

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.

Carbondale, Southern Illinois University Press, 1960-

<http://hdl.handle.net/2027/mdp.39015038922269>

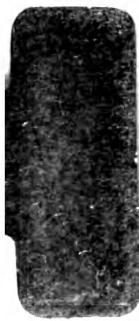
HathiTrust



www.hathitrust.org

Creative Commons Attribution-NonCommercial
http://www.hathitrust.org/access_use#cc-by-nc

This work is protected by copyright law (which includes certain exceptions to the rights of the copyright holder that users may make, such as fair use where applicable under U.S. law), but made available under a Creative Commons Attribution-NonCommercial license. You must attribute this work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). This work may be copied, distributed, displayed, and performed - and derivative works based upon it - but for non-commercial purposes only. For details, see the full license deed at <http://creativecommons.org/licenses/by-nc/3.0/>.



Digitized by Google



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 2: 1700-1729

EDITED WITH A CRITICAL INTRODUCTION BY

Emmett L. Avery



SOUTHERN ILLINOIS UNIVERSITY PRESS
CARBONDALE, ILLINOIS, MCMLX

~~PN~~ 2

PN

2592

185

185

185

185

185

First edition



ALL RIGHTS RESERVED

LIBRARY OF CONGRESS CATALOG CARD NUMBER 60-6539

PRODUCED BY THE CHANTICLEER PRESS, INC., NEW YORK

PRINTED IN AUSTRIA BY THE BRÜDER ROSENBAUM, VIENNA

DESIGNED BY ANDOR BRAUN

~~G~~

22-22

22-223347

22-223347

PREFACE

THIS WORK, of which the following two volumes form Part 2, is designed as a comprehensive reference for all persons interested in London stage history during the Restoration and Eighteenth-Century periods. The thesis underlying the compilation is that the history of drama is primarily stage history. The authors wish to present to future students of the drama full information as to the "whole show" which occurred on the London stage during that time. They wish to go even further and make available information as to the total operation and management of the London theatres 1660-1800.

Although no means of presenting a record of theatrical performances in the early eighteenth century would be so valuable as photographic reproduction of all playbills and newspaper advertisements, the cost of doing so is prohibitive. As a compromise, the daily schedule has been arranged in a format which lists the play and afterpiece (with casts, if any are advertised or known), and prologues and epilogues, which are treated as part of the dramatic offerings. Under separate headings, such as Dancing, Singing, Music, and Entertainment, appear the diverse *entr'acte* offerings; these have been reduced to a consistent format. Under *Comment* are recorded other facts concerning a performance: benefits, requests for particular plays, box office receipts, the presence of royalty and other persons named in the bills, and references to or quotations from contemporary documents which throw light upon the evening's whole entertainment.

Admittedly complete consistency is out of the question, for even a format must bow to expediency. For example, between 1700 and 1729 the bills spell the names of performers and the titles of songs, dances, and musical compositions in many ways. Thus, the actor Pinkethman and Pinkeman eventually became Penkethman; the Laguerre family is frequently Legare. The principle has been to adhere to the spelling in the bill, but not to do so when regularization makes a variation no longer of interest. Similarly,

the entries under Dancing, Singing, Music, and Entertainments are a faithful reproduction of the content of the bills, but the exact wording has often been silently altered, by the elimination, for example, of Mr, Signor, Monsieur, although the feminine identifications have been retained. Italics and capitalizations (of entire words) have been, as well, silently eliminated. The significance of content, in other words, has outranked that of typography, yet the phrasing of the bill (especially for entertainments) has been retained when it seems of value in preserving the spirit of the advertisement.

The Calendar for 1700 to 1729 contains, in addition to plays and operas, notices of concerts: a form of entertainment that will not necessarily be recorded after 1729. In the early eighteenth century the relations between concert halls and theatres (especially the opera house) were so close that, were notices of concerts omitted, the view of the world of London entertainment would be not at all complete. For similar reasons, dramatic performances in what might be called Greater London have been included. Performances at Bartholomew Fair and Southwark Fair (August–September) appear at the close of a season's entries, even though these performances sometimes overlap those of the playhouses at the opening of the subsequent season. On the other hand, performances with no speaking or singing parts (for example, those of puppets) have been excluded.

In the early years of the century, when records were scanty, some entries are conjectural. If the first night of a play is unknown, the entry appears under the month in which it was almost certainly produced. Throughout the Calendar the theatrical season is the unit of organization; so, as well, is the listing of the cast for each play, a listing which is recorded by a "ladder" series of entries. For example, at Drury Lane in 1717-1718, the first performance of *The Country Wife* on 10 October records the cast. The second performance, on 31 January, lists only the changes from the cast for 10 October ("As 10 Oct. 1717, but Dorilant – Diggs; Alithea – Mrs Younger"). That for 27 March lists the changes from the cast for 31 January ("As 31 Jan., but Dorilant omitted"). And the fourth performance, 8 May, lists only one performer; hence the entry reads, "Horner – Wilks, but see 27 March." Short of repeating the full cast at each performance, this has seemed the most feasible method of indicating the casts throughout a season. When a play has so many changes within a single season that confusion results, arbitrarily a new start, perhaps in mid-season, will be made with a full cast, a new "ladder" continuing for the rest of the season. Finally, the first performance of a play in a season gives its full title (if so

listed in the bill), such as *The Committee; or, The Faithful Irishman*; thereafter, only the first title, unless two plays of similar titles require constant differentiation.

My colleagues will of course wish to comment on their separate parts of *The London Stage, 1660–1800*, but since my part is the first to be published they have asked me to make some general acknowledgments.

Over twenty years of research in the annals of the London stage have produced this work in its breadth of scope as well as its fullness of detail. In recent years the progress of the study has been greatly facilitated by very generous grants from foundations, research libraries, and private individuals, as well as by leaves of absence granted by our universities. All of us associated with *The London Stage, 1660–1800*, are especially indebted to the John Simon Guggenheim Memorial Foundation and its Secretary-General, Henry Allen Moe, for three Fellowships, plus a renewal, and a very generous grant toward publication; to the Folger Shakespeare Library for five grants-in-aid; and to the Huntington Library for similar assistance. Our universities have provided funds for the purchase of materials, travel, and publication.

To the staffs of the British Museum, the Victoria and Albert Museum (especially the Enthoven Collection), the Library of Congress, and the Harvard, Yale, Texas, and Huntington libraries, we owe our appreciation for patient and unwearying aid. To the owners of fine private libraries, to the Duke of Devonshire, and the late Carl H. Pforzheimer, we are indebted for allowing us access to unique manuscript materials. The number of scholars who have assisted in the assembling of these materials is so large that a full listing of all to whom we are happily indebted might suggest that we had done almost none of the work ourselves.

Most of all we are obligated to the Director, Dr. Louis B. Wright, and the staff of the Folger Shakespeare Library for encouragement and aid. We have had many opportunities to study its fine collection of theatrical documents, playbills, pamphlets, manuscript account books, diaries, journals, and newspapers of the eighteenth century. From this collection much of our work has stemmed, and the Director has encouraged, summer after summer, the gathering together there of eighteenth-century scholars whose stimulus has helped to give this study a comprehensiveness which it might otherwise have lacked.

To such indebtedness, which we all share, I wish to acknowledge specific influences and assistance which have contributed markedly to my own part in it. To Professor George Sherburn I owe my initial interest

in the history of the eighteenth century stage and I am grateful for his unfailing generosity in advice and criticism. To Professor Allardyce Nicoll my debt is not only that shared by every student of the period, but is increased by his willingness over the years to discuss the scope and arrangement of my section of this work. Miss Sybil Rosenfeld, associate editor of *Theatre Notebook* and generous friend to all stage historians bound for London, has given me valuable counsel and helped me find new materials. Professors G. E. Bentley and Louis Landa of Princeton University have given me wise counsel. In these and other ways I am indebted to Mr. Arthur G. Hudd, of the staff of the British Museum, to my colleagues, Mr. Paul Kies and Mr. John Elwood, and to my students, who have patiently allowed me to test upon them some of the materials incorporated herein. The Committee on Research of Washington State University has assisted me with grants for travel to London and for part of the expense of publishing the unit dealing with 1700-1729.

In addition, none of us can point to any phase of this work without acknowledging the mutual, helpful influence of all the collaborators in shaping these materials. And I am happy to acknowledge the unfailing assistance of my wife in every phase of this work.

Pullman, Washington

EMMETT L. AVERY

23 June 1959

CONTENTS

VOLUME I

PREFACE	v
LIST OF ILLUSTRATIONS	xi
KEY TO ABBREVIATIONS	xiii
LIST OF REFERENCES	xv

INTRODUCTION: The London Stage, 1700-1729 xvii

The Playhouses: Location and Description xxii · *Theatrical Finances* lii
Administration and Management lxxi · *Advertising* lxxxix · *The Benefit* xcvi
Costumes, Scenes, and Machines ciii · *The Repertory: General View* cxii
The Repertory: The Afterpiece cxvi · *Actors and Acting* cxxi · *Dancers and Dancing* cxxx · *Theatrical Music* cxxxvi · *The Specialties* cxlii
The Production cxlviii · *The Audience* clx · *The Course of Contemporary Criticism* clxx

The Theatrical Seasons, 1700-1717 I

Season of 1700-1701 3 · *Season of 1701-1702* 15 · *Season of 1702-1703* 25
Season of 1703-1704 43 · *Season of 1704-1705* 75 · *Season of 1705-1706* 101
Season of 1706-1707 129 · *Season of 1707-1708* 153 · *Season of 1708-1709* 175
Season of 1709-1710 197 · *Season of 1710-1711* 233 · *Season of 1711-1712* 257
Season of 1712-1713 283 · *Season of 1713-1714* 307 · *Season of 1714-1715* 327
Season of 1715-1716 367 · *Season of 1716-1717* 413

INDEX clxxix

VOLUME II

LIST OF ILLUSTRATIONS	vii
KEY TO ABBREVIATIONS	ix
LIST OF REFERENCES	xi
The Theatrical Seasons, 1717-1729	xiii
<i>Season of 1717-1718</i> 461 · <i>Season of 1718-1719</i> 505 · <i>Season of 1719-1720</i> 547	
<i>Season of 1720-1721</i> 591 · <i>Season of 1721-1722</i> 637 · <i>Season of 1722-1723</i> 685	
<i>Season of 1723-1724</i> 735 · <i>Season of 1724-1725</i> 785 · <i>Season of 1725-1726</i> 831	
<i>Season of 1726-1727</i> 879 · <i>Season of 1727-1728</i> 931 · <i>Season of 1728-1729</i> 987	
INDEX	xv

LIST OF ILLUSTRATIONS

Between pages 158–159

- Theatre Royal, Haymarket**
- The Duke's Theatre, Dorset Garden**
- Benefit Ticket, Drury Lane**
- Playbills from London Newspapers**
- A Bill for Printing**
- Costs for Renting Stage Properties**
- Costs for Cleaning and Mending**
- Costs for Refurbishing and Redecorating**

KEY TO ABBREVIATIONS

The great number of concerts as well as plays given in halls, taverns, booths, academies, and "Great Rooms" necessitates the use of cue titles for places of entertainment. For the major theatres, the shortened forms will be readily understood. For the less familiar locations, arbitrary abbreviations are supplemented by further details under Comment in the daily entries in the Calendar.

AC	Angel Court	CR	Crown and Anchor
AVT	Anchor and Vine Tavern	CRT	Crown Tavern
B&S	Barber's and Surgeon's Hall	CT	Castle Tavern
BCA	Bird Cage Alley	DG	Dorset Garden Theatre
BELH	Bellsized House	DL	Drury Lane Theatre
BF	Bartholomew Fair	DR	Dancing Room
BH	Boman's House	DS	Dancing School
BHT	Bull Head Tavern	DT	Dog Tavern
B-L	Bullock-Leigh Booth	EBH	Earl of Burlington's House
BOS	Bow Street	EEH	Exchequer Eating House
BPT	Blue Posts Tavern	FE	Mr Fearnly's
BR	Beveridge's Room	GB	Golden Balls
BT	Buffler Tavern	GG	Green Gates
BUH	Buckingham House	GH	Girdlers Hall
CA	Caverley's Academy	Globe	Globe and Marlborough's Head
CC	Chelsea College	GO	Godwins
CDR	Couch's Drawing Room	GR	Greenwich
CDS	Coignand's Dancing School	GRT	Great Room
CGR	Coignand's Great Room	GT	Greyhound Tavern
CH	Charterhouse	HA	Hampstead
CL	Chancery Lane	HA W	Hampstead Wells
CLA	Clafton	HAY	New Haymarket Theatre
CLAR	Clare's Academy	HAY GR	Great Room, Haymarket
CLH	Clothworker's Hall	H&P	Hand and Pen
CLK	Clerkenwell	HC	Hampton Court
CLK CS	Clerkenwell Charity School	HDR	Hill's Dancing Room
COH	Coachmaker's Hall	HDS	Home's Dancing School

HH	Haberdasher's Hall	PY	Palace Yard
HIC	Hickford's	QUEEN'S	Queen's Theatre
HOUN	Hounslow	RI	Richmond
HT	Horshoe Tavern	RI W	Richmond Wells
IT	Inner Temple	RDS	Roussau's Dancing School
KAT	King's Arms Tavern	SF	Southwark Fair
King's	King's Theatre	SG	Spring Garden
LIF	Lincoln's Inn Fields Theatre	SH	Stationer's Hall
LR	Long Room	SHG	Somerset House Garden
LS	Loe's School	SJP	St James's Palace
MA	Mr Mayor's	SML	St Martin's Lane
MBS	Mrs Bellamy's School	SOU	Southwark
MDS	Mrs Defenne's School	SPS	St Paul's School
MEG	Mile End Green	TC	Tottenham Court
MF	May Fair	TCJS	Tennis Court, James Street
MH	Marlborough House	TEC	Tennis Court
MO	Moorfields	TGB	Two Golden Balls
MTH	Merchant Taylor's Hall	TTT	Three Tuns Tavern
NH	North Hall	UM	Upper Moorfields
OS	Orlibeer's School	WCH	Wax Chandler's Hall
OSG	Old Spring Garden	Weys'	Weys' Home
PC GR	Great Room, Peter's Court	WH	Whitehead
PH	Pewterer's Hall	WINH	Windmill Hill
PR	Powlet's Room	WS	Westminster School
PT	Pye Tavern	YB	York Buildings
PU	Punch's		

LIST OF REFERENCES

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.

- AITKEN, G. A. *The Life of Sir Richard Steele*. London, 1889.
- BAGGS, ZACHARY. *Concerning the Poor Actors, who under Pretense of hard Usage from the Patentees, are about to desert their Services*. London, 1709.
- BARKER, R. H. *Mr Cibber of Drury Lane*. New York, 1939.
- BLANCHARD, RAE (ed.). *The Correspondence of Richard Steele*. Oxford, 1941.
- . *The Occasional Verse of Richard Steele*. Oxford, 1952.
- BLUNDELL, MARGARET (ed.). *Blundell's Diary and Letter Book, 1702–1728*. Liverpool, 1952.
- BOND, R. P. *Queen Anne's Indian Kings*. Oxford, 1952.
- BUDD, F. E. (ed.). *The Dramatic Works of William Burnaby*. London, 1931.
- BYRD, WILLIAM. *The London Diary (1717–1721) and Other Writings*, ed. Louis B. Wright and Marion Tingling. New York, 1958.
- BYROM, JOHN. *The Private Journals and Literary Remains of John Byrom*, ed. Richard Parkinson. 2 vols. Chetham Society, 1854–57.
- CAREY, HENRY. *The Poems of Henry Carey*, ed. F. T. Wood. London, 1930.
- CHETWOOD, W. R. *A General History of the Stage*. London, 1749.
- . *The British Theatre*. Dublin, 1750.
- CIBBER, COLLEY. *Apology*, ed. R. W. Lowe. London, 1888.
- CIBBER, THEOPHILUS. *The Lives and Characters of the most Eminent Actors and Actresses*. London, 1753.
- CONGREVE, WILLIAM. *Works*, ed. Montague Summers. London, 1925.
- COWPER, MARY COUNTESS. *Diary of Mary Countess Cowper*. London, 1864.
- COWPER MS. Historical Manuscripts Commission, 12th Report, Part II. London, 1888.
- DAVIES, THOMAS. *Dramatic Miscellanies*. London, 1784.
- DELANY, MARY. *Autobiography and Correspondence of Mary Granville, Mrs. Delany*, ed. Lady Llanover. London, 1861–62.
- DENNIS, JOHN. *The Critical Works of John Dennis*, ed. E. N. Hooker. Baltimore, 1939–43.
- DEUTSCH, O. E. *Handel: A Documentary Biography*. New York, n.d. [1954].
- DOWNES, JOHN. *Roscius Anglicanus*, ed. Montague Summers. London, n.d.
- EGERTON, WILLIAM. *Faithful Memoirs of... Mrs. Anne Oldfield*. London, 1731.
- EGMONT, EARL OF. *The Diary of the Earl of Egmont*. London, 1920–23.
- EGMONT Ms. Historical Manuscripts Commission. London, 1909.
- FITZGERALD, PERCY. *A New History of the English Stage*. London, 1882.
- GENEST, JOHN. *Some Account of the English Stage*. Bath, 1832.

- GIBSON, T. E. (ed.). *Blundell's Diary*. Liverpool, 1895.
- GILBERT, VEDDER M. "Unrecorded Comments on John Gay, Henry Travers, and Others." *Notes and Queries*, 198 (August 1953), 337-39.
- HERVEY, JOHN, EARL OF BRISTOL. *Letter Books of John Hervey*. Wells, 1894.
- HOGAN, C. B. *Shakespeare in the Theatre, 1701-1800: London, 1701-1750*. Oxford, 1952.
- HOTSON, LESLIE. *The Commonwealth and Restoration Stage*. Cambridge, Mass., 1928.
- HUGHES, JOHN. *Poems, With Some Selected Essays in Prose*. London, 1735.
- ILCHESTER, EARL OF (ed.). *Lord Hervey and His Friends, 1726-1738*. London, 1950.
- INDERWICK, F. A. (ed.). *Calendar of the Inner Temple Records*. London, 1901.
- JACOBS, GILES. *The Lives and Characters of the English Dramatic Poets*. London, 1723.
- KRUTCH, J. W. *Comedy and Conscience after the Restoration*. New York, 1924.
- LOEWENBERG, A. *Annals of Opera, 1597-1940*. Cambridge, 1943.
- LOFTIS, JOHN. *Steele at Drury Lane*. Berkeley and Los Angeles, 1952.
- London in 1710. From the Travels of Zacharias Conrad von Uffenbach*, tr. and ed. W. H. Quarrell and Margaret Mare. London, 1934.
- LATREILLE Ms. British Museum, Add. MSS., 32249.
- LUTTRELL, NARCISSUS. *A Brief Historical Relation of State Affairs*. Oxford, 1857.
- MAINWARING, JOHN. *Memoirs of the Life of the Late G. F. Handel*. London, 1760.
- NICOLL, ALLARDYCE. *Early Eighteenth Century Drama*. 3rd. ed. Cambridge, 1952.
- . *Restoration Drama, 1660-1700*. 4th ed. Cambridge, 1952.
- POPE, ALEXANDER. *The Correspondence of Alexander Pope*, ed. George Sherburn. Oxford, 1956.
- PORLAND MS. Historical Manuscripts Commission. London, 1899.
- RAND, BENJAMIN (ed.). *The Correspondence of George Berkeley and Sir John Percival*. Cambridge, Mass., 1941.
- ROSENFIELD, SYBIL. *Strolling Players and Drama in the Provinces, 1660-1765*. Cambridge, 1939.
- RUNDLE, THOMAS. *The Letters of the Late Thomas Rundle*. Gloucester, 1789.
- RYDER, DUDLEY. *The Diary of Dudley Ryder, 1715-1716*, ed. William Matthews. London, 1939.
- SCHULTZ, W. E. *Gay's Beggar's Opera: Its Content, History, and Influence*. New Haven, Conn., 1923.
- SECRETAN, C. G. *Memoirs of the Life and Times of the Pious Robert Nelson*. London, 1860.
- SUMMERS, MONTAGUE. *The Restoration Theatre*. New York, 1934.
- THALER, ALWIN. *Shakespere To Sheridan*. Cambridge, Mass., 1922.
- TICKELL, R. E. (ed.). *Thomas Tickell and the Eighteenth Century Poets (1685-1740)*. London, 1931.
- VANBRUGH, JOHN. *Works*, ed. Bonamy Dobrée. London, 1928.
- VICTOR, BENJAMIN. *A History of the Theatres*. London, 1761.
- WELLS, S. B. (ed.) *A Comparison Between the Two Stages*. Princeton. 1942.
- The Wentworth Papers, 1705-1739*, ed. James J. Cartwright. London, 1883.
- WHINCOP, THOMAS. *A List of all the Dramatic Authors*. Appended to Thomas Whincop, *Scanderbeg: or, Love and Liberty*. London, 1747.
- WILEY, AUTREY N. *Rare Prologues and Epilogues*. London, 1940.
- WINSTON MS. Folger Shakespeare Library.



INTRODUCTION

THE LONDON STAGE

1700-1729

IT HAS OFTEN been argued that the essence of history is a distillation of local history. Without a detailed account of what happened here, there, and anywhere, we cannot successfully trace to the full the larger scheme of events. So it is with theatrical annals. Without a detailed knowledge of daily performances in the London theatres, we can hardly arrive at proper judgments upon the broad trends of English drama, the reputation of individual plays and of authors, and the contribution of such other arts as dance and music to dramatic offerings.

Although the first thirty years of the eighteenth century are not the most extraordinary in the annals of London theatricals, they possess an excitement and importance of their own. They saw the introduction of Italian and ballad opera into English playhouses. They gave us the best works of George Frederic Handel; they gave us *The Beggar's Opera*. They witnessed a change from the practice of Restoration times, which generally offered a single play as the entertainment of the evening, to the typical programs of the 1720's involving a full-length drama, with *entr'acte* entertainments of song and dance, followed by an afterpiece, often a farce or pantomime or short ballad opera. These seasons also record the end, in 1714, of a theatrical monopoly by a single company; thereafter, London always had at least two theatres competing during the winter months. During these years the stage and its clerical opponents continued the engagement initiated by Jeremy Collier in 1698 by an assault upon the alleged profaneness of English drama; and a struggle between freedom of the stage and legal or moral controls persisted until Parliament enacted the Licensing Act in 1737.

This introductory essay is concerned, in part, with some of these developments in the London playhouses, but is much more concerned with

the theatres as show business. Many previous studies have dealt with the nature of the drama written in this period, as well as with histories of the vogue and reception of plays, but far less attention has been paid to the management, finances, operations, and practices of the houses devoted to drama and opera. Since the following calendar is a record of what happened each day in the theatres, the present introduction attempts to give a general view of the operations of the playhouses as producers of entertainment. It will be useful first, however, to examine briefly some of the distinctive patterns which management and the public—sometimes with obvious design, often by the drift that characterizes many of man's efforts to entertain himself—created during these thirty years.

To a constant reader of early eighteenth-century theatrical advertisements, probably the most striking characteristic of these thirty years is the growing emphasis upon variety. The typical season had a formula that seldom varied: a playhouse opened with a daily change of play until a considerable number of stock plays had been presented once or twice, after which the management repeated, with variations, the cycle of the basic repertory but mingled with the old plays a number of new productions, whose authors hoped for a run of at least three performances (in order to secure a dramatist's benefit), preferably six or nine (for further benefits), and a somewhat larger number of newly revived plays which had been inactive for three, five, ten, or even twenty years.

Within this pattern the management more and more frequently offered the spectator a broadening range of entertainment. The typical evening had its own diversity. Before the curtain rose, the orchestra played three compositions (overtures, sonatas), commonly known as the First, Second, and Third Music. A player stepped forth to speak a Prologue. After the first act of a five-act play, a song, dance, or piece of music (or possibly all three) filled the interval, and between the successive acts other skits, songs, dances, and music, most of which bore no essential relation to the theme of the drama, entertained the spectators. For example, between the second and third acts of *Hamlet*, Francis Niveton might offer one of his specialties, the "Running Footman's Dance." The play concluded with an Epilogue. The program might also include an afterpiece, perhaps with its own Prologue and Epilogue. If it had more than a single act, it might have its own *entr'acte* entertainments.

Within this framework, the legitimate houses gradually transformed their offerings from straight drama to a medley of entertainments. The basic pattern of an evening's program remained essentially the same year

after year, but the total offerings had great variety. In a season a theatre presented forty to seventy-five different plays, some old, some new; the songs and dances ranged from serious to comic, satiric to sentimental, classical to contemporary; new prologues and epilogues joined the oft-repeated ones. The management often stressed the novelty of an actor, singer, or dancer "who never appeared upon any stage before." The new mingled with the old in a constant search for freshness, variety, and vitality.

A similar trend toward variety appeared in the range of entertainments offered everywhere in London. In the first decade, when Italian opera appeared, the managements tried operas sung wholly in Italian, others in which Italian and English singers sang in their respective languages, and still others wholly in English. In the 1720's Lincoln's Inn Fields reintroduced some of the more popular Italian operas in new English versions. The opera houses also added *entr'acte* entertainments to their programs. In the third decade several Italian and French companies appeared in London, sometimes in competition with the English companies, sometimes within the patent houses as part of their repertories. Occasionally the managements added processions or elaborate ceremonial scenes to old plays to give them a fresh appeal. In the 1720's pantomime became the rage, and choreographers searched mythology and *commedia dell'arte* themes for plots and themes for these spectacles. Late in the third decade ballad opera entered the repertory. To make both old and new appeal to the audience, the managers gave greater care to the design of new scenery, the invention of machinery and stage props for pantomime and spectacles, and the fashioning of new costumes in the staging of new plays and, frequently, the revival of inactive ones.

Implicit in the emphasis upon variety was a willingness to experiment. The repertory system of this period could easily have led to staleness, to the "same dull round of plays," as an occasional critic emphasized. The theatres did not, however, follow a rigid formula. In the opening years of the century, for example, the managers experimented broadly with various means of supplementing the main play of the evening. In the first decade, also, the theatres tried various means of most satisfactorily fitting Italian opera and English plays into the seasonal offerings. Sometimes both opera and plays appeared in a single theatre under the same management; at times they were given in different theatres under separate management; occasionally one playhouse offered both operas and plays while its competitor acted only drama.

In management and operational organization, as will be pointed out more fully later, the early decades tried several approaches. At the opening of the century, one house had an actor-manager, the other a patentee, as the head. Later, Drury Lane had a successful management under three actors with equal powers. After several experiments with the problems of opera, its supporters formed the Royal Academy of Music to administer its fiscal and artistic affairs. In other matters management experimented until it reached a satisfactory mode of operations. In the first decade, for example, it wavered as to the best curtain time: five o'clock, five-thirty, six? Eventually London decided that six o'clock best suited the wishes of the spectators, and for many years curtain time stayed at that hour. The production of such elaborate afterpieces as pantomime created a problem in admission charges. The managers insisted that the greater expense of these spectacles warranted higher fees; many spectators, however, resented the increase, especially those who considered pantomime an affront to good taste. How should these complaints be met? Finally, management solved the problem by announcing that anyone leaving before the overture to the pantomime could have a refund of the extra charge.

Occasionally a desire arose for freedom to experiment within the confines of the typical theatrical schedule. For example, a letter to *Mist's Weekly Journal*, 20 November 1725, proposed a system of subscriptions for new plays to make certain that both theatre and dramatist received ample rewards from an assured financial backing. The writer argued that surely four hundred individuals would subscribe a half guinea on condition that a fine new comedy or tragedy be acted in the following season. Each subscriber would receive a box ticket and a copy of the printed play; the drama would be acted at least three times. From the subscription the treasurer would receive four shillings, the dramatist the rest; thus, management would be certain of at least £30 in the boxes for three nights, and the poet would have a guaranteed return instead of relying upon the uncertainty of benefits.

During this period Aaron Hill planned the most elaborate experiment in the interests of good theatre, although circumstances prevented his carrying out his plans. The *Daily Journal*, 21 December 1721, announced his program. He would be sole manager and director of a company at the Haymarket. The scenes had been "contriv'd after a Fashion entirely new, the Habits . . . all new; the principal Characters of the Men, and all the Womens Characters, will be play'd by Persons who never appear'd upon the Stage before." Hopefully, Hill announced that the "chief End and

Design of this Theatre is the regulation of the Stage, and the Benefit and Encouragement of Authors, whose Works very often, tho' good, are despis'd and set aside." Unforeseen difficulties in securing a lease of the theatre caused Hill to abandon these plans, but he and others occasionally sought means of staging better plays with more artistic success than, in their opinion, the commercial theatres offered.

Expansion, experimentation, and variety required more money, more emphasis on business operations, more careful fiscal planning. We do not know the financial status of the theatres at the beginning of the century, but in the 1720's Lincoln's Inn Fields required a budget of approximately £10,000 yearly. Occasionally the opera house expended more than that for a much shorter season. By 1734 operations had expanded to the point where, writing on 2 November to Henry Fox, Lord Hervey reported J. J. Heidegger's estimate that two opera houses, one for foreign comedians, and three English theatres called for a minimum of £76,000 yearly before the managers could expect to show a profit.¹

If one makes a conservative estimate of £7,500 as the cost of operating one theatre before 1714, one might expect that theatrical business between 1700 and 1714 entailed expenditures of between £125,000 and £150,000. From 1714 to 1729 the combined operations of Drury Lane and Lincoln's Inn Fields came to more than £20,000 yearly, a total of £300,000. The Royal Academy of Music probably spent a minimum of £75,000 during the same years, and a modest estimate of £25,000 for the Haymarket and lesser theatrical enterprises would raise the total for the seasons from 1700-1701 through 1728-29 to between £525,000 and £600,000. And these figures would not include the amounts spent on such other forms of entertainments as the Fairs, concerts, and theatricals in Greenwich and Richmond.

¹ *Lord Hervey and his Friends*, ed. The Earl of Ilchester (London, 1950), p. 211.

The Playhouses: Location and Description

WITH the restoration of the monarchy in 1660 and the consequent relaxing of Commonwealth prohibitions against theatrical enterprises, London began a period of extensive building and remodeling of playhouses. Between 1660 and 1700 several new ones were constructed; some of these burned, and others proved unsatisfactory.² By 1700 only three theatres remained normally in use: Lincoln's Inn Fields, Dorset Garden, and Drury Lane. Within ten years, two of these were abandoned, leaving only Drury Lane actively engaged in dramatic presentations.

The first three decades of the new century witnessed the building of several new theatres. In 1705 John Vanbrugh completed the Queen's Theatre in the Haymarket, which first housed plays but later became more useful for opera. In 1714 John Rich opened a new Lincoln's Inn Fields on the site of the earlier one. Six years later John Potter constructed a small house in the Haymarket, sometimes known as the Little Haymarket or the French Theatre, to distinguish it from Vanbrugh's more imposing structure. Playhouses arose on the periphery of London; most of these, particularly playhouses in Greenwich, Hampton Court, and Richmond, for many years kept close links with the London companies.

This gradual increase in the number of theatres in operation contrasted greatly with the control which during the Restoration had limited London to two patent houses, sometimes to only one. The Little Haymarket became a center for amateur or foreign performers; the Queen's (known as the King's after George I came to the throne) specialized in opera; whereas Drury Lane and Lincoln's Inn Fields supported two companies devoted to repertories of old and new English drama. In addition, several "Great Rooms," booths, and temporary establishments provided stages for occasional performances of plays; and a host of rooms catered to the early century enthusiasm for concerts, in which vocalists and instrumentalists from the opera companies as well as from the regular theatres performed.

² For an account of Restoration playhouses, see Leslie Hotson, *The Commonwealth and Restoration Stage* (Cambridge, Mass., 1928), and Allardyce Nicoll, *Restoration Drama, 1660–1700*, 4th ed. (Cambridge, 1952).

In the pages immediately following, the history, capacity, legal problems, and accommodations of the early eighteenth-century theatres are discussed. They appear in the order of their construction or opening, some of the lesser ones being grouped together. In the subsequent calendar of daily performances, the locations and other identifying features of the less important halls are given when they first appear.

LINCOLN'S INN FIELDS I: 1661-1708

The first playhouse in Lincoln's Inn Fields, which had been opened in 1661 and which had passed into the hands of a series of companies in later years, was occupied by Thomas Betterton and his associates when the new century opened.³ It was a relatively small theatre,⁴ and, according to the advertisements in 1703-4, it had, to supplement the usual boxes and pit, only a single gallery, whereas most of the larger theatres constructed in the eighteenth century contained two galleries.

Betterton's company played there until John Vanbrugh had completed the Queen's Theatre in the Haymarket. Welcoming the opportunity to act in a larger house, the players in 1705 moved into this magnificent structure. Although Lincoln's Inn Fields was reopened in the summer of 1705 for a few performances, it was not used thereafter for theatrical offerings. In the *Daily Courant* 7 September 1708 the building was advertised to be let for a tennis court or for any other nontheatrical purpose. Not until 1714, when Christopher Rich planned a new theatre there, did the site again assume importance to London's actors and playgoers.

DORSET GARDEN: 1671-1709

The playhouse in Dorset Garden, which had opened in 1671 and which had come under the same management as that of Drury Lane, occasionally offered operas and concerts after the opening of the eighteenth century but rarely presented plays. In 1703, however, it gave promise of being reopened, for on 13 May 1703 the *Daily Courant* announced that it was

³ See Hotson, *Commonwealth and Restoration Stage*, pp. 120-26.

⁴ For discussions of the theatre's merits and inadequacies, see Colley Cibber, *Apology*, ed. R. W. Lowe (London, 1888), I, 314; and *A Comparison Between the Two Stages* [1702], ed. S. B. Wells (Princeton, 1942), p. 22.

being fitted with new scenes for a new opera; but nothing came immediately of this plan. On 27 November 1704 the same journal reported that, after being damaged by winds, Dorset Garden had been repaired and would open on 6 December 1704 with Cibber's new play, *The Careless Husband*. On that date, however, a brief announcement stated that, because of inclement weather, acting at Dorset Garden would be deferred.

It did not reopen until the summer of 1706, when it presented Italian operas (*Arsinoe* and *Camilla*). In the following autumn the Drury Lane company played there, offering both operas and plays; but in December 1706 the company returned to Drury Lane and thereafter Dorset Garden was rarely occupied. On 1 June 1709 the *Daily Courant* reported that the playhouse "at Dorset-Stairs is now pulling down."

DRURY LANE: 1674-

The theatre in Drury Lane which Londoners patronized at the opening of the eighteenth century was the second in the historic line bearing the most famous name in English theatrical annals. According to Cibber,⁵ Drury Lane was a model theatre, a point he emphasized when he discussed the less satisfactory acoustics of the Queen's Haymarket, even though by 1700 the original excellence of Drury Lane had been modified by remodeling to increase the capacity of the pit and boxes. To make this change,

✓ Christopher Rich had shortened the forward portion of the stage, thus enlarging the pit, and had narrowed the stage by adding boxes at the sides. One result of these changes was that the actors were forced about ten feet farther back from the auditors in the pit.

Unfortunately, no detailed account remains which clarifies the capacity of Drury Lane after these alterations, although fragmentary evidence appears in the bills in the *Daily Courant*. According to an advertisement for 23 January 1703 the management for that night put the pit and boxes together and sold tickets, not to exceed 400, for the combined sections. The same figure appeared on 1 and 11 February 1703, except that on 11 February the announcement specified 100 tickets for the front boxes, 300 for pit and side boxes. An announcement of a subscription for *Rosamond* on 22 March 1707 referred to "the two Side Boxes," implying the existence of only two, and the Drury Lane expense vouchers (Folger Shakespeare Library) state that in November 1714 each of the "double boxes" held 20 persons. Drury

⁵ *Apology*, II, 80-81.

Lane, then, may possibly have held no more than 100 in the front boxes, 40 in the side boxes, and 260 in the pit.

If the pit and boxes accommodated 400 persons and if the galleries held no more than 263 spectators, the number present on 26 December 1677,⁶ there would be a minimum capacity of 663 auditors. No doubt the maximum was greater, since the managers occasionally allowed spectators to sit or stand on the stage and, in all probability, the galleries held more than the 263 individuals present on a single night in 1677. In addition, the capacity of the pit could always be increased by crowding more persons onto the benches.

To these cold figures may be added a more colorful account of the interior of Drury Lane. Writing many years later, Thomas Davies drew a vignette of life backstage as he remembered it from earlier years:

There is a little open room, in Drury-lane theatre, called the settle; it is separated from the stage and the scene-room by a wainscot inclosure. It was formerly, before the great green room was built, a place for many of the actors to retire to, between the acts, during the time of action and rehearsal. From time out of mind, till about the year 1740, to this place a pretty large number of the comedians used to resort constantly after dinner, which, at that time, was generally over at two o'clock. Here they talked over the news and politics of the day, though, indeed, they were no great politicians; for players are generally king's men. Here they cracked their jokes, indulged in little sallies of pleasantry, and laughed, in good humour, at their mutual follies and adventures.—Kings, footmen, aldermen, cardinals, coblers, princes, judges, link-boys, and fine gentlemen, in short all characters, were mingled together; and, from this chaos of confusion, arose a harmony of mirth, which contributed not a little to reconcile them to their various situations in the theatre.⁷

Not a great deal is known concerning the physical beauties of the theatre, although the author of *A Critical Review of the Public Buildings* (1734) thought that Drury Lane did not have a frontage which would "require grandeur or magnificence." He added that its interior seemed "to be best calculated for the convenience of the speaker and hearer," with the exception that "the division in the middle" (referring, possibly, to the "middle gallery box") was an absurdity and that the "decorations on the stage" left something to be desired.

After Christopher Rich lost control of Drury Lane on 5 March 1707, when he was silenced by the Lord Chamberlain⁸ for disobeying an order

⁶ See the *Theatrical Inquisitor and Monthly Mirror*, July 1816, pp. 25–26; and Montague Summers, *The Restoration Theatre* (New York, 1934), pp. 64–65.

⁷ *Dramatic Miscellanies* (Dublin, 1784), III, 273–74.

⁸ See Allardyce Nicoll, *Early Eighteenth-Century Drama*, 3rd ed. (Cambridge, 1952), p. 282.

not to let George Powell appear on his stage, the theatre passed through a series of managers during a period of rivalry between it and the Queen's and through some adjustments after Italian opera appeared on the London scene. Out of this turmoil eventually came a long and relatively stable administration by the actor-managers (in various combinations including Dogget, Cibber, Wilks, Booth, and Estcourt) which lasted, with general prosperity, into the 1730's.

QUEEN'S (KING'S) HAYMARKET: 1705-

The Queen's Theatre in the Haymarket (known as the King's after the accession of George I) was the first playhouse constructed in the eighteenth century. In its emphasis upon size and elaborate design, it set a pattern followed in the building of Covent Garden in the 1730's and the continued enlargement of Drury Lane throughout the century. Although intended for drama, its acoustics proved somewhat unsatisfactory for the voices of actors. Better suited to song, it eventually became the opera house.

The plan and construction were essentially the work of John Vanbrugh, who on 15 June 1703 wrote to Jacob Tonson that he had completed the purchases involved in his project, that the tenants would be out by Midsummer Day, and that he hoped to open the theatre by Christmas.⁹ On 13 July 1703 he again wrote Tonson, reporting that the papers for the acquisition of the site had been completed and that work was to begin shortly.¹⁰ The site, for which he paid £2,000, was "the second Stable Yard going up the Haymarket," a new district for theatres; the playhouse, he emphasized, was to be "very different from any Other House in being." The construction did not, however, proceed as rapidly as he had hoped, for the cornerstone was not laid until 18 April 1704. (Workmen removing some of the walls on 19 March 1825 found the cornerstone with coins in it and the inscription: "April 18th, 1704. This corner-stone of the Queen's Theatre was laid by his Grace Charles Duke of Somerset."¹¹) According to the *Diverting Post*, 28 October 1704, the structure was then nearly completed; but it did not open until 9 April 1705, nearly two years after Vanbrugh had begun negotiations for the site.

⁹ *The Complete Works of Sir John Vanbrugh*, ed. Bonamy Dobrée (London, 1928), IV, 8.

¹⁰ *Ibid.*, IV, 9.

¹¹ Percy Fitzgerald, *A New History of the English Stage* (London, 1882), I, 238n.

According to Cibber's detailed account of the theatre, Vanbrugh built it with a subscription of thirty stockholders' shares valued at £100, each subscriber during his own lifetime to have free entry to the playhouse upon all occasions.¹² In describing the structure, Cibber stated that the "vast Columns . . . gilded Cornices . . . immoderate high Roofs" made it difficult to hear distinctly one word in ten. The ceiling over the orchestra and pit was very high, "being one level Line from the highest back part of the upper Gallery to the Front of the Stage," with the front boxes a "continued Semicircle to the bare Walls of the House on each Side." So much empty space created "such an Undulation from the Voice of every Actor, that generally what they said sounded like the Gabbling of so many People in the lofty Isles in a Cathedral."¹³

These were not the only complaints. Cibber referred also to the Queen's being in an unpopulated area so that attendance incurred a higher cost of coach hire, a burden falling severely upon spectators in the pit and galleries.¹⁴ A similar criticism appeared in *The Post Boy Robbed of his Mail* (Letter XLII), which ridiculed the building of a theatre at the "Fagg-End of the Town," where four out of five came at considerable expense. The anonymous writer also complained that the theatre was little better in construction than earlier ones, except the "Front, or Case," which was of little usefulness to play, audience, or actor. And the *Diverting Post*, 14 April 1705, amusingly commented upon the interior.

*When I their Boxes, Pit and Stage, did see,
Their Musick Rooms, and middle Gallery
In Semi-Circles all of them to be;
I well perceiv'd they took peculiar Care
Nothing to make, or do, Upon the Square.*

All in all, the structure was disappointing, and within a short time was partially remodeled when the company with which Cibber was connected took it over in 1709–10. With only a brief period in which to alter the interior, the company could not make a wholly effective transformation. Nevertheless, the company contracted the width by three ranges of boxes on each side and lowered and flattened the oval ceiling above the orchestra to eliminate "those hollow Undulations of the Voice."¹⁵ The implication throughout Cibber's critical discussion of the Queen's is his belief that the

¹² *Apology*, I, 319. Cibber may have been wrong concerning the worth of each share, for the Duke of Newcastle and John Hervey, first Earl of Bristol, paid one hundred guineas a share.

¹³ *Apology*, I, 321.

¹⁴ *Apology*, I, 322.

¹⁵ *Apology*, II, 87.

Drury Lane structure created by Christopher Wren possessed the good, if not ideal, design.

No facts concerning its capacity exist for this period, but fragmentary data cast some light upon its size. In the advertisements in the *Daily Courant* during the first fifteen years of the Queen's existence, the house occasionally stated a limitation upon the number of tickets to be sold for the pit and boxes combined. For example, on 7 February 1708 no more than 400 persons were to be admitted there by ticket, the implication being that this number represented a comfortable capacity. For three performances in 1710-11 (22 November and 30 December 1710 and 3 January 1711) a manuscript in the British Museum lists the receipts by sections of the theatre and offers suggestions concerning the probable capacity.¹⁶

For example, on 22 November 1710 there seem to have been 178 spectators in the pit, approximately 140 in the boxes; on 30 December 1710, 164 and 121; on 3 January 1711, 217 and 129. If 400 spectators could be accommodated in the combined areas, at least 217 could sit in the pit, 140 in the boxes. For the first and second galleries on the three evenings attendance was: 206 and 20, 98 and 16, 109 and 17. (These figures, especially those for the upper gallery, corroborate Vanbrugh's statements that the galleries were not so well filled ordinarily as the managers had hoped.¹⁷) On these three nights 49, 6, and 9 spectators purchased places on the stage. To sum up, pit and boxes could hold in comfort at least 400 spectators, the first gallery at least 206, the second gallery 20, and the stage 49. (To these figures one should presumably add places for the 30 shareholders.) No doubt, the capacity of the second gallery was greater than 20—the upper gallery at Lincoln's Inn Fields held half as many persons as its first gallery—and since the managers skillfully crowded benches into the pit and on stage for special occasions, the capacity had a flexibility which makes difficult a determination of the highest potential figure.

Nevertheless, during the 1720's, when the Royal Academy of Music controlled the Haymarket, the directors usually announced a similar limitation on the number of tickets sold for the pit and boxes combined, the figure often being as low as 340 or 350. As was true earlier, it is not clear whether this number represented the maximum issued over and above those reserved for directors and subscribers, but it probably did. A report in the *Daily Advertiser*, 30 January 1736, concerning attendance at *Mitridates*

¹⁶ Additional Manuscripts 38, 607. The compiler of the manuscript sometimes confuses the matter by using terms in one entry which he does not use in another.

¹⁷ See Vanbrugh to the Duke of Manchester, 27 July 1708.—*Works*, IV, 24.

on 27 January 1736, supports this surmise: the house was very full, "above 440 Ladies and Gentlemen in the Pit and Boxes, besides the Subscribers."

Despite the lack of specific figures, the announced restrictions imply a larger capacity than was being utilized. The directors consciously limited the number of spectators, partly to achieve better decorum and partly to cater to a select clientele. These restrictions helped also to preserve in a large theatre a greater sense of intimacy, for these limitations probably held attendance at the Queen's to nine hundred patrons (excluding the footmen, who occupied the upper gallery).

GREENWICH THEATRE: 1709–1712

Among the outlying theatres of greater London, the playhouse in Greenwich was among the first in the eighteenth century to offer a season of any magnitude. Although strolling companies had presented plays there earlier, not until the spring of 1709, when William Penkethman, a talented showman, thought of enticing Londoners down river on the long summer evenings did the town have an established theatre. In the *Tatler*, 16–19 April 1709, Penkethman announced that he had organized a company of comedians and that he hoped to offer there Tom D'Urfey's *The Modern Prophets* when it had concluded its London run. By 9 May 1709 he was reported to be acting daily, but only two performances are certainly known: *The Fine Lady's Airs* on 6 June 1709 and *Mitbridores* on 20 June 1709.

Probably he had an encouraging season, for he returned in the summer of 1710 with a more ambitious program. In late May he announced a subscription and his intention of opening on 12 June following. His advertisements in the *Daily Courant* and *Tatler* differ slightly in the details; the former states that each subscriber would be entitled to twenty-four admissions, for himself or for friends; the latter refers to a paper or ticket with a silver medal on it, the ticket costing a guinea and providing for twenty-one admissions. Penkethman opened on 15 June 1710 with *Love Makes a Man* as a benefit for himself, with charges slightly below the current London rates: boxes 2s. 6d.; pit 1s. 6d.; gallery 1s. The curtain would rise at 5:30 P.M. so that Londoners could return home "before Night," Penkethman varying curtain time to suit the tides and moonlight. His advertisements possess touches of the master showman in tantalizing the public with a variety of plays and entertainments at some forty performances from June to September.

Penkethman reopened his playhouse in the following summer. On 21 July 1711 he announced that he would act three times weekly at the prices advertised in 1710; but he played only slightly more than half as many times as he had in the preceding summer. Probably attendance declined because Drury Lane also had a summer season in 1711. In addition, he advertised less colorfully and informatively; he rarely listed even the casts for the plays.

After three seasons Penkethman relinquished operation of the Greenwich Theatre. In 1712 there may have been a series of performances, but only three are certainly known: a concert on 19 May; *The Fatal Marriage* on 21 May; and *The Loves of Baldo and Media* on 19 July. The announcements do not mention Penkethman. No evidence of any further performances there in the early eighteenth century remains; Sybil Rosenfeld points out that the theatre probably was pulled down soon after 1712.¹⁸ She has conjectured its location may have been in present Church Street west of the Hospital.

S T. M A R T I N ' S L A N E : 1710-1712?

Among the minor London theatres, few had shorter careers than the playhouse in St. Martin's Lane. When it was erected is not known, but it was probably the building occupied in 1710-11 by Punch's Opera. In the spring of 1712 a company of young players, most of them sons and daughters of performers at Drury Lane or the Queen's, occupied it briefly. The first notice of their programs advertised *The Unhappy Favourite* for 21 May 1712, with a full cast, a new prologue, and Italian songs from the opera *Hydaspes*. Similar offerings occurred irregularly in June and July. This venture served as a theatrical nursery for several performers—Young Boman, William Mills, Henry Norris Jr., Miss Younger, and Miss Porter—who later became principals at Drury Lane or Lincoln's Inn Fields; but it seems not to have been occupied after the 1712 season.

Situated at the upper end of St. Martin's Lane near Litchfield Street, the playhouse was apparently of conventional design. It had boxes (admission at 2s. 6d.), pit (1s. 6d.), and gallery (1s.). Like other temporary theatres or booths, it may have been a building adapted to theatrical purposes, and it very obviously imitated the major houses by beginning at six o'clock, presenting plays "By Desire," having benefits, and offering prologues,

¹⁸ *Strolling Players and Drama in the Provinces, 1660-1765* (Cambridge, 1939), p. 273.

epilogues, and singing, including the not uncommon songs "by a young Gentleman for his Diversion."

