in 1667, a memorandum of 14 Feb. 1666/7 ordering the parts to be written out. See William Van Lennep, "Thomas Killigrew Prepares his Plays," p. 805. Thursday 14  
Bridges

**COMMENT.** For a concert of Italian music and a discussion of music at Lord Bruncker's, see Pepys, *Diary*, 16 Feb. Saturday 16

**THE MAID'S TRAGEDY.** [By Francis Beaumont and John Fletcher.] *Cast not known*, but see 7 Dec. 1666. Monday 18  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: With my wife by coach to the Duke of York's play-house, expecting a new play, and so stayed not no more than other people, but to the King's house, to "The Mayd's Tragedy"; but vexed all the while with two talking ladies and Sir Charles Sedley; yet pleased to hear their discourse, he being a stranger. And one of the ladies would, and did sit with her mask on, all the play, and, being exceeding witty as ever I heard woman, did talk most pleasantly with him; but was, I believe, a virtuous woman, and of quality. He would fain know who she was, but she would not tell. . . . By that means lost the pleasure of the play wholly, to which now and then Sir Charles Sedley's exceptions against both words and pronouncing were very pretty.

*Wednesday 20*  
*ASH WEDNESDAY*

**COMMENT.** John Dryden's *Secret Love; or, The Maiden Queen* probably had its premiere in late February. When Pepys saw it on 2 March 1666/7, it had been given previously. The edition of 1668 lists: Queen of Sicily – Mrs [Rebecca] Marshall; Candiope – Mrs Quin [Anne Marshall Quin]; Asteria – Mrs Knep; Florimel – Mrs Ellen Guyn; Flavia – Mrs Frances Davenport; Olinda – Mrs Rutter; Sabina – Mrs Eliz. Davenport; Melissa – Mrs Cory; Lysimantes – Burt; Philocles – Mohun; Celadon – Hart. Prologue. Second Prologue. Epilogue Written by a Person of Quality. Mrs Knep sang a song in Act iv. Preface: In the reading of which, I fear, you will not meet with that satisfaction which you have had in seeing it on the Stage, the chief parts of it both serious and comick, being performed to that height of excellence. Late February  
Bridges

**COMMENT.** Pepys, *Diary*: [Mrs Knep] tells me Harris is well again, having been very ill. Wednesday 27  
LIF

## March 1667

**COMMENT.** Pepys, *Diary*: And had she [Mrs Pepys] not been ill . . . and that it were not Friday (on which in Lent there are no plays) I had carried her to a play. Friday 1

**SECRET LOVE; or, The Maiden Queen.** [By John Dryden.] Florimell – Nell Gwin. But see also Late-February 1666/7. Saturday 2  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: After dinner, with my wife, to the King's house to see "The Mayden Queene," a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again, by man or woman. The King and Duke of York were at the play. But so great performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girle, then most and

- Saturday 2*  
Bridges best of all when she comes in like a young gallant; and hath the motions and carriage of a spark the most that ever I saw any man have. It makes me, I confess, admire her.
- Monday 4*  
Bridges **SECRET LOVE; or, The Maiden Queen.** See 2 March.  
COMMENT. Certain performances on 2 and 5 March make it likely that the play was also given on this day.
- Tuesday 5*  
Bridges **SECRET LOVE; or, The Maiden Queen.** See 2 March.  
COMMENT. This performance is on the two L. C. lists, 5/139, p. 129, and 5/12, p. 17. The second list states that the King attended the play. See also Nicoll, *Restoration Drama*, p. 343. The play may have continued its run on 6, 7, 9, 11, 12, and 13 March, as it was certainly given on 14 March.
- Thursday 7*  
LIF **THE ENGLISH PRINCESS; or, The Death of Richard the Third.** [By John Caryll.] The edition of 1667 lists no actors' names, but Downes (*Roscius Anglicanus*, p. 27) lists: King Richard – Betterton; Duke of Richmond – Harris; Sir William Stanly – Smith. Prologue. Edition of 1673: Epilogue.  
COMMENT. The Duke's Company. L. C. 5/139, p. 125, lists it for 3 March, but as this date falls on Sunday, it is probably an error in dating. The play was licensed on 22 May 1667.  
Pepys, *Diary*: To the Duke's playhouse . . . and I in and find my wife and Mrs Hewer, and sat by them and saw "The English Princesse, or Richard the Third"; a most sad, melancholy play, and pretty good; but nothing eminent in it, as some tragedys are; only little Mis. Davis did dance a jig after the end of the play, and there telling the next day's play; so that it come in by force only to please the company to see her dance in boy's clothes; and, the truth is, there is no comparison between Nell's dancing the other day at the King's house in boy's clothes and this, this being infinitely beyond the other.  
Downes (p. 27): Wrote by Mr Carroll, was Excellently well Acted in every Part; . . . Gain'd them an Additional Estimation, and the Applause from the Town, as well as profit to the whole Company.
- Thursday 14*  
Bridges **THE VIRGIN QUEEN.** [*Secret Love; or, The Maiden Queen.*] See 2 March.  
COMMENT. The King's Company. Evelyn, *Diary*: Saw the *Virgin Queene* a play written by Mr Dryden &c. [Possibly the run of this play continued, for Pepys saw it again on 25 March and there are no certain performances of other plays at the King's Theatre. If *Secret Love* was acted without interruption, except for the customary non-acting days in Lent, it was probably given on 16, 18, 19, 21, and 23 March.]
- Wednesday 20*  
LIF **THE WEDDING NIGHT.** [*The Marriage Night*, by Henry Cary, Lord Falkland.] By young actors of the company.  
COMMENT. The Duke's Company. For details of the acting by young members of the company, see 21 March.
- CC **PUPPETRY.**  
COMMENT. Pepys, *Diary*: And took up my wife, and to Polichinelli at Charing Crosse, which is prettier and prettier, and so full of variety that it is extraordinary good entertainment. (See also George Speaight, *The History of the English Puppet Theatre* [London, 1955], p. 75.)
- Thursday 21*  
LIF **THE MARRIAGE NIGHT.** See 20 March.  
COMMENT. The Duke's Company. Pepys, *Diary*: I alone out and to the Duke of York's play-house, where unexpectedly I come to see only the young men and women of the house act; they having liberty to act for their own profit on Wednes-

days and Fridays this Lent; and the play they did yesterday, being Wednesday, was so well-taken, that they thought fit to venture it publickly to-day; a play of my Lord Falkland's called "The Wedding Night," a kind of tragedy, and some things very good in it, but the whole together, I thought, not so. I confess I was well enough pleased with my seeing it: and the people did do better, without the great actors, than I did expect, but yet far short of what they do when they are there, which I was glad to find the difference of.

*Thursday 21*  
LIF

**SECRET LOVE;** or, The Maiden Queen. As 2 March.

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's playhouse; and by and by comes Mr Lowther and his wife and mine, and into a box, forsooth, neither of them being dressed, which I was almost ashamed of. Sir W. Pen and I in the pit, and there saw "The Mayden Queene" again; which indeed the more I see the more I like, and is an excellent play, and so done by Nell, her merry part, as cannot be better done in nature, I think.

*Monday 25*  
Bridges

**THE HUMOUROUS LOVERS.** [By William Cavendish, Duke of Newcastle.]  
*Cast not known.* Edition of 1677: No actors' names, no prologue, no epilogue. A Prologue is in British Museum Harleian MS. 7367.

*Thursday 28*  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346. The play, licensed on 27 Nov. 1667, was not printed until 1677. There is no certainty that this is the premiere, but it may well have been, as Pepys saw it on 30 March and on 11 April suggested that it had recently had its first showing: [The Duchess of Newcastle] was the other day at her own play, "The Humourous Lovers"; the most ridiculous thing that ever was wrote, but yet she and her Lord mightily pleased with it; and she, at the end, made her respects to the players from her box, and did give them thanks.

**THE HUMOUROUS LOVERS.** See 28 March.

*Saturday 30*  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: With my wife's knowledge and leave did by coach go see the silly play of my Lady Newcastle's, called "The Humourous Lovers"; the most silly thing that ever come upon a stage. I was sick to see it, but yet would not but have seen it, that I might the better understand her. Here I spied Knipp and Betty [Hall], of the King's house, and sent Knipp oranges.

## April 1667

*Monday 1-Saturday 6*  
**PASSION WEEK**

**COMMENT.** In April or May 1667, probably, John Dryden's *The Wild Gallant* may have been revived, perhaps because of the success of *Secret Love*. The 1667 edition of *The Wild Gallant*, which was entered in the *Stationers' Register*, 7 Aug. 1667, contains: A Prologue to The Wild Gallant revived. An Epilogue to The Wild Gallant revived.

Bridges

**THE SURPRISAL.** [By Sir Robert Howard.] Probably Nell Gwin acted Samira.  
(See Pepys, 26 Dec. 1667.)

*Monday 8*  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: We three [Mrs Pepys, Mercer, and Pepys] to the King's house, and saw the latter end of the "Surprisall," wherein was no great matter, I thought, by what I saw there.

- Monday 8**      **PUPPETRY.**  
 CC                COMMENT. Pepys, *Diary*: [After the play] away to Polichinello, and there had three times more sport than at the play.
- Tuesday 9**     **THE COMICAL REVENGE; or, Love in a Tub.** [By Sir George Etherege.]  
 LIF                *Cast not known*, but see March 1663/4.  
 COMMENT. The Duke's Company. This performance is in the L. C. list, 5/139, p. 125: Love in a Tubb. See also Nicoll, *Restoration Drama*, p. 346.
- Bridges**          **SAUNY THE SCOT; or, The Taming of a Shrew.** [Adapted from William Shakespeare by John Lacy.] Sauny – Lacy.  
 COMMENT. The King's Company. Pepys, *Diary*: I took coach and to the King's house, and by and by comes after me my wife with W. Hewer and his mother and Barker, and there we saw "The Tameing of a Shrew," which hath some very good pieces in it, but generally is but a mean play; and the best part, "Sawny," done by Lacy, hath not half its life, by reason of the words, I suppose, not being understood, at least by me.
- Monday 15**       **THE CHANGE OF CROWNS.** [By Edward Howard.] Country Gentleman – Lacy.  
 Bridges            COMMENT. The King's Company. For an edition of this play from the MS prompt copy, see *The Change of Crownes*, ed. F. S. Boas (Oxford University Press, 1949). For the consequences of Lacy's ad libbing, see 16, 20, and 22 April, and 1 May.  
 Pepys, *Diary*: I to the King's house by chance, where a new play: so full as I never saw it; I forced to stand all the while close to the very door till I took cold, and many people went away for want of room. The King and Queene, and Duke of York and Duchesse there, and all the Court, and Sir W. Coventry. The play called "The Change of Crownes"; a play of Ned Howard's, the best that ever I saw at that house, being a great play and serious; only Lacy did act the country-gentleman come up to Court, who do abuse the Court with all the imaginable wit and plainness about selling of places, and doing every thing for money. The play took very much. . . . Gervase Jaquis to the Earl of Huntington, 16 April: Here is another play house erected in Hatton buildings called the Duke of Cambridgs play-house, and yester-day his Matie the Duke & many more were at the kings Playe house to see some new thing Acted (Hastings MSS., HA 7654, Huntington Library).
- Tuesday 16**       **THE SILENT WOMAN.** [By Ben Jonson.] *Cast not known*, but see 10 Dec. 1666.  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: In haste to carry my wife to see the new play I saw yesterday, she not knowing it. But there, contrary to expectation, find "The Silent Woman." However in; and there Knipp come into the pit . . . [and] tells me the King was so angry at the liberty taken by Lacy's part to abuse him to his face, that he commanded they should act no more, till Moone [Mohun] went and got leave for them to act again, but not this play. The King mighty angry; and it was bitter indeed, but very true and witty. I never was more taken with a play than I am with this "Silent Woman," as old as it is, and as often as I have seen it. There is more wit in it than goes to ten new plays.  
 Nathaniel Wanby, Coventry, 1667: We have known in our time that the Silent Woman hath had the loud applause of a whole theatre (BM Harleian MS. 6430, p. 23).
- Wednesday 17**     **ROLLO.** [*The Bloody Brother*, by John Fletcher.] Downes (*Roscius Anglicanus*, pp. 5–6): Rollo – Hart; Otto – Kynaston; Aubrey – Major Mohun; La Torch – Burt; Dutchess – Mrs Corey; Edith – Mrs Marshal. See also 6 Dec. 1660.

- COMMENT.** The King's Company. Pepys, *Diary*: To the King's playhouse . . . and saw a piece of "Rollo," a play I like not much, but much good acting in it: the house very empty. Wednesday 17  
Bridges
- THE WITS.** [By Sir William Davenant.] *Cast not known*, but see 15 Aug. 1661. Thursday 18  
LIF
- COMMENT.** The Duke's Company. Pepys, *Diary*: With my wife to the Duke of York's house, and there saw "The Wits," a play I formerly loved, and is now corrected and enlarged: but, though I like the acting, yet I like not much in the play now.
- THE MAYDEN QUEENE.** [*Secret Love; or, The Maiden Queen.*] See 2 March 1667. At Court
- COMMENT.** The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17: The Mayden Queene at Court. See also Nicoll, *Restoration Drama*, p. 343.
- MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] *Cast not known*, but see 5 Nov. 1664. Friday 19  
LIF
- COMMENT.** The Duke's Company. Pepys, *Diary*: To the Duke's house . . . not much company come, which I impute to the heat of the weather, it being very hot. Here we saw "Macbeth," which, though I have seen it often, yet is it one of the best plays for a stage, and variety of dancing and musique, that ever I saw. So being very much pleased.
- COMMENT.** Pepys, *Diary*: With my wife to the King's house, but there found the bill torn down and no play acted. . . . Here [at LIF; see below] met with Mr Rolt, who tells me the reason of no play to-day at the King's house. That Lacy had been committed to the porter's lodge for his acting his part in the late new play [see 15 April], and that being thence released he come to the King's house, there met with Ned Howard, the poet of the play, who congratulated his release; upon which Lacy cursed him as that it was the fault of his nonsensical play that was the cause of his ill usage. Mr Howard did give him some reply, to which Lacy [answered] him, that he was more a fool than a poet; upon which Howard did give him a blow on the face with his glove; on which Lacy, having a cane in his hand, did give him a blow over the pate. Here Rolt and others that discoursed of it in the pit this afternoon did wonder that Howard did not run him through, he being too mean a fellow to fight with. But Howard did not do any thing but complain to the King of it; so the whole house is silenced, and the gentry seem to rejoice much at it, the house being become too insolent. Saturday 20  
Bridges
- THE WITS.** [By Sir William Davenant.] *Cast not known*, but see 15 Aug. 1661. LIF
- COMMENT.** The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and there saw "The Wits" again, which likes me better than it did the other day, having much wit in it. . . . Here were many fine ladies this afternoon at this house as I have at any time seen. . . . Resolving by the grace of God to see no more plays till Whitsuntide, I having now seen a play every day this week.
- COMMENT.** Newsletter: Lacy, the famous comedian, is at length, by great intercession, released from his durance under the groom porter, where he stood committed by His Majesty's order for having 'on his own head' added several indecent expressions in the part he acted in a late play called *The Change of Crowns*, written by Mr Edward Howard (HMC, Fleming MSS, 12th Report, Part VII [1890], p. 47). Monday 22  
Bridges
- BARTHOLOMEW FAIR.** [By Ben Jonson.] *Cast not known*. Saturday 27  
Bridges
- COMMENT.** The King's Company. This performance is on the L. C. list, 5/139, p. 129, and 5/12, p. 17; Bartholomew fayre at the Theatre. See also Nicoll, *Restoration Drama*, p. 343.

## May 1667

- Wednesday 1*      THE CHANGES; or, Love in a Maze. [By James Shirley.] Clown – Lacy.  
 Bridges                    COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, by agreement met Sir W. Pen, and saw "Love in a Maze": but a sorry play: only Lacy's clowne's part, which he did most admirably indeed; and I am glad to find the rogue at liberty again. Here was but little, and that ordinary, company. We sat at the upper bench next the boxes, and I find it do pretty well, and have the advantage of seeing and hearing the great people, which may be pleasant when there is good store. Now was only Prince Rupert and my Lord Lauderdale, and my Lord [ . . . ] . . . But here was neither Hart, Nell, nor Knipp; therefore, the play was not likely to please me.
- Thursday 2*      THE WITS. [By Sir William Davenant.] *Cast not known*, but see 15 Aug. 1661.  
 At Court                COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125: The Witts at Court. See also Nicoll, *Restoration Drama*, p. 346.
- Monday 6*      THE HUMOROUS LOVERS. [By William Cavendish, Duke of Newcastle.]  
 LIF                      *Cast not known*.  
 COMMENT. The Duke's Company. This play is on the L. C. list 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346. Gervase Jaquis to the Earl of Huntington, 7 May: Upon monday last the Duchesse of Newcastls play was Acted in the theater in Lincolns Inne field the King and the Grandees of the Court being present and soe was her grace and the Duke her husband (Hastings MS., HA 7657, Huntington Library).
- Thursday 9*      THE SCHOOLE OF COMPLEMENTS. [*Love Tricks*, by James Shirley.] *Cast not known*. Edition of 1667: The Prologue. No actors' names. Epilogue. As it is now Acted by His Royal Highnesse the Duke of York's Servants at the Theatre in Little Lincolns-Inne Fields.  
 At Court                COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125: The Schoole of Complements at Court. See also Nicoll, *Restoration Drama*, p. 346. The edition of 1667 was licensed 24 May 1667. Gildon, *Life of Betterton* (1710), states that Betterton had a role in it.
- Monday 13*      THE COMMITTEE. [By Sir Robert Howard.] Probably Teague – Lacy. See 13 Aug. 1667.  
 Bridges                COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. See also Nicoll, *Restoration Drama*, p. 343.
- Thursday 16*      AUGLAURA. [By John Suckling.] *Cast not known*.  
 At Court                COMMENT. The King's Company. This performance is on the L. C. list, 5/12, p. 17: Auglaura at Court [but not on 5/139, p. 129]. See also Nicoll, *Restoration Drama*, p. 343.
- Saturday 18*      THE COUNTRY CAPTAIN. [By William Cavendish, with James Shirley (?).]  
 Bridges                *Cast not known*.  
 COMMENT. The King's Company. This performance is on L. C. lists 5/139, p. 129, and 5/12, p. 17, adds: King here. See also Nicoll, *Restoration Drama*, p. 344.
- Tuesday 21*      THE SIEGE OF RHODES. [By Sir William Davenant.] *Cast not known*, but see 27 Dec. 1662.  
 LIF                      COMMENT. The Duke's Company. This performance is on L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346. Pepys, *Diary*: But, Lord! how it

went against my heart to go away from the very door of the Duke's play-house, and my Lady Castlemayne's coach, and many great coaches there, to see "The Siege of Rhodes." I was very near making a forfait, but I did command myself.

Tuesday 21  
LIF

**THE GOBLINS.** [By John Suckling.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: To the King's house, where I did give 18d., and saw the two last acts of "The Goblins," a play I could not make any thing of by these two acts, but here Knipp spied me out of the tiring-room, and come to the pit door, and I out to her, and kissed her, she only coming to see me, being in a country-dress, she and others having, it seemed, had a country-dance in the play, but she no other part; so we parted, and I into the pit again till it was done. The house full.

Wednesday 22  
Bridges

**SECRET LOVE;** or, The Maiden Queen. [By John Dryden.] Queen of Sicily – Mrs Marshall; Florimell – Nell Gwyn. But see 23 Feb. 1666/7.

Friday 24  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: My wife and I and Sir W. Pen to the King's playhouse, and there saw "The Mayden Queene," which, though I have often seen, yet pleases me infinitely, it being impossible, I think, ever to have the Queen's part, which is very good and passionate, and Florimel's part, which is the most comicall that ever was made for woman, ever done better than they two are by young Marshall and Nelly.

## June 1667

COMMENT. On 22 July 1667 Pepys implies that the theatres had been closed in June and early July, possibly because of the naval encounters with the Dutch. On 6 June, however, he records in his *Diary*: After dinner my father and wife to a play.

Thursday 6

## July 1667

COMMENT. Pepys, *Diary*: I home to dinner, where Mr Pierce dined with us, who tells us what troubles me, that my Lord Buckhurst hath got Nell [Gwin] away from the King's house, lies with her, and gives her £100 a year, so as she hath sent her parts to the house, and will act no more. And yesterday Sir Thomas Crew told me that Lacy lies a-dying of the pox.

Saturday 13

COMMENT. On this day a quarrel occurred at LIF between Henry Killigrew and George Villiers, Duke of Buckingham, but the play is not named in the various accounts of the affair. For details, see HMC, 12th Report, Part VII, p. 51; and Carl Niemeyer, "Henry Killigrew and the Duke of Buckingham," *Review of English Studies*, XII (1936), 326-28.

Saturday 20  
LIF

Pepys, *Diary*: 22 July: Creed tells me of the fray between the Duke of Buckingham at the Duke's playhouse the last Saturday (and it is the first day I have heard that they have acted at either the King's or Duke's house this month or six weeks) and Henry Killigrew, whom the Duke of Buckingham did soundly beat and take away his sword, and make a fool of, till the fellow prayed him to spare his life; and I am glad of it; for it seems in this business the Duke of Buckingham did carry himself very innocently and well.

## August 1667

*Tbursday 1* THE CUSTOM OF THE COUNTRY. [By John Fletcher and Philip Massinger.]  
*Bridges* See 2 Jan. 1666/7.

COMMENT. The King's Company. Pepys, *Diary*: I was got to go to the play with them [several of his friends]—the first I have seen since before the Dutch coming upon our coast, and so to the King's house, to see "The Custome of the Country." The house mighty empty—more than ever I saw it—and an ill play.

*Monday 5* LOVE TRICKS; or, The School of Compliments. [By James Shirley.] *Cast not known.*

COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I to the Duke of York's house, and there saw "Love Trickes, or the School of Compliments"; a silly play, only Mis's [Davis's] dancing in a shepherd's clothes did please us mightily.

*Saturday 10* COMMENT. Pepys, *Diary*: Several good plays are likely to be abroad soon, as Mustapha and Henry the 5th.

*Monday 12* BRENORALT; or, The Discontented Colonel. [By John Suckling.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: All alone to the King's playhouse, and there did happen to sit just before Mrs Pierce, and Mrs Knepp, who pulled me by the hair; and so I addressed myself to them, and talked to them all the intervals of the play, and did give them fruit. The play is "Brenoralt," which I do find but little in, for my part. Here was many fine ladies—among others, the German Baron, with his lady, who is envoyé from the Emperour, and their fine daughter, which hath travelled all Europe over with them, it seems; and is accordingly accomplished, and indeed, is a wonderful pretty woman. Here Sir Philip Frowde, who sat next to me, did tell me how Sir H. Belasses is dead, and that the quarrel between him and Tom Porter, who is fled, did arise in the ridiculous fashion that I was first told it, which is a strange thing between two so good friends. The play being done, I took the women, and Mrs Corbett, who was with them, by coach, it raining, to Mrs Manuel's, the Jew's wife, formerly a player, who we heard sing with one of the Italians that was there; and, indeed, she sings mightily well, and just after the Italian manner, but yet do not please me like one of Mrs Knepp's songs, to a good English tune, the manner of their ayre not pleasing me so well as the fashion of our own, nor so natural.

*Tuesday 13* THE COMMITTEE. [By Sir Robert Howard.] Teague – Lacy.  
*Bridges*

COMMENT. The King's Company. Pepys, *Diary*: Sir W. Pen and I to the King's house, and there saw "The Committee," which I went to with some prejudice, not liking it before, but I do now find it a very good play, and a great deal of good invention in it; but Lacy's part is so well performed that it would set off anything.

*Wednesday 14* THE COUNTRY CAPTAIN. [By William Cavendish, Duke of Newcastle.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Country Captain," which is a very ordinary play. Methinks I had no pleasure therein at all.

**FEIGN'D INNOCENCE; or, Sir Martin Marall.** [By John Dryden.] Edition of 1668: No actors' names. Prologue. Epilogue. Downes (*Roscius Anglicanus*, p. 28): Sir Martin Marall – Nokes; Sir John Swallow – Smith; Lord Dartmouth – Young; Old Moody – Underhill; Warner – Harris; Lady Dupe – Mrs Norris; Mrs Millisent – Mrs Davies.

Thursday 15  
LIF

COMMENT. The Duke's Company. It is not certain that this is the first performance, but it may well have been. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.

Pepys, *Diary*: Sir W. Pen and I to the Duke's house, where a new play. The King and Court there: the house full, and an act begun. And so went to the King's.

Downes (p. 28): Sir Martin Maral, The Duke of New-Castle, giving Mr Dryden a bare Translation of it, out of a Comedy of the Famous French Poet Monsieur Moleire: He Adapted the Part purposely for the Mouth of Mr Nokes, and curiously Polishing the whole. . . . All the Parts being very Just and Exactly perform'd, 'specially Sir Martin and his Man, Mr Smith, and several others since have come very near him, but none Equall'd, nor yet Mr Nokes in Sir Martin: This Comedy was Crown'd with an Excellent Entry: In the last Act at the Mask, by Mr Priest and Madam Davies; This, and Love in a Tub, got the Company more Money than any preceding Comedy.

**THE MERRY WIVES OF WINDSOR.** [By William Shakespeare.] *Cast not known*, but see 9 Nov. 1660. Bridges

COMMENT. The King's Company. Pepys, *Diary*: [After going to LIF] went to the King's, and there saw "The Merry Wives of Windsor": which did not please me at all, in no part of it.

**FEIGN'D INNOCENCE; or, Sir Martin Marall.** See 15 Aug.

Friday 16  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: After dinner my wife and I to the Duke's playhouse, where we saw the new play acted yesterday, "The Feign Innocence, or Sir Martin Marr-all"; a play made by my Lord Duke of New-castle, but, as every body says, corrected by Dryden. It is the most entire piece of mirth, a complete farce from one end to the other, that certainly was ever writ. I never laughed so in all my life. I laughed till my head [ached] all the evening and night with the laughing; and at very good wit therein, not fooling. The house full, and in all things of mighty content to me.

[**FEIGNED INNOCENCE; or, Sir Martin Marall.**] See 15 Aug.

Saturday 17  
LIF

COMMENT. The sequence of known performances of this play—15, 16, 19, 20, and 21 Aug.—suggests that its run was continuous and that it was probably given also on this day, yet Pepys, 20 Aug., states that that day was the fourth performance.

**QUEEN ELIZABETH'S TROUBLES, AND THE HISTORY OF EIGHTY EIGHT.** [By Thomas Heywood.] *Cast not known*. Bridges

COMMENT. The King's Company. Pepys, *Diary*: My wife and I and Sir W. Pen to the King's playhouse, where the house extraordinary full; and there was the King and Duke of York to see the new play, "Queen Elizabeth's Troubles, and the History of Eighty Eight." I confess I have sucked in so much of the sad story of Queen Elizabeth, from my cradle, that I was ready to weep for her sometimes; but the play is the most ridiculous that sure ever come upon the stage; and, indeed, is merely a shew, only shews the true garbe of the Queen in those days, just as we see Queen Mary and Queen Elizabeth painted; but the play is merely a puppet play, acted by living puppets. Neither the design nor language better; and one stands by and tells us the meaning of things: only I was pleased to see Knipp dance among the milkmaids, and to hear her sing a song to Queen Elizabeth; and

- Saturday 17* Bridges to see her come out in her night-gowne with no lockes on, but her bare face and hair only tied up in a knot behind; which is the comeliest dress that ever I saw her in to her advantage.
- Monday 19* LIF FEIGN'D INNOCENCE; or, Sir Martin Marall. See 15 Aug.  
COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, all alone, and there saw "Sir Martin Marr-all" again, though I saw him but two days since, and do find it the most comical play that ever I saw in my life.
- Tuesday 20* LIF FEIGN'D INNOCENCE; or, Sir Martin Marall. See 15 Aug.  
COMMENT. The Duke's Company. Pepys, *Diary*: With my Lord Bruncker to the Duke's Playhouse (telling my wife so at the 'Change, where I left her), and there saw "Sir Martin Marr-all" again, which I have now seen three times, and it hath been acted but four times, and still find it a very ingenious play, and full of variety.
- Wednesday 21* LIF FEIGN'D INNOCENCE; or, Sir Martin Marall. See 15 Aug.  
COMMENT. The Duke's Company. It is quite likely that the run of this play extended for some time later in August. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.
- [CC] PUPPETRY.  
COMMENT. Evelyn, *Diary*: Saw the famous Italian puppet play, for 'twas no other.
- Thursday 22* Bridges THE INDIAN EMPEROR. [By John Dryden.] [Cydaria] – Nell Gwyn; probably Alibech – Mrs Knepp [as 15 Jan. 1666/7].  
COMMENT. The King's Company. Pepys, *Diary*: With my Lord Bruncker and his mistress to the King's playhouse, and there saw "The Indian Emperour"; where I find Nell come again, which I am glad of; but was most infinitely displeased with her being put to act the Emperour's daughter, which is a great and serious part, which she do most basely. The rest of the play, though pretty good, was not well acted by most of them, methought; so that I took no great content in it. But that, that troubled me most was, that Knipp sent by Moll [Mary Meggs] to desire to speak to me after the play; and she beckoned to me at the end of the play, and I promised to come; but it was so late.
- Friday 23* Bridges SECRET LOVE; or, The Maiden Queen. [By John Dryden.] See 24 May 1667.  
COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and saw "The Mayden Queene," which pleases us mightily.
- Saturday 24* Bridges THE CARDINAL. [By James Shirley.] [ . . . ] – Rebecca Marshall.  
COMMENT. The King's Company. Pepys, *Diary*: Saw "The Cardinall" at the King's house, wherewith I am mightily pleased; but, above all, with Becke Marshall. But it is pretty to observe how I look up and down for, and did spy Knipp; but durst not own it to my wife that I see her . . . and my belly now full with plays, that I do intend to bind myself to see no more till Michaelmas.
- Monday 26* Bridges THE SURPRISAL. [By Sir Robert Howard.] See 8 April 1667.  
COMMENT. The King's Company. Pepys, *Diary*: I walked to the King's play-house, there to meet Sir W. Pen, and saw "The Surprizall," a very mean play, I thought; or else it was because I was out of humour, and but very little company in the house. But there Sir W. Pen and I had a good deal of discourse with Moll [Meggs (?)]; who tells us that Nell [Gwyn] is already left by my Lord Buckhurst,

and that he makes sport of her, and swears she hath had all she could get of him; and Hart, her great admirer, now hates her; and that she is very poor, and hath lost my Lady Castlemayne, who was her great friend also: but she is come to the House, but is neglected by them all.

Monday 26  
Bridges

**VOLPONE; or, The Fox.** [By Ben Jonson.] *Cast not known*, but see 14 Jan. 1664/5.  
COMMENT. The King's Company. This performance is on the L. C. list 5/139, p. 129, but not on the second list, 5/12, p. 17. See Nicoll, *Restoration Drama*, p. 344.

Wednesday 28  
At Court

COMMENT. Pepys, *Diary*: And went twice round Bartholomew fayre; which I was glad to see again, after two years missing it by the plague.

BF

**PATIENT GRISELL** [Puppet-Play]. Pepys, *Diary*: I to Bartholomew fayre, to walk up and down; and there, among other things, find my Lady Castlemayne at a puppet-play, "Patient Grizill," and the street full of people expecting her coming out. I confess I did wonder at her courage to come abroad, thinking the people would abuse her; but they, silly people! do not know her work she makes, and therefore suffered her with great respect to take coach, and she away, without any trouble at all, which I wondered at, I confess. I only walked up and down.

Friday 30  
BF

## September 1667

Monday 2

### A PUBLIC FAST

**MUSTAPHA.** [By Roger Boyle, Earl of Orrery.] [Solyman] – Betterton; [Mustapha] – Harris.

Wednesday 4  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's play house, and there saw "Mustapha," which, the more I see, the more I like; and is a most admirable poem, and bravely acted; only both Betterton and Harris could not contain from laughing in the midst of a most serious part, from the ridiculous mistake of one of the men upon the stage; which I did not like.

**ENTERTAINMENTS:** At Mr Croome's, at the Sign of the Shoe and Slap, near the Hospital Gate in West Smithfield, is to be seen, THE WONDER OF NATURE, A Girl, above Sixteen Years of Age, born in Chesire, and not above Eighteen Inches long, having shed the Teeth seven several Times, and not a perfect Bone in any part of her, only the Head; yet she hath all her senses to Admiration, and Discourses, Reads very well, Sings, Whistles, and all very pleasant to hear. Sept. 4, 1667. GOD SAVE THE KING. (Henry Morley, *Memoirs of Bartholomew Fair*, p. 189).

BF

**HERACLIUS.** *Author not known*, but see 8 March 1663/4. *Cast not known*, but see 8 March 1663/4.

Tbursday 5  
LIF

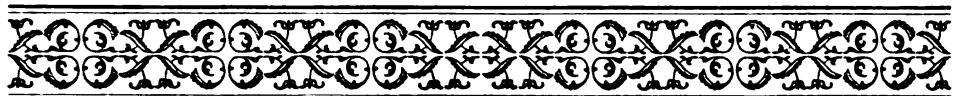
COMMENT. The Duke's Company. Pepys, *Diary*: With Sir W. Pen, my wife, and Mary Batelier to the Duke of York's house, and there saw "Heraclius," which is a good play; but they did so spoil it with their laughing, and being all of them out, and with the noise they made within the theatre, that I was ashamed of it, and resolve not to come thither again a good while, believing that this negligence, which I never observed before, proceeds only from their want of company in the pit, that they have no care how they act.

Friday 6

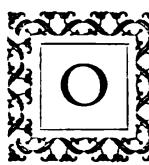
BF

## ENTERTAINMENTS.

COMMENT. Pepys, *Diary*: At Aldgate I took my wife into our coach, and so to Bartholomew fair, and there, it being very dirty, and now night, we saw a poor fellow, whose legs were tied behind his back, dance upon his hands with his arse above his head, and also danced upon his crutches, without any legs upon the ground to help him, which he did with that pain that I was sorry to see it, and did pity him and give him money after he had done. Then we to see a piece of clocke-work made by an Englishman—indeed, very good, wherein all the several states of man's age, to 100 years old, is shewn very pretty and solemne; and several other things more cheerful.



## SEASON OF 1667-1668

UR KNOWLEDGE of the daily offerings during this season is, by contrast with the majority of seasons between 1660 and 1700, exceptionally comprehensive. For at least one theatre we have approximately 145 certain performances, as a result of Samuel Pepys' frequent attendance and the records extant from the Lord Chamberlain's office. In addition, more information than usual has survived concerning performances at Court and at playhouses other than the patent theatres.

No important change, however, occurred in the operations of the Duke's and the King's companies. The Duke's, under the direction of Sir William Davenant until his death in the spring of 1668, continued to perform at the theatre in Lincoln's Inn Fields; and the King's (Killigrew's) played, as before, at the Theatre Royal in Bridges Street.

There appears also to have been at least one "Nursery" (see 7 Jan. 1667/8, 24 and 25 Feb. 1667/8, and 27 March 1668), established by Killigrew in Hatton Garden under Captain Edward Bedford. (For the details, see Hotson, *Commonwealth and Restoration Stage*, p. 187.) Nothing substantial is known of the company assembled there except that Joseph Haines, who (see 7 March 1667/8) transferred to the King's Company, was probably its most promising actor. There may have been a second Nursery, for a passage in the Prologue to John Dover's *The Roman Generals* (licensed for printing 7 Nov. 1667) refers, somewhat ambiguously, to "both the Houses Nursery." Nothing is substantially known about a second one, if it existed (see Hotson, pp. 187-88).

The full rosters of the companies for this season are not known. The following lists represent those performers for whom documentary evidence

during this season exists, but these lists should be compared with those for previous and succeeding seasons to ascertain the continuity of the companies. The King's Company: Thomas Bateman; William Beeston Jr; Theophilus Bird; Henry Burgin (scenekeeper); Nicholas Burt; William Cartwright; William Church (scenekeeper); Charles Collins (scenekeeper); Thomas Gradwell; Joseph Haines (part of season); Thomas Hancock; Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Thomas Loveday; Edward Lydall; Michael Mohun; George Norrice (scenekeeper); Robert Shatterell; Marmaduke Watson; Thomas Weaver (scenekeeper); William Wintershall; Mrs Elizabeth Boutell; Mrs Katherine Corey; Mrs Elizabeth Davenport; Mrs Frances Davenport; Mrs Jane Davenport; Mrs Nell Gwyn; Mrs Margaret Hughes; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Mary Meggs (orangewoman); Mrs Anne Marshall Quin; Mrs Margaret Rutter; Mrs Betty Slade.

The Duke's Company: Edward Angel; Thomas Betterton; Sir William Davenant (proprietor, to his death on 7 April 1668); Henry Harris; James Nokes; John Perin; Samuel Sandford; Thomas Slade (taylor); William Smith; Cave Underhill; John Young; Mrs Mary Betterton; Mrs Mary Davis; Mrs Winifred Gosnell; Mrs Jennings; Mrs Jane Long; Mrs Anne Gibbs Shadwell.

In addition to the plays listed in the Calendar, there are others which pertain to this season by virtue of composition, publication, or performance not precisely dated.

*The English Rogue.* By Thomas Thomson. This play was published in 1668. The edition has no actors' names, but it has *The Prologue* and *The Epilogue, Spoken by a Messenger of State and Plot-thrift*. The title page states: As it was Acted before Several Persons of Honour with great Applause.

*The Tragedy of Hero and Leander.* By Robert Stapylton. This play, which was licensed for printing on 25 Aug. 1668, was published in 1669. The Edition of 1669 has The Prologue and Epilogue but no actors' names.

*The Roman Generalls; or, The Distressed Ladies.* By John Dover. This play, which was licensed for printing on 7 Nov. 1667, was published in 1667. The edition has a Prologue and Epilogue but no actors' names.

*Wealth Outwitted; or, Money is an Ass.* By Thomas Jordan. This play, which was licensed for printing on 16 Nov. 1667, was published in 1668. Jordan refers to its being acted when he was young but implies that it has not been revived recently. (See Bentley, *Jacobean and Caroline Stage*, IV, 685-87.)

*The Woman Hater.* By Francis Beaumont. Langbaine, *English Dramatick Poets*, p. 217, states that this play was revived by Sir William Davenant with

a new Prologue, which was printed in his *Works*, 1673. As Davenant died in the spring of 1668, the revival was probably not later than the season of 1667-68.

## September 1667

**COMMENT.** For performances in Sept. 1667 preceding this date, see the season of 1666-67. Pepys, *Diary*: I fell in talk with Tom Killigrew about musick, and he tells me that he will bring me to the best musick in England (of which, indeed, he is master), and that is two Italians and Mrs Yates, who, he says, is come to sing the Italian manner as well as ever he heard any: says that Knapp won't take pains enough, but that she understands her part so well upon the stage, that no man or woman in the House do the like!

Monday 9

**THE UNGRATEFUL [UNFORTUNATE] LOVERS.** [By Sir William Davenant.]  
*Cast not known.* For a previous cast, see 19 Nov. 1660.

Wednesday 11  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: I by coach to the Duke of York's playhouse, and there saw part of "The Ungratefull Lovers"; and sat by Beck Marshall, who is very handsome near hand.

**TU QUOQUE; or, The City Gallant.** [Altered from John Cooke by Sir William Davenant.] *Cast not known.*

Thursday 12  
LIF

**COMMENT.** The Duke's Company. Davenant's alterations were apparently not published. Pepys, *Diary*: To a play . . . at the Duke's house, where "Tu Quoque" was the first time acted, with some alterations of Sir W. Davenant's; but the play is a very silly play, methinks; for I, and others that sat by me, Mr Povy and Mr Progers, were weary of it; but it will please the citizens.

**THE NORTHERN CASTLE.** [*Play and author not known*, but it is possibly *The Northern Lass.*] *Cast not known.*

Saturday 14  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: My wife to the King's play-house to see "The Northerne Castle," which I think I never did see before. Knipp acted in it, and did her part very extraordinary well; but the play is but a mean, sorry play; but the house very full of gallants. It seems, it hath not been acted a good while.

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 27 Dec. 1666.

Monday 16  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: My wife and Mercer and I away to the King's play-house, to see the "Scornfull Lady"; but it being now three o'clock there was not one soul in the pit; whereupon, for shame, we would not go in. . . . [After attending LIF] to the King's house, upon a wager of mine with my wife, that there would be no acting there to-day, there being no company: so I went in and found a pretty good company there, and saw their dance at the end of the play.

**TU QUOQUE.** See 12 Sept.

LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: [After stopping at Bridges Street] against our wills, went all to see "Tu Quoque" again, where there is pretty store of company, and going with a prejudice the play appeared better to us. Here we saw Madam Morland, who is grown mighty fat, but is very comely. But one of the best parts of our sport was a mighty pretty lady that sat behind us, that did laugh so heartily and constantly, that it did me good to hear her.

- Friday 20*  
Bridges ALL MISTAKEN; or, The Mad Couple. [By James Howard.] *Cast not known*, but Pepys, 28 Dec. 1667, refers to Philidor – Hart; Mirida – Nell Gwyn. The edition of 1672, the first one known, lists no prologue, no epilogue, no actors' names.  
 COMMENT. The King's Company. The date of the first performance is not known; Pepys does not suggest that this day was the premiere. Pepys, *Diary*: Sir W. Pen . . . and I by coach to the King's playhouse, and there saw "The Mad Couple," which I do not remember that I have seen; it is a pretty pleasant play. Thence home, and my wife and I to walk in the garden, she having been at the same play with Jane, in the 18d. seat, to shew Jane the play.
- Wednesday 25*  
Bridges THE STORM [*The Sea Voyage*, by John Fletcher and Philip Massinger.] *Cast not known*.  
 COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, my eyes being so bad since last night's straining of them, that I am hardly able to see, besides the pain which I have in them. The play was a new play; and infinitely full: the King and all the Court almost there. It is "The Storme," a play of Fletcher's; which is but so-so, methinks; only there is a most admirable dance at the end, of the ladies, in a military manner, which indeed did please me mightily. . . . And there comes my wife home from the Duke of York's playhouse.  
 Two songs, printed somewhat later in *Choice Songs and Ayres*, The First Book, 1673, may have been prepared for this revival: "Hark the storm grows," set by Robert Smith; and "Cheer up my mates," set by Pelham Humphrey.
- Thursday 26*  
Bridges THE SEA VOYAGE. See 25 Sept.  
 COMMENT. The King's Company. Pepys, *Diary*: With my wife abroad to the King's playhouse, to shew her yesterday's new play, which I like as I did yesterday, the principal thing extraordinary being the dance, which is very good.
- Friday 27*  
Bridges [THE SEA VOYAGE.] See 25 Sept.  
 COMMENT. The King's Company. This performance is on the L. C. second list 5/12, p. 17, with the date of 25 Sept., when the King was present; the first list, 5/139, p. 129, gives this play for 27 Sept. There may be an error in the listing, yet it is likely that the play continued its run through this day.
- Saturday 28*  
LIF FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667 for a recent cast.  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's playhouse, and there saw a piece of "Sir Martin Marall," with great delight, though I have seen it so often.

## October 1667

- Tuesday 1*  
At Court CONCERT.  
 COMMENT. Pepys, *Diary*: To White Hall, and there in the Boarded-gallery did hear the musick with which the King is presented this night by Monsieur Grebus [Grabut], the master of his musick; both instrumentall—I think twenty-four violins—and vocall; an English song upon Peace. But, God forgive me! I never was so little pleased with a concert of musick in my life. The manner of setting of words and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocall musick being lost by it. Here was a great press of people; but I did not see many pleased with it, only the instrumental musick he had brought by practice to play very just.

THE TRAITOR. [By James Shirley.] *Cast not known.* For a previous cast, see 22 Nov. 1660. Wednesday 2  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's house to see "The Traytour," which still I like as a very good play.

FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667. Friday 4  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.

TARUGO'S WILES; or, The Coffee House. [By Sir Thomas St. Serfe.] The edition of 1668 has The Prologue and an Epilogue, but no actors' names. Saturday 5  
LIF

COMMENT. The Duke's Company. Downes (*Roscius Anglicanus*, p. 31) lists it as one of several plays whose runs expired on the third day.

Pepys, *Diary*: To the Duke of York's playhouse, but the house so full, it being a new play, "The Coffee House," that we could not get in . . .

*The Journals of John Lauder Lord Fountainball* (ed. Donald Crawford, 1900), pp. 174-75: heir is the Dukes playhouse, wheir we saw Tom Sydserfes Spanish Comedie Tarugo's Wiles, or the Coffee House, acted. . . . He could not forget himselfe: was very satyricall sneering at the Greshamers for their late invention of the transfusion of blood, as also at our covenant, making the witch of Geneva to wy it and La Sainte Ligue de France toghether.

FLORA'S VAGARIES. [By Richard Rhodes.] Edition of 1670: Alberto - Mohun; Lodovico - Beeston; Prospero - Bird; Grimani - Cartwright; Francisco - Burt; Fryer - Loveday; Flora - Mrs Ellen Gwin; Otrante - Mrs Nepp. Edition of 1677 adds: Giacomo - Shatterel. See also 3 Nov. 1663. Bridges

COMMENT. The King's Company. Pepys, *Diary*: [After looking in at LIF], and so to the King's house: and there, going in, met with Knepp, and she took us up into the tireing-rooms: and to the women's shift, where Nell was dressing herself, and was all unready, and is very pretty, prettier than I thought. And so walked all up and down the house above, and then below into the scene-room, and there sat down, and she gave us fruit: and here I read the questions to Knepp, while she answered me, through all her part of "Flora's Figary's" which was acted to-day. But, Lord! to see how they were both painted would make a man mad, and did make me loath them; and what base company of men comes among them, and how lewdly they talk! and how poor the men are in clothes, and yet what a shew they make on the stage by candle-light, is very observable. But to see how Nell cursed, for having so few people in the pit, was pretty; the other house carrying away all the people at the new play, and is said, now-a-days, to have generally most company, as being better players. By and by into the pit, and there was the play, which is pretty good.

[TARUGO'S WILES; or, The Coffee House.] See 5 Oct. Monday 7  
LIF

COMMENT. Downes (*Roscius Anglicanus*, p. 31) states that it was given three days; a certain performance on 8 Oct. suggests that the second performance occurred on this day, 7 Oct.

THE POETESS. *Play and author not known.* *Cast not known.* Bridges

COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The second list adds: The king here. See also Nicoll, *Restoration Drama*, p. 344.

TARUGO'S WILES; or, The Coffee House. See 5 Oct. Tuesday 8  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 129. See also Nicoll, *Restoration Drama*, p. 346.

- Monday 14* LIF FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's House, and there went in for nothing into the pit, at the last act, to see Sir Martin Marr-all, and met my wife, who was there, and my brother, and W. Hewer and Willett, and carried them home, still being pleased with the humour of the play, almost above all that ever I saw.
- Tuesday 15* LIF TARUGO'S WILES; or, The Coffee House. See 5 Oct.  
 COMMENT. The Duke's Company. This play is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346. It is possible that this is a delayed third performance and that the conjectured one for 7 Oct. did not occur.  
 Pepys, *Diary*: My wife and I and Willet to the Duke of York's house, where, after long stay, the King and Duke of York come, and there saw "The Coffee House," the most ridiculous, insipid play that ever I saw in my life, and glad we were that Betterton had no part in it.
- Wednesday 16* LIF MACBETH. [Altered from William Shakespeare by Sir William Davenant.] Macbeth - Young. But see 5 Nov. 1664.  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, thinking as we appointed, to meet my wife there, but she was not; and more, I was vexed to see Young (who is but a bad actor at best) act Macbeth in the room of Betterton, who, poor man! is sick: but, Lord! what a prejudice it wrought in me against the whole play, and everybody else agreed in disliking this fellow. Thence home, and there find my wife gone home; because of this fellow's acting of the part, she went out of the house again.
- Friday 18* Bridges BRENORALT. [*The Discontented Colonel*, by John Suckling.] Cast not known.  
 COMMENT. The King's Company. Pepys, *Diary*: My wife and [Creed], and I, and Willet to the King's house, and saw "Brenoralt," which is a good tragedy, that I like well.
- Saturday 19* Bridges THE BLACK PRINCE. [By Roger Boyle, Earl of Orrery.] Edition of 1672: Prologue. Spoken by the Genius of England, holding a Trident in one hand and a Sword in the other. King Edward - Moon [Mohun]; King John - Wintersell; Prince - Kenniston [Kynaston]; Lord Delaware - Hart; Count Guesclin - Burt; Lord Latimer - Cartwright; Page - Beeston; Alizia - Mrs Guinn; Plantaginet - Mrs Marshall; Cleorin - Mrs Corey; Sevina - Mrs Nepp; Valeria disguised - F. Dampart [Davenport]; A Lady - Betty Dampart [Davenport]. Epilogue to the King.  
 COMMENT. The King's Company. Pepys, *Diary*: Being full of my desire of seeing my Lord Orrery's new play this afternoon at the King's house, "The Black Prince," the first time it is acted; where though we come by two o'clock, yet there was no room in the pit, but we were forced to go into one of the upper boxes, at 4s. a piece, which is the first time I ever sat in a box in my life. And in the same box come, by and by, behind me, my Lord Barkeley and his lady; but I did not turn my face to them to be known, so that I was excused from giving them my seat; and this pleasure I had, that from this place the scenes do appear very fine indeed, and much better than in the pit. The house infinite full, and the King and Duke of York was there. By and by the play begun, and in it nothing particular but a very fine dance for variety of figures, but a little too long. But, as to the contrivance, and all that was witty (which, indeed, was much, and very witty), was almost the same that had been in his two former plays of "Henry the 5th" and "Mustapha," and the same points and turns of wit in both, and in this very same play often repeated, but in excellent language, and were so excellent that the whole house was mightily pleased with it all along till towards the end he comes

to discover the chief of the plot of the play by the reading of a long letter, which was so long and some things (the people being set already to think too long) so unnecessary that they frequently begun to laugh, and to hiss twenty times, that, had it not been for the King's being there, they had certainly hissed it off the stage. But I must confess that, as my Lord Barkeley says behind me, the having of that long letter was a thing so absurd, that he could not imagine how a man of his parts could possibly fall into it; or, if he did, if he had but let any friend read it, the friend would have told him of it; and, I must confess, it is one of the most remarkable instances that ever I did or expect to meet with in my life of a wise man's not being wise at all times, and in all things, for nothing could be more ridiculous than this, though the letter of itself at another time would be thought an excellent letter, and indeed an excellent Romance, but at the end of the play, when every body was weary of sitting, and were already possessed with the effect of the whole letter, to trouble them with a letter a quarter of an hour long, was a most absurd thing. After the play done, and nothing pleasing them from the time of the letter to the end of the play, people being put into a bad humour of disliking (which is another thing worth the noting), I home by coach, and could not forbear laughing almost all the way home, and all the evening to my going to bed, at the ridiculousness of the letter, and the more because my wife was angry with me, and the world, for laughing, because the King was there, though she cannot defend the length of the letter.

Saturday 19  
Bridges

MUSTAPHA. [By Roger Boyle, Earl of Orrery.] See 4 Sept. 1667.

Tuesday 22  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.

THE BLACK PRINCE. See 19 Oct.

Wednesday 23  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Black Prince" again: which is now mightily bettered by that long letter being printed, and so delivered to every body at their going in, and some short reference made to it in heart in the play, which do mighty well; but, when all is done, I think it is the worst play of my Lord Orrery's. But here, to my great satisfaction, I did see my Lord Hinchingbroke and his mistress, with her father and mother; and I am mightily pleased with the young lady, being handsome enough—and, indeed, to my great liking, as I would have her. I could not but look upon them all the play.

THE VILLAIN. [By Thomas Porter.] Monsieur Brisac – Smith. See also 18 Oct. 1662.

Thursday 24  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's playhouse; but there Betterton not being yet well, we would not stay, though since I hear that Smith do act his part in "The Villaine," which was then acted, as well or better than he, which I do not believe.

PUPPETRY.

CC

COMMENT. Pepys, *Diary*: [After looking in at LIF], to Charing Cross, there to see Polichinelli. [It being begun, Pepys did not stay. See Speaight, *English Puppet Theatre*, p. 75.]

ENTERTAINMENTS.

Friday 25  
At Court

COMMENT. Aston Papers, Add. MSS. 36916, Vol. xvi, f. 8: In the Afternoon their Maties were pleased to be present in the Banqueting house w<sup>th</sup> the principall L<sup>ds</sup> and Ladyes of the Court at a divertisement of a dancing on the Ropes Tumbling and other Agilities of Body shown with great applause by a Company of English. [See also *The Bulstrode Papers*, 1879, 1, 4; HMC, 12th Report, Part vii, Fleming MSS., p. 53.]

- Saturday 26* COMMENT. Pepys, *Diary*: Mrs Pierce tells me that the two Marshalls at the King's house are Stephen Marshall's, the great Presbyterian's daughters [an erroneous rumor]; and that Nelly [Gwin] and Beck Marshall, falling out the other day, the latter called the other my Lord Buckhurst's whore, Nell answered them, "I was but one man's whore, though I was brought up in a bawdy-house to fill strong waters to the guests; and you are a whore to three or four, though a Presbyter's praying daughter!" which was very pretty.
- Monday 28* THE COMMITTEE. [By Sir Robert Howard.] See 13 Aug. 1667.  
*Bridges* COMMENT. The King's Company. Pepys, *Diary*: My wife, and Mercer, who grows fat, and Willett, and I, to the King's house, and there saw "The Committee," a play I like well.
- Tuesday 29* THE ENGLISH MONSIEUR. [By James Howard.] *Cast not known*, but see 8 Dec. 1666.  
*Bridges* COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. See also Nicoll, *Restoration Drama*, p. 344.  
 Pepys, *Diary*: Thence Bruncker and I to the King's House, thinking to have gone into a box above, for fear of being seen, the King being there, but the play being 3 acts done we would not give 4., and so away.
- City* COMMENT. Because of the losses in the plague and fire, the pageantry was again omitted from the swearing in of the new Lord Mayor of London.
- Thursday 31* COMMENT. Mrs Pepys attended a play, but the theatre and the title of the play are not known.

## November 1667

- Friday 1* THE TAMING OF A SHREW. [*Sauney the Scot*, by John Lacy.] See 9 April 1667.  
*Bridges* COMMENT. The King's Company. Pepys, *Diary*: [Mrs Pepys] and I alone to the King's playhouse, and there saw a silly play and an old one, "The Taming of a Shrew."
- Saturday 2* HENRY THE FOURTH. [*Part I*, by William Shakespeare.] Downes (*Roscianus Anglicanus*, p. 7): King - Wintersel; Prince - Burt; Hotspur - Hart; Falstaff - Cartwright; Poyns - Shotterel. See also 8 Dec. 1660.  
 COMMENT. The King's Company. Pepys, *Diary*: My wife and Willett and I to the King's playhouse, and there saw "Henry the Fourth"; and contrary to expectation, was pleased in nothing more than in Cartwright's speaking of Falstaffe's speech about "What is Honour?" The house full of Parliamentmen, it being holyday with them: and it was observable how a gentleman of good habit, sitting just before us, eating of some fruit in the midst of the play, did drop down as dead, being choked; but with much ado Orange Moll did thrust her finger down his throat, and brought him to life again.
- Tuesday 5* FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.  
*LIF* COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.

**MACBETH.** [Adapted from William Shakespeare by Sir William Davenant.] See 16 Oct. 1677.

Wednesday 6  
LIF

COMMENT. Pepys' comment implies that he saw the Duke's Company. Pepys, *Diary*: With my wife to a play, and the girl—"Macbeth," which we still like mightily, though mighty short of the content we used to have when Betterton acted, who is still sick.

**THE TEMPEST.** [Adapted by Sir William Davenant and John Dryden from William Shakespeare.] A possible cast: Ferdinand – Harris; Stephano – Angel; Trincalo – Underhill; Ariel – Mary Davis; Hypolito – Mrs Long.

Thursday 7  
LIF

COMMENT. The Duke's Company. For Harris' role, see Pepys, 11 May 1668. For Angel as Stephano, see *An Elegy Upon . . . Mr Edward Angell*, reprinted in *A Little Ark*, pp. 38–39: Who shall play Stephano now? your Tempest's gone / To raise new Storms i' th' hearts of every one. For Underhill as Trincalo, note his nickname of Prince Trincalo. (For Mary Davis as Ariel and Mrs Long as Hypolito, see J. H. Wilson, *All the King's Ladies*, pp. 140, 166.)

Downes (*Roscius Anglicanus*, p. 33): The Tempest . . . Acted in Lincolns-Inn-Fields . . . alter'd by Sir William Davenant and Mr Dryden before 'twas made into an Opera.

Pepys, *Diary*: At noon resolved with Sir W. Pen to go see "The Tempest," an old play of Shakespeare's, acted, I hear, the first day; and so my wife, and girl, and W. Hewer by themselves, and Sir W. Pen and I afterwards by ourselves; and forced to sit in the side balconie over against the musique-room at the Duke's house, close by my Lady Dorset and a great many great ones. The house mighty full; the King and Court there: and the most innocent play that ever I saw; and a curious piece of musique in an echo of half sentences, the echo repeating the former half, while the man goes on to the latter, which is mighty pretty. The play [has] no great wit, but yet good, above ordinary plays. Thence home with Sir W. Pen, and there all mightily pleased with the play.

[**THE TEMPEST.**] See 7 Nov.

Friday 8  
LIF

COMMENT. The Duke's Company. In view of two certain performances in the next week, it seems likely that *The Tempest* was acted continuously through 14 Nov.

[**THE TEMPEST.**] See 7 Nov.

Saturday 9  
LIF

[**THE TEMPEST.**] See 7 Nov.

Monday 11  
LIF

**THE INDIAN EMPEROUR.** [By John Dryden.] [*Cydaria*] – Nell Gwin. See also April 1665.

Bridges

COMMENT. The King's Company. Pepys, *Diary*: My wife, and I, and Willett, to the King's play-house, and there saw "The Indian Emperour," a good play, but not so good as people cry it up, I think, though above all things Nell's ill speaking of a great part made me mad.

[**THE TEMPEST.**] See 7 Nov.

Tuesday 12  
LIF

**THE TEMPEST.** See 7 Nov.

Wednesday 13  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: I and my wife and Willett to the Duke of York's house, and there saw the Tempest again, which is very pleasant, and full of so good variety that I cannot be more pleased almost in a comedy, only the seaman's part a little too tedious. Thence home, and there to my chamber, and do begin anew to bind myself to keep my old vows, and among the rest not to see a play till Christmas but once in every other week, and have laid aside £10, which is to be lost to the poor, if I do.

- Tbursday 14*      THE TEMPEST. See 7 Nov.  
 LIF                    COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 346.
- Friday 15*        CONCERT.  
 At Court             COMMENT. *The Bulstrode Papers* (I, 8): This afternoone at 3, after dinner, the Dutch Ambass<sup>dr</sup>s had their audience of their Mat<sup>es</sup> in the Banqueting house in the usuall manner, where appeared more than ordinary glory of L<sup>ds</sup> and Ladys, this happening to be the Queene's birthday, which will be celebrated with a consort of musicke by his Mat<sup>es</sup> Italian troupe, in the Queene's apart<sup>mt</sup>. [See also Pepys, this day, for a discussion of music.]
- Saturday 16*       PHILASTER; or, Love Lies a Bleeding. [By Francis Beaumont and John Fletcher.]  
 Bridges              Possibly: Philaster – Hart; Bellario – Nell Gwyn.  
 COMMENT. The King's Company, This performance is on the L. C. lists 5/139, p. 129, and 5/12, p. 17. The latter states: The King here. See also Nicoll, *Restoration Drama*, p. 344. Elkanah Settle's Prologue to his revision of *Philaster* (1695):  
*That good old Play Philaster ne're can fail  
 But we Young Actors, how shall we prevail?  
 Philaster and Bellario, let me tell ye,  
 For these Bold Parts we have no Hart, no Nelly;  
 Those Darlings of the Stage, that charm'd you thare.*
- At Court*           CONCERT.  
 COMMENT. Pepys, *Diary*: I to White Hall; and there got into the theater-room, and there heard both the vocall and instrumentall musick, where the little fellow [Pelham Humphrey] stood keeping time; but for my part, I see no great matter, but quite the contrary in both sorts of musique. The composition I believe is very good, but no more of delightfulness to the eare or understanding but what is very ordinary. Here was the King and Queen, and some of the ladies; among whom none more jolly than my Lady Buckingham, her Lord being once more a great man.
- Tuesday 19*        THE RIVALS. [By Sir William Davenant.] *Cast not known.* For a previous cast, see Sept. 1664 and 2 Dec. 1664.  
 LIF                    COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125: The Rivalls. See also Nicoll, *Restoration Drama*, p. 347.
- Tbursday 21*       THE GOBLINS. [By John Suckling.] *Cast not known.*  
 Bridges              COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The former states: The Goblins at y<sup>e</sup> Theatre. The latter adds: The King here. See also Nicoll, *Restoration Drama*, p. 344.
- Saturday 23*        THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 7 Dec. 1666.  
 Bridges              COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The former states: The Maydes Tragedie at y<sup>e</sup> Theatre. The second adds: The King here. See also Nicoll, *Restoration Drama*, p. 344.
- Tuesday 26*        THE TEMPEST. See 7 Nov. 1667.  
 LIF                    COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.
- Tbursday 28*        THE MISTAKEN BEAUTY. *Autor not known.* *Cast not known.*  
 Bridges              COMMENT. The King's Company. See *The Liar; or, The Mistaken Beauty*, 1661. Pepys, *Diary*: I away to the King's playhouse, and there sat by my wife, and saw "The Mistaken Beauty," which I never, I think, saw before, though an old play; and there is much in it that I like, though the name is but improper to it—at least, that name, it being also called "The Lyer," which is proper enough.

## December 1667

**COMMENT.** Pepys, *Diary*: [Willet's aunt] tell us that Catelin is likely to be soon acted, which I am glad to hear, but it is at the King's house. But the King's House is at present and hath for some days been silenced upon some difference [between] Hart and Moone [Mohun].

Saturday 7  
Bridges

**COMMENT.** Pepys, *Diary*: I met Rolt and Sir John Chichly, and Harris, the player, and there we talked of many things, and particularly of "Catiline," which is to be suddenly acted at the King's house; and there all agree that it cannot be well done at that house, there not being good actors enow: and Burt acts Cicero, which they all conclude he will not be able to do well. The King gives them £500 for robes, there being, as they say, to be sixteen scarlett robes. Thence home for dinner, and would have had Harris home with me, but it was too late for him to get to the playhouse after it.

Wednesday 11  
Bridges

**THE TEMPEST.** See 7 Nov.

Thursday 12  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: I all alone to the Duke of York's house, and saw "The Tempest," which, as often as I have seen it, I do like very well, and the house very full. But I could take little pleasure more than the play, for not being able to look about, for fear of being seen.

**TU QUOQUE.** [By John Cooke.] *Cast not known.*

Monday 16  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**THE SURPRIZAL.** [By Sir Robert Howard.] [Samira] – Nell Gwyn. See also 8 April 1663.

Thursday 26  
Bridges

**COMMENT.** The King's Company. See Nicoll, *Restoration Drama*, p. 322, for an L. C. order concerning Mohun's not acting for some time past. Pepys, *Diary*: With my wife to the King's playhouse, and there saw "The Surprizall"; which did not please me to-day, the actors not pleasing me; and especially Nell's acting of a serious part, which she spoils.

**THE COMICAL REVENGE;** or, Love in a Tub. [By Sir George Etherege.] *Cast not known*, but see March 1664.

Saturday 28  
LIF

**COMMENT.** The Duke's Company. This play is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**ALL MISTAKEN;** or, The Mad Couple. [By James Howard.] As 20 Sept. 1667.

Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: With my wife and girle to the King's house, and there saw "The Mad Couple," which is but an ordinary play; but only Nell's and Hart's mad parts are most excellently done, but especially her's: which makes it a miracle to me to think how ill she do any serious part, as the other day [26 Dec.], just like a fool or changeling; and, in a mad part, do beyond all imitation almost. It pleased us mightily to see the natural affection of a poor woman, the mother of one of the children brought on the stage: the child crying, she by force got upon the stage, and took up her child and carried it away off of the stage from Hart. Many fine faces here to-day.

**LOVE'S CRUELTY.** [By James Shirley.] *Cast not known.*

Monday 30  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: With Sir Philip Carteret to the King's playhouse, there to see "Love's Cruelty," an old play, but which I have

*Monday 30  
Bridges*

not seen before; and in the first act Orange Moll come to me, with one of the porters by my house, to tell me that Mrs Pierce and Knepp did dine at my house to-day, and that I was desired to come home. So I went out presently, and by coach home, and they were just gone away; so, after a very little stay with my wife, I took coach again, and to the King's playhouse again, and come in the fourth act; and it proves to me a very silly play, and to everybody else, as far as I could judge. But the jest is, that here telling Moll how I had lost my journey, she told me that Mrs Knepp was in the house, and so shews me to her, and I went to her, and sat out the play. . . . I could not but observe that Sir Philip Carteret would fain have given me my going into a play; but yet, when he come to the door, he had no money to pay for himself, I having refused to accept of it for myself, but was fain; and I perceive he is known there, and do run upon the score for plays, which is a shame. . . . In the pit I met with Sir Ch. North.

## January 1668

*Wednesday 1 LIF* FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.

COMMENT. The Duke's Company. Pepys, *Diary*: I after dinner to the Duke of York's playhouse, and there saw "Sir Martin Mar-all"; which I have seen so often, and yet am mightily pleased with it, and think it mighty witty, and the fullest of proper matter for mirth that ever was writ; and I do clearly see that they do improve in their acting of it. Here a mighty company of citizens, 'prentices, and others; and it makes me observe, that when I begun first to be able to bestow a play on myself, I do not remember that I saw so many by half of the ordinary 'prentices and mean people in the pit at 2s. 6d. a-piece as now; I going for several years no higher than the 12d. and then the 18d. places, though I strained hard to go in them when I did: so much the vanity and prodigality of the age is to be observed in this particular.

*Saturday 4 Bridges*

SECRET LOVE; or, The Maiden Queen. [By John Dryden.] See 24 May 1667.

COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The Mayden Queene at the Theatre. The second list adds: King here. See also Nicoll, *Restoration Drama*, p. 344.

*Monday 6 LIF*

THE TEMPEST. [Altered from William Shakespeare by Sir William Davenant and John Dryden.] See 7 Nov. 1667.

COMMENT. The Duke's Company. Pepys, *Diary*: Away to my wife at the Duke of York's house, in the pit, and so left her; and to Mrs Pierce, and took her and her cozen Corbet, Knepp and little James, and brought them to the Duke's house; and, the house being full, was forced to carry them to a box, which did cost me 20s., besides oranges, which troubled me, though their company did please me. Thence, after the play, stayed till Harris was undressed, there being acted "The Tempest," and so he withall, all by coach, home.

*Tuesday 7 Nursery*

COMMENT. Pepys, *Diary*: I away by coach to the Nursery, where I never was yet, and there to meet my wife and Mercer and Willet as they promised; but the house did not act to-day; and so I was at a loss for them.

LIF

THE SCHOOL OF COMPLIMENTS. [By James Shirley.] *Cast not known.*

COMMENT. The Duke's Company. Pepys, *Diary*: [After looking in at the Nursery] and therefore to the other two playhouses into the pit, to gaze up and down, to look for them, and there did by this means, for nothing, see an act in "The Schoole of Compliments" at the Duke's house.

**HENRY THE FOURTH.** [Part I, presumably, by William Shakespeare.] See 2 Nov. 1667.

Tuesday 7  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: [After looking in at the Nursery and at LIF] and "Henry the Fourth" at the King's house; but, not finding them, nor liking either of the plays, I took my coach again.

**FEIGN'D INNOCENCE;** or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.

Wednesday 8  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**AGLAURA.** [By John Suckling.] *Cast not known.* For a previous cast, see 28 Dec. 1661.

Friday 10  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: With my wife and Deb. to the King's house, to see "Aglaura," which hath been always mightily cried up and so I went with mighty expectation, but do find nothing extraordinary in it at all, and but hardly good in any degree.

**THE WILD GOOSE CHACE.** [By John Fletcher.] *Cast not known.*

Saturday 11  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: And wife and Deb. to the King's house, there to see "The Wild-goose Chase," which I never saw, but have long longed to see it, being a famous play, but as it was yesterday I do find that where I expect most I find least satisfaction, for in this play I met with nothing extraordinary at all, but very dull inventions and designs. Knepp come and sat by us, and her talk pleased me a little, she telling me how Mis Davis is for certain going away from the Duke's house, the King being in love with her; and a house is taken for her, and furnishing; and she hath a ring given her already worth £600: that the King did send several times for Nelly, and she was with him, but what he did she knows not; this was a good while ago, and she says that the King first spoiled Mrs Weaver, which is very mean, methinks, in a prince, and I am sorry for it, and can hope for no good to the State from having a Prince so devoted to his pleasure. She told me also of a play shortly coming upon the stage, of Sir Charles Sidly's, which, she thinks, will be called "The Wandering Ladys," a comedy that, she thinks, will be more pleasant; and also another play, called "The Duke of Lerma"; besides "Catelin," which she thinks, for want of the clothes which the King promised them, will not be acted for a good while.

**THE INDIAN EMPEROUR.** [By John Dryden.] Acted by persons of the Court.

Monday 13  
At Court

COMMENT. *The Journal of Sir Richard Bulstrode* (p. 19): This evening is repeated in the great Hall by four persons of quality the Indian Emperour, but the Company is made very private, soe as few attempt to gett in.

Jean Chappuzeau, *Le Théâtre François* (Paris, 1675), p. 55, states that in 1668 he saw a revival of *The Indian Emperor* in London.

Pepys, *Diary*: 14 Jan.: They fell to discourse of last night's work at Court, where the ladies and Duke of Monmouth and others acted "The Indian Emperour"; wherein they told me these things most remarkable: that not any woman but the Duchesse of Monmouth and Mrs Cornwallis did any thing but like fools and stocks, but that these two did do most extraordinary well: that not any man did any thing well but Captain O'Bryan, who spoke and did well, but, above all things, did dance most incomparably. That she did sit near the players of the Duke's house; among the rest, Mis Davis, who is the most impudent slut, she says, in the world; and the more, now the King do show her countenance; and is reckoned his mistress, even to the scorne of the whole world; the King gazing on her, and my Lady Castlemayne being melancholy and out of humour, all the play, not smiling once. The King, it seems, hath given her a ring of £700, which she shews to every body, and owns that the King did give it her; and he hath

- Monday 13*  
At Court furnished a house for her in Sufolke Street most richly, which is a most infinite shame. It seems she is a bastard of Colonell Howard, my Lord Berkshire, and that he do pimp to her for the King, and hath got her for him; but Pierce says that she is a most homely jade as ever she saw, though she dances beyond any thing in the world.
- Monday 20*  
Bridges THE INDIAN EMPEROR. [By John Dryden.] See 11 Nov. 1667.  
COMMENT. The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The second list states: King & Queene [present]. See also Nicoll, *Restoration Drama*, p. 344.
- Friday 24*  
Bridges SECRET LOVE; or, The Maiden Queen. [By John Dryden.] [Queen] – Rebecca Marshall. See also late Feb. 1666/7.  
COMMENT. The King's Company. Pepys, *Diary*: I to the King's playhouse, to fetch my wife, and there saw the best part of "The Mayden Queene," which, the more I see, the more I love, and think one of the best plays I ever saw, and is certainly the best acted of any thing ever the House did, and particularly Becke Marshall, to admiration.
- Monday 27*  
At Court SECRET LOVE; or, The Maiden Queen. [By John Dryden.] See 24 Jan. 1667/8.  
COMMENT. The King's Company. This play is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. See also Nicoll, *Restoration Drama*, p. 344.

*Tbursday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1668

- COMMENT. Nicoll, *Restoration Drama*, p. 307, lists *The Comical Revenge* (the Duke's Company) for the Inner Temple, 2 Feb. 1667/8. As this date falls on Sunday and as the sequence of entries suggests a later date, this performance appears under 2 Feb. 1668/9.
- Monday 3*  
LIF THE TEMPEST. See 2 Nov. 1667.  
COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, to the play, "The Tempest," which we have often seen, but yet I was pleased again, and shall be again to see it, it is so full of variety, and particularly this day I took pleasure to learn the tune of the seaman's dance, which I have much desired to be perfect in, and have made myself so.
- At Court FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.  
COMMENT. The Duke's Company. This performance is on the L. C. lists, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.
- Tuesday 4*  
At Court HORACE. [By Mrs Katherine Philips.] MS cast in the Harvard Library copy of *Horace* (1667): Tullus – H: Savill; Old Horace – Tho: Howard; Horace – James Hamilton; Curtius – Ed: Griffin; Valerius – Obryan; Sabina – Dutches [of] Monmouth; Camilla – Lady Castlemaine; Julia – Mrs Cornewallis; Flavia – Sir Grenvill Verney; Proclus – Mr Fenton. The Prologue to Horace, Spoken by the Dutches of Monmouth, at Court, is in *Covent Garden Drollery*, 1672, ed. Summers, pp. 62-63.

**COMMENT.** This performance was recorded by Count Dona of Sweden (Seaton, *Literary Relationships*, pp. 337-38). Evelyn, *Diary*: This Evening I saw the Trajedie of *Horace* (written by the virtuous Mrs Philips) acted before their Majesties: 'twixt each act a Masque & Antique: daunced: The excessive galantry of the Ladies was infinite, Those especially on that . . . Castlemaine esteemed at 40,000 pounds & more: & far out shining the Queene &c.

Tuesday 4  
At Court

BM Add. MSS. 36916, folio 62: This night there is a play Acted at Court by the Dutchess of Monmouth Countess of Castlemain and others. The Countess is adorned with Jewells to the Value of 200,000£ the Crowne Jewells being taken from the Tower for her. There are none but the Nobility admitted to see it. The play is Madam Phillips translation of Corneiles Horace, finished by Sr John Denham.

*Wednesday 5*  
*ASH WEDNESDAY*

**SHE WOULD IF SHE COULD.** [By Sir George Etheridge.] Edition of 1668: No actors' names, no prologue, no epilogue. Downes (*Roscius Anglicanus*, p. 28): Courtall - Smith; Freeman - Young; Sir Joslin - Harris; Sir Oliver - Nokes; Ariana - Mrs Jenning; Getty - Mrs Davies; Lady Cockwood - Mrs Shadwell.

Thursday 6  
LIF

**COMMENT.** The Duke's Company. Downes (p. 29): It took well, but Inferior to Love in a Tub.

Pepys, *Diary*: I to the Duke of York's playhouse; where a new play of Etheridge's, called "She Would if she Could"; and though I was there by two o'clock, there was 1000 people put back that could not have room in the pit: and I at last, because my wife was there, made shift to get into the 18d. box, and there saw; but, Lord! how full was the house, and how silly the play, there being nothing in the world good in it, and few people pleased in it. The King was there; but I sat mightily behind, and could see but little, and hear not all. The play being done . . . here was the Duke of Buckingham to-day openly sat in the pit; and there I found him with my Lord Buckhurst, and Sidly, and Etheridge, the poet; the last of whom I did hear mightily find fault with the actors, that they were out of humour, and had not their parts perfect, and that Harris did do nothing, nor could so much as sing a ketch in it; and so was mightily concerned: while all the rest did, through the whole pit, blame the play as a silly, dull thing, though there was something very roguish and witty; but the design of the play, and end, mighty insipid.

Thomas Shadwell, Preface to *The Humorists* (1671): The last (viz.) imperfect Action, had like to have destroy'd *She would if she could*, which I think (and I have the Authority of some of the best Judges in England for't) is the best Comedy that has been written since the Restauration of the Stage: And even that, for the imperfect representation of it at first, received such prejudice, that, had it not ben for the favour of the Court, in all probability it had never got up again; and it suffers for it, in a great measure, to this very day.

**THE CHANGES; or, Love in a Maze.** [By James Shirley.] See 1 May 1667.

Friday 7  
Bridges

**COMMENT.** The King's Company. This is a Friday in Lent, when frequently the playhouses did not act. Pepys, *Diary*: To the King's playhouse, and there saw a piece of "Love in a Maze," a dull, silly play, I think: and after the play, home with W. Pen and his son Lowther, whom we met there.

**MUSTAPHA.** [By Roger Boyle, Earl of Orrery.] Zanger - Smith. See also 4 Sept. 1667.

Tuesday 11  
LIF

**COMMENT.** The Duke's Company. Jean Chappuzeau, *Le Théâtre François* (Paris, 1675), states that he saw a revival of this play in 1668.

Pepys, *Diary*: Sent my wife and Deb. to see "Mustapha" acted . . . and so to the Duke of York's playhouse, and there saw the last act for nothing. Where I never saw such good acting of any creature as Smith's part of Zanger; and I do also, though it was excellently acted by [. . .], do yet want Betterton mightily.

- Tuesday 18**      **FLORA'S VAGARIES.** [By Richard Rhodes.] See 5 Oct. 1667.  
**Bridges**      COMMENT. The King's Company. Pepys, *Diary*: [Sir W. Pen] and I to the King's house, and there, in one of the upper boxes, saw "Flora's Vagarys," which is a very silly play; and the more, I being out of humour, being at a play without my wife.
- Thursday 20**      **THE GREAT FAVOURITE; or, The Duke of Lerma.** [By Sir Robert Howard.]  
**Bridges**      Edition of 1668: Prologue, to the Duke of Lerma, Spoken by Mrs Ellen [Gwyn] and Mrs Nepp [Knepp]. No actors' names. Epilogue. Spoken by Mrs Ellen [Gwyn]. [Maria – Mrs Gwyn.]  
 COMMENT. The King's Company. Pepys, *Diary*: By one o'clock to the King's house: a new play, "The Duke of Lerma," of Sir Robert Howard's: where the King and Court was; and Knepp and Nell spoke the prologue most excellently, especially Knepp, who spoke beyond any creature I ever heard. The play designed to reproach our King with his mistresses, that I was troubled for it, and expected it should be interrupted; but it ended all well, which salved all. The play a well-writ and good play, only its design I did not like of reproaching the King, but altogether a very good and most serious play.
- Saturday 22**      **ALBUMAZAR.** [By Thomas Tomkis.] Edition of 1668: Prologue. No actors' names. Epilogue (spoken by Trincalo [Angel]). Trincalo – Angel.  
**LIF**      COMMENT. The Duke's Company. The Prologue, by John Dryden, is in *Covent Garden Drollery* (1672). Pepys, *Diary*: To the Duke's playhouse, and there saw "Albumazar," an old play, this the second time of acting. It is said to have been the ground of B. Jonson's "Alchymist": but, saving the ridiculousnesse of Angell's part, which is called Trinkilo, I do not see any thing extraordinary in it, but was indeed weary of it before it was done. The King here, and, indeed, all of us, pretty merry at the mimique tricks of Trinkilo.
- Monday 24**      **JERONIMO IS MAD AGAIN.** [By Thomas Kyd.] *Cast not known.*  
**Nursery**      COMMENT. Pepys, *Diary*: I took them [Mrs Pepys and Deb.] to the Nursery, where none of us ever were before; where the house is better and the musique better than we looked for, and the acting not much worse, because I expected as bad as could be: and I was not much mistaken, for it was so. However, I was pleased well to see it once, it being worth a man's seeing to discover the different ability and understanding of people, and the different growth of people's abilities by practise. Their play was a bad one, called "Jeronimo is Mad Again," a tragedy. Here was some good company by us, who did make mighty sport at the folly of their acting, which I could not neither refrain from sometimes, though I was sorry for it. . . . I was prettily served this day at the playhouse-door, where, giving six shillings into the fellow's hand for us three, the fellow by legerdemain did convey one away, and with so much grace faced me down that I did give him but five, that, though I knew the contrary, yet I was overpowered by his so grave and serious demanding the other shilling, that I could not deny him, but was forced by myself to give it him.
- Tuesday 25**      **SHE WOULD IF SHE COULD.** See 6 Feb. 1667/8.  
**LIF**      COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.
- Nursery**      **THE FAITHFUL SHEPHERD.** [By Richard Fanshawe (?).] *Cast not known.*  
 COMMENT. Pepys, *Diary*: To the Nursery, where I was yesterday, and there saw them act a comedy, a pastorall, "The Faythful Shepherd," having the curiosity to see whether they did a comedy better than a tragedy; but they do it both alike, in the meanest manner, that I was sick of it, but only for to satisfy myself once in seeing the manner of it, but I shall see them no more, I believe.

**THE VIRGIN MARTYR.** [By Thomas Dekker and Philip Massinger.] [Dorothea] – Rebecca Marshall; [Angelo – Nell Gwyn].

Thursday 27  
Bridges

COMMENT. The King's Company. For this cast, see John Harold Wilson, *Notes and Queries*, 21 Feb. 1948, pp. 71-72.

Pepys, *Diary*: My wife and Deb. to the King's House, to see "The Virgin Martyr," the first time it hath been acted a great while: and it is mighty pleasant; not that the play is worth much, but it is finely acted by Becke Marshal. But that which did please me beyond any thing in the whole world was the wind-musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife.

## March 1668

**THE VIRGIN MARTYR.** See 27 Feb. 1667/8.

Monday 2  
Bridges

COMMENT. The King's Company. This play is on the L. C. list 5/139, p. 125, for 20 March, possibly a mistake, as 20 March is a Friday in Lent. In addition, the second list, 5/12, p. 17, reads: 2 March: king here.

Pepys, *Diary*: So with my wife, her and the girl, to the King's house to see the "Virgin Martyr" again, which do mightily please me, but above all the musique at the coming down of the angel, which at this hearing the second time, do still commend me as nothing ever did, and the other musique is nothing to it.

**BRENORALT;** or, The Discontented Colonel. [By John Suckling.] *Cast not known.*

Thursday 5  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and there saw part of "The Discontented Colonel," but could take no great pleasure in it, because of our coming in in the middle of it.

**SHE WOULD IF SHE COULD.** See 6 Feb. 1667/8.

Saturday 7  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**THE SPANISH GYPSIES.** [By Thomas Middleton and William Rowley.] *Cast not known.* For dancing, see below.

Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Spanish Gypsies," the second time of acting, and the first that I saw it. A very silly play, only great variety of dances, and those most excellently done, especially one part by one Hanes [Jo. Haynes], only lately come thither from the Nursery, an understanding fellow, but yet, they say, hath spent £1,000 a-year before he come thither.

**THE TEMPEST.** See 7 Nov. 1667.

Saturday 14  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

### Monday 16-Saturday 21 PASSION WEEK

**THE SEA VOYAGE.** [By John Fletcher and Philip Massinger.] [Aminta] – Mrs Knepp. See also 25 Sept.

Wednesday 25  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: With my wife to the King's playhouse to see "The Storme," which we did, but without much pleasure, it being but a mean play compared with "The Tempest," at the Duke of York's house, though Knepp did act her part of grief very well.

*Tbursday 26*    **THE MAN'S THE MASTER.** [By Sir William Davenant.] Edition of 1669: Prologue. No actors' names. The Epilogue. In a Ballad, Sung by Two. Downes (*Roscius Anglicanus*, p. 30): Master – Harris; The Man – Underhill. Mr Harris and Mr Sandford, Singing the Epilogue like two Street Ballad-Singers. [According to the Catalogue of the MS Music, Christ Church, John Bannister set a song for this play.]

COMMENT. The Duke's Company. Downes (p. 30): This Comedy in general was very well Perform'd. Pepys, *Diary*: I alone to the Duke of York's house, to see the new play, called "The Man is the Master," where the house was, it being not above one o'clock, very full. But my wife and Deb. being there before, with Mrs Pierce and Corbet and Betty Turner, whom my wife carried with her, they made me room; and there I sat, it costing me 8s. upon them in oranges, at 6d. apiece. By and by the King come; and we sat just under him, so that I durst not turn my back all the play. The play is a translation out of French, and the plot Spanish, but not anything extraordinary at all in it, though translated by Sir W. Davenant, and so I found the King and his company did think meanly of it, though there was here and there something pretty: but the most of the mirth was sorry, poor stuffe, of eating of sack posset and slabbering themselves, and mirth fit for clownes; the prologue but poor, and the epilogue little in it but the extraordinariness of it, it being sung by Harris and another in the form of a ballet.

*Friday 27*    **Nursery**    COMMENT. Pepys, *Diary*: To the Nursery, where they did not act.

*Saturday 28*    **THE INDIAN EMPEROUR.** See 11 Nov. 1667.

Bridges    COMMENT. The King's Company. Pepys, *Diary*: With my wife and Deb., to the King's house, and there saw the "Indian Emperour," a very good play indeed.

## April 1668

*Wednesday 1*    **THE BLACK PRINCE.** See 19 Oct. 1667.  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: All alone to the King's house, and there sat in an upper box, to hide myself, and saw "The Black Prince," a very good play; but only the fancy, most of it, the same as in the rest of my Lord Orrery's plays; but the dance very stately; but it was pretty to see how coming after dinner and with no company with me to talk to, and at a play that I had seen, and went to now not for curiosity but only idleness, I did fall asleep the former part of the play, but afterward did mind it and like it very well.

*Friday 3*    **THE MAN'S THE MASTER.** See 26 March 1667/8.  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: My Lord Brouncker and I to the Duke of York's playhouse, and there saw the latter part of "The Master and the Man."

*Tuesday 7*    **THE ENGLISH MONSIEUR.** [By James Howard.] *Cast not known.*  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The English Monsieur"; sitting for privacy sake in an upper box: the play hath much mirth in it as to that particular humour. After the play done, I down to Knipp, and did stay her undressing herself; and there saw the several players, men and women go by; and pretty to see how strange they are all, one to another, after the play is done. Here I saw a wonderful pretty maid of her own, that come to undress her, and one so pretty that she says she intends not to keep her, for fear of her being undone in her service, by coming to the playhouse.

Here I hear Sir W. Davenant is just now dead; and so who will succeed him in the mastership of the house is not yet known. The eldest Davenport is, it seems, gone from this house to be kept by somebody; which I am glad of, she being a very bad actor. . . . [Mrs Knepp] tells me mighty news, that my Lady Castlemayne is mightily in love with Hart of their house; and he is much with her in private, and she goes to him, and do give him many presents; and that the thing is most certain, and Becke Marshall only privy to it, and the means of bringing them together, which is a very odd thing; and by this means she is even with the King's love to Mrs Davis.

Tuesday 7  
Bridges

**THE UNFORTUNATE LOVERS.** [By Sir William Davenant.] *Cast not known.*  
**COMMENT.** The Duke's Company. See Pepys, *Diary*, 9 April, for an account of Davenant's funeral on 9 April. Pepys, *Diary*: With Lord Brouncker to the Duke of York's playhouse, where we saw "The Unfortunate Lovers," no extraordinary play, methinks.

Wednesday 8  
LIF

**THE TEMPEST.** See 7 Nov. 1667.

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

Monday 13  
LIF

**LOVE'S CRUELTY.** [By James Shirley.] *Cast not known.*

**COMMENT.** Pepys does not name the theatre in which he saw this play, but previous performances of the play were given by the King's Company. Pepys, *Diary*: To a play, "Love's Cruelty." . . . Play part 2s. Oranges, 1s.

Tuesday 14  
[Bridges]

**THE MAID'S TRAGEDY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 7 Dec. 1666.

Wednesday 15  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's playhouse, into a corner of the 18d. box, and there saw "The Maid's Tragedy," a good play. Coach 1s.: play and oranges, 2s.

**THE SURPRIZAL.** See 26 Dec. 1667; Mrs Knepp probably acted Emilia.

Friday 17  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: With Brouncker, to the King's house, and saw "The Surprizall," where base singing, only Knepp, who come, after her song in the clouds, to me in the pit, and there, oranges, 2s.

**FEIGN'D INNOCENCE; or, Sir Martin Marall.** [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667.

Saturday 18  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**THE GREAT FAVOURITE; or, The Duke of Lerma.** See 20 Feb. 1667/8.

Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's playhouse, 1s., and to the play of the "Duke of Lerma," 2s. 6d., and oranges, 1s.

**SHE WOULD IF SHE COULD.** See 6 Feb. 1667/8.

Monday 20  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

**THE INDIAN EMPEROUR.** See 11 Nov. 1667.

Tuesday 21  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: Took Mrs Turner out and carried her to the King's house, and saw "The Indian Emperour."

**THE MAN'S THE MASTER.** See 26 March 1667/8.

Thursday 23  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

- Friday 24*      THE BEGGAR'S BUSH. [By John Fletcher.] *Cast not known.* For a previous cast, see 7 Nov. 1660.  
*Bridges*            COMMENT. The King's Company. Pepys, *Diary*: To the King's play-house, and there saw a piece of "Beggar's Bush," which I have not seen some years.
- Saturday 25*     FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] See 15 Aug. 1667.  
*LIF*                COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's playhouse, and there saw "Sir Martin Marr-all," which, the more I see, the more I like.
- Monday 27*      THE CARDINAL. [By James Shirley.] See 24 Aug. 1667.  
*Bridges*            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw most of "The Cardinall," a good play.
- Tuesday 28*     THE CHANGES; or, Love in a Maze. [By James Shirley.] [Thump] – Lacy; [Sir Gervase Simple] – Wintersell. See also 1 May 1667.  
*Bridges*            COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and there did see "Love in a Maze," wherein very good mirth of Lacy, the clown, and Wintersell, the country-knight, his master.
- Wednesday 29*    THE COMICAL REVENGE; or, Love in a Tub. [By Sir George Etherege.]  
*LIF*                [Sir Frederick] – Harris. See also March 1663/4.  
                        COMMENT. The Duke's Company. Pepys, *Diary*: Lord Brouncker and I to the Duke of York's playhouse, and there saw "Love in a Tubb"; and, after the play done, I stepped up to Harris's dressing-room, where I never was, and there I observe much company come to him, and the Witts, to talk, after the play is done.
- Thursday 30*     THE TEMPEST. See 7 Nov. 1667.  
*LIF*                COMMENT. The Duke's Company. Pepys, *Diary*: I to the Duke of York's playhouse, and there saw "The Tempest," which still pleases me mightily.

## May 1668

- Friday 1*          THE SURPRIZAL. See 17 April 1668.  
*Bridges*            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Surprizall": and a disorder in the pit by its raining in, from the cupola at top, it being a very foul day, and cold.
- Saturday 2*        THE SULLEN LOVERS; or, The Impertinent. [By Thomas Shadwell.] Edition of 1668: Prologue. No actors' names. Downes (*Roscius Anglicanus*, p. 29): Sir Positive At-All – Harris; Poet Ninny – Nokes; Woodcock – Angel; Standford – Smith; Emilia – Mrs Shadwell.  
                        COMMENT. The Duke's Company. Although Downes refers to the play's being acted "12 Days together" [see below], these were not consecutive, as Pepys saw another play at LIF on 7 May.  
                        Pepys, *Diary*: To the Duke of York's playhouse, at a little past twelve, to get a good place in the pit, against the new play, and there setting a poor man to keep my place, I out . . . and so back again, where I find the house quite full. But I had my place, and by and by the King comes and the Duke of York; and then the play begins, called "The Sullen Lovers; or, The Impertinent," having many good humours in it, but the play tedious, and no design at all in it. But a little

boy, for a farce, do dance Polichinelli, the best that ever anything was done in the world, by all men's report: most pleased with that, beyond anything in the world, and much beyond all the play. Thence to the King's house to see Knepp, but the play done.

Saturday 2  
LIF

Downes (p. 29): This Comedy being Admirably Acted: . . . This Play had wonderful Success, being Acted 12 Days together.

**THE SULLEN LOVERS.** See 2 May 1668.

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and there saw "The Impertinents" again, and with less pleasure than before, it being but a very contemptible play, though there are many little witty expressions in it; and the pit did generally say that of it. Thence, going out, Mrs Pierce called me from the gallery.

Monday 4  
LIF

**THE SULLEN LOVERS.** See 2 May 1668.

COMMENT. The Duke's Company. Pepys, *Diary*: [Creed] and I to the Duke of York's playhouse; and there coming late, he and I up to the balcony-box, where we find my Lady Castlemayne and several great ladies; and there we sat with them, and I saw "The Impertinents" once more, now three times, and the three only days it hath been acted. And to see the folly how the house do this day cry up the play more than yesterday! and I for that reason like it, I find, the better, too; by Sir Positive At-all, I understand, is meant Sir Robert Howard. My Lady [Castlemayne] pretty well pleased with it.

Tuesday 5  
LIF

**THE VIRGIN MARTYR.** See 27 Feb. 1667/8.

COMMENT. The King's Company. Pepys, *Diary*: I back to the King's playhouse, and there saw "The Virgin Martyr," and heard the musick that I like so well.

Wednesday 6  
Bridges

COMMENT. Pepys, *Diary*: Among other things understand that my Lord St. John is meant by Mr Woodcocke, in "The Impertinents" [see 2 May 1668].

LIF

**THE MAN'S THE MASTER.** See 26 March 1668.

COMMENT. The Duke's Company. Pepys, *Diary*: I carried [Mercer and Mrs Turner] to the Duke of York's house, and there saw "The Man's the Master," which proves, upon my seeing it again, a very good play.

Thursday 7  
LIF

**THE VIRGIN MARTYR.** See 27 Feb. 1667/8.

COMMENT. The King's Company. Pepys, *Diary*: Thence called Knepp from the King's house, where going in for her, the play being done, I did see Beck Marshall come dressed, off of the stage, and looks mighty fine, and pretty, and noble: and also Nell [Gwyn], in her boy's clothes, mighty pretty. But, Lord! their confidence! and how many men do hover about them as soon as they come off the stage, and how confident they are in their talk! Here I did kiss the pretty woman newly come, called Pegg [Hughes], that was Sir Charles Sidly's mistress, a mighty pretty woman, and seems, but is not, modest. Here took up Knepp into our coach, and all of us with her to her lodgings, and thither comes Bannister with a song of her's, that he hath set in Sir Charles Sidly's play [*The Mulberry Garden*] for her, which is, I think, but very meanly set; but this he did, before us, teach her, and it being but a slight, silly, short ayre, she learnt it presently. But I did get him to prick me down the notes of the Echo in "The Tempest," which pleases me mightily. Here was also Haynes, the incomparable dancer of the King's house, and a seeming civil man, and sings pretty well.

Bridges

- Friday 8**  
LIF      COMMENT. Pepys, *Diary*: But, Lord! to see how this play of Sir Positive At-all [*The Sullen Lovers*], in abuse of Sir Robert Howard, do take, all the Duke's and every body's talk being of that, and telling more stories of him, of the like nature, that it is now the town and country talk, and, they say, is most exactly true. The Duke of York himself said that of his playing at trap-ball is true, and told several other stories of him.
- Saturday 9**  
Bridges      THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 7 Dec. 1666.  
COMMENT. The King's Company. Pepys, *Diary*: [Sir W. Pen] and I into the King's house, and there "The Mayd's Tragedy," a good play, but Knepp not there.
- Monday 11**  
LIF      THE TEMPEST. See 7 Nov. 1667.  
COMMENT. Pepys, *Diary*: [Mercer] and I to the Duke of York's playhouse, and there saw "The Tempest," and between two acts, I went out to Mr Harris, and got him to repeat to me the words of the Echo, while I writ them down, having tried in the play to have wrote them; but, when I had done it, having done it, without looking upon my paper, I find I could not read the blacklead. But now I have got the words clear, and, in going in thither, had the pleasure to see the actors in their several dresses, especially the seamen and monster, which were very droll: so into the play again. But there happened one thing which vexed me, which is, that the orange-woman did come in the pit, and challenge me for twelve oranges, which she delivered by my order at a late play, at night, to give to some ladies in a box, which was wholly untrue, but yet she swore it to be true. But, however, I did deny it, and did not pay her; but, for quiet, did buy 4s. worth of oranges of her, at 6d. a-piece. Here I first saw my Lord Ormond since his coming from Ireland, which is now about eight days.
- Thursday 14**  
Bridges      THE COUNTRY CAPTAIN. [By William Cavendish, Duke of Newcastle.] *Cast not known.*  
COMMENT. The King's Company. Pepys, *Diary*: I carried [Mercer and Mrs Gayet] to the King's house . . . and there saw "The Country Captain," a very dull play, that did give us no content, and besides, little company there, which made it very unpleasing.
- Friday 15**  
Bridges      THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.* For a previous cast, see 13 Aug. 1667.  
COMMENT. The King's Company. Pepys, *Diary*: I to the King's house, and there saw the last act of "The Committee," thinking to have seen Knepp there, but she did not act.
- Saturday 16**  
Bridges      THE SEA VOYAGE. As 25 March 1668.  
COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw the best part of "The Sea Voyage," where Knepp I see do her part of sorrow very well.
- Monday 18**  
Bridges      THE MULBERRY GARDEN. [By Sir Charles Sedley.] Edition of 1668: No actors' names. Prologue. Epilogue.  
COMMENT. The King's Company. Pepys, *Diary*: It being almost twelve o'clock, or a little more, and carried [Mercer, Mrs Horsfield, and Mrs Gayet] to the King's playhouse, where the doors were not then open; but presently they did open; and we in, and find many people already come in, by private ways, into the pit, it being the first day of Sir Charles Sidly's new play, so long expected, "The Mulberry Garden," of whom, being so reputed a wit, all the world do expect great matters. I having sat here awhile, and eat nothing to-day, did slip out,

getting a boy to keep my place . . . And so to the play again, where the King and Queen, by and by, come, and all the Court; and the house infinitely full. But the play, when it come, though there was, here and there, a pretty saying, and that not very many neither, yet the whole of the play had nothing extraordinary in it, at all, neither of language nor design; insomuch that the King I did not see laugh, nor pleased the whole play from the beginning to the end, nor the company; insomuch that I have not been less pleased at a new play in my life, I think. And which made it the worse was, that there never was worse musick played—that is, worse things composed, which made me and Captain Rolt, who happened to sit near me, mad. So away thence, very little satisfied with the play, but pleased with my company. [For Bannister's setting a song for Mrs Knepp for this play, see 7 May 1668.]

Monday 18  
Bridges

**THE MULBERRY GARDEN.** See 18 May 1668.

COMMENT. The King's Company. This play may also have been given on Tuesday 19 May. Pepys, *Diary*: To the King's playhouse, and saw "The Mulberry-Garden" again, and cannot be reconciled to it, but only to find here and there an independent sentence of wit, and that is all.

Wednesday 20  
Bridges

**FEIGN'D INNOCENCE; or, Sir Martin Marall.** [By John Dryden.] See 15 Aug. 1667.

Friday 22  
LIF

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house to a play, and saw Sir Martin Marr-all, where the house is full; and though I have seen it, I think, ten times, yet the pleasure I have is yet as great as ever, and is undoubtedly the best comedy ever was wrote.

**SHE WOULD IF SHE COULD.** [By Sir George Etherege.] See 6 Feb. 1667/8.

Friday 29  
At Court

COMMENT. The Duke's Company. This play is on the L. C. list, 5/139, p. 125. See also Nicoll, *Restoration Drama*, p. 347.

Pepys, *Diary*, 31 May: At the play at Court the other night, Mrs Davis was there; and when she was to come to dance her jigg, the Queene would not stay to see it, which people do think it was out of displeasure at her being the King's whore, that she could not bear it.

**PHILASTER; or, Love Lies a Bleeding.** See 16 Nov. 1667.

Saturday 30  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "Philaster"; where it is pretty to see how I could remember almost all along, ever since I was a boy, Arethusa, the part which I was to have acted at Sir Robert Cooke's; and it was very pleasant to me, but more to think what a ridiculous thing it would have been for me to have acted a beautiful woman.

COMMENT. The Duke's Company. Pepys, *Diary*: I hear that Mrs Davis is quite gone from the Duke of York's house, and Gosnell comes in her room, which I am glad of.

Sunday 31  
LIF

## June 1668

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] Probably Widow — Mrs Knepp. See also 27 Dec. 1666.

Wednesday 3  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and there saw good part of "The Scornfull Lady," and that done, would have taken out Knepp, but she was engaged.

- Friday 12*      AN EVENING'S LOVE; or, The Mock Astrologer. [By John Dryden.] Edition of 1671: Prologue. Wildblood – Hart; Bellamy – Mohun; Maskall – Shatterel; Don Alonzo de Ribera – Wintershal; Don Lopez de Gamboa – Burt; Don Melchor de Guzman – Lydal; Donna Theodosia – Mrs Boutell; Donna Jacintha – Mrs Ellen Gwyn; Donna Aurelia – Mrs Quin; Beatrix – Mrs Knepp; Camilla – Mrs Betty Slate [Slade]. Epilogue. Downes (*Roscius Anglicanus*, pp. 7-8) lists some of these but also lists: Theodosia – Mrs Hughs.
- COMMENT. The King's Company. Settings by Alphonso Marsh the Elder of two of the songs are in *Choice Songs and Ayres*, 1673. This performance, which may have been the first one, is one the L. C. list 5/139, p. 129: An Evening Loue his Mate and the Queene at the Theatre. See also Nicoll, *Restoration Drama*, p. 344.
- Saturday 13*      [AN EVENING'S LOVE.] See 12 June 1668.
- Bridges      COMMENT. As this play was certainly acted on 18, 19, 20, and 22 June, it probably was given consecutively between 12 June and 18 June.
- Monday 15*      [AN EVENING'S LOVE.] See 12 and 13 June 1668.
- Bridges
- Tuesday 16*      [AN EVENING'S LOVE.] See 12 and 13 June 1668.
- Bridges
- Wednesday 17*      [AN EVENING'S LOVE.] See 12 and 13 June 1668.
- Bridges
- Thursday 18*      [AN EVENING'S LOVE.] See 12 and 13 June 1668.
- Bridges      COMMENT. The King's Company. Pepys, *Diary*: So my wife not speaking a word, going nor coming, nor willing to go to a play, though a new one.
- Friday 19*      AN EVENING'S LOVE. See 12 June 1668.
- Bridges      COMMENT. The King's Company. Pepys, *Diary*: By and by comes my wife and Deb. home, have been at the King's playhouse to-day, thinking to spy me there; and saw the new play, "Evening Love," of Dryden's, which, though the world commands, she likes not. Evelyn, *Diary*: To a new play, with severall of my Relations, the *Evening Lover*, a foolish plot, & very prophane, so as it afflicted me to see how the stage was. degenerated & poluted by the licentious times.
- Saturday 20*      AN EVENING'S LOVE. See 12 June 1668.
- Bridges      COMMENT. The King's Company. Pepys, *Diary*: And so she [Mrs Pepys] and I alone to the King's house, and there I saw this new play my wife saw yesterday, and do not like it, it being very smutty, and nothing so good as "The Maiden Queen," or "The Indian Emperour," of his making, that I was troubled at it; and my wife tells me wholly (which he confesses a little in the epilogue) taken out of the 'Illustre Bassa.'
- Monday 22*      AN EVENING'S LOVE. See 12 June 1668.
- Bridges      COMMENT. The King's Company. Pepys, *Diary*: [Creed] and I to the King's playhouse, and saw an act or two of the new play again, but like it not. Calling this day at Herringman's, he tells me Dryden do himself call it but a fifth-rate play.
- Wednesday 24*      THE SULLEN LOVERS; or, The Impertinent. See 2 May 1668.
- LIF      COMMENT. The Duke's Company. Pepys, *Diary*: With wife, Mercer, Deb., and W. Hewer to the Duke of York's playhouse, and there saw "The Impertinent," a pretty good play.
- Saturday 27*      THE INDIAN QUEEN. [By Sir Robert Howard and John Dryden.] [Zempoalla] – Anne Marshall [Quin].
- Bridges      COMMENT. The King's Company. Pepys, *Diary*: My wife, and Deb., and I to the King's playhouse, and saw "The Indian Queen," but do not doat upon Nan Marshall's acting therein, as the world talks of her excellence therein.

**THE MULBERRY GARDEN.** See 18 May 1668.

Monday 29

**COMMENT.** The King's Company. Pepys, *Diary*: With my wife to the King's playhouse—"The Mulberry Garden," which she had not seen.

## July 1668

**HENRY THE FIFTH.** [By Roger Boyle, Earl of Orrery.] [Owen Tudor] – Betterton. Probably Henry v – Harris; Princess Katherine – Mrs Betterton. See also 13 Aug. 1664.

Monday 6  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: Here comes Harris, and first told us how Betterton is come again upon the stage: whereupon my wife and company to the [Duke's] house to see "Henry the Fifth." . . . Thence I to the play-house, and saw a piece of the play, and glad to see Betterton.

**HYDE PARK.** [By James Shirley.] *Cast not known.*

Saturday 11  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: To the King's playhouse, to see an old play of Shirly's, called "Hide Parke"; the first day acted; where horses are brought upon the stage: but it is but a very moderate play, only an excellent epilogue spoke by Beck Marshall.

**HYDE PARK.** See 11 July 1668.

Tuesday 14  
Bridges

**COMMENT.** The King's Company. This performance is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The second list adds: the king here. See also Nicoll, *Restoration Drama*, p. 344.

**COMMENT.** Pepys, *Diary*: To the King's house to see a play revived called The [ . . . ], a sorry mean play, that vexed us to sit in so much heat of the weather to hear it.

Friday 17  
Bridges

**THE SLIGHTED MAID.** [By Robert Stapylton.] *Cast not known.* For previous casts, see 29 May 1663 and 23 Feb. 1663.

Tuesday 28  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: With my wife and Deb. to the Duke of York's playhouse, and there saw "The Slighted Maid," but a mean play; and thence home, there being little pleasure now in a play, the company being but little. Here we saw Gosnell, who is become very homely, and sings meanly, I think.

**ALL MISTAKEN;** or, *The Mad Couple*. See 20 Sept. 1667.

Wednesday 29  
Bridges

**COMMENT.** The King's Company. Pepys, *Diary*: I with my wife and two girls to the King's house, and saw "The Mad Couple," a mean play altogether.

**THE OLD TROOP;** or, *Monsieur Raggou*. [By John Lacy.] *Cast not known.*

Friday 31  
Bridges

**COMMENT.** The King's Company, This play was apparently acted by 1665—see Dec. 1664—and was now revived, although it was not published until 1672. This play is on the L. C. lists, 5/139, p. 129, and 5/12, p. 17. The second list adds: king here.

Pepys, *Diary*: To the King's house, to see the first day of Lacy's "Monsieur Ragou," now new acted. The King and Court all there, and mighty merry—a farce.

## August 1668

- Saturday 1** THE OLD TROOP; or, Monsieur Raggou. See 31 July 1668.  
**Bridges** COMMENT. The King's Company. Pepys, *Diary*: My wife, and Deb., and I, to the King's house again, coming too late yesterday to hear the prologue, and do like the play better now than before; and, indeed, there is a good deal of true wit in it, more than in the common sort of plays.
- Wednesday 5** THE GUARDIAN. [By Abraham Cowley.] *Cast not known.* For this play under the title *The Cutter of Coleman Street*, see 16 Dec. 1661.  
**LIF** COMMENT. The Duke's Company. L. C. 5/139, p. 125, lists this play for 9 August, a Sunday; possibly "9" is an error for "5". Pepys, *Diary*: To the Duke of York's playhouse, and there saw "The Guardian"; formerly the same, I find, that was called "Cutter of Coleman Street"; a silly play.
- Wednesday 12** MACBETH. See 16 Oct. 1667, but Macbeth is probably now acted by Betterton.  
**LIF** COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and saw "Mackbeth," to our great content.
- Saturday 15** LOVE'S MISTRESS; or, The Queen's Masque. [By Thomas Heywood.] *Cast not known.*  
**Bridges** COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "Love's Mistresse" revived, the thing pretty good, but full of variety of divertisement.
- Monday 17** LOVE DESPISED. [*Cupid's Revenge*, by Francis Beaumont and John Fletcher.]  
**LIF** *Cast not known.*  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and there saw "Cupid's Revenge," under the new name of "Love Despised," that hath something very good in it, though I like not the whole body of it. This day the first time acted here.
- Thursday 20** COMMENT. In L. C. 5/139, p. 373, is a list of plays allowed to the Duke's Company: *The Poetaster* [by Ben Jonson]. *Cupids Reuenge* [by Francis Beaumont and John Fletcher. See 17 Aug. 1668]. *Timon of Athens* [by William Shakespeare]. *Troylus and Grisseida* [by William Shakespeare]. *Three parts of H: ye 6:* [by William Shakespeare]. *The honest mans fortune* [by John Fletcher and others]. *Woemen pleas'd* [by John Fletcher]. *Witt at Seuall Weapons* [by Francis Beaumont and John Fletcher]. *The Woemen Hater or The hungry Courtier* [by Francis Beaumont]. *All fooles* [by George Chapman]. *Birons Conspiracy* [by George Chapman]. *Broken heart* [by John Ford]. *Bird in a Cage* [by James Shirley]. *Chabot Admirall of ffranse* [by James Shirley, with George Chapman]. *Faithful Shepheard* [possibly Guarini's *Il Pastor Fido*]. *Herod and Antipater* [by Gervase Markham with William Sampson]. *Humor out of breath* [by John Day]. *Jealous Louers* [by Thomas Randolph]. *Loues Melancboly* [*Lover's Melancboly*, by John Ford]. *Muliasses the Turke* [by John Mason]. *Queene of Arragon* [by William Habington]. *Reuenge of Bussy D'Ambois* [by George Chapman]. *Reuenge for Honor* [or *The Parricide*, by Henry Glapthorne].
- Saturday 29** THE SULLEN LOVERS; or, The Impertinents. See 2 May 1668.  
**LIF** COMMENT. The Duke's Company. Pepys, *Diary*: Thence carried Harris to his playhouse, where, though four o'clock, so few people there at "The Impertinents," as I went out; and do believe they did not act, though there was my Lord Arlington and his company there. So I out.

**MERRY ANDREW.** *Author not known. Cast not known.*

**COMMENT.** Pepys, *Diary*: [After leaving LIF] met my wife in a coach, and stopped her going thither [LIF] to meet me; and took her, and Mercer, and Deb., to Bartholomew Fair, and there did see a ridiculous, obscene little stage-play, called "Marry Andrey"; a foolish thing, but seen by every body; and so to Jacob Hall's dancing of the ropes; a thing worth seeing, and mightily followed.

Saturday 29  
BF

**HAMLET.** [Adapted from William Shakespeare, probably by Sir William Davenant.]  
[Hamlet] – Betterton. See also 28 May 1663.

**COMMENT.** Pepys, *Diary*: To the Duke of York's playhouse, and there met my wife and Deb. and Mary Mercer and Batelier, where also W. Hewer was, and saw "Hamlet," which we have not seen this year before, or more; and mightily pleased with it; but, above all, with Betterton, the best part, I believe, that ever man acted.

Monday 31  
LIF

**ENTERTAINMENTS.**

**COMMENT.** Pepys, *Diary*: [After attending LIF] to the Fayre, and saw "Polichinelle."

BF

## September 1668

**ENTERTAINMENTS.**

**COMMENT.** Pepys, *Diary*: So to the Fair, and there saw several sights; among others, the mare that tells money, and many things to admiration; and, among others, come to me, when she was bid to go to him of the company that most loved a pretty wench in a corner. And this did cost me 12d. to the horse, which I had flung him before, and did give me occasion to baiser a mighty belle fille that was in the house that was exceeding plain, but fort belle.

Tuesday 1  
BF

*Wednesday 2*  
*A FAST DAY FOR THE BURNING OF LONDON*

**BARTHOLOMEW FAIR.** [By Ben Jonson.] *Cast not known.*

**COMMENT.** The King's Company. Pepys, *Diary*: My wife having a mind to see the play "Bartholomew-Fayre," with puppets. Which we did, and it is an excellent play; the more I see it, the more I love the wit of it; only the business of abusing the Puritans begins to grow stale, and of no use, they being the people that, at last, will be found the wisest. And here Knepp come to us, and sat with us. [Earlier that day Pepys had been to the Fair briefly, but saw none of the entertainments.]

Friday 4  
Bridges

**ENTERTAINMENTS.**

**COMMENT.** Pepys, *Diary*: I with Lord Brouncker (who was this day in an unusual manner merry, I believe with drink), J. Minnes, and W. Pen to Bartholomew-Fair; and there saw the dancing mare again, which, to-day, I find to act much worse than the other day, she forgetting many things, which her master beat her for, and was mightily vexed; and then the dancing of the ropes, and also the little stage-play, which is very ridiculous.

Monday 7  
BF





## S E A S O N   O F 1668-1669

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**A**LTHOUGH our knowledge of the daily offerings in the 1668-69 season is not so extensive as is that for the daily activities of the companies in 1667-68, we have a great many more notices of performances in 1668-69 than in many other seasons during the period of the Restoration. Unfortunately for modern times, the cessation of Samuel Pepys' diary entries has caused an irreparable loss of information concerning the theatres, actors, and plays. Nevertheless, a recent publication by William Van Lennep, "Plays on the English Stage, 1669-1672," *Theatre Notebook*, XVI (1961), 12-20, partially offsets the loss of Pepys' diary and materially augments our knowledge of the daily performances during 1668-69.

Throughout this season the status of the playhouses remained essentially that of the preceding year. The Duke's Company continued to act at the playhouse in Lincoln's Inn Fields, but, following the death of Sir William Davenant in the spring of 1668, Thomas Betterton and Henry Harris, acting for Lady Davenant, managed the theatrical operations of the company. (See William Van Lennep, "Henry Harris, Actor, Friend of Pepys," *Studies in English Theatre History* [London, 1952], p. 14n.) The King's (Killigrew's) Company remained at Bridges Street, Drury Lane.

In addition, the Nursery continued to act, but we know very little concerning its daily activities. On 22 April 1669 it played at Gibbon's Tennis Court, the old Vere Street playhouse at which Thomas Killigrew's Company had played some years earlier; the Nursery had removed there from Hatton Garden. Although Pepys is the source of this information, he unhappily did not record even the name of the play he attended, let alone any information concerning its personnel or types of performances. The

house presumably continued under the management of George Jolly and Captain Bedford. (See Hotson, *Commonwealth and Restoration Stage*, pp. 188-89.)

The full rosters of these companies are not known. As is true of previous seasons, these lists represent names which appear in documents pertaining to 1668-69, and, in order to ascertain the continuity of each company, one should compare these lists with those for preceding and later seasons. The King's Company: Thomas Bateman; George Beeston; William Beeston; Richard Bell; Theophilus Bird; Nicholas Burt; William Cartwright; Francesco Franco, detto Torangin; Isaac Fuller (scene designer); Thomas Gradwell; Mr Graydon; Joseph Haines; Thomas Harnege (scenekeeper); William Harris; Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; John Littlewood; Edward Lydall; George Lymmett (scenekeeper); Michael Mohun; John Murray; Thomas Reeves; Robert Shatterell; George Shirley; John Sutton (scenekeeper); Marmaduke Watson; William Wintershall; Thomas Yate (sworn in as Groom); Mrs Katherine Corey; Mrs Eastland; Mrs Nell Gwyn; Mrs Margaret Hughes; Mrs Elizabeth James; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Margaret Rutter; Mrs Susanna Uphill; Mrs Elizabeth Youckney.

The Duke's Company: Edward Angel; Thomas Betterton; Henry Connel (barber); John Downes (prompter); Henry Harris; Matthew Medbourne; James Nokes; Henry Norice; William Smith; Mrs Mary Betterton; Mrs Winifred Gosnell; Mrs Jane Long.

In addition to the plays which appear in the Calendar, there are others which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*The Amorous Widow; or, The Wanton Wife.* The authorship is attributed by Downes (*Roscius Anglicanus*, p. 30) to Thomas Betterton. As the play was not printed until 1706, it is difficult to determine the time of its first performance, but Downes (p. 30) places it in a group of dramas acted at Lincoln's Inn Fields after 1668. Downes also gives a partial cast: Lovemore - Betterton; Cunningham - Smith; Barnaby Brittle - Nokes; Widow - Mrs Betterton; Mrs Brittle - Mrs Long. Of the latter Downes states: She Perform'd it so well, that none Equall'd her but Mrs Bracegirdle.

*The Feign'd Astrologer.* The author of this work, which was published in 1668, is not known. The edition of 1668 has a Prologue, no actors' names, and no epilogue; but a copy (Bodleian Malone 123) has in a MS hand: From ye French of Monsr Corneille Junr.

*The Imperial Tragedy.* By William Killigrew. This work was published in 1669. Langbaine (*English Dramatick Poets*, p. 315) attributes it to Killigrew,

and adds (p. 535): [It] has been acted (if I mistake not) at the Nursery in Barbican.

*The Life of Mother Shipton.* By Thomas Thomson. A Restoration edition of this play, bearing no date, has no actors' names but has a Prologue and two Epilogues. See J. G. McManaway, "Massinger and the Restoration Drama," *ELH: A Journal of English Literary History*, I (1934), 293-96, who argues that it should be dated between 1668 and 1671.

*The Sisters.* By James Shirley. A copy in Sion College contains a cast (added in MS hand) which corresponds to the roster of the King's Company at this time. See Bentley, *Jacobean and Caroline Stage*, V, 1149, and Montague Summers, "A Restoration Prompt-Book," *Essays in Petto* (London, n.d.) p. 105. Prince Farnese - Beeston; Contarini - [William] Harris; Antonio - Cartrite; Frapolo - Bell; Longino - Graydon; Rangino - Reeves; Lucio - Watson; Giovanni - Lydall; Stephanio - Joe Haines; Scholar - Littlewood; Paulina - Mrs Nep [Knepp]; Angelinna - Mrs Hughes; Pulcheria (Vergerio) - Mrs Ellen [Gwyn]; Francescina - Mrs Yokney.

*The Wild Gallant.* By John Dryden. This play, reprinted in 1669, may have been revived at this time. The edition of 1669 contains: Prologue to the Wild-Gallant Revived. Epilogue to the Wild Gallant Reviv'd.

## September 1668

**COMMENT.** For performances in early September 1668, see season of 1667-68.

**THE MAID IN THE MILL.** [By John Fletcher and William Rowley.] *Cast not known.* For an earlier cast, see 29 Jan. 1660/1.

Thursday 10  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: At the Duke's play-house, and there saw "The Maid in the Mill," revived—a pretty, harmless old play. Langbaine (*English Dramatick Poets*, p. 211): This Play amongst others has likewise been reviv'd by the Dukes House.

**THE DAMASEILES A LA MODE.** [By Richard Flecknoe.] *Cast not known.* For an intended cast, see below.

Monday 14  
Bridges

**COMMENT.** The King's Company. This play is on L. C. list, 5/12, p. 17: ye king here. See also Nicoll, *Restoration Drama*, p. 344. The play was apparently designed for the opening of the Bridges St playhouse in November 1666 but was not then acted. The edition of 1667 gives an intended cast: Bonhomme - Cartwright; Valerio - C. Hart; Ergasto - W. Winterson [Wintershall]; Don Buisson - Burt; La Fleur - E. Keninston [Kynaston]; Sganarelle - J. Lacy; Mascarillio - M. Moon [Mohun]; Jodelet - R. Shatterel; Housekeepers - Alexander and Wilbraham; Mary and Anne - The Two Marshalls; Isabella - Mrs Rutter; Lysette - Nel Guin. Prologue Intended for the Overture of the Theatre, 1666. Epilogue. [In this list the names Alexander and Wilbraham are not otherwise known and may represent errors in the printed list.]

- Tuesday 15**      **THE LADIES A LA MODE.** See 14 Sept. 1668.  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, to see a new play, acted but yesterday, a translation out of French by Dryden [see 14 Sept. 1668], called "The Ladys a la Mode"; so mean a thing as, when they come to say it would be acted again to-morrow, both he that said it, Beeson [Beeston], and the pit fell a-laughing, there being this day not a quarter of the pit full.
- Thursday 17**     **ROLLO, DUKE OF NORMANDY.** [*The Bloody Brother*, by John Fletcher.] *Cast not known.* For a previous cast, see 17 April 1667.  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and saw "Rollo, Duke of Normandy," which, for old acquaintance, pleased me pretty well.
- Friday 18**        **HENRY THE FOURTH.** [*Part I*, probably, by William Shakespeare.] *Cast not known.* For a previous cast, see 2 Nov. 1667.  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and saw a piece of "Henry the Fourth"; at the end of the play, thinking to have gone abroad with Knepp, but it was too late, and she to get her part against to-morrow, in "The Silent Woman."
- Saturday 19**      **THE SILENT WOMAN.** [By Ben Jonson.] Epicoene – Mrs Knepp. For a previous cast, see 10 Dec. 1666.  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Silent Woman"; the best comedy, I think, that ever was wrote; and sitting by Shadwell the poet, he was big with admiration of it. Here was my Lord Brouncker and W. Pen and their ladies in the box. . . . Knepp did her part mighty well.
- Monday 21**        **WHITTINGTON** [a puppet show].  
 SF                  COMMENT. Pepys, *Diary*: I turned back and to Southwarke-Fair, very dirty, and there saw the puppet-show of Whittington, which was pretty to see; and how that idle thing do work upon people that see it, and even myself too! And thence to Jacob Hall's dancing on the ropes, where I saw such action as I never saw before, and mightily worth seeing; and here took acquaintance with a fellow that carried me to a tavern, whither come the musick of this booth, and by and by Jacob Hall himself, with whom I had a mind to speak, to hear whether he had ever any mischief by falls in his time. He tells me, "Yes, many; but never to the breaking of a limb;" he seems a mighty strong man.
- Monday 28**        **THE CITY MATCH.** [By Jasper Mayne.] *Cast not known.*  
 Bridges            COMMENT. The King's Company. Pepys, *Diary*: Knepp's maid comes to me, to tell me that the women's day at the playhouse is to-day, and that therefore I must be there, to encrease their profit. . . . I by coach toward the King's playhouse, and meeting W. Howe took him with me, and there saw "The City Match"; not acted these thirty years, and but a silly play: the King and Court there; the house, for the women's sake, mighty full.
- At Court**           **CONCERT.**  
 COMMENT. Pepys, *Diary*: So I to White Hall, and there all the evening on the Queen's side; and it being a most summer-like day, and a fine warm evening, the Italians come in a barge under the leads, before the Queen's drawing-room; and so the Queen and ladies went out, and heard them, for almost an hour; and it was indeed very good together; but yet there was but one voice that alone did appear considerable, and that was Seignor Joanni [Giovanni Baptista Draghi (?)].

## October 1668

[THE FAITHFUL SHEPHERDESS. By John Fletcher.] *Cast not known.*

COMMENT. The King's Company. The entry in Pepys' *Diary* for this day is missing, but on 12 Oct. 1668 he implies that he saw this play on 10 Oct. 1668.

*Saturday 10*  
Bridges

THE FAITHFUL SHEPHERDESS. [By John Fletcher.] *Cast not known.*

COMMENT. The King's Company. Pepys, *Diary*: My wife and Mercer, and W. Hewer and Deb., to the King's playhouse, and I afterwards by water with them, and there we did hear the Eunuch (who, it seems, is a Frenchman, but long bred in Italy) sing, which I seemed to take as new to me, though I saw him on Saturday last [see 10 Oct. 1668], but said nothing of it; but such action and singing I could never have imagined to have heard, and do make good whatever Tom Hill used to tell me. [The Eunuch may be Baldassare Ferri.]

*Monday 12*  
Bridges

THE FAITHFUL SHEPHERDESS. See 10 Oct. 1668.

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Faythful Shepherdess" again, that we might hear the French Eunuch sing, which we did, to our great content; though I do admire his action as much as his singing, being both beyond all I ever saw or heard.

*Wednesday 14*  
Bridges

THE QUEEN OF ARRAGON. [By William Habington.] *Cast not known.* Prologue. Epilogue.

COMMENT. The Duke's Company. The Prologue to the Queen of Arragon Acted before the Duke of York, Upon his Birthday, and Epilogue to the Same To the Duchess, by Samuel Butler, are in *The Poetical Works of Samuel Butler*, ed. R. B. Johnson (London, 1893), II, 175-77.

Newsletter, 12 Oct. 1668: The Duke of York's birthday will be celebrated with the usual solemnities, a play being prepared for the entertainment of the ladies. The piece chosen is *The Queen of Arragon*. It will be acted in the Guard Chamber at St James's (HMC, Fleming MSS., 12th Report, Appendix, Part VII, p. 59).

Pepys, *Diary*: But the Duke of York being gone out, and to-night being a play there, and a great festival, we would not stay.

At Court

THE QUEEN OF ARRAGON. See 14 Oct. 1668.

COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I to the Duke of York's playhouse; and there saw, the first time acted, "The Queene of Arragon," an old Blackfriars' play, but an admirable one, so good that I am astonished at it, and wonder where it hath lain asleep all this while, that I have never heard of it before. Here met W. Batelier and Mrs Hunt, Deb's aunt; and saw her home—a very witty woman, and one that knows this play, and understands a play mighty well.

*Monday 19*  
LIF

COMMENT. Because of losses in the Great Fire, the swearing in of the Lord Mayor again omitted the traditional pageantry.

*Thursday 29*

## November 1668

- Friday 6*  
Bridges THE ISLAND PRINCESS; or, The Generous Portuguese. [Adapted from John Fletcher.] Edition of 1669: King – Kenniston [Kynaston]; Armusia – Hart; Rudyas – Moon [Mohun]; Christophero – Bell; Emanuel – Beeston; Soza – Burt; Pyniero – Shotterel; Pedro – Harris; Governour – Carrite; Bakam – Watson; Syana – Grayden; Captain of Guard – Lydall; Quisara – Mrs Marshall; Quisana – Mrs Corey; Panura – Mrs Hughs.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/12, p. 17: King & Queene. See also Nicoll, *Restoration Drama*, p. 344.
- Monday 9*  
At Court THE TAMER TAMED. [*The Woman's Prize*, by John Fletcher.] *Cast not known.*  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/12, p. 17. See also Nicoll, *Restoration Drama*, p. 344. Newsletter, 9 Nov.: A play, *The tanner tanned*, is appointed for this evening in the new theatre at Whitehall (HMC, Fleming MSS., 12th Report, Appendix, Part VII, p. 60).
- Monday 16*  
At Court FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667.  
 COMMENT. The Duke's Company. This is on an L. C. list in the Harvard Theatre Collection. See William Van Lennep, "Playson the English Stage 1669–1672," *Theatre Notebook*, XVI (1961), 13.
- Tuesday 17*  
[At Court(?)] COMMENT. Newsletter: This evening there is to be a Comedy [at Court (?)]. HMC, Fleming MSS., 12th Report, Part VII, p. 60. This notice may be an error for the performance on Monday 16 Nov. 1668.
- Saturday 21*  
At Court THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 3 June 1668.  
 COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17: The Scornfull Lady at Court. See also Nicoll, *Restoration Drama*, p. 344.
- Wednesday 25*  
LIF THE DUCHESS OF MALFI. [By John Webster.] *Cast not known.* For a previous cast, see 30 Sept. 1662.  
 COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I to the Duke of York's house, to see "The Duchesse of Malfy," a sorry play, and sat with little pleasure, for fear of my wife's seeing me look about.
- Monday 30*  
At Court THE CHANGELING. [By Thomas Middleton.] *Cast not known.* An edition of 1668 lists no actors' names. For an earlier cast, see 23 Feb. 1660/1.  
 COMMENT. The Duke's Company. This performance is on the L. C. list at Harvard. See William Van Lennep, "Plays on the English Stage," p. 13. The edition of 1668 states: As it was Acted (with great Applause) by the Servants of His Royal Highness the Duke of York, at the Theatre in Lincolns-Inn Fields.

## December 1668

- Wednesday 2*  
Bridges THE USURPER. [By Edward Howard.] *Cast not known.* The edition of 1668 lists no actors' names. For an earlier performance, see 2 Jan. 1663/4.

**COMMENT.** The King's Company. Pepys, *Diary*: So she [Mrs Pepys] and I to the King's playhouse, and there sat to avoid seeing Knepp in a box above where Mrs Williams happened to be, and there saw "The Usurper"; a pretty good play, in all but what is designed to resemble Cromwell and Hugh Peters, which is mighty silly.

Wednesday 2  
Bridges

**THE USURPER.** See 2 Dec. 1668.

**COMMENT.** The King's Company. This performance is on the L. C. list 5/12, p. 17: King here. See also Nicoll, *Restoration Drama*, p. 344.

Thursday 3  
Bridges

**THE UNFORTUNATE LOVERS.** [By Sir William Davenant.] *Cast not known.*

**COMMENT.** The Duke's Company. Pepys, *Diary*: With my wife, to the Duke of York's playhouse, and saw "The Unfortunate Lovers"; a mean play, I think, but some parts very good, and excellently acted. We sat under the boxes, and saw the fine ladies; among others, my Lady Kerneguy, who is most devilishly painted.

LIF

**THE USURPER.** See 2 Dec. 1668.

**COMMENT.** The King's Company. This play is on the L. C. list, 5/12, p. 17: at Court. See also Nicoll, *Restoration Drama*, p. 344.

Monday 7  
At Court

**TRYPHON.** [By Roger Boyle, Earl of Orrery.] *Cast not known.* The edition of 1669 lists no actors' names. The Prologue Spoke by Mr Nokes and Mr Angell. Epilogue.

Tuesday 8  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 13.

Diary of Richard Boyle, Earl of Burlington: Heer dined with mee my lord of Canterbury my ld Sandwich and my brother and sister Orrery, and in the afternoone wee all went but his Grace to see my brothers new play cald Tryphon which was much applauded (Volume iv, in the Library at Chatsworth. This excerpt supplied by Kathleen Lynch).

Pepys, *Diary*: My wife tells me of my Lord Orrery's new play "Tryphon," at the Duke of York's house . . . and [we] went thither, where, with much ado, at half-past one, we got into a blind hole in the 18d. place, above stairs, where we could not hear well, but the house infinite full, but the prologue most silly, and the play, though admirable, yet no pleasure almost in it, because just the very same design, and words, and sense, and plot, as every one of his plays have, any one of which alone would be held admirable, whereas so many of the same design and fancy do but dull one another; and this, I perceive, is the sense of every body else, as well as myself, who therefore showed but little pleasure in it.

**TRYPHON.** See 8 Dec. 1668.

Wednesday 9  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: To the Duke of York's house, where mighty full again, but we come time enough to have a good place in the pit, and did hear this new play again, where, though I better understood it than before, yet my sense of it and pleasure was just the same as yesterday, and no more, nor any body else's about us.

**WOMEN PLEASED.** [By John Fletcher.] *Cast not known.*

Monday 14  
At Court

**COMMENT.** The Duke's Company. This performance is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 13. Charles II to Madame, Whitehall, 14 Dec.: I can say no more to you now for I am called to goe to the Play (C. H. Hartmann, *Charles II and Madame* [London, 1934], p. 227).

**CATILINE'S CONSPIRACY.** [By Ben Jonson.] Edition of 1669: [Catiline] – Hart; [Cethegus] – Mohun; [Cicero] – Burt; [.] – Beeston; [.] – Kynaston; [.] – Reeves; [.] – Wintershall; [.] – Cartwright; [.] – Gradwell; [.] –

Friday 18  
Bridges

- Friday 18**  
Bridges      Bell; [Sempronia – Mrs Corey]. A Prologue to Catiline, To be Merrily spoke by Mrs Nell [Gwyn], in an Amazonian Habit. The Epilogue, By the Same.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/12, p. 17: King here. See also Nicoll, *Restoration Drama*, p. 344. See Noyes, *Ben Jonson on the English Stage*, p. 307, for a letter to Lady Sunderland on this performance, and, p. 308, for an anecdote from *The Life of the Late Famous Comedian, Jo. Haynes*, concerning Haynes and Hart in a scene. For another allusion to the action, see Henri Ferneron, *Louise de Keroualle, Duchess of Portsmouth* (London, 1887), p. 179n.
- Pepys, *Diary*: 15 Jan. 1668/9: It is about my Lady Harvy's being offended at Doll Common's [Mrs Corey's] acting of Sempronia, to imitate her; for which she got my Lord Chamberlain, her kinsman, to imprison Doll: when my Lady Castle-mayne made the King to release her.
- Mrs John Evelyn to Mr Terryll, 10 Feb. 1668/9: There has not been any new lately revived and reformed, as Catiline, well set out with clothes and scenes (*Diary and Correspondence of John Evelyn*, ed. William Bray, IV, 14). See also 7 and 11 Dec. 1667.
- Saturday 19**  
Bridges      **CATILINE.** See 18 Dec. 1668.  
 COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there, the pit being full, sat in a box above, and saw "Catiline's Conspiracy," yesterday being the first day: a play of much good sense and words to read, but that do appear the worst upon the stage, I mean, the least diverting, that ever I saw any, though most fine in clothes; and a fine scene of the Senate, and of a fight, that ever I saw in my life. But the play is only to be read, and therefore home, with no pleasure at all, but only in sitting next to Betty Hall, that did belong to this house, and was Sir Philip Howard's mistress, a mighty pretty wench.
- Evelyn, *Diary*: I went to see the old play *Catiline* acted, having ben now forgotten 40 years almost.
- Monday 21**  
LIF      **MACBETH.** [Adapted from William Shakespeare.] See 12 Aug. 1668.  
 COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 13.  
 Pepys, *Diary*: To the Duke's playhouse, and saw "Macbeth." The King and Court there; and we sat just under them and my Lady Castlemayne, and close to the woman that comes into the pit, a kind of a loose gossip, that pretends to be like her, and is so, something . . . The King and Duke of York minded me, and smiled upon me, at the handsome woman near me: but it vexed me to see Moll Davis, in the box over the King's and my Lady Castlemayne's head, look down upon the King, and he up to her; and so did my Lady Castlemayne once, to see who it was; but when she saw her, she looked like fire; which troubled me.
- Saturday 26**  
LIF      **WOMEN PLEASED.** [By John Fletcher.] *Cast not known.*  
 COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, the house full of ordinary citizens. The play was "Women Pleased," which we had never seen before; and, though but indifferent, yet there is a good design for a good play.
- Monday 28**  
At Court      **TRYPHON.** See 8 Dec. 1668.  
 COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 13.
- Tuesday 29**  
LIF      **THE SULLEN LOVERS;** or, **The Impertinents.** [By Thomas Shadwell.] *Cast not known.* For a previous cast, see 2 May 1668.  
 COMMENT. The Duke's Company. This performance is on the L. C. list at Harvard: the King and Queen [present]. See Van Lennep, "Plays on the English Stage," p. 13.

**HENRY THE EIGHTH.** [By William Shakespeare.] *Cast not known.* For a previous cast, see 22 Dec. 1663. Wednesday 30  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: My wife and I to the Duke's playhouse, and there did see "King Harry the Eighth"; and was mightily pleased, better than I ever expected, with the history and shows of it. We happened to sit by Mr Andrews, our neighbour, and his wife.

## January 1669

**SECRET LOVE; or, The Maiden Queen.** [By John Dryden.] *Cast not known.* For an earlier cast, see Feb. 1666/7. Friday 1  
Bridges

**COMMENT.** The King's Company. The play was reprinted in 1669. Pepys, *Diary*: My wife and I with our coach to the King's playhouse, and there in a box saw "The Mayden Queene." Knepp looked upon us, but I durst not shew her any countenance; and, as well as I could carry myself, I found my wife uneasy there, poor wretch; therefore, I shall avoid that house as much as I can.

**CATILINE.** See 18 Dec. 1668.

**COMMENT.** The King's Company. This play is on the L. C. list, 5/12, p. 17: Catilines Conspiracie. King & Queene here. See also Nicoll, *Restoration Drama*, p. 344. Saturday 2  
Bridges

**COMMENT.** Newsletter, 5 Jan.: Copies of a malicious comedy called *Pluto*, reflecting on several persons of honour, have been taken. It was to have been acted within the prison of the King's Bench (HMC, 12th Report, Part VII, p. 61). The play was published in Amsterdam in 1669 with the title: *Pluto furens & vincitus; or, The raging devil bound*. The Dedication speaks of it as being suitable for performance by schoolboys during the holidays. The edition has a Prologue and an Epilogue but no actors' names. Tuesday 5

**THE ISLAND PRINCESS.** See 6 Nov. 1668.

**COMMENT.** The King's Company. Pepys, *Diary*: [Mrs Pepys] and I to the King's playhouse, and there saw "The Island Princesse," the first time I ever saw it; and it is a pretty good play, many good things being in it, and a good scene of a town on fire. We sat in an upper box, and the jade Nell come and sat in the next box; a bold merry slut, who lay laughing there upon people; and with a comrade of hers of the Duke's house, that come in to see the play. Thursday 7  
Bridges

**THE JOVIAL CREW.** [By Richard Brome.] *Cast not known.*

**COMMENT.** The King's Company. Pepys, *Diary*: With my wife to the King's playhouse, and there saw "The Joviall Crew"; but ill acted to what it was heretofore, in Clun's time, and when Lacy could dance. Monday 11  
Bridges

**COMMENT.** In L. C. 5/12, p. 212, is a list of plays formerly acted at Blackfriars and now allowed (ca. 12 Jan. 1668/9) to the King's Company: *Everyman in his Humour* [by Ben Jonson]. *Everyman out of his Humour* [by Ben Jonson]. *Cyntheas Revells* [by Ben Jonson]. *Sejanus* [by Ben Jonson]. *The ffox* [by Ben Jonson]. *The Silent Weoman* [by Ben Jonson]. *The Alchymist* [by Ben Jonson]. *Catalin* [by Ben Jonson]. *Bartholomew fayre* [by Ben Jonson]. *Staple of Newes* [by Ben Jonson]. *The Devilles an Asse* [by Ben Jonson]. *Magnitick Lady* [*The Humours Reconciled*, by Ben Jonson]. *Tale of a Tubb* [by Ben Jonson]. *New Inn* [or *The Light of Heart*, by Ben Jonson]. *Beggars Bush* [by John Fletcher, with Philip Massinger (?)]. *Bonduca* [by John Fletcher]. *Custome of ye*

Tuesday 12  
Bridges

*Country* [by John Fletcher, with Philip Massinger]. *The Captaine* [by John Fletcher]. *The Chances* [by John Fletcher]. *The Coxcombe* [by Francis Beaumont and John Fletcher]. *The Double Marriage* [by John Fletcher, with Philip Massinger]. *The french Lawyer* [by John Fletcher, with Philip Massinger]. *The ffalſe One* [by John Fletcher, with Philip Massinger (?)]. *The fayre Mayd of ye Inn* [by John Fletcher]. *The Humorous Leift* [by John Fletcher]. *The Island Princes* [by John Fletcher]. *The Knights of Malta* [by John Fletcher, with Nathan Field and Philip Massinger]. *The Loyall Subject* [by John Fletcher]. *The Lawes of Candy* [by John Fletcher]. *Loves Progresse* [*The Lover's Progress; or, The Wandering Lovers*, by John Fletcher and Philip Massinger]. *The Winters Tale* [by William Shakespeare]. *King John* [by William Shakespeare]. *Richard the Second* [by William Shakespeare]. *Loues Cure* [or *The Martial Maid*, by John Fletcher, with Francis Beaumont]. *Loues Pilgrimage* [by John Fletcher]. *The Noble Gentlemen* [by John Fletcher, with William Rowley]. *The Nice Valour* [or, *The Passionate Madman*, by John Fletcher]. *The Prophetesse* [by John Fletcher and Philip Massinger]. *The Marshall Mayd* [see *Love's Cure*]. *The Pilgrim* [by John Fletcher]. *The Queene of Corinþ* [by John Fletcher, with Nathan Field and Philip Massinger (?)]. *The Spanish Curate* [by John Fletcher and Philip Massinger]. *The Sea Voyage* [by John Fletcher and Philip Massinger]. *Valentinian* [by John Fletcher]. *The Weomans Prize* [or, *The Tamer Tamed*, by John Fletcher]. *A Wife for a Moneth* [by John Fletcher]. *The Wyd Goose-Chase* [by John Fletcher]. *The Elder Brother* [by John Fletcher, with Philip Massinger (?)]. *The ffaythfull Shepherdesse* [by John Fletcher]. *A King & noe King* [by Francis Beaumont and John Fletcher]. *The Maydes Tragedie* [by Francis Beaumont and John Fletcher]. *Phylaster* [by Francis Beaumont and John Fletcher]. *Rollo Duke of Normandy* [or, *The Bloody Brother*, by John Fletcher, with Ben Jonson? and Philip Massinger (?)]. *The Scornefull Lady* [by Francis Beaumont and John Fletcher, with Philip Massinger (?)]. *Tbiery & Theodorat* [by John Fletcher]. *Rule a Wife & haue a Wife* [by John Fletcher]. *The Gentlemen of Verona* [by William Shakespeare]. *The Merry Wives of Windsor* [by William Shakespeare]. *The Comoedy of Errors* [by William Shakespeare]. *Loves Labour Lost* [by William Shakespeare]. *Midsomer Nights Dreame* [by William Shakespeare]. *The Merchant of Venice* [by William Shakespeare]. *As you like it* [by William Shakespeare]. *The Tameing of ye Shrew* [by William Shakespeare]. *Alls well yt ends well* [by William Shakespeare]. *Henry ye fourth* [by William Shakespeare]. *The Second part* [*Henry IV*, by William Shakespeare]. *The Royall Slave* [by William Cartwright]. *Richard ye Third* [by William Shakespeare]. *Coriolanus* [by William Shakespeare]. *Andronicus* [by William Shakespeare]. *Julius Ceaser* [by William Shakespeare]. *The Moore of Venice* [*Othello*, by William Shakespeare]. *Anthony & Cleopatra* [by William Shakespeare]. *Cymbeline* [by William Shakespeare]. *The Doubtfull Heire* [*Rosania; or, Love's Victory*, by James Shirley]. *The Impostor* [by James Shirley]. *The Brothers* [by James Shirley]. *The Sisters* [by James Shirley]. *The Cardinall* [by James Shirley]. *The Duke of Lerma* [by Henry Shirley, with John Ford (?)]. *The Duke of Millan* [by Philip Massinger]. *Alphonso* [author not known]. *The vnnaturall Cumbat* [by Philip Massinger]. *The Gardian* [by Abraham Cowley]. *Aglaura* [by John Suckling]. *Arviragus & Philitia 1st pt* [by Lodowick Carlell]. *Arviragus & Philitia 2d pt* [by Lodowick Carlell]. *The Spartan Ladys* [by Lodowick Carlell]. *The Bashfull Lover* [by Philip Massinger]. *Bussy D'Amboys* [by George Chapman]. *Brenoralt* [or, *The Discontented Colonel*, by John Suckling]. *Country Captaine* [by William Cavendish, Duke of Newcastle]. *The Variety* [by William Cavendish, Duke of Newcastle]. *The Emperour of ye East* [by Philip Massinger]. *The Deserveing ffavorett* [by Lodowick Carlell]. *The Goblins* [by John Suckling]. *The ffatal Dowry* [by Nathan Field and Philip Massinger]. *The Lost Lady* [by William Berkeley]. *The Devell of Edmonton* [author not known]. *More Desembleres then Weomen* [by Thomas Middleton]. *The Mayor of Quinborough* [by Thomas Middleton, with William Rowley (?)]. *The Nortben Lasse* [by Richard Brome]. *The Novella* [by Richard Brome]. *Osmond ye Great Turke* [or, *The Noble Servant*, by Lodowick Carlell]. *The Roman Actor* [by Philip Massinger]. *The Widdow* [by Thomas Middleton]. *The Widdows Teares* [by George Chapman].

## CATILINE. See 18 Dec. 1668.

COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17: Cattalines Conspiracie King here. See also Nicoll, *Restoration Drama*, p. 344. Although the L. C. list and Pepys disagree as to the play performed, Pepys' uncertainty suggests that he may have put down the wrong title and that the L. C. list is correct.

Pepys, *Diary*: To the King's playhouse, and there saw, I think, "The Maiden Queene." Pepys, *Diary*, 15 Jan.: [Sir W. Coventry] told me of the great factions at Court at this day, even to the sober engaging of great persons, and differences, and making the King cheap and ridiculous. It is about my Lady Harvey's being offended at Doll Common's acting of Sempronius [see 18 Dec. 1668], to imitate her; for which she got my Lord Chamberlain, her kinsman, to imprison Doll: when my Lady Castlemayne made the King to release her, and to order her to act it again, worse than ever, the other day, where the King himself was: and since it was acted again, and my Lady Harvey provided people to hiss her and fling oranges at her: but it seems the heat is come to a great height, and real troubles at Court about it.

Wednesday 13  
Bridges

## MACBETH. See 21 Dec. 1668 and 12 Aug. 1668.

COMMENT. The Duke's Company. Pepys, *Diary*: Carried The. and my wife to the Duke of York's house, to "Macbeth," . . . and I to the Duke of York's house and saw the last two acts. . . . This day The. Turner shewed me at the play my Lady Portman, who has grown out of my knowledge.

Friday 15  
LIF

HORACE. [By Katherine Philips.] *Cast not known.* For a performance at Court, see 4 Feb. 1667/8.

COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17: The King here. See also Nicoll, *Restoration Drama*, p. 344.

Mrs John Evelyn to Mr Terryll, 10 Feb. 1668/9: Horace, with a farce and dances between every act, composed by Lacy and played by him and Nell, which takes (John Evelyn, *Diary and Correspondence*, ed. William Bray, IV, 14). See 19 Jan. 1668/9.

Saturday 16  
Bridges

THE WITS. [By Sir William Davenant.] *Cast not known.* For a previous cast, see 15 Aug. 1661.