RICHMOND THEATRES: 1714-

Early in the eighteenth century Richmond Hill became a center of dramatic and musical entertainment. Apparently the first play given there was Benjamin Griffin's *Injured Virtue*, presented probably in the summer of 1714,¹⁹ but nothing is known concerning the playhouse itself. Actually it was William Penkethman, who, after experimenting with a summer theatre in Greenwich from 1709 to 1711, selected Richmond as a likely site for a new theatrical venture. Before his death in 1725 he had managed at least two playhouses on the Hill.

He opened his first one in June 1718. According to the *Weekly Journal or British Gazetteer*, 31 May 1718, Penkethman was then building a "handsome Playhouse" to be opened after Whitsuntide. Connected to it was a room in which he would show his "musical Pictures . . . of the Royal Family," an entertainment which the *St. James's Evening Post*, 3 June 1718, described as a series of pictures of "the Royal Family . . . curiously painted by the first Master of the Age" and originally designed for the pleasure of the young Princesses. Plays began on 19 July 1718 with *The Spanish Fryar* and *The Stage Coach* supplemented by dances, songs, and a prologue by Penkethman. The theatre, whose site is not exactly known, contained boxes, pit, and gallery. Penkethman performed on Saturdays and Mondays through 1 September 1718, at least partially on a subscription basis, as had been his practice at Greenwich.

By the next summer he had built a new theatre, which he had converted from a stable for asses. He opened on 6 June 1719 with the Prince and Princess of Wales in the audience. He capitalized on the lowly origins of the site by speaking a prologue with his arm affectionately around the neck of an ass on the stage beside him, the prologue being printed in the *Weekly Journal or British Gazetteer*, 13 June 1719, and reprinted by Sybil Rosenfeld.²⁰ He did not advertise regularly during the summer, and we know only of plays given on 6 June, 6 July, 31 August, and 5 September 1719.

Possibly Richmond had theatricals in 1720 and 1721, but not until 1722 is there certain knowledge of Penkethman's again offering plays; then he apparently advertised only two performances: on 23 July 1722 *Richmond*

¹⁹ *Ibid.*, p. 274.

²⁰ *Ibid.*, pp. 278-79.

Wells for the author's benefit, and on 20 August 1722 a dramatic entertainment, *The Distressed Beauty, or The London Prentice*, for his own benefit. In the summer of 1723 he again had a season, but we have only scanty information concerning a few performances in September; at one of these he again showed his pictures of the Royal Family to an audience of "Nobility, Gentry, and Ladies upward of 200."

In the summer of 1724 he had a full and successful season, highlighted by demonstrations of his loyalty to the Hanoverian regime. On 28 May 1724 he celebrated the King's birthday with an illumination of his house on the Hill, singing of a new birthday song by Mrs Hill, and treating gentlemen and ladies with wine and the "Commonalty" with a barrel of ale. Plays began on 22 June 1724, followed by another celebration on 1 August 1724, the anniversary of the Hanoverian succession. But the theatre apparently did not open in 1725, probably because of Penkethman's illness. His death on 20 September 1725 ended a colorful period in Richmond theatricals, which did not resume until the 1730's.

LINCOLN'S INN FIELDS II: 1714-

After Thomas Betterton withdrew his company from Lincoln's Inn Fields in 1705 to act at the Queen's, the old theatre remained vacant. Eventually Christopher Rich, who had been silenced at Drury Lane, acquired its lease and planned to rebuild the playhouse in Lincoln's Inn Fields. At the accession of George I, the ban against Rich was raised, but he died before he could make the renovated playhouse ready for occupancy.

John Rich, Christopher's older son, took over the enterprise, received a license, and prepared to act. On 4 December 1714 the *Weekly Packet* announced that the playhouse was finished; on 18 December it opened with *The Recruiting Officer*, receipts of £143 representing a substantial audience. There were, however, difficulties attendant upon Rich's rapid opening; he stood in danger of losing some of his newly engaged performers, for, according to the *Weekly Packet*, 18 December, some of the comedians whom Rich had lured from Drury Lane had been ordered to return to their former company "upon pain of not exercising their Lungs anywhere." The crisis melted away, however, without disaster to Rich.

The theatre was restored on conventional lines, with boxes, pit, and two galleries, including a "Middle Gallery Box," referred to in the theatre's announcement for 3 March 1720. According to Thomas Davies, "the stage

was more extended than that of the rival theatre, superbly adorned with looking-glass on both sides of the stage.”²¹ According to the *British Journal*, 22 September 1722, over the stage was a painting of Apollo and the Muses; over the pit “a magnificent Piece of Architecture; where is seen a Group of Figures leaning over a long Gallery, viz. Shakespear, Johnson, &c. from the Originals. They seem in conference with Betterton, the most celebrated Tragedian, or English Rossius, of his Time. The Artists have given their Opinion, That this Performance excels any Thing of that Kind, both as to Design and Beauty.” In the summer of 1723 Rich completely redecorated the house, and in the summer of 1725 he had the interior refinished, the *Daily Journal*, 27 September 1725, reporting that the “Gilding, Painting, Scenes, and Columns of Pier Glass, rais’d for the better illuminating the Stage and other Parts of the House” pleased spectators on the opening night of the season.

Far more information exists concerning the capacity of Lincoln’s Inn Fields than for any other early eighteenth-century theatre, although interpretation of it involves some difficulties. The principal details come from a manuscript (an account book for 1726–28) in the Harvard Theatre Collection which lists the attendance and receipts for each section of the house during those years. As this period covers the sensational run of *The Beggar’s Opera*, when more and more people crowded into the theatre, the figures not only demonstrate the probable capacity but illustrate the flexibility of theatrical accommodations achieved by increasing the number admitted onto the stage and by crowding more and more spectators onto benches elsewhere in the playhouse.

The Harvard manuscript records the income and sometimes the number of patrons reported by boxkeepers or doorkeepers under these headings: boxes, stage, balcony, pit, slips (the near-stage extensions of the upper galleries), first gallery, second gallery. During the first twenty nights of *The Beggar’s Opera* attendance ranged as follows. In the boxes on one night sat 321 persons, but the number ranged between 250 and 300 as a rule. On one evening 81 persons had places on the stage, with 10 to 25 the normal figures. The pit ranged upward to 302, with 270 or 280 representing the customary high patronage. For the slips the highest number was 87, with 45 to 60 not uncommon. For the first gallery peak attendance came to 443, with the high figure usually between 380 and 400; and for the second gallery, a high of 199, with 185 to 195 the usual attendance.

An example of the distribution at a single well-attended performance is afforded by *The Beggar’s Opera* for 5 February 1728, with receipts of

²¹ *Dramatic Miscellanies*, I, 139.

£189 11s.: boxes, probably 273; stage, probably 81; balcony, 1; pit, 282; slips, 60; first gallery, 432; second gallery, 187; a total of 1,316. As the popularity of this ballad opera grew, the officers of the theatre managed to squeeze in still more people, with a performance on 11 April 1728 showing an even more remarkable attendance: boxes, probably 254; stage, 124; pit, 295; slips, 75; first gallery, 433; second gallery, 200. The receipts came to £198 17s., plus orders to the value of £1 19s.; the attendance, 1,381.

In spite of the abundant statistical evidence, it is difficult to be certain of a maximum capacity for any unit of the theatre, let alone the entire house. One reason is that the Harvard manuscript for some sections lists only the receipts; one cannot be sure how many of the patrons paid full price, how many After-Money (half price or thereabouts). The common practice of "railing in" the boxes, stage, and pit makes it difficult to know the capacity of each one of these, particularly when the managers may have borrowed space from the stage to install temporary boxes. Occasionally the managers merged the boxes and pit, making it difficult to determine the borderline of each. Recently Paul Sawyer, making an assessment of figures from this manuscript, determined the capacity of Lincoln's Inn Fields to be: boxes, 378; pit, 302; slips, 65; first gallery, 458; upper gallery, 200; a total of 1,403.²² In these calculations he apparently included attendance on stage with that for the boxes, and his figure for the first gallery represents a single extraordinary crowding in that area. In addition, the slips ran higher than the figure he gives, yet at times the counting of attendance for slips must have merged them, partially at least, into the galleries. Nevertheless, it seems probable that Lincoln's Inn Fields, by utilizing every inch of space, could entertain approximately 1,400 spectators at a time.

Rich occupied Lincoln's Inn Fields continuously until he built Covent Garden and moved there in the autumn of 1732, although for a short time early in his operation of Lincoln's Inn Fields he relinquished the management to some of his own actors. Between 1714 and 1732 Lincoln's Inn Fields and Drury Lane pretty well dominated offerings of old and new English dramas.

H A M P T O N C O U R T: 1718-

Early in the eighteenth century occasional rumors implied that a playhouse was to be created in Hampton Court for the entertainment of royalty. For example, on 17 February 1702 the Lord Chamberlain issued an order

²² *Notes and Queries*, July, 1954, p. 290.

that the “old Guard Room” there should be floored, finished with a “plain Dale Wainscoat, without Mouldings,” and provided with a door opening into the Great Hall, in all convenient speed to transform it into a theatre.²³ No performances for this period are known, however. Again, on 2 April 1715, according to the *Weekly Journal*, 9 April 1715, an order called for the removal of furniture and wardrobe from Windsor Castle to Hampton Court, where, among other alterations, a theatre would be built.

Three years later performances actually occurred, the newspapers implying, however, that not before August 1718 had a theatre actually been constructed within the palace. By command of His Majesty a short season of plays was given there, although the public was somewhat confused as to who would perform in them. The *Evening Post*, 30 August 1718, declared that Christopher Bullock, associated with John Rich in the management of Lincoln’s Inn Fields, had been commanded to play several times in the “magnificent Theatre erecting for that Purpose.” Actually, the Drury Lane company had the honor of acting before the King, the advance notices stating that it would be allowed £100 for each performance. The first apparently occurred on 23 September 1718, although the *Evening Post* for 2 September reported, apparently by mistake, that the players had “already perform’d several Times.” The Drury Lane players acted seven times. The expenses came to £374 1s. 8d., a much higher average than the nightly expense at Drury Lane proper. To this sum King George added a gratuity of £200.²⁴ But regular performances at Hampton Court by the London companies did not follow upon this short series in the autumn of 1718.

THE HAY MARKET: 1720-

The second theatre in the Haymarket, commonly called the Little Haymarket to distinguish it from the more majestic King’s Theatre nearby, was constructed in the late months of 1720.²⁵ According to the *Weekly Journal or British Gazetteer*, 3 December 1720, it was “just finished” and would

²³ Nicoll, *Early Eighteenth Century Drama*, p. 281.

²⁴ Cibber, *Apology*, II, 218–19.

²⁵ In a Petition to the House of Commons, 11 April 1735, John Potter stated that in 1720 he agreed to a lease of the King’s Head Inn in St. James Haymarket, for sixty-one years, from John and Thomas Moor, paying “a Fine of near £200.” In addition, he laid out at least £1,000 in the construction of the theatre, and approximately £500 in “Scenes, Machines, Cloaths, and other Decorations.” In 1735 he estimated his investment as worth £1,700.—See *Journal of the House of Commons*, XXII (1735), 456.

open as soon as a company of comedians from Paris had arrived. On 29 December a French company duly appeared in *La Fille à la mode*.

Erected on a site "between Little Suffolk-street and James-street," the playhouse in its earlier advertisements called itself the "New Theatre over-against the Opera House in the Hay-Market." Apparently it had no license, although a note in the *London Journal*, 23 December 1721, stated that a patent for it had been "obtain'd in the late Reign for twenty Years, nine of which are already elapsed." If such a patent was issued around 1712, no confirmation of its existence has been found. Similarly, nothing specific is known of its capacity, although Aaron Hill, writing on 20 January 1722 to the Duke of Montagu, made clear that it was smaller than the King's Theatre; nevertheless, Hill offered to pay a rental of £270 for each of two seasons, a rather large figure for a small theatre.²⁶

Without a patent or backing from an experienced theatrical producer, the Haymarket during the first decade of its existence never had a permanent resident company like those at Drury Lane or Lincoln's Inn Fields. It was, however, frequently occupied on a short-term basis (a few weeks to nearly a year) by French or Italian comedians and by English amateur or experimental groups. Nevertheless, it became a wedge to destroy the near monopoly of plays held by Drury Lane and Lincoln's Inn Fields, and its existence without a license or patent helped to make possible the later entry of the theatres in Goodman's Fields under similarly imprecise legal status.

THE FAIRS

Each of the principal Fairs in and about London offered entertainments as part of their attractions. At some booths proprietors presented puppet shows, pantomimes, exercises in dexterity, dancing, rope dancing, and singing; and at nearly every Fair patrons could see drolls, plays, ballad operas, farces, and adaptations of pieces seen in the London theatres. The Fairs also offered actors a means of earning rather good money when they were at liberty from their regular engagements. Among the many Fairs, the following constitute the principal ones which presented dramatic pieces.

MAY FAIR. From 1700 to 1709 May Fair, held around Whitsuntide, had booths for drolls and other entertainments, with Barnes, Finley, and Penkethman as the principal showmen. For a few years after 1700 the

²⁶ Historical Manuscripts Commission, *Duke of Buccleuch and Queensberry Manuscripts* (London, 1899), I, 369.

London theatres closed for this Fair, sometimes for a week or fortnight; but in 1709 an edict prohibited acting at May Fair, and the theatres thereafter usually played without pause in early May.

TOTTENHAM COURT FAIR. The Tottenham Court Road was the site of a Fair less traditional and substantial than May, Bartholomew, and Southwark Fairs. How early performances began there is not clear, but in August 1717 Leigh and Norris offered drolls in a booth on that site. On 26 February 1728 the *Daily Journal* reported that an unnamed dancing-master intended to secure a patent for an annual Fair, which would run fourteen days from 4 August (thus preceding Bartholomew Fair), at which he would have booths for drolls, music, and other diversions; rumor had it that the project might produce a yearly profit of £3,000. The Fair did not open, however, until 1730.

BARTHOLOMEW FAIR. One of the oldest in London, Bartholomew Fair has been chronicled by Henry Morley in *Memoirs of Bartholomew Fair*. At the opening of the eighteenth century the Fair flourished in spite of fairly constant agitation against the acting of plays and drolls. For example, on 28 June 1700 the Court of Common Council forbade acting in any booth, but the authorities enforced these restrictions sporadically, if at all. In 1708, however, the authorities limited the Fair to three days (23, 24, and 25 August) instead of the fortnight previously permitted.

In the next two decades from two to six theatrical booths operated whenever drolls and plays were permitted. Players from the London theatres ran most of them: William Penkethman, James Spiller, Thomas Dogget, William Bullock, Josias Miller, John Harper, John Hippisley, Tony Aston, Lacy Ryan, and Thomas Chapman. They usually chose the George Inn Yard and the area facing the Hospital Gate for their booths, and they advertised quite precisely the location of their performances. In August 1728, for example, the Fielding-Reynolds Booth stood in the George Inn Yard, that of Yeates in Smithfield Rounds facing Cow Lane, Lee-Harper-Spiller "over against" the Hospital Gate, Hall-Miller at the end of Hosier Lane. Usually these men returned to the same site year after year, with the result that a newcomer might advertise his booth as adjoining Penkethman's, a familiar landmark.

Alert to the fads and varieties of theatrical fare, they quickly capitalized on a new trend in London, such as ballad opera, or skillfully combined a tragic or historical theme, such as the tale of Jane Shore, with farcical elements, such as the humorous adventures of Squire Noodle and His Man Doodle. The managers offered something for every taste, and nearly every-

body went to this Fair at one time or another, the newspapers occasionally mentioning the presence of Persons of Quality or the Prince of Wales (*incognito*, as a rule) at the Fair.

SOUTHWARK FAIR. This Fair followed almost immediately upon the closing of Bartholomew Fair; as a result, many proprietors of booths took their shows directly from one to the other and put them in new booths on the Bowling Green. Again, they advertised their locations precisely. In September 1724, for example, the Norris-Chetwood-Orfeur booth stood next to Bullock's, which was in Bird Cage Alley. Penkethman's stood above Bird Cage Alley, over against St. George's Church; Lee's rose in the Queen's Arms' Tavern Yard next the Marshalsea Gate; and Lee-Harper chose the Green at the lower end of Blue Maid Alley. As a rule, Southwark Fair had essentially the same entertainments which had been shown a few days earlier at Bartholomew Fair.

OTHER ESTABLISHMENTS

London also possessed several concert rooms, halls, booths, and tennis courts at which plays as well as concerts were occasionally given. In the calendar of performances these are identified at their first mention, but a few are of sufficient importance to warrant brief attention here.

YORK BUILDINGS. Probably the most notable of these halls was the Great Room in York Buildings, Villers Street. From the opening of the century it was one of the most popular and became known by a variety of terms: Music Room, Great Room, Great Music Room, Concert Hall. As its control changed, it assumed the names of the men leasing it. In 1700 it was "Mr Reason's Musick Hall"; in 1711, Thomas Clayton's; in 1715, Richard Steele's, when it housed his *Censorium*, and as late as 1728 it was referred to as "Sir Richard Steel's Great Room"; in 1729, "Topham's Great Room." In the late 1720's more plays appeared there than had in the earlier years.

HICKFORD'S GREAT ROOM. Situated in James Street in the Haymarket, over against the Tennis Court, this room was a very popular concert hall; occasionally amateurs presented a play there.

SOUTHWARK. In addition to the Fair, entertainments at other times occurred in Southwark; evidence points to at least one booth—perhaps more—of a more permanent and elaborate structure. In September 1719, for example, Bullock at his booth in Bird Cage Alley gave *The Jew of Venice*,

and from September through November 1720 a booth (or booths), sometimes called Bullock's, sometimes Hall's, gave several plays. These booths may, of course, have been put up for the Fair and not removed promptly at the close of festivities.

WINDMILL HILL. Although this site had both booths and a theatre, very little is known of either. In 1723 Rakestraw, a minor actor, lost his life by accident while acting in *Darius* in a booth on Windmill Hill, Moorfields. In 1724 Tony Aston presented his medley of characters at Lee's booth there, and on 19 July 1729 *Fog's Weekly Journal* reported that "Mr Miller, having left performing as usual, Mr Spencer intends to Entertain the Town with an antient Catalogue of Plays" to begin on 21 July 1729. Because these establishments rarely advertised in the London papers, few records exist to show the range of their offerings.

THE PLAYHOUSES: LEGAL PROBLEMS

The issuance of patents to Thomas Killigrew and William D'Avenant by Charles II had tremendous influence upon the legal situation of the early eighteenth-century playhouses.²⁷ These patents, issued in perpetuity, formed the basis of a monopoly (by two companies) and made the companies the servants of the Crown. In 1682 the two patents had, to all practical purposes, been consolidated by the formation of the United Company; in 1695, when Betterton and his associates formed a new company to act in Lincoln's Inn Fields, the situation was further complicated by the issuance of a license to the dissenting actors. This pattern—patent and license—repeated itself in the opening decades of the next century.

The legal status of theatrical establishments became more complex, in addition, as a result of the character of the relationship between the patentee, on the one hand, and the Lord Chamberlain and Master of the Revels, on the other. Following the issuance of Patents to Killigrew and D'Avenant, quarrels between these two heads of companies and Sir Henry Herbert, Master of the Revels, tested certain aspects of the legal responsibilities of the management to that officer.²⁸ For example, Herbert expected a fee for each new and each revived play,²⁹ and on 4 June 1662 Killigrew

²⁷ See Nicoll, *Restoration Drama*, p. 293.

²⁸ See Nicoll, *Restoration Drama*, pp. 316–18; A. F. White, "The Office of Revels and Dramatic Censorship during the Restoration Period," *Western Reserve University Bulletin*, XXXIV (1931), 7–11; and Hotson, *Commonwealth and Restoration Stage*, pp. 204–6, 210–13.

²⁹ Nicoll, *Restoration Drama*, p. 316.

and Herbert reached an agreement which provided such payments to the Revels. Another extension of the Lord Chamberlain's control lay in the theory, if not fact, that the players, as servants of the Crown, possessed immunity from arrest except by warrant from his office.³⁰ Yet there existed no perfectly clear settlement of the active and ultimate power of the Lord Chamberlain over the vast variety of details which comprise the functioning of a theatrical enterprise.

At the beginning of the eighteenth century both patent and license continued as the formal authorities for the operation of the two companies then exercising a theoretical monopoly of dramatic presentations. Christopher Rich at Drury Lane performed by virtue of the patents derived from Killigrew and D'Avenant through the United Company, whereas Betterton and his company at Lincoln's Inn Fields acted under the license granted that body of actors on 25 March 1695.

From 1695 to the opening of the new century the Lord Chamberlain had exercised a great deal of influence over the affairs of both companies, with little concern shown over possible differences in powers vested in a patent or a license. For example, on 16 April 1695 the Lord Chamberlain ruled that no player should quit either house without due process,³¹ a principle which, with variations, was frequently restated, though never wholly enforced, in the next century. Similarly, the Lord Chamberlain intervened in the affairs of Lincoln's Inn Fields on 11 November 1700 to appoint Betterton sole manager of the company, an intrusion into internal operations which was followed by similar actions in later years. Of great importance also was his order of 24 January 1696 that every play should be fully licensed,³² followed on 4 June 1697 by a corollary instruction that "Obsenities & other Scandalous matters" be deleted by having all plays sent to the Master of the Revels for perusal and correction; these recurrent orders also suggest that similar rules issued earlier had not been satisfactorily followed.

Until 1737, when the Licensing Act stipulated precisely the number of theatres allowed to perform and instituted more drastic censorship, the loose relationships inherited from the seventeenth century remained in force, although variations in procedures occurred. For example, the patent which Christopher Rich had exercised lapsed by reason of nonuse when the Lord Chamberlain silenced Rich in the first decade for disobeying his directives. With the accession of George I in 1714, however, Rich, upon petition, obtained a removal of the silencing order and had his patent

³⁰ *Ibid.*, p. 318.

³¹ *Ibid.*, p. 338.

³² *Ibid.*, pp. 340-41.

declared a lawful grant. His assignee, John Rich, excercised it at Lincoln's Inn Fields and Covent Garden until his death in 1761. In addition, the Crown issued one new patent between 1700 and 1729, when Richard Steele sought and secured one on 19 January 1715 which gave him essentially the powers which Killigrew and D'Avenant had possessed.³³ One important difference between Steele's patent and those issued earlier was that his had validity only for his lifetime and three years thereafter.³⁴

The issuance of licenses occurred, however, much more frequently in the first thirty years of the new century. On 14 December 1704 Congreve and Vanbrugh received a license to "form and establish" a company at the Queen's.³⁵ In addition, each change in the composition of the management of Drury Lane required new licenses for the managers,³⁶ grants which terminated at the death of the monarch who issued them. As a variation, the establishment of the Royal Academy of Music, structurally resembling a corporation more than a conventional theatrical company, came from a warrant issued by the Lord Chamberlain on 9 May 1719, which outlined the organization (Governor and Board of Directors) and which also gave the Lord Chamberlain (as the Governor of the Academy) a major share in its direction. On the other hand, as already indicated, some playhouses apparently functioned without either a patent or license; this seems to have been true of the Haymarket in 1720.

Inevitably opposition to the Lord Chamberlain's control reared itself; some of the conflict grew from uncertainty concerning the power of a patent in relation to the authority of the Lord Chamberlain's office. In the early years of the century such a conflict developed shortly after Steele received his patent for Drury Lane, when the managers refused the office the usual licensing fee for a new play. Cibber waited on the officer in charge, sought evidence for the authority over a patent company, and refused to pay the fee. For nearly five years Drury Lane neither submitted new plays for judgment nor paid the fees.³⁷

Nevertheless, problems of this sort frequently arose. In the Preface to *The Perplex'd Lovers* (Drury Lane, 19 January 1712) Mrs Centlivre pointed out that the Epilogue intended for this play "wou'd not pass; therefore the Managers of the Theatre did not think it safe to speak it, without I cou'd get it License'd!" Because approval could not be secured before

³³ John Loftis, *Steele at Drury Lane* (Berkeley and Los Angeles, 1952), p. 46.

³⁴ *Ibid.*

³⁵ The Lord Chamberlain Records in the Public Record Office, London, 5/154, p. 35.

³⁶ Nicoll, *Early Eighteenth Century Drama*, pp. 275-76.

³⁷ Cibber, *Apology*, I, 276-78; Loftis, *Steele at Drury Lane*, p. 49.

curtain time, the players faced resentment from the audience over lack of an epilogue; but the next day the author "had the Honour to have the Epilogue Licens'd by the Vice-Chamberlain," although by then rumors labelled it "a notorious whiggish Epilogue." A vague statement in the *Weekly Packet*, 11 July 1719, implied an effective kind of censorship against an unnamed play: "It seems a very scandalous Interlude, or Play, has been prepar'd for Action at . . . Lincoln's Inn Fields . . . but a proper Authority has put a Stop to such Outrages against Common Decency and Manners."

A most positive example of the Lord Chamberlain's power to keep a play from the stage occurred in 1729 when he refused a permit for Gay's *Polly*. As a result, there was a good deal of public discussion of the problem of censorship, and on 8 March 1729 the *Craftsman*, in a leading article on the liberty of the stage, proposed a "Committee of learned Gentlemen" who would maintain the freedom of the stage and would discourage those who had it in their power to restrain or suppress the drama.

In addition to his ability to silence plays and companies, undoubtedly his most powerful weapon, the Lord Chamberlain intervened in other ways in the conduct of the playhouses. Some of his directives represented attempts to systematize their operations. For example, a series of orders perpetuated the seventeenth-century principle of preventing an actor from shifting from one theatre to another without a proper discharge from his manager. On 9 January 1710 the Lord Chamberlain again ordered that no performer be engaged without a proper discharge;³⁸ on 4 December 1721 he addressed a similar notice to the managers of Drury Lane,³⁹ followed on 24 December 1721 by one to Rich at Lincoln's Inn Fields.⁴⁰ The Lord Chamberlain, perhaps at the request of the theatres, also issued proclamations concerning behavior within the playhouses, such as an order on 13 November 1711 forbidding spectators to stand behind the scenes or come upon the stage,⁴¹ a prohibition so frequently stressed that it presumably represented a losing battle against a privilege claimed by many young gentlemen.

Early in the century this office acted also as a clearing house for proposals leading to better organization and management. Around 1710, for example, it helped to formulate a series of rules for the directors of theatrical enterprises;⁴² in the spring of 1709 it participated in a movement to arrive at

³⁸ Lord Chamberlain's Records, 5/155, p. 3; Nicoll, *Early Eighteenth Century Drama*, p. 279.

³⁹ Lord Chamberlain's Records, 5/158; Loftis, *Steele at Drury Lane*, p. 247.

⁴⁰ Lord Chamberlain's Records, 5/158; Loftis, *Steele at Drury Lane*, pp. 247-78.

⁴¹ Lord Chamberlain's Records, 5/155, p. 125; Nicoll, *Early Eighteenth Century Drama*, p. 282.

⁴² Nicoll, *Early Eighteenth Century Drama*, pp. 279-80.

formal written agreements between the management and an actor, in which the salary, benefit privileges, and other terms of employment would be put on record.⁴³ In the first decade it also heard a number of complaints from Christopher Rich and his employees,⁴⁴ and it assisted Vanbrugh in his struggle in 1714–15 to obtain a settlement of his claim for payments for costumes used by Drury Lane.⁴⁵

On the other hand, the Lord Chamberlain sometimes arbitrarily issued orders which the managers undoubtedly viewed as an unjustifiable encroachment upon their rights. On 2 February 1720, for example, he ordered Drury Lane to permit no benefit before those for Mrs Oldfield and Mrs Porter;⁴⁶ on 6 February 1720 he ordered that Gay's new pastoral tragedy (presumably *Dione*) be acted immediately after Hughes' *The Siege of Damascus*;⁴⁷ and on 29 January 1729 he directed the managers to send their advertisements to the publisher of the *Daily Courant*, who would print them free of charge.⁴⁸

Like any regulatory agency, especially one dealing with such mercurial personalities as managers and actors, the Lord Chamberlain's office seems a maze of inconsistencies. It attempted at times arbitrarily to rule the companies; on other occasions the two groups appeared to co-operate toward mutually satisfactory ends; in other periods they remained strongly at odds. In 1737, with the passage of the Licensing Act, a fairly decisive settlement was made in some of the areas of conflict.

THE PLAYHOUSES:

ACCOMMODATIONS AND PRACTICES



Although the theatres, old and new, varied in capacity, decor, and details of accommodations, in structure they did not differ materially. Each had a pit, with rows of benches, facing the stage but sometimes separated from the acting area by space for the orchestra. Adjoining the stage on both left and right were boxes, and the space for acting could be contracted by placing benches or building boxes on it for special occasions. The tiers of side boxes extended into the front boxes, those more directly facing the stage. Above the pit and facing the stage rose the first gallery and—in the larger theatres—the second gallery, ordinarily about half as large as the lower one. At Lincoln's Inn Fields (and probably elsewhere) the slips (extensions of the galleries toward the stage) accommodated more than

⁴³ *Ibid.*, pp. 286–87.

⁴⁴ *Ibid.*, pp. 289–91.

⁴⁵ *Ibid.*, pp. 284–85.

⁴⁶ *Ibid.*, pp. 282–83.

⁴⁷ *Ibid.*, p. 275.

⁴⁸ *Ibid.*

fifty persons, but this area, with its awkward lines of vision, usually filled only when a very popular production brought a full house. An occasional theatre—Drury Lane, for example—had a “Middle Gallery Box,” never clearly defined in the extant records, and Lincoln’s Inn Fields had a “Balcony” (probably similar to Drury Lane’s Gallery Box) so small as rarely to accommodate more than four or five spectators.

In 1714 John Macky published an interesting contrast between the interiors of the British playhouses and those on the Continent.⁴⁹ He reminded his readers that in Venice, Paris, Brussels, Genoa, and elsewhere, the theatres contained “rows of small *Sbut-Boxes*,” three or four storeys of them, in a semi-circle with a parterre below. In England the parterre, “commonly called the *Pit*,” catered to “the Gentlemen on Benches”; and in the first “Row of *Boxes* sit all the Ladies of Quality; in the Second the Citizens Wives and Daughters; and in the Third the Common People and Footmen,” his second and third rows presumably denoting the first and second galleries. As a result, Macky observed, the spectator was as much diverted by the “*Beauties of the Audience*, as while they are with the Subject of the Play.” Indeed, he asserted, the English do well to illuminate the whole house, “for no Nation in the World can shew such an Assembly of shining Beauties as here.”

Much of Macky’s account of the disposition of the spectators is borne out by allusions in prologue, epilogues, and plays. Generally speaking, gentlemen and the well-to-do citizens seated themselves in the Pit, where often gathered the more vocal critics, such as the young Templars. The Epilogue to Charles Johnson’s *The Force of Friendship* (20 April 1710) refers to

*You Gentlemen Impanell’d in the Pit,
You Sovereign Judges both of Sense and Wit,*

and the Epilogue to Thomas Baker’s *The Humours of the Age* (March 1701) commented upon the “Quibbles” in the Pit.

In the side boxes one could find the young men of fashion, the beaux, the wits. The Epilogue to Charles Gildon’s *The Patriot* (1703) refers to “you side-Box Beaus”; a song in *The Island Princess* (1701) similarly alludes to “Side-Box Gallants.” More caustically, the Epilogue to Thomas Baker’s *The Humours of the Age* slaps at “Those Killing Side-Box Wiggs,” and the Epilogue spoken by Mrs Oldfield to Cibber’s *Perolla and Izadora* (3 December 1705) contrasts the lively young men of the side boxes with the soberer gentlemen of the pit.

⁴⁹ *A Journey Through England*, pp. 109-10.

*Of all the Sparks, that sigh and ogle here,
(Hold! let me see) the Chief are There, and There.
[Pointing to the Side Boxes]
But here, how many Husbands do I see [The Pit].*

In *The Theatre*, 5 January 1720, Steele selected a committee of "Auditors of the Drama," on which he placed "Two Gentlemen of Wit and Pleasure for the Side-Boxes."

By contrast, women of fashion more often occupied the front boxes, where Steele placed "Three of the Fair Sex" on his committee. Many a playwright complimented the "bright Circle" of the ladies and praised their taste. In Scene I of Breval's *The Confederates* (1717) there is mention of "th'Angelick Fair" ranged in each box. Many and many an epilogue on a first night begged the "Fair Ladies" of the boxes to exercise their moderating judgment by giving the dramatist a deserved applause.

In the galleries, generally, sat those of less wealth and, often, of less delicate taste. The Epilogue to *The Humours of the Age* refers to "the Merry Puns" in the gallery; the Prologue to Cibber's *Love Makes a Man* (9 December 1700) spells out the attractions to the galleries as the fooleries of "Dicky [Norris] and Penkethman."

An occasional comment surveyed the whole range of taste and catalogued nicely the division of the house. In a prologue intended for Mrs Manley's *Lucius* (11 May 1717) Steele advocated for the ladies a scene "movingly" written, for "the Heroes in the Pit—a Rape," for "the First Gallery a Ghost," and for the Upper Gallery, though at a safe distance, "a good Supper." Or, as the Epilogue to Mrs Centlivre's *The Perjur'd Husband* (1701) put it:

*Let Galleries no more for Judges sit,
But leave to the bright Boxes, and the Pit,
Their lawful Empire o'er immortal Wit.*

In *A Tale of a Tub* Swift made a panoramic sweep of the playhouse scene.

First; the Pit is sunk below the Stage . . . that whatever *weighty* Matter shall be delivered thence (whether it be *Lead* or *Gold*) may fall plum into the Jaws of certain *Criticks* (as I think they are called) which stand ready open to devour them. Then, the Boxes are built round, and raised to a Level with the Scene, in deference to the Ladies, because, That large Portion of Wit laid out in raising Pruriences and Protuberances, is observ'd to run much upon a Line, and ever in a Circle. The whining Passions, and little starved Conceits, are gently wafted up by their own extreme Levity, to the middle Region, and there fix and are frozen by the frigid

Understandings of the Inhabitants. Bombastry and Buffoonry, by Nature lofty and light, soar highest of all, and would be lost in the Roof, if the prudent Architect had not with much Foresight contrived for them a fourth Place, called *the Twelve-Peny Gallery*, and there planted a suitable Colony, who greedily intercept them in their Passage.⁵⁰

These basic accommodations were capable of considerable readjustment. It was not uncommon to have some or all of the benches in the pit railed into the boxes (at box prices) for a benefit or special performance. Similarly, ✓ a portion of the stage sometimes provided seats for spectators, a practice of mixed blessings. When a very popular play like *The Beggar's Opera* held the boards or a popular actor had a benefit or the friends of an author wished to boost his earnings on a third or sixth night, the management often constructed boxes on the stage, some being partially enclosed. Spectators also delighted in standing in the wings or behind the scenes in spite of warnings from the management that movement of scenes and machines exposed auditors on the stage to physical harm.

The managers were often quite specific in advertising variations in arrangements: pit and boxes "put together," perhaps only two rows of the pit benches "railed into the boxes," sometimes pit and front boxes unified.⁵¹ But the disadvantages of these arrangements sometimes outweighed the gains. At Mrs Oldfield's benefit on 6 March 1729 at Drury Lane, when the stage was narrowed by improvised boxes, the *Universal Spectator*, 8 March 1729, reported the "greatest Appearance of Ladies of Quality . . . that ever was known; and the House so excessive full, Stage and all, that the Actors had scarce room to perform." Earlier, after Rich had paid the penalty of catering too frequently to the whims of spectators, he appended to his bill of 19 January 1720 a note intended to regulate, if not discourage, those who liked to appear on stage among the performers: "Whereas Liberty of Scenes has been abused by rioting and disturbances, none to be admitted but by Tickets at the Stage Door at half a guinea."

As has already been pointed out, both the playhouses and the opera, to keep proper decorum and to provide some assurance that all who came

⁵⁰ Ed. A. C. Guthlech and D. Nichol Smith (Oxford, 1920), p. 61.

⁵¹ For example, at Drury Lane on 19 February 1730 the pit and boxes were "put together" for a benefit at the charge of five shillings, the usual price for boxes. On 21 March 1709 at Mills' benefit only two rows of the pit were "railed into" the boxes, this at the request of some Persons of Quality. On 25 January 1733 the pit and front boxes were "laid together." At *The Relapse* in Drury Lane on 11 March 1729 the announcements stated that "the Seats upon the Stage will be enclosed." For a concert, including *Marriage à la mode*, at Drury Lane on 11 February 1703, "the Boxes to be kept entire for the Ladies, as at a Play," and at Mrs Oldfield's benefit on 7 March 1728 "to prevent the Ladies taking Cold, all the Benches on the Stage will be enclosed."

might find places, had announced a limitation upon the number of tickets to be sold, primarily for the boxes and pit. These measures catered, of course, principally to ladies and gentlemen and Persons of Quality. For these patrons, the managers also devised means for keeping places, particularly on crowded nights, although the lack of individual chairs in the pit made this procedure difficult. If the stage was open to the public, servants could be sent to hold places, as Drury Lane announced on 22 March 1727, when part of the stage was formed into boxes. The ladies were advised to send their servants by three o'clock, the performance to begin at six. At Drury Lane on 12 February 1708 the management urged servants to be at the theatre at two o'clock with tickets in their hands. As a variation, at Mrs Oldfield's benefit on 7 March 1728 places were to be kept only for those with "Sealed Tickets" (i.e., those purchased from her and marked with a seal). At Lincoln's Inn Fields for the premiere of *Themistocles* on 10 February 1729 Rich announced: "All Persons that should want Places, are desired to send to the Stage Door of the Theatre, where Attendance will be kept, to prevent Mistakes."

But not all of these measures succeeded. It had long been customary for footmen to hold places in the boxes, but the extension of this practice to other areas of the house meant a crowd of servants, who often proved unruly. At Drury Lane, for example, on 14 February 1719 at the premiere of *Cbit Chat* a footman, keeping a place, quarrelled with a gentleman and disturbed the audience. But from 1720 onward the managers made constant improvements (at least in the public announcements) in ways of assisting patrons to secure places and insure proper behavior. Sometimes the bills emphasized that tickets for boxes could be had at the box office in advance and that places could be spoken for. When *The Beggar's Opera* had its long run in 1728, London took advantage of this procedure, with the result that on the twelfth night nearly all the boxes through the twenty-fifth had been "spoken for." On the other hand, places in the gallery remained on a first come-first served basis.⁵²

The managers also concerned themselves with the comfort and safety of their patrons, although they could not easily offset great heat or cold. When the weather was unseasonably warm, the closely packed audiences suffered from the heat. To avoid this discomfort, the managers advertised their intentions of keeping the house cool or of raising the curtain later

⁵² Another variation occurred at the benefit of Mrs Porter (*The Way of the World*, 18 March 1718), when Drury Lane advertised that servants might keep places in the boxes only. All persons who did not have places kept should come to the Pit doors, "as the most easy way of Entrance," where tickets would be delivered, if desired.

than usual; sometimes they simply closed the theatre until the weather moderated. The management of Drury Lane on 18 June 1717 tried another device, for the bills stated that an exact computation of the capacity of pit and boxes had been made (unhappily, the management did not reveal this figure) to see how many could be accommodated "with ease" and added that no more than that number would be admitted; in addition, the play would not begin until nine, the doors remaining closed until eight, all "by reason of the Heat of the Weather." During the same season Lincoln's Inn Fields simply stopped playing "by Reason of the Heat of the Weather." A somewhat cryptic statement in the bills for the Queen's in the spring of 1711 implies that patrons were either actually or imaginatively cooled during hot days, for at performances of different operas in May, June, and July "by reason of the Hot Weather, the Waterfall will play the best part of the Opera" (16 May 1711) or "And by reason of the Hot Weather, the Water Scene will play the best part of the Opera."

Although the playhouses could be uncomfortably warm, patrons might also be justly fearful of the cold. Lord Hervey has written in amusingly caustic terms of a chilly night at the King's on 27 November 1731 when *Porus* was given before the King and Queen. Not feeling well, Hervey had nevertheless attended the opera, where he observed the King and Queen clothed in velvet lined with ermine from head to foot to avoid the suffering "we freezing plebeians shook under" and saw Lord Herbert and Lord Albemarle shivering without their waistcoats.⁵³ At Drury Lane on 6 March 1729 the benches on the stage were enclosed, apparently by improvised walls around them, to prevent the ladies taking cold.

The theatres also gave a good deal of attention and money to the illumination of their interiors. In 1714 John Macky emphasized the fine lighting and visibility of the English playhouses. Whereas on the Continent the boxes were usually somewhat closed—he called them "*Shut-Boxes*"—and apparently in shadow, in England the whole of the house was "illuminated to the greatest advantage" so that spectators could see the action on stage and, during the intervals, watch all who sat in the pit, boxes, and galleries. Congreve, writing of a particularly festive evening at Dorset Garden on 21 March 1701, emphasized the care taken to insure brightness: "It was all hung with sconces of wax-candles, besides the common branches of lights usual in the playhouses."⁵⁴

⁵³ *Lord Hervey and his Friends*, pp. 114-15.

⁵⁴ *Works*, ed. Montague Summers (London, 1925), I, 72.

Not a great deal is known concerning the exact disposition of lights within the early eighteenth-century theatres. Generally speaking, chandeliers hanging over the stage were the main sources of light. In Garrick's day Drury Lane had a large chandelier suspended over the center of the auditorium, with six others (each containing twelve candles) above the stage,⁵⁵ and it is possible that these lighting arrangements existed before Garrick assumed the management. Since Congreve referred to "sconces of wax-candles" (i.e., a bracket candlestick or group of candlesticks hanging or projected from a wall, or possibly set on stands) and since Drury Lane's main lighting expenditures were for candles, the illumination there probably came chiefly from chandeliers and stands of candles, with oil lamps as supplementation. According to the incomplete Drury Lane expense vouchers for 1715-16 (in the Folger Shakespeare Library) the managers spent at least £225 in that season for candles, oil, wicks, and the cleaning of lamps as well as other similar supplies. By far the largest expenditures went for candles, purchased in weekly lots. For the week ending 27 November 1715, for example, the house bought 49 dozen candles at a cost of slightly more than 7s. a dozen. The frugality of the managers reduced the cost by returning tallow, in that week 70 pounds valued at 17s. 6d. The bills suggest that, one week with another, each acting day consumed about eight dozen candles; at that rate, the cost for 170 nights of a normal season would come to about £475.

Not much more is known about the lighting at Lincoln's Inn Fields, except that it had six chandeliers, "apparently iron rings hung on chains."⁵⁶ The account books for Lincoln's Inn Fields during 1724-25 and 1726-27 (British Museum, Egerton 2265-2266) offer very little specific information on this subject. There is a daily entry of two guineas to "Mr Lucas for Candles"; presumably, for this sum he kept the theatre in adequate supply. If this surmise is correct, the charge for candles on 170 acting nights would be about £360, somewhat less than the estimate for Drury Lane in 1715-16.

Lighting the house also created one of the serious threats to the comfort and calm of the audience—the danger of fire. Although there had been no major theatrical fire in London for some years, some auditors undoubtedly remembered the complete demolition by fire of the Theatre Royal in Bridges Street on 25 January 1672. The fear of fire revealed itself in an incident at Drury Lane on 26 October 1727, when, during a presentation of *Henry VIII*, with the "House being exceeding full," an alarm of fire

⁵⁵ *The Oxford Companion to the Theatre*, ed. Phyllis Hartnoll (Oxford, 1951), p. 463.

⁵⁶ *Ibid.*

spread through the packed theatre. According to the *Daily Journal*, 28 October 1727, a “Gentlewoman fancying she saw Smoke issue from under the Stage . . . and at the same time believing she smelt Fire,” voiced her fears “so loud, and by her precipitate Endeavours to get out” raised such a turmoil that several persons were badly bruised and “one Woman big with Child [was] press’d to Death.” According to the *Daily Journal*, 31 October 1727, Wilks, one of the three managers, told the audience later that the alarm had been “contrived by some malicious ill designing Persons,” and Rich, manager of the competing Lincoln’s Inn Fields, showed his concern by offering a reward of £20 for the detection of the “Author of that villainous Contrivance.”

As a result of the incident, Drury Lane published in the *Craftsman*, 4 November 1727, a detailed account of the precautions constantly taken against fire. Each night the manager regularly posted several persons, with a “General Inspector” in charge, whose “proper Business” was to set all the lights and lamps in and about the playhouse “in large *Candlesticks* and on broad *Stands* made of Tin, in so safe a manner, that should any *Candle* swail and fall out of its *Sockets*, no danger would attend it.” In addition, the theatre possessed “Large Cesterns of Water above Stairs and below, and *Hand-Engines* . . . always ready”; furthermore, the “*Carpenters, Scene-Men, and Servants*” were “employ’d in such Numbers . . . and disposed in such Order” that “upon the first Appearance of the least *Spark of Fire*, it cannot but be *instantly* seen and extinguished.” Not only that, but every “Light in the whole *Theatre* being so plac’d, that it is in the View of some of the *Servants*,” and if any “false Alarm” be uttered in any part of the theatre, the spectators should not “inconsiderately throw themselves into Disorder and Confusion, since the House cannot be subject to the least *Danger from Fire* on that Side where the Audience sit, as no Light is placed there, that can possibly occasion it.” In addition, the “Walls are of such a thickness and such a space between, that no Fire could reach any part of the *Theatre* in several Hours.” The report concluded with the point that a “Report of Fire within the House, can only proceed from Pickpockets, or some other ill-designing Persons.”

Although we know less of Lincoln’s Inn Fields’ plans for coping with fires, an account book for 1724–25 (Egerton 2265) shows that Rich invested heavily in new equipment for firefighting. In that season he paid £15 18s. to Buck, a merchant, for fire buckets and similar utensils, and to Harrison £26 8s. for “a Water Engine and other Augmentations.” Although these items loomed large in the year’s budget, Rich had just had an object lesson

in the hazards of flames, for in February 1725 Lord Cardigan's mansion, adjoining the theatre, had caught fire, and although Lincoln's Inn Fields was exposed to serious damage, a large crew of fire-fighters subdued the flames before they did more than make it necessary to suspend acting for one night.

Although Rich had little expense for renovating after the fire, he apparently sought to keep the good will of firefighters, who would be needed in a really serious conflagration; his records show that he spent a good deal of money in gratuities, for drinks, and for "assisting" on that night.⁵⁷ The accounts show also that he could call upon engine companies from far and near, with many individuals, including men from Read's Printing House, taking their turns; all received liberal payment in money and drink, an investment in good will against that day when a fire might possibly threaten a crowded house.

In many other ways the theatres catered to the comfort and convenience of their spectators, but the details of many of these are hidden from us, probably because custom had long made them familiar to potential theatre-goers. For example, we know relatively little of the arrangements at the theatre for accommodating spectators as they arrived on foot or in carriages; details of toilet facilities, the chocolate or coffee rooms, ease of ingress and egress are not publicized. In one other matter—curtain time—the theatres made clear in their bills the gradual change to a more desireable hour for starting the performance. At the turn of the century, the bills usually specified five o'clock, but in 1702–3 curtain time occasionally was five o'clock (8 December 1702), sometimes five-thirty (10 April 1703). On 30 April 1703, Dorset Garden was quite specific about both opening and closing: to begin at five and end at nine. By 1704–5 five-thirty had become the more acceptable hour, yet spectators must have been confused by such announcements as that for Drury Lane on 26 August 1708: "To begin between 5 and 6 a Clock." Soon, except for the summer months, six o'clock became established as the best hour, and this time prevailed for many years. In the summer, however, the theatres frequently waited until seven, even later if the weather was unseasonably warm.

⁵⁷ He spent approximately £40 for such charges as "to five Men of Sun Fire office watching all night & Expenses," £1 18s. 6d.; to J. Darby, who was continually at "ye Engine," 2s. 6d.; one bill "for Liquor" totalling £2 15s. 6d., two for "Beer Ale and Brandy" at the 3 Tuns Ale House," £7 11s.

Theatrical Finances

WITH very few exceptions, the early eighteenth-century playhouses, like the majority of companies the world over, were business enterprises operating to make a profit by entertaining the public. Few contemporaries, for example, doubted that John Rich, the proprietor of Lincoln's Inn Fields, deliberately put more and more stress upon pantomime and spectacle because they brought more money to the box office. Colley Cibber, contemplating the problems of Drury Lane, made the point that he and his fellow managers had to compete with Rich on his own ground (i.e., song and dance) or incur deficits. Since most of the managers—Rich, Cibber, Booth, Wilks, Dogget—had modest personal resources and depended upon the prosperity of their playhouses for their livelihood, they had to plan carefully within a limited budget and estimate shrewdly the probable response of the public. On the other hand, the directors of the opera companies usually had subsidies, subscriptions, or grants from the Crown with which to replenish their treasuries in lean periods.