COMMENT. The Duke's Company. Pepys, *Diary*: We three and my wife to the Duke of York's playhouse, and there saw "The Wits," a medley of things, but some similes mighty good, though ill mixed.

Monday 18  
LIF

## HORACE. See 16 Jan. 1668/9.

COMMENT. The King's Company. Pepys, 19 Jan. 1668/9, implies a performance on this day.

Bridges

## HORACE. See 16 Jan. 1668/9.

COMMENT. The King's Company. Pepys, *Diary*: To the King's house, to see "Horace"; this the third day of its acting—a silly tragedy; but Lacy hath made a farce of several dances—between each act, one: but his words are but silly, and invention not extraordinary, as to the dances; only some Dutchmen come out of the mouth and tail of a Hamburgh sow. Thence, not much pleased with the play.

Tuesday 19  
Bridges

TWELFTH NIGHT. [By William Shakespeare.] *Cast not known.* For a previous cast, see 6 Jan. 1662/3.

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and saw "Twelfth Night," as it is now revived; but, I think, one of the weakest plays that ever I saw on the stage.

Wednesday 20  
LIF

## [HORACE.] See 19 Jan. 1668/9.

COMMENT. The King's Company. A performance on 21 Jan. 1668/9, suggests a continuous run from 16 through 21 Jan. 1668/9.

Bridges

*Thursday 21*    THE TEMPEST. [Adapted from William Shakespeare by Sir William Davenant.]  
 LIF                Ariel (?) – Mrs Gosnell. See also 7 Nov. 1667.

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house . . . and there saw "The Tempest"; but it is but ill done by Gosnell, in lieu of Moll Davis.

Bridges          HORACE. See 19 Jan. 1668/9.  
 COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17: The King & Queene. See also Nicoll, *Restoration Drama*, p. 344.

*Wednesday 27*    THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] *Cast not known.*  
 LIF                For an earlier cast, see 8 Jan. 1662/3.

COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's playhouse, and there saw "The Five Hours' Adventure," which hath not been acted a good while before, but once, and is a most excellent play, I must confess.

*Friday 29*        THE HEIRESS. [By William Cavendish, Duke of Newcastle.] *Cast not known.*  
 Bridges            The play was not published.

COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17: the King here. See also Nicoll, *Restoration Drama*, p. 344.

Mrs John Evelyn to Mr Terryll, 10 Feb. 1668/9: one of my Lord of Newcastle's for which printed apoligies are scattered in the assembly by Briden's order, either for himself who had some hand in it, or for the author most; I think both had right to them (*Diary and Correspondence of John Evelyn*, ed. William Bray, iv, 14).

*Saturday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

COMMENT. Pepys, on 1 Feb., refers to the acting of *The Heiress* for the first time on "Saturday last," i.e., 30 Jan., but he must have mistakenly put down "Saturday" instead of "Friday."

## February 1669

*Monday 1*        COMMENT. Pepys, *Diary*: To the King's playhouse, thinking to have seen "The Heyress," first acted on Saturday [Friday (?)] last; but when we come thither, we find no play there; Kinaston, that did act a part therein, in abuse to Sir Charles Sedley, being last night exceedingly beaten with sticks, by two or three that assaulted him, so as he is mightily bruised, and forced to keep his bed.

LIF                SHE WOULD IF SHE COULD. [By Sir George Etherege.] *Cast not known.* For an earlier cast, see 6 Feb. 1667/8.

COMMENT. The Duke's Company. Pepys, *Diary*: So we to the Duke of York's playhouse, and there saw "She Would if She Could," . . . This day, going to the play, The. Turner met us, and carried us to her mother, at my Lady Mordaunt's; and I did carry both mother and daughter with us to the Duke of York's playhouse.

At Court         THE GUARDIAN. [*The Cutter of Coleman Street*, by Abraham Cowley.] *Cast not known.* For an earlier cast, see 16 Dec. 1661.

COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14.

[THE COMICAL REVENGE; or, Love in a Tub. By Sir George Etherege.] *Cast not known.* For an earlier cast, see March 1663/4.

Tuesday 2  
IT

COMMENT. The Duke's Company. The entry in *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 65, is somewhat ambiguous as to the date of this performance, but as 2 Feb. fell on Sunday in 1667/8, the performance has been assigned to 2 Feb. 1668/9. The play was reprinted in 1669.

THE HEIRESS. See 29 Jan. 1668/9 and 1 Feb. 1668/9.

Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, where "The Heyress," notwithstanding Kinaston's being beaten, is acted: and they say the King is very angry with Sir Charles Sedley for his being beaten, but he do deny it. But his part is done by Beeston, who is fain to read it out of a book all the while, and thereby spoils the part, and almost the play, it being one of the best parts in it; and though the design is, in the first conception of it, pretty good, yet it is but an indifferent play, wrote, they say, by my Lord Newcastle. But it was pleasant to see Beeston come in with others, supposing it to be dark, and yet he is forced to read his part by the light of the candles: and this I observing to a gentleman that sat by me, he was mightily pleased therewith, and spread it up and down. But that, that pleased me most in the play is, the first song that Knepp sings, she singing three or four; and, indeed, it was very finely sung, so as to make the whole house clap her. . . . My wife being in mighty ill humour all night, and in the morning I found it to be from her observing Knepp to wink and smile on me, and she says I smiled on her; and, poor wretch! I did perceive that she did, and do on all such occasions, mind my eyes. I did, with much difficulty, pacify her, and were friends, she desiring that hereafter, at that house, we might always sit either above in a box, or, if there be [no] room, close up to the lower boxes.

THE MOOR OF VENICE. [*Othello*, by William Shakespeare.] Iago – Mohun; Cassio – Hart; Othello – Burt. Downes (*Roscius Anglicanus*, p. 7), adds: Brabantio – Cartwright; Roderigo – Beeston; Desdemona – Mrs Hughes; Emilia – Mrs Rutter. See also the Cockpit, DL, 11 Dec. 1660.

Saturday 6  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there,—in an upper box . . . did see "The Moor of Venice": but ill-acted in most parts; Mohun, which did a little surprise me, not acting Iago's part by much so well as Clun used to do; nor another Hart's, which was Cassio's; nor, indeed, Burt doing the Moor's so well as I once thought he did.

THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.* For a previous cast, see 13 Aug. 1667.

Monday 8  
At Court

COMMENT. The King's Company. This performance is on the L. C. list, 5/12, p. 17. See also Nicoll, *Restoration Drama*, p. 344.

THE ISLAND PRINCESS. See 6 Nov. 1668.

Tuesday 9  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Island Princesse," which I like mighty well, as an excellent play; and here we find Kinaston to be well enough to act again, which he do very well, after his beating by Sir Charles Sedley's appointment.

COMMENT. Mrs John Evelyn to Mr Terryll: The censure of our plays comes to me at the second hand. There has not been any new lately revived and reformed, as Catiline, well set out with clothes and scenes; Horace, with a farce and dances between every act composed by Lacy and played by him and Nell, which takes; one of my Lord of Newcastle's, for which printed apologies are scattered in the assembly by Briden's order, either for himself who had some hand in it, or for the author most; I think both had right to them (*The Diary and Correspondence of John Evelyn*, ed. Bray, IV, 14).

Wednesday 10

- Monday 15*      HORACE. [By Katherine Philips.] *Cast not known.*  
 [Bridges]      COMMENT. Evelyn does not name the theatre or company, but previous offerings of *Horace* were given by the King's Company. Evelyn, *Diary*: I saw Mrs Philips's *Horace* acted againe.
- At Court      THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] *Cast not known.*  
 For an earlier cast, see 8 Jan. 1662/3.  
 COMMENT. The Duke's Company. This performance is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14.  
 Pepys, *Diary*: My wife and I to White Hall; and there, by means of Mr Cooling, did get into the play, the only one we have seen this winter: it was "The Five Hours' Adventure": but I sat so far I could not hear well, nor was there any pretty woman that I did see, but my wife, who sat in my Lady Fox's pew with her. The house very full; and late before done, so that it was past eleven before we got home.
- Tbursday 18*      THE MAD LOVER. [By John Fletcher.] Memnon – Betterton.  
 LIF      COMMENT. The Duke's Company. Pepys, *Diary*: My wife and I to the Duke of York's house, to a play, and there saw "The Mad Lover," which do not please me so well as it used to do, only Betterton's part still pleases me. But here who should we have come to us but Bab. and Betty and Talbot, the first play they were yet at; and going to see us, and hearing by my boy, whom I sent to them, that we were here, they come to us hither, and happened all of us to sit by my cozen Turner and The.
- Friday 19*      THE TEMPEST. See 21 Jan. 1668/9.  
 LIF      COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14.
- Saturday 20*      THE GRATEFUL SERVANT. [By James Shirley.] *Cast not known.*  
 LIF      COMMENT. The Duke's Company. Pepys, *Diary*: To the Duke of York's house, and there saw "The Gratefull Servant," a pretty good play, and which I have forgot that ever I did see.
- Monday 22*      BARTHOLOMEW FAIR. [By Ben Jonson.] *Cast not known.*  
 At Court      COMMENT. The King's Company. This play is on the L. C. list, 5/12., p. 17. See also Nicoll, *Restoration Drama*, p. 344.  
 Pepys, *Diary*: And in the evening I do carry them to White Hall, and there did without much trouble get into the playhouse, there in a good place among the Ladies of Honour, and myself also sat in the pit; and there by and by come the King and Queen, and they begun "Bartholomew Fayre." But I like no play here so well as at the common playhouse; besides that, my eyes being very ill since last Sunday and this day se'nnight, with the light of the candles, I was in mighty pain to defend myself now from the light of the candles.
- Tuesday 23*      COMMENT. Pepys' remarks suggest that Shadwell's *The Royal Shepherdess* may once have been intended to have its premiere on this day. Pepys, *Diary*: By a hackney-coach followed my wife and the girls, who are gone by eleven o'clock, thinking to have seen a new play at the Duke of York's house. But I do find them staying at my tailor's, the play not being to-day. . . . Thence to the Duke of York's playhouse, and there, finding the play begun, we homeward.

*Wednesday 24*  
*ASH WEDNESDAY*

**THE ROYAL SHEPHERDESS.** [Adapted by Thomas Shadwell from John Fountain, *The Rewards of Virtue*.] *Cast not known.* Edition of 1669: Prologue. No actors' names. Epilogue. Thursday 25  
LIF

COMMENT. The Duke's Company. This play is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 14. A song in this play, "Thus all our Lives," with music by John Banister, is in *Choice Songs and Ayres*, 1673.

Downes (*Roscius Anglicanus*, p. 31): [Concerning several plays] All which Expir'd the third Day, save the Royal Shepherdess, which liv'd Six.

Pepys, *Diary*: To the Duke of York's house, and there before one, but the house infinite full, where, by and by, the King and Court come, it being a new play, or an old one new vamped, by Shadwell, called "The Royal Shepherdesse!"; but the silliest for words and design, and everything, that ever I saw in my whole life, there being nothing in the world pleasing in it, but a good martial dance of pikemen, where Harris and another do handle their pikes in a dance to admiration; but never less satisfied with a play in my life.

**THE FAITHFUL SHEPHERDESS.** [By John Fletcher.] *Cast not known.* Friday 26  
Bridges

COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse . . . and there saw "The Faithfull Shepherdesse." But, Lord! what an empty house, there not being, as I could tell the people, so many as to make up above £10 in the whole house! The being of a new play at the other house, I suppose, being the cause, though it be so silly a play that I wonder how there should be enough people to go thither two days together, and not leave more to fill this house. The emptiness of the house took away our pleasure a great deal, though I liked it the better; for that I plainly discern the musick is the better, by how much the house the emptier.

**THE ROYAL SHEPHERDESS.** See 25 Feb. 1668/9. LIF

COMMENT. The Duke's Company. If Downes is correct that this play was given six days successively, it was probably acted through Thursday 4 March 1668/9.

COMMENT. Add. MSS. 36916, folio 128, 2 March 1668/9: The occasion of this [a challenge of the Duke of Buckingham to a duel by Lord Halifax or another friend of Sir William Coventry] there was a new play to be acted on Saturday last called the Country Gentleman, said to be made by the Duke & Sr Robt Howard, wherein tis said that the Earle of Clarendon, Sr Wm Coventry and some other Courtiers are plainly personated, but especially Sr William in the midst of his table of Writings; this he (or some of his relations) would not brooke, but whether he or the L<sup>d</sup> Halifax was to fight the Duke is not knowne, but the King hath prevented all; and the play is not acted. [See also Pepys, 4 and 6 March 1668/9.] Saturday 27  
Bridges

[THE ROYAL SHEPHERDESS.] See 25 Feb. 1668/9. LIF

## March 1669

[THE ROYAL SHEPHERDESS.] See 25 Feb. 1668/9. Monday 1  
LIF

[THE ROYAL SHEPHERDESS.] See 25 Feb. 1668/9. Tuesday 2  
LIF

**THE LADY'S TRIAL.** [By John Ford.] *Cast not known.* Wednesday 3  
LIF

COMMENT. The Duke's Company. If *The Royal Shepherdess* was acted six days consecutively, the interruption of its run for this day is due to the tradition of the company's not regularly acting on Wednesdays and Fridays in Lent.

- Wednesday 3*  
LIF      Pepys, *Diary*: To the Duke of York's playhouse, and there saw an old play, the first time acted these forty years, called "The Lady's Tryall," acted only by the young people of the house; but the house very full. But it is but a sorry play, and the worse by how much my head is out of humour by being a little sleepy and my legs weary since last night.
- Thursday 4*  
Bridges      COMMENT. See 27 Feb. 1668/9. Pepys, *Diary*: I did meet Sir Jeremy Smith, who did tell me that Sir W. Coventry was just now sent to the Tower, about the business of his challenging the Duke of Buckingham, and so was also Harry Saville to the Gate-house. . . . So, meeting with my Lord Bellasis, he told me the particulars of this matter; that it arises about a quarrel which Sir W. Coventry had with the Duke of Buckingham about a design between the Duke and Sir Robert Howard, to bring him into a play [*The Rehearsal*] at the King's house, which W. Coventry not enduring, did by H. Saville send a letter to the Duke of Buckingham, that he had a desire to speak with him. Upon which, the Duke of Buckingham did bid Holmes, his champion ever since my Lord Shrewsbury's business, go to him to know the business; but H. Saville would not tell it to any but himself, and therefore did go presently to the Duke of Buckingham, and told him that his uncle Coventry was a person of honour, and was sensible of his Grace's liberty taken of abusing him, and that he had a desire of satisfaction, and would fight with him. But that here they were interrupted by my Lord Chamberlain's coming in, who was commanded to go to bid the Duke of Buckingham to come to the King, Holmes having discovered it.
- LIF      [THE ROYAL SHEPHERDESS.] See 25 Feb. 1668/9.
- Saturday 6*  
Bridges      COMMENT. See 27 Feb. 1668/9 and 4 March 1668/9. Pepys, *Diary*: [Sir W. Coventry] told me the matter of the play [*The Rehearsal*] that was intended for his abuse, wherein they foolishly and sillily bring in two tables like that which he hath made, with a round hole in the middle, in his closet, to turn himself in; and he is to be in one of them as master, and Sir J. Duncomb in the other, as his man or imitator: and their discourse in those tables, about the disposing of their books and papers, very foolish. But that, that he is offended with, is his being made so contemptible, as that any should dare to make a gentleman a subject for the mirth of the world; and that therefore he had told Tom Killigrew that he should tell his actors, whoever they were, that did offer any thing like representing him, that he would not complain to my Lord Chamberlain, which was too weak, nor get him beaten, as Sir Charles Sidly is said to do, but that he would cause his nose to be cut.
- Monday 8*  
Bridges      AN EVENING'S LOVE; or, The Mock Astrologer. [By John Dryden.] *Cast not known.* For an earlier cast, see 12 June 1668.  
COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and there saw "The Mocke Astrologer," which I have often seen, and but an ordinary play.
- Tuesday 9*  
Bridges      CLARICILLA. [By Thomas Killigrew.] *Cast not known.*  
COMMENT. The King's Company. Pepys, *Diary*: My wife and I towards the King's playhouse, and by the way found Betty [Turner], and Bab. and Betty Pepys staying for us; and so took them all to see "Claricilla," which do not please me almost at all, though there are some good things in it.
- Wednesday 17*  
Bridges      THE COXCOMB. [By Francis Beaumont and John Fletcher.] *Cast not known.* Prologue spoken by Jo. Haines.  
COMMENT. The King's Company. See 3 March 1668/9 for another play acted on a Wednesday in Lent by the young players. Langbaine, (*English Dramatick Poets*, p. 208): Coxcomb, a Comedy, which was reviv'd at the Theatre-Royal, the Prologue being spoken by Jo. Haines.

Pepys, *Diary*: To the King's playhouse, and there saw "The Coxcomb," the first time acted, but an old play, and a silly one, being acted only by the young people. Wednesday 17  
Bridges

**THE COXCOMB.** See 17 March 1668/9.  
**COMMENT.** The King's Company. This play is on the L. C. list, 5/12, p. 17:  
 ye King here. See also Nicoll, *Restoration Drama*, p. 344. Tuesday 23  
Bridges

**THE COMICAL REVENGE; or, Love in a Tub.** [By Sir George Etherege.] *Cast not known.* For a previous cast, see March 1663/4.  
**COMMENT.** The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14. Tuesday 30  
LIF

## April 1669

*Monday 5-Saturday 10*  
*PASSION WEEK*

**THE SULLEN LOVERS; or, The Impertinents.** [By Thomas Shadwell.] *Cast not known.* For a previous cast, see 2 May 1668. Wednesday 14  
LIF

**COMMENT.** The Duke's Company. Pepys, *Diary*: To the Duke of York's playhouse, and there saw "The Impertinents," a play which pleases me well still; but it is with great trouble that I now see a play, because of my eyes, the light of the candles making it very troublesome to me.

**GUZMAN.** [By Roger Boyle, Earl of Orrery.] Downes (*Roscius Anglicanus*) gives no cast; and the first publication of the play, in 1693, lists no actors' names. Thursday 15  
LIF

**COMMENT.** The Duke's Company. This performance, apparently the premiere, is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14. Downes (p. 28): After this my Lord Orrery, Writ Two Comedies: The first call'd Guzman . . . took very well.

**COMMENT.** *The Travels of Cosmo the Thbird* (Thursday 25 April 1669 NS; Thursday 15 April OS): After dinner, he recommended his visits to the ladies; going towards evening to the King's Theatre, to hear the comedy, in his majesty's box. This theatre is nearly of a circular form, surrounded, in the inside, by boxes separated from each other, and divided into several rows of seats, for the greater accommodation of the ladies and gentlemen, who, in conformity with the freedom of the country, sit together indiscriminately; a large space being left on the ground-floor for the rest of the audience. The scenery is very light, capable of a great many changes, and embellished with beautiful landscapes. Before the comedy begins, that the audience may not be tired with waiting, the most delightful symphonies are played; on which account many persons come early to enjoy this agreeable amusement. The comedies which are acted, are in prose; but their plots are confused, neither unity nor regularity being observed; the authors having in view, rather than any thing else, to describe accurately the passions of the mind, the virtues and the vices; and they succeed the better, the more the players themselves, who are excellent, assist them with action, and with the enunciation of their language, which is very well adapted for the purpose, as being a variation, but very much confined and curtailed, of the Teutonic idiom; and enriched with many phrases and words of the most beautiful and expressive description, taken both from ancient and modern languages (London, 1821, pp. 190-91). Bridges

- Friday 16**      GUZMAN. See 15 April 1669.  
**LIF**                COMMENT. The Duke's Company. Pepys, *Diary*: And my wife being gone abroad with W. Hewer, to see the new play to-day, at the Duke of York's house, "Guzman," I dined alone. . . . I thence presently to the Duke of York's playhouse, and there, in the 18d. seat, did get room to see almost three acts of the play; but it seemed to me but very ordinary. After the play done, I into the pit, and there find my wife and W. Hewer . . . [and] here I did meet with Shadwell, the poet, who, to my great wonder, do tell me that my Lord of [Orrery] did write this play, trying what he could do in comedy, since his heroique plays could do no more wonders. This do trouble me; for it is as mean a thing, and so he says, as hath been upon the stage a great while; and Harris, who hath no part in it, did come to me, and told me in discourse that he was glad of it, it being a play that will not take.
- Saturday 17**      THE ALCYHMIST. [By Ben Jonson.] Downes (*Roscius Anglicanus*, pp. 4–5) gives a cast which probably continues to apply [see December 1660 and 3 Aug. 1664] at this time: Subtil – Wintersal; Face – Mohun; Sir Epicure – Cartwright; Surly – Burt; Ananias – Lacy; Wholesome – Bateman; Dol Common – Mrs Corey; Dame Plyant – Mrs Rutter.  
**Bridges**            COMMENT. The King's Company. Pepys, *Diary*: Hearing that "The Alchymist" was acted, we did go, and took [Pierce] with us to the King's house; and it is still a good play, having not been acted for two or three years before; but I do miss Clun, for the Doctor. But more my eyes will not let me enjoy the pleasure I used to have in a play.
- Tuesday 20**      COMMENT. *The Travels of Cosmo the Thirdb* [Tuesday 30 April 1669 NS; Tuesday 20 April 1669 OS]: This day, his highness went to the comedy at the Duke of York's theatre, where the music and dancing, after the English manner, were less pleasing than the operas performed by the comedians; because, being in the English language, the only pleasure which we who heard them, can derive from the latter, is that of observing their action, which it cannot be denied, was supereminently excellent (London, 1821, p. 194).
- LIF**
- Thursday 22**      COMMENT. Pepys, *Diary*, 23 April: My wife stopped me; and, after a little angry talk, did tell me how she spent all day yesterday with M. Batelier and her sweetheart, and seeing a play at the New Nursery, which is set up at the house in Lincoln's Inn Fields, which was formerly the King's house.  
**Vere**
- Friday 23**      THE ISLAND PRINCESS; or, The Generous Portuguese. See 6 Nov. 1668.  
**Bridges**            COMMENT. The King's Company. Pepys, *Diary*: To the King's playhouse, and saw "The Generous Portugalls," a play that pleases me better and better every time we see it; and, I thank God! it did not trouble my eyes so much as I was afraid it would.
- Saturday 24**      THE GENERAL. [By Roger Boyle, Earl of Orrery.] *Cast not known.*  
**Bridges**            COMMENT. The King's Company. Pepys, *Diary*: To the King's house, and there saw "The General" revived—a good play, that pleases me well.  
*The Travels of Cosmo the Thirdb* [4 May 1669 NS; 24 April 1669 OS]: [On 4 May and the two subsequent days His Highness received callers] and many of them remained to dine with his highness, who continued on each of these days his visits to the ladies, appearing at Hyde Park, at the comedies, sometimes at the king's theatre, sometimes at that of the duke's (p. 195).
- LIF**                FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667.  
COMMENT. The Duke's Company. This performance is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," p. 14.

## May 1669

<b>KING AND NO KING.</b> [By Francis Beaumont and John Fletcher.] Downes ( <i>Roscus Anglicanus</i> , p. 5): Arbaces – Hart; Tygranes – Burt; Mardonius – Mohun; Gobrias – Wintersel; Lygones – Cartwright; Bessus – Shotterel; Arane – Mrs Corey; Panthea – Madam Gwin.	<i>Thursday 6</i> Bridges
COMMENT. The King's Company. This play is on the L. C. list, 5/12, p. 17. See also Nicoll, <i>Restoration Drama</i> , p. 344.	
<b>COMMENT.</b> <i>The Travels of Cosmo the Tbird</i> [Monday 20 May 1669 NS, Monday 10 May 1669 OS]: After this excursion through the city, his highness went to the comedy at the Duke's theatre (p. 304).	<i>Monday 10</i> LIF
<b>THE ROMAN VIRGIN;</b> or, The Unjust Judge. [Altered from John Webster, <i>Appius and Virginia</i> , probably by Thomas Betterton.] Downes ( <i>Roscus Anglicanus</i> , p. 30): Virginius – Betterton; Appius – Harris; Virginia – Mrs Betterton. An edition of 1679, with the name of John Webster on the title page, has no prologue, no epilogue, no actors' names.	<i>Wednesday 12</i> LIF
COMMENT. The Duke's Company. Langbaine, <i>English Dramatick Poets</i> , p. 509: [It] was alter'd (as I have heard by Mr Carthwright) by Mr Betterton.	
Downes, p. 30: [Done] by the same Author [Betterton] . . . and all the other Parts Exactly perform'd, it lasted Successively 8 Days, and very frequently Acted afterwards.	
Pepys, <i>Diary</i> : To the Duke of York's playhouse, and there, in the side balcony, over against the musick, did hear, but not see, a new play, the first day acted, "The Roman Virgin," an old play, and but ordinary, I thought; but the trouble of my eyes with the light of the candles did almost kill me.	
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Thursday 13</i> LIF
COMMENT. The Duke's Company. If Downes' statement—that the play was acted eight days successively—is correct, this tragedy was acted from 12 May through 20 May.	
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Friday 14</i> LIF
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Saturday 15</i> LIF
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Monday 17</i> LIF
<b>THE SPANISH CURATE.</b> [By John Fletcher, with Philip Massinger.] <i>Cast not known.</i>	Bridges
COMMENT. The King's Company. Pepys, <i>Diary</i> : To the King's playhouse, and saw "The Spanish Curate" revived, which is a pretty good play, but my eyes troubled with seeing it, mightily.	
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Tuesday 18</i> LIF
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Wednesday 19</i> LIF
[ <b>THE ROMAN VIRGIN;</b> or, The Unjust Judge.] See 12 May 1669.	<i>Thursday 20</i> LIF

*Monday 24*  
Bridges

[*PSYCHE; or, Love's Mistress.* By Thomas Heywood.] *Cast not known.*

COMMENT. The King's Company. For the identification of this play and details of its performance, see W. J. Lawrence, "Foreign Singers and Musicians at the Court of Charles II," *Musical Quarterly*, IX (1923), 217–25, and James G. McManaway, "Entertainment for the Grand Duke of Tuscany," *Theatre Notebook*, XVI (1961), 20–21.

*The Travels of Cosmo the Thbird* [Monday 3 June 1669 NS; Monday 24 May 1669 OS]: In the afternoon his highness left home earlier than usual to make his visits, that he might be at the King's Theatre in time for the comedy, and a ballet set on foot and got up in honor of his highness by my Lord Stafford, uncle of the Duke of Norfolk.

On arriving at the theatre, which was sufficiently lighted on the stage and on the walls to enable the spectators to see the scenes and the performances, his highness seated himself in a front box, where, besides enjoying the pleasure of the spectacle, he passed the evening in conversation with the Venetian ambassador, the Duke of Norfolk, Lord Stafford, and other noblemen.

To the story of Psyche, the daughter of Apollo, which abounded with beautiful incidents, all of them adapted to the performers and calculated to express the force of love, was joined a well-arranged ballet, regulated by the sound of various instruments, with new and fanciful dances after the English manner, in which different actions were counterfeited, the performers passing gracefully from one to another, so as to render intelligible, by their movements, the acts they were representing.

This spectacle was highly agreeable to his highness from its novelty and ingenuity; and all parts of it were likewise equally praised by the ladies and gentlemen, who crowded in great numbers to the theatre, to fill the boxes, with which it is entirely surrounded, and the pit, and to enjoy the performance, which was protracted to a late hour of the night (pp. 347–48).

In BM Add. MSS. 10, 117, folio 230, Rugge's Diurnall states that towards the end of May 1669 Cosmo, Prince of Tuscany had several plays acted for him.

## June 1669

*Monday 14*  
LIF

**THE HYPOCRITE.** [By Thomas Shadwell.] *Cast not known.* The play was not published.

COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," pp. 12–14. The play seems to be a translation by Shadwell of Molière's *Tartuffe*. Elkanah Settle, in the Preface to his *Ibrahim* (licensed 4 May 1676) attacks Shadwell and refers to Shadwell's translation of *Tartuffe* into *The Hypocrite*, which, according to Settle, was acted six days.

*Thursday 24*  
Bridges

[*TYRANNIC LOVE; or, The Royal Martyr.* By John Dryden.] Edition of 1670: Prologue. Maximin – Mohun; Porphyrius – Hart; Charinus – Harris; Placidius – Kynaston; Valerius – Lydall; Albinus – Littlewood; Nigrinus – Beeston; Amariel – Bell; Berenice – Mrs [Rebecca] Marshall; Valeria – Mrs Ellen Guyn; St Catharine – Mrs Hughes; Felicia – Mrs Knepp; Eroton – Mrs Uphill; Cydnon – Mrs Eastland. Epilogue Spoken by Mrs Ellen, when she was to be carried off Dead by the Bearers. Downes (*Roscius Anglicanus*, p. 10) omits some of these roles, adds Damilcar – Mrs James, and lists Mrs Boutel [who later played the role; see the edition of 1695] for St Catharine. The edition of 1686 adds: Apollonius – Cartwright.

**COMMENT.** The King's Company. This play has generally been assigned to June 1669, partly on the basis of a suit—see Hotson, *Commonwealth and Restoration Stage*, pp. 252-53, 348-55—over a scene for it which Isaac Fuller, the scene designer, states was finished by 23 June 1669. The suit also states that the play ran for fourteen days, but it is not certain that the theatres played on consecutive days in the summer. The play has been assigned to 24 June 1669 on the basis of a letter from Charles II to Princess Henriette-Anne, dated 24 June [1669]: I am just now going to a new play that I heare very much commended (Cyril Hughes Hartmann, *Charles II and Madame* [London, 1934], p. 259).

Thursday 24  
Bridges

Elizabeth Cottington to Herbert Aston, ca. May 1669: Wee ar in expectation still of Mr Draidens play. Ther is a bowld woman [Aphra Behn (?)] hath oferd one: my cosen Aston can give you a better account of her then I can. Some verses I have seen which ar not ill; that is commentation enouf: she will think so too, I believe, when it comes upon the stage. I shall tremble for the poor woman exposed among the criticks (Arthur Clifford, *Tixall Letters* [London, 1815], II, 60).

## July 1669

**COMMENT.** The Duke of York's Players acted at Oxford during this month. See M. Summers, *The Playhouse of Pepys*, p. 127, and Nicoll, *Restoration Drama*, p. 306.

## August 1669

[MARCELIA; or, The Treacherous Friend. By Frances Boothby.] Edition of 1670: Prologue. No actors' names. Bridges

**COMMENT.** The King's Company. It is uncertain when this play was first given, but it may well have appeared in the summer, as it was licensed for publication 9 Oct. 1669 and entered in the *Term Catalogues*, November 1669.





## SEASON OF 1669-1670

ALTHOUGH the affairs of the theatres during this season apparently were conducted in much the same fashion as they had been in previous years, we know, by contrast with our knowledge of the seasons of 1667-68 and 1668-69, very little concerning the daily offerings in 1669-70. The principal reason for the diminution in our knowledge lies in the discontinuance of Samuel Pepys' diary. In the spring of 1669 Pepys did what a great many diarists have not done; with a flourish of the pen, he concluded a habit of almost ten years' standing.

Nevertheless, we know that the two major houses continued to act. The Duke's Company, presumably still managed by Thomas Betterton and Henry Harris, co-managers since the death of Sir William Davenant, played, as before, at the theatre in Lincoln's Inn Fields. In the summer of 1670, however, the company initiated the construction of a new theatre, this one to be in Dorset Garden. During the 1669-70 season the King's Company continued its occupancy of the relatively new playhouse in Bridges Street, Drury Lane, under the direction of Thomas Killigrew.

Although there is little direct evidence concerning acting at the Nursery, which had moved in 1668-69 to the playhouse in Vere Street, it presumably continued to present plays. Edward Bedford, who had managed it in the preceding season, apparently left the company in Nov. 1669, for on 25 Nov. 1669 he received a licence to associate himself with the Duke of Monmouth's Company in the provinces (Hotson, *Commonwealth and Restoration Stage*, p. 189; Nicoll, *Restoration Drama*, p. 314; Rosenfeld, *Strolling Players*, pp. 35-37).

The full complements of the companies are not known. These lists represent those individuals for whom evidence during 1669-70 places them

as members of the companies. As before, one should compare these lists with those for preceding and later seasons to ascertain the continuity of the personnel. The Duke's Company: Mr Adams; Mr Allenson; Edward Angel; Thomas Betterton; John Crosby; Thomas Cross; John Downes (prompter); Joseph Haines (previously at King's Company); Henry Harris; Jeremiah Lisle; John Lloyd; James Nokes; Samuel Sandford; William Smith; Cave Underhill; Mrs Mary Aldridge; Mrs Mary Betterton; Mrs Jennings; Mrs Johnson; Mrs Elinor Leigh [as Mrs Elinor Dixon (?)]; Mrs Jane Long; Mrs Norris.

The King's Company: Baldassare Actime (scenekeeper); John Baxter; William Beeston; Richard Bell; Theophilus Bird; Henry Burgin; Nicholas Burt; William Cartwright; John Chudleigh; William Church (scenekeeper); Charles Collins; Diancinto Corcy (scenekeeper); Thomas Cordell; William Edwards; Thomas Elrington (stage keeper); Emmanuel Fonesca (scenekeeper); John Gilbert; Mr Graydon; Thomas Harnage (scenekeeper); Joseph (?) Harris; Edward Hartley; John Hooker (scenekeeper); Simon Horne; William Hughes; Matthew Kempton; Thomas Kent (scenekeeper); Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; John Littlewood; Edward Lydall; George Lymett (scenekeeper); Matthew Medbourne; Michael Mohun; Anthony Moore; John Murray; George Norrice; Richard Potter (scenekeeper); Martin Powell; John Preston; David Raverick; Bryan Ryley (scenekeeper); Gabriel Shad (scenekeeper); Robert Shatterell; George Shirley; John Sutton (scenekeeper); James Triggs (scenekeeper); Marmaduke Watson; Thomas Weaver; William Wintershall; Henry Wright; Mrs Elizabeth Boutell; Mrs Katherine Corey; Mrs Elizabeth(?) Davenport; Mrs Nell Gwyn; Mrs Margaret Hughes; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Mary Meggs (orangewoman); Mrs Ruth Norton; Mrs Margaret Rutter; Mrs Elizabeth Youckney.

In addition to the rather small number of plays whose staging can be precisely dated, there are several which, by virtue of composition, publication, or performance which cannot be more exactly dated, pertain to this season.

*The Dumb Lady; or, The Farriar the Physician.* By John Lacy. The play was not published until 1672. The title page of the edition of 1672 states that it was acted at Bridges Street, Drury Lane, and the edition has a Prologue and Epilogue but no actors' names. It is uncertain when this work was first acted, but it may have been as early as this season.

*Flora's Vagaries.* By Richard Rhodes. This work, which was possibly acted as early as 3 Nov. 1663, was printed in 1670. It may have been revived at this time.

*The Indian Emperor.* By John Dryden. This play, which was reprinted in 1670, may have been revived at this time. For a previous cast, see 11 Nov. 1667.

*The Life of Mother Shipton.* By Thomas Thomson. This play, whose date of publication is uncertain, may have been acted between 1668 and 1671. See the entry in 1668-69.

## September 1669

**COMMENT.** The news of the death of Henrietta-Maria, the Queen Mother, reached London ca. 3 Sept. 1669. There may well have been an order forbidding playing, although it is not extant; but an order, L. C. 5/12, p. 251 (in Nicoll, *Restoration Drama*, p. 322) directs the two companies to act again on Monday, 18 Oct. 1669. Probably the theatres were closed for approximately six weeks.

Friday 3

## October 1669

**COMMENT.** On this day the Lord Chamberlain issued an order (L. C. 5/12, p. 252; in Nicoll, *Restoration Drama*, p. 252) signifying the King's pleasure that: "y<sup>e</sup> french Comoedians haue liberty to Act and Play And that noe Persons pr[e]sume to molest or disturbe them in their Acting & playing."

Tuesday 26  
At Court

**COMMENT.** As had been the case in recent years, the Lord Mayor's swearing-in lacked the formal pageantry which had been characteristic of the day in the early 1660's.

Friday 29  
City

## November 1669

**SECRET LOVE;** or, The Maiden Queen. [By John Dryden.] *Cast not known*, but acted by the King's Company.

Monday 1  
IT

**COMMENT.** This entry in *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 65, follows one for a play on 2 Feb. 1668/9, suggesting that this play fell on All Hallows Day. The customary fee of £20 was paid the actors.

## December 1669

**MR ANTHONY.** [By Roger Boyle, Earl of Orrery.] Edition of 1690 (licensed 27 Aug. 1689): Mr Anthony – Nokes; Mr Plot – Hains; Mr Art – Batterton; Pedagog – Underhil; Mr Cudden – Angel; Trick – Samford; Mrs Philadelphia –

Tuesday 14  
LIF

*Tuesday 14*      Mrs Jennings; Mrs Isabella – Mrs Batterton; Mrs Betty – Mrs Long; Goody Winifred – Mrs Norris. Prologue. Epilogue.

COMMENT. The Duke's Company. Although this performance is not certainly the premiere, it is the earliest known acting of the play. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 14.

John Boyle, Fifth Earl of Orrery: Master Anthony too the sequel of Guzman was after Lord Orrery's Death brought upon the Stage, but being disrelish'd by the Audience appear'd only one Night. It is probable The Author had not supervis'd and corrected It sufficiently before he died (*The Dramatic Works of Roger Boyle*, ed. W. S. Clark II, II, 950). If these private notes, written some fifty years after the premiere, are correct, this performance may have been the premiere and the only day of acting it.

## January 1670

LIF      COMMENT. Downes, *Roscus Anglicanus*, p. 31: Note, About the Year 1670, Mrs Aldridge, after Mrs Lee, after Lady Slingsby, also Mrs Leigh Wife of Mr Antony Leigh, Mr Crosby, Mrs Johnson, were entertain'd in the Duke's House.

*Wednesday 7*      THE GENTLEMAN OF VENICE. [By James Shirley.] *Cast not known.*

LIF      COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 15.

*Monday 12*      THE SOPHY. [By Sir John Denham.] *Cast not known.*

LIF      COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 15.

## February 1670

*Wednesday 2*      THE LITTLE FRENCH LAWYER. [By John Fletcher and Philip Massinger.] *Cast not known*, but acted by the King's Company.

COMMENT. This play is not certainly indicated as the one given on this day in *A Calendar of Inner Temple Records*, ed. Inderwick, III, 73; but the sequence of performances listed there suggests that this may have been the play offered on Candlemas Day. The actors received the customary fee of £20.

*Saturday 19*      THE WOMAN MADE A JUSTICE. [By Thomas Betterton]. The Justice – Mrs Long. Prologue.

COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 15. The play was not printed, and the only source of information concerning it is in Downes, *Roscus Anglicanus*, p. 30: The Woman made a Justice: Wrote by Mr Betterton: Mrs Long, Acting the Justice so Charmingly; and the Comedy being perfect and justly Acted, so well pleased the Audience, it continu'd Acting 14 Days together: The Prologue being spoke to it each Day. [It is possible that this date represents the premiere, since Saturday was frequently a day on which plays were first acted, but there is no certainty on this point.]

**COMMENT.** For a quarrel, terminating in a duel, at one of the playhouses, see *Saturday 26*  
Lady Newton, *Lyme Letters 1660-1760* (London, 1925), p. 36.

## March 1670

**EVERY MAN IN HIS HUMOUR.** [By Ben Jonson.] *Cast not known.* Epilogue Bridges  
to Every Man in His Humour, by Charles Sackville, Earl of Dorset.

**COMMENT.** The King's Company. The Epilogue, which was printed in  
*A Collection of Poems Written upon several Occasions by several Persons*, 1673, pp. 29-32,  
and reprinted by Noyes, *Ben Jonson on the English Stage*, pp. 247-48, by its references  
to Lent seems to indicate a Lenten revival. As this play was allotted to the King's  
Company ca. 12 Jan. 1668/9, it has been assigned to that company. The revival may  
have occurred in March 1670, perhaps not until later.

**THE GAMESTER.** [By James Shirley.] *Cast not known.*

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at  
Harvard. See Van Lennep, "Plays on the English Stage," p. 15.

*Thursday 10*  
LIF

*Monday 28 March-Saturday 2 April*  
**PASSION WEEK**

## April 1670

**SIR SALOMON;** or, The Cautious Coxcomb. [By John Caryll.] Edition of 1671:  
Prologue. No actors' names. Epilogue. Downes (*Roscius Anglicanus*, pp. 29-30):  
Sir Solomon - Betterton; Peregrine Woodland - Harris; Single - Smith; Wary -  
Sandford; Timothy - Underhill; Betty - Mrs Johnson; Julia - Mrs Betterton.

LIF

**COMMENT.** The Duke's Company. The date of the premiere is not known.  
Although the play was not in print until 1671, it was acted on 9 May 1670 and  
again at Dover on 19 or 20 May 1670. Downes (p. 29) placed the comedy among the  
plays of 1669, but the presence of Mrs Johnson (who, according to Downes, p. 31,  
did not join the company until 1670) and the performances in May 1670 suggest  
that the comedy was first given in the spring of 1670. Downes (pp. 29-30): The  
Play being Singularly well Acted, it took 12 Days together.

**COMMENT.** Newsletter, 7 April: Last evening their Majesties were diverted with  
a comedy acted at St James's by the little young ladies of the Court, who appeared  
extraordinarily glorious and covered with jewels (HMC, Fleming MSS. 12th  
Report, VII, 70). This may have been a performance of *The Faithful Shepherdess*  
which was entered by Richard Boyle, Earl of Burlington, in his diary, 2 April 1670  
[error for 6 April (?)]: I saw Lady Mary, daughter of the Duke of York, and many  
young ladies act the Faithful Shepherdess very finely (Diary, Volume v, in Chats-  
worth. I owe this entry to Professor Kathleen Lynch). In *Covent Garden Drollery*,  
1672 (ed. G. Thorn-Drury), p. 68, is an Epilogue spoken by the Lady Mary  
Mordaunt, before the King and Queen at Court, to the Faithful Shepherdess.  
As Lady Mary was then about twelve, this Epilogue seems to confirm the  
possibility that the play was *The Faithful Shepherdess* acted by amateurs.

*Wednesday 6*  
At Court

## May 1670

Bridges TARTUFFE; or, The French Puritan. [By Matthew Medbourne.] Edition of 1670: Prologue. No actors' names. Epilogue, Written by Charles Sackville, Earl of Dorset, and Spoken by Medbourne.

COMMENT. The King's Company. The date of the premiere is not known, but the play was entered in the *Term Catalogues*, June 1670, and the Prologue refers to the arrival of French royalty at Dover (May 1670); hence, it is likely that the play was first produced in the late spring. Edition of 1670: Written in French by Moliere; and rendered into English with much Addition and Advantage By Mr Medbourne, Servant to His Royal Highness.

Monday 9 SIR SALOMON; or, The Cautious Coxcomb. See April 1670.

LIF COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage", p. 15.

Wednesday 11 Dover COMMENT. Sir Ralph Verney, 11 May 1670: The King & Duke are at Dover . . . all the Towne is gonn, & the Kings Musicke, & Duke's players, & all the Bravery that could be got on such a sudden (*Memoirs of the Verney Family* [London, 1899], iv, 201). See also a newsletter, 17 May 1670 (HMC, Fleming MSS. 12th Report, vii, 70).

Thursday 19 Dover COMMENT. On this day and on Friday the 20th the Duke's players gave *The Imperitaments; or, The Sullen Lovers* or *Sir Salomon*. Downes (*Roscius Anglicanus*, p. 29) lists these as the two plays presented by the Duke's Company, but no contemporary statement indicates for certain which play was given on each day.

The Journal of Sir Richard Bulstrode: Yesterday [19] at five of ye clocke, the Court were entertained with a comedy acted by the Duke's players (*The Bulstrode Papers*, 1879, i, 139).

Saturday 28 May 1670: The absence of the Court which continues at Dover till Wensday next makes us very barren of news. There is the greatest gallantry and mirth imaginable. The Dukes players have beene there all the time past came up yesterday and the kings goe downe this day (Aston Papers, Vol. xvi, Add. MSS. 36916, folio 182).

## June 1670

Monday 20 LIF SHE WOULD IF SHE COULD. [By Sir George Etherege.] *Cast not known.* For a previous cast, see 6 Feb. 1667/8.

COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 15.

Wednesday 22 COMMENT. On this day arrived in London the news of the death of the King's sister, the Duchess of Orleans, which occurred on 20 June 1670. According to *The Bulstrode Papers* (i, 144), 25 June 1670: The players are silenced dureing this tyme of sadness. [Probably acting ceased for at least six weeks, the customary period for silencing the companies when the Court went into full mourning. Nevertheless, the Duke's Company may have been permitted to act at Oxford. See Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," *Review of English Studies* xix (1943), 366-67.]

## August 1670

THE ROMAN EMPRESS. [By William Joyner.] Edition of 1671: Valentius – Bridges  
Mohun; Florus – Kynaston; Honorius – Bell; Statilius – Lyddel; Macrinus –  
Beeston; Servilius – Harris; Carbo – Littlewood; Fulvia – The young Mrs [Rebecca] Marshall;  
Antonia – Mrs Kneap; Hostilius – Watson; Arsenius – Cartwright;  
Aurelia – Mrs Boutell; Sophonia – Mrs Cory.

COMMENT. The King's Company. The date of the premiere is not known, but, as the companies were probably silenced to at least the end of July, and the play was entered in the *Stationers' Register*, 12 Sept. 1670, it was probably acted in August 1670. The Dedication tends to confirm this with the statement: in spight of a dead Vacation.





## SEASON OF 1670-1671

**N**O MAJOR innovations occurred in the theatrical scene during this season, although the Duke's Company initiated the construction of a new playhouse in Dorset Garden. In the meantime, that company continued to act at the theatre in Lincoln's Inn Fields, which it had utilized in the 1669-70 season. The King's Company, under the direction of Thomas Killigrew, its original proprietor, continued to act at the Theatre Royal in Bridges Street. A growing tendency to print the cast in the edition of a new play assists us in knowing the personnel of the companies as well as the assignment of roles. As a result, more is known concerning the daily performances in 1670-71 than for those in the preceding season.

In addition, we have some information, unfortunately scanty, concerning theatrical activities at the lesser playhouses. The Nursery, which had moved from Hatton Garden to the old theatre in Vere Street in 1668-69, remained at the playhouse created out of Gibbon's Tennis Court in Vere Street, until about May 1671 (Hotson, *Commonwealth and Restoration Stage*, pp. 188-89). Unfortunately, no factual information now exists concerning the plays presented there. By sometime in April 1671, John Perin had constructed a new booth or playhouse on Bun Hill in Finsbury Fields, the structure about sixty feet long and forty wide (Hotson, p. 189). According to a lawsuit which Hotson (pp. 189-90) has analyzed, Perin occupied his theatre for nine weeks during the summer of 1671. As a result of disagreements and litigation, the house was closed and remained inactive until the end of 1671. As is true of many similar nonpatent enterprises, we know little concerning the programs offered at this playhouse.

As is true of other seasons, the rosters of the companies are incompletely known, and these lists are limited to those individuals who are mentioned

in documents pertaining to this season. To ascertain the continuity of each season, one should compare these lists with those for preceding and later seasons. The King's Company: William Beeston; Richard Bell; Daniel Bryan (scenekeeper); William Cartwright; Edward Eastland; John Guipponi (machinist); William (?) Harris; Charles Hart; Richard Hart; Henry Hayles (scenekeeper); Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; John Littlewood; Edward Lydall; David Middleton (scenekeeper); William Middleton (scenekeeper); Michael Mohun; Thomas Phelps (scenekeeper); Martin Powell; Percival Savage (scenekeeper); Robert Shatterell; George Shirley; John Vesey (scenekeeper); Richard Watkins (scenekeeper [?]); Marmaduke Watson; William Wintershall; Mrs Elizabeth Boutell; Mrs Cartwright; Mrs Katherine Corey; Mrs Betty Cox; Mrs Eastland; Mrs Elizabeth Farlowe [Farley]; Mrs Mary Glynne; Mrs Ellen Gwyn; Mrs Elizabeth James; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Mary Meggs (orangewoman); Mrs Ruth Norton; Mrs Pratt; Mrs Anne Reeves; Mrs Margaret Rutter; Mrs Betty Slade; Mrs Susanna Uphill.

The Duke's Company: Edward Angel; Mr Bamfield; Thomas Betterton; Philip Cademan; Mr Crosby; Thomas Cross (treasurer); John Downes (prompter); Henry Harris; Matthew Medbourne; James Nokes; Mr Norris; Thomas Otway; Francis Pavay (scenekeeper); John Perin (possibly for part of season); Samuel Sandford; Mr Sherwood; William Smith; Cave Underhill; Mr Westwood; Mr Whaley; Mr Williams; John Young; Mrs Mary Betterton; Mrs Clough; Mrs Elinor (?) Dixon; Mrs Ford; Mrs Jennings; Mrs Johnson; Mrs Mary Lee; Mrs Lilbourne; Mrs Jane Long; Mrs Norris; Mrs Anne Gibbs Shadwell; Mrs Wright.

In addition to the plays which are listed in the daily calendar, others pertain to this season by virtue of composition, publication or performance not precisely dated.

*The Adventures of Five Hours.* By Sir Samuel Tuke. This play, which was acted at Court on 3 December 1666, was reprinted in 1671, and the reprinting may represent a revival at this time. The edition of 1671 has a Prologue spoken by Betterton and one Epilogue spoken by Smith and another spoken by Harris. In addition, a song, "Can Luciamira's mistake," the music set by John Bannister, is in *Choice Songs and Ayres, 1673*.

*Andromana; or, The Merchant's Wife.* The authorship is not known, although the title page gives the initials: J. S. (See Bentley, *Jacobeans and Caroline Stage*, v, 1035, for a discussion of the authorship.) A Prologue for a revival ca. 1670-71 is in W. R. Chetwood, *The British Theatre* (London, 1752), p. 47.

*The Country Revell; or, The Revell of Aldford.* This incomplete play exists in manuscript (MS Bodl. Aubrey 21). John Aubrey refers to it in a letter of 26 Oct. 1671 as a satirical piece he is writing for Thomas Shadwell. See *Brief Lives*, ed. Andrew Clark (Oxford, 1898), I, 52; II, 334-39.

*The Life of Mother Shipton.* By Thomas Thomson. See the listing in 1669-70.

*The Religious Rebell; or, The Pilgrim-Prince.* The author is not known. This play was printed in 1671 with an Epilogue, but no prologue and no actors' names. There is no specific evidence that it was acted at this time.

*The Spanish Curate.* By John Fletcher and Philip Massinger. This play may have been revived at this time, for a song, "Let the bells now ring," set by Rogers for this play, is in *The Musical Companion*, 1672.

## September 1670

THE FORC'D MARRIAGE; or, The Jealous Bridegroom. [By Mrs Aphra Behn.]  
Edition of 1671: Prologue. Epilogue by a Woman. King - Westwood [Thomas Otway, however, played it the first night]; Philander - Smith; Alcippus - Betterton; [Orgulious] - Norris; Alcander - Young; Pisaro - Cademan; Fallatius - Angel; Cleontius - Crosby; Gallatea - Mrs Jennings; Erminia - Mrs Betterton; Aminta - Mrs Wright; Olinda - Mrs Lee; Isilia - Mrs Clough.

Tuesday 20  
LIF

COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 16. Whether this is the premiere is not known. A song, "Amintas that true-hearted swain," with music by John Bannister, is in *Choice Ayres, Songs, and Dialogues*, 2d. Ed., 1675.

Downes, *Roscius Anglicanus*, p. 34: *The Jealous Bridegroom*, Wrote by Mrs Bhen, a good Play and lasted six Days; but this made its Exit too, to give Room for a greater. *The Tempest*. Note, In this Play, Mr Otway the Poet having an Inclination to turn Actor; Mrs Bhen gave him the King in the Play, for a Probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous, Agony, being dash't, spoilt him for an Actor.

## October 1670

SHE'S JEALOUS OF HERSELF. Author not known. Cast not known.

Thursday 20  
LIF

COMMENT. The Duke's Theatre. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," pp. 12, 16.

COMMENT. Once again, the ceremony of swearing in the Lord Mayor did not include a formal pageant.

Saturday 29  
City

## November 1670

- LIF THE WOMEN'S CONQUEST. [By Edward Howard.] Edition of 1671: The First Prologue. Enter Angel and Underhill. Enter Noakes. The Second Prologue personated like Ben Johnson rising from below. The Third Prologue. Tysamnes - Harris; Bassanes - Young; Foscaris - [William] Smith; Andrages - Crosby; Toxaris - Stansford; Alvanes - Cademan; Araxis - Norris; Draxanes - Adams; Eumenes - Westwood; Parisatis - Mrs Betterton; Mandana - Mrs Long; Statyra - Mrs Johnson; Clarina - Mrs Shadwell; Melvissa - Mrs Dixon; Doranthe - Mrs Lee; Cydanene - Mrs Lilborne; Renone - Mrs Wright. Epilogue Spoken by the Queen of Amazons.
- COMMENT. The Duke's Company. The date of the premiere is not known, but the play was entered in the *Stationers' Register*, 18 Nov. 1670, and was probably performed not long before that date. Preface: The misfortune it had in having some of the Parts ill and imperfectly performed, as also the laying down of it, the sixth day of its being presented, when the Audience was very near as considerable, as the first day it was Acted, as also an intermission hitherto occasioned by the long absence of some principal Actresses, could not but prejudice the esteem it gain'd.
- Tuesday 1 IT THE FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For an earlier cast, see 15 Aug. 1667.
- COMMENT. The Duke's Company. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 73.
- Friday 4 At Court COMMENT. Newsletter, 8 Nov. 1670: The 4th being the birthday of the Prince of Orange a comedy was prepared at Whitehall to entertain him and all things done that might show what a great value the whole Court had for him (Hastings MSS. HMC, III, 324).
- Saturday 5 LIF MACBETH. [Altered from William Shakespeare by Sir William Davenant.] *Cast not known.* For a previous cast, see 12 Aug. 1668.
- COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard: and two Boxes for H: Prince of Orange. See Van Lennep, "Plays on the English Stage," p. 16.
- Monday 14 LIF THE TEMPEST. [Altered from William Shakespeare by John Dryden and Sir William Davenant.] *Cast not known.* For a recent cast, see 21 Jan. 1668/9.
- COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 16.
- Late November LIF THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] *Cast not known.*
- COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard, but the entry does not specify the day. See Van Lennep, "Plays on the English Stage," p. 16. The play was not published until 1706, and the cast in an edition of that year represents one for performances nearer the date of publication. There is no indication of the date of the premiere.

## December 1670

**THE CONQUEST OF GRANADA BY THE SPANIARDS. ALMANZOR AND Bridges ALMAHIDE;** or, The Conquest of Granada. The Second Part. [By John Dryden.] Edition of 1672: Prologue to the First Part. Spoken by Mrs Ellen Gwyn in a broad-brim'd hat, and wast-belt. Mahomet Boabdelin — Kynaston; Prince Abdalla — Lydall; Abdelmelech — Mohun; Zulema — Harris; Abenamar — Cartwright; Selin — Wintershall; Ozmyn — Beeston; Hamet — Watson; Gomel — Powell; Almanzor — Hart; Ferdinand — Littlewood; Duke of Arcos — Bell; Almahide — Mrs Ellen Gwyn; Lyndaraxa — Mrs Marshall; Benzayda — Mrs Bowtell; Esperanza — Mrs Reeve; Halyma — Mrs Eastland; Isabella — Mrs James. Epilogue [possibly spoken by Charles Hart]. Prologue to the Second Part of the Conquest of Granada [possibly spoken by Michael Mohun]. Epilogue to the Second Part.

COMMENT. The King's Company. The date of the first performance is not known, but a letter—see 2 Jan. 1670/1—indicates that the first part had been acted before that date and that Part II was to be shortly staged. The point of the Prologue spoken by Ellen Gwyn seems to have derived from an incident at Dover (see Downes, *Roscus Anglicanus*, p. 29) in May 1670, when James Nokes attired himself in a ridiculous fashion, including "Broad wast Belts." The speakers of the Epilogue and the Prologue to the Second Part are mentioned in Sir William Haward's MS (Bodl. MS Don. b., pp. 248-49); see *The Poems of John Dryden*, ed. James Kinsley (Oxford, 1958), IV, 1848-49.

In Part I a song "Beneath a myrtle shade," with music by John Bannister, is in *Choice Songs and Ayres*, First Book, 1673. Another, "Wherever I am," with music by Alphonso Marsh, is in the same collection, as is also "How unhappy a lover am I," the music by Nicholas Staggins.

Mrs John Evelyn to Mr Bohun, ca. Jan. 1670/1: Since my last to you I have seen "The Siege of Grenada," a play so full of ideas that the most refined romance I ever read is not to compare with it; love is made so pure, and valour so nice, that one would image it designed for an Utopia rather than our stage. I do not quarrel with the poet, but admire one born in the decline of morality should be able to feign such exact virtue; and as poetic fiction has been instructive in former ages, I wish this the same event in ours. As to the strict law of comedy I dare not pretend to judge: some think the division of the story is not so well if it could all have been comprehended in the day's actions (*The Diary and Correspondence of John Evelyn*, ed. William Bray, IV, 25). According to John Evelyn—see 9 Feb. 1670/1—Robert Streeter did some of the scenes for this play. In the Preface to *The Fatal Discovery*, ca. February 1697/8, George Powell, in discussing revivals of Dryden's plays, stated: In relation to our reviving his *Almanzor* . . . very hard crutching up what Hart and Mohun could not prop.

**THE HUMORISTS.** [By Thomas Shadwell.] Edition of 1671: Prologue Written by a Gentleman of Quality. No actors' names. Epilogue. [The dancer referred to in Shadwell's Preface may well have been Mrs Johnson.] Saturday 10 LIF

COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," pp. 16-17. This performance may have been the premiere. Shadwell, in his Preface, implies that it was acted six days. As Saturday was a day frequently chosen for a first showing and as the play was certainly given again on 14 Dec. 1670, the sequence of performances which follow in this Calendar is based on the assumption that Saturday 10 Dec. 1670 was the first day, Wednesday 14 Dec. 1670 the fourth day of acting.

The Preface: This Play . . . came upon the Stage with all the disadvantages imaginable: First, I was forced, after I had finish'd it, to blot out the main design

- Saturday 10* LIF of it; finding, that, contrary to my intention, it had given offence. The second disadvantage was, that notwithstanding I had (to the great prejudice of the Play) given satisfaction to all the exceptions made against it, it met with the clamorous opposition of a numerous party, bandied against it, and resolved, as much as they could, to damn it, right or wrong, before they had heard or seen a word on't. The last, and not the least, was, that the Actors (though since they have done me some right) at first were extreamly imperfect in the Action of it. . . . This of mine, after all these blows, had fall'n beyond Redemption, had it not been revived, after the second day, by her [Mrs Johnson's (?)] kindness (which I can never enough acknowledge) who, for four days together, beautified it with the most excellent Dancings that ever has been seen upon the Stage. This drew my enemies, as well as friends, till it was something better acted, understood, and liked, than at first.
- Monday 12* LIF [THE HUMORISTS.] See 10 Dec. 1670.
- Tuesday 13* LIF [THE HUMORISTS.] See 10 Dec. 1670.
- Wednesday 14* LIF THE HUMORISTS. See 10 Dec. 1670.  
COMMENT. The Duke's Company. This performance is on the L. C. lists. See Van Lenep, "Plays on the English Stage," p. 17.
- Thursday 15* LIF [THE HUMORISTS.] See 10 Dec. 1670.
- Friday 16* LIF [THE HUMORISTS.] See 10 Dec. 1670.

## January 1671

- Monday 2* Bridges COMMENT. Lady Mary Bertie to Katherine Noel, 2 Jan. 1670/1: There is letely come out a new play writ by Mr Dreyden who made the *Indian Emperor*. It is caled the *Conquest of Grenada*. My brother Norreys tooke a box and carryed my Lady Rochester and his mistresse and all us to, and on Tuestay wee are to goe see the second part of it which is then the first tim acted (Rutland MSS, HMC, 12th Report, Part v [London, 1889], 22). From this letter it is difficult to tell whether by "Tuestay" is meant Tuesday 3 Jan. 1670/1 or Tuesday 10 Jan. 1670/1. Hence, Part II has been entered on both days.
- Tuesday 3* Bridges [THE CONQUEST OF GRANADA, Part II. By John Dryden.] See Dec. 1670.  
COMMENT. See 2 Jan 1670/1 for the possibility that this play was given on this day.
- Monday 9* LIF THE FOR'C'D MARRIAGE; or, The Jealous Bridegroom. [By Mrs Aphra Behn.] See 20 Sept. 1670.  
COMMENT. The Duke's Company. The source of this performance is the diary of Jeffrey Boys. See G. J. Gray, "The Diary of Jeffrey Boys of Gray's Inn, 1671," *Notes and Queries*, 27 Dec. 1930, p. 455.
- Tuesday 10* Bridges [THE CONQUEST OF GRANADA, Part II. By John Dryden.] See Dec. 1670.  
COMMENT. The King's Company. See 2 and 3 Jan. 1670/1 for the difficulties in dating this performance.

**CAMBYSSES, KING OF PERSIA.** [By Elkanah Settle.] Edition of 1671  
 Cambyses – Betterton; Prexaspes – Harris; Otanes – Crosby; Darius – Smith;  
 Artaban – Norris; Osiris – Mrs Long; Smerdis – Medbourne; Parasithes – Sandford;  
 Theramnes – Young; Phedima – Mrs Jennings; Orinda – Mrs Dixon; Mandana –  
 Mrs Betterton. Prologue. Epilogue. Tuesday 10  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 17. There is no indication as to whether this is the premiere. The play was licensed 6 March 1670 [1671]. Downes (*Roscus Anglicanus*, p. 27) refers to it as being the first "new Play" acted at Dorset Garden in 1666, an error as to both place and time of presentation. Downes adds: All the other Parts, being perfectly well Acted, Succeeded six Days with a full Audience.

It seems unlikely that *Cambyses* was given six days consecutively at this time. A performance of *The Forc'd Marriage* on Monday 9 Jan. 1670/1 and one of *The Humorists* on Saturday 14 Jan. 1670/1 do not permit six uninterrupted days for *Cambyses* at this time.

**THE HUMORISTS.** See 10 Dec. 1670.

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 17. Saturday 14  
LIF

**COMMENT.** The Prologue and Epilogue to Sir William Cartwright's *The Ordinary* were printed in *A Collection of Poems Written Upon Several Occasions*, 1673, and the play was licensed for a revival, the date of the license being 15 January 1671. See *The Plays and Poems of Sir William Cartwright*, ed. G. Blakemore Evans (Madison, Wisc., 1951), p. 262. The fact that this day falls on Sunday and the fact that the Prologue and Epilogue were printed in 1673, raise the possibility that this date should be regarded as 15 January 1671/2 rather than 15 January 1670/1. Sunday 15

**TARTUFFE.** [By Matthew Medbourne (?)]. See 14 June 1669.

**COMMENT.** The King's Company. This performance is in a memorandum of Lord Cheyne, Huntington Library MS EL 11, 145: for Coach to a play calld Tartuff. Wednesday 25  
[Bridges]

**THE CONQUEST OF GRANADA, Part I.** See December 1670.

**COMMENT.** The King's Company. See G. J. Gray, "The Diary of Jeffrey Boys of Gray's Inn, 1671," *Notes and Queries*, 27 Dec. 1930, p. 455. Thursday 26  
Bridges

*Monday 30*

#### *A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

**THE CONQUEST OF GRANADA, Part II.** See December 1670.

**COMMENT.** The King's Company. See G. J. Gray, "The Diary of Jeffrey Boys of Gray's Inn, 1671," *Notes and Queries*, 27 Dec. 1930, p. 455. Tuesday 31  
Bridges

February 1671

**THE COMMITTEE.** [By Sir Robert Howard.] *Cast not known.* For a previous cast, see 13 Aug. 1667. Thursday 2  
IT

**COMMENT.** The King's Company. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 81.

- Friday 3* COMMENT. On this day Jeffreys Boys gave "Punchinello" 1s. See I. K. Fletcher, "Italian Comedians in England in the Seventeenth Century," *Theatre Notebook*, VIII (1954), 87, for Anthony Devoto, presumably the puppet player whom Boys saw.
- Saturday 4* COMMENT. Lady Mary Bertie to Katherine Noel, 4. Feb. 1670/1: I have no news to send you but that there are two very fine new plays lately acted (HMC, 12th Report, Part v [London, 1889], II, 22).
- Monday 6*  
At Court (?) COMMENT. Lady Mary Bertie to Katherine Noel, 4 Feb. 1670/1: They say the greate Ball is to be danced on Munday night (HMC, 12 th Report, Part v, Vol. II, p. 22). If this refers to the ballet, see 9 Feb. 1670/1.
- Thursday 9*  
At Court COMMENT. Evelyn, *Diary*; I saw the greate Ball danced by the Queene & greate Ladies at White hall Theater. [See also 6, 20, and 21 Feb. 1670/1.]
- Friday 10*  
At Court (?) THE CONQUEST OF GRANADA, Part I. See Dec. 1670.  
COMMENT. The King's Company. Evelyn, *Diary*, 9 Feb.: & next day was acted there the famous Play, cald the Siege of Granada two days acted successively: there were indeede very glorious scenes & perspectives, the work of Mr [Robert] Streeter.
- Saturday 11*  
At Court (?) THE CONQUEST OF GRANADA, Part II. See Dec. 1670.  
COMMENT. The King's Company. Evelyn, *Diary*, 9 Feb. 1670/1, suggests that Part I was given on Friday 10 and Part II on Saturday 11 Feb. 1670/1.
- Friday 17*  
LIF LOVE TRICKS; or, The School of Compliments. [By James Shirley.] *Cast not known.*  
COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," pp. 17-18: The Schoole of Complements.
- Monday 20*  
At Court COMMENT. Lady Mary Bertie to Katherine Noel, 16 Feb. 1670/1: Here is no newes but that the grand Ballett is not to be danced till Shrove-Munday (HMC, 12th Report, Part v, Vol. II, p. 22).  
*The Bulstrode Papers*, 20 Feb. 1670/1: This evening was danced over the grand ballet at Whitehall, wherein the Court appeared in their greatest gallantry imaginable, and the time spent in songs, the chiefeſt dances and musicke the town could afford (I, 173).  
Lady Mary Bertie, 23 Feb. 1670/1: I was on Munday at Court to see the grane ballett danced. It was so hard to get room that wee were forced to goe by four a clocke, though it did not begin till nine or ten. The [they (?)] were very richly [dressed] and danced very finely, and shifted their clothes three times. There was also fine musickes and excellent sing some new song made purpose for it (HMC, 12th Appendix, Part v, Vol. II, p. 22).
- Tuesday 21*  
At Court COMMENT. Boswell, *Restoration Court Stage*, p. 285, believes that the ballet may have been given again. See 20 Feb. 1670/1.
- Wednesday 22*  
*ASH WEDNESDAY*
- Friday 24*  
LIF THE AMOROUS PRINCE; or, The Curious Husband. [By Mrs Aphra Behn.] Edition of 1671: The Prologue. No actors' names. Epilogue spoken by Cloris [and Guilliam].  
COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 18. It should be noted

that this performance falls on a Friday in Lent; there is no indication as to whether this is the premiere.

*Friday 24*  
LIF

**COMMENT.** *The Bulstrode Papers*, 24 Feb. 1670/1: Since Tuesday the ballett has not been danced over, but on Monday next it's said they intend to perferme it at the D. of Ormond's, where his Majesty and the whole Court intend to be present (I, 174).

*Monday 27*  
Ormond's(?)

## March 1671

**LOVE IN A WOOD;** or, St. James's Park. [By William Wycherley.] Edition of 1672: Prologue. Ranger – Hart; Vincent – Bell; Valentine – Kinnaston; Alderman Gripe – Lacy; Sir Simon Addleplot – Wintersell; Dapperwit – Mohun; Christina – Mrs Boutell; Lydia – Mrs Betty Cox; Lady Flippant – Mrs Knapp; Mrs Martha – Mrs Farlowe; Mrs Joyner – Mrs Cory; Mrs Crossbite – Mrs Rutter; Lucy – Mrs Betty Slade; Isabel – Mrs James; Leonore – Mrs Cartwright. Epilogue Spoken by Dapperwit.

Bridges

**COMMENT.** The King's Company. The date of the premiere is not known. Although the play was not entered in the *Stationers' Register* until 6 Oct. 1671, a reference in the Dedication to a Lenten performance suggests that it appeared about this time. A song, "A wife I do hate," with music by Pelham Humphrey, is in *Choice Ayres and Songs, The Fifth Book*, 1685.

**COMMENT.** Lady Mary Bertie to Katherine Noel, 4 March 1670/1: I was with my Lady Rochester and my Lady Bettey Howard and Mrs Lee at a play (HMC, 12th Report, Part v, Vol. II, page 23).

*Saturday 4*

**THE SIX DAYS' ADVENTURE;** or, *The New Utopia*. [By Edward Howard.] Edition of 1671: Prologue. Sir Adam Meridith – Underhill; Sir Grave Solymour – Medburn; Sir Franckman – Harris; Polidor – Young; Featlin – Crosby; Foppering – Nokes; Peacock – Angel; Euphorbus – Sherwood; Orlando Curioso – Sandford; Serina – Mrs Betterton; Celinda – Mrs Shadwel; Crispina – Mrs Long; Eugenia – Mrs Lee; Petilla – Mrs Dixon; 1st Lady – Mrs Ford; 2nd Lady – Mrs Clough.

*Monday 6*  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 18: *The New Utopia*. There is no indication as to whether this performance was the premiere. The Preface refers to malice against the play, and the edition of 1671 has a poem: To the Author of the *New Utopia*. On the Miscarriage of his Play in Acting.

**COMMENT.** William Cartwright's *The Lady Errant* was licensed by Sir Henry Herbert to the Duke's Company on this date. See Bentley, *Jacobean and Caroline Stage*, III, 128-32.

*Thursday 9*  
LIF

**THE TOWN-SHIFTS;** or, *The Suburb-Justice*. [By Edward Revet.] Edition of 1671: Prologue. Lovewell – Cademan; Friendly – Medbourn; Faithfull – Westwood; Leftwell – Angel; Pett – Norris; Frump – Sandford; Stingey – Sherwood; Runwell – Whaley; Moses – Williams; Leticia – Mrs Lee; Fickle – Mrs Long; Betty – Mrs Dixon; Goody Fells – Mrs Norris. Epilogue.

*Wednesday 15*  
LIF

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," pp. 18-19: *The Town Shifts*. There is no indication as to whether this is the premiere, and it should be noted that this date is a Wednesday in Lent.

*Thursday 16* COMMENT. Lady Mary Bertie to Katherine Noel, 16 March 1670/1: I have sent you the songs that were in the ballet (HMC, 12th Report, Part v, Vol. II, page 23).

*Friday 31* COMMENT. On this date (L. C. 5/188, p. 111) a warrant was issued for the arrest of Will Cavill (or Gavill) for presenting without leave a dumb show called *Paradise*. See the season of 1660-61 for *Paradise Transplanted*.

## April 1671

*Saturday 1* COMMENT. An order of the Lord Chamberlain (5/12, p. 202) dated 1 April 1671, states that the theatres are to be closed because of the death of the Duchess of York on 31 March 1671. See Nicoll, *Restoration Drama*, p. 322. It is uncertain how long the theatres were closed, but probably the closure extended for six weeks.

Monday 17-Saturday 22  
PASSION WEEK

## May 1671

Bridges COMMENT. In the *Term Catalogues* a new edition of John Wilson's *The Cleats* was announced as licensed on 30 May 1671. This play had previously been given in March 1663. The edition of 1671 states that it has been given by the King's Company at the Theatre Royal, and it may have been revived at this time.

## June 1671

Bridges THE GENEROUS ENEMIES; or, The Ridiculous Lovers. [By John Corye.] Edition of 1671: The Prologue. The Epilogue. Signior Robatzy - Wintersall; Signior Cassidoro - Lyddall; Don Alvarez - Major Mohune; Signior Flaminio - Keniston; Don Bertran - Carthwright; Sanco - Bell; Pedro - Shurley; Addibar - Rich. Hart; Jaccinta - Mrs Marshall; Alleria - Mrs James; Lysander - Mrs Bowtell; Sophia - Mrs Pratt; Julia - Mrs Cory; Livia - Mrs Susanna Uphill.

COMMENT. The King's Company. The date of the first performance is not known, but the fact that the play was licensed for printing on 30 Aug. 1671 suggests an early summer production.

LIF JULIANA; or, The Princess of Poland. [By John Crowne.] Edition of 1671: Cardinal - Harris; Ladislaus - Betterton; Demetrius - Young; Sharnofsky - Smith; Ossolinsky - Bamfield; Cassonofsky - Sandford; Colimsky - Norris; Landlord - Angel; Theodore - Metburn; Alexey - Crosby; Battista - Westwood; Juliana - Mrs Betterton; Paulina - Mrs Long; Joanna - Mrs Shadwel. The Prologue. The Epilogue spoken by Paulina and Landlord.

COMMENT. The Duke's Company. The date of the first performance is not known, but the Preface suggests that it was given first in the summer; the fact that part of the Duke's Company was at Oxford in July makes June a probable time.

Preface: It had the misfortune to be brought into the world in a time, when the Dog-star was near his Reign, and my Judges sat in a hot Bath, rather than a Theatre, and were doubly persecuted by the heat of the weather, and the Impertinence of the Poet; and which was the worst mishap, when the most candid, as well as the most Illustrious Judges (I mean the Court) were absent.

LIF

A song, "Lo behold a sea of tears," with music by John Bannister, for this play, is in *Choice Ayres and Songs*, The First Book, 1673.

COMMENT. Evelyn, *Diary*: I went home, steping in at the Theater, to see the new Machines for the intended scenes, which were indeede very costly, & magnificent.

Monday 26  
DG

## July 1671

COMMENT. The Duke's Company acted at Oxford during this month, offering *Cambyses* and, presumably, other plays of which we have no record. See W. J. Lawrence, "Oxford Restoration Prologues" *Times Literary Supplement*, 16 Jan. 1930, p. 43, and Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," *Review of English Studies*, xix (1943), 368.

Oxford

## August 1671

VITTORIA COROMBONA; or, The White Devil. [By John Webster.] *Cast not known.* Bridges

COMMENT. This play was reprinted in 1672, being entered in the *Term Catalogues*, 20 Nov. 1671. It probably was acted in the late summer of 1671. The title page states that it was acted at the Theatre Royal, Bridges Street.





## SEASON OF 1671-1672

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DURING this season the King's Company suffered a severe blow when, on the evening of 25 Jan. 1671/2, the theatre in Bridges Street, Drury Lane, which the company had occupied for only a few years, was destroyed by fire. In addition to the loss of scenes and costumes, the company lost Richard Bell, an actor, who died in the disaster. Just how quickly the company could resume acting is not wholly certain, but apparently it did not act again until 26 Feb. 1671/2, when the players occupied the old theatre in Lincoln's Inn Fields, formerly the scene of productions by the Duke's Company. The King's Company remained at Lincoln's Inn Fileds until a new Drury Lane could be constructed.

One result of this disaster was a loss of patronage by the King's Company, a trend which had apparently started earlier with the opening of a new theatre by the Duke's Company, on 9 Nov. 1671. A splendid new playhouse in Dorset Garden and the considerable popularity of a new play, Edward Ravenscroft's *The Citizen Turned Gentleman*, turned prosperity toward the Duke's Company.

In addition, the playhouse in Bunhill, which had been occupied briefly in the summer of 1671, remained during part of this season as a potential threat to the other companies. Furthermore, during the autumn of 1671 Lady Davenant had begun the erection of a new playhouse in Barbican. As early as October 1671 protests against this additional theatrical enterprise had arisen. (See Hotson, *Commonwealth and Restoration Stage*, p. 190.) In fact, some time later King Charles' Secretary of State urged the King to abolish the two Nurseries in Bunhill and Barbican as a threat to public order (23 Nov. 1671; CSPD, Charles II, 1671, p. 581). Unfortunately, we know very little

concerning the professional activities of the Nursery in Barbican, even though it remained active for some time.

The following rosters of the two principal companies represent those individuals who appear in documents pertaining to this season. To note the continuity of the companies, one should compare these lists with those for previous and later ones. The King's Company: Richard Bell (killed in the fire of 25 Jan. 1671/2); Matthew Brumley (scenekeeper); William Cartwright; John Charles (scenekeeper); Godfrey Foljambe (scenekeeper); Joseph Haines (part of season); Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Henry Leeke (scenekeeper); John Littlewood; Edward Lydall; Michael Mohun; John Roberts (scenekeeper); George Shirley; William Strong (scenekeeper); William Thompson (doorkeeper); Marmaduke Watson; William Wintershall; Mrs Elizabeth Boutell; Mrs Betty Cox; Mrs Jane Ellen (tyrewoman); Mrs Susanah Elliott; Mrs Mary Glyne; Mrs Elizabeth James; Mrs Elizabeth Knepp; Mrs Rebecca Marshall; Mrs Dorothy Palmes (tyrewoman); Mrs Jane Rathbun; Mrs Anne Reeve; Mrs Betty Slade; Mrs Susanna Uphill.

The Duke's Company: Edward Angel; Thomas Betterton; Mr Burford; Philip Cademan; John Cogan; John Crosby; Thomas Cross (treasurer); Charles Davenant (acts as proprietor); William Field; Thomas Gillow; Joseph Haines (part of season); Henry Harris; John Lee; Nathaniel Lee; Anthony Leigh; Matthew Medbourne; James Nokes; Henry (?) Norris; Thomas Percival; Joseph (?) Price; Samuel Sandford; William Smith; Cave Underhill; John Young; Mrs Mary Betterton; Mrs Burroughs; Mrs Elinor Dixon; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Norris; Mrs Margaret Osborn; Mrs Anne Gibbs Shadwell; Mrs Slaughter; Mrs Spencer.

In addition to the plays recorded in the Calendar, there are several which, by virtue of composition, publication, or performance not otherwise precisely dated, pertain to this season.

*The Comedy of Errors.* By William Shakespeare. A prompt copy of this play (in the University of Edinburgh Library) contains a MS cast which pertains to the period of the Restoration, probably to the decade of the 1670's. (I owe the cast to the courtesy of Professor G. Blakemore Evans, The University of Illinois.) Antipholus of Ephesus - Biggs; Antipholus of Syracuse - Disney; Dromio of Ephesus - J. Coish; Dromio of Syracuse - J. Wall; Aegeon - James; Duke of Ephesus, Gaoler, and Officer - Wm. Wall; Angelo - Wingfield; Merchant and Pinch - Tady or Taddy; Adriana - Mrs Coish; Luciana - Mrs Cook; Lady Abbess - Mrs Wall; Courtezan - Mrs Chocke. It is possible that this is a cast for a Nursery production in

London, but it seems somewhat more likely that the cast represents a provincial touring company, with John Coysh as a member, before Coysh came to London in 1672-73 to act with the King's Company. He had been in Norwich in the preceding season (1671-72) and he remained with the King's Company from 1672-73 through 1677-78, and Mrs Coysh also acted in London in 1674-75. It is unlikely that he would have been touring during the seasons when he was engaged by the King's Company; hence, his presence in the cast of this play would suggest a performance during 1671-72 or earlier. If Mrs Cook is Sarah Cooke, who apparently first acted in London (also with the King's Company) in 1676-77, her continued presence with that company makes it unlikely that she was available for a touring company after 1676-77. Only two other performers have likely contacts with London: Disney may be the Thomas Disney who joined the King's Company in 1677-78, and Mrs Chock may be the mother of the young girl who, in the next decade, frequently spoke prologues and epilogues as a precocious child. Although there is no certainty for this dating, this play has been placed in 1671-72 as the likely latest date at which it was acted in the provinces with this cast.

*The Divine Comedian; or, The Right Use of Plays, Improved, in a Sacred Tragy-Comedy.* By Richard Tuke. This play was printed in 1672; the edition has a Prologue and an Epilogue but no actors' names. There is no specific evidence to suggest that it was acted at this time.

*The Double Marriage.* By John Fletcher and Philip Massinger. This play was possibly revived not long before, or during, this season, as *A Prologue to the Double Marriage* is in *Covent Garden Drollery*, 1672.

*Emilia.* The author is not certainly known, but the work may have been taken from the Italian of A. Aurelli. Mrs Aline Taylor has called my attention to the fact that Richard Flecknoe has a poem, "To the Duchess of Newcastle with his Emilia," in *Epigrams* (1673), and another, "The Dutchess of Monmouth, with his Play of the Noble, Fair, and Vertuous Emilia," in *Treatise of the Sporting Wit* (Epigrams to 1673, at end, repaged, p. 23).

*An Evening's Love; or, The Mock Astrologer.* By John Dryden. This play, reprinted in 1672, may have been revived in 1671-72. For a previous cast, see 12 June 1668.

*The Pilgrim.* By John Fletcher. *A Prologue to the Pilgrim* is in *Covent Garden Drollery*, 1672, suggesting a revival of this play in, or recently preceding, this season.

*Revenge for Honour (The Parricide).* By Henry Glapthorne. This play may have been acted at the Barbican Nursery during this season (or in a later

one). Langbaine, *English Dramatic Poets*, p. 64, states: This Play I have seen acted many years ago at the Nursery in Barbican.

*Richard III*. By William Shakespeare. A *Prologue to Richard the Third* is in *Covent Garden Drollery*, 1672. The play may have been revived in, or shortly preceding, this season. Cibber, *Apology*, ed. Lowe, I, 139-40, stated that the modelled his interpretation of Richard upon Sandford's portrayal.

*Souls Warfare Comically digested into Scenes, Acted between the Soul and her Enemies*. The author is not known. This play was printed in 1672. This edition has a Prologue and an Epilogue, but no actors' names. There is no evidence of its being performed at this time.

*Vittorio Corombona; or, The White Devil*. By John Webster. This play was reprinted in 1672. It possibly was revived in the summer of 1671—see August 1671—or during 1671-72.

*The Wise Woman of Hogsdon*. By Thomas Heywood. This play was revived after the Restoration, possibly during or near the season of 1671-72. A prompt copy in the Folger Shakespeare Library contains a manuscript cast which parallels part of that for *The Comedy of Errors* (see above). It is not certain whether this cast represents one for the Nursery in London or for the provinces. Boyster – Kew [Cue]; Chartley – Disney; 2nd Luce – Mrs Cook; Sencer – J. Coysh; Gratiana – Mrs Coysh; Luce's Father – Wingfiel[d]; Taber – J. Wall; The Wise Woman of Hogsdon – Mrs Wall; Joseph – Wm. Wall; Sir Boniface – James; Luce – Mrs Chock; Sir Harry – Taddy; Old Chartley – Biggs. (I owe this information to the courtesy of Professor Sandra A. Burner of Rochester, Michigan.)

## September 1671

LIF

**HEROD AND MARIAMNE.** [By Samuel Pordage.] Edition of 1673: Prologue, Spoken at the Theatre in Lincolns-Inn-Fields. Epilogue, spoken by Mariamne. Herod – Medburn; Pheroras – Crosby; Alexas – John Lee; Tyridates – Smith; Arsanes – Norris; Polites – Anthony Lee; Sosius – Gillow; Mariamne – Mrs Spencer; Salome – Mrs Mary Lee; Alexandra – Mrs Osborn.

**COMMENT.** The Duke's Company. The date of the first performance is quite uncertain, but the fact that the Prologue was spoken at Lincoln's Inn Fields and refers to that theatre as "a damn'd House," appropriate to its status before the Company's removal to Dorset Garden (9 Nov. 1671), would place it in the early autumn. The presence of unfamiliar names in the cast and the statement in the Dedication to its "hasty Representation" suggest a summer or early autumn performance before the principals had resumed their places in the Company. See Nicoll, *Restoration Drama*, p. 424, for other complications in the dating of this play.

Tuesday 19  
At Court

**COMMENT.** Add. MSS. (British Museum) 36916, folio 230: On Tuesday last his Majesty and the Court saw the dancing on the Ropes in the Banqueting house at Whitehall.

## October 1671

**COMMENT.** John Aubrey to Anthony à Wood, 26 Oct. 1671: I am writing a comedy for Thomas Shadwell, which I have almost finished since I came here, et quorum pars magna sui. . . . And I shall fit him with another, *The Country Rebell*, both humours untouched, but of this, mum! for 'tis very satyricall against some of my mischievous enemies which I in my tumbling up and down have collected (Aubrey's *Brief Lives*, ed. Andrew Clark [Oxford, 1898], I, 52n). See also the season of 1670-71.

Thursday 26

**LONDON'S RESURRECTION TO JOY AND TRIUMPH:** Celebrious to the much-meriting Magistrate Sir George Waterman Knight, Lord Mayor of the City of London. At the Peculiar and Proper Expences of the Worshipful Company of Skinners. [By Thomas Jordan.] *Cast not known*, but Jacob Hall, the rope dancer, is named.

Monday 30  
City

**COMMENT.** The Lord Mayor's Day pageant.

## November 1671

**COMMENT.** It is uncertain what play was acted on this day. In *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 81, there is an unnamed play in the accounts for 6 Nov. 1670 to 29 Oct. 1671, with *Pbilaster* as the next play in the sequence. *Pbilaster* has been assigned to 1 Nov. 1672, leaving the play for this day unknown. The King's Company.

Wednesday 1  
IT

**COMMENT.** An entry in *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 174, indicates a performance but does not name the play. The Duke's Company.

MT

**FEIGNED INNOCENCE;** or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667. A Prologue by Sir George Etherege is in *A Collection of Poems* (1701), p. 293.

Thursday 9  
DG

**COMMENT.** The Duke's Company. This date marks the opening of the new theatre in Dorset Garden.

Downes (*Roscus Anglicanus*, p. 31): The new Theatre in Dorset-Garden being Finish'd, and our Company after Sir William's Death, being under the Rule and Dominion of his Widow the Lady Davenant, Mr Betterton and Mr Harris, (Mr Charles Davenant her Son Acting for her) they remov'd from Lincolns-Inn-Fields thither. And on the Ninth Day of November 1671, they open'd their new Theatre with Sir Martin Maral, which continu'd Acting 3 Days together, with a full Audience each Day; notwithstanding it had been Acted 30 Days before in Lincolns-inn-Fields, and above 4 times at Court. [This play is also on the L. C. lists at Harvard. See Van Lenne, "Plays on the English Stage," p. 18: Sir Martin.]

**FEIGN'D INNOCENCE;** or, Sir Martin Marall. See 9 Nov. 1671.

Friday 10  
DG

**FEIGN'D INNOCENCE;** or, Sir Martin Marall. See 9 Nov. 1671.

Saturday 11  
DG

**THE COMICAL REVENGE;** or, Love in a Tub. [By Sir George Etherege.] *Cast not known.* For a previous cast, see 29 April 1668.

Monday 13  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lenne, "Plays on the English Stage," p. 18: Love in a Tubb. Downes, *Roscus Anglicanus*, p. 32: [After Sir Martin Marall] Next was Acted Love in a Tub, it was perform'd 2 Days together to a full Audience.

- Tuesday 14* THE COMICAL REVENGE; or, Love in a Tub. See 13 Nov. 1671.  
DG COMMENT. Although Downes (*Roscus Anglicanus*, p. 32) states that this play was acted two day "together," the certain performance on Wednesday 15 Nov. suggests either that Downes misstated the number of performances or that the play was given on Monday and Wednesday but not on Tuesday, a somewhat unlikely event.
- Tuesday 14* SIR SOLOMON; or, The Cautious Coxcomb. [By John Caryll.] *Cast not known.*  
At Court For a previous cast, see April 1670.  
COMMENT. The Duke's Company. This play is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. It is uncertain, however, just when this performance occurred. The L. C. lists at Harvard (see Van Lennep, "Plays on the English Stage," p. 19) suggest that the three performances at the head of this list belong to the spring of 1672 rather than the spring of 1671. If this is correct, this performance of *Sir Solomon* is out of place in the list, for it can hardly be placed at 14 Nov. 1672, yet it is surprising that, so soon after the opening of DG, the Duke's Company should act at Court, especially when the King and Queen attended DG on the following day, 15 Nov. 1671. This performance of *Sir Solomon* should be judged as an uncertain one.
- Wednesday 15* THE COMICAL REVENGE; or, Love in a Tub. See 13 Nov. 1671.  
DG COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard: th: King and Queen &c Two Boxes. See Van Lennep, "Plays on the English Stage," p. 18. See also Tuesday 14 Nov. 1671.
- Saturday 18* THE SULLEN LOVERS; or, The Impertinents. [By Thomas Shadwell.] *Cast not known.* For a previous cast, see 2 May 1668.  
LIF COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 18. British Museum Add. MSS. 36916, folio 233: 18 Nov. 1671: The new playhouse in Salisbury Court opened on the 9th instant, since which his Majesty hath been often there, and likes it so well that he hath given the players £1000 towards the building of it.
- Late November* THE HISTORY OF CHARLES THE EIGHTH OF FRANCE; or, The Invasion of Naples by the French. [By John Crowne.] Edition of 1672: The Prologue. Alphonso – Metbourn; Ferdinand – Harris; Prince of Salerne – Smith; Ascanio – Young; Trivultio – Sandford; Gonsalvo – Burford; Ghost – Cademan; Charles the Eighth – Batterton; Lewis – Crosby; Mompensier – Norris; Isabella – Mrs Batterton; Cornelia – Mrs Slaughter; Irene – Mrs Shadwell; Julia – Mrs Dixon. Epilogue.  
DG COMMENT. The Duke's Company. The date of the first performance is not known, but Downes (*Roscus Anglicanus*, p. 32) states: The first new Play Acted there, was King Charles the viii. of France; it was all new Cloath'd, yet lasted but 6 Days together, but 'twas Acted now and then afterwards.  
Two songs for this play, "Too justly alas," set by James Hart, and "O love if e'er thou'lt ease a heart," set by Pelham Humphrey, are in *Choice Songs and Ayres*, First Book, 1673.

## December 1671

- Thursday 7* THE REHEARSAL. [By George Villiers, Duke of Buckingham.] Edition of 1672: Prologue. No actors' names. Epilogue. In spite of the fame of this work, the actors (with a few exceptions) associated with the principal roles are not known. Buckingham, however, taught John Lacy how to act Bayes in ridicule of John Dryden. According to *A Key to the Rehearsal* (1704), Anna Reeves acted Amaryllis. Several actors are named in the text: Abraham Ivory (an old actor who possibly did not

play in the work); William Wintershall; Joseph Haines, William Cartwright, and [George (?)] Shirley. John Littlewood (along with Joseph Haines) is referred to in a poem on the play—see 14 Dec. 1671—as though he performed in it.

Tuesday 7  
Bridges

**COMMENT.** The King's Company. There is uncertainty as to the date of the first performance, but in *A Bibliography of John Dryden*, p. 193, Macdonald cites as evidence for this date, Wood's *Atb. Ox.*, IV, 209. The play was certainly first acted not later than this month, because John Evelyn saw it on 14 Dec. 1671. For further details, see 14 Dec. 1671.

**THE REHEARSAL.** See 7 Dec. 1671.

**COMMENT.** The King's Company. Evelyn, *Diary*: Whence to see the Duke of Buckingams ridiculous farce & Rhapsody called the *Recital*, bouffoning all Plays yet prophane enough.

Tuesday 14  
Bridges

In a collection of broadsides (Bodleian Wood 417) *A Ballad* (on Buckingham and his son) has some lines which apparently refer to a performance:

*I confess the Dances were very well Writ,  
And the Tune and the Time by Haynes as well Hit,  
And Littlewood's Motion and Dress had much Wit:  
But when his Poet John Bayes did appear,  
'Tis known to more than half that were there,  
The greatest part was his own Character.*

**THE VILLAIN.** [By Thomas Porter.] *Cast not known.* For an early cast, see 18 Oct. 1662.

Wednesday 27  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard: The Villain. See Van Lennep, "Plays on the English Stage," pp. 18-19.

## January 1672

**COMMENT.** Early in 1672 a group of French players may have acted in London, but the evidence is not precise or detailed. See W. J. Lawrence, "Early French Players in England," p. 142.

At Court

**COMMENT.** Downes (*Roscius Anglicanus*, p. 8) gives a cast for *Julius Caesar* [by William Shakespeare] which includes Richard Bell, who died in the Drury Lane fire at the end of this month. It is not known when a performance of this play occurred, but a *Prologue to Julius Caesar* is in *Covent Garden Drollery*, 1672. Downes lists: Julius Caesar - Bell; Cassius - Major Mohun; Brutus - Hart; Anthony - Kynaston; Calphurnia - Mrs Marshal. [Downes adds Portia by Mrs Corbet, but this probably refers to a later performance.]

Bridges

**THE MISER.** [By Thomas Shadwell.] Edition of 1672: Prologue. No actors' names. Epilogue.

Bridges

**COMMENT.** The King's Company. The date of the first performance is not known, but the premiere probably occurred during this month. The Preface states: This Play, as it was wrote in less than a moneth, and was the last Play that was Acted at the King's Theatre in Covent-Garden, before the fatal Fire there. [The Preface may mean that this was the last *new* play acted before the fire.] Two songs for this play, with music by Robert Smith, are in *Choice Songs and Ayres*, The First Book, 1673.

**COMMENT.** Anthony Devolto, an operator of puppet shows, was forced to petition the King against paying a fee for running a theatre, and the King granted his petition. See CSPD, 1672, 9 Jan. 1672; in Speaight, *The History of the English Puppet Theatre*, p. 76.

Tuesday 9

- Monday 15* DG POMPEY. [By Edmund Waller and others.] *Cast not known.* See Jan. 1663/4.  
 COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 19.
- Tbursday 25* Bridges COMMENT. Journal of the Earl of Anglesey, 25 Jan. 1671/2: At eight of the clock the King's playhouse took fire, and most of that side of Russell Street and many other houses thereabout were burnt down, and we in Drury Lane and all about in great danger; but the Lord had mercy, and by great industry and blowing up houses the fire was overcome: I had no rest, but sat up almost all night, even till six in the morning. The Lord pardon sin, which brings judgements (HMC, 13th Report, Part VI [London, 1893], p. 270).  
*The Bulstrode Papers* (1, 217): About 8 hapened a sad and violent fire, which begun in the King's Theater, and in a few howers burnt down that . . . severall were hurt and killed, amongst which was Mr Bell, one of the actors in that house.  
 For a poem, *On the Unhappy Conflagration of the Theatre Royal, January 25th, 1672*, see Fitzgerald, *A New History of the English Stage*, 1, 137.

*Tuesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

- Wednesday 31* DG THE DUCHESS OF MALFI. [By John Webster.] The edition of 1678 contains a cast which corresponds to the Duke's Company at this time: Ferdinand - Harris; Cardinal - Young; Antonio - Smith; Delio - Midburn [Medbourne]; Bosola - Betterton; Castruchio - Richards; Sylvio - Cademan; Pescara - Norris; Malatesta - Price; Roderigo - Cogun; Grisolan - Percival; Dutchess of Malsey - Mrs Betterton; Cariola - Mrs Norris; Old Lady - Mrs Osborn; Julia - Mrs Shadwell.  
 COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 19.

## February 1672

- Friday 2* MT COMMENT. The Duke's Company gave an unnamed play. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 174.
- Monday 5* DG THE GUARDIAN. [*The Cutter of Coleman Street*, by Abraham Cowley.] *Cast not known.*  
 COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 19.
- Tuesday 6* DG THE GENTLEMAN DANCING MASTER. [By William Wycherley.] Edition of 1672: Prologue to the City, Newly after the Removal of the Duke's Company from Lincolns-Inn-Fields to their new Theatre, near Salisbury-Court. Epilogue Spoken by Flirt. No actors' names, but allusions in the play imply: Don Diego - Angel; Monsieur de Paris - James Nokes.  
 COMMENT. The Duke's Company. There is no indication as to whether this is the premiere. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 19.  
*Downes (Roscius Anglicanus*, p. 32): The third new Play Acted there [DG] was the Gentleman Dancing-Master, Wrote by Mr Witcherly, it lasted but 6 Days, being like't but indifferently, it was laid by to make Room for other new ones.  
 A song, with music by John Bannister, for this play is in *Choice Songs and Ayres*, The First Book, 1673.

**WIT WITHOUT MONEY.** [By John Fletcher.] Valentine – Mohun. The Prologue [written by John Dryden and spoken by Mohun].

Monday 26  
LIF

COMMENT. The King's Company. This day marks the resumption of acting by the King's Company after the disastrous fire at Bridges Street, Drury Lane; the players turned to the theatre in Lincoln's Inn Fields which the Duke's Company had recently left. The Prologue was printed in *Covent Garden Drollery*, 1672.

Sloane MS. 4455 folio 26verso: The Prologue of a Play entitled Witt without Money—Spoken at the Dukes old Theatre (after the Kings was burnt) by the King's players, Feb. 26. 1671. The Curtaine being drawne up all the Actors were discover'd on the stage in Melancholick postures, & Moone [Mohun] advancing before the rest speaks as follows, addressing himself chiefly to ye King then [present].

Langbaine (*English Dramatick Poets*, p. 216): *Wit Without Money*: a Comedy which I have seen acted at the Old House in little Lincolns-Inn-Fields with very great Applause: the part of Valentine being play'd by that compleat Actor Major Mohun deceas'd. This was the first Play that was acted after the Burning the King's House in Drury-lane: a New Prologue being writ for them by Mr Dryden.

**WIT A LA MODE.** [By Edmund Waller and others.] *Cast not known.*

Wednesday 28  
DG

COMMENT. The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," pp. 12, 19.

## March 1672

**HENRY THE THIRD OF FRANCE STABB'D BY A FRYER:** With the Fall of the Duke of Guise. [By Thomas Shipman.] Edition of 1678: The Prologue Intended, and Part spoken by Mr Hart. No actors' names. Epilogue Intended to be spoken by a Woman.

LIF

COMMENT. The King's Company. Although the play was not licensed until 16 Oct. 1676 and not published until 1678, the Epilogue refers in detail to the burning of the King's Theatre in Bridges Street, Drury Lane, suggesting that the premiere came not long after that event.

**HANNIBAL.** [By Thomas Dekker, Michael Drayton and Robert (?) Wilson.] *Cast not known.*

Saturday 9  
DG

COMMENT. The Duke's Company. It is uncertain whether this performance and those for 13 and 28 March belong to 1670/1 or 1671/2. They are on the L. C. list, 5/141, p. 2 (see also Nicoll, *Restoration Drama*, p. 347), but Van Lennep's discovery of an L. C. list for the Duke's Company covering March 1670/1 but not including these plays led him to believe that they pertain to March 1671/2. See Van Lennep, "Plays on the English Stage," p. 19.

On 9 March 1670/1 or 1671/2 Henry Herbert granted permission to the Duke's Company to act *The Lady Errant*. See *The Plays and Poems of William Cartwright*, ed. G. Blakemore Evans (Madison, Wisc., 1951), p. 85.

**THE ROMANTIC LADY.** *Author not known.* *Cast not known.*

Wednesday 13  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2 (see also Nicoll, *Restoration Drama*, p. 347); but see the discussion under 9 March 1671/2 for the dating.

**POMPEY.** [By Edmund Waller and others.] See Jan. 1663/4. *Cast not known.*

Thursday 28  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2 (see also Nicoll, *Restoration Drama*, p. 347); for the dating of this performance, see the discussion under 9 March 1671/2.

## April 1672

Monday 1-Saturday 6  
PASSION WEEK

- LIF      MARRIAGE A LA MODE. [By John Dryden.] Edition of 1673: Prologue, spoken by Hart. Polydamas – Wintershall; Leonidas – Kynaston; Argaleon – Lydall; Hermogenes – Cartwright; Eubulus – Watson; Rhodophil – Mohun; Palamede – Hart; Palmyra – Mrs Coxe; Amalthea – Mrs James; Doralice – Mrs Marshall; Melantha – Mrs Bowtell; Philotis – Mrs Reeve; Belisa – Mrs Slade; Artemis – Mrs Uphill. Epilogue, spoken by Mohun.  
 COMMENT. The King's Company. The date of the premiere is most uncertain. The play was apparently finished in July 1671—see C. E. Ward, *The Life of John Dryden* (Chapel Hill, North Carolina, 1961), p. 83—and the play may have been acted before April 1672. For the possibilities see Macdonald, *Bibliography of Dryden*, p. 110, and Nicoll, *Restoration Drama*, pp. 404–5. The Prologue and Epilogue are in *Covent Garden Drollery*, 1672. The song, "Whilst Alexas lay prest," the music by Nicholas Staggins, was printed in *Westminster Drollery* (entered in the *Stationers' Register*, 3 June 1672) and in *Choice Songs and Ayres*, The First Book, 1673. Another song, "Why should a foolish Marriage Vow," set by Robert Smith, is also in *Choice Songs and Ayres*, 1673.
- Saturday 20      THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] Cast not known.  
 DG      COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.

## May 1672

- Friday 17      THE HISTORY OF CHARLES THE EIGHTH OF FRANCE. See Late November 1671.  
 DG      COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.

## June 1672

- LIF      PHILASTER; or, Love Lies a Bleeding. [By Francis Beaumont and John Fletcher.] Cast not known. Prologue Spoken by Mrs Marshall. Epilogue spoken by Mrs Marshall.  
 COMMENT. The King's Company. This play is one of a series represented by Prologues and Epilogues in *Covent Garden Drollery*, 1672, all of which may have been acted by the actresses only. Langbaine (*English Dramatick Poets*, p. 213) states: This Play was One of those that were represented at the old Theatre in Lincolns-Inn-Fields, when the Women acted alone. The Prologue and Epilogue were spoken by Mrs Marshall, and printed in *Covent-garden Drollery*, pag. 18. About this Time there was a Prologue written on purpose for the Women by Mr Dryden, and is printed in his *Miscellany Poems* in octavo, p. 285.

**THE PARSON'S WEDDING.** [By Thomas Killigrew.] *Cast not known.* Prologue, LIF  
Spoken by M. Marshall. Epilogue, Spoken by Mrs Marshall in Man's Clothes.

COMMENT. The King's Company. This is another in the series of plays acted entirely by actresses and probably performed in the early summer of 1672. The Prologue and Epilogue are in *Covent Garden Drollery, 1672*.

Langbaine (*English Dramatick Poets*, p. 313): This play was reviv'd at the Old Theatre, in little Lincolns-Inn-fields, and acted all by Women, a new Prologue and Epilogue being spoken by Mrs Marshall in Man's Cloaths, which the Reader may find printed in *Covent-Garden Drollery, 8°*, pag. 3. &c.

**SECRET LOVE; or, The Maiden Queen.** [By John Dryden.] *Cast not known.* LIF  
Prologue Spoken by Mrs Boutell. Epilogue Spoken by Mrs Reeves.

COMMENT. The King's Company. This is another in the series of plays acted by the women of the theatre. The Prologue and Epilogue are in *Covent Garden Drollery, 1672*.

## July 1672

**THE CITIZEN TURNED GENTLEMAN.** [By Edward Ravenscroft.] Edition of 1672: Mr Jorden – Nokes; Young Jorden – Cademan; Mr Cleverwit – Crosby; Sir Simon Softhead – Underhil; Trickmore – Harris; Cureal – Sandford; Maistre Jaques – Angel; Lucia – Mrs Bitterton; Marina – Mrs Burroughs; Betty Trickmore – Mrs Leigh. Prologue. Epilogue. See also below.

Thursday 4  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. There is no certainty that this is the premiere. A song, "A heart in love's empire," with music by Robert Smith, and another, "Let's drink dear friends," set by [Thomas] Farmer, are in *Choice Songs and Ayres, The First Book, 1673*. The Dedication in the edition of 1672 is to Prince Rupert and states: tho' of thirty times it has been acted, you seldom fail'd to honour it with your presence.

Downes (*Roscius Anglicanus*, p. 32): The next new Comedy [at DG] was the *Mamamouchi, or the Citizen turn'd Gentleman*, Wrote by Mr Ravenscroft [cast as in edition of 1672 except French Tutor and Singing Master, by Mr Haines: (He having Affronted Mr Hart, he gave him a Discharge and then came into our House)]; This Comedy was look[ed] upon by the Criticks for a Foolish Play; yet it continu'd Acting 9 Days with a full House; upon the Sixth the House being very full: The Poet added 2 more Lines to his Epilogue, viz.

*The Criticks came to Hiss, and Dam this Play,  
Tet spite of themselves they can't keep away.*

However, Mr Nokes in performing the Mamomuchi pleas'd the King and Court, next Sir Martin, above all Plays.

**THE CITIZEN TURNED GENTLEMAN.** See 4 July 1672.

Monday 8  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. Very probably this play was also acted on Friday 5 and Saturday 6 July 1672, but the company may not have acted daily in the summer.

- Wednesday 17* THE CITIZEN TURNED GENTLEMAN. See 4 July 1672.  
 DG COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Wednesday 31* COMMENT. Evelyn, *Diary*: I entertaind the Maids of honour . . . at a Comedy, this afternoone.

## August 1672

- Saturday 3* THE FATAL JEALOUSIE. [By Henry Nevil Payne.] Edition of 1673: Don Antonio - Smith; Don Gerardo - Medburn; Don Francisco - Young; Don Sebastian - Crosby; Jasper - Sandford; Pedro - Burford; Servant - Norris; Captain of the Watch - Nath. Leigh; Caelia - Mrs Shadwel; Eugenia - Mrs Betterton; Flora - Mrs Osborn; Nurse - Nokes; Witch - Mrs Norris. Prologue spoken by Smith. Epilogue spoken by Harris.  
 DG COMMENT. The Duke's Company. There is no certainty that this date represents the premiere. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Downes (*Roscius Anglicanus*, pp. 33-34): *Loves Jealousy*, and *The Morning Ramble*. Written by Mr Nevil Pain. Both were very well Acted, but after their first run, were laid aside, to make Room for others; the Company having then plenty of new Poets.
- Two songs, "Ah Corydon in vain you boast" and "Some happy soul come down and tell," both set by Robert Smith, are in *Choice Songs and Ayres*, The First Book, 1673.
- Friday 16* THE CITIZEN TURNED GENTLEMAN. See 4 July 1672.  
 DG COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Saturday 17* THE COMICAL REVENGE; or, Love in a Tub. [By Sir George Etherege.]  
 DG *Cast not known*. For a previous cast, see 29 April 1668.  
 COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2: Loue in a Tubb. See also Nicoll, *Restoration Drama*, p. 347.
- Wednesday 21* THE WITTS. [By Sir William Davenant.] *Cast not known*.  
 DG COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Monday 26* COMMENT. *The Diary of Robert Hooke*: at Bartholomew fair with Grace. Shows 2½ sh. (ed. H. W. Robinson and W. Adams [London, 1935]).  
 BF
- Tbursday 29* THE CITIZEN TURNED GENTLEMAN. See 4 July 1672.  
 DG COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Saturday 31* FEIGN'D INNOCENCE; or, Sir Martin Marall. [By John Dryden.] *Cast not known*.  
 DG For a previous cast, see 15 Aug. 1667  
 COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2: Sr Martin Marall. See also Nicoll, *Restoration Drama*, p. 347.



## SEASON OF 1672-1673

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**D**URING this season the King's Company continued under the disadvantage of acting in the Duke's old theatre in Lincoln's Inn Fields, following the disastrous fire at Bridges Street, Drury Lane, in January 1672. The company continued to be directed by Thomas Killigrew. The Duke's Company, directed by Thomas Betterton and Henry Harris, acting for Lady Davenant, retained its advantage of playing in its new theatre in Dorset Garden.

In addition, the patent houses had competition from an unusually large number of other native and foreign performers. Although nothing substantial is known of the plays offered, a Nursery continued to act in Barbican. In another part of London, Antonio di Voto established a booth in Charing Cross and during the week of 11-15 November 1672 advertised farces, drolls, and comical entertainments. Not only did he announce that his offerings were "Acted by Men and Women" (see 11 November 1672), but he secured an order (see Nicoll, *Restoration Drama*, p. 250), allowing him to perform provided he did not encroach upon the companies or plays at the Duke's and King's theatres. And in mid-winter John Bannister, the musician-composer, began a series of concerts at his home, which he called the "Musick-School" (see 30 December 1672). During the 1670's notices of concerts appeared more and more frequently, and the public response soon made London a center of musical entertainments.

Two companies of French comedians also appeared in London during parts of this season. One troupe was in England from December 1672 until May 1673 (Boswell, *Restoration Court Stage*, pp. 117-18; Nicoll, *Restoration Drama*, p. 253). In the spring of 1673 Tiberio Fiorelli (commonly referred to in England as Scaramouche or Scaramuccio) made a visit to England,

and his troupe acted at Court from April or May 1673 to September 1673 (Boswell, *Restoration Court Stage*, p. 118). To judge from the references in diaries and letters, this band of performers attracted more attention than the other one. The extant records, however, are not precise concerning the nature of the offerings of the two companies.

The following lists of performers in the two major companies represent those individuals whose names appear in documents for this season. To note the continuity of the companies, one should compare these lists with those in preceding and later years. The King's Company: William Beeston; John Bradley (tailor); Richard Brooks; Nicholas Burt; William Cartwright; John Coysh; Alexander Douglas; Philip Griffin; Joseph Haines; Thomas Hancock; Joseph Harris; Charles Hart; Thomas Killigrew (proprietor); Edward Kynaston; John Lippington (scenekeeper); Edward Lydall; Michael Mohun; Alexander Murray (tyreman and wardrobe keeper); Martin Powell; Robert Warden (scenekeeper); Marmaduke Watson; William Wintershall; John Wyan (scenekeeper); Mrs Elizabeth Boutell; Mrs Katherine Corey; Mrs Elizabeth Cox; Mrs Mary Glyne; Mrs Elizabeth James; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Anne Reeves; Mrs Susanna Uphill.

The Duke's Company: Edward Angel; Thomas Betterton; Philip Cademan; Luke Channell (dancing master); John Crosby; Thomas Cross (treasurer); John Downes (prompter); Henry Harris; Anthony Leigh; Nathaniel Leigh; Matthew Medbourne; James Nokes; Henry (?) Norris; Samuel Sandford; Mr Sherwood; William Smith; Richard Smut (scene-keeper); Edward Symmes (wardrobe keeper); Cave Underhill; Mrs Mary Betterton; Mrs Burroughs; Mrs Clough; Mrs Johnson; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Jane Long; Mrs Norris; Mrs Margaret Osborne; Mrs Anne Gibbs Shadwell.

In addition to the plays recorded in the daily Calendar, there are some which are related to this season by composition, publication, or performance which cannot be more precisely dated.

*Arviragus and Philicia*. By Lodowick Carlell. A Prologue, written by John Dryden and spoken by Charles Hart, to a revival of this play was probably given by the King's Company during this season (possibly in the late part of 1671-72). The Prologue refers to the lamentable state of the Company acting in an old house with inadequate equipment. The Prologue was printed in the 1684 *Miscellany Poems*, and Langbaine (*English Dramatick Poets*, p. 46) refers to it: This Play was since revived on our Stage, a new Prologue being writ by Mr Dryden, and spoke by Mr Hart. Another

Prologue to the same play is in *London Drollery*, 1673, the anthology being entered in the *Term Catalogues*, 24 Nov. 1673.

*The English Princess; or, The Death of Richard III.* By John Caryll. A new edition of this play in 1673, with Prologue and Epilogue, but no actors' names, may represent a revival during the 1672-73 season.

*Henry the Third of France, Stab'd by a Fryer: With the Fall of Guise.* By Thomas Shipman. Although this play was not licensed for printing until 16 Oct. 1676 and not published until 1678, the emphasis in the Epilogue upon details of the fire at Bridges Street, Drury Lane, January 1672, suggests that the play must have been given not long after that event. Edition of 1678: The Prologue Intended, and Part spoken by Mr Hart. No actors' names. The Epilogue Intended to be spoken by a Woman. Both the Prologue and Epilogue are also in *Carolina; or, Loyal Poems*, 1685. See also March 1672.

*The Widow.* By Thomas Middleton (?). *The Prologue to the Widdow* and *The Epilogue to the Widdow* are in *London Drollery; or, The Wits' Academy*, 1673, which was entered in the *Term Catalogues* on 24 Nov. 1673. As this play had previously been given by the King's Company, it probably presented the drama on the occasion at which the Prologue and Epilogue were spoken. This surmise is made more probable by the reference in the Epilogue to the fact that the playwrights and players are now poor but in "our next new house" (the rebuilt Drury Lane) they hope to do better.

## September 1672

HENRY VIII. [Adapted from William Shakespeare by Sir William Davenant (?).] *Cast not known.*

Tuesday 3  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2: King Hen: 8. See also Nicoll, *Restoration Drama*, p. 347. In *The Rehearsal* (II, v): Mr Bayes informs his actors that "you Dance worse than the Angels in Harry the Eight." The Epilogue to *The Ordinary* (in *A Collection of Poems Written upon several Occasions by several Persons*, 1673) may refer to the same spectacle:

*Now empty shows must want of sense supply,  
Angels shall dance, and Macbeths Witches fly.*

THE HISTORY OF CHARLES THE EIGHTH OF FRANCE. [By John Crowne.] *Cast not known.* For a recent cast, see Late November 1671.

Tuesday 17

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2: Charles 8. See also Nicoll, *Restoration Drama*, p. 347.

## October 1672

- Tbursday 3* THE CITIZEN TURNED GENTLEMAN. [By Edward Ravenscroft.] See DG 4 July 1672.  
 COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Tuesday 29* LONDON TRIUMPHANT; or, The City in Jollity and Splendour. . . . Invented City and performed for Congratulation and Delight of the well-deserving Governour, Sir Robert Hanson Knight, Lord Mayor of the City of London. At the Cost and Charges of the Worshipful Company of Grocers. [By Thomas Jordan.]  
 COMMENT. The Lord Mayor's Pageant.

## November 1672

- LIF THE ASSIGNATION; or, Love in a Nunnery. [By John Dryden.] Edition of 1673: Prologue. Duke of Mantona - Major Mohun; Prince Frederick - Kynaston; Aurelian - Hart; Camillo - Burt; Mario - Cartwright; Ascanio - Mrs Reeve; Benito - Haynes; Sophronia - Mrs James; Lucretia - Mrs Marshall; Hippolita - Mrs Knep; Laura - Mrs Bowtel; Violetta - Mrs Cox. Epilogue.  
 COMMENT. The King's Company. The date of the premiere is not known, but the play followed *The Citizen Turned Gentleman* (4 July 1672) and refers to it in the Prologue. Edward Ravenscroft replied in the Preface and Prologue to *The Careless Lovers*, which appeared in February or March 1672/3. A song, "Long betwixt Love and fear Phillis tormented," set by Robert Smith, is in *Choice Songs and Ayres*, The First Book, 1673.  
 Preface to *The Assignation*: It succeeded ill in the representation, against the opinion of many of the best Judges of our Age.  
 Langbaine, *English Dramatick Poets*, p. 154: This Play was Damn'd on the Stage.
- Friday 1* [THE SULLEN LOVERS; or, The Impertinents. By Thomas Shadwell.] Cast MT not known. For an early cast, see 2 May 1668.  
 COMMENT. The Duke's Company. An unnamed play is the entry in *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 175, but a Prologue to this play "Acted at the Middle Temple" is in *A Collection of Poems Written upon several Occasions by several Persons* (1673). It may have been acted at this time.
- IT PHILASTER; or, Love Lies a Bleeding. [By Francis Beaumont and John Fletcher.] Cast not known.  
 COMMENT. The King's Company. This play is listed in *A Calendar of Inner Temple Records*, ed. Inderwick, III, 89, for the period 29 Oct. 1671 to 3 Nov. 1672. In view of the previous sequence of performances it seems more likely that *Pbilaster* was acted in 1672 than in 1671.
- Monday 4* THE MORNING RAMBLE; or, The Town-Humours. [By Henry Nevil Payne.] DG Edition of 1673: Prologue. Townlove - Betterton; Merry - Harris; Ruffle - Smith; Muchland - Medbourn; Rash - Crosby; Fullam - Underhill; Breef - Norris; Honour Muchland - Mrs Johnson; Betty Rash - Mrs Long; Rose - Mrs Shadwell; Lady Turnup - Mrs Osborn. Epilogue.

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. There is no indication that this is the premiere. A song, "From friends all inspired," set by Robert Smith, is in *Choice Songs and Ayres*, The First Book, 1673.

Monday 4  
DG

Downes, *Roscus Anglicanus*, pp. 33-34: *Loves Jealousy*, and *The Morning Ramble*. Written by Mr Nevil Pain: Both were very well Acted, but after their first run, were laid aside, to make Room for others; the Company having then plenty of new Poets.

**THE DUTCH CRUELTIES AT AMBOYNA:** With the Humours of the Valiant Welch-Man. [By Antonio di Voto (?).] *Cast not known.*

Monday 11  
CC

**COMMENT.** A Playbill (PRO, State Papers 29, Vol. 317, No. 187): At the Booth at Charing-Cross, every day in the Week will be presented variety of Farces Drolls, and Comical Entertainments by Mr Anthony Devo, His Majesties Servant. And this present Monday being the Eleventh of November, will be presented the Dutch cruelties at Amboyna, with the humours of the Valiant Welch-Man. Acted by Men and Women. Beginning exactly at Two of the Clock in the Afternoon, and at Four. Vivat Rex. [This playbill is reproduced in *Theatre Notebook*, VI (1952), opposite page 36.]

L. C. 5/140, p. 129 (Nicoll, *Restoration Drama*, p. 250): That Antonio di Voto Doe sett forth Exercise & Play all Drolls and Interludes, He not receiuing into his Company any person belonging to his Mates or Royal Highnesse Theatres Nor Act any Play usually acted at any of ye said Theatres Nor takes peeces or Scenees out of ye Playes Acted at ye said Theatres.

**THE GUARDIAN.** [*The Cutter of Coleman Street*, by Abraham Cowley.] *Cast not known.*

Mid-November  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/141, p. 2, for 17 Nov. 1672, a Sunday. Possibly it was given on Saturday 16 or Monday 18. See also Nicoll, *Restoration Drama*, p. 347.

## December 1672

**EPSOM WELLS.** [By Thomas Shadwell.] Edition of 1673: Prologue Written by Sir C. S. [Sir Charles Sedley]. Prologue to the King and Queen, spoken at Whitehall. Epilogue. No actors' names. Downes (*Roscus Anglicanus*, p. 33): Rains - Harris; Bevil - Betterton; Woody - Smith; Justice Clodpate - Underhill; Carolina - Mrs Johnson; Lucia - Mrs Gibbs; Mrs Jilt - Mrs Betterton; Bisket - Nokes; Fribble - Angel.

Monday 2  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. There is no certainty that this is the premiere, but the fact that the play was given again on 4 Dec. 1672 suggests that this was the first performance and that it was also acted on Tuesday 3 Dec. 1672. A song, "How pleasant is mutual love," set by John Bannister for this play, is in *Choice Songs and Ayres*, First Book, 1673. See Cibber, *Apology*, ed. Lowe, I, 155, for Underhill's acting of Justice Clodpate.

Downes (p. 33): This Play in general being Admirably Acted, produc'd great Profit to the Company. Note, Mrs Johnson in this Comedy, Dancing a Jigg so Charming well, Loves power in a little time after Coerc'd her to Dance more Charming, else where.

Tuesday 3  
DG

[**EPSOM WELLS.**] See 2 Dec. 1672.

- Wednesday 4*    EPSOM WELLS. See 2 Dec. 1672.  
 DG                COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.
- Tuesday 17*    COMMENT. On this date a troupe of French comedians were granted permission to import their properties (Treasury Books, 1672-1675, p. 14). Their goods arrived in London on 9 January 1672/3, and the troupe remained in London until at least 1 June 1674, when they were given leave to depart (p. 533). Their departure apparently did not occur until 19 Aug. 1673 (p. 571). See Nicoll, *Restoration Drama*, p. 241.
- Friday 27*    EPSOM WELLS. See 2 Dec. 1672. Edition of 1673: Prologue to the King and Queen, spoken at Whitehall.  
 At Court           COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.  
*The Bulstrode Papers*, (I, 254), 27 Dec. 1672: This evening their Matyes and the whole Court are to be diverted with a comedy in the Theater in Whitehall by his Royal Highness's servants called Epsome Wells, at which will be present all the principal persons of quality.
- Monday 30*    CONCERT. *London Gazette*, No. 742, 26-30 Dec. 1672: These are to give Notice, that at Mr John Banisters House, now called the Musick School, over against the George Tavern in White Fryers this present Monday, will be Musick performed by Excellent Masters, beginning precisely at four of the Clock in the afternoon, and every afternoon for the future, precisely at the same hour.  
 WF                *Roger North on Music*: But how and by what stepps Musick shot up in to such request, as to croud out from the stage even comedy itself, and to sit downe in her place and become of such mighty value and price as wee now know it to be, is worth inquiring after. The first attempt was low: a project of old Banister, who was a good violin, and a theatricall composer. He opened an obscure room in a publik house in White fryars; filled it with tables and seats, and made a side box with curtaines for the musick. Is. a peice, call for what you please, pay the reckoning, and Welcome gentlemen. Here came most of the shack [vagabond] performers in towne, and much company to hear; and divers musicall curiosities were presented, as, for instance, Banister himself, upon a flageolett in consort, which was never heard before nor since, unless imitated by the high manner upon the violin. But this lasted not long, nor another meeting of like kind neer Paul's (headed by one Ben. Wallington) for voices to an organ, where who would, that was gifted, might performe, and no payment, but the reckoning (ed. John Wilson [London, 1959], pp. 302-3).

## January 1673

- Friday 10*    THE AMOROUS WIDOW. [By Thomas Betterton.] *Cast not known.*  
 DG                COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.

*Thursday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1673

**THE AMOROUS WIDOW.** [By Thomas Betterton.] *Cast not known.*

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347.

Tuesday 4  
DG

**THE DUTCH LOVER.** [By Mrs Aphra Behn.] Edition of 1673: No actors' names. Epilogue: The Preface implies: Haunce - Angel.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. There is no certainty that this performance is the premiere, but it may well be. Two songs, "Ah false Amyntas," and "Amyntas led me to a grove," both set by Robert Smith, are in *Choice Songs and Ayres*, 1673.

Thursday 6  
DG

Preface to the edition of 1673: Good, Sweet, Honey, Sugar-candied Reader, . . . Indeed that day 'twas Acted first, there comes into the Pit a long, lither, plegmatick, white, ill-favour'd, wretched Fop, an Officer in Masquerade newly transported with a Scarf & Feather out of France, a sorry Animal that has nought else to shield it from the uttermost contempt of all mankind, but that respect which we afford to Rats and Toads, which though we do not well allow to live, yet when considered as a part of God's Creation, we make honourable mention of them. A thing, Reader—but no more of such a Smelt: This thing, I tell ye, opening that which serves it for a mouth, out issued such a noise as this to those that sate about it, that they were to expect a woful Play, God damn him, for it was a womans. . . . Reader, I have a complaint or two to make to you, and I have done; Know then that this Play was hugely injur'd in the Acting, for 'twas done so imperfectly as never any was before, which did more harm to this than it could have done to any of another sort; the Plot being busie (though I think not intricate) and so requiring a continual attention, which being interrupted by the intolerable negligence of some that acted in it, must needs much spoil the beauty on't. My Dutch Lover spoke but little of what I intended for him, but supplied it with a great deal of idle stuff, which I was wholly unacquainted with until I heard it first from him.

According to the Preface, the Prologue was lost.

**MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] Edition of 1673: King of Scotland - Nath. Lee; Malcolm - Norris; Donalbain - Cademan; Lenox - Medburn; Macbeth - Betterton; Banquo - Smith; Macduff - Harris; Macbeth's Wife - Mrs Betterton; Macduff's Wife - Mrs Long; [Hecate] - Sandford. See also 12 Aug. 1668.

Tuesday 18  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. The same cast is listed in the Yale MS. See *Davenant's Macbeth from the Yale Manuscript*, ed. Christopher Spencer (New Haven, 1961), p. 78.

Downes, *Roscius Anglicanus*, p. 34: Mr Nat. Lee, had the same Fate [as Otway in undertaking the King in Behn's *The Jealous Bridgeroom*] in Acting Duncan in Macbeth, ruin'd him for an Actor too.

## March 1673

LIF THE SPANISH ROGUE. [By Thomas Duffett.] Edition of 1674: Don Fenise - Harris; Don Alonzo - Lyddal; Don Manuel - Watson; Larasco - Powell; Mingo - Cash; Sanchez - Griffin; Alcinda - Mrs Boutell; Rosella - Mrs Uphill; Teresa - Mrs Corye; Leonella - Mrs Knepp. Prologue spoken by Mrs Boutell. Epilogue spoken by Mrs Knepp.

COMMENT. The King's Company. The date of the premiere is not known, but this play belongs to a group which have been considered as "Lenten plays," ones in which the young actors of a company comprise a large portion of the cast. On this basis, as Easter fell on 30 March 1673, this play has been assigned to March 1673. See Philip B. Gray Jr., "Lenten Casts and the Nursery: Evidence for the Dating of Certain Restoration Plays," *PMLA*, LIII (1938), 781-94; for this play particularly, pp. 791-92. A song, "Down with this love," set for this play by Alphonso Marsh, is in *Choice Ayres and Songs*, 1676.

*Wednesday 12* DG THE CARELESS LOVERS. [By Edward Ravenscroft.] Edition of 1673: Mr Machworth - Norrice; Mr Lovell - Cademan; Mr Careless - Smith; De Boastado - Angell; Toby - Sherwood; Jacinta - Mrs Burroughs; Hillaria - Mrs Clough; Beatrice - Mrs Leigh; Mrs Clappam - Mrs Osborn; Mrs Breedwell - Mrs Norris. Epilogue [written] by Mr Settle.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 2. See also Nicoll, *Restoration Drama*, p. 347. This performance may well be the premiere. In the Preface the author states that the play was asked for on Shrove Tuesday and he wrote it within a week; a premiere, then, before this date would allow very little time for rehearsal. This play is certainly a "Lenten" performance, for it was acted on a Wednesday in Lent and was referred to in the Prologue as a "Lenten Play." See the discussion under *The Spanish Rogue* (March 1673) and Gray, pp. 785-86. See also J. G. McManaway, "The Copy for *The Careless Lovers*," *MLN*, XLVI (1931), 406-9.

Preface to the edition of 1673: [This play] was written at the Desire of the Young Men of the Stage, and given them for a Lenten-Play, they ask't it not above a Week before Shrove-Tuesday.

Monday 24-Saturday 29  
PASSION WEEK

## April 1673

LIF THE ORDINARY. [By William Cartwright.] *Cast not known*. Prologue. Epilogue. COMMENT. A revival of this play (probably by the King's Company) at about this time is a possibility. The Prologue and Epilogue are in *A Collection of Poems Written upon several Occasions by several Persons* (1673), and the Epilogue refers to the Witches in *Macbeth*, which had been acted on 18 Feb. 1672/3. See *The Plays and Poems of William Cartwright*, ed. G. Blakemore Evans (Madison, Wis., 1951), pp. 610-12.

**COMMENT.** A troupe of foreign comedians under Tiberio Fiorelli had arrived by this date, for on this day the Customs Commissioners were ordered to admit their clothes, scenes, and other equipment. See CSP, Treasury Books, 1672-1675, p. 119 (in Nicoll, *Restoration Drama*, p. 119; Boswell, *Restoration Court Stage*, p. 118).

Monday 21

E. Cholmeley to Lady Harley, April 1673: Pray tell Sir Edward that I now want him to go to the new play 'for the Italian comedian Scaramouch is come, which are things I know hee delights in not a little' (HMC, 14th Report, Appendix, Part II [1894], p. 337).

## May 1673

**AMBOYNA.** [By John Dryden.] Edition of 1673: Prologue. Captain Gabriel Towerson - Hart; Mr Beaumont - Mohun; Mr Collins - Lydal; Captain Middleton - Watson; Perez - Burt; Harman - Cartwright; The Fiscal - Wintershal; Harman Jr - Kynaston; Van Herring - Beeston; Isabinda - Mrs Marshal; Julia - Mrs James; English Woman - Mrs Cory. Epilogue.

LIF

**COMMENT.** The King's Company. The date of the premiere is not known, but as the play was entered in the *Stationers' Register*, 26 June 1673, it was probably acted in May 1673 or earlier. For a discussion of its possible dates, see Nicoll, *Restoration Drama*, p. 403. A song, "The day is come, I see it rise," set by Robert Smith, is in *Choice Songs and Ayres*, The First Book, 1673. Dedication to the edition of 1673: . . . though it succeeded on the Stage.

**THE REFORMATION.** [By Joseph Arrowsmith.] Edition of 1673: Prologue. Camillo - Samford; Pacheco - Ant. Leigh; Tutor - Underhil; Antonio - Harris; Pedro - Cademan; Leandro - Cosby [Crosby (?)]; Lysander - Medbourne; Mariana - Mrs Caff [Clough (?)]; Ismena - Mrs Johnson; Juliana - Mrs Batterton; Lelia - Mrs Osborn; Æmilia - Mrs Lee; Nurse - Mrs Norris.

DG

**COMMENT.** The Duke's Company. The date of the premiere is not known, but the presence of Cademan (who was injured in August 1673) in the cast suggests a late spring or early summer production. In addition, two songs in the play, "Beauty no more shall suffer eclipse," and "Fill round the health good natured and free," both set by Robert Smith, are in *Choice Ayres and Songs*, 1673 (which was entered in the *Stationers' Register*, June 1673). It is possible, then, that the play was first given as early as May 1673.

Downes, *Roscius Anglicanus*, p. 33: A Comedy call'd *The Reformation*, Written by a Master of Arts in Cambridge; the Reformation in the Play, being the Reverse to the Laws of Morality and Virtue; it quickly made its Exit, to make way for a Moral one.

**COMMENT.** *The Diary of Robert Hooke*, 1672-1678: at Scaramuches at york house. present: the King, Duke of York, Lord Ormond &c. (ed. H. W. Robinson and Walter Adams [London, 1935], p. 42). See also Boswell, *Restoration Court Stage*, pp. 118-19, and John Harold Wilson, "A Theatre in York House," *Theatre Notebook*, xvi (1962), 75-78.

Tuesday 5  
YH

**COMMENT.** Evelyn, *Diary*: I saw the Italian Comedie act at the Court this afternoone.

Thursday 29  
At Court

## June 1673

*Tbursday 5* COMMENT. Lord Cheyne saw a performance by Scaramuchio. See Huntington At Court (?) Library MS EL 11, 145.

*Saturday 7* LIF COMMENT. L. C. 5/140, p. 263: It is his Ma<sup>tes</sup> pleasure that there shall not bee acted any playes at the Theatre in Lincolnes Inn ffeilds after Midsummer day next ensuing untill further order (see Nicoll, *Restoration Drama*, p. 322). The cause of this order is not known.

*Monday 30* LIF COMMENT. A quarrel occurred at the King's Theatre on this day (apparently) between Ravenscroft and Sir George Hewitt. See *Letters Adressed from London to Sir Joseph Williamson*, Camden Society, VIII (1874), 87.

## July 1673

COMMENT. The King's Company acted at Oxford. John Dryden wrote a *Prologue*, *To the University of Oxon, Spoken by Mr Hart*, at the Acting of *The Silent Woman*, 1673, and an *Epilogue, Spoken by the Same*. These were first printed in the 1684 *Miscellany Poems*.

*Tbursday 3* DG THE EMPRESS OF MOROCCO. [By Elkanah Settle.] Edition of 1673: The first Prologue at Court, spoken by the Lady Elizabeth Howard. The second Prologue at Court spoken by the Lady Elizabeth Howard. Prologue at the Play House. Muly Labas - Harris; Muly Hamet - Smith; Grimalhaz - Batterton; Hametalhaz - Medbourne; Abdalcador - Crosby; Laula - Mrs Batterton; Mariamne - Mrs Mary Lee; Morena - Mrs Johnson. Epilogue.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. There is considerable uncertainty as to when the first performance occurred, but it appears to have been acted first at Court. See Boswell, *Restoration Court Stage*, pp. 131-34. The first Prologue, written by Lord Mulgrave, and the second, written by Lord Rochester, are in *A Collection of Poems Written upon several Occasions by several Persons* (1673).

Roger North: And now we turne to the publik theaters. It had bin strange if they had not observed this promiscuous tendency to musick, and not have taken it into their scenes and profited by it. The first proffer of theirs, as I take it, was in a play of the thick-sculd-poetaster Elkanah Setle, called *The Empress of Morocco*; which had a sort of masque poem of Orfeus and Euridice, set by Mr M. Lock, but scandalously performed. It begins "The Groans of Ghosts," &c. and may be had in print (*Roger North on Music*, ed. John Wilson [London, 1959], p. 306).

*Tuesday 29* DG COMMENT. Robert Hooke was at the Duke's Theatre but did not name the play (*The Diary of Robert Hooke*, p. 54).

## August 1673

**THE MAN'S THE MASTER.** [By Sir William Davenant.] *Cast not known*, but see below. For a previous cast see 26 March 1668. Saturday 9  
DG

**COMMENT.** The Duke's Company. This play is on the L. C. list, 5/141, p. 216. See Nicoll, *Restoration Drama*, p. 348. The date on the list seems to be "3," but as this is a Sunday, it is more likely "9." This performance may well be the one to which Downes (*Roscius Anglicanus*, p. 31) refers: Note, Mr Cademan in this Play [*The Man's the Master*], not long after our Company began in Dorset-Garden; his Part being to Fight with Mr Harris, was Unfortunately, with a sharp Foil pierc'd near the Eye, which so Maim'd both the Hand and his Speech, that he can make little use of either; for which Mischance, he has receiv'd a Pension ever since 1673, being 35 Years a goe. [For a discussion of this accident, see William Van Lennep, "Henry Harris, Actor, Friend of Pepys," *Studies in English Theatre History* (London, 1952), p. 16, and the entry under 20 Aug. 1673.]

**COMMENT.** Thomas Isham, *Diary*: It is reported that Harris has killed his associate actor, in a scene on the stage, by accident. It was the tragedy called *Macbeth*, in which Harris performed the part of Macduff, and ought to have slain his fellow-actor, Macbeth; but during the fence it happened that Macduff pierced Macbeth in the eye, by which thrust he fell lifeless, and could not bring out the last words of his part, 'Farewell vane world, and farewell, which is worse, ambition' (Walter Rye, *The Journal of Thomas Isham of Lamport* [1875], p. 102). Van Lennep—see 9 Aug. 1673—doubts that Cademan ever played Macbeth and thinks that Downes' version is the more probable. See also Nicoll, *Restoration Drama*, pp. 367-68. Wednesday 20  
DG

**COMMENT.** Robert Hooke attended the Duke's Theatre, but again did not name the play (*The Diary of Robert Hooke*, 21 Aug. 1673). Thursday 21  
DG

**COMMENT.** On this date, James Vernon, writing to Sir Joseph Williamson, reported: Senior Scaramouchio and his band have begged his Majesty's leave to returne, theire affaires requiring their presence att home (*Letters to Sir Joseph Williamson at Cologne*, Camden Society, I, 179). Friday 22  
At Court

## September 1673

**COMMENT.** On this date the free export of the goods of the French comedians, under Tiberio Fiorelli, was ordered. See Nicoll, *Restoration Drama*, pp. 118-19. Friday 12





## S E A S O N   O F 1673-1674

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**D**URING this season the King's Company restored itself to a better competitive position by opening a new theatre in Drury Lane to replace the one destroyed by fire in 1672. Although John Dryden's Prologue for the opening of the new theatre on 26 March 1674 emphasized that it was a "Plain Built House," by contrast with the more elegant Dorset Garden, it proved to be a more durable and, in some respects, more satisfactory playhouse than its rival. The new Drury Lane continued under the direction of Thomas Killigrew. As the Duke's Company, managed by Thomas Betterton and Henry Harris for the Davenant family, continued at Dorset Garden, London once again had two relatively new theatres for its major companies.

Nevertheless, the players were uncomfortably aware of competition from foreign performers and from a growing taste for operatic pieces. In mid-season John Evelyn attended what he called "an Italian opera in musique, the first that had been in England of this kind" (5 Jan. 1673/4). Not long afterwards was presented a *Ballet et Musique*, followed on 30 March 1674 by a French opera (probably *Ariadne*), in which French dancers and (probably) French singers performed. The patent houses also turned to operatic works (*The Tempest* at the Duke's and *Ariadne* at the King's), but the vogue of spectacle and foreigners irked the players. Dryden's Prologue and Epilogue at the opening of Drury Lane made pointed reference to "Whilst Scenes, Machines, and empty Opera's reign" and "While Troops of famisht Frenchmen hither drive." Further indications of the growing interest in music appear in the increasingly frequent notices of concerts to be given by John Bannister at his "Musick School."

These lists of performers in the two major companies represent those names which appear in documents pertaining to this season. To ascertain the continuity of the companies, one should compare these lists with those for preceding and following years. The King's Company: Mr Adams; William Beeston; Theophilus Bird; Nicholas Burt; Mr Carlton; William Cartwright; Mr Chapman; John Chudleygh; Thomas Clark; John Coysh; Edward Eastland; Cardell Goodman; Philip Griffin; John Guipponi (machinist); Joseph Haines; Joseph Harris; Charles Hart; Matthew (?) Kempton; Mr Kew [Nathaniel Cue (?)]; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Edward Lydall; George Maxfield; Michael Mohun; [Carey (?)] Perin; Martin Powell; Robert Shatterell; George Shirley; Charles Shorter (scenekeeper); William Taimes (scenekeeper and machinist); [Robert (?)] Turner (singer); Mr Venner; Marmaduke Watson; William Wintershall; Henry Wright (scenekeeper and machinist); Mrs Elizabeth Boutell; Mrs Katherine Corey; Mrs Elizabeth Cox; Mrs Elizabeth James; Mrs Rebecca Marshall; Mrs Susanna Uphill.

The Duke's Company: Downes (*Roscius Anglicanus*, p. 35) states: About this time the Company was very much Recruited, having lost by Death Mr Joseph Price, Mr [Thomas] Lovell, Mr [Thomas] Lilleston; Mr Robert Nokes, Mr [John] Moseley, Mr [John] Coggan, Mr Floid, Mr Gibbons; Mrs [Hester (?)] Davenport, Mrs [Mary] Davies, Mrs Jennings, &c. The three last by force of Love were Erept the Stage: In their Rooms came in Mr Anthony Lee [Leigh], Mr [Thomas] Gillo, Mr [Thomas] Jevon, Mr [Thomas] Percival, Mr [Joseph] Williams, who came in a Boy, and serv'd Mr [Henry] Harris, Mr [John] Boman a Boy likewise. Mrs [Elizabeth] Barry, Mrs [Elizabeth] Currer, Mrs [Charlotte (?)] Butler, Mrs Slaughter, Mrs Knapper, Mrs Twisford. [In addition to Downes' list]: Thomas Betterton; Thomas Cross (treasurer); John Downes (prompter); Henry Harris; James Nokes; William Smith; Cave Underhill.

In addition to the plays listed in the daily Calendar, others pertain to this season by virtue of composition, publication, or performance not precisely dated.

*Catiline*. By Ben Jonson. This play may have been revived at this time; it was reprinted in 1674: As it is now acted by His Majesties Servants at the Theatre Royal.

*The Concealed Royalty; or, The May Queen*. By R. Carleton. This play exists in manuscript: Bodleian MS Eng. Poet. d. 2. It appears to have been privately presented, for the MS has a Prologue, cast, and an Epilogue spoken by amateurs.

*The English Monsieur.* By James Howard. This play, reprinted in 1674, may have been revived at this time. The edition has no actors' names.

*Love's Kingdom.* By Richard Flecknoe. This play, reissued in 1674 with a new title page, may have been revived at this time.

*The State of Innocence.* By John Dryden. This play, entered in the *Stationers' Register*, 17 April 1674, was not published until 1677. There is no evidence suggesting that it was acted at this time.

*Tbyestes.* By J. W. [John Wright, according to the Dedication]. This play, entered in the *Term Catalogues*, February 1673/4, was published in 1674. The edition has a Prologue and an Epilogue but no actors' names.

## September 1673

**COMMENT.** *London Gazette*, No. 813, 1-4 Sept. 1673: These are to give notice, there will be no publick Musick at the Musick-School in White Fryers, till Michaelmas day next.

Thursday 4  
WF

**PARADISE.** [Puppetry.] See also season of 1660-61.

Tuesday 23  
HG

**COMMENT.** Evelyn, *Diary*: We [Mrs Blagge and Evelyn] went to see Paradise, a roome in Hatton Garden furnished with the representations of all sorts of animals, handsomely painted on boards or cloth, & so cut out & made to stand & move, fly, crawl, roar & make their severall cries, as was not unpretty: though in it selfe a meere bauble, whilst the man who shew'd, made us Laugh heartily at his formal poettie.

**THE RECOVERY.** *Author not known.* *Cast not known.*

Saturday 27  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. lists at Harvard. See Van Lennep, "Plays on the English Stage," p. 12.

**CONCERT.** *The Diary of Robert Hooke*: at the musick house with Mr Boas, &c. (27 Sept. 1673). WF

## October 1673

**THE FEIGN'D INNOCENCE;** or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667.

Tuesday 21  
DG

**COMMENT.** The Duke's Company. This play is on the L. C. list, 5/141, p. 216, and a copy of the list at Harvard: Sr Martin Marall. See also Nicoll, *Restoration Drama*, p. 348.

**HEROD AND MARIAMNE.** [By Samuel Pordage.] *Cast not known.* For a previous cast, see Sept. 1671.

Tuesday 28  
DG

**COMMENT.** The Duke's Company. This play is on the L. C. list, 5/141, p. 216, the original at Harvard. See also Nicoll, *Restoration Drama*, p. 348; William S. Clark, "Pordage's *Herod and Mariamne*," *RES*, v (1929), 61-64.

- Wednesday 29* LONDON IN ITS SPLENDOR: Consisting Of Triumphant Pageants, whereon are Represented many Persons Richly Arrayed, Properly Habited, and significant to the Design. With several Speeches, and a Song, Suitable to the Solemnity. All prepared for the Honour of the Prudent Magistrate, Sir William Hooker Kt. Lord Mayor of the City of London. As also, a Description of His Majesties Royal Entertainment at Guildhall, by the City, in a plentiful Feast, and a glorious Banquet. At the Peculiar Expences of the Worshipful Company of Grocers. [By Thomas Jordan.]
- COMMENT. The Lord Mayor's Show.

## November 1673

- Saturday 1* COMMENT. An unnamed play was acted at the Inner Temple on this day. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 98, which does not specify the play or the company.
- Tbursday 20* CONCERT. *London Gazette*, No. 834, 13-17 Nov. 1673: At the Musick School in White Fryers, on Thursday next, will be new Musick, Vocal and Instrumental, beginning and ending at the same hours as formerly, and for the future, the first day of every Month shall be new Musick.

## December 1673

- [LIF] THE EMPRESS OF MOROCCO. [By Thomas Duffett.] Edition of 1674: Prologue spoken by Ghost of Labas and Morena. Muly Labas — Coysh; Muly Hamet — Kew [Cue (?)]; Grimalhaz — Watson; Hamet Alhaz — Powel; Abdrahaman — Bird; Abdelcador — Carlton; Messenger — Kempton; Eunuch — Venner; Laula — Griffin; Mariamne — Goodman; Morena — Harris. Epilogue, being a new Fancy after the old, and most surprising way of Macbeth, perform'd with new and costly Machines . . . invented and managed by Henry Wright. Spoken by Hecate and Three Witches. Heccate — Powel. 1 Witch — Harris; 2 Witch — Adams. 3 Witch — Lyddal; Thunder — Goodman; Lightning — Kew. An Epilogue [an additional one].
- COMMENT. The King's Company. It is difficult to assign a date to this burlesque, but it is obviously a satiric thrust at Elkanah Settle's *The Empress of Morocco*, which had been acted on 3 July 1673, and on *Macbeth*, which had been most recently acted (probably) on 9 Aug. 1673. As the title page of Duffett's burlesque does not name a theatre, it is not known whether it was acted before the King's Company left Lincoln's Inn Fields for the new theatre in Drury Lane. But the fact that Settle's *Empress of Morocco* was acted again at Dorset Garden on 6 Dec. 1673 makes December 1673 a likely month for the King's Company to play its burlesque, although it may have been given in the late summer or early autumn, as many lesser actors are in the cast.
- Friday 5* EPSOM WELLS. [By Thomas Shadwell.] Cast not known. For a recent cast, see 2 Dec. 1672.
- COMMENT. The Duke's Company. This performance is on the L. C. list, §/141, p. 216, the original being in the Harvard Theatre Collection. See Van Lenne, "Plays on the English Stage," p. 12, and Nicoll, *Restoration Drama*, p. 348.

**THE EMPRESS OF MOROCCO.** [By Elkanah Settle.] See 3 July 1673. Saturday 6  
DG  
**COMMENT.** The Duke's Company. See Duffett's burlesque, above. *The Diary of Robert Hooke*, 6 Dec. 1673: Saw Empress of Morocco at Duke's Theatre. 1s. 6d. Dutches [of York] there.

**COMMENT.** *London Gazette*, No. 844, 18-22 Dec. 1673: There will be no publick Musick at the Musick School in White-Fryers, till St Stevens day; and then every day for the future; beginning and ending as usual. Monday 22  
WF

## January 1674

**THE MALL; or, The Modish Lovers.** [By John Dover.] Edition of 1674: The Prologue. No actors' names. An Epilogue is in Duffett's *New Poems*, 1675. LIF  
**COMMENT.** The King's Company. The date of the first production is not known, but, as the play was entered in the *Term Catalogues*, May 1674, it was probably first presented not later than the early months of 1674.

**AN OPERA.** Evelyn, *Diary*: I saw an Italian Opera in musique, the first that had been in England of this kind. Monday 5  
**COMMENT.** It is not certain what work this is. Boswell, *Restoration Court Stage*, pp. 111-12, doubts W. J. Lawrence's suggestion that it was *Ariadne*, which seems not to have been produced until 30 March 1674. It is possible, but perhaps not likely, that it is the *Ballet et Musique* which is herein assigned to early February 1674.

**CONCERT.** *London Gazette*, No. 878, 8-12 Jan. 1673/4: At the Musick-school in White-Fryers, this present Monday, several new Ayres will be performed, beginning at seven of the clock in the evening; the usual publick room to be wholly abated, and the other rooms and boxes the one halfe; this is to continue till Michaelmasse next. Monday 12  
WF

**COMMENT.** An unnamed play was acted, probably at Court. See L. C. 5/140, p. 407, in Boswell, *Restoration Court Stage*, p. 284. Wednesday 14  
At Court

*Friday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

**THE ADVENTURES OF FIVE HOURS.** [By Sir Samuel Tuke.] Cast not known. Saturday 31  
DG  
**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.

## February 1674

**BALLET ET MUSIQUE POUR LE DIVERTISSEMENT DU ROY DE LA GRANDE BRETAGNE.** [Probably by Sebastian Bremond, with music by Robert Cambert and Favier.] Cast not known. At Court

**COMMENT.** This work, printed in 1674, was performed, probably, at Court by a French company. See M. Horn-Monval, "French Troupes in England During

- At Court      the Restoration," *Theatre Notebook*, VII (1953), 82; and Edwin P. Grobe, "S. Bre, French Librettist at the Court of Charles II," *Theatre Notebook*, IX (1954), 20-21.
- Monday 2  
IT      COMMENT. A play was probably acted on this day, but the accounts do not name the drama. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 98.

## March 1674

- LIF      THE AMOROUS OLD WOMAN; or, 'Tis Well if it Take. [The author is not known, but the play has been attributed to Thomas Duffett.] Edition of 1674: Prologue spoken by Major Mohun. A second Prologue intended, but not spoken. Honorio - Lydal; Amante - Beeston; Garbato - Eastland; Cicco - Perin; Riccamare - Coysh; Buggio - Chapman; Furfante - Powel; Sanco-panco - Shirly; Constantia - Mrs Cox; Arabella - Mrs James; Clara - Mrs Boutel; Strega - Mrs Corey. Epilogue.  
 COMMENT. The King's Company. The date of the premiere is not known, but, as the play was entered in the *Term Catalogues*, May 1674, a first production not later than March 1674 is likely. In addition, the relatively large number of minor actors suggests that it might be a Lenten performance by the young players of the company. As to the authorship, the title page states: Written by a Person of Honour. On the other hand, Langbaine (*English Dramatick Poets*, p. 526) reports that he had heard that it was written by Duffett. The second Prologue is in *Coren Garden Drollery*, 1673, but the fact that it was intended but not spoken does not assist in dating the first performance.
- LIF      THE MISTAKEN HUSBAND. [The author is not known, but the Preface suggests that one scene was written by John Dryden.] Edition of 1675: The Prologue. No actors' names. The Epilogue.  
 COMMENT. The King's Company. The date of the premiere is not known, but John Harold Wilson, "Six Restoration Play-Dates," *Notes and Queries*, June 1962, p. 221, has argued, primarily on references in the Epilogue, that the play was probably produced before the opening of the new Theatre Royal in Drury Lane and following two unsuccessful plays: *The Mall* and *The Amorous Old Woman*. The Prologue is in *New Songs and Poems à la Mode*, 1677. Preface to the edition of 1675: This play was left in Mr Dryden's hands many years since. The Author of it was unknown to him, and return'd not to claim it.
- Tuesday 17  
DG      COMMENT. A disturbance occurred at this theatre on this day. Newdigate newsletters (Folger Shakespeare Library), 21 March 1673/4: His Ma<sup>t</sup>y has also been pleased to Order y<sup>e</sup> Recorder of London to examine y<sup>e</sup> Disorders & disturbances on Tuesday last at y<sup>e</sup> Dukes Theatre by some persons in drink (John Harold Wilson, "Theatre Notes," p. 79). See also CSPD, 1673-1675, p. 231.
- Wednesday 18  
DG      THE SEA CAPTAINS. *Author not known. Cast not known.*  
 COMMENT. The Duke's Company. This play is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. Nothing further is known concerning this play.
- Thursday 26  
DL      THE BEGGAR'S BUSH. [By John Fletcher.] *Cast not known.* Prologue spoken at the Opening of the New House, written by John Dryden and spoken by Mohun. Epilogue spoken at the Opening of the New House, written by John Dryden.  
 COMMENT. The King's Company. This performance, which marks the opening of the new Theatre Royal in Drury Lane, is on the L. C. list, 5/141, p. 73. See also

Nicoll, *Restoration Drama*, p. 345. The Prologue and Epilogue were printed in *Miscellany Poems*, 1684. That the Prologue was spoken by Mohun is indicated in BM Sloane MSS. 4445.

*Tursday 26*  
DL

COMMENT. See L. C. 5/149, p. 456, in Nicoll, *Restoration Drama*, pp. 354-55, ordering the delivery of scenes in Whitehall to Louis Grabu for use in the French opera at DL. See 30 March 1674.

*Friday 27*  
DL

ARIADNE; or, The Marriage of Bacchus. [By Pierre Perrin.] Edition of 1674: No actors' names. Prologue.

*Monday 30*  
DL

COMMENT. The King's Company. This performance (entitled The French Opera) is on the L. C. list, 5/141, p. 73. See also Nicoll, *Restoration Drama*, p. 345. The edition of 1674 (appearing in both an English and a French version) states: An Opera, or, a Vocal Representation. First Compos'd by Monsieur P. P. Now put into Musick by Monsieur Grabut, Master of His Majesties Musick. And Acted by the Royall Academy of Musick, At the Theatre-Royal in Covent-Garden.

The names of the singers for this production are not known, but it is possible that some of the French singers who appeared in *Calisto* in the following season, 1674-75, were in London for this production. See Boswell, *Restoration Court Stage*, pp. 201, 222, and W. J. Lawrence, "Early French Players in England," *The Elizabethan Playhouse and Other Studies*, p. 145. French dancers in the opera were Pecurr [Preux], Le Temps, Shenan, D'muraile. See L. C. 5/140, p. 472, in Nicoll, *Restoration Drama*, p. 355.

## April 1674

### Monday 13-Saturday 18 PASSION WEEK

CONCERT. *London Gazette*, No. 878, 16-20 April 1674: At the Musick-School in White-Fryers, this present Monday, several new Ayrs will be performed, beginning at seven of the clock in the evening; the usual publick Room to be wholly abated, and the other Rooms and Boxes the one half; this to continue till Michaelmas next.

*Monday 20*  
WF

MARRIAGE A LA MODE. [By John Dryden.] Cast not known. For a previous cast see April 1672.

*Thursday 23*  
DL

COMMENT. The King's Company. This performance is on the L. C. list 5/141, p. 73. See also Nicoll, *Restoration Drama*, p. 345. In a poem, *Gallantry A-la-mode* (1674) are some lines concerning a performance of this play (pp. 78-84).

THE TEMPEST; or, The Enchanted Island. [Altered from William Shakespeare by Sir William Davenant and John Dryden, with additional alterations by Thomas Shadwell.] Edition of 1674: Prologue. Second Prologue. No actors' names. Epilogue. Second Epilogue. According to L. C. 5/15, p. 3 (16 May 1674; see Nicoll, *Restoration Drama*, p. 356) [Charles (?)] Hart and [Robert (?)] Turner sang in *The Tempest*. Probably Underhill acted Trinculo.

*Thursday 30*  
DG

COMMENT. This date of performance is not a certainty; for the evidence, see Spencer, *Shakespeare Improved*, p. 94. Neither is Shadwell's authorship of the alterations a certainty, for the contributions of other playwrights have never been fully determined. (See Nicoll, *Restoration Drama*, p. 43.) The instrumental music was composed by Matthew Lock, with new vocal music by [James (?)] Hart and Pietro Reggio. See *Songs Set by Signior Pietro Reggio*, 1680. And differing versions

Tbursday 30  
DG      of the second Prologue and the second Epilogue are in BM Egerton MS. 2623, ff. 54-55.

Downes (*Roscius Anglicanus*, pp. 34-35): The Year after in 1673. The Tempest, or the Enchanted Island, made into an Opera by Mr Shadwell, having all New in it; as Scenes, Machines; particularly, one Scene Painted with Myriads of Ariel Spirits; and another flying away, with a Table Furnisht out with Fruits, Sweet-meats and all sorts of Viands; just when Duke Trinculo and his Companions, were going to Dinner; all things perform'd in it so Admirably well, that not any succeeding Opera got more Money.

## May 1674

Monday 11  
DL      THE CHANGES; or, Love in a Maze. [By James Shirley.] *Cast not known.* For a previous cast, see 1 May 1667.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73. See Nicoll, *Restoration Drama*, p. 345.

Tuesday 12  
DL      THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards. [By John Dryden.] *Cast not known.* For a previous cast, see 11 Nov. 1667.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73. See Nicoll, *Restoration Drama*, p. 345.

Saturday 16  
DG      COMMENT. It is possible that *The Tempest* had been acted regularly to this date and that it continued to be presented frequently in the following week. In L. C. 5/15, p. 3 (Nicoll, *Restoration Drama*, p. 356) there is an order directing Turner and Hart (and any other members of the His Majesty's Chapel Royal) who sing in *The Tempest* to remain in London during the week, going to Windsor (when the King was absent from Whitehall) on Saturdays and returning on Mondays.

DL      THE TRAGEDY OF NERO, EMPEROUR OF ROME. [By Nathaniel Lee.] Edition of 1675: Nero - Hart; Britannicus - Mehun; Petronius - Burt; Otho - Wintersal; Piso - Lydal; Seneca - Cartwright; Drusillus - Clark; Plautus - Coys; Silvius - Watson; Mirmilon - Powell; Flavius - Harris; Poppea - Mrs Marshal; Agrippina - Mrs Cory; Octavia - [Mrs] Cox; Cyara - Mrs Bowtel; Syllana - Mrs Uptiel [Mrs Uphill]; Caligula's Ghost - Griffin. The Prologue, Spoken by Mr Haines. The Epilogue Spoken by Mr Harris.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73: Nero. See also Nicoll, *Restoration Drama*, p. 345. There is no certainty that this was the premiere, but the first production was probably not much earlier than this time.

## June 1674

Tuesday 4  
DG      [THE TEMPEST.] See 30 April 1674.

COMMENT. The Duke's Company. *The Journal of Baron von Schwerin*, [14 June 1674 NS (?)], 4 June 1674 OS: (translation) Attended an English play, [The Tempest], or the Enchanted Island, which because of the changing of the scenes was well worth seeing (in *Gesandtschafts-Berichten des Ministers Otto von Schwerin* [Berlin, 1837], p. xxii). See also 16 May 1674.

THE TEMPEST. See 30 April 1674.

COMMENT. The Duke's Company. *The Diary of Robert Hooke* (p. 108): To Hoskins with Sir Ch. Wren. By water with him to the Playhouse. Saw Tempest. Paid 3sh.

Saturday 20  
DG

## July 1674

COMMENT. John Dryden wrote a *Prologue to the University of Oxford* and an *Epilogue to the University of Oxford* in 1674. The Prologue was apparently spoken by Hart, the Epilogue by Mrs Marshall. See also Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," *Review of English Studies*, xix (1943), 368.

Oxford

## August 1674

ANDROMACHE. [By John Crowne.] Edition of 1675: Prologue. No actors' names.

COMMENT. The Duke's Company. The date of the first performance is not known, but the Preface implies that it was a vacation (summer) production. The play was entered in the *Term Catalogues*, February 1674/5.

Preface, Edition of 1675: It happening to be in my hands in the long Vacation, a time when the Play-houses are willing to catch at any Reed to save themselves from Sinking, to do the House a kindness, and serve the Gentleman [who had apparently composed much of the play] I begged leave of him to turn it into Prose.

DG





## SEASON OF 1674-1675

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DURING the season of 1674-75 the affairs of the two principal companies did not materially change. The Duke's Company, managed by Thomas Betterton and Henry Harris for the Davenants, continued to act at Dorset Garden; the King's, under the direction of Thomas Killigrew, at Drury Lane. A success with *The Tempest* at Dorset Garden brought a counter attraction, *The Mock Tempest*, at Drury Lane; and the rivalry was accentuated with a new spectacle, *Psyche*, at Dorset Garden, followed by a travesty on it, *Psyche Debauched*, at Drury Lane.

The growing taste for spectacle was further satisfied by an extraordinarily fine production at Court of *Calisto*, performed principally by amateurs, but occupying, in public and private rehearsals, and in several public performances, a good portion of the winter. In the spring the Court further encroached upon the playhouses by presenting, at Whitehall, Scaramuccio, who not only performed daily with applause but appeared before spectators who paid a half crown admission, a practice quite uncommon in the Court entertainments.

Although there is no certainty that the Nursery in Barbican continued to act, it may have done so; and the vogue for concerts, which John Bannister had fostered in the previous seasons, continued, as further notices in the *London Gazette* indicate.

The rosters of the two principal companies are not fully known. These lists contain the names of those members who appear in documents pertaining to this season. To ascertain the continuity of the companies, one should compare these lists with those for preceding and following seasons. The King's Company: William Beeston; Nicholas Burt; William Cartwright;

Mr Charlton; Thomas Clark; Mr Cory; John Coysh; Rupert Eastland; James Gray (on a list, but cancelled); Philip Griffin; Henry Hailes; Joseph Haines; Joseph (?) Harris; Charles Hart; Thomas Kent; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Nath. Lee; Edward Lydall; Michael Mohun; Martin Powell; Charles Rotch; Robert Shatterell; Thomas Sheppey (on a list, but cancelled); Guilbert Soper; Marmaduke Watson; John Wiltshire; William Wintershall; Mrs Elizabeth Boutell; Mrs Mary Corbett; Mrs Katherine Corey; Mrs Elizabeth Cox; Mrs Coysh; Mrs Elizabeth James; Mrs Mary Knepp; Mrs Betty Mackarel; Mrs Rebecca Marshall; Mrs Anne Reeves; Mrs Margaret Rutter; Mrs Elizabeth Slade; Mrs Susanna Uphill; Mrs Wyatt.

The Duke's Company: Thomas Betterton; John Crosby; John Downes (prompter); Mr Gillow; Henry Harris; Thomas Jevon; John Lee; Matthew Medbourne; Henry (?) Norris; Thomas Percival; Samuel Sandford; William Smith; Mr Stephenson (scene designer); Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs [Charlotte (?)] Butler; Mrs Elizabeth Currer; Mrs Mary Lee; Mrs Margaret Osborne; Mrs Spencer.

In addition to the plays in the daily Calendar, there are others which, by composition, publication, or performance not more precisely dated, relate to this season.

*The Amorous Gallant; or, Love in Fashion.* By John Bulteel (?). Published in 1675, the edition of this play has no actors' names, no prologue, no epilogue. See the season of 1664-65 for this play under the title *Amorous Orontus*.

*The Armenian Queen.* The author is not known. A *Prologue* and an *Epilogue* to this play, both written by Thomas Duffett, are in Duffett's *New Poems*, 1676, pp. 84-87 (licensed 30 Sept. 1675).

*Bussy D'Ambois.* By George Chapman. When Thomas D'Urfey treated this theme in a play published in 1691, D'Urfey, in the Dedication, recalls a performance of Chapman's drama "about 16 years ago," with Hart acting Bussy. This statement would assign the play to the King's Company during 1674-75 or 1675-76.

*Cambyses.* By Elkanah Settle. Reprinted in 1675, this play may have been revived in 1674-75.

*An Evening's Love; or, The Mock Astrologer.* By John Dryden. Reprinted in 1675, this play may have been revived in 1674-75.

*The Indian Emperour; or, The Conquest of Mexico by the Spaniards.* By John Dryden. *A Prologue to The Indian Emperor, Acted by the Dutchess of Portsmouths Servants, spoken by Mr Poel [Powell],* and an *Epilogue to the same, spoken by a girl* are in Thomas Duffett's *New Poems, Songs, Prologue, and Epilogues* (licensed

30 Sept. 1675), pp. 89-92. Martin Powell played Montezuma; John Coysh, Cortez. There is no certainty as to when or where this performance occurred, but it may have occurred during the visit of the Duchess's parents, perhaps in May or June 1675. For a discussion of this problem, see Kenneth M. Cameron, "The Monmouth and Portsmouth Troupes," *Theatre Notebook*, xvii (1963), 89-94.

*The Martial Queen*. By R. Carleton. This play exists in Bodleian MS Eng. Poet. d. 2, with a cast of amateurs. The play apparently did not have a public presentation.

*The Mulberry Garden*. By Sir Charles Sedley. Reprinted in 1675, this play may have been revived at this time.

*Mustapha*. By Roger Boyle, Earl of Orrery. During 1675, according to Edmund Curll, *Betterton's History of the English Stage* (London, 1741), pp. 14-16, the Earl of Rochester instructed Elizabeth Barry in the role of Isabella. See also Wilson, *All the King's Ladies*, pp. 51-52.

*The Rival Ladies*. By John Dryden. Reprinted in 1675, this play may have been revived in 1674-75.

*A Shoemaker's a Gentleman*. By William Rowley. An *Epilogue to the Shoemaker's a Gentleman, spoken by the Master Shoemaker*, is in Thomas Duffett's *New Poems*, 1676 (licensed 30 Sept. 1675), suggesting a revival not later than this season.

*Sir Salomon*. By John Caryl. A copy of the 1671 edition with a manuscript cast is in the University of Chicago Library. Although the cast has several names belonging to the King's Company at this time—Coysh, Powell, Goodman, and (probably) Sarah Cook—the performance is one probably given in the provinces rather than in London. For a discussion of this problem, see Kenneth M. Cameron, "Strolling with Coysh," *Theatre Notebook*, xvii (1962), 12-16.

*Trappolin, The Suppos'd Prince*. By Aston Cokain. A *Prologue to The Suppos'd Prince* is in Thomas Duffett's *New Poems*, 1675. The play may have been revived in or preceding this season. Langbaine, *English Dramatick Poets*, p. 70: This Play was reviv'd on our Stage since the King's Return, and a new Prologue writ by Duffet, printed in his Poems pag. 82.

*Zoroastres*. By Roger Boyle, Earl of Orrery. This play was probably written about 1675. See *Works*, ed. W. S. Clark, II, 643-99.

## September 1674

- DG      LOVE AND HONOUR. [By Sir William Davenant.] *Cast not known.*  
   COMMENT. The Duke's Company. Sometime in September Nell Gwyn attended this play, but the document listing her attendance is mutilated and the exact date is lost. See William Van Lennep, "Nell Gwyn's Playgoing at the King's Expence," *Harvard Library Bulletin*, IV (1950), 406.
- DG      THE TEMPEST. [Altered from William Shakespeare by Sir William Davenant and John Dryden, with additional alterations by Thomas Shadwell.] *Cast not known.*  
   COMMENT. The Duke's Company. Nell Gwyn attended this play on three occasions in September or October. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.
- DG      THE CITIZEN TURNED GENTLEMAN. [By Edward Ravenscroft.] *Cast not known.*  
   COMMENT. The Duke's Company. Nell Gwyn attended a performance of this play in September or October. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.
- Tuesday 10  
At Court    COMMENT. Newdigate newsletters (Folger Shakespeare Library), 10 Sept. 1674: This Evening their Maty & Court are diverted by a play Acted by his Royall Hss Servants at Whitehall. [Transcribed by Professor John Harold Wilson.]
- Tuesday 22    COMMENT. Preparations for the production of a play (*Calisto*) at Court in mid-winter had been underway by this time. On this day Margaret Blagge wrote to John Evelyn: the play goes on mightily, which I hoped would never have proceeded farther. . . . Would you believe it, there are some that envy me the honour (as they esteeme it) of acting in this play (*The Life of Mrs Godolphin*, ed. Samuel Lord Bishop of Oxford [1847], p. 96. See also pp. 93-95.). Several orders for costumes, scenes, and properties dated through the winter offer valuable information concerning details of the preparations. See Nicoll, *Restoration Drama*, pp. 357-58, p. 43n; Boswell, *Restoration Court Stage*, pp. 178-227.
- Tuesday 29  
WF        CONCERT. *London Gazette*, No. 923, 21-24 Sept. 1674: At Mr John Banisters house in White-Fryers, called the Musick School, will be several Masters performing Vocal and Instrumental Musick, on Tuesday next, and every evening for the future. Beginning exactly at five of the clock.

## October 1674

- DG      THE UNFORTUNATE LOVERS. [By Sir William Davenant.] *Cast not known.*  
   COMMENT. The Duke's Company. A performance of this play was attended by Nell Gwyn, but the date is uncertain. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.
- DG      THE SOPHY. [By John Denham.] *Cast not known.*  
   COMMENT. The Duke's Company. A performance of this play was attended by Nell Gwyn, but the date is uncertain. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.

THE TRAITOR. [By James Shirley.] <i>Cast not known.</i>	Tuesday 20
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73. See also Nicoll, <i>Restoration Drama</i> , p. 345.	DL
PHILASTER; or, Love Lies a Bleeding. [By Francis Beaumont and John Fletcher.] <i>Cast not known.</i> For a previous cast, see 16 Nov. 1667.	Saturday 24
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73. See also Nicoll, <i>Restoration Drama</i> , p. 345.	DL
THE GOLDSMITHS JUBILEE; or, London's Triumph: Containing, A Description of the several Pageants: On which are Represented, Emblematical Figures, Artful Pieces of Architecture, and Rural Dancing: with the Speeches Spoken on each Pageant. Performed Octob. 29, 1674 for the Entertainment of the Right Honourable and truly Noble Pattern of Prudence and Loyalty, Sir Robert Vyner, Kt & Bart, Lord Mayor of the City of London: At the proper Costs and Charges of the Worshipful Company of Goldsmiths. The King's Most Sacred Majesty and his Royal Consort, their Royal Highnesses the Duke and Dutchess of York, Prince Rupert, The Duke of Monmouth, several Foreign Embassadors, Chief Nobility, and Secretaries of State, honouring the City with their Presence. [By Thomas Jordan.]	Thursday 29
COMMENT. The Lord Mayor's Pageant. For an account of the dinner, see <i>Spectator</i> , No. 462, 30 Aug. 1712.	City
CONCERT.	Saturday 31
COMMENT. <i>The Diary of Robert Hooke</i> , 31 Oct. 1674: With Mr Francis Moegan at musick house.	WF

## November 1674

THE SIEGE OF CONSTANTINOPLE. [By Nevill Payne.] Edition of 1675: Prologue. No actors' names.	Monday 2
COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lenep, "Nell Gwyn's Playgoing," p. 406. There is no certainty that this performance is the premiere, but the fact that it was entered in the <i>Stationers' Register</i> , 29 Nov. 1674, suggests that it was probably first produced in the autumn.	DG
THE CITIZEN TURNED GENTLEMAN. [By Edward Ravenscroft.] <i>Cast not known.</i> For a recent cast, see 4 July 1672.	Tuesday 3
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, <i>Restoration Drama</i> , p. 348.	At Court
ROLLO, DUKE OF NORMANDY. [ <i>The Bloody Brother</i> , by John Fletcher.] <i>Cast not known.</i> For a previous cast, see 17 April 1667.	Monday 9
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73: A box for ye Queene. See also Nicoll, <i>Restoration Drama</i> , p. 345.	DL
LOVE AND REVENGE. [Adapted from W. Hemings, <i>The Fatal Contract</i> , by Elkanah Settle.] Edition of 1675: Prologue. Epilogue, Spoken by Nigrello in a Mans Habit, but in a white Wig, and her Face discover'd. Clotaire - Smith; Lewis - Crosby; Brisack - Norris; Clarmount - Medbourn; Dumain - John Lee; Lamot - Gillow; Burbon - Purseval; Nigrello - Mrs Mary Lee; Fredigond - Mrs Osborn; Aphelia - Mrs Batterton.	DG

- Monday 9* COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. There is no indication as to whether this is the premiere.
- Tuesday 10* THE INDIAN EMPEROUR; or, The Conquest of Granada by the Spaniards. [By John Dryden.] *Cast not known.* For a previous cast, see 11 Nov. 1667.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 73. See also Nicoll, *Restoration Drama*, p. 345.
- Wednesday 11* THE TEMPEST. [Altered from William Shakespeare by Thomas Shadwell.] See 30 April 1674.  
COMMENT. The Duke's Company. This performance was attended by Nell Gwyn. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.
- Thursday 12* THE ALCYMIEST. [By Ben Jonson.] *Cast not known.* For a previous cast, see 17 April 1668/9.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.
- Monday 16* AGLAURA. [By John Suckling.] *Cast not known.*  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.
- Tuesday 17* THE TEMPEST. See 30 April 1674.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.
- Wednesday 18* THE TEMPEST. See 30 April 1674.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.
- Thursday 19* THE MOCK-TEMPEST; or, The Enchanted Castle. [By Thomas Duffett.] Edition of 1675: The Introduction, Spoken by Mr Hains, and Mrs Mackarel. Prologue, Spoken by Mr Hains. No actors' names.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345. There is no certainty that this is the premiere, but the frequency of performance of *The Tempest* during September–October–November would make November 1674 a suitable time for a burlesque of this sort. A small quarto, *The Songs & Masque in the New Tempest* (in the Huntington Library, 122925), without a title page, contains what are apparently the songs and concluding masque of the play. It may have been issued during the run of the play and sold at the theatre. It does not name any performers.  
Langbaine (*English Dramatick Poets*, p. 177): This Play was to draw the Town from the Duke's Theatre, who for a considerable time had frequented that admirable reviv'd Comedy call'd *The Tempest*.
- Tuesday 24* THE CHANGES; or, Love in a Maze. [By James Shirley.] *Cast not known.* For a previous cast, see 1 May 1667.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.
- Thursday 26* THE TRIUMPHANT WIDOW; or, The Medley of Humours. [By William Cavendish, Duke of Newcastle.] Edition of 1677: No actors' names. Prologue by Footpad. Epilogue by Lady Haughty.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended

## The Epistle Dedicatory.

But what o' Gods Name doth become of This ?  
North. War hath not wasted it, for warr'd he has not ;  
But basely yielded upon Comprize.

That which his Ancestours atchiev'd with Blows  
More has He spent in Peace than they in War, &c.  
*with much more villifying Talk ; but I woud not allow even Traytors and Conspirators thus to bespatter the Person whom I design'd to place in the Love and Compassion of the Audience. Ev'n this very Scene (as I have manag'd it) though it shew the Confederates to be Villains, yet it flings no Aspersion on my Prince.*

Further, to Vindicate ev'n his Magnanimity in Regard of his Resigning the Crown, I have on purpose inserted an intirely new Scene between him and his Queen, wherein his Conduct is sufficiently excus'd by the Malignancy of his Fortune, which argues indeed Extremity of Distress, but Nothing of Weakness.

After this account it will be askt why this Play shou'd be suppress'd, first in its own Name, and after in Disguise ? All that I can answer to this, is, That it was Silenc'd on the Third Day. I confess, I expetted it wou'd have found Protection from whence it receiv'd Prohibition ; and so questionless it wou'd, cou'd I have obtain'd my Petition to have it perus'd and dealt with according as the Contents Deserv'd, but a positive Doom of Suppression without Examination was all that I cou'd procure.

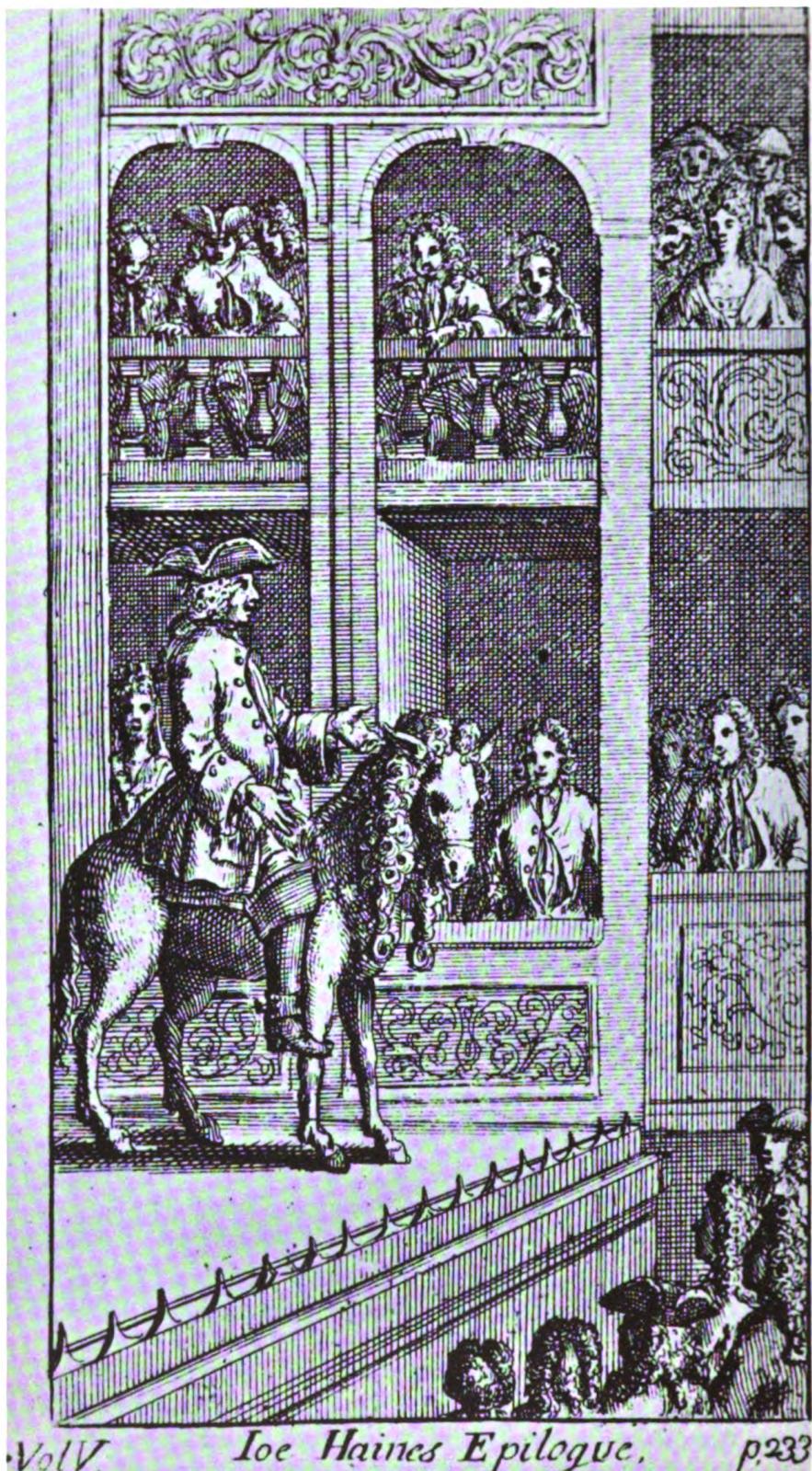
The Arbitrary Courtiers of the Reign here written, scarcely did more Violence to the Subjects of their Time, then I have done to Truth, in disguising their foul Practices. Take ev'n the Richard of Shakespear and History, you will find him Dissolute, Careless, and Unadvisable : peruse my Picture of him and you will say, as Aneas did of Hector, (though the Figure there was alter'd for the Worse and here for the Better) Quantum mutatus ab illo ! And likewise for his chief Ministers of State, I have laid Vertues to their Charge of which they were not Guilty. Every Scene is full of Respect to Majesty and the dignity of Courts, not one alter'd Page but what breaths Loyalty, yet had this Play the hard fortune to receive its Prohibition from Court.

For the two days in which it was Acted, the Change of the Scene, Names of Persons, &c. was a great Disadvantage : many things were by this means render'd obscure and incoherent that in their native Dress had appear'd not only proper but gracefull. I call'd my Persons Sicilians but might as well have made 'em Inhabitants

of the

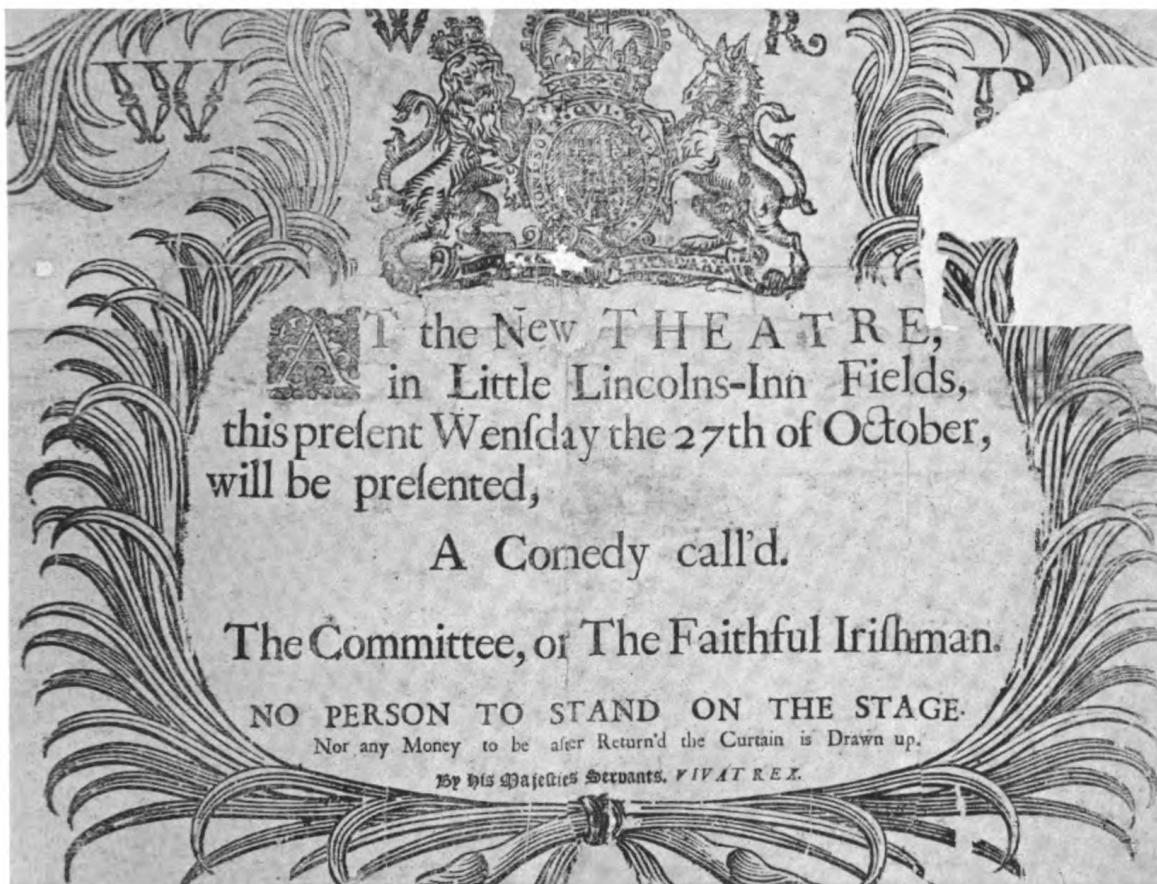
An extract from NAHUM TATE'S "EPISTLE DEDICATORY" printed in 1681 in his Shakespearean adaptation *The History of King Richard the Second*, in which he asseverates his superiority over Shakespeare's character portrayal and his objections against having his production interdicted on the third day. From the

Harvard copy.



•Vol V.      *Joe Haines Epilogue,*      p.233

HAINES was not an important actor, but he attracted much notoriety, as in the scene shown above, where he rode a donkey onto the stage. *From a print in the Harvard Library.*



A STREET POSTER (much reduced in size) for Betterton's Company at the new theatre in Lincoln's Inn Fields. The royal arms with the letters "W R" at the top and the loyal flourish "Vivat Rex" at the bottom indicate a range of 1695-1702. The year 1697 was the only year during that time in which October 17 fell on Wednesday. This bill (*in the Harvard Theatre Collection*) and one at the *Folger Shakespeare Library* for the same theatre are the two largest English playbills of the seventeenth century in existence.

March 9.	Madam Guine	
10	Madam Guine	
April 9.	Madam Guine	
25	Madam Guine and one at the King's	
June 1.	Madam Guine and one at the Queen's	
12	Madam Guine and one at the King's	
21	Madam Guine and one at the Queen's	
22	Madam Guine and one at the King's	
25	Madam Guine and one at the King's	
July 3d.	Madam Guine and one at the King's	
25	Madam Guine and one at the King's	
Aug. 11.	Madam Guine and one at the King's	
12	Madam Guine and one at the King's	
21	Madam Guine and one at the King's	
22	Madam Guine and one at the King's	
25	Madam Guine and one at the King's	
Sept. 2.	Madam Guine and one at the King's	
5	Madam Guine and one at the King's	
11	Madam Guine and one at the King's	
12	Madam Guine and one at the King's	
16	Madam Guine and one at the King's	
19	Madam Guine and one at the King's	
26	Madam Guine and one at the King's	
Oct. 2.	Madam Guine and one at the King's	
5	Madam Guine and one at the King's	
11	Madam Guine and one at the King's	
12	Madam Guine and one at the King's	
16	Madam Guine and one at the King's	
19	Madam Guine and one at the King's	
26	Madam Guine and one at the King's	
Nov. 4th.	Madam Guine and one at the King's	
4th	Madam Guine and one at the King's	
	Total - 38.19	

NELL GWYNN's playgoing at the King's expense. A single folio leaf with plays, dates, and charges forwarded to the King for payment. From the Harvard Theatre Collection.



The woman dramatist MRS APHRA BEHN. From J. Fittler's engraving. *Courtesy of the Harvard Library.*

It is my bounden duty to command all such considerations as follow  
it lies to prevent the blockade of our ports in the said Country and thereby  
imminc to prevent to his Majestys ships the same obstructed at the General  
Quarles before mentioned of the peace held at Hamburgh the 20th day of October  
the first day of November anno Domini 1695 shall make recognisance a Demand  
therein in particular how in Quicunque the said ports in the Countries aforesaid  
the said Country or places there is a means to draw a no coste & expence of  
Arm'd & Disciplined persons fit to be to the greatest damage and hazard of the  
Inhabitants there or otherwise to provide of Provisions and Equipments & Rents for  
their horses & the maintenance of the said number fit to be in  
and distibuted

That the Consistorio of persons there is set up entered the church  
on both sides like galleries, so numerous that the St. Peter's not to go round  
concluded and that no inhabitant there was sent in his afternoon all  
joined mass with those present in said church. After return home as usual for the  
present to those who are gathered there no persons remaining to the St. Peter's  
are gathered. Letters and Gravies tomorrow here for this.

That if the theory of 2 carriages is seen a date in the summer it will be  
seen much earlier in the winter and later in the autumn & spring -  
This upon the number of persons and stock that visit each thither. Then  
as a carriage is to be made up there cannot be a regular time  
but as they are seen from time to time at different seasons of the year  
the time must be a long one & therefore it will be fact  
to say a carriage that may persons pay you that now only

**An APPLICATION BY THE GRAND JURY of Middlesex to His Majesties Justices  
of the Peace to suppress the playhouse in Portugal Row, Lincoln's Inn Fields, 1695.**

*From the document in the Harvard Library.*

Brattisland is see, you may judge of the number of the Name  
towns & the names of the Towns and Roads. I don't  
afford much evidence but many persons saye that you will find  
in each of Brattislands parishes a little village called therefore  
for the same place the inhabitants in that part of the County  
are scattered and in villages in that way and in the townships of  
Matthews Recarie and others wherefore we present his said Brattis-  
landes to see a common Misake and of a very dangerous  
consequence to see continued there and doo mynely hope that  
his const will be speedie to take such speedie meassures to prevent  
the further contynuallnes of the said Plau house and the taking  
of places there as to yere greater wisdomes we shall think  
most convenient.

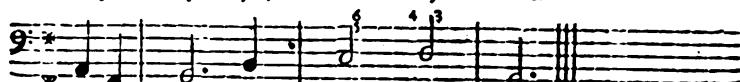
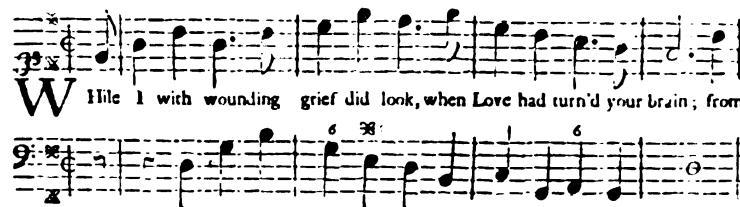
John E. Stetson  
John E. Stetson



COLLEY CIBBER as Lord Foppington in *The Relapse*. A mezzotint copied from the painting in the Garrick Club. Courtesy of the Harvard Library.

(111)

A Song upon Anne Girdle's Acting Marcella,  
in Don Quixote. Composed by Mr. Godfrey Finger.



*Ambrose* treats your flames with corn,  
And rakes your tender mind;  
Withdraw your Frowns, and Smiles return,  
And pay him in his kind.

Yet Smiles again where Smiles are due,  
And my true Love effects:  
For I much more doe rage for you  
Than you can burn for him.

C

The rising popularity of the young actress ANNE BRACE-GIRDLE is attested here by this song in her honor. The composer Gottfried Finger wrote the music for numerous songs, plays, and operas at the theatres. *From the Harvard Theatre Collection.*

this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 406. There is no indication as to whether this is the premiere; the play was not licensed for publication until 27 Nov. 1676. Thursday 26  
DG

Preface to Settle's *Ibrahim* (licensed 4 May 1676): Having a Play, call'd the *Triumphant Widow*, given him [Thomas Shadwell] to bring into the Duke's Play-house, he spitefully foists in a Scene of his own into the Play, and makes a silly Heroick Poet in it, speak the very words he had heard me say, and made reflexions on some of the very Lines he had so senselessly prated on before in his *Notes* [to *The Empress of Morocco*].

THE TEMPEST. See 30 April 1674.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. Saturday 28  
DG

BARTHOLOMEW FAIR. [By Ben Jonson.] *Cast not known.*

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345. Monday 30  
DL

## December 1674

HAMLET. [By William Shakespeare.] *Cast not known.* For a previous cast, see 31 Aug. 1668. Wednesday 2  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216: K: & Q:. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 406. BM Add. MSS. 27, 962v, f. 312 (a transcript of a newsletter by Salvetti), 14 Dec. 1674 (translation): On last Wednesday all the royal family were present at the theatre to hear the tragedy of *Hamlet*, which, for their greater entertainment, was adorned and embellished with very curious dances between the acts. [I am indebted to Professor George Hilton Jones, Kansas State University, for this item.]

CONCERT. Evelyn, *Diary*: [I] heard Signor Francisco on the Harpsichord, esteem'd on[e] of the most excellent masters in Europe on that Instrument: then came Nicholao [Matteis] with his Violin & struck all mute, but Mrs Knight, who sung incomparably, & doubtlesse has the greatest reach of any English Woman; she had lately ben roming in Italy: & was much improv'd in that quality: Then was other Musique, & this Consort was at Mr Slingsbys Master of the Mint, my worthy friend, & great a lover of musique. [For a contemporary account of Matteis, see *Roger North on Music*, ed. John Wilson (London, 1959), pp. 307-11.] Slingsby

THE TAMER TAMED [*A Woman's Prize*. By John Fletcher.] *Cast not known.* COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116: The Tamer Tamed. See also Nicoll, *Restoration Drama*, p. 345. Tuesday 8  
DL

LOVE AND REVENGE. See 9 Nov. 1674.

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 406. Wednesday 9  
DG

COMMENT. *The Bulstrode Papers* (1, 274): The first of January ye young Princes are to divert their Mat[es] and Court wth a play & an opera in whch ye splendour of ye English monarchy will be seen. Monday 14

- Tuesday 15*      [CALISTO probably rehearsed]. Evelyn, *Diary*: Saw a Comedie at night, at Court, acted by the Ladys onely, viz: The Lady Mary & Ann his R: Highnesses two Daughters, & my deare friend Mrs Blagg, who having the principal part, perform'd it to admiration: They were all covered with Jewels. [It seems likely that Evelyn saw a rehearsal or was in error concerning the date of performance.]  
 At Court      Newdigate newsletters (Folger Shakespeare Library): On Twelfe day the principallest abt y<sup>e</sup> Court divert their Mat<sup>rs</sup> with a Play & Opera where in y<sup>e</sup> Splendor & Grandeur of the English Monarchy will be seen (Wilson, "Theatre Notes," p. 79). See also Nicoll, *Restoration Drama*, pp. 357–58, for an order of this date, L. C. 5/141, p. 83, concerning habits for the opera.
- Thursday 17*      THE ISLAND PRINCESS; or, The Generous Portuguese. [Altered from John Fletcher.] *Cast not known.* For a previous cast, see 6 Nov. 1668.  
 DL      COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.
- Monday 21*      THE REHEARSAL. [By George Villiers, Duke of Buckingham.] *Cast not known.*  
 DL      COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345. This play was reprinted in 1675, as the third edition: With Amendments and large Additions by the Author.
- Tuesday 22*      [A Rehearsal of CALISTO.]  
 At Court      COMMENT. Evelyn, *Diary*: [I] was at the repetition of the *Pastoral*, on which [occasion] my friend Mrs Blagg, had about her neere 20.000 pounds worth of Jewells, of which one she lost, borrowed of the Countesse of Suffolck, worth about 80 pounds, which the Duke made good; & indeede the presse of people was so greate, that it was a wonder she lost no more.  
 There is some doubt that this was a full performance of the work, for Evelyn refers to it as "the repetition" and other evidence points to 15 Feb. 1674/5 as the first complete production. See Boswell, *Restoration Court Stage*, pp. 180–81. It is probable that Mrs Blagge's loss of jewels occurred, not on this date, but on 15 Feb. 1674/5. For a more complete account of that incident, see *The Life of Mrs Godolphin by John Evelyn of Wotton*, ed. Samuel Lord Bishop of Oxford (London, 1874), pp. 97–101. See also 15 Feb. 1674/5.
- Monday 28*      THE REHEARSAL. [By George Villiers, Duke of Buckingham.] *Cast not known.*  
 DL      COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.
- Wednesday 30*      SHE WOULD IF SHE COULD. [By Sir George Etherege.] *Cast not known.* For a previous cast, see 6 Feb. 1667/8.  
 DG      COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.

## January 1675

COMMENT. A letter, written in January 1674/5, mentions the hissing Admiral Van Tromp received when "he was conducted over the stage to get to his place" at a performance of "a new play" at one of the London theatres. See Lady Newton, *The House of Lyme* (London, 1917), p. 271.

**THE GUARDIAN.** [*The Cutter of Coleman Street*, by Abraham Cowley.] *Cast not known.* Friday 8  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216: K & Q. See also Nicoll, *Restoration Drama*, p. 348.

**THE COUNTRY WIFE.** [By William Wycherley.] Edition of 1675: Prologue, spoken by Mr Hart. Horner - Hart; Harcourt - Kenaston; Dorilant - Lydal; Pinchwife - Mohun; Sparkish - Haynes; Sir Jasper Fidget - Cartwright; Mrs Margaret Pinchwife - Mrs Bowtel; Mrs Alithea - Mrs James; Lady Fidget - Mrs Knep; Mrs Dainty Fidget - Mrs Corbet; Mrs Squeamish - Mrs Wyatt; Old Lady Squeamish - Mrs Rutter; Quack - Schotterel; Lucy - Mrs Cory. [Edition of 1688: Epilogue spoken by Mrs Knep.] Tuesday 12  
DL

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345. There is some uncertainty as to whether this is the premiere, but another performance on 15 Jan. 1674/5 and its entry in the *Stationers' Register* 13 Jan. 1674/5 suggest that this was probably the first performance.

**THE COUNTRY WIFE.** See 12 Jan. 1674/5. Friday 15  
DL

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 116. See also Nicoll, *Restoration Drama*, p. 345.

**CONCERT.** Tuesday 19  
Slingsby

COMMENT. Evelyn, *Diary*: I carried Mrs Blagg, & other Ladys to heare the famous Nicholaos Violin at Mr Slingsbys. [See also 2 Dec. 1674.]

**THE FEIGN'D INNOCENCE;** or, Sir Martin Marall. [By John Dryden.] *Cast not known.* For a previous cast, see 15 Aug. 1667. Thursday 21  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended. See Van Lenne, "Nell Gwyn's Playgoing," p. 406.

**THE FEIGN'D INNOCENCE.** See 21 Jan. 1674/5. Friday 22  
DG (?)

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216: Sr Martin Marall K & Q. See also Nicoll, *Restoration Drama*, p. 348. It is possible that this performance was at Court.

**OTHELLO, MOOR OF VENICE.** [By William Shakespeare.] Edition of 1681: Duke - Lydal; Brabantio - Cartwright; Gratiano - Griffin; Lodovico - Harris; Othello - Hart; Cassio - Kynaston; Iago - Mohun; Roderigo - Beeston; Montano - Watson; Clown - Jo Haynes; Desdemona - Mrs Cox; Emilia - Mrs Rutter; Bianca - Mrs James. See also 6 Feb. 1668/9. Monday 25  
DL

COMMENT. The King's Company. This performance is on the L. C. list 5/141, p. 215: The King & Queene. See also Nicoll, *Restoration Drama*, p. 345. The cast in the edition of 1681 may not, of course, be the one for this performance; but all the performers named in it could have performed at this time.

COMMENT. See L. C. 5/141, p. 551 (in Nicoll, *Restoration Drama*, p. 43n) for an order concerning the alteration of the stage at Whitehall, apparently for the production of *Calisto*. At Court

**CONCERT.** *London Gazette*, No. 958, 21-25 Jan. 1674/5: Mr John Bannister that lived in White-Fryers, is removed to Shandois-street, Covent-garden, and there intends to Entertain, as formerly, on Tuesday next, and likewise every Evening for the future, Sundays only excepted. Tuesday 26  
WF

Saturday 30

*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1675

*Tuesday 2* **COMMENT.** An unnamed play was acted, and the Company is not named. See IT *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 104.

**At Court** [A Rehearsal of CALISTO.]  
**COMMENT.** Newdigate newsletters (Folger Shakespeare Library), 4 Feb. 1674/5: Tuesday night after Counsell their Maties & Court were present at the Rehearsal of the great Maske wch is to be publiquely acted on Shrove Tuesday; by wch tyme her Royall Highness will be able to be present at it, being already very well after her Lying in, as is also ye young princess (Wilson, "Theatre Notes," p. 79).  
*The Bulstrode Papers* (I, 277): 8 Feb. 1674/5: On Wed night after Councill their Maties and Royal Highnesses were present at the rehearsall of the Great Maske wch will be publiquely acted on Tuesday 7 night next. [The two sources agree on the intended date of the performance but disagree upon the date of the rehearsal.]

*Thursday 4* **CONCERT.** *London Gazette*, No. 961, 1-4 Feb. 1674/5: A Rare Concert of four Trumpets Marine, never heard before in England. If any Persons desire to come and hear it, they may repair to the Fleece Tavern, near St James's, about two of the clock in the Afternoon every day in the Week (except Sundays). Every Concert shall continue one hour, and so to begin again; the best places are one shilling, the other six pence.

*Monday 15* **CALISTO; or, The Chaste Nymph.** [By John Crowne.] Edition of 1675: Prologue. Calisto – The Lady Mary; Nyphe – The Lady Anne; Jupiter – The Lady Henrietta Wentworth; Juno – The Countess of Sussex; Psecas – The Lady Mary Mordaunt; Diana – Mrs [Margaret] Blagge; Mercury – Mrs Jennings; Nymphs attending Diana – The Countess of Darby, The Countess of Pembroke, The Lady Katherine Herbert, Mrs Fitz-Gerald, Mrs Frazier; The Persons of Quality of the Men that Danced were His Grace the Duke of Monmouth, The Viscount Dunblaine, The Lord Daincourt, Mr Trevor, Mr Harpe, Mr Lane, [Mr Leonard, Mr Franshaw]; In the Prologue were Represented, The River Thames – Mrs [Moll] Davis; Peace – Mrs [Mary] Knight; Plenty – Mrs [Charlotte] Butler; The Genius of England – Mr Turner; Europe – Mr Hart; Asia – Mr Richardson; Africa – Mr Marsh Junior; America – Mr Ford; In the Chorusses betwixt the Acts: Strephon sung by Mr Hart; Coridon sung by Mr Turner; Sylvia – Mrs Davis; Daphne – Mrs Knight; Two African Women – Mrs Butler, Mrs Hunt. The Epilogue spoken by Jupiter.

Additional performers—see Boswell, *Restoration Court Stage*, pp. 201-2—Singers: Mrs Masters, Mrs Peirce, Robert, Degrang, Shepheard, Maxfield, Preston, Letelier, Bopins, Bury. Boys: Jack, Waters, Coninsby, Smyth. Harpsicards: Corneille, Bartleme. Theorboes: Marsh, Lully. Bass Violls: Coleman, Stephkins, Bates. Recorders: Paisible, Bootell, De Breame, Giton. Gittars: Frasico Corbett, Outom, Delony, Delloney. Trumpeters: Bounty, Thompson, Ragway, Christmas. Kettle Drummer: Van Bright. Violins: Nicholas Staggins, Singleton, Clayton, Tho: Fitz, Hewson, Myres, Tho: Farmer, Aleworth, Jo: Bannister, Lediger, Harris, Theo: Fitz, Greetinge, Ashton, Gamble, Fashions, Flower, Isaack Staggins, John Strong, Finell, Browne, Brookwell, Dorney, Spicer, Price, Pagitt, Duffill, Kidwell, Jo: Farmer, Basrier, Viblett, Hall, Eagles. Dancers: St Andre, Isaacke, Delisle, Herriette, Dyer, Smyth, Motley, Berto, Letang, Muraile, Le Roy, Le Duke.

**COMMENT.** Boswell (*Restoration Court Stage*, pp. 180-81) believes that a performance occurred on this day, as well as on 16 Feb. 1674/5, Shrove Tuesday, the date often specified in advance statements. For previous notices, see 2 Feb. 1674/5, 15 and 22 Dec. 1674.

Edition of 1675: . . . followed at innumerable Rehearsals, and all the Representations by throngs of Persons of the greatest Quality . . . at the 20th or 30th, for near so often it had been Rehearsed and Acted. . . . And the Composer of all the Musick both Vocal and Instrumental Mr Staggins.

Monday 15  
At Court

Langbaine, (*English Dramatick Poets*, p. 92): a Masque at Court, frequently presented there by Persons of great Quality, with the Prologue, and the Songs between the Acts: printed in quarto Lond. 1675. . . . This Masque was writ at the Command of her present Majesty: and was rehearsed near Thirty times, all the Representations being follow'd by throngs of Persons of the greatest Quality, and very often grac'd with their Majesties and Royal Highnesses Presence.

John Evelyn (*The Life of Mrs Godolphin*): [Mrs Blagge] had on her that day near twenty thousand pounds value of Jewells, which were more sett off with her native beauty and luster then any they contributed of their own to hers; in a word, she seemed to me a Saint in Glory, abstracting her from the Stage. For I must tell you, that amidst all this pomp and serious impertinence, whilst the rest were acting, and that her part was sometymes to goe off, as the scenes required, into the tiring roome, where severall Ladyes her companions were railing with the Gallants triflingly enough till they were called to reenter, she, under pretence of conning her next part, was retired into a Corner, reading a booke of devotion, without att all concerning herself or mingling with the young Company; as if she had no farther part to act, who was the principall person of the Comedy . . . [With] what a surprizing and admirable aire she trode the Stage, and performed her Part, because she could doe nothing of this sort, or any thing else she undertooke, indifferently. . . . Thus ended the Play, butt soe did not her affliction, for a disaster happened which extreamly concern'd her, and that was the loss of a Diamond of considerable value, which had been lent her by the Countess of Suffolke; the Stage was immediately swept, and diligent search made to find it, butt without success, soe as probably it had been taken from her, as she was oft environ'd with that infinite crowd which tis impossible to avoid upon such occasion. Butt the lost was soon repair'd, for his Royall Highness understanding the trouble she was in, generously sent her the wherewithall to make my Lady Suffolke a present of soe good a Jewell. For the rest of that days triumph I have a particular account still by me of the rich Apparell she had on her, amounting, besides the Pearles and Pretious Stones, to above three hundred pounds (ed. Samuel Lord Bishop of Oxford [London, 1847], pp. 97-100). See also 15 Dec. 1674.

CALISTO. See 15 Feb. 1674/5.

Tuesday 16  
At Court

COMMENT. On this date the masque was certainly acted, and the possible performance on 15 Feb. 1674/5 may have been a final rehearsal.

Newdigate newsletters (Folger Shakespeare Library): This day the great maske at Court is publiquely acted w<sup>ch</sup> is intended to exceed all others of that Nature, the 2 young Princesses, the Duke of Monmouth & all ye principall persons of quality abt ye Court having parts in it (Wilson, "Theatre Notes," p. 79).

*The Bulstrode Papers* (1, 277): 15 Feb. 1674/5: To-morrow the great mask at Court is to be publickly acted in all its bravery and pompe, the like of whch was never yett seene, all the greatest persons of quality about Court having p<sup>ts</sup> in it.

CALISTO. See 15 Feb. 1674/5.

Monday 22  
At Court

COMMENT. Newdigate newsletters (Folger Shakespeare Library), 23 Feb. 1674/5: Last night ye mask at Court was publiquely acted in ye presence of their Ma<sup>ts</sup>, R.<sup>II</sup> H<sup>e</sup>s<sup>t</sup> & ye whole Court & will be once more acted before his Ma<sup>ts</sup> goes to Newmarket (Wilson, "Theatre Notes," pp. 79-80). [Wilson points out that this performance is nowhere else mentioned.]

PSYCHE. [By Thomas Shadwell.] Edition of 1675: Prologue. Epilogue. No actors' names.

Saturday 27  
DG

Saturday 27  
DG

**COMMENT.** The Duke's Company. This performance, the premiere, is on the L. C. list, 5/141, p. 216: first Acting. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 406.

The title page states: The English Opera; or The Vocal Musick in Psyche, with the Instrumental Therein Intermix'd . . . By Matthew Lock.

**Preface:** All the Instrumental Musick (which is not mingled with the Vocal) was Composed by that Great Master, Seignior Gio. Baptista Draghi, Master of the Italian Musick to the King. The Dances were made by the most famous Master of France, Monsieur St. Andree. The Scenes were Painted by the Ingenious Artist, Mr Stephenson. In those things that concern the Ornament or Decoration of the Play, the great industry and care of Mr Betterton ought to be remember'd, at whose desire I wrote upon this Subject.

**Roger North Upon Music:** I am sure the musick in the *Psyche* was composed by Mr M. Lock, of whom wee may say, as the Greeks sayd of Cleomenes, that he was *ultimus Heroum*. This masque is also in print, and begins 'Great Psyche,' &c. and the book containing the whole musick of that enterteinement is not unworthy of a place in a virtuoso's cabanet (ed. John Wilson [1959], pp. 306-7).

**Preface to Settle's *Ibrahim*** (licensed 4 May 1676): I have often heard the Players cursing at their oversight in laying out so much on so disliked a play [*Psyche*]; and swearing that they thought they had lost more by making choice of such an Opera-writer than they had gained by all his Comedies; considering how much more they might have expected, had such an Entertainment had that scence in it, that it deserved: and that for the future they expect the *Tempest*, which cost not one Third of *Psyche*, will be in request when the other is forgotten.

**Downes (*Roscius Anglicanus*, pp. 35-36):** In February 1672. The long expected Opera of *Psyche*, came forth in all her Ornaments; new Scenes, new Machines, new Cloaths, new French Dances: This Opera was Splendidly set out, especially in Scenes; the Charge of which amounted to above 800l. It had a Continuance of Performance about 8 Days together it prov'd very Beneficial to the Company; yet the *Tempest* got them more Money.

## March 1675

Monday 1  
DG

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days and from known performances on 2 and 3 March 1674/5.

Tuesday 2  
DG

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.

Wednesday 3  
DG

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.

Thursday 4  
DG

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days.

Friday 5  
DG

**COMMENT.** *Psyche* may have been repeated on this day, but it is not certain that performances always occurred on Fridays in Lent.

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days consecutively.

Saturday 6  
DG

**CATILINE.** [By Ben Jonson.] *Cast not known.* For a previous cast, see 18 Dec. 1668.

**COMMENT.** The King's Company. This performance is on the L. C. list 5/141, p. 215: the Kings Mat<sup>e</sup>. See also Nicoll, *Restoration Drama*, p. 345.

Monday 8  
DL

**PSYCHE.** See 27 Feb. 1674/5.

**COMMENT.** The Duke's Company. This performance is assumed from Downes' statement that the play was acted eight days. If it was not given on Friday 5 March, it presumably was then given on 9 March.

DG

**YE COUNTRY KNIGHT.** *Author not known. Cast not known.*

**COMMENT.** The Duke's Company. Nell Gwyn attended this play. See Van Lennep, "Nell Gwyn's Playgoing," p. 407, where Van Lennep speculates that it might have been John Crowne's *The Country Wit*, which is not otherwise known to be acted until 10 Jan. 1675/6. It should be noted that this performance falls on a Friday in Lent.

Friday 19  
DG

**THE WOMAN TURNED BULLY.** *Author not known.* Edition of 1675: No actors' names. Prologue. Epilogue.

Wednesday 24  
DG

**COMMENT.** The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," 407. This day may well have been the premiere; the play was not licensed until 5 July 1675.

Monday 29 March-Saturday 3 April  
PASSION WEEK

## April 1675

**ROLLO, DUKE OF NORMANDY.** [*The Bloody Brother*, by John Fletcher.] *Cast not known.* For a previous cast, see 17 April 1667.

Monday 19  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 215. See also Nicoll, *Restoration Drama*, p. 345.

**COMMENT.** John Verney to Sir Ralph Verney, 25 April 1675: The King on Saturday night sent for the keys from the Earl of Clarendon—'tis said the reason is, that last Thursday a play was acted at court, and after orders given that no more should be let in, his lordship came to the door, which the guard refused to open, tho' he told them who he was, on which he broke it open and struck a yeoman of the guard. Some say a chamberlain was never before turned out for beating a yeoman of the guard (HMC, Appendix, 7th Report [1879], p. 464).

Thursday 22  
At Court

**A KING AND NO KING.** [By Francis Beaumont and John Fletcher.] Edition of 1676: Arbaces – Hart; Tigranes – Kynaston; Gobrias – Wintershall; Bacurius – Lydall; Mardonius – Mohun; Bessus – Lacy or Shottrell; Lygones – Cartwright; Two Swordmen – Watson; Haynes; Arane – Mrs Corey; Panthea – Mrs Cox; Spaconia – Mrs Marshall. No Prologue. No Epilogue.

Friday 23  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 215: King and Queene. See also Nicoll, *Restoration Drama*, p. 345.

*Friday 23*  
At Court      COMMENT. Boswell (*Restoration Court Stage*, p. 286) believes that *Calisto* may have been acted again at Court by this date.

*Friday 30*  
DL      **SOPHONISBA**; or, Hannibal's Overthrow. [By Nathaniel Lee.] Edition of 1676 (imperfect edition): Hannibal - Moon; Maherbal - Wats; Bomilcar - Haris; Scipio - Kingiston; Lelius - Wintersel; Massinissa - Harte; Massina - Clarke; Sophonisba - Mrs Cosh; Rosalinda - Mrs Damport. Edition of 1681: The Prologue to the University of Oxford, Written by J. Dryden, Esquire. Hannibal - Mohun; Maherbal - Burt; Bomilcar - Wintershul; Scipio - Kynaston; Lelius - Lydall; Varro - Watson; Massinisa - Hart; Trebellius - Powell; Massina - Clark; Menander - Griffin; Sophonisba - Mrs Cox; Rosalinda - Mrs Boutell; Aglave - Mrs Nep; Cumana - Mrs Cory. Epilogue Spoken to Sophonisba at its Playing at Oxford. Downes (*Roscius Anglicanus*, p. 15): Hannibal - Mohun; Maherbal - Burt; Bomilcar - Wintersel; Scipio - Kynaston; Lelius - Lydall; Massinissa - Hart; Massina - Clark; Sophonisba - Mrs Cox; Rosalinda - Mrs Boutel.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 215. See also Nicoll, *Restoration Drama*, p. 345. Although there is no certainty that this is the premiere, the two performances in early May 1675 suggest that this performance and the two following represent the initial run.

Dedication to edition of 1676: If Sophonisba receiv'd some applause upon the stage, I arrogate nothing from the merit of the Poem.

## May 1675

DL      **THE MOCK DUELLIST**; or, The French Vallet. [Possibly by Peter Belon.] Edition of 1675: Prologue. No actors' names. Epilogue.

COMMENT. The King's Company. There is no certainty as to when this play was first performed. As it was licensed on 27 May 1675, the month of May is the latest for its premiere, but it was quite possibly presented before May, as the known performances for Drury Lane in May do not provide much opportunity for another play.

*Tuesday 4*  
DL      **SOPHONISBA**. See 30 April 1675.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 215: King & Queene. See also Nicoll, *Restoration Drama*, p. 345.

*Friday 7*  
DL      **SOPHONISBA**. See 30 April 1675.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 215: King & Queene. See also Nicoll, *Restoration Drama*, p. 345.

*Monday 10*  
DL      **LOVE IN THE DARK**; or, The Man of Bus'ness. [By Sir Francis Fane.] Edition of 1675: Prologue. Loredano - Lydal; Cardinal Colonna - Burt; Hircanio - Cartwright; Grimani - Griffin; Cornanti - Wintershul; Intrigo - Lacy; Count Sforza - Kynaston; Tribultio - Major Mohun; Visconti - Hayns; Jacomo - Charlton; Circumstantio - Shotterell; Satana - Harris; Proveditor - Powel; Parhelia - Mrs Uphill; Bellinganna - Mrs Bowtel; Aurana - Mrs James; Melinda - Mrs Slade. Epilogue As it was spoke by Mr Haines.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 215. See also Nicoll, *Restoration Drama*, p. 345. There is no certainty that this is the premiere, but it or the preceding Saturday may well be, since *Sophonisba* seems to have dominated the preceding week.

**THE CONQUEST OF CHINA BY THE TARTARS.** [By Elkanah Settle.] Edition of 1676: Prologue. Epilogue Spoken by Mrs Lee. Theinmingus – Gillow; Zungteus – Harris; Palexus – Norris; King of China – Medbourn; Quitazo – Smith; Lycungus – Sandford; Orunda – Mrs Batterton; Alcinda – Mrs Corer; Amavanga – Mrs Mary Lee; Vangona – Mrs Spencer. See also Downes (below).

Friday 28  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. There is no certainty as to whether this is the date of the first performance.

Downes (*Roscius Anglicanus*, p. 35): Then the *Conquest of China by the Tartars*, by Mr Settle; in this Play Mr Jevon Acting a Chinese Prince and Commander in it, and being in the Battle, Vanquisht by the Tartars; he was by his Part to fall upon the point of his Sword and Kill himself, rather than be a Prisoner by the Tartars: Mr Jevon instead of falling on the point of his Sword, laid it in the Scabbard at length upon the Ground and fell upon't, saying, now I am Dead; which put the Author into such a Fret, it made him speak Treble instead of Double Jevons answer was; did not you bid me fall upon my Sword.

## June 1675

**THE ISLAND PRINCESS.** [Adapted from John Fletcher.] Cast not known. For a previous cast, see 6 Nov. 1668.

Monday 7  
At Court

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 215. See also Nicoll, *Restoration Drama*, p. 345.

Marquis of Worcester to the Marchioness, 8 June 1675: I sate up last night at the play in Court—which was to entertaine the Prince of Newbough—till one of the clock in the morning (HMC, 12th Report, Appendix, Beaufort MSS., IX, 65).

**THE LIBERTINE.** [By Thomas Shadwell.] Edition of 1676: Prologue. No actors' names. Epilogue, Spoken by Jacomo. Downes (*Roscius Anglicanus*, p. 37): Libertine – Betterton.

Saturday 12  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407. There is no certainty that this performance is the premiere, but an additional known performance on 15 June suggests that early June probably saw the initial run. The music for two songs, "Thou joy of all hearts" and "When you dispense your influence," both set by Dr William Turner, is in *Choice Ayres and Songs*, Second Book, 1679.

Preface, Edition of 1676: I have no reason to complain of the success of this Play, since it pleased those, whom, of all the World, I would please most: Nor was the Town unkind to it. . . . [There] being no Act in it, which cost me above Five days writing: and the last Two (the Play-house having great occasion for a Play) were both written in Four Days.

Downes (*Roscius Anglicanus*, p. 37): The *Libertine* and *Virtuoso*: Both Wrote by Mr Shadwell; they were both very well Acted, and got the Company great Reputation. The *Libertine* perform'd by Mr Betterton Crown'd the Play.

[**THE LIBERTINE.**] See 12 June 1675.

Monday 14  
DG

COMMENT. The Duke's Company. If the company acted daily at this time, probably *The Libertine* was repeated on this day.

**THE LIBERTINE.** See 12 June 1675.

Tuesday 15  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.

- Saturday 19*    MARRIAGE A LA MODE. [By John Dryden.] *Cast not known.* For a previous cast, see April 1672.  
 DL                COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.
- Sunday 20*      COMMENT. *The Bulstrode Papers* (I, 302): There is arrived Scaramouchy, ye famous Italien comedian with his crew, to act againe, & are to have ye King's Theatre in Whitehall for their use during their stay, and all people are allowed to come there & see them, paying as they doe at other houses, so yt now a Papist may come to Court for halfe a crowne. This is not much lik'd by our other players, for it will half break both our houses. [See also a Treasury warrant for the importing of their belongings, *Calendar of Treasury Books, 1672-1675*, p. 757, in Boswell, *Restoration Court Stage*, p. 121.]
- Tuesday 22*     THE CONQUEST OF CHINA BY THE TARTARS. See 28 May 1675.  
 DG                COMMENT. The Duke's Company. Nell Gwyn attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- Wednesday 23*   HEROD AND MARIAMNE. [By Samuel Pordage.] *Cast not known.* For a previous cast, see 28 Oct. 1673.  
 DG                COMMENT. The Duke's Company. Nell Gwyn attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- Thursday 24*     PSYCHE. See 27 Feb. 1674/5.  
 DG                COMMENT. The Duke's Company. Nell Gwyn attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- Friday 25*        THE LIBERTINE. See 12 June 1675.  
 DG                COMMENT. The Duke's Company. *The Diary of Robert Hooke*: Mr Hoskins and I at Shadwell. Atheistical wicked play 2½ sh.
- Tuesday 29*       KING LEAR. [By William Shakespeare.] *Cast not known.*  
 DG                COMMENT. The Duke's Company. Nell Gwyn attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.

## July 1675

- DL*              EVERY MAN OUT OF HIS HUMOUR. [By Ben Jonson.] *Cast not known.* Prologue to Ev'ry Man out of his Humour, Spoken by Mr Hayns, July, 1675 [Written by Thomas Duffett]. Epilogue to Ev'ry Man out of his Humour [Written by Thomas Duffett].  
 COMMENT. The King's Company. The Prologue and Epilogue are in *New Poems, Songs, Prologues and Epilogues*. Written by Thomas Duffett, 1676. See also Langbaine, *English Dramatick Poets*, p. 291.
- Saturday 24*     At Court      COMMENT. Andrew Marvell to William Popple, 24 July: Scaramuccio acting dayly in the Hall at Whitehall, and all Sorts of People flocking thither, and paying their Mony as at a common Playhouse; nay even a twelve-penny Gallery is builded for the convenience of his Majesty's poorer Subjects (*Works*, ed. H. M. Margoliouth, [Oxford, 1927], II, 320). For a warrant to Nicholas Staggins for writing "a chaccon" for "Scaramoucha" see Boswell, *Restoration Court Stage*, p. 122.

## August 1675

**PSYCHE DEBAUCHED.** [By Thomas Duffett.] Edition of 1678: King Andrew – Mrs Corbett; Nicholas – Mrs Knep; Phillip – Charleton; Bruine – Harris; Apollo – Lyddall; Jeffrey – Coysh; Costard – Poell [Powell (?)]; Justice Crabb – Wiltshire; Wou'dhamore – Mrs Rutter; None-so-fair – Haynes; Redstreak – Cory; Woossat – Clarke. Prologue. Epilogue.

DL

COMMENT. The date of the premiere is not known, but Robert Hooke attended a play on 27 Aug. 1675 which might well refer not to *Psyche* but to Duffett's travesty of it. In addition, John Harold Wilson has argued that the reference in the Prologue to "The new-come Elephant" probably concerns the elephant imported by Lord George Berkeley and sold by 12 Aug. 1675 (see *The Diary of Robert Hooke*, p. 174). The cast also contains a number of "young actors" who might well have had an opportunity to act in a play in the summer vacation.

**PISO'S CONSPIRACY.** [An anonymous alteration of *Nero*, 1624.] Edition of 1676: DL  
Prologue. No actors' names. Epilogue.

COMMENT. The King's Company. The date of the first production is not known. Although the play was not entered in the *Term Catalogues* until February 1675/6, the references to "Miss-Non-so-Fair," "prince Nick, and t'other House Gallants" suggest that it capitalized upon the appearance of *Psyche Debauched* at DG.

[**PSYCHE DEBAUCHED.**] See August 1675.

*Friday 27*  
DL

COMMENT. The King's Company. *The Diary of Robert Hooke*, 27 Aug. 1675: Saw Psyche Grand foppery.

**MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] Cast not known. For a previous cast, see 18 Feb. 1672/3.

*Saturday 28*  
DG

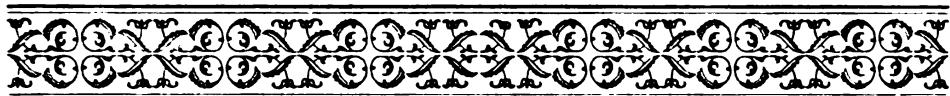
COMMENT. The Duke's Company. This performance is known from a disturbance which occurred on this day; Langbaine states that the play was *Macbeth*. John Verney to Sir Ralph Verney, 30 Aug. 1675: On Saturday last, at the Duke's playhouse, Sir Tho. Armstrong killed Mr Scrope. . . . Their quarrel is said to [be] about Mrs Uphill, the player, who came into the house maskt, and Scrope would have entertained discourse with her, which Sir T. Armstrong would not suffer, so a ring was made wherein they fought (HMC Verney MSS., 7th Report, 1879, p. 465). See also *The Hatton Correspondence*, *Camden Society*, XXII (1878), 121.

## September 1675

COMMENT. G. Lady Chaworth to Lord Roos, 7 Sept. 1675: The Dutchesse [of York] lykes Bartholomew Faire so well she hath bin att [it] againe incognito on Friday (HMC, 12th Report, Part v, Rutland Papers, II, 27).

*Friday 3*  
BF





## SEASON OF 1675-1676

**D**URING this season the London theatrical scene did not materially change from that of the preceding year. The Duke's Company, managed by Thomas Betterton and Henry Harris for the Davenant family, continued to act at Dorset Garden; the King's, under the continuing proprietorship of Thomas Killigrew, played at Drury Lane. Possibly the Nursery in Barbican—see the season of 1671-72—continued in operation, although no certain knowledge of its operations exists. And for part of the season—see 29 Sept. 1675—a troupe of Italian comedians performed at Court, a warrant for the export of their goods (see Boswell, *Restoration Court Stage*, pp. 121-22) suggesting that they did not leave England until October 1675.

The full complements of these companies are not known for this season. These lists of performers represent those whose names appear in documents during this season. To note the continuity of each company, one should compare these lists with those for preceding and later seasons. The King's Company: Nicholas Burt; William Cartwright; Thomas Clark; John Coysh; Cardell Goodman; James Gray; Philip Griffin; Joseph Haines; William (?) or Joseph (?) Harris; Charles Hart; William Houseman; Thomas Killigrew (proprietor); Edward Kynaston; John Lacy; Edward Lydall; David Middleton (guard); Michael Mohun; Martin Powell; Robert Shatterell; James Triggs; Robert Vidale; William Wintershall; Mrs Elizabeth Boutell; Mrs Mary Corbett; Mrs Katherine Corey; Mrs Elizabeth Cox; Mrs Elizabeth James; Mrs Mary Knepp; Mrs Rebecca Marshall; Mrs Roch; Mrs Betty Slade (silenced during part of the season); Mrs Susanna Uphill.

The Duke's Company: Thomas Betterton; Philip Cademan; John Crosby; Thomas Cross (treasurer, part of season); Alexander Davenant

(treasurer, part of season); John Downes (prompter); Thomas Gillow; Henry Harris; Thomas Jevon; John Lee; Anthony Leigh; Matthew Medbourne; James Nokes; Henry (?) Norris; Thomas Percival; Mr Rathband; John Richards; Samuel Sandford; William Smith; Cave Underhill; Joseph (?) Williams; John Young; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Currer; Mrs Gibbs; Mrs Gillow; Mrs Margaret Hughes; Mrs Knapper; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Norris; Mrs Margaret Osborn; Mrs Price; Mrs Anne Gibbs Shadwell; Mrs Twyford.

In addition to the plays listed in the Calendar, others, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*Beauties Triumph.* By Thomas Duffett. Edition of 1676: A Masque. Presented by the Scholars of Mr Jeffery Banister, and Mr James Hart, at their New Boarding-School for Young Ladies and Gentlewomen, kept in that House which was formerly Sir Arthur Gorges, at Chelsey. Prologue, spoken by a young Lady. Epilogue, spoken by a young Lady. No actors' names. Several of the songs, set by [John (?)] Bannister, are in *Choice Ayres and Songs*, Second Book, 1676, and Fifth Book, 1684; and in *The Banquet of Musick*, The First Book, 1688.

*Hamlet, Prince of Denmark.* By William Shakespeare. A quarto dated 1676 may represent a revival at this time. It has a cast which may in part represent an acting cast of this period: Claudius – Crosby; Hamlet – Betterton; Horatio – Smith; Marcellus – Lee; Polonius – Noake [Nokes]; Laertes – Young; Rosincraus – Norris; Guildenstern – [Cademan listed, but he was possibly retired before this season]; Fortinbras – Percival; Ostrick – Jeuan [Jevon]; Bernardo – Rathband; Francisco – Floyd; Ghost – Medburn; Gravemakers – Undril [Underhill] and Williams; Gertrard – Mrs Shadwell; Ophelia – Mrs Betterton.

*Valentinian.* By John Wilmot, Earl of Rochester. In BM Add. MSS. 28692, ff. 3a–59a, is a manuscript copy of this play with a cast intended for this period, the play apparently not being produced until 1684: Valentinian – Hart; AEcius – Mohun; Maximus – Wintershal; Pontius – Lydal; Chylax – Cartwright; Lycias – Clarke; Lucina – Mrs Marshall; Claudia – Mrs Cox; Marcellina – Mrs Boutell; Ardelia – Mrs Corey; Phorba – Mrs Knepp.

## September 1675

- DOCTOR FAUSTUS.** [By Christopher Marlowe.] *Cast not known.* *Friday 24*  
DG  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- PSYCHE.** [By Thomas Shadwell.] See 27 Feb. 1674/5. *Saturday 25*  
DG  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- DOCTOR FAUSTUS.** [By Christopher Marlowe.] *Cast not known.* *Tuesday 28*  
DG  
 COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348.
- COMMENT.** Evelyn, *Diary*: [I] saw the Italian Scaramuccio act before the King at White-hall; People giving monye to come in, which was very Scandalous, & never so before at Court Diversions: having seene him act before in Italy many yeares past, I was not averse from seeing the most excellent of that kind of folly. *Wednesday 29*  
At Court
- ALCIBIADES.** [By Thomas Otway.] Edition of 1675: Prologue Spoken by Mr Harris. Epilogue Spoken by Mrs Mary Lee. Agis - Medbourn; Alcibiades - Batterton; Tissaphernes - Sanford; Patroclus - Crosby; Theramnes - Harris; Polynodus - Gillow; Deidamia - Mrs Mary Lee; Timandra - Mrs Batterton; Draxilla - Mrs Barry; Ardella - Mrs Gillow. *End September*  
DG  
 COMMENT. The Duke's Company. The date of the premiere is uncertain. This play is on the L. C. list, 5/142, p. 81: King and Queene at Alcibiades and a box for the Mayds of Honor. See also Nicoll, *Restoration Drama*, p. 348. The item on the L.C. list is ambiguously dated; it follows an entry for 28 Sept. 1675 and bears only the figure "22." It is possible that the play was given on 22 Sept. 1675, but the order of the L. C. listing, the sequence of known performances on 24, 25, and 28 Sept., and the fact that most of the cast are principals in the company suggest a late September or early October production rather than an early September one.

## October 1675

- PSYCHE.** [By Thomas Shadwell.] See 27 Feb. 1674/5. *Friday 8*  
DG  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- THE MAD LOVER.** [By John Fletcher.] *Cast not known.* *Monday 11*  
DG  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 407.
- THE ALCHEMIST.** [By Ben Jonson.] *Cast not known.* For a previous cast, see 17 April 1669. *Tuesday 26*  
DL  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.

*Wednesday 27* THE WANTON WIFE. [*The Amorous Widow*, by Thomas Betterton.] *Cast not known.*  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407.

*Friday 29* THE TRIUMPHS OF LONDON: Performed on Friday, Octob. 29. 1675 for the Entertainment of the Right Honourable and truly Noble Pattern of Prudence and Loyalty, Sir Joseph Sheldon Kt, Lord Mayor of the City of London. Containing a true description of the several Pageants with the Speeches spoken on each Pageant. Together with the several Songs sung at this Solemnity. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Design'd and Composed by Tho. Jordan, Gent.

COMMENT. The Lord Mayor's Show.

## November 1675

DG HENRY VIII. [By William Shakespeare.] *Cast not known.*

COMMENT. The date of this performance is not certain, but Nell Gwyn attended this play given by the Duke's Company sometime in (probably) November 1675. See Van Lennep, "Nell Gwyn's Playgoing," p. 407.

*Monday 1* THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see 3 June 1668.

COMMENT. The King's Company. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 108.

*Saturday 6* SOPHONISBA. [By Nathaniel Lee.] See 30 April 1675.

DL COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.

*Thursday 11* THE COMMITTEE. [By Sir Robert Howard.] *Cast not listed.* For a previous cast, see 13 Aug. 1667.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.

*Wednesday 17* AURENG-ZEBE. [By John Dryden.] Edition of 1676: Prologue. Old Emperor - Mohun; Aureng Zebe - Hart; Morat - Kynaston; Arimant - Wintershal; Nourmahal - Mrs Marshal; Indamora - Mrs Cox; Melesinda - Mrs Corbet; Zayda - Mrs Uphil. Epilogue.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345. There is no certainty that this performance is the premiere, but an additional performance on 20 Nov. 1675 and the entry of the play into the *Stationers' Register*, 29 Nov. 1675, suggest that the first production probably occurred in early or mid-November 1675. Downes (*Roscius Anglicanus*, pp. 10-11), gives a cast which is identical except for omissions. For Kynaston's acting of Morat (especially in the later years of the century), see Cibber, *Apology*, ed. Lowe, I, 124-26.

*Saturday 20* AURENG-ZEBE. See 17 Nov. 1675.

DL COMMENT. The King's Company. This performance is on the L. C. list 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.

**CONCERT.** *London Gazette*, No. 1045, 22-25 Nov. 1675: At Mr John Bannister's house in Chandois-street, Covent-garden, called the Musick-School, will be variety of Musick every Evening, beginning this present Thursday at six of the Clock.

Thursday 25  
Bannister

## December 1675

**THE VALIANT CID.** [By Joseph Rutter.] *Cast not known.*

DG

**COMMENT.** The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407. The day is not known, but the performance apparently occurred in December 1675.

**COMMENT.** *The Bulstrode Papers* (1, 324) 3 Dec. 1675: The Earle of Pembroke had another renounter yesterday at a play house at which he wounded one Davenant, Sir William's son, and got a hurt himself.

Thursday 2  
[DL or DG]

**THE MERRY WIVES OF WINDSOR.** [By William Shakespeare.] *Cast not known.*

Friday 17  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 345.

**THE CONQUEST OF GRANADA,** Part I. [By John Dryden.] *Cast not known.* For a previous cast, see Dec. 1670.

Tuesday 21  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.

**COMMENT.** *The City Mercury*, No. 7, 23 Dec. 1675, advertises puppetry like that seen by Evelyn on 23 Sept. 1673.

Thursday 23

**SOPHONISBA.** [By Nathaniel Lee.] See 30 April 1675.

Wednesday 29  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.

## January 1676

**PSYCHE.** [By Thomas Shadwell.] See 27 Feb. 1674/5.

DG

**COMMENT.** The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407. The date of the performance is uncertain, but it appears to have been in Jan. 1675/6.

**THE COUNTRY WIT.** [By John Crowne.] Edition of 1675: Prologue. Sir Thomas Rash - Sandford; Ramble - Batterton; Merry - Harris; Sir Mannerly Shallow - Nooks [Nokes]; Booby - Underhil; Lord Drybone - Medbourn; Rash - Leigh; Lady Faddle - Mrs Batterton; Christina - Mrs Leigh [Mrs Mary Lee]; Betty Frisque - Mrs Currer; Goody Rash - Mrs Norris; Isabella - Mrs [Elinor] Leigh. Epilogue.

Monday 10  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. There is no certainty that this is the premiere of this play; in fact, there is uncertainty concerning the first

- Monday 10* DG production, for Nell Gwyn saw a play on 19 March 1673/4, *The Country Knight*, about which nothing otherwise is known and which might be this play. Nevertheless, the fact that the play was not entered in the *Term Catalogues* until May 1676 makes it unlikely that the play was first acted two years before its publication, especially since it became a moderately popular play.
- Wednesday 12* DL OTHELLO, MOOR OF VENICE. [By William Shakespeare.] See 25 Jan. 1674/5. COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Moor of Venice. See also Nicoll, *Restoration Drama*, p. 346
- Monday 17* DL VOLPONE; or, The Fox. [By Ben Jonson.] *Cast not known.* Prologue at the Fox, when a Consort of Hautboyes were added to the Musick.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: The ffox. See also Nicoll, *Restoration Drama*, p. 346. The Prologue, which may have been performed on this day, is in R. G. Noyes, "A Manuscript Restoration Prologue for *Volpone*," *Modern Language Notes*, March 1937, pp. 198-200.
- Tuesday 18* At Court CONCERT. Evelyn, *Diary*: Was by accident at a Musique meeting, & voices before his Majestie.
- Saturday 29* DL GLORIANA; or, The Court of Augustus Caesar. [By Nathaniel Lee.] Prologue to the Court of Augustus Caesar, Spoken by Mrs Roch. Epilogue to the Court of Augustus Caesar, Spoken by Mr Haynes. Augustus Caesar - Mohun; Caesario - Hart; Marcellus - Kenaston; Tiberius - Lydall; Agrippa - Cartwrite; Mecaenas - Griffin; Ovid - Clarke; Leander - Powell; Araspes - Harris; Gloriana - Mrs Marshall; Julia - Mrs James; Narcissa - Mrs Corbet.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Augustus Caesar. See also Nicoll, *Restoration Drama*, p. 346. The music for a song in act 1, scene 1, was composed by Nicholas Staggins, and printed in *Cchoice Ayres and Songs*, The Second Book, 1679. There is no certainty that this was the premiere, but it may well have been. The play was entered in the *Term Catalogues*, May 1676.

*Monday 31*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1676

- DG SHE WOULD IF SHE COULD. [By Sir George Etherege.] *Cast not known.* For a previous cast, see 6 Feb. 1667/8.  
COMMENT. The Duke's Company. Nell Gwyn attended a performance of this play, probably in February 1676. See Van Lenne, "Nell Gwyn's Playgoing," p. 407.
- Wednesday 2* IT THE SPANISH CURATE. [By John Fletcher and Philip Massinger.] *Cast not known.*  
COMMENT. The King's Company. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 108.
- Monday 14* DL COMMENT. L. C. 7/1, p. 5: His Maj[esty] understanding That His Company of Comoedians have left off actinge upon private differences and disagreements betweene themselves is very much displeased therat And hath commanded mee to require and order the said Company forthwith to act and play as formerly And that none of the said Company presume to leave off Acting (Nicoll, *Restoration Drama*, p. 325n).

## March 1676

**IBRAHIM THE ILLUSTRIOUS BASSA.** [By Elkanah Settle.] Edition of 1677: DG  
 Prologue. Solyman – Batterton; Ibrahim – Smith; Ulama – Harris; Morat – Medbourn; Muphti – Gillo; Roxolana – Mrs Mary Lee; Asteria – Mrs Corar; Isabella – Mrs Batterton; Mirva – Mrs Hughes. Epilogue.

COMMENT. The Duke's Company. The date of the premiere is not known, but the date of licensing, 4 May 1676, suggests a production not later than March or April 1676. The Dedication indicates that the play was also acted privately at the residence of the Duchess of Albemarle, New-Hall.

**THE MAN OF MODE;** or, Sir Fopling Flutter. [By Sir George Etherege.] Edition of 1676: Prologue by Sir Car Scroope Baronet. No actors' names. The Epilogue by Mr Dryden. Downes (*Roscius Anglicanus*, p. 36): Dorimant – Betterton; Medly – Harris; Sir Fopling – Smith; Old Bellair – Leigh; Young Bellair – Jevon; Mrs Loveit – Mrs Barry [possibly she did not play this role at the premiere but succeeded another actress, such as Mrs Mary Lee]; Bellinda – Mrs Betterton; Lady Woodvill – Mrs Leigh; Emilia – Mrs Twiford.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81: At the Man of Mode. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407. It is uncertain whether this is the premiere, but the licensing date of 3 June 1676 suggests that the first production may have occurred at this time.

Downes (*Roscius Anglicanus*, p. 36): This Comedy being well Cloath'd and well Acted, got a great deal of Money.

One song, "As Amoret with Phyllis sat," the words by Sir Car Scroope and the music by Nicholas Staggins, is in *Choice Ayres and Songs*, The Second Book, 1679; another, "When first Amintas charmed my heart," the music by Staggins, is in the same collection, Fifth Book, 1684.

John Dennis: I remember very well that upon the first acting this Comedy, it was generally believed to be an agreeable Representation of the Persons of Condition of both Sexes, both in Court and Town; and that all the World was charm'd with Dorimont (*A Defence of Sir Fopling Flutter*, 1722, p. 18). For the full text of Dennis' discussion of this play, see *The Critical Works of John Dennis*, ed. E. N. Hooker (Baltimore, 1943), II, 241-50.

Monday 20-Saturday 25  
PASSION WEEK

## April 1676

**THE MAN OF MODE.** See 11 March 1675/6.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81: At the Man of Mode and Box for the Mayds of Honor. See also Nicoll, *Restoration Drama*, p. 348.

COMMENT. See a note from the Marquis Cattaneo to the Duke of Modena (in Campana de Cavelli, *Les derniers Stuarts* [Paris and London, 1871], I, 171), in which he states that the entire court went three or four times to see *The Man of Mode*.

Saturday 11  
DG

Tuesday 18  
DG

Sunday 30  
DG

## May 1676

- Tuesday 9*      DG      COMMENT. Nell Gwyn attended a performance on this day, but the play is not known. See Van Lennep, "Nell Gwyn's Playgoing," p. 407
- Tuesday 16*      DL      THE COUNTRY WIFE. See 12 Jan. 1674/5.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.
- Thursday 18*      DL      TYRANNIC LOVE; or, The Royal Martyr. [By John Dryden.] *Cast not known.*  
For a previous cast, see 24 June 1669.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Tyranick Loue or ye R Martir. See also Nicoll, *Restoration Drama*, p. 346. Boswell (*Restoration Court Stage*, p. 286) believes that this performance may have been given at Court. This play was reprinted in 1677.
- Tuesday 23*      DL      PHILASTER; or, Love Lies a Bleeding. [By Francis Beaumont and John Fletcher.]  
*Cast not known.* For a previous cast, see 16 Nov. 1667.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Phylaster. See also Nicoll, *Restoration Drama*, p. 346.
- Thursday 25*      DG      THE VIRTUOSO. [By Thomas Shadwell.] Edition of 1676: Prologue. No actors' names. Epilogue. A copy in the William Andrews Clark Jr Memorial Library, Los Angeles, has the following manuscript cast, which may well be the original cast. (The trimming of the page has sometimes cut off the first letter or two of a name, and these have been supplied.) Sir Nicholas Gimcrack – Percivall; Sir Formal Trifle – Anthony Leigh; Sir Samuel Hearty – Underhill; Longvil – Betterton; Bruce – Smythe; Hazard – Jevon; Lady Gimcrack – Mrs Shadwell; Clarinda – Mrs Currer; Miranda – Mrs Betterton. The name of Mrs Price is not attached to a role.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81: At the Virtuoso. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407.  
*The Diary of Robert Hooke*, 25 May 1676: Mr [Abraham] Hill gave J. Hoskins, Aubery and I an account of Vertuoso play.  
A song, "How retched is the slave to love," the music by Francis Forcer, is in *Choice Ayres and Songs*, The Second Book, 1679.  
Downes (*Roscius Anglicanus*, p. 37): *The Libertine and Virtuoso*: Both Wrote by Mr Shadwell; they were both very well Acted, and got the Company great Reputation.
- Monday 29*      At Court      AURENG-ZEBE. See 17 Nov. 1675.  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.

## June 1676

- Friday 2*      DG      THE VIRTUOSO. See 25 May 1676.  
COMMENT. The Duke's Company. This play may well have been performed regularly since 25 May. *The Diary of Robert Hooke*, 2 June 1676: with Godfrey and

Tompion at Play. Met Oliver there. Damned Doggs. Vindica me Deus. People almost pointed. [Several entries in Hooke's *Diary* concern *The Virtuoso*. See his entries for 1 June, 3 June, 1 July.]

*Friday 2*  
DG

**DON CARLOS, PRINCE OF SPAIN.** [By Thomas Otway.] Edition of 1676: The Prologue. Phillip the Second – Batterton; Don Carlos – Smith; Don John – Harris; Marquis of Posa – Crosby; Rui Gomez – Medbourn; Queen of Spain – Mrs Mary Lee; Duchess of Eboli – Mrs Shadwell; Henrietta – Mrs Gibbs; Garcia – Mrs Gillow; Officer of the Guards – Norris; The Epilogue Spoken by a Girel [Anne Bracegirdle (?)].

*Tbursday 8*  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 407. Nell Gwyn's attendance again on Friday 9 June suggests that she attended the premiere. On that assumption, this Calendar lists the probable ten performances which Downes (*Roscius Anglicanus*, p. 36) alludes to: And all the Parts being admirably Acted, it lasted successively 10 Days; it got more Money than any preceding Modern Tragedy.

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Friday 9*  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 407.

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Saturday 10*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Monday 12*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Tuesday 13*  
DG

**NO FOOL LIKE YE OLD FOOL.** *Author not known. Cast not known.*

DL

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Noe foole like y<sup>e</sup> old foole. See also Nicoll, *Restoration Drama*, p. 346. This play apparently was never published.

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Wednesday 14*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Thursday 15*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Friday 16*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Saturday 17*  
DG

**DON CARLOS, PRINCE OF SPAIN.** See 8 June 1676.

*Monday 19*  
DG

## July 1676

**ABDELAZER; or, The Moor's Revenge.** [By Mrs Aphra Behn.] Edition of 1677: Ferdinand – Harris; Philip – Smith; Abdelazer – Betterton; Mendoza – Medburne; Alonzo – Crosbie; Roderigo – Norris; Sebastian – John Lee; Osmin – Percivall; Zarrack – Richards; Isabella – Mrs [Mary] Lee; Leonora – Mrs Barrer; Florella – Mrs Betterton; Elvira – Mrs Osborne. Epilogue Spoken by little Mis. Ariell [Anne Bracegirdle (?)].

*Monday 3*  
DG

*Monday 3*  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 408. It is not known when the premiere occurred, but this is the earliest known performance. The Prologue, missing in the 1677 edition, is in the 1693 edition. A song, "Make haste, my shepherd, come away," with music by Francis Forcer, is in *Choice Ayres and Songs*, Second Book, 1679.

*Tuesday 25*  
DG

THE WRANGLING LOVERS; or, The Invisible Mistress. [By Edward Ravenscroft.] Edition of 1677: Count de Benevent - Leigh; Don Diego de Sluniga - Smith; Don Ruis de Moncado - Medburn; Don Gusmun - Harris; Sanco - Underhill; Ordgano - Percivall; Prating Shop Keeper - Richards; Octavia - Mrs Hughes; Elvira - Mrs Barry; Jacinta - Mrs Gillo; Beatrice - Mrs Gibbs. Prologue.

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 408. There is no certainty that this is the premiere, but the reference in the Prologue to the long vacation and the licensing date of 25 Sept. 1676 point to a summer production.

## August 1676

DG

THE DUCHESS OF MALFY. [By John Webster.] An edition of 1678 has a cast partially pertaining to this time (see also 31 Jan. 1672): Ferdinand - Harris; Cardinal - Young; Antonio - Smith; Delio - Midburn; Bosola - Betterton; Castruchio - Richards; Sylvio - Cademan [probably not acting now]; Pescara - Norris; Malatesta - Price [not living in 1676]; Roderigo - Cogun [not living in 1676]; Grisolan - Percival; Dutchess of Malfey - Mrs Betterton; Cariola - Mrs Norris; Old Lady - Mrs Osborn; Julia - Mrs Shadwell.

COMMENT. The Duke's Company. It is not certain that this play was revived at this time, but *Tom Essence*, which was probably acted toward the end of August or in early September (it was licensed 4 Nov. 1676) contains a scene in "Malsey's Chamber," suggesting that a revival of *The Duchess of Malfi* had occurred not long before the production of *Tom Essence*. On the other hand, it should be noted that the cast in the edition of 1678 contains some names which point to a much earlier production; for example, Cademan probably acted little after his injury in the summer of 1673 and Downes (*Roscius Anglicanus*, p. 35) states that Cogan and Price died ca. 1673-74.

*Thursday 3*  
DL

COMMENT. According to a directive, L. C. 5/141, p. 433, the King's Company was ordered not to act until further notice.

*Late August*  
DG

TOM ESSENCE; or, The Modish Wife. [Ascribed to Thomas Rawlins.] Edition of 1677: Prologue. Old Monylove - Percival; Courtly - Crosby; Loveall - Norris; Stanly - Gillow; Tom Essence - Lee; Laurence - Richards; Mrs Monylove - Mrs Hughes; Theodocia - Mrs Barry; Luce - Mrs Osburn; Mrs Essence - Mrs Gibbs; Betty - Mrs Napper. Epilogue Spoken by Mrs Gibbs.

COMMENT. The Duke's Company. The date of the premiere is not known, but the large proportion of minor actors and the licensing for printing on 4 Nov. 1676 suggest a production in the late summer or early autumn.



## S E A S O N   O F

### 1676-1677

DURING this season the two principal companies continued to act at the playhouses which they had occupied in recent years: the Duke's Company at Dorset Garden, the King's at Drury Lane. Both companies, however, underwent changes in management. Upon Henry Harris' withdrawal as co-manager of the Duke's Company, William Smith replaced him and assisted Thomas Betterton in managing it for the Davenant family. At Drury Lane the situation was more serious, for dissensions within the company caused the Lord Chamberlain to intervene in the hope of settling the discords. Disagreement between Thomas Killigrew and his son Charles prompted the Lord Chamberlain, on 9 Sept. 1676, to appoint Charles Hart, Michael Mohun, Edward Kynaston, and William Cartwright to function as managers. This decree was modified on 22 Feb. 1676/7 to allow Hart to have full authority. By 30 July 1677, however, dissatisfaction was so widespread within the company that the players sought and secured a degree of autonomy, by which they might govern themselves, with the provision that Killigrew's rights and profits be protected.

In addition, a troupe of French comedians appeared in London during the late spring. An order on 5 Feb. 1676/7 directed that the theatre in Whitehall be prepared for their performances, but the only certain production was that of *Rare en Tout* on 29 May 1677. It is possible also that the Nursery in Barbican continued to be active, but nothing is known concerning its offerings.

As in previous seasons, these lists of the performers in the two principal companies are limited to individuals whose names appear in documents pertaining to this season. To ascertain the continuity of the two companies, one should compare these lists with those for preceding and later seasons. The

King's Company: John Benion; Matthew Brinley (scenekeeper); William Cartwright; Mr Charlton; Thomas Clark; John Coysh; Nathaniel Cue; Cardell Goodman; Philip Griffin; Joseph Haines; Joseph (?) or William (?) Harris; Charles Hart; Charles Killigrew (proprietor, part of season); Thomas Killigrew (proprietor, part of season); Edward Kynaston; Edward Lydall; Michael Mohun; Carey Perin; Martin Powell; Robert Shatterell; Mr Styles; Marmaduke Watson; John Wiltshire; Mrs Frances Baker; Mrs Katherine Baker; Mrs Elizabeth Boutell; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Elizabeth Farlowe; Mrs Mary Knepp; Mrs Ursula or Frances Knight (see *Plain Dealer*, 11 Dec. 1676); Mrs Margaret Rutter; Mrs Vincent.

The Duke's Company: Thomas Betterton; John Crosby; Alexander Davenant (treasurer); John Downes (prompter); Thomas Gillow; Henry Harris; Thomas Jevon; John Lee; Anthony Leigh; Matthew Medbourne; James Nokes; Henry (?) Norris; Thomas Percival; John Richards; Samuel Sandford; William Smith; Cave Underhill; Joseph Williams; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Gibbs; Mrs Gillow; Mrs Margaret Hughes; Mrs Knapper; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Norris; Mrs Petty; Mrs Anne Marshall Quin; Mrs Twiford.

In addition to the plays in the daily Calendar, there are several which, by virtue of composition, publication, or performance not more precisely dated, pertain to this season.

*The Conquest of Granada by the Spaniards*. By John Dryden. This play was acted privately at Belvoir, although the date of the production is not known. In *Carolina; or, Loyal Poems*, 1683, are *The Huffer, 1677, Spoken by Ant. Eyre Esquire, and directed by the Right Honourable, the Lady Roos, when she acted Almanzor in the Granada, at Belvoir, in way of Prologue* (pp. 190-91); and *The Representation, 1677, Upon the Honourable Mrs Bridget Noel, acting the Part of Almabide, in Dryden's Granada, at Belvoir* (pp. 191-94).

*The Counterfeit Bridegroom; or, The Defeated Widow*. An alteration by an unknown author (possibly Mrs Aphra Behn or Thomas Betterton) of Thomas Middleton's *No Wit, No Help, Like a Woman's*, this play was published in 1677 and may have been produced in this season. See also September 1677.

*Cytherea; or, The Enamouring Girdle*. By John Smith (of Eventon in Yorkshire). This play, which was licensed for printing on 30 May 1677, may have been presented in this season, although there is no specific evidence which suggests a production. The edition of 1677 has a Prologue and an Epilogue, but no actors' names.

*The Eunuch*. By W. Hemings (?). Sir George Etherege, writing on 23 June 1687, states (apropos the production of Sir Charles Sedley's *Bellamira*) that

he "saw a play about ten years ago called *The Eunuch*, so heavy a lump the players durst not charge themselves with the dead weight" (*Letterbook*, ed. Rosenfeld, p. 227).

*Flora's Vagaries*. By Richard Rhodes. This play, printed in 1677, may have been revived at this time. The edition of 1677 has a cast which is presumably that of the production on 5 Oct. 1667.

*Henry v.* By Roger Boyle, Earl of Orrery. This play, reprinted in 1677, may have been revived at this time.

*The Humorous Lovers*. By William Cavendish, Duke of Newcastle. This play, reprinted in 1677, may have been revived at this time.

*The Midnight's Intrigues*. The author is not known, but this play may be Aphra Behn's *Feign'd Courtizans*. This drama is recorded in the Prologue to *Wits Led by the Nose* (see mid-June 1677) and was possibly acted at Dorset Garden in May 1677.

*The Scornful Lady*. By Francis Beaumont and John Fletcher. This play, reprinted in 1677 and entered in the *Term Catalogues*, 5 July 1677, states: As it is now Acted at the Theatre Royal. It may have been revived at this time.

*Tyrannic Love*. By John Dryden. This play, reprinted in 1677, may have been revived at this time.

## September 1676

**THE TOWN-FOPP; or, Sir Timothy Tawdry.** [By Mrs Aphra Behn.] Edition of 1677: Prologue. No actors' names. Epilogue, Spoken by Sir Timothy Tawdry, written by Mr E. R.

DG

**COMMENT.** The Duke's Company. The date of the first production is not known, but the licensing date of 20 Sept. 1676 establishes this month as the latest date for its premiere.

**THE SIEGE OF MEMPHIS; or, The Ambitious Queen.** [By Thomas D'Urfey.] Edition of 1676: Prologue. No actors' names. Epilogue.

DL

**COMMENT.** The King's Company. The date of the first performance is not known, but the fact that the play was entered in the *Term Catalogues*, 22 Nov. 1676, suggests that it was first acted not much later than September 1676.

The Dedication: I know it is a trifle that by the meanness of the stile, the want of good design, and the ill representation at the Theatre, being play'd to the worst advantage, has got little credit with the World.

**COMMENT.** According to L. C. 7/1—see Nicoll, *Restoration Drama*, p. 325n—a disagreement within the King's Company resulted in the Lord Chamberlain's directing Michael Mohun, Charles Hart, Edward Kynaston, and William Cartwright to manage the company under his supervision.

Saturday 9  
DL

- Tuesday 12* THE GUARDIAN. [The *Cutter of Coleman Street*, by Abraham Cowley.] *Cast not known.*  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Thursday 21* THE COUNTRY WIT. [By John Crowne.] *Cast not known.* For a recent cast,  
 see 10 Jan. 1675/6.  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Saturday 23* EPSOM WELLS. [By Thomas Shadwell.] *Cast not known.* For a previous cast,  
 see 2 Dec. 1672.  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408. An edition appeared in 1676.
- Monday 25* THE TEMPEST. [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.* For a previous cast, see 21 Jan. 1668/9.  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.

## October 1676

- Monday 2* MACBETH. [Adapted from William Shakespeare by Sir William Davenant.] *Cast not known.* For a previous cast, see 18 Feb. 1672/3.  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Thursday 5* THE LIBERTINE. [By Thomas Shadwell.] *Cast not known.*  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Wednesday 11* HEROD AND MARIAMNE. [By Samuel Pordage.] *Cast not known.* For a previous cast, see September 1671.  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Thursday 12* DON CARLOS, PRINCE OF SPAIN. [By Thomas Otway.] *Cast not known.*  
 DG For a previous cast, see 8 June 1676.  
 COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.
- Monday 16* THE MAN OF MODE; or, Sir Fopling Flutter. [By Sir George Etherege.] *Cast not known.* For a previous cast, see 11 March 1675/6.  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408: Sr Fopling.
- Wednesday 18* MACBETH. [Adapted from William Shakespeare by Sir William Davenant.] *Cast not known.* For a previous cast, see 18 Feb. 1672/3.  
 DG COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
 See Van Lennep, "Nell Gwyn's Playgoing," p. 408.

THE ADVENTURES OF FIVE HOURS. [By Sir Samuel Tuke.] *Cast not known.* Thursday 26  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
See Van Lennep, "Nell Gwyn's Playgoing," p. 408.

THE VILLAIN. [By Thomas Porter.] *Cast not known.* Friday 27

COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
See Van Lennep, "Nell Gwyn's Playgoing," p. 408.

LONDON'S TRIUMPHS: Express'd in sundry Representations, Pageants and Shows, performed on Monday Octob. 30, 1676, at the Inauguration and Instalment of the Right Honourable Sir Thomas Davies, Kt, Lord Mayor of the City of London. Containing a true Description of the several Scenes and Habits of the Representers, with the Speeches Spoken on each Pageant. All the Charge and Expences of the Industrious Designs, being the sole Undertakings of the Ancient and Right Worshipful Society of Drapers. Being the Second Year without Intermission. Devised and Composed by Tho. Jordan. Monday 30  
City

COMMENT. G. Lady Chaworth to Lord Roos, 2 Nov. 1676: I have not yet seen Mr Pack, being att Lord Major's show when hee was heere. . . . The pageants were but three and worse then others formerly, but the King, Queen, Duke and D[uchess] finer in both clothes, liveries, coaches and traine then ever, to the honour of the Citty (HMC, 12th Report, Part v, Rutland Papers, II, 31).

## November 1676

THE TOWN FOP; or, Sir Timothy Tawdry. [By Mrs Aphra Behn.] *Cast not known.* Wednesday 1  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
See Van Lennep, "Nell Gwyn's Playgoing," p. 408.

COMMENT. The King's Company acted at the Revels this day, but the play is not known. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 114. IT

COMMENT. The Duke's Company acted at the Revels on this day, but the play is not known. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 177. MT

MADAM FICKLE; or, The Witty False One. [By Thomas D'Ursey.] Edition of 1677: Prologue [spoken] by Mr Smith. Epilogue. Lord Bellamore - Betterton; Manley - Smith; Sir Arthur Oldlove - Sandford; Captain Tilbury - Medbourn; Zechiel - Anthony Leigh; Toby - James Nokes; Old Jollyman - Underhill; Harry - Jevan; Flaile - Richards; Dorrel - Norrice; Madam Fickle - Mrs Mary Lee; Constantia - Mrs Barrer [Barry]; Arbella - Mrs Gibbs; Silvia - Mrs Napper. Saturday 4  
DG

COMMENT. The Duke's Company. Nell Gwyn attended this performance.  
See Van Lennep, "Nell Gwyn's Playgoing," p. 408. It is not certain that this was the premiere, but, as the play was licensed for publication on 20 Nov. 1676, the first performance may well have been on this day. A song, "Away with the causes of riches and cares," with music by Matthew Lock, is in *Catch that Catch Can*, No. 64, 1685. Another, "Beneath a shady willow," with music by William Turner, is in *A New Collection of Songs and Poems . . . by Thomas D'Ursey*, 1683.

Edition of 1677: That its only good Fortune was, in being the Subject of the Courts Diversion, where their Noble Clemency and Good Nature were extremely requisite, in covering its defects from the too Censorious; His Majesty, according

- Saturday 4* DG to His accustomed Royal and Excellent Temper, was pleas'd to descend so far, as to give it a particular Applause, which was seconded by your Grace [The Duke of Ormond].
- Saturday 18* DL THE FOOL TURN'D CRITICK. [By Thomas D'Urfey.] Edition of 1678: Prologue. Epilogue. No actors' names.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. There is no indication as to whether this is the premiere. The music for four songs was composed by Matthew Lock. See *A New Collection of Songs and Poems . . . by Thomas D'Urfey*, 1683.
- Monday 27* DL SOPHONISBA; or, Hannibal's Overthrow. [By Nathaniel Lee.] Cast not known. For a previous cast, see 30 April 1675.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Hanniballs Overthrow. See also Nicoll, *Restoration Drama*, p. 346.

## December 1676

- DG TITUS AND BERENICE. [By Thomas Otway.] Edition of 1677: Prologue Spoken by Mr Underhill. Titus Vespatian – Betterton; Antiochus – Smith; Paulinus – Medbourn; Arsaces – Crosby; Rutilius – Gillow; Berenice – Mrs Lee; Phaenice – Mrs Barry. Also THE CHEATS OF SCAPIN. [By Thomas Otway.] Edition of 1677: Thrifty – Sandford; Gripe – Noakes; Octavian – Norris; Leander – Percival; Scapin – Anth. Leigh; Shift – Richards; Lucia – Mrs Barry; Clara – Mrs Gibbs. Epilogue, Spoken by Mrs Mary Lee, when she was out of Humour.  
 COMMENT. The Duke's Company. There is no indication of the first date of performance, but a licensing date of 19 Feb. 1676/7 suggests a December 1676 or January 1677 production.  
 Downes (*Roscius Anglicanus*, p. 38): *Titus and Berenice*, Wrote by the same Author [Thomas Otway], consisting of 3 Acts: With the Farce of the *Cheats of Scapin* at the end: This Play, with the Farce, being perfectly well Acted; had good Success.
- DG PASTOR FIDO; or, The Faithful Shepherd. [By Elkanah Settle.] Edition of 1677: Prologue. Montano – Medbourn; Sylvio – Crosby; Mirtillo – Smith; Titiro – John Lee; Sylvano – Batterton; Ergasto – Norris; Carino – Perseval; Dameta – Richards; Lynco – Gillo; Amaryllis – Mrs Batterton; Corisca – Mrs Mary Lee; Dorinda – Mrs Petty; Gerana – Mrs Hughes; Celia – Mrs Napier.  
 COMMENT. The Duke's Company. The date of the first production is not known, but the licensing date of 26 Dec. 1676 establishes the premiere as occurring in December 1676 or earlier. One song, "Why does the foolish world mistake," with music by [William (?)] Turner, is in *Choice Ayres and Songs*, The Second Book, 1679.
- Monday 4* DL JULIUS CAESAR. [By William Shakespeare.] Cast not known. For a previous cast, see introduction to the 1671–72 season.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.
- Tuesday 5* DL SECRET LOVE; or, The Maiden Queen. [By John Dryden.] Cast not known. For an earlier cast, see February 1666/7.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: The Mayden Queene. See also Nicoll, *Restoration Drama*, p. 346.

**THE PLAIN DEALER.** [By William Wycherley.] Edition of 1677: Prologue. Epilogue, Spoken by the Widow-Blackacre. Manly – Hart; Freeman – Kynaston; Vernish – Griffin; Novell – Clark; Major Oldfox – Cartwright; Lord Plausible – Haines; Jerry Blackacre – Charlton; Olivia – Mrs Marshall; Fidelia – Mrs Boutell; Eliza – Mrs Knep; Letice – Mrs [Ursula or Frances] Knight (see below); Widow Blackacre – Mrs Cory.

Monday 11  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. There is no certainty that this performance is the premiere, but as the play was licensed for printing on 9 Jan. 1676/7, this performance may well be the first one. Downes (*Roscianus Anglicanus*, pp. 9-10) lists the same cast except for the omission of Letice. It is not certain which Mrs Knight played Letice. Possibly it was Frances Maria Knight (see Wilson, *All the King's Ladies*, where she is tentatively listed for that role), but the presence of Mrs Ursula Knight on an undated L. C. list, 3/24, with the date of her swearing into the company given as 12 March 1676/7, it is quite likely that she played this role. (I owe this reference to Ursula Knight to Professor John Harold Wilson.)

John Dennis: And when upon the first representations of the *Plain Dealer*, the Town, as The Authour has often told me, appear'd Doubtful what Judgment to Form of it; the foremention'd gentlemen [The Duke of Buckingham, Earl of Rochester, Earl of Dorset, Earl of Mulgrave, Savil, Buckly, Sir John Denham, Waller] by their loud aprobation of it, gave it both a sudden and a lasting reputation (*Defense and Defects of Dramatick Poetry*, 1725, in *The Works of John Dennis*, ed. Hooker, II, 277).

Wednesday 13  
DL

**THE PLAIN DEALER.** See 11 Dec. 1676.

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346.

**MUSICK; or, A Parley of Instruments.** [By John Bannister.] *Cast not known.*

Thursday 14  
Academy

**COMMENT.** *London Gazette*, No. 1154, 7-11 Dec. 1676: On Thursday next the 14th instant, at the Academy in Little Lincolns-Inn Fields, will begin the first part of the Parley of Instruments composed by Mr John Banister, and perform'd by eminent Masters, at six a clock, and to continue nightly, as shall by Bill or otherwise be notif'd. The Tickets are to be delivered out from one of the clock till five every day, and not after.

An edition of *Musick; or, A Parley of Instruments* appeared in 1676, with a licensing date of 30 Oct. 1676. The text consists of lyric dialogues, a chorus, and solos, and is divided into three entertainments. Possibly this work was given earlier in the year, but this announcement is the first public one which has been noted.

## January 1677

**A SHOEMAKER A GENT.** [By William Rowley.] *Cast not known.* A Prologue to this play is in *New Songs and Poems à la Mode Both at Court and Theatres*, 1677.

Monday 1  
DL

**COMMENT.** The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. See the headnote to the 1674-75 season for an Epilogue to this play.

**THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN, Part I.** [By John Crowne.] Edition of 1677: The Prologue to the First Part. No actors' names, but the Epilogue to Part II states that Mrs Marshal acted Queen Berenice.

Friday 12  
DL

- Friday 12*  
DL      The Epilogue to the First Part. Downes (*Roscius Anglicanus*, p. 13): Titus Vespasian – Kynaston; Phraartes – Hart; Matthias High Priest – Major Mohun; John – Cartwright; Clarona D. to Matthias – Mrs Boutell; Queen Berenice – Mrs Marshall.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. There is no certainty that this is the first performance, but a performance of Part II on 18 Jan. 1676/7 and a reference to both parts in a letter dated 19 Jan. 1676/7 suggest that the premiere must have occurred early in January.
- Tursday 18*  
DL      THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN, Part II. [By John Crowne.] For a cast, see 12 Jan. 1676/7. Edition of 1677: The Prologue. The Play ended, Mrs Marshal returns and speaks the Epilogue, in the Character of Queen Berenice.  
 COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. There is no indication that this performance is the premiere, but see 12 Jan. 1676/7 and 19 Jan. 1676/7.
- Friday 19*  
DL      COMMENT. G. Lady Chaworth to Lord Roos, 19 Jan. 1676/7: Theire is two newe plays which are much comended—the siege of Jerusalem by the Emperour Vespasien, and his son Titus's love with Berenice; the epilogue is much praysed that tells tis not like to please this age to bring them a story of Jerusalem who would more delight in one of Sodome and a vertuous woman which in this age they promise shan't be seene but on the stage (HMC, Rutland MSS., 1889, II, 36).

*Tuesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1677

- DG      THE DEBAUCHEE; or, The Credulous Cuckold. [By Mrs Aphra Behn?] Edition of 1677: Prologue, Spoken by a Woman, Written by a Person of Quality. No actors' names. Epilogue, Written by Mr E. R.  
 COMMENT. The Duke's Company. The date of the premiere is not known, but the fact that the play was licensed for printing on 23 Feb. 1676/7 suggests a first performance about this time. The play was entered in the *Term Catalogues*, May 1677. Langbaine (*English Dramatick Poets*, p. 36) refers to this play as altered from Richard Brome's *The Mad Couple*.
- Friday 2*  
MT      COMMENT. An unnamed play was acted by the Duke's Company. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 177.
- IT      COMMENT. An unnamed play was acted by the King's Company. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 114.
- Monday 5*  
At Court      COMMENT. In L. C. 5/141, p. 528, is an order for altering the stage in the theatre in Whitehall for the French comedians. See Nicoll, *Restoration Drama*, p. 380.
- Monday 12*  
DG      ANTONY AND CLEOPATRA. [By Sir Charles Sedley.] Edition of 1677: Prologue. Caesar – Smith; Agrippa – Jevon; Mecaenas – Harris; Lucilius – Norris; Thyreus – Crosby; Antony – Betterton; Canidius – Medburn; Photinus – Sandford; Memnon – Percivall; Chilax – Gillow; Cleopatra – Mrs Mary Lee; Octavia – Mrs Betterton; Iras – Mrs Gibbs; Charmion – Mrs Hughes. Epilogue.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. The play has a musical setting by Jeremiah Clarke. There is no certainty that this date represents the premiere, but a certain performance on 14 Feb. 1676/7 suggests that this performance on 12 Feb. 1676/7 is part of the initial run. Very probably the play was repeated on 13 Feb. 1676/7.

Monday 12  
DG

**ANTONY AND CLEOPATRA.** See 12 Feb. 1676/7.

Tuesday 13  
DG

**ANTONY AND CLEOPATRA.** See 12 Feb. 1676/7.

Wednesday 14  
DG

COMMENT. The Duke's Company. *The Diary of Robert Hooke*: Grace and Tom at Play *Antony and Cleopatra*.

**THE SIEGE OF RHODES, Part II.** [By Sir William Davenant.] *Cast not known.*

Saturday 24  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348.

## March 1677

**THE COUNTRY INNOCENCE; or, The Chamber-Maid Turn'd Quaker.** [By John Leanerd.] Edition of 1677: Prologue, Spoken by Mr Clark. Sir Oliver Bellingham – Lydell; Sir Robert Malory – Coys; Captain Molineux – Goodman; Plush – Wiltshire; Rash – Griffin; Gregory Dwindle – Haynes; Mr William – Powell; Old Thrashard – Watson; Abraham – Styles; Lady Lovely – Mrs Marshal; Lady Malory – Mrs Rutter; Margaret – Mrs Baker; Gillian – Sarah Cook; Barbara – Mrs Knepp; Old Gentlewoman – Perrin. Epilogue.

DL

COMMENT. The King's Company. There is no indication of the date of the first performance, but a licensing date of 6 April 1677 and the large number of minor actors in the cast suggest a Lenten performance.

Preface to edition of 1677: I think (without Ostentation) never was House more throng'd; . . . The first, second, and other times it was Acted, I think lost me no Credit, but . . . Fortune . . . Jaded me, robbing me of the Honour of my Plays continuance for that time; by a Mischance which hapned to one, whose Part was too considerable to be quickly studied.

**THE RIVAL QUEENS; or, The Death of Alexander the Great.** [By Nathaniel Lee.] Edition of 1677: Prologue to Alexander, Written by Sir Char. Scroop, Baronet. Epilogue. Alexander – Hart; Clytus – Mohun; Lysimachus – Griffin; Hephestion – Clarke; Cassander – Kenaston; Polyperchon – Goodman; Philip – Powell; Thessalus – Wiltshire; Perdiccas – Lydall; Eumenes – Watson; Meleager – Perin; Aristander – Coys; Sysigambis – Mrs Corey; Statira – Mrs Boutell; Roxana – Mrs Marshall; Parisatis – Mrs Baker.

Saturday 17  
DL

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: The Rivall Queene. See also Nicoll, *Restoration Drama*, p. 346. That this is the premiere is indicated by a letter from the Marquis of Worcester to the Marchioness, 17 March 1676/7: Sir Charles Sedley's *Cleopatra* has been acted often, and to-day a new play of the death of Alexander, but I have not been to see either, living a mighty drudging life (HMC, 12th Report, Beaufort MSS., ix, 66).

Downes (*Roscius Anglicanus*, p. 11), has a cast which agrees (except for omissions) with that in the edition of 1677. Downes adds (p. 16): [Hart in] Alexander, towards the latter End of his Acting; if he Acted in any one of these but once in a Fortnight, the House was fill'd as at a New Play, especially Alexander,

*Saturday 17*  
DL he Acting that with such Grandeur and Agreeable Majesty, That one of the Court was pleas'd to Honour him with this Commendation; That Hart might Teach any King on Earth how to Comport himself.

*Saturday 24*  
DG THE ROVER; or, The Banish't Cavaliers. [By Mrs Aphra Behn.] Edition of 1677: Prologue, Written by a Person of Quality. Don Antonio - Jevorne; Don Pedro - Medburne; Belvile - Betterton; Willmore - Smith; Frederick - Crosbie; Blunt - Underhill; Stephano - Richards; Philippo - Percivall; Sancho - John Lee; Florinda - Mrs Betterton; Hellena - Mrs Barrer; Valeria - Mrs Hughs; Angellica Bianca - Mrs Gwin [Anne Quin]; Moretta - Mrs Leigh; Callis - Mrs Norris; Lucetta - Mrs Gillo. Epilogue.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81. See also Nicoll, *Restoration Drama*, p. 348. There is no indication as to whether this is the premiere. The play was advertised in the *London Gazette*, 6-9 Aug. 1677.

## April 1677

*Monday 2*  
DL THE CAPTAIN; or, Town Miss. *Autor not known. Cast not known.*  
COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359. See also Nicoll, *Restoration Drama*, p. 346. This play was not published. It might be John Fletcher's *The Captain*.

Monday 9-Saturday 14  
*PASSION WEEK*

## May 1677

*Saturday 5*  
DL SCARAMOUCHE A PHILOSOPHER, HARLEQUIN A SCHOOL-BOY, BRAVO, MERCHANT AND MAGICIAN. [By Edward Ravenscroft.] Edition of 1677: Prologue. Scaramouch - Griffin; Pancrace - Powell; Octavio - Clark; Cynthia - Wiltshire; Spitzafro - Cartwright; Plautino - Goodman; Harlequin - Haynes; Aurelia - Mrs Vincent; School Mistris - Mrs Corey.

COMMENT. The King's Company. This performance is on the L. C. list, 5/141, p. 359: Scaramucha & Harlakyn. See also Nicoll, *Restoration Drama*, p. 346. There is no certainty that this performance is the premiere, but the entry of the play in the *Term Catalogues* for July 1677 makes probable a first performance in May 1677.

*Saturday 12*  
DG CIRCE. [By Charles Davenant.] Edition of 1677: The Prologue, Written by Mr Dryden. No actors' names. The Epilogue, by the Earl of Rochester. Downes (*Roscius Anglicanus*, pp. 36-37): Orestes - Betterton; Pylades - Williams; Ithacus - Smith; Thoas - Harris; Circe - Lady Slingsby; Iphigenia - Mrs Betterton; Osmida - Mrs Twiford.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/142, p. 81, a last, undated entry in a series of plays acted from 28 May 1675 to 12 May 1677. See also Nicoll, *Restoration Drama*, p. 348. A performance, dated 12 May 1677, is on the L. C. lists at Harvard; see Van Lennep, "Plays on the English Stage, 1669-1672," p. 12. Downes (pp. 36-37): All the Musick was set by Mr Banister, and being well Perform'd, it answer'd the Expectation of the Company.

Two of the songs, with the music by Bannister, are in *Choice Ayres and Songs*, The Second Book, 1679. *The Songs in Circe*, published separately in 1677, bears a licensing date of 7 May 1677. The play was licensed 18 June 1677, and entered in the *Stationers' Register*, 19 June 1677.

Saturday 12  
DG

**COMMENT.** L. C. 5/142, p. 38 (see also Nicoll, *Restoration Drama*, p. 355): Order to Mr Staggins, Master of his Majesty's Musick, and in his absence to Mr Lock, who officiates for him:—That all His Majesty's musicians doe attend to practise in the theatre at Whitehall at such tymes as Madam Le Roch and Mr Paisible shall appoint for ye practiceing of such musick as is to be in ye French comedy to be acted before His Matie [the 29 May].

Tuesday 22  
At Court

**RARE EN TOUT.** [By Madame de la Roche-Guilhen.] Edition of 1677: Prologue. No actors' names.

Tuesday 29  
At Court

**COMMENT.** See 22 May 1677. John Verney to Edmund Verney, 31 May 1677: On Wednesday his Majesty's birth night was some gallantry at Whitehall, where was acted a French opera, but most pitifully done, so ill that the King was aweary on't, and some say it was not well contrived to entertain the English gentry, who came that night in honour to their King, with a lamentable ill-acted French play, when our English actors so much surpass; however, the dances and voices were pretty well performed (HMC, 7th Report, Appendix, Part I, 1879, p. 468).

**A FOND HUSBAND;** or, The Plotting Sisters. [By Thomas D'Urfey.] Edition of 1677: Rashley – Smith; Ranger – Harris; Peregrine Bubble – James Nokes; Old Fumble – Anth. Leigh; Sir Roger Petulant – Sandford; Sneak – Jevan; Spatterdash – Richards; Apothecary – Percival; Emillia – Mrs Barrer; Maria – Mrs Marshal; Cordelia – Mrs Hughes; Betty – Mrs Napper; Governess – Mrs Norrice. Prologue. Epilogue, Spoken by Fumble. Edition of 1678 adds: Jeremy – Richards.

Thursday 31  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/143, p. 162: At the Fond Husband. See also Nicoll, *Restoration Drama*, p. 349. Downes (*Roscius Anglicanus*, p. 36): [This comedy and Otway's *The Soldier's Fortune*] took extraordinary well, and being perfectly Acted; got the Company great Reputation and Profit.

One song, "Under the branches of a spreading tree," set by [William (?)] Turner, is in *Choice Ayres and Songs*, The Second Book, 1679. For Nokes and Leigh in this play, see Cibber, *Apology*, ed. Lowe, I, 149. According to *The Guardian*, 15 June 1713, Charles II attended three of the first five nights of this play.

## June 1677

**THE FRENCH CONJUROR.** [By Thomas Porter.] Edition of 1678: Prologue. Avarito – Jevon; Claudio – Crosby; Dorido – Gillo; Horatio – Norris; Truro – Percival; Monsieur – Anthony Leigh; Audacio – Richards; Pedro – John Lee; Clorinia – Mrs Barry; Leonora – Mrs Hughes; Sabina – Mrs Norris; Scintilla – Mrs Leigh. The Epilogue.

DG

**COMMENT.** The Duke's Company. There is considerable uncertainty as to the date of production of this play. Because it was licensed for printing on 2 Aug. 1677, it was probably first acted not later than July 1677. Because some of the names in the cast represent younger actors, it has been thought to be a Lenten production (see Gray, "Lenten Casts," pp. 789–90). It seems, however, that the play, because of its reference to performances by the French comedians (the Epilogue refers to "de French Troop at toder end o'Town") and the offering of

- DG      *Rare en Tout* on 29 May 1677, probably was acted in June 1677. The Prologue also refers to the comedy as “The Women’s Play,” suggesting that it was produced for the actresses’ annual benefit.
- Friday 8*      A FOND HUSBAND. See 31 May 1677.  
 DG      COMMENT. The Duke’s Company. This performance is on the L. C. list, 5/143, p. 162. See also Nicoll, *Restoration Drama*, p. 349. It is likely that this comedy was played on each acting day from 31 May to 8 June 1677.
- Mid-June*      WITS LED BY THE NOSE; or, A Poet’s Revenge. [By William Chamberlayne.]  
 DL      Edition of 1678: Prologue, Intended to be spoke by Sir Symon Credulous, Written by F. W. Gent. Antellus – Goodman; Oroandes – Lydell; Zannazarro – Perrin; Arratur – Watson; Vanlore – Powel; Sir Symon Credulous – Haynes; Sir Jasper Sympleton – Stiles; Jack Drayner – Nathaniel Q: [Cue]; Dick Slywit – Coysh; Heroina – Mrs Baker Jr; Glorianda – Mrs Bowtell; Amasia – Mrs Baker; Theocrine – Mrs F [arlee]. Epilogue.  
 COMMENT. The King’s Company. The date of the first production is uncertain, but John Harold Wilson (“Six Restoration Play-Dates,” pp. 221–22) assigns it to mid-June primarily because of the Prologue intended to be spoken by Haines and the order, dated 18 June 1677, for the arrest of Haines for speaking an obscene Epilogue (error for Prologue?); in addition, the next play at Drury Lane, *The Rival Kings*, refers to Haines and “last time,” establishing the sequence of performance of these two plays. For the arrest of Haines, see Nicoll, *Restoration Drama*, p. 328n. *Wits Led by the Nose* was licensed for printing on 16 Aug. 1677.
- Late June*      THE RIVAL KINGS; or, The Loves of Oroondates and Statira. [By John Banks.]  
 DL      Edition of 1677: Prologue. No actors’ names.  
 COMMENT. The King’s Company. The date of the first production is not known, but see the discussion of *Wits Led by the Nose*, mid-June 1677, for the relationship of the two plays. *The Rival Kings* was entered, and deleted, in the *Stationers’ Register*, 26 July 1678; but because the play was entered in the *Term Catalogues*, November 1677, it seems likely that its premiere occurred in 1677.

## July 1677

- DG      THE CONSTANT NYMPH; or, The Rambling Shepheard. *Author not known.*  
 Edition of 1678: Prologue, Spoken by Mrs Lee, in Mans Cloaths. Sylvanus – Sandford; Astatius – Mrs Mary Lee; Philisides – Mrs Barry; Traumatius – Medburn; Ismenius – Gillo; Melibeus – Jevon; Lilla – Mrs Norris; Astrea – Mrs Wyn [Anne Quin]; Alveria – Mrs Batterton; Clinias – Richards; Darmetas – Pursevall. Epilogue, Spoken by Clinias.  
 COMMENT. The Duke’s Company. The date of the first production is not known, but the licensing of the play on 13 Aug. 1677 suggests a production not later than July 1677.  
 Dedication to edition of 1678: But having . . . suffer’d so much through the defects of setting off, when it came on the Stage, it dares not now reject any Accomodation the Press cane give it. For (with the Theaters good leave to speak Truth,) it cannot receive greater Disadvantage in the Reading, than it met in the Presenting, The chief Parts Acted by Women; and, for their Ease, and somewhat of decorum, as was pretended, whole scenes left out, and scarcely any one Speech unmangled and entire. As for Adornments, in Habit, Musick, and Scene-Work, it was Vacation-time, and the Company would not venture the Charge.

**COMMENT.** John Dryden to Lord Latimer, July 1677: But the Kings Comedy [probably *Mr Limberbam*] lyes in the Sudds till you please to send me into Northamptonsyre: it will be almost such another piece of business as the fond Husband, for such the King will have it, who is parcell poet with me in the plott; one of the designes being a story he was pleas'd formerly to tell me; and therefore I hope he will keep the jest in countenance by laughing at it. . . . I have a farther honour to beg, that my Tragedy [*All for Love*], which will be acted at Michaelmasse, & is already written, may have the honour to be addressed to my Lord Treasurer; & that your Lordship and My Lord Mulgrave will I hope beg together for me (*The Letters of John Dryden*, ed. Ward, pp. 11-12). DL

**THE SULLEN LOVERS;** or, The Impertinents. [By Thomas Shadwell.] *Cast not known.*

Saturday 28  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/143, p. 162. See also Nicoll, *Restoration Drama*, p. 349.

**COMMENT.** The King's Company suffered from internal disagreements during this portion of the summer. For details, see L. C. 5/142, p. 98, in Nicoll, *Restoration Drama*, p. 326, and Thaler, *Shakspere to Sheridan*, p. 291.

Monday 30  
DL

## August 1677

**COMMENT.** *The Diary of Robert Hooke:* With [John] Oliver saw tigre in Bartholomew fair 2d. Saw the child doe strange tricks.

Monday 27  
BF

**COMMENT.** *The Diary of Robert Hooke:* Saw the Dutch woeman in Bartholomew fair, very strange.

Thursday 30  
BF





## SEASON OF 1677-1678

DURING this season the two principal companies continued acting in the playhouses they had occupied for several years: the Duke's Company at Dorset Garden, the King's at Drury Lane. Although the Duke's Company apparently continued to prosper, the King's was beset with further internal differences. Several actions testify to serious problems confronting management and actors. On 28 Sept. 1677 Charles Killigrew made a new agreement with several actors—William Cartwright, Phillip Griffin, Cardell Goodman, Martin Powell, Carey Perin, Thomas Disney, Marmaduke Watson, and Sarah Cooke—each agreeing not to act elsewhere and to pay the sharers £5 14s. each acting day. (See Hotson, *Commonwealth and Restoration Stage*, pp. 261–62.) Nevertheless, difficulties continued throughout the season. Although all of the details are not known, an L. C. order, 19 April 1678, forbidding the actors from removing costumes from the theatre and an accusation of embezzlement against some of the players are symptoms of serious disagreements. (See Nicoll, *Restoration Drama*, p. 327n.)

The patent companies also faced competition again from French comedians. The new company appeared in London, probably in November 1677, and remained until the spring, probably mid-April. (See Nicoll, *Restoration Drama*, pp. 253, 380; and Boswell, *Restoration Court Stage*, pp. 160, 124.) Although there are several indications of performances by the French troupe—see the Calendar—none of the sources indicates the titles of the plays performed.

The following lists of the two principal companies contain those names which appear in documents during this season. To note the continuity of the personnel of each company, one should consult the lists for preceding and

following seasons. The King's Company : Mr Bracy (gallerykeeper); Mr Britan (pitkeeper); Nicholas Burt; William Cartwright; Thomas Clark; John Coysh; Nathaniel Cue; Thomas Disney; Cardell Goodman; James Gray (treasurer); Philip Griffin; Joseph Haines; William Hall; Charles Hart; Henry Hayles (boxkeeper); Mr James (boxkeeper); Mr Johnson (gallerykeeper); Mr Kent (pitkeeper); Charles Killigrew (proprietor); Henry Killigrew (proprietor); Michael Mohun; Mr Mohun (boxkeeper); Carey Perin; Martin Powell; Mr Power; Robert Shatterell; Thomas Sheppey; William Thompson (gallerykeeper); Marmaduke Watson; John Wiltshire; William Wintershall; Mr Yeats (boxkeeper); Mrs Frances Baker; Mrs Katherine Baker; Mrs Bates; Mrs Elizabeth Boutell; Mrs Sarah Cooke; Mrs Mary Corbett; Mrs Katherine Corey; Mrs [Elizabeth (?)] Farlee; Mrs Mary Knepp; Mrs [Frances or Ursula] Knight; Mrs Merchant; Mrs Margaret Rutter.

The Duke's Company : Thomas Betterton; John Bowman; John Crosby; Alexander Davenant (treasurer); John Downes (prompter); Thomas Gillow; Henry Harris; Thomas Jevon; John Lee; Anthony Leigh; Matthew Medbourne; William Mountfort; James Nokes; Henry (?) Norris; Thomas Percival; John Richards; Samuel Sandford; William Smith; Cave Underhill; Joseph Williams; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Currer; Mrs Gibbs; Mrs Gillow; Mrs Mary Lee; Mrs Le Grande; Mrs Norris; Mrs Margaret Osborne; Mrs Price; Mrs Anne Quin; Mrs Seymour; Mrs Anne Shadwell.

In addition to the performances given in the Calendar, there are other plays which, by virtue of composition, publication, or performance without precise date, belong to this season.

*The Assignation; or, Love in a Nunnery.* By John Dryden. Reprinted in 1678, this play may have been revived in the 1677-78 season.

*The Conquest of Granada by the Spaniards.* By John Dryden. Reprinted in 1678, this play may have been revived in the 1677-78 season. See also the introductory note to 1676-77.

*Edgar; or, The English Merchant.* By Thomas Rymer. This play was printed in 1678, with a licensing date of 13 Sept. 1677. It is not certain that the play was acted, but it may have been given in opposition to Edward Ravenscroft's *King Edgar and Alfreda*, October 1677. A song, with music by [James (?)] Hart, is in *Choice Ayres and Songs*, The Third Book, 1681.

*The Elder Brother.* By John Fletcher. Reprinted in 1678, the play may have been revived in the 1677-78 season. The edition of 1678 lists no cast and has the Prologue and Epilogue which are in the 1661 quarto.

*A Fond Husband; or, The Plotting Sisters.* By Thomas D'Urfey. Reprinted in 1678, the play may have been revived in the 1677-78 season. See also 31 May 1677.

*Love's Triumph; or, The Royal Union.* By Edward Cooke. This play, printed in 1678, was entered in the *Term Catalogues*, May 1678. The edition of 1678 has no actors' names, no prologue, no epilogue.

*Moral Interlude: The Traitor to Himself; or, Man's Heart his Greatest Enemy.* The author is not known. The play was printed in 1678 and entered in the *Term Catalogues*, June 1678. The title page states that it was acted by the "Boys of a Publick School."

*The Plain Dealer.* By William Wycherley. Reprinted in 1678, this play may have been revived in the 1677-78 season.

*Sir Martin Marall; or, The Feign'd Innocence.* By John Dryden. Reprinted in 1678, this play may have been revived in the 1677-78 season.

## September 1677

**THE COUNTERFEIT BRIDEGROOM; or, The Defeated Widow.** *Author not known*, but possibly by Mrs Aphra Behn or Thomas Betterton. Edition of 1677: Prologue, Spoke by Mrs Currar. Sir Oliver Santloe – A. Leigh; Peter Santloe – Bowman; Sanders – Gilloe; Noble – Crosby; Hadland – Williams; Sir Gregory Lovemuch – Persivall; Gazer – Norris; Noddy – John Lee; Sam – Richards; Lady Santloe – Mrs Norris; Clarina – Mrs Gibbs; Widow Laudwell – Mrs Osborne; Eugenia – Mrs Le Grand; Mrs Hadland – Mrs Currar.

DG

**COMMENT.** The Duke's Company. The date of the first production is not known, and it may have been acted before this season; hence, it is entered also in the preliminary list in the season of 1676-77. As the play was licensed for printing on 4 Oct. 1677, September 1677 is probably the latest time at which it could have been produced. The play is an alteration of Thomas Middleton's *No Wit, No Help, Like a Woman's*. It has been attributed to both Mrs Aphra Behn and Thomas Betterton.

**THE SIEGE OF BABYLON.** [By Samuel Pordage.] Edition of 1678: The Prologue, Spoken by Mr Smith. Orontes – Betterton; Lysimachus – Medburn; Eumenes – Jevon; Ptolomy – Crosby; Perdicas – Smith; Cassander – Harris; Araxis – Norris; Statira – Mrs Betterton; Roxana – Mrs Lee; Parisatis – Mrs Seymour; Thalestris – Mrs Gwyn [Quin]; Cleone – Mrs Gillo; Hesione – Mrs Le Grand. Epilogue, Spoken by Mrs Betterton.

DG

**COMMENT.** The Duke's Company. The date of the first production is not known. As the play was licensed for printing on 2 Nov. 1677, it may have had its first performance in October rather than September.

## October 1677

- DL KING EDGAR AND ALFREDA. [By Edward Ravenscroft.] Edition of 1677: Prologue. Edgar – Mohun; Ethelwold – Goodman; Ruthin – Burt; Aldernold – Clark; Oswold – Wiltshire; Durzo – Griffin; The Queen – Mrs Knight; Matilda – Mrs Bowtell; Alfreda – Mrs Frances Baker; Hillaria – Mrs Katherine Baker; Alicia – Mrs Rutter. Epilogue.

COMMENT. The King's Company. The date of the first production is not known. Although the play was not entered in the *Term Catalogues* until February 1677/8, it was advertised in the *London Gazette*, 29 Oct.–1 Nov. 1677, and was probably acted in October 1677 or earlier. See also, in the introductory list of plays, Thomas Rymer's *Edgar*, which may have been acted in opposition to Ravenscroft's play.

- Monday 29*  
City LONDON'S TRIUMPHS: Illustrated with many Magnificent Structures and Pageants. On which are orderly expressed Several Stately Representations of Poetical Deities, sitting and standing in great splendor on several Scenes in proper Shapes. With Pertinent Speeches, Jocular Songs (sung by the City Musick), and Pastoral Dancing. Performed October 29, 1677, for the Celebration, Solemnity and Inauguration of the Right Honourable Sir Francis Chaplin, Knight, Lord Mayor of the City of London. At the Charge and Expences of the Industrious Designs, being the sole Undertaking of the Ancient and Right Worshipful Society of Clothworkers. Designed and Composed by Tho. Jordan.

COMMENT. The Lord Mayor's Show.

## November 1677

- At Court COMMENT. A new band of French Comedians came to London, probably in this month (see *Treasury Books*, 1672–1675, p. 803), and remained until early 1678. See also Nicoll, *Restoration Drama*, p. 253. See also 5 and 17 Dec. 1677.
- Thursday 1*  
IT COMMENT. The King's Company apparently acted an unnamed play on this day. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 126.
- MT COMMENT. The Duke's Company acted an unnamed play on this day. See *A Calendar of Middle Temple Records*, ed. Hopwood, p. 177. Although the payment is dated 13 Feb., it may be a delayed payment for a play on this date.
- Monday 5*  
DG THE TEMPEST. [Adapted from William Shakespeare by Thomas Shadwell.]  
*Cast not known.*  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/145, p. 120: The King at ye Tempest. See also Nicoll, *Restoration Drama*, p. 349.
- Saturday 10*  
At Court (?) COMMENT. Sir Charles Lyttleton, 10 Nov. 1677: [The Princess of Orange] is gone to ye play to-night in these and all ye Duchesses jewells (*Hatton Correspondence*, Camden Society, 1878, XXII, 155). The Prince and Princess had been married on 4 Nov. 1677.

THE TEMPEST. [Adapted from William Shakespeare by Thomas Shadwell.]  
*Cast not known.*

*Tbursday 15*  
 DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/143, p. 162. See also Nicoll, *Restoration Drama*, p. 349. *The Diary of Edward Lake*, 16 Nov. 1677: This day the court began to whisper the prince's sullenness, or clownishnesse, that hee took no notice of his princesse at the playe and balle (Camden Miscellany, 1847, I, 9).

SIR POPULAR WISDOM; or, The Politician. *Author not known.* *Cast not known.*

*Saturday 17*  
 DG

COMMENT. The Duke's Company. The play was not printed. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

Andrew Marvell to Sir Edw. Harley, 17 Nov. 1677: To-day is acted the first time *Sir Popular Wisdom or the Politician*, where my Lord Shaftesbury and all his gang are sufficiently personated. I conceive the King will be there (HMC, 14th Report, Appendix, Part II, 1894, Portland MSS., Volume III, p. 357).