The theatres, in fact, often made large profits. It is clear from lawsuits, particularly Thomas Dogget versus the actor-managers of Drury Lane or Richard Steele versus his creditors, that Drury Lane frequently had a large net income. In 1712–13, for example, it cleared £4,000 (according to Cibber); in 1713–14, £3,600; and in the four months between 21 September and 17 December 1714, £1,700.⁵⁸ In the early 1720's, to judge from Steele's accounts of his share in the Drury Lane profits, it may have cleared £3,000 to £3,600 yearly.⁵⁹ Rich had profitable seasons, also, if not sustained prosperity. The great success of *The Beggar's Opera* and the long runs of his most successful pantomimes, for example, brought capacity crowds and high receipts. In spite of occasional deficits in marginal seasons, Rich managed to stay in show business for forty-seven years.

True, some individuals emphasized art and experimentation more than Drury Lane and Lincoln's Inn Fields usually did. Aaron Hill, a man enormously interested in all phases of the theatre, sometimes managed

⁵⁸ See R. H. Barker, *Mr Cibber of Drury Lane* (New York, 1939), p. 99.

⁵⁹ Loftis, *Steele at Drury Lane*, p. 92.

dramatic enterprises (such as the Haymarket in 1722) or theorized about the stage (in the *Prompster*) in such fashion as to make acting, costumes, scenes, and drama his primary concern and financial gain a minor aim. The opera companies and the Royal Academy of Music spent enormous sums on salaries, costumes, music, and decor, incurring large deficits in the cause of good music and occasionally imperiling the future of opera. But these were the exceptions. The prevailing concept was that of the professional theatre with a growing emphasis upon providing popular and varied entertainment for a widening range of public taste.

How the theatres managed financially before 1730 can be known in detail for only scattered seasons, since very few account books have survived: the ledgers of Lincoln's Inn Fields for 1724–25 and 1726–27 (British Museum, Egerton 2265–2266) and a detailed account of the income for Lincoln's Inn Fields for 1726–28 (Harvard Theatre Collection). These obviously concern only a small fraction of the seasons between 1700 and 1729 and deal with Rich's theatre only; but they are supplemented by a large file of expense vouchers for Drury Lane between 1712 and 1716 (chiefly in the Folger Shakespeare Library, with a few in the Enthoven Collection and in Egerton 2159) and by much useful information in theatrical memoirs, contemporary newspapers, and prefaces to plays. From these sources can be ascertained the general nature of theatrical operations, the kinds of receipts and disbursements, and the types and numbers of personnel, both on and off stage. The limitations of these documents must be constantly kept in mind, however; being isolated records, they give no indication of the financial activities of any playhouse over any given number of consecutive seasons. In addition, even those few extant records are but parts of a complicated accounting system. The conclusion of the Lincoln's Inn Fields ledger for 1724–25 implies that the treasurer regularly kept as many as nine books for that season, in each of which he recorded a different phase of his bookkeeping.

FINANCING NEW ENTERPRISES

Very little is known of the methods of financing new theatres between 1700 and 1730. For example, no really specific information concerning the building of the Haymarket in 1720 has survived. Generally speaking, however, to raise funds for the construction of a new house, a proprietor usually sold shares to investors. This was Vanbrugh's method with the

Queen's, for he apparently disposed of thirty shares at either one hundred pounds or one hundred guineas apiece. Although the details of Rich's rebuilding of Lincoln's Inn Fields in 1714 are unknown, he listed payments to shareholders (commonly called renters) in his ledgers for 1724-25. In return for his purchase, each shareholder received free entrance to box, pit, or gallery for any performance. In some ventures, the shareholder also received a set return for each night of acting; if Rich in 1714 employed the principle he used later in building Covent Garden, this return was probably one shilling, perhaps two shillings, for each acting night. In the Lincoln's Inn Fields records, the disbursement to shareholders is nearly always the first item in the debit column, as though it might well be a first lien upon receipts, and is entered for every night the theatre gave a performance. In raising money for opera, the Royal Academy of Music in 1719 followed a somewhat similar principle. It enlisted subscribers who pledged a specific amount and who, in return, had free entry to any performance. These subscribers might theoretically expect dividends from profits, but probably most subscribers to it came to look upon their subscriptions as contributions to sustain opera.

THEATRICAL INCOME

The principal income of the theatres—actually the only really substantial source of money for the production of plays—came from paying patrons. Almost no theatre except the opera house could forecast any important revenue except from nightly receipts; as a result, the acting night became the center of a theatre's financial structure. If Lincoln's Inn Fields was dark, the records usually show no receipts or disbursements for that day, and the personnel normally received no pay for non-acting nights. The performers ordinarily could expect salaries for about 170 nights, as the theatres opened early in September, acted two or three times weekly until early October, then (with a few exceptions) daily until June. (In the summer the management frequently turned the house over to the young actors, who played two or three times weekly until the Fairs began.) This schedule was shortened to four days weekly in Lent; the theatres closed during Passion Week, and, if a member of the Royal Family died, they remained dark for six weeks. On these occasions receipts and salaries ceased.

During the first two-thirds of the season—roughly to the first of March—the treasurer received the full receipts from a night's performance.

After the first of March, when the benefits began, the theatre received for its own purposes only a portion of the income on a benefit night. As a result, the financial success of a season was roughly determined by what happened before Easter, because April or May rarely brought sufficiently large receipts to offset a deficit incurred earlier or brighten a ledger close to a break-even point. At a benefit the treasurer usually kept a sum equal only to the nightly charge of the house (a sufficient amount, around £40, to cover the cost of opening and operating the theatre for a night) or all the money taken in at the offices (the player keeping the income from tickets which he personally sold) or, in unusual circumstances, nothing at all, the whole of the receipts going to a player or charity. If a player was required to pay a specific charge (£40, for example) and the receipts at the office did not equal that sum, the performer usually had to make good the difference. The playhouse, then, rarely operated at a loss on benefit nights, and yet a long sequence of benefits made it difficult for the treasurer to acquire sufficient sums after March 1 to meet new and exceptional expenses.

In addition, the theatres acquired small sums from forfeits from players or from their issuance of passes. The account books show only vaguely the forfeit system at work before 1730, but an entry in Egerton 2320 lists a fine against Mrs Cibber, who had been posted for a week to act Ophelia at Drury Lane on 17 September 1737 but who at the last moment refused to act. As to passes, the Lincoln's Inn Fields accounts for 1726–28 (Harvard Theatre Collection) show that the bookkeeper entered the name of each actor who had issued free orders for that night. These payments, however, brought in only negligible sums.

More important, especially for the patent theatres and the opera house, was assistance from the royal household. In Restoration times, the theatres had been generously supported by Charles II, but in the early eighteenth century Queen Anne rarely attended the theatre although she commanded performances at Court. From 1714 onwards some of the playhouses could depend upon payments from royalty and their retinue. Royal attendance from the court of George I first favored Drury Lane, but Lincoln's Inn Fields later gained recognition, and George I's difficulties with the English language led him to patronize the performances by foreign comedians, especially the French, at the Haymarket. He also liberally supported opera, not only with a yearly grant of £1,000 for a considerable period but also with frequent attendance.

At Drury Lane during 1714–15 a voucher (Egerton 2159) shows that the treasurer charged the royal box at £4 nightly (it held twenty persons),

and from November 1714 through April 1715 the royal household paid £116 for boxes and £49 11s. for attendant servants and guards and for copies of the plays acted. Royal attendance also brought larger crowds as a rule, particularly for boxes and pit, and the theatres often announced in advance, either in the bills or in the newspapers, the expected presence of royalty. Drury Lane also profited occasionally from special performances ordered by the King; at Hampton Court, as already noted, the company received £374 1s. 8d. for acting there in 1718.

Theoretically, the collection of all admission charges should have been a relatively simple matter, but it was not. Some of the difficulty arose from the practices prevalent among the upper classes in the reign of Charles II; the sparks and gallants had developed great skill in evading the fees and yet seeing part, even all, of a play. As Saunter in Cibber's *The Double Gallant* (1 November 1707) proudly exclaimed:

[I] go behind the Scenes, make Love in the Green-Room, take a Benefit Ticket, ferret the Boxes, straddle into the Pit; Green-Room again, do the same at both Houses, and stay at neither,

probably without paying a penny. And the Prologue to *Love Makes a Man* (9 December 1700) refers to those "Who for an Act or two are welcome gratis." Constantly the managers sought means to make sure that every one paid. On 26 October 1714 the King's, for example, appended to its bill a compromise between a firm statement and a plea: "It having been the Common Practice of several Persons to come into the Opera and stay a whole Act, and sometimes longer, without paying, to the great Prejudice of the Opera, therefore it is humbly desired for the future that no Person will take it ill that they are not admitted without Tickets." But the patron often defeated the treasurer. Between 1726 and 1728 the entries in the Lincoln's Inn Fields accounts (Harvard Theatre Collection) bear an occasional note by the boxkeeper to the effect that Lord So-and-So came into the boxes but simply "would not pay."

A principal means of making certain that the theatre received payment has already been mentioned: the issuance of tickets, either in advance or at the door. For example, at Drury Lane on 23 January 1703, the management advertised several days in advance *The Country House*, with an accompanying concert, the pit and boxes to be put together, "where none are to be admitted but by printed Tickets." Spectators could purchase them at White's Chocolate House, Tom's or Will's Coffee House. For benefits, when a player gained financially in proportion to the number of

tickets he sold, an actor took the additional measure of issuing “Seal’d Tickets” (i.e., those with a daub of sealing wax marked with the beneficiary’s initials or a mark to prevent counterfeiting). A benefit ticket preserved in the Folger Shakespeare Library reads:

LINCOLN'S-INN-FIELDS
Monday, May ye 4th 1730
THE BEGGARS OPERA
For the Benefit of
Mrs CANTRELL.
Pit 3s.
No. 119

The income of the theatre, as well as its collecting, was complicated by fluctuation in admission charges in the early years of the century. Around 1700 the common fees were: boxes 4s., pit 2s. 6d., first gallery 1s. 6d., upper gallery 1s. Sometimes the bills spelled out these charges; often they merely bore the statement "At Common Prices." Yet another scale of prices existed: 5s., 3s., 2s., 1s. In the first decade the theatres charged advanced prices chiefly for a new play, an old one newly revived with fresh costumes, or a performance which included many entertainments. A revival of *The Albion Queens* at Drury Lane on 6 March 1704 brought the higher fees, a notice explaining that the rise was due to "the extraordinary Charge in the Decoration of it." Occasionally a theatre attempted to raise the charges still higher; at a concert coupled with a play at Drury Lane on 11 February 1703 the front boxes were listed at 6s., the side boxes and pit at 4s. On 1 June 1703 at Lincoln's Inn Fields, Mrs Lee, for her benefit, first sold tickets at 6s. for the boxes, 4s. for the pit, and 2s. 6d. for the first gallery, but before the day of performance she reduced them to 5s., 3s., 2s. 6d.

The rise in charges made some spectators hold more persistently to privileges which had developed in the days of Charles II: the custom of leaving before the curtain rose and having payment refunded, or of coming at the end of the third act and paying "After-Money" (half-price) to see only the fourth and fifth acts. Theophilus Cibber, writing in 1753 about problems of admission earlier in the century, pointed out as an extreme example a man who would come in on an order or frank if he could; if not, he paid, took a place in the pit, and, wishing to hear only the orchestra, listened to the First, Second, and Third Music; retiring just before the

⁶⁰ The Opera House, which had higher admission charges, will be discussed later.

curtain rose, he had his money returned at the door. With the development of the afterpiece, especially pantomime, as a fairly regular part of the program in the 1720's, the scale of 5s., 3s., 2s., 1s., became the prevalent one and produced a variation on the problem Cibber alluded to. Many spectators, grumbling at the higher charges and holding pantomime in contempt, were outraged at having to pay advanced prices for an evening's entertainment, only half of which they thought proper or enjoyable. Ultimately the managers solved this problem with a method which Theophilus Cibber, again writing in 1753, claimed as his own.⁶¹ He recommended that a notice be inserted in the bills to the effect that "The Advance Money will be returned to those who chuse to go out before the Overture to the Entertainment." This scheme, he contended, silenced objections and did not, in his opinion, greatly lessen the receipts, "for I question if there was a Demand for the Return of twenty Pounds in ten Years."

Cibber implied that this change occurred around 1724, when pantomime rose to great popularity, but such notices did not appear frequently in the newspaper bills until later. It did, however, eventually become a common practice, and can be illustrated by a bill falling outside the period under study: Drury Lane's for 12 February 1733. On that night the managers advertised *Richard III* followed by a new pantomime, *The Judgment of Paris; or, The Triumph of Beauty*, the latter having new costumes, scenes, machines, and other decorations, and the admission being set at 5s., 3s., 2s., 1s. After stating that "No Money under the full Price [was] to be taken during the Time of Performance," thus preventing an individual from paying "Common Prices" and staying also for the afterpiece, the bill continued: "The additional Money to be return'd (if desir'd) to those who go out before the Overture of the Entertainment begins." Although these measures satisfied some objectors, they made the collection of admission charges more complex.

The procedure of collection within the theatre is partially outlined in the record of daily receipts at Lincoln's Inn Fields between 1726 and 1728 (Harvard Theatre Collection). The first entry, for 24 October 1726, with *The Mistake* and *Pan and Syrinx* on the bills, lists the receipts turned in to the treasurer by the boxkeepers, pit doorkeepers, and gallery doorkeepers. For the boxes five ticket takers—Wilmer, Redfern, Taylor, Lawrence, and Atkins—collected tickets worth £18 15s. 6d. and 17 orders. For the balcony, Mrs E. Rogers received 5s., three pages attending the Princess of Wales (who was in a box) being accommodated there. The pit

⁶¹ *The Lives and Characters of the most Eminent Actors and Actresses* (London, 1753), pp. 70-71.

had two doorkeepers, Gwin and Gallant, with 105 tickets and 19 orders entered on Gwin's side, 113 tickets and 1 order on Gallant's. Similarly, the slips had two collectors: Shafto, with 3 paying customers and 10 on orders (all of them the Princess's servants), and Tubman, with 8 paid tickets and 1 order. The same attendants had charge of the "Pidgeon Holes," in which were placed three Yeomen of the Guard. The first gallery had a single doorkeeper, Main, who received 161 paying customers and 7 on orders; and the upper gallery, with Aylett in charge, accommodated 101 paying spectators and none on orders. The receipts came to £76 10s., with the orders valued at an additional £9 17s.

The document also shows in detail the handling of orders. On 24 October 1726 they amounted to 17 box, 20 pit, 14 slips, and 7 first gallery. Each collector kept a record of orders received at his post, with the recipients listed alongside the receipts. For example in the boxes that night on orders were Sir George Skipwith, Major Smith, two by the signature of Christopher Rich, four by John Rich's order, the Princess of Wales and five with her. In the balcony were three pages of the Princess, in the slips ten of the servants, and in the "Pidgeon Holes" three guards. The players also issued orders. In the pit were "Mr Ryan 2 . . . Mrs Barbier's brother . . . Mr Quin 1 . . . Mr Milward from the Boxes 1. Mr Hippisley. Mr Walker. Mr Fairbank"; in the first gallery "Notes Mr Quin 2 Mr Ryan 2. Orders Mr Harrison Hosier Mr Ogden Mr Chapman." All in all, probably 570 persons paid to attend that evening, with 58 entering on orders. (Probably the Princess, her servants, and her guards were paid for later.)

The ledger also throws some light upon the taking of After-Money, which in Restoration times accrued, at least in part, to the actors themselves. During 1726–27 the management accepted After-Money occasionally for a play not followed by a pantomime. On 31 October 1726, for example, *Henry VIII* brought receipts of £41 18s. in the regular collection. Wilmer, a boxkeeper, took in as After-Money 2s. 6d. (half the regular 5s. box charge); Gwin, in the pit, took in 20s. and Gallant, at the other entrance to the pit, received £1 1s. The total, £3 8s. 6d., came to about 8 per cent of the regular receipts, and on nights of poor attendance After-Money was undoubtedly a welcome addition to the treasurer's accounts. After-Money was not, however, a factor when a ballad opera like *The Beggar's Opera* had a good run, but it reappeared when attendance fell off.

The theatres also collected some money by seasonal subscriptions, a practice frequently followed by the opera companies, but the practice never became common for dramas. In the first decade the theatres some-

times offered English musical plays in this fashion. Drury Lane on 29 December 1702 offered *The Judgment of Paris* by subscription for the pit and boxes only, with the galleries, balconies, and stage boxes by payment at the door. After Italian operas had been offered by subscription, the Queen's in 1706-7, producing both operas and plays, presented three dramas by subscription. According to Cibber, the house undertook a public subscription for "Reviving three Plays of the best Authors," each subscriber to have three tickets for the first day of each play upon payment of three guineas.⁶² The project matured speedily, and the house gave *Julius Caesar*, *A King and No King*, and the comic scenes of *Marriage à la mode* followed by *The Maiden Queen*. The management announced the subscription as a means of putting plays on an equal footing with opera; the actors got an increase in salary, and the manager "stood a considerable Gainer." Rich also utilized this plan occasionally at Lincoln's Inn Fields, especially for musicals. On 22 March 1718 he offered *The Lady's Triumph*, a new dramatic opera, with the pit and boxes by subscribers' tickets, stage boxes at 15s., "Box in the Gallery" 5s., First Gallery 3s., Upper Gallery 1s. 6d. Given four times for the subscribers, it continued its run at lower prices. Rich made a similar offering of *The Island Princess* on 6 February 1720. In addition, several visits by French or Italian comedians were financed partly by subscriptions, particularly in 1719-20 and 1724-25. But this practice never became established as a customary means of carrying on a repertory of plays.

The opera companies, however, relied constantly on subscription or subsidy to supplement receipts. Unlike the playhouses, the Queen's almost never succeeded in operating within the money paid by listeners, which was often high but rarely sufficient. The most specific information concerning daily receipts is for 1707-8 (British Museum, Ad Ms 38607). One document gives the income for sixteen performances at the Queen's between 13 January and 6 March 1708: £2,243 13s. 6d., an average of about £140 nightly, much more than plays brought at that period. For 23 nights the receipts came to £2,943 1s. 6d., about £124 nightly. At this time the admission charges varied a great deal, with a new opera on 26 February 1708 charging for stage, boxes, and pit a half guinea, first gallery 5s., upper gallery 2s. 6d. On a less special occasion, 10 February 1708, pit and boxes cost 7s. 6d., stage boxes a half guinea, first gallery 3s., upper gallery 1s. 6d. For some time the common charge was 8s. for pit and boxes, the first gallery varying from 2s. to 4s. and the upper gallery from 1s. 6d. to 2s. Occasionally stage

⁶² *Apology*, II, 4-5.

boxes cost 15s. After 1720 the opera charges became settled at a half guinea for boxes and pit and five shillings for the first gallery.

But even these charges could not sustain opera on a grand scale, and the management early turned to subscriptions, not only to increase its income but also to ascertain at the beginning of a season how much support it would have. In 1707–8 the management issued "Subscriber's Tickets" which admitted a patron to pit or boxes (usually put together on subscription nights) and often entitled him to a printed copy of the opera. Available in advance, these tickets had to be presented at the door, for at subscriptions the house accepted only tickets for entrance to pit and boxes. The management usually gave a new opera six nights for the subscribers, after which it continued its run at reduced charges. For the premiere of *Ernelinda* on 26 February 1713 the terms included a payment of ten guineas by a subscriber, for which he received three tickets nightly for six performances, no more than four hundred tickets to be given out for any evening.

In 1719 patrons of opera instituted a more elaborate project for its support: the Royal Academy of Music. Headed by the Duke of Newcastle, the association planned to have a guarantee of £50,000, towards which the King promised £1,000 annually, a sum paid for seven years. In principle, the Academy involved an investment by friends of opera, each member subject to assessment and, of course, eligible to receive dividends whenever finances permitted. In March 1720, Vanbrugh estimated that the fund stood at £20,000, a sum sufficient, he thought, to maintain opera "till Musick takes such Root, as to Subsist with less aid."⁶³ Instead of less support, however, it constantly needed more, for, if the notices of assessment in the *Daily Courant* between 1720 and 1728 mean what they imply, each member was assessed 100.5 per cent of his pledge, less a single dividend of 7 per cent. This type of financing ended in 1728, when the Royal Academy of Music felt it could no longer sustain opera in this way; but in later years variations on this type of support were tried by J. J. Heidegger and G. F. Handel, the principal entrepreneurs in operatic enterprises.

In principle, then, opera relied very substantially upon subsidy, subscription, and relatively high admission charges. On the other hand, drama drew its principal support from the fluctuating receipts which a public might pass over the counter for tickets, with occasional but somewhat negligible support from subscriptions.⁶⁴ In examining the disbursements

⁶³ *Works*, IV, 125–26.

⁶⁴ The Academy on 21 October 1727 gave very precise directions concerning the handling of admissions: "The Directors have caused the Tickets and Method of receiving them to be altered for the future, the better to prevent Frauds,—therefore will be placed at the fore

of the managers, one can see how differing conceptions concerning salaries, costumes, scenery, and overhead accounted for some of the variations in profit and loss in the world of entertainment.

DISBURSEMENTS

Although the theatres collected their revenue from relatively few sources, they spent their receipts in many ways. In an effort to place theatrical operations on a proper budget, someone early in the century drew up a rather elaborate plan for the proper structure of a company in which the probable expenses were carefully outlined.⁶⁵ It called for twenty actors (with Betterton at the head) at £1,710 annually; eleven actresses at £800; and "Pentions & Young Actors" at £190, a total of £2,700. There were to be six singers (with Richard Leveridge in charge) at £150, with a supplemental £200 for vocalists not yet engaged; seven dancers (L'Abbe as the master) at £250, with another £250 if needed; twenty musicians (Eccles as the leader) at £1 each weekly, a total of approximately £800; Under Officers (two treasurers at £75 each; twelve doorkeepers at £20 apiece; wardrobe keeper and servants £60; four tiremen £80; four tire-women £100; four scenemen or carpenters £100). For the rent was allotted £600; for candles, wax, tallow, oil, £600; for three managers, £600. There remained £1,950 for scenes, clothes, printing, new plays, coals, musical compositions, and, almost as an afterthought, two candlemen £30, a prompter and clerk £60, two barbers £40, four bill carriers £40, and three "Necessary Women" £30. The total was nearly £10,000.

This was the theory. Not until 1724-25 and 1726-27 is it possible to examine in detail how a theatrical company actually spent its money. The account books for Lincoln's Inn Fields for these two seasons (Egerton 2265-2266) record the salaries and wages, rent, taxes, cost of scenes and machines, charges for properties, advertising, maintenance and repair, printing, and many related activities. Nearly all expenditures involving payments to regular personnel of the theatre were placed on a per-diem basis, for, as a general principle, the actors, musicians, dancers, guards,

and back Door leading into the Stone Passage, a Box into which the Gentlemen and Ladies are desired to drop their Tickets as they go into the House. The Subscribers will be admitted on producing their Silver Tickets only & not otherwise. The Gentlemen and others going into the Gallery are likewise desired to deliver their Tickets into the Box, to be placed at the Gallery Door, for that Purpose."

⁶⁵ Nicoll, *Early Eighteenth Century Drama*, pp. 276-77.

barber, lawyer, bill setters, and shareholders received payments for services rendered each acting night; if the playhouse was closed, they received no pay. The sum of these costs comprised the daily charge of approximately £40, the standard deduction at benefits. Let us look at some of these items in detail.

FIXED CHARGES. A basic entry was the payment (commonly called *rent*) to shareholders. In 1724–25 it was £3 12s. daily, approximately £600 for the 167 acting days in that season. In 1726–27 it was £4 12s. for 151 days and £5 for 3 days, approximately £700. The theatre also paid 8s. daily for the Chocolate Rooms, about £60 annually. As proprietor, John Rich received a daily payment of £1 13s. 6d. in 1724–25 and £3 6s. 8d. in 1726–27, about £278 in the first season, £510 in the second. (In each year—about £210 in 1724–25 and £445 in 1726–27—there were numerous other payments to Rich, which may have been repayments for sums he paid out of pocket.) His brother, Christopher M. Rich, who assisted in the management, drew 16s. 8d. nightly for 67 nights and 6s. 8d. for 100 nights in 1724–25, with additional sums bringing his total to about £140. In 1726–27 he received 16s. 8d. nightly as well as other sums. The treasurer also paid one Slater a guinea nightly for law fees and another guinea to “Mr Duel on Bond,” neither charge being explained in detail.

The treasurer also put many operational costs on a daily basis. In 1724–25 the orchestral music was listed at £3 14s. 2d. daily for 157 days, £3 10s. 10d. for 4 days, and £3 6s. 8d. for 6 days. The barber received a daily 5s. Payments for “Side Drums” at 2s. and “Kettle Drums and Trumpets” at 15s. occurred frequently, though not each day. The bill setters received 9s. daily, and Mrs Lucas received two guineas nightly for candles and lighting. Just what determined whether the treasurer placed some wages (such as those for the barber) on the daily charge instead of the weekly payroll is not evident.

TAXES. Although the theatres paid a variety of taxes, the rates represented only a small fraction of the season’s expenses. Generally, they were paid twice yearly, usually some time after the date due. Among the Drury Lane vouchers for 1712 to 1716 there seems to be only one which specifically concerns taxes. Dated March 1716 (Enthoven Collection), it covers the half year’s “Land Tax” due at Lady Day 1716. According to it the yearly rates were: “The Theatre and Sceen Rooms” £16; the stock £3; “Mr Riches House adjoining” £4; and “The Office” £1. In 1724–25 the principal taxes were also on a yearly basis: lamp tax £1; window tax £1 10s.; “poor’s rate” £4 3s. 5d.; the watch £1; and a special assessment

"To Mr Cunningham for $\frac{1}{4}$ pt of a Horse in the Militia for the year 1724 due Lady Day last," with 16s. paid on 13 April 1725. In 1726-27 the payments were essentially the same, with a few variations: 10s. 2d. for highway repairs; a scavenger's charge of £1 9s. 2d. yearly; 6s. 4d. for repair of Chertsey Bridge; 2s. 6d. for "Trophy Money"; and, again, 16s. for a fourth of a horse in the Westminster Militia.

REPAIRS AND UPKEEP. The news columns of the early eighteenth-century newspapers give ample proof that the playhouses frequently made general repairs, such as repainting, laying a new floor, or remodeling a portion of the house. The account books also show that each theatre allotted systematically a large portion of its income for repairs, renovation, maintenance and improvement. Often the entries simply record the settlement of a bill to a plumber, glass man, or carpenter, without revealing the nature of the work.

For the years from 1712 to 1716 the Drury Lane expense vouchers indicate no major alterations. Many bills concern normal replacements: 4s. paid on 26 February 1714 for "6 pound of new Rope for the Scene frames in the Celer at 8d per pound"; 2s. on 18 March 1714 for repair of matting; 7s. on 14 February 1715 to Thomas Castle for plumbing and pipe work; 4s. on 25 November 1714 for painting "ye Side Box on ye Stage"; and £1 8s. on 23 February 1716 for tin and other materials for new candlesticks, including six for the music room. The patronage of royalty after the accession of George I brought more elaborate changes. On 4 November 1714 tin work, costing £2 4s., was done on the lights in the boxes, and by 23 December 1714 alterations in the Prince's box costing £4 3s. had been completed. The most detailed alterations appear in a bill for 14 October 1715 submitted by Thomas Arne for £4 17s. 6d.; the repair of four seats in the pit and three in the gallery over the Prince's box, with 52 yards of matting, 106 yards of "web," and nails and labor costing £2 5s.; covering the fronts of the "2 Stage Boxes" and one seat with "Green Bays" at £1 6s. 10d.; repairing and restuffing benches, putting more "Green Bays" on the side and seats of a "Side Box" and some binding in the Prince's box. The vouchers show constant payments to plumbers, glaziers, timen, carpenters, and bricklayers, not to mention the regular scouring of lamps, their reflectors, and the drip pans.

The Lincoln's Inn Fields accounts (1724-25 and 1726-27) contain items for repairs and maintenance amounting to about £340 for the first season, £240 for the second; but so many entries are simply final payments to glazier or bricklayer or plasterer that it is not clear whether they represent

repairs or additions to properties, scenes, and machines. For example, in 1724–25 the treasurer paid Gibson, a glass man, £42; Hopkins, bricklayer, £20; Hunt, a smith, £16 4s. 8d.; Holt, plasterer, £30; Wooley, glazier, £13 18s. 11d. Dumont received £2 monthly for tuning the harpsichord; Cornwall painted the ceiling at a cost of £13 13s.; and £13 7s. went to “a Years Repairing the Pavement.” There is no doubt that the managers gave constant attention to upkeep and improvement of the theatre and its accommodations.

STAGE PROPERTIES. The Drury Lane vouchers (1712–16) list property bills for over forty different plays, and they suggest that the managers made careful provision for properties. For example, the theatre rented sheets and pillowbiers for many plays, especially those with death scenes, and normally specified that they must be fresh and clean each night. For elaborate productions like *Apollo and Daphne* (24 January 1716) Drury Lane expended £3 1s. 5d. for boards, nails, cloth, screws, etc. and £7 for painting Apollo’s chariot. The managers often advertised new scenes, habits, and decorations for plays, a superlative example being the revival of *All for Love* on 3 December 1718 for which, Cibber reported, the playhouse expended £600 on new habits, scenes, and decorations.

At Lincoln’s Inn Fields between 1724 and 1727 the personnel concerned with scenes, properties, and supernumeraries presented bills daily or weekly. Dovey, in charge of supernumeraries (a very flexible term), tendered a bill almost every day, his charges for 1724–25 amounting to nearly £300. Powell, head sceneman and carpenter, submitted bills for nearly £700 in 1724–25. Harvey, scene painter, received nearly £375 for the season, including £54 for “work done in fall of Siam,” a new tragedy. Clarkson, in charge of “Incidents,” and Newhouse, a property man, had bills amounting to £100. Lincoln’s Inn Fields possibly spent a tenth of its income in 1724–25 on scenes, machines, and properties.

WARDROBE. The stock of clothes and habits, one of the principal physical assets of a company, was often difficult to evaluate, as is evident from the long quarrel between Vanbrugh and the managers of Drury Lane concerning how much they owed Vanbrugh for the habits which had once belonged to him at the Queen’s Haymarket.⁶⁶ And the wardrobe required constant augmentation and renovation. The Drury Lane vouchers (1712–16) show regular acquisitions of new cloth, costumes, wigs, hose, feathers,

⁶⁶ For a detailed account of a theatrical wardrobe, see Sybil Rosenfeld, “An Inventory of the Wardrobe of Christopher Rich Esq^r Deceas’d,” *Theatre Notebook*, V (Oct.–Dec., 1950), 16–17.

buttons, lace, and payments to the house tailor for refashioning and mending and weekly charges for washing and cleaning. The incomplete set of vouchers for 1715-16 show at least £175 paid out for the purchase, renovation, cleaning, and making of costumes.

In the Lincoln's Inn Fields accounts for 1724-25 the sums which most clearly pertain to wardrobe total nearly £925. Because the bills are normally unitemized, it is uncertain just what they covered. There were, for example: "Mr Lafoss Staymaker," £17 16s. 6d.; "Mr Lovick for Hatts," £11 13s.; "Mr Paxton Laceman," £100; "Mr Sirr Mercer," £3 18s.; "Mr Taylor Laceman," £141 12s. 11d.; "Mr Tildon Woolen Draper," £27 1s.; "Mrs White Mantua Maker," £75 17s.; and similar ones for furs, hair, hose, suits, gowns, and wigs.

PRINTING. The playhouses paid several kinds of printing charges: the Great Bills to be posted around London, tickets for boxes and pit (occasionally other portions of the house), newspaper advertisements, and copies of plays (sometimes given gratis at the door). Of these the Great Bills were the most costly, the total for Lincoln's Inn Fields in 1724-25 being almost £150 in addition to the wages of the bill setters, usually 9s. daily. Printed admission tickets normally cost 2s. 6d. a hundred, and in 1724-25 Rich at Lincoln's Inn Fields purchased many thousands. In that season he also advertised in the *Daily Courant* and *Daily Post*, the charge for insertions being 4s. 6d. daily.

As a convenience to patrons the theatres sometimes gave free or offered for sale at the door copies of plays, operas, songs, prologues, or epilogues. On 14 December 1708 the Queen's at the premiere of *Pyrrhus and Demetrius* furnished auditors with "Printed Books of the Opera" and repeated the practice at the premiere of *Antiochus* on 12 December 1711; on 23 October 1714, however, it offered for sale at 1s. copies of *Arminius*. Similar practices existed at the playhouses. At Drury Lane on 12 March 1715, when *Venus and Adonis* was given, the house advertised: "A Printed Book of the Masque will be given each Person that pays in the Pit or Boxes." At Lincoln's Inn Fields James Spiller for his benefit on 13 April 1717 spoke a new "Comi-Tragi-Mechanical Prologue," which he had printed and distributed at the theatre. On 22 November 1723, when Lincoln's Inn Fields produced *The Union of the Three Sister Arts*, a musical interlude, it offered copies at the premiere for 6d. each. The foreign comedians assisted English auditors not well versed in other languages with a synopsis of the action as well; for example, the Italians at the King's on 21 October 1726, offering *The Enchanted Island of Arcadia* announced: "For the better

Information of those who do not thoroughly understand the Italian Language, a Book with the Argument and Explanations in English, of what is transacted in every Scene" will be sold at the door at 6d.

WEEKLY PAYROLL. By all odds the weekly salary list formed the major theatrical expenditure. For Lincoln's Inn Fields during 1724–25 salaries and wages came to approximately £4,200, not quite half the income for the season. At that time Rich had on his roll twenty-eight men whose primary vocation was acting. Nearly all received a set sum for each acting day: Anthony Boheme at 16s. 8d., William Bullock at 13s. 4d., John Hall at 6s. 8d., down to Young Clark at 1s. Of the sixteen actresses, the principal one, Mrs Bullock, ranked fourth on the acting list, but whereas four actors received more than £100 yearly (exclusive of benefits), she was the only woman to earn that much. There were eight individuals whose principal talent was singing, the best ones receiving good salaries: Richard Leveridge, about £150; Mrs Barbier, specializing in Italian, £200 by contract; Mrs Chambers, about £180. The salaries for the eight came to about £580. The vogue of pantomime and *entr'acte* song and dance made dancing a profitable vocation, and in this season Lincoln's Inn Fields engaged some fifteen dancers, the men earning about £740, the women about £165. Francis Nivelon, whose heels delighted London, led the list in salaries.

The basic charge for the music came to a nightly £3 14s. 2d., with occasional variations, for a total of about £610. The management paid extra for kettle or side drums, and some individuals—Pepusch, Galliard, and Hudson—received special payments. Galliard, for example, was paid fifteen guineas for composing the music for *Harlequin Doctor Faustus*, one of Rich's most successful pantomimes. The treasurer had a host of other personnel on the weekly schedule: charwomen, number unspecified, 5s. nightly; women dressers, under Mrs Carter, 13s. 2d. nightly; Stede, the prompter, 5s. 6d., with additional sums for copying out parts; Wood, the treasurer, 6s. 8d. Other categories included pit doorkeeper, gallery, stage, box, and lobby doorkeepers, sweepers, lampman, candlewoman, porter, washer, house tailor.

No definite indication exists, however, as to the exact number of persons associated with the entire operations of Lincoln's Inn Fields, as far too many groups like charwomen and dressers appear without a specific statement of the number of individuals in each group. In 1735, however, when legislation to restrain the playhouses appeared in Parliament, *The Case of the Comedians . . . in Goodman's Fields* stated that over three hundred persons depended upon that theatre for their livelihood. Although that

figure may well have included both employees and their dependents, a comparable figure for Lincoln's Inn Fields would probably be somewhat higher, as it was a larger house than Goodman's Fields.

RECEIPTS vs. EXPENDITURES. Because the account books, even the relatively complete ones for Lincoln's Inn Fields in the 1720's, represent only one out of several ledgers kept each season, it is difficult to determine whether the theatre made a profit. Taking the 1724-25 records as an example, the total income of Lincoln's Inn Fields was about £10,500, the disbursements about £10,700. But among the payments are some (the nightly deduction and extras) paid to John Rich, the proprietor, totalling about £500, a sum sufficient to turn an apparent deficit into a net balance. At the close of the ledger there is a settlement of the season's finances, signed by John Rich and Thomas Wood, the treasurer, which states that the sum of £336 10s. 9d. was due "from the said John Rich Esq^r to Thomas Wood." This amount is sufficient to alter the apparent deficit into a slight profit.

In fact, scrutiny of the books suggests that the company overcame a deficit by midseason. In November 1724 the house was not meeting expenses, and Rich paid only partial salaries due each Saturday; but toward the end of the month a profitable run of *The Prophetess* enabled the treasurer to reduce the arrears. As receipts increased in December, he settled some old bills, on 10 December 1724, for example, paying Paxton £50 and Hudelston £100 on account as well as sums owing the theatrical staff. The house apparently prospered, slightly at least, in January, February, and March, but the start of benefits brought a decline. The treasurer often got only £40 (the basic charge), not enough to pay all the back bills. In late spring the house cut expenses sharply, but the margin between profit and loss became narrower. At the end there was a technical deficit, the proprietor having overdrawn his account; even without Rich's withdrawals, the theatre seems always to have been on the delicate edge between gain and loss.

EXPENSES OF THE OPERA COMPANY. Just as the opera enterprises had admission charges and income different from those of the playhouses, so their disbursements, though similar in kind, involved a higher proportion of salaries to other expenses. In addition, the budget for the opera house, even though it performed less than half as many nights as the theatres offering drama, was much greater. For the early years the most specific information concerning actual expenditures and estimates of probable costs appears chiefly in British Museum Ad Ms 38,607,

Nicoll, *Early Eighteenth-Century Drama*, pp. 276–81, 284–86, and the newspapers.

One set of documents concerns the season of 1707–8, when Italian opera still bore an air of novelty. A prospectus (*ca.* March 1708) estimates the expense of a season as £7,320, with costs for materials and operations as follows: house rent £800; wax candles and oil £320; printers' bills £60; and attendants £640, an overhead of approximately £1,760. In other documents (8 March and 7 April 1708) these costs were reduced to a nightly basis: candles £3; wax £3; oil £1; office keepers and attendants £9 19s. 2d.; printer £2 ss.; manager £3 (7 April 1708) or managers £8 ss. (8 March 1708); rent and use of stock £15; incidentals (“one night with the other”) £6 7s. 10d.; and small bills £10. These amounted to £53 13s. or £58 18s., contrasting with about £40 at a playhouse.

Although the operational costs were high by playhouse standards, salaries for singers, dancers, and musicians were even higher. The document for March 1708 names six women singers at salaries from £80 to £400, the total being £1,370; five men from £40 to £430, a total of £1,030. (It was the rare actor who could command a salary of £200.) The instrumental music fell into two categories: “Chief Basses” at £70 each, and others at £750, a total of £1,080; on a nightly basis these averaged £17 2s. or £17 12s. Salaries and costumes for eight dancers required £800, the nightly charge for all singers and dancers being set at £44 17s. The list provided £1,275 for two new operas, including costumes and scenery, or £20 nightly.

For part of 1707–8 these estimates can be checked against actual expenditures. Between 13 January and 6 March 1708 the company presented sixteen operas; at a nightly charge of £120 17s. 6d., they cost £1,774 8s. A new opera (*Love's Triumph*) cost £250, with £42 paid for its “practice” and £20 for new scenes. By 7 April 1708, twenty-three nights of opera had cost £2,672 15s. 8d., plus bills for habits and scenes amounting to £815 12s. By then the cost of *Love's Triumph* had reached £334 10s., with the inevitable entry, “Extraordinary Allowances,” £107 10s. The costs for twenty-three nights, all in all, stood at £4,090 7s. 8d., approximately £177 nightly, offset partially by receipts of £2,943 1s. 6d.

For no other season before 1740 does this kind of information exist concerning the expense of opera, but the newspapers and other records made clear that expenses steadily rose. For example, the *London Journal*, 3 July 1725, cited the cost of opera at £16,000 yearly, whereas Lincoln's Inn Fields at this same time, performing more than twice as often, had a budget of slightly below £11,000. Salaries for imported singers constantly

rose and inflated the budget for opera. For example, on 27 November 1719 the Court of Directors of the Royal Academy of Music instructed Handel to treat with Durastante at £500 for three months commencing 1 March 1720 and at £1,100 for the following year. In December 1720, the engagement of Nicolini prompted *Applebee's Weekly Journal*, 31 December, to report that he would receive 2,000 guineas for the year. Such extraordinary salaries made the expenses of opera skyrocket, and it is not surprising that between 1720 and 1728 the Academy required a subsidy, apparently, of nearly £50,000 to close the gap between income and outgo. In fact, such salaries and other expenditures make unprofitable a comparison between the finances of the opera companies and the legitimate houses; more and more their operations moved in different realms.

Administration and Management

THE LONDON PLAYHOUSES during the early eighteenth century offer interesting problems in the theory and practice of the management of both legitimate and operatic companies. Inheriting both an actor-manager system—for example, the Betterton management of Lincoln's Inn Fields following its opening in 1695—and the proprietor-manager structure—Christopher Rich at Drury Lane—the new century continued both types, coped with the problem of how to run an opera company, tried mixing opera and drama under the same roof, saw a successful venture of a triumvirate of actor-managers, and witnessed the trial of a consolidated management of operas in the Royal Academy of Music. The complexity of the problem prompts a discussion under two headings: the opera companies and the legitimate playhouses.

THE MANAGEMENT OF OPERA

Italian opera made its formal appearance in London in 1705 as part of the repertory of a company primarily devoted to drama. From this beginning the producers of opera faced problems which differed from those of the managers of plays and which persistently confronted them for the next twenty-five years as well as later: high costs for salaries and operations; the necessity of finding large sums with which to produce opera on the grand scale; the recruitment of foreign performers, whose financial expectations and temperaments created endless perplexities; the securing of a proper decorum within the Opera House and among the directors and performers; and the formation of an administrative organization which could solve these complex difficulties. From 1705 to 1728, when the Royal Academy of Music ended its first sponsorship of opera, London experimented with a variety of administrative and fiscal plans for its support.

The advent of opera occurred, in a sense, when Drury Lane on 16 January 1705, under the direction of Christopher Rich, presented *Arsinoe, Queen of Cyprus*, the joint work of Peter Anthony Motteux, Thomas Clayton,

Nicolino Haym, and Charles Dieupart. Sung in English, it was, however, at first given only once a week, English plays being presented on the other five evenings. It did not present heavy administrative or financial problems, for all the singers had been attached to the London theatres in recent years.

More important in the development of opera was the opening on 9 April 1705 of the Queen's Theatre in the Haymarket, with a new Italian opera, *The Loves of Ergasto*. It was sung by a set of performers from Italy, who temporarily became rivals to the native English vocalists at Drury Lane. Nevertheless, the basic plan at the Queen's resembled that at Drury Lane: performances of opera intermingled with offerings of English plays.

Essentially the same situation prevailed during 1705-6, with Betterton's company at the Queen's offering operatic pieces, such as *The Temple of Love* on 7 March 1706, as an occasional part of its repertory, and Rich at Drury Lane countering with *Camilla* on 30 March 1706 as a supplement to his dramatic fare. In 1706-7 a similar combination of operas-and-plays prevailed, but in the middle of the next season, on 12 January 1708, Drury Lane assumed sole responsibility for plays, acting six nights weekly, and the Queen's gave only operas, acting on two evenings only.

In theory, this division had much to recommend it; in fact, Colley Cibber, who had played in companies which presented operas and plays conjointly as well as in purely dramatic units, thought joint operation an unsatisfactory practice.⁶⁷ Nevertheless, the separation did not work to the advantage of opera in 1707-8, as Vanbrugh makes clear in a letter to the Earl of Manchester on 17 July 1708. Explaining that the season had not been financially satisfactory, Vanbrugh blamed the deficit on the fact that performances did not begin until the season was half over; that the town, supposing the venture inherently profitable, did not enter freely into subscriptions; and that, although attendance in pit and boxes had been good, the gallery patrons, who previously had attended out of curiosity, now stayed away. In addition, the opera company, cut off from the acting units, lacked a good stock of costumes and scenes, and because there was barely enough income to pay the singers and normal daily charges, the other costs fell heavily upon Vanbrugh and other backers of opera.⁶⁸

As a result of this financial debacle, London in 1709-10 returned to the earlier system of plays and operas jointly given in each of two competing theatres; but in 1710-11 a new division occurred, with opera farmed out to Aaron Hill, and in 1711-12, as Cibber put it,⁶⁹ opera was thrust upon

⁶⁷ *Apology*, II, 87.

⁶⁸ *Works*, IV, 24.

⁶⁹ *Apology*, II, 107.

Owen Swiny, who in mid-January 1713 created a crisis by taking the receipts after the second performance of *Theseus* and departing the country. He left the singers and many tradesmen's bills unpaid, but the performers, who naturally were in "some Confusion" rallied and instituted a co-operative company, installing John Jacob Heidegger as manager. When the company had £162 19s. in clear balance, the Lord Chamberlain ordered the money to be shared among the performers.⁷⁰ Although this co-operative enterprise marked the emergence of Heidegger as an operatic impresario, a role he played for some years, this type of loose organization failed to prosper and was unsuited to cope with the problems of opera. The financial disaster of 1711–12 had continuing repercussions; the immense success of *Cato* in 1712–13 cut attendance at operas; and the tense political situation in 1715–16 made the Court and King hesitate to mingle in "such Crowds these troublesome times," as Colman's Opera Register, July 1715 noted. And thus the first series of experiments in operatic management ended when operas ceased in 1716–17, not to resume until 1719–20.

The first really comprehensive attempt to develop opera magnificently as an institution separate from the legitimate theater came in 1719 with the creation of the Royal Academy of Music. This corporation, whose Letters Patent are dated 9 May 1719, was established for twenty-one years, and it was to receive a royal subsidy of £1,000 yearly. Shortly after its legal inception, it had sixty-two names on the list of original subscribers, most of whom guaranteed £200 of the stock of the company. At that time the original proposals for £10,000 were overpledged by £5,600.⁷¹

From the beginning the Lord Chamberlain, by virtue of his office, was the Governor of the Royal Academy. The subscribers held a yearly meeting at which they elected a Deputy Governor and Board of Directors, the meeting legally occurring on 22 November or within fourteen days thereafter.⁷² The Directors were empowered to hold a General Court every three months or oftener. The Lord Chamberlain, as Governor, exercised in effect a veto power, for no order was valid without his signature. The

⁷⁰ Nicoll, *Early Eighteenth Century Drama*, p. 285.

⁷¹ A good deal of confusion exists concerning the amount of the basic subscription. John Mainwaring, *Memoirs of the Life of the Late G. F. Handel* (London, 1760), p. 97, gives it as £40,000; Charles Burney, *A General History of Music* (4 vols.; London, 1776–89) and others raised it to £50,000; but no documentation for these specific sums is known. Nevertheless, the initial subscription was certainly £15,600; in 1719 some additional subscribers joined (Burney, apparently, had a list including 73 subscribers), who may have added another £2,200; Vanbrugh on 18 February 1720 says that £20,000 had been subscribed; and the King's bounty totalled £7,000 by 1729. The sums imply a basic subsidy of approximately £25,000.

⁷² See the *London Gazette*, 3 December 1728.

Directors could issue calls for payments by the subscribers and could manage the operas; the Academy had a "Common Seal" and the power to make bylaws. In the deliberations each share worth £200 had one vote; a £600 share, two votes; a £1,000 share, three votes; but no individual was permitted more than three votes. At its origin the Academy apparently had three subscribers at £1,000 each; fifty-eight at £200; one at £400; and one at £600.

By October 1719 the Academy had begun to function as a corporate body. It held a General Court on 6 October 1719, chose directors on 18 November and a Deputy Governor on 25 November. By 2 April 1720 it had twenty Directors.⁷³ In its early years, it designated a corps of specialists. Besides the Governor, Deputy Governor, and Directors, it named James Bruce as treasurer, John Kipling as a Deputy Governor, John Jacob Heidegger as manager, Paolo Antonio Rolli as Italian secretary and librettist, Roberto Clerici as decorator and machinist, and G. F. Handel the Master of the Orchestra. In due time it named as composers Ariosti, Handel, and Bononcini, and as designers of scenes Peter Tillemans and Joseph Goupy.⁷⁴

To judge from the very few extant records of their early meetings, the Directors set about enthusiastically and systematically to organize an operatic company and open a first season in 1719-20. At the first meeting in late 1719 the Court assigned duties: Heidegger to enter into negotiations with Attilio and Senesino, and to propose to Signora Galerati a contract for £250 from 1 March 1720 to 1 June 1720 and £400 for 1 November 1720 to June 1721. Dr Arbuthnot was to request Mrs Anastasia Robinson to submit to the Directors her proposals for singing with the company. James Bruce, treasurer, should ask L'Abbe to submit a plan for operatic dancers. Alexander Pope was to be asked to prepare a seal with suitable motto. (He apparently did not agree to do so.) The proposals also intimated that the subscribers might expect to be gainers from their investment. Vanbrugh, in fact, expected the season of 1720 to be a "very good one," 1720-21 "a better one," for the Academy had engaged the "best Singers in Italy" at—it seems hardly necessary, in view of later developments, to mention—"a great Price."⁷⁵

On 2 April 1720 the Academy opened a short season which ran until 25 June 1720, approximately twenty-two performances. During the next season its offerings were presented twice weekly from 19 November 1720

⁷³ See the Dedication to *Numitore* (London, 1720), dated 2 April 1720.