## December 1677

THE ENGLISH LAWYER. [By Edward Ravenscroft.] Edition of 1678: Prologue. DL  
 No actors' names. Epilogue, Spoken by Ignoramus.

COMMENT. The King's Company. The date of the first production is not known, but as the play was entered in the *Stationers' Register*, 16 Jan. 1677/8, it was probably first acted not later than December 1677.

COMMENT. See L. C. 5/142, p. 160 (in Nicoll, *Restoration Drama*, p. 380) for an order for altering the stage for the French comedians. Boswell (*Restoration Court Stage*, p. 160) believes that the first performance by the French troupe occurred on 5 Dec. 1677.

*Tuesday 4*  
 At Court

ALL FOR LOVE; or, The World Well Lost. [By John Dryden.] Edition of 1678: Prologue to Anthony and Cleopatra. Marc Anthony - Hart; Ventidius - Mohun; Dollabella - Clarke; Alexas - Goodman; Serapion - Griffin; Another Priest - Coysh; Cleopatra - Mrs Boutell; Octavia - Mrs Corey. Epilogue.

*Wednesday 12*  
 DL

COMMENT. The King's Company. This performance is known through a document summarized in *The Theatrical Inquisitor and Monthly Mirror*, July 1816, p. 25, and summarized in Fitzgerald, *A New History*, I, 145. Although this performance is the first certainly known, it is probably not the premiere, for the attendance (see below) was too small for the premiere of a new work by John Dryden. Since the play was entered in the *Stationers' Register*, January 1678, the first production was probably not long before this performance.

The document in *The Theatrical Inquisitor* gives this information: The King's Box, no receipts; Mr Hayles' boxes, £3 (probably 15 spectators); Mr Mohun's boxes, £1 12s. (probably 8 spectators); Mr Yeats' boxes, 12s. (probably 3 spectators); James' boxes, £2 (probably 10 spectators). Mr Kent's pitt, 82 spectators, and Mr Britan's pitt, 35 spectators, a total of 117, paying £14 12s. 6d. Mr Bracy's gallery, 42 spectators; and Mr Johnson's gallery, 21 spectators; a total of 63 spectators, who paid £4 14s. 6d. Mr Thomson's gallery, 33 spectators, paying £1 13s. The total attendance appears to have been 249; the receipts were £28 4s. The house rent came to £5 14s. Downes (*Roscus Anglicanus*, p. 11) gives a cast which is identical except for omissions.

*Monday 17*  
At Court     COMMENT. Henry Savile to the Earl of Rochester, 17 Dec. 1677: I had allmost forgott for another argument to bring you to towne that a French troupe of comaedians bound for Nimeguen were by adverse winds cast into this hospitable port and doe act at Whitehall soe very well that it is a thousand pitties they should not stay, especially a young wench of fifteen, who has more beauty and sweetnesse than ever was seen upon the stage since a friend of ours left it (HMC, Bath MSS., 1907, II, 161). W. J. Lawrence ("Early French Players in England," pp. 148-49) identifies the French actress as Francoise Pitel, later Mlle Raisin.

*Wednesday 26* THE RIVAL QUEENS; or, Alexander the Great. [By Nathaniel Lee.] *Cast not known.* For a previous cast, see 17 March 1676/7.

COMMENT. The King's Company. This performance is known from a document in *The Theatrical Inquisitor and Monthly Mirror*, July 1816, p. 26, and in Fitzgerald, *A New History*, I, 145. This document lists the receipts and attendance: The King's box, £1 10s., possibly six persons; Mr Hayles' boxes, £2 16s., possibly 14 persons; Mr Mohun's boxes, £3 16s., possibly 19 persons; Mr Yate's boxes, £1 15s. 6d., possibly 9 persons; James' boxes, £2 4s., possibly 11 persons. Mr Kent's pit, 112 persons; and Mr Britan's pit, 79 persons; a total of 191 persons paying £23 17s. 6d. Mr Bracy's gallery, 100 persons; Mr Johnson's gallery, 44 persons; a total of 144 persons, paying £10 16s. Upper Gallery, 119 persons, paying £5 19s. Mrs Kempton (upper gallery?), 5s. The house rent is listed as £5 14s. The attendance appears to total at least 513 persons. Compare these data with those for 12 Dec. 1677.

## January 1678

DG     THE HISTORY OF TIMON OF ATHENS, THE MAN-HATER. [By Thomas Shadwell.] Edition of 1678: Prologue to Timon. Timon of Athens – Betterton; Alcibiades – Smith; Apemantus – Harris; Nicias – Sandford; Phaeax – Underhill; Aelius – Leigh; Cleon – Norris; Isander – Percival; Isidore – Gillo; Demetrius – Medburne; Dephilus – Bowman; Old Man – Richards; Poet – Jevon; Evandra – Mrs Betterton; Melissa – Mrs Shadwell; Chloe – Mrs Gibbs; Thais – Mrs Seymour; Phinias – Mrs Le-Grand. Epilogue.

COMMENT. The Duke's Company. The date of the premiere is not known, but a licensing date of 18 Feb. 1677/8 suggests a premiere not later than January 1677/8. It is possible, however, that this play followed *Sir Patient Fancy* (17 Jan. 1677/8), as the licensing date of *Timon* follows that for *Sir Patient Fancy*. Part of the music for *Timon* was composed by Louis Grabu and was published, without the singers' names, in *Choice Ayres and Songs*, 1679.

Downes (*Roscius Anglicanus*, p. 37): *Timon of Atbens*, alter'd by Mr Shadwell; 'twas very well Acted, and the Musick in't well Perform'd; it wonderfully pleas'd the Court and City; being an Excellent Moral.

Tursday 17     SIR PATIENT FANCY. [By Mrs Aphra Behn.] Edition of 1678: Prologue, Spoken by Mr Betterton. Sir Patient Fancy – Anthony Leigh; Leander Fancy – Crosby; Wittmore – Betterton; Lodwick Knowell – Smith; Sir Credulous Easy – Nokes; Curry – Richards; Lady Fancy – Mrs Corrar; Lady Knowell – Mrs Gwin [Quin]; Lucretia – Mrs Price; Isabella – Mrs Betterton; Maundy – Mrs Gibbs. Epilogue, spoken by Mrs Gwin [Quin].

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349. There is no certainty that this is the first performance, but a licensing date of 28 Jan. 1677/8 and Mrs Behn's

statement in the Preface that she hurried the play into print suggest a premiere not far from this date.

Thursday 17  
DG

Edition of 1678: To the Reader: I Printed this Play with all the impatient haste one ought to do, who would be vindicated from the most unjust and silly aspersion, Woman could invent to cast on Woman; and which only my being a Woman has procured me, That it was Bawdy, the least and most Excusable fault in the Men Writers, to whose Plays they all crowd, as if they came to no other end then to hear what they condemn in this: but from a Woman it was unnatural.

One song, "Sitting by yonder river side," with music by [Thomas (?)] Farmer, is in *Choice Ayres and Songs*, The Second Book, 1679.

**COMMENT.** The Earl of Arran to the Duchess of Ormond, 19 Jan. 1677/8: I met her Lord [Lord Cavendish] last night at the French play (HMC, Ormonde MSS., New Series, 1906, IV, 90). Henri Forneron, *Louise de Keroualle, Duchess of Portsmouth* (London, 1887): [The Duchess of Portsmouth] was at the last extremity when a slight change for the better took place, and she got up, had herself dressed, and dragged herself to her Sedan chair, to be carried to the French play, where she heard the king was to be with Madame Mazarin. The players had come to London for a short time, and Charles attended all their representations (pp. 197-98). Forneron apparently drew this information from a letter dated 20 Jan. 1677/8.

Friday 18  
At Court

*Wednesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1678

**MITHRIDATES, KING OF PONTUS.** [By Nathaniel Lee.] Edition of 1678: Prologue. Mithridates - Mohun; Ziphares - Hart; Pharnaces - Goodman; Archelaus - Griffin; Pelopidas - Wintershul; Andravar - Powell; Aquilius - Clark; Another Roman Officer - Wiltshire; Monima - Mrs Corbett; Semandra - Mrs Boutel. Epilogue, [written] by Mr Dryden.

DL

**COMMENT.** The King's Company. The date of the premiere is not known, but a licensing date of 28 March 1678 suggests a first performance not later than February 1678. One song, "One night while all the village slept," with music by Louis Grabu and words by Sir Car Scroop, is in *Choice Ayres and Songs*, The Third Book, 1681.

Downes (*Roscius Anglicanus*, p. 17): Major Mohun . . . [in] Mithridates, &c. An Eminent Poet seeing him Act this last, vented suddenly this Saying: Oh Mohun, Mohun! Thou little Man of Mettle, if I should write a 100 Plays, I'd Write a Part for thy Mouth; in short, in all his Parts, he was most Accurate and Correct. [Downes, p. 12, gives an identical cast except for omissions.]

Princess Anne apparently played Ziphares and Frances Apsley played Semandra in a production of this drama, probably at St James's Palace or at Sir Allen Apsley's house in St James's Square, between January 1677/8 and August 1679. See Benjamin Bathurst, *Letters of Two Queens* (London, 1924), p. 61.

**COMMENT.** Although the records are somewhat ambiguous, the Duke's Company possibly acted an unnamed play on this date. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 177.

Saturday 2  
MT

Saturday 2 IT COMMENT. The King's Company apparently acted an unnamed play on this occasion. See *A Calendar of the Inner Temple Records*, III, 127.

*Wednesday 13*  
**ASH WEDNESDAY**

Late February DL THE RAMBLING JUSTICE; or, The Jealous Husbands: With the Humours of Sir John Twiford. [By John Leanerd.] Edition of 1678: Prologue, Spoken by Flora. Sir Arthur Twilight - Powell; Sir Generall Amorous - Wilshire; Contentious Surly - Disney; Sir Geoffrey Jolt - Perrin; John Twiford - Powre; Spywell - Mr Q [Cuel]; Bramble - Coysh; Eudoria - Mrs Farlee; Petulant Easy - Mrs Merchant; Emilia - Mrs Bates; Flora - Mrs Cook. Epilogue spoken by Sir Arthur.

COMMENT. The King's Company. The date of the first production is not known, but the licensing date of 13 March 1677/8 suggests a late February premiere. In addition, the many names of minor performers point to a Lenten performance. The Prologue also speaks of it as a "Lenten Play."

## March 1678

DG TUNBRIDGE WELLS; or, A Day's Courtship. *Author not certain.* Edition of 1678: Prologue. No actors' names. Epilogue.

COMMENT. The Duke's Company. The date of the first production is not known. It was not entered in the *Term Catalogues* until May 1678, but the very large number of new plays acted by the Duke's Company in the spring of 1678, many of them more precisely dated, makes it probable that this was an early spring production which had title success. The title page states: Written by a Person of Quality. Langbaine (*English Dramatick Poets*, 1691, p. 554) ascribes it to "Mr Rawlins." A Library of Congress copy has on the title page: "by L. Baker."

DL THE MAN OF NEWMARKET. [By Edward Howard.] Edition of 1678: The Induction. Enter Prologue at one Door; and just as he addresses to speak, enter Shatteril and Haines at t'other. The Prologue, Spoke by Mr Clarke. Passal - Wiltshire; Maldrin - Birt; Sir Ral. Nonsuch - Powel; Whiffler - Haines; Swiftspur - Clark; Trainsted - Goodman; Bowser - Griffin; Plodwell - Perin; Breakbond - Moon [Mohun]; Pricknote - Cash [Coysh]; Clevly - Mrs Corbit; Jocalin - Mrs Baker; Quickthrift - Mrs Corey; Luce - Mrs Farle. The Epilogue, Spoke by Mrs Baker.

COMMENT. The King's Company. The date of the premiere is not known, but a licensing date of 13 April 1678 suggests a production in March. This play is entered ahead of *Trick for Trick* primarily because the latter has a slightly later licensing date.

DL TRICK FOR TRICK; or, The Debauch'd Hypocrite. [By Thomas D'Urfey.] Edition of 1678: Prologue, Spoken by Mr Haines in a Red Coat like a Common Souldier. Sir Wilding Frollick - Mohun; Monsieur Thomas - Hart; Valentine - Griffin; Franck - Clark; Hylas - Goodman; Sir Peregreen - Powell; Launce - Haynes; Physicians - Watson, Coysh, Perin; Cellida - Mrs Boutell; Sabina - Mrs Corbett; Lucilla - Mrs Merchant; A Whore - Mrs Farlee; Mrs Dorothy - Mrs Knepp. Epilogue, by Mr Mohun.

COMMENT. The King's Company. The date of the first production is not known. As the licensing date for this play was 30 April 1678, it probably was acted before Easter, but it may have had its first production immediately after Easter, Sunday 31 March 1678.

THE KIND KEEPER; or, Mr Limberham. [By John Dryden.] Edition of 1680: Prologue. No actors' name. Epilogue.

Monday 11  
DG

COMMENT. The Duke's Company. This performance is on the L. C., 5/145, p. 120: Mr Lymberham. See also Nicoll, *Restoration Drama*, p. 349. There is no indication as to whether this performance was the premiere, but it probably was part of its initial run, which was limited to three days.

Langbaine (*English Dramatick Poets*): In this Play (which I take to be the best Comedy of his) he so much expos'd the keeping part of the Town, that the Play was stopt, when it had but thrice appear'd on the Stage (p. 164). [In the Dedication to the play, Dryden also refers to its being stopped.]

COMMENT. *The Memoirs of Sir John Reresby*, ed. Browning: I was with the King at the French play that night (p. 136).

Thursday 14  
At Court (?)

COMMENT. *The Memoirs of Sir John Reresby*, ed. Browning (p. 137): This day in the afternoon I had a quarrell in the King's playhouse upon this occasion. As I sate in the pit a gentleman, whose name I afterwards heard to be Mr Symons came and placed himself next to me, and not content to rest ther, after a while desired me to give him my seat, or to exchange with him, (pretending he was to speake to one of his acquaintances on the other side). I had noe mind to quitt my seat, which was better to see than his; besides, he haveing been drinking, his manner of askeing was not altogather soe gratefull, insomuch as I denied it. Here upon he said I was uncivil, and I tould him he was a rascall; upon which words we were both prepared to strike one another, had not a gentleman that sate near us (one Sir Jonathan Trelany) put his hand between us to prevent it.

Tuesday 19  
DL

A TRUE WIDOW. [By Thomas Shadwell.] Edition of 1679: Prologue, [written] by Mr Dryden. No actors' names. Epilogue, by the Author.

Tuesday 21  
DG

COMMENT. The Duke's Company. The date for this performance is based upon Lump's remark in Act 1: "Upon the one and twentieth of March . . ." Since the dedication bears a date of 16 Feb. 1678/9, the assumption is that the play was first acted on 21 March 1677/8. References in the Prologue also fit the public events of March 1678.

Dedication, Edition of 1679: This Play . . . met not with that Success from the generality of the Audience, which I hop'd for, and you thought, and still think, it deserved.

Monday 25-Saturday 30  
PASSION WEEK

## April 1678

FRIENDSHIP IN FASHION. [By Thomas Otway.] Edition of 1678: Prologue, Spoken by Mr Smith. Goodvile - Betterton; Truman - Smith; Valentine - Harris; Sir Noble Clumsey - Underhill; Malagene - Leigh; Caper - Jevon; Saunter - Bowman; Mrs Goodvile - Mrs Barrey; Victoria - Mrs Gibbs; Camilla - Mrs Price; Lady Squeamish - Mrs Guin [Quin]; Lettice - Mrs Seymour. The Epilogue, Spoken by Mrs Barrey.

Friday 5  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/143, p. 162. An entry for the same play on L. C. list, 5/145, p. 120, with the date 25 April, is possibly an error. See also Nicoll, *Restoration Drama*, pp. 348-49. There is no indication that this performance is the premiere, but a licensing date of 31 May 1678 suggests a premiere in April 1678.

*Friday 12*  
At Court      COMMENT. On this date an order for the Customs Commissions to examine belongings of the French comedians and allow their free export suggests that they left London about this time. See *Calendar of Treasury Books, 1676-1679*, p. 962, and Boswell, *Restoration Court Stage*, p. 124.

## May 1678

*Tuesday 28*  
DG      THE COUNTERFEITS. [Probably by John Leanerd.] Edition of 1679: Prologue. Don Gomez – Anthony Lee; Don Luis – Gilloe; Vitelli – Betterton; Antonio – Harris; Carlos – Medburne; Peralta – Smith; Dormilon – Persivall; Fabio – Underhill; Crispin – Williams; Tonto – Richards; Boy – Young Mumford [Mountfort]; Elvira – Mrs Lee; Violante – Mrs Price; Clara – Mrs Barrer; Flora – Mrs Gibbs. Epilogue spoken by Mrs Barry.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/143, p. 162; on a similar list (L. C. 5/145, p. 120) the date is given as 25 May, but the second list may have been compiled from the first one and subject to error. See also Nicoll, *Restoration Drama*, p. 349. There is no indication that this is the first production, but the Epilogue refers to the shortly expected "long Vacation," a suggestion that the premiere came in May. The play was not licensed until 29 Aug. 1678.

## June 1678

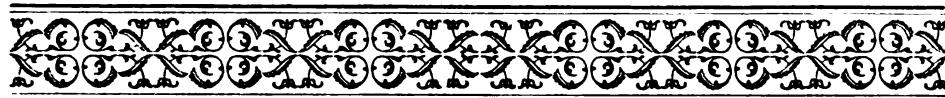
DG      SQUIRE OLDSAPP; or, The Night-Adventurers. [By Thomas D'Urfe.] Edition of 1679; Welford – Betterton; Henry – Smith; Lovell – Crossby; Squire Oldsapp – Nokes; Sir Frederick Banter – Leigh; Colonel Buff – Sandsford; Pimpo – Underhill; Madame Tricklove – Mrs Currer; Christina – Mrs Price; Sophia – Mrs Barrer; Cornet – Mrs Norrice; Lucinda – Mrs Seymour. Prologue by Oldsapp. Epilogue, Spoken by Mrs Currer.

COMMENT. The Duke's Company. The date of the first performance is not known, but a licensing date of 28 June 1678 suggests June as the latest probable date of the premiere. Two songs, "Close in a hollow silent cave" and "How frail is old age to believe," with music by Louis Grabu, are in (the first) *Choice Songs and Ayres, The Third Book*, 1681, and (the second) *A New Collection of Songs and Poems*, 1683.

DG      BRUTUS OF ALBA; or, The Enchanted Lovers. [By Nahum Tate.] Edition of 1678: Prologue. No actors' names.

COMMENT. The Duke's Company. There is no indication of the date of the first production, but a licensing date of 15 July 1678 suggests a June or very early July production.

*Thursday 20*  
MTH      HUNTINGTON DIVERTISEMENT; or, An Enterlude for the Generall Entertainment at the County-Feast, Held at Merchant-Taylors Hall, June 20, 1678.  
COMMENT. The author is not known. The edition of 1678 gives no performers' names.



## S E A S O N   O F 1678-1679

**D**URING this season the two companies acted in the playhouses they had occupied for some years—the King's at Drury Lane, the Duke's at Dorset Garden—but the tension and excitement of the anti-Catholic atmosphere adversely affected the theatres.

The Epilogue to *The Feign'd Curtizans* (March 1679) emphasized the thinness of the town and the severity of the times. Although both companies were affected, it was the King's Company which deteriorated more severely, for its fortunes in recent seasons had, for a variety of reasons, been diminishing. For awhile in 1678 or 1679 Drury Lane was closed (see Hotson, *Commonwealth and Restoration Drama*, p. 262, and the Epilogue to *The Feign'd Curtizans*, March 1679), and the internal dissensions caused James Gray, the treasurer, Cardell Goodman, and Thomas Clarke to leave London for a theatrical sojourn in Edinburgh (Hotson, *Commonwealth and Restoration Drama*, p. 262).

That the parlous times affected players in other ways is suggested by the problem of Michael Mohun, who inquired of the King whether Mohun, a "Popish recusant," should obey the proclamation banning all Catholics from London. Although the King ordered Mohun to stay, his personal circumstances were anything but fortunate (see CSPD, Charles II, 1678, p. 571). The effect of all these disturbances on the King's Company is noticeable in the extremely small number of new plays it produced in this season and in the rarity with which the casts are included in the published editions.

As though the players had insufficient difficulties, they again faced competition from foreign comedians. In November 1678 the Duke of Modena sent his comedians to London (see the Calendar, November 1678), and they remained for approximately three months. The English actors may have had

some consolation in the fact that the foreign troupe apparently played only six times with indifferent success.

As in previous lists, these records of the personnel of the companies include only those names which appear in documents of this season. To note the continuity of the companies, one should compare these lists with those for preceding and later seasons.

The King's Company: Thomas Clarke (in Scotland part of season); Edward Eastland; Cardell Goodman (in Scotland also); James Gray (in Scotland also); Philip Griffin; Joseph Haines; John Lacy; Michael Mohun; Carey Perrin; Robert Shatterell; William Wintershall (died in July 1679); Henry Wright; Mrs Elizabeth Roch.

The Duke's Company: Thomas Betterton; John Bowman; George Bright; John Crosby; John Downes (prompter); Thomas Gillow; Henry Harris; Anthony Leigh; Matthew Medbourne (arrested 26 Nov. 1678); James Nokes; Henry Norris; Thomas Percival; John Richards; Samuel Sandford; William Smith; Cave Underhill; David Williams; Joseph Williams; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Currer; Mrs Evans; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Norris; Mrs Price; Mrs Anne Quin; Mrs Seymour.

The Duke of Modena's Company: Francesco Angelli; Gio. Andrew Cimadori; Costantino Costantini; Domenica Costantini; Giovanni Battista Costantini; Teresa Corona Sabolini Costantini; Giuseppe Antonio Fiala; Marzia Fiala; Giovan Antonio Lolli; Bernardo Narici; Antonio Riccoboni; Giuseppe Totoriti. See A. L. Bader, "The Modena Troupe in England," *Modern Language Notes*, L (1935), 367-69.

In addition to those plays entered in the Calendar, there are others which, by virtue of composition, publication, or production not precisely dated, pertain to this season.

*Don Carlos, Prince of Spain*. By Thomas Otway. A second edition, appearing in 1679, may represent a revival at this time.

*The Excommunicated Prince; or, The False Relique*. Possibly by Will Bedloe or Thomas Walter. See Anthony à Wood, *Fasti Oxonienses*, ed. P. Bliss (1813-1820), II, 373. The Prefatory note is dated 16 July 1679; the play was advertised in *Domestick Intelligence*, 31 Oct. 1679.

*Noah's Flood; or, The Destruction of the World*. By Edward Ecclestone. This work, published in 1679, may have been presented at this time, although there is no specific evidence to indicate acting.

*The Pair-Royal of Coxcombs*. The play may have been written by Joan Philips. References to it appear in *Female Poems On Several Occasions, Written*

by *Epbelia*, 1679. This work has a *Prologue to the Pair-Royal of Coxcombs, Acted at a Dancing-School* (pp. 16-17), *The first Song in the Play* (pp. 18-19), *The Second Song* (pp. 19-20) and *The Epilogue* (p. 21).

*Secret Love; or, The Maiden Queen*. By John Dryden. Reprinted in 1679, this play may have been revived at this time.

*Titus Andronicus; or, The Rape of Lavinia*. Altered from William Shakespeare by Edward Ravenscroft. This play was acted at Drury Lane by the King's Company, but the time of its first production is not known. It was not licensed until 21 Dec. 1686, and not printed until 1687. The edition of 1687 has no actors' names, and indicates that the original Prologue and Epilogue had been lost. If the Preface is to be taken literally, the play may have appeared in the autumn of 1678. The Preface: The Success answer'd the Labour, tho' it first appear'd upon the Stage, at the beginning of the pretended Popish Plot.

*Troades; or, The Royal Captives*. By Sir Edward Sherburne. This play, which probably was not acted, was entered in the *Term Catalogues*, June 1679, and advertised in the *London Gazette*, 10-14 July 1679.

## September 1678

**OEDIPUS.** [By Nathaniel Lee and John Dryden.] Edition of 1679: Prologue. DG  
 Oedipus - Betterton; Adrastus - Smith; Creon - Sandford; Tiresias - Harris;  
 Haemon - Crosby; Alcander - Williams; Diocles - Norris; Pyracmon - Boman;  
 Phorbas - Gillo; Ghost of Laius - Williams; Jocasta - Mrs Betterton; Eurydice -  
 Mrs Lee; Manto - Mrs Evans. Epilogue.

COMMENT. The Duke's Company. The date of the first production is uncertain. The date of licensing was 3 Jan. 1678/9, but Wilson ("Six Restoration Play-Dates," p. 222) has argued that it may well have been the first new play of the season. The Prologue refers to it as "The first Play bury'd since the Wollen Act," the Act going into effect on 1 Aug. 1678.

For Sandford as Creon, see Cibber, *Apology*, ed. Lowe, I, 131. Downes (*Roscius Anglicanus*, p. 37): *Oedipus King of Thebes*, Wrote by Mr Nat. Lee and Mr Dryden: The last Writing the first two Acts, and the first the 3 last. This play was Admirably well Acted; especially the Parts of Oedipus and Jocasta: One by Mr Betterton, the other by Mrs Betterton; it took prodigiously being Acted 10 Days together.

## October 1678

**THE TRIUMPHS OF LONDON:** Performed on Tuesday, October XXIX. 1678. For the Entertainment of the Right Honourable, and truly Noble Pattern of Prudence and Loyalty, Sir James Edwards Knight, Lord Mayor of the City of Tuesday 29  
City

- Tuesday 29*  
City      London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. Together with the Songs sung in this Solemnity. All set forth at the proper Costs and Charges of the Worshipful Company of Grocers. Designed and Composed by Tho. Jordan, Gent.

COMMENT. The Lord Mayor's Show.

## November 1678

- At Court*      COMMENT. In November 1678 the Duke of Modena sent his troupe of comedians to London. They remained there until mid-February 1678/9 but apparently played only six times in three months. For an account of this troupe, see A. L. Bader, "The Modena Troupe in England," *Modern Language Notes*, L (1935), 367-69, and I. K. Fletcher, "Italian Comedians in England in the 17th Century," *Theatre Notebook*, VIII (1954), 86-91. See also *Calendar of Treasury Books, 1676-1679*, pp. 1160, 1230, and Boswell, *Restoration Court Stage*, p. 124.

- DG*      THE DESTRUCTION OF TROY. [By John Banks.] Edition of 1679: Prologue. Priamus - Sandford; Hector - Harris; Paris - Crosby; Troilus - J. Williams; Agamemnon - Medbourn; Achilles - Betterton; Ulysses - Smith; Diomedes - Gillow; Patroclus - Bowman; Menelaus - Norris; Ajax - Underhill; Helena - Mrs Price; Andromache - Mrs Betterton; Polyxena - Mrs Barry; Cassandra - Mrs Lee. Epilogue Spoken by Mrs Quynn.
- COMMENT. The Duke's Company. The date of the first production is not known, but the fact that Medbourne, who is in the cast, was sent to Newgate Prison on 26 Nov. 1678 establishes November as the latest probable date for the first production. The play was not licensed for printing until 19 Jan. 1678/9. *A Compleat List of all the English Dramatic Poets* (London, 1747): This Play had no Success on the Stage (p. 168).

- Friday 1*  
*IT*      COMMENT. There may have been a play given on this day, but the evidence is confusing. See *A Calendar of Inner Temple Records*, ed. Inderwick, III, 127-28.

### Wednesday 13 A FAST DAY

- Friday 22*  
*EB*      CONCERT. *London Gazette*, No 1356, 18 Nov. 1678: On Thursday [sic] next, the 22 of this instant November, at the Musick School in Essex Buildings, over against St Clement's Church in the Strand, will be continued a Consort of Vocal and Instrumental Musick, beginning at five of the Clock every evening. Composed by Mr John Bannister.

- Monday 25*  
*EB*      CONCERT. *London Gazette*, No 1358, 21-25 Nov. 1678: This present Monday, at the Musick School in Essex Buildings, over against St Clements Church in the Strand, will be continued a Consort of Vocal and Instrumental Musick, beginning at Five of the Clock every evening. Composed by Mr John Bannister.

## January 1679

**COMMENT.** *The Memoirs of Sir John Reresby* (p. 168): Being at a play wher I sat near Collonel Macarty, who was shortsighted a gentleman in drinke quarrelled with him, and drawing his sword passed at hime before Macarty was ready, or indeed saw it, and had certainly wounded him had not I putt by the sword with mine that was drawn whilst he recovered himselfe but they were then parted without harm.

Monday 6  
[DL or DG]

**CONCERT.** *London Gazette*, No 1371, 6-9 Jan. 1678/9: At the Musick School in Essex Buildings near St Clements Church in the Strand, will be continued a Consort of Vocal and Instrumental Musick; beginning at six of the clock every evening. Composed by Mr John Bannister.

Tbursday 9  
EB

*Tbursday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1679

**COMMENT.** During February and March 1678/9 two plays, titles unknown, were acted before the King. See an order: To Edward Griffin, Esq. Treasurer of the Chamber, to be paid over to John Lacy, assigne of Charles Killigrew, Mast<sup>r</sup> of the revells, for two plays acted before his said Majestie in Feb'ry and March 1678/9 (*Moneys Received and Paid for Secret Services*, ed. J. Y. Akerman, Camden Society, LII (1851), 34).

DL

## March 1679

**THE TRAGEDY OF SERTORIUS.** [By John Bancroft.] Edition of 1679: DL Prologue. No actors' names. Epilogue, [Written] by Mr Ravenscroft.

**COMMENT.** The King's Company. The date of the premiere is not known. As the play was licensed for printing, 10 March 1678/9, March 1679 is the latest likely date for the premiere.

**THE AMBITIOUS STATESMAN; or, The Loyal Favourite.** [By John Crowne.] Edition of 1679: The Prologue. No actors' names. The Epilogue, Spoken by Mr Haines, who Acted La Marre.

DL

**COMMENT.** The King's Company. The date of the premiere is not known. As the play was entered in the *Term Catalogues*, June 1679, it probably was acted first sometime in the preceding two or three months. Gildon's revision of Langbaine, *English Dramatick Poets*: This Play met not with the Applause the Author and his Friends expected (p. 28).

- DG      THE FEIGN'D CURTIZANS; or, A Night's Intrigue. [By Mrs Aphra Behn.] Edition of 1679: The Prologue, Spoken by Mrs Currer. Morisini – Norris; Julio – Crosby; Octavio – Gilloe; Petro – Leigh; Sir Harry Fillamour – Smith; Galliard – Betterton; Sig Signall Buffoon – Nokes; Tickletext – Underhill; Laura Lucretia – Mrs Lee; Marcella – Mrs Currer; Cornelia – Mrs Barry; Phillipa – Mrs Norris; Sabina – Mrs Seymour. Epilogue, Spoken by Mr Smith.

COMMENT. The Duke's Company. The date of the first production is not known, but as the play was licensed for printing on 27 March 1679, the premiere must have been no later than March 1679. It is possible that *Midnight's Intrigue*—see introductory note to the 1676–77 season—is an earlier version of this play.

The Epilogue suggests that the players faced thin audiences during the spring and that Drury Lane had been closed for some time: So hard the Times are, and so thin the Town, / Though but one Playhouse, that must too lie down.

It is possible that Mrs Behn's *The Young King* may have been acted at this time. See September 1679.

## April 1679

- DG      TROILUS AND CRESSIDA; or, Truth Found Too Late. [By John Dryden.] Edition of 1679: The Prologue, Spoken by Mr Betterton, Representing the Ghost of Shakespear. Hector – Smith; Troilus – Betterton; Priam – Percivall; Aeneas – Joseph Williams; Pandarus – Leigh; Calchas – Percivall; Agamemnon – Gillo; Ulysses – Harris; Achilles – David Williams; Ajax – Bright; Nestor – Norris; Diomedes – Crosby; Patroclus – Bowman; Anthenor – Richards; Thersites – Underhill; Cressida – Mrs Mary Lee; Andromache – Mrs Betterton. The Epilogue, Spoken by Thersites.

COMMENT. The Duke's Company. The date of the first performance is uncertain, but the fact that the play was entered in the *Stationers' Register* on 14 April 1679 suggests a premiere not later than April 1679. A song, "Can life be a blessing," with music by Thomas Farmer, is in *Choice Ayres and Songs, The Third Book, 1681*.

### Friday 11 A FAST DAY

### Monday 14–Saturday 19 PASSION WEEK

## May 1679

- DG      CAESAR BORGIA, SON OF POPE ALEXANDER THE SIXTH. [By Nathaniel Lee.] Edition of 1680: Prologue, written by Mr Dryden. Caesar Borgia – Betterton; Palante – Williams; Machiavel – Smith; Paul Orsino – Gillow; Ascanio Sforza – Lee; Vitellozzo – Peircifull; Bellamira – Mrs Lee; Adorna – Mrs Price. Epilogue.

COMMENT. The Duke's Company. The date of the first production is uncertain. The fact that the Epilogue suggests that it followed Settle's *The Female Prelate* is not a factor in the dating, as the Newdigate newsletters—see Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80—show that Settle's

play was first acted on 31 May 1680, whereas *Caesar Borgia* was entered in the *Term Catalogues*, November 1679. Although the reference in the Epilogue to burning "the Pope's Effigies" has been argued as referring to the Pope-burning procession of 17 Nov. 1679, the references in the Epilogue to Father Lewis, who was tried and convicted at York, 28 March 1679, suggest that it was written before his execution, 27 Aug. 1679. Hence the play may have been acted first some time in the late spring or the summer. A song, "Blush not redder than the Morning," with music by Thomas Farmer, is in *Choice Ayres and Songs, The Third Book*, 1681.

DG

**COMMENT.** *The Memoirs of Sir John Reresby* (p. 181): The Duke of Albemarle carried me this afternoon to the play, which I had not leisure to take the diversion of for some time.

Thursday 15  
[DL or DG]

## June 1679

**COMMENT.** John Verney to Sir R. Verney, 23 June 1679: Churchill, for beating an orange wench in the Duke's playhouse, was challenged by Capt. Otway (the poet), and were both wounded, but Churchill most. The relation being told the King, by Sir John Holmes, as Churchill thought to his prejudice, he challenged Holmes, who fighting, disarmed him, Churchill. On Saturday, at the Duke's Theatre, happened a quarrel between young Bedlow and one of the novices of St Omer's, and many swords were drawn, but as yet I have not heard whether any blood was shed in this religious quarrel (HMC, Verney MSS., Appendix, 7th Report, 1879, p. 473).

Saturday 21  
DG

## September 1679

**ENTERTAINMENTS.** *The Diary of Robert Hooke* (p. 423): At Bartholomew fair Saw Elephant wave colours, shoot a gun, bend and kneel, carry a castle and a man.

Monday 1  
BF

**ENTERTAINMENTS.** William Blaythwaite to Sir Robert Southwell, 4 Sept. 1679 [describing a visit made on 3 Sept. 1679 by Sir Edward Dering, Mrs Helena Percival, Miss Helena, Miss Betty, and himself]: What we saw was the dancing on the ropes performed first by Jacob Hall and his company, then by a Dutch dancer, who did wonderful feats. From thence we went to the Elephant, who I think was more terrible than pleasant to the young spectators (Morley, *Memoirs of Bartholomew Fair*, p. 192).

Wednesday 3  
BF





## SEASON OF 1679-1680

OUTWARDLY the affairs of the two principal companies remained essentially as they had been in the previous season. The Duke's Company acted at Dorset Garden, the King's at Drury Lane. Both were affected by the unsettling excitement of the Popish Plot, but the Duke's Company was the more enterprising in the production of new plays, including *The Orphan*, one of the more popular tragedies, and had to all outward appearances a successful season.

Within the King's Company, however, a steady deterioration of the morale of the players affected its productions and prosperity. The only new play which it certainly produced was *The Female Prelate*, 31 May 1680; and this work was not an improvement over its offerings in the preceding year. In addition, some of the players—Gray, Clarke, and Goodman—had deserted to play in Scotland, and although they returned in mid-season, reconciliation of their differences with the rest of the sharers and actors proved difficult. In October 1679 the company had a dispute over the disposition of the players' stock of costumes, books, and other properties (see Nicoll, *Restoration Drama*, p. 327n). After the return of the dissident players by February 1680, it was still difficult to muster a sufficient number of performers to present plays competently. On 30 July 1680 the Company made a renewed effort to reconstitute itself by means of an agreement between the actors and Charles Killigrew as master of the company (see Hotson, *Commonwealth and Restoration Stage*, pp. 264-65). Hard pressed, the King's Company sought to revitalize itself to meet the competition of the more successful Duke's Company.

As in previous lists, these rosters of the personnel of the two companies are limited to those individuals whose names appear in documents of this season. To ascertain the continuity of each company, especially the King's

Company, which is meagerly represented at this season, one should consult the lists in preceding as well as later ones.

The King's Company: William Cartwright; Thomas Clarke (in Scotland part of season); Cardell Goodman (in Scotland part of season); James Gray (in Scotland part of season); Philip Griffin; Joseph Haines (in Paris part of season); Charles Killigrew (proprietor); Michael Mohun; Martin Powell; Robert Shatterell; Thomas Sheppey; Marmaduke Watson.

The Duke's Company: Thomas Betterton; John Bowman; George Bright; John Downes (prompter); Thomas Gillow; Henry Harris; Thomas Jevon; John Lee; Anthony Leigh; William Mountfort; James Nokes; Henry (?) Norris; Thomas Percival; John Richards; William Smith; Cave Underhill; David Williams; Joseph Williams; John Wiltshire; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Anne Bracegirdle; Mrs Charlotte Butler; Mrs Elizabeth Currer; Mrs Mary Lee; Mrs Elinor Leigh; Mrs Norris; Mrs Margaret Osborn; Mrs Price; Mrs Seymour; Mrs Anne Gibbs Shadwell.

In addition to the plays represented in the Calendar, there are some which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*An Evening's Adventure; or, A Night's Intrigue.* The author is not known. It is listed in *Biographia Dramatica*, but the editor, though referring to it as a comedy *ca.* 1680, has not seen a copy. The play is not in the *Stationers' Register* or the *Term Catalogues*, and the title may have resulted from confusion with another play.

*Fools Have Fortune; or, Luck's All.* The author is not known. The play apparently was not printed, but a MS Prologue and Epilogue are in the Huntington Library, EL 8924. The Prologue points to Dorset Garden, with its mention of Tony Lee and Nokes, and a reference to "those Romances/ Which they call Protestant Intelligences" suggests 1679-80 when newspapers with variant titles on *Domestick Intelligence* flourished.

*The History of Charles VIII of France.* By John Crowne. This play, reprinted in 1680, may have been revived at this time. See also mid-November 1675.

*The Love-Sick King.* This is possibly a reprint or alteration of Anthony Brewer's under the title *The Perjur'd Nun*. No edition of the play under the latter title is known. Langbaine (*English Dramatick Poets*, 1691, p. 31): This Play [*The Lovesick King*] was likewise reviv'd by the Actors of the King's House in the Year 1680, and acted by the Name of the *Perjur'd Nun*.

*The Muse of Newmarket; or, Mirth and Drollery.* The compiler of this work is not known. Printed in 1680, the title page states: Being three Farces Acted before the King and Court at New-Market . . . 1680. The titles are: *The*

*Merry Milkmaid of Islington; or, The Rambling Gallants Defeated; Love Lost in the Dark; or, The Drunken Couple; and The Politick Whore; or, The Conceited Cuckbold.*  
Each has a Prologue, an Epilogue, and a list of characters, but no actors' names.

## September 1679

**THE YOUNG KING;** or, The Mistake. [By Mrs Aphra Behn.] Edition of 1683. DG  
Prologue. No actors' names. The Epilogue is spoken by Mrs Barry, as a Nymph, at his R. H. second exile into Flanders.

COMMENT. The Duke's Company. The date of the first production is not known, but it was probably acted much earlier than November 1682, when it was entered in the *Term Catalogues*. The fact that the Epilogue refers to the Duke of York's "second Exile into Flanders" points to the possibility that it may have been acted near that time, i.e., between 24 Sept. 1679 and 14 Oct. 1679. It may have been first acted as early as March 1679, when the political flights of the Duke of York were also a matter of public concern.

**THE WOMAN CAPTAIN.** [By Thomas Shadwell.] Edition of 1680: Prologue Spoken by Anthony Lee. No actors' names. Epilogue, Spoken by Mrs Barry, who acted the Woman-Captain. DG

COMMENT. The Duke's Company. The date of the premiere is not known, but the fact that the play was entered in the *Term Catalogues* in November 1679 suggests that it was first acted not much later than September 1679.

**THE VIRTUOUS WIFE;** or, Good Luck at Last. [By Thomas D'Urfey.] Edition of 1680: Prologue Spoke by Mrs Barrer [and Tony Leigh]. Epilogue, by Mr Nokes, representing my Lady Beardly. Beverly - Harris; Beauford - Smith; Sir Frolick Whimsey - Jevon; Sir Lubbery Widgeon - Lee; Brainworm—[no one listed for this role, but Cave Underhill seems a likely actor for it]; Amble - Underhill [perhaps Underhill was erroneously listed for this instead of Brainworm]; Crotchett - Bowman; Olivia - Mrs Barrer; Lady Beardly - Nokes; Jenny Wheedle - Mrs Currer; Lidia - Mrs Seymour; Tissick - Mrs Norrice. DG

COMMENT. The Duke's Company. There is no certainty as to the date of the first production; but as this play was entered in the *Term Catalogues* November 1679, it was certainly first acted by October 1679, possibly in September 1679. A musical number, "The loyal Protestant," the music by Thomas Farmer, is in *Choice Ayres and Songs*, The Third Book, 1681. /

## October 1679

**THE HISTORY AND FALL OF CAIUS MARIUS.** [By Thomas Otway.] Edition of 1680: Prologue Spoke by Mr Betterton. Caius Marius - Betterton; Sylla - Williams; Marius Junior - Smith; Granius - Percivale; Metellus - Gillow; Quintus Pompeius - Williams; Cinna - Jevon; Sulpitius - Underhill; Lavinia - Mrs Barry; Nurse - Noakes. Epilogue Spoken by Mrs Barry, who acted Lavinia. DG

COMMENT. The Duke's Company. The date of the premiere is not known, but its Prologue indicates that it follows *The Woman Captain*. Like that play and *The*

- DG      *Virtuous Wife, Caius Marius* was entered in the *Term Catalogues*, November 1679, but the large number of plays apparently presented earlier in the autumn suggests that this one could hardly have been brought on the stage before October 1679.
- Friday 3      Brussels      COMMENT. Apparently *The Man of Mode* had an amateur revival in Brussels in the autumn, possibly before the Duke and Duchess of York, when they were away from London.  
 Princess Anne to Frances Apsley, 3 Oct. 1679: The play is practisde to night Miss Watts is to be Lady townly which part I beleeve wont much become her. [See Benjamin Bathurst, *Letters of Two Queens* (London, 1924), pp. 111–12].
- Wednesday 29      LONDON IN LUSTER: Projecting Many bright beams of Triumph: Disposed with Several Representations of Scenes and Pageants. Performed with great Splendor on Wednesday, October xxix. [1679] At the Initiation and Instalment of the Right Honourable Sir Robert Clayton, Knight, Lord Mayor of the City of London. Dignified with divers delightfull Varieties of Presentors, with Speeches, Songs, and Actions, properly and punctually described. All set forth at the proper Cost and Charges of the Worshipful Company of Drapers. Devised and Composed by Tho. Jordan, Gent.  
 COMMENT. The Lord Mayor's Show. For brief accounts, see Luttrell, *A Brief Relation*, 1, 25, and *Domestick Intelligence*, No. 34, 31 Oct. 1679.

## November 1679

- Thursday 20      Slingsby      CONCERT.  
 COMMENT. Evelyn, *Diary*: I dined at the Master of the Mints with my Wife, invited to heare Musique which was most exquisitely performed by 4 the most renouned Masters, Du Prue a French-man on the Lute: Signor Bartholomeo [Albrici (?)] Ital: on the Harpsichard: & Nicolao [Matteis (?)] on the Violin; but above all for its sweetenesse & novelty the Viol d'Amore of 5 wyre-strings, plaied on with a bow, being but an ordinary Violin, play'd on Lyra way by a German, than which I never heard a sweeter Instrument or more surprizing: There was also a Flute douce now in much request for accompanying the Voice: Mr Slingsby Master of the house (whose Sonn & Daughter played skillfully) being exceedingly delighted with this diversion, had these meetings frequently in his house.

## December 1679

- DG      THE LOYAL GENERAL. [By Nahum Tate.] Edition of 1680: Prologue Written by Mr Dryden. King – Harris; Theocrin – Betterton; Theron – Norris; Diphilus – Gillo; Escalus – Jevan; Pisander – Bowman; Abardanes – Jo. Williams; Sossacles – [David (?)] Williams; Queen – Mrs Currer; Arviola – Mrs Lee; Edraste – Mrs Price.  
 COMMENT. The Duke's Company. The date of the premiere is not known, but the fact that it was entered in the *Term Catalogues* in February 1679/80 suggests a first production in December 1679 or January 1680. A song, "Tell my Strephon that I die," with music by John Blow, is in *Choice Ayres and Songs*, The Fourth Book, 1683.

THE HISTORY OF POPE JOAN; or, A Discovery of the Debaucheries and Villanies of the Popish Faction. *Author not known* Wednesday 17  
CS

COMMENT. This work apparently was not published. It was referred to in *Domestick Intelligence*, 19 Dec. 1679: Acted by Scholars of a Latin School in Cannon Street.

## January 1680

THE LOVING ENEMIES. [By Lewis Maidwell.] Edition of 1680: Prologue. Lorenzo – Betterton; Marcello – Smith; Antonio – Jo. Williams; Paulo – Leigh; Circumstantio – Underhill; Albricio – Richards; Julia – Mrs Mary Lee; Camilla – Mrs Barry; Lucinda – Mrs Shadwell; Paulina – Mrs Leigh; Nuarcha – Mrs Norris. Epilogue, Spoken by Mrs Barry. DG

COMMENT. The Duke's Company. The date of the first production is not known. The play was entered in the *Term Catalogues*, May 1680, and advertised in the *True News*, 12-15 May 1680, suggesting a production not later than April 1680. Nevertheless, the fact that the Prologue refers to the attack on John Dryden in Rose Street (18 Dec. 1679) and to the petitions to Parliament—Luttrell, *A Brief Relation*, I, 31, on 13 Jan. 1679/80, refers to petitions subscribed by several thousands—suggests that the play appeared during January 1679/80.

SHE WOULD IF SHE COULD. [By Sir George Etherege.] *Cast not known.* Tuesday 27  
[DL]

COMMENT. It is not certain that this performance was given by the King's Company, but because it first produced the play, it has been assigned to Drury Lane.

Pepys, *Diary*: Tuesday January the 27th . . . comeing home at night (after I had carryed my Cozen Winn Houblon home from a Play (shee would if she could). [MS Mornamont II, folio 1192, Cambridge University Library.] See also Arthur Bryant, *Samuel Pepys: Years of Peril* (New York, 1935), p. 314.

*Friday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1680

THE MISERY OF CIVIL-WAR. [By John Crowne.] Edition of 1680: Prologue. King Henry the Sixth – Joseph Williams; Richard Plantagenet – David Williams; Edward – Smith; George, Duke of Clarence – Bowman; Richard – Gillow; Earl of Warwick – Batterton; Old Lord Clifford – Percival; Young Clifford – Wiltshire; Queen Margaret – Mrs Leigh [Mrs Mary Lee]; Lady Grey – Mrs Batterton; Lady Eleanor Butler – Mrs Currer. Epilogue. DG

COMMENT. The Duke's Company. The date of the first production is not known, but the fact that Narcissus Luttrell purchased a copy on 22 March 1679/80 suggests that the premiere occurred not later than February. A copy, with Luttrell's date of purchase, is in the Ohio State University Library. (I am indebted to Professor J. H. Wilson for this information.)

- DL      COMMENT. During this month the dissident players from the King's Company—Goodman, Gray, and Clarke—returned from Edinburgh. For details, see Hotson, *Commonwealth and Restoration Stage*, pp. 262–63.
- Monday 2*      COMMENT. *The True News; or, Mercurius Anglicus*, 4–7 Feb. 1679/80: On Munday night last happened a great dispute in the Duke's Play-house, some Gentlemen in their Cupps entring into the Pitt, flinging Links at the Actors, and using several reproachfull speeches against the Dutchess of P. and other persons of Honour, which has occasioned a Prohibition from farther Acting, till his Majesties farther pleasyre.
- DG      A letter written by the Dowager Countess of Sunderland to Henry Sidney, dated 6 Jan. 1679/80 [possibly misdated] refers to disorders which are similar to those recorded in *The True News*: You must needs hear of the abominable disorders amongst us, calling all the women whores and the men rogues in the playhouses—throwing candles and links—calling my Lord Sunderland traitor, but in good company; the Duke [of York], rascal; and all ended in “God bless his Highness, the Duke of Monmouth. We will be for him against the world.” I am told they may be fined a great deal if they are prosecuted. Two of these are knights of shires, Sir Scroope How, and my Lord Wharton’s eldest son; the only sufferer yet is Porter. They are ashamed, I hear, and afraid (R. W. Blencowe, *Diary of the Times of Charles the Second by the Honourable Henry Sidney* [London, 1843], I, 237).
- Monday 9*      COMMENT. The Newdigate newsletters (Folger Shakespeare Library), 9 Feb. 1679/80: The late disorders at the Playhouse hath soe much incenst his Mat̄e that tis said he hath commanded the persons to be proceeded Agt as Ryotters (Wilson, “Theatre Notes,” p. 80). [In *Domestick Intelligence*, 8–10 Feb. 1679/80, is a reference to an information in the King’s Bench brought against those who participated in the disorders in the Duke’s playhouse.]
- Wednesday 11*      THE ROVER. [By Mrs Apha Behn.] *Cast not known.* For a previous cast, see 24 March 1676/7.
- At Court      COMMENT. The Duke’s Company. The date of this performance is uncertain. It is one of a series of plays acted at Court, in L. C. 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 350. In view of the recent disorders at the Duke’s Theatre, it is somewhat surprising to have this series of plays acted at Court at this time, but three of the entries would fall on Sunday if the sequence is assigned to the season of 1680–81; hence, the series has been assigned to 1679–80.
- Friday 13*      THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] *Cast not known.*
- At Court      COMMENT. The Duke’s Company. This performance is on the L. C. list, 5/145, p. 120: The Wanton Wife. See also Nicoll, *Restoration Drama*, p. 350. For difficulties in dating this performance, see 11 Feb. 1679/80.
- Tuesday 17*      THE MAN OF MODE; or, Sir Fopling Flutter. [By Sir George Etherege.] *Cast not known.* For a recent cast, see 11 March 1675/6.
- At Court      COMMENT. The Duke’s Company. This is the third in the series of Court performances in L. C. 5/145, p. 120: Sir Fopling Flutter. See also Nicoll, *Restoration Drama*, p. 350, and 11 Feb. 1679/80.
- Thursday 19*      COMMENT. The Dowager Countess of Sunderland to Henry Sidney, 19 Feb. 1679/80: The players have been disturbed again by drunken people’s jokes. They called my Lord Arran a rogue; and one Fitzpatrick pointed at Mr Thinne, and called him that petitioning fool, and swore a hundred oaths; he said that he deserved £20,000 a-year, but that fool deserved nothing (R. W. Blencowe, *Diary of the Times of Charles the Second* [London, 1843], I, 279–80). See also 2 and 9 Feb. 1679/80.
- [DG or DL]

**EPSOM WELLS.** [By Thomas Shadwell.] *Cast not known.* For a previous cast, see 2 Dec. 1672. Friday 20  
At Court

**COMMENT.** The Duke's Company. This is another in the series of Court performances in L. C. 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 350, and 11 Feb. 1679/80.

Mountstevens to Henry Stevens, 20 Feb. 1679/80: Upon Sunday the Court is to be in mourning for the death of the Princess Elizabeth, sister to Prince Rupert (R. W. Blencowe, *Diary of the Time of Charles the Second* [London, 1843], I, 283).

*Wednesday 25*  
*ASH WEDNESDAY*

**COMMENT.** Luttrell (*A Brief Relation*, I, 34-35): The 26th, Mrs Ellen Gwyn being at the dukes playhouse, was affronted by a person who came into the pitt and called her whore; whom Mr Herbert, the earl of Pembrokes brother, vindicating, there were many swords drawn, and a great hubbub in the house. Thursday 26  
DG

**SHE WOULD IF SHE COULD.** [By Sir George Etherege.] *Cast not known.* For an earlier cast, see 6 Feb. 1667/8. Friday 27  
At Court

**COMMENT.** The Duke's Company. This is another in the series of Court performances in L. C. 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 350, and 11 Feb. 1679/80. It should be noted that not only is this date a Friday in Lent but it is also during the period of mourning for the Princess Elizabeth. Yet to place this performance in 1681 would make it fall on Sunday.

**THE ORPHAN; or, The Unhappy Marriage.** [By Thomas Otway.] Edition of 1680: Acasto - Gillow; Castalio - Batterton; Polydore - Jo. Williams; Chamont - Smith; Ernesto - Norris; Paulino - Wiltshire; Cordelio—By the little Girl [Anne Bracegirdle]; Chaplain - Percivall; Monimia - Mrs Barry; Serina - Mrs Boteler; Florella - Mrs Osborn. Prologue. Epilogue. Late February  
DG

**COMMENT.** The Duke's Company. The date of the premiere is not known. Pepys saw it on 6 March 1679/80, calling it a "New Play," and that may have been the first day. The Prologue alludes also to the Duke of York's triumphant return from Scotland on 24 Feb. 1679/80, and the play was entered in the *Term Catalogues*, May 1680. For Mrs Bracegirdle as the "little Girl," see Edmund Curll, *History of the English Stage* (1741), p. 26, and Lucy Hook, "Anne Bracegirdle's First Appearance," *Theatre Notebook*, XIII (1959), 134. For Betterton as Castalio and Mrs Barry as Monimia, probably as they performed in the next decade, see Cibber, *Apology*, ed. Lowe, I, 116, 160.

Downes (*Roscius Anglicanus*, p. 37) gives the same cast except for omissions and except for Serina—Mrs Mountfort, who acted it later. Downes (pp. 37-38) adds: [Monimia, Belvidera in *Venice Preserved*, and Isabella in *The Fatal Marriage*] These three Parts, gain'd her the Name of Famous Mrs Barry, both at Court and City; for when ever She Acted any of these three Parts, she forc'd Tears from the Eyes of her Auditory, especially those who have any Sense of Pity for the Distress't. These 3 Plays, by their Excellent Performances, took above all the Modern Plays that succeeded.

A song for this play, "Come all the youths whose hearts have bled," the music by Forcer, is in *Choice Ayres and Songs*, The Third Book, 1681.

## March 1680

**THYESTES.** [By John Crowne.] Edition of 1681: Prologue. No actors' names. DL  
Epilogue.

- DL      COMMENT. The King's Company. The date of the first production is not known. Although the play was not entered in the *Term Catalogues* until May 1681, Wilson ("Six Restoration Play-Dates," p. 222) has argued that the reference in the Prologue to the young men (presumably Gray, Goodman, and Clarke; see February 1679/80) who had gone to Scotland and returned empty-handed suggests a performance near March 1680, when these references would have more point than they would have a year later.
- DG      THE CONSPIRACY; or, The Change of Government. [By William Whitaker.] Edition of 1680: Prologue. No actors' names. Epilogue, Written by Edw. Ravenscroft.  
 COMMENT. The Duke's Company. The date of the first performance is not known, but the reference in the Prologue to "this good Godly time of Lent" would place it between 25 Feb. and 3 April 1680. It was entered in the *Term Catalogues* in May 1680.
- Saturday 6*      THE ORPHAN; or, The Unhappy Marriage. See Late February 1680.  
 DG      COMMENT. The Duke's Company. Pepys, *Diary*: March 6 Saturday: See 2 acts of the New Play Orphan (Mornamont MS II, f. 1207, Cambridge University Library).
- At Court      THE FEIGN'D CURTIZANS; or, A Night's Intrigue. [By Mrs Aphra Behn.] *Cast not known.* For a recent cast, see March 1678/9.  
 COMMENT. The Duke's Company. This performance is another in the sequence of plays acted at Court in L. C. 5/145, p. 120: Night's Intrigue. See also Nicoll, *Restoration Drama*, p. 350, and 11 Feb. 1679/80. If this performance were placed on 6 March 1680/1, it would fall on Sunday.
- Tuesday 9*      COMMENT. Pepys attended an unnamed play. See Mornamont MS II, f. 1208 (Cambridge University Library).  
 [DL or DG]
- Thursday 25*      COMMENT. Pepys again attended an unnamed play. See Mornamont MS II, f. 1230 (Cambridge University Library).  
 [DL or DG]

## April 1680

*Monday 5–Saturday 10*  
*PASSION WEEK*

## May 1680

- Thursday 6*      COMMENT. CSPD, Charles II, 1679–1680, p. 415: Their Royal Highnesses went to see a Play.  
 DL or DG
- Monday 31*      THE FEMALE PRELATE: Being the History of the Life and Death of Pope Joan. [By Elkanah Settle.] Edition of 1680: No actors' names.  
 DL  
 COMMENT. The King's Company. The Newdigate newsletters, 29 May 1680: Their Matyes players have put out a Bille that on Munday next they will Act a new play abt the female prelate or the History of Pope Joan (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80). Newdigate newsletters, 3 June: On Munday last the King's players began to Act the new play called Pope Joan (*ibid.*).

## June 1680

**THE FEMALE PRELATE.** See 31 May 1680.

COMMENT. The King's Company. The Newdigate newsletters, 3 June 1680: On Munday last the King's players began to Act . . . Pope Joan & on Tuesday the D: of Norolke was there to see it (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

Tuesday 1  
DL

**THE FEMALE PRELATE.** See 31 May 1680.

COMMENT. The King's Company. The Newdigate newsletters, 3 June 1680: But on Wednesday the Duchesse of Portsmouth to disoblige Mr Settle the Poet carried all the Court with her to the Dukes house to see Macbeth (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

Wednesday 2  
DL

**MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] Cast DG  
*not known.* For a previous cast, see 18 Feb. 1672/3.

COMMENT. The Duke's Company. See DL, 2 June 1680.

Mid-June  
DG

**THE SOULDIERS FORTUNE.** [By Thomas Otway.] Edition of 1681: Beaugard - Betterton; Courtine - Smith; Sir Davy Dunce - Nokes; Sir Jolly Jumble - Leigh; Fourbin - Jevon; Bloody Bones - Richards; Vermin - A Boy; Lady Dunce - Mrs Barry; Sylvia - Mrs Price. Prologue, [Written] by the Lord Falkland. Epilogue.

COMMENT. The Duke's Company. The date of the first performance is not known; an entry in L. C. 5/145, p. 120, lists it for 1 March, but leaves the year in question. See also Nicoll, *Restoration Drama*, p. 349. Because the Prologue upbraids the audience for deserting Dorset Garden to see *The Female Prelate* at Drury Lane (beginning 31 May 1680) and because the Epilogue refers to railing at the Penny Post, a service inaugurated on 1 April 1680, a performance in mid-June 1680 seems the likely first production. If so, the L. C. entry for 1 March probably represents a revival for 1 March 1680/1. A song, "Bonny lass gin thou wert mine," with music by Thomas Farmer, is in *Choice Ayres and Songs*, The Third Book, 1681. For Leigh as Sir Jolly and Nokes as Sir Davy, see Cibber, *Apology*, ed. Lowe, I, 147-48.

Downes (*Roscius Anglicanus*, p. 36): These two Comedies [*The Soulder's Fortune* and D'Urfey's *The Fond Husband*] took extraordinary well, and being perfectly Acted; got the Company great Reputation and Profit.

Late June  
DG

**THE REVENGE; or, A Match in Newgate.** [Probably by Mrs Aphra Behn.] Edition of 1680: Wellman - Smith; Friendly - Williams; Mr Shatter - Bowman; Trickwell - Jevorn; Mr Dashit - Lee; Glisten - Bright; Jock - Mumford; Corina - Mrs Barry; Marinda - Mrs Butler; Diana - Mrs Price; Ample - *Anybody*; Mrs Dashit - Mrs A. Lee [Elinor Leigh]; Mrs Dunwell - Mrs Norice.

COMMENT. The Duke's Company. The date of the first performance is not known. Luttrell, however, dated the copy he purchased 6 July 1680 (Van Lenne, "Two Restoration Comedies," pp. 57-58) and attributed it to Mrs Aphra Behn. If copies were available in early July, the play was most probably performed in June 1680. Langbaine (*English Dramatick Poets*, p. 547) had heard that Mrs Behn was the author, but *A Comparison between the Two Stages* (p. 11) attributed it to Thomas Betterton. For a discussion of the authorship, see also *Ten English Farces*, ed. Leo Hughes and A. H. Scouten (Austin, Texas, 1948), pp. 203-4.

## July 1680

DL COMMENT. The King's Company acted at Oxford during this month. See Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," *Review of English Studies*, XIX (1943), 369-70.

*Friday 30* DL COMMENT. A new agreement, intended to improve affairs in the King's Company, was signed this day. See Hotson, *Commonwealth and Restoration Stage*, pp. 264-65.

## August 1680

BF THE CORONATION OF QUEEN ELIZABETH: With the Restauration of the Protestant Religion; or, The Downfal of the Pope. [The author is not known.] Edition of 1680: As it was Acted, Both at Bartholomew and Southwark Fairs, This present Year 1680. With great Applause. No actors' names. Epilogue.

COMMENT. A poem, "Bartholomew-Fayr," is in *A Choice Compendium; or, An Exact Collection of the Newest, and most Delightful Songs* (entered in the *Term Catalogues*, February 1680/1); it refers to some of the activities at the Fair:

Here's that will Challenge all the Fayr,  
Come buy my Nuts, Damzens, my Burgamy Pears;  
Here's the Whore of Babylon, the Devil and the Pope,  
The Girl is just a going on the Rope:  
Here's Dives and Lazarus, and the Worlds Creation,  
Here's the Tall Dutch Woman, the like's not i'th Nation.  
Here is the Booth where the Higb-Dutch Maid is,  
Here are Bares that Dance like any Ladies.  
Tat, tat, tat, tat, tat, says the little Penny Trumpet.  
Here's Jacob Hall that does Jump it, Jump it.  
Sound Trumpets, sound, for Silver Spoon and Fork,  
Come here's your Dainty Pigg and Pork.

*Tuesday 31* BF ENTERTAINMENTS. *The Diary of Robert Hooke*: At Barthemy fair saw fellow walk on Stilts 12 foot high.

COMMENT. John Perin paid £1 10s. for a booth at the Fair in 1680. See Rosenfeld, *Theatre of the London Fairs*, p. 6.

## September 1680

SF THE CORONATION OF QUEEN ELIZABETH. See Aug. 1680, BF.



## S E A S O N   O F 1680-1681

URING this season the two principal companies again played in the theatres which they had occupied for several years: The Duke's Company at Dorset Garden, the King's at Drury Lane. As was true in the season of 1679-80, the company at Dorset Garden apparently prospered a great deal more than did its rival, which continued to deteriorate because of internal dissensions, poor box-office receipts, and a less versatile body of actors. Specifically, the Preface to *Fatal Love* (September 1680) refers not only to the political atmosphere which was inimical to success in the theatres but also to the "feeble Fragment of a Company" at Drury Lane. In December 1680 both houses had plays banned because of their political complexion, and Drury Lane was closed for a short time, possibly Dorset Garden as well. By the second half of the season (February 1681 and later) the receipts at Drury Lane had fallen off so drastically that the players ceased acting, resumed, faltered again. (See Hotson, *Commonwealth and Restoration Stage*, pp. 266-67.) In May 1681 receipts fell below £5 on several days, far below a profitable level.

The following lists of the personnel of the two companies again contain only those names which appear in documents of this season. To ascertain the continuity of each company, one should compare these lists with those for preceding as well as later seasons.

The King's Company: William Beeston; William Cartwright; Thomas Clarke; Thomas Disney, John Dowson (dancing master, discharged 10 Dec. 1680); Cardell Goodman; Philip Griffin; Charles Hart; Matthew Kempton (scenekeeper); Edward Kynaston; John Lacy; Richard Mather; Michael Mohun; William Morley (treasurer); Carey Perin; Martin Powell; Thomas

Sheppey; Marmaduke Watson; Mrs Sarah Cook; Mrs Mary Corbett; Mrs Anne Quin.

The Duke's Company: Thomas Betterton; John Bowman; John Downes (prompter); John Freeman; Thomas Gillow; Henry Harris; Thomas Jevon; Anthony Leigh; Mr Leitherfull; James Nokes; Henry (?) Norris; Thomas Percival; John Richards; William Smith; Cave Underhill; David Williams; Joseph Williams; John Wiltshire; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Crofts; Mrs Elizabeth Currer; Mrs Elinor Leigh; Mrs Norris; Mrs Anne Gibbs Shadwell; Lady Slingsby [Mrs Mary Lee].

In addition to those plays listed in the daily Calendar, others, by virtue of composition, publication, or performance not more precisely dated, pertain to this season.

*The Ambitious Statesman*. By John Crowne. A second edition in 1681 may represent a revival in the 1680-81 season.

*The Indian Emperour*. By John Dryden. Reprinted in 1681, this play may have been revived at this time.

*The Old Troop; or, Monsieur Raggou*. By John Lacy. Reprinted in 1681, this play may have been revived at this time. It is also referred to in *Poeta de Tristibus; or, The Poet's Complaint* (entered in *Term Catalogues*, November 1681; published in 1682). The author refers to the *Epilogue to Monsieur Ragooe*.

*Othello, Moor of Venice*. By William Shakespeare. Reprinted in 1681, this play may have been revived at this time. The cast in this edition has previously been assigned to a performance on 25 Jan. 1674/5.

*The Plain Dealer*. By William Wycherley. Reprinted in 1681, The Third Edition, this play may have been revived at this time.

*Sophonisba; or, Hannibal's Overthrow*. By Nathaniel Lee. This play, reprinted in 1681, may have had a revival at this time. In addition, the edition of 1681 has: *The Prologue to the University of Oxford, Written by J. Dryden, Esquire, and Epilogue Spoken to Sophonisba at its Playing at Oxford*. It is not certain when the play was acted at Oxford.

## September 1680

DG

**THE PRINCESS OF CLEVE.** [By Nathaniel Lee.] Edition of 1689: The Prologue. Prince of Cleve - Williams; Duke Nemours - Betterton; St. Andre - Lee; Vidam of Chartres - Gillo; Poltrot - Nokes; Princess of Cleve - Mrs Barry; Tournon - Mrs Lee [Elinor Leigh]; Marguerite - Lady Slingsby; Elianor - Mrs Betterton. The Epilogue.

**COMMENT.** The Duke's Company. As the play was not printed until 1689, the date of composition is uncertain. In Act I, however, a reference to the death of the Earl of Rochester (26 July 1680) suggests that the play probably followed that event rather closely. On the other hand, the latest likely date for the first production seems set at late 1682 by the fact that Thomas Farmer's music for the play in BM Add. MSS. 19183-19185 is dated December 1682. The play has been placed in September 1680 as the earliest likely date (the presence of an experienced cast makes somewhat unlikely a production in mid-summer 1680). A song, "All other blessings are but toys," with music by Thomas Farmer, is in *Choice Ayres and Songs*, The Fourth Book, 1683. A song, "Lovely Selina, innocent and free," with music by John Blow, is in the same collection; and another, "Weep all ye nymphs," with music by John Blow, is in *The Theater of Music*, The First Book, 1685.

DG

**FATAL LOVE;** or, The Forc'd Inconstancy. [By Elkanah Settle.] Edition of 1680: Prologue Written by a Friend. No actors' names. Epilogue, Spoken by Lysandra, in the Habit of a Nun.

DL

**COMMENT.** The King's Company. The date of the first production is not known, but as the play was entered in the *Term Catalogues* in November 1680, it was probably first acted in September or October 1680. The Dedication refers to the ineffectiveness of the company at this time.

Dedication, Edition of 1680: A Play so worthless, and so Unfortunate. Nay, to sum up all its Misfortunes, it does not only owe so little to the Composers Hand, but breath'd too in a Season, when Poetry even with its softest and more Curious Aires, to the Ears of this untunable Age, sounds but harsh and unpleasant: nay, and what's yet worst of all, perform'd by the feeble Fragment of a Company.—'Tis true, the Theatre Royal was once all Harmony. . . . But when this hapless Play came forth, its sweetest Pipes were stopt; [Praise of Hart]. But, Alas, the very best of Plays now find but a cold Reception.

**THEODOSIUS;** or, The Force of Love. [By Nathaniel Lee.] Edition of 1680: Prologue. Theodosius - Williams; Varanes - Betterton; Marcius - Smith; Lucius - Wiltshire; Atticus - Bowman; Leontine - Leitherfull; Pulcheria - Mrs Betterton; Athenais - Mrs Barry. Epilogue.

DG

**COMMENT.** The Duke's Company. The date of the first production is not known, but the entry of this play in the *Term Catalogues* for November 1680 suggests a first offering in September or October 1680. The music for the play was composed by Henry Purcell, his first (according to Downes) composing for the stage.

Downes (*Roscius Anglicanus*, p. 38) gives a shortened cast and adds: All the Parts in't being perfectly perform'd, with several Entertainments of Singing; Compos'd by the Famous Master Mr Henry Purcell, (being the first he e'er Compos'd for the Stage) made it a living and Gainful Play to the Company: The Court; especially the Ladies, by their daily charming presence, gave it great Encouragement.

Dedication, Edition of 1680: The Reputation that this Play received on the Stage, some few Errors excepted, was more than I could well hope from so Censorious an Age. . . . You [the Duchess of Richmond] brought her Royal Highness just at the exigent Time, whose single Presence on the Poet's day is a Subsistence for him all the Years after.

A song, "Hail to the myrtle shade," is in *Choice Ayres and Songs*, The Third Book (dated 2 Nov. 1680).

**CONCERT.** Evelyn, *Diary*: Came to my house some German strangers, & Signor Pietro [Reggio] a famous Musitian, who had ben long in Sweden in Queene Christinas Court: he sung admirably to a Guittar & has a perfect good tenor & base &c: & had set to Italian composure, many of Abraham Cowleys Pieces which shew'd extremely well.

Tursday 23  
Evelyn

## October 1680

- Friday 29*      LONDON'S GLORY; or, The Lord Mayor's Show: Containing an Illustrious Description of the several Triumphant Pageants, on which are represented Emblematical Figures, Artful Pieces of Architecture, and Rural Dancing, with the Speeches spoken in each Pageant; Also, Three new Songs, the first in praise of the Merchant-Taylors, the second the Protestant Exhortation, and the third the plotting Papists Litany, with their proper Tunes either to be Sung or Play'd Perform'd on Friday, October XXIX. 1680. For the Entertainment of the Right Honourable Sir Patience Warde, Knight. Lord Mayor of the City of London. At the proper Cost and Charges of the Right Worshipful Company of Merchant-Taylors. Invented and Compos'd by Tho. Jordan.

## November 1680

- Monday 1*      THE SPANISH FRYAR; or, The Double Discovery. [By John Dryden.] Edition of 1681: Prologue. Torrismond - Betterton; Bertran - Williams; Alphonso - Wiltshire; Lorenzo - Smith; Raymond - Gillo; Pedro - Underhill; Gomez - Nokes; Dominic - Lee; Leonora - Mrs Barry; Teresa - Mrs Crofts; Elvira - Mrs Betterton. Epilogue, Written by a Friend of the Author's [Robert Wolsey].

COMMENT. The Duke's Company. The date of the first production is not certain, particularly since an entry in L. C. 5/145, p. 120 (see also Nicoll, *Restoration Drama*, p. 349) lists this play for 8 March, the year uncertain. Since the entry follows one for *The Soldier's Fortune* which followed the premiere of *The Female Prelate*, 31 May 1680, the L. C. entry probably is one for 8 March 1680/1. That the premiere occurred near 1 Nov. 1680 is suggested by a letter of Anne Montague to Lady Hatton, 1 Nov. 1680: For I never see the towne fuller, for I was to see the new play, The Spanish Frier, and there was all the world, but the Court is a letell dull yet; the Queen being sick, there is noe drawing room (*Hatton Correspondence*, Camden Society, XXII [1878], 240).

A song, "Farewell ungrateful Traytor," with music by Captain Pack and sung by Mrs Crofts, is in Act v. For Leigh's and Nokes' acting, see Cibber, *Apology*, ed. Lowe, I, 143, 145-46. Downes (*Roscius Anglicanus*, p. 37): 'Twas Admirably Acted, and produc'd vast Profit to the Company.

## December 1680

- Friday 3*      COMMENT. Nahum Tate published a poem *The Battle of the B——d's in the Theatre Royal Dec. 3, 1680*, in *Poems Written on Several Occasions*, 2d edition, 1684, pp. 153-54.

- [Wednesday 8]      LUCIUS JUNIUS BRUTUS, Father of His Country. [By Nathaniel Lee.] Edition of 1681: Prologue to Brutus, Written by Mr Duke. Lucius Junius Brutus - Betterton; Titus - Smith; Tiberius - Williams; Collatinus - Wiltshire; Valerius - Gillow; Horatius - Norris; Fecilian Priests - Percival, Freeman; Vindicius - Nokes;

Fabritius – Jevon; Sempronia – Lady Slingsby; Lucretia – Mrs Betterton; Taraminta – Mrs Barry. Epilogue, Spoken by Mrs Barrey.

[Wednesday 8]  
DG

COMMENT. The Duke's Company. That this date is the premiere is conjectured from the order, dated 11 Dec. 1680, forbidding further acting of this play. See L. C. 5/144, p. 28, in Nicoll, *Restoration Drama*, p. 101: Whereas I am informed that there is Acted by you a Play called Lucius Junius Brutus . . . wherein are very Scandalous Expressions & Reflections upon ye' Government these are to require you Not to Act ye' said Play again.

In the Preface to Charles Gildon's *The Patriot* (1703) it is stated that Lee's play was banned "after the third day's Acting, by the Lord Chamberlain Arlington as an anti-monarchical play." As the order is dated 11 Dec. 1680, the drama was probably presented on 8, 9, and 10 Dec. 1680.

**THE SICILIAN USURPER.** [The History of King Richard the Second, by Nahum Tate.] Edition of 1681: The History of King Richard the Second Acted at the Theatre Royal under the Name of the Sicilian Usurper. Prologue. Epilogue, Spoken by Mrs Cook. No actors' names.

DL

COMMENT. The King's Company. The date of the premiere is not certain, but the Dedication speaks of its being acted two days and an order, L. C. 5/144, p. 29 (Nicoll, *Restoration Drama*, p. 101), dated 14 Dec. 1680, banning it suggest that it was performed on 11 and 13 Dec. 1680. It is possible, however, that Tate's statements may refer to performances on 18 and 19 Jan. 1680/1.

Dedication, Edition of 1681: For the two Days in which it was Acted, the Change of the Scene, Names of Persons, &c. was a great Disadvantage: many things were by this means render'd obscure and incoherent that in their native Dress had appear'd not only proper but gracefull. I call'd my Persons Sicilians but might as well have made 'em Inhabitants of the Isle of Pines.

Henry Purcell composed the music for a song, "Retir'd from any mortal's sight." See his *Works*, The Purcell Society, xx (1916), ix-x.

**THE SICILIAN USURPER.** See 11 Dec. 1680.

Monday 13  
DL

Wednesday 22  
*A FAST DAY*

## January 1681

**THE SECOND PART OF THE ROVER.** [By Mrs Aphra Behn.] Edition of 1681: Prologue, Spoken by Mr Smith. Willmore – Smith; Beaumont – Williams; Ned Blunt – Underhill; Nicholas Fetherfool – Nokes; Shift – Wiltsher; Hunt – Richards; Don Carlo – Norice; Ariadne – Mrs Corror [Currel]; Lucia – Mrs Norice; La Noche – Mrs Barry; Petronella Elenora – Mrs Norice; Aurelia – Mrs Crofts; Old Jew – Freeman. Epilogue, Spoken by Mrs Barry.

DG

COMMENT. The Duke's Company. The date of the first performance is not known. An entry in L. C. 5/145, p. 120 (see also Nicoll, *Restoration Drama*, p. 349) lists a performance for 4 April, once thought to be 4 April 1680; but as this date falls on Sunday, it more likely represents a revival on 4 April 1681. As the Epilogue appears to appeal to Parliament (which existed from 15 Oct. 1680 to 18 Jan. 1680/1) to vote funds for King Charles, "Our King of Poets," it seems likely that the play was first performed before the close of Parliament. The play was not entered in the *Term Catalogues* until June 1681. A song, "Phyllis whose heart was unconfined," set by [Thomas (?)] Farmer; and another, "A pox upon this cursed life," set by Captain Pack, are in *Choice Ayres and Songs*, The Fourth Book, 1683.

- Monday 18*    THE TYRANT OF SICILY. [By Nahum Tate.] *Cast not known*, but see *The Sicilian Usurper*, 11 Dec. 1680.

COMMENT. The King's Company. After the banning of *The Sicilian Usurper*, it was brought on again under a new title and survived two days before it also was banned. Tate's statement concerning its reception—see 11 Dec. 1680—may refer to these two performances rather than to the sequence in December.

Newdigate newsletters (Folger Shakespeare Library), 20 Jan. 1680/1: K. Richd<sup>d</sup> y<sup>e</sup> 2.<sup>d</sup> a play, being forbid acting att y<sup>e</sup> K<sup>s</sup> house the Poet put the name Tyrant of Sicily upon it by wch means it was acted twice this weeke, but the Cheate being found out it was forbid acting againe (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

- Tuesday 19*    THE TYRANT OF SICILY. See 18 Jan. 1680/1.

DL                COMMENT. The King's Company. According to the L. C. records (Nicoll, *Restoration Drama*, p. 330n) the King's Theater was closed from 19 to 29 Jan. 1680/1.

- Saturday 29*    COMMENT. Newdigate newsletters (Folger Shakespeare Library), 29 Jan. 1680/1: Upon some disgust given to his Matie by y<sup>e</sup> D<sup>s</sup> Players acting plays he likd not does intend its said to take away y<sup>r</sup> pattent (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

*Monday 31*

*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

February 1681

- DL                COMMENT. The finances of the King's Company continued to deteriorate and to be a source of dissension and confusion. For some months, beginning with February 1681, the receipts were often under £10 nightly, and sometimes the company apparently ceased acting. For a full account, see Hotson, *Commonwealth and Restoration Stage*, pp. 266–67.

March 1681

- DG                THE HISTORY OF KING LEAR. [Altered from William Shakespeare by Nahum Tate.] Edition of 1681: Prologue. King Lear – Betterton; Gloster – Gillo; Kent – Wiltshire; Edgar – Smith; Bastard – Jo. Williams; Cornwall – Norris; Albany – Bowman; Gentleman Usher – Jevon; Gonerill – Mrs Shadwell; Regan – Lady Slingsby; Cordelia – Mrs Barry. Epilogue, Spoken by Mrs Barry.

COMMENT. The Duke's Company. The date of the first performance is not known. As the play was entered in the *Term Catalogues*, May 1681, it was probably first acted not later than March 1681. The title page states: Revis'd with Alterations.

- Tuesday 1*    THE SOLDIER'S FORTUNE. [By Thomas Otway.] See mid-June 1680.

DG                COMMENT. The Duke's Company. This play appears on the L. C. list, 5/145, p. 120—see also Nicoll, *Restoration Drama*, p. 349—without an assigned year. For arguments against assigning it to 1 March 1679/80, see the discussion in mid-June 1680.

**THE SPANISH FRYAR.** See 1 Nov. 1680.

**COMMENT.** The Duke's Company. This play is on the L. C. list, 5/145, p. 120—see also Nicoll, *Restoration Drama*, p. 349—immediately following the 1 March listing for *The Soldier's Fortune*. Because *The Spanish Fryar* was apparently a newly acted play on 1 Nov. 1680, the performance on this L. C. list is assigned to 8 March 1680/1 rather than to 8 March 1679/80.

Tuesday 8  
DG

**TAMERLANE THE GREAT.** [By Charles Saunders.] Edition of 1681: Prologue. No actors' names. Epilogue, by Mr Dryden.

**COMMENT.** The King's Company. This play was acted at Oxford on 19 March 1680/1 before Charles II (see *True Protestant Mercury*, 19–23 March 1680/1; Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80; and *Smith's Protestant Intelligence*, 24–28 March 1681). The play may have been given first in London; if not, it probably was not acted there until after Easter, 3 April 1681. The company also performed *The Plain Dealer* in Oxford on 21 March 1680/1 (*Smith's Protestant Intelligence*, 24–28 March 1681).

Mid-March  
DL

Monday 28 March–Saturday 2 April  
PASSION WEEK

**April 1681****HENRY THE SIXTH:** The First Part, With The Murder of Humphrey Duke of Gloucester. [By John Crowne.] Edition of 1681: Prologue. King Henry the Sixth – Jos. Williams; Humphrey Duke of Gloucester – Batterton; Cardinal – Harris; Richard Plantagenet – D. Williams; Duke of Suffolk – Smith; Queen Margaret – Lady Slingsby; Elianor – Mrs Batterton. Epilogue.

DG

**COMMENT.** The Duke's Company. The date of the first production is not known, but the date 31 May 1681 on a copy in the Ohio State University Library, representing Luttrell's purchase of a copy, argues for a performance initially in April or early May 1681. See Wilson, "Six Restoration Play-Dates," p. 222.

**THE ROVER,** Part II. [By Mrs Aphra Behn.] See January 1680/1.

Monday 4  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

**THE SOLDIER'S FORTUNE.** [By Thomas Otway.] See mid-June 1680.

Monday 18  
DG

**COMMENT.** The Duke's Company. This performance is on the L. C. list, 5/145, p. 120: with y<sup>e</sup> Q: & a Box for y<sup>e</sup> Maides of Honor. See also Nicoll, *Restoration Drama*, p. 349.

**May 1681****THE UNHAPPY FAVOURITE;** or, The Earl of Essex. [By John Banks.] Edition of 1682: The Earl of Essex – Clarke; Earl of Southampton – Gryffin; Burleigh – Major Mohun; Sir Walter Rawleigh – Disney; Queen Elizabeth – Mrs Quyn; Countess of Rutland – Mrs Cook; Countess of Nottingham – Mrs Corbett. Prologue, Spoken by Major Mohun, the first Four Dayes. Prologue, to the King and

DL

DL Queen at their coming to the House, and Written on Purpose by Mr Dryden. Epilogue, [Written] by Mr Dryden. Prologue, Intended to be spoken, Written by the Author.

COMMENT. The King's Company. The date of the first performance is not known. Wilson ("Six Restoration Play-Dates," pp. 222-23) argues from a number of references (principally in the Epilogue) to events of early 1681 which point to a premiere near May 1681: to the dissolution of Parliament, 28 March 1681; to the comet which appeared in November 1680 and disappeared in January 1680/1; to the "Hatfield Maid"; to William Lilly, the astrologer, who is referred to as though alive, thus suggesting a premiere before his death, 9 June 1681.

It is possible that the premiere may have been earlier than this. In 1681 was published *Poeta de Tristibus; or, The Poet's Complaint*, whose author had obviously read the Prologue and Epilogue to *The Unhappy Favourite*. He represents himself as a disappointed dramatist whose tragedy has been rejected by both houses because "their Summer-store/Will all this Winter last." With the work entered in the *Term Catalogues* in 1682 and a copy purchased by Narcissus Luttrell with his note "4d 1681 12 Nov" (see *A Bibliography of John Dryden*, ed. Macdonald, pp. 235-36), his quotations from the Epilogue to *The Unhappy Favourite* and references to the Prologue would offer no difficulties if it were not that the "Author's Epistle" in which the references are made is dated "at Dover the Tenth day of January 1680/1," thus suggesting that he had seen the Prologue and Epilogue before that date. Nevertheless, some of the references in the Epilogue (to *Heraclitus Ridens*, beginning on 1 Feb. 1680/1, and *Democritus Ridens*, beginning on 14 March 1680/1) preclude a January premiere for the Prologue and Epilogue. Possibly the dating of the "Author's Epistle" is in error.

*Wednesday 11* DL COMMENT. This day is one of several on which, according to William Morley, treasurer of the King's Company, the receipts fell below £10, to £3 14s. 6d. See Hotson, *Commonwealth and Restoration Stage*, p. 267.

*Monday 30* DL COMMENT. On this day the receipts at the King's House fell to £3 2s. See Hotson, *Commonwealth and Restoration Stage*, p. 267.

## June 1681

*Wednesday 1* DL COMMENT. In an inquiry concerning how many days the King's Company had been unable to act in the spring, William Cartwright on this day stated that he had been ill and absent and had not been among the players more than four or five times since 1 Feb. 1680/1. See Hotson, *Commonwealth and Restoration Stage*, p. 267.

*Saturday 18* DL COMMENT. The receipts of the King's Company on this day were only £3 13s. See Hotson, *Commonwealth and Restoration Stage*, p. 267.

## August 1681

BF COMMENT. Richard Shore paid £5 for space at Bartholomew Fair. See Rosenfeld, *Theatre of the London Fairs*, p. 6.

## September 1681

## ENTERTAINMENTS.

COMMENT. Luttrell, *A Brief Relation*, I, 186: There [has] been a tall Irish man to be seen in Bartholomew-fair.

Friday 9  
BF

The Epilogue to a revival of *Mithridates* (see mid-October 1681) has some lines which refer to recent activities at Bartholomew Fair:

*Have not you seen the Dancing of the Rope?  
When Andrew's wit was clean run off the Score,  
And Jacob's Cap'ring Tricks could do no more,  
A Damsel does to the Ladders Top advance  
And with two heavy Buckets drags a Dance;  
The Yawning Crowd pearch't up to see the sight,  
And slav'r'd at the Mouth for vast delight.*





## S E A S O N   O F 1681-1682

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DURING this season the principal companies continued to act in the playhouses they had occupied for several years: the Duke's at Dorset Garden, the King's at Drury Lane. Outwardly the King's Company seemed to improve its competitive position, for it presented more new plays than it had for over two seasons. But its internal position did not greatly improve. In fact, it had apparently suspended acting from the late spring of 1681 to October 1681, and its low receipts of the preceding season—see May 1681—did not substantially improve, for the Prologue to *The Injured Princess*, March 1681/2, refers to “poor twenty Pounds a day,” an unprofitable level. The serious internal dissension erupted into a public quarrel on 21 March 1681/2, and in the next month negotiations began to merge with the Duke's Company (see Hotson, *Commonwealth and Restoration Stage*, p. 270). Further steps taken by 4 May 1682 prepared the way for union. From 13 May 1682 onward Betterton and Smith received payment for managing both Drury Lane and Dorset Garden; a working union seems to have existed in the summer of 1682. (See Langhans, “New Restoration Theatre Accounts,” p. 122.)

The rosters of the two principal companies are not fully known. These lists represent performers who appear in documents pertaining to this season. To determine the continuity of each company, these lists should be compared with those for preceding seasons. The King's Company: William Beeston (who died ca. August 1682); Thomas Clarke; John Coysh; Thomas Disney; Cardell Goodman; Philip Griffin; Charles Hart; Mr Jermain; Charles Killigrew (proprietor); Edward Kynaston; John Lacy (who died 17 Sept. 1681); Michael Mohun; Carey (?) Perin; Martin Powell; Richard Saunders; Marmaduke Watson; Mrs Sarah Cook; Mrs Mary Corbett;

Mrs Katherine Corey; Mrs Elizabeth Cox; Mrs Coysh's Girl; Mrs Holten; Mrs Moyle; Mrs Susanna Percival; Mrs Anne Quin. Charles Booth had been Prompter to this Company under Killigrew.

The Duke's Company: Thomas Betterton; John Bowman; George Bright; Charles Davenant (proprietor); John Downes (prompter); Thomas Gillo; Thomas Jevon; Anthony Leigh; James Nokes; Henry (?) Norris; Thomas Percival; John Richards; Samuel Sandford; William Smith; Cave Underhill; David Williams; Joseph Williams; John Wiltshire; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Charlotte Butler; Mrs Elizabeth Currer; Mrs Katherine Davis; Mrs Elinor Leigh; Mrs Norris; Mrs Margaret Osborn; Mrs Petty; Mrs Price; Lady Slingsby [Mary Lee]; Mrs Twiford.

In addition to the plays listed in the daily Calendar, others pertain to this season by virtue of composition, publication, or performance not more precisely dated.

*The Ambitious Slave*. By Elkanah Settle. During 1681 Settle apparently made an agreement with Elizabeth Leigh to write an interlude or stage play. He completed the drama within the agreed time but not before the King's Company merged with the Duke's to form the United Company. As a result, the play was not acted until 1694. See Hotson, *Commonwealth and Restoration Stage*, pp. 274-76, for litigation arising out of the agreement.

*The Christmas Ordinary*. By W. R. [The *Dictionary of National Biography* assigns this work to William Richards.] This play, published in 1682, has a Preface dated 18 October 1682. It has a Prologue but no actors' names. The title page states: A Private Show; Wherein is expressed the Jovial Freedom of that Festival. As it was Acted at a Gentleman's House among other Revels.

*Madam Fickle; or, The Witty False One*. By Thomas D'Urfey. This play was reprinted in 1682; it may have been revived at this time.

*The Misery of Civil War* was reprinted in 1681 as *Henry the Sixth, The Second Part; or, The Misery of Civil War*. By John Crowne. See April 1681 for The First Part. It is possible that the revision represents a revival at this time.

*Oedipus, King of Thebes*. By John Dryden and Nathaniel Lee. This play was reprinted in 1682 (as The Second Edition) and may have been revived at this time.

*Rome's Follies; or, The Amorous Fryars*. The author is not known, but the title page refers to it as *N. N.'s Romes Follies*. The printed play, dated 1681, was advertised in the *Impartial Protestant Mercury*, 30 Dec. 1681-3 Jan. 1681/2. The title page states: As it was lately acted at a Person of Qualtie's House.

*Troilus and Cressida.* By John Dryden. When this play was revived at the theatre in Lincoln's Inn Fields on 28 Oct. 1697, the bill bore the heading: Not Acted these 16 Years. Whether or not the phrase "these 16 Years" is taken literally, it probably indicates a revival early in this decade.

*Venus and Adonis.* A Masque by Dr. John Blow. This work consists of a Prologue and three acts, and a MS score is in BM Add. MSS. 22,100: Cupid - Lady Mary Tudor; Venus - Mrs Davys. The MS states that this was an entertainment for the King (Charles II, presumably); hence, it must have been given before his death on 6 Feb. 1684/5. Since the volume in which the earliest known MS appears is dated 1682, it is entered into this season. See *Venus and Adonis*, ed. A. Lewis, 1949.

## September 1681

THE LANCASHIRE WITCHES, AND TEGUE O DIVELLY THE IRISH PRIEST. [By Thomas Shadwell.] Edition of 1682: Prologue. No actors' names. Epilogue, by Mrs Barry and Tegue. [Mrs Barry probably acted Isabella; Anthony Leigh, Teague].

DG

COMMENT. The Duke's Company. The date of the first performance is not known, but as the play was entered in the *Term Catalogues*, November 1681, it was probably first given in September, certainly not later than October. Downes (*Roscius Anglicanus*, pp. 38-39): Being a kind of Opera, having several Machines of Flyings for the Witches, and other Diverting Contrivances in't: All being well perform'd, it prov'd beyond Expectation; very Beneficial to the Poet and Actors.

Edition of 1682, To the Reader: I heard that great opposition was design'd against the Play (a month before it was acted) . . . The Master of the Revels (who I must confess used me civilly enough) Licenc'd it at first with little alteration: But there came such an Alarm to him . . . that upon a Review, he expunged all that you see differently Printed, except about a dozen lines which he struck out at the first reading. . . . I had so numerous an assembly of the best sort of men, who stood so generously in my defence, for the first three days, that they quash'd all the vain attempts of my Enemies, the Inconsiderable Party of Hissers yielded, and the Play lived in spight of them.

## October 1681

MITHRIDATES, KING OF PONTUS. [By Nathaniel Lee.] Cast not known. For a previous cast, see February 1677/8. A Prologue spoken at Mithridates King of Pontus, the First Play Acted at the Theatre Royal this Year, 1681. [Written by John Dryden.] Epilogue [written by Dryden and spoken by Goodman and Mrs Cox].

Mid-October  
DL

COMMENT. The King's Company. The exact date of this performance is not known, but the Prologue refers to "After a four Months Fast," suggesting that the theatre did not reopen until the end of the Long Vacation (24 Oct. 1681 is the beginning of Michaelmas Term). The Epilogue also seems to refer to events at

- Mid-October*  
DL Bartholomew Fair, and the Prologue to the King's visit to Newmarket, from which the King did not return until 12 Oct. 1681. Furthermore, *The Impartial Protestant Mercury*, No. 54, 28 Oct. 1681, reports: A Revised Play was some days since Acted on an Eminent Publick Theatre, and the Prologue is extreamly talked of. [The periodical reprints some of the lines (which are essentially those in the printed version).] *The Loyal Protestant*, No. 70, 29 Oct. 1681, refers to the same performance and reprints part of the Epilogue (which also is essentially that of the separately printed Epilogue). All of these elements point to a performance in mid-October.
- Both the Prologue and the Epilogue were printed separately, and have been reprinted by Wiley, *Rare Prologues and Epilogues*, pp. 43-45. Broadside copies of the Prologue and Epilogue in the Huntington Library bear Luttrell's manuscript notations that both were written by Dryden. Luttrell's date of acquisition is 13 Feb. 1681/2, an instance in which Luttrell's date of purchase does not apparently correspond closely to a date of performance.
- Late October*  
DL SIR BARNABY WHIGG; or, No Wit Like a Womans. [By Thomas D'Urfey.] Edition of 1681: Prologue. Wilding - Clark; Townly - Goodman; Sir Wal. Wiseacre - Jermaine; Capt. Porpuss - Griffin; Sir Barn. Whigg - Powell; Benedick - Perin; Swift - Cosh; Gratiana - Mrs Corbet; Livia - Mrs Cook; Millicent - Mrs Moyle; Winifred - Mrs Percival. Epilogue, By a New Actress.
- COMMENT. The King's Company. The date of the first performance is not known, but its listing in the *Term Catalogues*, November 1681, suggests late October as a likely latest date for its premiere. If *Mitbridates* was acted in mid-October at the opening of Drury Lane, *Sir Barnaby Whigg* may well be the first new play offered by the King's Company in the autumn. A Song in Act 1, "Blow Boreas Blow," with music apparently by Henry Purcell, is in *A Third Collection of New Songs . . . Words by Mr D'Urfey*, 1685, and in *Dramatic Works of Henry Purcell*, Purcell Society, III (1917), xiv-xv.
- Saturday 29*  
City LONDON'S JOY; or, The Lord Mayor's Show: Triumphanty Exhibited in Various Representations, Scenes, and splendid Ornaments, with divers pertinent Figures and Movements: Performed on Saturday, October XXIX. 1681. At the Inauguration of the Right Honourable Sir John Moore, Knight, Lord Mayor of the City of London. With the Several Speeches, and Songs, which were spoken on the Pageant in Cheapside, and Sung in Guild-Hall during Dinner. All the Charges and Expences of the Industrious Designs being the sole Undertaking of the Worshipful Company of Grocers. Devised and Composed by Tho. Jordan, Gent.
- COMMENT. For reports on the Lord Mayor's Day, see Luttrell, *A Brief Relation*, I, 139-40, and *The Impartial Protestant Mercury*, No 55, 28 Oct.-1 Nov. 1681.

## November 1681

- DG THE FALSE COUNT; or, A New Way to Play an Old Game. [By Mrs Aphra Behn.] Edition of 1682: Prologue, Spoken by Mr Smith. Don Carlos - Smith; Antonio - Wiltshire; Francisco - Nokes; Baltazer - Bright; Sebastian - Freeman; Guzman - Underhill; Guilion - Lee; Julia - Mrs Davis; Clara - Mrs Petty; Isabella - Mrs Coror; Jacinta - Mrs Osborn. Epilogue Spoken by Mrs Barry, Made by a Person of Quality.
- COMMENT. The Duke's Company. The date of the first performance is not known, but Luttrell dated his copy, 17 Dec. 1681; hence, a November 1681 first production is likely. See Van Lennep, "Two Restoration Comedies," pp. 57-58.
- Saturday 12*  
[DL or DG] COMMENT. The Marquis of Worcester to the Marchioness, 12 Nov. 1681: the King went to a play in the afternoon, a thing he does very seldom, and I not much oftener (HMC, 12th Report, Appendix, Beaufort MSS., IX, 87).

**THE RIVAL QUEENS; or, Alexander the Great.** [By Nathaniel Lee.] Cast not known. For a previous cast, see 17 March 1676/7. Tuesday 15  
At Court

COMMENT. The King's Company. Newdigate newsletters (Folger Shakespeare Library), 15 Nov. 1681: This being ye Q.<sup>s</sup> birthday ye K.<sup>s</sup> players acted Alexd<sup>r</sup> y<sup>e</sup> great after w<sup>t</sup> was a ball & entertainment given to ye Ct (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

Luttrell, 15 Nov. 1681: The 15th, being the birth day of her majestie, was kept with ringing of bells, bonfires, &c.; and at night there was a play acted at Whitehall before the king and queen, where the court appeared in great splendor (*A Brief Relation*, I, 144).

The Earl of Arran to Ormond, 15 Nov. 1681: I am going to a play at Court (HMC, Ormonde MSS., New Series, VI, 230).

L. C. 5/144, p. 246, 22 Nov. 1681: Whereas Jeoffrey Ayleworth, Thomas ffarmer, Thomas ffinall & Richard Tomlinson soure of his Mat<sup>e</sup> Musitians have neglected their dury in attending at ye play acted before his Mat<sup>e</sup> at Whitehall on Tuesday night last for which I have suspended them (L. C. to the Treasurer of the Chamber, in Boswell, *Restoration Court Stage*, p. 100).

**THE LONDON CUCKOLDS.** [By Edward Ravenscroft.] Edition of 1682: Prologue, Written by a Friend, Spoken by Mrs Barry. Wiseacre – Underhill; Doodle – Nokes; Townly – Williams; Ramble – Smith; Loveday – Wilshire; Dashwell – Leigh; Tom – Richards; Eugenia – Mrs Corer [Curer]; Arabella – Mrs Barry; Peggy – Mrs Petty; Aunt – Mrs Norris; Engine – Mrs Leigh; Jane – Mrs Osborne. Epilogue [spoken by several actors]. Tuesday 22  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 120. The date of the first performance is not known, but it may well have been about this time, as the Prologue refers to Michaelmas Term and the reopening of the playhouses ("Theatres are up"). The play was entered in the *Term Catalogues* in February 1681/2.

## December 1681

**THE ROUNDHEADS; or, The Good Old Cause.** [By Mrs Aphra Behn.] Edition of 1682: Prologue, Spoken by the Ghost of Huson ascending from Hell drest as a Cobler. No actors' names. Epilogue. DG

COMMENT. The Duke's Company. The date of the first performance is not known, but a reference in the Prologue to the "Ignoramus" Jury (24 Nov. 1681) and the entering of the play in the *Term Catalogues* in February 1681/2 (and its advertisement in *Domestick Intelligence*, 2–6 Feb. 1681/2) suggest a premiere in December 1681.

**THE INGRATITUDE OF A COMMON-WEALTH; or, The Fall of Caius Martius Coriolanus.** [By Nahum Tate.] Edition of 1682: Prologue, Written by Sir George Raynsford. No actors' names. Epilogue Spoken by Valeria. DL

COMMENT. The King's Company. The date of the first performance is not known, but the fact that the play was entered in the *Term Catalogues* in February 1681/2 and advertised in *The Loyal Protestant*, 7 March 1681/2, suggests a premiere in December 1681. A certain performance on 14 Jan. 1681/2 may indicate, however, that the play did not have its first performance until that month. A song for this play, "Retired from mortal's sight," set by Henry Purcell, is in *Choice Ayres and Songs*, 1683.

*Tbursday 18* [DL or DG] COMMENT. Lady Anne Howe to the Countess of Rutland, [18 Dec. 1681]: I have seen but one play since I came, but I must goe to one to see [the Russian Ambassador] sure he cannot live long, for he makes noe thing of a pint of brandie at a draught with a spoonful of white pepper in it (HMC, Rutland MSS., Report xii, Appendix, Part v, p. 63).

## January 1682

- DG MR TURBULENT; or, The Melancholicks. *Author not known.* Edition of 1682: Timothy Turbulent – Underhil; Furnish – Jevon; Hangby – Gillow; Grin Sneak – Norris; Finical Cringe – Nokes; Rabsheka Sly – Bowman; Abednego Suck Thumb – Anthony Leigh; Fairlove – Williams; Friendly – Wiltsher; Dr Quibus – Peircival; Pollux – Richards; Mrs Turbulent – Mrs Norris; Lady Medler – Mrs Currer; Lucia – Lady Slingsby; Priscilla – Mrs Price; Mrs Sly – Mrs Osborn. The Prologue Spoke by the Lady Slingsby. The Epilogue Spoke by Mr Turbulent.
- COMMENT. The Duke's Company. The date of the first performance is not known, but a copy in the British Museum (161 d 20) has a MS date, 27 Jan. 1681/2, and the play was advertised in *True Protestant Mercury*, 4–8 Feb. 1681/2; hence it was probably first presented in early January, perhaps late in 1681.
- Tuesday 10* [DL or DG] COMMENT. Luttrell, *A Brief Relation*, I, 157: The 10th, the Moscovite ambassador had his audience of leave of his majestie, and during his stay here he has been severall times at the playhouses.
- Wednesday 11* [DG] THE TEMPEST. [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.*
- COMMENT. The Duke's Company. CSPD, Charles II, 1682, p. 24: Jan. 12. By the [Russian] ambassador's particular command a play called the Tempest was played yesterday, at which he was present.
- Friday 13* DL THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN, Part II. [By John Crowne.] *Cast not known.* See also 12 and 18 Jan. 1676/7.
- COMMENT. The King's Company. CSPD, Charles II, 1682, p. 24: 12 Jan. 1681/2: On Friday the second part of the Siege of Jerusalem is acted by his [Russian ambassador's] particular command and on Monday he goes home.
- Saturday 14* DL THE INGRATITUDE OF A COMMON-WEALTH. See December 1681.
- COMMENT. The King's Company. CSPD, Charles II, 1682, p. 28: 14 Jan. 1681/2: This evening the Morocco ambassador with all his attendants will be treated at the King's playhouse with a play that has relation to that country, viz., Caius Martius with dancing and volting.
- Tbursday 19* DG CIRCE [by Charles Davenant] or PSYCHE [by Thomas Shadwell]. *Cast not known.*
- COMMENT. The Duke's Company. Two sources naming the play attended by the Morocco ambassador differ as to what play was presented. CSPD, Charles II, 1682, p. 35: 19 Jan. 1681/2: To-day the Morocco Ambassador goes to a play named Circe at the Duke's House. *Impartial Protestant Mercury*, 20–24 Jan. 1681/2: The Morocco Ambassador, on Thursday last, went to the Duke's Theatre, where was Acted Psyche, a Play of extraordinary splendor, with which his Excellency was extreamly pleas'd.

**THE ROYALIST.** [By Thomas D'Urfey.] Edition of 1682: The Prologue. Sir Charles Kinglove – Smith; Heartall – Williams; Broom – Bowman; Sir Oliver Oldcut – Lee; Sir Paul Eitherside – Jevan; Captain Jonas – Persival; Copyhold – Underhill; Slouch – Bright; Camilla – Mrs Betterton; Aurelia – Mrs Twyford; Philipa – Mrs Petty. The Epilogue Spoken by Mr Underhill.

Monday 23  
DG

COMMENT. The Duke's Company. The date of the first performance is not certain, but it was probably this day. A letter dated 26 Jan. 1681/2 speaks of the preceding day's performance as the "poet's day," presumably the third day; it is likely, therefore, that the premiere fell on Monday, 23 Jan. 1681/2. The Prologue and Epilogue were printed separately in 1682 and reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 50-51. Luttrell's copy (Huntington Library) bears his acquisition date of 14 Feb. 1681/2. A note on the Library of Congress copy indicated that Smith spoke the Prologue. A song, "Great Augustus like the glorious sun," with music by John Blow, is in *A New Collection of Poems and Songs*, 1683. Another, "Now the Tones all must droop," sung by Bowman, is in the same collection, but without indication of the composer, and a third, "Twa bonny lads were Sawney and Jockey," without singer or composer, is in the same collection.

**THE ROYALIST.** See 23 Jan. 1681/2.

Tuesday 24  
DG

COMMENT. The Duke's Company. A performance of this play is on the L. C. list, 5/145, p. 120. The entry is not clear, but it appears to be Jan'y 24, although Nicoll, *Restoration Drama*, p. 349, reads it as June 24.

**THE ROYALIST.** See 23 Jan. 1681/2.

Wednesday 25  
DG

COMMENT. The Duke's Company. Lady Anne Howe to the Countess of Rutland, 26 Jan. 1681/2: The King went by water to the new play yesterday, it being the poet's day, and is call'd the *Loyallesse* (HMC, Rutland MSS., 12th Report, Appendix, Part v, p. 64). Newsletter, 26 Jan. 1681/2: Yesterday was a new play called the Royalist, where the Salamanca Doctor is exposed (HMC, 10th Report, Appendix, Part IV, p. 175).

Monday 30

#### *A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1682

**THE TEMPEST.** [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.*

Wednesday 1  
DG

COMMENT. The Duke's Company. *Loyal Protestant*, 2 Feb. 1681/2: This day his Excellency the Embassador of Morocco was present at the Dukes Theatre, where the Tempest was acted with which his Excellency seem'd extreamly pleased. [Essentially the same report is in *Monthly Recorder*, 1 Feb.-1 March 1681/2.]

**THE LONDON CUCKOLDS.** [By Edward Ravenscroft.] See 22 Nov. 1681.

Thursday 2  
IT

COMMENT. The Duke's Company. The company received the customary payment of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 183.

**THE LOYAL BROTHER; or, The Persian Prince.** [By Thomas Southerne.] Edition of 1682: The Prologue [Written by John Dryden]. Seliman – Goodman; Tachmas – Clark; Ismael – Major Moon; Arbanes – Griffin; Osman – Saunders; Begona – Mrs Corey; Semanthe – Mrs Cook; Sunamire – Mrs Guin [Quin]. The Epilogue [Written by John Dryden] and spoken by Semanthe [Mrs Cook].

Saturday 4  
DL

Saturday 4  
DL

COMMENT. The King's Company. The date of the premiere is not certain. This performance is known from an entry in the Newdigate newsletters, which also states that *Rollo* was to be acted on the following Monday. If this statement is accurate, the performance of *The Loyal Brother* on 4 Feb. 1681/2 may be the third night rather than the opening performance.

Newdigate newsletters, 4 Feb. 1681/2: On Monday morn [the Moorish Ambassador] & ye Comers meet to conclude y<sup>e</sup> treaty and in y<sup>e</sup> afternoon goes to see Rollo D. of Normandy at y<sup>e</sup> K<sup>s</sup> playhouse w<sup>r</sup>e y<sup>e</sup> K was this afternoon to see y<sup>e</sup> new play calld y<sup>e</sup> Loyall broth<sup>r</sup> (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

The Prologue and Epilogue were printed separately and have been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 70–72. Luttrell acquired his copies (Huntington Library) on 7 Feb. 1681/2. In *The Life of John Dryden* (Chapel Hill, 1961), Charles E. Ward believes (pp. 166, 355) that *The Loyal Brother* was first acted in the autumn of 1681; but the entry in the Newdigate newsletters seems to make February 1682 the more probable time.

Monday 6  
DL

**ROLLO, DUKE OF NORMANDY.** [*The Bloody Brother*, by John Fletcher.] *Cast no known.*

COMMENT. The King's Company. Newdigate newsletters, 4 Feb. 1681/2: On Monday morn [the Moorish Ambassador] & y<sup>e</sup> Comers meet to conclude y<sup>e</sup> treaty & in y<sup>e</sup> Afternoon goes to see Rollo D. of Normandy at y<sup>e</sup> K<sup>s</sup> playhouse (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

Tbursday 9  
DG

**VENICE PRESERV'D; or, A Plot Discover'd.** [By Thomas Otway.] Edition of 1682: Prologue [Spoken by Mr Smith]. Epilogue [Spoken by Mr Betterton]. Duke of Venice – D. Williams; Priuli – Boman; Antonio – Leigh; Jaffeir – Betterton; Pierre – Smith; Renault – Wilshire; Bedamar – Gillo; Spinosa – Percival; Belvidera – Mrs Barry; Aquilina – Mrs Currer.

COMMENT. The Duke's Company. This performance is known by the separately printed Prologue and Epilogue: Prologue. By Mr Otway to his Play call'd Venice preserv'd or the Plot discover'd. Acted at His Royal Highness the Duke of Yorks Theatre, the 9th of February, 1681. [These have been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 61–66.] Luttrell dated his copy of the Prologue and Epilogue 11 Feb. 1681/2 (Huntington Library). It is not certain that 9 Feb. 1681/2 represents the first performance, but it may well be. For a comment by Downes, *Roscius Anglicanus*, on Mrs Barry, see *The Orphan*, February 1679/80.

Saturday 11  
DG

**VENICE PRESERV'D.** See 9 Feb. 1681/2.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

Tbursday 16  
DG

**MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] *Cast not known.* For a previous cast, see 18 Feb. 1672/3.

COMMENT. The Duke's Company. *The Loyal Protestant*, 18 Feb. 1681/2: On the 16th instant his Excellency the Morocco Ambassador was pleased to divert himself at his R. Highness's Theatre, where, to the satisfaction of his Excellency, was acted the Tragedy of *Mackbeth*.

Wednesday 22  
DL

COMMENT. *The Loyal Protestant*, 23 Feb. 1681/2: London Feb. 22. This evening His Majesty was pleased to divert himself at a Comedy at the Theatre Royal.

Tuesday 28  
DL

COMMENT. *True Protestant Mercury*, 25 Feb.–1 March 1681/2: Yesterday the Morocco Ambassador diverted himself at a Comedy, at the Royal Theater.

## March 1682

**THE INJURED PRINCESS; or, The Fatal Wager.** [By Thomas D'Urfey from Shakespeare's *Cymbeline*.] Edition of 1682: The Prologue. No actors' names. The Epilogue. Within the play the stage directions state: Enter . . . Mrs Holten, Sue [Susanna Percival (?)]. DL

COMMENT. The King's Company. There is no indication as to when the first performance occurred, but as the play was entered in the *Term Catalogues*, May 1682, its first appearance was probably not later than March 1682. A copy in the Library of Congress has a MS date of 7 July, probably a date of acquisition. A song, "The larks awake the drowsy morn," with music by Pack, is not in the printed play but is in *A New Collection of Songs and Poems* by D'Urfey, 1683.

**LIKE FATHER, LIKE SON; or, The Mistaken Brothers.** [By Mrs Aphra Behn.] Unpublished, but separate publication of A Prologue by Mrs Behn to her New Play, called Like Father, Like Son, or The Mistaken Brothers, spoken by Mrs Butler. Epilogue spoken by Mr Gevan [Jevon]. Richards speaks later in the Epilogue, and Williams, Wiltshire, and Mrs Butler are referred to in the Epilogue. DG

COMMENT. The Duke's Company. The play was apparently never published, but the Prologue and Epilogue were printed and have been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 43-45. The Epilogue also appeared in *Miscellany, Being A Collection of Poems by several Hands*, 1685, and has been reprinted in *A Little Ark*, ed. G. Thorn-Drury, p. 46. The latest date at which the play, with the Prologue and Epilogue, first appeared is 5 April 1682, the date Luttrell placed on his copies (Huntington Library), presumably representing the day on which he acquired them. G. Thorn-Drury, commenting upon the Epilogue, points out that it refers to the trial of Pilkington, one of the Sheriffs of London, ca. 25 March 1681/2. It seems likely, then, that this lost play was presented in March.

**THE MOCK TEMPEST.** [By Thomas Duffett.] *Cast not known.*

COMMENT. The King's Company. *True Protestant Mercury*, 25 Feb.-1 March 1681/2: Tomorrow, we hear his Majesty is to be there [Drury Lane] to see the Mock Tempest.

Tuesday 2  
DL

**THE HEIR OF MOROCCO: With the Death of Gayland.** [By Elkanah Settle]. Edition of 1682: Prologue. Abuzeiden - Griffin; Altomar - Goodman; Gayland - Clerk; Meroin - Perin; Artemira - Mrs Cox; Ishmael - Disney; Mirvan - Saunders; Morat - Powel. Epilogue, Spoken by Mrs Coysh's Girl, as a Cupid.

Saturday 11  
DL

COMMENT. The King's Company. The date of this performance is known from the separately printed Prologue and Epilogue: A Prologue by Mr Settle to his New Play, called *The Emperor of Morocco, with the Life of Gayland*. Acted at the Theatre Royal, the 11th of March 1682. The Epilogue, Spoken by Mrs Coysh's Girl, as a Cupid. [Luttrell's date of acquisition, 16 March 1681/2, is on his copies of the Prologue and Epilogue (Huntington); they have also been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 84-85.]

COMMENT. Newdigate newsletters: On Tuesday night late there happened a difference between the Senior and Young men belonging to the King's play house which grew to such a height that they all drew their swords which occasioned the wounding of severall. But in the end the Seniors shut up the dores and sent word to his Matie in regard they were the builders of the house who received answer yesterday that the Law was open. Where upon they are to have a tryall this Weeke before the Lord Chancellor (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80). See also Hotson, *Commonwealth and Restoration Stage*, pp. 268-70.

Tuesday 21  
DL

- Late March* VERTUE BETRAY'D; or, Anna Bullen. [By John Banks]. Edition of 1682:  
 DG Prologue Spoken to Anna Bullen, Written by a Person of Quality. King Harry –  
 Smith; Cardinal – Gillow; Northumberland – Wiltshire; Piercy – Betterton;  
 Rochford – Jos. Williams; Anna Bullen – Mrs Barry; Lady Diana Talbot – Mrs  
 Petty. Epilogue.

COMMENT. The Duke's Company. The date of the first performance is uncertain, but the fact that Luttrell dated his separately printed copies of the Prologue and Epilogue 5 April 1682 (Huntington Library) sets a probability that the play first appeared within a week to ten days preceding that date. The Prologue and Epilogue, separately printed, have been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 89–91. *A Prologue Intended for Virtue Betray'd*, by Thomas Shadwell, is reprinted in *Welbeck Niscellany 3, A Collection of Poems by Several Hands*, ed. Francis Needham, 1934. Some details in it suggest the "Dead Time" preceding Easter, when the Court was gone, the Russian ambassador departed, the Moroccan Ambassador shortly to go. The Russian ambassador left on 15 Feb. 1681/2 OS (see Evelyn, *Diary*), and the Prologue refers to the execution of Colonel Vratz and his accomplices on 10 March 1681/2 (Evelyn, *Diary*).

## April 1682

### Monday 10–Saturday 15 PASSION WEEK

- Friday 21* VENICE PRESERV'D. See 9 Feb. 1681/2. Prologue To His Royal Highness,  
 DG Upon His first appearance at the Duke's Theatre since his Return from Scotland.—  
 Written by Mr Dryden. Spoken by Mr Smith. The Epilogue, Written by Mr Otway  
 to his Play call'd Venice Preserv'd, or a Plot Discover'd; Spoken upon his Royal  
 Highness the Duke of York's coming to the Theatre, Friday, April 21, 1682.

COMMENT. The Duke's Company. The Prologue and Epilogue, separately  
 printed, bear Luttrell's date of acquisition, 21 April 1682 (Huntington Library),  
 and have been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 102–05. The  
 Prologue and Epilogue were advertised in *The Observator*, 27 April 1682, with the  
 statement: Recommended to All Men of Sense and Loyalty.

- Thursday 27* COMMENT. *Impartial Protestant Mercury*, 2 May 1682: Mr Ch[arles] De[ering] son  
 DG to Sr Edward D., and Mr V[aughan], quarrelled in the Duke's Playhouse, and  
 presently mounted the stage and fought, and Mr D. was dangerously wounded,  
 and Mr V. secured lest it should prove mortal. [See also, Wilson, "Theatre Notes  
 from the Newdigate Newsletters," p. 80.]

- Late April* THE CITY HEIRESS; or, Sir Timothy Treatall. [By Mrs Aphra Behn.] Edition  
 DG of 1682: The Prologue, Written by Mr Otway, Spoken by Mrs Barry. Sir Timothy  
 Treatall – Nokes; Tom Wilding – Betterton; Sir Anthony Meriwill – Lee; Sir  
 Charles Meriwill – Williams; Dresswell – Boman; Fopington – Jevon; Lady Gal-  
 liard – Mrs Barry; Charlot – Mrs Butler; Diana – Mrs Corror; Mrs Clacket –  
 Mrs Norice; Mrs Closet – Mrs Lee. Epilogue, Written by a Person of Quality,  
 Spoken by Mrs Butler.

COMMENT. The Duke's Company. The date of the first performance is not  
 known, but Luttrell purchased his copies of the separately printed Prologue and  
 Epilogue on 15 May 1682 (Huntington Library); hence, the premiere occurred  
 before that date. The Prologue also refers to the feast which the Whigs attempted  
 to hold at Haberdashers' Hall on 21 April 1682 but were restrained, pointing  
 toward late April as a probable date for the first performance. The separately  
 printed Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*,

pp. 77-79. A song, "In Phyllis all vile jests are met," with music by Giovanni Draghi, is in *Choice Ayres and Songs*, The Fourth Book, 1683. Langbaine (*English Dramatic Poets*, 1691, p. 19): This Play had the luck to be well receiv'd in the Town.

*Late April*  
DG

## May 1682

**COMMENT.** On this date the officers of the Duke's Company and the King's Company entered into agreements to merge the two companies. For details, see Hotson, *Commonwealth and Restoration Stage*, p. 271; Fitzgerald, *A New History*, I, 154-58; and Nicoll, *Restoration Drama*, pp. 296-97. See also Langhans, "New Restoration Theatre Accounts," p. 122, for evidence that the union had been effectively made by 13 May 1682. See page 123 for evidence that the company probably acted continuously to 7 August 1682, then closed until early October. But see 10 August 1682.

*Thursday 4*  
[DL or DG]

**THE CITY HEIRESS;** or, Sir Timothy Treatall. See *Late April 1682*.

**COMMENT.** The Duke's Company. *The Loyal Protestant*, 20 May 1682: May 18. Yesterday his Excellency the Morocco Embassador was entertain'd at His Royal Highness's Theatre with a Play, called, Sir Timothy Treat all. [See also *True Protestant Mercury*, 17-20 May 1682; Luttrell, *A Brief Relation*, I, 187; Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59.]

*Wednesday 17*  
DG

**THE LIBERTINE DESTROYED.** [By Thomas Shadwell.] *Cast not known.*

**COMMENT.** The Duke's Company. *True Protestant Mercury*, 17-20 May 1682: On Thursday the Ambassador from the King of Bantam was entertained with a play called the *Libertine Destroyed* at the Duke's Theatre. [See also Luttrell, *A Brief Relation*, I, 187, and Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59.]

*Thursday 18*  
DG

**COMMENT.** A poem—*To the Duke on His Return. Written by Nat. Lee*—was separately printed in 1682, and Luttrell's copy (Huntington Library) is dated 29 May 1682. A note on the Folger Shakespeare Library copy states that the lines were spoken at the King's Theatre, but the date on which it was recited is uncertain. The poem has been reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 113-15.

*Monday 29*  
DL

**VENICE PRESERVED.** See 9 Feb. 1681/2. Prologue to The Dutchess, On Her Return from Scotland, Written by Mr Dryden. Epilogue to Her Royal Highness, On Her Return from Scotland, Written by Mr Otway.

*Wednesday 31*  
DG

**COMMENT.** The Duke's Company. The Prologue and Epilogue, printed separately, bear Luttrell's MS notations: At ye Dukes theater at Venice preserv'd &c. Acted 31 May. 1682 (Huntington Library, with Luttrell's date of purchase, 1 June 1682). The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 108-10. The Newdigate newsletters disagree as to the play acted: 1 June 1682: Yesterday the D. of Y. came to town & went wth his Dutchess to ye play called the Royallist (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 80).

## June 1682

**CIRCE.** [By Charles Davenant.] *Cast not known.* For a previous cast, see 12 May 1677.

*Saturday 10*  
DG

**COMMENT.** The Duke's Company. *The Loyal Protestant*, No. 166, 10 June 1682: London June 9. His Excellency the Bantam Embassador . . . went yesterday . . . to

- Saturday 10* DG see the Green-Goose-Fair, and . . . was desired to go tomorrow to see a Play acted at the Duke's Theatre, called *Circe*; which he accordingly intends to do.
- Saturday 17* DG EPSOM WELLS. [By Thomas Shadwell.] *Cast not known.* For a previous cast, see 2 Dec. 1672.  
COMMENT. The Duke's Company. Newdigate newsletters, 17 June 1682: And the Mor. Emb<sup>r</sup> . . . this day . . . took his leave of y<sup>e</sup> Playhouse having seen Epsom Wells (Wilson, "Theatre Notes from the Newdigate Newsletters," pp. 80–81).
- Monday 26* COMMENT. On this day, L. C. 5/16, p. 83 (Nicoll, *Restoration Drama*, p. 101) John Crowne's *The City Politiques* was banned.

## July 1682

- Thursday 6* [DL or DG] COMMENT. BM Egerton 1628, Diary of Edward Southwell: Saw the Morocco Ambassador at the Play.
- Saturday 8* DG THE EMPRESS OF MOROCCO. [By Elkanah Settle.] *Cast not known.* For a previous cast, see 3 July 1673.  
COMMENT. The Duke's Company. Newdigate newsletters, 8 July 1682: The Bantam Emb<sup>r</sup>s . . . this afternoon took y<sup>t</sup> leave of y<sup>e</sup> playhouse the Empresse of Morocco being acted (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81).
- Monday 10* Oxford COMMENT. The play is not known, but Powell spoke a Prologue there on this date: The Prologue Spoken by Mr Powel at Oxford, July the Tenth. 1682. Luttrell's copy (Huntington Library) bears his acquisition date of 3 Aug. 1682. The Prologue is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 126–27.
- Tuesday 18* Oxford COMMENT. The play is not known, but Mrs Moyle spoke an Epilogue: The Epilogue Spoken by Mrs Moyle, at Oxford July the 18th. 1682. Luttrell's copy (Huntington Library) bears his acquisition date of 3 Aug. 1682. The Epilogue is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 127–28.
- [DL or DG] COMMENT. On this date, L. C. 5/16, p. 101 (Nicoll, *Restoration Drama*, p. 101) Nathaniel Lee's *The Duke of Guise* was banned. John Drummond to Marquis and Duke of Queensberry, 26 July 1682: Ther is a play hear to be acted that maks a great business, for the Duke of Munmuth has complained of it, and they say that notwithstanding it is to be acted sometime next weik. They call it the Duke of Guise, but in the play the true story is cheinged to the plott time hear (HMC, Buccleuch-Queensberry MSS., 1903, II, 108).  
Newsletter, 29 July 1682: A play by Mr Dryden, termed *the Duke of Guise*, wherein the Duke of Monmouth was vilified and great interest being made for the acting thereof, but coming to His Majesty's knowledge is forbid, for though His Majesty be displeased with the Duke yet he will not suffer others to abuse him (HMC, 15th Report, Part VII, 1898, p. 108).  
Newdigate newsletters, 29 July 1682: A play having been made [by] Mr Dryden termed y<sup>e</sup> Duke of Guise supposed to Levell att the villifying the Duke of Monmouth & many other protestants & great Interest made for the Acting thereof but bringing to the knowledge of his Mat<sup>e</sup> the same was forbidd for though his Mat<sup>e</sup>'s pleasure is to be dissatisfyed and angry with the Duke of Monmouth, yet hee is not willing that others should abuse him out of a naturall affection for him (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81).

## August 1682

VIRTUE BETRAYED; or, Anna Bullen. See Late March 1682.

COMMENT. The Duke's Company. Newdigate newsletters, 5 Aug. 1682: [Yesterday the] Dutches goes to ye Dukes Theatre—that and ye Kings house haveing Joyned interests the latter being Discontinued where will be purposely Acted for her Anna Bullen being a deepe Tragedy of the beheading of the said Lady by Henry the 8th (Wilson, "Theatres Notes from the Newdigate Newsletters," p. 81). See also *London Mercury*, 8 Aug. 1682. Juliana Brabazon to the Countess of Rutland, Aug. 1682: The Dutches of Yorke kept her bed the day after seeing *Anna Bulloigne* acted (HMC, 12th Report, Rutland MSS., Part v, 1889, p. 77).

Friday 4  
DG

ROMULUS AND HER SILLA; or, The Sabine War. *Author not known.* Edition of 1683: Prologue Spoken by Mrs Butler [who probably acted Feliciana]. No actors' names. Epilogue Writ by Mrs A. Behn, Spoken by Tarpeia [acted by Lady Slingsby].

Tursday 10  
DG

COMMENT. The Duke's Company. Newdigate newsletters, 15 Aug. 1682: Thursday last being acted a play called the Tragedy of Romulus att the Dukes Theatre & the Epilogue spoken by the Lady Slingsby & written by Mrs Behn having reflected on ye Duke of Monmouth, ye Lord Chamberlaine thereupon has order[ed] them both in Custody to answer th[at] affront for ye same (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81). See also *True Protestant Mercury*, 12-16 Aug. 1682, for essentially the same statement. The Prologue and Epilogue were printed separately, and Luttrell's copy (Huntington Library) bears his acquisition date of 8 Aug. 1682. They are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 132-34. The separately printed Prologue states that Mrs Behn also wrote it. A song, "Where art thou god of love," the music by Giovanni Draghi, is in *Theater of Music*, The Third Book, 1686.

COMMENT. In L. C. 5/191 and 5/16, p. 118 (Nicoll, *Restoration Drama*, p. 445) are notices of the arrest of Lady Slingsby and Mrs Aphra Behn.

Saturday 12  
DG

COMMENT. Luttrell, *A Brief Relation*, I, 215: The 23d, being the eve of St Bartholomew, the lord mayor (according to custome), attended with the sheriffs, rode into Smithfield to proclaim that fair.

Wednesday 23  
BF

THE IRISH EVIDENCE, THE HUMOURS OF TIEGE; or, The Mercenary Whore. *Author not known.* *Cast not known.* Variety of Dances.

Tursday 24  
BF

COMMENT. This work is advertised in *The Loyal Protestant* 22, 27, and 29 Aug. 1682: at Mrs Saffry's, a Dutch Woman's booth, over against the Greyhound Inne in West Smithfield. [Her first announcement calls the company "By an Approved Company"; the other two notices refer to it as "the first New-market Company." See Rosenfeld, *The Theatre of the London Fairs*, p. 6.]

John Coysh paid £6 for a booth at the Fair (Rosenfeld, *The Theatre of the London Fairs*, p. 6). See also Morley, *Memoirs of Bartholomew Fair*, p. 222, for a notice of the Indian Water Works.

In *Wit and Drollery* (1682), p. 304, are verses on the Fair:

*Here's the W'bore of Babylon the Devil and the Pope,  
The Girl is just agoing on the Rope  
Here's Dives and Lazarus and the World's Creation,  
Here's the Tall Dutcb Woman the like's not in the Nation,  
Here is the Booth where the High-Dutcb Made is*

Tbursday 24  
BF

*Hear are the Bears that daunce like any Ladies,  
Tat, tat, tat, tat, tat says the little penny Trumpet  
Here's Jacob Hall, that does so jump it, jump it.  
Sound Trumpet Sound, for Silver Spoon and Fork,  
Come here's your dainty Pit and Pork.*

[See also August 1680.]

## September 1682

Tuesday 12  
SF

COMMENT. *Domestick Intelligence*, 11-14 Sept. 1682: Southwark 12—This day the Scaffold of a Booth fell down, with several Actors, Men and Women on it, and falling upon a Child that stood underneath, crushed it to death.



## S E A S O N   O F 1682-1683

**A**FTER more than two decades of theatrical rivalry by the Duke's and King's Companies, the gradual decline of the powers and prosperity of the King's Company created a need for an amalgamation of the players into a single United Company. No doubt Colley Cibber was right—see 16 Nov. 1682—in suggesting that the Union was not so much a joining of equal companies as a subordination of the weaker one (King's) into the stronger Duke's Company, for several of the principals in the King's Company retired at the time of Union, or soon afterwards. After the Union became effective in this season, the players acted at Drury Lane or Dorset Garden, depending upon which theatre was better suited to an effective production. Drury Lane was generally preferable for drama, Dorset Garden for spectacle. In addition, the new company for some time relied more heavily upon revivals than upon new plays, for the number of premieres in the 1682-83 season fell below the combined total of new productions in most of the preceding seasons.

The roster of the United Company is not fully known. The following list represents those individuals whose names appear in documents pertaining to this season: Thomas Betterton; John Bowman; George Bright; James Carlisle; William Cartwright; Thomas Clarke; Alexander Davenant (treasurer); John Downes (prompter); Thomas Gillow; Cardell Goodman; Philip Griffin; Joseph Haines; Charles Hart (who died 18 Aug. 1683); Thomas Jevon; Thomas Killigrew (proprietor, who died ca. 19 March 1682/3); Edward Kynaston; Anthony Leigh; Michael Mohun; William Mountfort; James Nokes; Thomas Percival; Carey (?) Perin; John Richards (who died in mid-August 1683); Samuel Sandford; Richard Saunders;

Robert Shatterell (apparently no longer acting); Thomas Sheppey (apparently no longer acting); William Smith; Cave Underhill; John Wiltshire; Mrs Katherine (?) Baker; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Charlotte Butler; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Elizabeth Currer; Mrs Elinor Leigh; Mrs Norris; Mrs Margaret Osborn; Mrs Susanna Percival; Mrs Petty; Lady Slingsby; Mrs Twiford.

In addition to the plays listed in the Calendar, others, by virtue of composition, publication, or performance not precisely known, pertain to this season.

*Hamlet*. By William Shakespeare. A quarto published in 1683 may represent a revival at this time.

*A King and No King*. By Francis Beaumont and John Fletcher. A manuscript cast on an edition published in 1676 (the quarto is in the Yale University Library) probably represents a performance given not long after the Union of the Companies: Arbaces – Betterton; Bacurius – Wiltshire; Bessus – Leigh; Swordsman – Jevon; Mardonius – Mohun (who died in October 1684); Tigranes – Kynaston; Panthea – Mrs Barrer [Barry]; Spaconia – Mrs Cook. See also Genest, *Some Account of the English Stage*, I, 403. Langbaine (*English Dramatick Poets*, p. 210): *King and No King*, a Tragi-Comedy, which notwithstanding its Errors discover'd by Mr Rymer in his *Criticisms* has always been acted with Applause, and has lately been reviv'd on our present Theatre, with . . . great success.

*The Maid in the Mill*. By John Fletcher and William Rowley. According to Langbaine (*English Dramatick Poets*) this play was revived at Dorset Garden soon after the Union.

*The Plain Dealer*. By William Wycherley. In the Folger Shakespeare Library a copy of a 1700 edition of this play has a manuscript cast which appears to indicate a revival shortly after the Union: Manly – Griffin; Freeman – Kynaston; Vernish – Goodman; Novel – Montfort; Major Oldfox – Leigh; Lord Plausible – Haines; Jerry Blackacre – Nokes; Olivia – Mrs Barry; Fidelia – [not decipherable]. The fact that the cast contains members of both the previous Duke's and King's Companies implies a post-Union performance, in which Griffin succeeded Hart (who retired at the Union) in the major role. It is not certain in what season this revival occurred, but the fact that the United Company undertook a number of revivals suggests that this one occurred in the 1682-83 season or in the immediately following seasons.

*The Rehearsal*. By George Villiers, Duke of Buckingham. Reprinted in 1683, this play may have been revived at this time.

## October 1682

**COMMENT.** Langhans, "New Restoration Theatre Accounts," pp. 123-24, believes that acting resumed on 9 Oct. 1682 and continued to 14 July 1683, followed by 14 acting days between 16 July and 6 Oct. 1683. Betterton and Smith managed the company for the proprietor.

Monday 9  
[DL or DG]

**COMMENT.** The Duke of York: I have been at a play this day (CSPD, Charles II, 1682, p. 497).

Tuesday 24  
[DL or DG]

**THE LORD MAYOR'S SHOW:** Being a Description of the Solemnity at the Inauguration of the truly Loyal and Right Honourable Sir William Prichard, Kt. Lord Mayor of the City of London; President of the Honourable Artillery-Company, and a Member of the Worshipful Company of Merchant-Taylors. Perform'd on Monday September [sic] XXX. 1682. With several new Loyal Songs and Catches.

Monday 30  
City

**COMMENT.** By Thomas Jordan. Luttrell (*A Brief Relation*, I, 232): There was little or no show by land. The expenditures for the Procession came to £139 9s. 10d. See R. T. D. Sayle, *Lord Mayors' Pageants of the Merchant Taylors' Company in the 15th, 16th, and 17th Centuries*, p. 139.

## November 1682

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] *Cast not known.*

Wednesday 1  
IT

**COMMENT.** The Duke's Company. The players received the customary £20. See *A Calendar of the Inner Temple Records*, III, 183. *Loyal Protestant and True Domestick Intelligence*, 4 Nov. 1682: London November 2. Yesterday began the Revels at the Temple; where all the Judges belonging therunto were nobly entertained by a Splendid Banquet, and afterwards by an excellent new Comedy, acted by His Royal Highness's Servants in the Inner-Temple-Hall, called, *Rule a Wife and have a Wife*, to the great satisfaction of all the Spectators.

**THE SOULDIER'S FORTUNE.** [By Thomas Otway.] *Cast not known.* For a previous cast, see June 1680.

Thursday 9  
DG

**COMMENT.** The Duke's Company. This play was also reprinted in 1683. This performance is on the L. C. list, 5/145, p. 120: W<sup>th</sup> ye Q: & a box for ye Maides of honor. See also Nicoll, *Restoration Drama*, p. 349. On this day Drury Lane was leased for nineteen years to Charles Davenant and his associates in furthering the union of the two companies. See Hotson, *Commonwealth and Restoration Stage*, p. 277.

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] Downes (*Roscius Anglicanus*, p. 39): Michael Perez - Betterton; Don Leon - Smith; Cacofogo - Cartwright; Margaretta - Mrs Barry; Estiphania - Mrs Cook.

Wednesday 15  
At Court

**COMMENT.** The United Company. This performance is known by a L. C. order, 5/144, p. 303 (see Nicoll, *Restoration Drama*, p. 356), dated 11 Nov. 1682, that *Rule a Wife and Have a Wife* be given at Court on 15 Nov. 1682. The union of the Companies apparently became fully effective on this date.

[Play not known.] Prologue To the King and Queen, At the Opening of Their Theatre.—Spoken by Mr Batterton: Written by Mr Dryden. Epilogue.—Spoken by Mr Smith: Written by the same Authour.

Thursday 16  
DL

Tbursday 16  
DI.

COMMENT. The United Company. There is uncertainty concerning this date; it appears on Luttrell's copy (Huntington Library) of the separately printed Prologue and Epilogue, and the date may represent the time of his purchase rather than a date of performance. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 141–45.

Downes (*Roscus Anglicanus*, pp. 39–40): All the preceding Plays, being the chief that were Acted in Dorset-Garden, from November 1671, to the Year 1682; at which time the Patentees of each Company United Patents; and by so Incorporating the Duke's Company were made the King's Company, and immediately remov'd to the Theatre Royal in Drury-Lane.

Upon this Union, Mr Hart being the Heart of the Company under Mr Killigrew's Patent never Acted more, by reason of his Malady; being Afflicted with the Stone and Gravel, of which he Dy'd some time after: Having a Sallary of 40 Shillings a Week to the Day of his Death. But the Remnant of that Company; as, Major Mohun, Mr Cartwright, Mr Kynaston, Mr Griffin, Mr Goodman, Mr Duke Watson, Mr Powel Senior, Mr Wiltshire, Mrs Corey, Mrs Bowtell, Mrs Cook, Mrs Montfort, &c. [joined the new company].

Note, now Mr Monsfort and Mr Carlile, were grown to the Maturity of good Actors.

The mixt Company then Reviv'd the several old and Modern Plays, that were the Propriety of Mr Killigrew, as, *Rule a Wife, and have a Wife*: Mr Betterton Acting Michael Perez; Don Leon, Mr Smith: Cacosogo, Mr Cartwright: Margaretta, Mrs Barry: Estiphania, Mrs Cook. Next,

*The Scornful Lady.*  
*The Plain Dealer.*  
*The Mock Astrologer.*  
*The Jovial Crew.*  
*The Beggars Bush.*  
*Bartholomew-Fair.*  
*The Moor of Venice.*  
*Rollo.*  
*The Humorous Lieutenant.*  
*The Double Marriage.* With divers others.

George Powell, Preface to *The Treacherous Brothers* (1690): The Time was, upon the uniting of the Two Theatres, that the reviving of the old stock of Plays, so ingrost the study of the House, that the Poets lay dormant; and a new Play cou'd hardly get admittance, amongst the more precious pieces of Antiquity, that then waited to walk the Stage.

Cibber (*Apology*, ed. Lowe, I, 95–96): I shall content myself with telling you that Mohun and Hart now growing old (for, above thirty Years before this Time, they had severally born the King's Commission of Major and Captain in the Civil Wars), and the younger Actors, as Goodman, Clark, and others, being impatient to get into their Parts, and growing intractable, the Audiences too of both Houses then falling off, the Patentees of each, by the King's Advice, which perhaps amounted to a Command, united their Interests and both Companies into one, exclusive of all others, in the Year 1682. This Union was, however, so much in favour of the Duke's Company, that Hart left the Stage upon it, and Mohun survived not long after.

Saturday 25  
[DL]

THE LONDON CUCKOLDS. [By Edward Ravenscroft.] *Cast not known.* For a previous cast, see 22 Nov. 1681.

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: with y<sup>e</sup> Queene & a box for y<sup>e</sup> Maides of honor. [It is not certain in which theatre this play was given, but DL seems to have been preferred for drama, DG for operatic pieces. This play was reprinted in 1683.]

**THE DUKE OF GUISE.** [By John Dryden and Nathaniel Lee.] Edition of 1683: Prologue, Written by Mr Dryden, Spoken by Mr Smith. King – Kynaston; Guise – Betterton; Mayenne – Jevon; Crillon – Smith; Cardinal – Wiltshire; Archbishop – Perrin; Corso – Montfort; Polin – Bowman; Aumale – Carlile; Bussy – Saunders; Curate – Underhill; Malicorne – Percival; Melanax – Gillo; Sheriffs – Bright, Samsford; Queen Mother – Lady Slingsby; Marmoutier – Mrs Barry. Epilogue Written by Mr Dryden, Spoken by Mrs Cook. Another Epilogue, Intended to have been Spoken to the Play before it was forbidden last Summer.

Tuesday 28  
DL

COMMENT. The United Company. Newdigate newsletters, 28 Nov. 1682: This day was Acted a new play called the Duke of Guise by Mr Dryden it was formerly forbidd as reflecting upon the D of Monmouth but by ye supplication of ye Author its now allowed to be acted (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81). The Prologue and Epilogue, separately printed, bear Luttrell's date of acquisition (Huntington Library) as 4 Dec. 1682, but above this date Luttrell has written: "30 Nov." The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 149-52.

Dedication, Edition of 1683: In the Representation itself, it was persecuted with so notorious Malice by one side, that it secur'd us the Partiality of the other.

In a report from the Abbe Rouchi, in London, 14 Dec. 1682, it is stated that the *Duke of Guise* was acted three times (Campana de Cavelli, *Les Derniers Stuarts* [Paris and London, 1871], I, 398). One song, "Tell me Thyrsis all your anguish," with music by Captain Pack, is in the edition of 1683 and also in *Choice Ayres and Songs*, The Fourth Book, 1683.

**THE DUKE OF GUISE.** See 28 Nov. 1682.

Wednesday 29  
DL

COMMENT. The United Company. As the play was certainly acted on 1 Dec. 1682, it was probably given also on 29 Nov., in spite of the death of Prince Rupert on that day.

**THE DUKE OF GUISE.** See 28 Nov. 1682.

Thursday 30  
DL

COMMENT. The United Company. Possibly the play was repeated on this day, unless the report of the Abbe Rouchi—see 28 Nov. 1682—means that the play was given only three times.

## December 1682

**THE DUKE OF GUISE.** See 28 Nov. 1682.

Friday 1  
DL

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: with ye Q: & a box for ye Maides of honor. See also Nicoll, *Restoration Drama*, p. 349.

**THE LONDON CUCKOLDS.** [By Edward Ravenscroft.] *Cast not known.* For a previous cast, see 22 Nov. 1681.

Thursday 14  
[DL]

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

**THE CHANCES.** [By John Fletcher, adapted by Duke of Buckingham.] *Cast not known.*

Saturday 30  
[DL]

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: with ye Q: & a box for ye Maides of honor. See also Nicoll, *Restoration Drama*, p. 349. This play was reprinted in 1682, but without actors' names. Langbaine (*English Dramatick Poets*, 1691, p. 207) may refer to a performance around this period: Being acted with extraordinary applause at the Theatre in Dorset-Garden, and printed with the Alterations London. 4° 1682.

## January 1683

*Tbursday 11* [DL or DG] THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: at ye Wanton Wife with ye Q. & a box for ye Maides of honor. See also Nicoll, *Restoration Drama*, p. 349.

*Thursday 18* [DL or DG] OTHELLO, MOOR OF VENICE. [By William Shakespeare.] *Cast not known.*  
COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: At Othello with ye Queene & a box for ye Maydes of Honor. See also Nicoll, *Restoration Drama*, p. 349.

*Friday 19* DL THE CITY POLITIQUES. [By John Crowne.] Edition of 1683: The Prologue, Spoken by Mr Smith. The Epilogue spoken by Mr Lee in the Character of Bartaline the Old Lawyer.

COMMENT. The United Company. Newdigate newsletters, 20 Jan. 1682/3: Yesterday was acted at the Theatre Royall the first of a new play Entituled the City Politiques the novelty of w<sup>ch</sup> drew a Confluence of Spectators under both Qualifications of Whigg and Tory to hear and behold a L<sup>d</sup> Mayor Sheriffs & some Aldermen with their wives in yr usuall formalityes buffoond & Reviled a great Lawyer with his young Lady Jeared and Intreagued Dr Oates pfectly represented berogued & beslaved the papist plott Egregiously Rediculed the Irish Testemonyes Contradictiorily disproved & besoold the Whiggs totally vanquished & undon Law & property men oreruld & there wanted nothing of Artifice in behaviour and discourse to render all those obnoxious & dispised in fine such a medly of occurences intervened that twas a question whether more of Loyalty designe or Rhetorique p<sup>r</sup>vailed but there were mighty clappings among the poeple of both partyes in Expressing either their sattisfaction or displeasure (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 81).

The Prologue and Epilogue, separately printed, have 20 Jan. 1682/3 as Luttrell's date of acquisition (Huntington Library) and are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 166–69.

*John Dennis, To Mr ★ ★ ★ In whicb are some Passages of the Life of Mr John Crown, Author of Sir Courtly Nice, June 23, 1719.*: About that time he writ *The City Politicks*, on purpose to Satyrize and expose the Whigs; a Comedy so agreeable, that it deserved to be writ in a much better Cause: But after he had writ he met with very great Difficulties in the getting it acted. Bennet Lord Arlington, who was then Lord Chamberlain of the King's Household, and who had secretly espous'd the Whigs, who were at that time powerful in Parliament, in order to support himself against the Favour and Power of the Lord Treasurer Danby, who was his declared Enemy, us'd all his Authority to suppress it. One while it was prohibited on the account of its being Dangerous, another while it was laid aside on the pretence of its being Flat and Insipid; till Mr Crown at last was forc'd to have Recourse to the King himself, and to engage him to give his absolute Command to the Lord Chamberlain for the acting of it; which Command the King was pleas'd to give in his own Person (I, 49–50).

Morrice Entry Book, Vol. I, Morrice MS. P (Dr. Williams' Library, London): 27 Jan. 1682/3: Mr Crowne [was cudgled on Wednesday last in St Martin's Lane and] hee that beat him said hee did it at the suite of the Earle of Rochester some time since deceased who was greatly abused in the play for his penetency &c. (p. 353. I owe this note to the courtesy of Professor David M. Vieth of the University of Kansas and Professor G. H. Jones of Kansas State University).

*Tuesday 30*  
**A FAST DAY FOR THE MARTIRDOM OF CHARLES I**

## February 1683

**THE RESTORATION; or, Right Will Take Place.** [An adaptation of *Philaster*, possibly by George Villiers, Duke of Buckingham.] Prologue to *Philaster*, By the Duke of Buckingham. The Epilogue to be spoken by the Governor in *Philaster*, By the Duke of Buckingham. *Cast not known.* [DL or DG]

**COMMENT.** The United Company. The Prologue and Epilogue are printed in *Miscellaneous Works, Written by His Grace, George, late Duke of Buckingham* (London, 1704), pp. 9-13. There is no certainty that Buckingham wrote the adaptation itself, but, in view of his writing both the Prologue and Epilogue, it seems likely. The Epilogue alludes to Shaftesbury, who had taken refuge in Holland and who had died there on 21 Jan. 1682/3, suggesting that the play, if acted, was probably presented in February 1682/3 or soon thereafter. The adaptation was apparently never printed.

**THE CHANCES.** [By John Fletcher, adapted by Duke of Buckingham.] *Cast not known.* *Friday 2*  
MT

**COMMENT.** The United Company. The players received the customary fee of £20. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 179. Newdigate newsletters, 3 Feb. 1682/3: Yesterday the Govern[ors] of ye Temple Invited the Greate Lds: of [...] together with the Ld: Keeper to dinner where afterwards they were entayned with variety of songs & a play was Acted before them Called the Chances by the Kings players (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

## April 1683

*Monday 2-Saturday 7*  
**PASSION WEEK**

**COMMENT.** In the Bindley Collection, William Andrews Clark Jr Library, is a broadside: A Lenten Prologue Refus'd by the Players. Luttrell's date of acquisition is 11 April 1683. *Wednesday 11*

**COMMENT.** Charles II had begun negotiations for bringing Italian players to England again. See the correspondence in HMC, 7th Report, Appendix, pp. 285, 286, 331; and L.C. 5/144, p. 407, in Boswell, *Restoration Court Stage*, p. 61. See also HMC, 7th Report, p. 288 (1 May 1683) and Boswell, *Restoration Court Stage*, p. 125. *Mid-April*

## May 1683

**DAME DOBSON; or, The Cunning Woman.** [By Edward Ravenscroft.] Edition of 1684: Prologue, Spoken by Mrs Curter. Dame Dobson - Mrs Corey; Decoy - Saunders; Beatrice - Mrs Twiford; Mrs Francis - Mrs Baker; Goslin - Richards; *Thursday 31*  
DG

*Tbursday 31* DG Collonel – Kynaston; Gillet – Jevon; Gerrard – Wilshire; Hartwell – Monfort; Farmer – Bright; Jenkin – Leigh; Lady Noble – La. Slingsby; Lady Rich – Mrs Petty; Mrs Clermont – Mrs Butler; Mrs Feathly – Mrs Currer; Mrs Jenkin – Mrs Percival; Mrs Prudence – Mrs Leigh; Mrs Hellen – Mrs Osborn; Mrs Susan – Mrs Percival. Epilogue, Spoken by Mr Jevorn.

COMMENT. The United Company. Newdigate newsletters, 2 June 1683: The same day [31 May] their Royall highnesses . . . in y<sup>e</sup> afternoone Countenanced a new play with their presences (Wilson, “More Theatre Notes from the Newdigate Newsletters,” p. 59). Wilson proposes that this play is *Dame Dobson*, as the separately printed Prologue bears Luttrell’s acquisition date of 1 June 1683 (Bindley Collection, William Andrews Clark Jr Library). The separately printed Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 176–78.

## July 1683

DG THE ATHEIST; or, The Second Part of the Souldiers Fortune. [By Thomas Otway.] Edition of 1684: Prologue. Epilogue by Mr Duke of Cambridge. Father to Beaugard – Leigh; Beaugard – Betterton; Courtine – Smith; Daredevil – Underhill; Theodoret – Wilshire; Gratian – Perin; Porcia – Mrs Barry; Lucretia – Mrs Butler; Sylvia – Mrs Currer; Mrs Furnish – Mrs Osborn; Phillis – Mrs Percival; Chloris – Mrs Norris; Rosard – Saunders; Plunder – Richards.

COMMENT. The United Company. The date of the first performance is not known, but, as the play was advertised in *The Observator*, 8 Aug. 1683, it was probably first acted not later than July 1683. A song, “Welcome mortal to this place,” set to music by Captain Pack for this play, is in *Choice Ayres and Songs*, 1684.

## August 1683

Windsor COMMENT. For the King’s intention of securing Italian comedians to perform at Windsor, see mid-April 1683, and Nicoll, *Restoration Drama*, p. 239.

*Tuesday 14* [DL or DG] COMMENT. Newdigate newsletters, 14 Aug. 1683: The Manager of y<sup>e</sup> Kings Theatre intend w<sup>th</sup> in short time to pform an Opera in like manner of y<sup>t</sup> of ffrance. Mr Betterton w<sup>th</sup> other Act<sup>s</sup> are gone ovet to fetch y<sup>e</sup> designe (Wilson, “Theatre Notes from the Newdigate Newsletters,” p. 82). See also a letter from Lord Preston to the Earl of Sunderland, Paris, 25 Aug. 1683 N.S. concerning Betterton’s visit to Paris (HMC, 7th Report, Appendix, p. 288).



## SEASON OF 1683-1684

**D**URING the 1683-84 season the United Company retained the monopoly which it had secured in the preceding season. Although it had at its disposal both theatres, Drury Lane and Dorset Garden, it apparently acted more frequently at the former; the majority of the new or revived plays were presented there. As was true in the season of 1682-83, the Company gave a relatively small number of new plays. Its only competition came from another visiting foreign troupe, the Prince of Orange's, which, under the management of François Du Perier, arrived in late May; it remained in London until the autumn. The visitors arrived so late in the season that their competition was not very powerful during the season of 1683-84; little is known of their offerings.

The following roster of the United Company includes those individuals whose names appear in documents pertaining to this season. To note the continuity of the company, one should compare this list with that for the preceding season as well as with those for later years: Thomas Betterton; John Bowman; George Bright; Mr Buher; James Carlisle; Thomas Clark; Ralph Davenant (treasurer); John Downes (prompter); John Freeman; Thomas Gillow; Cardell Goodman; Philip Griffin; Joseph Haines; Thomas Jevon; Edward Kynaston; Anthony Leigh; Mr Lowe; William Mountfort; Henry (?) Norris; Thomas Percival; Carey Perrin; Richard Saunders; William Smith; Cave Underhill; Joseph Williams; John Wiltshire; Mrs Elizabeth Barry; Mrs Charlotte Butler; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Elizabeth Currer; Mrs Frances Maria Knight; Mrs Elinor Leigh; Mrs Norris; Mrs Susanna Percival; Lady Slingsby; Mrs Twiford.

In addition to the plays listed in the Calendar, there are some which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*The Cheats.* By John Wilson. The Third Edition, published in 1684, may indicate a revival at this time.

*The Country Wife.* By William Wycherley. Reprinted in 1683, this play may have been revived at this time.

*Divine Dialogues; Viz. Dive's Doom, Sodom's Flames, and Abram's Faith.* By George Lesly. This work, reprinted in a Second Edition in 1684, with a Prologue and an Epilogue to the third of these dramatic works (*Abram's Faith*), has no actors' names. The Dedication bears the date 14 June 1676. There is no indication of a performance at the patent theatres.

*The English Lawyer.* By Edward Ravenscroft. A song, "My wife has a tongue as good as e'er twanged," set by Henry Purcell, is in *Catch that Catch Can*, 1685. It is uncertain whether Purcell composed the music for the play as originally performed, and this published song may represent new music for a revival. See Purcell's *Works*, The Purcell Society, XVI (1906), xxxii. If the song represents one intended for a revival, the revival might be as late as 1684-85.

*The Fond Lady.* The author is not known; the title page states: By a Person of Honour. [For the authorship, see March 1674.] This work is a reissue of *The Amorous Old Woman* (see March 1674). The edition of 1684 has no prologue, no epilogue, no actors' names.

*Fortune's Tasks; or, The Fickle Fair One.* This play exists in manuscript in the Huntington Library HM 11, with the date 1684 and the author's name given as John Horne. The manuscript lists no actors' names.

*The Island Queens; or, The Death of Mary, Queen of Scotland.* By John Banks. The edition of 1684 has no actors' names, no prologue, no epilogue; the title page states: Published only in Defiance . . . occasion'd by its being prohibited the Stage.

*Julius Caesar.* By William Shakespeare. The edition of 1684 lists a cast and states that the play was acted at Drury Lane: Julius Caesar - Goodman; Octavius Caesar - Perin; Antony - Kynaston; Brutus - Betterton; Cassius - Smith; Caska - Griffin; Trebonius - Saunders; Ligarius - Bowman; Decius Brutus - Williams; Metellus Cimber - Montfort; Cinna - Carlile; Artemidorus - Percival; Messala - Wiltshire; Titinius - Gillo; Cinna the Poet - Jevon; Flavius - Norris; Plebeians - Underhill, Lee, Bright; Calphurnia - Madam Slingsby; Portia - Mrs Cook. There is no indication as to the exact time at which this revival occurred, and W. W. Greg saw a copy in which

this cast was dated 1681. See Greg, *A Bibliography of the English Printed Drama to the Restoration* (London, 1957), III, 1268-69. For Cibber's account of Betterton as Brutus, see Cibber, *Apology*, ed. Lowe, I, 103-4.

*The Man of Mode*. By Sir George Etherege. Reprinted in 1684, this play may have been revived at this time.

*Marriage a la Mode*. By John Dryden. Reprinted in 1684, this play may have been revived at this time.

*The Rival Queens*. By Nathaniel Lee. Reprinted in 1684, this play may have been revived at this time.

*Theodosius; or, The Force of Love*. By Nathaniel Lee. Reprinted in 1684, this play may have been revived at this time.

*The Wavering Nymph; or, Mad Amyntas*. An alteration of Thomas Randolph's *Amyntas; or, The Impossible Dowry*, possibly adapted by Mrs Aphra Behn. A "Song to Ceres in the Wavering Nymph, or Mad Amyntas," and another, "Song in the same Play, by the Wavering Nymph," the verse by Mrs Aphra Behn, are in *Poems Upon Several Occasions*, 1684. This alteration of Randolph's play seems not to have been printed.

*The Wild Gallant*. By John Dryden. Reprinted in 1684 (entered in the *Stationers' Register*, 8 Nov. 1683), this play may have been revived at this time.

## September 1683

**COMMENT.** Lord Preston (in Paris) to the Duke of York, 22 Sept. 1683, N.S.: I should not have presumed to give your Highness the trouble of this if something of charity had not induced me to it. I do it at the instance of a poor servant of his Majesty's, who some time since was obliged by a misfortune to leave England. It is Mr Grahme [Grabut (?)], sir, whom perhaps your Highness may remember. Mr Betterton coming hither some weeks since by his Majesty's command, to endeavour to carry over the Opera, and finding that impracticable, did treat with Monsr Grahme to go over with him to endeavour to represent something at least like an Opera in England for his Majesty's diversion. He hath also assured him of a pension from the House, and finds him very willing and ready to go over. He only desireth his Majesty's protection when he is there, and what encouragement his Majesty shall be pleased to give him if he finds that he deserves it (HMC, 7th Report, Part I, p. 290). W. J. Lawrence ("Early French Players in England," p. 149) argued that Grahme should be Grabut, who had once been Master of the King's Music (to 1674) and who had settled in Paris. Grabut was certainly back in London in the spring of 1684.

Wednesday 12  
[DL or DG]

## October 1683

*Monday 8* [DL or DG] **COMMENT.** Langhans, "New Restoration Theatre Accounts," pp. 124-25, believes that acting resumed on 8 Oct. 1683 and continued to 14 June 1684, with, probably, 47 performances in the summer of 1684.

*Monday 29* **THE TRIUMPHS OF LONDON:** Performed on Monday, October xxix 1683. For the Entertainment of the Right Honourable, and truly Noble Pattern of Prudence and Loyalty, Sir Henry Tulse, Knight, Lord Mayor of the City of London. Containing A Description of the whole Solemnity. With Two new Songs set to Musick.

**COMMENT.** The Lord Mayor's Show. By Thomas Jordan. Luttrell (*A Brief Relation*, I, 285-86): The 29th, sir Henry Tulse . . . was sworn before the barons of the exchequer at Westminster, whither he went by water, accompanied by the late lord mayor, the new recorder, aldermen, and sheriffs, and attended by diverse of the companies in their barges; their majesties and the duke of York being upon the leads at Whitehall when they passed by: being come back, they passed from the place where they landed, with the usual solemnity, to Grocers Hall, where the lords of the councill, severall of the nobility, judges, and other persons of quality dined.

## November 1683

**At Court** **COMMENT.** In L. C. 5/144, p. 510 (Boswell, *Restoration Court Stage*, is an order for changes to be made in the Court Theatre "for Mr Abell to represent his Musick." Nothing further is known of an intended concert.

*Tbursday 1* **THE PLAIN DEALER.** [By William Wycherley.] *Cast not known.*  
IT **COMMENT.** The United Company. The company received the usual fee of £20. See *A Calendar of Inner Temple Records*, ed. Inderwick, III, 212.

*Monday 12* **CONSTANTINE THE GREAT.** [By Nathaniel Lee.] Edition of 1684: Constantine - Smith; Dalmatius - Griffin; Crispus - Betterton; Annibal - Goodman; Lycinius - Wiltshire; Arius - Gillo; Labienus - Perin; Eubulus - Saunders; Sylvester - Bowman; Fausta - Mrs Barrey; Serena - Mrs Cook. Prologue, Spoken by Mr Goodman. Epilogue, Spoken by Mrs Cook.

**COMMENT.** The United Company. The date of the first performance is not known, but Luttrell's copy of the separately printed Prologue and Epilogue bears the date 12 Nov. 1683 (item 87, Sotheby's sale, 12 June 1939), and the premiere probably occurred shortly before that date. A revised version of the Epilogue, correcting errors, appeared almost immediately after the one first published; it bears Luttrell's date of 14 Nov. 1683. The Epilogue, in the revised version, bears the note: Written by Mr Dryden. The Prologue and both versions of the Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 183-87. In addition, a song, "Awake O Constantine awake," with music by Thomas Farmer, is in *The Theater of Music*, 1685; it also appeared in *A Collection of the Newest and Choicest Songs*, 1684 (which bears Luttrell's date, 10 March 1683/4, Bindley Collection, William Andrews Clark Jr Library).

*Tbursday 22* **CONCERT.** The Festival of St Cecilia.  
MS **COMMENT.** The program was published in 1684: A Musical Entertainment Perform'd on November xxii. 1683, It Being the Festival of St Cecilia, a great Patroness of Music; Whose Memory is Annually Honour'd by a public Feast made

on that Day by the Masters and Lovers of Music, as well in England as in Foreign Parts. [Henry Purcell signed the Preface: To the Gentlemen of the Musical Society, and particularly the Stewards.] An advertisement in *Vinculum Societatis*, 1691, states that Christopher Fishburn composed the verse.

*Thursday 22*  
MS

## December 1683

A JOVIAL CREW; or, The Merry Beggars. [By Richard Brome.] Edition of 1684: Prologue. Oldrents – Gillow; Hearty – Lee; Springlove – Perren; Vincent – Carlile; Hilliard – Boman; Randall – Persivel; Master Sentwell – Buher; Friend to Justice Clack – Freeman; Oliver – Wiltshire; Master Clack – Jevern; Master Talboy – Montfort; Martin – Bright; Chaplain – Lowe; Usher to Oldrents – Norris; Butler to Oldrents – Sanders; Cook to Oldrents – Mrs Cooke; Rachel – Mrs Persevel; Meriel – Mrs Twyford; Amie – Mrs Norris; Autum Mort – Griffing; Patrico – Norris; Souldier – Bight [Bright]; Lawyer – Montfort; Courtier – Sander. Epilogue.

DL

COMMENT. The United Company. The date of this revival is not known, but the fact that this edition was entered in the *Term Catalogues*, February 1683/4, makes it likely that the revival occurred not later than December 1683. A new song, "There was a jolly beggar," in Act iv, Scene ii, was probably written for this revival. It was printed in *Choice Ayres and Songs*, The Fifth Book, 1684.

## January 1684

COMMENT. Evelyn, *Diary*: [On the frozen Thames] There was likewise Bull-baiting, Horse & Coach races, Pupet-plays & interludes . . . so as it seem'd to be a bacchanalia, Triumph or Carnoval on the Water.

*Thursday 24*  
Thames

*Wednesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1684

COMMENT. An unnamed play was given by the United Company. See *A Calendar of the Middle Temple Records*, ed. Hopwood, p. 180.

*Saturday 2*  
MT

VALENTINIAN. [Adapted from Fletcher by John Wilmot, Earl of Rochester.] Edition of 1685: Prologue spoken by Mrs Cook the first Day. Written by Mrs Behn. Prologue to Valentinian Spoken by Mrs Cook the second Day. Prologue intended for Valentinian, to be spoken by Mrs Barry. Epilogue, Written by a Person of Quality, spoken by Mrs Barry. No actors' names. Downes (*Roscius Anglicanus*, p. 40): Valentinian – Goodman; Aecius – Betterton; Maximus – Kynaston; Pontius – Griffin; Lucina – Mrs Barry.

*Monday 11*  
At Court

*Monday 11*  
At Court

COMMENT. The United Company. An order, 9 Feb. 1683/4, in L. C. 5/145, p. 14 (Nicoll, *Restoration Drama*, p. 356), and another, L. C. 1, specify requirements for a play to be acted at Whitehall on 11 Feb. 1683/4, and name *Valentinian* as the drama. The first Prologue and the Epilogue Written by a Person of Quality were printed separately; Luttrell's copy (Bindley Collection, William Andrews Clark Jr Library) is dated 20 Feb. 1683/4. They are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 249-51. It is not certain on what date the first performance occurred, for premieres at Court are quite rare in the Restoration period. In Nahum Tate's *Poems by Several Hands* (1685): Sir Francis Fane: A Masque Made at the Request of the Earl of Rochester, for the Tragedy of Valentinian. Downes (p. 40): The well performance, and the vast Interest the Author made in Town, Crown'd the Play, with great Gain of Reputation; and Profit to the Actors.

For an intended cast of Rochester's alteration of the play by John Fletcher, see the introductory note to the season of 1675-76. In *A Pastoral in French* by Lewis Grabu (published in 1684; advertised in the *London Gazette*, No. 1947, 17 July 1684) are two songs for this play for which Grabu apparently composed the music: "Injurious charmer of my vanquished heart" and "Kindness hath resistless charms." In *Choice Ayres and Songs, The Fourth Book*, 1684, is: A new Song in the late reviv'd Play, call'd *Valentinian*: "Where would coy Aminta run," [the composer of the music not being indicated].

*Saturday 23*  
[DL or DG]

THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

## March 1684

*Mid-March*  
DL

THE NORTHERN LASS. [By Richard Brome.] Edition of 1684: Sir Phillip Luckless - Kynaston; Tridewell - Wilshire; Sir Paul Squelch - Lee; Bullfinch - Haines; Widgine - Gevon; Anvile - Griffen; Nonsense - Monfort; Pate - Lisle [Carlisle]; Beavis - Saunders; Howdee - Bright; Clark - Lowe; Mrs Fitchow - Mrs Barrey; Constance - Mrs Butler; Mrs Trainwell - Mrs Cory; Constance Holdup - Mrs Percivall. Prologue to the Northern Lass. By J. H. [Joseph Haines]. Epilogue, Spoken by Mrs Butler.

COMMENT. The United Company. The date of this revival is not precisely known but that it occurred in mid-March is indicated by Luttrell's date of 21 March 1683/4 on his copy of the separately-printed Prologue and Epilogue (Bindley Collection, William Andrews Clark Jr Library). It should be noted, however, that Friday 21 March is a Friday in Lent, a day on which the companies sometimes did not act. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 202-6. When this play was advertised to be acted on 8 Nov. 1704, the bill bore the heading: "Not Acted these 20 Years."

Langbaine (*English Dramatic Poets*, p. 37): This Play was reviv'd by the Players, since the Union of the Two Houses, and reprinted in quarto Lond. 1684 with a new Prologue and Epilogue, the former written by Jo. Haynes the Comedian.

### Monday 24-Saturday 29 PASSION WEEK

*Thursday 27*  
DL

COMMENT. On this day Luttrell purchased a copy (Bindley Collection, William Andrew Clark Jr Library) of *The Beggars Delight. As it was Sung at the Theatre Royal*, published in 1684 by J. Dean.

## April 1684

**THE DISAPPOINTMENT**; or, *The Mother in Fashion*. [By Thomas Southerne.] DL  
 Edition of 1684: Alphonso – Betterton; Lorenzo – Smith; Alberto – Wilshire; Lesbino – Carlisle; Rogero – Leigh; Erminia – Mrs Cook; Juliana – Mrs Percival; Angelline – Mrs Knight; Her Supposed Mother – Mrs Corey; Clara – Mrs Leigh. The Prologue, Written by Mr John Dryden, Spoken by Mr Betterton. The Epilogue by the Honourable John Stafford, Esquire.

COMMENT. The United Company. The date of the first performance is not known, but Luttrell dated his copy of the separately-printed Prologue and Epilogue 5 April 1684 (J. W. Dodds, *Thomas Southerne*, p. 48). Very probably the play first appeared during the week of 31 March–5 April, immediately following Easter. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 191–94. This may have been the last new role William Smith undertook for some years; see Cibber, *Apology*, ed. Lowe, I, 78–79, for the incident which prompted Smith's leaving the stage for awhile. One song, "I never saw a face till now," with music by Captain Pack, is in *The Theater of Music*, The First Book, 1685; and another, "O why did e'er my thoughts aspire," the music by R. King, is in the same collection. A third song, "See how fair Corinna lies," the music by Captain Pack, is in *A Collection of Twenty-Four Songs*, 1685.

## May 1684

[**THE DUKE OF GUISE**. By John Dryden and Nathaniel Lee.] See 28 Nov. 1682.  
 COMMENT. The United Company. That the King saw a play on this evening is indicated by the Newdigate newsletters, but the reference to the play is not by title. The play which most closely fits the brief description is *The Duke of Guise*. Newdigate newsletters, 24 May 1684: [In] the Evening his Matye is Entertained with Mr Drydens new play the subject of which is the last new Plott (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

Saturday 24  
 [DL]

COMMENT. On this day an order calls for the delivery, customs free, of the properties of the French troupe of the Prince of Orange. See Rosenfeld, *Foreign Theatrical Companies*, p. 4.

Monday 26  
 At Court

## June 1684

**SIR HERCULES BUFFON**; or, *The Poetical Squire*. [By John Lacy.] Edition of 1684: Prologue, Written by Tho. Durfey, Gent, Spoken by J. Haynes, Com. No actors' names. Epilogue, Wrote and Spoke by J. H. [Joseph Haines] Com.

DG

COMMENT. The United Company. The date of the first performance is not certain, but Luttrell dated his copy of the separately-printed Prologue and Epilogue 4 June 1684 (Bindley Collection, William Andrews Clark Jr Library). Ordinarily the broadside prologues and epilogues appear to have been available shortly after the

DG      premiere; hence, it is likely that this play first appeared in the first week of June 1684. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 211-14.

*Tuesday 10*  
At Court      COMMENT. The Prince of Orange's company of foreign comedians was apparently expected in England on this evening (HMC, 5th Report, Part I, 1876, p. 186). They were under the management of Francis Duperier and apparently remained in England for some four months. See Lawrence, "Early French Players in England," p. 150. See also an order, L. C. 5/145, p. 90 (Nicoll, *Restoration Drama*, p. 253n), to prepare the Cockpit for the Prince of Orange's players.

## July 1684

*Friday 25*  
Falkland      CONCERT. Evelyn, *Diary*: I din'd at my Lord Falklands, Tressurer of the Navy, where after dinner we had rare Musique, there being amongst others Signor Pietro Reggio and Signor Jo: Battist bothe famous, the one for his Voice, & the other his playing on the Harpichord, few if any in Europe exceeding him.

## August 1684

COMMENT. John Dryden to Jacob Tonson, ca. August 1684: I desire to know whether the Dukes house are makeing cloaths & putting things in a readiness for the singing opera [*The Tempest* (?)], to be playd immediately after Michaelmasse: for the Actors in the two plays, which are to be acted of mine, this winter [*All for Love* and *The Conquest of Granada*], I had spoken with Mr Betterton by chance at the Coffee house the afternoon before I came away: & I believe that the persons were all agreed on, to be just the same you mentioned. Only Octavia was to be Mrs Buttler, in case Mrs Cooke were not on the Stage. And I know not whether Mrs Percivall who is a Comedian, will do so well for Benzayda (*Letters of John Dryden*, ed. Ward, pp. 23-24).

*Mid-August*  
[DL or DG]      A DUKE AND NO DUKE. [Adapted by Nahum Tate from Aston Cokain's *Trappolin Suppos'd a Prince*.] Edition of 1685: Prologue, Written by a Friend of the Authors [Spoken by Mr Jevon]. Lavinio - Wilshire; Brunetto - Carlisle; Barberino - Gillo; Alberto - Williams; Trappolin - Lee; Mago - Percivall; Captain - Sanders; Isabella - Mrs Currer; Prudentia - Mrs Percevall; Flametta - Mrs Twiford; The Epilogue, Spoken by Mr Haines.

COMMENT. The United Company. The date of the first performance is not certain, but Luttrell acquired his copy of the separately-printed Prologue and Epilogue on 18 Aug. 1684 (Bindley Collection, William Andrews Clark Jr Library), and the play was probably first performed on that day or in the preceding week. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 221-23. In the broadside the speaker of the Prologue is identified as Jevon. A song, "Ah poor Oliver never boast," the verse by a Lady, and the music by R. King, is in *A Collection of Twenty-Four Songs*, 1685. Another, "Damon if you wilt believe me," the verse by a Person of Quality and the music by Alexander Damascene, is in *The Banquet of Musick*, The Fifth Book, 1691. Two songs, "Tell me no more I am deceived," the verse by Sir George Etherege and the music by

J. B. Draghi, and "Who can resist my Celia's charms," the music by J. B. Draghi, and the verse by A Person of Quality, are in the printed play.

*Mid-August*  
[DL or DG]

This cast contains the last new role certainly assigned to John Wiltshire, who, according to Cibber (*Apology*, ed. Lowe, I, 84-85), entered the army and was killed in action.

## September 1684

COMMENT. Newdigate Newsletters (Folger Shakespeare Library), 6 Sept. 1684:  
A Crocodile was this weeke brought over from the E. Indies & showed in the faire  
the like haveing never been seen before it is a young one abt 4 foot long. [I owe  
this notice to Professor John Harold Wilson.]

*Saturday 6*  
[BF or SF]





## S E A S O N   O F 1684-1685

DURING this season the United Company continued its domination of the theatrical scene, except for the company of foreign comedians who, after staying in London a brief time, apparently left in the early autumn. The United Company continued to utilize both Drury Lane and Dorset Garden for its productions, the choice of theatre apparently being determined by the nature of the dramatic work. For example, Dryden's opera, *Albion and Albanus*, was produced at Dorset Garden, its stage seeming more suitable to the needs of spectacle; but not all of the premieres of works properly called dramas occurred at Drury Lane. As a result, many of the revived plays listed in the Calendar are designated as acted at either Drury Lane or Dorset Garden. Finally, the season was shortened by the death of Charles II, the playhouses being closed for about ten weeks.

The full roster of the United Company is not known. The following list contains the names of those individuals who appear in documents relating to this season. To ascertain the continuity of the Company, one should consult the lists for preceding as well as later seasons: Francis Baker; Thomas Betterton; John Bowman; William Cartwright; Ralph Davenant (treasurer (?)); John Downes (prompter); Mr Farr; Thomas Gillow; Cardell Goodman (possibly not acting); Philip Griffin; Joseph Haines; Joseph (?) Harris; Thomas Jevon; Edward Kynaston; Anthony Leigh; Mr Lowe; William Mountfort; James Nokes; Henry (?) Norris; Thomas Percival; Carey Perin; Martin Powell; [John (?)] Reading (singer); Richard Saunders; Cave Underhill; Joseph Williams; Mrs Elizabeth Barry; Mrs Anne Bracegirdle; Mrs Cockye; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Frances Maria Knight; Mrs Norris;

Mrs Margaret Osborne; Mrs Susanna Percival; Mrs Price; Lady Slingsby; Mrs Twiford.

In addition to the plays recorded in the Calendar, there are dramas which, by virtue of composition, publication, or performance not more precisely dated, pertain to this season.

*Aureng Zebe*. By John Dryden. Reprinted in 1685, this play may have been revived at this time.

*The Cataclysm; or, General Deluge of the World. An Opera, Adorned with Various Sculptures*. By Edward Eccleston. This work, printed in 1685, is a revision of Eccleston's *Noab's Flood* (1679). It was entered in the *Term Catalogues*, February 1685.

*Circe*. By Charles Davenant. This work was reprinted in 1685 in The Second Edition. Possibly at this time John Bannister's music was set aside and Henry Purcell's substituted. See Purcell's *Works*, Purcell Society, xvi (1906), xv-xviii.

*The Factious Citizen; or, The Melancholy Visioner*. This play, whose author is not known, is *Mr Turbulent*—see January 1681/2—with a new title page. Printed in 1685, it may have been revived at this time, although the new edition bears no indication of a new revival.

*The Loyal Subject*. By John Fletcher. This play may have been revived at this time. When it was revived at Drury Lane, 25 July 1705, the bill bore the heading: Not Acted these Twenty Years.

*Mitbridores, King of Pontus*. By Nathaniel Lee. Reprinted in 1685 and entered in the *Term Catalogues*, February 1685, this play may have been revived at this time.

*The Orphan*. By Thomas Otway. Reprinted in 1685, this play may have been revived at this time.

*The Rampant Alderman; or, News from The Exchange*. The author is not known. This farce, printed in 1685, has no prologue, no actors' names, no epilogue. Harbage, *Annals*, states that this play is Marmion's *Fine Companion*.

*Sophonisba*. By Nathaniel Lee. Reprinted in 1685, this play may have been revived at this time.

*The Unfortunate Shepherd*. By John Tutchin. This Pastoral appeared in Tutchin's *Poems on Several Occasions*, 1685. It was entered in the *Term Catalogues*, February 1684/5, and in the *Stationers' Register*, 12 Feb. 1684/5. It has no prologue, no epilogue, no actors' names.

*The Unhappy Favourite; or, The Earl of Essex*. By John Banks. Reprinted in 1685, this play may have been revived at this time.

## September 1684

**THE MISTAKEN BEAUTY;** or, The Lyar. *Author not known.* Edition of 1685: DL  
Prologue. No actors' names. The Epilogue spoken by Clyton.

**COMMENT.** The United Company. A great deal of uncertainty surrounds this play. See the season of 1660-61 for a play called *The Lyar* and 28 Nov. 1667 for Pepys' attendance at a play called *The Mistaken Beauty*. As the edition of 1685 was entered in the *Term Catalogues*, November 1684, it was probably acted not later than September 1684.

**COMMENT.** Langhans, "New Restoration Theatre Accounts," pp. 125-26, suggests that acting resumed on 29 Sept. and continued to 6 Feb. 1684/5, when Charles II died, although the theatre may not have acted from 2 through 5 Feb. Resuming at the end of April, the company played regularly to the end of May, then on 43 days between 1 June and 31 Oct. 1685.

Monday 29  
[DL or DG]

## October 1684

**COMMENT.** Cardell Goodman, the actor, was brought to court for complicity in a poisoning case. See Luttrell, *A Brief Relation*, I, 318, and J. C. Jeaffreson, *A Young Squire of the Seventeenth Century* (London, 1878), II, 143-44.

Monday 27

**LONDON'S ROYAL TRIUMPH FOR THE CITY'S LOYAL MAGISTRATE:** In an Exact Description of several Scenes and Pageants, Adorned with many Magnificent Representations. Performed on Wednesday, October xxix. 1684. At the instalment and Inauguration of the Right Honourable Sir James Smith, Knight, Lord Mayor of the City of London. Illustrated with divers Delightful Objects of Gallantry and Jollity, Speeches and Songs, Single and in Parts. Set forth at the proper Costs and Charges of the Worshipful Company of Drapers. Devised and Composed by Tho. Jordan, Gent.

Wednesday 29  
City

**COMMENT.** Evelyn, *Diary*: I carried my Lord Clarendon through the City amidst all the Squibbs & barbarous bacchanalia of the Lord-Majors shew.

At Court

**COMMENT.** On this date a payment was made to the foreign performers who had come in the spring: To Francis Duperier, for the charge and expences of y<sup>e</sup> French players attending his Majestie at Windsor and Winchester, and returning to London (*Moneys Received and Paid for Secret Services*, ed. J. Y. Akerman, Camden Society, LII [1851], 93).

**COMMENT.** Christopher Jeaffreson to Colonel Hill, 29 Oct. 1684: Sir James Hackett, lieutenant-colonell to the Lord Dunbarton's regiment, was wounded in the thigh by one Mr Potter in the playhouse; of which wound he has since died. He is much lamented by his Majesty, and all that knew him (J. C. Jeaffreson, *A Young Squire of the Seventeenth Century* [London, 1878], II, 143-44).

[DL or DG]

## November 1684

**A FOND HUSBAND.** [By Thomas D'Urfey.] *Cast not known.*

Saturday 1  
IT

**COMMENT.** The United Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 212. This play was also reprinted in 1685.

- Monday 3* [DL or DG] A DUKE AND NO DUKE. [By Nahum Tate.] See mid-Aug. 1684.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: with ye Queene & a box for the Maydes of honor. See also Nicoll, *Restoration Drama*, p. 349.
- Saturday 22* MS CONCERT. A Second Musical Entertainment Perform'd on St. Cecilia's day, November XXII. 1684. The Words by the late ingenious Mr John Oldham, Author of the Satyrs Against the Jesuits, &c. Set to Music in two, three, four, and five Parts, by Dr John Blow, Master of the Children, and Organist of His Majesty's Chappel-Royal. [This work was published in 1685.]
- Saturday 29* [DL or DG] THE SPANISH FRYAR. [By John Dryden.] Cast not known.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

## December 1684

- [DL or DG] THE CHEATS OF SCAPIN. [By Thomas Otway.] Cast not known.  
 COMMENT. The United Company. This play may have been revived during this month or earlier. A song, "Come Jug my honey let's to bed," the music by Thomas Farmer, sung by Reading and Mrs Norris, was printed in *Choice New Songs never before Printed* [by Thomas D'Ursey, 1684]. Luttrell purchased a copy of this collection on 8 Jan. 1684/5 (Bindley Collection, William Andrews Clark Jr Library).
- Tuesday 9* [DL or DG] A DUKE AND NO DUKE. [By Nahum Tate.] See mid-Aug. 1684.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120. See also Nicoll, *Restoration Drama*, p. 349.

## January 1685

- Thursday 1* [DL or DG] COMMENT. Edward Bedingfield to the Countess of Rutland, 1 Jan. 1684/5: Wee are in expectation of an opera composed by Mr Dryden, and set by Grabuche [Grabut], and so well performed at the repetition that has been made before his Majesty at the Duchess of Portsmouth's, pleaseth mightily, but the rates proposed will not take soe well, for they have set the boxes at a guyny a place, and the Pitt at halfe. They advance 4,000 l. on the opera, and therefore must tax high to reimburse themselves (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 85).
- Friday 2* [DL or DG] THE [HUMOROUS] LIEUTENANT. [By John Fletcher.] Cast not known.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/145, p. 120: At ye Leittenant. See also Nicoll, *Restoration Drama*, p. 349.
- Tuesday 13* [DL or DG] THE DESTRUCTION OF JERUSALEM, Part II. [By John Crowne.] Cast not known.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68: The Queene at Jerusalem ye secd part. See also Nicoll, *Restoration Drama*, p. 350.

**THE SILENT WOMAN.** [By Ben Jonson.] Possibly Mountfort acts Jack Daw. Tbursday 15  
[DL or DG]  
**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The King & Queene at the Silent Weoman. See also Nicoll, *Restoration Drama*, p. 350. Matthew Prior, *Satire Upon the Poets*:

*Mountfort how fit for Politicks and Law  
That play'd so well Sir Courtly and Jack Daw.*

**ROLLO.** [*The Bloody Brother*, by John Fletcher.] Edition of 1686 (licensed 27 Nov. 1685): Rollo - Kynaston; Otto - Williams; Aubrey - Gillo; Gibert - Saunders; Baldwin - Cartwright; Grandpree - Baker; Verdon - Lowe; Trevice - Percival; Duprete - Harris; Latorch - Griffin; Hamond - Perin; Allan - Baker; Norbret - Powel; La Fisk - Bowman; Rufee - Lowe; De Bube - Saunders; Pipeau - Miss Cockye, the little Girl; Cook - Underhil; Yeoman of the Seller - Harris; Butler - Lowe; Pantler - Powel; Sophia - Mrs Corey; Matilda - Mrs Percival; Edith - Mrs Cooke. Tuesday 20  
[DL or DG]

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The Queene at Rolo. See also Nicoll, *Restoration Drama*, p. 350. Although it is not certain that the cast in this edition is that for this performance, there are no actors' names on the list which can not pertain to this time.

**THE ROVER.** [By Mrs Aphra Behn.] *Cast not known.* It is not indicated which Part was acted. Thursday 22  
[DL or DG]

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The King & Queene. See also Nicoll, *Restoration Drama*, p. 350.

**THE DISAPPOINTMENT.** [By Thomas Southerne.] See April 1684. Tuesday 27  
[DL or DG]  
**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The King & Queene. See also Nicoll, *Restoration Drama*, p. 350. See also Evelyn's *Diary* for some private concerts at this time.

*Friday 30  
A FAST DAY FOR THE MARTTRDOM OF CHARLES I*

## February 1685

**COMMENT.** On this day Charles II died. Although the order to close the theatres was not issued until 20 Feb. 1684/5 (L. C. 5/145, p. 153), acting probably ceased on Thursday 5 Feb. 1684/5. At this time John Crowne's *Sir Courtly Nice* was in rehearsal. John Dennis gives a dramatic account of the last day of rehearsing: The Play was now just ready to appear to the World; and as every one that had seen it rehears'd was highly pleas'd with it; every one who had heard of it was big with the Expectation of it; and Mr Crown was delighted with the flattering Hope of being made happy for the rest of his Life, by the Performance of the King's Promise; when, upon the very last Day of the Rehearsal, he met Cave Underhill coming from the Play-House as he himself was going towards it; Upon which the Poet reprimanding the Player for neglecting so considerable a Part as he had in the Comedy, and neglecting it on a Day of so much Consequence, as the very last Day of Rehearsal: Oh Lord, Sir, says Underhill, we are all undone. Wherefore, says Mr Crown, is the Play-House on Fire? The whole Nation, replys the Player, will quickly be so, for the King is dead. At the hearing which dismal Words, the Author was little better; for he who but the Moment before was ravish'd with the Thought

Friday 6

Friday 6

of the Pleasure, which he was about to give to his King, and of the Favours which he was afterwards to receive from him, this Moment found, to his unspeakable Sorrow, that his Royal Patron was gone for ever, and with him all his Hopes. The King indeed reviv'd from his Apoplectick Fit, but three Days after dyed, and Mr Crown by his Death was replung'd in the deepest Melancholy (John Dennis, *Original Letters*, 1721, I, 53-54). [It is not clear whether the last sentence refers to the day on which Crowne had seen the King and had assurances from His Majesty, the King dying three days later, or whether there was a false rumor of the King's death on 3 Feb. 1684/5.]

## April 1685

### Monday 13-Saturday 18 PASSION WEEK

Monday 27  
[DL or DG]

**COMMENT.** Luttrell, *A Brief Relation*, I, 339: The 27th, the playhouse open'd, being the first day they acted since his late majesties death.

Tuesday 28  
[DL or DG]

**ROLLO.** [*The Bloody Brother*, by John Fletcher. *Cast not known*, but see 20 Jan. 1684/5. **COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The King & Queene & a Box for ye Maydes of Honor. See also Nicoll, *Restoration Drama*, p. 350.

## May 1685

Saturday 9  
DL

**SIR COURTLY NICE;** or, It Cannot Be. [By John Crowne.] Edition of 1685: Prologue. Epilogue. No actors' names. Downes (*Roscius Anglicanus*, p. 40): Sir Courtly - Mountfort; Hothead - Underhill; Testimony - Gillo; Lord Beaugard - Kynaston; Surly - Griffin; Sir Nicholas Callico - Anthony Leigh; Leonora - Mrs Barry.

**COMMENT.** The United Company. This play was in rehearsal before the death of Charles II—see 6 Feb. 1684/5—and was staged shortly after the playhouse reopened. Luttrell's date of acquisition of the separately-printed Prologue and Epilogue is 9 May 1685 (in possession of Pickering and Chatto, Ltd., 1938), and the play may have been first given on that date or during the week preceding Saturday 9 May 1685. For Cibber's account of Mountfort as Sir Courtly, see *Apology*, ed. Lowe, I, 129. The separately-printed Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 228-30. A separately-printed *Tthree New Songs in Sir Courtley Nice* (1685) contains three songs, with the music by Samuel Ackroyde and an unknown composer. In addition, two songs, "As I grazed unaware" and "O be kind my dear be kind," both composed by R. King, are in *The Theater of Music*, Second Book, 1685.

Downes (*Roscius Anglicanus*, pp. 40-41): The first new Comedy after King James came to the Crown, was Sir Courtly Nice, wrote by Mr Crown: . . . The Comedy being justly Acted, and the Characters int' new, Crown'd it with a general Applause: Sir Courtly was so nicely Perform'd, that not any succeeding, but Mr Cyber has Equall'd him. Note, Mr Griffin so Excell'd in Surly, Sir Edward Belfond, The Plain Dealer, none succeeding in the 2 former have Equall'd him, except his Predecessor Mr Hart in the latter.

*The Lover's Session: In Imitation of Sir John Suckling's Session of Poets (in Poems on Affairs of State, II [1703], 162):*

*Montrath was in Foppery conceiv'd another  
Of W'biteball true Breed, Sir Nices Twin Brother:  
None could tell, so alike all their Follies did seem,  
Whether he acted Mumford, or Mumford bim.*

SIR COURTY NICE. See 9 May 1685.

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68: The King & Queene & a Box for ye Maydes of Honor. See also Nicoll, *Restoration Drama*, p. 350.

Monday 11  
DL

OTHELLO, MOOR OF VENICE. [By William Shakespeare.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68: The Queene at Othelo. See also Nicoll, *Restoration Drama*, p. 350.

Saturday 30  
[DL or DG]

## June 1685

ALBION AND ALBANIUS. [By John Dryden.] Edition of 1685: No actors' names. Prologue to the Opera, By Mr Dryden. Epilogue to the Opera, by Mr Dryden.

Wednesday 3  
DG

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68: The King and Queene & a Box for ye Maydes of Honor at the Opera. See also Nicoll, *Restoration Drama*, p. 350, and 1 Jan. 1684/5. The opera was certainly given on 3 June, probably on 10 June, and probably on 13 June, the day that the news of the Duke of Monmouth's landing reached London; as Downes states that it was acted six times, there were three additional performances between 3 and 13 June 1685.

Downes (*Roscius Anglicanus*, p. 40): In Anno 1685. The Opera of *Albion and Albanius* was perform'd; wrote by Mr Dryden, and Compos'd by Monsieur Grabue: This being perform'd on a very Unlucky Day, being the Day the Duke of Monmouth, Landed in the West: The Nation being in a great Consternation, it was perform'd but Six times, which not Answering half the Charge they were at, Involv'd the Company very much in Debt.

Roger North: The first full opera that was made and prepared for the stage, was the *Albanio* of Mr Grabue, in English, but of a French genius. It is printed in full score, but proved the ruin of the poor man, for the King's death supplanted all his hopes, and so it dyed (*Roger North on Music*, ed. John Wilson [London, 1959], p. 311).

The Prologue and Epilogue, published separately, are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 244-46. The score and the libretto were published in 1687 (licensing date of 15 March 1686/7): *Albion and Albanius: An Opera. Or, Representation in Musick. Set by Lewis Grabu, Esquire; Master of His late Majesty's Musick.*

ALBION AND ALBANIUS. See 3 June 1685.

Wednesday 10  
DG

COMMENT. The United Company. Presumably the Opera was acted on this day. Luttrell, *A Brief Relation*, I, 346: The 10th, one capt. Goreing was killed at the playhouse by Mr Deering.

[ALBION AND ALBANIUS.] See 3 June 1685.

Saturday 13  
DG

COMMENT. The United Company. The sixth performance presumably occurred on this day, as it was on 13 June 1685 that the news of Monmouth's landing reached London.

## July 1685

DG CUCKOLDS-HAVEN; or, An Alderman No Conjurer. [By Nahum Tate. Adapted from *Eastward Ho*, by Ben Jonson, George Chapman, and John Marston.] Edition of 1685: Prologue. Alderman Touchstone Intended for Mr Nokes – Percivall; Golding – Baker; Quicksilver – Jevon; Security – Lee; Sir Petronell Flash – Williams; Captain Seagull – Gillow; Bramble – Hains; Mrs Touchstone – Mrs Corye; Girtred – Mrs Percivall; Mildred – Mrs Twiford; Security's Wife – Mrs Price. Epilogue.

COMMENT. The United Company. The date of the first performance is not known, but the latest likely date is early summer, for it was licensed for publication on 14 Aug. 1685. If it did not appear before the death of Charles II, July 1685 is a likely date, as May was occupied with *Sir Courtly Nice* and June with *Albion and Albanius*.

Dedication, Edition of 1685: [The Scenes] had no better Success on the Stage, was for this Reason: The principal Part (on which the Diversion depended) was, by Accident, disappointed of Mr Nokes's Performance, for whom it was design'd and only proper.

A song, "How great are the blessings of government made," set by Henry Purcell, is in *The Musical Companion*, The Second Book, 1686.

## August 1685

*Mid-August* DL A COMMONWEALTH OF WOMEN. [By Thomas D'Ursey. Adapted from *The Sea Voyage* by John Fletcher.] Edition of 1686: Captain Marine – Williams; Du Pier – Griffin; Boldsprite – Percival; Franvil – Jevan; Frugal – Leigh; Hazard – Hains; Surgeon – Saunders; Don Sebastian – Gillow; Nicusa – Bowman; La Mure – Norris; Bourcher – Harris; Boatswain – Low; Chaplain – Farr; Roselia – Mrs Cory; Clarinda – Lady Slingsby; Aminta – Mrs Cook; Menalippe – Mrs Twiford; Julietta – Mrs Percival; Hippolita – Mrs Price; Ariadne – Mrs Osborn; Aglaura – Mrs Knight; Clita – Miss Nanny [Anne Bracegirdle (?)]. Prologue, Spoken by Mr Hains with a Western Scythe in his Hand. Epilogue.

COMMENT. The United Company. The date of the first performance is not precisely known, but a broadside copy of the Epilogue, in the Bodleian Library, has a licensing date of 20 Aug. 1685, a MS date of 24 Aug. 1685. The play was licensed on 11 Sept. 1685. These dates suggest a premiere in mid- to late-August 1685.

For Anne Bracegirdle as Clita and speaker of the Epilogue, see Lucyle Hook, "Anne Bracegirdle's First Appearance," *Theatre Notebook*, XIII (1959), 135. The Prologue and Epilogue, separately printed, are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 239–41. The broadside Prologue has a more detailed heading than that in the edition of 1686: Prologue To A Commonwealth of Women, Spoke by Mr Haynes, Habited like a Whig, Captain of the Scyth-men in the West, a Scythe in his Hand.

Two songs, set by Samuel Ackroyde, are in *The Theater of Musick*, The Third Book, 1686.

BF THE WHORE OF BABYLON, THE DEVIL, AND THE POPE. *Author not known. Cast not known.*

COMMENT. According to Anthony Aston, *A Brief Supplement to Colley Cibber* (in Cibber, *Apology*, ed. Lowe, II, 314–15) Joseph Haynes had a booth at Bartholomew Fair and presented this droll in the first year of James II's reign.

COMMENT. Sir Robert Southwell to Edward Southwell, 26 Aug. 1685 (in Morley, *Bartholomew Fair*, pp. 224-26): I think it not now so proper to quote you verses out of Persius, or to talk of Caesar and Euclide, as to consider the great theatre of Bartholomew Fair. . . . You wou'd certainly see the garboil there to more advantage if Mr Webster and you wou'd read, or cou'd see acted, the play of Ben Jonson, call'd Bartholomew Fair: . . . The main importance of this fair is not so much for merchandize, and the supplying what people really want; but as a sort of Bacchanalia, to gratify the multitude in their wandring and irregular thoughts. Here you see the rope-dancers gett their living meerly by hazarding of their lives, and why men will pay money and take pleasure to see such dangers, is of separate and philosophical consideration. You have others who are acting fools, drunkards, and madmen, but for the same wages which they might get by honest labour, and live with credit besides. Others, if born in any monstrous shape, or have children that are such, here they celebrate their misery, and by getting of money forget how odious they are made.

Wednesday 26  
BF





## SEASON OF 1685-1686

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DURING this season the United Company continued to act at Dorset Garden or Drury Lane, the choice of the theatre apparently being determined by the nature of the drama exhibited. In addition, it played somewhat regularly at Court, as King James II commanded weekly performances until the beginning of Lent. And as was true in the preceding two seasons, the Company offered relatively few new plays. Finally, in mid-winter the Company had competition from a troupe of French singers who performed an opera (probably *Cadmus et Hermione*); if the foreigners performed more frequently, the records of their activities have not survived. All-in-all, it was not a particularly exciting season.

The full roster of the United Company for this season is not known. The following list includes those individuals who are named in documents pertaining to this season. To ascertain the continuity of the company, one should compare this list with those for preceding as well as later seasons: Thomas Betterton; John Bowman; Ralph Davenant (treasurer); John Downes (prompter); John Freeman; Thomas Gillow; Philip Griffin; Joseph (?) Harris; Thomas Jevon; Edward Kynaston; Anthony Leigh; Mr Lowe; William Mountfort; James Nokes; Henry (?) Norris; Thomas Percival; Carey Perin; Martin Powell; Richard Saunders; Cave Underhill; Joseph Williams; Mrs Elizabeth Barry; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Susanna Percival (who married William Mountfort 2 July 1686); Mrs Powell; Mrs Price; Mrs Twiford.

In addition to the plays which are listed in the Calendar, there are some which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*Don Carlos, Prince of Spain.* By Thomas Otway. Reprinted in 1686, this play may have been revived at this time.

*The Indian Emperor; or, The Conquest of Mexico by the Spaniards.* By John Dryden. Reprinted in 1686, this play may have been revived in 1685-1686.

*The Jovial Crew.* By Richard Brome. Langbaine (*English Dramatick Authors*, 1691, p. 36) states that this play was revived by the Duke's Company and reprinted in 1686. As it was reprinted and apparently acted during the 1683-84 season (edition of 1684), Langbaine may be mistaken concerning the time of the revival.

*The Life and Death of Doctor Faustus, Made into a Farce.* By William Mountfort. The date of the first performance of this work is not known, and it was not published until 1697, when it appeared with no prologue, no cast, and no epilogue. The title page, however, states that it was acted at Dorset Garden "several times" by Lee [Anthony Leigh] and Jevon in the principal roles. The death of Jevon in 1688 places the premiere probably not later than the season of 1687-88. If this was Mountfort's first dramatic effort, it may have appeared as early as 1685-86. The title page states: With the Humours of Harlequin and Scaramouch. As they were several times acted by Mr Lee and Mr Jevan, at the Queen's Theatre in Dorset Garden.

*The Maid's Tragedy.* By Francis Beaumont and John Fletcher. Reprinted in 1686, the play may have been revived at this time. The edition of 1686 has no prologue, no actors' names, no epilogue.

*Rollo, Duke of Normandy.* By John Fletcher. Reprinted in 1686, this play may have been revived at this time. See 20 Jan. 1684/5.

*The Sacrifice.* By Sir Francis Fane. This play, licensed on 4 May 1686 and printed in 1686, lists no actors' names and does not name a theatre. A copy in the Princeton University Library has a manuscript cast, but a majority of the actors are individuals who did not act until after 1700.

*The Spanish Fryar.* By John Dryden. This play, with a license dated 30 March 1686 authorizing a reprint, was published in 1686 as The Second Edition. It may have been revived at this time.

*Troas.* Translated from Seneca by J. Talbot, this play was published in 1686. The edition of that year has no prologue, no epilogue, and no actors' names. It probably was not acted at this time.

*Tyrannic Love.* By John Dryden. Reprinted in 1686, this play may have been revived at this time.

## October 1685

**COMMENT.** The documents analyzed by Langhans, "New Restoration Theatre Accounts," pp. 120, 126-27, leave uncertain the date of resuming daily performances in the autumn of 1685. The Company acted regularly to 5 June 1686 and then acted 23 times between 7 June and 27 Sept. 1686. [DL or DG]

**CONCERT.**

**COMMENT.** Samuel Pepys to Robert Southwell, 10 Oct. 1685: To night wee have had a mighty Musique-Entertainment at Court for the welcoming home the King and Queen. Wherein the fræquent Returns of the Words, Arms, Beauty, Triumph, Love, Progeny, Peace, Dominion, Glory, &c. had apparently cost our Poet-Prophet more paine to finde Rhimes then Reasons (R. G. Howard, *Letters and the Second Diary of Samuel Pepys* [London, 1932], p. 171. [The entertainment for this occasion seems not to have survived.]

**KING AND NO KING.** [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see season of 1682-83. [Tuesday 20  
[DL or DG]]

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68: The Queene & a Box for ye Maydes of Honor. See also Nicoll, *Restoration Drama*, p. 350.

**THE ROVER.** [By Mrs Aphra Behn.] *Cast not known.*

**COMMENT.** The United Company. This performance, which is out of the chronological order, is on L. C. list, 5/147, p. 68; the list does not indicate which Part of this play was given. See also Nicoll, *Restoration Drama*, p. 350, and page 380, for an order (L. C. 5/147, p. 1) for rehabilitation of the seats in the theatre.

**LONDON'S ANNUAL TRIUMPH:** Performed on Thursday, Octob. 29. 1685. For the Entertainment of the Right Honourable Sir Robert Jeffreys, Kt Lord Mayor of the City of London. With a Description of the several Pageants, Speeches, and Songs made proper for the Occasion. All set forth at the proper Costs and Charges of the Worshipful Company of Iron Mongers. Composed by Matt. Taubman.

**COMMENT.** See also Luttrell, *A Brief Relation*, I, 362. The cost of the pageants was £175; the total cost of the Lord Mayor's Show came to £473 4d. See Robert Withington, *English Pageantry* (Cambridge, Mass., 1920), II, 62.

*Saturday 10*  
At Court

*Tuesday 20*  
[DL or DG]

*Thursday 29*  
At Court

City

## November 1685

**THE SOLDIERS' FORTUNE.** [By Thomas Otway.] *Cast not known.*

**COMMENT.** The United Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 230.

*Monday 2*  
IT

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] *Cast not known.* For a previous cast, see 15 Nov. 1682.

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68. See also Nicoll, *Restoration Drama*, p. 350.

*Wednesday 4*  
At Court

**SIR COURTLY NICE.** [By John Crowne.] *Cast not known.* For a previous cast, see 9 May 1685.

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 68. See also Nicoll, *Restoration Drama*, p. 350.

*Monday 9*  
At Court

- Monday 16*  
At Court      THE CITY POLITIQUES. [By John Crowne.] *Cast not known.* For a previous cast, see 19 Jan. 1682/3.  
 COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68. See also Nicoll, *Restoration Drama*, p. 350. When this play was revived at Lincoln's Inn Fields on 14 Aug. 1705, the bill bore the heading: Not Acted these Twenty Years.
- Tuesday 24*  
At Court      OTHELLO, MOOR OF VENICE. [By William Shakespeare.] *Cast not known.*  
 COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 69: y<sup>e</sup> Moore of Venice at Whitehall. See also Nicoll, *Restoration Drama*, p. 350. See also an L. C. notice, 5/147, p. 24 (in Boswell, *Restoration Court Stage*, p. 85) concerning preparations for plays to be acted at Court every week.
- Monday 30*  
At Court      THE MAN OF MODE; or, Sir Fopling Flutter. [By Sir George Etherege.] *Cast not known.*  
 COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68: Sr Phoplyn. See also Nicoll, *Restoration Drama*, p. 350.  
 The Earl of Middleton to Sir George Etherege, 7 Dec. 1685: Every week there are plays at court. The last time Sir Fopling appeared with the usual applause, and the King was pleased to tell me that he expected you should put on your socks (*Letterbook of Sir George Etherege*, ed. Rosenfeld, p. 345).

## December 1685

- Monday 14*  
At Court      THE PLAIN DEALER. [By William Wycherley.] *Cast not known.*  
 COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 68. See also Nicoll, *Restoration Drama*, p. 350. This play was also reprinted in 1686. *Memoirs of the Life of William Wycherley, Esq.; With a Character of his Writings* [by George, Lord Lansdowne, but part possibly by Charles Gildon (1718)], pp. 7–8: [After the death of Wycherley's wife, he was committed to Newgate for debt.] From hence he remov'd himself by a Habeas Corpus to the Fleet, where he continued seven Years in a close Imprisonment, almost forgot by his old Friends, till in the Reign of King James the Second, some of them bespeaking the *Plain-Dealer*, got the King to the Play, who declaring his Approbation of the Poet's Performance, they improv'd his liking so far as to get him to deliver him from his long Confinement. But here the Modesty of the Man did him a considerable Prejudice, for instead of giving in a full List of his Debts, he only mention'd those, the discharge of which wou'd set him at Liberty, which was done with this additional Bounty, that the same King allow'd him Two hundred Pounds a Year as long as he Reign'd; and this was the reason that made Mr Wycherley always a Jacobite.
- Saturday 19*  
DL      [THE RIVAL QUEENS; or, The Death of Alexander the Great. By Nathaniel Lee.] Possibly Goodman acted Alexander after the death of Hart on 18 Aug. 1683; or Mountfort may have succeeded to the role.  
 COMMENT. The United Company. An order (L. C. 5/147, p. 52, in Nicoll, *Restoration Drama*, p. 356), dated 19 Dec. 1685, calls for a payment of £20 for the King and Queen at *Alexander*, but the order does not indicate whether the performance occurred on this date.
- Saturday 26*  
[DL or DG]      COMMENT. Peregrine Bertie to the Countess of Rutland, 26 Dec. 1685: The other night was a disturbance at the play-house, upon which they broke up acting but to-day they have begun again (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 99).

**THE COMMITTEE.** [By Sir Robert Howard.] *Cast not known.*

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350.

*Wednesday 30*  
[DL or DG]

Peregrine Bertie to the Countess of Rutland, 31 Dec. 1685: Yesterday was acted *The Committee*. The King and Queen were there and all the whole Court went to see it, but coming a little after it was begun [I] could not get any roome (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 100).

Bridget Noel to the Countess of Rutland, ca. 6 Jan. 1685/6: [Last Wednesday] my Lady Exeter engaged us to goe to a play with her . . . which was a *Commy*. The King and Queen was at it, and the house as full as ever I saw it (*ibid.*).

**CONCERT.**

Oldfield

**COMMENT.** Peregrine Bertie to the Countess of Rutland, 31 Dec. 1685: Last night was a masque at Mr Oldfield's in Soho Square, there was a great deale of very good company (*ibid.*). [Bridget Noel, writing to the Countess of Rutland, ca. 6 Jan. 1685/6, refers to a musicale, but her letter leaves unclear whether she refers to the same one Peregrine Bertie discusses (*ibid.*.)]

## January 1686

**THE BANDITI; or, A Ladies Distress.** [By Thomas D'Urfey.] Edition of 1686:

DL

The Prologue. Don Garcia – Gillow; Don Antonio – Kinaston; Don Fernand – Williams; Don Ariell – Leigh; Don Diego – Underhill; Frisco – Jevan; Leon – Griffin; Corigidore – Harris; Domingo – Low; Lopez – Percival; Eugenia – Mrs Cory; Lawra – Mrs Barrer; Dona Elvira – Mrs Cooke; Lucia – Mrs Percival; Christina – Mrs Twisford; Megaera – Ja. Nokes. Epilogue, Spoken by Frisco, Just return'd from Whipping.

**COMMENT.** The United Company. The date of the first performance is not known, but the fact that the play was licensed on 1 March 1685/6, suggests a performance in January, possibly as late as February 1686.

Langbaine (*English Dramatick Poets*, 1691, p. 179): This Play was affronted in the Acting, by some who thought themselves Criticks, and others with Cat-calls, endeavour'd at once to stifle the Author's Profit, and Fame.

Three songs, "From drinking of sack by the bottle," "Look down fair nymph and see," and "There is one black and solemn hour," all with music composed by [Samuel] Ackroyde, are in *The Theater of Music*, The Third Book, 1686.

**COMMENT.** Lady Dorset attended a play. See Peregrine Bertie to the Countess of Rutland, 9 Jan. 1685/6 (HMC, 12th Report, Appendix, Rutland MSS., Part v, II, 101).

*Wednesday 7*

**THE DUCHESS OF MALFI.** [By John Webster.] *Cast not known.*

*Wednesday 13*  
At Court

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350.

**COMMENT.** *The Memoirs of Sir John Reresby*, 18 Jan. 1685/6: After dinner the [Lord] Chancellor, having drunke smartly at table (which was his custome) called for one Monfort, a gentleman of his that had been a comedian, an excellent mimick, and to divert the company, as he called it, made him give us a caus, that is, plead before him in a feigned action, wher he acted all the principal lawyers of the age, in their tone of voice, and action or gesture of body; and thus ridiculed not only the lawyers, but the law it selfe. This, I confess, was very diverting, but not soe

*Monday 18*

- Monday 18** prudent as I thought for soe eminent a man in soe great a station of the lawe; since nothing could get a man more enemies than to deride thos whom they ought most to sopport (ed. Browning, pp. 408-9).
- Wednesday 20** ALL FOR LOVE; or, The World Well Lost. [By John Dryden.] *Cast not known.*  
At Court COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350.
- Saturday 23** KING AND NO KING. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
[DL or DG] For a previous cast, see season of 1682-1683.  
COMMENT. The United Company. Peregrine Bertie to the Countess of Rutland, 23 Jan. 1685/6: Today will be acted *King and noe King*, by the King's command; everybody is sending to keep places; next week begins the French opera (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 102).
- Wednesday 27** THE CHANCES. [By George Villiers, Duke of Buckingham.] *Cast not known.*  
At Court COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350. Peregrine Bertie to the Countess of Rutland, 28 Jan. 1685/6: Last night was acted, *the Chances* at Whitehall, and to-night should have been a musicke meeting at Yorke Buildings, which I am iest now told is to bee put off till next weeke. The French Opera will begin the weeke after the next (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 102).

*Saturday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1686

- Tuesday 2** THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.*  
IT COMMENT. The United Company. The players received the customary fee of £20. See *A Calendar of Inner Temple Records*, III, 238.
- Wednesday 3** THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
At Court COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350. On this date the *Stationers' Register* has a reference to a play called *Love's Martyr; or, Witt Above Crownes*, apparently by Mrs Anne Wharton, forbidding anyone from entering this play in the *Stationers' Register*.
- Thursday 4** MITHRIDATES. [By Nathaniel Lee.] Possibly Goodman played Ziphares.  
[DL or DG] COMMENT. The United Company. Peregrine Bertie to the Countess of Rutland, 6 Feb. 1685/6: Thursday was acted *Mitb[r]idates* for the Queen and Goodman played (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 104). [In L. C. 5/147, is a warrant to pay Mrs Barry for two plays—*Valentinian* and *Mitbridates*—acted before the King and Queen, £40. The date of the warrant is 8 May 1686. If this warrant represents payment for this performance of *Mitbridates*, probably *Valentinian* was acted in 1686.]
- Saturday 6** OTHELLO, MOOR OF VENICE. [By William Shakespeare.] *Cast not known.*  
[DL or DG] COMMENT. The United Company. Peregrine Bertie to the Countess of Rutland, 6 Feb. 1685/6: Today is *Othello* (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II., p. 104).

**MACBETH.** [Altered from William Shakespeare by Sir William Davenant.] *Cast not known.* Monday 8  
[DL or DG]

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 125: The King & Queene & a Box for ye Maydes of honor. See also Nicoll, *Restoration Drama*, p. 350. A reprint of this play in 1687 has the cast of the 1674 edition.

**THE HUMOROUS LIEUTENANT.** [By John Fletcher.] *Cast not known.* Wednesday 10  
At Court

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350.

**[CADMUS ET HERMIONE.** By [J. B. (?)] Quinault and John Baptist Lully. By French performers.] Thursday 11  
[DL or DG]

**COMMENT.** Peregrine Bertie to the Countess of Rutland, 11 Feb. 1685/6: To-day was the French opera. The King and Queen were there, the musicke was indeed very fine, but all the dresses the most wretched I ever saw; 'twas acted by none but French. A Saturday the Court goes to another play, to take their leaves of those vanitys till after Lent (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 104). [This performance is on the L. C. list 5/147, p. 125: The King & Queene & a Box for ye Maydes of honor at ye French Opera [the charge for the royal box was increased from £20 to £25 on this occasion]. W. J. Lawrence conjectured that this French opera was *Cadmus et Hermione* and that Jacques Rousseau, a scene painter of Paris, provided the decor. See W. J. Lawrence, "The French opera in London: A Riddle of 1686," *TLS*, 28 March 1936, p. 268.

**COMMENT.** Possibly a play was given this day at Court. See the correspondence under 11 Feb. 1685/6. Saturday 13  
At Court

**AN EVENING'S LOVE;** or, The Mock Astrologer. [By John Dryden.] *Cast not known.* Tuesday 16  
At Court

**COMMENT.** The United Company. The date of this performance is stated as 16 Feb. (L. C. records) or 17 Feb. (Peregrine Bertie), but as Lent began on Wednesday 17 Feb., the performance probably occurred on Shrove Tuesday. This performance is on the L. C. list, 5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 350.

Peregrine Bertie to the Countess of Rutland, 17 Feb. 1685/6: To night will be the last play att Court, they tell mee 'tis the *Mocke Astrologer* (HMC, 12th Report, Appendix, Rutland MSS., Part v, p. 105).

John Povey to Sir Robert Southwell, 18 Feb. 1685/6: Sir, The enclosed had been sent last post, had it not been detained late by a play at Court which ended our Carnival. The night before the King and Queen were entertained by the Lord President at a ball or masque in Lady Portsmouth's lodgings. The Masquers were twelve couples whose habits were of several nations, and prescribed by a picture sent to each of them from the Queen, and the least habit cost above a hundred pounds, and some above three hundred pounds, besides jewels of which Mrs Fox and some others had above thirty thousand pounds value each (Savile-Finch Correspondence, Add. MSS. 28,569; I owe this quotation to Professor John Harold Wilson).

## March 1686

**THE DEVIL OF A WIFE;** or, A Comical Transformation. [By Thomas Jevon.] Edition of 1686: Sir Richard Lovemore – Gryffin; Rowland – Bowman; Longmore – Peryn; Butler – Saunders; Cook – Percyval; Footman – Low; The Ladies Father – Thursday 4  
DG

*Tbursday 4* Norris; Noddy - Powel; Jobson - Jevon; Doctor - Freeman; Lady Lovemore - Mrs Cook; Jane - Mrs Price; Lettice - Mrs Twyford; Nell - Mrs Percyval.  
DG Prologue, spoke by Mr Jevon. Epilogue, Spoken by Mr Jevon and Mrs Percyval.

COMMENT. The United Company. Newdigate newsletters, 4 March 1685/6: This day a new play called *The Devil of a Wife* was Acted with great Applause at that formerly called the Ds Playhouse (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82). See also 6 March 1685/6.

*Saturday 6* THE DEVIL OF A WIFE. See 4 March 1685/6.

DG COMMENT. The United Company. Peregrine Bertie to the Countess of Rutland, 6 March 1685/6: To day is acted Jevans' new farse; Thursday was the first day. I must confess it is the strangest thinge I ever saw; 'twas mighty full the last time, and to day there is noe getting in (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 106). [Since Friday 5 March was a Friday in Lent, it is possible that the farce was not given on that day.]

## April 1686

*Monday 29 March-Saturday 3 April*

### PASSION WEEK

*Tbursday 8* THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.*

[DL or DG] COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125: The King & Queene & a Box for ye Maydes of honor. See also Nicoll, *Restoration Drama*, p. 351.

*Mid-April* THE LUCKY CHANCE; or, An Alderman's Bargain. [By Mrs Aphra Behn.] DL Edition of 1687: Prologue, Spoken by Mr Jevon. Sir Feeble Fainwou'd - Leigh;

Sir Cautious Fulbank - Nokes; Gayman - Batterton; Belmour - Kenestone; Bearjett - Jevon; Noysey - Harris; Bredwell - Bowman; Lady Fulbank - Mrs Barry; Leticia - Mrs Cook; Diana - Mrs Mountford; Gammer Grime - Mrs Powell. Epilogue, Written by a Person of Quality, Spoken by Mr Betterton.

COMMENT. The United Company. The date of the first performance is not known. The edition of 1687 states on the title page: This may be printed, April 23. 1686. It was entered in the *Stationers' Register*, 8 May 1686, under the title: *The Disappointed Marriage; or, Te Generous Mistris*. It was probably first given before mid-April 1686, with the publication delayed, a delay accounting for the fact that Mrs Percival, who did not marry Mountfort until 2 July 1686, appears in the cast as Mrs Mountford. A song, "O love that stronger art than wine," the music by John Blow, the verse by Ousley, and sung by John Bowman, is in *The Tbeater of Music*, The Fourth Book, 1687.

*Friday 30* HAMLET, PRINCE OF DENMARK. [By William Shakespeare.] *Cast not known.*  
At Court COMMENT. The United Company. This performance is on the L. C. list,

5/147, p. 125. See also Nicoll, *Restoration Drama*, p. 351.

## May 1686

**THE REHEARSAL.** [By George Villiers, Duke of Buckingham.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125: The King & Queene & a Box for ye Maydes of honor. See also Nicoll, *Restoration Drama*, p. 351. General Patrick Gordon, 6 May 1686: I saw the Scots Battallion exercised in the Hide Park before the King and Queen, and saw the comedy, Rehearsal, acted (*Passages from the Diary of General Patrick Gordon of Aukleucbries* [Aberdeen, 1859], p. 133).

Tursday 6  
[DL or DG]

**SIR COURTY NICE.** [By John Crowne.] See 9 May 1685.

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 125: The K: & Q: & a Box for ye Maydes of honor. See also Nicoll, *Restoration Drama*, p. 351.

Monday 10  
[DL or DG]

## July 1686

COMMENT. In 1686 at Oxford the Act was cancelled at a late moment, but the players performed nevertheless. In mid-July Anthony Leigh, acting in *The Committee*, added some lines to his role that created a commotion. See Sybil Rosenfeld, "Some Notes on the Players in Oxford," p. 370; *Memoirs of the Verney Family*, ed. Margaret M. Verney (London, 1899), IV, 381; Anthony Clark, *The Life and Times of Anthony Wood* (Oxford, 1894), III, 192-93.

Oxford

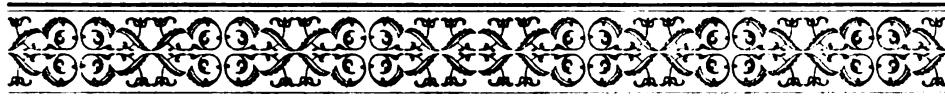
## August 1686

**ST GEORGE AND THE DRAGON and VIENNA BESIEG'D.** *Authors not known. Cast not known.*

COMMENT. In a poem, "The Second Part of Bartholomew Fair," in *The Second Book of the Pleasant Musical Companion*, 1686, these two pieces are mentioned. The first is called "a farce"; the second, "a most delicate thing."

BF





## S E A S O N   O F 1686-1687

**D**URING this season the operations of the United Company changed very little. It produced relatively few new plays, as had been its custom in recent years. The King regularly commanded performances at Court, as he had done in the previous season, and it is principally from these offerings that much of our knowledge of the repertory of this season comes. And, as was true in the seasons following the Union of the Companies, some plays were given at Drury Lane, some at Dorset Garden.

The full roster of the United Company is not known, and the small number of casts in printed editions of this season restricts our knowledge of the active members of the Company. The following list, containing names which appear in documents pertaining to this season, should be compared with those for preceding and later seasons to ascertain the continuity of the Company: Thomas Betterton; Alexander Davenant (proprietor); John Downes (prompter); Thomas Gillow (who died in May 1687); Philip Griffin; Joseph (?) Harris; Thomas Jevon; Edward Kynaston; Anthony Leigh; William Mountfort; Henry (?) Norris; George Powell; Martin Powell; Richard Saunders; William Smith; Cave Underhill; Mrs Sarah Cooke; Mrs Katherine Corey; Mrs Elinor Leigh; Mrs Lovel; Mrs Susanna Percival Mountfort; Mrs Twiford.

In addition to the plays which appear in the Calendar, there are some which, by virtue of composition, publication or performance not precisely dated, pertain to this season.

*Alcibiades*. By Thomas Otway. Reprinted in 1687, this play may have been revived at this time.

*The Conquest of Granada by the Spaniards*. By John Dryden. Reprinted in 1687, this play may have been revived at this time.

*The Duke of Guise.* By John Dryden and Nathaniel Lee. Reprinted in 1687, this play may have been revived at this time.

*The Empress of Morocco.* By Elkanah Settle. Reprinted in 1687, this play may have been revived at this time.

*Epsom Wells.* By Thomas Shadwell. In the University of Pennsylvania Library a copy of the 1676 edition of this play has a manuscript cast: Rains – Williams; Bevil – Gillo; Woodly – Jevon; Clodgate – Underhill; Kick – Powel; Cuff – Sanders; Bisket – Nokes; Fribble – Lee; Mrs Woodly – Mrs Lovel; Lucia – Mrs Mumford; Carolina – Mrs Twiford; Mrs Bisket – Mrs Lee. There is no certainty as to the date of the revival represented by this cast, but it cannot pertain, as a whole, to a season later than 1686–87, for Gillo died in the spring of 1687. In addition, Mrs Twiford and Mrs Elinor Leigh seem to have been absent from the stage after 1685–86 or 1686–87.

*Macbeth.* Altered from William Shakespeare by Sir William Davenant. Reprinted in 1687, this play may have been revived at this time; but the reprinting may only reflect its revival on 8 Feb. 1685/6. The edition of 1687 states. With all the Alterations, Amendments, Additions, and New Songs.

*Oedipus, King of Thebes.* By John Dryden and Nathaniel Lee. Reprinted in 1687 (The Third Edition), this play may have been revived at this time.

*Titus Andronicus; or, The Rape of Lavinia.* By Edward Ravenscroft. This play, which was licensed for publication 21 Dec. 1686, was published in 1687. The Preface indicates that it first appeared “at the beginning of the pretended Popish Plot,” and it is listed in this Calendar for the season of 1678–79. The original Prologue and Epilogue appear to have been lost. The edition of 1687 has no actors’ names but has: Prologue, Spoken in Lent. Epilogue. A Prologue, Spoken before the Long Vacation. Prologue. (The new Prologues and Epilogue suggest a revival during 1685–86 or 1686–87.)

*The Woman Captain; or, A Usurer Turned Soldier.* By Thomas Shadwell. When this play was revived at Lincoln’s Inn Fields on 25 Oct. 1703, the bill bore the heading: Never Acted but once these 16 Years.

## October 1686

Wednesday 6  
[DL or DG]

MUSTAPHA. [By Roger Boyle, Earl of Orrery.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260: The King & Queene & a Box for ye Maydes of honor. See also Nicoll, *Restoration Drama*, p. 351. Langhans, “New Restoration Theatre Accounts,” pp. 127–28, thinks that acting resumed on 27 Sept. 1686 and continued to 25 June 1687, with 30 performances from 25 June to 12 Oct.

**AN EVENING'S LOVE; or, The Mock Astrologer.** [By John Dryden.] *Cast not known.* Wednesday 13  
[DL or DG]

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260: *The King & Queene & a box for ye Maydes of Honor*. See also Nicoll, *Restoration Drama*, p. 351.

**SIR MARTIN MARALL; or, The Feign'd Innocence.** [By John Dryden.] *Cast not known.* Wednesday 20  
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351.

**THE RIVAL QUEENS; or, Alexander the Great.** [By Nathaniel Lee.] *Cast not known*, but possibly Goodman acted Alexander. See 16 Feb. 1686/7. Wednesday 27  
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351.

**LONDON'S YEARLY JUBILEE:** Performed on Friday October XXIX. 1686. For the Entertainment of the Right Honourable Sir John Peale, Knight, Lord Mayor of the City of London. With a Description of the several Pageants, Speeches and Songs, made proper for the Occasion. All set forth at the proper Costs and Charges of the Right Worshipful the Company of Mercers. Composed by M. Taubman. Friday 29  
City

COMMENT. Evelyn, *Diary*: was a Triumphant shew of the Lord Major, both by land & water with much solemnity, when yet his power was so diminish'd, by the losse of their former charter.

## November 1686

**THE SCORNFUL LADY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* Monday 1  
IT

COMMENT. The United Company. The players received the customary fee of £20. See *A Calendar of Inner Temple Records*, ed. Inderwick, III, 239.

**SIR COURTY NICE.** [By John Crowne.] See 9 May 1685. Wednesday 3

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351.

**OTHELLO, MOOR OF VENICE.** [By William Shakespeare.] *Cast not known.* Wednesday 10  
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351. This play was reprinted in 1687.

**THE COMMITTEE.** [By Sir Robert Howard.] *Cast not known.* Wednesday 17  
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351.

**THE HUMOROUS LIEUTENANT.** [By John Fletcher.] *Cast not known.* Wednesday 24

COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260. See also Nicoll, *Restoration Drama*, p. 351.

- Monday 29*    COMMENT. *London Gazette*, 25-29 Nov. 1686: Whereas Mr Thomas Otway some time before his death made Four Acts of a Play, whoever can give Notice in whose Hands the Copy lies, either to Mr Thomas Betterton, or Mr William Smith, at the Theatre Royal, shall be well Rewarded for his pains.

## December 1686

- Wednesday 1*    THE BEGGARS BUSH. [By John Fletcher.] *Cast not known.*  
*At Court*            COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260: The Beggars at Whitehall. See also Nicoll, *Restoration Drama*, p. 351. A song, "Bring out your cony-skins [fair] maids to me," set for this play by Samuel Ackroyde, is in *Vinculum Societatis*, 1687.
- Wednesday 8*    COMMENT. An L. C. order, 5/147, p. 239, states: that ye play called ye Spanish Friar should bee noe more Acted (Nicoll, *Restoration Drama*, p. 101).
- Thursday 9*    A KING AND NO KING. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
*At Court*            For a previous cast, see season of 1682-1683.  
                          COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260: A King & no King at Whitehall. See also Nicoll, *Restoration Drama*, p. 351.
- Tuesday 14*    SECRET LOVE; or, The Maiden Queen. [By John Dryden.] *Cast not known.*  
*[DL or DG]*          COMMENT. The United Company. Lord Ashburnham's *Diary*: I waited on my Mother home and afterwards I went into the play (the Maiden Queen) There was a great deale of company, I came home before 8 at night, I am now not charm'd with Playes &c. (Ashburnham MS 932, East Sussex County Record Office, County Hall, Lewes, Sussex; I owe this entry and the subsequent ones from this MS to the kindness of Professor George Hilton Jones, Kansas State University). This is an unusual example of the revival of a play at the public theatre the day before its presentation at Court.
- Wednesday 15*    SECRET LOVE; or, The Maiden Queen. [By John Dryden.] *Cast not known.*  
*At Court*            COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 260: the Maiden Queene at Whitehall. See also Nicoll, *Restoration Drama*, p. 351.
- Wednesday 22*    THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] *Cast not known.*  
*[DL or DG]*          COMMENT. The United Company. Lord Ashburnham's *Diary*: I went to visit Id Sussex, and Mr Campion, neither of them at home, I went into the Play (the Wanton Wife) [Ashburnham MS 932; see 14 Dec. 1686].

## January 1687

- Monday 3*    THE REHEARSAL. [By George Villiers, Duke of Buckingham.] *Cast not known,*  
*[DL or DG]*          but Mrs Mountfort may have played Bayes as early as 1687.

COMMENT. The United Company. Lord Ashburnham's <i>Diary</i> : I went to the Play (the Rehearsal) where there was a great deal of company (Ashburnham MS 932; see 14 Dec. 1686). The play was reprinted in 1687.	<i>Monday 3</i> [DL or DG]
Cibber ( <i>Apology</i> , ed. Lowe, I, 167): People were so fond of seeing her [Mrs Mountfort] a Man, that when the Part of Bays in the <i>Rehearsal</i> had for some time lain dormant, she was desired to take it up, which I have seen her act with all the true coxcombly Spirit and Humour that the Sufficiency of the Character required.	
A FOND HUSBAND; or, The Plotting Sisters. [By Thomas D'Urfey.] <i>Cast not known.</i>	At Court
COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, <i>Restoration Drama</i> , p. 351.	
CONCERT.	<i>Wednesday 5</i> At Court
COMMENT. Evelyn, <i>Diary</i> : I was to heare the Musique of the Italians in the new Chapel, now first of all opened at White-hall publiquely for the Popish Service.	
A KING AND NO KING. [By Francis Beaumont and John Fletcher.] <i>Cast not known.</i>	<i>Thursday 6</i> [DL or DG]
COMMENT. The United Company. Lord Ashburnham's <i>Diary</i> : I went to the Play (a King and no King) and came home in good time a very rayny night (Ashburnham MS 932; see 14 Dec. 1686).	
THE SPANISH CURATE. [By John Fletcher and Philip Massinger.] <i>Cast not known.</i>	<i>Monday 10</i> [DL or DG]
COMMENT. The United Company. Lord Ashburnham's <i>Diary</i> : I came home at 8 of y <sup>e</sup> Clock after having look'd in at the Play, the Spanish Curate (Ashburnham MS 932; see 14 Dec. 1686).	
THE ORPHAN; or, The Unhappy Marriage. [By Thomas Otway.] <i>Cast not known.</i>	At Court
COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, <i>Restoration Drama</i> , p. 351.	
SIR COURTLY NICE; or, It Cannot Be. [By John Crowne.] See 9 May 1685.	<i>Tuesday 11</i> [DL or DG]
COMMENT. The United Company. Lord Ashburnham's <i>Diary</i> : I went to the play (Sr Courty Nice) there was a great deal of company (Ashburnham MS 932; see 14 Dec. 1686).	
THE ROVER. [By Mrs Aphra Behn.] <i>Cast not known.</i>	<i>Wednesday 19</i> At Court
COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361: The Rover at Whitehall. See also Nicoll, <i>Restoration Drama</i> , p. 351. The entry does not indicate whether Part I or Part II was acted.	
THE REHEARSAL. See 3 Jan. 1686/7.	<i>Thursday 20</i> [DL or DG]
COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361: The King & Queene & a Box for y <sup>e</sup> Maides of Honor at y <sup>e</sup> Rehearsall. See also Nicoll, <i>Restoration Drama</i> , p. 351.	
ROLLO. [ <i>The Bloody Brother</i> , by John Fletcher.] <i>Cast not known.</i> For a previous cast, see 20 Jan. 1684/5.	<i>Wednesday 26</i> At Court
COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361: Rolo at Whitehall. See also Nicoll, <i>Restoration Drama</i> , p. 351.	
THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] <i>Cast not known.</i>	<i>Friday 28</i> [DL or DG]
COMMENT. The United Company. Lord Ashburnham's <i>Diary</i> . In the afternoon came Sr John Katchpole to see me, afterwards I went to the Play (The Maids Tragedy) [Ashburnham MS 932; see 14 Dec. 1686].	

*Sunday 30*  
At Court CONCERT. Evelyn, *Diary*: I heard the famous Cifecio (Eunuch) [Giovanni Francesco Grossi, called Siface] sing, in the new popish chapell this afternoone, which was indeede very rare, & with greate skill: He came over from Rome, esteemed one of the best Voices in Italy, much crowding, little devotion.

*Monday 31*  
*A FAST DAY FOR THE MARTTRDOM OF CHARLES I*

February 1687

*Tuesday 1*  
[DL or DG] THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.*  
COMMENT. The United Company. Lord Ashburnham's *Diary*: I went to the Play, (The Committee) [Ashburnham MS 932; see 14 Dec. 1686].

*Wednesday 2*  
IT THE SPANISH PRIEST. [*The Spanish Curate*, by John Fletcher and Philip Massinger.] *Cast not known.*  
COMMENT. The United Company. The play is probably *The Spanish Curate* rather than Dryden's *The Spanish Fryar*, for the latter, on 8 Dec. 1686, was ordered not to be acted. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 244.

*Wednesday 16* COMMENT. John Dryden to Sir George Etherege, 16 Feb. 1686/7: The Coffee-house stands certainly where it did, & angry men meet in the square sometimes, as Abercromby, & Goodman lately did, where they say Alexander the Great was wounded in the arme (*The Letters of John Dryden*, ed. Ward, p. 27). See 27 Oct. 1686.

*Tuesday 22*  
DL A KING AND NO KING. [By Francis Beaumont and John Fletcher.] *Cast not known.* For a previous cast, see season of 1682–83.  
COMMENT. The United Company. This performance is known from a playbill. See Eleanore Boswell, "A Playbill of 1687," *Library*, 4th Series, XI (1931), 499–502, and Cecil Price, "A Playbill, c. 1686," *Notes and Queries*, Vol. 194 (1949), p. 519. The bill Price saw is in the *State Papers James II*, 31/3, ff. 215–16, among documents referring to 1686, but the date and day of the week point to 1687. The bill reads: At the Theatre Royall this present Tuesday being the Twenty second day of February will be presented, A Play called, A KING, AND NO KING. Beginning Exact . . . t Four of the Clock. . . . their Majesties Servants. VIVAT REX.

March 1687

DG THE EMPEROUR OF THE MOON. [By Mrs Aphra Behn.] Edition of 1687:  
Prologue Spoken by Mr Jevern. Dr Baliardo – Underhill; Scaramouch – Lee; Don Cinthio – Young Mr Powell; Don Charmante – Mumford; Harlequin – Jevern; Elaria – Mrs Cooke; Bellemante – Mrs Mumford; Mopsophil – Mrs Cory. Epilogue, To be spoken by Mrs Cooke.

COMMENT. The United Company. The date of the first performance is not known, but the play was licensed 6 April 1687 in the *Stationers' Register*, 24 May 1687. The play was probably given first in March, as the Prologue refers to the speaking head, which was mentioned in the Newdigate newsletters (Folger

Shakespeare Library), 26 March 1687: A Country man haveing invented a head & soe contrived it that whatever language or tune you speak in the Mouth of it it Repeated distinctly and Audibly. [I owe this reference to Professor John Harold Wilson.] DG

**COMMENT.** The score of *Albion and Albanus* was licensed for publication, 15 March 1686/7, and sold at the Theatre Royal (Drury Lane) entrance. Possibly a revival occurred at this time. *Tuesday 15* DG

*Monday 21-Saturday 26*  
*PASSION WEEK*

**COMMENT.** On this date William Hemmings' *The Eunuch* was licensed. The play was published in 1687, but there is no certainty that it was acted. The problem is made more complicated by the production of Sedley's *Bellamira*—see 12 May 1687—which was derived from Terence's *The Eunuch*. See the introductory note for the 1676-77 season for the possibility that *The Eunuch* was acted then. *Saturday 26* [DL or DG]

## April 1687

**THE MAID'S TRAGEDY.** [By Francis Beaumont and John Fletcher.] *Cast not known.* *Wednesday 6* [DL or DG]

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 361: The King & Queene & a Box for y<sup>e</sup> Maides of Honor. See also Nicoll, *Restoration Drama*, p. 351.

**THE SPANISH CURATE.** [By John Fletcher and Philip Massinger.] *Cast not known.* *Monday 11* At Court

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, *Restoration Drama*, p. 351.

**JULIUS CAESAR.** [By William Shakespeare.] *Cast not known.* For a recent cast, see the season of 1683-84. *Monday 18* At Court

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, *Restoration Drama*, p. 351. There are undated editions of this play which appear to have been issued between 1685 and 1687.

**COMMENT.** For additional comment upon the Italian singer called Ciface, see Evelyn, *Diary*, 19 April 1687. *Tuesday 19*

**THE ISLAND PRINCESS.** [Adapted from John Fletcher by Nahum Tate.] Edition of 1687: King of Tedere – Kynaston; Quisara – Mrs Cook; Fanura – Mrs Mumford; Governor – Gillo; Bakam – Powel; Syana – Harris; Ruidias – Griffin; Armusia – Smith; Sforza – Norris; Emanuel – Powel Jr; Pymero – Mumford. *Monday 25* At Court

**COMMENT.** The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, *Restoration Drama*, p. 351. The date of the first performance of this revision is not known. As it is somewhat unlikely that a play would have its premiere at Court, the first production possibly appeared earlier in the month. See 6 Nov. 1668 for an earlier revision of this work. The title-page of the edition of 1687 states: As it is Acted at the Theatre-Royal. Reviv'd with Alterations.

## May 1687

*Monday 9*  
At Court      KING LEAR. [Altered from William Shakespeare by Nahum Tate.] *Cast not known.*  
                  COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361. See also Nicoll, *Restoration Drama*, p. 351.

*Thursday 12*  
DL             BELLAMIRA; or, The Mistress. [By Sir Charles Sedley.] Edition of 1687: Prologue. No actors' names. Epilogue.  
                  COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361: The King at ye Mistress. See also Nicoll, *Restoration Drama*, p. 351. There is no indication as to whether this performance was the premiere. As the play was licensed on 24 May 1687, the premiere may have been as late as 12 May, but possibly was earlier.

Sir George Etheredge to Will Richards, 19 May 1687: I have heard of the success of *The Eunuch*, and am very glad the town has so good a taste to give the same just applause to Sir Charles Sedley's writing, which his friends have always done to his conversation (*Letterbook*, ed. Rosenfeld, p. 212).

Sir George Etheredge to Middleton, 23 June 1687: I saw a play about ten years ago Called the *Eunuch*, so heavy a lump the players durst not charge themselves with the dead weight, but it seems Sir Charles Sedley has animated the mighty mass and now it treads the stage lightly (*ibid.*, p. 227). [See also 26 March 1687 and season of 1676-77.]

Thomas Shadwell, *The Tenth Satyr of Juvenal* (licensed, 25 May 1687.) Dedication to Sir Charles Sedley: Your late great obligation in giving me the advantage [presumably the third day's gain] of your comedy, call'd *Bellamira, or the Mistress*, has given me a fresh subject for my Thanks; and my Publishing this Translation affords me a new opportunity of owning to the world my grateful resentments to you. I am heartily glad that your Comedy (as I never doubted) found such success, that I never met with any Man of Sence but applauded it: And that there is abundance of Wit in it, your Enemies have been forced to confess. . . . For the Judgment of some Ladies upon it that it is obscene, I must needs say they are Ladies of a very quick apprehension, and did not find their thoughts lye very much that way, they could not find more obscenity in that than there is in every other Comedy.

A song, "Thyrsis unjustly you complain," headed "A Song in Bellamira, or, the Mistress. Set by Mr Tho. Shadwell," is in *Vinculum Societatis*, 1687 (licensed 8 June 1687).

*Monday 16*  
At Court      VALENTINIAN. [Adapted from John Fletcher by John Wilmot, Earl of Rochester.]  
                  *Cast not known.* See also 11 Feb. 1683/4.  
                  COMMENT. The United Company. This performance is on the L. C. list, 5/147, p. 361: Valentinian at Whitehall. See also Nicoll, *Restoration Drama*, p. 351.

## July 1687

*Sunday 24*     COMMENT. On this day the news of the death of the Duchess of Modena was brought to Windsor, and newsletters stated that the Court was to go into mourning the following Sunday. Acting at the theatres may have been curtailed during the late summer.



## SEASON OF 1687-1688

THEATRICAL conditions in this season were similar to those in the preceding one. The United Company continued to act at either Drury Lane or Dorset Garden, whichever theatre was better suited to a particular production; and the Company again produced a relatively small number of new plays. Nevertheless, it had one considerable success—*The Squire of Alsatia*. Once again, the King somewhat regularly commanded a series of performances at Court, and these are our principal source of knowledge concerning specific performances. In addition, in July 1688 preparations for a visit of a troupe of French comedians culminated in their acting at Windsor in August and September 1688.

The full roster of the United Company is not known, but it is more fully documented than in some seasons, for in the middle of the theatrical year James II had sworn in a considerable number of performers. Once again, to ascertain the continuity of the Company, one should compare this list with those for preceding and later seasons. Francis Baker; John Barr; Thomas Betterton; John Bowman; Henry Bowtell; George Bright; Aaron Darby; Alexander Davenant (proprietor); John Downes (prompter); John Freeman; Philip Griffin; Thomas Jevon; Edward Kynaston; Anthony Leigh; William Mountfort; James Nokes; Francis Pavy; George Powell; Martin Powell; Samuel Sandford; Thomas Sheppey; Thomas Simpson; William Smith (on list, but cancelled); Cave Underhill; John Verbruggen (who appears sometimes as Alexander); Joseph Williams; Mrs Elizabeth Barry; Mrs Elizabeth Bowtell; Mrs Anne Bracegirdle; Mrs Sarah Cooke (who died in the spring of 1688); Mrs Katherine Corey; Mrs Katherine Davies; Mrs Jordain; Mrs Frances Maria Knight; Mrs Susanna Percival Mountfort; Mrs Margaret Osborne.

In addition to the plays which appear in the Calendar, there are some which, by virtue of composition, publication, or performance not precisely known, pertain to this season.

*The Emperour of the Moon.* By Mrs Aphra Behn. Reprinted in 1688, this play may have been revived at this time. See 20 Dec. 1687.

*The Forc'd Marriage; or, The Jealous Bridegroom.* By Mrs Aphra Behn. Reprinted in 1688, this play may have been revived at this time. The edition states that it was acted at the Queen's Theatre, Dorset Garden; and the play was entered in the *Term Catalogues*, May 1688.

*The London Cuckolds.* By Edward Ravenscroft. Reprinted in 1688, this play may have been revived at this time.

*Love in a Wood.* By William Wycherley. When this play was revived at Drury Lane, 19 Aug. 1718, the bill bore the heading: Acted but once these Thirty Years.

*Tartuffe; or, The Hypocrite.* When this play was revived at Lincoln's Inn Fields, 20 June 1718, the bill bore the heading: Not Acted these Thirty Years. Written originally in French by Moliere.

*Timon of Athens; or, The Man-Hater.* By Thomas Shadwell. Reprinted in 1688, this play may have been revived at this time. The edition refers to its being acted at the Duke's Theatre; the play was entered in the *Term Catalogues*, July 1688.

## October 1687

**Monday 24** [DL or DG] COMMENT. The data in Langhans, "New Restoration Theatre Accounts," pp. 128-29, suggest that acting may have resumed by this day and continued to 9 June 1688. Because of the 1688 revolution, the circumstances of summer acting in 1688 are not clear.

**Saturday 29** City LONDON'S TRIUMPH; or, The Goldsmith's Jubilee: Performed on Saturday, October xxix. 1687. For the Confirmation and Entertainment of the Right Honourable Sir John Shorter, Kt. Lord Mayor of the City of London. Containing A Description of the several Pageants and Speeches, made proper for the Occasion. Together with a Song, for the Entertainment of His Majesty, who with His Royal Consort; the Queen Dowager; their Royal Highnesses, the Prince and Princess of Denmark, and the whole Court, honour his Lordship, this Year, with their Presence. All set forth at the proper Costs and Charges of the Worshipful Company of Goldsmiths. By M. Taubman.

COMMENT. Newdigate newsletters (Folger Shakespeare Library), 22 Oct. 1687: There are to be 5 pageants on the Ld Mayors day one representing Liberty by a Beautifull young Lady attended with Riches Plenty and ffreedom &c. (transcribed by Professor John Harold Wilson).

Luttrell (*A Brief Relation*, I, 418): The 29th was the anniversary of the lord mayors show, the new one, sir John Shorter, now entring on his office; the shew was splendid and the entertainment great, according to custome: his majestic,

with the prince of Denmark, did the city the honour to dine with them at Guildhall, as also the nobility, foreign ministers, amongst which was the popes nuncio (who was invited particularly by some of the aldermen): the streets were new gravell'd all that morning on one side of the way, from Charing-crosse to the city, for his majesties passage. His majestie was well satisfied with the whole entertainment.

Saturday 29  
City

The Duke of Beaufort to the Duchess, 29 Oct. 1687 [a summary, apparently]: Has just come from the greatest entertainment he ever saw at a Lord Mayor's feast in the city, and the best ordered, though there was the greatest concourse there and in the streets that was ever known, and the greatest acclamations, all through the city as the King passed. The Queen did not dare venture, remembering that the Bristol entertainment had put her out of order, but all the nobility in town, and the foreign ministers were there. The Pope's Nuncio in particular was invited by the Lord Mayor and nobly entertained (HMC, 12th Report, Appendix, Beaufort MSS., Part IX, pp. 90-91).

## November 1687

**THE CHEATS OF SCAPIN.** [By Thomas Otway.] *Cast not known.*

Tuesday 1  
IT

COMMENT. The United Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 255.

**A SONG FOR ST CECILIA'S DAY.** [Written by John Dryden. The Music by John Baptist Draghi.] *Cast not known.*

Tuesday 22  
MS

COMMENT. The Feast of St Cecilia was celebrated yearly, and the performance was usually held in Stationers' Hall, but the edition in 1687 of *A Song for St Cecilia's Day* does not specify the place of performance.

## December 1687

COMMENT. An order dated 20 Dec. 1687 (L. C. 5/148, p. 59; in Nicoll, *Restoration Drama*, p. 356) calls for a payment to Mrs Barry for *The Emperour of the Moon* acted before His Majesty. The date of the performance is not known. For a recent cast, see March 1686/7.

Tuesday 20  
[DL or DG]

## January 1688

COMMENT. In L. C. 5/148, p. 64 (see Nicoll, *Restoration Drama*, p. 356) is a warrant for a payment of £20 to John Crowne for *Sir Courtly Nice*. This may represent a recent performance or be simply a gift.

Monday 9  
[DL or DG]

*Monday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

**THE VILLAIN.** [By Thomas Porter.] *Cast not known.*

Tuesday 31  
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/148, p. 145. See also Nicoll, *Restoration Drama*, p. 351.

## February 1688

- DL** THE INJURED LOVERS; or, The Ambitious Father. [By William Mountfort.] Edition of 1688. Prologue to the Injur'd Lovers, Spoken by Mr Mountfort. King of Sicily - Williams; Rheusanes - Betterton; Ghinotto - Griffin; Dorenalus - Mountfort; Old Colonel - Sanford; Soldiers - Lee, Jevon, Underhill; Princess Oryala - Mrs Barry; Antelina - Mrs Bracegirdle. Epilogue, Spoken by Mr Jevon.

COMMENT. The United Company. The date of the first performance is not known, but Luttrell's date of acquisition of the separately-printed Prologue and Epilogue is 6 Feb. 1687/8 (see A. S. Borgman, *The Life and Death of William Mountford* [Cambridge, Mass., 1935], p. 26n). Very probably the play had its premiere early in February. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 256-58. A song, "Lucinda close or veil those eyes," with music by J. B. Draghi, is in *The Banquet of Musick, The Second Book*, 1688. Charles Gildon, *The Lives and Characters of the English Dramatick Poets* (London, 1698 (?)), p. 102: [It] did not succeed as the Author wish'd.

- Monday 6**  
At Court THE DOUBLE MARRIAGE. [By John Fletcher and Philip Massinger.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/148, p. 145. See also Nicoll, *Restoration Drama*, p. 351. By this time Henry Purcell had apparently composed the Act tunes for this play. See *Works, The Purcell Society*, XVI (1906), xxxii.

Luttrell (*A Brief Relation*, I, 431): The 6th was observed as a festival of joy for the kings comeing to the crown; . . . and at night was a play at court.

- Monday 13**  
At Court THE BEGGAR'S BUSH. [By John Fletcher.] *Cast not known.*  
COMMENT. The United Company. This performance is on the L. C. list, 5/148, p. 145. See also Nicoll, *Restoration Drama*, p. 351. When this play was revised and revived as *The Royal Merchant; or, Beggar's Bush* at Drury Lane, 19 June 1705, the bill bore the heading: Not acted these Twenty Years.

- Monday 20**  
At Court KING LEAR. [Altered from William Shakespeare by Nahum Tate.] *Cast not known.*  
COMMENT. The United Company. This performance is on the L. C. list, 5/148, p. 145. See also Nicoll, *Restoration Drama*, p. 351.

- Monday 27**  
At Court THE HUMOROUS LIEUTENANT. [By John Fletcher.] *Cast not known.*  
COMMENT. The United Company. This performance is on the L. C. list, 5/148, p. 145. See also Nicoll, *Restoration Drama*, p. 351.

## April 1688

- DG** A FOOL'S PREFERMENT; or, The Three Dukes of Dunstable. [Adapted from Fletcher's *Noble Gentleman* by Thomas D'Ursey.] Edition of 1688: Cocklebrain - Nokes; Justice - Leigh; Lyonel - Montfort; Clermont - Kinaston; Longevile - Powel; Bewford - Bowman; Toby - Jevon; Usher - Powel Sr; Aurelia - Mrs Bowtel; Celia - Mrs Jordain. Prologue, Spoken by Mr Jevon. Epilogue, Spoken by Mr Montfort.

**COMMENT.** The United Company. The date of the premiere is not known, but as the play was licensed to be published, 21 May 1688, it was probably first acted early in April 1688, perhaps in late March. In 1688 also was separately printed *New Songs Sung in The Fool's Preferment*: In I, "I sigh'd and pin'd" and "There's nothing so fatal as Woman," the music composed by Henry Purcell. In III, "Fled is my love," the music composed by Henry Purcell, and sung by Mountfort. "Tis death alone" and "I'll mount to yon blue coelum," the music composed by Henry Purcell. In IV, "I'll sail upon the Dog-star," and A Dialogue by Jockey and Jenny, "Jenny, gin you can love," the composer not stated. In V, "If thou wilt give me back my love," composed by Henry Purcell and sung by Mountfort. See also Purcell's *Works*, The Purcell Society, XX (1916), iv-vi. When this play was revived at Drury Lane on 16 July 1703, the bill was headed: Not Acted these Fifteen Years.

DG

*Monday 9-Saturday 14  
PASSION WEEK*

**DARIUS, KING OF PERSIA.** [By John Crowne.] Edition of 1688: No actors' names. Prologue. The Epilogue, spoke by her that acts Barzana [Mrs Barry].

*Late April*  
DL

**COMMENT.** The United Company. The date of the first performance is not known, but Lord Granville, writing on 5 May 1688, refers to the King's presence on the third day, and since *The Squire of Alsatia* may have begun its run about 2 May 1688, Crowne's play must have been produced by the end of April.

Lord Granville to Sir William Leveson, 5 May 1688: The town is as empty of news as the Court; we have had a new play called The Fall of Darius (written by Crown), by which the poet, though he could get no fame, yet had a most extraordinary third day by reason of the King's presence at it; the first day of its acting Mrs Bower [Barry] was taken so violently ill in the midst of her part that she was forced to be carried off, and instead of dying in jest was in danger of doing it in earnest. Mrs Cook is dead and Mrs Boute . . . is again come upon the stage, where she appears with great applause. We are promised this week another new play of Shadwell's, called the Alsatia Bully, which is very much commended by those who have had the private perusal of it (HMC, 5th Report, Part II, pp. 197-98).

Dedication, Edition of 1688: A misfortune fell upon this Play, that might very well dizzy the Judgments of the Audience. Just before the Play began, Mrs Barry was struck with a very violent Fever, that took all Spirit from her, by consequence from the Play; the Scenes She acted fell dead from her; and in the 4th Act her distemper grew so much upon her, She cou'd go on no further, but all her part in that Act was wholly cut out and neither Spoke nor Read; that the People went away without knowing the contexture of the Play, yet thought they knew all. . . . [My] Thanks to His Majesty for the Honor of his Presence, on the Day which was to be for my Advantage; which He was pleased to Grant me. [See L. C. 5/148, p. 195—in Nicoll, *Restoration Drama*, p. 356—for a grant of £20 as a gift from the King to Crowne for this play.]

## May 1688

**THE SQUIRE OF ALSATIA.** [By Thomas Shadwell.] Edition of 1688: Prologue, to the Squire of Alsatia, Spoken by Mr Mountfort. Sir William Belfond – Leigh; Sir Edward Belfond – Griffin; Belfond Sr – Jevon; Belfond Jr – Mountfort; Freeman – Bowman; Cheately – Samford; Shamwell – Powel Jun; Captain Hackum – Bright;

*Wednesday 3*  
DL

- Wednesday 3*  
DL      Scrapeall – Freeman; Attorney – Powell Sr; Lolpoop – Underhill; Termagant – Alexander [Verbruggen (?)]; Teresia – Mrs Knight; Isabella – Mrs Mountford; Ruth – Mrs Cory; Lucia – Mrs Bracegirdle; Mrs Termagant – Mrs Bowtell. Epilogue, Spoken by Mrs Mountford.
- COMMENT. The United Company. The date of the first performance is not certain, but it was very likely this day. Writing on 12 May 1688, Peregrine Bertie states that it had been acted nine days successively. If the ninth performance fell on Friday 12 May, the premiere probably occurred on Wednesday 3 May. The Prologue and Epilogue, printed separately, are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 261–63.
- Downes (*Roscius Anglicanus*, p. 41): This Play by its Excellent Acting, being often Honour'd with the presence of Chancellor Jeffereies, and other great Persons had an Uninterrupted run of 13 Days together. Note, The Poet received for his third Day in the House in Drury Lane at single Prizes 130*l.* which was the greatest Receipt they ever had at that House at single Prizes.
- Dedication, Edition of 1688: This, I must confess, made me hope for success upon the Stage, which it met with, but so great, as was above my expectation (in this Age which has run mad after Farces) no Comedy, for these many years, having fill'd the Theatre so long together: And I had the great Honour to find so many Friends, that the House was never so full since it was built, as upon the third day of this Play; and vast numbers went away, that could not be admitted.
- For Leigh as Belfond Sr, see Cibber, *Apology*, ed. Lowe, I, 147–48; and for Underhill as Lolpoop, I, 154–55. For further comment upon the play, see 12 May 1688.
- Thursday 4*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Friday 5*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- COMMENT. If the sequence of performances outlined here is correct, this is the third day. See Downes (*Roscius Anglicanus*, p. 41) for the receipts, and Peregrine Bertie's comments on 12 May 1688.
- Saturday 6*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Monday 8*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Tuesday 9*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Wednesday 10*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Thursday 11*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- Friday 12*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.
- COMMENT. The United Company. Peregrine Bertie to the Countess of Rutland, 12 May 1688: We have had since my last another new play, a comedy writ by Shadwell, called the *Esquire of Alsatia*. It has been acted nine days successively, and on the third day the poet got 16*l.* more than any other poet ever did. When all this is granted, there is nothing in it extraordinary—except it is a Latin song—but the thin reason why it takes soe well is, because it brings severall of the cant words upon the stage which some in town have invented, and turns them into ridicule (HMC, 12th Report, Appendix, Rutland MSS., Part v, Vol. II, p. 119).
- Saturday 13*  
DL      THE SQUIRE OF ALSATIA. See 3 May 1688.

THE SQUIRE OF ALSATIA. See 3 May 1688.

COMMENT. The United Company. BM Sloane MS 3929, newsletter: 19 May 1688: On Munday last the King prince and princess were to see a play called the Squire of Alsatia. [I owe this quotation to Professor John Harold Wilson.]

Monday 15  
DL

THE SQUIRE OF ALSATIA. See 3 May 1688.

Tuesday 16  
DL

THE SQUIRE OF ALSATIA. See 3 May 1688.

Wednesday 17  
DL

## June 1688

CONCERT. Luttrell, *A Brief Relation*: The 18th, upon the water before Whitehall, in a great barge, was performed an exercise of musick, vocall and instrumental, by the kings musick (I, 445).

Monday 18  
At Court

B. M. Sloane MS 3929, newsletter, 23 June 1688: On Monday night a great performance was upon the water of Vocal and Instrumental Musique in a Barge borrowed from one of the Companies of London stuck around with lighted flambeaux, and many of the Nobility and Gentry invited thereto (transcribed by Professor John Harold Wilson).

J. Pulver, *A Biographical Dictionary of Old English Music* (London, 1927), under John Abell: The Barge was decorated and illuminated by numerous torches. . . . The performers, vocal and instrumental, amounted to one hundred and thirty. . . . Nobility and company that was upon the water gave three shouts to express their joy and satisfaction; and all the gentlemen of the musick went to Mr Abell's house, which was nobly illuminated and honoured with the presence of a great Company of the nobility.

## July 1688

COMMENT. A troupe of French comedians played at the theatre in Windsor Castle. On 25 July 1688 a warrant (L. C. 5/17, pp. 60, 65, in Boswell, *Restoration Court Stage*, pp. 61, 127) ordered the playhouse there to be made ready for the foreign company. According to L. C. 5/17, in Nicoll, *Restoration Drama*, p. 65, the French players arrived on 11 Aug. and remained at Windsor until 22 Sept.

At Court

## August 1688

COMMENT. In *The Theatre of Compliment*, 1688, are verses similar to those apparently referring to August 1686:

BF

*Here is the Rarity of the wbole Fair,  
Pimper-la-Pimp, and the Wise Dancing Mare;  
Here's valiant St George and the Dragon, a farce;  
Here's Vienna Besieged, a most delicate tbing;  
And bere's Puncbinello, shwon tbrice to the King.*

John Verney entertained some of his wife's family who were in town to see Bartholomew Fair. See *Memoirs of the Verney Family*, ed. Margaret M. Verney (London, 1699), IV, 435.





## S E A S O N   O F 1688-1689

**D**URING this season the affairs of the United Company were apparently so disturbed by political events, culminating in the departure of James II from England, that theatrical activity declined to a low level. There are few seasons between 1660 and 1700 when so little is known concerning the daily operations of the playhouses, and almost nothing is known concerning new or revived plays in the autumn and early winter. Not until the accession of William and Mary had been fully established have we much knowledge of theatrical affairs, actually very little for the rest of the season. Only two new plays appear to have been produced during this season, and the dates of their first productions are not known.

In view of the scarcity of information concerning theatrical activities during this season, it is not surprising that the full roster of the United Company is not known. This list should be compared with those for preceding and later seasons in order to determine the continuity of the Company. Francis Baker; Thomas Betterton; Mr Bohen [is this William Bowen?]; John Bowman; George Bright; Aaron Darby; John Downes (prompter); John Freeman; Philip Griffin; Joseph Haines; John Hodgson; Edward Kynaston; Anthony Leigh; William Mountfort; James Nokes; George Powell; William Smith; Joseph Trefusis; Cave Underhill; John Verbruggen (under the name of Alexander); Joseph Williams; Mrs Elizabeth Barry; Mrs Elizabeth Boutell; Mrs Charlotte Butler; Mrs Katherine Corey (on 11 March 1688/9 she petitioned for reinstatement); Mrs Frances Maria Knight; Mrs Elinor Leigh; Mrs Susanna Percival Mountfort; Mrs Twiford.

In addition to the plays listed in the Calendar, there are some which, by virtue of composition, publication, or performance not precisely determined

pertain to this season. Downes (*Roscius Anglicanus*, pp. 41-42) discussing the new plays acted after *The Squire of Alsatia* (May 1688), lists them in this order, not all of these, of course, pertaining to the 1688-89 season: *The True Widow* [but see below]. *Sir Anthony Love. The Scowlers. Amphitryon. Love in and Love out of Fashion. Greenwich Park. Cleomenes. Troilus and Cressida. Caesar Borgia.* [Of the preceding group only one, according to Downes, succeeded more than "indifferently," and that was *Amphitryon*.] *The Old Batchelor. The Fatal Marriage. The Double Dealer.* [Downes indicates that this second group was more successful.]

*The Benefice.* By Robert Wild. This play, published in 1689, was entered in the *Term Catalogues*, May 1689. The Prologue spoken from above by Ceres. Epilogue. [A Second] Epilogue. No actors' names. See Bentley, *Jacobeans and Caroline Stage*, v, 1265-66.

*The Comical Revenge.* By Sir George Etherege. Entered in the *Term Catalogues*, November 1689, and reprinted in 1689, it may have been revived at this time.

*The Country Wife.* By William Wycherley. Entered in the *Term Catalogues*, December 1688, and reprinted in 1688, it may have been revived at this time.

*The Female Prelate.* By Elkanah Settle. Entered in the *Term Catalogues*, Easter Term, 1689, and reprinted in 1689, this play may have been revived at this time.

*The History of King Lear.* Altered from William Shakespeare by Nahum Tate. Reprinted in 1689, as "Acted at the Queen's Theatre" and "Revis'd with Alterations," this play may have been revived at this time.

*The Libertine.* By Thomas Shadwell. A copy of the quarto of 1676 in the Boston Public Library has a manuscript cast which is compatible with the company at this time, although there is no certainty that the play was revived during this season. The manuscript entries are occasionally mutilated, and missing letters in the names have been supplied: Don Juan - Batterton; Don Antonio - Williams; Don Lopez - Muntford; Don Octavio - Powell Jr; Jacomo - Underhill; Leonora - Mrs Knight; Maria - Mrs Mountford; Clara - Mrs Twisford; Flavia - Mrs Butler. Certainly this cast cannot be later than 1692, when Mountford died.

*Pastor Fido.* By Elkanah Settle. Entered in the *Term Catalogues*, Easter Term, 1689, this play was reprinted in 1689 and may have been revived at this time.

*A True Widow.* By Thomas Shadwell. Entered in the *Term Catalogues*, June 1689, and reprinted in 1689, this play may have been revived at this time. Downes (*Roscius Anglicanus*, p. 41) - see above - curiously lists it among

the new plays following *The Squire of Alsatia*. Downes may have confused a revival for a new play.

*Valentinian*. By John Wilmot, Earl of Rochester. A copy of the 1685 edition in the Claremont College Library, California, has a manuscript cast which is compatible with the company at this time. Some of the entries have been mutilated, and the missing letters are supplied: Valentinian – Powell Jr; Aecius – Betterton; Maximus – Smith; Pontius – Griffin; Licinias – Alexander [Verbruggen]; Balbus – Nokes; Proculus – Freeman; Chylax – Leigh; Lycias – Mrs Mountford; Lucina – Mrs Barry; Celandia – Mrs Boutell; Marcellina – Mrs Leigh. This cast cannot as a whole be later than 1692, when Leigh died, and the fact that Mrs Boutell temporarily left the stage after the 1689-90 season makes it unlikely that this cast as a whole is later than 1689-1690. Since Mrs Leigh returned to the theatre in 1688-89, after a few years' absence, it is likely that this cast represents one for 1688-89 or 1689-90.

## September 1688

**COMMENT.** The data in Langhans, "New Restoration Theatre Accounts," pp. 129-30, indicate uncertain conditions at the theatre in the autumn and winter of 1688, with only 86 acting days from 11 June 1688 through 12 Jan. 1688/9. The regular season may have continued to 11 May 1689, with 91 acting days from 13 May to 7 Dec. 1689.

[DL or DG]

**COMMENT.** The warrant for the export of the goods of the French comedians who acted in the late summer is dated this day. See *Calendar of Treasury Books, 1685-1689*, p. 2082, and Boswell, *Restoration Court Stage*, p. 128. During October £200 was paid to John de Sureis for himself and eleven companions, the French comedians who had been at Windsor (Boswell, *Restoration Court Stage*, p. 128).

Saturday 29  
At Court

## October 1688

**LONDON'S ANNIVERSARY FESTIVAL**, Performed on Monday, October the 29th, 1688, For . . . Sir John Chapman, Kt. Lord Mayor. . . . Being Their Great Year of Jubilee. With a Panegyrick upon the Restoring of the Charter. And a Sonnet provided for the Entertainment of the King.

Monday 28  
City

**COMMENT.** By Matthew Taubman. There seems to have been less pageantry than usual, perhaps none.

## January 1689

*Wednesday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## March 1689

- DL** THE FORTUNE-HUNTERS; or, Two Fools Well Met. [By James Carlile.] Edition of 1689: Sir William Wealthy – Leigh; Tom Wealthy – Kynaston; Young Wealthy – Mountfort; Spruce – Nokes; Shamtown – Baker; Littlegad – Bowman; The Lady Sly – Mrs Leigh; Sophia – Mrs Butler; Maria – Mrs Mountfort; Mrs Spruce – Mrs Knight. Prologue. Epilogue.

**COMMENT.** The United Company. The date of the first production is not known. The play was entered in the *Term Catalogues*, June 1689, and announced in the *London Gazette*, 24–27 June 1689. In the extreme scarcity of information concerning the theatres during the disturbed winter of 1688–89, it is difficult to know when this play may have been first presented. It was probably acted not later than April, possibly in March.

*Monday 25–Saturday 30  
PASSION WEEK*

## April 1689

- DL** BURY FAIR. [By Thomas Shadwell.] Edition of 1689: Lord Bellamy – Betterton; Wildish – Mountfort; Oldwit – Underhill; Sir Humph. Noddy – Noakes; Trim – Bowman; Le Roch – Leigh; Valet – Bohem [Bowen (?)]; Charles – Mrs Butler; Lady Fantast – Mrs Cory; Mrs Fantast – Mrs Boutell; Mrs Gertrude – Mrs Mountfort. Prologue, Spoken by Mr Mountfort. Epilogue, Spoken by Mrs Mountfort.

**COMMENT.** The United Company. The date of the first performance is not known, but the fact that the play was announced in the *London Gazette*, 23–27 May 1689, and entered in the *Term Catalogues*, June 1689, suggests that the premiere probably occurred not later than April 1689, possibly very early in May 1689.

**Thursday 11** **COMMENT.** On this day occurred the Coronation of William and Mary.

**Thursday 18** **YB** **COMMENT.** *London Gazette*, No. 2445, 15–18 April 1689, announces a concert to be given each Thursday.

- Late April** **[DL or DG]** THE REHEARSAL. [By George Villiers, Duke of Buckingham.] Bayes – Haines. Mr Haynes His Recantation-Prologue Upon his first Appearance on the Stage After His Return from Rome.

**COMMENT.** The United Company. On 23 April 1689 Luttrell purchased a copy of the Prologue. The broadside copy, with Luttrell's date of acquisition, is in the possession of Mr Louis Silver, Wilmette, Illinois, to whose courtesy I am indebted for permission to use this date. When the Prologue, which is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 271–72, appeared in *The Fourth and Last Volume of the Works of Mr Tho. Brown* (1719), the Prologue has the title: Jo. Haines in Penance: Or, his Recantation-Prologue, at his acting of Poet Bays in the Duke of Buckingham's Play call'd The Rehearsal. Spoken in a white Sheet, with a burning Taper in his Hand, upon his Admittance into the House after his Return from the Church of Rome.

In the Preface to his play, *The Fatal Mistake* (1691–92), Haines stated: In troth I have Acted Mr Bays so often, and so feelingly, that I could not possibly forbear copying after so fair an Original.

## May 1689

**THE SPANISH FRYAR.** [By John Dryden.] *Cast not known.*

COMMENT. The United Company. This performance is on the L. C. list, 5/149, p. 368: The Queen a Box, and a Box for the Maids of Honor at the Spanish Fryer. See also Nicoll, *Restoration Drama*, p. 352. A warrant, dated 8 June 1689, L. C. 5/149, p. 154 (see Nicoll, *Restoration Drama*, p. 356), calls for a payment of £25 to Mrs Barry and presumably represents payment for this performance.

Tuesday 28  
[DL or DG]

Daniel Finch, ca. June 1689: The only day Her Majesty gave herself the diversion of a play, and that on which she designed to see another, has furnished the town with discourse for a month. The choice of the play was the Spanish Fryer, the only play forbid by the late K—. Some unhappy expressions, among which those that follow, put her in some disorder, and forc'd her to hold up her fan, and often look behind her and call for her palatine and hood, and any thing she could next think of, while those who were in the pit before her, whenever their fancy led them to make any application of what was said. (Sir John Dalrymple, *Memoirs of Great Britain* [London, 1771-88], Volume II, Appendix, Part II, pp. 78-80.) Henry Purcell's new setting for "whilst I with grief did on you look" may have been made by this date. It is in *Deliciae Musicae*, 1695.

**SIR COURTY NICE.** [By John Crowne.] *Cast not known.* For a recent cast, see 9 May 1685.

Friday 31  
[DL or DG]

COMMENT. The United Company. This performance is on the L. C. list, 5/149, p. 368: Sr Courtly Nice Acted by the Queenes Command. See also Nicoll, *Restoration Drama*, p. 352.

## June 1689

*Wednesday 5*  
*A PUBLIC FAST*

**CIRCE.** [By Charles Davenant.] *Cast not known.*

COMMENT. The United Company. Rowland Davies, 13 June 1689: After dinner I went with Mr N. Lysaght and W. Jephson to see Circe acted at the Queen's Theatre, which was done to admiration, with better scenes than I could imagine (*The Journal of the Very Rev. Rowland Davies*, Camden Society, Vol. 68 [1856], 24).

Thursday 13  
DG

## August 1689

COMMENT. Henry Purcell composed the music for a song performed at Mr Maidwell's School, on this day, the words by one of Maidwell's scholars. See *Works of Henry Purcell*, Purcell Society, xxvii (1957), xv.

Monday 5

**ENTERTAINMENTS.** Journal of van Constantijn Huygens, 26 Aug. 1689 (translation): I was, in the afternoon, with my wife and Tien, at Bartholomew Fair, which was held in Smithfield. There were many people, most of them to

Friday 26  
BF

Friday 26  
BF

laugh at the Pope, and all the actors and actresses were seated at the galleries built for them and dressed in extraordinary clothes of high value. There were also some big wheels, twenty foot or more in diameter, where little ships had been hung on, which turned around with the wheel, always hanging, where many people, children and others were seated. There was a great pressure of people, and everywhere sucking pigs were for sale (*Journal van Constantijn Huygens*, Publications of the Dutch Historical Society, New Series, xxiii [Utrecht, 1876], 172–73).



## SEASON OF 1689-1690

ITH THE assistance of greater political stability within the country, the theatrical situation improved during this season, even though England faced the difficulties, external and internal, of a war. More new plays appeared than in previous seasons, and a great many old ones were reprinted (and possibly revived) at this time. The United Company continued to act at Drury Lane or Dorset Garden, the choice of theatre apparently continuing to be determined by the nature of the drama being produced. For example, an operatic work, *The Prophettess*, was staged at Dorset Garden, whereas most of the dramas, particularly the new ones, appeared at Drury Lane.

This list of the personnel of the United Company represents those individuals whose names appear in documents pertaining to this season. As before, it should be compared with rosters for preceding and later seasons. Francis Baker; Mr Barns; Thomas Betterton; Mr Blunt; William Bowen; John Bowman; Mr Bray (dancing master); George Bright; Mr Cudworth; Alexander Davenant (treasurer); Charles Davenant (proprietor); John Downes (prompter); John Freeman; Philip Griffin; Joseph Haines; Joseph (?) Harris; John Hodgson; Edward Kynaston; Michael Lee; Anthony Leigh; William Mountfort; James Nokes; Francis Pavys; George Powell; Mr Pruet; Samuel Sandford; William Smith; Joseph Trefusis; Cave Underhill; John Verbruggen (commonly called Alexander); Joseph Williams; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Boutell; Mrs Anne Bracegirdle; Mrs Charlotte Butler; Mrs Katherine Corey; Mrs Elizabeth Currer; Mrs Jordain; Mrs Frances Maria Knight; Mrs Elinor Leigh; Mrs Miles; Mrs Susanna Percival Mountfort; Mrs Margaret Osborne.

In addition to those plays which are listed in the Calendar, there are some which, by virtue of composition, publication, or performance not more precisely known, relate to this season.

*The Abdicated Prince; or, The Adventures of Four Hours.* The author is not known. The edition of 1690 has no actors' names, no prologue, no epilogue. The title page states: As it was lately Acted at the Court of Alba Regalis, By several Persons of Quality.

*The Banish'd Duke; or, The Tragedy of Infortunatus.* The author is not known. This play was advertized in the *London Gazette*, 18-21 Aug. 1690. The title page states that it was acted at the Theatre Royal [Drury Lane], and the edition has a Prologue, but no actors' names, no epilogue.

*The Comical Revenge; or, Love in a Tub.* By Sir George Etherege. Reprinted in 1690, this play may have been revived at this time.

*The Converts; or, The Folly of Priest-Craft.* By J. S. of the Middle Temple Society. The edition of 1690 has no prologue, no actors' names, no epilogue.

*The Country Captain.* By William Cavendish, Duke of Newcastle. A Prologue or Epilogue, apparently written by Thomas Shadwell, for this play with a date ca. 1690, is in *A Collection of Poems by several Hands*, ed. Francis Needham, *Welbeck Miscellany*, No. 2 (1934), p. 50. Very likely this play was revived at this time.

*The Deluge; or, The Destruction of the World.* By Edward Eccleston. Called an Opera, this work was entered in the *Term Catalogues*, June 1690, and published in 1690. The edition has no actors' names.

*The Folly of Priest-Craft.* The author is not known, but this is probably a variant of *The Converts* [see above]. This play was entered in the *Term Catalogues*, November 1690, and advertised in *The New Observator*, 24 Oct. 1690. The edition of 1690 has a Prologue but no actors' names and no epilogue.

*The Forc'd Marriage; or, The Jealous Bridegroom.* By Mrs Aphra Behn. Reprinted in 1690, it may have been revived at this time.

*The Kind Keeper; or, Mr Limberham.* By John Dryden. Reprinted in 1690, it was entered in the *Term Catalogues*, June 1690, and may have been revived at this time.

*The Late Revolution; or, The Happy Change.* The author is not known. This play was entered in the *Term Catalogues*, May 1690, and announced in the *London Gazette*, 24-28 April 1690. It has a *Prologue to the Players* and an *Epilogue to be spoken by Madam Celiers*, but no actors' names. The title page states: As it was Acted throughout the English Dominions in the Year 1688. Written by a Person of Quality.

*The Maid's Tragedy Altered.* By Edmund Waller. This revision was printed in 1690 in *The Second Part of Mr Waller's Poems*, entered in the *Stationers' Register*, 24 Nov. 1689, and announced in the *London Gazette*, 16-19 Feb. 1690/1.

*Mr Anthony.* By Roger Boyle, Earl of Orrery. Entered in the *Term Catalogues*, November 1689, it was reprinted in 1690 and may have been revived.

*Mr Haines's Second Recantation: A Prologue Intended to be spoken by him dress'd in a Turkish habit.* This Prologue is in Thomas D'Urfey's *New Poems*, 1690, and is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 268-69. See also April 1689.

*Mustapha, The Son of Solyman the Magnificent.* By Roger Boyle, Earl of Orrery. This play was reprinted in 1690, with the cast of the edition of 1668. There is no specific indication of a revival at this time.

*Psyche.* By Thomas Shadwell. Reprinted in 1690, this play was entered in the *Term Catalogues*, November 1690, and may have been revived at this time.

*Rape Reveng'd or, The Spanish Revolution.* This play was adapted from W. Rowley's *All's Lost by Lust*, ca. 1690. See Bentley, *Jacobeans and Caroline Stage*, v, 1021.

*The Royal Flight; or, The Conquest of Ireland.* The author is not known. The edition of 1690 has a Prologue and an Epilogue but no actors' names. It apparently is a sequel to *The Royal Voyage* (see below).

*The Royal Voyage; or, The Irish Expedition.* The author is not known. Printed in 1690, the edition has no actors' names, no prologue, no epilogue. It is apparently the first part of two plays (see *The Royal Flight*).

*The Sicilian Usurper.* By Nahum Tate. Entered in the *Term Catalogues*, June 1690, and reprinted in 1690, it may have been revived at this time.

*The Spanish Fryar; or, The Double Discovery.* By John Dryden. Reprinted in 1690, this play may have been revived at this time.

*The Surprizal.* By Sir Robert Howard. This play may have been revived at this time. When it was acted at Drury Lane on 19 Aug. 1715, the bill bore the heading: Not Acted these Twenty-Five Years.

*The Tempest.* Altered from William Shakespeare by Thomas Shadwell. *The Songs and Masques in The Tempest* was entered in the *Term Catalogues*, June 1690, and reprinted in 1690: As now acted at their Majesty's Theatre in Dorset Garden.

*Valentinian.* By John Wilmot, Earl of Rochester. A copy of the 1685 edition in the Claremont College Library, California, has a manuscript cast

which is compatible with the company during this season: Valentinian - Powell Jr; Aecius - Betterton; Maximus - Smith; Pontius - Griffin; Lucinis - Alexander [Verbruggen]; Balbus - Nokes; Proculus - Freeman; Chylax - Leigh; Lycias - Mrs Mountford; Lucina - Mrs Barrey; Celandia - Mrs Boutell; Marcelline - Mrs Leigh. [See introduction to season of 1688-89.]

## October 1689

**[DL or DG]** COMMENT. The data in Langhans, "New Restoration Theatre Accounts," pp. 130-31, leave the acting days uncertain. Between 13 May 1689 and 7 Dec. 1689 the company acted on 91 days. It then played regularly through 8 Feb. 1689/90, and acted on 83 days (out of a possible 84) between 10 Feb. and 7 June, on 8 days from 13 June through 4 July 1690.

**Mid-October**  
**[DL or DG]** COMMENT. In *Poems on Affairs of State* (Fifth Edition, 1703), I, ii, 238, is *A Prologue spoken by Mr Mountfort, after he came from the Army, and Acted on the Stage* (see also A. S. Borgman, *The Life and Death of William Mountfort* [Cambridge, Mass., 1935], p. 55). The date at which Mountfort spoke this Prologue is not certain, but he was certainly in London ca. Tuesday 15 Oct. 1689 when he was involved in a disagreement within the United Company. See L. C. 5/192, in Nicoll, *Restoration Drama*, p. 334n.

**Thursday 17**  
**YB** CONCERT.  
COMMENT. *London Gazette*, No 2496, 10-14 Oct. 1689: The Concerts of Musick that were held in Bow-street and in York-Buildings, are now joyn'd together, and will be performed in York-Buildings on Thursday next, being the 17th instant, at Seven of the Clock at night, and will continue there every Monday and Thursday. [But see 11 Nov. 1689.]

**Tuesday 29**  
**City** LONDON'S GREAT JUBILEE. Restor'd and Perform'd On Tuesday, October the 29th 1689. For the Entertainment of the Right Honourable Sir Thomas Pilkington Kt. Lord Mayor of the City of London. Containing a Description of the several Pageants and Speeches together with a Song for the Entertainment of Their Majesties, who with their Royal Highnesses the Prince and Princess of Denmark, the whole Court, and both Houses of Parliament, Honour His Lordship this Year with their Presence. All set forth at the Proper Cost and Charges of the Right Worshipful Company of Skinners. [By Matthew Taubman.]

## November 1689

**Friday 1**  
**IT** THE SQUIRE OF ALSATIA. [By Thomas Shadwell.] Cast not known. For a recent cast, see May 1688.

COMMENT. The United Company. The players received the customary fee of £20. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 271.

**Monday 4**  
**At Court** CONCERT.  
COMMENT. *London Gazette*, No 2503, 4-7 Nov. 1689: Whitehall, Nov. 5. Yesterday being His Majesties Birth-day was celebrated at Court, with an excellent Consort of Musick, Vocal and Instrumental.

**THE MASSACRE OF PARIS.** [By Nathaniel Lee.] Edition of 1690: Prologue by Mr Mountfort. King Charles IX – Mountfort; Duke of Guise – Williams; Cardinal of Lorrain – Kynaston; Duke of Anjou – Puet; Alberto Gondi – Harris; Lignoroles – Bowen; Admiral of France – Betterton; Cavagnes – Freeman; Langiran – Alexander [Verbruggen (?)]; Queen Mother – Mrs Betterton; Marguerite – Mrs Barry; Queen of Navarre – Mrs Knight; Antramont – Mrs Jorden; Genius – Bowman. Epilogue by Mr Powell.

Tbursday 7  
DL

COMMENT. The United Company. This performance is on the I. C. list, 5/149, p. 368: The Queene a Box & a Box for the Maids of Honor at ye Massacre of Paris. See also Nicoll, *Restoration Drama*, p. 352. The date of the first performance is not known, but as it was entered in the *Term Catalogues*, November 1689, it was probably first acted in early November or in October 1689. A song, "Thy Genius lo!," composed by Henry Purcell, is in *Orpheus Britannicus*, 1698. Possibly it was sung by Bowman. See also *The Works of Henry Purcell*, Purcell Society, xx (1916), xviii–xix.

COMMENT. *London Gazette*, No 2500, 24-28 Oct. 1689: Whereas the Consort of Musick, lately in Bow-street, being remov'd to York Buildings, intended to have begun this present Munday, but upon an urgent occasion, are forc'd to defer it till the Monday after the King's Birth-day, being the 11th of November, and so continue every Munday for the future. [See also 17 Oct. 1689.]

Monday 11  
YB

#### CONCERT.

COMMENT. *London Gazette*, No 2504, 7-11 Nov. 1689: The Consorts of Musick that, for some extraordinary occasions have been discontinued, shall be performed in York-buildings upon Thursday next, being the 14th instant, and every Thursday after.

Tbursday 14  
YB

**A JOVIAL CREW.** [By Richard Brome.] *Cast not known.* The Prologue to King William & Queen Mary, At a Play Acted before Their Majesties at Whitehall, on Friday the 15th of November 1689. Written by N. Tate.

Friday 15  
At Court

COMMENT. The United Company. This performance is on the I. C. list, 5/149, p. 368. See also Nicoll, *Restoration Drama*, p. 352. The Prologue, separately printed, bears a licensing date of 16 Nov. 1689, and is reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 276-77.

Huygens, 15 Nov. 1689 OS (translation): The King, who had been at the comedy, at the birthday of the Queen-mother, which had been played at Whitehall, did not come home until twelve o'clock (*Journal van Constantijn Huygens*, Publications of the Dutch Historical Society, New Series, xxiii [Utrecht, 1876], 205).

Wednesday 20  
DL

**THE WIDOW RANTER;** or, The History of Bacon in Virginia. [By Mrs Aphra Behn.] Edition of 1690: Prologue, By Mr Dryden, [Spoken by a Woman]. Cavarnio – Bowman; Bacon – Williams; Col. Wellman – Freeman; Col. Down-right – Harris; Hazard – Alexander [Verbruggen (?)]; Friendly – Powell; Dareing – Sandford; Fearless – Cudworth; Dullman – Bright; Timerous Cornet – Underhill; Whimsey – Trefuse; Whif – Bowen; Boozer – Barns; Semernia – Mrs Bracegirdle; Madame Surelove – Mrs Knight; Mrs Crisante – Mrs Jordon; Widow Ranter – Mrs Currer; Mrs Flirt – Mrs Cory; Petitioner – Blunt; Parson Dunce – Baker. The Epilogue, Spoken by a Woman.

COMMENT. The United Company. The date of the first performance is uncertain, but the Prologue and Epilogue, printed separately, bear a licensing date of 20 Nov. 1689. Luttrell's copy of the Prologue and Epilogue (in the possession of Mr Louis Silver, Wilmette, Illinois, who kindly permits me to use his dating) bears his date of acquisition: 25 Nov. 1689. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 283-85.

Wednesday 20  
DL

Dedication, Edition of 1690: The Play had not that Success which it deserv'd. . . . The main fault ought to lye on those who had the management of it. Had our Authour been alive she would have Committed it to the Flames rather than suffer'd it to have been Acted with such Omissions as was made. . . . And Lastly, many of the Parts being false Cast, and given to those whose Tallants and Genius's suited not our Authors Intention.

Thursday 28  
[DL or DG]

[THE COMMITTEE. By Sir Robert Howard.] *Cast not known.*

COMMENT. The United Company. A somewhat puzzling entry in the Reverend Robert Kirk's description of London in 1689 implies a performance of *The Committee* undertaken but not completed: At a play in Whitehall King Charles, his tragedy-comedy, when the actors were come to that part of seducing King Charles II, some Williamites in the pit below hissed at it (as if the play had meant the like of King James in Ireland). At this there sprang such huzzas and holloes above applauding that part of the play, that it was in a confusion, and they durst pursue it no further, lest the two parties made violence one upon another. Two or three noblemen were remarked to be forward in the acclamations of joy, and therefore are looked on as Jacobites. The play's name is *The Committee*, November 28, 1689 (*Transactions of the London and Middlesex Archeological Society*, New Series, vi, 655).

## December 1689

Chelsea

DIDO AND AENEAS. [The verse by Nahum Tate; the music by Henry Purcell.] Performed by the Gentlewomen of Josias Priest's Boarding School in Chelsea. Prologue, Epilogue, Spoken by the Lady Dorothy Buck.

COMMENT. The date of this amateur performance is not known, but the date generally accepted is December 1689. See Alfred Loewenberg, *The Annals of Opera*, Second Edition, Columns 85-86; and R. E. Moore, *Henry Purcell and the Restoration Theatre* (Cambridge, Mass., 1961), pp. 38-69. The Epilogue is in *New Poems* (1690).

Wednesday 4  
DL

DON SEBASTIAN. [By John Dryden.] Edition of 1690: Prologue, Sent to the Author by an Unknown Hand, and Proposed to be Spoken by Mrs Mountfort, Dressed like an Officer. Prologue, Spoken by a Woman. Don Sebastian - Williams; Muley Moluch - Kynaston; Dorax - Betterton; Benducar - Sandford; Mufti - Underhill; Muley Zeydan - Powell Jr; Don Antonio - Betterton [an error; corrected in 1692 edition to Mountfort]; Don Alvarez - Bowman; Mustapha - Leigh; Almeyda - Mrs Barry; Morayma - Mrs Montfort; Johayma - Mrs Leigh. Epilogue, Spoken betwixt Antonio and Morayma.

COMMENT. The United Company. This performance is on the L. C. list, s/149, p. 368: The Queene a Box, and a Box for the Maids Honor at Don Sebastian King of Portugal. See also Nicoll, *Restoration Drama*, p. 352. There is no certainty that this is the first performance. The play was entered in the *Stationers' Register*, 15 Dec. 1689. See also Charles E. Ward, *The Life of John Dryden* (Chapel Hill, N. C., 1961), pp. 242-46.

Preface, Edition of 1690: I am . . . to acknowledge, with all manner of gratitude, their civility; who were pleas'd to endure it with so much patience. . . . Above twelve hundred lines have been cut off from this tragedy since it was first deliver'd to the actors. They were indeed so judiciously lopt by Mr Betterton, to whose care and excellent action I am equally oblig'd, that the connexion of the story was not lost.

Does a cryptic remark by Huygens, 3 Dec. 1689 OS, refer to this play: Dat dat geklap met de handen in comedie, onlanx gebeurt, als er gesproken wierd van een Coning, die wederom quam in sign rijck, van seer quade consequentie was. Dat voorseker de Con. too mercifull was, en dat er mosten exemplelen gestatueert werden (*Journal van Constantijn Huygens*, Dutch Historical Society Transactions, New Series, XXIII [Utrecht, 1876], 212).

Wednesday 4  
DL

## January 1690

**THE SUCCESSFUL STRANGERS.** [By William Mountfort.] Edition of 1690: DL  
Don Carlos – Williams; Silvio – Mountfort; Antonio – Powel; Don Lopez – Nokes;  
Don Francisco – Lee; Don Pedro – Bright; Guzman – Underhill; Sancho – Bowen;  
Dorothea – Mrs Knight; Feliciana – Mrs Mountfort; Farmosa – Mrs Corey;  
Biancha – Mrs Bracegirdle; Niece – Mrs Miles. End Act III: Mrs Butler's Dance.  
Prologue, Spoke by Mrs Bracegirdle. Epilogue, Spoken by Mr Nokes, Mr Lee,  
and Mr Mountfort.

**COMMENT.** The date of the first performance of this play is not known. The play was licensed for publication on 27 Jan. 1689-90 and advertised in the *London Gazette*, 10 Feb. 1689/90; hence, it was probably given not later than early January, possibly first given in December 1689.

**THE TREACHEROUS BROTHERS.** [By George Powell.] Edition of 1690: DL  
King of Cyprus – Powell; Meleander – Allexander [Verbruggen]; Ithocles –  
Williams; Menaphon – Mountfort; Orgillus – Hodgson; Semanthe – Mrs Bowtell;  
Marcelia – Mrs Bracegirdle; Statilia – Mrs Butler; Armena – Mrs Jourden.  
Prologue, Writ by Mr Mountfort, spoken by Mrs Knight. Epilogue, Writ by  
Mr Mountfort, Spoken by Mrs Butler in Mans apparel.

**COMMENT.** The United Company. The date of the first performance is not known. The play was entered in the *Stationers' Register*, 13 Feb. 1689/90, and advertised in the *London Gazette*, 20-24 Feb. 1689/90; hence, it was probably first given in January 1690, certainly no later than early February 1690.

Preface, Edition of 1690: The time was, upon the uniting of the two Theatres, that the reviving of the old stock of Plays, so ingrost the study of the House, that the Poets lay dormant; and a New Play cou'd hardly get admittance, amongst the more precious pieces of Antiquity, that then waited to walk the Stage; and since the World runs all upon Extremes, as you had such a Scarcity of new ones then; 'tis Justice you shou'd have as great a glut of them now; for this reason, this little Prig makes bold to thrust in with the Crowd.

### CONCERT.

**COMMENT.** Luttrell (*A Brief Relation*, II, 1): The same day [1 Jan.] the king and queen came to Whitehall, where many of the nobility and gentry came to wish them a happy new year; and there was a great consort of musick, vocal and instrumental, and a song composed by the poet laureat.

Wednesday 1  
At Court

**CONCERT.** *London Gazette*, No 2520, 2-6 Jan. 1689/90: These are to give notice, That the Consort of Musick (at Mr Hughs's, in Freemans Court in Cornhill near the Royal-Exchange) will be perform'd on Wednesday next, being the 8th instant, and so to continue every Wednesday for the future, beginning between 7 and 8 of the Clock in the Evening.

Wednesday 8  
Hughs

*Tursday 16* [DL or DG] THE RIVAL QUEENS; or, The Death of Alexander the Great. [By Nathaniel Lee.] A copy of the 1690 quarto (New York Public Library) has the following MS cast which may well pertain to this season: Alexander – Mountfort; Lysimachus – Williams; Hephestion – Bowman; Cassander – Powell; Statira – Mrs Bracegirdle; Roxana – Mrs Barry.

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369. See also Nicoll, *Restoration Drama*, p. 352. The MS music composed for a revival of this play, apparently at this time, by G. Finger and Daniel Purcell, is in the Fitzwilliam Museum, Cambridge.

*Saturday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1690

*Monday 3* CONCERT.

YB COMMENT. According to a notice in the *London Gazette*, No 2529, 3–6 Feb. 1689/90, there was a concert at York Buildings on Monday 3 Feb. 1689/90.

*Monday 24* CONCERT.

EC COMMENT. *London Gazette*, No 2533, 17–20 Feb. 1689/90: The Musick-Meeting that was lately held in Villers-street in York-Buildings, is removed to Exeter Change in the Strand; the Entrance is at the West-door of the said Exchange; and will begin at the Hours as formerly, every Monday.

## March 1690

*Monday 10* CONCERT.

YB COMMENT. *London Gazette*, No 2538, 6–10 March 1689/90: The Consort of Musick is again removed into Viller's Street, in York-Buildings, where it will be continued every Monday-night, at the usual Hour.

*Wednesday 12*  
*A FAST DAY*

*Mid-March* [DL or DG] THE ENGLISH FRIER; or, The Town Sparks. [By John Crowne.] Edition of 1690: Prologue. Epilogue. Lord Stately – Lee; Lord Wiseman – Kinaston; Bellamour – Powell; Father Finical – Bowman; Young Ranter – Williams; Old Ranter – Underhill; Dullman – Bright; Coachman – Bowen; Sir Thomas Credulous – Sandford; Laura – Mrs Jordan; Julia – Mrs Bracegirdle; Airy – Mrs Butler; Lady Pinchgut – Mrs Lee; Lady Credulous – Mrs Bowtell.

COMMENT. The United Company. The date of the first performance is not known, but the fact that the separately printed Prologue and Epilogue bear a licensing date of 17 March 1689/90 suggests a first performance near that date, as on many previous occasions the separately-printed prologues and epilogues appeared almost simultaneously with the first performance. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 287–89. A song, “I once had virtue, wealth, and fame,” the music by R. King, is in *The Banquet of Musick*, The Fifth Book, 1691.

**THE AMOROUS BIGOTTE:** With the Second Part of Tegue O Divelly. [By Thomas Shadwell.] Edition of 1690: Bernardo – Underhill; Luscindo – Williams; Doristeo – Bowman; Finardo – Alexander [Verbruggen]; Tegue O Divelly – Leigh; Hernando – Boen [Bowen]; Diego – Young Lee; Belliza – Mrs Corey; Elvira – Mrs Jordan; Rosania – Mrs Bracegirdle; Grycia – Mrs Osborn; Levia – Mrs Butler; Gremia – Noakes. Prologue, Spoken by Mrs Butler. Epilogue, Spoken by Mrs Bracegirdle.

*Late March  
DL*

COMMENT. The United Company. The date of the first performance is not known, but the Dedication is dated 5 May 1690; the play was entered in the *Term Catalogues*, May 1690; and it was advertised in the *London Gazette*, No 2557, 12-15 May 1690. Although the play may not have been first acted until mid-April, it may have been given in late March 1690.

Dedication, Edition of 1690: I have no reason to complain of the reception of this Play.

A song, "The fire of love in youthful blood," the music composed by R. King, is in *Apollo's Banquet*, 1691.

#### CONCERT.

COMMENT. *London Gazette*, No 2542, 20-24 March 1689/90: The Annual Yorkshire Feast will be held the 27th instant at Merchant-Taylor's-Hall in Threadneedle-street; with a very splendid Entertainment of all sorts of Vocal and Instrumental Musick.