⁷⁴ Otto Erich Deutsch, *Handel: A Documentary Biography* (New York, n.d.), p. 176.

⁷⁵ *Works*, IV, 125-26.

to 1 July 1721, a total of some fifty-eight performances. By that time it had drawn upon the subscribers for a total of at least 24 per cent of the initial subscription. In addition, the King contributed £500. Thus, the Academy had by June 1721 accumulated possibly £5,000 over and beyond the box-office receipts from nonsubscribing patrons, a sum difficult to estimate.

At the beginning of 1721–22 the Academy changed its procedures by instituting a system of annual subscribers, an action which suggests that, although the Directors had had a good deal of money at their disposal in the first two years, they needed a more certain knowledge of the probable receipts. The new scheme, advertised in the *London Gazette*, 25 November 1721, offered a season ticket for twenty guineas, payable in installments, with a guarantee of fifty operatic performances or a reduction if fewer were given. (As the company gave fifty-nine performances, it more than met its agreement.) On 9 December 1721, when *Floridante* had its premiere, the announcement stated that because of an increase in the number of subscribers no more than 350 tickets would be sold for that performance, a contrast to the usual figure of 400 in previous notices. Possibly, then, fifty annual subscriptions had been sold, bringing £1,050 in certain income; and the King paid £1,000 to the Academy.

This system of annual subscribers continued at least through 1726–27. For one season, 1725–26, an estimate exists of 133 annual subscribers, but no source or authority is known for this figure.⁷⁶ At one time the Academy had sufficient financial security to pay a dividend. As early as 27 October 1722, the *London Journal* stated that the Directors would distribute some of the profits, and the same journal reported on 16 February 1723 that a dividend of 7 per cent had been declared. For the rest of its career, however, the Academy continued to make calls upon its members until by 1727–28 each had apparently paid 99.5 per cent or 100.5 per cent of his pledge, less a dividend of 7 per cent.

In spite of support of members of the Academy, the King, annual subscribers, and other patrons, the Academy had difficulty living within its income (including assessments), let alone building a surplus with which to make new plans; further evidence of its financial difficulties appears in the fact that although the initial subscriptions presumably were to cover the expected twenty-one years of the corporate life of the Academy, they were exhausted in seven years. In addition, in 1725–26 the Directors had to rent the opera house during part of the season to a company of Italian

⁷⁶ See Deutsch, *Handel*, p. 188.

comedians as a means of supplementing their income. Furthermore, the Directors as well as the principals, both singers and composers, augmented their troubles by quarrels, the most damaging controversy being the notorious feud between the supporters of Signora Cuzzoni and the adherents of Signora Faustina, which culminated in a public brawl at a performance of *Astyianax* on 6 June 1727 in the presence of the Princess of Wales. The first venture of the Royal Academy of Music in sponsorship of opera ended at the close of the season of 1727-28.

Nevertheless, this management, unsatisfactory in many ways, gave London nine seasons of opera with an average of around fifty performances yearly. It imported most of the finest singers in Europe, investing large sums in scenes and habits as well as engaging the most eminent composers of the day. Actually it spared no cost to bring to London patrons the best in opera which it could achieve; but it did not overcome many of the administrative and financial problems inherent in an organization composed of elected Directors, salaried managers and other personnel, and talented but temperamental performers.

These financial and administrative problems were not the only ones which the development of opera had to solve. There were problems relating to the theory of opera itself. During the years following the introduction of opera to London, operatic performances took a variety of forms. As has previously been mentioned, *Arsinoe* (16 January 1705), though based on an Italian work, was sung entirely in English. Shortly thereafter, on 9 April 1705, *The Loves of Ergasto* was performed in Italian by singers from Italy. In contrast, *Thomyris* (1 April 1707) was sung in two languages, as was *Clotilda* (2 March 1709). The vogue of opera stimulated Addison to attempt an original English one, *Rosamond* (4 March 1707), but fashionable London, not deterred by satiric comment upon the folly of listening to a musical drama whose words almost no one in the audience understood, soon came to accept Italian lyrics only, and by the advent of the Royal Academy the Haymarket produced operas almost exclusively in Italian.

From its inception the Academy faced dilemmas concerning the nature or theory of the libretto. For example, P. A. Rolli, writing to Giuseppe Riva on 18 October 1720, pointed out that the opera *Amore e Maesta* could not be produced in London as it was in Florence, "because it would then have so much endless recitative and so few arias, that Senesino would have only four in all."⁷⁷ As a result, the Directors instructed Rolli to adapt it to the needs of the Academy. In addition, the policy of engaging the finest

⁷⁷ See Deutsch, *Handel*, p. 114.

singers in Europe had by 1725 somewhat limited the kinds of operas it could most advantageously produce. The clearest statement of the needs and restriction appears in a letter from Riva, writing from Hanover on 7 September 1725, to Ludovico Antonio Muratori, who apparently had inquired concerning a friend who wished to submit an opera to the Academy.

In England, according to Riva, the requirements included few recitatives, some thirty arias, and at least one duet, all of these to be distributed throughout three acts. The subject matter should be tender and heroic, preferably Roman or Greek, but not Gothic. Because of the composition of the company, there must be equal parts for the two leading women, Cuzzoni and Faustina; they should have the duet, which must come at the end of Act II. As Senesino was the principal castrato, his part must be heroic, and the other three castrati must sing one aria apiece in each act. It was possible to have a third female role.⁷⁸ Although Riva did not specifically make the point, operas at this time, generally speaking, had only six to eight roles. A year later, on 3 October 1726, Riva, again writing to Muratori, confirmed this analysis: "Few verses of recitative and many arias is what they want over here."⁷⁹

To secure operas, especially the two, three, or four new ones desired for each season, the Academy tried a variety of methods, not with entire success. At first it commissioned Rolli to be its librettist, but difficulties with the management resulted in his removal and the substitution of Haym, a less talented man. Riva, writing in retrospect on 7 September 1725, was caustic on Haym's deficiencies: "a Roman and a violoncellist, who is a complete idiot as far as Letters are concerned. Boldly passing from the orchestra to the heights of Parnassus, he has, for the last three years, been adapting—or rather making worse—the old librettos which are already bad enough in their original form."⁸⁰ With the music the Academy was more successful, although disagreements disturbed the scene. Among its early minutes (30 November 1719) is a resolution that Bononcini be approached to know his terms for composing as well as performing in the orchestra. In 1720 both Bononcini and Attilio Ariosti composed for the Academy, and on 27 April 1720 Handel presented his own composition, *Radamistus*. Jealousies arose among the composers and their friends, and in 1721 it was decided to commission an opera by three men jointly. It was *Mutius Scaevola* (15 April 1721), for which Filippo Amadei set the first act, Bononcini the second, and Handel the third. The superiority of Handel's

⁷⁸ *Ibid.*, p. 186.

⁷⁹ *Ibid.*, p. 197.

⁸⁰ *Ibid.*, p. 186.

portion did not ease the tension, but the Academy managed to keep the services of a small number of composers.

Throughout the twenty-five years of opera under consideration, producers were also concerned with spectacle, decorations, and supplemental attractions. In these respects they were affected, as were the playhouses, by the growing taste for *entr'acte* entertainment, lavish scenes, intricate machinery, expensive habits, and song and dance. The bills occasionally advertised supplemental dance and music which did not necessarily have an integral relation to the opera proper. For example, at *Amadis* on 21 March 1717 de Mirail's Scholar and Mlle Crail, both from Paris, danced; and at a performance on 11 April 1717 Glover and Mlle Crail did a Spanish dance. On 5 June 1717 danced the exceedingly popular young brother-sister act of M and Mlle Salle. On 20 June 1716 at a performance of *Amadis* the bills stressed "Two New Symphonies" and for the same opera on 30 April 1717 "Two Pieces of Musick between the Acts."

The case for lavish embellishment of opera was made by Aaron Hill in the preface to the word-book of *Rinaldo*, dated 24 February 1711. There he emphasized that one of the deficiencies of Italian operas as presented in England was their "wanting the Machines and Decorations, which bestow so great a Beauty on their Appearance, they have been heard and seen to very considerable Disadvantage." He hoped in this production to "fill the Eye with more delightful Prospects, so at once to give Two Senses equal Pleasure." Some means of accomplishing these ends may be seen in the stage directions for *Rinaldo*. In Act I Armida was to be transported in the air in a "Chariot drawn by two huge Dragons, out of whose Mouths issue Fire and Smoke" and there was to be a "black Cloud" descending, "all fill'd with dreadful Monsters spitting Fire and Smoke on every Side." As a variation, in Act II two mermaids were to dance and sing in the water, and in Act III there were to be "Waterfalls" and "Thunder, Lightning, and amazing Noises."

The somewhat gentle spoofing of these embellishments in the *Spectator* for 16 March 1711 suggests that it was easier to plan these spectacles than to produce them. The dragons did not fulfill expectations; there was "a very short Allowance of Thunder and Lightning," though the spitting of fire and smoke from the dragons was exceedingly generous; and the sparrows and chaffinches, who had received attention previously in the *Spectator* for 6 March, "fly as yet very irregularly over the Stage."

Nevertheless, the production of opera continued to be attended with great care for scenes and machines. In January 1713 the *Colman Opera Register*

mentioned that in the plans for a new opera were intentions of having “all ye Habits new & richer than ye former with 4 New Scenes, & other Decorations & Machines.” A performance of *Theseus* on 24 January 1713 was advertised as being presented “in its Perfection, that is to say with all the Scenes, Decorations, Flights, and Machines,” with an apology that something less than perfection had been achieved at the previous offering of the opera. A revival of *Rinaldo* on 6 May 1713 carried the notice, “With all the proper Scenes and Machines,” and the bill for *Amadis* on 20 June 1713 emphasized “Particularly, the Fountain-Scene.”

There can be little doubt of the zeal with which the Academy held to its goal of providing the best in opera created by the best composers and sung by the ablest performers, improving the tone of audience and theatre, and providing new scenes and habits as constantly as possible. In many of these aims it succeeded. *A Letter to my Lord on the Present Diversions of the Town* (1725) gave the Academy high praise: “Our Opera’s indeed are in perfection: we have a Composer or two, and two Singers that cannot be excell’d, if rivall’d by any in the Universe” (p. 7). In the same year the author of *Letters Describing the Characters and Customs of the English and French Nations* thought the music “to be but indifferent” but the machines nearly as good as those at Paris and the decorations “fine,” especially those of “Sattin [which are] extraordinary Magnificent.” Although the English did not dance so well as the French, they danced “less frequently, and perhaps more to the Purpose. The same thing may be said of their singing; they sing only the Airs, and rehearse the rest. There’s something uncommon and agreeable in these Airs, and in my Opinion is more suitable to the Taste of melancholy Persons than others” (p. 32).

The Academy, of course, had many other problems. For example, in the early 1720’s it began a series of public rehearsals of new operas, usually charging a guinea for attendance. This means of giving patrons a preview of an opera and of raising more money did not always work out happily; according to *Mist’s Weekly Journal*, 18 January 1724, a public practice of *Vespasian* a few days earlier had occasioned a “civil Broil among the Subscribers.” Maintaining proper decorum within the organization as well as in the opera house was not an easy matter. The engagement of Mrs Cuzzoni precipitated, according to the *Daily Journal*, 23 January 1723, “very great Debates, and warm Speeches” among the Directors, who at the same time had to threaten to close the Footmen’s Gallery if noise and disorders there did not cease.

By 1726-27 the difficulties of the Academy had become acute. In June 1727 the most notorious of the internal squabbles came into the open: the quarrel between Signora Cuzzoni and Signora Faustina over precedence in the company. The town took sides, the Directors split over their allegiances to these singers, and in the opera house on 6 June 1727 "the Contention at first was only carried on by Hissing on one Side, and Clapping on the other; but proceeded at length to Catcalls, and other great Indelicencies" (*British Journal*, 10 June). An effort by Senesino to act as moderator only increased the tension. By the following autumn conditions had worsened; on 25 November 1727 Mrs Delany wrote that there had been many divisions among the Directors; in addition, the subscription had expired and "nobody will renew it."⁸¹ All of these tensions, coupled with financial problems, brought an end late in 1728 to the performance of operas. The formal organization of the Academy continued and had a share in the revival of opera after a hiatus, but the next approach to opera management was a considerably different one from that employed between 1720 and 1728.

MANAGEMENT OF PLAYS

At the opening of the century Drury Lane and Lincoln's Inn Fields competed under differing types of management. The company at Lincoln's Inn Fields was headed by Thomas Betterton, the foremost living actor, who, with other major performers, had in 1695 opened that theatre as a partially co-operative venture. By 1700 the strength of the company had lessened, leaving the theatre with a diminished reputation. A glimpse of conditions within the playhouse appears in the preface to David Crauford's *Courtship à la mode*, a comedy which he had submitted, unsuccessfully, to Betterton. Crauford's view is, of course, that of an author who has just had a play rejected, but he had quite specific complaints concerning the functioning of Lincoln's Inn Fields. Crauford had given his manuscript to Betterton, who "did me all the Justice I cou'd indeed reasonably hope for." But Betterton's example had not inspired his fellow actors, especially John Bowman, whom Crauford selected as an example of the failure of the management. Bowman had had the principal part in his hands for six weeks, "and then cou'd hardly read six lines on't." In addition, those "who valu'd their reputations more" attended rehearsals, but six or seven

⁸¹ Mary Delany, *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, ed. Lady Llanover (London, 1861-62), I, 149.

actors could “not perform what was design’d for fifteen,” and Crauford emphasized “how far that way of management makes of late for the Interest and Honour of that House, is easie to be judg’d.” Not long afterward, on 11 November 1700, the Lord Chamberlain ordered that Betterton was to have sole management of Lincoln’s Inn Fields in order to rectify the disorders resulting from a lack of sufficient central authority to keep the actors at their duties. The sharers, however, continued to possess power, for all money for clothes, scenes, etc. could be spent only by consent of a majority of the sharers, with the exception that Betterton could lay out a sum not exceeding 40s. if absolutely necessary. Lincoln’s Inn Fields, then, represented a company of sharing actors which had gradually moved toward greater executive authority in the hands of one player.

At Drury Lane, Christopher Rich, who was not an actor himself, managed affairs as a patentee and proprietor. Whereas some of the players at Lincoln’s Inn Fields were sharers, Rich at Drury Lane, according to Cibber,⁸² took two shillings from each pound of the day’s receipts for himself, Cibber alleging that Rich took his tithe first and made other payments only when he had sufficient money. But by contrast with the disorganization he found at Lincoln’s Inn Fields, Crauford, trying to get *Courtship à la mode* produced, thought that Rich ran Drury Lane capably and efficiently. After withdrawing his comedy from Betterton’s hands, Crauford took it to Drury Lane, “where ’twas immediately cast to the best advantage and Plaid in no less than twenty days.” Rich’s company, however, considered him a parsimonious man, and he and his actors had constant difficulty, the differences eventually culminating in a dispute over Rich’s making deductions from actors’ benefits. He and Drury Lane were silenced on 5 March 1707.

From 1705 onward, when Vanbrugh opened the Queen’s, London witnessed an almost yearly reorganization of theatrical companies until players and managers could secure a more orderly policy. The new theatre gave Betterton and his company a fresh start, but Betterton, past his prime, did not maintain masterful control. At the same time the entry of Italian opera into the repertory created new problems for management. Patentees, actors, and members of Parliament juggled companies in a confusion of theatrical enterprises. In the midst of these shifts, around 1707, an elaborate plan for the proper organization of a company was drawn up.⁸³ As already indicated, this proposal envisioned twenty actors, eleven actresses, an

⁸² *Apology*, I, 263.

⁸³ Nicoll, *Early Eighteenth Century Drama*, pp. 276–78.

unspecified number of pensioners and young actors, six singers, seven dancers, twenty musicians, and at least forty-five servants, all for a proposed outlay of £9,000 to £10,000 yearly. This plan, with an emphasis upon three managers, foreshadowed the formation in 1710, with the approval of the Lord Chamberlain, of a system which lasted nearly thirty years: the actor-managers of Drury Lane. Although the composition of the group changed occasionally, Colley Cibber and Robert Wilks from 1710 onward dominated the management. In November 1710 they, with Owen Swiney and Thomas Dogget, received a license to play at Drury Lane, the comedians to pay William Collier, who controlled the company legally, a flat sum each year. Within a short time Drury Lane entered upon one of its most prosperous eras, an achievement which, though for a short time aided by a virtual monopoly of plays, Cibber attributed to excellent acting and skilful management.

This type of management began with a careful delineation of managerial duties and operational methods. In 1710 (probably) the Lord Chamberlain issued a series of directives setting forth the principles by which the company should be conducted.⁸⁴ First of all, the directors, especially those with salaries (Cibber, Wilks, and Dogget), should have regular meeting days, with two comprising a quorum; they should prepare bylaws (to be approved by the "Honorary Directors"), make a list of all plays "fit to be acted," revising them to be certain they were free from indecencies, and keep in their office a copy of each new play "for their justification." In addition, the directors were to assign plays and parts and purchase all things necessary "for ye well performing," but they must not undertake an expensive entertainment without consent of the Honorary Directors. A further provision was evidently never enforced: that there "be no poets night, but yt ye board agree for new plays at certain rates" for both printing and acting, with prologues, epilogues, and songs to be published by order of the directors. Another recommendation also failed to become effective: that no benefits be allowed or tickets given to any person. As to rehearsals, one actor-manager should be present at each practice and should see that the young actors have three sessions weekly in which to learn to dance and sing. In financial operations, the actor-managers at each meeting should inspect the receipts, give directions for paying salaries once each week and for settling all bills and other charges by the first of each month. (These accounts should be inspected every three months by the Honorary Directors.) As a check on the managers, it was ordered that they could not raise salaries, take in new players, or make an addition to the "constant charge" of the

⁸⁴ *Ibid.*, pp. 279-81.

house without approval of the Honorary Directors and confirmation by the Lord Chamberlain. Furthermore, the managers should have written agreements with every person in the company, these to include a penalty for anyone, except the musicians, who might perform in any other place without permission; if the company should be commanded by the Court to forbear acting for six weeks, the usual period of mourning on the death of royalty, or even longer during the winter, the company should be allowed only half salaries.

The second directive simplified some of these matters: 1] The actor-managers should meet weekly (more often, if any two require it). 2] All orders should be entered into a book for the use of the treasurer, such orders not to be revoked or contradicted except by all three men and nothing must be construed an order which does not bear the three signatures, except the purchase for not more than twenty shillings of "any little Necessary." 3] If any manager refuses or neglects to attend meetings, the other managers present shall have full power. 4] No new or revived play should be scheduled without the consent of all three and the parts should be assigned by approval of the three by evidence of their signatures. 5] No actor or servant should be changed in status without consent of all three. 6] All tradesmen's bills must be signed by all the managers and paid weekly if there be sufficient money, and no money is to be shared until all debts are discharged. 7] The treasurer must neither pay nor refuse to pay any money contrary to his directives on penalty of discharge.

This systematization aimed to provide an orderly, co-operative management, in which all the managers agreed upon every major decision, with a provision permitting continued operations if one proved neglectful. (The wisdom of this provision became evident when Dogget fell at odds with the other managers.) How these procedures worked out has been indicated by Cibber. In general operations, Dogget, an economical man, kept expenses and accounts well-regulated; Wilks, however, wanted to spend more freely; Cibber, a mediator, tried to keep on good terms with both and to hold disagreements to a minimum. The three agreed that no creditor should have occasion to ask twice for payment of his bill, and each Monday morning they discharged all demands upon them before each took a sum for his private use. Contrary to the directive of 1710, they did not require written agreements with members of the company; instead, they entered the terms and salary for each person on the daily payroll. That, in effect, became the actor's contract.⁸⁵

⁸⁵ Cibber, *Apology*, I, 311, reporting a gift to Mrs Oldfield after her fine performance in

In arriving at a decision concerning contracts, the managers could look back upon a variety of previous arrangements. The principal documents concerning a player's relations with his manager in the first decade come from appeals to the Lord Chamberlain, such petitions presumably representing the last stage in the negotiations. For example, among those summarized by Nicoll is a complaint by Anne Oldfield on 4 March 1709 stating that she had returned to Rich's company under an agreement which, she thought, gave her the same terms she had had at the Queen's; to this Rich filed a reply setting forth his understanding of the matter.⁸⁶ A manager's complaint appears in Rich's representation to the Lord Chamberlain concerning Mrs Hooke [Harcourt], who, Rich asserted, had been lured away from his company by Vanbrugh and Congreve at the Queen's in spite of her articles with Rich.

Possibly as a result of similar disagreements there may have been an attempt around 1708-9 to regularize articles; the contracts summarized in Nicoll may reflect a new policy or may simply be renewals of previous engagements. At any rate, they are formal agreements stating expressly the terms of employment. For example, the one concerning John Mills dated 30 March 1709 is for five years from 1 July 1709 at £100 yearly, with a benefit in March and charges of £40 to be deducted from the receipts on that evening. Some contracts include additional clauses: Mrs Oldfield was to be free from the tenth of June to the tenth of September each year and to have her salary in nine installments; and her articles were to run for the unusually long period of thirteen years. The contracts also stipulate varying deductions at benefits: Mills, Johnson, and Penkethman got the receipts over £40, William Bullock, Benjamin Husband, Mary Porter, and William Bowen those over £50.

The actor managers, however, preferred a less formal contract, and Cibber makes it clear that the managers did not require an actor to sign an agreement.⁸⁷ An example of an order to enter a player's name has been reproduced by Alwin Thaler; in it, over the signatures of Cibber, Wilks, and Booth, the treasurer was authorized to enter Mrs Willis at 40s. weekly from Saturday 28 November 1719 and to reduce Mrs Hunt to 40s. weekly.⁸⁸ A similar document (Folger Shakespeare Library) on 11 July 1720 directed Castelman, the treasurer, to enter Mrs Robinson at 40s.; one dated

The Provoked Husband in 1728, states that she received fifty guineas over "her Agreement, which never was more than a Verbal one."

⁸⁶ *Early Eighteenth Century Drama*, pp. 286-92.

⁸⁷ *Apology*, II, 113.

⁸⁸ *Shakspere to Sheridan* (Cambridge, Mass., 1922), facing p. 64.

22 September 1722 ordered him to add 20s. to Shaw's salary. On 9 September 1726 the managers authorized striking the names of Ray, Roberts, Savage, and Mrs Roberts from "the Company Charges," reducing Dupar to 6s. 8d. nightly, the "two Willis's" to 5s., the constable to 2s., and entering Clark at 13s. 4d.

This type of procedure, beyond doubt, proved satisfactory to management, which held considerable power simply because few opportunities for actors existed outside the patent house. In addition, the Lord Chamberlain had frequently issued orders forbidding a theatre to engage a player who did not have a specific discharge from his previous employer. Although such restrictions, of course, prevented management from raiding another company, they sharply curtailed the freedom of actors, who could look to few openings. For example, an order by the Lord Chamberlain dated 9 January 1710 named the players, singers, and musicians currently engaged at the Queen's and declared "that they shall not have leave upon any Terms whatsoever to be Entertain'd in any other Company" without a written discharge.⁸⁹ Nevertheless, when Lincoln's Inn Fields opened in December 1714, Steele noted that some actors from Drury Lane went to the new house, others got increases in salaries "at the very moment when they were going to act," and that Drury Lane needed restrictions against these practices.⁹⁰ Later, Drury Lane and Lincoln's Inn Fields exchanged lists of performers as a means of preventing unauthorized changes.

Having established its working principles, the Drury Lane management did not alter greatly until 1713–14. By then the demands of Barton Booth for a share in the control had won him a place, but settling the terms of the new partnership brought disagreement, particularly over what title Booth should have in the stock of clothes and scenes. When the Lord Chamberlain suggested that the managers settle the matter among themselves, Wilks wished to set "a good round Value" on the stock but Dogget refused to name a price or dispose of any of his share. In this crisis Wilks and Cibber agreed that Booth should become a partner and pay them £600 for his share in the property; piqued, Dogget refused to act, manage or sell, yet insisted on his full share of the profits. Eventually a suit in Chancery settled the matter; Dogget received payment and withdrew. For many years thereafter, the triumvirate of Cibber, Wilks, and Booth managed Drury Lane, although not without differences of opinion. According

⁸⁹ Nicoll, *Early Eighteenth Century Drama*, pp. 278–79.

⁹⁰ G. A. Aitken, *The Life of Sir Richard Steele* (London, 1889), II, 51. See also Loftis, *Steele at Drury Lane*, p. 43.

to Thomas Davies, Booth could not be troubled with the management of the stage and Wilks confided in Cibber, with the result that Cibber appeared to the outer world to be the principal manager and received the brunt of all complaints.⁹¹ Nevertheless, according to Theophilus Cibber, the managers met regularly, settled their weekly expenses, paid bills, fixed the order of new and revived plays and entertainments, heard the grievances and gave rewards through increased salaries, and never failed to be conscious of the improvement or good services of any performer. Had not the opening of Lincoln's Inn Fields in 1714 provided fresh competition, the managers probably could have kept the great prosperity of Drury Lane unimpaired but might easily have slipped into lethargy.

Other important problems had faced the actor-managers even before the quarrel with Dogget. Early in the century they had conducted their affairs with little interference by Owen Swiney or William Collier, who might well have been considered "honorary directors." At the death of Queen Anne and the subsequent termination of the Drury Lane license, Cibber and his fellow managers agreed that, since it was likely that there would always be a man of influence at Court who would receive the fees currently allotted to Collier and that there might always be complications in the relationship between the playhouse and the Lord Chamberlain, they might as well choose as titular head of the company a man of influence. They invited Richard Steele to join them, and he accepted. What share, then, should Steele, an influential man of letters and a politician but not an actor, have in the practical matters of management? The evidence is inconclusive, partly because the substance of the negotiations is known principally from a lawsuit of 1725, some time after the arrangement was initiated.⁹² Although disagreeing in 1725 on some matters, the two sides acknowledged that one of Steele's functions was to write for the theatre and support it by his influence. They disagreed as to whether Steele was expected to attend the managers' meetings and to instruct young actors, a profession for which he had no technical experience.

In 1714-15, then, the management entered a new phase: a trio of actor-managers in partnership with a fourth who had theatrical experience only as a dramatist but who possessed influence at Court. At the outset the new license made no distinction between Steele and the others concerning their powers, although Steele for awhile continued to receive the sum which had previously been paid to Collier; but competition with Lincoln's

⁹¹ *Memoirs of the Life of David Garrick, Esq.* (London, 1780), II, 378.

⁹² See Loftis, *Steele at Drury Lane*, p. 36.

Inn Fields and a decline in the profits of Drury Lane brought an agreement that Steele would forego the fixed sum and accept a share. Soon Steele received a patent, assigned to him alone but with an understanding that the managers would share in it. Steele outlined more fully his theory of the relationship of a patentee and managers in *Theatre* No. 7. In his opinion, a company needed at its head men who by experience knew the problems of a playhouse, for in such matters as producing plays, assigning parts, determining salaries, and handling the economy of the theatre only experience and training afforded the basis for sound operation. A patentee like himself, then, shared in the management only with respect to the expense and general morality. From the available evidence, it seems likely that Steele did not concern himself with financial details, rehearsals, or staging of plays; the Drury Lane vouchers for 1715–16 show the signatures of the three actor-managers only, and one or another of them supervised rehearsals.

But this arrangement did not work out successfully. Probably the failure resulted not so much from defects in the scheme as from Steele's personal problems, financial obligations, political involvements, and ill health. Up to January 1720, when Steele was suspended by the Lord Chamberlain, he shared in management and profits; after that, only in the profits. At some time between 1720 and 1723 the actor-managers agreed that since they ruled in all matters it was only reasonable to allow each one the sum of £1 13s. 4d. each acting day "in Consideration of our Constant Attendance, Management & Acting."⁹³ In his *Apology*⁹⁴ Cibber justified this deduction by explaining in detail the many duties of the three men. They had under their charge about 140 persons "in constant daily Pay," some of them "unskilful, idle, and sometimes untractable; all which Tempers are to be led, or driven, watch'd, and restrain'd by the continual Skill, Care, and Patience of the Menagers." In turn each manager attended two or three hours or morning rehearsals; one or more had to attend each public performance whether or not any of them had parts in the play. In addition, a manager had to be present at the reading of every new play, and since hardly one in twenty submitted was worthy of production, "upon such Occasions the Attendance must be allow'd to be as painfully tedious as the getting rid of the Authors of such Plays must be disagreeable and difficult." Among other arduous duties, a manager had to order all new habits, assist in their "Fancy and Propriety," limit the expenditures, and withstand the "unreasonable Importunities of some that are apt to think themselves injur'd if they are not finer than their Fellows." As if

⁹³ *Ibid.*, pp. 56, 214–15.

⁹⁴ II, 203–4.

these tasks were not sufficient, the managers must direct and oversee painters, machinists, musicians, singers, dancers, and such under-servants as doorkeepers and officers. Cibber did not mention that each of the three had a full career as an actor, each performing night after night, year after year. Examining this multitude of responsibilities, the actor-managers felt justified not only in sharing the profits but also in deducting £5 daily as managerial pay.⁹⁵

These men dominated Drury Lane from 1710 to the 1730's, when illness, death, and retirement brought a dissolution of the partnership. Although their regime had many quarrelsome moments and litigation and suffered severe criticism from the enemies of one or another (especially of Cibber), Drury Lane usually presented more polished performances than its rivals and, by contrast with Lincoln's Inn Fields, concentrated more seriously upon legitimate drama. Cibber's recital of the duties and tribulations of the management might easily lead one to agree with Charles Johnson who, in the preface to *The Successful Pyrate* (7 November 1712), gave a tribute to Wilks which might well extend to his associates:

No Body who has not immediate Opportunity to know it, will imagine the Oeconomy that is requisite in the Management of a Theatre. This of Mr Wilks gives both Life and Being to, and adds to the best Capacity an Unweary'd Application to his Business.⁹⁶

⁹⁵ In addition, each manager took for himself twelve sealed tickets weekly to give to friends and agreed that no written note from them or from any other person would allow free admission. (See a document dated 22 September 1722 in the Folger Shakespeare Library.) Although this was an additional perquisite of the office of manager, probably the main point of the new policy was to protect each manager from the countless importunities of acquaintances by having only a fixed number of passes available each week.

⁹⁶ If one thinks of the theatre as business, in the monetary sense of the word, it is apparent that, in addition to a daily payment for being a manager, another for being an actor, and other financial values of the office, the three managers of Drury Lane were also partners in an enterprise which had worth as an investment. An indication of this phase of the manager's status appears in the settlement to be made at Drury Lane after Steele's death. Wilks, Booth, and Cibber agreed to pay £1,200 for Steele's share in the patent, costumes, scenes, and good will; the worth of Drury Lane at the time this agreement was drawn (19 September 1721) was presumably £4,800, exclusive of the playhouse proper. In addition, Steele shared in the profits.—See Loftis, *Steele at Drury Lane*, p. 229.

Advertising

TO INFORM the town and attract spectators, the London playhouses used a variety of advertising media. Part of this was oral, part printed. The managers inserted their bills in the daily papers and posted them in the centers of London traffic; they grew steadily more proficient at persuading editors to print short items concerning forthcoming plays, benefits, special attractions, and the attendance of royalty and celebrities. In the absence of systematic reviewing, however, both managers and spectators relied considerably upon word of mouth for the evaluation of new plays, criticism of actors, both established and new, and gossip about fascinating life backstage and among players.

After a premiere, therefore, patrons often gathered at coffee houses to damn or defend the play and to chat about playwrights, actors, and managers. On 28 February 1729, for example, John Byrom wrote that he and some friends went to the Bedford Coffee House to "hear what Wilks, Cibber, should say about the disturbances that were last night at the old play house about the Village Opera, which had been hissed, and such noise and mobbing as was very extraordinary." Following the opening night of Samuel Johnson's strange play, *Hurlotbrumbo*, acted on 29 March 1729, all London fell to talking about it, and Byrom stated that it became "one of the chief topics of talk" and that Dick's Coffee House resounded "Hullothrumbo from one end to the other."⁹⁷ But when a patron wished to know what was scheduled for the evening's program at a playhouse, he had three sources of information: the announcement of the next day's offerings at the close of a performance, when the manager or a principal player "gave out" the intended play; the playbills posted in the center of London; and notices in newspapers.

Of these three media, two had been in vogue since the reopening of the theatres in 1660: the oral announcement and the playbill. Until 1702 the posted bill was the more important means of informing Londoners of theatrical offerings; for decades—Pepys is a well-known example—Londoners

⁹⁷ Richard Parkinson, ed., *Remains of John Byrom*, Chetham Society, XXXIV (Manchester, 1855), pp. 335, 349.

had been accustomed to walking out or sending a servant to see what the Great Bills announced in large black or red letters. In 1702 the managers augmented these bills by inserting, at first quite irregularly, somewhat similar notices of their offerings in the newspapers. Because there was no daily journal in London before 1702, managers had not found it profitable to advertise regularly in periodicals which appeared only two or three times a week; but the founding of the *Daily Courant* early in 1702 offered a medium of advertising which the theatres soon adopted and never discarded.

The format of the Great Bills influenced that of the newspapers announcements, but since playbills are the kind of ephemera which few people collected or preserved in the late seventeenth and early eighteenth centuries, we have only a few extant bills by which to determine their form and variety. A surviving bill for 19 May 1703 (British Museum, 11795 g 19) shows the detail available to a potential spectator.

At the Desire of several Persons of Quality
 At the THEATRE ROYAL in Drury-Lane, tomorrow being
Wednesday the 19th day of May, will be Reviv'd
 That Celebrated Comedy call'd
 VOLPONE, Or, The FOX.
 Written by the Famous *Ben. Johnson*
 The parts in general will be perform'd to the best Advantage.
 With several Entertainments of Vocal and Instrumental
 Musick, as will be exprest in the Great Bills tomorrow.
 And Dancing by the Famous Monsieur Du Ruel, Mrs.
 Campion, and others; particularly a Sabotier by him,
 never perform'd before.
 The Part of Corbaccio perform'd by BEN JOHNSON,
 For his own Benefit.
 To begin exactly at half an Hour after Five.
 No Money to be return'd after the Curtain is drawn
 up. By Her Majesty's Servants. *Vivat Regina.*

Two examples from the *Daily Courant* for the same year show the variations in announcements inserted there.

For the Benefit of Mr. Pinkeman.
 AT the Theatre Royal in DRURY-LANE, this present Friday, being the 12th
 of February will be presented the last new Comedy, call'd TUNBRIDGE WALKS, or,

THE YEOMAN OF KENT. With a piece of Instrumental Musick to be perform'd on the Stage. Also Singing by Mr. *Laroon* and Mr. *Hughs*; particularly a Two-part Song, compos'd by the late Mr. *Henry Purcell*. And the *Devonshire Girl* will perform several Dances, particularly the *Country Farmer's Daughter*, and the *Highland Lilt*. With an Irish Humour, call'd, *The Whip of Dunbyn*, by Mr. *Claxton* her Master. Also a new Entry perform'd by Mrs. *Campion* and others. With the Scotch Dance by Mrs. *Bicknell*. And a Dance between a Scaramouch Man and a Scaramouch Woman, by Mr. *Laferry* and Mrs. *Lucas*, both entirely new, and never perform'd before. And to conclude all, *Will Pinkeman* speaks a Joking Epilogue. No Money to be return'd after the Curtain is drawn up.

At the Theatre Royal in *Drury-Lane*, this present Thursday being the 11th of March will be acted a New Comedy written by Mr. *Tbo. Dursey*, call'd, *The Old Mode and the New, or Country Miss with her Fourbelow*.

Of these types of advertising, the posted bill for some years apparently represented the more authentic notice, for it could be prepared and posted some time after copy for the newspaper had gone to a printing office and, if a last-minute change in the program occurred, new bills could be quickly prepared and posted in place of the old. The playbills were often more complete, also, for quite commonly in the first decade the newspaper notice stated that further details would "be express'd in the large Bills" (see Drury Lane, 1 February 1704 or 14 September 1704).

Just how many bills the managers posted daily is unknown, but they appeared in two colors: red and black, the former being referred to in the Prologue to *The Gouvernour of Cypress* (January 1703) as follows:

*Wide Folio Bills on ev'ry Post we place
And buge RED LETTERS stare you in the Face.*

The Drury Lane expense vouchers for 1712–16 (Folger Shakespeare Library) show that during these years black bills cost 10s. daily; red, 15s. There is no positive indication as to what determined which bills should be red and which black, but the red occasionally seem to have been used to advertise a specialty. For example, the Epilogue to *The Temple of Love* (Queen's, 7 March 1706) stated:

*Put out Red-Letter'd Bills, and raise your Price,
You'll Lure a select Audience in a Trice.*

Even so, the more expensive red ones were printed during all parts of a season and for old as well as new or revived plays. During 1715-16, for example, vouchers for printing bills for 92 performances contain payments for 37 red, 55 black. At this proportion, the printers' charges for playbills for a season of 180 performances would be approximately £100. The frugal managers of Drury Lane watched these expenses as carefully as they did all others, and once—the voucher for the week ending 21 January 1716—deducted 5s. from the payment to the printer because of misspelling on one day's posters.

Important as the Great Bills were because of tradition, size, color, and location, the newspapers eventually became equally important. In 1704 the *Daily Courant* had a circulation of nearly eight hundred copies daily,⁹⁸ and every issue had many readers in the coffee houses. Although Lincoln's Inn Fields was slower than Drury Lane to make full use of the *Daily Courant*, by 1706-7 each theatre regularly inserted notices, with more and more details added until the advertisement assumed a format which prevailed for decades. The fact that newspaper notices were cheaper than playbills also stimulated increased use of that type of announcement. The Drury Lane vouchers for 1712-16 show that insertion in the *Courant* cost 3s. 6d. daily, approximately £31 for a season of 180 performances; and the account books for Lincoln's Inn Fields for 1724-25 and 1726-27 indicate that in fifteen years the cost had not risen markedly, for John Rich, the manager, then paid 4s. 6d. daily for joint insertions in the *Daily Courant* and *Daily Post*. And so anxious were the newspapers to have the useful prestige of printing theatrical notices that in 1729 Edward Owen, printer of the *Daily Courant*, which was losing ground to the *Daily Post* and *Daily Journal*, persuaded the Lord Chamberlain to direct the managers of all the theatres to send their announcements to Owen, "who will insert them gratis."⁹⁹ In spite of the greater expense of printing Great Bills, Rich in 1724-25 paid printers' bills of £150 for playbills, to which was added a daily wage of 9s. for the bill setter, whose

Business was at Tavern Doors
And City Gates the Play-House Bills to fix.¹⁰⁰

These notices, though varying in details, contained a great deal of information. The heading usually included the name of the theatre, date,

⁹⁸ James R. Sutherland, "The Circulation of Newspapers and Literary Periodicals, 1700-1730," *The Library*, New Series, XV (June 1934), 111.

⁹⁹ Lord Chamberlain's Records, 5/160, p. 104, in Nicoll, *Early Eighteenth Century Drama*, p. 275. The order is dated 29 January 1729.

¹⁰⁰ *Weekly Journal or British Gazetteer*, 12 February 1732.

and sometimes a formalized statement such as "By His Majesty's Company of Comedians," "By a Select Company of Comedians from both Theatres." In addition, notices of requests often appeared, such as "By Desire," "At the particular Request of several Ladies of Quality," "By His Majesty's Command," and, for benefits, the names of the players participating in the receipts. The body of the notice specified the play (often listing the cast), special prologues and epilogues, the afterpiece (possibly with its cast), and the *entr'acte* entertainments of music, singing, and dancing. The bills usually listed the male roles first, then the women's, but sometimes a leading actress (such as Mrs Oldfield in the 1720's) or a new performer or a player having a benefit received first mention. Usually, however, there was little star billing; very rarely did a performer see his name in capitals or noticeably accented; and rarely did an individual monopolize first place in the listing, although at Drury Lane the names of Cibber, Wilks, and Booth, the managers, quite often appeared among the first four or five in the bills. At the bottom of the notice there usually appeared the charges (perhaps in detail, such as boxes 5s., pit 3s., first gallery 2s., upper gallery 1s. or in such general terms as "At Common Prices," the time of performance, and admonitory, prohibitory, or restrictive orders, such as "No Money to be Return'd after the Curtain is drawn up," "By His Majesty's Command, No Persons are to be allow'd on the Stage," or "Servants may be sent to hold Places in the Boxes." Occasionally notices of forthcoming performances appeared, especially for benefits or new plays, and announcements of postponements or substitutions, such as "Owing to the Indisposition of a Principal Performer . . . is deferr'd Indefinitely." In fact, the notices informed the prospective spectator of nearly everything except the quality of the performance or the merit of the play, matters which he must learn from other playgoers.

In due time there also appeared the puff. As theatrical advertising became more important to the finances and prestige of the daily papers, their news columns contained more and more theatrical gossip and information: that *The Fall of Saguntum* was now in rehearsal and would be acted shortly; that Anthony Boheme had changed allegiance from Lincoln's Inn Fields to Drury Lane (later to be denied); that Mrs Oldfield would have a benefit next week; that His Majesty or other members of the royal family might be expected at a performance or had recently attended one. Quite often a newspaper stated that a new play had been received "with universal Applause by a large [or crowded] Audience," a statement which, sometimes appearing identically in several journals, smacked of the manager's rather

than the editor's sentiment. In preparation for a premiere, a manager might hope to see, as did Rich at Lincoln's Inn Fields, an advance judgment like the notice in the *Daily Journal* for 12 February 1722 concerning the forthcoming play, *Hibernia Freed*: "the Play for Diction, and fine Sentiments is not inferiour to any Dramatick Piece that has appear'd on either Stage these 20 Years."

In time more extended puffs appeared. For example, on 25 March 1725, during Passion Week, when *The Rise and Fall of Massaniello* was advertised for 29 March 1725 as a benefit for Thomas Walker, the *Daily Journal* printed a long letter by J. Friendly, who pointed out the historical events forming the background of the play, gave a summary of its plot, and extolled Walker's merit.

The play it self is considerably improved. The original Song, new set, in praise of Fishing, is to be performed by Mr Leveridge. A New Comic Dance has been composed by an ingenious Master, proper to the Occasion. There is a Piece of Machinery, entirely new, part of which will be the Statue and Description of Massaniello; and a Composition of solemn Musick, vocal and instrumental, on the Confirmation of the Neapolitan Charter, admirably set, will be a singular Advantage to the Entertainment.

... It is to be exhibited for the Benefit of a very ingenious Young Actor.

Even more effective devices were employed by some managers and actors, especially for their benefits. William Penkethman, a lively clown and shrewd showman, advertised offerings at his Richmond theatre in a sprightly fashion, and his benefit notices usually contained a humorous solicitation. Richard Leveridge, who sang and acted for decades, amused London with short poems or epigrammatic appeals for full attendance at his benefits. And Tony Aston, whether announcing one of his frequent "Medleys" of characters by himself, his wife, and his son, or calling attention to his benefit, made a casual, often charming appeal to his followers. On 20 March 1724 he advertised his wares in the *Daily Post* with this stanza:

*Tbree, more Diversion can show
Than 20 tbat do little know ;
We shift the Dress, and change the Theme,
We skim the Milk, and take the Cream.*

Although some of the comment in the papers was colorless in its objectivity, some of the news was partisan, vigorously defending or violently attacking. For example, in the late 1720's *Mist's Weekly Journal* had a constitutional aversion to Cibber as actor, manager, or playwright, and

its vehemence spread to remarks about all the affairs of Drury Lane. After 1714 when Lincoln's Inn Fields opened and renewed competition between two playhouses became the established order, more and more comment appeared in the journals. This led to invigorating discussion, such as the controversy over the merits of Steele's *The Conscious Lovers*. Gradually, then, advertising spread from the impersonal bill through the puff and studied comment to lively discussion, often biting, frequently laudatory, but always keeping the public conscious that the theatre existed and that a world of varied entertainment was to be seen there.

The Benefit

ANOTHER problem of management which was of extreme importance to the actor was the benefit, which had its rise in the late seventeenth century. According to Cibber, the first indulgence of a benefit was given to Mrs Barry in the reign of James II, and for some years she alone possessed this privilege.¹⁰¹ But in the troubled financial circumstances of the late seventeenth century when payments to actors fell into arrears, the practice developed of an actor's taking a chance on recovering these arrears by a benefit performance. In due time benefits became so valuable that they loomed large in the agreements between performers and management, a point amply illustrated in the agreements summarized by Nicoll.¹⁰² What had begun as a means of securing back pay from the audience, not from the manager, became in a few years a bonus. Mrs Barry's original honor turned into an occasion which often brought the best crowds of the year and which passed beyond the players to doorkeepers, treasurer, prompter, and many lesser servants.

By 1703–4 the practice had grown almost chaotic, with benefits both early and late in the season to the detriment of the theatre's finances. During October 1703, for example, Drury Lane had a half-dozen, chiefly for major performers (Wilks, Mills, William Bullock, Norris, Cibber); in mid-season they occurred rarely, but in February 1704 they resumed and from mid-May to mid-July hardly a performance there or at Lincoln's Inn Fields was a nonbenefit. Some actors had two benefits; more than half were for one performer only; most of the others were for two jointly. At the close of the first decade a modification of the confusion set the pattern for many years thereafter. A feeble gesture toward banishing the actor's benefit appeared in the proposed regulations for a company in a rule stating "that no benefit plays be allowed."¹⁰³ This proposal failed. A more realistic directive of 17 April 1712 provided that no actors' benefits occur before the first of March, and that became the practice.¹⁰⁴ As a result, from a third to a half of the performances from March through June were set aside for actors and other employees.

¹⁰¹ *Apology*, II, 67–71.

¹⁰³ *Ibid.*, p. 279.

¹⁰² Nicoll, *Early Eighteenth Century Drama*, pp. 286–87.

¹⁰⁴ *Ibid.*, p. 281.

By the 1710's three characteristic types prevailed: actor, author, and charity. The actor's benefit was, naturally, the most frequent. The author's night was principally restricted to the production of a new play, the receipts (after charges) for the third, sixth and (possibly) ninth nights providing him a form of royalty. Somewhat rare early in the century, the charitable benefit gradually broadened into assistance to bankrupt merchants, individuals in debt or prison, indigent widows and children, and religious or patriotic causes. The financial arrangements became more settled. The most desirable, but also the rarest, was the clear benefit by which the beneficiary received all the receipts. The more common form, however, involved the deduction of a sum sufficient to meet the house charges. Lesser personnel were often permitted as benefits half the value of the tickets which they personally sold. On these occasions the beneficiaries advertised their nights well in advance and solicited friends and acquaintances to purchase tickets.

The sum required to meet the house charges grew steadily decade by decade. According to a statement by the patentees on 10 December 1694 the basic expense came to £30 nightly.¹⁰⁵ In *A Comparison between the Two Stages* (1702)¹⁰⁶ the "Ordinary Charge" was computed at £34. During the run of *The Tender Husband* in April 1705 it had risen to £38 15s. 10d. On 22 October 1707 Mary Porter stated that the deduction at her benefit came to £40,¹⁰⁷ and there it apparently remained for some time. In 1707-8, Rich, however, made an attempt to alter the sum. Noticing the large bonuses garnered by the players at crowded benefits, he decided to take a third of the proceeds above the house charges as a payment "for the proper Use and Behoof of the Patent." On 3 March 1709 at Mrs Oldfield's benefit *The Stratagem* brought £134 3s. The treasurer claimed the basic charge of £40, and Rich assessed her an additional £31 7s. 8d. Mrs Oldfield protested, and the Lord Chamberlain sustained her appeal by forbidding any subtraction for the use of the patent. Rich, however, persisted in the practice until the Lord Chamberlain silenced him.¹⁰⁸ With these fundamental procedures in mind, let us look at examples of benefits for actors, house servants, charity, and authors.