*Tbursday 27  
MTH*

D'Ursey (*Wit and Mirth*, I, 114-16): An Ode on the Assembly of the Nobility and Gentry of the City and County of York, at the Anniversary-Feast, March the 27th 1690. Set to Musick by Mr Henry Purcell, One of the finest Compositions he ever made, and cost 100 l. the performing.

## April 1690

*Monday 14-Saturday 19  
PASSION WEEK*

**SIR COURTY NICE.** [By John Crowne.] *Cast not known.* For a previous cast, see May 1685.

*Saturday 30  
At Court*

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369. See also Nicoll, *Restoration Drama*, p. 352. This appears to be a substitution for a previously scheduled performance of *Amphitryon* (Nicoll, p. 352). In L. C. 5/150, p. 74 (Nicoll, p. 357) is an order for a large looking glass to be provided for *Sir Courtly Nice* at this performance.

In addition, there appears to have been a concert in honor of the Queen's birthday. See D'Ursey, *Wit and Mirth*, I, 62-64: An Ode on the Anniversary of the Queens-Birth. Set to Musick by Mr Henry Purcel, April 30th, 1690.

## May 1690

*Wednesday 21  
A FAST DAY*

## June 1690

DG

THE PROPHETESS; or, The History of Dioclesian. [Altered from Philip Massinger and John Fletcher by Thomas Betterton.] Edition of 1690: No actors' names. [Geta - Leigh (Cibber, *Apology*, ed. Lowe, I, 149).] A Prologue by John Dryden was suppressed after the first performance; it appeared in the first edition of the play. Epilogue.

COMMENT. The United Company. The date of the first performance is not known, but Luttrell's copy (Huntington Library) of the play bears the date of acquisition 3 June [1690, apparently], and the play was advertised in the *London Gazette*, No 2566, 12-16 June 1690. See Fredson Bowers, "A Bibliographical History of the Fletcher-Betterton Play, *The Prophetess*, 1690," *The Library*, 5th Series, XVI (1961), 169-75. It seems likely that the opera was first given early in June 1690. An edition of *The Vocal and Instrumental Musick of The Prophetess* appeared in 1691. See *Works of Henry Purcell*, Purcell Society, IX.

Downes (*Roscius Anglicanus*, p. 42): *The Prophetess, or Dioclesian an Opera, Wrote by Mr Betterton; being set out with Coastly Scenes, Machines and Cloaths: The Vocal and Instrumental Musick, done by Mr Purcel; and Dances by Mr Priest; it gratify'd the Expectation of Court and City; and got the Author great Reputation.* [See also R. E. Moore, *Henry Purcell and the Restoration Theater* (Cambridge, Mass., 1961), Chapter v; and E. W. White, "Early Theatrical Performances of Purcell's Operas," *Theatre Notebook*, XIII (1958-59), 44.]

*The Muses' Mercury* (January 1707, pp. 4-5): This prologue was forbidden to be spoken the second Night of the Representation of the *Prophetess*. Mr Shadwell was the occasion of its being taken notice of by the Ministry in the last Reign: He happen'd to be at the House on the first Night, and taking the beginning of the Prologue to have a double Meaning, and that Meaning to reflect on the Revolution, he told a Gentleman, He would immediately put a stop to it. When that Gentleman ask'd, Why he wou'd do the Author such a Disservice? He said, Because while Mr Dryden was Poet Laureat, he wou'd never let any Play of his be Acted. Mr Shadwell informed the Secretary of State of it, and representing it in its worst Colours, the Prologue was never Spoken afterwards, and is not printed in Mr Dryden's Works, or his Miscellanies.

Cibber (*Apology*, ed. Lowe, II, 13-14): A Prologue (by Dryden) to the *Prophetess* was forbid by the Lord Dorset after the first Day of its being spoken. This happen'd when King William was prosecuting the War in Ireland. It must be confess'd that this Prologue had some familiar, metaphorical Sneers at the Revolution itself; and as the Poetry of it was good, the Offence of it was less pardonable.

Wednesday 18  
A FAST DAY

Late June  
DG

BELPHEGOR; or, The Marriage of the Devil. [By John Wilson.] Edition of 1691: Prologue On the Occasion that the Play fell to be acted next after the *Prophetess*. No actors' names. Epilogue, Spoken by Imperia.

COMMENT. The United Company. The date of the first performance is not known, but the Prologue implies that it followed soon after *The Prophetess*. The play, however, was not licensed until 13 Oct. 1690.

Langbaine (*English Dramatick Poets*, 1691, Appendix): Notwithstanding it was decryed on the Stage, I think it far surpasses many others that have lately appear'd there.

July 1690

*Wednesday 16  
A FAST DAY*

September 1690

COMMENT. Luttrell (*A Brief Relation*, II, 99): The 1st instant was a great disorder at Bartholomew fair, where the mobile gott a head and quarrell'd with some gentlemen, upon which swords were drawn, where some were wounded and one or two killed.

*Monday 1  
BF*

COMMENT. *London Gazette*, No 2581, 4-7 Aug. 1690: These are to give Notice, That by Order of the Lord-Mayor and Court of Alderman of the City of London, the Fair, commonly called Lady-Fair, in the Borough of Southwark, will from henceforth be held on the 7th, 8th, and 9th of September only in every Year (according to the Grant thereof of the City) and that the Booths or Shedd's will be permitted to stand in the Streets there any longer than the said three days.

*Monday 8*



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## SEASON OF 1690-1691

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IN THIS season the United Company reversed its recent trend by producing an unusually large number of new plays. In fact, after the small number presented during several seasons following the Union, the autumn of 1690 seems excessively crowded with premières. In fact, the Prologue to Mountfort's *Greenwich Park* (April 1691) emphasizes the sudden urge to offer new plays to the town:

*With the sad prospect of a Long Vacation,  
The Fear of War, and Danger of the Nation;  
Hard we have toil'd this Winter for new Plays,  
That we might live in these Tumultuous Days.*

Mountfort's play, Dryden's *Amphytrion*, and Dryden's *King Arthur* proved a great deal more enduring than the other plays of this season.

The roster of the United Company at this time is not fully known, but Cibber (*Apology*, I, 98) stated that when he came into the Company in 1690 its principals were Betterton, Monfort, Kynaston, Sandford, Nokes, Underhill, Leigh, Mrs Betterton, Mrs Barry, Mrs Leigh, Mrs Butler, Mrs Monfort, and Mrs Bracegirdle. The following list represents the performers who appear in documents pertaining to this season; it should be compared with lists for previous and succeeding seasons to note the continuity of the company: Francis Baker; Mr Barnes; Thomas Betterton; William Bowen; John Bowman; Mr Bridges; George Bright; James Carlile (killed in battle, 11 July 1691); Colley Cibber; Mr Cudworth; Ralph Davenant (treasurer); Thomas Dogget; John Downes (prompter); John Freeman; Joseph Harris; John Hodgson; Thomas Kent; Mr Kirkham; Edward Kynaston; Michael Lee; Anthony Leigh; William Mountfort; James Nokes; Will Peer; Carey Perin;

George Powell; Samuel Sandford; Joseph Trefusis; Cave Underhill; John Verbruggen; Joseph Williams; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Anne Bracegirdle; Mrs Charlotte Butler; Mrs Katherine Corey; Mrs Katherine Davies; Mrs Frances Maria Knight; Mrs Lassels; Mrs Elinor Leigh; Mrs Susanna Percival Mountfort; Mrs Margaret Osborn; Mrs Perin; Mrs Richardson.

In addition to the plays listed in the Calendar, there are others which, by virtue of composition, publication, or performance not more precisely dated, pertain to this season. Downes (*Roscius Anglicanus*, p. 43) states that between *The Prophetess* (June 1690) and *The Fairy Queen* (May 1692) other new as well as old plays were acted: *Bury Fair*; *Wit Without Money*; *The Taming of a Sbraw*; *The Maiden Queen*; *The Mistress*, by Sir Charles Sydly; *Island Princess*; *A Sea Voyage*; *The English Fryar*, by Mr Crown; *Bussy D'Ambois*; *The Massacre of Paris*.

*Albion and Albanus*. By John Dryden. Reprinted in 1691, this play may have been revived at this time.

*Amboyna*. By John Dryden. Reprinted in 1691 (*Term Catalogues November 1691*), it may have been revived in 1690-91.

*Aureng Zebe*. By John Dryden. Reprinted in 1691, it was possibly revived in 1690-91.

*The Braggadocio; or, The Bawd Turn'd Puritan*. The author is not known. This play was entered in the *Term Catalogues*, February 1690/1, and printed in 1691.

*An Evening's Love; or, The Mock Astrologer*. By John Dryden. Entered in the *Term Catalogues*, November 1691, and reprinted in 1691, this play may have been revived at this time.

*The Humorists*. By Thomas Shadwell. Reprinted in 1691, this play was possibly revived in 1690-91.

*Julius Caesar*. By William Shakespeare. A reprint entered in the *Term Catalogues*, November 1691, may represent a revival at this time.

*The Kind Keeper*. By John Dryden. Reprinted in 1691 (in the *Term Catalogues*, November 1691), this play was possibly revived in 1690-91.

*The Knights of Malta*. By John Fletcher, with Nathan Field and Philip Massinger. This play was probably revived at this time. A song, "At the close of the evening the witches were set," with music composed by Henry Purcell for this play, was printed in *Apollo's Banquet*, 1691 (*Term Catalogues*, Trinity, 1691). The song, without reference to the play, is also in *Vinculum Societatis*, 1691. See also Purcell's *Works*, Purcell Society, xx (1916), x.

*The Lancashire Witches.* By Thomas Shadwell. Reprinted in 1691, this play was possibly revived at this time.

*Madam Fickle; or, The Witty False One.* By Thomas D'Urfey, Reprinted in 1691 (*Term Catalogues*, November 1691), this play may have been revived at this time.

*Marriage a la Mode.* By John Dryden. Reprinted in 1691 (*Term Catalogues*, November 1691), this play may have been revived at this time.

*The Merry Devil of Edmonton.* The author is not known. On the title page of a 1655 quarto of this work (in the British Museum, 643. c. 13) is a MS cast: Sir Arthur Clare – Sandford; Sir Rich. Mounchensey – Freeman; Sir Ralph Jerningham – Betterton; Harry Clare – Hugdson [Hodgson]; Raymond Mounchensey – Mountfort; Frank Jerningham – Alexander [Verbruggen]; Sir John – Noakes; Banks – Bright; Smug – Underhill; Bilbo – Bowen; Host – Leigh; Bryan – Bowman; Fable – Kyniston; Lady Clare – Mrs Leigh; Millicent – Mrs Bracegirdle; Abbess – Mrs Cory. It is not certain that this revival occurred in 1690–91, but the performance occurred before the death of Mountfort in December 1692. The range of probable seasons for this revival is 1689–90, 1690–91, 1691–92.

*The Monarchical Image.* By Robert Fleming. This work was printed in 1691 in *The Mirrour of Divine Love*.

*Much Ado About Nothing.* By William Shakespeare. When this play was revived at Lincoln's Inn Fields on 9 Feb. 1721, the bill bore the heading: Not Acted these Thirty Years.

*The Orphan.* By Thomas Otway. Reprinted in 1691, this play may have been revived in 1690–91.

*Othello.* By William Shakespeare, In a copy of the 1632 folio in the Folger Shakespeare Library is a MS cast: Othello – Betterton; Brabantio – Hodgson; Cassio – Williams; Iago – Sandford; Duke of Venice – Kynaston; Desdemona – Mrs Bracegirdle; Aemilia – Mrs Lee. There is no certainty as to the specific season in which a revival with this cast occurred, but Mrs Bracegirdle succeeded to leading roles around 1689–90. The revival, however, may well have been in 1691–92, 1692–93, and possibly 1693–94.

*The Plain Dealer.* By William Wycherley. Reprinted in 1691 (*Term Catalogues*, November 1691), this play may have been revived at this time.

*The Royal Shepherdess.* By Thomas Shadwell. Reprinted in 1691, this play may have been revived at this time.

*The Scornful Lady.* By Francis Beaumont and John Fletcher. Reprinted in 1691 (*Term Catalogues*, November 1691), this play may have been revived at this time.

*Secret Love; or, The Maiden-Queen.* By John Dryden. Reprinted in 1691 (*Term Catalogues*, November 1691), this play is among those listed by Downes (*Roscivus Anglicanus*, p. 43) as played between June 1690 and May 1692.

*The Siege and Surrender of Mons.* The author is not known. This play was printed in 1691 (licensed 23 April 1691), with no actors' names, no prologue, no epilogue.

*Sir Martin Marr-all; or, The Feign'd Innocence.* By John Dryden. Reprinted in 1691 (*Term Catalogues*, November 1691), this play may have been revived at this time.

*The Virtuoso.* By Thomas Shadwell. Reprinted in 1691, this play may have been revived at this time.

*Win Her and Take Her; or, Old Fools Will Be Medling.* This play was possibly written by John Smyth, with the assistance of Cave Underhill. According to the title page, it was acted at Drury Lane. The edition of 1691 has a Prologue, an Epilogue [Written] by Mr Dursey, Spoken by Mrs Butler, but no actors' names. There is no indication as to the exact date of the première. The ascription to John Smyth is made by Anthony à Wood (*Athenae Oxonienses*, IV, 601). A copy of the edition of 1691 in the Edwin Forrest Home, Philadelphia, has a manuscript cast which is very likely that of the first production: Sr John Oldfop – Underhill; Waspish – Leigh; Craftmore – Mountfort; Loveby – Powell; Dulhead – Bright; Toby – Bowen; Strain Conscience – Freeman; Florella – Mrs Barry; Dorinda – Mrs Bracegirdle; Lady Fancifull – Mrs Cory; Primrose – Mrs Butler. According to the manuscript entries, the Prologue was spoken by Underhill.

## September 1690

**COMMENT.** According to Langhans, "New Restoration Theatre Accounts," pp. 131–32, the company probably acted 26 days from 5 July through 25 Oct., then regularly through 6 June 1691, then 41 days from 8 June through 16 Oct. 1691.

*Wednesday 17  
A FAST DAY*

**Late September** SIR ANTHONY LOVE; or, The Rambling Lady. [By Thomas Southerne.]  
DL Edition of 1691: Sir Anthony Love – Mrs Mountford; Valentine – Mountford; Ilford – Williams; Sir Gentle Golding – Bowen; An Abbe – Antho. Leigh; Count Canaile – Hodgson; Count Verole – Sandford; Palmer – Powel Jr; Waitwell – Bright; Traffique – Kirkham; Cortaut – Mich. Lee; Servant to Sir Gentle – Cibber; Servant to Ilford – Tho. Kent; Floriante – Mrs Butler; Charlotte – Mrs Bracegirdle; Volante – Mrs Knight. Prologue, Spoken by Mrs Bracegirdle. Epilogue, Spoken by Mrs Butler.

COMMENT. The United Company. The date of the first performance is not known, and the play is one of a large group commonly assigned to September-December 1690. As the Prologue implies an autumn production, it has been placed at late September, although the première may have been October. It was advertised in the *London Gazette*, 18-22 Dec. 1690, and entered in the *Term Catalogues*, Feb. 1690/1. The music was composed by Henry Purcell. See his *Works*, Purcell Society, XXI (Dramatic Music, III, 1917), xii-xiv.

*Late September*  
DL

Dedication: So visibly promoting my Interest on those days chiefly (the Third and the Sixth) when I had the tenderest relation to the welfare of my Play [i.e. Southerne had two benefits].

Langbaine (*English Dramatick Poets*, 1691, Appendix): This Play was acted with extraordinary Applause, the Part of Sir Anthony Love being most Masterly play'd by Mr Montfort: and certainly, who ever reads it, will find it fraught with true Wit and Humour.

*Gentleman's Journal*, January 1691/2: [*The Wives' Excuse*, newly performed] was written by Mr Southern, who made that call'd Sir Anthony Love, which you and all the Town have lik'd so well.

#### CONCERT.

COMMENT. *London Gazette*, No. 2595, 22-25 Sept. 1690: The Consort of Vocal and Instrumental Musick, lately performed in Villers-street in York-buildings, will begin again in the same place on Monday next, (being Michaelmas-day) at 7 of the Clock; and will be conducted there every Monday night all this ensuing Winter.

*Monday 29*  
YB

## October 1690

#### CONCERT.

COMMENT. *London Gazette*, No. 2599, 6-9 Oct. 1690: Mr Franck's Consort of Vocal and Instrumental Musick will be performed to morrow, being Friday the 10th instant, at the Two Golden-Balls at the upper-end of Bow-Street, Covent-Garden, at 7 in the Evening, and next Wednesday at the Outropers-Office on the Royal Exchange, and will be continued all the ensuing Winter.

*Friday 10*  
GB

#### CONCERT. See 10 Oct. 1690.

AMPHITRYON; or, The Two Sosias. [By John Dryden. The music by Henry Purcell.] Edition of 1690: Prologue, Spoken by Mrs Bracegirdle. Jupiter - Betterton; Mercury - Lee; Phoebus - Bowman; Amphitryon - Williams; Sosia - Nokes; Grippus - Sandford; Polidas - Bright; Tranio - Bowen; Alcmena - Mrs Barry; Phaedra - Mrs Montfort; Bromia - Mrs Cory; Night - Mrs Butler. Epilogue, Spoken by Phaedra.

*Wednesday 15*  
OO  
*Tuesday 21*  
DL

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: Y<sup>e</sup> Q: a Box & a Box for y<sup>e</sup> Maids Honor Amphitryon.

See also Nicoll, *Restoration Drama*, p. 352. The date of the first performance is not known, and it is doubtful that this one is the first; the premiere may have occurred early in October. The Songs and Music were published in 1690 and again in 1691, and have been edited by the Purcell Society, XVI (1906), iii-vi.

Dedication, Edition of 1690: But what has been wanting on my part, has been abundantly supplied by the Excellent Composition of Mr Purcell; in whose person we have at length found an English Man equal with the best abroad. At least, my Opinion of him has been such, since his happy and judicious performances in the late opera [*The Prophetess*], and the experience I have had of him, in the setting my three Songs for this "Amphitryon": To all which, and particularly to the com-

*Tuesday 21*  
DL position of the Pastoral Dialogue, the numerous Quire of Fair Ladies gave so just an Applause on the Third Day.

Cibber, *Apology*, I, 113: As we have sometimes great Composers of Musick who cannot sing, we have as frequently great Writers that cannot read; and though without the nicest Ear no Man can be Master of Poetical Numbers, yet the best Ear in the World will not always enable him to pronounce them. Of this Truth Dryden, our first great Master of Verse and Harmony, was a strong Instance: When he brought his Play of *Ampbytrion* to the Stage, I heard him give it his first Reading to the Actors, in which, though it is true he deliver'd the plain Sense of every Period, yet the whole was in so cold, so flat, and unaffected a manner, that I am afraid of not being believ'd when I affirm it.

*Late October*  
DL DISTRESS'D INNOCENCE; or, The Princess of Persia. [By Elkanah Settle.] Edition of 1691: Epilogue, Spoken by Mrs Knight, Written by Mr Montfort. Isdigerdes – Bowman; Hormidas – Montfort; Theodosius – Powell; Audas – Hodgson; Cleontes – Bright; Otrantes – Kynaston; Rugildas – Sandford; Three Persian Magi – Freeman, Baker, Verbruggen; Orundana – Mrs Barry; Cleomira – Mrs Bracegirdle; Doranthe – Mrs Corey.

COMMENT. The United Company. There is no certainty as to when the first performance occurred, but it can hardly be later than 11 Nov. 1690, when it was entered in the *Stationers' Register*; it was then advertised in the *London Gazette*, No. 2618, 11–15 Dec. 1690. On the assumption that the performance of *Ampbytrion* on 21 Oct. 1690 followed its premiere, *Distress'd Innocence* has been assigned to late October 1690. The Overture and seven Act Tunes were composed by Henry Purcell. See his *Works*, Purcell Society, xvi (1906), xix.

Dedication, Edition of 1691: I must still own my self indebted on all Hands, not only to the kind Audience, but likewise to the kind Company, who amongst other Favours, were pleased to be at the Charge of dressing my Play to so much Advantage. But above all I must make my publick Acknowledgments to Mr Betterton for his several extraordinary Hints to the heightening of my best Characters, nor am I a little indebted to Mr Montfort, for the last Scene of my Play which he was so kind to write for me.

## November 1690

[DL or DG] THE GORDIAN KNOT UNTY'D. [The author is not known, but he may have been William Walsh.] Cast not known.

COMMENT. The United Company. This play was apparently never published, but it was mentioned in the Prologue to *King Edward the Thrid* (ca. Nov. 1690) and again in the *Gentleman's Journal*, Jan. 1691/2.

*Gentleman's Journal*, Jan. 1691/2: You have often ask'd me, who was the author of that, call'd *The Gordian Knot unty'd*; and wondred, with many more, why it was never printed. I hear that Gentleman who writ lately a most ingenious Dialogue concerning Women, now translated into French, is the Author of that witty Play, and it is almost a Sin in him to keep It and his name from the world. [This statement points to William Walsh's *A Dialogue Concerning Women, Being a Defence of the Sex. Written to Eugenia* (London, 1691).]

Henry Purcell wrote the instrumental music for this work. See Purcell's *Works*, The Purcell Society, xx (1916), vii.

DL KING EDWARD THE THIRD: With the Fall of Mortimer, Earl of March. [The author is not certain, but possibly the play was written by John Bancroft and

William Mountfort.] Edition of 1691: Prologue, Spoken by Mr Powell. Epilogue, Spoken by Mrs Bracegirdle. King Edward the Third - Powell; Mortimer Earl of March - Williams; Lord Mountacute - Mountfort; Sir Tho. Delamore - Kynaston; Sir Robert Holland - Hodgson; Tarleton, Bishop of Hereford - Lee; Serjeant Eitherside - Nokes; Turrington - Bridges; Nevill - Freeman; Sly - Bright; Secret - Trafuse; Earl of Leicester - Bowman; Earl of Exeter - Sandford; Isabella - Mrs Barry; Maria - Mrs Bracegirdle.

DL

COMMENT. The United Company. The date of the first performance is not known, but it followed *The Gordian Knot Unty'd*, which is mentioned in the Prologue. *Edward III* was advertised in the *London Gazette*, No. 2629, 19-22 Jan. 1690/1, and entered in the *Term Catalogues*, February 1690/1.

The authorship is uncertain. The title page bears no author's name, but the Dedication is signed by Will. Mountfort. In addition, on 10 Oct. 1691 Mountfort received a grant of £10 when *Edward III* was played before the Queen (L. C. 5/150, p. 306, in Nicoll, *Restoration Drama*, p. 357). On the other hand, the *Gentleman's Journal*, October 1692, stated that it was written by the author of *Henry the Second*, which has been attributed to John Bancroft. See Nicoll, *Restoration Drama*, pp. 388-89, for a summation of the evidence on this problem. Alfred Harbage, "Elizabethan-Restoration Palimpsest," *Modern Language Review*, XXXV (1940), 319, thinks that this is a revision of Robert Davenport's *The Politic Queen*.

**AMPHITRYON.** See 21 Oct. 1690.

Saturday 1  
IT

COMMENT. The United Company. The company received the customary fee of £20 for this performance. See *A Calendar of the Inner Temple Records*, III, 286. This play was also reprinted in 1691.

Tuesday 4  
At Court

**THE ROVER.** [Part I (?) By Mrs Aphra Behn.] Probably Mountfort acted Willmore. With a CONCERT.

COMMENT. The United Company. This performance is on the L. C. list, 5/141, p. 369. See also Nicoll, *Restoration Drama*, p. 352. In L. C. 5/150, p. 156, is an order to prepare the stage for the play, and, in L. C. 5/150, p. 164, is another order for new equipment.

Luttrell, *A Brief Relation*, II, 125: The 4th, being his majesties birth day . . . and at night was a consort of musick, and a play afterwards.

Matthew Prior wrote *A Pindarique Ode* which was sung before Their Majesties at Court on this day. See *The Literary Works of Matthew Prior*, ed. H. B. Wright and M. K. Spears (Oxford, 1959), I, 96-98; II, 858.

Cibber, *Apology*, I, 128: The agreeable was so natural to [Mountfort], that even in that dissolute Character of the Rover he seem'd to wash off the Guilt from Vice, and gave it Charms and Merit. For tho' it may be a Reproach to the Poet to draw such Characters not only unpunish'd but rewarded, the Actor may still be allow'd his due Praise in his excellent Performance. And this is a Distinction which, when this Comedy was acted at Whitehall, King William's Queen Mary was pleas'd to make in favour of Monfort, notwithstanding her Disapprobation of the Play.

Friday 7  
At Court (?)

**CIRCE.** [By Charles Davenant.] *Cast not known.*

COMMENT. The United Company. The date of this performance is not certainly known. On 7 Nov. 1690 an order was issued to pay Mrs Barry £25 for *Circe*, acted by command.

Monday 17  
DG

**THE PROPHETESS.** See June 1690.

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: y<sup>e</sup> Q a Box & a Box for y<sup>e</sup> Maids Honor Prophetess. See also Nicoll, *Restoration Drama*, p. 352.

## December 1690

- DL** **ALPHONSO KING OF NAPLES.** [By George Powell.] Edition of 1691: The Prologue, Spoken by Mr Powell, As it was written by Mr John Haynes. Alphonso - Bowman; Ferdinand - Powell; Cesario - Mountfort; Tachmas - Hodgson; Vincentio - Bridges; Sigismond - Cibber; Oswell - Freeman; Fabio - Bowen; Attendant - Kirkham; Urania - Mrs Bracegirdle; Ardelia - Mrs Richardson. Epilogue, Spoken by Mrs Knight, Written by Mr D'Urfey.

COMMENT. The United Company. The date of the first performance is not known; it is one of several plays which may have been acted in or near December, for three were entered in the *Term Catalogues* at approximately the same time. Of the three, *The Mistakes* was given first near Christmas 1690; the other two may have come earlier in the month.

A song, "When Sylvia was kind," the music composed by John Eccles, is in *Joyful Cuckoldom*, ca. 1695. In the text of the play is a song, "Corinna in the bloom of youth," sung by Mrs Botoler.

- DL** **THE SCOWRERS.** [By Thomas Shadwell.] Edition of 1691: Mr Rant - Kynaston; Sir Will. Rant - Mountfort; Wildfire - Williams; Tope - Leigh; Whachum - Bowman; Bluster - Freeman; Dingboy - Cudworth; Sir Rich. Maggot - Bright; Ralph - Bowen; Jasper - Will Peer; Lady Maggot - Mrs Leigh; Eugenia - Mrs Barry; Clara - Mrs Bracegirdle; Priscilla - Mrs Cory; Lettice - Mrs Richeson; Abigal - Mrs Osborn. Prologue. Epilogue.

COMMENT. The United Company. The date of the first performance is not known. This is the second of three plays which have been assigned to December 1690 (see *Alphonso* and *The Mistakes*). It was entered in the *Term Catalogues*, Feb. 1690/1, and advertised in the *London Gazette*, No. 2638, 19-23 Feb. 1690/1.

- Mid-December** **DL** **THE MISTAKES.** [By Joseph Harris.] Edition of 1691: Don Juan de Mendoza - Hodgson; Alberto - Powell; Antonio - Alexander [Verbruggen]; Ricardo - Montford; Lopez - Bowen; Bernardo - Trefusis; Miranda - Mrs Bracegirdle; Astella - Mrs Butler; Maria - Mrs Richardson. Prologue, Written by Mr Dryden [and spoken by Bright, Bowen, Williams]. Epilogue, [written] by Mr Tate, Spoken by Mrs Butler in Mans Cloaths. Another Epilogue Spoken by Mr Montfort.

COMMENT. The United Company. The date of the first performance is not known, but the Preface states: . . . the many inconveniences this hasty Peice has been expos'd to, as the Season of the being [sic] so near Christmas. [The Preface also refers to several scenes omitted in the action and expresses gratitude to Mountfort who wrote one scene of the fifth act.] This play was entered in the *Term Catalogues*, Feb. 1690/1.

## January 1691

- DL** **LOVE FOR MONEY; or, The Boarding School.** [By Thomas D'Urfey.] Edition of 1691: Prologue, Epilogue, by Mr Mountfort and Mrs Butler. Sir Rowland Rakehell - Underhill; Jack Amorous - Mountfort; Will Merriton - Hodson; Old Merriton - Freeman; Ned Bragg alias Captain Bouncer - Powel; Old Zachary Bragg - Bright; Deputy Nincompoop - Dogget; Monsieur Le Prate - Bowen; Singing Master - Kirkham; Dancing Master - Bowman; Presbyterian Parson -

Peire; Lady Addleplot – Anthony Leigh; Lady Straddle – Mrs Richardson; Mirtilla – Mrs Bracegirdle; Miss Jenny – Mrs Knight; Miss Molly – Mrs Davies; Betty Jiltall – Mrs Butler; Crowstich – Mrs Cory; Teareshift – Mrs Osborn; Oyley – Mrs Leigh.

COMMENT. The United Company. The date of the première is not known, although a reference in the text to 1690 suggests that the play may have been produced in that year; but the fact that it was not advertised in the *London Gazette* until 6–9 April and not entered in the *Term Catalogues* until May 1691 suggest that it possibly appeared early in 1691.

This play was discussed in *Wit for Money, or Poet Stutter. A Dialogue between Smith, Johnson, and Poet Stutter; containing Reflections on some late Plays, and particularly on Love for Money, or The Boarding School*. The British Museum copy of this pamphlet has a manuscript date of 23 April 1691.

Downes, *Roscius Anglicanus*, p. 42: *The Boarding School*; Wrote by Mr Durfy, it took well being justly Acted. Earl of Ailesbury, mid-January 1690/1: My Lady Fenwick was a great intriguer, and had always castles in the air in her imagination to that degree, that I was present at a play where she was brought in. If I mistake not it was *The Boarding School*, and the famous comic, Mr Lee, in woman's clothes represented her to the life, and so exactly had her features and complexion that one could hardly have distinguished one from the other (*Memoirs*, [London, 1890], II, 390–91).

CONCERT. *A Pindarick Ode, on New-Year's-Day: Perform'd by Vocal and Instrumental Musick, Before Their Sacred Majesties, K. William and Q. Mary. Set by Dr John Blow, and Written by Thomas D'Urfey.* Thursday 1  
At Court

COMMENT. This work was published in 1691.

*Friday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1691

KING EDWARD THE THIRD. See November 1690.

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: y<sup>c</sup> Q & a Box for y<sup>c</sup> Maids Honr Edward 3. See also Nicoll, *Restoration Drama*, p. 352.

CONCERT. See 26 Feb. 1690/1.

*Wednesday 4*  
DL

*Friday 20*  
BG

CONCERT.

COMMENT. *London Gazette*, No 2639, 23–26 Feb. 1690/1: The new Consort of Musick, which began on Friday the 20th instant, next Bedford Gate in Charles-street, Covent Garden, will be performed at the aforesaid place, this present Thursday the 26th instant, and so continue every Thursday, beginning between 7 and 8 in the Evening.

*Thursday 26*  
BG

## March 1691

DL      BUSSY D'AMBOIS; or, The Husbands Revenge. [By Thomas D'Urfey.] Edition of 1691: King Henry III of France – Freeman; Monsieur – Hodson; Duke of Guise – Kynaston; D'Ambois – Mountfort; Montfurry – Powell; Monsieur Masse – Bright; Monsieur Lassoil – Bowen; Bariser – Verbruggen; Lanoo – Harris; Melinell – Barnes; Pyorot – Sibber; Brisac – Kirkham; Dutchess of Guise – Mrs Lassells; Tamira – Mrs Bracegirdle; Teresia – Mrs Corey; Charlot – Mrs Richardson; Beaupre – Mrs Perin. Prologue. Epilogue.

COMMENT. The United Company. The date of the first performance is not known, but the Prologue refers to a "Lenten Dish." The play was entered in the *Stationers' Register*, 4 April 1691, announced in the *London Gazette*, No 2657, 27–30 April 1691, and listed in the *Term Catalogues*, May 1691. Very probably the play made its first appearance not later than March 1691.

Tuesday 17  
[DL or DG]      COMMENT. CSPD, 1690/91, p. 312: March 17 . . . Tuesday night happened a quarrel at the play house between one Captain Leinster and another; many swords were drawn in the pit but no harm done. There was likewise a quarrel amongst the footmen, where the Earl of Oxford's footman was run through the body.

## April 1691

Thursday 2      CONCERT.

BG

COMMENT. *London Gazette*, No 2648, 26–30 March 1691: The New Consort of Musick, performed by Mr Frank and Mr Knight, in Charles-street, Covent-Garden (which was designed for Mondays and Thursdays) will be continued on Thursday next, at the usual hours, and every Thursday for the future, except the Thursday in Passion-Week.

Monday 6–Saturday 11  
PASSION WEEK

Monday 13      CONCERT.

YB

COMMENT. *London Gazette*, No 2651, 6–9 April 1691: The Consort of Vocal and Instrumental Musick lately held in York-Buildings, will be performed again (at the same place and hours as formerly) on Monday next (being Easter-Monday) by the Command, and for the Entertainment, of her Royal Highness the Princess of Denmark.

Mid-April  
DL      GREENWICH PARK. [By William Mountfort.] Edition of [1691]: Sir Thomas Reveller – Lee; Raison – Nokes; Sasaphras – Underhill; Lord Worthy – Hodgson; Young Reveller – Mountfort; Sir William Thoughtless – Bowen; Beau – Bowman; Bully Bounce – Bright; Dorinda – Mrs Barry; Florella – Mrs Mountfort; Violante – Mrs Lassells; Mrs Raison – Mrs Knight; Lady Hazard – Mrs Osborn; Aunt to Dorinda – Mrs Corey. Prologue. Spoken by Mrs Mountfort.

COMMENT. The United Company. The date of the first performance is not known, but the fact that the play was entered in the *Term Catalogues*, May 1691, and noticed in the *London Gazette*, No 2664, 21–25 May 1691, suggests that it was given in April, probably soon after Passion Week. Gildon, *The Lives and Characters*, p. 102: A very pretty Comedy, and has been always received with general Applause.

## CONCERT.

COMMENT. *London Gazette*, No 2654, 16-20 April 1691: The Consort of Vocal and Instrumental Musick in Charles-street, Covent Garden, by Their Majesties Authority, will be perform'd on Thursday next the 23d instant, and to continue every Thursday, by Command.

*Thursday 23*  
BG

*Wednesday 29*  
*A FAST DAY*

May 1691

KING ARTHUR; or, The British Worthy. [By John Dryden.] Edition of 1691: King Arthur - Betterton; Oswald, King of Kent - Williams; Conon - Hodgson; Merlin - Kynaston; Osmond - Sandford; Aurelius - Alexander [Verbruggen]; Albanact - Bowen; Guillamar - Harris; Emmeline - Mrs Bracegirdle; Matilda - Mrs Richardson; Philidel - Mrs Butler; Grimbald - Bowman. Prologue to the Opera, Spoken by Mr Betterton. The Epilogue, Spoken by Mrs Bracegirdle.

DG

COMMENT. The United Company. The date of the first performance is not known, but it very probably occurred not later than May 1691, as the play was advertised in the *London Gazette*, 4-8 June 1691. For discussions of it, see E. W. White, "Early Performances of Purcell's Operas," *Theatre Notebook*, XIII (1958-59), 44-45, and R. E. Moore, *Henry Purcell and the Restoration Theatre*, Chapter III.

Downes, *Roscius Anglicanus*, p. 42: *King Artur* an Opera, wrote by Mr Dryden: it was Excellently Adorn'd with Scenes and Machines: The Musical Part set by Famous Mr Henry Purcel; and Dances made by Mr Jo. Priest: The Play and Musick pleas'd the Court and City, and being well perform'd, twas very Gainful to the Company.

Roger North: I remember in Purcell's excellent opera of *King Artur*, when Mrs Butler, in the person of Cupid, was to call up Genius, she had the liberty to turne her face to the scean, and her back to the theater. She was in no concerne for her face, but sang a recitativo of calling towards the place where Genius was to rise, and performed it admirably, even beyond any thing I ever heard upon the English stage. . . . And I could ascribe it to nothing so much as the liberty she had of concealing her face, which she could not endure should be so contorted as is necessary to sound well, before her gallants, or at least her envious sex. There was so much of admirable musick in that opera, that it's no wonder it's lost; for the English have no care of what's good, and therefore deserve it not (*Roger North on Music*, ed. John Wilson [London, 1959], p. 217-18).

*Wednesday 20*  
*A PUBLIC FAST*

June 1691

COMMENT. On this date the Queen granted permission for the company to act at Oxford from 10 July 1691 for twelve days. See CSPD, 1690-91, p. 430; Sybil Rosenfeld, "Some Notes on the Players in Oxford, 1661-1713," pp. 370-71; and *A Long Prologue to a Short Play, Spoken by a Woman at Oxford Drest like a Sea Officer*, in *Poems on the Affairs of State*, Part III, 1698, p. 581.

*Tuesday 30*  
Oxford

## August 1691

- Monday 3*      COMMENT. Luttrell, *A Brief Relation*, II, 270-71: The lord mayor of London has publish'd an order to prevent all sort of lewdnesse and disorder during Bartholomew fair, and that it shal be kept but 3 dayes, viz. 23d, 24 and 25 of August.
- Saturday 8*      COMMENT. Richard Lapthorne, 8 Aug. 1691: Bartholomew faire by order of the Lord Mayor and Aldermen is to bee kept but for 3 days this yeare because its a season of great debauchery and therefore they think a fortnight to bee too long a space and it seemes according to the originall Institution it was to continue no longer then three dayes (R. J. Kerr and I. C. Duncan, *The Portledge Papers* [London, 1928], p. 118.)
- Tbursday 13*      COMMENT. Walsh to Dryden: Is Cleomenes finisht pray or have you begun y<sup>e</sup> other design you told mee of abt y<sup>e</sup> priesthood (*The Letters of John Dryden*, ed. Ward, p. 44).



## S E A S O N   O F 1691-1692

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THE AFFAIRS of the United Company, in both finances and internal relationships, were not wholly satisfactory during this season. In September 1691 Betterton altered his status from sharer to salaried actor, apparently because of the precarious state of the finances, and in August 1692 Joseph Williams left the playhouse for several months, apparently for similar reasons. The Company had spent in recent years quite large sums on operatic productions which did not bring the desired prosperity, and in the spring of 1692 it produced one of the most lavish, *The Fairy Queen*, at a cost of £3,000. (See 2 May 1692). Colley Cibber, a very young member of the company, reported on some of the difficulties of this season and the succeeding ones:

Though the Success of the *Prophetess* and *King Arthur* (two dramatic Operas, in which the Patentees had embark'd all their Hopes) was in Appearance very great, yet their whole Receipts did not so far balance their Expence as to keep them out of a large Debt, which it was publickly known was about this time contracted, and which found Work for the Court of Chancery for about twenty Years following, till one side of the Cause grew weary. But this was not all that was wrong; every Branch of the Theatrical Trade had been sacrific'd to the necessary fitting out those tall Ships of Burthen that were to bring home the Indies. Plays of course were neglected, Actors held cheap, and slightly dress'd, while Singers and Dancers were better paid, and embroider'd. These Measures, of course, created Murmurings on one side, and Ill-humour and Contempt on the other (*Apology*, I, 187).

The composition of the United Company for this season is not fully known. The following lists represents those individuals who are named in

documents pertaining to this season. This list should be compared with those for preceding and later seasons.

Thomas Betterton; William Bowen; John Bowman; George Bright; Colley Cibber; Mr Clark; Alexander Davenant (proprietor); Thomas Dogget; John Downes (prompter); John Freeman; Philip Griffin; Joseph Haines; Joseph Harris; John Hodgson; Thomas Kent; Edward Kynaston; Michael Lee; Anthony Leigh; William Mountfort; James Nokes; Mr Pate (singer); George Powell; Josias Priest (dancing master); Samuel Sandford; Mr Smeaton; William Smith; Joseph Trefusis; Cave Underhill; John Verbruggen; Joseph Williams; John Wiltshire; Mrs Ayliff; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Boutell; Mrs Anne Bracegirdle; Mrs Charlotte Butler; Mrs Katherine Corey; Mrs Dyer (singer); Mrs Frances Knight; Mrs Lassells; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Miles; Mrs Susanna Percival Mountfort; Mrs Osborne; Mrs Richardson.

In addition to the plays which are listed in the Calendar, there are several dramas which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*All for Love; or, The World Well Lost.* By John Dryden. Reprinted in 1692, this play may have been revived at this time.

*The Assignation; or, Love in a Nunnery.* By John Dryden. Reprinted in 1692, this play may have been revived in 1691-92.

*Aureng-Zebe; or, The Great Mogul.* By John Dryden. Reprinted in 1692, this play may have been revived at this time.

*Cambyses.* By Elkanah Settle. Reprinted in 1692, this play may have been revived during this season.

*The Chances.* By George Villiers, Duke of Buckingham. Reprinted in 1692, this play was probably revived in this season with Mrs Butler acting the Second Constantia. For her in this role, see Cibber, *Apology*, I, 164. The edition of 1692 restores the role of Peter Vecchio from John Fletcher's original version; and a song for this play, "Wasted with sighs I sighed and pined," the music by John Eccles and sung by John Wiltshire, is in *A Collection of Songs set to Musick by Mr Henry Purcell and Mr John Eccles*, ca. 1696.

*The Contented Cuckold; or, The Woman's Advocate.* Possibly by Reuben Bourne. This play was published in 1692, with a licensing date of 26 April 1692; the edition has a Prologue and an Epilogue, but no actors' names. A song, "Tell me what a thing is love," with music by Hawkins, is in *The Theater of Music*, The Third Book, 1686. There is no evidence that it was acted at this time.

*The Cutter of Coleman Street.* By Abraham Cowley. A copy of the 1663 edition in the University of Cincinnati Library has a manuscript cast which is compatible with the composition of the company during this season: Jolly - Betterton; Aurelia - [Mrs] Bowtell; Lucia - [Mrs] Mountfort; Cutter - Underhill; Worm - Sandford; Puny - Nokes; Barebottle - [Mrs] Corey; Tabitha - Boteler [Mrs Butler]. Since Mrs Butler left England after the 1691-92 season and Mrs Mountfort became Mrs Verbruggen after 1693, the date of this cast is probably 1691-92 or a preceding season. There is also an edition of 1693 which states that the play was acted at "their Majesties Theatre Royal"; and when the play was revived at Lincoln's Inn Fields 3 January 1723, the bill bore the heading: Not Acted these Thirty Years.

*Don Sebastian.* By John Dryden. This play was reprinted in 1692, with Mountfort's name opposite Don Antonio (instead of the mistaken listing of Betterton for that role); the play may have been revived at this time.

*A Fatal Mistake; or, The Plot Spoil'd.* By Joseph Haines. This play was printed in 1692. The edition has an Epilogue and a Masque in Act II but no actors' names. The title page states that it "was lately Acted," but it is not known when it was performed.

*The History and Fall of Domitian; or, The Roman Actor.* By Philip Massinger. When this play was revived at Lincoln's Inn Fields, 15 June 1722, the bill for that night (the second night of the revival) bore the heading: Acted but once these Thirty Years.

*The Indian Queen.* By Sir Robert Howard and John Dryden. Reprinted in 1692, this play may have been revived at this time.

*The Libertine.* By Thomas Shadwell. Reprinted in 1692, this play may have been revived at this time. A song for it, "In these delightful groves," the music composed by Henry Purcell, is in *Orpheus Britannicus*, 1706. Another song, "To arms, heroic Prince, to arms," the music by Henry Purcell and sung by "the Boy" (William Bowen (?) Jemmy Bowen (?)), is not in the printed play but is in *Deliciae Musicae*, 1695. "Prepare, prepare," in Act V, also had music composed by Henry Purcell.

*The Maid's Tragedy.* By Francis Beaumont and John Fletcher. When this play was revived at Drury Lane, 3 February 1702, the bill bore the heading: Not Acted there these 12 Years.

*Oedipus.* By John Dryden and Nathaniel Lee. Reprinted in 1692, this play may have been revived at this time. The music composed by Henry Purcell for this play is in his *Works*, Purcell Society, XXI (1917), i-iii.

*The Rehearsal.* By George Villiers, Duke of Buckingham. Reprinted in 1692, this play may have been revived at this time.

*Richard III.* By William Shakespeare. In the *Times Literary Supplement*, 27 June 1935, J. G. McManaway printed a manuscript cast in a 1634 quarto of this play (from a Quaritch Catalogue No. 500, item 418) which pertains to the period after the Union of the companies. The season in which this revival occurred is not known, but it is probably not later than 1691-92: Edward IV - Betterton; Duke of Clarence - Kyniston; Richard, Duke of Gloucester - Sandford; Buckingham - Williams; Hastings - Haines; Duke of Richmond - Mountfort; Duke of Norfolk - Smith; Derby - Bowman; Lord Rivers - Hougdon; Gray - Alexander [Verbruggen]; Stanley - Powell; Brokenbury - Clark; Sir Thomas Vaughan - Mich. Leigh; Catesby - Bowen; Tirell - Bright; Prince Edward - Tommy Kent; Duchess of York - Mrs Betterton; Queen Margarett - Mrs Knight; Queen of England - Mrs Barry; Lady Anne - Mrs Bracegirdle. Certainly the death of Mountfort in late 1692 sets the latest date for a revival with this cast; and the fact that several of the performers - Michael Lee, Kent, Bowen, Hodgson - came into prominence during and after 1690 makes 1691-92 a probable season for the revival.

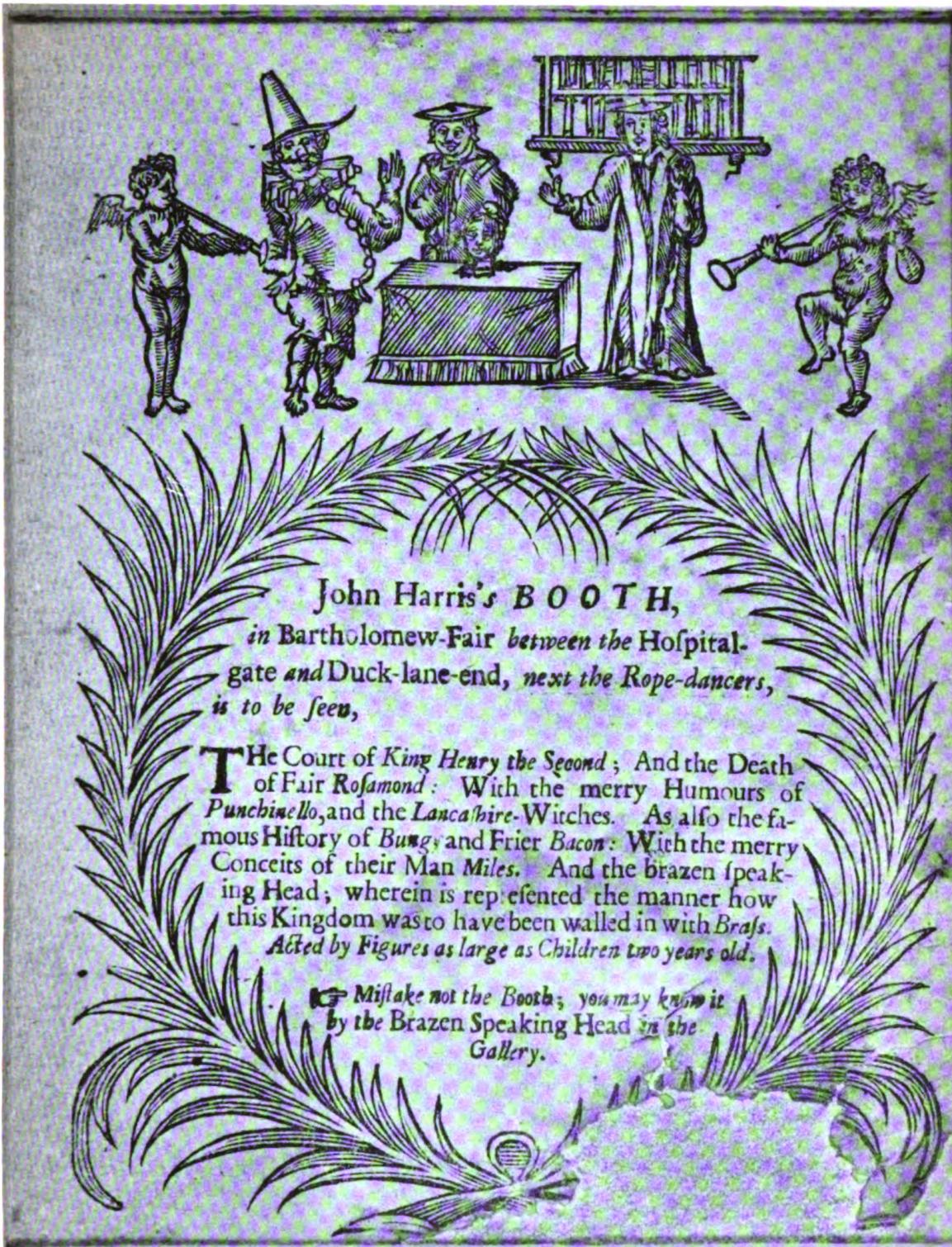
*The Rival Queens; or, the Death of Alexander the Great.* By Nathaniel Lee. A copy of the 1690 edition in the New York Public Library has a manuscript cast which is compatible with the company at this time: Alexander - Mountford; Lysimachus - Williams; Hephestion - Bowman; Cassandra - Powell; Statira - [Mrs] Bracegirdle; Roxana - Garry [Mrs Barry]. The death of Mountfort late in 1692 provides the latest date for a revival with this cast, and the fact that Mrs Bracegirdle succeeded to some of Mrs Boutell's roles in 1690 makes it likely that this cast acted during 1690-91 or 1691-92.

*The Squire of Alsatia.* By Thomas Shadwell. Reprinted in 1692, this play may have been revived at this time. When it was acted at Drury Lane, 29 December 1703, the bill bore the heading: Not Acted these Twelve Years.

*The Tempest.* Altered from William Shakespeare by Thomas Shadwell. Reprinted in 1692, this play may have been revived at this time.

*Theodosius.* By Nathaniel Lee. Reprinted in 1692, this play may have been revived at this time.

*Valentinian.* By John Wilmot, Earl of Rochester. In a copy of the 1685 edition in the Claremont College Library are two manuscript casts for this play. One has been entered in the season of 1688-89. The second is compatible with the composition of the company during 1691-92: Valentinian - Powell Jr; Aecius - Betterton; Maximus - Kinaston; Pontius - Griffin; Licinius - Alexander [Verbruggen]; Balbus - Bohen; Proculus - Freeman; Chylax - Leigh; Lycias - Mrs Mountfort; Lucina - Mrs Barrey; Celandia - Mrs Miles; Marcellina - Mrs Osborne.



John Harris's *B O O T H*,  
in Bartholomew-Fair between the Hospital-  
gate and Duck-lane end, next the Rope-dancers,  
is to be seen,

The Court of King Henry the Second; And the Death  
of Fair Rosamond: With the merry Humours of  
Punchinello, and the Lancashire-Witches. As also the fa-  
mous History of Bungy, and Frier Bacon: With the merry  
Conceits of their Man Miles. And the brazen speak-  
ing Head; wherein is represented the manner how  
this Kingdom was to have been walled in with Brabs.  
*Acted by Figures as large as Children two years old.*

Mistake not the Booth; you may know it  
by the Brazen Speaking Head in the  
Gallery.

This ADVERTISEMENT OF A PUPPET SHOW, now in the *Harvard Theatre Collection*,  
is one of the earliest playbills extant. The pieces to be shown were called drolls.

A SONG in the Comedy call'd **THE WAY OF THE WORLD**, the  
Words by M<sup>r</sup>. Congreve, Set to Musick by M<sup>r</sup>. John Eccles,  
Sung by M<sup>r</sup>. Hodgson, and exactly engrap'd by Tho : Crof's.

Lover, lover, lover, but the frai ... ... ... ...  
 frai ... ... ... ... faster.  
 ity of the Mind. When tis not, tis not with Ambition joyn'd: When  
 tis not, tis not with Ambition joyn'd; tis not with Ambition joyn'd: When tis not, tis not  
 with Ambition joyn'd. When tis not, tis not with Ambition joyn'd: When tis not, tis not with  
 Ambition joyn'd; tis not with Ambition joyn'd. When tis not, tis not with Ambition joyn'd.  
 A sickly, sickly, sickly Flame; a sickly, sickly, sickly Flame; which if not  
 fed, if not fed, expires; and feeding wastes, and feeding wastes in self-consuming, con-

Late in the century, interest in theatre music increased, and printers began to offer popular songs from current plays in separate issue. *From the Harvard Theatre Collection.*



THOMAS BETTERTON was the greatest of the Restoration actors. *From a mezzotint by R. Williams in the Harvard Library, done after the painting by Kneller.*



The popular actor, HENRY HARRIS, friend of Pepys and of Charles II, is shown here in the rôle of Cardinal Wolsey in *Henry VIII*. Courtesy of the Harvard Library.



MRS ANNE BRACEGIRDLE as the Indian Queen. *From a mezzotint by J. Smith  
in the Harvard Library.*

THE

# True Lovers Tragedy :

Being an Incomparable Ballad of a Gentleman and his Lady,  
That both Killed themselves for Love, under the disguised Names of

## Philander and Phillis.

Phillis Philanders scattered Garments finds,  
And thinks him slain, for which with Fate she joyns,  
And with her Fatal Poniard striketh deep,  
As Life no longer can it's station keep,  
The Crimsoe Stream so fast flowd from her Veins,

Yet Dying, of her Loves dear loss complains:  
No sooner Death had closed up her Starry eyes,  
But her return'd Philander her espies;  
And finding that for him she lost her breath,  
He kills himself, and crowns his Love with death.

To the Tune of, *A Cruel Bloody Fare.*



Ay Cruel Bloody Fate,  
what canst thou now do more?  
Alas 'tis now too late,  
Philander to restore;  
Why shou'd the Heavenly powers perh'apse  
Poor Mortals to believe,  
That they guard us here,  
And reward us there,  
Yet all our joys deceives:

Her Poniard then she took,  
and held it in her hand,  
Then with a dying look,  
cry'd thus I Fate command:  
Philander ! ah my Love I come,  
to meet the shade below;  
Ah ! I come she cry'd,  
with a wound so woe,  
There needs no second blow.  
Then Purple Waves of Blood,  
ran streaming down the floor,  
Unmov'd she saw the Flood,  
and bless'd her dying hour:  
Philander, and Philander still,  
the bleeding Phillis cry'd,  
She wept a while,  
and forc'd a smile,  
then clos'd her Eyes and dy'd.

Upon the Blushing Ground,  
stain'd with her Virgin blood,  
She lay in Deaths deep Shroud,  
close by the murmuring Flood:  
Which for the lovely Phillis sake,  
complain'd of cruel fate,  
Which had caus'd such care,  
as had wrought despair,  
I weep it to relate.

A BLACK-LETTER BROADSIDE, presumably by Nathaniel Lee, from Act v of *Theodosius*.  
*In the Harvard Theatre Collection.*



The veteran character actor CAVE UNDERHILL, shown in the rôle of Obadiah in Sir Robert Howard's comedy *The Committee*. The mezzotint by R. B. Parkes after the painting by R. Bing. Courtesy of the Harvard Library.



The famous comedian ANTHONY LEIGH is shown here in the rôle of Dominic in Dryden's *The Spanish Friar*. The mezzotint is by J. Smith, after the painting by Kneller. *Courtesy of the Harvard Library.*

*Vertue Betray'd; or, Anna Bullen.* By John Banks. Reprinted in 1692, this play may have been revived at this time.

*The Visions of the Soul.* By John Dunton. Printed in 1692, this play bears no evidence of its having been acted.

## September 1691

COMMENT. *London Gazette*, No 2697, 14-17 Sept. 1691: The Great Room next Bedford-Gate in Charles-street, Covent-Garden being now enlarging to a far greater Dimension for the Convenience of Mr Frank's and Mr King's Musick.

Thursday 17  
BG

## October 1691

COMMENT. According to Langhans, "New Restoration Theatre Accounts," pp. 132-33, the company acted regularly from 19 Oct. 1691 through 3 Aug. 1692, with only a few dark days other than the customary ones.

COMMENT. Newdigate newsletters, 5 Oct. 1691: On thursday night last a quarrell hapned in ye Play house where ye L<sup>d</sup> N. had his head broke (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82).

Thursday 1  
[DL or DG]

COMMENT. A warrant, L. C. 5/150, p. 306, in Nicoll, *Restoration Drama*, p. 357, dated this day calls for a payment of £10 to William Mountfort for *King Edward the Tthird*, acted on an unspecified date before the Queen.

Saturday 10  
[DL or DG]

THE TRIUMPHS OF LONDON, Performed on Thursday, Octob. 29. 1691, for the Entertainment of the Right Honourable Sir Thomas Stamp, Kt; Lord Mayor of the City of London. Containing a true Description of the several Pageants, with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Drapers. [By Elkanah Settle.]

Thursday 29  
City

### CONCERT.

COMMENT. *London Gazette*, No 2709, 26-29 Oct. 1691: The Consort of Vocal and Instrumental Musick in Charles-street, Covent-Garden, will begin this present Thursday the 29th instant, at the usual Time in the Evening.

BG

## November 1691

### CONCERT.

COMMENT. *London Gazette*, No 2710, 29 Oct.-2 Nov. 1691: The Consort of Musick in York-street, Covent-Garden, will be perform'd on Friday next, being the 6th of November.

Friday 6  
YS

### CONCERT.

COMMENT. *London Gazette*, No 2711, 2-5 Nov. 1691: The Consort of Musick in York-Buildings, will be performed on Wednesday next being the 9th instant.

Monday 9  
YB

*Thursday 12* CONCERT.

BG

COMMENT. *London Gazette*, No 2712, 5-9 Nov. 1691: The Consort of Musick in Charles-street, Covent-Garden, will be performed on Thursday next, being the 12th of this instant, and every Thursday as formerly.

*Monday 23* CONCERT. An Ode for the Anniversary Feast of St Cecilia. The Words by Thomas D'Urfey. The Music by Dr John Blow.

SH

COMMENT. The Ode is in D'Urfey, *Wit and Mirth*, I, 70-71. *Gentleman's Journal*, January 1691-2, pp. 4-5: On that day [22 Nov.] or the next when it falls on a Sunday, as it did last time, most of the Lovers of Music, whereof many are persons of the first Rank, meet at Stationers-Hall in London, not thro' a Principle of Superstition, but to propagate the advancement of that divine Science. A splendid Entertainment is provided, and before it is always a performance of Music by the best Voices and Hands in Town; the Words, which are always in the Patronesses praise, are set by some of the greatest Masters in Town. This year Dr John Blow, that famous Musician, composed the Music, and Mr Durfey, whose skill in things of that nature is well enough known, made the Words. . . . Whilst the Company is at Table, the Hautboys and Trumpets play successively. Mr Showers hath taught the latter of late years to sound with all the softness imaginable, they plaid us some flat Tunes, made by Mr Finger, with a general applause, it being a thing formerly though impossible upon the Instrument design'd for a sharp Key.

*Tuesday 24* THE EMPEROR OF THE MOON. [By Mrs Aphra Behn.] *Cast not known.* For a previous cast, see March 1686/7.

[DL or DG]

COMMENT. Newsletter, 24 Nov. 1691: This afternoon the Morocco ambassador was present at the acting of a play called *The Emperor of the Moon* (HMC, Hastings MSS. [1930], II, 332).

*Thursday 26*  
A FAST DAY

## December 1691

DG

KING ARTHUR. [By John Dryden.] See May 1691.

COMMENT. The United Company. The *Gentleman's Journal*, January 1691/2, page 5, implies that *King Arthur* was revived in December 1691: And the last Opera called *King Artur*, which hath been plaid several times the last Month. [Since the *Gentleman's Journal* was often published in the month following the date of an issue, it is possible that this revival occurred in January 1691/2, for there was a certain performance on 7 Jan. 1691/2.]

[DL or DG]

THE INDIAN EMPEROR. [By John Dryden.] *Cast not known.*

COMMENT. The United Company. The *Gentleman's Journal*, January 1691/2: The *Indian Emperor* hath been reviv'd and play'd many times. [In addition, a song, "I look'd, I look'd, and saw within the Book of Fate," the music by Henry Purcell, is in *The Banquet of Musick*, 1692, pp. 14-15. See also *Works*, Purcell Society, xx (1916), xiii-ix. The play was also reprinted in 1692.]

DL

THE WIVES' EXCUSE; or, Cuckolds Make Themselves. [By Thomas Southerne.] Edition of 1692: Prologue Spoken by Mr Betterton. Lovemore - Betterton; Wellvile - Kynnaston; Wilding - Williams; Courtall - Bowman; Springame -

Mich. Lee; Friendall – Mountford; Ruffle – Bright; Musick Master – Harris; Mrs Friendall – Mrs Barry; Mrs Sightly – Mrs Bracegirdle; Mrs Wittwoud – Mrs Mountford; Mrs Teazall – Mrs Cory; Betty – Mrs Richardson. Epilogue, Spoken by Mrs Barry.

DL

**COMMENT.** The United Company. The date of the premiere is not known, but the *Gentleman's Journal*, January 1691/2, suggests that it was first given in December 1691, although the tendency of this journal to be dated one month and appear in the next month makes the interpretation of its information difficult: We have had a new Comedy this last Month, call'd *The Wives Excuse: or Cuckolds make themselves*: It was written by Mr Southern, who made that call'd *Sir Anthony Love*, which you and all the Town lik'd so well. I will send you *The Wives Excuse*, as soon as it comes out in Print, which will be very speedily: And tho' the Town hath not been so kind to this last, as to the former, I do not doubt but you will own that it will bear a Reading; which some that meet with a better Fate too often do not; some that must be granted to be good Judges commend the Purity of its Language (pp. 51-52).

Henry Purcell composed the music for this work. One song, "Corinna I excuse thy face," the words (according to the Edition of 1692) by Tho. Cheek, the music by Henry Purcell, but without the singer's name, is in *The Banquet of Musick*, The Sixth and Last Book, 1692 (licensed 17 Feb. 1691/2). "Say, cruel Amoret," sung by Mountfort; "Hang this whining way," sung by Mrs Butler; and "Ingrateful lover," the words by Major General Sackville, are in *Joyful Cuckoldom*, ca. 1695. See also Purcell's *Works*, Purcell Society, xxi (1917), xxvi-xxix.

**CONCERT.**

**COMMENT.** Newdigate newsletters (Folger Shakespeare Library), 5 Dec. 1691: The same night ye Morocco Ambasadr with all his retinue was at the great musick house in Covent Garden. [I owe the transcription of this item to Professor John Harold Wilson.]

*Saturday 5*  
BG

**COMMENT.** Luttrell, *A Brief Relation*, II, 313, 17 Dec. 1691: Last Tewsday [i.e., Wednesday] a great disorder at the playhouse, where the lord Grey of Ruthin and viscount Longueville were knockt downe, and 2 other lords puncht with the butt ends of muskets; they complained of the affront to his majestie, who referred them to the house of lords, where they made their application yesterday; and the lords thereon desired his majestie would be pleased to command the suspending acting of playes till further order.

*Wednesday 16*  
[DL or DG]

Newdigate newsletters, 17 Dec. 1691: Last night the Kings play House was shut up upon complaints given in to the King by the Lord Grey Viscount Longville and other Lords that they had received severall Affronts from and were badly used by ye door keepers, and 'tis said the future Acting is suspended till further order (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82). See also HMC, 13th Report, Appendix Five, pp. 464-65.

**COMMENT.** Luttrell, *A Brief Relation*, II, 315: The duke of Norfolke was abused in the fray at the playhouse: the house of lords examined the same, and sent for captain Primrose, who commanded the party of soldiers there, who excused himself therefrom: one of the bishops moved to suppresse the playhouse, it being a nursery of lewdness, but the temporall lords were against it, but directed the lord chamberlain to send his warrant to suspend them from acting till further order: which was accordingly done.

*Thursday 17*

**COMMENT.** Luttrell, *A Brief Relation*, II, 316: The players have begg'd pardon of the lords abused there, and have leave to act again on Monday. [The order for reopening is in L. C. 5/150, p. 345 (Nicoll, *Restoration Drama*, p. 361).] Newdigate Newsletters, 19 Dec. 1691: We heare that the Play house will be againe opened

*Saturday 19*

*Saturday 19* this Night or on Monday & will Continue to Act as formerly and tis S. the Sentinel who dischargd his Musquet was tryed by a Court Martial and acquitted (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82).

*Tbursday 31* THE MERRY WIVES OF WINDSOR. [By William Shakespeare.] *Cast not known.* [DL or DG]

COMMENT. The United Company. *Gentleman's Journal*, p. 56, Jan. 1691/2: *The Merry Wives of Windsor*, an Old Play, hath been reviv'd, and was play'd the Last Day of the Year.

## January 1692

DL THE MARRIAGE-HATER MATCHED. [By Thomas D'Urfey.] Edition of 1692: L. Brainless – Bowman; Sir Philip Freewit – Monfort; Sir Lawr. Limber – Sandford; Capt. Darewell – Hodson; Myn Here Van Grin – Leigh; Bias – Bright; Solon – Dogget; Callow – Bowen; MacBubble – Trefuse; Thummum – Smeaton; Splutter – Colly [Cibber]; Lady Subtle – Mrs Barry; Lady Bumfiddle – Mrs Cory; Phaebe – Mrs Bracegirdle; Berenice – Mrs Lassels; La Pupsey – Mrs Butler; Margery – Mrs Lawson. Prologue, Mr Monford Enters, meets Mrs Bracegirdle dressed in Boy's Cloaths, who seeing her [him], Endeavours to go back, but he taking hold of her, speaks. Epilogue. Spoken by La Pupsey, with her Lapdog in Masquerade.

COMMENT. The United Company. The exact date of the first production is not known, but the play was entered in the *Term Catalogues*, February 1691/2, and mentioned in the *Gentleman's Journal*, February 1691/2 (licensed 12 February 1691/2). In all probability, it was first acted not later than January 1691/2. The music to one song, "As soon as the Chaos," was composed by Henry Purcell. See his *Works*, Purcell Society, xx (1916), xvii. Two songs—"Bonny lad prithee lay thy pipe down," with music by Tollet; "Great Jove once made love like a bull," with music by Mountfort—are in *The Banquet of Musick*, The Sixth and Last Book, 1692.

Dedication, Edition of 1692: Having at last so well acquitted it self on the Stage (tho' the thronging, imperfect Action, and worse than all, the faulty length, which I will never be guilty of again, render'd it little Diversion the first day).

A Letter to Mr D'Urfey [by Charles Gildon], Edition of 1692: If there be any fault in this Play, 'tis that which few are guilty of; that is, there are too many good Characters, too full of Humour, a very pardonable failing, which only proceeds from Variety, the life of Pleasure and Wit, tho' that gave it the disadvantage of seeming too long the first days Acting, tho' the Stage's being throng'd with Spectators, did not a little contribute to the imperfect Acting of it, which accidental Misfortunes concurring with the Endeavours of an opposite Faction, must needs have damn'd it, had it not by the Force and Vigour of its own Worthy, rais'd it self the second day with the general Applause of all that saw it. . . . But the *Mariage-hater* went further, and in spight of all the disadvantages it labour'd under of Action and Audience, pleas'd on, after several times Repetition.

See also *Poeta Infamis; or, A Poet not worth Hanging* (1692) for a variety of comments upon this play. *London Mercury*, 26 Feb. 1691/2: Query 4. Whether in Justice he [D'Urfey] is not obliged to present Mr Dogget (who acted Solon to so much Advantage) with half the Profit of his Third Day, since in the Opinions of most Persons, the good Success of his Comedy was half owing to that admirable Actor? Query 5. Whether, if there be any Wit in bringing a Person upon the Stage with an extravagantly broad-brimmed Hat, and a Muff of the same Size, so it will

not be a very easy Matter for the next Poet that writes a Play, to Out-hat and Out-muff his Predecessors, and consequently to Out-wit him? DL

Downes, *Roscus Anglicanus*, p. 42: Mr Dogget perform'd the part of Solon Inimitably. *Gentleman's Journal*, p. 454, February 1691/2 (licensed 12 Feb. 1691/2): I send you the Marriage-hater match'd, a new Comedy by Mr Dursey; it hath met with very good success, having been plaid six days together, and is a diverting Play.

*Gentleman's Journal*, January 1691/2: Now I speak of Music I must tell you that we shall have speedily a new Opera, wherein something very surprising is promised us; Mr Purcel who joyns to the Delicacy and Beauty of the Italian way, the Graces and Gayety of the French, composes the Music, as he hath done for the *Prophetess*, and the last Opera called *King Arthur*, which hath been plaid several times the last Month [presumably December 1691].

**COMMENT.** A prologue entitled *Haynes His Reformation Prologue, Spoke in Black* (beginning "Thus Cloath'd with shame, which is one step to Grace") was printed in 1692. Luttrell's date of acquisition is dated 2 Jan. 1691/2. This copy is in the possession of Mr. Louis Silver of Wilmette, Illinois, who has graciously permitted me to list it and the date.

**KING ARTHUR.** [By John Dryden.] See May 1691.

**COMMENT.** The United Company. This performance is on the L. C. list, 5/151, p. 369: y<sup>e</sup> Q a Box & a Box for y<sup>e</sup> Maids Honr K Arthur. See also Nicoll, *Restoration Drama*, p. 352. Luttrell, *A Brief Relation*, II, 331: The queen and queen dowager went this evening to the play of Mr Drydens opera. [See also the reference to this play under January 1691/2 above.]

**COMMENT.** Thomas Shadwell to Earl of Dorset, 19 Jan. 1691/2 (summary): Asks that he will order 'The Innocent Impostors' to be the next new play to be acted. He would have had it acted in Roman Habits and then, with a mantle to have covered her hips, [if] Mrs Barry would have acted the part; but Thomas Davenant has with a great slight turned him off, and says he will trouble himself no more about the Play. Asks Dorset to favour the author and him. Complains of priority being given to Dursey's play and a play by Dryden (HMC, 4th Report, Appendix [1874], pp. 280-81).

Saturday 2  
[DL or DG]

Tuesday 7  
DG

Tuesday 19

*Saturday 30*  
**A FAST DAY FOR THE MARTYRDOM OF CHARLES I**

## February 1692

**THE RAPE; or, The Innocent Impostors.** [By Nicholas Brady.] Edition of 1692: Prologue Spoke by Mr Betterton. Epilogue, By Mr Shadwell, Spoken by Mrs Bracegirdle. Guderic - Betterton; Genselaric - Williams; Briomer - Hodgson; Albimer - Zibber; Rodoric - Freeman; Almeric - Harris; Agilmond - Mrs Butler; Valdaura - Mic. Lee; Amalazontha - Mrs Betterton; Rhadegonda - Mrs Lee; Eurione - Mrs Bracegirdle; Merinda - Mrs Richardson.

DL

**COMMENT.** The United Company. The date of the first performance is not known, but the *Gentleman's Journal*, March 1692 (licensed 9 March 1691/2), refers to its having already been produced. See also a letter concerning it dated 19 Jan. 1691/2. Probably the play was given in early February 1692. A song, "How long must women wish in vain," the music by Robert King, is in *Comes Amoris*, The Fourth Book, 1693.

DL      *Gentleman's Journal*, March 1692: We have had lately a new Play, called, *The Innocent Impostors*. It hath been acted four times. Mr Shadwell Poet-Laureat, usher'd it into the Stage. It is said that the Author of it is not one of the Laity; therefore since he desires not to be known, I shall not presume to let you know his Name, tho the Play being Historical, and altogether of the Tragick kind, and withal treated with all the decency imaginable, can never be inglorious to its ingenious Author.

Tuesday 9      THE ORPHAN. [By Thomas Otway.] Cibber probably played the role of the Chaplain.

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: y<sup>e</sup> Q a Box & a Box for y<sup>e</sup> Maids Honr Orphan. See also Nicoll, *Restoration Drama*, p. 352. Cibber, *Apology*, I, 183: There is in this Character [Chaplain] (of one Scene only) a decent Pleasantry, and Sense enough to shew an Audience whether the Actor has any himself. Here was the first Applause I ever receiv'd, which you may be sure, made my Heart leap with a higher Joy than may be necessary to describe.

Saturday 12      COMMENT. *Gentleman's Journal*, February 1691/2 (licensed 12 Feb. 1691/2): Mr Dryden has compleated a new Tragedy, intended shortly for the Stage, wherein he hath done a great unfortunate Spartan no less justice than Roman Anthony met with in his *All for Love*. You who give Plutarch a daily reading, can never forget with what magnanimity (under all his tedious misfortunes) Cleomenes behaved himself, in the Aegyptian Court. This Hero, and the last Scene of his Life, has our best Tragic Poet chose for his fruitful Subject. . . . Mr Dryden makes his Spartans, in this, speak as manly heroic Lacedaemonians, those more than Romans ought to speak, and since I am certain of your assent, at least, to my faith, I shall be bold to add, That tho I cannot but grant that Cleomenes alone could be author of his own glorious performances, yet I am most confident that their intire lustre will be fully maintained by Dryden's lively description, and Mr Betterton's natural imitation.

## March 1692

DL      THE TRAYTOR. [By Anthony Rivers.] Edition of 1692: Duke of Florence - Hodgson; Lorenzo - Kynaston; Sciarrha - Williams; Pisano - Cibber; Cosmo - Harris; Florio - Alexander [Verbruggen]; Depazzi - Haynes; Frederico - Mich. Lee; Alonzo - Bright; Petruchio - Freeman; Rogero - Tommy Kent; Amidea - Mrs Bracegirdle; Oriana - Mrs Lassells; Morossa - Mrs Cory.

COMMENT. The United Company. The date of the first performance is not known, but the play was noticed in the *Gentleman's Journal*, April 1692 (licensed 13 April 1692) as having been acted "last month" (March). It was entered in the *Term Catalogues*, May 1692.

*Gentleman's Journal*, April 1692 (licensed 13 April 1692): The Traytor, an old Tragedy, hath not only been revived the last Month, but also been reprinted with Alterations and Amendments; It was suppos'd to be Shirly's, but he only usher'd it in to the Stage; the Author of it was one Mr Rivers a Jesuite, who wrote it in his Confinement in Newgate, where he died. It hath always been esteemed a very good Play, by the best Judges of Dramatick Writing.

Thursday 3      COMMENT. An order to pay Mrs Barry £25 for *The Orphan* (L. C. 5/151, p. 30; Nicoll, *Restoration Drama*, p. 358) probably represents payment for the performance on 9 Feb. 1691/2.

**COMMENT.** *Lacedemonian Mercury*, 7 March 1691/2: Query 7. When the Two Houses were up, 'twas observable the Town had better Plays, and the Players better Audiences.

*Monday 7*

**CONCERT.**

**COMMENT.** *London Gazette*, No. 2747, 7-10 March 1691/2: This present Thursday, being the 10th Instant, will be performed a Consort of Musick, with some new Voices, at the Vendu in Charles-Street, Covent-Garden, beginning between 7 and 8 a Clock at Night, as usually, and so continue every Thursday.

*Thursday 10*  
Vendu

**COMMENT.** *Lacedemonian Mercury*, 11 March 1691/2: Query 2. Whether the Town's receiving and coveting *Love for Money*, *The Marriage-Hater Match'd*, when at the same time *The Plain Dealer* and *Sir Foplin Flutter* rest untouched and unsought-for, be not Evidence of a very great declension in Common Sense?

*Friday 11*

**THE HISTORY OF CAIUS MARIUS.** [By Thomas Otway.] *Cast not known.*

**COMMENT.** The United Company. *Gentleman's Journal*, March 1691/2 (licensed 9 March 1691/2): The History of Caius Marius is to be revived on Wednesday next. [The play was also reprinted in 1692, the cast in the edition being that of the edition of 1679.]

*Wednesday 16*  
[DL or DG]

*Monday 21-Saturday 26*  
*PASSION WEEK.*

**COMMENT.** *Gentleman's Journal*, March 1691/2 (licensed 9 March 1691/2): And after Easter we are to have a New Opera; and Mr Dryden's *Cleomenes* very shortly.

*Monday 28*

## April 1692

*Friday 8*

### *A FAST DAY*

**COMMENT.** Luttrell, *A Brief Relation*, II, 413: By order of the queen, the lord chamberlain has sent an order to the playhouse prohibiting the acting Mr Drydens play called the tragedy of Cleomenes, reflecting much on the government. *Gentleman's Journal*, April 1692 (licensed 13 April): I was in hopes to have given you in this Letter an account of the Acting of Mr Dryden's *Cleomenes*; it was to have appear'd upon the Stage on Saturday last, and you need not doubt but that the Town was big with Expectation of the performance; but Orders came from Her Majesty to hinder its being Acted; so that none can tell when it shall be play'd.

*Saturday 9*

**COMMENT.** *Gentleman's Journal*, April 1692 (licensed 13 April): Mr Banks hath writ a Tragedy call'd the *Innocent Usurper*. . . . However, there being some reasons which hinder it from appearing on the Stage, he designs to submit it to the Judgment of every Impartial Reader, and it will very speedily appear in print.

*Wednesday 13*

**CLEOMENES, THE SPARTAN HEROE.** [By John Dryden.] Edition of 1692: Prologue Spoken by Mr Mountfort. Cleomenes - Betterton; Cleonidas - Lee; Ptolomy - Alexander [Verbruggen]; Sosybius - Sandford; Cleanthes - Mountford; Pantheus - Kynaston; Coenus - Hudson; Cratisclea - Mrs Betterton; Cleora - Mrs Bracegirdle; Cassandra - Mrs Barry. Epilogue, Spoken by Mrs Bracegirdle.

*Mid-April*  
DL

Mid-April  
DL

COMMENT. The United Company. The date of the first performance is not certain, but it lies between Saturday 9 and Saturday 16 April. Luttrell, *A Brief Relation* (II, 413) stated on 9 April that the Queen had prohibited its being acted; on 16 April (II, 422) he reports that it has been acted. Luttrell, *A Brief Relation*, II, 422, 16 April: Mr Drydens play has been acted with applause, the reflecting passages upon this government being left out. The *Gentleman's Journal*, May 1692 (licensed 14 May): I told you in my last, that none could then tell when Mr Dryden's Cleomenes would appear; since that time, the Innocence and Merit of the Play have rais'd it several eminent Advocates, who have prevailed to have it Acted, and you need not doubt but it has been with great applause.

Preface, Edition of 1692: Mrs Barry, always Excellent, has, in this tragedy, excell'd Herself, and gain'd a Reputation beyond any Woman whom I have ever seen on the Theatre. [See also Cibber, *Apology*, I, 160, for a discussion of Mrs Barry in *Cleomenes*.] A song, "No, no, poor suffering heart no change endeavour," the music by Henry Purcell, is in *Comes Amoris*, The Fourth Book, 1693, and also, with the notice that it was sung by Mrs Butler, in *Joyful Cuckoldom*, ca. 1695. See also Purcell's *Works*, Purcell Society, XVI (1906), xviii–xix; *Epistolary Essay to Mr Dryden upon his Cleomenes*, in *Gentleman's Journal*, May 1692, pp. 17–21. When the play was revived at Drury Lane, 8 Aug. 1721, the bill bore the heading: Not Acted these Twenty-Five Years.

Friday 30  
At Court

CONCERT. An Anniversary Ode sung before Her Majesty . . . the Words by Sir Charles Sidley: Set by Mr Henry Purcell.

COMMENT. Luttrell, *A Brief Relation*, II, 437: This being the queens birth day, a new ode was sung before her upon the occasion: the nobility and gentry, with the lord mayor and aldermen of this city, attended to compliment thereon. *Gentleman's Journal*, May 1692: The 30th of April, being Her Majesties Birth-day, was observ'd with all the usual Solemnity. I design'd to have sent you an Attempt of mine in Verse, on that noble Subject: But having happily obtain'd a Copy of those writ by Sir Charles Sidley, it would have been an unpardonable Crime, to have joyn'd my weak Essay to a Piece by so great a Master. [The Ode, "Love's Goddess Sure," the music by Henry Purcell, is in Purcell's *Works*, Purcell Society, XXIV (1926), i.]

## May 1692

Monday 2  
DG

THE FAIRY QUEEN. [By Elkanah Settle. The Music by Henry Purcell.] Edition of 1692: Prologue. No actors' names, but see below.

COMMENT. The United Company. The date of the first performance is stated in Luttrell, *A Brief Relation*, II, 435, 28 April 1692: On Monday will be acted a new opera, called the Fairy Queen: exceeds former playes: the clothes, scenes, and musick cost 3000 £. [According to *Some Select Songs As they are Sung in the Fairy Queen* (1692) the singers were Mrs Ayliff, Mrs Dyer, Freeman, Mrs Butler, and Pate. See Purcell's *Works*, Purcell Society, XII (1903), ii; E. W. White, "Early Performances of Purcell's Operas," *Theatre Notebook*, XIII (1958–59), 45; and R. E. Moore, *Henry Purcell and the Restoration Theatre*, Chapter IV.]

Downes, *Roscius Anglicanus*, pp. 42–43: *The Fairy Queen*, made into an Opera, from a Comedy of Mr Shakespeares: This in Ornements was Superior to the other Two [*King Arthur* and *The Prophetess*]; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr Purcel, and Dances by Mr Priest. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.

*Gentleman's Journal*, May 1692: The Opera of which I have spoke to you in my former hath at last appear'd, and continues to be represented daily: it is call'd, *The Fairy Queen*. The Drama is originally Shakespear, the Music and Decorations are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining. [As the May issue of the *Gentleman's Journal* was licensed on 14 May, the statement that *The Fairy Queen* continued to be acted daily may indicate consecutive performances from 2 May to at least 14 May 1692.]

Monday 2  
DG

COMMENT. *Gentleman's Journal*, May 1692 (licensed 14 May): We are promised Mr Crown's *Regulus*, before the Long Vacation; As also a Comedy by Mr Shadwell, whose Genius for that sort of Poetry, is sufficiently known to the Ingenious.

Saturday 14

## June 1692

**REGULUS.** [By John Crowne.] Edition of 1694: Regulus – Betterton; Metellus – Kynaston; Fulvia – Mrs Barry; Asdrubal – Mountford; Gisgon – Leigh; Hiarbas – Underhill; Battō – Dogget; Hamilcar – Sandford; Xantippus – Williams. Prologue. Epilogue spoken by her that acts Elisa's part [Mrs Bracegirdle].

Early June  
DL

COMMENT. The United Company. The date of the first performance is not precisely known, but it was certainly before 17 June 1692, as the *Gentleman's Journal*, June 1692 (licensed 17 June) states: *Regulus*, with the Factions of Carthage, by Mr Crown, was acted the last week; that Tragedy is intermixed with a vein of Comedy. You have seen his Works in both. Terence tells us, *Dubiam fortunam esse scenicam*; and if that great Author had occasion to complain, those of our Age may well comfort themselves if the Town deceives their expectation.

A song, "Ah me! to many deaths decreed," the music by Henry Purcell, and set by Mrs Ayliff, is in Purcell's *Works*, Purcell Society, xxi (1917), vii. But see 24 Aug. 1692.

**THE FAIRY QUEEN.** See 2 May 1692.

Monday 13  
DG

COMMENT. The United Company. Newdigate newsletters, 11 June 1692: And on Monday [the Princess Anne] comes to see the new opera (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

Wednesday 15  
*A FAST DAY*

## July 1692

COMMENT. BM Add. MSS. 34096, folio 63r 64v, Whitehall, 15 July 1692: The Prince and Princesse of Danemarke . . . yesterday . . . tooke barge to goe to ye Play House. [See Benjamin Bathurst, *Letters of Two Queens* (London, 1924), p. 225, for a letter by Princess Anne ordering boats to take her to the theatre.]

Thursday 14  
[DL or DG]

COMMENT. *Gentleman's Journal*, July 1692 (licensed 20 July 1692): We have had no new Play since *Regulus*, and 'tis very likely that we shall have none till the next Term.

Wednesday 20  
[DL or DG]

## August 1692

DL, DG     COMMENT. According to evidence given in litigation, the gross receipts of the theatres from 4 May 1682 to 3 Aug. 1692 were £103,988 5s. 7d.; the costs and charges came to £85,393 19s. od. The "Clear Profits" were £18,594 6s. 7d. See Hotson, *Commonwealth and Restoration Stage*, pp. 288-89, who estimates that the receipts averaged, roughly, £50 per acting day.

*Tbursday 24*  
[DL or DG]     COMMENT. *Gentleman's Journal*, p. 26, August 1692 (licensed 24 Aug. 1692): The first of the three Songs which I send you is set by Mr Purcell the Italian way; had you heard it sung by Mrs Ayliff you would have owned that there is no pleasure like that which good Notes, when so divinely sung, can create. [The song, "Ah me! Ah me! to many, many deaths," the words by John Crowne and the music by Henry Purcell, is in Crowne's *Regulus*. See Early June 1692.]

## September 1692

*Tuesday 13*  
SF     COMMENT. Luttrell, *A Brief Relation*, II, 565, 15 Sept. 1692: Last Tuesday the lord mayor sent his officers to cry downe the faire, the actors of the drolls having presumed to act the earthquake in Jamaica with scenes, and to make a droll of it. Evelyn, *Diary*, 15 Sept. 1692: This, of Jamaica, being prophane & Ludicrously represented in a peppet play or some such lewd pass-time in the Faire at Southwarke, caused the Queene to put-downe & abolish that idle & vicious mock-shew.



## SEASON OF 1692-1693

**D**URING this season probably the most important theatrical events were the untimely deaths of William Mountfort, whose murder was a shocking and scandalous act, and Anthony Leigh, who died of illness. Both men had become actors of considerable merit and popularity. Before their deaths, they, along with Thomas Betterton and John Bowman, had become sharers in the United Company; for Betterton this action was a resumption of his previous status, and it probably indicates that, financially, the Company had improved its condition. As was true in the preceding season, in this one the Company produced more new plays than it had in the early years following 1682, and some of the new dramas had moderate success.

The roster of the United Company is not fully known for this season. The following list includes the names of individuals, who appear in documents relating to this season; to ascertain the continuity of the Company, one should compare this list with those for preceding and following seasons. Thomas Betterton; William Bowen; John Bowman; Mr Bridges; George Bright; Colley Cibber; Alexander Davenant (proprietor); Thomas Davenant (manager); Thomas Dogget; John Downes (prompter); John Freeman; Joseph Haines; John Hodgson; Edward Kynaston; Mr Lawson; Michael Lee; Anthony Leigh (who died on 22 December 1692); William Mountfort (who died 9/10 December 1692); Carey Perin; William Pinkethman; George Powell; Mr Reading (singer); John Rogers (doorkeeper); Samuel Sandford; William Smith; Joseph Trefusis; Cave Underhill; John Verbruggen; Joseph Williams; Mrs Betty Allinson; Mrs Ayliff; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Dyer; Mrs Hodgson; Mrs Kent; Mrs Frances Maria Knight; Mrs

Lassels; Mrs Rachel Lee; Mrs Elinor Leigh; Mrs Susanna Percival Mountfort; Mrs Jane Rogers.

In addition to the plays which are listed in the Calendar, there are dramas which, by virtue of composition, publication, or performance not precisely known, pertain to this season.

*Abdelazar; or, The Moor's Revenge.* By Mrs Aphra Behn. This play, reprinted in 1693, may have been revived at this time.

*The Cheats.* By John Wilson. This play, published in 1693 as the Fourth Edition, has, according to the title page, a new song added. There is also, in the Library of Christ College, Oxford, Music MS. 944, the music for a revival of this work, composed probably by Thomas Tollett.

*The Country Wit; or, Sir Mannerly Shallow.* By John Crowne. Reprinted in 1693, this play may have been revived at this time.

*The Destruction of Jerusalem.* By John Crowne. Reprinted in 1693, this play may have been revived in 1692-93.

*The Devil of a Wife; or, A Comical Transformation.* By Thomas Jevon. Reprinted in 1693, this play may have been revived at this time.

*Epsom Wells.* By Thomas Shadwell. Reprinted in 1693, this play may have been revived at this time. A new song, "Leave, leave these useless arts," composed by Henry Purcell and not in the printed play, is in *Tthesaurus Musicus*, 1694. See also Purcell's *Works*, Purcell Society, xvi (1906), xxxiii.

*The Gentleman Dancing Master.* By William Wycherley. Reprinted in 1693, this play may have been revived at this time.

*Guzman.* By Roger Boyle, Earl of Orrery. Printed in 1693 (licensed 13 March 1692/3), this play may have been performed at this time.

*A King and No King.* By Francis Beaumont and John Fletcher. Reprinted in 1693, this play may have been revived at this time.

*Love and Danger; or, The Mistaken Jealousie.* The author is not known. This play is known by its being performed at Drury Lane, 6 November 1703, with the heading: Not Acted these Twenty Years. When it was re-advertised for 8 November 1703, the bill bore the heading: Not acted these Ten Years. The play apparently was never printed under this title.

*The Man of Mode.* By Sir George Etherege. Reprinted in 1693, this play was possibly revived at this time. In addition, when it was advertised for Drury Lane, 9 January 1708, the bill bore the heading: Not Acted there these Twelve Years.

*The Marriage Hater Match'd.* By Thomas D'Urfey. Reprinted in 1693 (*Term Catalogues*, November 1693), this play may have been revived at this time.

*Mitbridates.* By Nathaniel Lee. Reprinted in 1693, this play may have been revived at this time.

*The New Athenian Comedy.* By Elkanah Settle. Printed in 1693, this play may have been produced. The edition of 1693 has a Prologue but no actors' name; Luttrell's copy (Huntington Library) bears an acquisition date of 6 July 1693.

*The Rival Ladies.* By John Dryden. Reprinted in 1693, this play may have been revived at this time.

*The Royal Cuckold; or, Great Bastard.* Translated by Paul Vergerius. The edition of 1693 has a Prologue and an Epilogue, but no actors' names. It was entered in the *Term Catalogues*, June 1693, but bears no evidence of its having been acted.

*She Would if She Could.* By Sir George Etherege. Reprinted in 1693, this play may have been revived at this time.

*Sir Courtly Nice.* By John Crowne. Reprinted in 1692, this play may have been revived at this time.

*Sophonisba.* By Nathaniel Lee. Reprinted in 1693, this play may have been revived at this time. A song, "Beneath the myrtle shade," composed by Henry Purcell, is in Purcell's *Works*, Purcell Society, XXI, xv-xvi.

*The Spanish Curate.* By John Fletcher and Philip Massinger. When this play was revived at Lincoln's Inn Fields, 17 November 1722, the bill bore the heading: Not Acted these Thirty Years.

*The Successful Strangers.* By William Mountfort. When this play was revived at Drury Lane, 20 July 1708, it bore the heading: Not Acted these 15 Years.

*The Sullen Lovers.* By Thomas Shadwell. Reprinted in 1693, this play was possibly revived in this season.

## October 1692

COMMENT. *Gentleman's Journal*, October 1692: We are promised a Comedy by Mr Shadwell in a short time, and two or three new Plays after that.

**OEDIPUS, KING OF THEBES.** [By John Dryden and Nathaniel Lee.] Creon – Sandford; Adrastus – Powell.

Thursday 13  
[DL or DG]

COMMENT. The United Company. Luttrell, *A Brief Relation*, II, 593, 15 Oct. 1692: On Thursday last was acted the tragedy of Oedipus king of Thebes at the theater, where Sandford and Powell acting their parts together, the former by mistake of a sharp dagger for one that runs the blade into the handle, stab'd the other 3 inches deep: said the wound is mortal.

*Saturday 29*  
City      THE TRIUMPHS OF LONDON. Performed on Saturday, Octob. 29th 1692. For the Entertainment of the Right Honourable Sir John Fleet, Kt. Lord Mayor of the City of London. Containing A True Description of the several Pageants with the Speeches spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Grocers. Together with An Exact Relation of the most Splendid Entertainments, prepared for the Reception of Their Sacred Majesties.

COMMENT. By Elkanah Settle. Luttrell, *A Brief Relation*, 29 Oct. 1692: This day the usuall show of lord mayors, where the king and queen dined, most of the nobility, &c., but the prince and princesse were not invited: the feast was at charge of lord mayor and court of alderman: the lord mayor subscribed 300 £, each sherife, 150 £, and the aldermen 50 £ apeice: the kings regiment of foot guards was all in new cloths, and the horse guards too: the militia of Middlesex were as a guard in the Strand, and the artillery, with silver and steell headpeices, lined the streets where the mayor came.

## November 1692

- Tuesday 1*  
YB      CONCERT.  
COMMENT. *London Gazette*, No 2813, 24–27 Oct. 1692: The Consort of Musick in York-Buildings, will begin on Tuesday the 1st of November, at 8 of the Clock precisely, and so to continue every Tuesday.
- IT      COMMENT. An unknown play was acted by the United Company for the usual fee of £20. See *A Calendar of the Inner Temple Records*, III, 294.
- Saturday 5*  
Court      COMMENT. Thomas Shadwell, the Poet Laureat, presented an *Ode on the King's Birth-Day*, which was published in 1692.
- Tuesday 8*  
DL      HENRY THE SECOND, KING OF ENGLAND: With the Death of Rosamond. [Authorship uncertain.] Edition of 1693: Prologue. Epilogue, Written by Mr Dryden, Spoke by Mrs Bracegirdle. King Henry the Second – Betterton; Prince Henry – Mich. Lee; Sir Tho. Vaughan – Ant. Leigh; Abbot – Sandsford; Verulam – Kynaston; Sussex – Hodgson; Aumerle – Bridges; Bertrard – Dogget; Queen Eleanor – Mrs Barry; Rosamond – Mrs Bracegirdle; Rosamond's Woman – Mrs Kent.  
COMMENT. The United Company. As 9 Nov. 1692 is known to be the second day, it is assumed that 8 Nov. 1692 represents the first performance. (See entry for 9 Nov. 1692.) The authorship is uncertain; William Mountfort signed the Dedication, but its authorship is linked with that of *Edward III* (November 1690), which may have been by Bancroft. *Gentleman's Journal*, October 1692 (not issued until November): *Henry the Second, King of England*, A new Play, by the Author of that call'd *Edward the Third*, which gave such universal satisfaction, hath been acted several times with applause. It is a Tragedy with a mixture of Comedy. . . . Had you seen it acted, you would own that an Evening is pass'd very agreeably, when at a Representation of that pleasing Piece. [Alfred Harbage, "Elizabethan-Restoration Palimpsest," *Modern Language Review*, XXXV (1940), 312–18, argues that this play is the Elizabethan *Henry II* once in the possession of Moseley.]  
A song, "In vain 'gainst Love I strove," composed by Henry Purcell and sung by Mrs Dyer, not in the printed play, is in *Comes Amoris*, 1693, and *Joyful Cuckoldom*, 1695. See Purcell's *Works*, Purcell Society, XX (1916), vii.

HENRY THE SECOND. See 8 Nov. 1692.

COMMENT. The United Company. This performance is known by one of the rare playbills extant from this period. It is in HMC, Verney MSS., 7th Report, p. 509, and reproduced opposite page 240 in Lawrence, *Elizabethan Playhouse*, 2d Series: Never Acted but once. At the Theatre Royal, in Drury-Lane, this present Wensday being the Nineth day of November, will be presented, A New Play called, Henry the Second King of England. No money to be return'd after the curtain is drawn. By their Majesties Servants. Vivant Rex & Regina.

Wednesday 9  
DL

Lady Margaret Russell to Katherine Russell, 10 Nov. 1692: You will be surprised that Lady Cavendish has been hindered by a little sore throat from going yesterday to a new play of *King Henry and Rosamond*, which is much commended (HMC, 12th Report, Appendix, Part v, Rutland MSS., p. 124).

HENRY THE SECOND. See 8 Nov. 1692.

COMMENT. The United Company. As the *Gentleman's Journal* states that the play was given several days and as it was certainly acted on 14 Nov. 1692, it was probably given continuously from 8 Nov. 1692.

Tbursday 10  
DL

HENRY THE SECOND. See 8 Nov. 1692.

Friday 11  
DL

HENRY THE SECOND. See 8 Nov. 1692.

Saturday 12  
DL

HENRY THE SECOND. See 8 Nov. 1692.

Monday 14

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: y- Q: a Box & a Box for ye Maids Honr Henry 2. [See also Nicoll, *Restoration Drama*, p. 352.]

THE VOLUNTEERS; or, The Stock-Jobbers. [By Thomas Shadwell.] Edition of 1693: A Prologue Written by Mr Shadwell, and designed to be Spoken, but was lost when the Play was Acted. The Prologue, Written by Mr Dursey, and Spoken of by Mrs Bracegirdle. The Epilogue, Spoken by one in deep Mourning. Major General Blunt - Lee; Coll. Hackwell Sr - Dogget; Coll. Hackwell Jr - Powell; Welford - Hodgson; Sir Nicholas Dainty - Bowman; Sir Timothy Kastril - Bowen; Nickum - Alexander [Verbruggen]; Ding-boy - Freeman; Teresia - Mrs Knight; Eugenia - Mrs Mountford; Winifred - Mrs Rogers; Clara - Mrs Bracegirdle; Mrs Hackwell - Mrs Lee; Stitchum - Penkethman.

Mid-November  
DL

COMMENT. The United Company. The date of the first performance is not certain, but the play was acted soon after Shadwell's death in November 1692. *Gentleman's Journal*, November 1692: We have lately lost Thomas Shadwell Esquire. . . . The Comedy which, as I told you, he design'd for the Stage, was acted since his decease: 'Tis call'd the *Volunteers*; and though that Orphan wanted its Parent to support it, yet it came off with reasonable success. [When this play was revived at Drury Lane 27 July 1711, the bill bore the heading: Not acted these Twenty Years.]

CONCERT. An Ode on St Cecilia's Day.

Tuesday 22  
SH

COMMENT. *Gentleman's Journal*, November 1692: In my first Journal I gave you a large account of the Musick Feast on St Cecilia's day; So, to avoid repetitions, I shall onely tell you that the last was no ways inferiour to the former. . . . The following Ode was admirably set to Music by Mr Henry Purcell, and perform'd twice with universal applause, particularly the second Stanza, which was sung with incredible Graces by Mr Purcell himself. [See Purcell's *Works*, Purcell Society, VIII, and *Orpheus Britannicus*, 1702, 1706, 1711. The Ode appears to have been written by Nicholas Brady.]

*Wednesday 30* THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards.  
DL [By John Dryden.] *Cast not known.*

COMMENT. The United Company. This performance is known from a playbill: At the Theatre Royal in Drury-Lane this present Wensday, being the last day of November, will be presented, a Play called, The Indian Emperour, Or, The Conquest of Mexico by the Spaniards. No money to be return'd after the Curtain is drawn. By their Majesties Servants. Vivant Rex and Regina. [See HMC, 7th Report, Verney Papers, p. 509; and Lawrence, *Elizabethan Playhouse*, 2d Series, opposite page 241.]

## December 1692

*Friday 2* THE RIVAL QUEENS; or, The Death of Alexander the Great. [By Nathaniel Lee.] Alexander – Mountfort.

COMMENT. The United Company. This performance is known from testimony in the trial of Charles Lord Mohun for the attack on William Mountfort on 9 Dec. 1692. The evidence given by Brereton at the trial stated: I had not seen my Lord Mohun for two or three days before this Fact was committed; . . . but the Friday before, the Play of Alexander the Great was Acted, and my Lord Mohun and I were talking of the Play, and he said it was a good Play, and he commended Mr Mountford's Acting extreamly (*The Tryal of Charles Lord Mobun* [London, 1693], p. 26).

*Friday 9* [THE UNHAPPY FAVOURITE; or, The Earl of Essex. By John Banks. Countess of Essex – Mrs Bracegirdle.]

COMMENT. The United Company. On this evening William Mountfort, the actor, was killed by Lord Mohun and Captain Hill, but the name of the play given that night seems not to have been mentioned in the testimony at the trial. In a novel based on the event, *The Player's Tragedy*; or, *Fatal Love* (1693), Mrs Bracegirdle acted the Wife of Essex in *The Unhappy Favourite*, and the fiction may have been based on fact. Luttrell, *A Brief Relation*, II, 637, 10 Dec. 1692: Last night lord Mohun, captain Hill of collonel Earles regiment, and others, pursued Mountfort the actor from the playhouse to his lodgings in Norfolk Street, where one kist him while Hill run him thro' the belly: they ran away, but his lordship was this morning seized and committed to prison. Mountfort died of his wounds this afternoon. The quarrell was about Bracegirdle the actresse, whom they would have trapan'd away, but Mountfort prevented it, wherefore they murthered him thus. [See also HMC, 14th Report, Appendix, Portland MSS., III, 509; *The Ladies Lamentation for their Adonis*, 1692, a poem on Mountfort's death; *The Player's Tragedy*; or, *Fatal Love*, 1693, a fictional treatment of the affair; and, particularly, Borgman, *The Life and Death of William Mountfort*, pp. 123–69. See also Cibber, *Apology*, I, 108, for an account of Betterton's taking the role of Alexander after Mountfort's death.]

*Wednesday 21* COMMENT. Luttrell, *A Brief Relation*, II, 647: Anthony Lee, the famous comedian, died on Wednesday last.

## January 1693

**COMMENT.** *Gentleman's Journal*, December 1692 (appearing not earlier than January 1693): We are like to be without new Plays this month and the next; the death of Mr Mountfort, and that of Mr Leigh soon after him being partly the cause of this delay. The first that is promised us is a Comedy by Mr Southern, whose Plays are written with too much Politeness and Wit, not to be read by you with uncommon pleasure.

**CONCERT.** An Ode Upon the New-Year, Performed Before their Majesties. Set to Musick by Dr Blow. The Words by N. Tate, Servant to their Majesties.

*Sunday 1*  
At Court

**COMMENT.** It is not certain that this Ode was given on Sunday 1 Jan. It may have been a part of the program on Monday 2 Jan., when a play was acted for Their Majesties. The Ode was published in 1693.

[**A DUKE AND NO DUKE.** By Nahum Tate.] *Cast not known.*

**COMMENT.** The United Company. Writing on 3 Jan. 1692/3, Anthony Wood states: A new comedie composed by Mr Tate, poet laureat, was acted before their majesties, M. 2 Jan. (Andrew Clark, *The Life and Times of Anthony Wood* [Oxford, 1894], III, 413). Since no new play by Tate is known to have been acted at this time, and since *A Duke and No Duke* was reprinted in 1693 (*Term Catalogues*, May 1693), and acted several times (*Gentleman's Journal*, January 1692/3, issued in March): *A Duke and no Duke*, being often acted now, and scarce, is reprinted, with the addition of a curious Preface, by our Laureat, concerning Farce. [Possibly Wood was mistaken in thinking that *A Duke and no Duke* was a new play. It seems the one most likely to fit the circumstances of this period.]

*Monday 2*  
At Court (?)

**CONCERT.**

**COMMENT.** *London Gazette*, No. 2834, 3-5 Jan. 1692/3: The Italian lady (that is lately come over that is so famous for her singing) [though it] has been reported that she will sing no more in the consort at York-buildings; this is to give notice, that next Tuesday, being the 10th instant, she will sing at the Consort in York Buildings, and so continue during this season.

*Tuesday 10*  
YB

**HENRY THE SECOND.** See 8 Nov. 1692.

**COMMENT.** The United Company. Constantijn Huygens, 16 Jan. 1692/3 O.S. [translation]: In the afternoon I went with Preswitz to the comedy, by Covent Garden, where there was a play about Henry II, but I could not very well understand the comedians, neither what they said. Mrs Barry played the King's wife and Mrs Bracegirdle his mistress, who let the King be poisoned in her presence. Sayer came and sat with us. The best places were for the English crown (*Journaal van Constantijn Huygens*, Publication of the Dutch Historical Society, New Series, xxv [Utrecht, 1877], 168).

*Monday 16*  
DL

*Monday 30*

***A FAST DAY FOR THE MARTYRDOM OF CHARLES I***

## February 1693

Friday 3

BG

**CONCERT.**

**COMMENT.** *London Gazette*, No. 2841, 30 Jan.-2 Feb. 1692/3: The Consort of Musick in Charles-street, Covent-Garden, will begin tomorrow, being Friday, the 3d of February, at Eight of the Clock at Night, and to continue every Thursday Night after during this Season.

Thursday 16

DG

**THE FAIRY QUEEN.** [By Elkanah Settle.] *Cast not known.* For a recent cast, see 2 May 1692.

**COMMENT.** The United Company. This performance is on the L. C. list, 5/151, p. 369: *y<sup>e</sup> Q a Box & a Box for y<sup>e</sup> Maids Honr Fairy Queen.* [See also Nicoll, *Restoration Drama*, p. 352. This play was reprinted in 1693: With Alterations, Additions, and several new Songs. See Purcell's *Works*, Purcell Society, xii (1903), i.]

End of Feb.

DL

**THE MAID'S LAST PRAYER;** or, Any rather than Fail. [By Thomas Southerne.] Edition of 1693: Prologue, Spoken by Mrs Barry. Granger - Powell; Gayman - Boman; Garnish - Alexander [Verbruggen]; Lord Malepert - Doggett; Sir Ruff Rancounter - Bright; Sir Symphony - Bowen; Capt. Drydrubb - Underhill; Jano - Betty Allinson; Lady Malepert - Mrs Barry; Lady Trickitt - Mrs Bracegirdle; Lady Susan Malepert - Mrs Montford; Maria - Mrs Rogers; Wishwell - Mrs Betterton; Siam - Mrs Leigh; Florence - Mrs Kent; Judy - Mrs Rachel Lee; Christian - Perin; Footman, Porter, &c. - Pinkyman.

**COMMENT.** The United Company. The date of the first performance is not known, but it had been acted by the time the January 1692/3 issue of the *Gentleman's Journal* appeared in March (on page 1 of that issue, the editor states that "We are now in March"): Mr Southerne's New Comedy, call'd, *The Maid's last Prayer, or Any rather than fail*, was acted the 3d time this evening, and is to be acted again to morrow. It discovers much knowledge of the Town in its Author; and its Wit and purity of Diction are particularly commended (p. 28).

The first song in the play, "Tho you make no return to my passion," composed by Henry Purcell, was sung, according to the printed play, by Mrs Hodgson; by Mrs Dyer, according to *Thesaurus Musicus*, First Book, 1693. The second song, composed by [Samuel (?)] Akeroyd, was sung by Mrs Ayliff (*Thesaurus Musicus*, The First Book, 1693). Another song, "No, no, no, no, resistance is but vain," written by Anthony Henley, composed by Henry Purcell, and sung by Mrs Ayliff and Mrs Hodgson, Act iv, is in Purcell's *Works*, Purcell Society, xx (1916), xiv-xv. A song, "Tell me no more I am deceiv'd," written by William Congreve, set by Henry Purcell, and sung by Mrs Ayliff, is in *Works*, xx (1916), xv-xvi.

According to the *London Gazette*, No. 2852, 9-13 March 1692/3, the play was published "this day" (13 March 1692/3).

## March 1693

DL

**THE OLD BACHELOR.** [By William Congreve.] Edition of 1693: Prologue intended for the Old Batchelor, sent to the Author, by an unknown Hand. Prologue, Spoken by Mrs Bracegirdle. Epilogue, Spoken by Mrs Barry. Heartwell - Betterton; Bellmour - Powel; Vainlove - Williams; Sharper - Alexander [Verbruggen]; Sir Joseph - Bowen; Bluff - Hains; Fondlewife - Dogget; Servant - Underhill; Araminta - Mrs Bracegirdle; Belinda - Mrs Mountfort; Laetitia - Mrs Barry; Sylvia - Mrs Bowman; Lucy - Mrs Leigh.

**COMMENT.** The United Company. The date of the first performance is not known. The January issue of the *Gentleman's Journal*, which did not appear until

some time in February, stated: Mr Congreve . . . hath written a Comedy, which will be acted in a little time, and is to be call'd, *The Old Batchelor* (p. 28). The *Gentleman's Journal*, February 1692/3 (issued in March 1693): The success of Mr Congreve's *Old Batchelor* has been so extraordinary, that I can tell you nothing new of that Comedy; you have doubtless read it before this, since it has been already printed thrice. And indeed the Wit which is diffus'd through it, makes it lose but few of those Charms in the Perusal, which yield such pleasure in the Representation. Mr Congreve will in some time give us another play; you may judge by this how acceptable it will be (p. 61). In addition, a reference in the Epilogue indicates that it was produced during Lent, and since the third edition was advertized in the *London Gazette*, No. 2856, 23-27 March 1693, early March seems the most likely date for the premiere. According to *The Female Wits* (ca. 1696), *The Old Batchelor* was acted fourteen days successively. John Barnard of Yale University states that Narcissus Luttrell's copy of *The Old Batchelor* in the Newberry Library bears the notation: "10d Mar. 16 1692/3."

DL

BM Add. MSS. 4221 (341) *Memoirs Relating to Mr Congreve Written by Mr Thomas Southerne* (in Macdonald, *Bibliography of Dryden*, p. 54n): When he began his Play the Old Batchelor haveing little Acquaintance with the traders in that way, his Cozens recommended him to a friend of theirs, who was very usefull to him in the whole course of his play, he engag'd Mr Dryden in its favour, who upon reading it sayd he never saw such a first play in his life, but the Author not being acquainted with the stage or the town, it woud be pity to have it miscarry for want of a little Assistance: the stuff was rich indeed, it wanted only the fashionable cutt of the town. To help that Mr Dryden, Mr Arthur Manwayring, and Mr Southerne red it with great care, and Mr Dryden putt it in the order it was playd, Mr Southerne obtained of Mr Thos: Davenant who then governd the Playhouse, that Mr Congreve should have the privilege of the Playhouse half a year before his play was playd, wh. I never knew allowd any one before.

The music for the play was composed by Henry Purcell. See Purcell's *Works*, Purcell Society, XXI (1917), iii-v.

THE WARY WIDOW; or, Sir Noisy Parrat. [By Henry Higden.] Edition of 1693: No actors' names. The Prologue, Written by Sir Charles Sydly. Epilogue, Spoken by Mrs Lassells.

Late March  
DL

COMMENT. The United Company. The date of the first production is not known, but the *Gentleman's Journal*, February 1692/3 (issued in March) makes clear that it followed Congreve's play: We have had since a Comedy, call'd, *The Wary Widow, or Sir Noisy Parrot*, by Henry Higden Esq; I send you here the Prologue to it by Sir Charles Sedley, and you are too great an Admirer of Shakespeare, not to assent to the Praises given to the Fruits of his rare Genius (p. 61). The play was announced in the *London Gazette*, No. 2875, 29 May-June 1693. The music for one song, "All hands up aloft," was by Berenclow, and the song appears in D'Ursey, *Wit and Mirth*, 1699.

Dedication, edition of 1693: But now it is forced to beg for your Protection from the malice and severe usage it received from some of my Ill natured Friends, who with a Justice peculiar to themselves, passed sentence upon it unseen or heard and at the representation made it their business to persecute it with a barbarous variety of Noise and Tumult.

Gildon, *The Life of Mr Thomas Betterton* (p. 20): The actors were completely drunk before the end of the third act, and being therefore unable to proceed with this "Pleasant Comedy," they very properly dismissed the audience.

#### CONCERT.

Thursday 23  
BG

COMMENT. *London Gazette*, No. 2854, 16-20 March 1692/3: The Consort of Musick in Charles-street, Covent-Garden, will begin again on Thursday next, being the 23<sup>rd</sup> Instant.

## April 1693

Monday 10–Saturday 15  
PASSION WEEK

- Mid-April*  
DL THE RICHMOND HEIRESS; or, A Woman Once in the Right. [By Thomas D'Urfey.] Edition of 1693: Sir Charles Romance – Freeman; Sir Quibble Quere – Bright; Tom Romance – Powel; Dr Guiacum – Sandsford; Frederick – Williams; Rice ap Shinken – Bowman; Dick Stockjobb – Underhill; Hotspur – Hudson [Hodgson]; Quickwit – Dogget; Cummington – Bowen; Fulvia – Mrs Bracegirdle; Sophronia – Mrs Barry; Mrs Stockjobb – Mrs Bowman; Madam Squeamish – Mrs Knight; Marmalette – Mrs Lee. Prologue Spoken by Mr Dogget, with a Fools Cap with Bells on his Head. Epilogue.

COMMENT. The United Company. The date of the first performance is not precisely known, but by 9 May 1693 it had been acted four times (see Dryden's letter, below); on the other hand, the *Gentleman's Journal*, February 1692/3 (issued in March) had stated that D'Urfey's new farce would not appear until after Easter. Hence, it may well have been the first new play after Passion Week.

A dialogue, "Behold, the man with that gigantick might," the music by Henry Purcell and sung by Mr Reading and Mrs Ayliff, is in *Orpheus Britannicus*, 1698. See Purcell's *Works*, Purcell Society, xxi (1917), viii–x. A dialogue, "By these pigsnes eyes that stars do seem," the music by John Eccles and sung by Dogget and Mrs Bracegirdle, is in *Joyful Cuckoldom*, ca. 1695. Another, "Stubborn church division, folly, and ambition," to a Ground of Mr Solomon Eccles, is in *Tthesaurus Musicus*, 1694. And "Maiden fresh as a rose," the verse by D'Urfey and sung by Pack, but not printed in the play, is in *The Merry Musician*, i (1716), 56–57. This last song may have been for a later revival.

*Gentleman's Journal*, April 1693 (issued in May 1693): Since my last we have had a Comedy by Mr Dursey; 'tis called the *Richmond Heiress or a Woman once in the right* (p. 130). Dryden to Walsh, 9 May 1693: Dursey has brought another farce upon the Stage: but his luck has left him: it was sufferd but foure dayes; and then kickd off for ever. Yet his Second Act, was wonderfully diverting; where the scene was in Bedlam: & Mrs Bracegirdle and Solon [Dogget] were both mad: the Singing was wonderfully good, And the two whom I nam'd, sung better than Redding and Mrs Ayloff, whose trade it was: at least our partiality carryed it for them. The rest was woefull stuff, & concluded with Catcalls; for which the two noble Dukes of Richmond and St Albans were chief managers (*The Letters of John Dryden*, pp. 52–53).

- Late April*  
DL A VERY GOOD WIFE. [By George Powell.] Edition of 1693: Prologue, By Mr Congreve, Written for Mr Hains, and spoken by him. Epilogue, Spoken by Mrs Knight. Courtwitt – Powell; Wellborn – Hodgson; Bonavent – Alexander [Verbruggen]; Squeezwit – Bowen; Venture – Bright; Hickman – Trafusis; Sneaksby – Hains; Aminadab – Cibber; Jeremy – Lee; Crack – Lawson; Annabella – Mrs Mountfort; Widow Lacy – Mrs Knight; Carroll – Mrs Lassels; Mrs Sneaksby – Mrs Lee.

COMMENT. The United Company. The date of the first performance is not precisely known, but the *Gentleman's Journal*, April 1693 (issued in May) states that it followed D'Urfey's comedy: And since that [*The Richmond Heiress*] another by Mr George Powell, call'd, *a very good Wife*, which hath already been acted five times (p. 130). It is likely that Powell's comedy first appeared late in April or very early in May.

Dedication, Edition of 1693: The unexpected Success of this Play.

*A Comparison between the Two Stages* (p. 16): *Ramble*: The next? *Sullen*: A very good Wife. *Ramble*: That's almost a Solaecism: whose is't? *Sullen*: Oh an excellent Author's! one George Powell's, the Player. *Ramble*: What was it's Fate? *Sullen*: Damn'd, damn'd, as it deserv'd.

Late April  
DL

**CONCERT.** A song, "Celebrate this Festival," the text by Nahum Tate, the music by Henry Purcell, is in *Comes Amoris*, 1693.

Sunday 30  
At Court

**COMMENT.** This celebration of the Queen's Birthday presumably was given on 30 April, her birthday. The music in the Royal Society of Music gives the singers as Mrs Ayliff, The Boy, Turner, Snow, Edwards, Howell, Bowman, Damascene, Bouchier, Williams, Woodeson, Roberts. See Purcell's *Works*, Purcell Society, xxiv (1926), ii.

## May 1693

**THE PROPHETESS.** [By Thomas Betterton.] *Cast not known.*

DG

**COMMENT.** The United Company. This play was probably revived in May or June 1693. Two songs for it—one sung by Mrs Ayliff, the composer not named; another, the music by Ackroyde, but no singer named—are in *Gentleman's Journal*, June 1693 (advertised in *London Gazette*, 13 July 1693). These songs presumably were a part of a revived version not long preceding their publication.

**THE FEMALE VERTUOSOS.** [By Thomas Wright.] Edition of 1693: Prologue, Written by Mr Doggett, and spoken by him. Sir Maurice Meanwell – Underhill; Meanwell – Hodgson; Sir Timothy Witless – Bright; Wittless – Doggett; Sir Maggot Jingle – Bowman; Clerimont – Powell; Trap – Bowen; Bully – Hains; Lady Meanwell – Mrs Leigh; Lovewitt – Mrs Knight; Mariana – Mrs Bracegirdle; Catchat – Mrs Mountfort; Lucy – Mrs Rogers. The Epilogue, Spoken by Mrs Catchat.

DG

**COMMENT.** The United Company. The date of the première is not certain, but reference to it in the *Gentleman's Journal*, May 1693 (issued in June 1693), suggests that it appeared in May: We have had since my last a new Comedy called, *The Female Vertuosos*, something in it was borrowed from Moliere's *Femmes Savantes*, and as it hath Wit and Humour, it cannot but please in the perusal, as in the representation (p. 168). One song, "Love thou art best of human joys," to words by Anne, Countess of Winchelsea, was set by Henry Purcell.

**CONCERT.**

At Court

**COMMENT.** Luttrell, *A Brief Relation*, III, 88, 2 May 1693: The queen went lately on board of Mr Shores pleasure boat against Whitehall, and heard a consort of musick, vocall and instrumental; it was built for entertainment, having 24 sash windows, and 4 banqueting houses on top.

**COMMENT.** Dryden to Walsh, 9 May 1693: The play I am now writeing is a feignd story: & a Tragedy of the nature of the Spanish Fryar: And I am sure the tale of it is likely to be diverting enough. I have plotted it all; & written two Acts of it. This morning I had their chief Comedian whom they call Solon [Dogget], with me; to consult with him concerning his own Character: & truly I thinke he has the best Understanding of any man in the Playhouse (*Letters of John Dryden*, p. 54).

Tuesday 9

Wednesday 10  
*A FAST DAY*

Saturday 13 CONCERT.

YB COMMENT. *London Gazette*, No. 2869, 8-11 May 1693: On Saturday next, being the 13th of this Instant, at 8 of the Clock in the Evening, will be sung a new French Pastoral, in the Musick-Meeting in York-Buildings, where the Words printed will be distributed; It being to be sung but this one time.

## June 1693

Saturday 10 COMMENT. In L. C. 5/151 is an order, dated this day, to pay Mrs Barry £25 At Court (?) for the acting of *Caius Marius*. The day of the performance is not indicated.

Wednesday 14  
A FAST DAY

Saturday 17 CONCERT.

YB COMMENT. *London Gazette*, No 2878, 8-12 June 1693: Next Saturday being the 17th of June will be perform'd in Villers-street in York-Building, for that time only, Mr Franks Consort, which will consist of English Dialogues and Songs (the Words by Mr Motteux) with Instrumental Musick proper to them, beginning exactly at 7 at Night.

The *Gentleman's Journal*, May 1693 (issued in June 1693): We have had lately a Consort of Music, which as it hath pleased the most nice and judicious Lovers of that Art; would doubtless have had your Approbation; I only speak of the Notes which were by Mr Franck; As for the words I [Motteux] made them in haste (p. 148).

## July 1693

Friday 7 Oxford COMMENT. The United Company played at Oxford in July. On 3 July the Queen recommended that permission be granted to the players to act there for twelve days beginning 7 July. See Rosenfeld, "Some Notes on the Players in Oxford," p. 371. See also Luttrell, *A Brief Relation*, 4 July (III, 129).

## August 1693

Wednesday 9  
A FAST DAY

Thursday 31 COMMENT. Newdigate newsletters, 2 Sept. 1693: On Thursday a person acting ye Jack pudding on a stage in Bartholomew fair Bantering upon ye Straits Expedition & return of the fleet was taken into Custody (Folger Shakespeare Library, transcribed by Professor John Harold Wilson).

Luttrell, *A Brief Relation*, III, 176, 2 Sept. 1693: A merry andrew in Bartholomew fair is committed for telling the mogg news that our fleet was come into Torbay,

being forced in by some French privateers, and other words reflecting on the conduct of great ministers of state.

Thursday 31  
BF

Newdigate newsletters, 12 Sept. 1693: On Sunday [10 Sept.] Mr Percivall who kept a Booth during St Bartholomew fair was seized near Charing cross upon ye acct of clipping being discovered by a young man (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82). [See also Luttrell, *A Brief Relation*, III, 183, 205, 207, 212.]

## September 1693

COMMENT. *London Gazette*, No 2901, 28-31 Aug. 1693: These are to give Notice, That the Fair annually held in the Borough of Southwark in the Month of September, called Lady Fair, will be from henceforth held three days only (viz.) the 7th, 8th, and 9th days of the said Month, and no more, pursuant to the Grant made thereof.

Thursday 7  
SF





## SEASON OF 1693-1694

**D**URING this season the affairs of the United Company remained in a somewhat uneasy condition. A contributory element to the deterioration of the company was the malfeasance of Alexander Davenant, whose misconduct with respect to the finances of the company was disclosed in the autumn of 1693. To avoid arrest, he fled to the Canary Islands. As a result of this action and other circumstances, Sir Thomas Skipwith and Christopher Rich acquired greater financial control and, shortly, greater influence in the theatrical operations. In fact, Rich during this season initiated a series of actions which, within another year, brought the players to a state of revolt. (For a full account of these events, see Hotson, *Commonwealth and Restoration Stage*, pp. 292-94).

The full roster of the United Company is not known, but the following list includes those names which appear in documents relating to this season. To ascertain the continuity of the personnel, one should compare this list with those for preceding and following seasons. Thomas Betterton; William Bowen; John Bowman; Mr Bray (dancing master); George Bright; Colley Cibber; Alexander Davenant (proprietor); Thomas Dogget; John Downes (prompter); John Freeman; Joseph Haines; Joseph Harris; Edward Kynaston; Michael Lee; Mr Magnus; Francis Pavys Sr; Mr Pavys Jr; Mr Philboy (dancer); George Powell; Mr Prince (dancer); Mr Reading; Christopher Rich (proprietor); Joseph Trefusis; Cave Underhill; John Verbruggen; Joseph Williams; Mrs Ayliff; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Katherine Cibber; Mrs Hodgson; Mrs Kent; Mrs Frances Maria Knight; Mrs Elinor Leigh; Mrs Lucas; Mrs Susanna Mountfort (later Mrs Susanna Verbruggen); Mrs Jane Rogers; Mrs Temple (dancer); Mrs Susanna Verbruggen.

In addition to the plays listed in the Calendar, there are dramas which, by virtue of composition, publication, or production less precisely dated, pertain to this season.

*Amphytrion; or, The Two Sosias.* By John Dryden. Reprinted in 1694, this play may have been revived at this time.

*Aureng-Zebe; or, The Great Mogul.* By John Dryden. Reprinted in 1694, this play may have been revived at this time. In addition, a song, "I see she flies me," the music by Henry Purcell and sung by Mrs Alyff [Ayliff] is in *Comes Amoris*, 1694. See also Purcell's *Works*, Purcell Society, xvi, vi-vii. When this play was revived at Drury Lane on 19 February 1708, the bill bore the heading: Not Acted there these 13 Years.

*The Heir of Morocco.* By Elkanah Settle. Reprinted in 1694, this play may have been revived at this time.

*Herod the Great.* By Roger Boyle, Earl of Orrery. This play, which was prepared for the stage in 1672, was published in 1694; but there is no evidence that it was acted at this time. See W. S. Clark, *The Dramatic Works of Roger Boyle, Earl of Orrery*, ii, 586-87.

*Ibrahim, The Illustrious Bassa.* By Elkanah Settle. This play was reprinted in 1694 and may have been revived at this time.

*The Indian Emperour; or, The Conquest of Mexico by the Spaniards.* By John Dryden. Reprinted in 1694, this play may have been revived at this time.

*The Innocent Usurper; or, The Death of the Lady Jane Gray.* By John Banks. According to the Dedication in the edition of 1694, a Dedication dated 5 October 1693, this play had been written some ten years earlier, and had been banned. It was printed in 1694, although not acted then. When a production was scheduled, it had been intended that Williams, Bowman, Kynaston, Betterton, Sandford, Mrs Barry, and Mrs Betterton would act in it. The *Gentleman's Journal*, November 1694, refers to the play: The Tragedy by Mr Banks, which I told you was printed, has been lately publish'd; it's call'd The Innocent Usurper, or the Lady Jane Grey.

*Love in a Wood.* By William Wycherley. Reprinted in 1694, this play may have been revived at this time.

*The Old Batchelor.* By William Congreve. This play was reprinted in 1694. In addition, Congreve wrote a Prologue which probably pertains to a performance at this time: Prologue to the Queen Upon Her Majesty's Coming to see the Old Batchelor. Spoken by Mrs Barry.

*Pastor Fido.* By Elkanah Settle. Reprinted in 1694, this play may have been revived at this time.

*The Plain Dealer.* By William Wycherley. Reprinted in 1694, this play may have been revived at this time.

*The Rambling Justice.* By John Leanerd. Reprinted in 1694 (the second edition), this play may have been revived at this time.

*The Rape of Europa by Jupiter.* The author is not known. Edition of 1694: Jupiter – Bowman; Mercury – Magnus; Europa – Mrs Bracegirdle; Herse – Mrs Hodgson; Aglaura – Mrs Cibber; Coridon – Doggett. The Dancers: Doggett, Phillboy, Prince, Bray, Mrs Knight, Mrs Lucas, Mrs Temple. This work, which was given at Dorset Garden, was published in 1694, and Luttrell's copy, which bears his acquisition date of 2 Oct. [1694, presumably], is in the Huntington Library. There is no specific indication as to just when it was first given, but it was probably given not later than the winter of 1693/4. John Eccles composed the music, and four of the songs are in *Thesaurus Musicus*, The Third Book, 1695 (licensed 16 March 1693/4). Four songs bear the singer's name: "Appear all appear your kind mistress to show," sung by Mrs Hudson; "At London che've been," sung by Doggett and Mrs Hudson; "Give then royal maid your sorrows o'er," sung by Mrs Cibber; "Still I'm grieving still lamenting," sung by Mrs Bracegirdle.

*The Rival Queens; or, The Death of Alexander the Great.* By Nathaniel Lee. This play, reprinted in 1694 (*Term Catalogues*, June 1694), may have been revived at this time. Cibber, *Apology*, I, 108: When this favourite Play . . . from its being too frequently acted, was worn out, and came to be deserted by the Town, upon the sudden Death of Monfort, who had play'd Alexander with Success for several Years, the Part was given to Betterton, which, under the great Disadvantage of the Satiety it had given, he immediately reviv'd with so new a Lustre that for three Days together it fill'd the House. . . . And . . . when, from a too advanced Age, he resigned that toilsome Part of Alexander, the Play for many Years after never was able to impose upon the Publick.

*The Spanish Fryar.* By John Dryden. This play may have been revived at this time. A new song, "Whilst I with grief," the music composed by Henry Purcell, was separately printed, ca. 1694 apparently. See Purcell's *Works*, Purcell Society, xxi (1917), xvi-xvii.

*Timon of Athens; or, The Man Hater.* By Thomas Shadwell. This play may have been revived at this time, for Henry Purcell, apparently in 1694, composed new music for it. "The cares of lovers," composed by Purcell and sung by The Boy, is in *Deliciae Musicae*, 1695; and he apparently composed new music for "Hark, how the songsters." See Moore, *Henry Purcell and the Restoration Theatre*, pp. 197-99.

*Valentinian.* By John Wilmot, Earl of Rochester. When this play was revived at Drury Lane, 16 April 1706, the bill bore the heading: Not Acted these 12 Years.

*The Villain.* By Thomas Porter. Reprinted in 1694, this play may have been revived at this time. A song, "Find me a lonely cave," the music composed by John Eccles and sung by Mrs Hodgson, is not in the printed play but is in *A Collection of Songs... by Mr Henry Purcell and Mr John Eccles*, 1696.

*The Wild Gallant.* By John Dryden. Reprinted in 1694, this play may have been revived at this time.

## October 1693

[DL or DG] THE RICHMOND HEIRESS. [By Thomas D'Urfe.] See April 1693.

COMMENT. The United Company. According to the *Gentleman's Journal*, November 1693, this play was revived in the autumn: Mr Durfe's *Richmond Heiress* has been Revis'd, and Acted several times, with Alterations and Amendments. We are to have this Winter a Play by him, call'd *Don Quixote*.

DL THE DOUBLE DEALER. [By William Congreve.] Edition of 1693: Prologue, Spoken by Mrs Bracegirdle. Epilogue, Spoken by Mrs Mountford. Maskwell - Betterton; Lord Touchwood - Kynaston; Mellefont - Williams; Careless - Alexander [Verbruggen]; Lord Froth - Bowman; Brisk - Powell; Sir Paul Plyant - Dogget; Lady Touchwood - Mrs Barrey; Cynthia - Mrs Bracegirdle; Lady Froth - Mrs Mountford; Lady Plyant - Mrs Leigh.

COMMENT. The United Company. The date of the first performance is not known, but Dryden, on 12 Dec. 1693, reported that it had then been acted eight times. If these performances were consecutive, the première probably occurred in November; but the fact that the play was advertised in the *London Gazette*, 4-7 Dec. 1693, suggests that the première was near the end of October or early in November. Henry Purcell composed the overture and act tunes. See Purcell's *Works*, Purcell Society, xvi (1906), xxxi. Two of the songs whose music he composed are in *Thesaurus Musicus*, 1694: "Cynthia frowns when e're I woo her," sung by Mrs Ayliff; and "Ancient Phillis has young Graces," sung by Bowman. See also 12 Dec. 1693 and 22 March 1692/3.

Monday 30  
City THE TRIUMPHS OF LONDON: Performed on Monday October 30, 1693. For the Entertainment of the Right Honourable Sir William Ashurst, Knight, Lord Mayor of the City of London. Containing A True Description of the several Pageants; with the Speeches Spoken on each Pageant. All set forth at the proper Costs and Charges of the Worshipful Company of Merchant Taylors. Together with The Festival Songs for His Lordship and the Companies Diversion.

COMMENT. The Lord Mayor's Shoew. By Elkanah Settle. The cost of the pageants: Masters' Accounts, £479 14s. 2d.; Wardens' Accounts, £43 11s. 2d. See R. T. D. Sayle, *Lord Mayors' Pageants* (London, 1931), p. 145.

YB COMMENT. In the *London Gazette*, No 2917, 23-26 Oct. 1693, appeared a notice of a concert by Signor Tosi for this date, but another notice in the *London Gazette*, No 2919, 30 Oct.-2 Nov. 1693, announced that the concert had been postponed to 2 Nov. 1693.

## November 1693

**COMMENT.** The *Gentleman's Journal*, November 1693: Mr Durfey's *Richmond Heiress* has been Revis'd, and Acted several times, with Alterations and Amendments. We are to have this Winter a Play by him, call'd *Don Quixote*. . . . We are impatiently expecting a Play by Mr Dryden; 'tis of the Nature of his *Spanish Fryar*. We are also to have a Tragedy by Mr Southern; a Comedy by Mr Crown; and the Tragedy of *Pyrrhus*, by Mr H. I need not say any thing of Mr Congreve's *Double-Dealer* (the only new Play since my last) after the Character which Mr Dryden has given of it.

[DL or DG]

**CONCERT.**

**COMMENT.** *London Gazette*, No 2919, 30 Oct.-2 Nov. 1693: Whereas last Monday proving to be the Lord Mayors Day Signior Tosi could not play his Consort of Musick, but will do it this present Thursday the 2d instant, and the Thursday following; and afterwards on every Monday, in York-Buildings, during the Winter.

Thursday 2  
YB**CONCERT.**

**COMMENT.** *Gentleman's Journal*, November 1693: An Ode upon His Majesty's Birth-day, Set to Musick by Dr Staggins; and Perform'd before Their Majesties, Nov. 4. 1693. The Words by N. Tate, Servant to Their Majesties. [The Ode was published separately as a broadside in 1693. A song, "Gallic force, in vain," set by Staggins and sung to the King on his birthday, is in *Comes Amoris*, The Fifth Book, 1694.]

Saturday 4  
At Court**CONCERT.**

**COMMENT.** *Gentleman's Journal*, November 1693: A Song for St Cecilia's Day, By Mr Theo. Parsons. Set to Musick by Mr Finger.

Wednesday 22  
SH**CONCERT.**

**COMMENT.** *London Gazette*, No 2925, 20-23 Nov. 1693: In York-Buildings on Monday next being the 27th Instant, will begin Mr Fingers Consort of Musick, and so continue every Monday night, beginning exactly at 8 of the Clock.

Monday 27  
YB**CONCERT.**

**COMMENT.** *London Gazette*, No 2926, 23-27 Nov. 1693: In Charles-street in Covent-Garden, on Thursday next the 30th Instant, will begin Mr Frank's Consort of Musick, and so continue every Thursday night, beginning exactly at Eight of the Clock.

Thursday 30  
BG

## December 1693

**RULE A WIFE AND HAVE A WIFE.** [By John Fletcher.] *Cast not known.*  
**COMMENT.** The United Company. This play was apparently revived late in 1693, for a song, "There's not a swain on the plain," not printed in the play, the words by N. Henley, sung by Mrs Hudson, is printed in the *Gentleman's Journal*, January-February 1694 (announced in the *London Gazette*, 8 March 1693/4). It is also in *Joyful Cuckoldom*, ca. 1695. See also Purcell's *Works*, Purcell Society, XXI (1917), xii.

[DL or DG]

- Tuesday 12* COMMENT. Dryden to Walsh, 12 Dec. 1693: Your Critique, by your description of its bulk, will be to large for a preface to my Play, which is now studying; but cannot be acted till after Christmasse is over. I call it Love Triumphant; or Nature will prevale: . . . I have remembred you to all your friends; and in particular to Congreve; who sends you his play, as a present from him selfe, by this conveyance; & much desires the honour of being better known to you. His Double Dealer is much censured by the greater part of the Town: and is defended onely by the best Judges, who, you know, are commonly the fewest. Yet it gets ground daily, and has already been acted Eight times. The women thinke he has exposd their Bitchery too much; & the Gentlemen, are offended with him; for the discovery of their follies: & the way of their Intrigues, under the notion of friendship to their Ladys Husbands. My verses, which you will find before it, were written before the play was acted, but I neither alterd them nor do I alter my opinion of the play (*The Letters of John Dryden*, pp. 62–63).

## January 1694

- Monday 1* CONCERT. Hymn to the Sun. Set by Dr Purcel, and Sung before their Majesties on New-Years-Day, 1694.  
*At Court* COMMENT. For the poem, see Matthew Prior, *The Literary Works*, ed. H. B. Wright and M. K. Spears (Oxford, 1959), I, 125–28; II, 856–57.
- Wednesday 10* THE PROPHETESS; or, The History of Dioclesian. [By Thomas Betterton.] See May 1693.  
*DG* COMMENT. The United Company. This performance is indicated in the Newdigate newsletters, 11 Jan. 1693/4: On Tuesday the Prince of Baden dyned with ye D of Linster and yesterday his Highness saw the new Opera called Diaclessia acted at the K<sup>s</sup> play house (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59). There is, however, some uncertainty about this performance. In the first place, *Dioclesian* was not a new play, although new songs frequently appeared in it. In the second place, Dryden's new play, *Love Triumphant*, was ready for its première about this time, and the compiler of the Newdigate newsletters might have been mistaken in identifying the play. Yet the certain performance of *The Double Dealer* on 13 Jan. 1693/4 would be an awkward interruption of the initial run of *Love Triumphant* if it were the new play the Newdigate newsletters refer to. It seems likely, then, that *Love Triumphant* did not make its first appearance until mid-January.  
 In *Thesaurus Musicus*, 1694, is a new song in *The Prophetess*, Act III, "When first I saw the bright Aurelia's eyes," set by Henry Purcell and sung by Mrs Ayliff. It is also in *Joyful Cuckoldom*, 1695. In the latter compilation are three other songs for this play: "Since from my dear," sung by Mrs Hudson "in the Prophetess, as it is newly reviv'd," set by Henry Purcell; "Let monarchs fight," the words by Thomas Betterton, the music by Henry Purcell, and sung by Freeman; "Let ye soldiers," the words by Thomas Betterton, set by Henry Purcell, and sung by Freeman.
- Thursday 11* COMMENT. Evelyn, *Diary*, 11 Jan. 1693/4: Sup'd at Mr Ed Sheldons where was Mr Dryden the Poet, who now intending to Write no more Plays (intent upon the Translation of Virgil) read to us his Prologue & Epilogue to his last Valedictory Play, now shortly to be Acted.

## THE DOUBLE DEALER. See Oct. 1693.

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: *y<sup>e</sup> Q a Box & a Box for y<sup>e</sup> Maids of Honr double dealer. [See also Nicoll, *Restoration Drama*, p. 352.]*

Cibber relates an incident which may pertain to this performance, *Apology*, I, 185-86: Queen Mary having commanded the *Double Dealer* to be acted, Kynaston happen'd to be so ill that he could not hope to be able next Day to perform his Part of the Lord Touchwood. In this Exigence, the Author, Mr Congreve, advis'd that it might be given to me, if at so short a Warning I would undertake it. The Flattery of being thus distinguish'd by so celebrated an Author, and the Honour to act before a Queen, you may be sure made me blind to whatever Difficulties might attend it. I accepted the Part, and was ready in it before I slept; next Day the Queen was presented at the Play, and was received with a new Prologue from the Author, spoken by Mrs Barry, humbly acknowledging the great Honour done to the Stage. . . . After the Play, Mr Congreve made me the Compliment of saying, That I had not only answer'd, but had exceeded his Expectations, and that he would shew me he was sincere in his saying more of me to the Masters.—He was as good as his Word, and the next Pay-day I found my Sallary of fifteen was then advanced to twenty Shillings a Week.

Saturday 13  
DL

## LOVE TRIUMPHANT; or, Nature will Prevail. [By John Dryden.] Prologue, Spoken by Mr Betterton. Veramond – Kynaston; Alphonso – Betterton; Garcia – Williams; Ramirez – Alexander [Verbruggen]; Sancho – Dogget; Carlos – Powell; Lopez – Underhill; Ximena – Mrs Betterton; Victoria – Mrs Barry; Celidea – Mrs Bracegirdle; Dalinda – Mrs Montfort; Nurse – Mrs Kent. Epilogue, Spoken by Dalinda.

Mid-January  
DL

COMMENT. The United Company. The date of the first performance is not precisely known, but it seems likely to have been in mid-January. See the discussion under 10 Jan. 1693/4 and Evelyn's remarks on 11 Jan. 1693/4. Part of the music for the play was composed by John Eccles: "Young I am and yet unskill'd," sung by a girl, in *Gentleman's Journal*, January / February 1693/4, and *Thesaurus Musicus*, 1694: "What state of life can be so blest," sung by Mrs Hudson, in *Thesaurus Musicus*, 1694. One song was set by Henry Purcell, "How happy's the husband," the words by Congreve and sung by Mrs Ayliff, in *Thesaurus Musicus*, 1694: see also Purcell's *Works*, Purcell Society, xx (1916), xiii-xiv.

## CONCERT.

COMMENT. *London Gazette*, No 2939, 8-11 Jan. 1693/4: In York Buildings, on Monday next, will be performed the last St Cecilia's Song, beginning at the usual Hour. [See 22 Nov. 1693.]

Monday 15  
YB

## CONCERT.

COMMENT. *London Gazette*, No 2943, 22-25 Jan. 1693/4: At the consort-room in York-buildings, on this present Thursday, at the usual hour will be perform'd Mr Purcell's Song composed for St Cecilia's Day in the year 1694 [?], together with some other compositions of his, both vocal and instrumental, for the entertainment of his Highness Prince Lewis of Baden. [In the *Gentleman's Journal*, January / February 1693/4, is: A Song set by Mr Henry Purcell. The Words by the Authour of this Journal, Sung at an Entertainment for Prince Lewis of Barden, "Sawney is a bonny, bonny lad."]

Thursday 25  
YB

Tuesday 30

## A FAST DAY FOR THE MARTYRDOM OF CHARLES I

## February 1694

- [DL or DG] THE LANCASHIRE WITCHES. [By Thomas Shadwell.] *Cast not known.*  
 COMMENT. The United Company. It seems likely that this play was revived in the late winter of 1693-94, for several songs for it are in *Tthesaurus Musicus*, 1695 (licensed 16 March 1693/4; *Stationers' Register*, 29 Sept. 1694): A song in the fourth act, "Tormenting passion leave my breast," set by John Eccles, and sung by Mrs Hudson. A song in the fifth act, set by John Eccles and sung by Mrs Burr. Mr Doggett's Serenade in the fifth act, "Then beautious nymph look from above," set by John Eccles.

- DL THE FATAL MARRIAGE; or, The Innocent Adultery. [By Thomas Southerne.]  
 Edition of 1694: Prologue, Spoken by Mrs Bracegirdle. Count Baldwin - Kynaston; Biron - Williams; Carlos - Powell; Villeroy - Betterton; Frederick - Verbruggen; Fernando - Doggett; Fabian - Mich. Lee; Jacqueline - Bowen; Sampson - Underhill; Bellford - Harris; Pedro - Freeman; Isabella - Mrs Barry; Julia - Mrs Knight; Villeria - Mrs Bracegirdle; Nurse - Mrs Lee. Epilogue, Spoken by Mrs Verbruggen.  
 COMMENT. The United Company. The date of the première is not certain, but the fact that a song in the play, composed by Henry Purcell and sung by Mrs Hudson, is in the *Gentleman's Journal*, January/February 1693/4 (advertised in the *London Gazette*, No 2955, 5-8 March 1693/4) suggests that the play had its première in February. The play was advertised in the *London Gazette*, No 2959, 19-22 March 1693/4.

The music for additional songs was composed by Henry Purcell: "The danger is over," sung by Mrs Hudson, is in *Joyful Cuckoldom*, ca. 1695; "I sighed and owned my love," sung by Mrs Ayliff, is in *Tthesaurus Musicus*, Book III, 1695. See also Purcell's *Works*, Purcell Society, XX (1916), i-iii.

Two songs were composed by John Eccles: "Still, I'm grieving," sung by Mrs Bracegirdle; and "Give then royal maid your sorrows o're," sung by Mrs Cibber, are in *Tthesaurus Musicus*, 1695.

*Gentleman's Journal*, March 1694 (advertised in *London Gazette*, No 2964, 5-9 April 1694): Mr Southern's new Play call'd *The Fatal Marriage; or, The Innocent Adultery*, has been so kindly receiv'd, that you are by this time no stranger to its merit. As the world has done it justice, and it is above my praise, I need not expatiate on that subject. [See also 22 March 1693/4.]

- Monday 5 CONCERT.  
 YB COMMENT. *London Gazette*, No. 2945, 29 Jan.-1 Feb. 1693/4: At the Consort in York-Buildings, on Monday next the 5th instant, will be performed Mr Fingers St Cecilias Song, intermixt with variety of other new Musick, at the ordinary Rates. [See 22 Nov. 1693.]

- Monday 26 CONCERT.  
 YB COMMENT. *London Gazette*, No. 2951, 19-22 Feb. 1693/4: In York-Buildings on Monday next, (being the 26th Instant) will be perform'd a new Consort of Vocal and Instrumental Musick, Composed by Mr Finger. Beginning at the usual Hour.

## March 1694

THE AMBITIOUS SLAVE; or, A Generous Revenge. [By Elkanah Settle.]  
 Edition of 1694: Prologue, Spoken by Mrs Knight. King of Persia – Bowman; Tygranes – Verbruggen; Orontes – Powell; Briomar – Freeman; Mirvan – Mrs Rogers; Amorin – Sybars [Cibber]; Herminia – Mrs Knight; Clarismunda – Mrs Bracegirdle; Celestina – Mrs Barry; Rosalin – Mrs Leigh. Epilogue, Spoken by Mrs Rogers.

Wednesday 21  
DL

COMMENT. The United Company. The date of this production is determined by a letter (see below). For a discussion of the origin and development of this play, see Hotson, *Commonwealth and Restoration Stage*, pp. 274–76. A song, "Why shou'd the world mistake," the music composed by John Eccles and sung by Mrs Hudson, is in *Thesaurus Musicus*, 1695.

An unidentified letter, 22 March 1693/4: We had another new play yesterday, called *The Ambitious Slave, or a Generous Revenge*. Elkanah Settle is the author of it, and the success is answerable to his reputation. I never saw a piece so wretched, nor worse contrived. He pretends 'tis a Persian story, but not one body in the whole audience could make any thing of it; 'tis a mere babel, and will sink for ever. The poor poet, seeing the house would not act it for him, and give him the benefit of the third day, made a present of it to the women in the house, who act it, but without profit or encouragement (Edmond Malone, *An Historical Account of the Stage in Plays and Poems of William Shakespeare* [London, 1821], III, 163–64).