ACTORS' BENEFITS. As we have seen, the actor's benefit gradually became restricted to the spring. As the winter months, when London was crowded, were the best times for the theatres, March, on the edge of the social season, became the most profitable time for actors' benefits. The principals, therefore, sought by seniority or influence to get places

¹⁰⁵ Nicoll, *Restoration Drama*, p. 375.

¹⁰⁶ P. 8.

¹⁰⁷ Nicoll, *Early Eighteenth Century Drama*, p. 291.

¹⁰⁸ *Ibid.*, p. 282.

early in the sequence of benefits. In 1708-9 Mrs Oldfield had as part of her agreement a benefit in February; Penkethman one in March; Husband, Johnson, and Mills in April.¹⁰⁹ In 1716-17 at Drury Lane the sequence was as follows: John Mills, Mrs Oldfield, Colley Cibber, Mrs Porter, Dupre (a dancer), Mrs Santlow, Norris, and Booth in March; Mrs Bicknell, Penkethman, Johnson, Weaver (a contriver of pantomimes), Mrs Mountfort, the lesser actors and house servants in April. On 2 February 1720 Mrs Oldfield and Mrs Porter secured an order prohibiting any one else from having a benefit before theirs.

The theatres also varied the sums which the house took from the receipts. Occasionally a player was permitted to keep the money for all the tickets he sold if income at the door equalled the nightly house charges; the treasurer then kept the door receipts. If the box office receipts were insufficient, the player had to make up the deficit, and sometimes the treasurer, taking no chances, required an actor to deposit in advance £40. The Lincoln's Inn Fields account books for 1726-27 show the system at work. On 11 March 1727 Mrs Younger had the first benefit, receipts at the door totalling £42 9s., tickets sold amounting to £123 5s., all subject to a deduction of £40. In succession, Ryan, Mrs Barbier, Nivelon, and Quin paid the same sum for their benefits, money at the door always exceeding that sum. On 6 April Mlle Salle's benefit brought: money, £44 1s.; tickets, £48 11s.; yet on 8 April 1727 her father paid the treasurer £35 19s. "the deficiency of £80 on his Daughters Benefit." Deductions for others varied from £50 for Salle Jr, Mrs Berriman, and Mrs Fletcher to £60 for Rochetti and Glover.

To make his benefit profitable, an actor, knowing his night well in advance, took tickets, usually for boxes and pit, and solicited his acquaintances. Perhaps he could persuade an editor to insert a squib on his behalf, as happened in the days of the *Tatler* and *Spectator*.¹¹⁰ In addition, he advertised his benefit some days in advance, and in March and April the newspapers occasionally had five to ten notices of forthcoming benefits. These often indicated where tickets could be bought, the player giving his home address or a coffee house as a source of tickets, and many an actor, ill or bedridden

¹⁰⁹ *Ibid.*, pp. 286-87.

¹¹⁰ Benjamin Griffin, in the *Weekly Journal or Saturday's Post*, 1 April 1721, relied on Londoners' memories of this practice in seeking a good word for his benefit that evening at *The Pilgrim*: "Mr Estcourt had a good Word for having been the Squire's Apothecary, and Bickerstaff for his Name's-Sake; Dogget for his Humour, and somebody (forgot who that was) is recommended for Modesty. Bullock's elegant eating Fowle and Asparagus was enough, and Penkethman's Dexterity in creeping under a Table. What will you say of me, I can't tell?"

or otherwise incapacitated, begged his friends to forgive his inability to call on them personally. The receipts show how well these practices paid. In 1726–27 Mrs Younger sold tickets worth three times the receipts at the door; Quin, a leading actor, brought in £51 9s. 6d. at the office, £106 13s. in tickets. Hippisley and Mrs Eggleton, in a joint benefit, attracted only £10 8s. 6d. in money but persuaded their friends to purchase tickets worth £93 11s. If an actor was a very popular performer, he might well expect other gifts on this occasion.

HOUSE SERVANTS' BENEFITS. In general, the major officers—prompter or treasurer—had individual benefits similar to those for actors, but their nights usually came after the principal actors had had theirs. The lesser employees frequently had group benefits, perhaps one for all the pit doorkeepers, another for the boxkeepers, but sometimes minor actors and servants had joint ones; the number might vary from three to as many as ten. These performances, supplementing rather meager wages, resembled a bonus for faithful services. For example, in 1726–27 Wood, the treasurer, had a full benefit on 3 May 1727, with door receipts of £12 18s. and tickets costing £152. On 15 May three lesser performers—Mrs Bullock, Houghton, and Montigny—shared in a performance of *Hamlet*, with office receipts of £17 5s. 6d. and tickets worth £134 17s. On 17 May four individuals—Gwin, Cook, Mrs Warren, Mrs Atkins, a mingling of actors and servants—participated in a performance of *The Country Wife*, the receipts comprising £11 3s. 6d. at the door and £186 6s. in tickets. On 18 May two boxkeepers, Wilmer and Redfern, shared in the receipts from *The Fall of Saguntum*: money £15 12s. 6d. and tickets £94 2s.

CHARITABLE BENEFITS. As a matter of public relations, the playhouses frequently supported causes. Some might be very far removed from their immediate interests, such as those at Drury Lane and Lincoln's Inn Fields on 28 June 1700 to raise money for the redemption of Englishmen held in slavery at Machanisso in Barbary. Closer home geographically was one at Drury Lane on 18 June 1706 "Towards the defraying the Charge of Repairing and fitting up the Chappel in Russel Court."¹¹¹ Of still more immediate concern was a benefit at Drury Lane on 26 April 1708 for the orphan children of Verbruggen, a respected actor. Benefits for "distressed" individuals occurred frequently. Often the beneficiary was not named, out

¹¹¹ Dr. James G. McManaway of the Folger Shakespeare Library has called my attention to a slip attached to Matthew Henry's *A Sermon Preach'd Upon the Occasion of the Funeral of the Reverend Mr Daniel Burgess* (2nd ed. [London, 1713]), which relates how Burgess, scandalizing those who thought the clergy and stage existed in incompatible worlds, persuaded the actors at Drury Lane to assist in raising £700 for the repair of the Chapel.

of deference to his sensibilities; for example, at Drury Lane on 6 July 1722 *The Feigned Innocence* assisted "A Person distressed by Losses in Trade." On the other hand, at Lincoln's Inn Fields on 8 May 1721 the management offered *The Spanish Fryar* for Samuel Smith, who had suffered misfortune by fire.

In not quite the same category but reflecting a charitable inclination on the part of managers were payments for the illness, imprisonment, indebtedness, or burial of players or their families. The most voluminous detail of this kind appears in the Drury Lane vouchers concerning mourning for George Powell, who died in December 1714 and "who had for many Years distinguished himself in his rare Accomplishments in the Theatre Royal [and who] came nearer to the Perfections of Hart and Betterton, whether we consider his Performance in the Tragic Strain, or his unaffected Gestures in the Comick."¹¹² One bill (Folger Shakespeare Library) records payments for coffin, shroud, and hats and clothes for the mourners; the other outlines the expense of the service given him by his superiors and fellow actors: "The 3d Bell," sixpence; "The Great Vault," £2; "The Beste palle," 10s.; the minister, 6s. 8d.; the clerk, 2s. 6d.; sexton, 1s. 6d.; gravediggers, 1s. 6d.; bearers, 6s.; lights in the church, 7s. 6d. and in the vault, 6d.; drink (five quarts of white port and five of red, £1; four quarts of sack, 11s. 3d.), and food, £3.

AUTHORS' BENEFITS. The author's nights, which with sales of printed copies constituted his principal expectations of financial returns, had a fairly consistent pattern in the early years of the century. In principle, a dramatist received the receipts above the house charges on the third and sixth nights, frequently those of the ninth. It was obviously to his advantage to keep the play on the boards to the third night, and if that goal was attained, to nurse it to the sixth. Six performances in an initial run constituted a success, warming the dramatist's heart and lining his pockets. Through negotiations he might secure an additional benefit on the ninth night or later in the season. Under unusual circumstances, he might achieve even greater rewards; for example, Elijah Fenton's very successful *Mariamne* at Lincoln's Inn Fields in 1722-23 brought him benefits on the third, sixth, ninth, and twelfth nights.¹¹³

¹¹² *Weekly Packet*, 18 December 1714.

¹¹³ In the preface to *The Modern Prophets* (London, 1709), dated 3 May 1709, Thomas D'Ursey states that Rich did him the kindness of "letting me be the first to raise the Prizes for my Benefit." As the admission charges on his third night were not advertised in the newspapers, just what increase was allowed is not known; but later it became common to put the pit and boxes together at five shillings on an author's night.

Under this system negotiations between author and manager could become quite complicated. On 29 October 1698 the contract for Cibber's *Woman's Wit* stated that Cibber would have all of the receipts after charges for the third day but that if the income on the fourth night came to £55 he would have the charges refunded.¹¹⁴ If the receipts on the fourth night were £40 or better, Cibber would see it acted a fifth time, and if the receipts then came to £40 or more, he would on the sixth night receive the receipts above the charges but would have to make up the difference if the box office did not bring in at least £40. Once more, if receipts measured £40 or greater on the sixth night, the comedy would be offered a seventh time, and if the returns on that night amounted to at least £50, he would be reimbursed the charges for the sixth performance. The agreement specified that he must not publish the play before a month after the premiere.

This outline of theory can be related to the history of a new play at Lincoln's Inn Fields in 1727. On 16 January Rich produced Philip Frowde's tragedy, *The Fall of Saguntum*. Through careful scrutiny of the receipts and Frowde's willingness to make occasional sacrifices in the hope of having three benefits, Frowde managed to net £114 2s. 6d. for his first night, £60 1s. for his second benefit, and £14 16s. for the third, nearly £200 for the run of the tragedy.¹¹⁵

Some dramatists made a great deal from their benefits. John Gay's *The Beggar's Opera* was a shining example to his contemporaries and successors. According to Cibber, Steele secured about £300 as author (plus an equal sum as joint-sharer from the profits) from *The Conscious Lovers*.¹¹⁶ And, according to the *British Journal*, 3 March 1723, Elijah Fenton was expected to make at least £1,000 from *Mariamne*. Many playwrights, however,

¹¹⁴ Nicoll, *Restoration Drama*, pp. 381–82.

¹¹⁵ In detail, the financial history of the initial run was as follows. There were receipts of £148 3s. at the premiere, but a falling off to £56 5s. 6d. occurred on the second night. For the first benefit, money at the door came to £81 6s. 6d. and from tickets to £82 16s., Frowde paying £50 to cover the charges. On the fourth night receipts dropped to £46 8s. 6d. and two days later Frowde paid £3 11s. 6d. to raise the total to £50. On the fifth evening the receipts were £50 6s. 6d., sufficient to meet the apparent terms of his contract (the receipts must equal £50 on the fourth and fifth nights to warrant a sixth, or he must make up the deficiency). At his second benefit the receipts were: money £77 1s. 6d.; tickets £36 11s., Frowde again paying £50 for the charges. As a result of this showing, the play had a seventh night (£50 8s.) and an eighth (£42 9s. 6d.). By agreement he had a ninth night: money £45 3s.; tickets £27 4s. On that night Frowde paid the treasurer £45 3s. in money received and added £12 8s. to cover the deficiency on the eighth night and the difference between door money and charges on the ninth. Although it appeared on a tenth evening, receipts of £45 17s. 6d. apparently convinced both author and manager that it could not easily be sustained to a twelfth performance, and the run ended there.

¹¹⁶ *Apology*, II, 206.

realized almost nothing and suffered the further indignity of damnation by noisy hisses and catcalls. Occasionally a play thus treated was acted a second night so that the author might harvest whatever the generosity of his friends in purchasing tickets would permit him.

The benefit system, obviously, had many defects. It created strife among the players over priorities and variations in house charges, even between the manager and actor over a choice of play. For example, Mrs Barbier, noticing the great vogue of *The Beggar's Opera* (in which she did not appear), chose it for her benefit and advertised it late in February for her night, 16 March 1728. Rich, the manager, promptly announced in the *Daily Journal*, 28 February 1728, that "the same will not be allowed of," and Mrs Barbier, in the same newspaper, 5 March 1728, waived her choice "in Compliance to the Town" and substituted *Hamlet*. Sometimes quarrels over the financial arrangements disrupted the schedule; at Lincoln's Inn Fields on 16 April 1716 *Hamlet*, though advertised, had to be dismissed: "No Play by reason Mr Thurmond [for whom it was to be a benefit] did not lay down 20 Guineas in the office for his Benefit." Patrons, in turn, wearied of the constant solicitation from actors and dramatists to purchase tickets for benefits.

Nevertheless, when the *Universal Journal* received a complaint from a correspondent that he was constantly pestered to buy tickets, the editor on 6 May 1724 defended the practice, pointing out the £2,000 given to an Italian singer and justifying aid therefore to English actors. Benefits, he argued, justly rewarded older performers for their long services. In addition, he thought, the system encouraged youthful actors to perfect themselves so that they might also be rewarded in a similar fashion. Finally, it served as an aid to young gentlewomen in distress, a point quite possibly made with tongue in check. Certainly, no serious effort was made to abandon the benefit; the established actor would not desire to see it go, especially one reading a report of Mrs Oldfield's benefit at *Sir Courtly Nice* on 6 March 1729. The *Universal Spectator*, 8 March 1729, calculated that spectators paying about £240 attended, but the benefit is reckoned at £500, "several Persons of Quality, &c. giving five, ten, and twenty Guineas each." A worthy actor could double his yearly salary at a single benefit, and the lesser personnel of a playhouse would have great difficulty in visualizing an adequate substitute if they were deprived of participation in the system.

Costumes, Scenes, and Machines

ANOTHER CONCERN of management was the need constantly to replenish the wardrobe, create new scenes, and, especially in the 1720's, as pantomime grew in popularity, to invent new and spectacular machines and illusions. Having gone to the expense of creating these embellishments, the theatres frequently advertised them. For example, Drury Lane on 5 November 1716 revived *Tamerlane* with "All the Habits being Intirely New" and Lincoln's Inn Fields on 5 October 1717 announced *Cymbeline*, "The whole Play being new dress'd." The same house revived *Circe* on 11 April 1719 "With New Scenes." In 1717-18 Lincoln's Inn Fields advertised new costumes (commonly called "Habits" in the bills) for five plays, Drury Lane for two; in 1718-19, Lincoln's Inn Fields had new apparel for two plays, Drury Lane for four.¹¹⁷ Because Rich had to recruit a new company and stock his theatre in 1714, he of necessity had to fashion new costumes, and he quite regularly advertised new habits at premieres, but Drury Lane, by then a well-established company, gave equally great attention to the wardrobe, scenes, and machines. Because the repertory of both houses involved the frequent repetition of familiar plays, the managers attempted to give freshness to their offerings by change of decorations, costumes, and props.

THE WARDROBE. In 1700 two principal wardrobes existed: at Drury Lane under Christopher Rich and at Lincoln's Inn Fields under Thomas Betterton. Betterton's company later moved to the Queen's Haymarket and, after several changes of playhouse and management, that stock came under the control of Cibber, Wilks, and Dogget at Drury Lane. For the years from 1712 to 1716 the Drury Lane vouchers (Folger Shakespeare Library) offer an illuminating though incomplete glimpse into the functioning of the wardrobe and the acquisition of new materials, with records for the purchase of cloth, costumes, wigs, hose, feathers, buttons, lace; outgo to

¹¹⁷ John Dennis, in the midst of his attacks upon *The Conscious Lovers*, charged the managers of using "scandalous Methods, to make the most absurd and insipid Entertainments . . . pass for the very best," one method being to raise the admission charges for plays which had new scenes and costumes; this increase, he calculated, made the receipts a third larger, a disproportion to the expense of the new adornments.—See *The Works of John Dennis*, ed. E. N. Hooker (Baltimore, 1939-43), II, 254.

the house tailor for making, altering, and mending habits; and weekly sums for washing and cleaning. The latter, presented by Mrs Norris, normally ranged from 12s. to 15s. weekly; during 1715-16, the season for which the accounts are most nearly complete, they amounted to nearly £20. Often the bill specified the work: "Washing a White feather Mrs Porter" for *Cato* 19 March 1716, 4s.; "Washing & Mounting a Roman Feather Mr Booth" in *Julius Caesar* 22 March 1716, 10s.

The tailor usually presented detailed bills for his department, but in 1715-16 these amounted to only £14 3s. 11d., probably only a fraction of the season's outlay. A lengthy bill for November 1715 illustrates his work: altering "a velvet Shape" for Booth; a "Roman Shape" for *Timon of Athens* altered with the assistance of four men during three days; a remodeling of Wilks' velvet coat with "flannell," three dozen buttons and breast buttons, four ounces of silver thread, and labor costing £2 17s. 6d.

Materials purchased bulk larger and cost more. For 1715-16 the incomplete bills total £138 18s. 1d. and abound in detail: 8 December 1715, making a petticoat for Mrs Oldfield, one guinea; 12 January 1716, a new "Holland Shirt" for Booth, 11s.; 4 January 1716, altering a dress for Mrs Oldfield in *The Unhappy Favourite*, 8s.; 14 April 1716, wigs for Young Norris and others, 5s. The managers also invested heavily in materials: 5 November 1715, £1 13s. 6d. for cloth; 12 October 1715, £12 for gold and silver lace; 26 December 1715, £20 9s. for satin and white satin; 22 November 1715, £3 for silk hose; 14 April 1716, 9s. for "3 yards of Muslin for the Night Scene" (a dance); 5 January 1716, 3s. for a "Pearl for ye Crown" in *The Unhappy Favourite*; 17 January 1716, 2s. 6d. for two and one-half yards of ribbon for Mrs Santlow in *Othello*; 3 March 1716, 10s. for a beard for Mills in *I Henry IV*; and 16 March 1716, 2s. 6d. for "A Long Wigg for Penkethman" in *The Jubilee*. Occasionally the bills suggest details of a particular performance. For *The Unhappy Favourite* on 5 January 1716 Wilks (Essex) wore a white plume and Mrs Porter (Queen Elizabeth) was adorned with a newly designed crown with a new pearl inset and a black feather.

The Lincoln's Inn Fields account books for 1724-25 and 1726-27 show that the wardrobe involved a large share of the manager's budget. Although the summary nature of many entries makes allocation to habits or stage properties somewhat difficult, in 1724-25 Rich laid out nearly £900 (out of a budget approximating £10,000) on the wardrobe. He made payments to sword cutlers, lace makers, glovers, staymakers, shoemakers, furriers, hair and wig suppliers, hosiers, mercers, linen and woolen drapers. The theatre bought many expensive habits: "an Indian Gown and Pettycoat"

for Mrs Bullock, £10 10s.; a suit of "White Damask," £6 6s.; two pair of "black Silk Stockings," £3 3s.; a "Brocade Suit of Cloaths for Mrs Chambers," £12 12s.; "a pair of Morocco Shoes" for Duplessy, a dancer, 6s.; "a Brocade Mantua and Pettycoat Silver upon a Velvet Ground," £31 10s.; "Witches Cloaths for Sorcerer," £5 2s. 6½d.; "a Gown & Pettycoat Brocade, used for Mr Quins Dioclesian Cloaths," £15 15s.

Out of a budget of similar dimensions in 1726–27 Lincoln's Inn Fields spent even more on the wardrobe. Because Rich had begun producing in English many operas previously given in Italian, he had to outfit these to a considerable extent. For newly costuming *Camilla* the treasurer paid £1 10s. for a pair of stays for Mrs Barbier, who sang a leading role; £1 10s. for "2 Shifts Wastcoats and Drawers for a Comic Dance" in it by Nivelon; 7s. for a pair of shoes for Leveridge, who sang; £21 for "caps and Feathers for Camilla." The rage for pantomime involved large sums for outfitting the performers: in *The Rape of Proserpine* clothes for Mrs Younger, £5 19s. 4d.; "a child's Coat," 13s. 6d.; silver cloth for Mrs Chambers, £6 16s.; and masks, £8. As was true in 1724–25, there were charges for luxurious habits: "Embroidering a black Velvet Coat and Breaches for Mr Quin," £14; "a blue Velvet Suit of Cloaths trim'd with gold," £25; "a White Sattin Gown & Pettycoat: Embrm," £7 7s.

STAGE PROPS. Once again the most interesting details concerning properties appear in the Drury Lane vouchers for 1712–16. During 1715–16, for example, the property man presented bills for staging more than forty different plays, with sufficient repetition of some plays to suggest the pattern for their presentation. The bills primarily concern new materials, not the basic stock.

The managers apparently gave careful attention to realistic properties. When *The Cobler of Preston* had its premiere at Drury Lane on 3 February 1716, for example, the theatre hired, for a shilling each night, the "Use of a Coblers Bench & Tools." The treasurer also paid a shilling nightly for "The Use of a pr of Fine Holland sheets & Pillowbiers" and another shilling each evening for "The Use of a Rugg & Blanket." For the first night there was a charge "For Makeing 12 Whiskers of Hair," and 7s. 6d. were paid out on 10 February 1716 for "A New Stage Ring."

To old plays the managers gave similar attention. For *The Tender Husband* 10 February and 23 May 1716 they rented for 2s. 6d. the "Use of a Painters Eazle, A Pallet with oyle Colours & Pencils" for Wilks, who presumably played Captain Clerimont. For *The Busy Body* 20 February 1716 the property man provided a spinet for 2s. 6d., a sedan for 1s., a tea table

for 1s., "A Great Deal of Broken China" for 9d., and "An Orange" for 2d. Whenever practicable, the theatre secured live animals for some plays: "A Couple of Hounds from Knightsbridge" for *Aesop* on 5 December 1715 and later at 2s. nightly, and "A Setting Dog" for 6d. for Johnson, who played Clodpate in *Epsom Wells* 9 December 1715. In *The Double Gallant* 27 January 1716 there appeared a monkey, rented for 2s. 6d., and for several performances of *The Emperor of the Moon* the theatre hired a "Calais Horse" at 3s. nightly. This kind of realism was not, of course, always feasible. A few years earlier the Queen's, needing a lion for *Hydaspe*, prudently relied upon human impersonation. Even so, Conrad von Uffenbach was greatly impressed by what he saw: "In especial the representation of the lion with which Hidaspe has to fight was incomparably fine. The fellow who played him was not only wrapped in a lion-skin, but, moreover, nothing could be seen of his feet, which usually betray the fact that a man is hidden within. We were filled with surprise at the way in which the fellow could spring about so nimbly on the ground on all fours as well as on his hind legs."¹¹⁸

The Drury Lane entries also indicate a close concern for the cleanliness and appearance of the props. In renting the sheets and pillowbiers for *The Cobler of Preston*, the property man on one occasion (10 February 1716) specified that they must be clean each night. For *The Maid's Tragedy* on 16 April 1716 the rented sheets and cases were adorned by a "Flanders Lace for Trimming the Bed" (rented for 1s. 6d.) and a pair of white blankets (1s.). In *Julius Caesar* 22 March 1716 the property man provided a "Silver Bowl & Cover" (rented for 1s.) for Brutus and Cassius and a "Sheet of New Partchment" (bought for 1s.) for Caesar's will. In *Hamlet* 21 April 1716 a "Basket of Flowers for Mrs Santlow" as Ophelia cost 8d.

Similarly the property man took care to make the action vivid. For *Cato* 19 March 1716 and later he bought blood (2d.) and sometimes, as on 13 April 1716, crimson silk to simulate mortal bleeding. Entries for *The Humourous Lieutenant* on 3 December 1715, *Volpone* on 26 January 1716, *Oroonoko* on 1 February 1716, *The Country Wake* on 30 May 1716, and *Julius Caesar* called for blood with which to stain an actor's habits when he received a fatal blow. For spectacular effects *The Tempest* on 6 January 1716 required three shillings worth of materials for "The Shouer of Fire," 6d. for "Lightning," and 3d. for "White Wands." For *King Lear* on 1 June 1716 "Lightning" cost 6d., and for *The Comical Revenge* on 9 April 1716 the "Use of a Belmans Bell" also cost 6d.

¹¹⁸ *London in 1710*. From the *Travels of Zacharias Conrad von Uffenbach*, ed. W. H. Quarrell and Margaret Mare (London, 1934), p. 18.

Other entries indicate a wide range of properties secured for particular plays. In the staging of *Apollo and Daphne* on 24 January 1716 boards, nails, cloth, screws, and carpenters' wages came to £3 1s. 6d. In addition, the treasurer paid £7 for painting Apollo's chariot "in Gold, Four Horses," with "a Glory," "A Bench of Rushes," "A Sea," and "A Dafne Turn'd to a Treec." For its premiere *The Drummer* on 10 March 1716 required "half a Quire of Black Edged Paper," 6d.; "Box Quill Pens," 1d.; a "Fountain Pen" for Johnson, who acted Vellum; "A Box to put ye Thimble in," 1d.; a glass, 6d.; "An Earthern Pitcher," 6d.; "Silk Patches & Gum," 6d.; and "Fullum Strong Beer Two Nights by Order," 1s. Occasionally *The Drummer* required a pint of hock at 2s.

Many entries involve purchases of food and drink, some for consumption in the offices and on stage; but it is not really clear what was consumed at rehearsals and what in meals on stage. A bill for *Love's Last Shift* 1 December 1715 lists two chickens, 3s.; four tarts, 1s.; a bottle of red wine, 2s.; two French rolls, 2d.; a lemon, 3d.; and dressing, 6d. For *The Tempest* 6 January 1716 a bottle of white wine, a pint of sack, and a pint of white wine may well have been downed by Trincalo and Stephano as they realistically as well as imaginatively staged their drunken orgies. The charges for *Love Makes a Man* 5 April 1716 on a bill headed "Food for ye Stage" called for three pints of red wine, French rolls, a half pint of sack, "Stale beer Sugar & Toast," tobacco, two chickens and dressing, for a total of 10s. 6d. The two chickens recall Penkethman's exploit (according to tradition) of eating two chickens in three seconds on stage in this play. As Pope remarked,

*And idle Cibber, how he breaks the laws,
To make poor Pinky eat with vast applause!*

Or, as *Tatler* No. 188 reported, "Penkethman devours a cold chick with great applause; Bullock's talent lies chiefly in asparagus."

The bills suggest that the managers were not niggardly in their use of stage properties. The regular purchase of a "Basket of Garden Mould" at 6d. for the gravediggers' scene in *Hamlet* or the rental of "A Silver Tea Pott, A Lamp and Spoons," "China Cups & Saucers," "A Hand Tea Table," at 5s., and "pd Mrs Smith for Tea" at 1s. 6d. for other plays represent more than a modest attempt to set the stage well. The managers made many other similar expenditures: "Eight Flambeaus" at 8s. for *The Comical Revenge* on 9 April 1716; expendables like "Sweet Meats" and oranges at 1s. 6d. for Mrs Bicknell in *The Country Wife* 27 March 1716; the regular outlay of 5s. for the "Dressing of a Sham Child" in *The Chances* on 30 March

1716 and later; the repeated expense of 2*s.* 6*d.* with 6*d.* "Porteridge to ye House & Back" for "The Use of a Great Picture" in *The Rover* on 6 March and 21 May 1716.

The managers frequently preferred to rent than to purchase many properties. In fact, many rentals, such as seventeen hirings of Holland sheets and pillowbiers at 1*s.* or 1*s.* 6*d.* nightly raises the question: Why did not the managers, who scrutinized their bills closely to cut expenses, acquire these as permanent properties. One may ask the same questions concerning the repeated rental of a case of pistols. Some items, of course, involved problems of storage: the great picture for *The Rover*, a sedan and "Mr King ye Undertakers Plate" for *Volpone* on 26 January 1716, and "Surgeon's Box" for *The Chances* on 2 February 1716. The rental of blankets, sheets, pillowbiers, etc. presumably represented a borderline between the expense of repeated hirings and the cost of purchase, with subsequent charges for cleaning and depreciation. All of these entries suggest considerable care for realism and propriety on the part of the managers, who sometimes, as on 2 June 1716, made very particular orders to Castelman, the treasurer, including the following: "You are to acquaint all the men actors that after Saturday, the 9th Instant, no gloves will be allowed to any man for the use of the stage, unless such as require trimming upon them."

SCENES AND MACHINES. Particularly with the development of opera and pantomime machines and scenes loomed larger in the planning and expenses of the theaters. An early example of planning appears on 16 March 1699, when Robert Robinson, a scene painter, entered into an agreement with George Powell, Robert Wilks, John Mills, Will Penkethman, Frances Knight, and Jane Rogers for "Several Sets of Scenes, & Machines" for a new opera by Elkanah Settle.¹¹⁹ They contracted to pay him £130 in installments of £10 weekly during his work and the remainder during the first run or within fourteen days after he completed his work. The Drury Lane vouchers for 1712-16 offer samples of continuing expenditures of this sort. The managers approved a bill on 19 November 1715 for making "a small flat Scene for the new farce" and for "altering traps" in it, all for 1*js.* 6*d.* In April 1716 the managers, having imported Baxter, a pantomimist, spent 1*s.* 6*d.* to have a door made "in ye flatt scene for Mr Baxter to leap through" and 1*s.* for putting together Mercury's chariot. The ledgers for Lincoln's Inn Fields for 1724-25 and 1726-27 show quite large sums paid to John Hervey, a scene painter, and lesser ones to Lambert for similar

¹¹⁹ Nicoll, *Restoration Drama*, p. 382.

work, and at Drury Lane Tilleman, Eberlin, Devoto, Dominic, and Hayman received mention in the bills for the scenes they created.

In fact, some contemporary references half jokingly suggest that scenes and machines had almost displaced interest in acting and dramatic art. As the Prologue to Steele's *The Funeral* (December 1701) put it:

*Nature's Deserted and Dramatick Art,
To Dazzle now the Eye, has left the Heart;
Gay Lights, and Dresses, long extended Scenes,
Daemons and Angels moving in Machines,
All that can now or please or fright the Fair
May be perform'd without a writer's Care,
And is the Skill of Carpenter, not Player:*

And in the Epilogue to Charles Johnson's *The Victim* (5 January 1714) Mrs Oldfield complained of the problems of the actress in relation to the mechanics of the stage, when she pointed out that the trapdoor was but two feet wide, whereas she had "nine wide Whale Yards of Petticoat."

The growing emphasis on spectacle, especially in scenery, appears in the stage notes for Elkanah Settle's *The Virgin Prophetess* (12 May 1701). In Act I the curtain draws to disclose a scene of Troy, with a chariot twenty feet high drawn by two white elephants; on the "two front Entryes" on each side of the stage are four more white elephants, each of these paintings being twenty-two feet high. In Act II within a "large Dome, are erected five Pyramids" in a semi-circle, each twenty-two feet high. In Act III "a painted Curtain" thirteen by thirteen feet, and a small set of scenes, twelve by twelve, and in IV a scene of Heaven which is converted into "a Transparent Scene of Hell" titillated the audience.

Conrad von Uffenbach, witnessing *Hyades* in 1710, reported that the "scenery and properties had all been made expressly for the opera and were very fine, though not so costly as those in Italy."¹²⁰ Some of the scenes were lavish. On 22 March 1707 the Queen's used a scene depicting "particularly the intire front prospect of Blenheim Castle," and the opera house on 15 May 1716 for *Pyrrhus and Demetrius* advertised "one in Perfection of a Royal Palace, which exceeds any that has been seen in England, containing about One Thousand Yards of Painting by Sig Roberto Clerici." It was used again on 30 March 1717 for *Cleartes*, to which was added one of a "Room adorn'd with Tapestry, representing the famous Battle of Alexander by Mons le Brun." On 17 November 1729 the *Daily Journal* reported that the

¹²⁰ *London in 1710*, p. 18.

King's had "Seven Sets of Scenes entirely New" for the forthcoming season.

At the playhouses the scene painters were equally important. Devoto served Drury Lane for some years as a principal designer and created new scenes for *Julius Caesar*, including a prospect of ancient Rome, for a performance on 24 September 1723. He also devised scenes for *Perseus and Andromeda*, a pantomime, on 15 November 1728, which caused the *Daily Post* to comment on the "grandeur of the Scenery." This was part of a movement to use newly designed scenes depicting specific places. For example, when *Harlequin Shepard* was produced at Drury Lane on 26 December 1724 to capitalize on the exploits of Jack Shepard, a criminal with a reputation for breaking out of prisons, the managers advertised the scenes as "being painted from the real Place of Action." For a revival of *Masseniello* at Lincoln's Inn Fields on 29 March 1725 the advance publicity in the *Daily Journal* on 25 March 1725 reported that it would have "a Piece of Scenery, entirely new, part of which will be the Statue and Inscription of Masseniello." These efforts did not always work out successfully. The background and props for Cibber's *Caesar in Egypt* (Drury Lane 9 December 1724) shared in the ridicule bestowed on the tragedy, for Benjamin Victor remembered that "we *then* laught at his *quavering Tragedy Tones*, as much as we did at his Pasteboard Swans which the Carpenters pulled along the *Nile*."¹²¹

It was, however, with pantomime that the inventors of machines and illusion principally occupied themselves. More and more pantomimes were advertised with stress on machines, transformations, risings and sinkings of characters, witches, and chariots, and many other eye-catching events, some real, some illusionary. Typical of the publicity was that for *Harlequin a Sorcerer* at Lincoln's Inn Fields on 21 January 1725, which was announced as having "the boldest Piece of Machinery that ever yet was seen upon the Stage,"¹²² a reference presumably to "A Machine descends with Pluto and Proserpine, and fixes upon the Stage" (edition of 1725).

The effect of this ingenuity in combining scenes, machines, and spectacle appears most strikingly in comments by individuals who saw some of the more popular entertainments. In the *Weekly Journal or Saturday's Post* for 6 April 1723 a correspondent who had seen *Jupiter and Europa*, a new pantomime at Lincoln's Inn Fields, reported that he found dexterity of performers combined with the products of "the finest workmen, and most curious artists" in England. "Here we behold the Power of Machinery

¹²¹ *The History of the Theatres of London and Dublin* (London, 1761), II, 164.

¹²² *Weekly Journal or Saturday's Post*, 23 January 1725.

when we see a Heathen God in an erect Posture shot from an Eminence of sixty or seventy Foot upon the Stage; and, when he has finished his Part, he takes the same Flight, from below.” This spectator also admired an incident in which the “Transformation of *Jupiter* into a Bull, is done in Sight of the Audience; the Contrivance and Deception is so excellent, that we cannot account for it.” A similar dexterity was present in *The Necromancer* at Lincoln’s Inn Fields on 20 December 1723, when Doctor Faustus in a wood sees “a monstrous Dragon” appear, which “from each claw drops a Daemon, representing diverse grotesque figures.” After Doctor Faustus is seized by spirits, he is “devour’d by the monster, which immediately takes flight.” In the *Universal Journal* for 4 March 1723 “Bickerstaff’s Ghost” reported on a performance of this pantomime: “You will see strange alterations, Cloaks flying upon Men’s shoulders, *Harlequin*, *Scaramouch*, *Punch*, and *Pierrot* riding upon Spirits in the Air; Dancing Wheat Sheaves, flaming Barns, barking Dogs, flying Flasks and Oranges, and Fellows, to escape a Scouring, venture their Necks down a Chimney.” The climax came with the “Horror and the Sight of a Fiery Dragon,” and one news account, at least partially satiric, reported that “the terrible fiery Dragon . . . took Fire a few nights ago at the Conclusion of the Performance by its extraordinary Emission of Fire . . . but it seems their Dragon Maker has provided them with another which is so well lined and cased, as to be proof against the like Casualty for the future.¹²³

The long runs of many pantomimes and spectacles testify to the popularity of pieces in which ingenious scenes, decorations, contrivances, and machines played a large part. Many writers lamented the public devotion to spectacle which enthralled the eye but which did not enrich the mind (so they said), but their objections made no perceptible change in the attitudes of those spectators who loved a good show. Each major spectacle created a taste for a new and greater one, and the theatres spent more money to engage more carpenters, painters, and machinists to enthrall the audience with transformations, colorful displays, and intricate machinery producing marvelous changes before the eyes of spectators.

¹²³ *London Journal*, 14 March 1724.

The Repertory: General View

THROUGHOUT the opening decades of the century, the repertory—in the broad sense of the total offerings of the playhouse—enlarged steadily and rapidly; it came to include, more often than not, a play and afterpiece, prologue and epilogue, music, dance, singing, and specialties. In fact, a cursory glance at a lengthy bill might suggest a submersion of the play in song and dance; nevertheless, the play remained the center of the program. Except under extraordinary circumstances, the managers built the evening's offerings around it, without, however, any genuine intent to create a single mood, for the manager might schedule a Scotch Dance between Acts I and II of *Othello*, an Italian song at the next interval, a sonata by Corelli between Acts III and IV. Instead, the producer's aim gradually came to be a fully rounded program of drama, music, dance, and specialties that would attract and please the whole range of taste in London.

Relying each season upon a cycle of plays, some old, some new, some repeated twice or more a month, some presented only once during the year, others in runs, the theatres sought constantly to give repetition an air of freshness. At times the managers were criticized for presenting "the same dull circle of plays," only to be praised the next day for giving London "the best of our dramatic heritage." To please everyone, the theatres offered variety, even though not every type of production—pantomime, for example—satisfied all tastes.

Even though each season's repertory was not rigidly organized, certain principles influenced the sequence of plays to be offered. Opening in September, each house acted twice or thrice weekly the best stock plays—*Hamlet*, *Othello*, *The Recruiting Officer*, *The Stratagem*, *Love for Love*. That these dramas, familiar to actor and spectator, provided a means of getting the company together before undertaking the new or less familiar plays is suggested by an announcement early in the century of a play being given in order "to complete the company." These plays required little immediate study, for the same actors had often performed their roles year after year. In addition, the light performing schedule allowed time for preparing revivals and new plays. After each major piece had been given once in the early autumn, the managers usually repeated the cycle, but

not in precisely the same order, until a revival or premiere changed the pattern. On the other hand, the managers rarely offered a new play before November. The opera house, opening later, could give the early weeks to preparing a new opera for November or December. By December the season of old and new plays had assumed form and ran uninterruptedly until the benefits altered the cycle.

With no effective copyright to govern the staging of plays, the managers had few compelling restrictions upon their offerings. Except for the most recent ones, they could choose from the whole range of English drama. As a result, each manager watched carefully the offerings of his competitors and sometimes kept a record of all the London programs. In *Rich's Register* (Folger Shakespeare Library) a record kept at Lincoln's Inn Fields from 1714 to 1723, Rich entered not only the plays he offered (with the receipts) but also in a parallel column what Drury Lane staged on the same night. (Unfortunately he did not preserve Drury Lane's receipts as well.) Observing the popularity of plays, no manager long hesitated to put on one which had done well elsewhere. Although Cibber assisted in managing Drury Lane, his plays appeared in all the theatres if they had popularity, for after the first season a drama became part of the public domain. For example, Rich offered *The Beggar's Opera* without competition during its first run; thereafter, it appeared all over London. Occasionally cutthroat competition occurred. When Drury Lane put Charles Johnson's *The Cobler of Preston* in rehearsal for a premiere on 3 February 1716, Christopher Bullock (so he says) took a week end in which to write his own *Cobler of Preston* and staged it at Lincoln's Inn Fields on 24 January 1716, more than a week before Drury Lane produced its version. On the other hand, some plays remained active in only one playhouse. For example, although both Drury Lane and Lincoln's Inn Fields gave *I Henry IV* before 1730, only Drury Lane acted *II Henry IV* between 1714 and 1730. In contrast, spectators could see *The Merry Wives of Windsor* during these years only at Lincoln's Inn Fields.

For a variety of reasons, the planning of future programs was somewhat uncertain, and as a rule, although a manager mapped his offerings a month in advance, he avoided advertising what he might offer two or three weeks later, except in the benefit season. His arrangements, therefore, could be easily altered or abandoned, because of a request for another play, the illness of a principal actor, a royal command, or the nature of competitive offerings. It is difficult to know how powerfully some of these influences affected the repertory, but sufficient changes occur in announced bills in every season to show that these factors had more than a casual effect.

A very great number of theatrical advertisements bore such headings as "By Desire," "By Request of several Persons of Quality," or "By the Desire of several Ladies of Quality." Obviously some of these appeared merely to give the illusion of demand, but some represented authentic requests. Lady Cowper, writing in her diary for 15 February 1715, mentioned *The Wanton Wife* and remarked, "It used to be a favourite Play, and often bespoke by the Ladies."¹²⁴ William Byrd, attending Lincoln's Inn Fields on 18 January 1718, saw a play which, he remarks, was spoken for by Kitty Sambrooke.¹²⁵ The bill that night bore the heading "At the particular Desire of several Ladies of Quality" and advertised *The Busy Body* followed by *Pan and Syrinx*. The afterpiece might also appear by request. On 13 and 16 August 1717 *Titus Andronicus* was followed by *The Stage Coach*; on both evenings the bill stated that the farce was acted "At the Desire of some Persons of Quality."¹²⁶ Occasionally a group, such as the Free and Accepted Masons, bespoke a special night, and in 1737 and 1738 a group of patrons known as "Shakespeare's Ladies" so encouraged Rich to revive more of Shakespeare's plays that his dramas dominated those seasons.

Royal commands, of course, were promptly honored, and the bills show many pieces given by command, even some changed at a very late moment. For example, at Drury Lane for 22 November 1718 *The Orphan* had been announced, but, "by special Command," *Love Makes a Man* was played before the King. In Lincoln's Inn Fields *The Provoked Wife* had been announced for Quin's benefit on 17 March 1726, but the King commanded *The Country Wife*, and Quin had to put his benefit off until 19 March 1726. Unhappy relations between the King and the Prince of Wales put the playhouses in an occasional awkward situation. Edward Harley, writing to Abigail Harley, 6 May 1718, stated that the Prince had "bespoke . . . the Indian Emperor" at Drury Lane, but the King told the players that if the Prince came and they acted it, he would turn them out of the house.¹²⁷

¹²⁴ *The Diary of Mary Countess Cowper* (London, 1864), p. 46.

¹²⁵ *The London Diary (1717-1721) and Other Writings*, ed. Louis B. Wright and Marion Tinling (New York, 1958), p. 68. On 4 February 1718 Byrd attended a theatre (unnamed) and mentioned that he had bespoke the play. Of the two dramas acted that evening, the one at Lincoln's Inn Fields, *A Bold Stroke for a Wife*, would not normally be subject to request, as this was the second night of its initial run. At Drury Lane that evening *The Orphan* appeared "at the particular Desire of several Ladies of Quality," but Byrd might have requested it for ladies of his acquaintance.

¹²⁶ At Drury Lane on 30 May 1716 the management announced that "at the Desire of several Ladies of Quality" it was "oblig'd" to act *The Country Wake* instead of *The What D'Ye Call It*, which had been scheduled as the afterpiece.

¹²⁷ See *Portland Manuscripts*, Historical Manuscripts Commission (London, 1899), V, 560.

The Prince, however, did see it by command at Drury Lane on 6 November 1718 without serious consequences.

Another important element in the selection of plays for the seasonal repertory was the talent available in a theatre or, to state it differently, the kinds of drama which a company could most successfully stage. The talent for sophisticated comedy at Drury Lane, especially evident in the acting of Wilks, Cibber, and Mrs Oldfield, enabled it to offer more comedies of manners and, more important, to present them with style and distinction; Rich's company, on the other hand, had less success with wit and high comedy. Similarly, Drury Lane offered *The Constant Couple* very frequently because Wilks had a fine reputation as Sir Harry Wildair. John Rich was influenced toward pantomime and spectacle, partly because he made a good Harlequin and partly, of course, because of the large sums which these interludes brought to his treasury.

The theatres were subject to other, less tangible, types of influences. If ballad opera or pantomime or Shakespeare drew spectators to one house, a competing manager reconsidered his program to avoid playing to small audiences or possibly having to dismiss the exceedingly small number who appeared before curtain time. If one house did well with Shakespeare, should another offer the same plays which have been successful at it or try to revive some neglected ones. Rich occasionally found his clientele divided in their responses. Pantomime, for example, often filled the galleries at Lincoln's Inn Fields in the 1720's, but did not equally appeal to the boxes or pit. On the other hand, when Rich offered operas in English, the galleries remained half empty but the pit and boxes filled. How should he remedy this situation? Offer an English opera followed on the same bill by a pantomime? Or if the opera house drew vast throngs with a Senesino or a Mrs Cuzzoni, should not the manager of a playhouse counter by offering operas in English or by advertising Italian songs between the acts of *Hamlet* or *The Way of the World*? Perhaps a comprehensive three-hour program of varied entertainments would turn the trick. And so the managers became concerned with afterpieces, prologues, epilogues, skits, songs, dances, imitation, burlesques, processions, instrumental music, even animal acts.

The Repertory: The Afterpiece

THE DEVELOPMENT of a long program presenting a variety of entertainments occurred principally in the first twenty years of the eighteenth century. Before 1700 the characteristic bill offered a five-act play, with prologue and epilogue and possibly *entr'acte* diversities. By 1720 the typical program, more often than not, added an afterpiece as well as giving a greater concentration of song, music, and dance between the acts. During these twenty years the managers tried a variety of programs; out of their experimentation came the practices of the mid-century.

On some evenings, of course, only a play was given (*The Alchymist* at Lincoln's Inn Fields on 9 October 1702, for example), although miscellaneous entertainments, even though not specified in the bill, accompanied it. On many occasions, however, the managers offered a combination of entertainments; the principal ones in the first decade fall into these patterns.

1. A regular full-length play followed by a pantomimic interlude (see 12 and 29 October 1703). This combination might also include *entr'acte* entertainments, as on 19 February 1704.
2. A full-length play followed by a farce (such as *The Spanish Fryar* and *The Wit of a Woman* on 24 June 1704). This pattern might also include other entertainments.
3. A play with a vocal and instrumental concert, a pantomimic interlude, and other entertainments (as on 20 October 1702).
4. A play with vaudeville (animal imitations, tumbling, acrobatics), as on 22 August 1702 or 27 April 1705.
5. A play shortened to make room for other entertainments (as on 8 June 1703).
6. No full-length play but a *commedia dell'arte* farce supplemented by scenes from other plays or operas (as on 5 February 1704).
7. Two short plays with scenes from other dramas (as on 28 March 1704) or followed by rope dancing and acrobatics (as on 30 April 1703, 16 February 1704, 16 June 1705).
8. A vocal and instrumental concert, with a farce and entertainments between the acts (as on 23 January 1703) or episodes from familiar plays (as on 1 February 1703).

9. A short play supplemented by music or musical interlude (as on 12 February 1704).

10. An opera with an act from a farce or songs and dances.

This experimentation did not immediately create a pattern, but it explored most of the possible variations. Throughout the first decade the afterpiece proper (farce or pantomime) was an occasional means of rounding out a program, but supplemental songs and dances for a single play predominated. For example, in 1704–5 out of some 225 programs, only about 10 can properly be called double bills (i.e., play with farce or pantomimic sketch), although many a program included songs, dances, vaulting, and posturing. In 1707–8, during part of which two theatres competed, the houses advertised very few afterpieces; and in 1710–11, with one playhouses offering drama and the other opera, double bills occasionally appeared but not regularly enough to form a traditional pattern.

With the opening of Lincoln's Inn Fields in 1714–15, a renewal of competition gradually wrought a change. Even in that year an acute observer could have sensed a trend. During the autumn months before Lincoln's Inn Fields opened on 18 December 1714, Drury Lane acted some 75 times, with only 2 programs containing an afterpiece. From mid-December onward, Drury Lane performed about 130 times, adding a farce, musical interlude, or pantomimic skit on some 35 evenings. At the new theatre Rich, also open on 130 evenings, added an afterpiece of some kind on some 40 nights. Rich also occasionally offered a bill comprising three short pieces, usually farces, with no comedy or tragedy to dominate the program.

There was really no turning backward after this season, for Rich's enthusiasm for interludes and pantomime stimulated more multiple programs. Yet the frequency of afterpieces varied greatly. By 1717–18, when the two houses had three years of competition behind them, Drury Lane acted about 200 times, with some 45 programs containing afterpieces, whereas Lincoln's Inn Fields, open only some 170 nights, offered double or triple bills nearly 80 times. At Drury Lane farces and pantomimic interludes comprised the afterpieces, with farces less frequently offered. At Lincoln's Inn Fields the second pieces included musical interludes (some of them new), farces (offered more frequently than musical pieces), and pantomimic interludes of "grotesque dancing" (the most popular of all). Lincoln's Inn Fields also took advantage of topical events by offering as an afterpiece *The Perjuror* soon after the political success of Cibber's *The Nonjuror*, a full-length play.

Lincoln's Inn Fields' greater emphasis on double or triple bills continued. In 1721-22, Drury Lane, acting about 200 times, had only 15 double bills, divided nearly evenly between farce and pantomime. Lincoln's Inn Fields, with some 170 performances, had more than 60 multiple bills and staged nearly four times as many pantomimes as farces. In 1723-24, however, an important increase in dual bills occurred, occasioned principally by the success of *Harlequin Doctor Faustus* at Drury Lane and *The Necromancer or Harlequin Doctor Faustus* at Lincoln's Inn Fields, two pantomimes which established the vogue of elaborate spectacles. Drury Lane, acting about 180 nights, had almost 70 double bills, more than twice the number of the previous season; Lincoln's Inn Fields, open on some 190 evenings, had nearly 95 multiple bills, averaging one every other night. At both houses pantomime dominated the second half of the bill.

This season established the afterpiece as a common, though not obligatory, part of the program. Even when the practice had become comfortably settled, however, the theatres usually eliminated afterpieces when new plays, revivals of long-neglected dramas, or benefits were the attraction. Frequently, of course, a host of songs and dances so filled the intervals that adding an afterpiece would have prolonged the program beyond even the enormous capacity of an early eighteenth-century audience. The season of 1723-24 also inaugurated another trend in the history of afterpieces: a fairly long run of the second piece with a change of the main play almost nightly. For example, at Drury Lane *Harlequin Doctor Faustus* ran eight nights consecutively until interrupted by the premiere of a new play; in that run it was preceded by eight different full-length plays, a momentary shift of the play to the position of curtain raiser for the main attraction.

The principal types of afterpieces for the first thirty years of the century fall into the following classifications.

FARICAL PIECES. When a double bill of farces only was offered, the first was usually a three-act, the second a two-act. When three comprised the program, there was, usually, a mixture of two-act and one-act pieces. An example of the longer followed by a shorter one is *The Emperor of the Moon* with *The Cobler of Preston* at Lincoln's Inn Fields on 31 January 1716. The triple or quadruple bill might be all farcical or a mixture of farce, musical, and pantomime: at Lincoln's Inn Fields on 10 February 1715 *The Country House* (two acts), *The Slip* (one act), *The Beau Demolished* (one-act musical interlude), and *Hob* (one act). The rapid development of double bills after the opening of Lincoln's Inn Fields stimulated many playwrights,

some of them actors, to turn their hands to this type, such as *The What D'Ye Call It*, *The Cobler of Preston*, *The Humours of the Counter*, *The Perjuror*, *The Petticoat Plotter*, and *The Hypochondriack*, all produced within a few years.

MUSICAL ENTERTAINMENTS. This type of afterpiece was less popular than farcical pieces or pantomime. This was due, possibly, not so much to a prejudice against music, which actually had a great deal of popularity, as to the greater usefulness of short musical pieces for *entr'acte* entertainment. Early in the century the playhouses offered several musical entertainments based on classical themes: *Venus and Adonis* (in two interludes, often presented independently), *Acis and Galatea*, and *Dido and Aeneas*. In time new ones, some in the same vein, others of quite different character, appeared: *The Professor of Folly*, *Pan and Syrinx*, *Love and a Bumper*, and *The Beau Demolished*. The success of *The Beggar's Opera* stimulated a host of short imitations. Some of these two-act ballad operas received first place on the bill at their premieres but soon became afterpieces.

PROCESSIONS. This uncommon type of afterpiece grew from a series of performances of *Henry VIII* beginning on 26 October 1727 at Drury Lane, when the managers added an interlude depicting the coronation of Anna Bullen. The advance publicity (*Daily Journal*, 24 October 1727) aroused public curiosity by announcing that it would be "performed with greater Order and Magnificence, by the Richest and Largest Figures that have ever been seen on the English Stage." The scene lived up to its billing, and by 22 November 1727 Drury Lane announced "an additional and different View of that Solemnity, by shewing the whole Magnificence at once, with the Ceremony of the Champion in Westminster Hall." In a short while, because "several Persons of Quality being unwilling to lose their usual variety of Plays" (*Daily Post*, 27 November 1727), the Ceremony was offered as an afterpiece to other plays, with some of which (*Wit Without Money* or *The Relapse*) it had no historical or thematic relationship. This practice soon occasioned a burlesque at Lincoln's Inn Fields titled *Harlequin Anna Bullen*, which also became an afterpiece.

PANTOMIME. In the 1720's pantomime became the most popular of afterpieces, a dominance it retained for a long time. Early in the century the theatres produced interludes and "Night Scenes," which, utilizing *commedia dell'arte* characters and themes, told uncomplicated stories in motion. In the next decade the theatres continued to bill some of them as "Night Scenes" or "Entertainments of Grotesque Dancing" or "Entertainments of Dancing in Grotesque Characters," but gradually they acquired titles, such as *Harlequin Executed*. As they gained popularity, they acquired

more elaborate plots. Often a classical theme became interlarded with grotesquery and trickery: *Mars and Venus or The Mouse Trap* or *Amadis or The Loves of Harlequin and Colombine* or *Perseus and Andromeda* or *The Spaniard Outwitted*. Others developed a single situation: *The Cheats* or *The Tavern Bilkers* or *Harlequin Turned Judge*. Only the opera companies resisted the demand for pantomime, and in the playhouses the most popular ones, possibly with a cast of fifteen to thirty performers, sometimes overshadowed the preceding comedy or tragedy, especially in brilliance of production.

Because the afterpiece was usually of a different order of entertainment from the main play, it contributed to the diversity of enjoyment which more and more dominated the aims of the managers; but this type of programming had its detractors. Charles Johnson, in the Preface to *The Force of Friendship* and *Love in a Chest*, the latter a farcical afterpiece of his own devising, declaimed against the critical degeneracy of the age.

If this can be any Proof of the Licentiousness of the Age we live in, it may be urg'd with some Force, when we see no Audience now can bear the Fatigue of two Hours good Sense tho' Shakespear or Otway endeavour to keep 'em awake, without the promis'd Relief of the Stage-Coach, or some such solid Afterlude, a few Lines indeed are now and then forced down their Throats by the Help of this Gewgaw, 'tis Tack'd to the Tragedy or rather the Tragedy to that, for 'tis the Money Bill; the Actors may design it as a Desert, but they generally find the Palates of their Guests so vitiated that they make a Meal of Whipt Cream, and neglect the most substantive Food which was design'd for their Nourishment.

Actors and Acting

ALTHOUGH the profession of acting did not rank very high socially or legally,¹²⁸ London liked to gossip about players, both men and women. The *Tatler* and *Spectator* catered to public curiosity about acting, and later the daily and weekly journals published innumerable notes about the quarrels, loves, crimes, and political activities of performers. The death of a major one usually prompted a *Life*, often a collection of anecdotes, testimonials to his character, gossip, his will, amours, perhaps even details concerning his career or talents. Individually so honored were Betterton, Mrs Oldfield, Wilks, Booth, Spiller, Keene, and others; in mid-century W. R. Chetwood published thumbnail sketches of major and minor performers whom he had known. The first third of the century had, in fact, many interesting stage personalities: the dignified Betterton, clownish Penkethman, foppish Cibber, exact and prudent Wilks, quarrelsome Dogget, jesting Spiller, versatile John Mills. An actor for every taste trod the boards.

Generally speaking, the theatres at this time required about twice as many actors as actresses. A document outlining the organization of a company in the first decade lists twenty men and eleven women.¹²⁹ At Lincoln's Inn Fields in 1724–25 the account books bear the names of twenty-eight men and sixteen women, and although the proportion of women gradually rose, this was the pattern. As song and dance became more important in the repertory, many of these performers, especially the women, such as Hester Booth and Elizabeth Younger, sang or danced as well as acted. The growth of pantomime and ballad opera called for a wider range of talents, and many individuals whose talents at acting had won them a place in the theatre soon found that versatility won them more applause and money.

¹²⁸ Early in the century, when Jeremy Collier's attack upon the stage made everyone conscious of his claims of immorality in the theatres, actors occasionally were haled into court, sometimes fined, for their part in acting presumably licentious roles, and their legal status as actors was perilously close to the standing of a vagabond. In the summer of 1717, when some London actors played in the Fairs, they could hardly have escaped noting an article in the *Post Man*, 2 July 1717, pointing to a statute of the reign of Queen Anne, which provided that "all Common Players of Interludes should be adjudged Rogues and Vagrants," subject to arrest by constables, who should bring them before a Justice of the Peace to be examined and "publicly whipt, or sent to the House of Correction."

¹²⁹ Nicoll, *Early Eighteenth Century Drama*, pp. 276–77.

An actor could look forward to some perquisites and potentially good pay. Some supplemented their income by becoming managers: Cibber, Wilks, Booth, Dogget, Betterton. Others assisted in training young actors. In the first decade Betterton was allotted £50 yearly as an instructor in histrionics; in 1724-25 Lacy Ryan received from Rich an additional 3s. 4d. nightly for assisting with the rehearsals and training of performers. A performer who was popular and in demand might try to secure some additional favors. In 1708-9 Mrs Oldfield received a grant of ten guineas with which to purchase costumes for herself. At the Queen's during the negotiations on behalf of Mrs Tofts on 28 January 1706 she demanded payment for each performance before the curtain rose, possession of the practice room as her dressing chamber, two bottles of wine daily to give to the gentlemen who practiced with her, and other bounties.¹³⁰ Generally speaking, the major performers made good money. After a dispute in 1708-9, Zachary Baggs, treasurer of Drury Lane, published a pamphlet to prove that the principals had had a prosperous season: Wilks, with salary and benefit, had received £259 1s. 5d.; Betterton, £188 14s. 5d., with an estimated £450 in gifts at his benefit; Mrs Oldfield, salary and benefit, £56 13s. 4d. for only fourteen weeks of acting, since she left off playing after her benefit, supplemented by gifts of £120.

Balanced against these profitable incomes were the uncertainties of the profession. As already indicated, an actor received pay only for the days the theatre remained open; six weeks' mourning in the midst of a season could impoverish the players by an enforced vacation. When only one theatre operated or even two competed, an actor had little opportunity to improve his position by an outside offer, and he had little recourse, except an appeal to the public, against discharge. In the spring of 1733, for example, Benjamin Griffin published a "Humble Appeal to the Publick," after a quarrel between the players and patentees of Drury Lane, in which he reviewed his career as an employee. He reported that in 1724 he had been persuaded to leave Lincoln's Inn Fields for Drury Lane by attractive proposals, but once he had changed his affiliation, he thought himself improperly treated in his new post. In addition, the two companies had agreed thereafter not to let an actor change houses without a written discharge, and his power of negotiation had diminished. Finally, he had received on 4 June 1733, without previous notice, a discharge. In addition, a player always stood, at least technically, in an uneasy legal position. On 12 September 1717, for example, Bullock and Leigh were taken out

¹³⁰ *Ibid.*, p. 290.

of their booth at Southwark Fair on an information filed against them; Penkethman was also arrested, even though he emphasized that he was a "Sworn Servant to His Majesty." Fortunately for the players, these arrests did not have serious consequences, but the threat remained ever present.

The profession was also characterized by closely knit groups of performers. Family relationships abounded: the Bettertons, husband and wife; the Bullocks (William Sr, William Jr, Jane, Hildebrand, Christopher); the Cibbers; the Mills (John, William, and their wives); the Thurmonds; the three Norrises; Penkethman Sr and Jr; Aston, wife, and son; Barton and Hester Booth; the Spillers. Performers frequently married within the profession. Barton Booth married Hester Santlow, who began as a dancer and became an actress. Anthony Boheme chose for his wife a promising actress, Mrs Seymour, who died shortly after their marriage. Dancers frequently became a husband-wife team. Some families dominated a particular theatre: the Bullocks at Lincoln's Inn Fields, the Cibbers and Booths at Drury Lane. Many families stayed with a theatre much of their collective careers: Bullocks, Spillers, Penkethmans, Cibbers, Booths, Mills, Thurmonds. As has already been suggested, many children followed their parents' bent, and although a fine acting family did not always produce talented children, some did.

The managers also gave special attention to child actors, sometimes from theatrical families, sometimes not. These played the juvenile roles in plays, of course, but spectators had a genuine affection for children with all types of talents. An advertisement nearly always stressed the age: at Lincoln's Inn Fields on 24 July 1704, Miss Willis, age five, danced an *Irish Trot*; at Drury Lane on 6 December 1704, a girl, ten, played Cupid in a Purcell masque, and on 27 March 1706 a child appeared as Princess Elizabeth and spoke the epilogue to *Virtue Betrayed*. In the spring of 1712 the sons and daughters of prominent actors staged a series of plays at the St. Martin's Theatre: Young Boman, William Mills, Henry Norris Jr, Miss Young, Miss Porter. On 17 June 1715 at Drury Lane the "Young Persons," chiefly sons and daughters of actors, had a special benefit at *Don Carlos*. But the most handsomely applauded performances by children occurred at Lincoln's Inn Fields on 1 January 1729 when Rich offered *The Beggar's Opera* with "All the Parts to be perform'd by LILLIPUTIANS." The *Universal Spectator*, 4 January 1729, reported that the Prince of Wales, in attendance, was greatly pleased and that Peachum, Mrs Peachum, Macheath, Lucy and Mrs Dye "were performed to Admiration, and the rest very well." Eight

consecutive performances brought good receipts. The playhouses also billed many youthful performers with other talents. At Drury Lane on 13 May 1718 John Weaver introduced his “little Sons” in a dance routine. At Lincoln’s Inn Fields on 18 October 1718 de la Garde’s two sons made their first appearance as dancers. At Lincoln’s Inn Fields on 13 April 1724, Master Clegg, nine years old, played two concertos on the stage, and Matthew Dubourg played the violin year after year, the advertisements carefully noting his age as he performed from thirteen to maturity. In 1716–17 Rich imported young Salle and his sister Marie, who had such a warm reception that Rich extended their engagement.

In the first decade, but rarely thereafter, the theatres occasionally produced plays acted wholly by women. Oddly enough, seven performances between 1704 and 1711 concerned only two dramas: four offerings of *Love for Love* in 1705 and 1706, and two of *Pastor Fido* in 1706–7 followed by another at Greenwich on 21 May 1711. Unfortunately no casts and no commentary exist to shed further light upon them. Occasionally, women took men’s roles as a special attraction (Mrs Hunt once acted Ben in *Love for Love* for her benefit) and men often took the more boisterous and vulgar female roles in comedy.

With versatile and brilliant performers, both old and young, playing night after night, audiences became engrossed in an actor and his talent. In part, this interest developed naturally from the repertory and benefit system, for in the eternal round of familiar plays individuality of acting sustained the roles. The long benefit season, when an actor carefully chose a play to display his special talent, made the spring a succession of fine roles. Mrs Oldfield, for example, frequently chose Millamant; Wilks selected Sir Harry Wildair; Estcourt, Sergeant Kite; Cibber, Sir Fopling Flutter or Lord Foppington; Booth, Hamlet or Othello. Occasionally an actor became so identified with a role that his relinquishing it was news, such as Wilks’ announcement in the 1720’s that he would perform Sir Harry Wildair only one more time. Players made their reputations by a single role: Thomas Walker as Macheath and Lavinia Fenton as Polly in *The Beggar’s Opera*. Others dominated specific roles: John Harper as Falstaff, Hester Booth as Ophelia, Barton Booth as Othello, Cibber as Tattle, Wilks as Antony in *Julius Caesar*.

By tradition and seniority an actor might become typed. Cibber, for example, played many fops and, despite his detractors, possessed a creative touch in that type. Booth, on the other hand, was best in tragedy, many considering Othello or Lear his finest delineation. When spectators thought

of farcical or low parts, Penkethman, Will Bullock, or Spiller came to mind. Stylization occurred, sometimes because a player learned a role by imitating his predecessors; Cibber acknowledged that he had modelled himself in some parts upon Dogget. In tragedy nearly everyone acted in a heavy and solemn style; it is uncertain whether tragedians chanted, but watching *Tamerlane* at Drury Lane on 6 November 1716, Dudley Ryder observed “in the general that the manner of speaking in our Theatres in tragedy is not natural. There is something that would be very shocking and disagreeable and very unnatural in real life. Persons would call it theatrical, meaning by that something stiff and affected.”¹³¹ On the following day, after talking with Signor Castilio, Ryder added: “He thinks we have not enough of action and gesture, our players say their parts as if they were reading a book and have nothing of that expressive force of looks and voice and gesture which gives life and spirit and nature to their action.”¹³²

Yet individuality persisted, though possibly kept within a narrow range. A comedian could and did improvise and *ad lib.* Will Penkethman, notorious for his jesting freedom with his lines, was “in such full possession of the galleries, that he would hold discourse with them for several minutes. To fine him for this fault was in vain; he could not forsake it, and the managers were too generous to curtail him of his income. At length . . . he and Wilks came to this whimsical agreement: Pinkey consented, That, whenever he was guilty of corresponding with the gods, he should receive on the back, three smart strokes of Bob Wilks’s cane.”¹³³ As the *Female Tatler*, 1 August 1709, pointed out, “*Tis very rare that a Comedy succeeds from Mr Wilks’s inimitable bright Air, without a little of Pinkethman’s Alackaday and Bullock’s O Lamentable.*” The same journal for 3 November 1709 commented: “There is nothing . . . more ridiculous, than for an Actor to insert words of his own in the Part he is to act, so that it is impossible to see the Poet for the Player: You’ll have *Penkethman* and *Bullock* helping out *Beaumont* and *Fletcher.*” But Penkethman could not be restrained. Writing in the *Weekly Journal or Saturday’s Post*, 20 January 1722, a correspondent reported that he had seen *The Tender Husband* at Drury Lane on 8 January 1722 and protested “that filthy Brute, Mr Penkethman, who by his Part was obliged to dance, taken in the Galleries with an idle Jest, by pretending that his Activity shuffled down his Breeches.” On the other hand, Cibber emphasized that Will Mountfort’s theory of acting

¹³¹ *The Diary of Dudley Ryder, 1715–1716*, ed. William Matthews (London, 1939), p. 360.

¹³² *Ibid.*

¹³³ Davies, *Dramatic Miscellanies*, III, 51.

humorous roles kept him from laughing "at his own Jest, unless the Point of his Raillery upon another requir'd it."¹³⁴

In this atmosphere of the unnatural in tragedy, genteel in high comedy, vulgarity in low, ad libbing by some and restraint by others, the best actors, nevertheless, set themselves high standards. Robert Wilks, for example, set great store on being perfect in his lines. Cibber pointed out that in a new comedy Wilks once complained of a "crabbed Speech" in his part—phrases which had given him more trouble than all the remaining lines—and asked the author to soften or shorten the passage. But when Wilks returned home from rehearsal, he thought it beneath his dignity to let a part prove too difficult for him and so he made himself "perfect in that Speech, though he knew it was never to be made use of."¹³⁵ With similar zeal, Dogget, to fit himself for Ben in *Love for Love*, took lodgings in Wapping to learn how sailors acted and talked.¹³⁶ The theory that "the show must go on" forced Christopher Bullock, advertised to play Sir Davy Dunce in *The Soldier's Fortune* at Lincoln's Inn Fields on 9 January 1722, to rise from a sickbed and play until the last act when, too ill to speak, he was forced to let another actor play his part. Similarly, during the later nights of the initial run of *Cato* Drury Lane kept a midwife behind scenes in momentary expectation that Mrs Oldfield, who played Cato's daughter, might give birth to her expected child.¹³⁷

The best actors also excelled in controlling their audiences, especially when the atmosphere in the theatre was difficult. This talent was exemplified at the premiere of *The Provoked Husband* early in 1728.

In all the tumults and disturbances of the theatre on the first night of a new play . . . Mrs Oldfield was entirely mistress of herself; she thought it her duty, amidst the most violent opposition and uproar, to exert the utmost of her abilities to serve the author. In the comedy of the Provoked Husband, Cibber's enemies tried all their power to get the play condemned. The reconciliation-scene wrought

¹³⁴ *Apology*, I, 128.

¹³⁵ *Ibid.*, I, 242. Theophilus Cibber (*Lives and Characters*, p. 48) made a point of how Booth "exerted himself in a particular Manner, and played [Hotspur] with such Fire, and Energy of Spirit" as to bring bursts of applause from the audience; Booth was stimulated that night to an extraordinary zeal by the presence in the cast of Giffard, who had seen Thomas Ellington play Hotspur and whom Booth wanted to impress with his ability to surpass Ellington.

¹³⁶ *An Essay on Acting* (London, 1744), p. 10.

¹³⁷ Similarly, Booth rehearsed Julio in *The Double Falsehood* (acted first on 13 December 1727), but because of illness gave the role to Charles Williams. Nevertheless, because Tho-bald, the author, and many gentlemen and ladies begged him to assume the role, Booth, though plagued with "an intermitting Fever," disregarded his condition, acted the role from the fifth to twelfth night, and had not the strength ever to appear on the stage again.—See Theophilus Cibber, *Lives and Characters*, pp. 82-83.

so effectually upon the sensible and generous part of the audience, that the conclusion was greatly and generously approved. Amidst a thousand applauses, Mrs Oldfield came forward to speak the epilogue; but when she had pronounced the first line,—Methinks I hear some powder'd critic say—a man, of no distinguished appearance, from the seat next to the orchestra, saluted her with a hiss. She fixed her eye upon him immediately, made a very short pause, and spoke the words *poor creature!* loud enough to be heard by the audience, with such a look of mingled scorn, pity, and contempt, that the most uncommon applause justified her conduct in this particular, and the poor reptile sunk down with fear and trembling.¹³⁸

Players obviously needed extremely versatile talents. The repertory system demanded, day in and day out, a knowledge of an enormous number of roles, sometimes two in the same play, often parts in different plays in the same evening. An actor had to be quick to learn parts, retentive of lines, and skilful in playing tragedy one night, comedy the next, or even a tragic role in the main play followed by a comic one in the afterpiece. The ranking performers faced a nightly change of bill which obligated them to retain innumerable stock parts, learn their lines in forthcoming new or revived plays, rehearse in the morning the play for that night as well as a forthcoming drama. Although an actor was not troubled by matinees, he could easily have a full and tiring day.

Let the season of 1721–22 serve as an example of the demands placed upon performers. From September to June, Drury Lane played 70 different plays (afterpieces not included) on 192 nights; Lincoln's Inn Fields staged 46 dramas on 163 nights. (Incidentally, 21 of the plays appeared on both stages.) In addition, Drury Lane gave 4 afterpieces, Lincoln's Inn Fields 10 (only one offered in both theaters). Lincoln's Inn Fields had afterpieces on 62 nights, Drury Lane on 15, although the majority of the performers did not appear in both main and afterpiece. At Drury Lane John Mills was the shining example of a talented actor who could play nearly any role with competence and applause. Advertised for 50 roles out of 70 plays acted, he probably appeared in 10 others for which the cast was not named. He had a very wide range: Macbeth, Horatio, Ventidius (*All for Love*), Bajazet (*Tamerlane*), Bellmour (*Jane Shore*), Emperor in *Aurengzebe*, Chamont (*The Orphan*), Edmund (*Lear*), Southampton (*The Unhappy Favourite*), and the King in *The Mourning Bride*, to name only a few. In comedy he played Falstaff in both parts of *Henry IV*, Colonel Standard in *The Constant Couple*, several Worthys (*The Relapse*, *The Recruiting Officer*, *Love's Last Shift*), Morelove (*The Careless Husband*), Volpone, and Blunt (*The Committee*).

¹³⁸ Davies, *Dramatic Miscellanies*, III, 260–61.

Drury Lane's reliance upon Mills showed most clearly in the autumn. In the first two weeks of October he played twelve nights consecutively (except Sunday) in as many roles: Aimwell (*The Stratagem*), Cassius, Cunningham (*The Amorous Widow*), Villeroy (*The Fatal Marriage*), Amphitryon, Edmund, Blunt, Apemantus (*Timon of Athens*), Leontius (*The Humorous Lieutenant*), Sharper (*The Old Bachelor*), Frederick (*The Chances*), and Chamont. In the next twelve nights he played eleven roles, nine of which he had also not performed since the previous spring. In October alone he acted 23 times in 21 roles. Although this was a particularly demanding month, it was typical of Mills' schedule. Of the 192 nights on which Drury Lane was open, he probably played 160 times. Because he rarely acted a role more than three nights consecutively, he constantly had to refresh his memory and his conception of a role. It is no wonder that Victor referred to Mills as "the *most useful Actor* that ever served a Theatre"; Victor added that around 1734 Mills, though nearly sixty, acted some 170 out of 180 nights as his age advanced.

Mills was exceptional only in the consistently large number of roles he assumed. Robert Wilks, a portrayer of the "fine gentleman," not only acted at least 140 times in 1721-22 but also participated in the management. He possibly exceeded Mills in emotional range: Hamlet, Marc Antony, Castalio (*The Orphan*), Aurengzebe, Essex (*The Unhappy Favourite*), Dorimant (*The Man of Mode*), Valentine (*Love for Love*), Horner (*The Country Wife*), and Mosca (*Volpone*).

Although Mills and Wilks had the greatest variety of roles, many others appeared in fifteen or more parts. Barton Booth, a manager also, acted thirty-five advertised parts, mostly serious; he not only played Oroonoko, Othello, Cato Marc Antony, Tamerlane, and Lear, but also those requiring princely dignity, Banquo, Brutus, or the Ghost in *Hamlet*. Among the actresses at Drury Lane, Mrs Oldfield sustained the principal roles, especially in comedy. Enjoying the privilege of starting late in the autumn and quitting in April, she appeared in only twenty-six announced roles. Often playing against Wilks, she was the sophisticated heroine, but she took many tragic roles. In number of roles, however, Mary Porter, with twenty-eight, exceeded her.

In nearly every season at each theatre, this situation existed. Occasionally, a long run, like that of *The Beggar's Opera* in 1728, changed the emphasis to consecutive playing of a single piece, but when a run ceased, repertory returned. Sometimes the exigencies of casting required an actor to play two roles in different plays in the same evening. In 1721-22 James Spiller

on 25 October 1721 played Harlequin in *The Emperor of the Moon* followed by Hob in *The Country Wake* and on 13 January 1722 Setter in *The Old Bachelor* and Harlequin in *The Magician*. At Drury Lane on 7 May 1729 Cibber Jr, Harper, Bridgwater, Corey, Oates, Griffin, and Miller played roles in both *II Henry IV* and *The Strollers*. Occasionally in September players appeared in a booth at Southwark Fair during the morning and afternoon and hurried back to their theatres for an evening role.

Acting in the early eighteenth century attracted a rather large number of men and women who began in minor roles in London or in strolling companies or who came over from Dublin. Most of them devoted their lives to the theatre, performing in the winter in London, perhaps joining a summer company, even going to Dublin occasionally. An occasional actor owned a tavern on the side, but a talented player could make good money and did not really need other employment.¹³⁹ The frugal ones kept it, and some, like Cibber, Wilks, and Booth, turned their talents into management, invested their earnings in the theatre, and became men of substance, at least in their small world. Beset by many difficulties and insecurity, they faced their hardships and few left the profession willingly for another way of life, although a beautiful young actress could look forward to becoming the mistress, perhaps even the wife, of a young man of good birth and better substance.

¹³⁹ There are some indications that the managers occasionally tried a system of rewards for fine acting. In a document in the Folger Shakespeare Library, Cibber, Wilks, and Booth, under date of 14 September 1727, ordered Castelman, the treasurer, to put aside 13*s.* 6*d.* each acting day toward a fund to reward actors at the end of the season for "extraordinary service." To whom any of these rewards may have been given is not clear, but possibly the present of fifty guineas to Mrs Oldfield after her memorable performance in *The Provoked Husband* in 1728 came from this fund.

Dancers and Dancing

OF ALL the forms of *entr'acte* entertainment, none exceeded in popularity the dance—solo, duet, or ensemble. From the opening years of the century the theatres advertised “With Entertainments of Dancing” as part of the bill, with the phrasing often including “serious,” “comic,” or “grotesque.” As the bills grew longer, the managers named the dancers and specified in what interval they would appear. In addition, many plays had dances as embellishment to the action—not only the genteel comedies which concluded a scene with a sprightly dance but also spectacles like *The Lancashire Witches* and *The Island Princess* or the operatic versions of *The Tempest* and *Macbeth*, which elaborately mingled dance with song and dialogue. The most phenomenal development of dancing routines came, however, in pantomime; by the 1720's many Londoners felt that theatrical talent resided in the heels rather than in the head. Every theatre—the patent houses, the opera, the amateur groups, the foreign comedians—catered to the apparently unquenchable thirst for the dance.

Exemplifying the dominance of the dance is a benefit bill for Lincoln's Inn Fields (22 April 1728) for the popular dancers Poitier and Salle.

At the End of Act I, the Scottish Dance, by Mrs Bullock. . . . At the End of Act III, a new Grand Dance of French Sailors, by Mr Poitier, Mr Pelling, Mr Newhouse, Mr Dupre, the Pagod, Mrs Bullock, Miss Latour, Mrs Anderson, and Mrs Ogden. . . . At the End of Act V, A New Grand Dance of Moors, by Mr Glover, Mr Pelling, Mr Newhouse, Mr Lanyon, Miss Latour, Mrs Anderson, and Mrs Ogden, in which, at the Desire of several Persons of Quality, Mr Poictier will beat the Kettle Drums. . . . Concluded with a New Grand Dance, called Lads and Lasses, by Mr Poictier, Mr Pelling, Mr Newhouse, Mr Lanyon, Mr Dupre Jr, Mrs Bullock, Mrs Anderson, Miss Latour, and Mrs Ogden.

As an inevitable result of this enthusiasm, the theatres steadily increased the number of dancers on their rosters. Whereas in the early years of the century some actresses doubled as dancers—Hester Santlow, Mrs Bicknell, Mrs Younger—the popularity of dancing and, especially, of pantomime led to the engagement of many performers, especially foreigners, who confined their activities to the dance. The drawing power of foreign dancers

demonstrated itself in 1716–17 when Rich engaged for Lincoln's Inn Fields young Salle and his sister Marie. Whenever they danced, the receipts improved, and Rich, consequently, extended their engagement and cautioned the public to see them before it was too late by advertising that they were to appear but five, then four . . . more times before leaving England. By the 1720's the managers had realized that their patrons' liking for the dance was nearly an irresistible force.

THE THEORY OF THE DANCE. One of the principal theorists was John Weaver, who early in the century produced "Night Scenes" at Drury Lane and who created dances and pantomimes for many years. Performing in them, he had a practical as well as theoretical knowledge of the art. In 1712 he published *An Essay Towards an History of Dancing*, in which he outlined the history, theory, and beauties of the dance. Most important theatrically was his analysis of "Stage Dancing" (in which he included "Theatrical or Opera Dancing"). This he divided into three types: "Serious, Grotesque, and Scenical."¹⁴⁰ Originally, "Stage Dancing" was "design'd for *Imitation*: to explain Things conceiv'd in the Mind, by the *Gestures* and *Motions* of the Body, and plainly and intelligibly representing *Actions*, *Manners*, and *Passions*; so that the Spectator might perfectly understand the *Performer* by these his *Motions*, tho' he say not a Word."¹⁴¹ In his own times, however, this art had become more devoted to "diversion than Instruction; more how to please, than what is natural, fit, or proper."

Outlining the three types, he considered the serious dance to be somewhat like the "Common-Dancing usually taught in School" in that the steps for both were much the same but on the stage the serious should appear "soft, tender and delightful" though having a "rough and ridiculous Air" in an ordinary room. In serious dancing he saw two forms: brisk and grave, in which the French were the best. He cited the Chaconne or Passacaille as examples of the "grave Movement." The brisk required vigor, lightness, agility, and quick springs, whereas the grave needed softness, "easie Bindings and Risings, and Address."¹⁴²

Grotesque Dancing, the second of his types, was, he pointed out, "wholly calculated for the Stage, and takes in the greatest Part of Opera-Dancing." It was thought to be more difficult than the serious; to be a master, one should be skilled in music, particularly that related to time, well read in ancient and modern history, and possessing a taste for painting and poetry. In essence, it involved historical dancing, "which consist[s]

¹⁴⁰ John Weaver, *An Essay Towards an History of Dancing* (London, 1712), p. 169.

¹⁴¹ *Ibid.*, p. 159. ¹⁴² *Ibid.*, pp. 163–64.

most in figure, and represent[s] by *Action* what was before sung or express'd in Words."¹⁴³ Whether the dancer was concerned with ancient or modern themes, he should conform his steps, actions, and humor to the characters, sentiments, and passions which he wished to convey, with proper regard to habits, properties, and tunes. Weaver objected to the "mean performances" by some of "the French Masters who have been in *England*" and mentioned as an absurdity a dance composed by a Frenchman which was designed to be an Entry for Four Furies but which a week later was performed to represented Four Winds, the only alteration being that the Master injected himself into the middle as a fifth. Weaver saw the same mistake made in a dance of Four Seasons.

The third kind, Scenical Dancing, he considered a "faint Imitation of the *Roman Pantomimes*" and it differed from the Grotesque in that the latter represented only persons, passions, and manners, whereas the Scenical explained "whole *Stories* by Action,"¹⁴⁴ as in the ancient pantomimes. Similarly, Weaver thought that the French had degenerated the pantomime by introducing too much trickery and grimace, tumbling and "odd and unnatural Actions."

CHOREOGRAPHERS. Weaver was only one of many dancing masters, performers, and artists who planned and supervised dances and pantomimes. In the early years of the century these choreographers were generally anonymous, at least so far as the bills were concerned, but the enormous vogue of the dance brought them public recognition. For example, at Drury Lane in the 1720's Monsieur Roger was a principal dancer, often playing Pierrot in pantomimes; more and more frequently a spectacle was announced as being composed by him: *Le Badinage Champetre* (19 November 1725), *Perseus and Andromeda* (15 November 1728), *The English Medley* (4 April 1730). At much the same time Drury Lane also employed John Thurmond Jr., who created *Apollo and Daphne* (11 February 1726), *The Miser or Wagner and Abericock* (30 December 1726), and *Harlequin's Triumph* (27 February 1727). In 1728 Drury Lane announced that he was preparing *The Rise of Venice*, given on 30 November 1728. Later Drury Lane engaged Monsieur Desnoyer. At Lincoln's Inn Fields Rich had Monsieur Poitier, who created *A Jalouse of 3 Pierrots* for 21 April 1727, Francis Nivelon, and one Jones. As a rule, each took a principal part in his composition, and at his benefit he was likely to emphasize his latest works.

THE DANCES. It was not long before the practice of the theatres outgrew the theory which Weaver outlined early in the century. A great

¹⁴³ *Ibid.*, p. 165.

¹⁴⁴ *Ibid.*, p. 168.

many types of dances evolved, and the practice of the playhouse became varied and loose. Imitations abounded. A “Night Scene” appeared in many forms, with slight variations in the characters. A national-occupational dance (French Sailors, for example) was capable of being adapted to every nation which had a navy. As a result, any classification is tentative and inconclusive, but the principal types fall into these groupings:

I. *Figure Dances, traditional and classical:*

Chaconne, including such variations as a “Flute Chacone”
Cotillion, with such variations as “Les Cotillions”
Entry, with national variations such as French Entry, Spanish Entry, etc.
Louvre
Minuet
Passacaille
Piourette

II. *National Dances.*

These usually depicted a characteristic dance of a nation or province, sometimes realistically, sometimes satirically:

Bonny Highlander
Dutch Skipper
Folie d’Espagne
Highland Lilt
Indian Tambour
Irish Jig
Irish Trot
Irish Dance
Quaker’s Delight
Highland Laird and his Attendants
Sultan and Sultaness
The Swedes
The Whip of Dunboyn (an “Irish Humour”)
Turkish Dance
The Muzette
Newmarket’s Delight

III. *Narrative Dances.*

These pieces, which might be satiric, serious, light, or romantic, often unfolded a slight story or developed a situation:

A. *Ancient mythology*

Cyclops Dance (from the Opera *Psyche*)
Fury’s Dance

B. Occupation, perhaps combined with nationality, and usually satiric or light

Foresters Dance
 French Sailor
 French Clown
 Miller's Dance
 Milk Pail Dance
 Running Footman's Dance
 Dance of Eight Linkmen
 North Country Maggot
 The Country Revels (Colin, Phoebe, Yeomen, Yeomen's Wives and Peasants)

C. Couple Dances (romantic, farcical, comic)

Boor Left in the Lurch
 Burgomaster and his Frou
 Country Frenchman and his Wife
 Country Lad and Lass
 Fisherman and his Wife
 Miller and his Wife
 Sailor and his Lass
 French Sailor and his Wife

D. *Commedia dell'arte* themes

Dame Ragonde and her Eight Children
 Dame Ragonde and her Two Sons
 Entertainment in a Tavern between Scaramouch, Harlequin, and Punchanello
 Scene between Scaramouch, Harlequin, Country Farmer, and his Wife

E. Stunt, Game and Grotesque Dances

Blind Man's Buff
 Card Dance
 Dance of Court Cards (King and Queen of Spades, Knave of Spades, King of Hearts, Queen of Diamonds, Knave of Clubs)
 Chest Dance
 The Echo
 Flag Dance
 The Humours of Bedlam (in *The Pilgrim*, but also separately)
 Mad Man's Dance
 Mademoiselle and her Dancing Dogs (Miss, Serviteur, Beau, Peasant, Scaramouch, Harlequin)
 Stripping Dance
 Three Children on Ice
 Tub Dance

F. Serious Dances, single and ensemble

Grand Dance
 Grand Wedding Dance
 Grand Dance from *Rinaldo and Armida*
 Pastoral Dance of Myrtillo
 Union of Two Nations
 Wood Nymph
 The Faithful Shepherd
 The Nassau
 Les Caracteres de la Danse
 Le Badinage Champetre
 La Jeunesse
 Les Amants Constants
 Les Plaisirs
 La Follette s'est Ravizee

G. Atmosphere Dances within Plays

Indian Dance in *Mongara* (later performed separately)
The Four Winds (*The Tempest*)
The Six Watermen (*The Tempest*)
Grand Dance of Spirits (*The Tempest*)
Moorish Dance (*Oroonoko*)
Pyrrhic Dance After the Manner of the Antients (*The Rival Queens*)

A brief examination of this sampling of dances suggests the high degree of similarity among the hundreds of routines, which could be altered to suit many nationalities, occupations, or moods. There were, for example, hosts of peasant dances: French, Swedish, Swiss, etc. The sailor dances could be varied to suit every seafaring land, with variations in costume and details. A couple dance had endless possibilities, by nationality, occupation, or combination of nationality and occupation, or mood. The lazy or unimaginative choreographer simply worked out variations methodically.

Repetitious or not, unimaginatively or creatively inspired, the dance enthralled thousands of spectators. Out of some dances came ballets; out of the grotesque grew combinations of incidents which became pantomimes. Whereas the play often changed nightly, sometimes a single dance occurred night after night, only to be readapted by another performer a few years later. A French sailor's dance at one theatre became in the hands of another dancer at an opposing house a new delight. Perhaps the pleasure which Zacharias von Uffenbach found in a performance at the Queen's on 2 June 1710 will suggest the appeal of the *entr'acte* dance.

Between every act they introduced several dances for variety. . . . [Mrs Santlow] danced charmingly as Harlequin, which suits her excellently and much pleases the English. . . . After her a man appeared as Scaramouch, but he was far from being as elegant a dancer, though he excels in droll attitudes, leaping and contortions of the body, in which I never saw his equal. The most amazing of all was that he danced a "chique" with great agility on the tips of his toes with his feet turned intirely inwards, so that one cannot conceive how he was able to bend his feet thus backwards, stand on tip-toes, and spring about without straining his feet or breaking them at the ankle-joints. He jumped so high in the air and with such frequency, alighting each time on his toes, that, when he suddenly collapsed, his feet were not to be seen; then he immediately sprang up again without putting his hand to the ground to help himself. That he further set one foot exactly before the other backwards, and, placing himself flat on the ground, sprang up immediately with great nimbleness, is not so much out of the ordinary, and I have seen it done often.¹⁴⁵

¹⁴⁵ *London in 1710*, pp. 30-31.

Theatrical Music

LIKE the other forms of entertainment, music played an increasingly large part in the programs of the early eighteenth-century theatres. Perhaps the increase in vocal and instrumental music was not so spectacular as the development of dancing, but the introduction of Italian opera, the enormous popularity of concerts (both within and outside the theatres), the introduction of ballad opera, as well as the continued presence of the playhouse orchestra and individual soloists, both instrumental and vocal, created a greater diversity of musical entertainments. For *entr'acte* diversion vocal solos and dialogues proved more popular than instrumental solos, but the latter had its own diversity in a rather large range of instruments by which a musician proved his virtuosity. Instrumental music was much more properly the province of the playhouse orchestra, which had long been in existence and which continued to have an important, though less publicized, function.

THE ORCHESTRA. The variety which typified one duty of the playhouse orchestra was neatly stated in a short poem, *The Green Room* (1742).

*In former Times no Orchestra was known
But thrice before the Play a Horn was blown.*

.....
*But since the Era of the Restoration,
The Playhouses grew politer with the Nation;
Drums, Kettle-Drums and Trumpets, Hautboys, Flutes,
Violoncellos, Violins and Lutes
Concerts, Concertos, Overtures, and Airs,
Are now all us'd to introduce the Players.*

As the poem indicates, the orchestra entertained the assembling spectators before the curtain rose. Early in the century the bills usually mentioned simply "Select Pieces of Music" as part of the program, but later, in keeping with the tradition of the blowing of the horn three times, these instrumental pieces became known as the First, Second, and Third Music. Generally these were not announced by name, although the broadened interest in music led to an occasional announcement that a particular overture would be played. This custom also spread to include introductory music before the afterpiece began.

The size or composition of the playhouse orchestra is not exactly known. In the document establishing a company around 1707¹⁴⁶ the proposals call for a Master of the Music and twenty musicians under him, each to be paid £1 weekly through a season of forty weeks. In another document (probably 1710) the list of musicians for the Queen's contains twenty-eight names.¹⁴⁷ It was at this time that Zacharias von Uffenbach, seeing *Hydaspe* at the Queen's on 30 May 1710, thought that the "orchestra is so well composed that it could not be better. They are all foreigners, mostly Germans and then French, for the English are not much better musicians than the Dutch, and they are fairly bad. The conductor is Pepusch from Brandenburg, who is known every where for his amazingly elegant compositions."¹⁴⁸ He did not indicate the size of the orchestra, but on 14 June 1710 he attended a concert which Pepusch directed: the "orchestra was not very strong, consisting of no more than sixty persons";¹⁴⁹ in spite of his phrase "not very strong," it seems unlikely that a playhouse (perhaps even the opera) orchestra was normally that large. As late as 1724–25 the nightly charge for the orchestra at Lincoln's Inn Fields was £3 14s. 2d., and if the 1710 rate still held—£1 weekly for each musician—it would have had a complement of about twenty instrumentalists. This figure seems the most likely one for a playhouse orchestra. An individual might receive from 3s. 4d. upward for a solo performance. A note from the Drury Lane managers to the treasurer (2 June 1716) instructed him to pay Paisable 5s. per diem, with a guinea every time he performs any piece on the stage.¹⁵⁰

In addition to playing overtures, the orchestra also assisted in the presentations of masques and vocal music accompanying many plays. In the first decade of the century, for example, *Bonduca*, *King Arthur*, *The Tempest*, and *The Indian Queen*, with the music composed by Henry Purcell, were frequently played.¹⁵¹ The orchestra also greatly assisted *The Island Princess* and *The Prophetess* to a high degree of popularity. For the revival of *Massaniello* at Lincoln's Inn Fields on 29 March 1725 the orchestra performed "a Composition of solemn Musick, Vocal and Instrumental, on the Confirmation of the Neapolitan Charter, admirably set." In *Perseus and Andromeda*, a pantomime given at Drury Lane on 15 November 1726, "the Overture that leads to the Scene of Andromeda's being chain'd to a Rock,

¹⁴⁶ Nicoll, *Early Eighteenth Century Drama*, p. 277.

¹⁴⁷ *Ibid.*, pp. 278–79.

¹⁴⁸ London in 1710, pp. 17–18.

¹⁴⁹ *Ibid.*, p. 66.

¹⁵⁰ Fitzgerald, *New History of the English Stage*, I, 419.

¹⁵¹ For the vogue of Purcell in the early eighteenth-century theatres, see Eric Walter White, "Early Theatrical Performances of Purcell's Operas," *Theatre Notebook*, XIII (Winter, 1958–59), 43–65.

is so charmingly diversify'd, and interspers'd with such a graceful Confusion of Harmony, that it steals into the very Soul of an Audience, and works up the different Passions of Joy and Grief, Pity and Hatred, Hope and Despair, to Admiration."¹⁵²

INSTRUMENTALISTS. Soloists from the orchestra and from outside the ranks of the theatres often appeared on the program. For such appearances from its own staff a playhouse generally paid extra: in 1726-27 Lincoln's Inn Fields paid £2 14s. to "Mr Gillier of the Musick for a Hand Organ used in Proserpine." It frequently allowed 2s. nightly for kettle drums, more for trumpets, in addition to the orchestra proper. The bills show also a considerable range of numbers and instruments, with emphasis at times on novelty. Drury Lane on 20 May 1720, for example, offered a piece of music "in Imitation of the Tattoo." At the King's on 12 June 1716 Atilio played "upon a New Instrument, call'd, Viola D'Amour" in a rendition of his own "New Symphony." A solo on the German Harp, at Lincoln's Inn Fields on 27 February 1720, marked Signor Angel's first appearance on the stage. At Lincoln's Inn Fields on 4 April 1704 (and later) Godfrede Pepusch and seven young Germans gave a concert composed by John Christopher Pepusch for hautboys, flutes, and German horns.

In addition, a great variety of instruments appeared in solo or ensemble numbers: trumpet, violin, hautboy, double cortell, little flute, flagelot, harpsichord, flute alleman, arch-lute, great theorbo, mandelitta ("an Instrument hitherto unknown"), viol di gambe, to use the designations of that day. Sometimes the pieces were named: Handel's *Water Musick* at Lincoln's Inn Fields on 4 April 1722; Corelli's 1st and 8th concertos (very popular); Clayton's *The Passions of Sappho* at Lincoln's Inn Fields on 15 September 1718. Many were described, but not named: "a New Concerto for the Flagelot, compos'd by Dr Pepusch" at Lincoln's Inn Fields 3 July 1717; "a Piece of Musick for the Violin and Flute by Signior Gasperini and Mr Paisible, it being the most Masterly perform'd of any Musick that was ever heard upon the English Stage" at Drury Lane 19 November 1703; "a New Solo on the Violin compos'd and perform'd by Signor Bitte on the Stage" at Drury Lane 25 May 1717. Well-known performers occasionally did novelties: "A Piece of Music accompanied by Mr Joachim Frederic Creta, who will blow the First and Second Treble on Two French Horns in the same Manner as if Two Persons" at Lincoln's Inn Fields on 16 January 1729.

VOCALISTS. Each theatre required a corps of singers for plays which had choruses or solos as part of their traditional presentation; in

¹⁵² *London Evening Post*, 23 November 1728.

addition, some plays proved more popular when music supplemented the action. In the operatic version of *The Tempest*, for example, performed at Drury Lane on 22 May 1727 the masque of *Neptune and Amphitrite* was sung by Boman, Rainton, Ray, Miss Raftor, Mrs Willis, and Mrs Boman. For the operatic *Macbeth*, *The Island Princess*, or *The Prophetess*, Lincoln's Inn Fields usually featured four to six vocalists; it also had on its roster three to five singers of sufficient fame to be advertised for many masques and interludes: Mrs Barbier, Rochetti, and Leveridge for *Venus and Adonis* on 2 April 1725 or Leveridge, Salway, and Mrs Chambers for *The Fickle Fair One* on 21 March 1726.

More important for *entr'acte* entertainments, however, were solos and dialogues, and these required a number of singers capable of pleasing the audience in a variety of musical offerings. Many a performer—Richard Leveridge is a major example—sang his way to the hearts of his countrymen season after season. These vocal numbers, like the dances, can be grouped in a few general classes which are not free from overlapping: 1] Italian songs, 2] songs from English plays, 3] topical and patriotic songs, and 4] popular and romantic themes.

After Italian opera had won applause, the playhouses found it advantageous to offer singing in Italian. As a result, each theatre engaged a few vocalists who could present attractively the most popular airs from the operas. During the years from 1705 to 1710 the managers often advertised Katherine Tofts, Margarita de l'Epine, or Maria Gallia to sing in Italian and English, sometimes specifying that the songs came from recent Italian operas. In later years, as audiences grew more familiar with foreign music, the announcements became more precise. On 5 April 1727 at Lincoln's Inn Fields, for example, Mrs Isabella Chambers at her benefit sang a new cantata composed by Signor Bononcini. In May of that year Mrs Warren was occasionally advertised to sing "De mi Cara" between the acts of an English drama. At Lincoln's Inn Fields Mrs Barbier, who had had experience in Italian opera, attracted a following as well as one of the highest salaries among singers.

Early in the century many *entr'acte* songs had originally appeared in plays: "Britons, strike home" from *Bonduca*; "The Dame of Honour" from *Wonders in the Sun*; "The Enthusiastick Song" from *The Island Princess*; "Drunken Officer and Town Miss" from *The Mad Lover*; "I burn, I burn" from *Don Quixote*, Part II. Many of these were separately advertised when the play to which they belonged was offered, but many also appeared as solos or dialogues when another play occupied the bill. For example,

Leveridge made "The Enthusiastick Song" a favorite both for himself and for his followers.