*Gentleman's Journal*, March 1694: 'Tis not altogether strange for a Play to be less kindly receiv'd, immediately after one that has deservedly ingross'd all the Applause which the Town can well bestow in some time on new Dramatic Entertainments. Perhaps Mr Settle may partly impute to this, the want of success of a new Tragedy of his which was lately acted, 'tis called, *The Ambitious Slave: or, The Generous Revenge*. [This play followed Southerne's *The Fatal Marriage*.]

Thursday 22

COMMENT. An unidentified letter, 22 March 1693/4: There is hardly anything now to make it acceptable to you, but an account of our winter diversions, and chiefly of the new plays which have been the entertainment of the town.

The first that was acted was Mr Congreve's, called *The Double Dealer* [see October 1693]. It has fared with that play, as it generally does with beauties officiously cried up: the mighty expectation which was raised of it made it sink, even beneath its own merit. The character of The Double Dealer is artfully writt, but the action being but single, and confined within the rules of true comedy, it could not please the generality of our audience, who relish nothing but variety, and think any thing dull and heavy which does not border upon farce.—The criticks were severe upon this play, which gave the author occasion to lash 'em in his Epistle Dedicatory, in so defying or hectoring a style, that it was counted rude even by his best friends; so that 'tis generally thought he has done his business, and lost himself: a thing he owes to Mr Dryden's treacherous friendship, who being jealous of the applause he had gott by his *Old Batchelour*, deluded him into a foolish imitation of his own way of writing angry prefaces.

The 2d play is Mr Dryden's, called *Love Triumphant, or Nature will prevail* [see mid-January 1694]. It is a tragi-comedy, but in my opinion one of the worst he ever wrigg, if not the very worst: the comical part descends beneath the style and shew of a Bartholomew-fair droll. It was damn'd by the universal cry of the town, *nemine contradicente*, but the conceited poet. He says in his prologue, that this is the last the town must expect from him; he had done himself a kindness had he taken his leave before.

Thursday 22

The 3d is Mr Southern's, call'd *The Fatal Marriage, or the Innocent Adultery* [see February 1693/4]. It is not only the best that author ever writt, but is generally admired for one of the greatest ornaments of the stage, and the most entertaining play has appeared upon it these 7 years. The plot is taken from Mrs Behn's novel, called the *Unhappy Vow-Breaker*. I never saw Mrs Barry act with so much passion as she does in it; I could not forbear being moved even to tears to see her act. Never was poet better rewarded or encouraged by the town; for besides an extraordinary full house, which brought him about 140 £. 50 noblemen, among whom my lord Winchelsea, was one, give him guineas apiece, and the printer 36 £. for his copy.

This kind usage will encourage desponding minor poets, and vex huffing Dryden and Congreve to madness. [For the fourth play, see 21 March 1693/4; Edmond Malone, *Plays and Poems of William Shakespeare* (London, 1821), III, 162–64.]

## April 1694

Monday 2–Saturday 7  
PASSION WEEK

Mid-April  
DL

HAVE AT ALL; or, The Midnight Adventure. [By Joseph Williams.] *Cast not known.*

COMMENT. The United Company. This play was never published, and the date of its first performance is not known. It is referred to, however, in the *Gentleman's Journal*, May 1694, with the implication that it preceded *The Married Beau* and that both had appeared since the previous issue of the *Gentleman's Journal*.

Monday 16  
At Court (?)

COMMENT. In L. C. 151 / p. 352, is an order, dated 16 April 1694, to pay Mrs Barry £25 for *The Old Bachelor*. The date of the performance is not specified.

Monday 30  
At Court

CONCERT.

COMMENT. The Queen's Birthday Ode, "Come, Ye Sons of Art," the music by Henry Purcell, the author of the words not known; and "Strike the Viol," sung by [Alexander(?)] Damascene, are in *Gentleman's Journal*, May 1694. See also Purcell's *Works*, Purcell Society, xxiv (1926), ii.

Late April  
DL

THE MARRIED BEAU; or, The Curious Impertinent. [By John Crowne.] Edition of 1694. The Prologue. No actors' names, but see Epilogue. The Epilogue, Spoken by Mr Dogget, who Acts Thorneback. A copy of the 1694 quarto in the Folger Shakespeare Library has a manuscript cast which appears to be the original one: Loveley – Powell; Polidor – Betterton; Thorneback – Dogget; Sir John – Bowen; Mrs Loveley – Mrs Barry; Cecilia – Mrs Bowman; Camilla – Mrs Brace-girdle; Lionell – Mrs Verbruggen. Prologue, Spoken by Mr Pow[ell].

COMMENT. The United Company. The date of the first performance is not known, but according to the *Gentleman's Journal*, May 1694, it followed *Hare at All*: the other call'd *The married Beau, or the Curious Impertinent*, by Mr Crown, already acted many times (p. 134). The manuscript of a song composed by John Eccles and sung by Doggett is in Bodleian, School of Music Collection, c. 95, f 102. One by Henry Purcell, "See, where repenting Celia lies," sung by Mrs Ayliff, is in *Thesaurus Musicus*, 1695. See also Purcell's *Works*, Purcell Society, xx (1916), xvii–xviii.

## May 1694

**ALL FOR LOVE;** or, The World well-lost. [By John Dryden.] *Cast not known.*

COMMENT. The United Company. This performance is announced in a playbill: At the Queen's Theatre, in Dorset-Garden, this present Wensday being the Nineth of May, will be presented, A Play called, All for Love, Or the World well-lost. No money to be return'd after the Curtain is drawn. By their Majesties Servants. Vivant Rex & Regina (reproduced opposite page 241 in Lawrence, *Elizabethan Playhouse*, Second Series).

*Wednesday 9*  
DG

**THE COMICAL HISTORY OF DON QUIXOTE,** Part I. [By Thomas D'Urfey.]

Edition of 1694: Prologue, Spoken by Mr Betterton. Epilogue, by Sancho, Riding upon his Ass. Don Quixote – Boen; Don Fernando – Powel; Cardenio – Bowman; Ambrosio – Verbruggen; Perez – Cibber; Nicholas – Harris; Sancho Panza – Doggett; Gines de Passamonde – Haines; Vincent – Bright; Marcella – Mrs Bracegirdle; Dorothea – Mrs Knight; Lucinda – Mrs Bowman; Teresa Pancha – Mrs Leigh; Mary the Buxom – Mrs Verbruggen.

*Mid-May*  
DG

COMMENT. The United Company. The date of the first performance is not known, but the *Gentleman's Journal*, June 1694 (apparently appearing in late June) indicated that both parts of *Don Quixote* had by then appeared, and the *Songs* to Part I were announced in the *London Gazette*, No. 2983, 11-14 June 1694, to be published on 16 June 1694. Very likely Part I appeared in May 1694. The publication of *The Songs in the New Play of Don Quixote, Part the First* lists the following pieces: "Sing, sing, all ye muses," the first song in Act II, composed by Henry Purcell. "Young Chrysostome had vertue, sense," the second song in Act II, was composed by John Eccles. The third song in Act II, "Sleep, poor youth," was composed by John Eccles. "When the world first knew creation," sung in Act III, was composed by Henry Purcell. "Let the dreadful engines," sung for Cardenio in Act IV, was set by Henry Purcell. "'Twas early one morning," in Act IV, for Sancho, was set by John Eccles. "With this, this sacred charming wand," in Act V for Montesmo, Melissa and Urganda, was set by Henry Purcell.

*Wednesday 23*  
*A FAST DAY*

**THE COMICAL HISTORY OF DON QUIXOTE,** Part II. [By Thomas D'Urfey.]

Edition of 1694: Prologue For Mr Powel. Epilogue, by Sancho and Mary the Buxome. Duke Ricardo – Cibber; Cardenio – Bowman; Ambrosio – Verbruggen; Don Quixot – Boen; Manuel – Powel; Pedro Rezio – Freeman; Bernardo – Trefuse; Diego – Harris; Page to the Duke – Lee; Sancho Pancha – Underhil; Dutchess – Mrs Knight; Luscinda – Mrs Bowman; Dulcinea del Toboso – Lee; Marcella – Mrs Bracegirdle; Don Rodriguez – Mrs Kent; Teresa Pancha – Mrs Lee; Mary – Mrs Verbruggen.

*Late May*  
DG

COMMENT. The United Company. The date of the first production is not known, but Part II seems to have followed rather closely upon Part I. The *Gentleman's Journal*, June 1694 (which apparently appeared in mid-June) states: The first Part of Mr Durfey's *Don Quixote* was so well received, that we have had a second Part of that Comical History acted lately, which doubtless must be thought as entertaining as the first; since in this hot season it could bring such a numerous audience (p. 170). The *Songs* were advertised in the *London Gazette*, 5 July 1694, and Part II advertised in the same periodical 19-23 July 1694. The songs as listed in the separately printed *Songs* are as follows: "Genius of England," the music by

*Late May*  
DG Henry Purcell, sung by Freeman and Mrs Cibber. "I burn, I burn," the music by John Eccles, sung by Mrs Bracegirdle. "Since times are so bad," the music by Henry Purcell, sung by Reading and Mrs Ayliff. "Damon, let a friend," the music by Pack, sung by Mrs Hudson. "Ye nymphs and sylvan gods," the music by John Eccles, sung by Mrs Ayliff. "If you will love me," composer and singer not named. In addition, *Thesaurus Musicus*, 1695, published "Lads and lasses, blithe and gay," the music by Henry Purcell, sung by Mrs Hudson. Purcell also wrote the music for other songs for which the singer is not known.

Preface, edition of 1694: The good success, which both the Parts of *Don Quixote* have had, either from their Natural Merit, or the Indulgence of my Friends, or both, ought sufficiently to satisfie me, that I have no reason to value the little Malice of some weak Heads, that make it their business to be simply Criticizing. . . . I think I have given some additional Diversion in the Continuance of the character of Marcella, which is wholly new in this Part, and my own Invention, the design finishing with more pleasure to the Audience by punishing that coy Creature by an extravagant Passion here, that was so inexorable and cruel in the first Part, and ending with a Song so incomparably well sung, and acted by Mrs Bracegirdle, that the most envious do allow, as well as the most ingenious affirm, that 'tis the best of that kind ever done before. . . . I deserve some acknowledgment for drawing the Character of Mary the Buxom, which was intirely my own, . . . by making the Character humorous, and the extraordinary well acting of Mrs Verbruggen, it is by the best Judges allowed a Masterpiece of humour.

## June 1694

*Tuesday 12*  
DG **THEODOSIUS; or, The Force of Love.** [By Nathaniel Lee.] *Cast not known.*  
COMMENT. The United Company. This performance is known from a playbill: At the Queens Theatre, in Dorset-Garden, this present Tuesday being the 12th of June, will be presented, A Play called, Theodosius, Or, The Force of Love. No money to be return'd after the Curtain is drawn. By their Majesties servants. Vivant Rex & Regina (reproduced opposite page 241, Lawrence, *Elizabethan Playhouse*, 2d Series).

*Tbursday 14*  
BG **CONCERT.**  
COMMENT. *London Gazette*, No. 2982, 7-11 June 1694: On Thursday next will be a new Consort of Musick in Charles-street, Covent Garden; where a Gentlewoman that Sings that hath one of the best Voices in England, not before heard in publick, to be continued every Thursday for a Month.

*Tbursday 28*  
[DG or DL] COMMENT. Luttrell, *A Brief Relation*, III, 336, 30 June 1694: A quarrel hapned at the play house on Thursday night between the duke of Richmond and one Mr Leonard, whereupon they challenged each other.

## July 1694

COMMENT. According to the testimony of Sir Thomas Skipwith, 10 Dec. 1694, the young actors played during the vacation nearly thirty days without Betterton, Williams, Bright, Kinaston, Sandford, or Mrs Betterton, and made sufficient money to keep them over the vacation. L. C. 7/3, 17 Dec. 1694, in Nicoll, *Restoration Drama*, p. 374.

## September 1694

**COMMENT.** Newsletter, 1 Sept. 1694: Indictments are found against several of the Masters of Booths in Bartholomew fair for presuming to keep the same without the Lord Mayor's permission (Huntington Library, EL 9986, Vol. 142).

*Saturday 1*  
BF

**THE UNHAPPY MARRIAGE.** A droll.

**COMMENT.** Thura, a Danish student, saw this droll. See Seaton, *Literary Relationships*, p. 339.

*Wednesday 5*  
BF





## S E A S O N   O F

### 1694-1695

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IN THIS season the United Company dissolved as a result of the rebellion headed by Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle, ending a Union which had been created in 1682. The dissension of preceding seasons came to a climax in the autumn of 1694 and resulted in a series of petitions, replies, and conferences, with Sir Thomas Skipwith and Christopher Rich representing the Patentees, and Thomas Betterton acting as leader of the seceding performers. The death of Queen Mary in December 1694 and the closing of the theatres until Easter Monday enabled the two companies—Rich's to act at Drury Lane and Dorset Garden, and Betterton's at Lincoln's Inn Fields—to recruit their personnel and prepare their programs. Betterton's Company had the good fortune to begin with a new play by William Congreve, *Love for Love*, which was very successful, whereas Rich's Company, lacking the best actors of the day, suffered in public esteem by contrast with the brilliance of Betterton, Mrs Barry, and Mrs Bracegirdle. For more detailed accounts of the affairs of this season, see Cibber, *Apology*, I, 194-98; Hotson, *Commonwealth and Restoration Stage*, pp. 290-302; and Nicoll, *Restoration Drama*, pp. 334-37.

Because of the complexities of this season, the lists of personnel have been entered in three groups. Once again, these lists contain those names which appear in documents relating to this season. The United Company (to December 1694): Sam Bailey, Thomas Betterton; William Bowen; John Bowman; Mr Bray (dancer); George Bright; Colley Cibber; Thomas Dogget; John Downes (prompter); Mr Harland; Hildebrand Horden; Thomas Kent; Mr Knapp; Edward Kynaston; Michael Lee; Will Peer; William Penkethman; Mr Person; George Powell; Christopher Rich (proprietor); Samuel Sandford;

Barnabas Scudamore; Mr Sherburn (singer); Benjamin Sperin; Joseph Trefusis; Cave Underhill; John Verbruggen; Joseph Williams; Mrs Ayliff; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Boutell; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Hudson [Hodgson]; Mrs Kent; Mrs Frances Maria Knight; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Lucas; Mrs Anne Perrin; Mrs Jane Rogers; Mrs Temple; Mrs Susanna Mountfort Verbruggen.

Betterton's Company (after 1 April 1695): Samuel Bayly; Thomas Betterton; William Bowen; John Bowman; Mr Bray (dancer); George Bright; Thomas Dogget; John Downes (prompter); John Freeman; Joseph Harris; John Hodgson; Mr Knapp; Edward Kynaston; Mr Pate (disciplined 20 June 1695 for Jacobite rioting); Will Peer; Mr Person; Mr Prince (dancer); Mr Reading (disciplined 20 June 1695 for Jacobite rioting); Samuel Sandford; Barnabas Scudamore; William Smith; Benjamin Sperin; Joseph Trefusis; Cave Underhill; Mrs Ayliff; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Boutell; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Hodgson; Mrs Howard; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Margaret Osborne; Mrs Anne Perrin.

Rich's Company: William Bullock; Mr Church; Colley Cibber; Thomas Disney; Freeman (singer); Philip Griffin; Mr Harland; Hildebrand Horden; Benjamin Johnson; Thomas Kent; Michael Lee; Richard Leveridge; John Mills; William Penkethman; Phillips (dancer); George Powell; Martin Powell; Christopher Rich (proprietor); John Verbruggen; Joseph Williams; Mrs Cibber; Miss Cross; Mrs Kent; Mrs Frances Maria Knight; Mrs Lucas; Mrs Jane Rogers; Mrs Temple; Mrs Susanna Mountfort Verbruggen.

In addition to the plays which appear in the Calendar, there are others which, by virtue of composition, publication, or performance not more precisely determined, belong to this season.

*Britannicus; or, The Man of Honour.* By E. D'Oyley. The manuscript, dated 1695, of this play is in the Folger Shakespeare Library.

*The Conquest of Granada by the Spaniards.* By John Dryden. Both parts of this play were reprinted in 1695 and may have been revived at this time.

*The Country Wife.* By William Wycherley. Reprinted in 1695, this play may have been revived at this time.

*The Devil of a Wife; or, A Comical Transformation.* By Thomas Jevon. Reprinted in 1695, this play may have been revived at this time.

*Don Carlos, Prince of Spain.* By Thomas Otway. This play was reprinted in 1695. In addition, a song, "Behold ye powers this bleeding fair," composed by John Eccles and sung by Mrs Cibber, is in *A Collection of Songs set to Musick*, ca. 1696.

*Hamlet, Prince of Denmark.* By William Shakespeare. Reprinted in 1695, this play may have been revived at this time; in fact, Cibber, *Apology*, I, 201-2, implies that *Hamlet* was given at Drury Lane after the division of the companies.

*Julius Caesar.* By William Shakespeare. This play is included among the Shakespearean dramas which Cibber, *Apology*, I, 201-2, implies were given in 1694-95 after the division of the companies.

*King Arthur.* By John Dryden. Reprinted in 1695, this play may have been revived in 1694-95.

*Macbeth.* Altered from William Shakespeare by Sir William Davenant. In BM Add. MSS. 31454 (apparently altered from Add. MSS. 12219) is the music for *Macbeth*, composed by John Eccles. The date of this revival is uncertain, but it is possible, as has been suggested by Stoddard Lincoln, that Eccles composed the music for a revival at Dorset Garden before the end of 1694. Since Eccles associated himself with the seceding players at Lincoln's Inn Fields and since that theatre lacked both the physical properties and the singers to present it, the revival either occurred in late 1694 or was planned for it. The manuscript lists as performers: Sherburn, Mrs Willis, Lee, Spalding, Mrs Hodgson, Curco, Bowman, Short, and Wiltshire (in B.M. Add. MSS. 12219 Wiltshire's name is crossed out and Cook is substituted).

*Othello, Moor of Venice.* By William Shakespeare. This play was reprinted in 1695; in addition, Cibber, *Apology*, I, 201-2, implies that it was one of the Shakespearean plays produced at Drury Lane after the division of the companies.

*The Soldier's Fortune.* By Thomas Otway. Reprinted in 1695, this play may have been revived in 1694-95.

*The Tempest.* Altered from William Shakespeare by Thomas Shadwell. This play was reprinted in 1695; in addition, a new song, "Dear pretty youth," composed by Henry Purcell and sung by Miss Cross, is in *Deliciae Musicae*, The Third Book, 1696. See also Purcell's *Works*, Purcell Society, xix (1912), xxii-xxiii.

*Troilus and Cressida.* By John Dryden. Reprinted in 1695, this play may have been revived in 1694-95; in addition, John Eccles re-set "Can life be a blessing," possibly for a revival at this time.

*Tyrannick Love.* By John Dryden. Reprinted in 1695, this play also had two new settings at this time: "Hark my Damilcar," composed by Henry Purcell and sung by Mrs Ayliff and Bowman; and "Ah, how sweet it is to love," set by Henry Purcell and sung by Mrs Ayliff (it is in *Deliciae Musicae*, Book I, 1695). See also Purcell's *Works*, Purcell Society, xxi (1917), xxiii-xxv.

## September 1694

- Wednesday 12* THE LONDON CUCKOLDS. [By Edward Ravenscroft.] *Cast not known.*  
 [DL or DG] COMMENT. The United Company. This performance was witnessed by Thura, a Danish student in London. See Seaton, *Literary Relations of England and Scandinavia*, pp. 339-40.

- Late September* THE CANTERBURY GUESTS; or, A Bargain Broken. [By Edward Ravenscroft.]  
 DL Edition of 1695: Prologue, By a Friend. Alderman Furr - Trafuse; Sir Barnaby Buffler - Underhill; Justice Greedy - Bowin; Lovell - Verbrugen; Careless - Geo. Powel; Durzo - Bright; Dash - Dogget; First Innkeeper - Mich. Lee; Second Innkeeper and Jack Sawce - Pinkerman; Toby - Tho. Kent; Jacinta - Mrs Rogers; Hillaria - Mrs Verbrugen; Arabella - Mrs Knight; Mrs Dazie - Mrs Lawson; Mrs Breeder - Mrs Kent; Beatrice - Mrs Perrin. Epilogue.  
 COMMENT. The United Company. The date of the first performance is not known, but a notice in the *Gentleman's Journal*, October/November 1694, suggests that it was probably acted in September or October: I have only just room to tell you, that we have had a new Comedy by Mr Ravenscroft, 'tis call'd, The Canterbury Jests, or a Bargain Broken (p. 276). The play was advertised in the *London Gazette*, No 3037, 17-20 Dec. 1694. A song, "Good neighbor, why do you look away," set by Henry Purcell, is in *Thesaurus Musicus*, 1695. See also Purcell's *Works*, Purcell Society, XVI (1906), xiii-xv.

## October 1694

- Thursday 18* CONCERT. *London Gazette*, No 3018, 11-15 Oct. 1694: The Consort of Musick will begin in Charles-street, Covent-Garden, on Thursday the 18th instant, with two very fine Voices, and will continue all the Winter.

- Monday 29* THE TRIUMPHS OF LONDON: Prepared for the Entertainment of Sir Thomas Lane, Knight. . . . Containing a full Description of the Pageants, Speeches, Songs, and the whole Solemnity of the Day. Performed on Monday the 29 of October, 1694. Set forth at the Proper Cost and Charges of the . . . Clothworkers.  
 COMMENT. The Lord Mayor's Show. By Elkanah Settle. See Celia Fennes, *Through England on a Side Saddle in the Time of William and Mary* (1888), pp. 242 ff, for an account of a Lord Mayor's show in the late seventeenth century.

## November 1694

- Monday 12* CONCERT.  
 YB COMMENT. *London Gazette*, No 3019, 5-8 Nov. 1694: The Consort of Musick in York-Buildings, will begin on Monday next, being the 12th instant, and so continue every Monday during the Season, beginning between 7 and 8 at night.

## CONCERT.

COMMENT. *London Gazette*, No 3021, 12-15 Nov. 1694: A Consort of Musick composed by Mr Grabue, will be performed on Saturday next, at Mr Smiths in Charles-street, Covent-Garden, between the Hours of Seven and Eight.

Saturday 17  
Smith's

## CONCERT. St Cecilia's Day.

COMMENT. The *Te Deum and Jubilate, For Voices and Instrumentals, Made for St Cecilia's Day, 1694*, was published in 1697. The music was composed by Henry Purcell. See also 9 Dec. 1694.

Tbursday 22  
SH

## CONCERT.

COMMENT. *London Gazette*, No 3030, 22-26 Nov. 1694: The Consort of Musick in Charles-street, Covent-Garden, will begin again next Thursday, with the Addition of two new Voices, one being a young Gentlewoman of 12 years of Age, the Room being put in good Condition, and there to continue this Season.

Thursday 29  
BG

## December 1694

COMMENT. During this month the players petitioned against the management of the United Company. See L. C. 7/3, in Nicoll, *Restoration Drama*, pp. 368-70.

CONCERT. Luttrell, *A Brief Relation*, III, 410, 11 Dec. 1694: Sunday last was performed before their majesties in the chappel royal the same vocal and instrumental musick as was performed at St Brides church on St Cecilia's day last.

Sunday 9  
At Court

COMMENT. For a meeting of the players and patentees, see Nicoll, *Restoration Drama*, pp. 370-79.

Monday 17

COMMENT. Queen Mary died on this day. The theatres were closed until after Easter.

Friday 28

## March 1695

Monday 18-Saturday 23  
PASSION WEEK

COMMENT. On this date Thomas Betterton and his associates received a license to form a company and to act. L. C. 7/1, in Nicoll, *Restoration Drama*, p. 361.

Monday 25  
LIF

## April 1695

ABDELAZAR; or, The Moor's Revenge. [By Mrs Aphra Behn.] *Cast not known.*  
Prologue Written by Cibber and Spoken by Powell.

Monday 1  
DL

COMMENT. Christopher Rich's Company. The date of the resumption of playing is not certain, for Cibber (see below) beclouds the issue by referring

Monday 1  
DL

to Easter-Monday in April, whereas the first Monday following Easter fell on 25 March 1694/5. Nevertheless, Monday 1 April 1695 seems the likely date of the resumption of playing, with Rich's Company ready to perform before the seceding company under Thomas Betterton was fully organized. A new song for *Abdelazar*, "Lucinda is bewitching fair," the music by Henry Purcell and sung by "the Boy" (Jemmy (?) Bowen), is in *Thesaurus Musicus*, The Fourth Book, 1695.

Cibber, *Apology*, I, 195: [The Patentees] were not able to take the Field till the Easter-Monday in April following. Their first Attempt was a reviv'd Play call'd *Abdelazar, or the Moor's Revenge*, poorly written, by Mrs Behn. The House was very full, but whether it was the Play or the Actors that were not approved, the next Day's Audience sunk to nothing. However, we were assured that let the Audiences be never so low, our Masters would make good all Deficiencies, and so indeed they did, till towards the End of the Season, when Dues to Ballance came too think upon 'em. [See I, 195–96, for Cibber's account of his Prologue.]

*A Comparison Between the Two Stages*, 1702, p. 7: But in my Opinion, 'twas strange that the general defection of the old Actors which left Drury-lane, and the fondness which the better sort shew'd for 'em at the opening of their New-house, and indeed the Novelty it self, had not quite destroy'd those few young ones that remain'd behind. The disproportion was so great at parting, that 'twas almost impossible, in Drury-lane, to muster up a sufficient number to take in all the Parts of any Play; and of them so few were tolerable, that a Play must of necessity be damn'd that had not extraordinary favour from the Audience: No fewer than Sixteen (most of the old standing) went away; and with them the very beauty and vigour of the Stage; they who were left behind being for the most part Learners, Boys and Girls, a very unequal match for them who revolted.

According to a statement made in litigation, the company in Drury Lane acted 84 times between 25 March 1694/5 and 7 July 1695; and the Young Actors played 68 times from 6 July 1695 to 10 Oct. 1695. See Hotson, *Commonwealth and Restoration Stage*, p. 308.

Mid-April  
DG

THE INDIAN QUEEN. [By John Dryden and Sir Robert Howard.] B.M. Add. MSS. 31, 449, contains a cast (possibly a proposed cast): The Ynca of Peru – Mills; Montezuma – Powell; Acacis – Harland; Garrucca – Disney; God of Dreams – Bowen; Ismeron – Leveridge; Zempoalla – Mrs [Knight]; Orazia – Mrs Rogers. Prologue Spoken by Indian Boy and Girl. Epilogue.

COMMENT. Christopher Rich's Company. The date of this revival is not certain. Apparently the revival was in preparation before the division of the company, but the publication of the *Songs* in 1695 confines the production to the period between mid-April and the late autumn. For the opera, see *The Works of John Dryden*, Vol. VIII: The Plays, edited by John Harrington Smith and Dougald MacMillan (Berkeley and Los Angeles, 1962), pp. 325–30; Moore, *Henry Purcell and the Restoration Theatre*, Chapter vi; and Purcell's *Works*, Purcell Society, Vol. XIX.

The *Songs* (1695), the music by Henry Purcell, lists the following pieces and singers: I, "Wake, wake, Quivera," sung by Freeman. I, "Why shou'd men quarrel," sung by The Boy, with Flutes. "Their looks are such that mercy flows," sung by Freeman. II, "I come to sing," sung by Freeman. "Scorn'd Envy here's nothing," sung by Freeman. "Begone, curst Feinds of Hell," sung by Freeman. III, "Ah, how happy we are," sung by Freeman and Church. "I attempt from Love's sickness to fly," sung by Mrs Cross. IV, "They tell us that you mighty powers above," sung by Mrs Cross.

In addition, other parts of the opera appeared elsewhere: Act v, a Masque, set by Daniel Purcell, "O Bless the Genial Bed with chast delights," in *Deliciae Musicae*, First Book of the Second Volume, 1696. [The others, since they do not name the performers, are omitted here.]

**LOVE FOR LOVE.** [By William Congreve.] Edition of 1695: A Prologue for the opening of the New Play-House, propos'd to be spoken by Mrs Bracegirdle in Man's Cloaths. Sent from an unknown Hand. Prologue, Spoken at the opening of the New House, By Mr Betterton. Epilogue, Spoken at the opening of the New House, By Mrs Bracegirdle. Sir Sampson Legend – Underhill; Valentine – Betterton; Scandal – Smith; Tattle – Boman; Ben – Dogget; Foresight – Sanford; Jeremy – Bowen; Trapland – Triffusis; Buckram – Freeman; Angelica – Mrs Bracegirdle; Mrs Foresight – Mrs Bowman; Mrs Frail – Mrs Barry; Miss Prue – Mrs Ayliff; Nurse – Mrs Leigh; Jenny – Mrs Lawson.

Tuesday 30  
LIF

**COMMENT.** Betterton's Company. The date of this performance, which coincides with the opening of the playhouse in Lincoln's Inn Fields by Betterton's Company, is established by Downes, *Roscius Anglicanus*, pp. 43-44: [Betterton, Mrs Bracegirdle, Mrs Barry, and others] set up a new Company, calling it the New Theatre in Lincolns-Inn-Fields; and the House being fitted up from a Tennis-Court, they Open'd it the last Day of April 1695, with a new Comedy: Call'd, *Love for Love*. . . . This Comedy being Extraordinary well Acted, chiefly the Part of Ben the Sailor, it took 13 Days Successively.

Three songs in the play were published separately: "I tell thee, Charmion," the music by Finger, sung by Pate and Reading, is in *Thesaurus Musicus*, 1696, The Fifth Book. "A Nymph and a Swain," the music by John Eccles and sung by Pate; and "A Soldier and a Saylor," the music by John Eccles, and sung by Dogget, are in *Thesaurus Musicus*, The Fourth Book, 1695.

Cibber, *Apology*, I, 196-97: After we had stolen some few Days March upon them, the Forces of Betterton came up with us in terrible Order: In about three Weeks following, the new Theatre was open'd against us with a veteran Company and a new Train of Artillery; or in plainer English, the old Actors in Lincoln's-Inn-Fields began with a new Comedy of Mr Congreve's, call'd *Love for Love*, which ran on with such extraordinary Success that they had seldom occasion to act any other Play 'till the End of the Season. This valuable Play had a narrow Escape from falling into the Hands of the Patentees; for before the Division of the Company it had been read and accepted of at the Theatre-Royal: But while the Articles of Agreement for it were preparing, the Rupture in the Theatrical State was so far advanced that the Author took time to pause before he sign'd them; when finding that all Hopes of Accommodation were impracticable, he thought it advisable to let it takes its Fortune with those Actors for whom he had first intended the Parts.

*A Comparison Between the Two Stages* (1702), p. 10: *Ramble*: You know the New-house opened with an extraordinary good Comedy, the like has scarce been heard of. *Critick*: I allow that Play contributed not a little to their Reputation and Profit; it was the Work of a popular Author; but that was not all, the Town was engag'd in its favour, and in favour of the Actors long before the Play was Acted. *Sullen*: I've heard as much; and I don't grudge 'em that happy beginning, to compensate some part of their Expence and Toil: But the assistance they receiv'd from some Noble Persons did 'em eminent Credit; and their appearance in the Boxes, gave the House as much Advantage as their Contributions. *Ramble*: Faith if their Boxes had not been well crowded, their Galleries wou'd ha' fallen down on their Heads. *Sullen*: The good Humour those Noble Patrons were in, gave that Comedy such infinite Applause; and what the Quality approve, the lower sort take upon trust.

Gildon, *The Lives and Characters* (ca. 1698), p. 22: This Play, tho' a very good Comedy in it self, had this Advantage, that it was Acted at the Opening of the New House, when the Town was so prepossess'd in Favour of the very Actors, that before a Word was spoke, each Actor was clapt for a considerable Time. And yet all this got it not more Applause than it really deserv'd.

*An Essay on Acting* (London, 1744), p. 10: The late celebrated Mr Dogget, before he perform'd the Character of Ben in *Love for Love*, took Lodgings in Wapping, and gather'd thence a Nosegay for the whole Town.

## May 1695

- Wednesday 1* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Thursday 2* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Friday 3* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Saturday 4* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Monday 6* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Tuesday 7* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Wednesday 8* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Thursday 9* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Friday 10* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Saturday 11* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Monday 13* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Tuesday 14* LOVE FOR LOVE. See 30 April 1695.  
LIF
- Mid-May* COMMENT. See Cibber, *Apology*, I, 201-2, for his account of the mistake Betterton's Company made in not retaining Williams and Mrs Mountfort-Verbruggen, and of the problems of Rich's Company. In this passage Cibber implies that *Hamlet*, *Otello*, and *Julius Caesar* were acted at Drury Lane soon after the division of the companies.
- Late May* COMMENT. Cibber, *Apology*, I, 203-9, refers to an incident which occurred [DL and LIF] after the division of the companies, perhaps early in their competition. Essentially, Drury Lane, learning that Lincoln's Inn Fields was to act *Hamlet* on a Tuesday, posted it for Monday at Drury Lane, whereupon Betterton's Company, having announced *The Old Bachelor* for Monday, cancelled it in favor of *Hamlet*. As a countermove, Drury Lane altered its program to *The Old Bachelor* on Monday, Powell to mimic Betterton. A last-minute discovery that no one had been assigned to Fondlewife, originally played by Dogget, gave Cibber an opportunity to play the role, which he learned on short notice and which he acted with applause; he was pleased to see Dogget in the pit watching his performance.

## June 1695

- Monday 10* CONCERT.  
BG COMMENT. *London Gazette*, No 3085, 3-6 June 1695: The Consort of Musick in Charles-street, Covent-Garden, will be performed once more this next Monday, being the 10th of June instant, at the usual time.

**COMMENT.** Luttrell, *A Brief Relation*, III, 488: On Tuesday night last the play house in Dorset Garden was broke open and their rich garments, to the value of 300 £, taken away. Tuesday 18  
DG

**COMMENT.** *Post Boy*, 22-25 June 1695: On Saturday last Words arose betwixt Mr Cary and Mr Young in the Play-house about a Gentlewoman, and the next morning they fought a Duel in Hide-Park. Saturday 22  
[DL or LIF]

**COMMENT.** *Intelligence Domestick and Foreign*, 21-25 June 1695: One Phillips, a Dancer in the Playhouse, is Committed to Newgate for being one of those concerned in the Robbery of the Theatre in Dorset-Garden, and a great many of their Habits are recovered again, but plundered of their Silver and Gold Lace, Fringes, &c. [See also Wilson, "Theatre Notes from the Newgate Newsletters," p. 82.] Tuesday 25  
DG

## July 1695

**COMMENT.** For a list of the players in the two companies from a document in the Kent Archives Office, see Sybil Rosenfeld, "Unpublished Stage Documents," *Theatre Notebook*, XI (1957), 94. Saturday 20  
[DL and LIF]

## August 1695

**PYRRHUS KING OF EPIRUS.** [By Charles Hopkins.] Edition of 1695: LIF Prologue, [Written by] Mr Congreve. No actors' names. Epilogue.

**COMMENT.** Betterton's Company. The date of the premiere is not known, but the Epilogue refers to it as a summer production and the play was advertised in the *London Gazette*, No 3108, 22-26 Aug. 1695; hence, it appeared first not later than August. A song, "Stretch'd in a dark and dismal grove," composed by John Eccles and sung by Mrs Hudson, is in *Deliciae Musicae*, The Third Book, 1696.

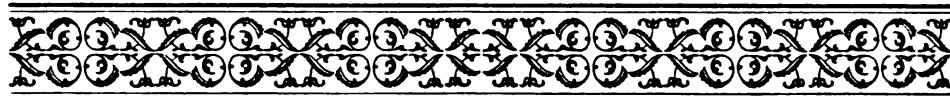
*A Comparison Between the Two Stages* (p. 16): *Sullen*: Imprimis, Here's *Pyrrhus King of Epirus*. *Ramble*: Whose is that? *Sullen*: Charles Hopkin's, an Irish Gentleman of good Sense, and an excellent Ovidian. *Ramble*: What was it's Fate? *Sullen*: Damn'd.

## September 1695

**ENTERTAINMENTS.** At Crowley's Show at the Golden Lion, near St George's Church, during the time of Southwark Fair, will be presented the whole story of the Old Creation of the World, or Paradise Lost, yet newly revived, with the addition of Noah's Flood. SF

**COMMENT.** A showman's bill of the seventeenth century in Harleian MSS. 5931 describes this performance. As the *Creation of the World* is referred to in the Preface to *An Essay in Defence of the Female Sex* (1696), it may have been presented in 1695.





## SEASON OF 1695-1696

DURING this season the two companies—Rich-Skipwith at Drury Lane and Dorset Garden, and Betterton-Barry-Brace-girdle at Lincoln's Inn Fields—had their first full year of competitive offerings. Both companies offered an exceptionally large number of new plays, few of which had more than minimum success. According to Colley Cibber, a member of Rich's Company, the actor-managers at Lincoln's Inn Fields had a series of internal disagreements, with Thomas Dogget deserting Betterton for the Patentees at Drury Lane. In addition, Cibber states concerning Betterton and his colleagues: Short was the Duration of Theatrical Power! for tho' Success pour'd in so fast upon them at their first Opening that every thing seem'd to support it self, yet Expedience in a Year or two shew'd them that they had never been worse govern'd than when they govern'd themselves. Many of them began to make their particular Interest more their Point than that of the general: and tho' some Deference might be had to the Measures and Advice of Betterton, several of them wanted to govern in their Turn, and were often out of Humour that their Opinion was not equally regarded—But have we not seen the same Infirmitiy in Senates? The Tragedians seem'd to think their Rank as much above the Comedians as in the Charcters they severally acted; when the first were in their Finery, the latter were impatient at the Expence (*Apology*, I, 227-28).

The rosters of the two companies are not fully known. The following lists represent those names which appear in documents pertaining to this season. To ascertain the continuity of the companies, one should consult the lists for preceding and following seasons.

Rich's Company: Jemmy Bowen (singer); William Bullock; Colley Cibber; Mr Cook (singer); Thomas Disney; Mr Edwards (singer); Mr Eldred (part of season); Mr Freeman (singer); Joseph Haines; Mr Harland; Mr Hill; Hildebrand Horden; Benjamin Johnson; Thomas Kent; Michael Lee; Richard Leveridge (who appears to sing with both companies); John Mills; Mr Newth; Mr Pate (singer); William Penkethman; George Powell; Martin Powell; Christopher Rich (proprietor); Thomas Simpson; Mr Smeaton; John Verbruggen; Joseph Williams; Mrs [Betty (?)] Allison; Mrs Andrews; Mrs Ayliff; Mrs Denny Chalke [Chock]; Mrs Katherine Cibber; Mrs Clark; Miss Cole; Mrs Cross; Mrs Finch; Mrs Harris; Mrs Kent; Mrs Frances Maria Knight; Mrs Lucas; Mrs Mills; Mrs Newman; Mrs Powell; Mrs Jane Rogers; Mrs Temple; Mrs Unwinn [Urwin]; Mrs Susanna Verbruggen; Mrs Elizabeth Willis.

Betterton's Company: Mr Arnold; Samuel Bailey; Thomas Betterton; William Bowen; John Bowman; George Bright; Mr Coper (singer); Mr Curco (singer); Mr Davis; Thomas Dogget (to mid-season); John Downes (prompter); Mr Eldred (part of season); John Freeman; Joseph Harris; John Hodgson; Edward Kynaston; James Laroche (singer); Richard Leveridge (who seems to sing with both companies); Mr Mynns; Mr Reading (singer); Barnabas Scudamore; William Smith (who died in December 1695); Mr Sorin (dancing-master); John Thurmond; Joseph Trefusis; Mr Trout; Cave Underhill; Mr Wiltshire; Mrs Ayliff (who seems to sing with both companies); Mrs Elizabeth Barry; Mrs Elizabeth Boutell; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Bradshaw; Mrs Hodgson; Mrs Howard; Mrs Lacy; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Martyn; Mrs Anne Perin; Miss Prince.

In addition to those plays which appear in the Calendar, there are dramas which, by virtue of composition, publication, or performance not precisely dated, have a relationship to this season.

*All for Love; or, The World Well Lost.* By John Dryden. Reprinted in 1696, this play may have been revived at this time.

*Antony and Cleopatra.* By Sir Charles Sedley. Reprinted in 1696, this play may have been revived at this time.

*The Assignation; or, Love in a Nunnery.* By John Dryden. When this play was revived at Drury Lane on 3 July 1716, the bill bore the heading: Not Acted these Twenty Years.

*Caesar Borgia.* By Nathaniel Lee. Reprinted in 1696, this play may have been revived at this time.

*A Fatal Mistake; or, The Plot Spoil'd.* By Joseph Haines. This play was reprinted in 1696, but Gildon, *English Dramatick Poets*, ca. 1698, p. 68, states that it was never acted. See introductory note to the 1691-92 season.

*The Feign'd Courtizans; or, A Night's Intrigue.* By Mrs Aphra Behn. This play may have been revived at this time, for when it was acted at Lincoln's Inn Fields 27 July 1716, the bill bore the heading: Not Acted these Twenty Years.

*The Generous Enemies; or, The Ridiculous Lovers.* By John Corye. The publication of a song for this play, "Unjustly Phillis you accuse your slave," set by Williams and sung by Mrs Hudson, in *Thesaurus Musicus*, The Fifth Book, 1696, suggests a revival at this time.

*The History and Fall of Caius Marius.* By Thomas Otway. Reprinted in 1696, this play may have been revived at this time.

*The Indian Emperour.* By John Dryden. Reprinted in 1696, this play may have been revived at this time.

*Love for Money; or, The Boarding School.* By Thomas D'Urfey. Reprinted in 1696, this play may have been revived at this time.

*Mitbridores, King of Pontus.* By Nathaniel Lee. This play was possibly revived at this time, for when it was acted at Drury Lane on 14 October 1704, the bill bore the heading: Not Acted there these Nine Years.

*The Tragedy of Nero.* By Nathaniel Lee. Reprinted in 1696, this play may have been revived at this time.

*The Orphan; or, The Unhappy Marriage.* By Thomas Otway. Reprinted in 1696, this play may have been revived at this time.

*The Successful Strangers.* By William Mountfort. Reprinted in 1696, this play may have been revived at this time.

*Timon of Athens; or, The Man-Hater.* By Thomas Shadwell. Reprinted in 1696, this play may have been revived at this time.

*The Treacherous Brothers.* By George Powell. Reprinted in 1696, this play may have been revived at this time.

*Venice Preserved; or, A Plot Discover'd.* By Thomas Otway. Reprinted in 1696, this play may have been revived at this time.

*A Wife for Any Man.* By Thomas D'Urfey. This play, which is not extant, is known from two songs: "De'il take the war that hurried Willy from me," the words by Thomas D'Urfey, set to music by Charles Powell, and sung by Mrs Cross, printed separately ca. 1699; and "Oh all ye gods of Holy Truth," sung by Mrs Cross, published in *Mercurius Musicus*, Sept.-Dec. 1699. See Cyrus L. Day. "A Lost Play by D'Urfey," *Modern Language Notes*, XLIX (1934), 332-34.

## September 1695

- LIF      **SHE VENTURES AND HE WINS.** *Author not known.* Edition of 1696: Prologue, Spoken by Mrs Bowman, in Man's Cloaths. Epilogue, Spoken by Mr Dogget, drest as a Beau, Written by Mr Motteux. Sir Charles Frankford – Boman; Sir Roger Marwood – Scudamore; Lovewell – Hudson [Hodgson]; Freeman – Freeman; Squire Wouldbe – Doget; Charlot – Mrs Bracegirdle; Juliana – Mrs Boman; Bellafira – Mrs Martyn; Urania – Mrs Barry; Dowdy – Mrs Bowtel; Mrs Beldam – Mrs Lee; Doll – Mrs Lawson.
- COMMENT. Betterton's Company. The date of the first production is not known, but the play was probably not acted later than September 1695, as it was advertised in the *London Gazette*, No. 3122, 10-14 Oct. 1695.
- Preface, Edition of 1696: It was the first I ever made Publick by appearing on the Stage, which (with the Advantage it met with, of admirable Acting) is all the Recommendations I have for exposing it . . . Ariadne.
- A song, "Restless, in thought disturbed," set by John Eccles and sung by Mrs Hodgson, is in *A Collection of Songs*, 1696.
- DL      **THE MOCK-MARRIAGE.** [By Thomas Scott.] Edition of 1696: Prologue, Spoken by Miss Cross. Epilogue, Spoken by Mrs Knight. Lord Goodland – Disney; Fairly – Horden; Willmot – Powell; Belfont – Verbruggen; Sir Simon Barter – Johnson; Sir Arthur Stately – Lee; Lady Barter – Mrs Knight; Marina – Mrs Rogers; Clarinda – Mrs Verbrugen; Flavia – Mrs Finch; Betty – Mrs Newman; Alice – Mrs Clark; Landlady – Bullock; Quaker – Mrs Powell; Daughter – Mrs Urwin.
- COMMENT. Rich's Company. The date of the first production is not known, but the fact that it was advertised in the *London Gazette*, No. 3122, 10-14 Oct. 1695, indicates that it was probably acted not later than September 1695. Three songs were published separately: "O how you protest," possibly set by Henry Purcell and sung by Mrs Knight; "'Twas within a Furlong," the words by Thomas D'Ursey, set by Henry Purcell, and sung by the Girl [Miss Cross]; and "Man is for the woman made," the words by Pierre Motteux and set by Henry Purcell, are in *Deliciae Musicae*, The Third Book, 1696. See also Purcell's *Works*, Purcell Society, XX (1916), xix-xx.
- Preface, Edition of 1696: Notwithstanding the many Accidents that concurred to the Ruin of this Play, it succeeded above my Expectations: And I must own my self infinitely oblig'd to the Town, in receiving so favourably, what I at first never design'd for the Stage.
- Gildon, *English Dramatick Poets*, p. 121: This particular Play met with pretty good Success, for the Season of the Year, considering it the first Essay by a Young Writer, unacquainted with the Town. *A Comparison Between the Two Stages* (1702), p. 18: *Sullen: Mock-Marriage*, a young Fellow of the Town, a Retainer, and kind of Pensioner to the Stage. *Ramble*: What was it's Fate? *Sullen: Damn'd, Damn'd*.
- DL      **BONDUCA; or, The British Worthy.** [Adapted from Beaumont and Fletcher by George Powell.] Edition of 1696: Prologue, Spoken by Mr Powel. Suetonius – Verbruggen; Petilius – Harland; Junius – Hill; Decius – Eldred; Macer – Mic. Lee; Caratach – Powel Jr; Venutius – Horden; Hengo – Miss Allison; Nennius – Mills; Macquaire – Simpson; Bonduca – Mrs Knight; Claudia – Mrs Rogers; Bonvica – Miss Cross. Epilogue Spoken by Miss Dennychock, But Six Years Old.
- COMMENT. Rich's Company. The date of the first performance is not known, but the Prologue to *Bonduca* refers to *She Ventures and He Wins*. As *Bonduca* was advertised in the *London Gazette*, No. 3126, 24-28 Oct. 1695, the play was certainly not acted later than early October 1695, probably not later than September 1695.

The Edition of 1696 includes on the titlepage: With A New Entertainment of Musick, Vocal and Instrumental. [The music was composed by Henry Purcell. See Purcell's *Works*, Purcell Society, xvi, vii-xiii.] Those songs for which a performer is named are as follows: "O lead me to some peaceful gloom," sung by Miss Cross, and "Sing ye Druids, all your voices raise," sung by Mrs Ayliff, both in *Songs in the Tragedy of Bonduca*, ca. 1696. "To arms," sung by Freeman and Edwards, is in *Thesaurus Musicus*, The Fifth Book, 1696. DL

## October 1695

**THE RIVAL SISTERS; or, The Violence of Love.** [By Robert Gould.] Edition of 1696: Prologue, Written by Mr D'Urfey, and Spoke by Mr Horden. Epilogue, Written by Mr D'Urfey, and Spoke by Mr Verbruggen, who enters laughing. Vilarezo – Dizny; Sebastian – Verbruggen; Antonio – Powel Jr; Alonzo – Williams; Vilander – Horden; Gerardo – Johnson; Diego – Tho. Kent; Catalina – Mrs Knight; Berinthia – Mrs Rogers; Alphanta – Miss Cross; Ansilva – Mrs Verbruggen; Julia – Mrs Seagrove; Clara – Mrs Newman. DL

**COMMENT.** Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, No. 3130, 7-11 Nov. 1695, suggests that it was acted not later than October 1695, although the first production may have been earlier than that. Part of the music was composed by Henry Purcell: "Celia has a thousand charms," sung by Young Bowen; "Take not a woman's anger ill," sung by Leveridge; and "How happy is she," sung by Miss Cross; all are in *Deliciae Musicae*, The Third Book, 1696. See also Purcell's *Works*, Purcell Society, xxi (1917), x-xi. Another song, "To me you made a thousand vows," set by John Blow, is in *Amphion Anglicus*, 1700.

Dedication, Edition of 1696: I . . . found so much interruption and discouragement from some prejudic'd Gentlemen, who ought to have us'd me better, or, at least, had no reason to use me ill, that I repented I had bestow'd any time upon it . . . In spite of 'em, my Lord, it was kindly receiv'd, and that too, at a time when the Town was never thinner of Nobility and Gentry.

**COMMENT.** As a result of litigation in 1704, we know that the regular company at Drury Lane and Dorset Garden resumed acting (after the younger performers had had possession of the theatres) on 9 Oct. 1695, and acted 214 days to 13 July 1696, after which the young actors played until 12 Oct. 1696, acting 57 times in the long vacation. See Hotson, *Commonwealth and Restoration Stage*, p. 308.

Wednesday 9  
DL

**THE TRIUMPHS OF LONDON,** Performed on Tuesday, Octob. 29. 1695 for the Entertainment of . . . Sir John Houblon, Kt . . . Containing a True Description of the several Pageants; with the Speeches spoken on each Pageant. All prepared, at the proper Costs and Charges of the . . . Grocers. To which is added a New Song upon His Majesty's Return.

Tuesday 29  
City

**COMMENT.** London. By Elkanah Settle. The Lord Mayor's Show.

## November 1695

**THE COMICAL HISTORY OF DON QUIXOTE,** The Third Part: With the Marriage of Mary the Buxome. [By Thomas D'Urfey.] Edition of 1696: Prologue, Enter Mr Horden. [After eight lines] Miss Cross enters. Epilogue, by Mary the DG

DG      Buxome. Don Quixote – Powell; Sancho – Newth; Basilius – Horden; Camacho – Bullock; Jaques – Pinkeman; Carrasco – Verbruggen; Gines de Passamonte – Lee; Puppets, design'd to be Acted by Children; Carter to the Lyon – Smeaton; Quitteria – Mrs Finch; Dulcinea del Toboso – Smeaton; Teresa – Mrs Powell; Mary the Buxome – Mrs Verbruggen; Altisidora – Mrs Cross.

COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *London Gazette*, No. 3140, 12-16 Dec. 1695, to be published 17 Dec. 1695, suggests that its first appearance was not later than November 1695. According to the Edition of 1696, the music was set by the late Henry Purcell, Courteville, [Samuel] Aykerod, and other composers. For Purcell's music, see his *Works*, Purcell Society, XVI (1906), xxix-xxxii. The songs were sung by Miss Cross and Mrs Verbruggen.

Preface, Edition of 1696: I must inform the Reader, that this Third Part before it came upon the Stage was acknowledg'd and believ'd by all that saw it, and were concern'd (as well those that heard it read, as those that were Actors, who certainly, every one must own, are in their Affairs skilful enough to know the value of things of this Nature) to be much the best of all the Three Parts; . . . tho prepar'd by my indefatigable Diligence, Care, Pains, nay, the variety which I thought could not possibly miss the expected Success, yet by some Accidents happening in the Presentment, was disliked and explored; The Songish part which I used to succeed so well in, by the indifferent performance the first day, and the hurrying it on so soon, being streightned in time through ill management—(tho extreamly well set to Musick, and I'm sure the just Critick will say not ill Writ) yet being imperfectly performed, was consequently not pleasing; and the Dances too, for want of some good Performers, also disliked; all which, tho impossible for me to avoid, and not reasonably to be attributed any way to a fault in me, yet the noisy Party endeavour'd to use me as ill as if it were, till the generous Opposition of my Friends gave me as much reason to thank them for their Justice, as to despise the others Malice. . . . As to the Poppet Shew in the Fourth Act, the Accident of its being plac'd so far from the Audience, which hindred them from hearing what either they or the Prolocutor said, was the main and only reason of its diverting no better.

*A Comparison Between the Two Stages* (1702) p. 17: *Sullen*: The third Part of *Don Quixote*. *Ramble*: Oh the ever-running Streams of Helicon! by all that's Poetical, my Friend Dursey; good luck! I thought I shou'd meet with him before we got half way: Well, in the name of Impudence, what luck? *Sullen*: Damn'd, Damn'd to all intents and purposes. *Ramble*: His first and second Part did well.

DL      OROONOKO. [By Thomas Southerne.] Edition of 1696: Prologue to Oroonoko, Sent by an Unknown Hand, and Spoken by Mr Powell. Oroonoko – Verbruggen; Aboan – Powell; Lieutenant Governor – Williams; Blanford – Harland; Stanmore – Horden; Jack Stanmore – Mills; Captain Driver – Ben Johnson; Daniel – Mich. Lee; Hottman – Sympson; Imoinda – Mrs Rogers; Widow Lackit – Mrs Knight; Charlot Welldon – Mrs Verbruggen; Lucy Welldon – Mrs Lucas. Epilogue to Oroonoko, [Written by Mr Congreve, edition of 1699] Spoken by Mrs Verbruggen.

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Boy*, 12-14 Dec. 1695, and the *London Gazette*, No. 3140, 12-16 Dec. 1695, suggests that it was probably first acted not later than November 1695.

The edition of 1696 mentions two songs and their performers: "A lass there lives upon the green," the words by an unknown hand, set by Courteville, and sung by the Boy to Miss Cross; and "Bright Cynthia's pow'r divinely great," words by Mr Cheek, set by Courteville, and sung by Leveridge. These two songs are also in *Deliciae Musicae*, The Fourth Book, 1696, as is a third, "Clemene, pray tell me," set by Henry Purcell and sung by the Boy and Girl. The words were written by D'Urfe; and the Boy presumably was Bowen, and the Girl, Miss Cross. See Purcell's *Works*, Purcell Society, XXI (1917), v-vi.

*A Comparison Between the Two Stages* (1702), p. 19: *Sullen*: Oronooko. *Ramble*: Oh! the Favourite of the Ladies. *Sullen*: It had indeed uncommon Success, and the Quality of both Sexes were very kind to the Play, and to the Poet: No doubt it has Merit, particularly the last Scene; but 'tis as certain, that the Comick Part is below that Author's usual Genius. *Ramble*: I have a particular regard for Mr Southern's Stile and agreeable Manner; there's a Spirit of Conversation in every thing he writes. *Sullen*: I think very few exceed him in the Dialogue; his Gallantry is natural, and after the real manner of the Town; his acquaintance with the best Company entered him into the secrets of their Intrigues, and no Man knew better the Way and Disposition of Mankind. But yet I must say, his Diction is commonly the best part of him, especially in Comedy; but in Tragedy he has once in this, and in one other, Drawn the Passions very well.

DL

## CONCERT.

COMMENT. *London Gazette*, No. 3134, 18-21 Nov. 1695: Mr Finger's Consort of Vocal and Instrumental Musick, will begin on Monday next, the 25th Instant, in York-Buildings, at the usual hour.

Monday 25

YB

## December 1695

AGNES DE CASTRO. [By Catherine Trotter.] Edition of 1696: Prologue, Written by Mr Wycherley, at the Author's Request, Design'd to be spoke. Prologue, Spoken by Mr Powell. Epilogue Spoke by Mrs Verbruggen in Men's Cloaths. King – Sympson; Prince – Powell; Alvaro – Verbruggen; Lorenzo – Cibber; Diego – Hill; Pedro – Mills; Princess – Mrs Temple; Agnes de Castro – Mrs Rogers; Elvira – Mrs Knight; Bianca – Mrs Kent.

DL

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, No. 3153, 27-30 Jan. 1695/6, suggests that it was first given in December 1695, certainly no later than early January 1696.

PHILASTER; or, Love Lies a Bleeding. [Adapted from Francis Beaumont and John Fletcher by Elkanah Settle.] Edition of 1695: The Prologue, Spoken by Mr Horden. King – Simpson; Philaster – Powel; Pharamond – Cibbars; Dion – Powel, Sr; Cleremont – Lee; Thraselin – Horden; Arethusa – Mrs Knight; Galatea – Mrs Cibbars; Megra – Mrs Kent; Bellario – Mrs Rogers.

DL

COMMENT. Rich's Company. The date of the first performance of this revision is uncertain. Although the play was not entered in the *Term Catalogues* until June 1696, the edition is dated 1695. The production was certainly before May 1696, when Horden died, but the only fact which suggests a performance as early as December is the date on the title page. When the play was revived at Drury Lane on 13 Oct. 1711, the bill bore the heading: Not Acted these Fifteen Years.

THE LOVER'S LUCK. [By Thomas Dilke.] Edition of 1696: Prologue, Spoken by Mr Hodgson. Sir Nicholas Purflew – Bright; Alderman Whim – Underhil; Bellair – Betterton; Breviat – Freeman; Goosandelo – Bowman; Eager – Bowen; Sapless – Dogget; Jacona – Mrs Ayloff; Mrs Purflew – Mrs Bracegirdle; Mrs Plyant – Mrs Bowman; Vesuvia – Mrs Lee; Sprightly – Mrs Lawson; Landlady – Mrs Perin.

LIF

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, No. 3151, 20-23 Jan. 1695/6, and entered in the *Term Catalogues*, February 1695/6, suggests that it was probably acted not later than December 1695.

- LIF According to the Edition of 1696, the music was set by John Eccles: "Come, Thyrsis, come" was sung by Reading and Mrs Hodgson; the other songs in the edition lack the names of the singers. In addition, "Rich mines of hot love are rooted here," sung by Bowman, was in *Deliciae Musicae*, The First Book of the Second Volume, 1696; and "Let us revel and roar," set by John Eccles and sung by Curco and Reading, was published in *Thesaurus Musicus*, The Fifth Book, 1696.
- Downes, *Roscis Anglicanus*, p. 44: *Lovers Luck*, a Comedy, Wrote by Captain Dilks, which fill'd the House 6 Days together, and above 50 £ the 8th, the Day it was left off. *A Comparison Between the Two Stages* (1702), p. 20, lists it among the plays under the heading: Damn'd.
- Monday 9** [DL or LIF] **LOVE IN A TUB.** [*The Comical Revenge*. By Sir George Etherege.] *Cast not known.*
- COMMENT. It is not known in which theatre this revival occurred. It was witnessed by van Constantijn Huygens, Monday 19 Dec. 1695 N.S. [translation]: In the afternoon I was at the comedy with my wife and Mrs Creitsmar. They played an old show called: The Love in the Tubb (*Publications of the Dutch Historical Society*, New Series, xxv [Utrecht, 1877], 560).
- Wednesday 11*  
**A FAST DAY**
- Mid-December** LIF **CYRUS THE GREAT**; or, The Tragedy of Love. [By John Banks.] Edition of 1696: Prologue to Her Royal Highness. Cyrus the Great – Betterton; Cyaxares – Smith; Hystaspes – Kynaston; Craesus – Bowman; Abradatas – Hudson; Artabasus – Thurmond; Thomyris – Mrs Bowtell; Panthea – Mrs Barry; Lausaria – Mrs Bracegirdle. Epilogue, Spoken by the Boy and Girl, by way of Dialogue.
- COMMENT. Betterton's Company. The date of the first performance is not certain, but contemporary sources refer to the fact that William Smith, who died in the last week of December, fell ill on the fourth day of its run; hence, it probably was first presented in mid-December. One song, "O take him gently from the pile," set by John Eccles and sung by Mrs Bracegirdle, is in *Deliciae Musicae*, The Fourth Book, 1696.
- Downes, *Roscis Anglicanus*, p. 44: *The Grand Cyrus*, wrote by Mr Banks; it was a good Play; but Mr Smith, having a long part in it, fell Sick upon the Fourth Day and Dy'd, upon that it lay by, and ne'er has bin Acted since. Gildon, *English Dramatick Poets*, p. 6: Tho' this Play had been formerly refus'd the Action, yet it held up its Head about Six Days together, and has been since Acted several Times. *A Comparison Between the Two Stages*: *Sullen*, p. 16: Banks's, which the Players damn'd and wou'd not Act of a great while, but at length it was acted, and damn'd then in manner and form.
- Holidays** WS **CLEOMENES.** [By John Dryden.] By the students of the Westminster School. Prologue, Written by Matthew Prior, Spoken by Lord Bathurst, at Westminster School, At a Representation of Mr Dryden's *Cleomenes, the Spartan Hero*, at Christmas, 1695.
- COMMENT. For the Prologue, see Prior, *Dialogues of the Dead*, ed. A. R. Waller (Cambridge, 1907), p. 195. It is not certain on which day during the holidays the play was given.
- Saturday 28** LIF COMMENT. *Flying Post*, 26-28 Dec. 1695: Mr William Smith, a Gentleman, belonging to the Theatre Royal, who had acquired a considerable Estate, and thereupon desisted from Acting, was prevailed upon by the New Play house to remount the Stage; but upon shifting his cloathes in the last New Play, took cold and died thereof this week. [See *Cyrus the Great*, mid-December.]

THE SHE-GALLANTS. [By George Granville, Lord Lansdowne.] Edition of 1696: Prologue to the She-Gallants, Spoke by Mr Betterton. Epilogue, Spoke by Mrs Bracegirdle. Bellamour – Betterton; Philabel – Hodgson; Frederick – Thurman; Sir Toby Cusifle – Underhill; Sir John Aery – Bowen; Vaunter – Dogget; Courtall – Bailie; Lady Dorimen – Mrs Barry; Angelica – Mrs Bracegirdle; Constantia – Mrs Bootell; Lucinda – Mrs Bowman; Plackett – Mrs Lee.

*Late December*  
LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that it was advertised in the *Post Boy*, 27-29 Feb. 1695/6 and entered in the *Term Catalogues*, February 1695/6, suggests that it was probably acted not later than January 1695/6. It may have appeared around the turn of the year. One song, "While Phillis does drink," set by John Eccles and sung by Coper; and another, "So well Corinna likes the joy," the composer not named but sung by Young Laroch, a Boy of seven, are in *Deliciae Musicae*, The First Book of the Second Volume, 1696.

Downes, *Roscius Anglicanus*, p. 45: A Comedy, wrote by Mr George Greenvil, when he was very Young; Extraordinary Witty, and well Acted; but offending the Ears of some Ladies who set up for Chastity, it made its Exit. *A Comparison Between the Two Stages* (1702), p. 20: And a good Comedy, tho it had the Misfortune to be ill receiv'd.

## January 1696

LOVE'S LAST SHIFT; or, The Fool in Fashion. [By Colley Cibber.] Edition of 1696: Prologue, By a Friend, Spoken by Mr Verbruggen. Epilogue, Spoken by Miss Cross, who Sung Cupid. Sir Will Wisewoud – Johnson; Loveless – Verbruggen; Sir Novelty Fashion – Cibber; Elder Worthy – Williams; Young Worthy – Horden; Snap – Penkethman; Sly – Bullock; Lawyer – Mills; Amanda – Mrs Rogers; Narcissa – Mrs Verbruggen; Hillaria – Mrs Cibber; Flareit – Mrs Kent; Woman to Amanda – Mrs Lucas.

DL

COMMENT. Rich's Company. The date of the première is not known, but Cibber (see below) states that it was acted in January; the Dedication was signed 7 Feb. 1695/6, and the play was advertised in the *London Gazette*, No 3157, 10-13 Feb. 1695/6. Two songs were published separately: "Go home, unhappy wench," set by Francks and sung by Mrs Cross and the Boy (in *Thesaurus Musicus*, The Fifth Book, 1696) and "What an ungratefull devil moves you," set by Daniel Purcell (in *Deliciae Musicae*, The First Book of the Second Volume, 1696). A separately-printed sheet of the second song states that it was sung by "The Boy."

Cibber, *Apology*, I, 212-14: The next Year I produc'd the Comedy of *Love's last Shift*; yet the Difficulty of getting it to the Stage was not easily surmounted; for, at that time, as little was expected from me, as an Author, as had been from my Pretensions to be an Actor. However, Mr Southern, the Author of *Oroonoko*, having had the Patience to hear me read it to him, happened to like it so well that he immediately recommended it to the Patentees, and it was accordingly acted in January 1695 [i.e., 1695/6]. In this Play I gave myself the Part of Sir Novelty, which was thought a good Portrait of the Foppery then in fashion. Here, too, Mr Southern, though he had approv'd my Play, came into the common Diffidence of me as an Actor: For, when on the first Day of it I was standing, myself, to prompt the Prologue, he took me by the Hand and said, Young Man! I pronounce thy Play a good one; I will answer for its Success, if thou dost not spoil it by thy own Action. . . . I succeeded so well in both, that People seem'd at a loss which they should give the Preference to.

*A Comparison Between the Two Stages* (1702), p. 16: *Ramble*: Ay, marry, that Play was the Philosopher's Stone; I think it did wonders. *Sullen*: It did so, and very deservedly; there being few Comedies that came up to 't for purity of Plot,

- DL      Manners and Moral: It's often acted now a daies, and by the help of the Author's own good action, it pleases to this Day.
- Monday 13*    CONCERT. Mr Purcel's Farewel, set by Mr Finger, with other variety of Musick (*Post Boy*, 9 Jan. 1695/6).
- Tuesday 21*    COMMENT. Robert Shirley to Thomas Coke, Chartly, 21 Jan. 1695/6: I must agree with you that Wit and Sense seem this winter to have suffered an eclipse, and the dramatic writers more especially have showed how little they consulted either. I do assure you, I have not of late met with more of both than in your ingenious diverting letter to me, so that I am satisfied Wit is not retired out of town, but has only forsaken the stage. We that live in these northern parts are forced to range over fields and woods to find subjects of diversion, for in the frozen season of the year, there is nothing that is more so in the country than conversation. In my last ramble, either my own innate fancy, or the aversion I had to see such plays wrote in English as would hardly bear the reading, made me imagine I met with one of the Muses that had left the town, and by her discourse seemed to be Patroness of Dramatic Poetry. You know, Sir, to meet with a Nymph in the desert was no rarity in some countries heretofore, but yet I vow and swear between us, I asked her the occasion of her leaving the town, to which she made this sudden answer:

*Neglected Wit is silent at a time  
When puns, or bombast, stuff each doggrill rhyme.  
In comic strain when they'd describe a fool,  
The author proves the only ridicule.  
In tragic verse while others fain would boast,  
Landing some thousand Romans on the coast,  
In what they would express themselves are lost,  
Make Romans cowards, and make English great,  
And make Bonduca valiant, to be beat.  
Would Congreve or would Blackmoor now engage,  
They might with manly thoughts reform the stage:*

. . . As for Mr Southern's play, I have not yet seen it, so that I cannot at present give you my thoughts on it (HMC, 12th Report, Appendix, Part II, Cowper MSS., II, 359-60).

*Tbursday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1696

- LIF      THE HUSBAND HIS OWN CUCKOLD. [By John Dryden Jr.] Edition of 1696: Prologue, Written by Mr Congreve, Spoken by Mr Betterton. No actors' names. Epilogue, Spoken by Mrs Bracegirdle, Written by Mr Dryden.
- COMMENT. Betterton's Company. The date of the première is not known. The Dedication to the play, written in Rome, is dated 20 Aug. 1695 N.S., and the advertisement of the play in the *London Gazette*, No 3200, 9-13 July 1696, represent the limits on its production. In a letter, dated (probably) November 1695, Dryden refers to the forthcoming appearance of his son's play, and on 26 May 1696 he negotiates with Tonson for its publication (*Letters of John Dryden*, pp. 79, 82). Probably the play appeared early in 1696, and certainly not much later than April 1696.
- John Barnard, "The Dates of Six Dryden Letters," *Philological Quarterly*, XLII (1963), 400-401, believes that Dryden's letter was written ca. 26 May 1695 and that the play was probably acted in late 1695.

THE YOUNGER BROTHER; or, The Amorous Jilt. [By Mrs Aphra Behn.] Edition of 1696: Prologue, by an unknown hand, Spoke by Mr Powel. Epilogue, Spoken by Mr Horden. Prince Frederick – Verbrugen; Sir Rowland Marteen – Johnson; George Marteen – Powel; Welborn – Horden; Sir Merlin Marteen – Pinkerman; Sir Morgan Blunder – Bullock; Mr Twang – Smeaton; Brittone – Kent; Mirtilla – Mrs Knight; Olivia – Mrs Verbrugen; Teresia – Mrs Temple; Lady Blunder – Mrs Powel; Mrs Menage – Mrs Willis; Lady Youthly – Mrs Harris.

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 29 Feb.–2 March 1695/6, and the *London Gazette*, No. 3165, 9–12 March 1695/6, suggests that its first appearance was not later than early February. One song, "The town rakes," set by Daniel Purcell and sung by Mr Edward, was separately printed ca. 1696.

Epistle Dedicatory, Edition of 1696: The unjust Sentence this Play met with before very partial Judges in the Acting. . . . So that I may reasonably impute its miscarriage to some Faction that was made against it, which indeed was very Evident on the First day, and more on the endeavours employ'd, to render the Profits of the Third, as small as could be . . . Ch. Gildon.

NEGLECTED VIRTUE; or, The Unhappy Conquerors. [The Dedication is signed by Hildebrand Horden, who does not claim it for his own.] Edition of 1696: The Prologue, Writ and Spoke by Mr Horden. Phraates – Powell; Artaban – Horden; Memnon – Dizney; Castillio – Mills; Lysander – Hill; Castillio Jr – Penkethman; Bretton – Bullock; Lycastes – Harland; Curio – Simpson; Thermusa – Mrs Knight; Alinda – Mrs Rogers; Eudora – Mrs Powell; Emilia – Mrs Mills; Ariena – Mrs Temple; Aramdine – Mrs Cross. The Epilogue, Written by Mr Motteux, Spoken by Mr Haynes, Acting the Mad-Man.

*Mid-February*  
DL

COMMENT. Rich's Company. The date of the first performance is uncertain, and the play has been sometimes assigned to December 1695. There are indications, however, that the play first appeared at a later time, but certainly not later than 14 March 1695/6, the date attached to the Dedication. The Epilogue has some allusions which suggest mid-February, for it refers to the "Fasting time" of Lent and to "Dancing at Drapers-Hall last Masquerade" (a masquerade ball was held there on 4 Feb. 1695/6).

Dedication, Edition of 1696: This Play was given to my Care by a Friend: I promis'd him not to neglect it in the Difficulties it was to pass through. It has had hitherto but an unpleasant Journey; and I knew no better way to make Amends, than by taking up its Rest with you [Sir John Smith]; where I am assured its Reception will be the best a truly Noble and Generous Soul can give. I beg not your Protection, Sir, from those wide-mouth'd Curs, the Criticks: But since they have had their Ends in running it down, 'tis under the Shelter of your Name I desire a poor maim'd Thing, that did its best to shew them Sport, may lyce secure from farther Danger. . . . H. Horden. *A Comparison Between the Two Stages* (1702), p. 18: Damn'd.

## March 1696

THE LOST LOVER; or, The Jealous Husband. [By Mrs Mary Manley.] Edition of 1696: Prologue, Spoken by Mr Horden. Epilogue, Spoken by Miss Cross. Sir Rustick Good Heart – Johnson; Wilmore – Verbrugen; Wildman – Horden; Sir Amorous Courtall – Powell; Smyrna – Cibber; Pulse – Penkethman; Knowlittle – Haynes; Lady Young Love – Mrs Kent; Marina – Mrs Rogers; Belira – Mrs Knight; Orinda – Mrs Cibber; Olivia – Mrs Verbrugen; Isabella – Mrs Cole; Phoebe – Mrs Mills.

DL

DL COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *London Gazette*, No. 3177, 20–23 April 1696, suggests that it was first performed not later than March 1696.

Preface, Edition of 1696: This Comedy by the little success it met with in the Acting, has not at all deceived my Expectations. . . . Give me leave to thank the Well-natur'd Town for Damning me so suddenly; They would not suffer me to linger in suspence, nor allow me any degrees of Mortification; neither my Sex, Dress, Musick and Dancing, cou'd allow it a three Days Reprieve.

*A Comparison Between the Two Stages* (1702), p. 17: *Ramble*: I never heard of that. *Sullen*: Oh this is a Lady's.

LIF THE CITY BRIDE; or, The Merry Cuckold. [By Joseph Harris.] Edition of 1696: Prologue, Spoke by Mr Thurmond. Bonvile – Boman; Friendly – Thurmond; Justice Merryman – Bright; Summerfield – Scudemore; Mr Ventre – Arnold; Mr Spruce – Bayly; Compasse – Freeman; A Councillor – Davis; Pettifog – Trefusis; Dodge – Eldred; Arabella – Mrs Boman; Clara – Mrs Boutell; Mrs Ventre – Mrs Lacy; Peg – Mrs Perin; Nurse – Mrs Lawson; Lucy – Miss Prince. Epilogue, Spoke by the City-Bride.

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 25–28 April 1696, suggests that it was acted not later than the period preceding Passion Week (6–11 April 1696). In addition, the large number of minor performers in the cast suggests a Lenten performance by the young actors.

In Act I, Scene i, there is an Entertainment of Instrumental Musick, Compos'd by Signior Finger: Then a Song, set by Mr John Eccles, and Sung by Young La Roche. In III, iii: A Dialogue set by Seignior Baptist.

The play is an adaptation of John Webster's *Cure for a Cuckold*. *A Comparison Between the Two Stages* (1702): *The City Bride*, by another Player, Damn'd.

Tursday 26 COMMENT. Newdigate newsletters, 26 March 1696: Mr Dryden ye famous Poet is writing a play wch will bee Intituled Englands deliverance from Popish Conspirators (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82).

## April 1696

Tursday 2 COMMENT. Richard Pope to Thomas Coke, 2 April 1696: . . . play-house, where there has been two or three intolerable plays acted that had nothing to recommend them but their newness (HMC, 12th Report, Cowper MSS., Volume II [London, 1888], p. 360).

Friday 3 COMMENT. In spite of decrees concerning the transfer of a player from one house to another, Dogget entered into an agreement with Rich's Company. See Nicoll, *Restoration Drama*, pp. 338–39. Cibber, *Apology*, I, 229: And the late Reputation which Dogget had acquired from acting his Ben in *Love for Love*, made him a more declared Male-content on such Occasions; he over-valued Comedy for its being nearer to Nature than Tragedy, which is allow'd to say many fine things that Nature never spoke in the same Words; and supposing his Opinion were just, yet he should have consider'd that the Publick had a Taste as well as himself, which in Policy he ought to have complied with. Dogget, however, could not with Patience look upon the costly Trains and Plumes of Tragedy, in which knowing himself to be useless, he thought were all a vain Extravagance: And when he found his Singularity could no longer oppose that Expence, he so obstinately adhered to his own Opinion, that he left the Society of his old Friends, and came over to us at the

Theatre-Royal: This happened in the Winter following the first Division of the *Friday 3* (only) Company.

*Monday 6-Saturday 11*  
*PASSION WEEK*

**PAUSANIUS, THE BETRAYER OF HIS COUNTRY.** [By Richard Norton.] DL  
Edition of 1696: Prologue Spoken by Mr Horden. Epilogue Spoken by Mrs Verbruggen. Pausanius – Verbruggen; Aquilius – Powell; Artabazus – Cibber; Polaemon – Pinkeman; Lysander – Horden; Anchilthea – Mrs Rogers; Pandora – Mrs Knight; Demetria – Mrs Verbruggen; Maukine – Mrs Lucas.

COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 9-12 May 1696, suggests that it was first acted not later than April 1696. It may, however, have been first performed sometime earlier, for two songs for it were set by Henry Purcell, who had died in November 1695. See Purcell's *Works*, Purcell Society, xxi (1917), vi-vii.

*A Comparison Between the Two Stages* (1702), p. 18: *Pausanias, or Lover of his Country*, Damn'd, tho writ by a Person of Quality, and protected by Southern.

One song, "My dearest, my fairest," is a dialogue between Mr Cooke and Mrs Hodgson.

**THE COUNTRY-WAKE.** [By Thomas Dogget.] Edition of 1696: Prologue, LIF Spoke by Mrs Barry. Epilogue, Spoken by Mr Betterton. Sir Thomas Testie – Underhill; Woodvill – Betterton; Friendly – Kenneston; Old Hob – Trefise; Young Hob – Dogget; Lady Testie – Mrs Barry; Flora – Mrs Bracegirdle; Lucia – Mrs Bowman; Betty – Mrs Lee.

COMMENT. Betterton's Company. The date of the first performance is not certain, but the fact that the play was advertised in the *London Gazette*, 6-11 May 1696, suggests that it was first acted not later than April 1696. A song, "Come, Hodge, come, Robin," set by John Eccles and sung by Wiltshire and Mrs Hudson, was printed in *Deliciae Musicae*, The Second Book of the Second Volume, 1696.

Dedication, Edition of 1696: Which I wrote three Years ago . . . nor the Displeasure of the Judicious, who I hope will not condemn this Play from the appearance it had upon the Stage, where it suffer'd in the Acting. . . . Tho. Dogget. *A Comparison Between the Two Stages* (1702), pp. 16-17: *Ramble*: Oh that's Dogget's: The Players have all got the itching Leprosie of Scribbling as Ben. Johnson calls it; 'twill in time descend to the Scene-keepers and Candle-snuffers: Come, what came on't? *Sullen*: Not then directly Damn'd, because he had a part in't himself, but it's now dead and buried.

**THE ROYAL MISCHIEF.** [By Mrs Mary Manley.] Edition of 1696: Prologue spoken by Mr Betterton. Levan Dadian – Bowman; Prince of Libardian – Kynaston; Osman – Betterton; Ismael – Hudson; Acmat – Freeman; Bassima – Mrs Bracegirdle; Homais – Mrs Barry; Selima – Mrs Bowman. Epilogue, Spoken by Miss Bradshaw. LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Man*, 4-6 June 1696, suggests that it was acted not later than May 1696, possibly that it was given in late April. In III is a song, "Unguarded lies the wishing maid," set by John Eccles and sung by Leveridge. In IV is a song, "The secrets of peace," set by Finger and sung by Mrs Hudson.

*A Comparison Between the Two Stages* (1702), p. 20: This is Mrs Manley's; it made a shift to live half a dozen Days, and then expir'd.

**THE INDIAN QUEEN.** [By John Dryden and Sir Robert Howard.] See April 1690. Wednesday 29  
COMMENT. Rich's Company. *Post Man*, 28-30 April 1696: The Venetian Ambassadors went yesterday to see a Play called the Indian Queen, accompanied by about 30 persons in 6 coaches. DG

## May 1696

- MF KING WILLIAM'S HAPPY DELIVERANCE AND GLORIOUS TRIUMPH OVER HIS ENEMIES; or, The Consultation of the Pope, Devil, French King and the Grand Turk, with the Whole Form of the Siege of Namur, and the Humours of a Renegade French-Man and Brandy Jean, with the Conceits of a Scaramouch and Harlequin.  
 COMMENT. May Fair. At Miller's Loyal Association Booth at the upper end of the market near Hyde Park Corner. [See Rosenfeld, *The Theatre of the London Fairs*, p. 108.]
- Monday 18 DL COMMENT. Although the reports do not fully agree upon the date, apparently it was on this night that Hildebrand Horden, of Rich's Company, was killed in a duel. See *Protestant Mercury*, 18-20 May 1696, and Luttrell, *A Brief Relation*, IV, 81.
- Late May DL IBRAHIM, THE THIRTEENTH EMPEROUR OF THE TURKS. [By Mrs Mary Pix.] Edition of 1696: Prologue Spoken by Mrs Cross. Sultan Ibrahim – Verbruggen; Azema – Disney; Mufti – Simpson; Mustapha – Mills; Amurat – Powell Jr; Solyman – Harland; Achmet – Mrs Verbruggen; Morena – Mrs Rogers; Sheker Para – Mrs Knight; Zada – Mrs Mills; Mirva – Mrs Cole. Epilogue.  
 COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 27-30 June 1696, suggests that it was first acted not later than early June 1696 and probably not later than late May 1696. A dialogue, "Fly, fly from my sight," between a Eunuch Boy and a Virgin, set by Daniel Purcell and sung by Bowen and Mrs Cross, is in *Deliciae Musicae*, The Second Book of the Second Volume, 1696. This was also printed separately, without a date, by Thomas Cross, with the statement that the dialogue was written by Thomas D'Urfe.  
 Gildon, *English Dramatick Poets*, ca. 1698, p. III: For the Distress of Morena never fail'd to bring Tears into the Eyes of the Audience.

## June 1696

- LIF LOVE'S A JEST. [By Peter Motteux.] Edition of 1696: Prologue Spoken by Mr Bowen in a Riding-Dress. The Epilogue [Introduced by Underhil and Bowen]; Enter Mr Mynns, one of the Gypsies. Lord Lovewel – Hodgson; Sir Thomas Gaymood – Freeman; Sam Gaymood – Bowen; Railmore – Betterton; Airy – Bowman; Sir Topewel Clownish – Underhil; Squire Illbred – Trefusis; Humphrey Doddipole – Trout; Humdrum – Eldred; Major Buff – Harris; Plot – Bright; Frankly – Bailey; Lady Single – Mrs Barry; Kitty – Mrs Howard; Francilia – Mrs Bowtell; Christina – Mrs Bracegirdle; Doll Hoyden – Mrs Perrin.  
 COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 7-9 July 1696, suggests that it was first presented not later than June 1696. The cast also has a large number of relatively new players, suggesting a performance in the early summer, when the young actors had more opportunities to act. Several songs, with the names of the singers, were published separately: "Hark you, madam, can't I move you," set by John Eccles, and sung by Bowman and Mrs Bracegirdle; "Shou'd I not lead a happy life," set by John Eccles and sung by Reading and M. Lee; "From Aberdeen to Edinburgh," set by Ackroyd and sung by Mrs Hudson; all in *Deliciae Musicae*, The Second Book of the Second Volume, 1696.

Preface, Edition of 1696: I am almost ashamed to mention the extraordinary Success of a Play which I myself must condemn. . . . Let me leave this ungrateful Subject to acknowledge my obligations to Mr John Eccles, who not only set my three Dialogues to most charming Notes, but honour'd the Words to Admiration.

LIF

Downes, *Roscius Anglicanus*, p. 44: *Love's a Jest*, a Comedy, done by Mr Mateox; succeeded well, being well Acted, and got the Company Reputation and Money.

THE CORNISH COMEDY. [By George Powell.] Edition of 1696: Prologue, By Mr Haines, in a Barrister's Gown. Epilogue, Spoken by Miss Chalke, Seven Years Old, Written by Mr Haynes. Gripe – Johnson; Peregrine – Mills; Trusty – Simpson; Manley – Harland; Swash – Lee; Sharper – Powell; Busy – Haynes; Freeman – Williams; Nic Froth – Penkethman; Shuffle – Bullock; Clarinda – Mrs Temple; Eugenia – Mrs Andrews; Sue – Mrs Lucas; Margaret – Mrs Mills; Maid – Mrs Unwinn.

DG

COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 25-27 Aug. 1696, suggests that it was first acted not later than July 1696 and possibly in June 1696. In the edition of 1696 are two dialogues, set by Clarke, the words by Haynes, and sung by Bowen and Mrs Cross. *A Comparison Between the Two Stages* (1702), p. 18: *Cornish Comedy*: No matter whose, 'twas Damn'd.

## July 1696

OEDIPUS, KING OF THEBES. [By John Dryden and Nathaniel Lee.] Oedipus – Betterton.

LIF

COMMENT. Betterton's Company. There may have been a revival of *Oedipus* in the summer of 1696. In Francis Manning's *Poems upon Several Occasions and to Several Persons* (1701) there is a poem "To Mr Betterton, Acting Oedipus King of Thebes." The first stanza describes the splendor of the installation of the Duke of Gloucester as a Knight of the Garter, an event which occurred at Windsor Castle in July 1696; but there is no certainty that Betterton's performance occurred before that date. It should be noted also that the play was reprinted in 1696.

DL

THE UNHAPPY KINDNESS; or, A Fruitless Revenge. [Adapted from John Fletcher's *A Wife for a Month* by Thomas Scott.] Edition of 1697: Prologue, Spoken by Mr Verbruggen. The Epilogue written, and spoke by Mr Haynes, in the Habit of a Horse Officer, mounted on an Ass. Alphonso, King of Naples – Verbruggen; Frederick – Harland; Valerio – Williams; Sorano – Disney; Pisano – Mills; Petruchio – Hill; Pedro – Newth; Evanthe – Mrs Rogers; Queen Mother – Mrs Powel.

COMMENT. Rich's Company. There is no certainty as to the date of the first performance, and the play has been sometimes assigned to mid-summer 1697 because the Preface refers to a summer production and the play was printed in 1697. Nevertheless, the presence of Verbruggen in the cast suggests that the summer of 1696 is more likely, as Verbruggen left Drury Lane on 1 Jan. 1696/7 and thereafter appeared at Lincoln's Inn Fields.

Preface, Edition of 1697: Amongst a number of New Plays that of late have crowded the Stage. . . . As it is, it may bear up in the Winter, notwithstanding the little Encouragement it met with at its first Appearance from a thin Town, and the Scarcity of Money.

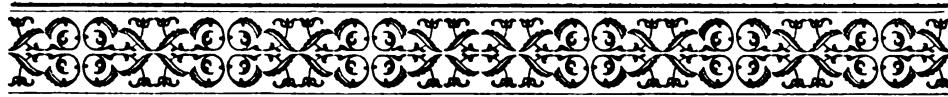
*A Comparison Between the Two Stages* (1702): *Sullen: Unhappy Kindness*, the same Author's [as of *Mock Marriage*], but every word stole. *Ramble*: The success? *Sullen*: Damn'd.

## August 1696

- Late August*      COMMENT. Newdigate newsletters, 29 Sept. 1696: The Close of least Week one  
BF of our merry Andrews or Jack Puddings in Bartholomew faire stood in y<sup>e</sup> Pillory  
at Temple Bar for saying upon y<sup>e</sup> publick Stage yt in a little tyme Piggs would be  
roasted by y<sup>e</sup> flames of Exchange Telleyes & yt Bank Bills should Singe y<sup>e</sup> Haire of  
y<sup>m</sup> off. [Transcribed by Professor John Harold Wilson.]
- DG      THE SPANISH WIVES. [By Mrs Mary Pix.] Edition of 1696: Prologue, Spoken  
by Mr Penkethman, in a Press-master's Habit. No actors' names. Epilogue, Spoken  
by Mrs Verbruggen, [who probably played the Governor's Wife].  
COMMENT. Rich's Company. The date of the first performance is not known, but the Prologue suggests that it was given shortly before Bartholomew and Southwark Fairs ("Drolls shortly will amuse ye at the Fair"), even though the play was not advertised until mid-October (*Post Boy*, 15-17 Oct. 1696). One song, "Alas! when charming Sylvia's gone," is in the Edition and was also published separately, with the indication that Daniel Purcell set it. In the Edition, a song, "Fairest nymph that ever bless'd our Shore," is sung in Act II Betwixt Mr Leveridge a Spaniard, and Mrs Cross an English Lady. The composer is not named.  
*A Comparison Between the Two Stages* (1702), p. 18: and 'tis a most damnable Farce.

## September 1696

- Monday 5*      ENTERTAINMENTS.  
SF      COMMENT. *Post Man*, 5-8 Sept. 1696: At Mr Barns's Booth in Southwark Fair, near St Georges Church, will be seen the only English, Dutch, Spanish, High German and Indian Companies of Rope-Dancers, who are all five joined together, and will perform such variety of Dancing, Walking, Vaulting and Tumbling; the like was never seen in England before. 1st, You will see the famous Indian Woman and her Company. 2. You will see the High German Company. 3. You will see the Spanish Company dance excellently well on the Low Rope. 4. You will see the two famous Dutch Children, who are the wonder and admiration of all the Rope Dancers in the World of their Sex and Age. 5. You will see the two famous Englishmen, Mr Edward Barnes of Rederiff, and Mr Appleby, who are the only two Master Ropedancers and Tumblers in the old world; also you may see Mr Edward Barnes dance with a Child standing on his shoulders, and with 2 children at his Feet, in Jack-boots and Spurs, and cuts Capers a yard and a half high, and dances a Jig on the Rope with that variety of steps, that few, or no Dancing Masters can do the like on the ground: He likewise walks on a slack Rope no bigger than a penny Cord, and swings himself 6 or 7 yards distance. Afterwards you will see the famous Indian Woman Vault the High Rope with great dexterity. Likewise you will see the famous Mr Appleby, who is the only Tumbler in all Europe, fling himself over 16 mens heads, through 12 Hoops, over 14 Halbards, over a Man on Horseback, and a Boy standing upright on his Shoulders. You will likewise be entertained with good Musick. The merry Conceits of Harlequin and his Son Punch. You will see the English and Dutch Flag on the top of the Booth. Vivat Rex. We shall play in this place 12 days.



## SEASON OF 1696-1697

**A**s COLLEY CIBBER points out in his *Apology* (I, 302), the relative positions of the two companies did not greatly change. Nevertheless, the company in Drury Lane and Dorset Garden, under the control principally of Christopher Rich, improved the quality of its performances, assisted, as Cibber indicates, by the youthfulness of the actors and their ability to improve themselves and by their good fortune in securing some valuable plays: *Oroonoko*, *Love's Last Shift*, and *The Relapse*. Cibber states his point succinctly: One good new Play to a rising Company is of inconceivable Value. On the other hand, he felt that the company in Lincoln's Inn Fields, under the leadership of Thomas Betterton, had among its principals several performers who, advancing in age, were less capable of pronounced improvement. Nevertheless, Cibber seems usually to have felt that Betterton and his fellow actors were superior to his own group; and the great success of *The Mourning Bride* in 1696-97 may have strengthened Cibber's view that Lincoln's Inn Fields had the better reputation.

The full rosters of the two companies are not known, but these lists represent the names which appear in documents pertaining to this season. To note the continuity of the companies, one should compare these lists with those for preceding and following seasons:

Rich's Company: William Bullock; Mr Church (singer); Colley Cibber; Thomas Disney; Thomas Dogget; Mr Edwards (singer); Mr Essex; Henry Fairbank; Mr Freeman (singer); Joseph Haines; Mr Harland; Benjamin Johnson; Michael Lee; Richard Leveridge (singer); John Mills; Mr Pate (singer); William Penkethman; George Powell; Mr Provost; Christopher Rich (proprietor); Mr Rogers; Thomas Simpson; Mr Smeaton; Tobias Thomas; John Verbruggen (part of season); Joseph Williams; Miss [Betty]

Allison; Mrs Andrews; Mrs Bullock; Miss Denny Chalke [Chock]; Mrs Katherine Cibber; Mrs Cross; Mrs Essex; Mrs Finch; Mrs Kent; Mrs Frances Maria Knight; Mrs Lindsey (singer); Mrs Lucas; Mrs Powell; Mrs Jane Rogers; Mrs Temple; Mrs Susanna Verbruggen.

Betterton's Company: Mr Arnold; Samuel Bailey; Thomas Betterton; William Bowen; John Bowman; George Bright; John Downes (prompter); John Freeman; Joseph Harris; T. Harris; John Hodgson; Benjamin Husband; Mr Knapp; Edward Kynaston; Jemmy Laroche; Mr Reading (singer); Samuel Sandford; Barnabas Scudamore; Mr Sherburn; Mr Sorin (dancer); John Thurmond; Joseph Trefusis; Mr Trout; Cave Underhill; John Verbruggen (after 1 Jan. 1696/7); Mrs Ayliff; Mrs Elizabeth Barry; Mrs Elizabeth Boutell; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Bradshaw; Mrs Hodgson; Mrs Howard; Mrs Lassells; Mrs Abigail Lawson; Mrs Elinoir Leigh; Mrs Anne Perrin; Mrs Prince; Mrs Robinson; Mrs Elizabeth Willis.

In addition to those plays which are listed in the Calendar, there are others which, by composition, publication, or performance not precisely determined, pertain to this season.

*The Comical Revenge; or, Love in a Tub.* By Sir George Etherege. Reprinted in 1697, this play may have been revived at this time.

*The Country Wake.* By Thomas Dogget. Reprinted in 1697, this piece may have been revived in 1696-97.

*The Destruction of Jerusalem, Part II.* By John Crowne. This play was possibly revived at this time. When it was presented at Drury Lane on 1 July 1712, the bill bore the heading: Not Acted these Fifteen Years.

*The False Count; or, A New Way to Play an Old Game.* By Mrs Aphra Behn. Reprinted in 1697, this play may have been revived at this time.

*The Feigned Innocence; or, Sir Martin Marall.* By John Dryden. Reprinted in 1697, this play may have been revived in 1696-97.

*The Little French Lawyer.* By Philip Massinger and John Fletcher. This play may have been revived at this time. When it was acted at Drury Lane on 30 July 1717, the bill bore the heading: Not Acted these Twenty Years. It is possible, however, that the play was revived a season or two earlier, for Thomas Scott's *The Mock Marriage*, September 1695, contains a reference to it.

*The London Cuckolds.* By Edward Ravenscroft. Reprinted in 1697, this play may have been revived in this season. In addition, Cibber, *Apology*, I, 267, speaking of this period, states: The *London Cuckolds*, the most rank Play that ever succeeded, was then in the highest Court-Favour.

*Macbeth*. Adapted from William Shakespeare by Sir William Davenant. Reprinted in 1697, it may have been revived at this time.

*The Old Batchelor*. By William Congreve. Reprinted in 1697, this play may have been revived in 1696-97.

*Physick Lies a Bleeding; or, The Apothecary Turned Doctor*. This work, whose author is possibly Thomas Brown, was published in 1697, but probably was not intended for production on the stage.

*The Princess of Cleve*. By Nathaniel Lee. Reprinted in 1697, this play was possibly revived in 1696-97.

*The Rover*. By Mrs Aphra Behn. Reprinted in 1697, this play was possibly revived in 1696-97.

*The Scowlers*. By Thomas Shadwell. This play may have been revived at this time, for when it was presented at Drury Lane on 22 Aug. 1717, the bill bore the heading: Not Acted these Twenty Years.

*Sopbonisha*. By Nathaniel Lee. Reprinted in 1697, this play may have been revived in 1696-97.

*Theodosius*. By Nathaniel Lee. Reprinted in 1697, this play may have been revived at this time.

## September 1696

**THE FEMALE WITS**; or, The Triumvirate of Poets at Rehearsal. [The author is not known, but the title page states that it was written by W. M.] Edition of 1704: Prologue. Epilogue. Mr Aw'dwell – Mills; Praiseall – Cibber; Fastin – Powell; Amorous – Pinkethman; Lord Whiffle – Thomas; Lord Whimsical – Verbruggen; Marsillia – Mrs Verbruggen; Patience – Mrs Essex; Mrs Wellfed – Mrs Powell; Calista – Mrs Temple; Isabella – Mrs Cross; Lady Loveall – Mrs Knight; Betty Useful – Mrs Kent; Players – Johnson, Pinkethman, Mrs Lucas, Miss Cross; Singers – Mrs Cross, Pate; Dancers – Mrs Cross, Mrs Lucas.

DL

COMMENT. Rich's Company. The date of the first performance is not known, for the play was apparently not printed until 1704. Nevertheless, some details indicate a performance early in the season of 1696-97. In the first place, the presence of Verbruggen in the cast indicates that it must have been acted before 1 Jan. 1696/7, when Verbruggen was permitted to act at Lincoln's Inn Fields. The play also parodies the works of Mrs Manley, whose *The Royal Mischief* had been staged (probably) in April 1696, and it is likely that the company would emphasize the pertinence of the parody by presenting it soon after the appearance of the original. Although *The Female Wits* may not have been acted until later in the autumn, it seems likely that it was acted first in the late summer or early autumn.

Preface, Edition of 1704: [The] Success of this Play has been such . . . having been Acted six Days running without intermission. . . . Among the rest, Mr Powel and his Wife excell'd in the Characters they represented, as did Mrs Verbruggen, who play'd the Chief Character. . . . The Lady whose Play is rehears'd, personated one Mrs M——ly [Manley].

- Tuesday 8* COMMENT. *Protestant Mercury*, 7–9 Sept. 1696: Last night dyed Mr Noaks, the famous Comedian, some miles out of Town, and 'tis said, has left a considerable Estate, tho' he has not frequented the Play-house constantly for some years.

## October 1696

- DG BRUTUS OF ALBA; or, Augusta's Triumph. [By George Powell.] Edition of 1697: No Prologue, no Epilogue, no actors' names. For the singers, see below.  
 COMMENT. Rich's Company. The date of this production is not certain. The Dedication, signed by George Powell and John Verbruggen, is dated Monday, 16. Oct. 1696, but this date is in error, for the sixteenth fell on Friday in October; however, 16 Nov. 1696 fell on Monday. In addition, the Dedication implies that the two men hope to have visitors (i.e., spectators at performances) on "Wednesday, and Saturday next, the Visiting Days of, Your Friends and Servants, George Powell, John Verbruggen." It is possible that the text and the songs were printed in advance of performance and were available at the theatre, but it is still uncertain whether the opera first appeared in October or November 1696.  
*The Single Songs, With the Dialogue*, was published separately in 1696, with Daniel Purcell named as the composer. The songs to which performers' names are listed are as follows: "Cease, Cynthia, cease your fruitless tears," sung by Mrs Cross. "I courted and writ," the verse by Jo Hanes and sung by Church. "How happy I am the fair sex can defy," the verse by Jo Hanes and sung by Leveridge. "'Tis in vain to tell me I am deceived," sung by Freeman. "Great queen of Hymen's hallowed fires," sung by Mrs Willis. "Why, Chloe, will you not perceive," the verse by John Robens and sung by Church. "Why dost thou fly me," sung by Edwards and Mrs Cross. "If mortals laugh and sing," sung by Freeman. The *Songs* were entered in the *Term Catalogues*, November 1696.
- LIF RULE A WIFE AND HAVE A WIFE. [By John Fletcher.] Edition of 1697: Prologue. Duke of Modena – Scidmore [Scudamore]; Don Juan de Castro – Thurmond; Michael Perez – Kynaston; Cacafogo – Underhill; Sanchio – Freeman; Alonso – Husbands; Donna Margarita – Mrs Barry; Estifania – Mrs Boutell; Clara – Mrs Prince; First Lady – Mrs Lee; Second Lady – Mrs Perune [Perrin]; Altea – Mrs Lawson. Epilogue.  
 COMMENT. Betterton's Company. The date of this revival is not certain, but Luttrell's copy (Huntington Library) bears his date of 27 Oct. 1696 for his acquisition of a copy; hence, the revival must have occurred not later than October 1696. When this play was revived at the Queen's Theatre in the Haymarket, 8 June 1705, the bill bore the heading: Not Acted by that Company these Nine Years.
- Monday 12* DL, DG COMMENT. According to Sir Edward Smith's bill—see Hotson, *Commonwealth and Restoration Stage*, p. 308—the regular company at Drury Lane resumed acting (after the summer vacation) on 11 Oct. 1696 and acted 200 times to 7 July 1697, after which the young actors played 58 days to 7 Oct. 1697.
- Monday 26* COMMENT. The Lord Chamberlain, L. C. 7/1—see Nicoll, *Restoration Drama*, p. 339—hearing that Dogget had left Lincoln's Inn Fields and Verbruggen had left Drury Lane, restated the order against players shifting companies, and ordered that Verbruggen was to stay with Drury Lane until 1 Jan. 1696/7 but that he might enter into agreement with Lincoln's Inn Fields to act there after the close of 1696.

## November 1696

**THE ROMAN BRIDE'S REVENGE.** [By Charles Gildon.] Edition of 1697: DL  
Prologue. No actors' names. Epilogue, Spoke by Misce Allison.

COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Man*, 22-24 Dec. 1696, suggests that it was probably first given not later than November 1696. A song, "If Celia you had youth and all," the music possibly composed by Leveridge, was published in *A New Book of Songs by Mr Leveridge* (advertised in the *London Gazette*, No. 3293, 3 June 1697).

Gildon, *English Dramatick Poets*, p. 176: This Play was our Author's first; and as it was writ in a Month, . . . so it had the Fate of those untimely Births, as hasty a Death. . . . If the Voice of the Town had not been influenc'd by the Ill Representation, it must have met with a less rigorous Censure. *A Comparison Between the Two Stages* (1702): Damn'd.

**OROONOKO.** [By Thomas Southerne.] See November 1695.

COMMENT. Rich's Company. This performance was attended by Lady Morley. See Hotson, *Commonwealth and Restoration Stage*, p. 377.

**THE ANATOMIST; or, The Sham Doctor.** [By Edward Ravenscroft.] Edition of 1697: Prologue, Spoken by Mr Betterton, Written by Mr Motteux. Old Mr Gerald - Bright; Young Mr Gerald - Hodson; The Doctor - Underhill; Wife to the Doctor - Mrs Leigh; Mrs Angelica - Mrs Bowman; Beatrice - Mrs Lawson; Martin - T. Harris; Crispus - Bowen; Simon - Trout; Waiting Woman - Mrs Robinson. Prologue to Her Royal Highness by Mr Motteux. Epilogue by Mr Motteux. Also **THE LOVES OF MARS AND VENUS.** [By Peter Motteux.] Prologue or Induction, Set to Musick by Mr Finger: Erato - Mrs Hodgson; Thalia - Mrs Perrin; Terpsichore - Mrs Ayliff. Mars - Bowman; Vulcan - Reading; Gallus - Lee; Cupid - Jemmy Laroche; Momus - Sherburn; Venus - Mrs Bracegirdle; Aglaia - Mrs Hodgson; Euphrosyne - Mrs Ayliff; Hora - Mrs Perrin; Jealousy - Mrs Hudson. Epilogue, Spoken by Mr Bowen.

COMMENT. Betterton's Company. The date of the first performance is not certain, but the evidence points toward this day. On Thursday 19 Nov. 1696, Robert Jennens reported that the two pieces had been acted four or five days together. If that day saw the fifth performance, the première probably occurred on 14 Nov. 1696.

The *Single Songs and Dialogues in Mars and Venus*, set by John Eccles (Acts I and II) and Godfrey Finger (Act III), was published separately in 1697. The pieces for whom a performer is indicated are as follows: Prologue. The first Song Sung by Mrs Hudson, set by Finger: "Come all, with moving songs" [it is reproduced opposite page 300 in Wiley, *Rare Prologues and Epilogues*]. "Love alone can here alarm me," sung by Mrs Ayliffe. "Scorn tho' Beauty frowns to tremble," sung by Mrs Hudson. "To double the sports," sung by Mrs Ayliffe. "To treble the pleasures with regular measures," sung by Mrs Ayliffe. "To meet her, May, the Queen of Love comes here," set by John Eccles and sung by Mrs Hudson. "See Vulcan, Jealousie, Jealousie appears," set by Finger and sung by Mrs Hudson. "Yield, no, no," sung by Mrs Bracegirdle and Bowman.

Gildon, *English Dramatick Poets*, p. 115: This Play met with extraordinary Success having the Advantage of the excellent Musick of *The Loves of Mars and Venus* perform'd with it. Downes, *Roscius Anglicanus*, pp. 44-45: *The Anatomist, or Sham Doctor*, had prosperous Success, and remains a living Play to this Day; 'twas done by Mr Ravenscroft. *A Comparison Between the Two Stages* (1702), p. 20: I remember the success of that was owing to the Musick.

Friday 6  
DL

Saturday 14  
LIF

- Monday 16* THE ANATOMIST. THE LOVES OF MARS AND VENUS. See 14 Nov. 1696.  
LIF
- Tuesday 17* THE ANATOMIST. THE LOVES OF MARS AND VENUS. See 14 Nov. 1696.  
LIF
- Wednesday 18* THE ANATOMIST. THE LOVES OF MARS AND VENUS. See 14 Nov. 1696.  
LIF
- Thursday 19* THE ANATOMIST. THE LOVES OF MARS AND VENUS. See 14 Nov. 1696.  
LIF  
COMMENT. Robert Jennens to Thomas Coke, 19 Nov. 1696: There has been for four or five days together at the play house in Lincolns Inn Fields acted a new farce translated out of the French by Mr Monteux called the Shame [Sham] Doctor or the Anatomist, with a great concert of music, representing the loves of Venus and Mars, well enough done and pleases the town extremely. The other house has no company at all, and unless a new play comes out on Saturday revives their reputation, they must break (HMC, 12th Report, Appendix, Part II, Cowper MSS., II, 367).
- Friday 20* THE ANATOMIST. THE LOVES OF MARS AND VENUS. See 14 and 19 Nov. 1696.  
LIF  
COMMENT. Betterton's Company. In view of the success of this double bill, it seems likely that the two works reached at least a sixth performance, probably on this day, thus providing a second benefit to the authors.
- Saturday 21* THE RELAPSE; or, Virtue in Danger. [By John Vanbrugh.] Edition of 1697:  
DL First Prologue, Spoken by Mrs Cross. Prologue on the Third Day, Spoken by Mrs Verbruggen. Epilogue, Spoken by Lord Foppington. Sir Novelty Fashion – Cibber; Young Fashion – Mrs Kent; Loveless – Verbruggen; Worthy – Powell; Sir Tunbelly Clumsey – Bullock; Sir John Friendly – Mills; Coupler – Johnson; Bull – Simson; Serringe – Haynes; Lory – Dogget; Amanda – Mrs Rogers; Berinthia – Mrs Verbruggen; Hoyden – Mrs Cross; Nurse – Mrs Powell.  
COMMENT. Rich's Company. The evidence for this date as the première of *The Relapse* is Jennens' report on 19 Nov. 1696 that Drury Lane expected to produce a new play on this date, coupled with the fact that Lady Morley saw this play on 25 Nov. 1696. The play was advertised in the *Post Boy*, 26–29 Dec. 1696.  
Preface, Edition of 1697: One word more about the Bawdy, and I have done. I own the first Night this thing was acted, some indecencies had like to have happen'd, but 'twas not my Fault. The fine Gentleman of the Play, drinking his Mistress's Health in Nants Brandy, from six in the Morning, to the time he wadled upon the Stage in the Evening, had toasted himself up, to such a pitch of Vigor, I confess I once gave Amanda for gone, and am since (with all due Respect to Mrs Rogers) very sorry she scap'd; for I am confident a certain Lady (let no one take it to herself that is handsome) who highly blames the Play, for the bareness of the conclusion, wou'd then have allowed it, a very natural Close.  
Gildon, *English Dramatick Poets*, p. 145: This Play was received with mighty applause. Cibber, *Apology*, I, 216: This Play (the *Relapse*) from its new and easy Turn of Wit, had great Success, and gave me, as a Comedian, a second Flight of Reputation along with it.
- Monday 23* THE RELAPSE. See 21 Nov. 1696.  
DL  
COMMENT. Rich's Company. The fact that Lady Morley saw a performance on 25 Nov. 1696 and that the play was a success suggests a run of at least six performances.
- Tuesday 24* THE RELAPSE. Edition of 1697: Prologue on the Third Day, Spoken by Mrs Verbruggen. See 21 Nov. 1696.

**THE RELAPSE.** See 21 Nov. 1696.

COMMENT. Lady Morley attended this performance. See Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley in the Box at the Relapse. 4s.

Wednesday 25  
DL

**THE RELAPSE.** See 21 Nov. 1696.

Tbursday 26  
DL

**THE RELAPSE.** See 21 Nov. 1696.

Friday 27  
DL

## December 1696

**CINTHIA AND ENDIMION;** or, The Loves of the Deities. [By Thomas D'Ursey.]

Edition of 1697: Prologue to Cinthia and Endimion. Epilogue to the Opera. Mr Dogget, dress'd like Collin, rises from under the Stage as frighted. No actors' or singers' names.

DL

COMMENT. The date of the premiere is not known, but the fact that the opera was advertized in the *Post Man*, 14-16 Jan. 1696/7, suggests that it was first acted not later than December 1696. As the title page indicates, the work had been intended for presentation before the Court, but the death of Queen Mary prevented its appearance at Court.

*A Comparison Between the Two Stages* (1702), p. 19: *Sullen*: But to go on, *Cynthia and Endymion. Ramble*: What a Pox is that? I never heard on't. *Sullen*: I believe not; 'tis one of Dursey's Toys. *Ramble*: Dursey's? what again? 'twas just now we parted with him. *Sullen*: Ay but Sir, you must know this is an Opera—and as he tells us in the Title-page, design'd to be perform'd at Court before the late Queen—there's for you; Dursey in his Altitudes—but notwithstanding the vain and conceited Title-page, 'tis good for nothing within: He's the very Antipodes to all the Poets, Antient and Modern: Other Poets treat the Deities civilly, but Mr Dursey makes the Gods Bullies, and Jilts of the chaste Goddesses. *Ramble*: So, I suppose that was mawl'd, notwithstanding the Honour which he says the Queen intended it. *Sullen*: 'Twas well for Dursey her late Majesty never saw it; Gad if she had, People wou'd ha' said, it had first been the cause of her Illness, and then of her Death; for 'tis a mortifying Piece o' my Word; Yes, yes,—it was Damn'd.

**AESOP.** [By John Vanbrugh.] Edition of 1697: Prologue. Aesop — Cibber; Learchus — Dogget; Oronces — Harland; Euphronia — Mrs Temple; Doris — Mrs Verbruggen; Country Tradesmen — Pinkerman and Smeaton; Roger — Haynes; Quaint — Pinkerman; Fruitful — Smeton; Country Gentleman — Pinkerman; Hortentia — Mrs Kent; Aminta — Mrs Willis; Forge Will — Mrs Finch; Mrs Fruitful — Mrs Powell.

DL

COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *London Gazette*, 18-21 Jan. 1696/7 (Luttrell acquired his copy, Huntington Library, 20 Jan. 1696/7) suggests that it was first given not later than December 1696. *A Comparison Between the Two Stages* (1702), pp. 20-21, lists it among the "Masterpieces" on which Drury Lane "subsisted" in the early years after the separation of the theatres.

**THE CITY LADY;** or, Folly Reclaim'd. [By Thomas Dilke.] Edition of 1697: Prologue, Spoken by Mr Hodgson. Epilogue, Spoke by Miss Howard. Sir Geo. Grumble — Bright; Bevis — Underhill; Bellardin — Bowman; Lovebright — Hodgson; Pedanty — Harris; Burgersditius — Freeman; Brassby — Scudamore; Flash — Baily; Cash — Arnold; Jasper — Bowen; Lady Grumble — Mrs Barry; Lucinda — Mrs Bowman; Formosa — Mrs Prince; Secreta — Mrs Leigh; Fidget — Mrs Lawson; Biddy — Mrs Robinson.

LIF

LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the Dedication of the play is dated 15 Jan. 1696/7 suggests that it was probably first acted not later than December 1696. The play was advertised in the *Post Man*, 21–23 Jan. 1696/7. The music was set by John Eccles.

Dedication, Edition of 1697: I make you a Present of a Play, that miscarri'd on the first Nights Performance; tho' afterwards, without any farther Discouragement, it kept it self alive till the third day was over, and then I must confess the *City Lady* expir'd. . . . This I am confident on, that the like Unfortunate Accidents which attended this Comedy, wou'd have been sufficient to have Dam'd a much better Play. The tedious waiting to have the Curtain drawn, after the Prologue was spoke, occasion'd by Mr Underhill's violent Bleeding, put the Audience out of Humour, and made it susceptible of the least Disgust; and when once the Torrent of its Displeasure break bounds, nothing cou'd put a stop to his Vehemence. After Mr Underhill was no longer able to come upon the Stage, scarce any thing was done but by Halves, and in much Confusion; in the midst of which, I think my self oblig'd to applaud the Justice I receiv'd from the Incomparable Mrs Barry. I very well know that the Ode in the third Act seems to be introduc'd something unseasonably. It was made and set long since, in hopes of having it perform'd before the King, at his return from Flanders; and the Music being so finely compos'd by Mr John Eccles, I was loath it shou'd be wholly lost to the Town. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.

Tuesday 29  
DL

**LOVE'S LAST SHIFT.** [By Colley Cibber.] For a recent cast, see January 1695/6.

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and flower in the Box at Loves last Shift £1.

## January 1697

DL

**WOMAN'S WIT; or, The Lady in Fashion.** [By Colley Cibber.] Edition of 1697: Prologue. Epilogue, Spoken by Miss Cross. Lord Lovemore – Harland; Longville – Cibber; Major Rakish – Penkethman; Jack Rakish – Powel; Mas. Johnny – Dogget; Father Benedic – Smeaton; Lady Manlove – Mrs Powel; Leonora – Mrs Knight; Emilia – Mrs Rogers; Olivia – Mrs Cibber; Lettice – Mrs Kent.

COMMENT. Rich's Company. The date of the first performance is not known. A contract between Cibber and Rich was signed on 29 Oct. 1696 (L. C. 3/73, in Nicoll, *Restoration Drama*, pp. 381–82), with an agreement that it was not to be printed until a month after it was acted. Since the play was advertised in the *Post Man*, 20–23 March 1696/7, it may have been acted as early as January 1697, certainly not later than February 1697.

Possibly Leveridge set the music for a song, "Tell me, Belinda, prithee do," which is in *A New Book of Songs by Mr Leveridge*, advertised in the *London Gazette*, No. 3293, 3 June 1697. *A Comparison Between the Two Stages* (1702), p. 18: *Lady in Fashion*, by a Player, Damn'd.

Preface, Edition of 1697: Not to miss the Advantage of Mr Doggett's Excellent Action; I prepar'd a low Character.

LIF

**THE UNNATURAL BROTHER.** [By Edward Filmer.] Edition of 1697: Prologue. Epilogue. No actors' names.

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 21–23 Jan. 1696/7, suggests that it was first acted not later than early January 1697. The Preface to the edition of 1697 implies that it met with a cold reception and had no more than three performances.

TIMON OF ATHENS. [By Thomas Shadwell.] <i>Cast not known.</i>	Saturday 2 DL
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, <i>Commonwealth and Restoration Stage</i> , p. 377: Lady Morley and three in the Box at Timon of Athens. 16s.	
CONCERT.	Tbursday 7 YB
COMMENT. <i>London Gazette</i> , No. 3250, 31 Dec. 1696-4 Jan. 1696/7: The Musick that was Perform'd of St. Cecilia's Day, Composed by Signior Nicola, will be Performed on Thursday night in York Buildings, being the 7th Instant.	
CONCERT.	GB
COMMENT. <i>London Gazette</i> , No. 3251, 4-7 Jan. 1696/7: At the two Golden Balls, the upper End of Bow-street, near Covent Garden, this day, being the 7th instant, will be performed a New Consort of Musick, with Trumpets, Flutes, Haught boys. Beginning exactly at 8 a Clock in the Evening; and to continue every Thursday following.	
COMMENT. From 16 Jan. 1696/7 to 18 May 1702 James Brydges, afterwards first Duke of Chandos, kept a diary in which he recorded, among other events, his attendance at the theatre. Unfortunately, his first entry dealing with the playhouses, like many other similar entries, does not name the play he saw; on 22 Jan. 1696/7 he wrote: my Uncle Warw: [ick Lake] carried me to ye Playhouse. [For an account of his theatrical entries, see Lucyle Hook, "James Brydges Drops in at the Theater," <i>Huntington Library Bulletin</i> , VIII (1945), 306-11.]	Friday 22 DL, DG, LIF
AESOP. See December 1696.	DL
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, <i>Commonwealth and Restoration Stage</i> , p. 377: Lady Morley and two in the box at Esop. 12s.	

*Saturday 30*  
*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1697

TIMOLOEN; or, The Revolution. [Possibly by Southby.] Edition of 1697: Prologue. Epilogue. No actors' names.	[DL or LIF]
COMMENT. It is not certain what company produced this play, if it was acted; and it may not have been staged. A manuscript note on Bodleian Malone 116 attributes it to Southby. As the play was advertised in the <i>Post Boy</i> , 2-4 March 1696/7, and as a copy in the Library of Congress bears the manuscript date of 10 March 1696/7, the play, if produced, was probably first acted not later than February 1696/7.	
THE TRIUMPHS OF VIRTUE. <i>Author not known.</i> Edition of 1697: Duke of Polycastro - Williams; Lorenzo - Lee; Perollo - Harland; Antonio - Cibber; Gurello - Rogers; Rinaldo - Mills; Fidelio - Disney; Montano - Simpson; Gusman - Pinkethman; Luperto - Bullock; Masetto - Dogget; Dutchess - Mrs Finch; Bellamira - Mrs Rogers; Isidora - Mrs Cross. Prologue, Spoken by Mrs Allison. Epilogue, Spoken by Mrs Rogers.	DL
COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the <i>Post Boy</i> , 17-20 April 1697, suggests	

- DL      a première preceding Easter; in addition, the large number of minor actors suggests a Lenten performance, possibly in February, certainly no later than early March. One song, "So fair young Caelia's charms," the music by Daniel Purcell and sung by Mr Magnus's Boy, was printed separately in 1697.  
*A Comparison Between the Two Stages* (1702), p. 18: *Triumphs of Virtue*, tho' I think this no ill Play, yet 'twas Damn'd.
- Tbursday 4*  
 DL, LIF      COMMENT. James Brydges, *Diary*: I went to ye playhouse in Covent Garden, & after that to ye playhouse in Lincolns inn fields (Huntington MS St 26).
- Saturday 6*  
 At Court      LOVE FOR LOVE. [By William Congreve.] See 30 April 1695.  
 COMMENT. *Post Boy*, 2–4 Feb. 1696/7: On Monday the King visited the Princess of Denmark and invited her to Whitehall on Saturday next, it being her Royal Highnesses Birth Day, and his Majesty has been pleased to give the Right Honourable the Lord Chamberlaine Orders to have the Play called *Love for Love*, written by Mr Congreve, Acted there the better to Celebrate the Day.  
*Post Boy*, 6–9 Feb. 1696/7: Last Saturday being the Anniversary of her Royal Highness the Princess Ann of Denmark's birth, . . . at night the King was pleased to Entertain her with a fine Comedy, call'd *Love for Love*, Written by Mr Congreve, Acted by his Majesty's servants at Whitehall, where the Court appeared very gay and splendid, suitable to the occasion. [Somewhat similar references appear also in Luttrell, *A Brief Relation*, IV, 180, and *The Flying Post*, 6–9 Feb. 1696/7.]
- Monday 15*  
 DL, LIF      COMMENT. James Brydges, *Diary*: I went to ye Playhouse in Covent Garden, where I met Mr Knight, after wch I went to ye other playhouse, & there saw Sr Charles Barinton, & Mr Mildmay; before ye play was done, I came hence home (Huntington MS St 26).
- Friday 19*  
 LIF      COMMENT. James Brydges, *Diary*: To ye Grecian Coffee house, where meeting Mr Pits, wee went together to ye playhouse in Lincoln Inn Fields (Huntington MS St 26).
- Saturday 20*  
 LIF      THE MOURNING BRIDE. [By William Congreve.] Edition of 1697: Prologue, Spoken by Mr Betterton. Epilogue, Spoken by Mrs Bracegirdle. Manuel – Verbruggen; Gonsalez – Sanford; Garcia – Scudamour; Perez – Freeman; Alonzo – Arnold; Osmyn – Betterton; Heli – Boman; Selim – Baily; Almeria – Mrs Bracegirdle; Zara – Mrs Barry; Leonora – Mrs Boman.  
 COMMENT. Betterton's Company. The date of the first performance is not certain, but the evidence points to this day as a strong possibility. Downes, *Roscus Anglicanus* (p. 44) states that it was given thirteen days consecutively, and John Coke (see 16 March 1696/7) states that it was acted "till Saturday" (16 March 1696/7). If the tragedy was acted on Wednesdays but not Fridays, as was often the practice in Lent, and if the farce alluded to for Saturday, 16 March 1696/7, comprised the entire program, this day was probably the première. The following sequence of performances is based on these premises.  
 Downes, *Roscus Anglicanus*, p. 44: *The Mourning Bride* . . . had such Success, that it continu'd Acting Uninterrupted 13 Days together. Gildon, *English Dramatick Poets*, p. 23: This Play had the greatest Success, not only of all Mr Congreve's, but indeed of all the Plays that ever I can remember on the English Stage, excepting some of the incomparable Otway's.
- Aston, *A Brief Supplement* (in Cibber, *Apology*, II, 302): His [Betterton's] Favourite, Mrs Barry, claims the next in Estimation. They were both never better pleas'd, than in Playing together.—Mrs Barry outshin'd Mrs Bracegirdle in the Character of Zara in the *Mourning Bride*, altho' Mr Congreve design'd Almeria for that Favour.

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

COMMENT. Betterton's Company. Possibly Edmund Warcup attended this performance: Soe to the play with Dr Needham (*The Journals of Edmund Warcup, 1676-1684*, ed. Keith Feiling and F. R. D. Needham, *English Historical Review*, XL [1925], 241).

Monday 22  
LIF

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

**CONCERT.**

COMMENT. *London Gazette*, No. 3264, 18-22 Feb. 1696/7: On Wednesday next, being the 24th instant, will be performed at York Buildings, a New Song Set by Signior Baptist, for the Birth Day of Her Royal Highness the Princess, and by Her Royal Highness's Command.

Tuesday 23  
LIF  
Wednesday 24  
LIF  
YB

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

COMMENT. Betterton's Company. James Brydges, *Diary*: About 2. I came home to dinner, where I found Lady Hussy, & Cozzen Betty, & Mrs Howard, about 5. After dinner I went to Lord Pembroke's who being abroad, I went to Lord Arundell of Treryce, who not being at home, I went to Ld. Allinton's, but he not being within, I went to Mr Pitts, who being abroad, I went to ye Dean of Peterborough's, but he being at church I went to ye playhouse in Lincolns inn fields, where I met Dr Davenant & Ld. Rumny (Huntington MS St 26).

Thursday 25  
LIF  
Saturday 27  
LIF

## March 1697

**AESOP, Part II.** [By John Vanbrugh.] Edition of 1697: Prologue. The cast is that of December 1696, except that Fruitful and Mrs Fruitful are now Breedwell and Mrs Breedwell.

DL

COMMENT. Rich's Company. The date of the first performance of Part II is not known, but the fact that it was entered in the *Term Catalogues*, May 1697, suggests that it was probably acted before Easter.

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

Monday 1  
LIF

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

Tuesday 2  
LIF

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

Wednesday 3  
LIF  
YB

**CONCERT.**

COMMENT. *London Gazette*, No. 3266, 25 Feb.-1 March 1696/7: The Consort of Musick, which was perform'd last Wednesday in York-Buildings, will be perform'd again on Wednesday next being the 3 instant, with several Additions of Dr Blow, and Mr Henry Purcell's Musick.

**THE MOURNING BRIDE.** See 20 Feb. 1696/7.

Thursday 4  
LIF

COMMENT. Betterton's Company. James Brydges, *Diary*: To ye playhouse in Lincolns inn fields, where I met Lds Henry Cavendish, Grey of Ruthia, & Abergavenny (Huntington MS St 26).

- Saturday 6** THE MOURNING BRIDE. See 20 Feb. 1696/7.  
LIF
- Monday 8** THE MOURNING BRIDE. See 20 Feb. 1696/7.  
LIF
- Tuesday 9** THE MOURNING BRIDE. See 20 Feb. 1696/7.  
LIF  
 COMMENT. Betterton's Company. James Brydges, *Diary*: About 4: we went to ye playhouse in Lincolns inn fields, and meeting Sr John Cope here, after having put ye Ladies in a box kept for them, I went with him to Hyde Park, & from thence came again to ye play (Huntington MS St 26).
- [DG] THE PROPHETESS. [By Thomas Betterton.] *Cast not known.*  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one att the Prophetesse 10s.
- Saturday 13** THE INDIAN QUEEN. [By John Dryden and Sir Robert Howard.] *Cast not known.*  
 [DG] For a recent cast, see April 1695.  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two at the Indian Queen 15s.
- LIF [THE LIFE AND DEATH OF DOCTOR FAUSTUS. By William Mountfort.]  
*Cast not known.*  
 COMMENT. Betterton's Company. John Coke (see below), writing on 16 March 1696/7, referred to a "new farce" appearing at this theatre on this day, but no "new farce" is known at this period; on the other hand, an edition of Mountfort's farce published in 1697 indicates a revival in this season and is a likely possibility for this date.  
 John Coke to Thomas Coke, 16 March 1696/7: Saturday a new farce was acted at the new house, which did not take. The Mourning Bride was acted till Saturday, and was full to the last (HMC, 12th Report, Part II, Cowper MSS., II, 368). Robert Shirley to Thomas Coke, 13 March 1696/7: I am, dear Sir, indebted to you in sending me so ingenious an account of Mr Congreve's tragedy, which I hear on all sides far exceeded what the world expected from him in that part of dramatic poetry (*ibid.*).
- Wednesday 17** CONCERT.  
YB  
 COMMENT. *London Gazette*, No. 3270, 11–15 March 1696/7: Mr Finger's Concert, in York Buildings, will be performed on Wednesday next, with variety of New Musick, being the last till after Easter.
- Wednesday 24** CONCERT.  
YB  
 COMMENT. *London Gazette*, No. 3272, 18–22 March 1696/7: On Wednesday next, being the 24th Instant, at the Request of several Persons of Quality, will be a Consort of Musick at York-Buildings, which was performed at St James's on His Majesty's Birth Day, Composed by Dr Staggs, beginning at 7 in the evening.
- Saturday 27** THE LIBERTINE. [By Thomas Shadwell.] *Cast not known.*  
DL  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box at the Libertine 12s. [This play was reprinted in 1697, but the edition has no actors' names.]

Monday 29 March–Saturday 3 April  
PASSION WEEK

## April 1697

CINTHIA AND ENDIMION. See December 1696.

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and Three in the Box at Cinthia and Endimion 16s.

Monday 5  
DL

PSYCHE. [By Thomas Shadwell.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box at Psyche 15s.

Tuesday 8  
[DG]

CONCERT. A Song, by way of Dialogue . . . by Mr Finger (*Post Boy*, 6 April 1697).

YB

THE PROVOK'D WIFE. [By John Vanbrugh.] Edition of 1697: Prologue Spoken by Mistress Bracegirdle. Epilogue, [Written] by another Hand, Spoken by Lady Brute and Bellinda. Constant – Verbrugen; Heartfree – Hudson; Sir John Brute – Betterton; Treble – Bowman; Rasor – Bowen; Justice of the Peace – Bright; Lady Brute – Mrs Barry; Bellinda – Mrs Bracegirdle; Lady Fancyfull – Mrs Bowman; Mademoiselle – Mrs Willis.

Mid-April  
LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 11–13 May 1697, suggests that it was first acted about mid-April, a month before publication. For an account of the history of the play before its production, see Cibber, *Apology*, I, 217–18.

CONCERT. See 29 April 1697.

Wednesday 21

YB

OROONOKO. [By Thomas Southerne.] See November 1695.

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box at Oroonoko 8s.

Friday 23  
DL

Wednesday 28  
*A FAST DAY*

CONCERT.

COMMENT. *London Gazette*, No. 3282, 22–26 April 1697: At the desire of some Persons of Quality the French Pastoral that was performed at the Musick-Meeting in York Buildings last Wednesday, shall be performed once more at the same Place on Thursday next being the 29th Instant.

Thursday 29  
YB

## May 1697

THE INTRIGUES AT VERSAILLES; or, A Jilt in all Humours. [By Thomas D'Urfey.] Edition of 1697: Prologue. Duke de Sanserre – Betterton; Guillamour – Verbruggen; Count de Brissac – Boen [Bowen]; Count de Fiesque – Hudson; Count de Tonnere – Bowman; Sir Plunder Bosies – Underhill; Countess de Sanserre – Mrs Bracegirdle; Countess de Brissac – Mrs Bowman; Madam de Vadosme – Mrs Barry; Daubroy – Mrs Willis; La Busque – Mrs Lawson; Grossiere – Mrs Leigh. Epilogue Spoken by Mrs Barry, as in a fret.

LIF

- LIF      COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Man*, 24–26 June 1697, suggests that it was probably first acted not later than May 1697, and there is no specific indication of a première earlier than May. In *Songs Compleat*, 1719, the music for one song is attributed to Croft.
- Wednesday 5 LW      CONCERT. Every Wednesday for the ensuing Season . . . Vocal and Instrumental Musick, consisting of about Thirty Instruments and Voices, after the method of the Musick meeting in York Buildings . . . Each person being to pay for coming in but one shilling, to begin at half after an hour after Two, and no person to be admitted after Three. The first performance was on Wednesday last (*Post Boy*, 11 May 1697).
- Saturday 8 DL      A PLOT AND NO PLOT. [By John Dennis.] Edition of 1697: Prologue, Spoken by Joe Hains. Bull Sr – Dogget; Bull Jr – Cibber; Belvil – Harland; Baldernoe – Penkethman; Rumour – Hains; Macfleet – Lee; A very young Beau – Miss Allison; Sylvia – Mrs Rogers; Frowzy – Bullock; Friskit – Mrs Kent. Epilogue, Spoken by Miss Allison, who acted the Beau.  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box at Plott and noe Plott 8s. [There is no certainty that this performance is the première; since the play was advertised in the *Post Man*, 25–27 May 1697, the first performance may have been late April or very early May.]  
 Preface, Edition of 1697: As for the Spectators, tho, by reason of the advanc'd Season, and the extremity of the heat, which when the Play was first acted was intolerable, we have not had such numerous assemblies as might have been expected in Winter; yet as long as I have known the Play-house I never saw the Company there in better humour.  
*A Comparison Between the Two Stages* (1702), pp. 18–19: *Ramble*: Oh, that's Dennis's; and a very regular Farce, tho' he calls it a Comedy. *Sullen*: I think it did pretty well; 'tis laboriously Writ, as everything of his is: There's an Air of Formality in the Play agreeable to the slovenly Air in his Behaviour.
- Thursday 13 YB      CONCERT.  
 COMMENT. *London Gazette*, No. 3286, 6–10 May 1697: Thursday next, being the 13th Instant, will be perform'd in York Buildings, an Entertainment of Vocal and Instrumental Musick, Composed by Dr Staggs.
- Monday 24 DL      AESOP. [By John Vanbrugh.] See December 1696.  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box at Esopp 12s.
- Tuesday 25 [DG]      THE TEMPEST. [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.*  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Pitt att the Tempest 3s.
- Wednesday 26 DL      DON SEBASTIAN. [By John Dryden.] *Cast not known.*  
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and flour in the Box att Don Sebastian £1.
- LW      CONCERT. For the benefit of the composer (*Post Boy*, 25 May 1697).

THE LANCASHIRE WITCHES. [By Thomas Shadwell.] <i>Cast not known.</i>	<i>Tursday 27</i>
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, <i>Commonwealth and Restoration Stage</i> , p. 377: Lady Morley and one in the Pitt at Lancashire Witches 2s. 6d.	DL
THE SHAM LAWYER; or, The Lucky Extravagant. [By James Drake.] Edition of 1697: Prologue. Epilogue Spoken by Spade. Careless - Cibber; Friendly - Harland; Serj. Wrangle - Bullock; Homily - Johnson; Spade - Hains; Famine - Pinkeman; Olympia - Mrs Knight; Florella - Mrs Rogers; Mrs Vernish - Mrs Powel.	<i>Monday 31</i>
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, <i>Commonwealth and Restoration Stage</i> , p. 377: Lady Morley and one in the Box att Sham Lawyer 8s. [There is no certainty that this performance was the première, but the fact that the play was advertised in the <i>Post Boy</i> , 26-28 June 1697 (Luttrell's copy, Huntington Library, bears his acquisition date of 24 June 1697) suggests that its premiere occurred in late May.]	DL
Title Page, Edition of 1697: As it was Damnably Acted at the Theatre-Royal in Drury Lane.	

## June 1697

THE NOVELTY. [By Peter Motteux and others.] Edition of 1697: Prologue, spoken by Mr Bowen. Act I: <i>Thyrsis: A Pastoral</i> . [By John Oldmixon.] Shepherds: Thyrsis - Scudamore; Damon - Bayle; Montano - Arnold; Shepherdesses: Dorinda - Mrs Lassells; Cleomira - Mrs Boman. Act II: <i>All Witabout Money</i> . [By Peter Motteux.] A Short Comedy. Needmore - Scudamore; Speedwell - Bowen; Theodosia - Mrs Prince; Brother to Theodosia - Bayle; Freeman - Arnold; Clara - Mrs Bud; Dorothy - Mrs Lawson; Le Soupe - Freeman; Act III: <i>Hercules</i> . [By Peter Motteux.] A Masque. Set to Musick by Mr John Eccles. Hercules - Redding; Omphale - Mrs Boman; Dejanira - Mrs Willis; Two of Hercules' Children - Miss Bradshaw and Jemmy Laroche; Nesica - Mrs Perrin. Act IV: <i>The Unfortunate Couple</i> . [By Edward Filmer.] A short Tragedy. Grammont - Betterton; Elvira - Mrs Barry; Dampierre - Freeman; Lysette - Mrs Lawson; Leonora - Mrs Boman. Act V: <i>Natural Magick</i> . [By Peter Motteux.] A short Farce, after the Italian manner. Pantalone - Trefuses; Cynthio - Arnold; Pasquarel - Sorin; Mezzetin - Knap; Nicholas - Trout; Columbina - Mrs Lawson. Epilogue by Mrs Prince.	LIF
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COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 8-10 June 1697, suggests a first performance in late May or the beginning of June.

Preface: I [Motteux] write the Masque of Hercules, and Mr Eccles, having set it with his usual Success, and yet more masterly than my Mars and Venus, if possible, I prevail'd with the ingenious Mr J. Oldmixon to give me a short Pastoral, while I scribbled over a Farce after the Italian Manner, and an Imitation of part of a diverting French Comedy of one Act (for such Plays are very common in Foreign Parts). Then I wanted nothing but a Tragedy. . . . At last I bethought myself of one already studied, called The Unnatural Brother, written by an ingenious Gentleman and acted 6 Months ago, tho not with the success it deserv'd. Yet the latter Part was extremely applauded: So I was persuaded to make bold with it, as I do. . . . I could easily contract the most moving Part of the Story into the Compass of one Act, with some Additions. . . . All this was done in a very short time, the warm Season threatening me with your Absence. . . . The foregoing Lines were published as a Preface to that Masque, some few copies of which were printed for the use of the Audience, the first day of the Novelty's being Acted.

*A Comparison Between the Two Stages* (1702), p. 20: Every Word stolen, and then Damn'd.

- Wednesday 2* LW CONCERT. A Consort of Vocal and Instrumental Musick [weekly for the rest of the season] (*Post Boy*, 2 June 1697).
- Friday 4* DL COMMENT. An order by Sunderland, the Lord Chamberlain, required the theatres to bring each new play before him (L. C. 5/152, in Krutch, *Comedy and Conscience*, p. 181). Luttrell, *A Brief Relation*, IV, 235-36, 5 June 1697: Several new playes having been lately acted, contrary to good manners, the lord chamberlain has given orders that none be acted hereafter till his secretary has perused them.
- Saturday 5* DL THE INDIAN QUEEN. [By John Dryden and Sir Robert Howard.] *Cast not known.* For a recent cast, see April 1695.  
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and three in the Box att Indian Queen £1.
- Saturday 12* DL OROONOKO. [By Thomas Southerne.] See November 1695.  
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and three in the Box att Oroonoko 16s.
- Tuesday 15* DG COMMENT. *Post Boy*, 12-15 June 1697: Great Preparations are making for a new Opera [*The World in the Moon*] in the Play-house in Dorset-Garden, of which there is great Expectation, the Scenes being several new Sets and of a moddel different from all that have been used in any Theatre whatever, being twice as high as any of their former Scenes. And the whole Decoration of the Stage not only infinitely beyond all the Opera's ever yet performed in England, but also by the acknowledgement of several Gentlemen that have travell'd abroad, much exceeding all that has been seen on any of the Foreign Stages.
- Thursday 17* Strand CONCERT.  
COMMENT. *The Portledge Papers*, 19 June 1697: On Thursday last in the neighbourhood of Somerset house in the evening was a great enterteynment of Musick and singing in so much as that part of the Strand was so crowded with coaches and sedans that I having occasion to goe that way could hardly pass and I heard it reported that it was designed for the Prince of Wales birthday but the Lord Feversham hearing of it put it off till Thursday (ed. S. J. Kerr and I. C. Duncan, London, 1928, p. 261).
- Friday 18* DL MARRIAGE A LA MODE. [By John Dryden.] *Cast not known.*  
COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box att Marryage Alamode 12s.
- Late June* DG THE WORLD IN THE MOON. [By Elkanah Settle.] Edition of 1697: Prologue, Spoken by a new Girl. Frank Wildblood - Powel; Ned Stanmore - Mills; Palmerin Worthy - Williams; Sir Dottrel Fondlove - Johnson; Old Stanmore - Disney; Tom Dawkins - Pinkethman; Jacintha - Mrs Verbruggen; Widow Dawkins - Mrs Powel; Mrs Susan - Mrs Andrews. Prologue, Set to Musick by Mr Jeremy Clark. I: "Within this happy World above," set by Mr Jeremy Clark. II: Joe Haynes meets 'em. III: The Entertainment Composed by Mr Daniel Purcel, "Come all you Nymphs of Cynthia's Train." IV: A Dialogue between Mr Leveridge and Mrs Cross, "In all our Cynthia's shining sphere." V: The Musick set by Mr Daniel Purcel, "Look round, and here behold." A Dialogue between Mrs Cross and Mrs Lucas, "Oh dear, sweet sir, you look so gay." VI: A Song sung by Miss —; set by Mr Purcel, "Young Strephon met me t'other Day." VII: The Ceremony of a Nuptial Entertainment perform'd. Mrs Cross the Bride, and Mr Leveridge the Bridegroom. The Musick set by Mr D. Purcel, "The Nymphs of the Plain."

v: Set by Mr D. Purcel, "Come, Strephon, Phyllis, come let's troth." Epilogue Spoke by Miss Denny Chalk, Dress'd with a great Wig like a Beau. In *The Single Songs in the New Opera call'd The World in the Moon* (1697), in addition to some of the pieces listed above, are the following ones: A Song Sung by Mrs Lindsey, Sett by Mr Daniel Purcell: "Then come kind Damon." A Song Sung by Mrs Cross, Sett by Mr J. Clark: "Smile then with a beam divine." A Song Sett by Mr J. Clark: "Divine Astrea hither flew to Cynthia's brighter Throne." A Song Sett by Mr Daniel Purcell: "Young Strephon hee has woo'd me long." A New Song: "Let those Youths who freedom prize."

*Late June*  
DG

COMMENT. Rich's Company. The date of the first performance is not precisely known, but the opera was in preparation on 15 June 1697. In addition, it was advertised in the *Post Boy*, 22-24 June 1697, that it would be published on 25 June 1697. As it was occasionally the custom of the theatres to have copies of operatic pieces available at the theatre for a performance, it is possible that the première occurred at the end of the week of 21-26 June 1697. Furthermore, a certain performance on 1 July 1697, a benefit for the "Undertaker" of it, probably the third performance, similarly suggests a premiere a few days earlier.

THE INNOCENT MISTRESS. [By Mrs Mary Pix.] Edition of 1697: Sir Charles Beauclair - Betterton; Sir Francis Wildlove - Verbruggen; Searchwell - Knap; Beaumont - Hodgson; Spendall - Bowman; Lyonell - Freeman; Cheatall - Bowen; Gentil - Harris; Flywife - Underhill; Bellinda - Mrs Barry; Mrs Beauclair - Mrs Bracegirdle; Arabella - Mrs Prince; Lady Beauclair - Mrs Lee; Peggy - Mrs Howard; Eugenia - Mrs Lawson; Dresswell - Mrs Du Qua; Mrs Flywife - Mrs Lassel; Jenny - Mrs Willis. Prologue, Spoken by Mr Verbruggen, Written by Mr Motteux. Epilogue, Spoken by Mr Scudamore, Written by Mr Motteux.

LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the Prologue refers to *The World in the Moon*, suggesting a première during (or shortly after) the run of that opera. Since *The Innocent Mistress* was advertised in the *Post Boy*, 29-31 July 1697, this fact points also to a late June premiere. A song, "When I languished and wished," set by John Eccles and sung by Mrs Hodgson, is in *Wit and Mirth*, Second Edition, 1707.

Gildon, *English Dramatick Poets*, p. iii: This is a diverting Play, and met with good Success, tho' acted in the hot Season of the Year. *A Comparison Between the Two Stage* (1702), p. 20: Tho' the Title calls this Innocent\*, yet it deserves to be Damn'd for its Obscenity.

## July 1697

THE WORLD IN THE MOON. See Late June 1697.

*Thursday 1*  
DG

COMMENT. Rich's Company. *Post Boy*, 29 June-1 July 1697: The New Opera will be Acted this day for the benefit of the Undertaker. . . . The new Opera . . . is acting with great applause. It is licensed by the Lord Chamberlain's Secretary, and the Master of the Revels; and may be had, with all the songs, at A. Roper's, at the Black-boy in Fleet-street, price 1s.

CONCERT. A new Masque of Vocal and Instrumental Musick, Consisting of about thirty Instruments and Voices for the benefit of the Performers. . . . No person whatsoever will be admitted in a Mask (*Post Boy*, 3 July 1697). [*Post Boy*, 13 July, states that the concert is to be continued each Wednesday.]

*Saturday 3*  
LW

CONCERT. An Entertainment of Warlike Musick, with Trumpets, Kettle Drums, and other Instruments, and a new Dialogue, with variety of other Vocal and Instrumental Musick, for the benefit of the Composer (*Post Man*, 20 July 1697). [A similar concert was advertised for 23, 28 and 30 July, and 4 Aug.]

*Wednesday 21*  
LW

*Late July* THE HUMOROUS LIEUTENANT; or, Generous Enemies. [By John Fletcher.]  
 DL Edition of 1697: King Antigonus – Harland; Demetrius – Cibber; Seleucus – Simpson; Charinthus – Disney; Menippus – Rogers; Leontius – Mills; Timon – Fairbank; Charinthus – Essex; Menippus – Provost; Humorous Lieutenant – Penkethman; Celia – Mrs Verbruggen; Leucippe – Mrs Bullock; Governess to Celia – Mrs Powell; but it is likely that Disney played Lysimachus and Rogers acted Ptolomy rather than the roles assigned in this edition.

COMMENT. Rich's Company. There is no certainty as to just when this revival occurred, but the revival probably occurred not later than July 1697, as this edition was advertised in the *Post Man*, 28-31 Aug. 1697; and Luttrell's copy (Huntington Library) bears as his acquisition date, 10 Sept. 1697.

## August 1697

*Wednesday 18* CONCERT. Of about thirty Instruments and Voices, [with] a Verse with Flutes, set by Mr Henry Purcel, in a Song for the Birthday of the late Queen Mary (*Post Boy*, 17 Aug. 1697).

*Tuesday 24* COMMENT. Luttrell, *A Brief Relation*, IV, 268, 24 Aug. 1697: The lord mayor has published an order forbidding all unlawfull gameing, excesse in drinking, swearing, cursing, &c. in Bartholomew fair.

The only notice of a performance is an advance one, *Post Boy*, 12-14 Aug. 1697: At Mr Barns's Booth, between the Crown Tavern, and the Hospital-Gate, over against the Cross-Daggers in West-Smithfield Rounds, during the time of Bartholomew Fair, is to be seen the famous Rope-Dancers of Europe, being four Companies join'd in one, viz. the English, High-German, French and Morocco Companies, by whom will be presented a Variety of Agility of Body, as Danceing, Tumbling, Walking, and Vaulting, the like was never seen before.



## S E A S O N   O F 1697-1698

**D**URING this season the competitive position of the two companies did not change markedly. The company at Lincoln's Inn Fields continued as a sharing group, with Betterton, Mrs Barry, and Mrs Bracegirdle as the leaders. At Drury Lane and Dorset Garden Christopher Rich continued as the principal proprietor. Neither company had any extraordinary successes, and both companies had greater competition from public concerts. Internally, Betterton's Company was troubled by financial problems, a petition of John Verbruggen (see Nicoll, *Restoration Drama*, pp. 384-85) indicating that although the profits were thought to have been large, the principal sharers argued that the company had many unsettled debts. Perhaps the most serious threat to the prosperity as well as the ultimate status of the theatres came from the onslaught of Jeremy Collier, whose work on the immorality and profaneness of the English stage precipitated a series of arguments and counter-arguments which lasted for years.

The rosters of the two companies are not fully known. The persons on these lists represent the individuals whose names appear in documents of this season, except for those singers who appear with both companies when their services are required.

Betterton's Company: Mr Arnold; Samuel Bailey; Thomas Betterton; William Bowen; John Bowman; George Bright; John Downes (prompter); John Eccles (composer); John Freeman; Joseph Haines; John Hodgson; Mr Knapp; Edward Kynaston; James Laroche; Mr Lee; John Miles (a treasurer); George Powell; Samuel Sandford; Barnabas Scudamore; John Thurmond; Joseph Trefusis; Cave Underhill; John Verbruggen; Marmaduke Watson; John Wiltshire; Mrs Elizabeth Barry; Mrs Elizabeth

Bowman; Mrs Anne Bracegirdle; Mrs Bradshaw; Mrs Hodgson; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Martin; Mrs Moore; Mrs Anne Perrin; Mrs Porter; Mrs Prince; Mrs Elizabeth Willis.