The topical song, of course, capitalized upon a recent incident and frequently died with the event. For example, two songs inspired by the South Sea Bubble had a short life: "Four and Twenty Stock Jobbers" and "South Sea Bubble." From mercantile affairs came in 1719 "The Weavers Complaint against the Calico Madams." As a result of an order banning the wearing of masks in the playhouses, "The Misses Lamentation for want of their Vizard Masks in the Playhouse" had momentary appeal in 1704. Songs with patriotic or national themes had a longer stage life, such as "Oh, London is a Fine Town" or "Hyde Park Grenadier." A topically patriotic one with a shorter life was "A Dialogue between English and Paris Gazetteers on the Victory at Ramilly" in 1707.

The great mass of songs, naturally, dealt with universal themes, particularly love and romance. Some were nostalgic, some satiric, some conventionally moving. Sometimes the title implied a mocking mood: "A Mock Song of the Country Life" or "A Widdow in Tears for the Loss of her Husband and a Town Rake making Love to Her." Others could be sung wistfully, sorrowfully, or maliciously: "Fair Iris," "Go, Perjured Man," "John, ere you leave me," "No Kissing at All," "The May Morning's Adventure," "The Bath Teazer," "'Tis Joy to Wound a Lover," or a "Rural Dialogue between a little Boy and Girl."

In addition, many songs, like the dances, dealt with incident, mode of living, professions, situations: "Sailor's Song," "A Chimney Sweeper's Dialogue," "A Dialogue representing a vain promising Courtier and a Sycophant," "Satyr upon all Trades," "In Praise of Fishing," "The Enter'd Prentice's Song," "Song in the Character of a Butcher's Wife," "Ballad on my Lady's Twitcher," "The Ballad of Sally," "Smugg Upon Tuesday," or "Turkey Cock Song."

Hundreds of songs came upon the stage, echoed briefly, and were soon forgotten, but many survived countless repetitions. Some came from earlier composers whose names added luster to the song: "Written by the famous Henry Purcell." Among contemporaries, Richard Leveridge wrote, sang, and published many popular pieces. As Henry Carey gained fame, his name appeared in the bills. Many songs became identified with individuals: "In Praise of Love and Wine" was almost a trademark of Leveridge and Legar. Mrs Willis returned time and again to sing "The Mock Song of a Country Life" or "Smugg Upon Tuesday." Pack and Boman frequently sang a duet, one impersonating a girl. Nearly every

vocalist had a song or two which he inevitably offered at his own benefit.

CONCERTS. Only a reading of the daily newspapers in the first thirty years of the century can fully demonstrate the enormous appetite of the public for concerts and musical programs, both within the theatres and in taverns, halls, dancing rooms, academies, and private rooms.¹⁵³ Generally speaking, concerts flourished in mid-winter (January through May), partly because instrumentalists from the opera house were available for other engagements and partly because the ban on plays on Wednesday and Friday in Lent did not extend to concerts. Many concerts were performed, rather vaguely, by the "best Masters"; others were promoted by vocalists or musicians who for their own benefit solicited their friends to hear them and other artists perform. Admission for a concert was usually set at from 3s. to 5s., and these benefits were comparable to those for actors. An example of an elaborate program is a concert given at Drury Lane on 26 March 1729 as a benefit for Mrs Turner Robinson.

¹⁵³ Occasionally an individual proposed an ambitious program of monthly concerts. On 9 January 1717 an announcement called for subscriptions to a "Monthly Concert of Vocal and Instrumental Musick" for the first Wednesday in each month. The proposals promised never fewer than three of the finest singers and nineteen musicians. Each subscriber would pay a guinea for a year, and the concerts would begin when there were three hundred subscribers. The series began on 27 February 1717 at Stationer's Hall. The author of *Letters Describing the Character and Customs of the English* (London, 1726) stated, "The People of Quality of both Sexes never fail to be at these Concerts" (p. 33).

The Specialties

NOTING the popularity of song, dance, and instrumental music, the managers found themselves tempted to supplement these with specialties of a more exotic nature. Sometimes they seemed to yield against their better judgment, especially in the early years of the century when acrobatics and rope dancing slipped into the programs. During at least two early seasons, the managers made an effort to restrict the widening range of specialties and return to pure drama. Early in 1707–8 the Queen's announced categorically that it would offer plays “Without Singing or Dancing,” and in the following season, with a monopoly of plays, Drury Lane made a similarly virtuous promise. But these attempts to halt the flood of *entr'acte* entertainments had no permanent effect, unless the gradual decline of tumbling, rope dancing, and vaulting in the first decade resulted from this movement. There remained, however, a range of specialties, some not thematically appropriate to a theatre, others a traditional part of dramatic offerings.

ACROBATICS AND ODDITIES. The close relationship between the fairs and theatres early in the century fostered entertainments of this sort within the playhouses. What Penkethman presented to enthusiastic audiences at the booths he sometimes brought into the theatres in the winter. In the first decade a fairly long parade of acrobats, rope-dancers, and posturers, seemed intent, in Cibber's much ridiculed phrase, to “out-do their usual out-doings” before pit and boxes. They performed on the sloping rope and the “manag'd Horse,” vaulted over bars and poles, and turned themselves into grotesque postures. At Lincoln's Inn Fields on 11 October 1705 “The Two famous French Maidens [performed] so wonderfully on the Rope, the eldest . . . Dancing without a Pole and turning herself round, which never could be done by any yet before her” that, according to the bills, everyone who saw her could never forget her. On the same bill “the famous Mr Evans” vaulted on the “manag'd Horse,” doing several “surprizing Entertainments, especially his Body lying extended on one Arm, and drinking 9 Glasses of Wine from the other.” At the Queen's on 7 December 1709 appeared “the famous Mr Higgins, who turns himself into such

variety of Amazing Shapes and Figures, that the particulars wou'd be incredible to all Persons who have not seen him." None of these, however, excelled the young gentlewoman whom Penkethman brought to his theatre in Greenwich on 17 August 1710: she "turns round upon one Foot 300 times, and as she is turning fixes 12 Swords points about her, 2 to her Eyes, 2 to her Eye-lashes, 2 to her Eye-brows, 2 to her Nose, 2 to her Lips, and 2 to her Breasts, &c."

As song and dance gained in popularity, however, acrobatics and posturing lost ground within the theatres. They continued in the bills at the fairs, and when foreign companies came to London in the 1720's they stressed vaulting and gymnastics as *entr'acte* diversion. The managers of the English theatres could not, of course, resist an occasional display of this kind. They also introduced some human oddities. *Pasquin*, 28 January 1724, commented upon a diversion at Lincoln's Inn Fields: "There is to be seen a Giant of an erect and lofty Stature, a graceful Mien and Motion, and an Arm often stretch'd forth in Conquest. He comes upon the Stage, attended by an Enchanter, by whose Assistance he performs the most surprizing Exploits to the Delight and Terror of the Audience." *Applebee's*, 30 November 1728, reported that the "Wild Boy . . . from Hertfordshire" had been seen at the same house. In mid-December 1726 Rich had introduced into *Harlequin a Sorcerer* a new "Rabbit Scene" as a result of the publicity given to a woman of Guilford, known as the "Rabbit Woman," who, reportedly, had given birth to nine rabbits. But pantomime, with its floating chariots, posturing by Harlequin and Scaramouch, transformations, and magical illusion, sufficiently compensated the audience for the loss of incidental oddity.

IMITATIONS AND BURLESQUES. In a vein more closely related to drama were the specialties which burlesqued the familiar or imitated something not customary in man. Representing the first type is the burlesque of a scene in the French *Andromache* staged by M and Mlle Salle at Lincoln's Inn Fields on 11 December 1716 and later. He played Orestes, she Andromache; calls for encores brought the skit onto the stage several times. Of more questionable taste was a burlesque of *Cato* given at Penkethman's theatre in Richmond on 6 July 1719. W. R. Chetwood reported, in effect, that Penkethman, Norris, and other comedians "defil'd those noble Sentiments of Liberty," and Lady Bristol stated that she "had no patience to see [Addison's] play burlesqued" in this crude way.¹⁵⁴

¹⁵⁴ See W. R. Chetwood, *A General History of the Stage* (London, 1749), p. 198; *The Letter Books of John Hervey* (Wells, 1894) under 7 July 1719; and Rosenfeld, *Strolling Players*, pp. 280-81.

In another imitative vein Clench, from Barnet, proved a sensation at Drury Lane in 1701-2 with his vocal novelties: "Mr Clench of Barnet will perform an Organ with 3 Voices, the double Curtell, the Flute, and the Bells with the Mouth; the Huntsman, the Hounds, and the Pack of Dogs." His popularity secured him new engagements in later years, and in 1709-10 Layfield, announcing himself as an imitator of Clench, created the "Horn, Huntsman, and Pack of Hounds, all perform'd by his natural Voice." This specialty never wholly died out; at the Haymarket on 4 June 1733, for example, a gentleman performed on stage "The Crowing of the Cock." In a similar imitative vein, though nearer to the dance, was the ever-popular "Drunken Man," a novelty performed by John Harper and John Hippisley as well as others. And Rich brought to Lincoln's Inn Fields on 7 December 1720 "Two Germans . . . who imitate the French Horn and Trumpet with their Natural Voices, in all their different Parts."

RECITALS AND ORATIONS. Because the traditional prologue and epilogue provided the actor with opportunities to show his declamatory powers, other types of recitals and orations were relatively rare. If Cibber could make a popular skit out of his epilogue "Upon Nobody" or Penkethman one out of his epilogues spoken with an ass by his side, the player had little need to step outside this framework. Nevertheless, an occasional specialty of this type appeared, such as Thomas D'Urfey's frequent orations, usually at his benefit or at a performance of one of his plays. For example, at Drury Lane on 3 June 1715 he addressed an oration to "his Majesty, and their Royal Highnesses the Prince and Princess of Wales, on the glorious Advantages of Unity and Amity among us," a perennially popular theme; and on 29 May 1716 he gave his more entertaining oratory, "On several famous Heads." But D'Urfey had few rivals in this form of entertainment.

PROLOGUES AND EPILOGUES. The eighteenth century inherited the custom of opening the play with a prologue and concluding it with an epilogue. Although the managers did not necessarily list these in each night's bill, they may have formed a normal part of each night's offerings. Certainly, every new play of any potential importance had its prologue and epilogue spoken on each night of the initial run and printed with the text of the play. Exceptions were rare; in fact, Susanna Centlivre, in the preface to *The Perplex'd Lovers* (19 January 1712) felt impelled to mention that on the first night the play appeared without an epilogue because the managers feared to have spoken the one written for it "without I cou'd get it Licens'd." With similar implication, the prologue to Jane Wiseman's *Antiochus the Great* (November 1701) stated:

*'Tis a bard Tax upon the Stage we know,
That without Prologue, you'll no Play allow.*

Sometime later, at Lincoln's Inn Fields, 27 February 1727, when *The Savage* and *The Rape of Proserpine* comprised the double bill, the manager inserted a special note to explain that the program "for Brevity, will be presented without Prologue or Epilogue."

The prologue served, in part, to gain the attention of the audience and, further, to persuade it, by humor, topical comment, a note of solemnity, an appeal, or with wit to give the play a warm reception. The prologue to Mrs Centlivre's *The Perjured Husband* refers to Mrs Oldfield, who spoke it, as entering the lists or tournament where the audience cannot fight her "(with honour safe) for she's a fair Inviter." That to Mary Pix's *The Czar of Muscovy* (March 1701) argued

*And I, a Sacrifice, before am sent,
Tour Vengeance on the Poet to prevent.*

As a variation, the prologue to Cibber's *Love Makes a Man* compared a play to a feast to which the purchase of a ticket makes one a welcome guest and, instead of having grace spoken, a prologue prepares the spectator's palate for the bill of fare. The prologue to *Hibernia Freed*, 13 February 1722, outlined various theories of its method.

*Some usber in their Plays with keenest Satyr
And by Invective wou'd Incite Good Nature.*

.....
*Others by mean Submission plead their Cause,
And by insidious Flattery win Applause.*

.....
*And some by Faction, and in Party, strong,
Through five dull Acts their Politicks prolong.*

To vary the approach, the prologue to Farquhar's *The Inconstant* (November 1702) stated: "Plays are like Supper: Poets are the Cooks." Other poets likened the audience to a jury (Epilogue to *The Successful Pyrate*, 7 November 1712; Prologue to *Love the Leveller*, 26 January 1704).

Nevertheless, the frequent repetition of prologues, for a play acted several times in a season was preceded by its original prologue, and the difficulty of providing witty new ones sometimes made the custom a bore rather than a delight. As the prologue to John Gay's *The Captives*, 15 January 1724, put it:

*I wish some author, careless of renown,
W'ould without formal prologue risque the town,
For what is told you by this useless ditty?
Only that tragedy should move your pity:
That when you see theatric heroes shown,
Their virtues you should strive to make your own.*

The epilogue, according to that for *Three Hours After Marriage*, 16 January 1717, originally had a simple function.

*The ancient Epilogue, as Criticks write,
Was, clap your Hands, excuse us, and good-night.*

That for *Irene*, 9 February 1708, developed this theme:

*Our Epilogues at first were an Excuse,
To pardon Faults of unperforming Muse:
But much improv'd of late, our Modern way is,
To part in Mirth, however sad the Play is.*

And the same objections to the ever-present prologue applied to the epilogue; that for Theobald's *The Persian Princess*, 31 May 1708, bluntly put it:

*Curse on the Custom, that demands your Stay
For Epilogues, when tir'd with damn'd dull Play!*

Satirically, the epilogue to *The Rival Modes*, 27 January 1727, outlined the poet's methods.

*The Arts that now conduct a Poet's Aim,
To raise an Epilogue to certain Fame,
Are these: If bad the Play, you must cry down
All other Follies that divert the Town.
A Pantomime once nam'd gives Mirth its Trap,
And the Word Eunuch proves a Thundering Clap:
Or in some Wanton Play of Words be shewn
Two Meanings, to conceal the Want of One.*

The managers also turned to a topical or special circumstance to give a fresh basis for an appeal. For example, a revival of *Tamerlane* on 5 November 1716 included a "Royal Prologue," and the custom of reviving this play on 4 and 5 November prompted many royal or loyal prologues. At the close of 1701-2 Drury Lane offered a topical "New Vacation Epilogue." The wars of the first decade produced such prologues as that on 8 December 1702 "All in Honour of the Officers of the Army and Fleet, and to Welcome them Home from Flanders and Vigo."

Another means of diversifying the appeal was to develop a humorous theme, whether or not it had relevance to the play of the evening. The most lively and enduring of this type were the epilogues in which the speaker either rode or stood by an ass on stage. Joe Haines popularized this type; in fact, according to Chetwood, “The Epilogue in particular that he spoke riding an Ass, created such a Laughter, and reiterated Applause, that it was near Half an Hour in the speaking.”¹⁵⁵ His most successful imitator was Will Penkethman, who spoke many a “Comical Joking Epilogue upon an Ass”; he also stimulated imitators, of whom the most entertaining were James Spiller and the inimitable Tony Aston.

Writers and actors produced many variations. Drury Lane on 26 December 1707, for example, advertised “An Equi-Vocal Epilogue, after the English manner, compiled and spoken by the most famous Signior Pinkethmano, upon an Ass that never appear’d but twice on either Stage.” This, in turn, inspired another at the Queen’s on the same day: “The last new Vocal Epilogue, Compos’d and Perform’d by the famous Signior Cibberini, after the newest English, French, Dutch, and Italian Manner.” When Penkethman in 1719 opened his summer season at Richmond, his theatre had been converted from a stable for asses, a situation very apt for his specialty.¹⁵⁶

There was, obviously, almost no limit to the types of situations which could be developed for prologues and epilogues. Drury Lane welcomed George I to England in 1714 with a fitting prologue. In 1715–16 a display of the aurora borealis gave rise to another. At a performance of *The Debauchees* on 4 August 1708 Norris, acting Tom Saleware, spoke an epilogue “To His Brother Salewares of the City.” On 5 March 1716 Mrs Oldfield gave one “Recommending the Cause of Liberty to the Beauties of Great Britain”; its political implications called for repetition. Among others were an epilogue on “The Hoop’d Petticoat” (18 March 1717); Cibber’s skit on “The Person of Nobody” (28 January 1710), which he frequently repeated; Pack’s “In a Riding-Habit, upon a Pad-Nagg, Traveling to Tunbridge.” A moment of importance to the theatre might bring on a new “Prologue to the Town,” which would exhort, plead, or inform. Many of these had sufficient appeal to be printed in newspapers or periodicals; even the prologues and epilogues to new plays might appear in the journals before publication in the printed version of the drama. They also offer exceedingly interesting insights to the tastes of the audiences as well as the practices of the playhouse.

¹⁵⁵ W. R. Chetwood, ed., *The British Theatre* (Dublin, 1750), p. 120.

¹⁵⁶ The prologue is reprinted in Rosenfeld, *Strolling Players*, pp. 278–79.

The Production

ALTHOUGH the presence of song, dance, pantomime, prologues, epilogues, and even acrobatics might suggest otherwise, the theatres existed to produce a play. All of their complex organization, financial operations, and human relationships formed the background from which a good production should come. The process of getting up a play, whether old or new, was essentially the same, yet the production of a new one involved more complex steps. A play had to be obtained, read, and cast; scenes and costumes had to be designed and made or altered from old stock; rehearsals had to be set in motion. Eventually came that most critical moment of all (especially for a new play), the first night. Tracing some phases of the production of plays as the steps appear in the bills, correspondence, prefaces, and critical notices will clarify the problems of management in the early years of the century.

SECURING A PLAY. The playhouses had two main sources for dramatic materials: the ever-increasing reservoir, in the public domain, of old plays; and those in manuscript, as yet unproduced. Every year the store of old plays in prompt copies and printed versions grew larger, and although no theatre could hope or even desire to act all of them in a single season, every playhouse examined the copies of plays not acted recently in search of revivals. Some plays dropped out of the active repertory, and others, long absent from the stage, were tried out again. Survival of the fittest operated to thin the list of eligible choices, with both managers and spectators constantly redetermining which were the fittest. The managers understood, also, the limits to indiscriminate competition; neither theatre saw wisdom in preparing for its own repertory *each* drama the opposition staged. Rich's company, for example, tended to give *The Double Dealer* without competition and Drury Lane usually had *The Way of the World* to itself, whereas both played *The Old Bachelor* and *Love for Love* competitively.

The securing of new dramas was a different and more difficult matter. Generally speaking, little evidence exists of genuine commissioning of plays, although dramatists refer occasionally to more than casual suggestions

from managers or actors. For example, Elkanah Settle, in the preface to *The City Ramble*, 17 August 1711, suggests that it was due to Barton Booth's "Recommendation . . . of Two of the Plays of Beaumont and Fletcher" as source materials that he fashioned his play. Charles Shadwell, in the preface to his highly successful comedy, *The Fair Quaker of Deal*, 25 February 1710, mentions that Booth gave him assistance in the preparation of the play.

Without commissioning, each theatre, nevertheless, received abundant offerings of manuscripts, and each involved not only a decision to be made but a potential argument, in private or public, with a touchy author, whether his play was rejected or, possibly, accepted and then, in his eyes, imperfectly staged. Each manuscript might bring the managers at least one new enemy, for Vanbrugh, writing on 18 June 1722, told Tonson, "Cibber tells me, 'tis not to be conceiv'd, how many and how bad Plays, are brought to them."¹⁵⁷ A new production also cost time and effort and had to meet the great hazard of the premiere. In fact, Barton Booth "often declared in public company, that he and his partners lost money by new plays; and that, if he were not obliged to it, he would seldom give his consent to perform one of them."¹⁵⁸ Yet, as Booth stated, the managers had to read new plays, accept some, and stage them. Printed prefaces and the columns of many papers are strewn with the bitter remarks of authors and their friends at the treatment accorded them. The managers of Drury Lane, for example, never lived down their refusal of Fenton's *Mariamne*, which Rich eventually turned into a solid success. Samuel Madden, in the preface to *Themistocles*, which had a successful run of nine nights at Lincoln's Inn Fields in 1729, complained that it had been "peremptorily refused, after the most earnest and early Sollicitations, at the Old House [Drury Lane] for two Winters together." In 1709 Susanna Centlivre's *The Busy Body*, probably her most successful play, just barely survived the process of selection and rehearsal; in fact, Mrs Centlivre had the unhappy experience of witnessing "Sir Harry Wild-Air [acted by Wilks] in great dudgeon [fling] his Part into the Pitt for damn'd Stuff" at a rehearsal.¹⁵⁹ Although the lot of an aspiring dramatist was not an easy one, no dearth of dramatic manuscripts occurred.

READING A PLAY. Many a manuscript was read by a manager (or the prompter) and got no further, being quickly rejected. Cibber had a reputation for being unskilful in accomplishing this disagreeable task; as

¹⁵⁷ *Works*, IV, 146.

¹⁵⁸ Davies, *Memoirs of the Life of David Garrick, Esq.*, I, 208.

¹⁵⁹ *Female Tatler*, 10 October 1709.

Davies remarked, "His denial of a new piece was not attended with that delicacy and politeness which is so necessary upon an unwelcome repulse,"¹⁶⁰ and many prefaces complain of Cibber's brusque dismissals of an author's hopes. If a play passed this first reading, it was ready to be read aloud; possibly, for the more important prospects, a reading, with the author and managers present, became the first step in the process of selection. In the Restoration authors had occasionally read their own plays to the managers and actors; Cibber referred to the cold manner in which Dryden read his *Amphytrion* and the dramatic tones with which Lee spoke the lines of his dramas.¹⁶¹ That this practice continued is indicated by a letter from John Dennis to Steele reporting on his meeting with Cibber and Booth on 28 February 1718 over *Coriolanus*, which Dennis had submitted to the managers: "the Play with the Alterations was approv'd of, nay and warmly approv'd of, by your self, Mr Cibber, and Mr Booth (the other Manager was not there)."¹⁶² In addition, Victor, discussing the procedure for handling a new play, stated that the author read it aloud to the actors three times to familiarize them with his conception of the tone and action.¹⁶³ Not every author, however, felt able to do this; when the group met to hear *Cato* read, Addison was so bashful that he asked Cibber to read the tragedy aloud.

SECURING A PERMIT. Although this problem has already been examined in the section on the playhouses, above, it should again be emphasized that possibly any prospective play might be found unsuitable by the Lord Chamberlain. It is difficult to know, however, whether before the Licensing Act of 1737 every play was submitted for his judgment. Certainly he banned some: Baker's *An Act at Oxford* (1704) and Swiney's *The Quacks*, both later acted; Gildon's revision of *Lucius Junius Brutus*; and, of course, Gay's *Polly*. Certainly the managers of Drury Lane for years resisted efforts to control the content of plays, prologues, epilogues, and skits; but before the procedure was codified in 1737, the evidence is meager and contradictory.

¹⁶⁰ *Memoirs of the Life of David Garrick, Esq.*, I, 209.

¹⁶¹ *Apology*, I, 113-14.

¹⁶² *The Works of John Dennis*, II, 162. By this time—see Thaler, *Shakespeare to Sheridan*, facing page 64—the Drury Lane managers had issued an order to the effect that no play should be received into the house or the parts of any drama ordered to be written out except by a written statement over the hands of the three managers.

¹⁶³ *The History of the Theatres of London and Dublin*, II, 4-5. Apparently individuals not connected with the theatres met and read together the manuscripts of plays in advance of the performance. The Earl of Egmont and others read *Themistocles* on 29 January 1729 before it was acted at Lincoln's Inn Fields, 10 February 1729.—See *The Diary of the First Earl of Egmont*, Historical Manuscripts Commission (London, 1920-23), III, 336.

WRITING PARTS. A necessary step in the production of a play, this task seems generally to have been assigned to the prompter. For example, when the masque *Apollo and Daphne* was being readied for performance at Drury Lane on 24 January 1716, the prompter wrote it into parts, had the score bound, and put the units into covers (Egerton 2159). For this type of work, he frequently received extra pay; at Lincoln's Inn Fields during 1726–27 Stede, the prompter, received his salary and also £10 15s. 11d. for writing out lines. If the play being prepared was an old one but newly cast, he often wrote out the lines afresh or, if a single role was to be newly assigned, he made a new draft of it. For example, an undated voucher (probably 1716) in Egerton 2159 specified the parts written out: two, Bonario for Ryan at 3d.; two, Martha in *The Scornful Lady* for Mrs Bradshaw at 3d.; three and one-half, Captain in *The Scornful Lady* for Leigh 5d.; six, Smugler in *Jubilee* for Johnson 9d.; two and one-half, Mustacho in *The Tempest* for Leigh 4d.

CASTING. This duty, quite naturally, lay in the hands of the managers, who might well take parts for themselves, as often happened at Drury Lane during the rule of the triumvirate. For example, when Cibber read *Cato* at the first examination of the tragedy, Addison, according to Victor, was so pleased with Cibber's rendition of it that he wanted Cibber to play Cato¹⁶⁴. When the managers cast the roles, however, Cibber selected Syphax for himself and Wilks took Juba. For Cato the managers thought Booth best suited, yet Wilks feared Booth might think himself “injured, by being compelled to appear in so venerable a Character.” To make certain that Booth would see the value of his playing Cato, Wilks took the part to Booth’s lodgings in order to persuade the actor, if persuasion was needed. Booth “seemed to accept it entirely at the Manager’s Desire and Recommendation.”¹⁶⁵ The assignment of parts turned out to be eminently satisfactory.

Sometimes a playwright wrote his drama with specific actors in mind and hoped to see it cast according to his desires. For example, in writing *Jane Shore*, Rowe envisioned Wilks as Hastings; but Wilks took Dumont at Mrs Oldfield’s insistence.¹⁶⁶ A more fully documented case occurred slightly outside the limits of this period, but it shows the practices of the late 1720’s. Aaron Hill had a long correspondence with Wilks in the autumn of 1731 concerning *Athelwold*, which Hill hoped to see produced at Drury Lane. On 17 September 1731 Hill rather coyly referred to a tragedy written

¹⁶⁴ *The History of the Theatres of London and Dublin*, II, 29–30.

¹⁶⁵ *Ibid.*, II, 30.

¹⁶⁶ *The Life of that Eminent Comedian Robert Wilks Esq.* (London, 1733), p. 30.

by "a Friend" with a character (running to about five hundred lines) written with "Mr Wilks in his eye."¹⁶⁷ Five days later Hill confessed to Wilks that the tragedy was his own; on 25 September Hill acknowledged his pleasure at the approval of Wilks and Cibber but expressed concern that Wilks might not take the role of Athelwold. Further, he intended Edgar for Booth, Oswald for Cibber, Leolyn for Mills, Elfrid for Mrs Oldfield, and Ethelinda for Mrs Porter.¹⁶⁸ But the death of Mrs Oldfield, the unavailability of Mrs Porter, and the possibility that Booth would be too ill to act forced Hill to change his original conception.¹⁶⁹ The matter was still unsettled on 4 November, when Hill reiterated his desire that Wilks play Athelwold.¹⁷⁰ Eventually the play got cast and staged, although Hill did not get to see Wilks in the title role.

The casting of old plays was not always any easier than assigning the roles for new ones. At Drury Lane on 22 February 1718 the managers decided to present *Cato* without any indication in the bills that the parts customarily played by Wilks and other major performers would be acted by young, inexperienced persons. The result was disastrous. As a correspondent to *Applebee's Original Weekly Journal* for 1 March 1718 put it, "I found Cato Disrob'd of several of his principal Parts: a new Juba; a Monster for a beautiful Maria; and a Hoiden for Lucia." A riot ensued, in which oranges, lemons, apples, and lighted candles dropped on the stage and the tragedy unceremoniously stopped in the middle of Act IV. Some years later, on 4 January 1722, the Drury Lane management revived *The Rival Fools*, not seen for ten years, and cast it with younger actors, again without advertising the roles. The novices once more faced hisses, catcalls, and the usual barrage of fruit, whereupon Cibber stepped out to explain that he and his fellow managers, having been upbraided by the town for not "pushing forward their young Actors," had decided to give them an opportunity; he begged the audience to let the play go on.¹⁷¹ Briefly appeased, the spectators quieted. On the next evening the managers tried the play again, this time announcing the cast in the *Daily Journal*; but there was an even greater disturbance and the actors were pelted off with oranges and the play stopped at the end of Act III. Cibber mentioned in his *Apology* other kinds of difficulty which rose from rivalry among the managers or among the friends of performers over who should play a new role or inherit an old one. Casting could often be a delicate matter.

¹⁶⁷ *The Works of Aaron Hill*, 2nd ed. (London, 1753-54), I, 123.

¹⁶⁸ *Ibid.*, I, 126-28.

¹⁶⁹ *Ibid.*, I, 138-39.

¹⁷⁰ *Ibid.*, I, 149-52.

¹⁷¹ *Daily Journal*, 5 January 1722.

REHEARSALS. At Drury Lane rehearsals, in theory at least, had a careful schedule. According to Victor, a series of readings followed the decision to put on a play. As already pointed out, the author was invited to appear, and on three days read the manuscript to the cast. If the drama was an old one, whichever manager was a “principal Performer” in it read the play aloud. Apparently the three managers took weekly turns at presiding over general rehearsals. When the readings had been concluded, there followed a “limited Number of Rehearsals,” at which each actor had his part in his hands.¹⁷² A date was then set on which “every Person in the Play [was] to appear Perfect, because the Rehearsals only then begin to be of Use to the Actor: When he is quite perfect in the Words and Cues, he can then be instructed, and practise his proper Entrances, Emphasis, Attitudes, and Exits.” The practice then proceeded under the “Eye of a Person who had Ability to instruct, and Power to encourage and advance those of Industry and Merit; and to forfeit and discharge the negligent and worthless.”¹⁷³ The managers, Victor concluded, soon found that “*Regularity* was the first Step to Success.” In outlining the duties of managers, Cibber similarly emphasized that one needed to be present “or else every Rehearsal would be but a rude Meeting of Mirth and Jollity.”¹⁷⁴

Rehearsals generally began in mid-morning, lasted two or three hours ordinarily but often much longer. (Presumably some of the heavy expenditures for food in the Drury Lane vouchers for 1712–16 represent meat and drink consumed during long rehearsals.) These hours were not always so well regulated or efficient as Victor or Cibber hoped. At times the players did not take their duties seriously, and preparations for a new play had moments of hilarity and festivity. An extreme example occurred in the autumn of 1717 when Lincoln’s Inn Fields accepted Thomas Moore’s *Mangora, King of the Timbusians*. According to Victor, the players thought the tragedy a foolish one, but, having had small encouragement from the public, they hoped this play might divert the town. At the rehearsals Moore “gave them many good Dinners and Suppers” and the actors hid from the author their mirth at the play’s absurdities but repeated among themselves such choice lines as

*By all the ancient Gods of Rome and Greece
I love my Daughter better than my Niece:
If any one shou’d ask the Reason why—
I’d tell ’em—Nature makes the strongest Tye.*

¹⁷² Victor, *History of the Theatres of London and Dublin*, II, 4–5.

¹⁷³ *Ibid.*, II, 5.

¹⁷⁴ *Apology*, II, 203–4.

The tragedy reached a third day and a benefit, had to be supplemented on the fourth by a farce, and then died.

On the other hand, many a preface lauds one manager or another for his devoted efforts to bring on a new play with propriety and success. Charles Johnson, in the preface to *The Masquerade*, which appeared on 16 January 1719, complimented Wilks for his diligence in forwarding the comedy. Outsiders occasionally gave praise to the conduct of a rehearsal; a correspondent to the *London Journal*, 29 January 1726, reported: "We were now at the House; and found the Rehearsal just beginning. We sat with Attention till it was ended; not without a particular Admiration of the Skill and Justice with which Mrs Porter entered into the Distress of Hecuba," the principal character in a tragedy of that name by Richard West.¹⁷⁵

Nevertheless, complaints of inadequate preparation were numerous and loud. Lincoln's Inn Fields, preparing Theobald's *Richard II* for a premiere on 10 December 1719, had to omit acting (an unusual postponement) on the preceding day because the company was "oblig'd to lie still to Day for a Practice of the Tragedy." The author of *The Impertinent Lovers*, performed in the summer of 1723, prefaced his edition of the play with an indignant account of inadequate rehearsals: "The Play follows, but how imperfect? How awkward? How absurd is all? The 1st, and 2d, Act, though ill express'd, was yet somewhat perfect, but the 3d, and 4th, so confus'd, irregular, and unlike, as will with Difficulty be believ'd. They Playing about half of the 3d, and of the 4th, not above the 7th Part of it, and so injudicious and ill-chosen, as made the whole together Monstrous and Incoherent."

Some of the difficulties occurred because of short periods for rehearsal. Normally about three or four weeks elapsed between casting and premiere. For example, in the summer of 1700 Crauford's *Courtship à la mode* took twenty days from casting to opening. In rehearsal on 23 January 1721, Cibber's *The Refusal* appeared on 14 February 1721. Rehearsals of *The Artifice* began on 20 September 1722 and it appeared on 2 October 1722. Many plays progressed much more rapidly, though not with complete success. In the preface to *The Half Pay Officers*, 11 January 1720, Molloy states that "This farce was . . . finished in Fourteen Days; it was got up with so much Hurry, that some of the Comedians . . . had not time to make themselves Masters of their Parts." A farce might be speeded along

¹⁷⁵ The preface to *Wit Without Money*, dated 4 January 1707, gave similar praise to the prompter: "I cou'd be lavish in your Praise with relation to your Business in the Play-House, make large Encomiums on the Vigilance you always show in your Station, for keeping the Order and Decorum of the Stage."

even more. Christopher Bullock stated that he began writing *The Cobler of Preston* on Friday 20 January 1716, finished the copy the next day, rehearsed it promptly, and had it acted on Tuesday 24 January 1716, five days from pen to premiere. He does not, however, say how perfectly the actors knew their parts. Similarly, *A Tutor for the Beaus*, read on a Tuesday, had its premiere the next Monday. Because the town usually expected an actor to know his lines perfectly, such speed placed the performers in greater danger of hisses and catcalls at the premiere.

The most colorful account of the problems of rehearsal was written by Aaron Hill in 1735 as a result of his long association with the theatres. In the *Prompter*, 6 May 1735, he stated:

The Want of Order and Propriety in Rehearsals, is very often the Occasion of Confusion, when the Play comes to be acted.—If an Actor does not know precisely the minute Circumstances that relate to his *Roll*, as to Entrances, Exits, the Part of the Stage he is to fill up, and the Action he is to be in, when he has nothing to say, he may be very perfect in the Sense and Meaning of the Author, and yet commit most egregious Blunders in the Representation. *This* is what Actors generally trust to their Memory, instead of performing in *Rehearsals*, on which Account it seldom happens that a Play is well acted the first Night, which, as I observed before, ought to be the most exact of all.

He returned to the problem on 23 May 1735 in a more elaborate discussion of the relation of a rehearsal to a good performance.

A *Rehearsal* should, to answer the Purpose It was intended for, be a **PLAY compleatly acted**, so as to want only *Dresses*, and *Spectators*.—The **WORDS** of a Play shou'd be perfect on the Memory, *before*; and the Business of *Rehearsing* serve, in general, to *shew* how Every Actors' Character *relates to*, shou'd be *influenc'd by*, Another's:—Whence the *Passions ARISE*:—In what *Changes*, of **VOICE, LOOK, and MOVEMENT**, they ought to be express'd:—By what *Attitudes*, the very *Silence* of Those who have nothing to *say*, may *concur*, to impress the Imagination of the Audience with the *Attention* which wou'd be due, and be given, to the **REALITY**, of such *acted* Distresses.

INSTEAD of all **THIS**, the *Pride* and *Conceitedness*, of these vain Men and Women, who are *slow to believe* they have Any thing to *learn*, tho' they find they have something to *remember*, have reduc'd a *Rehearsal* to a mere *muttering over* the Lines, with seldom as much as *Articulation of Voice*; so far are they from supposing it necessary to *practice* any of the *more considerable* Duties.—The *Prompter* dispatches his Boy to the *Green Room*, to give Notice when the *Lady*, or the *Gentleman*, is waited for, in the *Scene*: Then, in rush they, one after another, *rumbling their Parts*, as they run [like the Bullets (their *Brother Actors*) when they roll down the *Thunder-Pipe*] Hurrying,

with a ridiculous Impatience, till they have catch'd, and beat back, the CUES: and, then, immediately, forsaking the Stage, as if they had nothing to do, in the Play, but to *parrot* a Sound, without *Consequence*.

As has already been pointed out, the opera companies used a public rehearsal as a trial run for a new production, the public practice occurring (usually before a paying audience) two or three days before the premiere. For example, *King Richard I*, scheduled for 11 November 1727, had a rehearsal on 8 November 1727 before "a prodigious Concourse of Nobility."¹⁷⁶ To rehearsals of a play the managers sometimes invited the author and his friends, but the practice of a drama before a paying audience seems rare. The *Weekly Medley*, 3 January, mentions, however, that *The Humours of Oxford* "has been rehearsed with great Applause, to a very small Audience" in advance of its premiere on 9 January 1730.

TIME OF PREMIERE. As noted earlier, managers and authors considered the period from November through February as most suitable for a premiere, although the summer companies tried an occasional new play (usually a minor piece) in July or August. During the winter no single night of the week seems to have been considered most fortuitous for a premiere, but a good many fell on Saturdays. In mid-season of 1718-19 three new plays appeared first on that day, thus allowing an extra day for revisions and rehearsals before the second performance on Monday. John Dennis, on one occasion, however, mentioned that "Friday is . . . the worst Day of the Week for an Audience" (preface to *The Invader of his Country*), particularly for a premiere or author's benefit.

A good many imponderables entered into the selection of the best time for a premiere. Sometimes an author felt that the season chosen for his play simply had no taste for drama; the preface to William Taverner's *The Maid the Mistress* (5 May 1708) stated that his comedy appeared "in a Season in which another Dryden might have talk'd to bare Benches." Elkanah Settle, complaining of the necessity of bringing out *The City Ramble* (17 August 1711) "in the long Vacation," thought the cold attitude of the town toward him prevented its appearing in the regular season.

The major obstacles to a successful premiere came, however, from competitive attractions. Dennis, chronically unhappy over the treatment accorded his plays, gave a long account of the difficulties attendant upon *The Invader of his Country*. After being rehearsed for five weeks, the tragedy was set for 10 November 1719. He asked for a week's delay, as the King

¹⁷⁶ *Weekly Journal or British Gazetteer*, 11 November 1727.

was momentarily expected to return to London and the town awaited its duty in welcoming George I; but the Drury Lane managers demurred. Then, suddenly, they decided to postpone it, because 10 November would be the night of an author's benefit at the opposing playhouse. To Dennis' dismay, the postponement was for a single day only, which would place the first benefit on a Friday, not only a normally poor night but particularly unfavorable this time because "a Hundred Persons who design'd to be there" had either gone to meet the King or had prepared to do so.

George Sewell, in the preface to *Sir Walter Raleigh*, 16 January 1719, alluded to the problem of competition, as he felt that the Drury Lane managers unfairly brought on *The Masquerade* by Charles Johnson, "a veteran Poet strong in a Multitude of applauded Plays," for a first viewing on the same night of his own premiere. In the preface to *The Recruiting Officer*, 8 April 1706, Farquhar acknowledged that his comedy first appeared on the third night of D'Urfe's *The Wonders in the Sun*, an event which made D'Urfe quite unhappy. Farquhar pointed out, however, that his play had been set before D'Urfe's. Fielding, in discussing the fate of *Love in several Masques*, 16 February 1728, alluded to another competitive difficulty; his comedy had to follow the exceptionally successful run of *The Provoked Husband* and appear simultaneously with the even more spectacular success of *The Beggar's Opera*.

Playwrights faced still other kinds of difficulties. Mrs Manley, in commenting upon the fate of *Almyna*, 16 December 1706, believed that both Betterton and Swiny might be "justly condemn'd for playing it, at so ill-fated a Time, viz. The immediate Week before *Christmas* between *Devotion* and *Camilla*." Shadwell's *The Fair Quaker of Deal* had to compete with the "Tryal in Westminster Hall, and the Rehearsal of the New Opera." The illness or indisposition of a principal performer might alter unexpectedly the best laid plans of manager and author. The premiere of Charles Johnson's *Love in a Forest*, intended for 2 January 1723, had to be postponed a week "by Reason of Mrs Younger's Indisposition," and there was the unfortunate case, presumably a not unforeseen crisis, of a new play cast, rehearsed, and set for 31 January 1721 at Lincoln's Inn Fields, only to be put aside because pregnant Mrs Bullock was too near her time to risk opening the play on schedule.

THE PREMIERE. At long last the tensely awaited moment arrived: the most fateful time for the author, a difficult one for the actors, and often a lively one for the spectators. The severity of an audience, the presence of parties for or against an author, the studied disturbance of Templars

or young men about town, all created an atmosphere inimicable to good acting, impartial criticism, and, especially, a calm attention by the author. As the prologue to Joseph Trapp's *Abra Mule*, 13 November 1704, put it,

*What various Thoughts a Poet's Breast divide,
When brought before an Audience, to be try'd!
Guilty of Scribbling, with beseeching Hands,
Before your Bar the Malefactor stands.
Now hopes 'twill please, no doubts 'twill prove but dull;
Mourns a thin Pit, yet dreads it when 'tis full.
These are at best the anxious Writers cares:
But he, who now your fatal Censure fears,
Has no great Man to Countenance his Muse,
And shild bim from the Arts which Rival Factions use.
No necessary Friends to start Applause,
T'o'erpower Ill-nature, and support his Cause.*

As the *Prompter*, much later on 27 February 1736, remarked, actors could not perform well in an atmosphere electric with partisanship: "When the *Watch word* of Inhumanity had once been given, from the Pit, and in affected *Groan*, at the End of an Act, (like the imaginary Tollings of their *Brother Spirits*, from Infernal Theatres) Then, *Prejudice* and *Folly*, and Presumptuous *Ignorance* and *Barbarism* broke through all Bounds, of Decency or Reason." When disturbances arose, actors became more nervous; they forgot their lines, and the proper tone became fatally lost.

Even under the best circumstances, a premiere was a suspenseful moment. The well-known accounts of the uncertainty prevailing on the first night of *The Beggar's Opera* record the tense waiting which, on that occasion, turned into a happy ending: "The first Act was received with silent Attention, not a Hand moved; at the End of which they rose, and every Man seemed to compare Notes with his Neighbour, and the general Opinion was in its Favour. In the second Act they broke their Silence by Marks of their Approbation, to the great Joy of the frightened Performers, as well as the Author; and the last Act was received with universal Applause."¹⁷⁷ It could easily go the other way. When Southerne's *Money's the Mistress* came on at Lincoln's Inn Fields on 19 February 1726, the dramatist stood watching, and "when they were hissing dreadfully in the fifth Act, Mr Rich, who was standing by Mr Southern, asked him, if he heard what the Audience were doing? His Answer was, 'No, Sir, I am very deaf.'"¹⁷⁸

¹⁷⁷ Victor, *History of the Theatres of London and Dublin*, II, 154.

¹⁷⁸ *Ibid.*, II, 152.

Factions could destroy decorum. When *The Distrest Mother* was in progress, the managers designed Mrs Rogers for Andromache, but the author and his friends hoped to place Mrs Oldfield in the role. When it was finally given to Mrs Oldfield, "Mrs Rogers raised a Posse of Profligates, fond of Tumult and Riot, who made such a Commotion in the House, that the Court hearing of it sent four of the Royal Messengers, and a strong Guard, to suppress all Disorders."¹⁷⁹

On the other hand, many a play suffered indignities at the premiere and yet survived to become a moderate success. The general tenor of the town was to wait skeptically upon a new play; if a party had not formed against it and made a fair hearing impossible, it might have a moderately judicious appraisal. On 26 March 1730 the *Grub Street Journal* took a long look at the probable course of a new drama; its view, though cynical, could be substantiated from other sources.

When a Play is to appear upon the Stage, the Town is generally prepared for it by some particular account of its excellency, printed in some of the news Papers, either by the Author himself, or by some particular Friend. While it is in action, the Audience is magnified from time to time, in the like accounts; and whatever it is in the Playhouse, it is always *represented* in the Coffee house to a numerous Audience. When it comes to be printed, if by the good management of a party it has been kept upon the Stage, with indifferent success for several nights, the Author is so grateful, as publickly to *thank the Town for their great Indulgence*, and to make his acknowledgments to some of the principal Actors, for their *extream civility, care, and excellent Performance*. If it have but just escaped being damned and hissed off the Stage, the Patron is then assured by the Author, that the *approbation of the rational and unprejudiced part of the Town has stamped some kind of value upon it*. Soon after this it dies, lamented chiefly by the Bookseller; and none of those Friends who were so kind as to celebrate its birth, shew any signs of grief at its death, or bewail its untimely fate, either in an Elegy, or an Epitaph.

¹⁷⁹ William Egerton, *Faithful Memoirs . . . of Mrs Anne Oldfield* (London, 1731), pp. 31–32.

The Audience

AFTER the orchestra had played the First, Second, and Third Music, the hour of six signalled the beginning of the evening's entertainment. If a prologue was scheduled, a player stepped forth to wait for the hum of conversation to subside. If the theatre was crowded, he stood very close to many of the spectators: individuals sitting or standing on the stage, in the boxes to right and left. Before him, at a slightly greater distance, spectators massed in the pit and, above, in the galleries. In a thinly populated house, perhaps no one sat on the stage, a few looked on from the boxes, and in the pit and galleries spectators sat less closely and warmly together.

The composition of the audience in the first third of the century gradually broadened to include a greater diversity of classes and tastes than had frequented the theatres in the years immediately following the accession of Charles II to the throne. By the early 1700's the population of London had increased considerably, and although the theatre remained a fashionable place, the middle classes, citizens, gentlemen, and ladies, the apprentices, and even servants formed a larger proportion of the audience. Although John Macky's description of a London audience, noted in the section on the playhouses, above, was probably a simplification of the variety, prologues and epilogues constantly allude to the diversity: "a Knight . . . a Burgess . . . Lawyer" (Epilogue to *The Old Mode and the New*, 11 February 1703) in the pit, "the good Husbands . . . a Non Con Person" in the middle gallery, a "Side-box Molly" (in a mask) and "a Captain" in the side boxes. The epilogue to *The Wonders in the Sun* (5 April 1706) pointed to "Beaus, Citts, Ladies, Knights, and Lords." The prologue to *Sir Harry Wildair* (April 1701) commented upon the footmen who "judge, and lodge, three Stories high," and the *Censor*, 13 April 1717, gave an amusing glimpse into this part of the theatre in the instructions to a servant to "keep his Seat in the Upper-Gallery without Noise, and never to point at his Master."¹⁸⁰

¹⁸⁰ A prejudiced but sharply etched glimpse of the theatres at the beginning of the century appeared in Richard Burridge's *A Scourge for the Play-Houses* (London, 1702): "I went with [my Friends]; but going thro Play-House-Yard (where the Females were Flocking along as thick as Seaman's Wives) . . . one Saucy Impudent Slut or another would, in a manner, be

Among these classes of patrons, royalty during the first fifteen years of the century paid less attention to the theatres than was true in the reign of Charles II. Queen Anne much preferred to have a play or opera performed at court, usually on her birthday, rather than attend the play-house. Not until the accession of George I did royalty again have much importance as a theatrical patron. Within three days after George I landed at Greenwich, Robert Wilks spoke (21 September 1714) a prologue at Drury Lane on its opening night in honor of the King. The royal family appeared principally at Drury Lane and the King's, with His Majesty attending occasionally, the Prince and Princess of Wales much more often. Not until 10 March 1715, four months after the opening of Lincoln's Inn Fields, did any member of the royal family appear there, and for many years Drury Lane, often thought to be more loyal to the Crown than Rich's company, had more patronage from royalty than did Lincoln's Inn Fields.

The attendance of royalty, as has already been indicated, added to the receipts of the theatres, not only from the money paid for the royal box but also from admission charges from spectators who attended to see both a play and royalty. In addition, one member or another of the royal family lent his name to benefits. In 1716-17, for example, at least one member attended the benefits for Mills, Mrs Oldfield, Mrs Porter, Dupre, Mrs Santlow, Booth, and Mrs Bicknell. At Drury Lane during that season command performances totalled at least twenty-three. In the next fifteen years, however, the patronage of royalty fluctuated a good deal. In 1718-19, with plays commanded at Hampton Court in September, patronage remained high throughout the season: the royal family supported liberally the French comedians at the King's and Lincoln's Inn Fields, saw at least seventeen

forcing their *Oranges* on us . . . Now taking out *Tickets* for the *Pit*, into which I no sooner enter'd, but I thought it was very properly so called; for no Place could more represent the Pit of Hell than that, there being no Light but by Fire. . . .