Rich's Company: [Jemmy (?)] Bowen; William Bullock; Colley Cibber; Thomas Disney; Mr Evans; Henry Fairbank; Philip Griffin; Joseph Haines; Harland; Benjamin Johnson; Mr Magnus (singer); John Mills; Mr Pate (singer); William Penkethman; George Powell; John Powell; Daniel Purcell (composer); Christopher Rich (proprietor); Mr Rogers; Thomas Simpson; Mr Smeaton; Mr Smith; Tobias Thomas; [Joseph (?)] Williams; Mrs Andrews; Mrs Campion (singer); Miss Dennis Chock; Mrs Katherine Cibber; Mrs Cross; Mrs Kent; Mrs Frances Maria Knight; Mrs Lindsey (singer); Mrs Powell; Mrs Temple; Mrs Susanna Verbruggen.

In addition to the plays which are listed in the Calendar, there are several which, by virtue of composition, publication, or performance not precisely dated, pertain to this season.

*Amintas*. By John Oldmixon. Edition of 1698: A Pastoral, Acted at the Theatre Royal. Made English out of Italian from the Aminta of Tasso. Prologue Written by Mr Dennis. No actors' names. Epilogue. A song, "Cupid, make your virgins tender," set by Daniel Purcell, is in *Mercurius Musicus*, 1699. According to the Preface, the "management of the representation . . . was very ill contriv'd." According to *A Comparison Between the Two Stages* (1702), the play was poorly received: Damn'd, Damn'd (p. 18). There is no indication of the particular time of the season in which this play was produced.

*The City Heiress; or, Sir Timotby Treat-all*. By Mrs Aphra Behn. Reprinted in 1698, this play may have been revived at this time. The Edition of 1698 states: As it is Acted at His Royal Highness his Theatre.

*Cymbeline; or, The Fatal Wager*. By William Shakespeare. When this play was revived at Lincoln's Inn Fields, 5 October 1717, the bill bore the heading: Not Acted these Twenty Years.

*Don Sebastian, King of Portugal*. By John Dryden. The Preface to *Fatal Discovery*, acted at Drury Lane ca. February 1697/8, indicates that several of Dryden's plays, including this one, had been recently revived, presumably during this season.

*The Duke of Guise; or, The Massacre of Paris*. By Nathaniel Lee. When this play was revived at Drury Lane, 9 August 1716, the bill bore the heading: Not Acted these Eighteen Years.

*The Empress of Morocco*. By Elkanah Settle. Reprinted in 1698, this play may have been revived at this time.

*Epsom Wells.* By Thomas Shadwell. When this play was revived at Drury Lane, 18 December 1708, the bill bore the heading: Not Acted these Ten Years.

*The Lucky Chance; or, An Alderman's Bargain.* By Mrs Aphra Behn. When this play was revived at Lincoln's Inn Fields, 24 July 1718, the bill bore the heading: Not Acted these Twenty Years.

*Marriage à la Mode.* By John Dryden. According to the Preface of *The Fatal Discovery* (Drury Lane, ca. February 1697/8), this play had recently been revived at Drury Lane.

*The Puritanical Justice; or, The Beggars Turn'd Thieves.* The author is not known, and it is unlikely that this play was acted. The Huntington Library copy has a manuscript date of 14 November. Edition of 1698: As it was lately Acted in and about the City of London. The Prologue, Spoke by Sneak. No actors' names. The Epilogue, Spoke by the Beadle.

*Sauny the Scot; or, The Taming the Shrew.* Adapted from William Shakespeare by John Lacy. The Edition of 1698 has a cast which is compatible with the company at Drury Lane for this season: Woodall – Johnson; Petruchio – Powell; Geraldo – Thomas; Tranio – Harland; Winlove – Mills; Snatch-penny – Penkethman; Jamy – Hains; Sauny – Bullock; Margaret – Mrs Verbrugge; Biancha – Mrs Cibber. A song, "Twas in the month of May," sung by Mrs Harris, "in the last reviv'd play call'd, The Taming of the Shrew," was printed separately in 1699. Later printings of the song stated that it was composed by Daniel Purcell. Another song, "Beyond the desert mountains," sung by Mrs Cibber, was also separately printed in 1699. It also was set by Daniel Purcell.

*Secret Love; or, The Maiden-Queen.* By John Dryden. The Preface to *The Fatal Discovery* (Drury Lane, ca. February 1697/8) states that *Secret Love* had recently been revived. A reprint also appeared in 1698.

*Sir Mannerly Shallow; or, The Country Wit.* By John Crowne. When this play was revived at Lincoln's Inn Fields, 28 September 1703, the bill bore the heading: Not Acted these five Years.

*The Young King; or, The Mistake.* By Mrs Aphra Behn. Reprinted in 1698 (Second Edition), this play may have been revived at this time.

## September 1697

IMPOSTURE DEFEATED; or, A Trick to Cheat the Devil. [By George Powell.] DL  
Edition of 1698: Prologue, Spoken by Mr Powell. Epilogue, Spoke by Mr Mills,

DL ascending from under the Stage. Duke of Venice - Thomas; Hernando - Powell; Gusman Sr - Ben Johnson; Gusman Jr - Evans; Pedro - Penkethman; Artan - Mills; Alonza - Horden [error for Harland (?)]; Bonde - Cibber; Delay - Smeaton; Peter - Smith; Senator - Rogers; Marcella - Mrs Temple; Serena - Mrs Andrews; Lucy - Mrs Powel. In v: *Endimion, The Man in a Moon. A Masque.*

COMMENT. Rich's Company. The date of the first performance is not certain, but the Preface refers to the Long Vacation and a thin house, suggesting a late summer production. As the play was advertised in the *Post Boy*, 16-18 Nov. 1697, a first performance in October 1697 is probably the latest date for this play, and September seems more likely.

Among the songs are several for whom the composer and singer are named: "Happy we who free from love," and "How calm Eliza are these groves," the music set by Morgan and both sung by Mrs Lindsey. "She comes my goddess comes," set by Morgan and sung by Mrs Cibber. "Sleep shepherd sleep," the music set by Morgan and sung by Mrs Cross. All four are in *A Collection of New Songs, 1697*.

Preface, Edition of 1698: To serve the wants of a thin Playhouse, and Long Vacation . . . This hasty Brat . . . had the Honor of keeping the Stage for five Days Reign.

*Animadversions on Mr Congreve's late Answer to Mr Collier* (1698), pp. 34-35: The mighty Man of Wit [Congreve] . . . at the Representation of this Play . . . was seen very gravely with his Hat over his Eyes among his chief Actors, and Actresses, together with the two She Things, call'd Poetesses, which Write for his House, as 'tis nobly call'd; thus seated in State among those and some other of his Ingenious critical Friends, they fell all together upon a full cry of Damnation, but when they found the malicious Hiss would not take, this very generous, obliging Mr Congreve was heard to say, We'll find out a New way for this Spark, take my word there is a way of clapping of a Play down.

LIF THE UNNATURAL MOTHER. *Author not known*. Edition of 1698: Prologue, Spoken by Mr Verbruggen. Epilogue, Spoken by Mr Bowen. No actors' names.

COMMENT. Betterton's Company. The date of the first performance is not known. As the play was advertised in the *Post Boy*, 20-23 Nov. 1697, it was probably first acted not later than October 1697; and, in view of its apparently unsuccessful appearance, may have been a late summer or early fall production. When this play was entered in the *Term Catalogues*, it had the title, *Love's Reward; or, The Unnatural Mother*.

Friday 3 COMMENT. John Dryden to his sons, 3 Sept. 1697: After my return to Town, I intend to alter a play of Sir Robert Howards, written long since, & lately put by him into my hands: tis calld The Conquest of China by the Tartars. It will cost me six weeks study, with the probable benefit of an hundred pounds. In the meane time I am writeing a Song for St Cecilia's feast ,who you know is the Patroness of Musique. This is troublesome, & no way beneficall: but I coud not deny the Stewards of the feast, who came in a body to me, to desire that kindness (*Letters of John Dryden*, p. 93).

Wednesday 15 COMMENT. James Brydges, *Diary*: I went to Tom's Coffee house, where I met Mr Marshall, he told me of Capt. Hill being kill'd by Ld Mohun, from hence I went to Wills, where I met Dr Davenant, I staid here almost half an hour, & coming home by y<sup>e</sup> way stopt & just lookt in at y<sup>e</sup> Playhouse being about seven a clock (Huntington MS St 26).

Monday 20 Richmond CONCERT.

COMMENT. *Post Man*, No. 372, 16-18 Sept. 1692: On Monday next the 20th, at the new Wells in Richmond, will be performed an Entertainment of Musick, made for the Birth day of his Highness the Duke of Gloucester: The Trumpet part

to be performed by Mr John Shore. With variety of other new Musick, both Vocal and Instrumental, to begin at Five.

Monday 20  
Richmond

#### CONCERT.

COMMENT. *Post Man*, 25 Sept. 1697: A Trumpet Song on the King, and a Song made for the Birth day of his Highness the Duke of Gloucester: with two Sonatas by Mr John Shore. And variety of other new Musick . . . being the last time of performance this Season.

Monday 27  
Richmond

## October 1697

COMMENT. According to Sir Edward Smith's bill—see Hotson, *Commonwealth and Restoration Stage*, p. 308—Rich's Company acted 161 days from 6 Oct. 1697 to 19 May 1698, 41 days from that date to 10 July 1698, and the young actors played 24 days from 10 July 1698 to 10 Oct. 1698.

Wednesday 6  
DL, DG

GREENWICH PARK. [By William Mountfort.] *Cast not known.*

Saturday 16  
DL

COMMENT. Rich's Company. James Brydges, *Diary*: I went & lookt in at y<sup>e</sup> Playhouse [DL (?)], Greenwich park being acted. I staid not an act, but went hence to Tom's Coffeehouse (Huntington MS St 26).

THE COMMITTEE; or, The Faithful Irishman. [By Sir Robert Howard.] *Cast not known.*

Wednesday 27  
LIF

COMMENT. Rich's Company. This performance is known by a playbill in the Folger Shakespeare Library: At the New Theatre, in Little Lincolns-Inn Fields, this present Wensday the 27th of October, will be presented, A Comedy call'd, The Committee, or The Faithful Irishman. No Persons to Stand on the Stage. Nor any Money to be after Return'd [sic] the Curtain is Drawn up. By his Majesties Servants. Vivat Rex. [The playbill is reproduced, opposite page 230, in William Van Lennep, "Some Early English Playbills," *Harvard Library Bulletin*, VIII (1954).]

TROILUS AND CRESSIDA; or, Truth Found Too Late. [By John Dryden.] *Cast not known.*

Thursday 28  
LIF

COMMENT. Betterton's Company. This performance is known from a playbill in the Folger Shakespeare Library: Not Acted these 16 Years. At the New Theatre, in Little Lincolns-Inn Fields, Tomorrow being Thursday the 28th of October, will be Reviv'd, A Play call'd Troilus and Cressida; or, Truth Found too late. No Person to stand on the Stage. Nor any Money to be after Return'd [sic] the Curtain is Drawn up. By His Majesties Servants. Vivat Rex.

## November 1697

BOADICEA QUEEN OF BRITAIN. [By Charles Hopkins.] Edition of 1697: Prologue, Spoke by Mr Betterton. Epilogue, Spoke by Mrs Bowman. Boadicea — Mrs Barry; Camilla — Mrs Bracegirdle; Venutia — Mrs Bowman; Cassibelan — Betterton; Paulinus — Kynaston; Decius — Hudson; Fabian — Freeman; Caska — Sanford.

LIF

COMMENT. Betterton's Company. The date of the first performance is not known. For a discussion of the dating, see Baldwin Maxwell, "Notes on Charles Hopkins' *Boadicea*," *Review of English Studies*, IV (1928), 79–83. Downes, *Roscius Anglicanus*, p. 44: *Boadicea, the Brittish Queen*, wrote by Mr Hopkins: 'twas a well Writ Play in an Ovidean Stile in Verse; it was lik'd and got the Company Money. *A Comparison Between the Two Stages* (1702), p. 20: This is Cha. Hopkins's and did very well.

- LIF THE ITALIAN HUSBAND. [By Edward Ravenscroft.] Edition of 1698: An induction Scene: A Praelude between a Poet, a Critic, and Peregrine. Prologue. Frederico – Verbrugen; Alousia – Mrs Bowman; Alfonso – Hodgson; Fidalbo – Watson; Rodrigo – Thurmond; Amidea – Mrs Prince; Florella – Mrs Martin. Epilogue, Writ by Jo: Haynes, Spoke by Mr Bowman, mimicking a Beau.  
 COMMENT. Betterton's Company. The date of the first performance is not known, but the Dedication to the Edition of 1698 is dated 16 Dec. 1697, suggesting a premiere in November 1697.
- Monday 1 LOVE FOR LOVE. [By William Congreve.] *Cast not known.*  
 IT COMMENT. Betterton's Company. This performance is recorded in *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 227. *Post Boy*, 30 Oct.–2 Nov. 1697: There was Yesterday a very great Feast in the Temple, there being present the High Honourable the Lord Chancellor, with Divers of the Judges; after Dinner there was a Play Acted.  
 John Oldmixon, *Reflections on the Stage* (London, 1699), p. 69: The Bar-Gown has often been play'd with, and shewn in a more despicable Figure, yet the Lawyers don't think it worth their while to cry out against Comedy, as aiming at the ruin of the Courts in Westminster-hall, and the Judges themselves have desir'd *Love for Love*, with all the faults Mr Collier has laid to its charge, to be presented 'em, and were extreamly well pleas'd with their entertainment, tho' the Lawyer there makes a trivial appearance.
- Tbursday 4 EUROPE'S REVELS FOR THE PEACE. [By Peter Motteux.] Edition of 1697: Prologue Spoken by Mr Hodgson. English Officer – Boman; Messenger of Peace – Mrs Hodgson; English Countryman – Trefuses; English Countrywoman – Mrs Lawson; Dutch Boor – Bright; English Lady – Mrs Boman; Irish Reparee – Lee; Country Lass – Mrs Willis; Soldier – Wiltshire; Savoyard – Jam. la Roche.  
 COMMENT. In L. C. 5/152, pp. 202, 220—see Boswell, *Restoration Court Stage*, p. 105—is a reference to a performance given jointly by both companies. As this was the customary date of the celebration of King William's birthday, this musical work was probably given on this day. The B. M. copy has a MS date of 29 Nov. 1697; and a dialogue from this work was noticed in the *Post Boy*, 30 Nov.–2 Dec. 1697. The music was composed by John Eccles.
- Friday 19 THE SCORNFUL LADY. [By Francis Beaumont and John Fletcher.] *Cast not known.*  
 DL COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box att Scornefull Lady 12s.
- Monday 22 ALEXANDER'S FEAST; or, The Power of Musique. [By John Dryden.] *Cast not known.*  
 SH COMMENT. Edition of 1697: Mr Dryden's Ode In Honour of St Cecilia's Day, Perform'd at Stationers-Hall, on Monday, November 22, 1697. [See Dryden's letter, 3 Sept. 1697.] The music was by Jeremiah Clark. See also 9 and 16 Dec. 1697.
- Friday 26 TIMON OF ATHENS. [By Thomas Shadwell.] *Cast not known.*  
 DL COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box at Timon 8s.
- Late November THE DECEIVER DECEIVED. [By Mrs Mary Pix.] Edition of 1698: Meleto Bondi – Betterton; Gonsalvo – Arnold; Count Andrea – Hodgson; Fidelio – Verbruggen; Count Insulls – Bowman; Gervatio – Bowen; Actwell – Trafuse;

Hiardouble - Knap; Streachwell - Watson; Olivio - Mrs Barry; Ariana - Mrs Bracegirdle; Lady Temptyouth - Mrs Lee; Lucinda - Mrs Prince. Prologue, Spoken by Mr Bowen. Epilogue, Spoken by Miss Bradshaw. *Late November*  
LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 18-21 Dec. 1697, suggests that the premiere occurred not later than late November. This play was originally given to the company in Drury Lane, but withdrawn. See G. Thorn-Drury, "An Unrecorded Play Title," *Review of English Studies*, vi (1930), 316-18. Edition of 1698: A Dialogue in the fourth Act, between Mr Bowman and Mrs Bracegirdle; The words by Mr Dursey and set by Mr Eccles: "When will Stella kind and tendre." A Dialogue in the fifth Act, between a Boy and a Girl, and an Old Man, Written by Mr Motteux, set to the Musick by Mr J. Eccles. Preface: I look upon those that endeavour'd to discountenance this Play as Enemys to me.

## CONCERT.

COMMENT. *Post Boy*, 25 Nov. 1697: [A concert every Monday.] The first Performance will be a new Pastoral on the happy Conclusion of the Peace. *Monday 29*  
YB

## December 1697

COMMENT. John Dryden to Jacob Tonson: I have broken off my Studies from The Conquest of China (*Letters of John Dryden*, p. 97).

THE PROPHETESS. [By Thomas Betterton.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box at prophetesse 10*s.* [See also 18 Dec. 1697.] *Saturday 4*  
[DL or DG]

## AESOP. [By John Vanbrugh.] See December 1696.

COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box at Esop 8*s.* *Tbursday 9*  
DL

## CONCERT.

COMMENT. *London Gazette*, No 3346, 2-6 Dec. 1697: The Song Composed by Mr Jeremiah Clark, and Sung on St Cecilia's day will be performed on Thursday next, at Mr Hickford's Dancing-School in Panton-street, or in James-street over against the Tennis Court, just by the blue Posts, there being a door out of each street to the Room; and for the benefit of the said Mr Clark and Mr Le Riche, late Stewards of the said Feast, the Musick begins at 8. [See 22 Nov. 1697.] HIC

## CONCERT.

COMMENT. *London Gazette*, No 3348, 9-13 Dec. 1697: The Song which was Sung on St Cecilia's Day will be performed in York-Buildings, on Thursday next being the 16th Instant, with an Addition of a new Pastoral on the Peace, Composed by Mr Jeremiah Clarke, and for the Benefit of Mr La Riche only. The Musick begins at Eight. [See 22 Nov. 1697 and 9 Dec. 1697.] *Thursday 16*  
YB

## THE INDIAN QUEEN. [By John Dryden and Sir Robert Howard.] See April 1695.

COMMENT. Rich's Company. *Post Boy*, 16-18 Dec. 1697: We hear that the Marquiss of Carmarthen who lately Entertain'd the Great Officer from the Czar of Muscovy, at the Opera call'd the Prophetess, has this day Bespoke the Entertainment of the Indian Queen at the Theatre Royal. *Saturday 18*  
[DL or DG]

## January 1698

- LIF      HEROICK LOVE. [By George Granville.] Edition of 1698: Prologue, by Henry St John Esq. Epilogue, By Bevill Higgins, Esq. Agamemnon – Betterton; Achilles – Verbruggen; Nestor – Bowman; Ulysses – Sandford; Patroclus – Scudemore; Chryses – Kynaston; Chalcas – Freeman; Talthybius – Baily; Chruseis – Mrs Barry; Briseis – Mrs Bracegirdle; Artemis – Mrs Prince.  
 COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, 17-21 Feb. 1697/8, suggests that it was first given not later than January 1697/8.  
 Downes, *Roscius Anglicanus*, p. 44: *Heroick Love*, Wrote by Mr George Greenvil, Superlatively Writ; a very good Tragedy, well Acted, and mightily pleas'd the Court and City. *A Comparison Between the Two Stages* (1702), p. 20: The Language is very correct: But with submission to him [Granville], his Fable is not well chosen; there's too little Business in't for so long a Representation: But if Mr G. had taken the Story at a greater length, and contriv'd the Incidents to surprize, he had made it an admirable Tragedy.
- Wednesday 5*      THE RELAPSE; or, Virtue in Danger. [By John Vanbrugh.] See 21 Nov. 1696.  
 DL      COMMENT. Rich's Company. This play was also reprinted in 1698. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Pitt at the Relapse 5s.
- Monday 10*      CONCERT.  
 YB      COMMENT. *Post Man*, No 419, 6-8 Jan. 1697/8: In York Buildings, on Monday the 10th of this instant January, at the request of several Persons of Quality, will be a Consort of Vocal and Instrumental Musick, never performed there before; beginning at the usual Hour, for the benefit of Mr King and Mr Banister.
- Saturday 15*      THE PROPHETESS; or, The History of Dioclesian. [By Thomas Betterton.] See May 1693.  
 DG      COMMENT. Rich's Company. *Post Boy*, 13-15 Jan. 1697/8: 'Tis said that this day will be Acted, at the Theatre in Dorset Garden, the Opera called Prophetess or Dioclesian, at the request of a Nobleman; they will not tell us who, but we presume for the Entertainment of a very great Foreigner. Luttrell, *A Brief Relation*, III, 332: He [the Czar of Muscovy] is this night at the playhouse incognito to see the Prophetesse acted.
- Monday 17*      CONCERT.  
 YB      COMMENT. *Post Man*, No 413, 13-15 Jan. 1697/8: The Consort of Musick, which was performed last Monday in York-Buildings, will be performed there again, with an Addition of new Musick on Monday next, being the 17th of this instant January: beginning at the usual hour, for the benefit of Mr King and Mr Banister.
- Tuesday 18*      THE COUNTRY HOUSE. [By John Vanbrugh.] *Cast not known.*  
 DL      COMMENT. Rich's Company. There is no certainty as to whether this performance is the premiere. Because the play was not published until 1715, the cast for the first performance is not known. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box att Country House 8s.

*Monday 31*

*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1698

**THE FATAL DISCOVERY; or, Love in Ruines.** *Author not known.* Edition of 1698: Prologue spoke by Mr Powell in answer to a scurrilous one, spoke against him, at Betterton's Booth in Little-Lincolns-Inn-Fields. Epilogue. Cornaro - Powell; Segerdo - Evans; Conall - Thomas; Gabinus - Harland; Dandalo - Johnson; Beringaria - Mrs Knight; Arapsia - Mrs Powell; Margareta - Mrs Verbruggen; Eromena - Mrs Cross; Cleonista - Mrs Temple.

**COMMENT.** Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 3-5 March 1697/8, suggests that the first performance occurred probably not later than early February 1697/8. The Preface is signed by George Powell, who refers to the author of the play as unknown. In addition, Powell mentions that his company has recently revived some of Dryden's plays: *Don Sebastian, Secret Love; or, The Maiden Queen, Marriage à la Mode, King Arthur*, and adds: In relation to our reviving his *Almanzor* . . . very hard crutching up what Hart and Mohun . . . could not prop.

**THE SPANISH FRYAR; or, The Double Discovery.** [By John Dryden.] *Cast not known.*

*Wednesday 2*  
IT

**COMMENT.** Betterton's Company. The fee of £20 was paid to John Miles, an officer of Betterton's Company. See *Calendar of the Inner Temple Records*, III, 342.

**KING ARTHUR; or, The British Worthy.** [By John Dryden.] *Cast not known.*

*Monday 7*  
DG

**COMMENT.** Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the Box att King Arthur 18s. [In *The Female Wits*—see September 1696—in Act I is a reference to the enlivening of *King Arthur* created by the “Pudding and Dumpling Song.”]

### CONCERT.

**COMMENT.** *Post Man*, No. 423, 8-10 Feb. 1697/8: This Evening, at the desire of a person of Honour will be performed in the Musick Room in York Buildings, a Song, made in praise of the Czar of Muscovy, with variety of Vocal and Instrumental Musick, beginning at the usual time.

*Thursday 10*  
YB

**COMMENT.** On this date the Czar of Muscovy attended an opera, but the title is not given. Lady Newton, *Lyme Letters, 1660-1760*, p. 209: On Saturday last the Czar of Muscovy, attended by the Marquis of Carmarthen, and some of his Bayers, was at the King's Playhouse in Drury Lane, and saw 3 acts of the Opera. Luttrell, *A Brief Relation*, IV, 343, 12 Feb. 1697/8: This evening the czar was at the playhouse in Drury Lane to see an opera.

*Saturday 12*  
DL

**COMMENT.** James Brydges, *Diary*: I went to him [Brydges' father] setting my Uncle Lake down at ye playhouse (Huntington MS St 26).

*Tuesday 15*  
[DL or LIF]

### CONCERT.

**COMMENT.** *London Gazette*, No. 3366, 10-14 Feb. 1697/8: An Entertainment of New Musick composed on the Peace by Mr Van Richardson, Organist of Winchester Cathedral, will be performed on Wednesday next, at 8 at night, in York Buildings, being the 16th Instant. Luttrell, *A Brief Relation*, IV, 343, 12 Feb. 1697/8: The czar . . . on Wensday will be at a performance of musick in York Buildings.

*Wednesday 16*  
YB

*Tbursday 24* THE RIVAL QUEENS; or, The Death of Alexander the Great. [By Nathaniel Lee.]  
[DL or LIF] *Cast not known.*

COMMENT. *Post Man*, 24-26 Feb. 1697/8: London Feb. 26. On Thursday the Czar of Muscovy came privately with a small Retinue to Kensington, and I am told went afterwards to see the Play, the Rival Queens, or the Death of Alexander the Great.

*Friday 25* KING ARTHUR. [By John Dryden.] *Cast not known.*

DG COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box att King Arthur 10s.

*Saturday 26* DL, LIF COMMENT. James Brydges, *Diary*: About seven I went to y<sup>e</sup> playhouse in Covent Garden; . . . from thence I went to y<sup>e</sup> Playhouse in Lincolns inn fields, but meeting at y<sup>e</sup> door Mr Pelham, & he telling me the play was done, I came home (Huntington MS St 26).

## March 1698

DL CALIGULA. [By John Crowne.] Edition of 1698: Prologue, Spoken by Mr Powell, who Acted the Emperor. Epilogue Spoken by a Girl. Caligula - Powell; Valerius Asiaticus - Williams; Annius Minatianus - Simpson; Vitellius - Mills; Cassius Cheraea - Thomas; Lepidus - Evans; Philo - Disney; Cesonia - Mrs Knight; Julia - Mrs Temple; Salome - Mrs Cross.

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Flying Post*, 29-31 March 1698, suggests that the first performance probably occurred in late February or very early in March. One song, "Though over all mankind," the music by Leveridge and sung by Mrs Lindsey, was published in *A Second Book of Songs with a Through Bass*, 1699.

LIF THE PRETENDERS; or, The Town Unmask'd. [By Thomas Dilke.] Edition of 1698: Lord Courtipell - Thurmond; Sir Wealthy Plaider - Underhill; Sir Bellamour Blunt - Kynaston; Vainthroat - Bowman; Breakage - Trefuse; Captain Bownceby - Bright; Nicky crack - Bowen; Prim - Baily; Widow Thoro shift - Mrs More; Minx - Mrs Peryng; Ophelia - Mrs Bowman; Sweetny - Mrs Lee; Nibs - Mrs Lawson; Doll - Mrs Willis. Prologue, Spoken by Mr Bowen, coming upon the Stage in a great huff, follow'd by a Prompter, with a Paper in his hand, and by a Boy with a Bottle and Glass. Epilogue Spoken by Mrs Moor.

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the *Songs* were advertised in the *Post Boy*, 29-31 March 1698, and the play advertised in the *Post Man*, 14-16 April, 1698, suggests that the first performance probably occurred in early March. One song, "All things seem deaf to my complaints," set by John Eccles and sung by Mrs Bowman, was published in *The A'lamode Musician*, 1698. According to the *Post Boy*, 17-19 March 1697/8, another song, "Fair Amoret is gone Astray," had its words written by Congreve, and, according to the *Post Boy*, 29-31 March 1698, the music set by John Eccles.

*A Comparison Between the Two Stages* (1702), p. 20: Damn'd. Gildon, *English Dramatick Poets*, p. 173: I have little to say to this Play, for 'tis not fair to attack a Man that's down, tho' I do not think (considering what Plays have pleas'd) that this ought to have met with so severe a Fate.

**PHAETON; or, The Fatal Divorce.** [By Charles Gildon.] Edition of 1698: The Prologue Spoken by Mr Powel, Mrs Cross, &c. [including Miss Chock]. Merops - Mills; Phaeton - Powel; Epaphus - Williams; Clymene - Mrs Powel; Alithea - Mrs Knight; Cassiope - Mrs Temple; Merope - Mrs Kent. The Epilogue Made by a Friend and Spoken by Mr Mills.

DL

**COMMENT.** Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Boy*, 28-30 April 1698, suggests a first performance in late March. The *Songs*, published separately, include: "Come all ye shepherds," set by Daniel Purcell and sung by Freeman. "Let every shepherd bring his lass," set by Daniel Purcell and sung by Magnus. "Life is but a little span," set by Daniel Purcell and sung by Young Bowin and Mrs Campion. "Fond shepherd," set by Daniel Purcell and sung by Pate. "To pensive years resign your pining," set by Daniel Purcell and sung by Young Bowen. "Look down," set by Daniel Purcell and sung by Pate.

Dedication, edition of 1698: I have no Reason to complain of the Success it had on the Stage. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.

**COMMENT.** James Brydges, *Diary*: About 6: I went to y<sup>e</sup> Playhouse, and let my Lady Lucy Bright & my Wife out & came with them home (Huntington MS St 26).

*Saturday 5*  
[DL or LIF]

#### CONCERT.

**COMMENT.** *Post Man*, 12-15 March 1697/8: Wednesday next, being the 16th of March, will be performed in York Buildings, a Consort of new Musick, for the benefit of Doctor Blow, and Mr Pacsible, and beginning at eight a Clock.

*Wednesday 16*  
YB

**KING ARTHUR.** [By John Dryden.] *Cast not known.*

**COMMENT.** Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and one in the Box att King Arthur 10s.

*Saturday 19*  
DG

#### CONCERT.

**COMMENT.** James Brydges, *Diary*: I went to Mr Roberts's, who had a consort of musick, Mr Frank Roberts Mr Banister, la Riche Mr Shore, &c. I staid here till towards eleven, & then home with Lady Lucy Bright & my Wife (Huntington MS St 26).

*Wednesday 23*  
Roberts's

#### CONCERT.

**COMMENT.** *London Gazette*, No. 3378, 24-28 March 1698: Next Monday, being the 28th Instant, will be performed in York Buildings, a new Consort of Musick by the chiefest Masters in England, where Signior Rampany, an Italian Musician belonging to the Prince of Vaudemont, at the Request of several Persons of Quality, will for once sing in the same in Italian and French. Half a Guinea Entrance.

*Monday 28*  
YB

#### CONCERT.

**COMMENT.** *Post Boy*, No. 452, 26-29 March 1698: In York-Buildings tomorrow being the 30th instant will be perform'd a New Consort of Vocal and Instrumental Musick, compos'd by Seignior Baptist for the Benefit of him and Mr Robert, beginning at the usual time. [*London Gazette*, No. 3378, 24-28 March 1698, with essentially the same notice, states that the admission charge is 5s.]

*Wednesday 30*  
YB

#### CONCERT.

**COMMENT.** *Post Boy*, No. 453, 29-31 March 1698: This day, being the 31st of March, at the Request of several Persons of Quality, will be performed in York Buildings, a French Consort, by some of the best Voices lately come from France.

*Thursday 31*  
YB

## April 1698

Friday 1  
Clark's

## CONCERT.

COMMENT. *Post Boy*, 29-31 March 1698: To morrow being the First of April, in Paul's Alley, near St. Paul's Church-Yard, at Mr Clark's School, will be perform'd a new Consort of Vocal and Instrumental Musick, compos'd by Mr Henry Simsons, beginning at Seven of the Clock exactly. Price of coming in 2s. 6d.

Friday 15  
YB

## CONCERT.

COMMENT. *Post Boy*, No. 459, 12-14 April 1698: Friday next the 15th of April, in York Buildings, at the Request of several Persons of Quality, will be a fine Consort, by Seignior Rampony, Musician to Prince Vaudemont, will sing in Italian, French, and English, beginning at 8 a Clock. [A similar announcement in the *Post Man*, 12-14 April 1698, adds that the tickets will cost 5s.]

Monday 18-Saturday 23

## PASSION WEEK

Monday 25  
YB

## CONCERT.

COMMENT. *Post Man*, No. 453, 21-23 April 1698: In York Buildings, on Easter Monday, will be performed a Consort of Vocal and Instrumental Musick, for the Benefit of Mr Hodgson, beginning at the usual time.

Late April  
LIF

**BEAUTY IN DISTRESS.** [By Peter Motteux.] Edition of 1698: Prologue [an induction scene, with a player coming forward to announce that there is no prologue, then Bowen entering, having forgotten it, but the prompter gets Bowen's memory restored and the prologue proceeds]. Epilogue, Spoken by Mrs Bracegirdle. Don Vincentio – Betterton; Ricardo – Verbruggen; Duke Ferdinand – Kynaston; Fabiano – Hodgson; Zemet – Arnold; Laura – Mrs Barry; Placentia – Mrs Bracegirdle; Morella – Mrs Moore; Melinda – Mrs Prince.

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, 18-20 June 1698, suggests that its first performance occurred in late April or early May 1698. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.

## May 1698

LIF

**FATAL FRIENDSHIP.** [By Mrs Catharine Trotter.] Edition of 1698: Prologue Written by Mr Harman and spoke by Mr Bowen. Count Roquelaure – Kynaston; Gramont – Betterton; Castilio – Verbruggen; Bellgard – Thurmond; Bernardo – Arnold; Lamira – Mrs Barry; Felicia – Mrs Bracegirdle; Marian – Mrs Martin.

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, 4-7 July 1698, suggests that the first performance occurred not later than late May or early June 1698.

Tuesday 3  
DL

COMMENT. Rich's Company was apparently suspended because of its action in allowing John Powell, who had been involved in an altercation with Colonel Stanhope and Charles Davenant, to act before making satisfaction for the incident.

See Nicoll, *Restoration Drama*, p. 368, and Cibber, *Apology*, II, 20n. The suspension lasted but a day; on 19 May 1698 Powell was forbidden to be received at either Drury Lane or Dorset Garden.

Tuesday 3  
DL

#### CONCERT.

COMMENT. *London Gazette*, No. 3388, 28 April-2 May 1698: On Wednesday next, the 4th of May, will be performed in York-Buildings, the Song which was Sung before her Royal Highness on Her Birth Day last; With other Variety of New Vocal and Instrumental Musick, Composed by Dr Turner, and for his Benefit.

Wednesday 4  
YB

COMMENT. Luttrell, *A Brief Relation*, IV, 376, 5 May 1698: The lord Monmouth moved the house against the impudence of the actors at the playhouses, upon Powells wounding a gentleman; and the lords with the white staves are to desire his majestie that none of the players wear swords. [See 3 May 1698.]

Thursday 5  
DL

COMMENT. Luttrell, *A Brief Relation*, IV, 378, 10 May 1698: The justice of Middlesex have presented the playhouses to be nurseries of debauchery and blasphemy.

Tuesday 10  
DL, LIF

#### CONCERT.

COMMENT. *London Gazette*, No. 3390, 5-9 May 1698: On Tuesday next being the 10th of May, will be perform'd in York Buildings, an Entertainment of Vocal and Instrumental Musick, being St Cecilia's Song, Compos'd by Dr Blow, and several other New Songs. For the Benefit of Mr Bowman and Mr Snow.

YB

COMMENT. *A Brief Relation*, IV, 379, 12 May 1698: The justices of Middlesex did not only present the playhouses, but also Mr Congreve, for writing the Double Dealer; Durfey, for Don Quixot; and Tonson and Brisco, booksellers, for printing them: and that women frequenting the playhouses in masks tended much to debauchery and immorality.

Thursday 12  
DL, LIF

#### ENTERTAINMENTS.

COMMENT. *Post Boy*, 14-17 May 1698: On Friday night last there was fine Dancing at Kensington, where his Majesty was present, as also His Excellency the French Ambassador: The Frenchman [l'Abbe], who is lately come over and Dances now at the Play-house, was sent for to dance there, and performed his part very dexterously.

Friday 13  
At Court

PHAETON. [By Charles Gildon.] See March 1697/8.

Tuesday 17  
DL

COMMENT. Rich's Company. *Post Boy*, 14-17 May 1698: This Day will be Acted the last new Tragedy, call'd Phaeton, or the Fatal Divorce. For the Benefit of the Author, and for the Entertainment of several French Persons of Quality.

#### CONCERT.

COMMENT. *Post Boy*, No. 476, 21-24 May 1698: Wednesday next, the 25th of May, will be performed in York Buildings, a new Entertainment of Vocal and Instrumental Musick, with the Song which was Sung to her Royal Highness on her Birthday Compos'd by Mr Daniel Purcell, and is for his Benefit.

Wednesday 25  
YB

#### CONCERT.

COMMENT. *Post Boy*, No. 477, 24-26 May 1698: On Saturday next, being the [28th] of May, will be perform'd in York-Buildings, an Entertainment of Vocal and Instrumental Musick, Set by the late Mr Hen. Purcell, and perform'd by Mr Pate, and Mr Bowen, for Mr Leveridge his Benefit.

Saturday 28  
YB

- Monday 30* CONCERT.  
YB COMMENT. *London Gazette*, No. 3396, 26–30 May 1698: This present Monday being the 30th of May, Mr Nichola's Consort of Vocal and Instrumental Musick, will be performed in York-Buildings. [This is, presumably, Nichola Matteis.]
- Pepys's CONCERT.  
COMMENT. Evelyn, *Diary*: I dined at Mr Pepyss, where I heard that rare Voice, Mr Pate, who was lately come from Italy, reputed the most excellent singer, ever England had: he sang indeede many rare Italian Recitatives, &c.: & severall compositions of the late Mr Pursal, esteemed the best composer of any Englishman hitherto.
- Late May* VICTORIOUS LOVE. [By William Walker.] Edition of 1698: Prologue, Sent by a Friend, Between a Tragaedian and a Comoedian. Epilogue, by the same Gentleman, Spoke by Mrs Cross. [Apparently Zaraida was played by Mrs Cross, her husband by the author, William Walker.]  
DL COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 19–21 June 1698, suggests a first performance probably not earlier than the middle of May.  
Preface, Edition of 1698: I am sufficiently Recompenc'd by the Kind Reception it met with among those whom I design'd to please; . . . I am blam'd for suffering my Play to be Acted at the Theatre-Royal, accus'd of Foolish Presumption, in setting my weak Shoulders to Prop this Declining Fabrick, and of affronting the Town, in Favouring whom they Discountenance.

## June 1698

- DL THE REVENGEFUL QUEEN. [By William Phillips.] Edition of 1698: Prologue. No actors' names. Epilogue, Spoken by Miss Dennis Chock.  
COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 2–5 July 1698, suggests that the first performance probably occurred not later than June 1698.
- DL THE CAMPAGNERS; or, The Pleasant Adventures at Brussels. [By Thomas D'Ursey.] Edition of 1698: Prince Landevile – Evans; Don Leon – Sympson; The Sieur Bondevelt – Johnson; Col. Darange – Mills; Kinglove – Thomas; Min Heer Tomas – Penkethman; Marqui Bertran – Cibber; Van Scopen – Fairbank; Mascarillo – Bullock; Angellica – Mrs Knight; Madam la Marquise – Mrs Verbruggen; Anniky – Mrs Powel; Gusset – Mrs Kent; Fardell – Mrs Lynsey. Prologue, Spoken by Mr Pinkethman, in a Cloak, with a Poetical Wreath on. Epilogue, By Mr Cibber, Acting the Fr. Marquis.  
COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Man*, 7–9 July 1698, suggests a première in June 1698. In addition, the Preface replies to Jeremy Collier, whose *Short View* had a second edition appear in mid-May, and the presence of some younger actors—Fairbank and Bullock, for example—in the cast suggests a summer performance. The music for the songs was composed by Daniel Purcell. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.
- LIF QUEEN CATHARINE; or, The Ruines of Love. [By Mrs Mary Pix.] Edition of 1698: Prologue, Spoken by Mr Batterton. Epilogue, Written by Mrs Trotter, Spoken by Miss Porter. Edward the Fourth – Scudamore; Duke of Clarence –

Verbruggen; Duke of Gloucester - Arnold; Earl of Warwick - Kynaston; Mallavill - Bayly; Owen Tudor - Betterton; Lord Dacres - Freeman; Sir James Thyrrold - Thurmond; Queen Catharine - Mrs Barry; Isabella - Mrs Bracegirdle; Esperanza - Mrs Martin.

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 26-28 July 1698, suggests that the première occurred probably in mid-June or late June 1698. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.

#### CONCERT.

COMMENT. *Post Boy*, No 479, 28-31 May 1698: At the Request of several Persons of Quality, Mrs Cressa's Entertainment of Vocal and Instrumental Musick will be performed in York Buildings, on Wednesday next, the first of June.

*Wednesday 1*  
YB

#### THE PLAIN DEALER. [By William Wycherley.] Plain Dealer - Captain Griffin.

COMMENT. Rich's Company. *Post Boy*, 31 May-2 June 1698: London, June 2nd. This Day, at the Theatre in Drury-Lane, will be Acted a Play, called, The Plain-Dealer, upon a very charitable Account, the Profits of the Play being given for the Release of a distressed Gentleman from Prison: And the chief Part is acted by Capt. Griffin, formerly a famous Actor, and lately Captain of a Company of Foot in His Majesty's Service, through the Wars in Ireland.

*Thursday 2*  
DL

#### CONCERT.

COMMENT. *Post Boy*, No 482, 4-7 June 1698: At York Buildings this Day, being the 7th of June, will be performed an Entertainment of New Musick, Vocal and Instrumental, Mr Pate, Mr Leveridge, Mr Freeman, Mr Bowen, and all the best Masters perform their Parts. Composed by Mr Daniel Purcell for his Benefit.

*Tuesday 7*  
YB

#### CONCERT.

COMMENT. *Post Boy*, No 482, 4-7 June 1698: Tomorrow, being Wednesday, the 8th Instant, in the Great Room at Lambeth Wells, will be performed a Consort of Musick, with some new Voices. To begin exactly at Five; price of Coming in but One Shilling. The same Consort will perform every Wednesday, the remaining Part of the Season.

*Wednesday 8*  
LW

#### CONCERT.

COMMENT. *Post Man*, No 481, 25-28 June 1698: To Morrow being Wednesday the 29th in the great Room at Lambeth Wells, will be performed a Consort of new Vocal and Instrumental Musick, with some new Voices. The same Consort will be performed every Wednesday all this Season, to begin exactly at 5. Price of coming in but 1s.

*Wednesday 29*  
LW

July 1698

#### THE TEMPEST. [Altered from William Shakespeare by Thomas Shadwell.] Cast not known.

COMMENT. Rich's Company. *Post Boy*, No 494, 2-5 July 1698: This Day is Acted the *Tempest*, at the Kings Playhouse in Drury-Lane, for the Entertainment of a Foreign Prince, who, we are positively inform'd, is the Prince of Parma in Person.

*Tuesday 5*  
DL

- Saturday 9** OROONOKO. [By Thomas Southerne.] See November 1695.  
DL COMMENT. Rich's Company. *Post Boy*, No 496, 7-9 July 1698: This day is acted *Oroonoko*, at the King's Playhouse, for the particular Entertainment of some Persons of the highest Quality, with the Italian Shades, as they were perform'd with great Applause, before their Excellencies the Russian and Morocco Ambassadors, in the Reign of King Charles II. And an Entertainment after the manner of the Carnaval at Rome. With several Grotesque Dances.
- Monday 11** THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] *Cast not known*, but possibly Betterton played Melantius.  
LIF COMMENT. Betterton's Company. A playbill for this performance was once in the possession of Thomas Hailes Lacy (1809-73); Fitzgerald, *A New History*, I, 389, refers to it; the playbill seems no longer to be extant.
- Wednesday 13** COMMENT. James Brydges, *Diary*: I went to ye Playhouse, where I met my Brother Frank, Sr. Richard Sanford, & Ld Huntinton, I staid about an act (Huntington Library MS St 26).  
[DL or LIF]

## August 1698

- Monday 8** CONCERT.  
Richmond COMMENT. *Post Boy*, No 507, 2-4 Aug. 1698: In the Walks of the New Wells in Richmond, on Monday next, the 8th of August, will be Perform'd an Extraordinary Entertainment of Instrumental Music, with Trumpets, Kettle-Drums, Hautboys, Flutes and Violins, after the manner of the Entertainments lately perform'd in the Queen's Garden at Somerset-House; Price of coming in 1s. To begin before 7 a clock in the Evening because the Performance must end by Day-light. The Musick of the Wells will attend to play Dances.
- Tuesday 23** JEPHTHA'S RASH VOW. *Cast not known*.  
BF COMMENT. *Post Boy*, 20-23 Aug. 1698: Jephtha's Rash Vow: Will be play'd again this Bartholomew Fair at Blakes and Penkethman's Booth, over against Hosier Lane. [See also William King, 25 Aug. 1698.]
- Thursday 25** ENTERTAINMENTS.  
BF COMMENT. *Flying Post*, 23-25 Aug. 1698: At Mr Barns's and Mr Appleby's Booth, over against the Cross-Daggers in Smithfield, is to be seen the most famous Rope-Dancers of Europe, who have brought over the Morocco Woman, the two German Maidens, and the Danish Woman and her Company, which out-does all Men and Women that ever danced yet on the Ropes, the German Maiden outdoing all Men and Women, that ever Danc'd before her, both for high leaping and fine Dancing, and whatever has been done by any person on the Ground, as side, upright, cross or back Capers, is performed by her on the Dancing Rope, and rises to that prodigious height, as will startle all that see her. William King, *A Journey to London in the Year 1698* (2d edition, corrected, 1699), pp. 27-28: I was at Bartholomew Fair. . . . I went to the Dancing on the Ropes, which was admirable. Coming out I met a man that would have took off my Hat, but I secur'd it, and was going to draw my Sword, Crying out, Begar! Damn'd Rogue! Morblew, &c. when on a sudden I had a hundred People about me, Crying here, Monsieur, See *Jephtha's Rash Vow*, here, Monsieur, see the Tall Dutch Woman, see the Tyger, says another; see the Horse and no Horse, whose Tayl stands where his Head should do; see the German Artist, Monsieur; see

the *Siege of Namur*, Monsieur: So that betwixt Rudeness and Civility, I was forc'd to get into a Fiacre, and with an air of Hast, and a full Trot, got home to my Lodgings.

Tbursday 25  
BF

## September 1698

### ENTERTAINMENTS.

COMMENT. *Post Man*, No 515, 15-17 Sept. 1698: At Mr Barnes's and Mr Appleby's Booth in the Coachyard near St Georges Church, Southwark, during the space of 14 days, is to be seen the most famous Rope Dancers of Europe, viz. the English, High German, Dutch, and Morocco Companies, who perform strange and wonderful things on the Rope, the German Maiden outdoing all Men and Women, that ever danc'd before her, both for high leaping and fine Dancing, and whatever has been done by any person on the Ground, as side, upright, cross or back Capers, is performed by her on the Dancing Rope, and rises to that prodigious height, as will startle all that see her.

Saturday 17  
SF





## SEASON OF 1698-1699

DURING the season of 1698-99 the structure of the two principal companies did not materially alter. The company at Lincoln's Inn Fields continued under a group management, headed by Thomas Betterton, although there are indications (see statements in *A Comparison between the Two Stages* concerning *Rinaldo and Armida*, November 1698, and a letter by Mrs Barry, 5 Jan. 1698/9) that the season was not wholly prosperous. Certainly that company did not bring forth any tremendously successful new plays. The company in Drury Lane (and Dorset Garden) was managed by the patentees, principally Christopher Rich, with some assistance from Sir Thomas Skipwith. This company also had no major success, unless one considers a handsomely staged production of *The Island Princess* an artistic as well as financial success. Both companies felt the pressure of the public interest in spectacle, and, from mid-winter onward, imported singers and dancers to appeal to the varied tastes of the spectators.

The full rosters of the two companies are not known. These lists represent those individuals whose names appear in documents pertaining to this season. To ascertain the continuity of the companies, one should compare these lists with those for preceding and following seasons.

Rich's Company: Mr Ashton; [Jemmy (?)] Bowen (singer); William Bullock; Signor Clementine (singer); Colley Cibber; Mr Crossfield (singer); [Erasmus (?)] Evans; Henry Fairbank; Sigismondo Fideli (singer); Mr Freeman (singer); Joseph Haines; Benjamin Johnson; Thomas Kent; Richard Leveridge (singer); Mr Magnus (singer); John Mills; Mr Newth; Mr Pate (singer); William Penkethman; George Powell; Christopher Rich (proprietor); Tobias Thomas; Robert Wilks; Joseph Williams; Mrs Maria

Allison; Miss Campion (singer); Mrs Katherine Cibber; Mrs Harris; Mrs Kent; Mrs Frances Maria Knight; Mrs Lindsey; Mrs Mills; Mrs Moore; Mrs Powell; Mrs Jane Rogers; Mrs Susanna Verbruggen; Mrs Wilkins.

Betterton's Company: Mr Arnold; Jean Balon (dancer); Samuel Bayley; Thomas Betterton; Mr Boin [Bowen (?)]; John Bowman; John Downes (prompter); John Freeman; Mr Gouge [George (?)] (singer); Joseph Harris; John Hodgson; Mr Knapp; Edward Kynaston; William Peer; Benjamin Perin; Mr Person; Samuel Sandford; Barnabas Scudamore; John Thurmond; Cave Underhill; John Verbruggen; Mrs Elizabeth Barry; Mrs Mary Betterton; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Susanna Evans (dancer); Mrs Hodgson; Mrs Howard; Mrs Abigail Lawson; Mrs Elinor Leigh; Mrs Martin; Mrs Ann Perin; Mrs Elizabeth Willis.

In addition to the plays listed in the Calendar there are several which, because of publication, composition, or performance not precisely known, pertain to this season.

*The Adventures of Five Hours.* By Sir Samuel Tuke. When this play was revived at the Queen's Theatre in the Haymarket on 30 May 1705, the bill bore the heading: Not Acted these Six Years.

*Aureng Zebe; or, The Great Mogul.* By John Dryden. Reprinted in 1699, this play may have been revived at this time.

*Bussy d'Ambois.* By Thomas D'Ursey. This play may have been revived at this time. A song, "Awake unhappy man awake," which is not in the quarto of 1691, is in *Mercurius Musicus*, January 1699. The music was by Godfrey Finger. For a previous cast, see March 1691.

*Circe.* By Charles Davenant. When this play was revived at Lincoln's Inn Fields on 11 April 1719, the bill bore the heading: Not Acted these Twenty Years.

*Coriolanus.* By William Shakespeare. When this play was revived at Lincoln's Inn Fields on 13 Dec. 1718, the bill bore the heading: Not Acted these Twenty Years. John Dennis, 26 March 1719: They knew very well that it was but twelve Years since *All for Love* had been acted. And they were likewise satisfied, that from its first Run, as they call it, to the beginning of this last Winter, it had never brought four Audiences together. At the same time there was no Occasion to tell them, that the *Coriolanus* of Shakespear had not been acted in twenty Years, and that when it was brought upon the Stage twenty Years ago, it was acted twenty Nights together (*The Works of John Dennis*, II, 164-65).

*The Country House.* By John Vanbrugh. When this play was revived at Drury Lane on 16 June 1705, the bill bore the heading: Not Acted these

6 Years. There may have been a revival in 1698-99 or this statement may be a loose reference to the performances in 1697-98.

*The Duke of Guise*. By John Dryden and Nathaniel Lee. Reprinted in 1699, this play may have been revived at this time.

*The French Beau*. By Mrs Mary Pix. This work, printed in 1699, is a reissue of *Deceiver Deceived* (see November 1697) with a *Prologue Spoken by a Beau*. The cast is that of 1697 except that no actors' names are attached to Actwell, Heardouble, and Strechwell. See G. Thorn-Drury, "An Unrecorded Play-Title," *Review of English Studies*, VI (1930), 316.

*Gloriana; or The Court of Augustus Caesar*. By Nathaniel Lee. Reprinted in 1699, this play may have been revived at this time.

*Justice Busy; or, The Gentleman Quack*. By John Crowne. This play was apparently never published, but two songs for it were published separately: A song in the Comedy call'd Justice Buisy, or the Gentleman Quack: Set by Mr John Eccles, Sung by Mrs Bracegirdle; and exactly engrav'd by Tho: Cross: "I'll hurry, hurry, hurry, hurry thee" (see J. G. McManaway, "Songs and Masques in *The Tempest*," in *Theatre Miscellany* [Luttrell Society Reprints, No. 14, Oxford, 1953], p. 74); and A Song in the Comedy call'd Justice Buisy, or the Gentleman-Quack; Sett by Mr John Eccles, Sung by Mrs Bracegirdle, beginning "No, no, ev'ry morning my beauties renew," (*ibid.*). Downes, *Roscius Anglicanus*, p. 45: *Justice Busy*, a Comedy wrote by Mr Crown; 'twas well Acted, yet prov'd not a living Play: However Mrs Bracegirdle, by a Potent and Magnetick Charm in Performing a Song in't; caus'd *the Stones of the Streets to fly in the Men's Faces*.

*The Man of Mode*. By Sir George Etherege. This play may have been revived at this time, for John Eccles composed the music for "Celia with mournful pleasure" and "That you alone my heart possess," published in *Mercurius Musicus*, January 1699. (I am indebted to Mr. Stoddard Lincoln for this suggestion.)

*Oroonoko*. By Thomas Southerne. Reprinted in 1699, this play may have been revived at this time.

*She Would if She Could*. By Sir George Etherege. When this play was revived at Drury Lane, 15 March 1705, the bill bore the heading: Not Acted there these six Years. It was possibly acted at Lincoln's Inn Fields in 1698-99, for John Eccles (who composed for Betterton's company) set the music for "That you alone my heart possess," which was separately printed about this time by Thomas Cross.

*The Squire of Alsatia*. By Thomas Shadwell. Reprinted in 1699, this play may have been revived at this time.

*The Town-Fopp; or, Sir Timothy Tawdry.* By Mrs Aphra Behn. This play was reprinted in 1699 (advertised in the *Post Boy*, 11–14 March 1698/9) and may have been revived at this time.

*The Traytor.* By Anthony Rivers. When an altered version of this play was produced by Christopher Bullock at Lincoln's Inn Fields on 11 October 1718, the bill bore the heading: Not Acted these Twenty Years.

*The Treacherous Brothers.* By George Powell. Reprinted in 1699, this play was possibly revived at this time.

*The Unhappy Favourite; or, The Earl of Essex.* By John Banks. Reprinted in 1699, this play may have been revived at this time.

*The Villain.* By Thomas Porter. John Eccles composed new music for a song for this play, "Find me a lonely cave," which was printed in *Mercurius Musicus*, January 1699. The new music may represent a revival. (I owe this reference to Mr. Stoddard Lincoln.)

## October 1698

Monday 10 DL, DG	COMMENT. According to Sir Edward Smith's bill (see Hotson, <i>Commonwealth and Restoration Stage</i> , p. 308) Rich's Company acted 209 times from 9 Oct. 1698 to 9 July 1699, after which the young actors performed 27 times from 9 July 1699 to 10 Oct. 1699.
Tuesday 18 DG	ENTERTAINMENTS. COMMENT. According to the <i>Flying Post</i> , 18–20 Oct. 1698: On Tuesday October 18, 1698, the Penny Lottery began at the Theatre Royal in Dorset Garden with the first draw. [On 28 Sept. 1698 James Brydges reported in his <i>Diary</i> that he had gone into DG to see the "engine" for the lottery.] The <i>Post Boy</i> , 18–20 Oct. 1698: There is now Acting at the Theatre Royal in Dorset Garden a Tragy-Comedy called The Wheel of Fortune, or The Fools Expectation. And 'tis thought the Author will have a good Sixth Day.
Saturday 29 City	According to the <i>Post Boy</i> , 20–22 Oct. 1698: On Monday next will be publish'd, a Comical and Satirical Prologue and Epilogue, intended to be spoken at the Acting of the new Invented Farce, call'd, the Wheel of Fortune, or the Fools Expectation. [The Prologue and Epilogue are reprinted in Wiley, <i>Rare Prologues and Epilogues</i> , pp. 305–10.] It seems probable that the lottery was dignified, for satiric purposes, by being given the title of a play, with a satirical Prologue and Epilogue. <i>Post Man</i> , 20–22 Oct. 1698: The Entertainment performed at the Theatre Royal in Dorset Garden, at drawing the Lottery, called the Wheel of Fortune; being the Speeches addrest to the Spectators, as Prologues and Epilogues. During a Symphony of Musick the Curtain rises slowly, and discovers two wheels upon the Stage; then two Figures, representing Fortune and Astraea the Goddess of Justice, descend over each Wheel, in two rich Chariots gilt with Gold. GLORY'S RESURRECTION: Being the Triumphs of London Reviv'd for the Inauguration of the Right Honourable Sir Francis Child, Kt. Lord Mayor of

London. Containing the Description (and also the Sculptures) of the Pageants, and the whole Solemnyt of the Day: All set forth at the proper cost and charge of the Honourable Company of Goldsmiths. [By Elkanah Settle.]

Saturday 29  
City

COMMENT. The Lord Mayor's Day Festivities.

## November 1698

THE ISLAND PRINCESS; or, The Generous Portuguese. [Adapted from John Fletcher by Peter Motteux.] The performers are listed in Add. MSS. 15, 318, and in a printed version, *The Four Seasons; or, Love in every Age* (1699). These two sources are essentially similar, but as they occasionally supplement each other, the following is a composite of the two sources: Prologue Spoken by Mr Powell. The Epilogue [spoken by Penkethman and Mrs Rogers]. Prologue [to *The Four Seasons*] sung by Mr Leveridge. Armusia – Powell; Ruidias – Mills; Piniero – Thomas; King of Tidero – Evans; Governor or Tyrant – Johnson; King of Bokam – Bullock; Prince of Syana – Mrs Kent; Quisara – Mrs Rogers; Panura – Mrs Wilkins. Act II: A Masque. The Music by Daniel Purcel. The Words fitted to the Notes by the Author [sung by Leveridge, Freeman, Pate, Miss Campion, Magnus's Boy, Miss Lindsey]. Act III: A Song set by Daniel Purcell. Act IV: A Dialogue between a Clown and his Wife [set by Leveridge and sung by Pate and Leveridge]. An Incantation set by Mr D. Purcell [sung by Bowen, Freeman, Pate]. The Enthusiastick Song, Set and Perform'd by Mr Leveridge. Act V: *The Four Seasons*. Set by Mr Jeremy Clarke. [Sung by Leveridge, Freeman, Miss Campion, Magnus's Boy, Miss Lindsey, Pate, Crossfield.]

DL

COMMENT. Rich's Company. The date of the first production is not known, but *A Comparison between the Two Stages* (1702) (pp. 21-23) implies that this work preceded *Rinaldo and Armida* (performed at LIF probably in November 1698). *The Island Princess* was not published until 1699 (the Masque being advertised in the *Post Boy*, 7-9 Feb. 1698/9, and the Opera in the *Flying Post*, 7-9 March 1698/9).

*A Comparison between the Two Stages* (1702), pp. 21-22: *Sullen*: The old House have a Bawble offer'd 'em, made out of Fletcher's *Island Princess*, sometime after alter'd by Mr Tate, and now erected into an Opera by Motteux: The Actors labour at this like so many Galley Slaves at an Oar, they call in the Fiddle, the Voice, the Painter, and the Carpenter to help 'em; and what neither the Poet nor the Player cou'd do, the Mechanick must do for him: . . . but as I was saying—the Opera now possesses the Stage, and after a hard struggle, at length it prevail'd, and something more than Charges came in every Night: The Quality, who are always Lovers of good Musick, flock hither, and by almost a total revolt from the other House, give this new Life, and set it in some eminency above the New; this was a sad mortification to the old Stagers in Lincolns-Inn-fields.

For a poem, "The Confederates: or the first Happy Day of the Island Princess," see *Poems on Affairs of State*, 1703, II, 248-50.

RINALDO AND ARMIDA. [By John Dennis.] Edition of 1699: Prologue. Rinaldo – Betterton; Ubaldo – Thurman; Carlo – Scudamore; Armida – Mrs Barry; Urania – Mrs Boman; Phenissa – Mrs Lee. Epilogue. The Musical Entertainment . . . All Compos'd by Mr John Eccles, and Writ by Mr Dennis.

LIF

COMMENT. Betterton's Company. The date of the first production is not known, but the Songs were advertised in the *Flying Post*, 6-8 Dec. 1698, and the play in the *London Gazette*, 19-22 Dec. 1698; hence, the première was certainly

LIF not later than early December and was probably not later than November. In fact, on 5 Dec. 1698 Dr. William Aglionby wrote Matthew Prior, referring to Dennis, "a poor poet who has made us a fine entertainment of *Rinaldo and Armida*" (quoted in *The Works of John Dennis*, II, 489). In a dialogue written by John Oldmixon (*Reflections on the Stage* [London, 1699], p. 101) Savage, referring to *Rinaldo and Armida*, states: I have seen it 3 or 4 times already, but the Musick is so fine, and the Play pleases me so well, that I shall not think it a burthen [to see it again] (in *The Works of John Dennis*, I, 479).

*The Musical Entertainments in the Tragedy of Rinaldo and Armida* (1699) is reprinted, with an introduction by Herbert Davis, in *Theatre Miscellany* (Luttrell Society Reprints, No 14, Oxford, 1953), pp. 103–15. One song, "Ah queen, ah wretched queen, give o'er," sung by Gouge, is in *Mercurius Musicus*, 1699; and another, "Jolly breeze that comes whistling," sung by Gouge, is in *Twelve New Songs*, 1699.

*A Comparison between the Two Stages* (1702), p. 22: *Critick*: At last, (as you say) the old Stagers moulded a piece of Pastry work of their own, and made a kind of Lenten Feast with their *Rinaldo and Armida*; this surpriz'd not only Drury-lane, but indeed all the Town, no body ever dreaming of an Opera there; 'tis true they had heard of Homer's Illiads in a Nut-shel, and Jack in a Box, and what not? . . . *Sullen*: Well, with this Vagary they tug'd a while, and The Jolly—Jolly breeze—came whistling thro'—all the Town, and not a Fop but ran to see the Celebrated Virgin in a Machine; there she shin'd in a full Zodiack, the brightest Constellation there; 'twas a pleasant Reflection all this time to see her scituated among the Bulls, Capricorns, Sagittaries, and yet the Virgo still remain intacta. . . . *Critick*: But this merry Time lasted not always; every thing has an end, and at length down goes Rinaldo's enchanted Mountain; it sunk as it arose, by Magick, and there's now not so much as a Mole-hill seen on't: What a severity was this? that the Labour of such a gigantick Poet, nay Critick, shou'd give up the Ghost so soon: The renown'd Author thought himself immortal in that Work, and that the World was to last no longer than his *Rinaldo*; and tho' he stole every thing from the Italian, yet he said, what the Italian did was but Grub-street to his.

See also 5 Jan. 1698/9 for a letter written by Mrs Barry, in part concerning *Rinaldo and Armida*.

Saturday 19

DL

ALEXANDER. [*The Rival Queens*. By Nathaniel Lee.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box att Alexander. See Hotson, *Commonwealth and Restoration Stage*, p. 377. This play was also reprinted in 1699.

Tuesday 22

SH

CONCERT.

COMMENT. *London Gazette*, No 3444, 10–14 Nov. 1698: The Anniversary Feast of the Society of Gentlemen, Lovers of Musick, will be kept at Stationers-hall on St Cecilia's Day, being Tuesday the 22d Instant.

According to a notice for a later concert (see 4 Jan. 1698/9) the music on this occasion was composed by Daniel Purcell.

Saturday 26

DL

OEDIPUS, KING OF THEBES. [By John Dryden and Nathaniel Lee.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Oedipus. See Hotson, *Commonwealth and Restoration Stage*, p. 377.

Monday 28

DL

THE LITTLE THIEF. [*The Night Walker*. By John Fletcher.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box att Little Theife. See Hotson, *Commonwealth and Restoration Stage*, p. 377.

## December 1698

**LOVE AND A BOTTLE.** [By George Farquhar.] Edition of 1699: Prologue, DL  
By J. H. [Joseph Haines], Spoken by Mr Powell; a Servant attending with a Bottle of Wine. Epilogue, Written and Spoke by Jo. Haynes in Mourning. Roebuck – Williams; Lovewell – Mills; Mockmode – Bullock; Lyrick – Johnson; Pamphlet – Haynes; Rigadoon – Haynes; Nimblewrist – Ashton; Club – Pinkethman; Brush – Fairbank; Lucinda – Mrs Rogers; Leanthe – Mrs Maria Alison; Trudge – Mrs Mills; Bulfinch – Mrs Powel; Pindress – Mrs Moor.

**COMMENT.** Rich's Company. The date of the first performance is not known, but it cannot be later than December 1698, for the play was advertised in the *Post Man*, 27–29 Dec. 1698. The play may have been produced earlier in the season, but it apparently followed the two operatic works (*The Island Princess* and *Rinaldo and Armida*), as the Epilogue alludes to the "late Singers." It also refers to Sigismondo Fideli, as being lately arrived, and he is known to have given a concert on 22 Dec. 1698.

**COMMENT.** James Brydges, *Diary*: About 5 my Coz: Roberts & I went to ye Playhouse in Covent Garden, but not liking ye play, wee went to that in Lincolns inn fields, & staid till 'twas done. I saw L<sup>d</sup> Normanby, L<sup>d</sup> Willouby, Sir Rich: Samford &c. here (Huntington MS St 26).

Tuesday 13  
DL, LIF

### CONCERT.

**COMMENT.** *London Gazette*, No 3454, 15–19 Dec. 1698: On Thursday next will be performed in York-buildings, a new Entertainment of Vocal Musick, by Seigneur Fidelio, beginning exactly at 7 a night.

Tbursday 22  
YB

## January 1699

### CONCERT.

**COMMENT.** *London Gazette*, No 3457, 26–29 Dec. 1698: On Wednesday next, will be performed at York Buildings Mr Daniel Purcell's Musick made for last St Cecilia's Feast, for the Benefit of Mr Howel and Mr Shore, with an Addition of new Vocal and Instrumental Musick. [*London Gazette*, 29 Dec. 1698–2 Jan. 1698/9, adds: beginning at 7 at night.] See also 22 Nov. 1698.

Wednesday 4  
YB

**COMMENT.** Elizabeth Barry to the Right Hon. Lady Lisburne, 5 Jan. 1698/9: As for the little affairs of our house I never knew a worse Winter only we have had pretty good success in the Opera of Rinaldo and Armida where the poet made me command the Sea the earth and Air but had I really that Authority I cou'd with joy forsake it all to wait on your Ladyship. . . . Eliz: Barry. Lon: jan: ye 5th this moment Alexander is bespoke to entertain ye Bride I mentioned [the daughter of Lord Litchfield married to Lord Baltimore's son] & all their guest to-morrow (See M. A. Shaaber, "A Letter from Mrs Barry," *The Library Chronicle*, The University of Pennsylvania, xvi [1950], 46).

Tbursday 5  
LIF

**THE RIVAL QUEENS;** or, The Death of Alexander the Great. [By Nathaniel Lee.] Presumably Mrs Barry acted Roxana.

Friday 6  
LIF

**COMMENT.** Betterton's Company. See letter of 5 Jan. 1698/9.

- Saturday 28*    BONDUCA. [By George Powell.] See September 1695.  
 [DL or DG]        COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box att Bonduca. 8s. See Hotson, *Commonwealth and Restoration Stage*, p. 377. When this play was revived at Drury Lane on 12 Feb. 1705, the bill bore the heading: Not Acted these Six Years.

*Monday 30*

*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1699

- Tuesday 2*    THE SPANISH WIVES. [By Mrs Mary Pix.] *Cast not known*, but see September 1696.  
 DL                  COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box at Spanish Wives. 8s. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Friday 3*    KING LEAR. [Altered from William Shakespeare by Nahum Tate.] *Cast not known*.  
 DL                  COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box att King Lear. 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Tuesday 7*    THE ISLAND PRINCESS. See November 1698.  
 DG                  COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box att the Island Princess. 10s. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Mid-February* XERXES. [By Colley Cibber.] Edition of 1699: The Prologue, Spoken by Mr Batterton. The Epilogue. Xerxes – Verbruggen; Mardonius – Hodgson; Attabanus – Betterton; Aranthes – Scudamore; Memnon – Freeman; Cleontes – Thurmond; Poet – Boin [Bowen]; Tamira – Mrs Barry.  
 LIF                  COMMENT. Betterton's Company. The date of the première is not known. The Dedication is dated 20 April 1699, and the play was advertised in the *Post Boy*, 25–27 April 1699; hence, it is likely that the play was first given between mid-February and mid-March, certainly before Easter, which fell on 9 April 1699.
- Friday 17*    CONCERT.  
 YB                  COMMENT. *Post Man*, 16 Feb. 1698/9: A Consort of Vocal and Instrumental Musick, after the Italian Manner, for the benefit of Mr Finger.
- Monday 20*    COMMENT. James Brydges, *Diary*: I set Mr Bullock down at y<sup>e</sup> Playhouse, & came home (Huntington MS St 26).  
 [DL or LIF]        John Dryden wrote to Mrs Steward on 23 Feb. [1699/1700, but possibly 1698/99], as the letter concerns theatrical affairs of the autumn and winter of 1698–99: The Poem of The Confederates [see *The Island Princess*, November 1698] some think to be Mr Walsh: the copies are both lik'd. And there are really two factions of ladyes, for the two play-houses. If you do not understand the names of some persons mention'd I can help you to the knowledge of them. You know, Sir Tho: Skipwith is master of the play-house in Drury-Lane; and my Lord Scarsdale is the patron of Betterton's house, being in love with somebody there [presumably Anne Bracegirdle] (*The Letters of John Dryden*, p. 133).
- Tuesday 28*    [Play not known.]  
 DL                  COMMENT. *Flying Post*, 21–23 Feb. 1699: The famous Italian, Seignor Fideli, is to Sing next Tuesday at the Theatre Royal in Drury-Lane; both in Italian and English; which he never yet performed.

## March 1699

**LOVE'S A LOTTERY, AND A WOMAN THE PRIZE:** With a New Masque, call'd Love and Riches Reconcil'd. [By Joseph Harris.] Edition of 1699: The Prologue, Writ by a Person of Quality. No actors' names.

LIF

COMMENT. Rich's Company. The date of the première is not known, but as the play was advertised in the *Post Man*, 25-27 May 1699, it may have been acted before Easter (9 April 1699), certainly by the end of April. Dedication, to the Countess of Burlington: I . . . beg your Ladyship's Protection for a Play which stands rank'd amongst the Unfortunate. . . . [A song, "Loving and beloved again," with music by Samuel Ackroyde, is in *Mercurius Musicus*, 1699.]

**THE DOUBLE DEALER.** [By William Congreve.] See October 1693.

Saturday 4  
[LIF]

COMMENT. Betterton's Company. John Dryden to Mrs Steward, 4 March 1698/9: This Day is playd a reviv'd Comedy of Mr Congreve's calld the Double Dealer, which was never very takeing; in the play bill was printed,—Written by Mr Congreve; with Sevall Expressions omitted: What kind of Expressions those were you may easily ghess; if you have seen the Monday's Gazette, wherein is the Kings Order, for the reformation of the Stage: but the printing an Authours name, in a Play bill, is a new manner of proceeding, at least in England (*Letters of John Dryden*, 112-13).

### CONCERT.

Wednesday 8  
YB

COMMENT. *Flying Post*, 7 March 1698/9: A Consort of all new Vocal and Instrumental Music; for the Benefit of Mr William Hall, who formerly had the Consort of Musick at his House in Norfolk-street.

### CONCERT.

Friday 17  
YB

COMMENT. *Post Boy*, No. 613, 11-14 March 1698/9: At the Request of several Persons of Quality, in York Building, on Friday next the 17th Instant, will be a Consort of new Vocal and Instrumental Musick, for the Benefit of Mr Corbett, Beginning exactly at Eight of the Clock.

COMMENT. See L. C. 7/3 (Nicoll, *Restoration Drama*, p. 382) for an agreement concerning new scenes and machines for a new opera by Settle.

Saturday 18  
DL

**THE ISLAND PRINCESS.** See November 1698.

Saturday 25  
[DL or DG]

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box att the Island Princesse. 15s.

### CONCERT.

Wednesday 29  
YB

COMMENT. *Post Man*, 28 March 1699: For the Benefit of Mr Robert Roades... a Consort, all new Music, both Vocal and Instrumental: There being no Play at either House.

## April 1699

**LOVE WITHOUT INTEREST;** or, The Man Too Hard for the Master. [Attributed to William Penkethman, who signed the Dedication but who may not be the author.] Edition of 1699: Prologue, Spoke by Jo. Hains. Prologue, Design'd to have been spoken by Mr Powel. Epilogue, Spoken by Mr Penkethman, with a Halter about his Neck. Wildman - Powell; Trulove - Mills; Sir Fickle Cheat - Bullock;

DL

DL Jonathan – Penkethman; Wrangle – Johnson; Sobersides – Newth; Lurcher – Kent; Eugenia – Mrs Kent; Letitia – Mrs Verbruggen; Honoria – Mrs Rogers; Jenny – Mrs Wilkins.

COMMENT. Rich's Company. The date of the first production is not known, but the fact that the play was advertised in the *Post Boy*, 2–4 May 1699, suggests that the premiere occurred not later than early April.

*Monday 3–Saturday 8  
PASSION WEEK*

*Saturday 8* LIF COMMENT. Luttrell, *A Brief Relation*, IV, 502–3: Monsieur Ballon, the famous French dancing master, (whose father teaches the dauphins 3 sons,) having leave to come hither for 5 weeks, is allowed by the playhouse 400 guineas for that time, besides which the lord Cholmley has sent him a present of 100 more. [Betterton's Company.]

*Monday 10* LIF [Play not known.] COMMENT. *Post Man*, 4–6 April 1699: On Easter Monday, at the New Theatre in Little Lincolns Inn Fields, will be an entertainment of Dancing, performed by Monsieur Balon newly arrived from Paris. [Betterton's Company. See also 8 April 1699.]

*Mid-April* LIF THE PRINCESS OF PARMA. [By Henry Smith.] Edition of 1699: Prologue. Epilogue, Spoken by Mrs Bracegirdle, Written by Mr Motteux. Doria – Betterton; Zinelli – Scudamore; Grimaldi – Arnold; Spinola – Thurmond; Barbarelli – Verbruggen; Durazzo – Freeman; Almira – Mrs Bracegirdle; Julia – Mrs Barry; Fidelia – Mrs Martin.

COMMENT. Betterton's Company. The date of the first production is not known, but the fact that the play was advertised in the *Post Boy*, 20–23 May 1699, suggests that the premiere was probably not later than April, possibly just after Easter.

*Saturday 15* DL COMMENT. *Post Boy*, 13–15 April 1699: As both the Theatres have been very industrious to Entertain the Town with several eminent Masters in Singing and Dancing, lately arrived, both from France and Italy, as Monsieur Balon, Signior Fideli, &c. we are now assured that the Masters of the Theatre Royal have engag'd Signior Clementine, the famous Eunuch, Servant to the Elector of Bavaria, to Sing on their publick Stage, for the short time of his stay in England. There is very great Expectation from his Performance as being a Person of that extraordinary Desert in Singing, that his yearly Salary on that Account is 500 £. a Year.

*Saturday 22* DL, LIF COMMENT. James Brydges, *Diary*: Toward seven . . . to ye Playhouse in Lincolns Inn fields; here I saw Mr Freeman, Mr Worsely, Sr Edwd Ernly &c.: from hence I went to ye Playhouse in Covent Garden, thinking to have met my Brother Frank, Sister Jacob &c.: there, but did not. I sat with Mr Cook of Darby, & spoke with Mr Winninton &c. (Huntington MS ST 26).

*Friday 28* YB CONCERT. COMMENT. *Post Boy*, 22–25 April 1699: In York-Buildings, on Friday next, being the 28th Instant, will be perform'd a Consort of new Vocal and Instrumental Musick, for the Benefit of Mrs Lyndsey, beginning at the usual Hour.

*Saturday 29* DL THE ISLAND PRINCESS. See November 1698. COMMENT. Rich's Company. *Post Boy*, 27–29 April 1699: Her Royal Highness is this day pleased to see the Opera, call'd The Island Princess, Performed at the Theatre Royal by her own Command.

## May 1699

## ENTERTAINMENTS.

MF

COMMENT. *London Spy*, May 1699: Here and there a Poppet-show, where a senceless Dialogue between Punchanello and the Devil was convey'd to the Ears of the listening Rabble thro' a tin Squeaker, being thought by some of them as great a piece of Conjuration as ever was perform'd by Doctor Faustus.

THE FAMOUS HISTORY OF THE RISE AND FALL OF MASSANIELLO. [By Thomas D'Urfey.] In Two Parts. Edition of 1700: Prologue By Mr Pinkethman, holding a Paper with Prick'd Notes, in his Hand. Epilogue, By Mrs Rogers. No actors' names. Part II [1699 edition]: Prologue to the Second Part. No actors' names. Epilogue for Miss Campian.

DL

COMMENT. Rich's Company. The date of the first production is not known, but the Prologue to the Second Part [1699] refers to warm weather and to May Fair. The Songs to both parts were advertised in the *Post Boy*, 24-27 June 1699, suggesting a first production not later than the end of May 1699. The following among the songs for Part I list the singer or composer or both: "From azure plains," sung by Pate, in *A Second Collection of New Songs and Ballads* (1699). "How comes it now good Mrs Spratt," sung by Pate and Leveridge (*ibid.*). "Of all the world's enjoyments," sung by Leveridge (*ibid.*). "Whilst wretched fools sneak up and down," composed by Daniel Purcell and sung by Leveridge and Pate (*ibid.*). "Young Philander wooed me long," composed by Daniel Purcell (*ibid.*). For Part II: "The devil he pulled off his jacket of flame," composed by Samuel Ackroyde (*ibid.*). "He led her by the milk-white hand," composed by Samuel Ackroyde (*ibid.*).

FEIGN'D FRIENDSHIP; or, The Mad Reformer. *Author not known.* Edition of 1699: Prologue. The Epilogue. No actors' names.

LIF

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was entered in the *Term Catalogues*, June 1699, and advertised in the *Post Man*, 13-15 June 1699, suggests that it was first given not later than May 1699. In addition, references in the Epilogue to the vogue of Balon and Clementine (see 8, 10, and 15 April 1699) suggest a first production not earlier than April 1699.

THE FALSE FRIEND; or, The Fate of Disobedience. [By Mrs Mary Pix.] Prologue, by Mr Hodgson. Epilogue. Viceroy of Sardinia - Bowman; Emilius - Verbruggen; Brisac, alias Don Lopez - Scudamore; Lorenzo - Thurmond; Bucarius - Hodgson; Roderigo - Harris; Adellaida - Mrs Barry; Appamia - Mrs Bowman; Lovisa - Mrs Bracegirdle; Zelide - Mrs Lawson; Amidea - Mrs Martin; Lebret - Mrs Howard.

LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 6-8 July 1699, suggests a first performance not later than June, probably in May 1699.

## CONCERT.

Friday 12

COMMENT. *Post Boy*, 11 May 1699: A Consort of New Vocal and Instrumental Musick, for the Benefit of Mr Edward Keene, who was the first Promoter of the Musical Entertainments in Somerset House Garden.

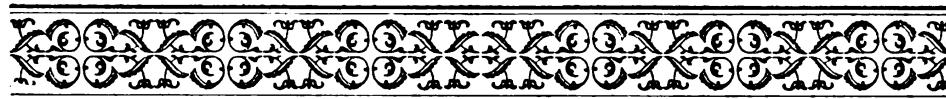
YB

## June 1699

- Tbursday 29* THE JOVIAL CREW. [By Richard Brome.] *Cast not known.*  
 DL COMMENT. Rich's Company. Lady Morley attended this performance:  
 Lady Morley and two in the Box att the Joviall Crew. See Hotson, *Commonwealth and Restoration Stage*, p. 377.

## August 1699

- Wednesday 23* ENTERTAINMENTS.  
 BF COMMENT. *Post Boy*, 24-26 Aug. 1699: On Wednesday the Lord Mayor proclaimed the opening of Bartholomew Fair.
- Wednesday 23* FRYAR BACON; or, The Country Justice: With the Humours of Tolfree the Miller, and his Son Ralph. A playbill: At Parker's and Doggett's Booth near Hosier-Lane End, in Smithfield, during the Time of Bartholomew-Fair, will be presented a New Droll, called, Fryar Bacon: or, The Country Justice: With the Humours of Tolfree the Miller, and his Son Ralph, Acted by Mr Doggett. With Variety of Scenes, Machines, Songs and Dances. Vivat Rex. (See William Van Lennep, "Some Early English Playbills," *Harvard Library Bulletin*, VIII (1954), opposite page 237.) The *London Spy*, August 1699, describes a visit to Bartholomew Fair, including an account of Doggett's droll and another, "Dwarf Comedy, Sir-nam'd a Droll" called *The Devil of a Wife*.  
 In the *Post Man*, 15-17 Aug. 1699, is an advance notice of rope dancing and a booth run by Barnes and Appleby between the Crown Tavern and the Hospital Gate, next to Miller's Droll Booth.
- Wednesday 30* COMMENT. Tom Brown, writing to George Moult, 30 Aug. 1699: As I have observ'd to you, this noble Fair is quite another thing than what it was in the last Age; it not only deals in the humble stories of *Crispin and Crispianus*, *Whittington's Cat*, *Bateman's Ghost*, with the merry Conceits of the Little Pickle-herring; but it produces Opera's of its own Growth, and is become a formidable Rival to both the Theatres. It beholds Gods descending from Machines, who express themselves in a language suitable to their dignity; it trafficks in Heroes; it raises Ghosts and Apparitions; it has represented the Trojan Horse, the Workmanship of the divine Epeus; it has seen St. George encounter the Dragon, and overcome him; In short, for Thunder and Lightning, for Songs and Dances, for sublime Fustian and magnificent Nonsense, it comes not short of Drury-Lane or Lincolns-Inn-Fields (in Thomas Brown, *Works*, 4th edition, 1715, I, 212-13). [For a colorful account of Bartholomew Fair at the turn of the century, see *The London Spy Compleat*, 1703, Parts X and XI, particularly pages 228-58.]



## S E A S O N   O F

### 1699-1700

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DURING the last theatrical season of the century the activities of the companies are more fully known than in some previous years, partly because the managers announced their offerings more frequently in the newspapers and partly because some commentators (such as the author of *A Comparison Between the Two Stages*) and many dramatists discussed rather fully the affairs of the playhouses. The two companies—Rich's at Drury Lane and Betterton's at Lincoln's Inn Fields—continued their rivalry, but in some respects Rich's advanced upon the opposition. Whereas the enormous success of *The Constant Couple* at Drury Lane gave that house a popular as well as financial advantage, Betterton's players seem to have grown negligent. If the experiences of David Crauford with his play *Courtship a la mode*, which was badly treated at Lincoln's Inn Fields when it was submitted there, are typical, Colley Cibber's allegations that Betterton's players had become lax are borne out. Cibber (*Apology*, I, 315-19) also believed that Lincoln's Inn Fields was an extremely small and inadequate theatre and that Betterton, in difficulties, turned to novelties, without success. In fact, in mid-season, fear had been expressed that unless Congreve's new comedy, *The Way of the World*, was a great success, the decline at Lincoln's Inn Fields would be accelerated. As Congreve's play was less popular than anticipated, Betterton's company did not receive the stimulus it needed. Finally, both companies were adversely affected by legal and moral attacks upon the playhouses, a threat which they tried to counter by offering some of their receipts for charitable purposes (see May and June 1700).

The rosters of the two companies are not fully known. These lists represent those names which appear in documents relating to this season,

and one should compare the lists with those for preceding seasons to determine the continuity of the companies.

Rich's Company: Mr Barry; William Bullock; Colley Cibber; Mr Cottin (dancer); [Erasmus (?)] Evans; Henry Fairbank; Mr Freeman (singer); Joseph Haines; Mr Hughes (singer); Benjamin Johnson; Thomas Kent; Mr Laroon (singer); John Mills; Henry Norris; Mr Pate (singer); William Penkethman; George Powell; Christopher Rich (proprietor); Mr Robinson (scene designer); Thomas Simpson; Tobias Thomas; Mr Tomms; [John (?)] Mr Weaver (dancer); Robert Wilks; Mrs Maria Allison; Mrs Baker; Mrs Campion (dancer); Miss Denny Chock; Mrs Irwin [Erwin, singer]; Mrs Kent; Mrs Frances Knight; Mrs Lindsey (singer); Mrs Moor; Mrs Anne Oldfield; Mrs Powell; Mrs Jane Rogers; Mrs Shaw (dancer); Mrs Stephens; Mrs Temple; Mrs Elizabeth Verbruggen; Mrs Wilkins.

Betterton's Company: Mr Arnold; Samuel Bayley; Mr Berry; Thomas Betterton; William Bowen; John Bowman; George Bright; Thomas Dogget; John Downes (prompter); John Freeman; Mr George (singer); Joseph Harris; John Hodgson; Le Sac (dancer); John Miles (treasurer or sub-treasurer); George Pack; Barnabas Scudamore; John Thurmond (part of season); Mr Trout; Cave Underhill; John Verbruggen; Joseph Williams; Mrs Elizabeth Barry; Mrs Elizabeth Bowman; Mrs Anne Bracegirdle; Mrs Elford (dancer); Mrs Haynes (singer); Mrs Elizabeth Leigh; Mrs Martin; Mrs Mary Porter; Mrs Prince; Mrs Elizabeth Willis.

In addition to the plays listed in the Calendar, there are some which, by virtue of publication, composition, or performance not more precisely dated, pertain to this season.

*Caledonia; or, The Pedlar Turned Merchant.* The author is not known. This play, which was advertised in the *Post Boy*, 22-24 February 1699/1700, may not have been intended for acting.

*The Emperour of the Moon.* By Mrs Aphra Behn. A song for this play, "A curse upon the fruitless maid," with music by Daniel Purcell, was separately published ca. 1700, although the date of the publication is uncertain. It may represent a revival at this time.

*The Northern Lass.* By Richard Brome. This play may have been revived at this time, for when it was acted at Drury Lane on 18 October 1705, the bill bore the heading: Not Acted these Six Years.

*The Plain Dealer.* By William Wycherley. Reprinted in 1700, this play may have been revived at this time.

*Secret Love; or, The Maiden Queen.* By John Dryden. According to *Memoirs of Mrs Anne Oldfield* (1741), p. 2, Mrs Oldfield's first appearance was as

Candiope in this play. As she entered Rich's company in 1699, this play was probably revived early in 1699-1700.

*Sir Courtly Nice; or, It Cannot Be.* By John Crowne. This play may have been revived in the late part of the season of 1699-1700, for it is mentioned as one of the plays involved in an indictment of the players after 24 June 1700. See Krutch, *Comedy and Conscience*, pp. 175-76.

*Sisigambis, Queen of Syracus.* The author is not known. A manuscript copy of this play (in Bodleian MS, Rawlinson Poet. 167), presumably dated about 1700, has no actors' names, no prologue, no epilogue.

*The Souldier's Fortune.* By Thomas Otway. When this play was revived at DL on 28 May 1705, the bill bore the heading: Not Acted these Five Years.

## September 1699

**COMMENT.** Alice Baxter, September 1699: I believe shall be on Munday at a ball at St. James, where, as they tell me, ther is a famose new danser to apere, which is to charme us all, but not make amends for ye loss of Mrs Ibbings [Evans (?)] who danced at Lincolns Inn Field and is lately dead (Hatton Correspondence, Camden Society, XXIII [1878], 240).

St James's

**COMMENT.** Thomas Brown to George Moult, 12 Sept. 1699: But tho' Bartholomew-Fair is dead and buried for a twelvemonth, yet it is some consolation to us, that it revives in both the play-houses, Poetry is so little regarded there, and the audience is so taken up with show and sight, that an author will not much trouble himself about his thoughts and language, so he is but in fee with the dancing-masters, and has a few luscious songs to lard his dry composition. One would almost swear, that Smithfield had removed into Drury-lane and Lincolns-Inn-Fields, since they set so small a value on good sense, and so great a one on trifles that have no relation to the play. By the by, I am to tell you, that some of their late bills are so very monstrous, that neither we, nor our forefathers, ever knew anything like them: They are as long as the title-pages to some of Mr Prynne's works; nay, you may much sooner dispatch the *Gazette*, even when it is most crowded with advertisements. And as their bills are so prodigious, so are the entertainments they present us with: For, not to mention the Bohemian women, that first taught us how to dance and swim together; nor the famous Mr Clinch of Barnet, with his kit and organ; nor the worthy gentlemen that condescended to dance a Cheshire-rounds, at the instance of several persons of quality; nor t'other gentleman that sung like a turky-cock; nor, lastly, that prodigy of a man that mimick'd the harmony of the Essex lions; not to mention these and a hundred other notable curiosities, we have been so unmercifully over-run with an inundation of Monsieurs from Paris, that one would be almost tempted to wish that the war had still continued, if it were for no other reason but because it would have prevented the coming over of these light-heel'd gentlemen, who have been a greater plague to our theatres, than their privateers were to our merchantmen. Shortly, I suppose, we shall be entertain'd here with all sorts of sights and shows, as, jumping thro' a hoop; (for why should not that be as proper as Mr Sympson's vaulting upon the wooden-horses?) dancing upon the high ropes, leaping over eight men's heads,

Tuesday 12  
DL, LIF

- Tuesday 12*  
DL, LIF      wrestling, boxing, cudgelling, fighting at back-sword, quarter-staff, bear-baiting, and all the other noble exercises that divert the good folk at Hockley; for when once such an infection as this has gain'd ground upon us, who can tell where it will stop?
- What a wretched pass is this wicked age come to, when Ben. Johnson and Shakespear won't relish without these bagatelles to recommend them, and nothing but farce and grimace will go down? For my part, I wonder they have not incorporated parson Burgess into their society; for after the auditors are stupify'd with a dull scene or so, he would make a shift to relieve them. In short, Mr Collier may save himself the trouble of writing against the theatre; for, if these lewd practices are not laid aside, and sense and wit don't come into play again, a man may easily foretell, without pretending to the gift of prophecy, that the stage will be short-liv'd, and the strong Kentish man will take possession of the two play-houses, as he has already done of that in Dorset-Garden (*The Works of Thomas Brown*, 4th ed. [London, 1715], I, 216–18).
- Friday 6*  
DL      COMMENT. According to Sir Edward Smith's bill (see Hotson, *Commonwealth and Restoration Stage*, p. 308) Rich's company acted 218 times between 6 Oct. 1699 and 26 July 1700, and the young actors played 15 times from 26 July 1700 to 12 Oct. 1700.
- Tuesday 24*  
DL      THE COMMITTEE. [By Sir Robert Howard.] *Cast not known.*  
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box att the Comitee. 8s. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Saturday 28*  
DL      THE TRAYTOR. [Presumably by Anthony Rivers.] *Cast not known.*  
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley in the Box at the Traytor. 4s. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Monday 30*  
City      THE TRIUMPHS OF LONDON: For the Inauguration of the Right Honourable Sir Richard Levett, Kt. Lord Mayor of the City of London. Containing a Description of the Pageants, together with the Publick Speaches, and the whole Solemnity of the Day. Perform'd on Monday the 30th day of October, Anno 1699. All set forth at the proper cost and charges of the Honourable Company of Haberdashers. [By Elkanah Settle.]  
COMMENT. The Lord Mayor's Day pageants.

## November 1699

- Friday 4*  
At Court      CONCERT.  
COMMENT. Luttrell, *A Brief Relation*, IV, 518–79: This day being the anniversary of the kings birth . . . there was also a fine ball at St. James to conclude the solemnity, where the king was present: their royal highnesses the prince and princesse dined with his majestie at Kensington, who all the while were diverted with a fine consort of musick; and Mr Tate, the poet laureat, presented the king with a curious ode.
- Tuesday 7*  
LIF      FRIENDSHIP IMPROVED; or, The Female Warriour. [By Charles Hopkins.] Edition of 1700: Prologue. Epilogue. Zoilus – Betterton; Maheral – Verbruggen; Archias – Arnold; Semanthe – Mrs Barry; Cyllene – Mrs Moore; Locris – Mrs Bracegirdle; Orythia – Mrs Porter.

**COMMENT.** Betterton's Company. This performance is known by a letter of John Dryden to Mrs Steward, 7 Nov. 1699: There is this day to be acted a New tragedy, made by Mr Hopkins, & as I believe in rhyme. He has formerly written a play in verse calld Boadicea, which you fair Ladyes likd: & is a poet who writes good verses without knowing how, or why; I mean he writes naturally well, without art or learning, or good sence (*The Letters of John Dryden*, p. 124). The Dedication to the play is dated 1 Nov. 1699, but the play was not advertised until, apparently, in the *Post Man*, 17-20 Feb. 1699/1700.

Tuesday 7  
LIF

**COMMENT.** *Post Boy*, No. 716, 7-9 Nov. 1699: We hear that Monsieur Nivelong, the Famous Grotesque Dancer, is lately arrived from Paris, and that he designs to appear shortly on one of our English Stages.

Thursday 9  
[DL or LIF]

**THE HISTORY AND FALL OF CAIUS MARIUS.** [By Thomas Otway.]  
*Cast not known.*

Saturday 11  
DL

**COMMENT.** Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Caius Marius. 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

On this night occurred a quarrel between Henry Arthur and one Barry of the playhouses. See *Post Boy*, 11-14 Nov. 1699, and other news accounts during November 1699.

**COMMENT.** According to the *London Post*, 24-27 Nov. 1699, William Joye, a strong man showing dexterities of strength, performed before The King at Kensington.

Wednesday 15  
At Court

**THE ORPHAN.** [By Thomas Otway.] *Cast not known.*

Tuesday 21  
DL

**COMMENT.** Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at the Orphan. 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

**CONCERT.**

Wednesday 22  
SH

**COMMENT.** *London Gazette*, No. 3549, 13-16 Nov. 1699: The Anniversary of the Society of Gentlemen, Lovers of Musick, will be kept at Stationers-hall on Wednesday next the 22d Instant, being St. Cecilia's Day.

**ENTERTAINMENTS.** By the Kentish Strong Man.

Saturday 25  
DG

**COMMENT.** Luttrell, *A Brief Relation*, iv, 586: This day the strong Kentish man was shewn at the play house in Dorset Garden, where he drew against a horse, and lifted 20 hundred weight: the boxes 10s. apeice, and the pit 5s. [Other accounts are in a newsletter in the Burney Collection (British Museum) and in the *Post Man*, 25-28 Nov. 1699.]

**COMMENT.** John Dryden to Mrs Steward, 26 Nov. 1699: If you come up next Week, you will be entertaind with a New Tragedy; which the Author of it, one Mr Dennis, cryes up at an Excessive rate, & Colonel Codrington, who has seen it, prepares the world to give it loud Applauses. Tis calld Iphigenia, & Imitated from Eurypides, an old Greek poet. This is to be Acted at Betterton's House, & another play of the same name, is very shortly to come on the stage in Drury Lane (*The Letters of John Dryden*, p. 129).

Sunday 26  
LIF

**THE CONSTANT COUPLE;** or, A Trip to the Jubilee. [By George Farquhar.] Edition of 1700: Prologue, By a Friend. Epilogue, Spoken by Mr Wilks. Sir Harry Wildair - Wilks; Standard - Powel; Vizard - Mills; Smugler - Johnson; Clincher Sr - Pinkethman; Clincher Jr - Bullock; Dicky - Norris; Tom Errand - Haines; Lurewell - Mrs Verbruggen; Lady Darling - Mrs Powell; Angelica - Mrs Rogers; Parly - Mrs Moor.

Tuesday 28  
DL

Tuesday 28  
DL

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Constant Couple. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

There is no certainty that this is the first performance, but the fact that the play was advertised in the *Post Man*, 7–9 Dec. 1699, suggests that the first production may have occurred in mid-November. The Prologue also refers to the abandonment of Dorset Garden to "That strong Dog Sampson" (see 15 and 25 Nov. 1699).

A song, "Thus Damon knock'd at Celia's door," set by Daniel Purcell, was published separately about this time. Preface, Edition of 1700: All will join with me in Commendation of the Actors, and allow, without detracting from the Merit of others, that the Theatre Royal affords an excellent and compleat Set of Comedians. Mr Wilks's Performance has set him so far above Competition in the Part of Wildair, that none can pretend to envy the Praise due to his Merit.

Preface to *The Inconstant* (1702): I remember, that about two Years ago, I had a Gentleman from France [*The Constant Couple*] that brought the Play-house some fifty Audiences in five months.

*A Comparison between the Two Stages* (1702), p. 32: *Critick*: But above all, commend me to the ingenious Author of the *Trip to the Jubilee*. *Ramble*: Oh Lord, Sir! you won't quarrel with that Play; never any thing did such wonders. *Critick*: Oh 'twas admirable! admirable! I wonder the Town did not just then bespeak the Bays for him. *Sullen*: Nay, for ought you and I know, he may live to enjoy 'em; I assure you all the run of the Town is on his side. The Owl was never more esteem'd at Athens than the *Trip to the Jubilee* was here. *Critick*: Indeed I have known a Footman have a great stroak with his Lord at begging a Favour; if all the Footmen in Town that admire him were to club for his Preferment, I don't know what might be done. *Ramble*: The Footmen? Ay, and the middle Gallery too, I assure you are of his side, and that's a strong Party. *Critick*: Why, I believe it, 'tis about the pitch of their Understanding; but if ever it diverted one Man of tolerable Sense I'll be hang'd. *Sullen*: I don't know who are your People of tolerable Sense, Mr Critick, but at that play I have seen the Pit, Box and Stage so crowded—and if that is not a sign.

Wednesday 29 ENTERTAINMENTS.  
DG

COMMENT. *London Post*, 24–27 Nov. 1699: [William Joy] being oblig'd to leave Town in order to pursue some other Method, can shew but twice, which will be God-willing on Wednesday and Friday next at the Theatre in Dorset Garden, beginning precisely at 11 a Clock, being resolved to shew no more before he leaves the Town.

## December 1699

LIF

IPHIGENIA. [By John Dennis.] Edition of 1700: Prologue, Spoken by Mr Verbruggen as the Genius of England. Epilogue by Coll. Codrington. Orestes – Betterton; Pilades – Williams; Queen – Mrs Barry; Iphigenia – Mrs Bracegirdle; Euphrusine – Mrs Martin.

COMMENT. Betterton's Company. The date of the première is not known, but Dryden, on 14 Dec. 1699, indicated that the run of the play had been completed by that day. A copy in the Folger Shakespeare Library has a MS date of 23 Dec. 1699, and the *Post Man*, 21–23 Dec. 1699, has a notice of its publication.

Downes, *Roscius Anglicanus*, p. 45: *Iphigenia* a Tragedy, wrote by Mr Dennis, a good Tragedy and well Acted; but answer'd not the Expences they were at in Cloathing it. [In *The Life of Mr John Dennis* (London, 1734) the author states that

Colonel Codrington prevailed on all his friends to take tickets for the dramatist's third night.] LIF

Preface, Edition of 1700: And from the first representations I expected all the success that I could reasonably desire. I never in my life at any Play took notice of a more strict attention, or a more profound silence. And there was something like what happen'd at the Representation of *Paevrius* his Tragedy. For upon Orestes discovering his passion to Iphigenia in the fourth Act, there was a general murmur through the Pit, which is what I had never seen before. But after three or four representations, several people, who during that time had wholly abandon'd themselves to the Impression which Nature had made on them, began to study how to be discontented by Art; and repented heartily at having been pleas'd with what Athens and Rome and Paris had been pleas'd before.

*A Comparison between the Two Stages* (1702), p. 23: Critick: I must needs Complement him [Dennis] with the Success of his laborious *Ipbigenia*: Ay, here's a Tragedy with a witness—show a more tragick Poet if you can—'twas a smart Epilogue. But I marvel a Man of Mr Dennis's Penetration wou'd suffer, nay beg his Friend to Burlesque him at that unreasonable rate: But the Author was conscious the Audience might mistake it for a Comedy, and so he gets Colonel C—— (he was sure his Word wou'd be taken) to tell 'em it was not a Comedy but a Tragedy: The hint was good and necessary, for o' my word very few knew what to make of it before, tho' there were many TREMENDOUS things in't. [The dialogue continues to examine Dennis' Preface, and Dennis's assertions there concerning his play.]

**ACHILLES; or, Iphigenia in Aulis.** [By Abel Boyer.] Edition of 1700: Prologue, Written by Tho. Cheek, Esq., spoken by Mr Powell. Epilogue, Written by Mr Motteux, spoken by Mr Norris. No actors' names. No actors' names, [but Mrs Wilkins acted Eriphile]. DL

COMMENT. Rich's Company. The date of the première is not known, but Dryden, writing on 14 Dec. 1699, indicates that this play had had its first performance by that date. The Dedication is dated 10 Jan. 1699/1700, and the play was advertised in the *Post Boy*, 20-23 Jan. 1699/1700.

Preface, Edition of 1700: Another difficulty this Play labour'd under, was its being acted at a time when the whole Town was so much, and so justly diverted by the *Trip to the Jubilee*.

When the play was revised and reprinted in 1714, the new edition—*The Victim; or, Achilles and Ipbigenia in Aulis*—indicates that "The Invocation to Diana" in the last act was set by Gottfreid Finger, the first verse being sung by Freeman, the second verse by Mrs Erwin, and the third verse by W. Pate. Advertisement, Edition of 1714: The following Tragedy . . . having been translated into English [from Racine], with considerable Additions, by Mr Boyer, and pass'd the Correction and Approbation of the late famous Mr Dryden, and several other Persons distinguish'd as well by their Wit and Learning, as by their Taste and Discernment, was acted with general Applause, towards the End of the Year 1699, and Beginning of 1700. The Reasons why this Excellent Play stopt, on a sudden, in a full Career, are, in some Measure, accounted for in Mr Boyer's Preface: To which he might have added, That the Dutchess of Marlborough, who at that Time bore an irresistible Sway, bespoke the Comedy then in Vogue [*The Constant Couple*], during the Run of *Ipbigenia in Aulis*; And that this Tragedy receiv'd no small Prejudice, from the Person that acted Eriphile [Mrs Wilkins], who sunk under the Weight of so great a Part.

*A Comparison Between the Two Stages* (1702), pp. 24-25: Sullen: Then comes the second *Ipbigenia* in all her Charms, and like a superiour Mistress was resolv'd to eclipse her Rival: No cast was spar'd by the Masters, nor toil by the Actors; the Town was bespoke in its favour, and all the Friends of this new Fletcher and Beaumont were ingaged to clap it. She appear'd, but what pity 'twas (as the Prefacer says) that a Play which had such a glorious run shou'd in four Days

- DL disappear, never to rise again. Oh! says Mr D——, mine was acted six Days; and I'll hold you a hundred Pound—just what I got by't—How's that?, says Boyer—I say, Sir, that I'll hold you, or any Man, a hundred Pound, 'twill be acted again ten times this Winter. With that B—— fell a laughing, and replies, Sir, says he, I'll stake my *French Dictionary* against your *Criticisms on Blackmore*, and that I think is odds enough—I say, I'll hold you that Bet, that you did not get fifty Shillings by't, and that the House lost a hundred Pound. This had like to ha' made sad work; but all was well, for neither of 'em have been acted since, for they both sleep in everlasting Tranquillity. [See also pp. 23–25 for other remarks about the two Iphigenia plays.]
- LIF A CURE FOR JEALOUSIE. [By John Corye.] Edition of 1701: No actors' names.  
COMMENT. Betterton's Company. The date of the première is not known, but the Preface indicates that it appeared during the run of *The Constant Couple*, which apparently was most frequently acted during November, December, and January.
- Friday 1* ENTERTAINMENTS. [By William Joy.]  
DG COMMENT. See the notice on 29 Nov. 1699.
- Thursday 7* ENTERTAINMENTS.  
DG COMMENT. *London Post*, 4–6 Dec. 1699: At the Request of several Persons of Quality, on Thursday next, being the 7th Inst. at the Theatre in Dorset Garden, the Famous Kentishmen, Wm. and Rich. Joy, design to show to the Town before they leave it, the same Tryals of Strength both of them, that Wm. had the Honour of showing before His Majesty, and their Royal Highnesses, with several other Persons of Quality; for which, he receiv'd a considerable Gratuity. . . . Beginning exactly at 2, and Ending at 4. The Boxes 4s. the Pit 2s. 6d. 1st Gallery 2s. Upper Gall. 1s.
- Wednesday 13* COMMENT. On this day James Brydges attended an unnamed play at this theatre  
LIF (Huntington MS St 26).
- YB CONCERT.  
COMMENT. *London Gazette*, No. 3556, 7–11 Dec. 1699: On Wednesday next, the 13th Instant, will be performed at York-Buildings, a Consort of Musick, with the last St. Cecilia's Song, for the Benefit of Mr Pate and Mr [Daniel] Purcell, beginning exactly at 8 at night.
- Thursday 14* THE MARRIAGE HATER [MATCHED]. [By Thomas D'Ursey.] Cast not  
DL known.  
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and three in the Box at Marryage hater. 16s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.  
John Dryden to Mrs Steward, 14 Dec. 1699: Both the Iphigenias have been playd with bad Success; & being both acted, one against the other, in the same week, clashed together, like two rotten ships, which cou'd not endure the shock; & sunk to rights (*The Letters of John Dryden*, p. 131).
- Saturday 16* THE EARL OF ESSEX. [*The Unhappy Favourite*. By John Banks.] Cast not  
DL known.  
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley in the Box at Earle of Essex. 4s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

[THE AMOROUS WIDOW; or, The Wanton Wife. By Thomas Betterton.] A cast in the edition of 1706 is compatible with the company at this time: Sir Peter Pride – Freeman; Cunningham – Verbrugen; Lovemore – Betterton; Barnaby Brittle – Dogget; Jeffrey – Fieldhouse; Clodpole – Bright; Merryman – Underhill; Lady Laycock – Mrs Leigh; Lady Pride – Mrs Willis; Mrs Brittle – Mrs Bracegirdle; Philadelphia – Mrs Porter; Prudence – Mrs Hunt; Damaris – Mrs Prince.

Monday 18  
LIF

COMMENT. Betterton's Company. It is not certain that this play was given at this time, but Vanbrugh, writing on 25 Dec. 1699, states that Thomas Dogget, who had been acting in Norwich, was in London "last Week," and acted six times, presumably on 18, 19, 20, 21, 22, 23 Dec. 1699. *The Amorous Widow* is a likely play for this week, as Barnaby Brittle was one of Dogget's best roles. In addition, the Inner Temple, which usually requested popular plays, selected it for its revels on 3 Feb. 1699/1700.

Nearly all the individuals in the cast in the 1710 edition acted in London during this season, with two exceptions: Fieldhouse and Mrs Hunt. Their roles may have been played by them or by other performers if they were not in the company at this time. I owe the suggestion that this was the play in which Dogget appeared to Professor Lucy Le Hook.

COMMENT. John Vanbrugh to the Earl of Manchester, 25 Dec. 1699: Miss Evans the dancer at the New Playhouse is dead too; a feaver Slew her in eight and forty hours. She's much lamented by the Towne as well as the House, who can't well bare her loss; Matters running very low with 'em this Winter; if Congreve's Play [*The Way of the World*] don't help 'em they are undone. 'tis a Comedy and will be play'd about Six weeks hence, nobody has seen it yet.

Monday 25  
DL, LIF

Liveridge is in Ireland, he Owes so much money he dare not come over, so for want of him we han't had one Opera play'd this Winter; tho' Purcell has set one New One and Fingar another. We have got the Woman from the Chesire Cheese upon the Stage, who has the best Voyce for't by much that has been there at any time. We have the Emperors Crooked Eunuch here, Francisco. They give him a hundred and twenty Guineas for five times. he has sung Once and was well likt. Dogget was here last Week, they gave him thirty pound to act Six times, which he did and fill'd the house every time (*The Complete Works of Sir John Vanbrugh* [Bloomsbury: Nonesuch Press, 1928], iv, 4).

THE TRAGICAL HISTORY OF KING RICHARD III. [Adapted from William Shakespeare by Colley Cibber.] Edition of 1700: King Henry the Sixth – Wilks; Edward Prince of Wales – Miss Allison; Richard Duke of York – Miss Chock; Richard Duke of Gloucester; – Cibber; Duke of Buckingham – Powel; Lord Stanley – Mills; Duke of Norfolk – Simpson; Ratcliff – Kent; Catesby – Thomas; Henry Earl of Richmond – Evans; Oxford – Fairbank; Elizabeth – Mrs Knight; Ann – Mrs Rogers; Cicely – Mrs Powel.

Late December  
DL

COMMENT. Rich's Company. The date of the première is not known, but the Dedication is dated February 1699/1700, the play was entered in the *Term Catalogues* in February 1699/1700, and advertised in the *Flying Post*, 16 March 1699/1700. The latest likely date for the first production is January 1700, but the play may have appeared in late December as a rival to LIF's production of *I Henry IV* early in January 1700.

Cibber, *Apology*, I, 275: But the Master of the Revels, who then licens'd all Plays for the Stage, assisted this Reformation [of the morality of the stage] with a more zealous Severity than ever. He would strike out whole Scenes of a vicious or immoral Character, tho' it were visibly shewn to be reform'd or punish'd; a severe Instance of this kind falling upon my self may be an Excuse for my relating it: When *Richard the Third* (as I alter'd it from Shakespear) came from his Hands to the Stage, he expung'd the whole first Act without sparing a Line of it. This extraordinary Stroke of a *Sic volo* occasion'd my applying to him for the small Indulgence of a

*Late December*  
DL      Speech or two, that the other four Acts might limp on with a little less Absurdity! no! he had no leisure to consider what might be separately inoffensive. [Cibber continues with an explanation of the censor's argument for cutting the act.]

Preface to Cibber's *Ximena*, 1719: *Richard the Third*, which I alter'd from Shakespeare, did not raise me Five Pounds on the Third Day.

## January 1700

### Wednesday 3 ENTERTAINMENTS.

DG      COMMENT. *London Post*, No. 30, 1–3 Jan. 1700: This day at the Theatre-Royal in Dorset-garden, the Famous Kentish-man Mr Joy, designs to show the same Tryals of Strength, he had the honour of showing before his Majesty, the Prince and Princess of Denmark, and several Persons of Quality, viz. The lifting a weight of 2240 *l.* Holding an extraordinary large Cart-Horse; and afterwards breaking a Rope that will bear 3500 weight. There will likewise be shewn the Sister, carrying 5 Bushels of Wheat, or any other grain; She being but 15 Years of Age. They will also show on Thursday, Friday, and Saturday, beginning at 3 of the Clock, and ending at 4 in the Afternoon. Boxes 3*s.* Pit 2*s.* 1st Gallery 1*s.* Upper gallery 6*d.*

### Thursday 4 ENTERTAINMENTS. See 3 Jan. 1700.

DG

### Friday 5 ENTERTAINMENTS. See 3 Jan. 1700.

DG

### Saturday 6 ENTERTAINMENTS. See 3 Jan. 1700.

DG

Tuesday 9      KING HENRY THE FOURTH: With the Humours of Sir John Falstaff. [Altered from William Shakespeare by Thomas Betterton.] Edition of 1700: King Henry IV – Berry; Prince of Wales – Scudamore; John Earl of Lancaster – Bayly; Northumberland – Boman; Henry Percy, surnamed Hotspur – Verbruggen; Westmorland – Pack; Worcester – Freeman; Owen Glendower – Hodgson; Douglas – Arnold; Sir Walter Blunt – Trout; Sir Richard Vernon – Harris; Sir John Falstaff – Betterton; Bardolph – Bright; Francis the Drawer – Bowen; Katherine Percy – Mrs Boman; Hostess – Mrs Leigh.

COMMENT. Betterton's Company. This performance was probably the first day of this revival, for Matthew Prior wrote to Abraham Stanyan, 8 Jan. 1699/1700: To-morrow night Betterton acts Falstaff, and to encourage that poor house the Kit Katters have taken one side-box and the Knights of the Toast have taken the other (HMC, Bath MSS. [London, 1908], III, 394). See also 28 Jan. 1699/1700. The play was advertised in the *London Gazette*, No. 3601, 13–16 May 1700, and the title page states: Reviv'd, with Alterations. Written Originally by Mr Shakespear.

Tursday 11      COMMENT. James Brydges, *Diary*: About 6: went to y<sup>e</sup> play. I staid there a quarter of an hour (Huntington MS St 26).

[DL or LIF]

[Saturday 20]      COMMENT. Alice Hatton, writing on (possibly) 20 Jan. 1699/1700: I was last night (wth Lady Longuevil and Lady Arundel) at y<sup>e</sup> Princess's, and Lady Long: was so kind to offer to carry me to y<sup>e</sup> Oppera to day wth her and Lady Portland; but I was so unfortunate as to be engaged to go to Lady Denbighs to see y<sup>e</sup> famous Mrs Binges dance, or else I should have bin glad to have waited on Lady Long: tho I had seen it before and think it very silly. Mr Abel is to have a fine musicke meeting to morrow, and y<sup>e</sup> tickets are guineas a piece, w<sup>ch</sup> is a little to much for me to throw away; so I shall not be there, and I find so many y<sup>e</sup> can afford it better

of my mind, y<sup>t</sup> I fancy, if he had had lower rates, he would have got more (Hatton Correspondence, Camden Society, xxiii [1878], 245). It is difficult to assign a proper date to this letter. It is unlikely that it was written on Saturday 20 Jan., as Abell was not likely to offer a concert on Sunday at which admission would be charged. It is possible that the opera referred to is *The Grove*, which is known to have been performed on 19 Feb. 1700, but the fact that this opera was unsuccessful makes it unlikely that it had its premiere in mid-January and was played again in mid-February. Perhaps the letter should be dated mid-February.

[Saturday 20]  
[DL or LIF]

**COMMENT.** James Brydges, *Diary*: I din'd at Mr Gervase Pierrepont's, with Mr Moor, Dr Davenant, Mr Scobell, & Mr Harcourt; about 8: I set y<sup>e</sup> 2 first down at y<sup>e</sup> playhouse, & came home (Huntington MS St 26).

Tuesday 23  
[DL or LIF]

**COMMENT.** Villiers Bathurst to Arthur Charlett, 28 Jan. 1699/1700: The Wits of all qualities have lately entertained themselves with a revived humour of Sir John Falstaff in Henry the Fourth, which has drawn all the town, more than any new play that has bin produced of late; which shews that Shakespeare's wit will always last: and the criticks allow that Mr Betterton has hitt the humour of Falstaff better than any that have aimed at it before (G. Thorn-Drury, *More Seventeenth Century Allusions to Shakespeare*, [London, 1924], p. 48).

Sunday 28  
LIF

**COMMENT.** James Brydges, *Diary*: I went & din'd at y<sup>e</sup> fountain, after w<sup>ch</sup> I went to y<sup>e</sup> Playhouse in Lincolns Inn fields, & saw my Cozen Huzzys & Coz: Roberts there. I staid an act (Huntington MS St 26).

Monday 29  
LIF

Tuesday 30

*A FAST DAY FOR THE MARTYRDOM OF CHARLES I*

## February 1700

**COMMENT.** *A Comparison Between the Two Stages* (1702), commenting upon Betterton's success with *I Henry IV* (see 9 Jan. 1699/1700) pictures Betterton entering his Closet and praying to Shakespeare for further assistance (p. 25), with the result that "tho' some of those Plays that Batterton Acted were Historical, and consequently highly irregular, yet they never fail'd to please" (p. 26). Sullen adds: Well, this lucky hit of Betterton's put D. Lane in a non-plus! Shakespear's Ghost was rais'd at the New-house, and he seem'd to inhabit it for ever: What's to be done then? Oh, says Rich I'll pray as well as he—What? Shall a Heathen Player have more Religion than a Lawyer? No, it shall never be said—with that Mr R—— goes up to the Garret (a pair of Stairs higher than his own Apartment) and taking Ben Johnson's Picture with him, he implores.

[DL, LIF]

This work implies that Betterton presented *Henry VIII* in addition to *I Henry IV* and that Rich revived *Volpone*, *The Alcymist*, and *The Silent Woman*, which had, according to the author of this work, lain unacted for twenty years (p. 26).

**MEASURE FOR MEASURE;** or, Beauty the Best Advocate. [Altered from William Shakespeare by Charles Gildon.] Edition of 1700: Prologue [Written] by Mr Oldmixon, Spoken by Mr Betterton. Epilogue: Shakespeare's Ghost, Spoken by Mr Verbruggen. Duke of Savoy — Arnold; Angelo — Betterton; Escalus — Berry; Claudio — Verbrugen; Lucio — Baile; Balthazar — Pack; Provost — Freeman; Isabella — Mrs Bracegirdle; Julietta — Mrs Bowman; Mariana — Mrs Prince.

LIF

- LIF      COMMENT. Betterton's Company. The date of the first production is not known, but the Prologue refers to "this Winter," suggesting a date before March 1700. A song, "Ah Belinda I am pressed," in this play, appeared in *Orpheus Britannicus*, 1698, the music by Henry Purcell, who had died some years before its appearance in this collection.
- A *Comparison Between the Two Stages* (1702), pp. 26–27, referring to the rivalry between LIF and DL in reviving Shakespeare and Jonson: The Battel continued a long time doubtful, and Victory hovering over both Camps, Batterton Sollicts for some Auxiliaries from the same Author, and then he flanks his Enemy with *Measure for Measure*.
- LIF      THE GENEROUS CHOICE. [By Francis Manning.] Edition of 1700: Prologue. Epilogue Spoken by Miss Porter. No actors' names.
- COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Boy*, 19 March 1699/1700, makes it likely that the first performance occurred not later than February 1700. The Prologue also suggests a Lenten performance: Methinks in Lent.
- Friday 2*      THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] Cast not known, but a possible cast (with some exceptions) is listed under 18 Dec. 1699.
- IT      COMMENT. Betterton's Company. See *A Calendar of the Inner Temple Records*, III, 357.
- Saturday 3*      VENICE PRESERV'D; or, A Plot Discover'd. [By Thomas Otway.] Cast not known.
- DL      COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Venice preserved. 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.
- Saturday 10*      THE RELAPSE; or, Virtue in Danger. [By John Vanbrugh.] See 21 Nov. 1696.
- DL      COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box at y<sup>e</sup> Relapse. 8s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.
- Tuesday 13*      THE CONSTANT COUPLE; or, A Trip to the Jubilee. See 28 Nov. 1699.
- DL      COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Constant Couple. 12s. See Hotson, *Commonwealth and Restoration Drama*, p. 378.
- Monday 19*      THE GROVE; or, Love's Paradice. [By John Oldmixon.] Edition of 1700: Arcadius – Mills; Eudosius – Powel; Adrastus – Tomms; Parmenio – Cibber; Nicias – Thomas; Aurelia – Mrs Rogers; Phylante – Mrs Temple; Sylvia – Mrs Oldfield. Prologue. Epilogue Writ by Mr Farquhar.
- COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box at the Grove an Opera. 10s. See Hotson, *Commonwealth and Restoration Drama*, p. 378.
- It is not known whether this performance was the première, but the publication of this work on 16 March 1699/1700 (*Post Man*, 14–16 March 1699/1700) suggests that if the usual month between première and publication intervened for this work, the première may have been in mid-February. On the other hand, a letter—see 20 Jan. 1699/1700—may refer to this work.
- The music was composed by Daniel Purcell. In *Songs in the New Opera Called The Grove or Love's Paradice* (1700) the following singers are listed: Mrs Irwin, Freeman, The Boy, Hughes, Mrs Lindsey, Pate, and Mrs Shaw.
- The Preface implies that the opera was a failure: As for the Persons who were not so generous . . . who thought the Catastrophe was not enough prepar'd, and that the discovery in the last Act was huddled and in confusion, they will now see if what he had writ had been spoken, every thing would have appear'd clear and natural, which, to shorten the Entertainment, had been before broken and disorder'd.

**THE MOURNING BRIDE.** [By William Congreve.] See 20 Feb. 1696/7.  
 COMMENT. Betterton's Company. This performance is known from a playbill apparently no longer extant: W. R. At the Desire of several Persons of Quality. At the New Theatre in Little Lincoln's-Inn Fields, this present Tuesday, being the 27th of February, will be presented, a Tragedy call'd The Mourning Bride. [The Moorish] Entry perform'd by [The Little] Boy. Vivant Rex. (W. J. Lawrence, *The Elizabethan Playhouse and Other Studies* (Stratford, 1913). See also R. W. Lowe, *Thomas Betterton* (London, 1891), and Fitzgerald, *A New History*, I, 389.

Tuesday 27  
LIF

## March 1700

**THE REFORM'D WIFE.** [By William Burnaby.] Edition of 1700: Sir Solomon Empty – Johnson; Freeman – Wilks; Careless – Toms; Clerimont – Mills; Doctor – Haines; Astrologer – Fairbank; Astra – Mrs Knight; Clarinda – Mrs Rogers; Sylvia – Mrs Temple; Lady Dainty – Mrs Verbruggen; Mrs Friendly – Mrs Powell; Fidelia – Mrs Moor; Cloe – Mrs Stephens; Pert – Mrs Baker. Prologue. Epilogue, Spoken by the Sickly Lady.

DL

COMMENT. Rich's Company. The date of the première is not known, but the second edition (1700) states: The first appearance of this Play was on a Wednesday in Lent; for then (it seems) the Town look for a bad Entertainment. [As the play was advertised in the *Flying Post*, 2 April 1700, the first performance probably occurred in early March.]

A Prologue by Sir Charles Sedley which may have been intended for this play is in Sedley's *Works*, ed. V. de Sola Pinto (London, 1928), I, 46–47, 288–89.

A song in this play, separately printed ca. 1700, indicates that the music was composed by Daniel Purcell and that the song was sung by Mrs Erwin.

### CONCERT.

Friday 1  
EC

COMMENT. James Bridges, *Diary*: ye Exeter Music Meeting (Huntington MS St 26).

**THE WAY OF THE WORLD.** [By William Congreve.] Edition of 1700: Fainall – Betterton; Mirabell – Verbruggen; Witwoud – Bowen; Petulant – Bowman; Sir Willfull Witwoud – Underhill; Waitwell – Bright; Lady Wishfort – Mrs Leigh; Millamant – Mrs Bracegirdle; Mrs Marwood – Mrs Barry; Mrs Fainall – Mrs Bowman; Foible – Mrs Willis; Mincing – Mrs Prince. Prologue, Spoken by Mr Betterton. Epilogue, Spoken by Mrs Bracegirdle.

Tuesday 5  
LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but Lucyle Hook, "James Brydges Drops in at the Theater," *Huntington Library Bulletin*, VIII (1945), 309, speculates that James Brydges' attendance at LIF this day may have been prompted by his seeing this new play, as he stayed longer than he often did at a theatrical performance. The comedy was certainly acted before 12 March 1699/1700.

James Brydges, *Diary*: I went to ye play in Lincolns inn fields, where I met Sr G. Coply, who set me down after it was ended (Huntington MS St 26).

Downes, *Roscius Anglicanus*, p. 45: *The Way of the World*, a Comedy wrote by Mr Congreve, twas curiously Acted; Madam Bracegirdle performing her Part so exactly and just, gain'd the Applause of Court and City; but being too Keen a Satyr, had not the Success the Company Expected.

### THE WAY OF THE WORLD. See 5 March 1700.

Wednesday 6  
LIF

COMMENT. Betterton's Company. If this play had its première on 5 March and if the company acted on Wednesday in Lent, this play probably was acted daily (except perhaps Friday) during this week.

- Tbursday 7* THE WAY OF THE WORLD. See 5 March 1700.  
LIF
- Friday 8* CONCERT.  
EC COMMENT. James Brydges, *Diary*: at ye Musick Meeting (Huntington MS St 26).
- Saturday 9* THE WAY OF THE WORLD. See 5 March 1700.  
LIF COMMENT. Betterton's Company. James Brydges, *Diary*: About 8: Sr G; [Copy] & I . . . going by ye playhouse in Lincolns inn fields, met Mr Edwin (Huntington MS St 26).
- Monday 11* THE WAY OF THE WORLD. See 5 March 1700.  
LIF COMMENT. Betterton's Company. James Brydges, *Diary*: About 6: he [Brydges' brother Henry] set me down at ye Playhouse in Lincolns inn fields, where I met M<sup>r</sup> Coke, M<sup>r</sup> Hammond, & Sir Godfrey Coply: about 8: I came home (Huntington MS St 26).
- Tuesday 12* THE ISLAND PRINCESS. [By Peter Motteux.] See November 1698.  
DL COMMENT. Rich's Company. Lady Marow to Arthur Kay, 12 March 1699/1700: I have been at a play. 'The Island Princess' which is mighty fine (HMC, 15th Report, Appendix, Dartmouth MSS., Part 1, 1896, p. 145).
- LIF COMMENT. Lady Marow to Arthur Kay, 12 March 1699/1700: 'The Way of the World,' Congreve's new play doth not answer expectation, there being no plot in it but many witty things to ridicule the Chocolate House, and the fantastical part of the world (HMC, 15th Report, Appendix, Dartmouth MSS., Part 1, p. 145). John Dryden to Mrs Steward, 12 March: Congreves New Play has had but moderate success; though it deserves much better (*Letters of John Dryden*, p. 134).
- Wednesday 13* COMMENT. James Brydges, *Diary*: I went with [Mr Coke], M<sup>r</sup> How, Sr Theophilus Oglethorpe, Sr G: Coply &c.: to Lockits, & about 8: went with ye last to ye Playhouse in Covent Garden; wee did but just look in (Huntington MS St 26).
- Friday 15* CONCERT.  
EC COMMENT. James Brydges, *Diary*: [At] Exeter change Musick meeting (Huntington MS St 26).
- Mid-March* THE BEAU DEFEATED; or, The Lucky Younger Brother. [By Mrs Mary Pix.]  
LIF Edition ca. 1700: Prologue Spoke by Mr Bowman. Epilogue Spoken by a Boy. Sir John Roverhead – Bowman; Elder Clerimont – Trout; Younger Clerimont – Verbruggen; Belvoir – Thurmond; Lady Landsworth – Mrs Bracegirdle; Mrs Rich – Mrs Barry; Mrs Clerimont – Mrs Bowman; Lady la Basset – Mrs Prince; Mrs Fidget – Mrs Willis.  
COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Boy*, 16–18 April 1700, suggests that the first production came before Easter, March 31. A song, "Delia tired Strephon with her flame," with music by John Eccles and sung by Bowman, is in *Wit and Mirth*, 1706.
- Tuesday 19* CONCERT.  
YB COMMENT. *Post Boy*, 16–19 March 1700: In York Buildings, this present Tuesday, being the 19th of this Instant March, will be perform'd a Consort of Vocal and Instrumental Musick, for the Benefit of Mr Edward Keene, beginning at the usual hour. Prices 2s. 6d. Those Persons that have already any of his Tickets dated the 20th are desired to take Notice that the Performance will be this day, and not as the Tickets are dated.

## CONCERT.

COMMENT. *Post Man*, 16-19 March 1700: For the benefit of Mrs Hudson and Mr Williams, to morrow being Wednesday the 20th instant, in the Great Room in York Buildings, will be performed an extraordinary entertainment of Vocal and Instrumental Musick. At the desire of several Ladies of Quality, with a new Prologue to be performed by Jo. Haines.

*Wednesday 20*  
YB

*Monday 25-Saturday 30*  
*PASSION WEEK*

## April 1700

COMMENT. John Dryden to Mrs Steward, 11 April 1700: Within this Moneth there will be playd for my profit, an old play of Fletchers, calld the Pilgrim, corrected by my good friend Mr Vanbrook; to which I have added A New Masque, & am to write a New Prologue & Epilogue. Southerns tragedy, calld the Revolt of Capoua, will be playd At Bettertons House within this fortnight. I am out with that Company, & therefore if I can help it, will not read it before tis Acted; though the Authour much desires I shou'd (*The Letters of John Dryden*, p. 136).

*Thursday 11*

THE FATE OF CAPUA. [By Thomas Southerne.] Edition of 1700: Prologue Written by Charles Boyle. Epilogue Written by Coll. Codrington and Spoken by Mrs Barry. Pacuvius Calavius - Hodgson; Virginius - Betterton; Marius Blosius - Berry; Vibius Virius - Bayly; Decius Magius - Boman; Perolla - Scudamore; Junius - Verbruggen; Favonia - Mrs Barry.

*Mid-April*  
LIF

COMMENT. Betterton's Company. The date of the première is not known, but Dryden's letter (see 11 April 1700) places its expected presentation between 11 and 25 April. The fact that the play was advertised in the *London Gazette*, 29 April 1700, suggests a première early in April.

COMMENT. James Brydges, *Diary*: With Sr G: Copy to ye Play (Huntington MS St 26).

*Thursday 18*  
[DL or LIF]

COMMENT. *Post Man*, 20-23 April 1700: On Saturday last two Gentlemen [according to the *Post Boy*, 23-25 April 1700, they were Captain Francis and Mr Squibb, of the Exchequer] quarrelled at the Play-house, and one of them was mortally wounded.

*Saturday 20*  
[DL or LIF]

THE PILGRIM. [Altered from John Fletcher by John Vanbrugh, with The Secular Masque by John Dryden.] Edition of 1700: Prologue Written by Mr Dryden. Epilogue by Mr Dryden. [Colley Cibber spoke both Prologue and Epilogue.] Alphonso - Johnson; Pedro - Wilks; Roderigo - Powell; Governor - Simson; Scholar - Thomas; Parson - Haynes; Englishman - Cibber; Welshman - Norris; Taylor - Pinkethman; Alinda - Mrs Oldfield; Juletta - Mrs Moor.

*Monday 29*  
DL

COMMENT. Rich's Company. The date of the first production is not certain, but tradition states that Dryden died on the third day (1 May 1700); if this report is correct, the first performance occurred on 29 April 1700. In *A Collection of New Songs . . . Compos'd by Mr Daniel Purcel, Perform'd in the Revis'd Comedy call'd the Pilgrim* (1700) is a song, "Chronos, Chronos, mend thy pace," with Janus sung by Freeman, Momus by Pate, Diana by Mrs Erwin. Gottfried Finger apparently composed the passage sung by Venus, "Calms appear when storms are past."

Monday 29  
DL

William Egerton, *Faithful Memoirs of . . . Mrs Anne Oldfield* (1731): *The Pilgrim* was indeed reviv'd for the Benefit of Mr Dryden, Ann. 1700, but he dying on the third Night of its Representation, his Son attended the Run of it, and the Advantages accrued to his Family.

Cibber, *Apology*, I, 269–70: This Epilogue, and the Prologue to the same Play [*The Pilgrim*], written by Dryden, I spoke myself, which not being usually done by the same Person, I have a mind, while I think of it, to let you know on what Occasion they both fell to my Share. . . . Sir John Vanbrugh, who had given some light touches of his Pen to the *Pilgrim* to assist the Benefit Day of Dryden, had the Disposal of the Parts, and I being then as an Actor in some Favour with him, he read the Play first with me alone, and was pleased to offer me my Choice of what I might like best for myself in it. But as the chief Characters were not (according to my Taste) the most shining, it was no great Self-denial in me that I desir'd he would first take care of those who were more difficult to be pleased; I therefore only chose for myself two short incidental Parts, that of the stuttering Cook and the mad Englishman. . . . Sir John, upon my being contented with so little a Share in the Entertainment, gave me the Epilogue to make up my Mess; which being written so much above the Strain of common Authors, I confess I was not a little pleased with. And Dryden, upon his hearing me repeat it to him, made a farther Compliment of trusting me with the Prologue.

Cibber, *Apology*, I, 305–6: In the Year 1699, Mrs Oldfield was first taken into the House, where she remain'd about a Twelve-month almost a Mute and unheeded, 'till Sir John Vanbrugh, who first recommended her, gave her the Part of Alinda in the *Pilgrim* revis'd. This gentle Character happily became that want of Confidence which is inseparable from young Beginners, who, without it, seldom arrive to any Excellence: Notwithstanding, I own I was then so far deceiv'd in my Opinion of her, that I thought she had little more than her Person that appear'd necessary to the forming a good Actress; for she set out with so extraordinary a Diffidence, that it kept her too despondingly down to a formal, plain (not to say) flat manner of speaking. Nor could the silver Tone of her Voice 'till after some time incline my Ear to any Hope in her favour.

*A Comparison Between the Two Stages* (1702), p. 27: [After Drury Lane and Lincoln's Inn Fields had revived Shakespeare and Jonson] Nay then, says the whole party at D. Lane, faith we'll e'en put the *Pilgrim* upon him—ay faith, so we will, says Dryden, and if you'll let my Son have the Profits of the Third Night, I'll give you a Secular Mask: Done, says the House, and so the Bargain was struck.

Tuesday 30 THE PILGRIM. See 29 April 1700.  
DL

## May 1700

Wednesday 1  
DL

THE PILGRIM. See 29 April 1700.

COMMENT. Rich's Company. If the tradition (see 29 April 1700) is correct, this, the day of Dryden's death, was the third performance of this revived play.

Thursday 2  
DLVOLPONE; or, The Fox. [By Ben Jonson.] *Cast not known.*

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and three in the Box at the fox. 16s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

Wednesday 8  
YB

CONCERT.

COMMENT. *Post Man*, No. 747, 4–7 May 1700: At the desire of several Ladies of Quality, To-morrow being Wednesday, (in the great Room in York Buildings)

will be performed a new Mask set to Musick, with an extraordinary entertainment of other Vocal and Instrumental Musick for the Benefit of Mr Gouge [Mr George in *Flying Post*] and Miss Bradshaw. Prices 2s. 6d.

*Wednesday 8*  
YB

**COMMENT.** Both playhouses were closed for the burial services of John Dryden.  
See *The Patenee; or Some Reflections in Verse* (1700), titlepage.

*Monday 13*  
DL, LIF

**COMMENT.** *Post Boy*, 14-16 May 1700: 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.

*Thursday 16*  
DL

**COMMENT.** *Flying Post*, 18-21 May 1700: The Grand Jury of London, made a presentation last Sessions against frequenting the Play-houses, as a publick Nuisance and a dangerous and growing Evil, corrupting the Morals and Principles of the Youth, and desir'd that Play-house Bills might not be henceforth posted up in the City. [See also Luttrell, *A Brief Relation*, IV, 647.]

*Tuesday 21*  
DL, LIF

**THE TEMPEST;** or, The Enchanted Island. [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.*

*Thursday 30*  
DL

**COMMENT.** Rich's Company. *Post Boy*, 28-30 May 1700: This Day at the King's Play-house, will be Acted the *Tempest*, or the Enchanted Island, with some Additional Entertainments, at the Request of several Seafaring Men.

## June 1700

**THE PROPHETESS.** [By Thomas Betterton.] *Cast not known.*

*Saturday 1*  
DL

**COMMENT.** Rich's Company. *Post Boy*, 30 May-1 June 1700: The Opera of the Prophetess, being this day Commanded to be Acted, for the Entertainment of the two Alcaids, the Envoyes from the Emperor of Morocco. [When this play was revived at LIF on 3 Dec. 1715, by Rich's Company, the bill was headed: Not Acted these Sixteen Years.]

**THE HISTORY OF HENGIST, THE SAXON KING OF KENT.** *Autor not known.* *Cast not known.*

*Monday 3*  
DL

**COMMENT.** Rich's Company. This play was apparently never published, and the performance is known only by an advance announcement: *Post Boy*, 30 May-1 June 1700: The History of Hengist, the Saxon King of Kent, which before was designed to be Acted this day [1 June 1700], for the benefit of Mr Johnson, is therefore deferr'd till Monday.

*London Post*, 7-10 June 1700: This Week the Morocco Ambassador diverted himself thrice at the Play-house.

**COMMENT.** *Flying Post*, 13-15 June 1700: We are credibly informed, That Yesterday a Trial was brought on in the Court of Common-Pleas, against one of the players, for Prophanely using the name of God upon the Stage, contrary to an Act of Parliament made in King James the First's time; and that the Verdict was given against the Player; according to the Tenor of the said Act, &c.

*Friday 14*  
DL, LIF

- Saturday 15**    **THE CONSTANT COUPLE.** See 28 Nov. 1699.  
 DL                COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Constant Couple 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 378. This play was reprinted in 1700.
- Tuesday 18**    **THE PILGRIM.** See 29 April 1700.  
 DL                COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and three in the Box at the Pilgrim. 16s. See Hotson, *Commonwealth and Restoration Stage*, p. 378. According to the *Post Man*, 15-18 June 1700, the play was published on this day.
- Friday 21**      **CONCERT.**  
 YB                COMMENT. *London Gazette*, No. 3611, 17-20 June 1700: For the Entertainment of the Agents lately arrived from the Emperor of Morocco, to Morrow being Friday, will be new Musick, both Vocal and Instrumental, with a Prologue and Epilogue, in York-Buildings, to begin at 8 at Night.
- Tuesday 25**     **COMMENT.** An order of the Court of Common Council for London forbids any performances of plays or interludes at Bartholomew Fair. See a broadside in the British Museum [1851 b. 25 (25)], reported by Alfred Jackson, *Review of English Studies*, XIV (1938), 55. *Flying Post*, 22-25 June 1700: The Right Honourable the Lord Mayor and Court of Alderman have ordered that no Play-house Bills be affix'd on any Post, &c. in this City; and the like Orders are resolved on in Westminster.
- Friday 28**      **THE TEMPEST.** [Altered from William Shakespeare by Thomas Shadwell.] *Cast not known.*  
 DL                COMMENT. Rich's Company. For the details, see LIF, below.
- LIF              **LOVE FOR LOVE.** [By William Congreve.] *Cast not known.* For a recent cast, see 30 April 1695.  
 COMMENT. Betterton's Company. *London Post*, 28 June-1 July 1700: Yesterday the Play called the Tempest was acted at the Old Play-house; and that called Love for Love at the new, both for the benefit of the poor English Slaves, &c. and I am told, that the sum arising thereby, amounted to about 250 £. It being put on the Playhouse Bills on Friday last, That each Company were to Act that day, and the whole Profits to go to'ards the Redemption of the English now in Slavery at Machanisso in Barbary, we are credibly informed, That, pursuant thereunto, the Treasurers of the Theatre Royal in Drury Lane, did on Saturday last pay into the hands of the Churchwardens of St. Martin's the sum of 20 £. out of the Receipts of the Play acted by that Company, towards the Relief of those our Natives from Slavery, which good example 'tis hoped, may move others to be speedy and generous in their Charity for the same purpose. What the other Company gave I do not yet hear.

## July 1700

- Friday 5**      **THE COMICAL HISTORY OF DON QUIXOTE.** [By Thomas D'Urfey.] *Cast not known*, but presumably Mrs Bracegirdle acted Marcella. See also May 1694, and below.  
 LIF                COMMENT. Betterton's Company. *Flying Post*, 2-4 July 1700: At the Request, and for the Entertainment of several Persons of Quality, at the New Theatre in

Lincolns-Inn-Fields, to Morrow, being Friday, the 5th of this instant July, will be acted, The Comical History of Don Quixote, both Parts being made into one by the Author. With a new Entry by the little Boy, being his last time of Dancing before he goes to France: Also Mrs Elford's new Entry, never performed but once; and Miss Evan's Jigg and Irish Dance: With several new Comical Dances, compos'd and perform'd by Monsieur L'Sac and others. Together with a new Pastoral Dialogue, by Mr George and Mrs Haynes; and variety of other Singing. It being for the Benefit of a Gentleman in great distress; and for the Relief of his Wife and Three Children.

*Friday 5*  
LIF

Downes, *Roscius Anglicanus*, p. 45: *Don Quixot*, both Parts made into one, by Mr Dursey, Mrs Bracegirdle Acting, and her excellent Singing in't; the Play in general being well Perform'd 'tis little Inferior to any of the preceding Comedies.

THE PILGRIM. See 29 April 1700.

COMMENT. Rich's Company. *Post Boy*, No. 818, 4-6 July 1700: For the Benefit of Mrs Oldfield. This day at the Theatre Royal in Drury-Lane, will be presented, a Comedy call'd, The Pilgrim. Revis'd with Large Alterations, and a Secular Masque. With the Dialogue between the 2 mad Lovers. Being Acted this time at the desire of several Persons of Quality. And Entertainments of Singing and Dancing between the Acts and in particular, a new Entry Compos'd by the late Mr Eaglesfield, and perform'd by Mr Weaver, Mr Cottin, and Miss Campion. A Scotch Song with the Dance of the Bonny Highlander; never done but once before on the English Stage.

*Saturday 6*  
DL

COMMENT. *The Flying Post*, 4-6 July 1700, contains the order (see 25 June 1700) forbidding the acting of plays or interludes at Bartholomew Fair.

*BF*  
Monday 8  
DL

SOPHONISBA; or, Hannibal's Overthrow. [By Nathaniel Lee.] *Cast not known.*

COMMENT. Rich's Company. *London Post*, 5-8 July 1700: This day at the Theatre Royal in Drury-lane, will be presented a Play called, Sophonisba, or Hannibals Overthrow, not performed by the publick Actors but all by young Gentlemen and Ladies for their own Diversion. The Benefit for the young People of the House.

COURTSHIP A LA MODE. [By David Crauford.] Edition of 1700: Prologue, Written by Mr Farquhar, and Spoken by Mr Powell. Epilogue, Spoken by Will. Pinkethman. Sir John Winmore - Powel; Capt. Bellair - Wilks; Sir Anthony Addle - Norris; Dick Addle - Pinkethman; Freelo - Mills; Alderman Chollerick - Johnson; Ned Chollerick - Toms; Willie - Bullock; Scowler - Fairbank; Flora - Mrs Rogers; Melintha - Mrs Moor; Decoy - Mrs Powell; Timandra - Mrs Temple; Lucy - Mrs Kent; Betty - Mrs Baker.

*Tuesday 9*  
DL

COMMENT. Rich's Company. That this day was the première is implied by the *Post Boy*, 6-9 July 1700: This Day at the Theatre Royal in Drury-Lane, will be presented a New Comedy, never Acted before, called Courtship Alamode.

Preface, Edition of 1700: This Play was so long expected e're it came into the World, that I'm oblig'd in Justice to my self, to excuse its appearance at a time when there were scarce Witnesses in Town of its Birth. It was enter'd in the other House [LIF], where Mr Betterton did me all the Justice I cou'd indeed reasonably hope for. But that Example he gave, was not it seems to be follow'd by the whole Company, since 'tis known that Mr Bowman (I mention his Name to keep the reflection from other sharers) kept the first Character of my Play six weeks, and then cou'd hardly read six lines on't. How far that Way of management makes of late for the Interest and Honour of that House, is easie to be judg'd. Some who valu'd their reputations more, were indeed rarely or never absent. To these I gave my thanks; but finding that six or seven people cou'd not perform what was design'd for fifteen, I was oblig'd to remove it after so many sham Rehearsals, and in two days it got footing

- Tuesday 9*  
DL upon the other Stage [DL]. Where 'twas immediately cast to the best Advantage, and Plaid in less than twenty days. [In the Dedication Penkethman states that he saw the play into print after its being received well by the town.]
- A Comparison Between the Two Stages* (1700), pp. 104–5: *Ramble: Courtship Alameda*, the Author, one Crawford, a Caledonian. *Sullen*: I remember it, and its Adventures; it was enter'd into the New-House, at the Recommendation of a certain Scotch Lord, and sojourning there six Months to no purpose, it travell'd afterwards to the Old-House, where it was with much ado Acted. *Ramble*: And Damn'd—there I was in with you.
- Saturday 13*  
DL THE CONSTANT COUPLE. See 28 Nov. 1699.  
COMMENT. Rich's Company. *Post Boy*, 11–13 July 1700: In consideration of the great Success of a Play, call'd, the Constant Couple, or a Trip to the Jubilee, and in Answer to a Scandalous Prologue spoken against it by the New House: At the Theatre Royal in Drury Lane this day, being the 13th of July, the said Play will be presented, for the Benefit of the Author, it being the last time of the Company's Acting this Summer. [The play, with the new Prologue, was published 20 Aug. 1700, according to the *Post Man*, 17–20 Aug. 1700.]
- Monday 29*  
DL, LIF COMMENT. According to a letter, 29 July 1700, in *Letters of Wit, Politicks, and Morality* (1701), p. 404, the playhouses had closed by this day.

## August 1700

- Tuesday 6*  
DL, LIF COMMENT. Luttrell, *A Brief Relation*, iv, 674: The lord chamberlain has ordered that no playes be acted for 6 weeks while the mourning [for the Duke of Gloucester] continues.
- Late August*  
BF COMMENT. The proclamation against plays and interludes at BF was printed again in the *London Post*, 7–9 Aug. 1700. Nevertheless, entertainments occurred at the Fair:  
*Flying Post*, 13–15 Aug. 1700: At Barns's and Findley's Booth, between the Crown-Tavern and the Hospital-Gate, over-against the Cross Daggers in West-Smithfield (during the usual Time of Bartholomew Fair) . . . Four of the most Famous Companies ever in England, who perform such Curiosities in Dancing, Tumbling, and Vaulting, far surpassing any ever yet seen.  
*Post Boy*, 17–20 Aug. 1700: At the Monument Booth, over against the Fleece and Seven Stars, near the Crown Tavern in West Smithfield, will be perform'd by the famous Dutch Womans Companies of Rope-Dancers, at the same Ground where she was last Year.

## INDEX



## INDEX

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