"Looking upwards, I saw the Upper Galleries was taken up by such Rubbish as *Butlers*, *Chamber-Maids*, quacking *Apothecaries*, and *Apprentices*. . . .

"In the middle *Gallery* sat the middling sort of People, such as Merchants Wives, and Shopkeepers Froes . . . among whom creep Ladies Waiting-women, *Lawyers Clerks*, and *Valet de Chambres*, as likewise some Inferior sort of Town-Misses . . .

"In the side Boxes (I saw) were got upstart Officers, younger Brothers . . . and other pragmatical Beaux, Complimenting and Courting a parcel of Strumpets. . . .

"In the front Boxes sat Persons of Quality. . . .

"Some of our Scolasticks were got on the Stage, though 'tis desired to the Contrary in their Bills. . . .

"Sometimes the Fops would be attentively listening to the Maggots which *Purcel's Train* play'd on several sorts of Instruments. . . .

"But at last, the Fellow that play'd at Bo-peep behind the Curtain, having made Report to the Patentees, there were Fools enough to bear the Charges of the House . . . it was drawn up, and the gawdy Scenes are exposed to open View." (pp. 2-10).

performances at Drury Lane and two at Richmond. The formation of the Royal Academy of Music in 1719-20, however, diverted royalty from Drury Lane and Lincoln's Inn Fields to the opera. And in 1726-27 the King again often showed a preference for the foreign comedians and neglected the legitimate houses. On the other hand, as the young princesses came of age to attend the theatres, their presence in the late 1720's gave new support to Drury Lane and Lincoln's Inn Fields.¹⁸¹

No other social or occupational class within the theatres offered quite the prestige lent by the presence of royal patrons. As already indicated, however, citizens, apprentices, ladies of fashion, beaux, soldiers, and even the clergy attended the playhouses, but although newspaper accounts suggest that young men about town might be very noisy or critical or outspoken and the ladies kind and courteous, the patrons, with a few exceptions, distinguished themselves less by social or occupational grouping than by their behavior. A few special groups, however, made themselves known to all, sometimes vividly and vehemently. For example, early in the century the Mohocks disturbed the calm of the theatre; as the *Grumbler*, 13 May 1715, pointed out, in the "Memorable Reign of the Mohocks, these merry Gentlemen were the great Improvers of the *Cat-Call*." Within a few years the young men of the temples of law supplanted the Mohocks as an actor's or dramatist's severest critic. As Pope, writing to Caryll on 3 March 1716 concerning *The What D'Ye Call It*, said, "Several Templars and others of the more vociferous kind of critics, went with a resolution to hiss."¹⁸² In addition, some Gentlemen of the Temple published a letter (addressed to Steele) in the *Weekly Journal or Saturday's Post*, 13 January 1722, offering him firm advice on the government of the company at Drury Lane. By the 1730's the Templars had so increased their power and reputation that the mere prospect of Templars in the pit on a first night frightened many a timid dramatist. On the other hand, the Free Masons became a peaceful group within the playhouses. On 30 December 1728, for example, "the Grand Master and Wardens and most of the Gentlemen . . . took Tickets to appear in White Gloves" at *II Henry IV* in Drury Lane, "and it is said, a Prologue and Epilogue will be spoken suitable to the Occasion, and in Honour of that Society" (*Daily Journal*, 30 December 1728). In the

¹⁸¹ The anticipated presence of royalty sometimes created problems for the theatres in keeping decorum and managing the crowds. For example, with Their Majesties expected for *Henry VIII* on 11 December 1728, "several disorderly People forced themselves into the House pretending to keep Places, broke and did a good deal of Damage before they could be dislodg'd."—*Universal Spectator*, 14 December 1728.

¹⁸² *The Correspondence of Alexander Pope*, ed. George Sherburn (Oxford, 1956), I, 282-83.

1730's the Free Masons made still more frequent appearances as a body to hear prologue and epilogues spoken in their honor at special performances.

Of much greater importance, at least in the first third of the century, was the presence of partisanship in the theatre. After the accession of George I party politics, similar in some respects to that which had greeted *Cato* not long before, caused the anonymous author of *The Lucky Prodigal*, 24 October 1715, to point out that the Rebellion had instigated "the too popular Outcry, that the *Theatres* are *Party-House*," Drury Lane being thought more loyal than Lincoln's Inn Fields. During the next decade, many authors felt that political partisanship had hindered or helped their productions. When Dudley Ryder heard Mrs Oldfield deliver an "Epilogue recommending the Cause of Liberty to the Beauties of Great Britain" at Drury Lane on 13 March 1716, he was "pleased to hear it clapped by a full house and a general approbation of the sentiments."¹⁸³ Attending *The Spanish Fryar*, 13 February 1716, he observed that "most of the clappings were upon party accounts," the Whigs applauding vigorously some reflections in it upon priests, the Tories hissing faintly.¹⁸⁴

As a result of party feeling, *Tamerlane* had a revival on 5 November 1716, "With a New Prologue, written by the Author of the Play," which Ryder heard on 6 November 1716 and which received wide circulation in the *Weekly Journal or British Gazetteer*, 24 November 1716. For many years the theatres played the drama on 4 and 5 November, frequently with new prologues extolling loyalty to the government and honor to William III. Cibber took advantage of the temper of the times to bring out his *Nonjuror*, 6 December 1717, which the King attended and which the *Weekly Journal or British Gazetteer* cited for its portrait of the "most stupid and unparellell'd Bigotry of an old rich Jacobite." On the other hand, as indicated earlier, Mrs Knight in the spring of 1716 felt impelled to print an epilogue spoken by her at her benefit on 5 April 1716 because of prevailing rumors that it was "not fit to be spoken." The accompanying comment stressed her "Zeal to the Government." At times Lincoln's Inn Fields needed to assert its loyalty, for on 26 November 1722, John Ogden, one of its actors, was committed to Newgate for "Treasonable Words," and on 1 August 1724, the anniversary of the Hanoverian succession, William Marshall, another of its company, "rode triumphantly in a Turnip-Cart, with a Crown and Pair of Horns on his Head" until officers committed him to Bridewell.¹⁸⁵

¹⁸³ *The Diary of Dudley Ryder*, p. 195.

¹⁸⁴ *Ibid.*, p. 181.

¹⁸⁵ *British Journal*, 8 August 1724.

The repercussions of party politics produced a variety of comment concerning partisanship by dramatists, actors, and audience. The author of *Palaemon to Celia* (1717) stated:

*Seldom I visit our declining Stage,
The Scene of Noise, and sunk to Party-Rage.*

The anonymous author of *The Younger Brother*, 7 February 1719, accused the Hugenot faction of hurting his play. The *Freeholder's Journal*, 21 February 1722, criticized Ambrose Phillips' new play, *The Briton*, acted at Drury Lane, 19 February 1722, because the author was "so hard put to it, as to have recourse to Politicks for the Entertainment of the Stage. The Words *Liberty, Invasion, Romans*, could not but force a Clap from a *British Audience*." The commentator also expressed surprise at the warm reception of *Hibernia Freed*, remarking, "I never knew a Play so Clapped . . . till a Friend put me in Mind that half the Audience were *Wild Irish*." And the *Craftsman*, 29 March 1729, insinuated that Cibber ingratiated himself at court by "suppressing obnoxious Passages in all Plays." He cited as an example Cibber's cutting from *Love for Love*

FORESIGHT. Pray what will be done at Court?

VALENTINE. Scandal will tell you; I am Truth, I never come there. 

At times a partisan attitude affected the players as well. The most violent of these divisions occurred in 1726-27 over the merits of Signora Cuzzoni and Signora Faustina in the opera. The claques created a noisy disturbance at a performance of *Astyianax* on 6 June 1727, the contention at first being "carried on by Hissing on one Side, and Clapping on the other; but proceeded at length to catcalls, and other great Indecencies."¹⁸⁶ The feud extended itself into the social affairs of London,¹⁸⁷ and helped to bring about a temporary downfall of the Royal Academy of Music. A similar conflict, though of smaller dimensions, occurred in the spring of 1725 when Mrs Younger left Drury Lane and Mrs Horton succeeded her as Phillis in *The Conscious Lovers*. Mrs Younger had been so popular in the role that Mrs Horton met with unpleasant treatment from the audience "who so far forgot what was due to merit and the handsomest woman on the stage that they endeavoured to discourage her by frequent hissing." Mrs Horton bore the treatment patiently for awhile and finally made an appeal to the audience: "What displeases you; my acting or my

¹⁸⁶ *Ibid.*, 10 June 1727.

¹⁸⁷ See *Lord Hervey and his Friends*, pp. 18-19.

person?" This show of spirit won over the partisans of Mrs Younger and the audience told her, "Go on, go on."¹⁸⁸

Of still greater importance to the dramatist especially was the critical temper of the audience, the way in which spectators as critics approached a play. Many a prologue or epilogue referred to that ill-defined class of spectators termed "The Critics": "To you tremendous Criticks in the Pit" (Epilogue to *Love in Several Masques*), "To you, the Tyrant Criticks of the Age / To you, who make such Havock on the Stage" (Epilogue to *The Platonick Lady*), "Our Bard the Critick dreads" (Prologue to *Cinna's Conspiracy*), or "a snarling Sect o'th'Town / That do condemn all Wit, except their own" (Epilogue to *The Stage Coach*). Prefaces, prologues, and epilogues did not define sharply the composition of this group of lively critics, although they often mentioned the Templars, side-box beaux, and wits; nevertheless, the dramatists and newspapers make quite clear how the alert and articulate critics made their opinions known and how strongly they influenced the fate of plays. In fact, the preface to *Wit at a Pinch*, 24 October 1715, addressed "To the Peaceable Patrons of the Stage," lamented the scarcity of this type of critic: "But, alas . . . You, Peaceable Gentlemen, who make but a narrow Class of Worthies; and your Visits alone are not enough to support the Stage."

Many dramatists pointed out the vagaries and unpredictability of the critical part of the audience. The preface to Farquhar's *The Inconstant*, February 1702, reported: "There were some Gentlemen in the Pit the first Night, that took the Hint from the Prologue to damn the Play." Mary Davys, whose *Northern Heiress* came out on 27 April 1716, thought herself fortunate because the "first Night, in which lay all the Danger, was attended with only two single Hisses: . . . The one was a Boy, and not worth taking Notice of; the other a Man who came prejudic'd." Charles Molloy, in appraising the fate of *The Perplexed Couple*, 16 February 1715, spoke of its being so roundly attacked that after the first night its enemies gave out that the play had failed; fortunately, it had a recovery of prestige on successive evenings and survived. Cibber could nearly always predict the reaction to one of his new plays; at *The Refusal*, 14 February 1721, "Mr Cibber's Enemies . . . began to hiss it before they had heard it, and I remember very well, began their Uproar, on the first Night, as soon as he appeared to speak the Prologue."¹⁸⁹ Earlier in the century, Catherine Trotter, in the preface to *The Revolution of Sweden*, 11 February 1706, expressed views which many later dramatists echoed.

¹⁸⁸ See Davies, *Dramatic Miscellanies*, I, 103–4.

¹⁸⁹ *A Compleat List* (London, 1747), p. 197.

I shall be allow'd to appeal, at least, from two sorts of Judges who have pass'd their Censure on it; those who have never seen any part of it, and those who, tho' present at it, minded very little of it. . . .

'Tis confess'd, it would be very unreasonable to desire, that every one who comes to a Play, shou'd be attentive at it; those who find in the Audience a better Entertainment, must be allow'd to turn their Eyes and Thoughts from the Stage; but then 'tis no more equitable to expect, that they shou'd not judge at all, of what they have no leisure to mind.

An occasional dramatist, reviewing not only the reception of his own work but also the general practice of the town, gave a vivid, though possibly exaggerated view of the reaction of the "critics." Typical of these glimpses into the behavior of the audience was Charles Johnson's account in the preface to *Medea* (1731) of the behavior of those who damned his play.

. . . a Set of noisy Criticks; who have, for two or three Years past, taken upon themselves to condemn, in a very extraordinary Manner, almost all Performances, that have appear'd on the Stage, and to give their Judgment, in a Manner not easily to be opposed; not only in feeble Hisses, but in Hootings, horse Laughs, squalings, Catcalls, and other mechanical Criticisms pointed at any Passages in the Play, that could possibly raise in them any of these riotous Emotions; but to shew the Force of their Wit and their Lungs this Way, to prevent the Attention of the Audience, to disturb the Action, and to condemn the Play, without hearing or suffering others to hear it.

On these important Occasions they cabal together before-hand, they meet over their Coffee, and deliberately resolve to assassinate the future Piece, without having read or seen it, if the Author does not happen to be of their Faction. They form themselves into Committees and regularly take their Seats for the Purpose, arm'd with Catcalls and Clubs. One of these Wags, at a proper Cue given, breaks into a loud hoarse Laugh, his Brother Criticks ecchoe it round, and while the rest of the Audience resent their ill Manners, and endeavour by their Applause to shew their Opposition, the Scene stands still, the Confusion increases, and these *Gentlemen*, as they call themselves, enjoy the Disturbance. The Players tremble; the Play is condemn'd; and Victory is sounded.

Although the dramatists often exaggerated their plight, they and others could point to numerous examples of disorderly, even riotous, behavior within the playhouses. A disturbance begun at a premiere sometimes extended for a long period. At the first night of *The Village Opera* (6 February 1729) the audience produced "such Hissing and Clapping that the like was never known. . . . People got together, and fell a Hissing before the Performers utter'd a Word,"¹⁹⁰ and on the following night "some

¹⁹⁰ *Applebee's*, 15 February 1729.

Persons in the Gallery were so clamorous that the Play could not go on" until guards ejected the disturbers.¹⁹¹ After a third night, the managers laid the play aside for three weeks, hoping the spectators would forget their animosity. The *Flying Post* reported extensively its reception on 27 February 1729.

No sooner did poor Colin appear upon the Stage, but his Arrival was usher'd in with a Serenade of Cat Calls, Penny-Trumpets, Clubs, Canes, Hoarse Voices, whistling in Keys, Heels, Fists; and Vollies of whole Oranges; however, the Players went on with uncommon Intrepidity, and like the truly great Men, seem'd greater by opposition. The Audience call'd out for any other Play, Farce or Entertainment, but the *Peasants* seem'd too intent upon what they were about, to give Ear to them. This so exasperated the Spectators, that they mustered up all the Artillery they could possibly lay hold and made such an Uproar, during the whole *intended* Entertainment, that it was scarce possible to hear a Word the Actors said. As every Player came upon the Stage, they call'd upon him by his real, not fictitious Name, and Swore not a Man of them would come to his Benefit. When Mrs T—— appeared, they call'd out for a Quatern of Gin, to chear up her Spirits. The Word *Constable* being first mentioned in the Gallery, it ran round the House like Wild-fire; and immediately the general Cry was, *No Constable, No Constable*. At the Conclusion of the Play, a Fellow came upon the Stage, to put out the Lights with his long Pole, but a Gentleman broke it in two, and another taking a Candle out from one of the Sockets of the Sconces, his Example was immediately followed by several others, who soon clear'd them of their Lights, when a new kind of Shower compos'd of Candles fell thick as Hail on the Stage.

The preface to *Hecuba*, 2 February 1726, referred to a similar disturbance: "why this *Tragedy* did not succeed . . . It was not heard. A Rout of Vandals in the Galleries, intimidated the young Actresses, disturb'd the Audience, and prevented all Attention."

Other kinds of disturbing behavior affected actors and spectators. Mrs Trotter, in the preface to *The Revolution of Sweden*, emphasized her dislike of inattention by some of the spectators, some of whom enjoyed the company about them more than the performance. William Byrd recorded in his diary several occasions when he went to the playhouse, looked around briefly but did not stay (31 January 1718, 25 February 1718), and once admitted that he left because there "was no company at either" (5 November 1719). Perhaps still worse, on two occasions (1 February and 27 March 1718) he frankly recorded the fact that he slept. Both sleeping patrons

¹⁹¹ *Daily Post*, 8 February 1729.

and those bobbing in and out in restless search of diversion disturbed the even tenor of the house.¹⁹²

The theatres also became arenas in which individuals settled differences to the discomfort of more decorous patrons. At Drury Lane on 2 June 1719 a "Quarrel happening . . . betwixt a Gentleman and an Officer, they immediately drew their Swords, and the latter was wounded in the Arm."¹⁹³ At the premiere of *Chit Chat*, 14 February 1719, "Disorder happen'd in one of the Side Boxes, occasion'd by a Gentleman Drawing his Sword on a Footman, who was keeping Places."¹⁹⁴ Byrd, attending Lincoln's Inn on 19 December 1718, had a quarrel with some footmen about their wearing their hats. At Lincoln's Inn Fields, 30 April 1718, "A Gentleman sitting in a Side-Box pointed at a young Gentlewoman, which another Gentleman perceiving, and she being one of his Acquaintances, he went to him and challenged him: They made some passes at each other, which put the Play-House in an Uproar."¹⁹⁵

In spite of so much evidence to the contrary, in all probability the audiences week in and week out behaved with greater care to proper decorum than might seem likely. A play which successfully touched the town had a warm reception. A report in the *Weekly Journal or Saturday's Post*, 16 January 1720, on *The Half Pay Officer* and *Hob's Wedding* at Lincoln's Inn Fields indicated that "they have hit the Humour of the Town, and . . . take exceedingly well." Byrd, at the premiere of *Chit Chat*, 14 February 1719, remarked that it was well liked by nearly everyone. Southerne's Preface to *The Spartan Dame*, 11 December 1719, spoke of its success as being "extraordinary" through the "Favour of the Town, and indulging assistance of Friends." A revival of *The Merry Wives of Windsor* "was so perfectly played in all its parts, that the critics in acting universally celebrated the merit of the performers."¹⁹⁶ Thomas Baker described the reception of *The Fine Lady's Airs*, 14 December 1708, by a highly favorable audience: "as it had the Fortune to be well receiv'd, and by some of the best Judges esteem'd much preferable to any of my former, and as it was highly favour'd the Third Night with as beautiful an Appearance of Nobility, and other fine Ladies, as ever yet Grac'd a Theatre." A prologue or epilogue occasionally suggested a comfortable pleasure within the theatre, as in the Epilogue to *The Fine Lady's Airs*.

¹⁹² One wonders also at the implications of a notice in the *Daily Post*, 6 February 1725: "Lost from out of the Pit at Drury Lane . . . a small black and white Spaniel Dog."

¹⁹³ *Original Weekly Journal*, 4 June 1719. ¹⁹⁴ *Ibid.*, 21 February 1719.

¹⁹⁵ *Weekly Journal or Saturday's Post*, 3 May 1718.

¹⁹⁶ Davies, *Dramatic Miscellanies*, 1, 139.

*And when an Epilogue entirely pleases,
In blund'ring Jests, it takes the House to pieces;
The Pit smiles when the Gallery's misus'd,
The Gallery sniggers when the Pit's abus'd;
Side-Boxes wou'd with Ladies Foibles play,
But they themselves stand Buff to all we say,
For nothing strikes them Dead, but—Please to pay:*

The great range of response by an early eighteenth-century audience suggests one of the problems of the spectators. They wished to express their responses freely and clearly; they wished to make their verdict known, not only in general approval or disapproval of a play, but also for its casting, for the acting, and for the details of a production. Charles Johnson, reviewing the disastrous reception of his *Medea*, discussed the problem as follows.

It is difficult to account what Motive there can be for any, who wear the outward Forms of Gentlemen, to behave thus ill in a publick Assembly; it is most certain they might, by Means less noisy and ungrateful to all Ears but their own, shew their Dislike of any Performance; and I think they have a Right so to do in a decent and modest Manner, though it were to be wish'd they would suspend their Judgment without interrupting the Witnesses till the Cause was heard; that they would wait to the Conclusion of the Piece before they approv'd or condemn'd it, and then they ought not to go it with noise; because, tho' some dislike, others may approve, and they must in Consequence be offended and disturbed.

But the town had a long tradition of plain speaking and freedom of speech; Johnson's voice of moderation defined a method of preserving independence of judgment coupled with decorum, but the crucial part of the town did not yet feel ready to accept it.

The Course of Contemporary Criticism

ALTHOUGH the emphasis in this Introduction has been upon the organization of the playhouses and the means by which they provided London with entertainment, these matters are closely allied with the response of the public to the offerings of the theatres. Obviously much of this response is lost to us. Although the bills often indicated that a play had been selected because of requests, desire, or command, these are an inadequate basis for evaluating the critical views of the spectators. We may, of course, examine the reputations of plays as they appeared and re-appeared in the repertory season after season, and although this method has told us a good deal about the delicate mechanism by which a repertory system adjusts itself to changing taste and to the influx of new dramas, these variations in the popularity of individual plays or types are most revealing over quite long periods of time. For the short-term view, the most visible and, possibly, the most substantial judgments appear in the public press, supplemented and reinforced by the considered opinions of individuals as reflected in their letters, journals, and published criticism. Since most of these individual judgments—the comments in journals, diaries, and letters—did not appear in print during the period covered by this study, the most tangible printed influences come from the press.

At the opening of the century theatrical criticism in newspapers and magazines was infrequent and casual. Occasional comments upon plays appeared in a few periodicals in the late seventeenth century, but no one really attempted systematically to review the offerings of the theatres. A Londoner who wished to know the news of the stage and the status of individual plays sought out his informed friends or sat in the coffeehouses to hear the arguments over the state of the drama. When the first daily papers began publication in 1702, neither tradition nor their physical size made it likely that they could or would devote much space to the theatres. Their small size—ordinarily a single sheet printed on both sides—and emphasis upon foreign and domestic news and advertisements left little room for comment upon any subject. By the 1720's the daily press gave more space to theatrical news—a puff or two for forthcoming plays, dis-

putes or riots in the theatres, engagements of new singers, dancers, and actors—but these offered little suggestion of a critical view of the stage.

But the early years of the century also saw a constant increase in the number and kinds of periodicals: dailies, twice-a-week, weekly, monthly, those specializing in general news, others in political polemics, some dealing with informal comment, public affairs, or business. In some of those, especially the ones not narrowly specialized, the editors made occasional promises of an intention systematically to comment, criticize, or review new and revived plays, but the journals did not fully develop this intention. Perhaps the greatest stimulus to theatrical criticism came in the *Tatler* and *Spectator*, both of which discussed the stage frequently and might easily have turned to more deliberate reporting of the theatrical world. Although each occasionally offered interesting comment, regularity of penetrating appraisal was not achieved. In the next two decades other journals similarly turned occasionally to the stage as a subject of interest to readers: *The Female Tatler* (1709–10), *The Censor* (1715–17), *The Tea Table* (1724), *Pasquin* (1722–24), *The Plain Dealer* (1724–25), and some weeklies with longer lives: *London Journal*, *Applebee's*, *Mist's*, *Fog's*. Correspondents occasionally submitted letters dealing with a new play, the function of the drama, a defence or criticism of an author; occasionally a writer volunteered to become a regular contributor of theatrical comment without, apparently, ever securing the position he sought. Some plays, especially if they dealt with controversial subjects as did Cibber's *Nonjuror*, received extended though not necessarily careful discussion, and several periodicals kept up a running attack upon Cibber and his fellow managers at Drury Lane or against *The Conscious Lovers* or *Three Hours After Marriage*. Often lively and invigorating, this discussion often led nowhere, however; it frequently descended to tedious quarrels over details, irrelevancies, and personalities.¹⁹⁷

In spite of the uncertain direction of theatrical comment before 1730, writers tended to emphasize certain ideas which reflected or influenced the views of spectators as they attended the theatres, gossiped in coffee houses, and turned to the periodicals for confirmation or stimulus of their opinions. One dominant theme, especially strong in the first fifteen years of the century, concerned the morality of the theatres, an old problem which had been given new currency in 1698 by Jeremy Collier. Some

¹⁹⁷ The path of a particular play can be traced in the discussion of *The Conscious Lovers* (Drury Lane, 7 November 1722) in the works of John Dennis, the daily papers, *Freeholder's Journal*, *St. James's Journal*, and several pamphlets.

writers—Defoe, the Reverend Arthur Bedford, the propagandists for the Societies for the Reformation of Manners—kept alive an attack upon the stage.¹⁹⁸

These critics had no genuine interest in the drama as a form of art; their stand emphasized the effect of presumably licentious actions and speeches upon an audience thought to be extremely susceptible to immoral influences. They seized upon isolated passages in plays, any actions by performers which appeared injurious to the public welfare, and behavior of dramatists and spectators which alarmed the clergy and reformers.

The quick response of the moralists to any event which seemed to prove the iniquity of the stage is visible in the complex of events surrounding the Great Storm of 1703, a seemingly unlikely subject for propaganda against the theatres. But it served. Late in 1703 a disastrous storm rolled over England for two weeks with high winds and pelting rains. On the night of its greatest severity the theatre in Drury Lane acted (presumably through normal scheduling of its repertory) *Macbeth*. Jeremy Collier promptly seized upon a detail in the spectators' actions that night.

What Impression this late Calamity has made upon the *Play-House*, we may guess by their Acting *Macbeth* with all its Thunder and Tempest, the same Day: Where at the mention of the *Chimnies being blown down . . .* the *Audience* were pleas'd to *Clap*, at an unusual Length of Pleasure and Approbation. And is not the meaning of all this too intelligible? Does it not look as if they had a Mind to out-brave the Judgment? . . . Was it possible? Mirth at such a Season! Satisfactory Plaudits on such an Occasion! What can you call This, but another Prodigy of Horrour, to be chronicled with the Storm?¹⁹⁹

When, a few days later, the theatres staged *The Tempest*, the moralists took the staging of that play as a deliberate flouting of the will of God in punishing England's sins by sending a great storm.

Allied with the views of the moralists was the conviction that the function of the stage was to promote virtue and to teach an abhorrence of vice. As the Prologue to *Injured Virtue* (1714) emphasized:

*For it was first the sole Intent of Plays,
To punish Vice, and give to Virtue Praise.*

Some writers, especially the moralists, expressed this view with deep conviction; others seemed merely to utter it out of a sense of duty to

¹⁹⁸ A comprehensive view of the controversy appears in Joseph Wood Krutch's *Comedy and Conscience after the Restoration* (rev. ed. [New York, 1949]), especially chapters V, VI, and VII.

¹⁹⁹ *Mr Collier's Dissuasive from the Play-House* (London, 1704), pp. 15, 18-19.

tradition or as a useful basic point in any discussion of the beneficial role of the theatre in society. Many asserted, of course, that the theatre ought also to entertain or give pleasure; but nearly everyone implied, sometimes sincerely, sometimes with tongue in cheek, that, of course, virtue is superior to pleasure and must unmistakably have first place. Even though a critic might intend to view a play as a work of art, he nearly always felt the influence of an underlying assumption that the stage, like the pulpit, had a moral duty to perform. Many spectators, in all probability, came to the playhouses giving lip-service to the doctrine of morality as the first aim of drama only to lay it aside to enjoy wholeheartedly the pleasure of a particular performance.

Another common assumption in theatrical comment was that the present age—the 1710's, the 1720's, or whatever moment a writer considered—was inferior to the past. Taste had declined; the quality of writing had lessened. After Congreve and Vanbrugh ceased to write for the stage, the lament arose that true comedy had died or, after Steele left the theatre, that wit ended with Congreve and Steele. In tragedy greatness had departed when Otway and Dryden left the stage. The past always seemed brighter than the present. Shakespeare, Beaumont, Fletcher, and Jonson were the great dramatists of pre-Restoration times; Wycherley, Etherege, Congreve, Dryden, and Otway of pre-1700 days. As the Epilogue to *The Cares of Love* (1 August 1705) stated:

*Old Shakespear's Genius Now is laid aside,
And Johnson's Artful Scenes in vain are try'd;
Otway and Wycherley, tho' Bards Divine,
Whose Nervous Passion, Wit and Humour shone,
To empty Benches to our Cost we Play:
To Sense too Faithful, thus We lose our Pay.*

Although Rowe, Vanbrugh, Addison, Steele, and Cibber had admirers, the 1720's often felt faint-hearted about the drama of their own century. For example, *Mist's Weekly Journal*, 20 November 1725, asserted:

The tiresome dull Round of the same Plays over and over again, at both the Theatres, would make one readily imagine, that either Wit is at a very low Ebb amongst us, or the Managers are grown insufferably lazy, or the Spectators come with no other Design, than to while away three awkward Hours. . . . Probably it is to a Spice of all these together that the present Calm of Humour is owing. Or has it so spent itself in the last Ages, that it sleeps in ours, and will no longer be able to recover its Spirits again till our Great Grand-daughters sparkle in the Boxes?

Or, as Pope expressed it in the *Epistle to Augustus*:

*All this may be; the People's Voice is odd,
It is, and it is not, the voice of God.
To Gammer Gurton if it give the bays,
And yet deny the Careless Husband praise,
Or say our Fathers never broke a rule;
Why then, I say, the Public is a fool.
But let them own, that greater Faults than we
They had, and greater Virtues, I'll agree.*

Some of this disdain for the present appeared in a more critical attitude towards new plays. Possibly this mood was more apparent than real, in the sense that more published theatrical comment concentrated attention upon the cold receptions or the hissing and catcallings on many first nights. In addition, the increase in the number of theatres naturally allowed opportunities for more new plays, without, necessarily, an increase in the number of *good* new plays. Hence, a conviction of the weakness of the present age grew. The point might be made as Thomas Rundle stated it in a letter written around March 1720: "in this midnight of dramatic wit, a thing that shines no brighter than a glow worm, will call our eyes to it, and amuses a spectator."²⁰⁰ In another vein, the *Weekly Journal or Saturday's Post*, 10 February 1722, compared the success of *The Drummer* at its revival on 2 February 1722 with its poor reception at the premiere some years before; the journal laid its earlier cool reception to the fact that it then "was supposed to come from one of no Reputation in Parnassus, therefore the Publick could see nothing in it. . . . This Circumstance should mortifie the Vanity of Writers, who value themselves upon the Vogue of the Town, since it is plain, that . . . the Publick seems to have no Judgment of its own." And sometimes a new play thought worthy of a better reception had a dispiriting first night because of the low taste of the public. For example, writing of the premiere of *Belisarius* on 14 April 1724, the *Weekly Journal or Saturday's Post*, 18 April 1724, stated: "But how contemptible an Opinion must the next Generation have of this Age, if it should be known amongst them, that the first Night this Tragedy appear'd upon the Stage, it did not bring half a House, because it happen'd to be acted upon a Masquerade Night."

In a similar vein writers expressed the belief that the present age had succumbed to the attraction of novelty and foreign importations. A prologue spoken at the Haymarket, 20 February 1724, lamented:

²⁰⁰ *The Letters of the late Thomas Rundle* (Gloucester, 1789), pp. 11-12.

*New Artists, new Machines, new Dances rise,
('Tis Pity Novelty can't make ye wise,)
Now sbrill Cutzoni reigns, and Harlequin
And Faustus tbunders tbrou' the magick Scene.
His Spells, this mighty Necromancer forms,
How strangely does the subtle Witchcraft spread?
His Windmill turns in ev'ry frantick Head?*²⁰¹

In spite of the great popularity of pantomime, many stalwart defenders of true English taste regarded it as low and barbaric buffoonery, unworthy of the attention so many foolish people gave it. As *Pasquin*, 4 February 1724, expressed it:

Between the fashionable *Gout* for Opera's on the one Hand, and the more unaccountable Curiosity for I know not what [Pantomime] on the other, all Taste and Relish for the manly and sublime Pleasures of the Stage are as absolutely lost and forgotten, as though such Things had never been. Custom indeed so far prevails, that the Play (in Point of Order only) precedes the Dance; but 'tis visible that the Audience languishes through the whole Representation, and discovers the utmost Impatience till *Harlequin* enters, to relieve them from the Fatigue of Sense, Reason, and Method, by his most incomprehensible Dexterities.

The *Universal Spectator*, 10 April 1731, looked with sorrow upon the contemporary scene.

In the present Condition of Theatrical Entertainments, the true End of the Stage is almost wholly lost; we go not thither to see Folly exposed, but to see it acted; whence the Paradox is solved, That the most applauded Pieces for some Years past in our Theatres, have not been the Composition of *Poets*, but of *Dancing-Masters*.

This critical attitude implied that spectators no longer genuinely wished to have their minds elevated by the drama. The Prologue to *The Beggar's Wedding*, 29 May 1729, emphasized this point.

*Fruitless has Nature join'd the Poet's Art,
Vice to suppress, and Virtue to impart;
A good Machine alone can win the Heart.*

.....
*What, please the Mind! No, rather take the Eye,
On Carpenters, not Poets we rely.*

Mist's Weekly Journal, 14 January 1727, stressed the rage for the "irrational class" of entertainments (operas, rope-dancing, Italian farces, and panto-

²⁰¹ See *British Journal*, 29 February 1724.

mimes). The writer added: "The *rational* . . . can be only *Tragedy* and *Comedy*. And to what a low Ebb of Success these two Branches are shrunk, the Receipts of the Play-Houses, (when they are ventur'd *nakedly* to the Town), are mournful Evidences."

As is readily apparent, Italian opera and *commedia dell'arte* came in for ridicule from many who saw in it foreign novelty, effeminacy, and luxury, with both opera and foreign performers foolishly and lavishly admired by many Englishmen who should have known better. Almost from the first appearance of Italian opera in London, writers had lightly or caustically lamented the "fashionable Gout" for it; the *Tatler* and *Spectator* are cases in point. As the Prologue to *The Fashionable Lover*, April 1706, emphasized, in the past

*The Poets Labour, then the Player grac'd,
E're SHAKESPEAR was with Mimmickry debas'd.
As Foreign Opera's were so much known,
And squawling Songsters so bewitch'd the Town.*

Because both the operas and foreign plays were uttered in languages which relatively few Englishmen understood well, their popularity seemed faddish, irrational, foolish. Lamenting a proposal to bring a foreign company to London, the *Weekly Journal or Saturday's Post*, 5 October 1717, argued that the "only Plea offered for this Attempt" was the fact that the King was "perfect Master of the French Tongue," an argument of little weight, the writer thought, since few Englishmen had the same facility. Opera never really escaped attack, for many objected to the high salaries paid Italian singers as contrasted with lower ones for English actors; others felt that Italian music displaced native melodies. Occasionally, as in the *British Journal*, 9 January 1731, a writer expressed the belief that the English genuinely loved music and that, since the words of Italian opera were "below Criticism," English operas, if phrased well to fine music, could restore native supremacy in this realm. He cited Addison's *Rosamond* as an example.

Of course, the other side of the coin showed itself. Writers defended many new plays, perhaps over-admiring them as much as others underrated them. Some saw pantomime and spectacle not only as good entertainment but as contributing to the invention of new scenes, machines, decorations, and ingenious designs. Others saw in the love of opera a reflection of English liking for fine music and in ballad opera a resurgence of native popular music. Commentators emphasized also that the broadening

of the evening's show brought to the theatre an array of talents and entertainments to please wider segments of the public. As Richard Leveridge pointed out in the preface to *Pyramus and Thisbe*, 11 April 1716: "As Diversion is the Business of the Stage, 'tis Variety best contributes to that Diversion." *Pasquin*, on 4 March 1724, discussing pantomime, made the point that "I would not here be thought to condemn Dancing in general; I know it is an Entertainment very proper for the Stage, and may artfully be made use of to divert the Spectator, when Necessity requires that some considerable Time be spent between the Acts."

On the whole, however, it remained for the 1730's to develop more fully the principle of dramatic criticism as a proper function of a newspaper or journal, and although the following decades did not materially alter some of these undercurrents of taste, many new and vigorous journals made criticism more lively, more systematic, occasionally more sophisticated and penetrating. The first thirty years of the century made a beginning of dramatic criticism in the public press, but it remained for the *British Journal*, *Universal Spectator*, *Grub Street Journal*, and *Prompter* to look at the theatre fully and continuously. In turn, some of the daily newspapers which had begun publication in the 1710's and 1720's devoted more space to dramatic criticism; for example, the *Daily Journal* in the 1730's often reprinted essays from the *Prompter* and had at one time a very illuminating series of its own entitled "The Occasional Prompter." It is to these that one must turn to see the full course of theatrical criticism which the opening years of the century initiated.

THE THEATRICAL SEASONS

1700-1717

A NOTE ON THE CALENDAR

FOR a discussion of the principles upon which the calendar of performances has been based, the reader should consult the Preface to this part of the work. For the convenience of the reader, however, some essential matters are reviewed briefly here.

First of all, the season is the unit of organization, and entries are arranged chronologically. Each season is a self-contained unit, with a brief introductory note stating the principal performers in each company. For the first performance of a play we give the full title as advertised and (if known) the cast; for successive ones a reference to a previous cast. (For a discussion of the "ladder" system of reference, see the Preface.) Similarly, some listings of songs, dances, pieces of instrumental music, and other entertainments may refer the reader to a previous offering in the same season.

Secondly, in the calendar of performances for the period 1700–1729 we have attempted to list every performance of plays, operas, and public concerts; but, with the exception of concerts, the calendar is devoted to recording the performances of spoken and musical drama. Consequently, puppets, pantomime unaccompanied by play or musical drama, and entertainments of dancing, tumbling, and acrobatics not associated with a dramatic piece are not recorded.

Finally, the organization of the bills into a format has made it impossible to reproduce typographically the structure of the bill itself. The entries are divided into (1) the play and afterpiece (if any), with casts and announced prologues or epilogues; (2) Dancing, Singing, Music, and (occasionally) Entertainments; and Comment. In each of these fidelity to fact takes precedence over reproduction of typography. Because quotation marks have been avoided, brackets are used to indicate paraphrasing of the bill at those points where confusion is likely between summary and reproduction of the language of the advertisement.



SEASON OF

1700-1701

AT THE opening of the eighteenth century the London theatrical situation was essentially that which had come into being in 1695. In that year a revolt of the players against the United Company had restored theatrical competition, and in 1700-1701 Londoners turned for stage plays to Drury Lane, under the direction of Christopher Rich, and to Lincoln's Inn Fields, under the management of Thomas Betterton, who in 1695 had led the rebellion of the actors. In addition, Dorset Garden was occasionally open for concerts and other musical attractions.

As none of these playhouses advertised regularly in the newspapers, records of their performances are incomplete. The principal sources are the entries of Lady Morley's attendance at Drury Lane¹ and occasional notices, chiefly for benefits and special occasions, which the managers inserted in weekly and other journals. Hence, there are several new plays which are entered only under the month in which they probably first appeared.

Although both Drury Lane and Lincoln's Inn Fields apparently offered full seasonal repertories, with possibly a summer season at each house, there are indications that the playhouses were not particularly prosperous at this time. On 2 August 1701 William Morley wrote to Thomas Coke: "I believe there is no poppet shew in a country town but takes more money than both the play houses. Yet you wonder that immorality and profaneness should reign so much as it does."² On the score of immorality the legal authorities also attacked the players. On 29 November 1700 Hodgson, an actor, was convicted of using "prophanely and jestingly the name of God upon the Stage" and fined £10; in December the Grand Jury of Middlesex made a

¹ Hotson, *The Commonwealth and Restoration Stage*, pp. 378-79.

² Cowper MS., II, 434.

presentment against the immorality of plays; and Krutch records several indictments of players for using profane, irreligious, or immodest language upon the stage.³

The known personnel for the two principal playhouses during this season include the following.

DRURY LANE. *Actors:* Bullock, Carnaby, Cibber, Cross, Fairbank, Griffin, Haines, Johnson, Kent, Mills, Norris, Penkethman, Simpson, Smith, Thomas, Toms, Wilks, Williams. *Actresses:* Mrs Baker, Mrs Kent, Mrs Knight, Mrs Lucas, Mrs Moore, Mrs Oldfield, Mrs Powell, Mrs Rogers, Mrs Stephens, Mrs Temple, Mrs Verbruggen.

LINCOLN'S INN FIELDS. *Actors:* Arnold, Baily, Berry, Betterton, Booth, Bowen, Bowman, Boyse, Bright, Corey, Dogget, Freeman, Harris, Hodgson, Husbands, Knap, Leigh, Pack, Powell, Trout, Underhill, Verbruggen. *Actresses:* Mrs Barry, Mrs Bowman, Mrs Bracegirdle, Mrs Bright, Mrs Budd, Mrs Lawson, Mrs Leigh, Mrs Martin, Mrs Porter, Miss Porter, Mrs Prince, Mrs Willis, Miss Willis. *Dancer:* Labbe.

September 1700

- Wednesday 25* **THE VIRTUOSO.** *Cast not listed.*
LIF *MUSIC.* An Entertainment of Musick, never performed in Publick before, by the famous Mons Li Rich, lately arrived from the Court of Poland: being the only and last Time of performing the said Entertainment, or any other, by reason of his sudden return to the said Kingdom.
COMMENT. Benefit Hodgson and Bowen.

October 1700

- DL** **THE PERJURED HUSBAND;** or, The Adventures of Venice. *Cast not listed,* but edition of 1700 lists: Count Bassino – Mills; Armando – Simpson; Alonzo – Thomas; Pizalto – Norris; Ludovico – Fairbank; Placentia – Mrs Kent; Aurelia – Mrs Oldfield; Florella – Mrs Baker; Lady Pizalto – Mrs Moore; Lucy – Mrs Lucas. Prologue (by a gentleman) spoken by Mrs Oldfield. Epilogue by Mr B [William Burnaby?] spoken by Haines.
COMMENT. [By Susanna Centlivre. Date of premiere unknown. Published 22 Oct.]
 Preface: It wanted only the addition of good Actors, and a full Town to have brought on a Sixth Night.

³ Krutch, *Comedy and Conscience after the Restoration*, pp. 170-71.

THE PILGRIM. <i>Cast not listed.</i>	Saturday 19 DL
THE CONSTANT COUPLE. <i>Cast not listed.</i>	Saturday 26 DL
THE LONDON CUCKOLDS. <i>Cast not listed.</i>	Tuesday 29 DL

November 1700

CONCERT.	Monday 4 At Court
MUSIC. The Words made by Mr Motteau, and set by Mr Eccles.	
THE OLD BACHELOR. Advertised but dismissed.	Friday 8 DL
COMMENT. <i>English Post</i> , 8-11 Nov.: There was a full House . . . but Capt Griffin, who was chief actor therein, being taken ill, they were dismissed all having their money returned.	
THE PILGRIM. <i>Cast not listed.</i>	Tuesday 19 DL
THE PROPHETESS. <i>Cast not listed.</i>	Tursday 21 DL
COMMENT. For the Entertainment of his Excellence the Envoy Extraordinary from the Kingdom of Tripoli.	
LOVE AT A LOSS; or, Most Votes Carry It. <i>Cast not listed</i> , but edition of 1701 lists: Beaumine - Wilks; Phillabell - Mills; Constant - Williams; Grandfoy - Toms; Cleon - Cibber; Bonsot - Pinkethman; Lesbia - Mrs Knight; Miranda - Mrs Verbruggen; Lucilia - Mrs Oldfield; Lysetta - Mrs Powell. Prologue. Epilogue spoken by Mrs Knight.	Saturday 23 DL
COMMENT. [By Catherine Trotter. Premiere.]	
HENRY VIII. Archbishop - Underhill.	LIF
COMMENT. [This performance is conjectured from Luttrell's statement (Luttrell, IV, 712), "the actors ridiculed a christning, and Underhill represented the archbishop," and from the performance on Monday 25.]	
HENRY VIII. <i>Cast not listed</i> , but see 23 Nov.	Monday 25 LIF
THE PLAIN DEALER. <i>Cast not listed.</i>	Wednesday 27 DL
MARRIAGE A LA MODE. <i>Cast not listed.</i>	Friday 29 DL

December 1700

THE AMBITIOUS STEPMOTHER. <i>Cast not listed</i> , but edition of 1701 lists: Artaxerxes - Verbruggen; Artaban - Booth; Memnon - Batterton; Mirza - Freeman; Magas - Bowman; Cleanthes - Pack; Orchanes - Baily; Artemisa - Mrs Barry; Amestris - Mrs Bracegirdle; Cleone - Mrs Bowman; Beliza - Mrs Martin. Prologue spoken by Batterton. Epilogue spoken by Mrs Bracegirdle.	LIF
COMMENT. [By Nicholas Rowe. Date of premiere unknown.]	

- Wednesday 4* THE PROPHETESS. *Cast not listed.*
DL
- Thursday 5* THE ISLAND PRINCESS. *Cast not listed.*
DL
- Friday 6* RULE A WIFE AND HAVE A WIFE. *Cast not listed.*
DL COMMENT. *Post Boy*, 5-7 Dec.: The Actors of the Theatre Royal, finding the Inconveniency to the Gentry of Playing so late at night, are resolved to continue, beginning their Plays at the Hour of Five every Day, as exprest in their Bills.
- Monday 9* LOVE MAKES A MAN; or, The Fop's Fortune. *Cast not listed*, but edition of 1701 lists: Antonio - Bullock; Charino - Cross; Don Lewis - Penkethman; Carlos - Wilks; Cludio - Cibber; Sancho - Norris; Governour - Simpson; Don Duart - Mills; Don Manuel - Toms; Angelina - Mrs Temple; Louisa - Mrs Verbruggen; Elvira - Mrs Knight; Honoria - Mrs Moor. Prologue. Epilogue.
COMMENT. [By Colley Cibber. Premiere.]
- Wednesday 11* CONCERT.
YB MUSIC. Vocal and Instrumental. Compos'd by Dr John Blow, for the late Anniversary Feast of St Cecilia.
COMMENT. Benefit Dan Williams. At Mr Reason's Musick Room in York Buildings. At 8 P.M.
- Thursday 12* LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec.
DL
- Friday 13* LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec.
DL DANCING. At the end of Act II a French Scaramouch.
COMMENT. *London Post*, 13-16 Dec.: There being a French Scaramouch Dance betwixt the second and third Acts, a certain Person went in a Frolick, Incognito, up into the upper Gallery, and so pelted the Dancers with Oranges, that they were forced to quit the Stage, and the Play-house was all in an Uproar; but some of the Auditory perceiving who threw them, cryed out, fling him down into the Pit, which so startled him, that he was forced to make the best of his way down Stairs; however, a Constable having been sent for in the mean time, he was secured.
Preface to *Ximena* (1719): *The Fop's Fortune* lagg'd on the Fourth Day and only held up its Head by the Heels of the French Tumblers.
- Saturday 14* LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec.
DL
- Wednesday 18* LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec.
DL
- Saturday 21* THE SILENT WOMAN. *Cast not listed.*
DL
- Friday 27* VOLPONE; or, The Fox. *Cast not listed.*
DL COMMENT. For the entertainment of the Ambassador from Tripoli.
- Saturday 28* THE MARRIAGE HATER. *Cast not listed.*
DL

January 1701

- LIF THE LADIES VISITING DAY. *Cast not listed*, but edition of 1701 lists: Courtine - Betterton; Polidore - Verbruggen; Sir Testy Dolt - Dogget; Supple - Trout;

Ned - Pack; Strut - Bright; Saunter - Bowman; Sir Thrifty Gripe - Leigh; Lady Lovetoy - Mrs Barry; Fulvia - Mrs Bracegirdle; Lady Dolt - Mrs Bowman; Mrs Junket - Mrs Lawson; Lady Autumn - Mrs Leigh; Olivia - Mrs Prince; Mrs Ruffly - Mrs Willis; Lady Weepwell - Mrs Lawson; Lady Drawle - Mrs Martin; Flora - Mrs Budd; Lettice - Mrs Porter. Prologue. Epilogue spoken by Mrs Prince.

COMMENT. [By William Burnaby. Date of premiere unknown. Published 27 Feb.]

THE JEW OF VENICE. *Cast not listed*, but edition of 1701 lists: Bassanio - Betterton; Antonio - Verbruggen; Gratiano - Booth; Lorenzo - Baily; Shylock - Dogget; Duke of Venice - Harris; Portia - Mrs Bracegirdle; Nerissa - Mrs Bowman; Jessica - Mrs Porter. Prologue written by Bevil Higgons: The Ghosts of Shakespear and Dryden arise Crown'd with Lawrel. Epilogue.

COMMENT. [By George Granville, Lord Lansdowne. Date of premiere unknown. Published by 19-23 Jan.]

THE TEMPEST. *Cast not listed*.

Wednesday 1
DL

THE ISLAND PRINCESS. *Cast not listed*.

Tbursday 2
DL

ALL FOR LOVE. *Cast not listed*.

Tuesday 7
DL

THE RELAPSE. *Cast not listed*.

Tbursday 9
DL

THE INDIAN QUEEN. *Cast not listed*.

Saturday 11
DL

LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec. 1700.

Wednesday 15
DL

TIMON OF ATHENS. *Cast not listed*.

Friday 17
DL

VENICE PRESERVED. *Cast not listed*.

Saturday 18
DL

THE PLAIN DEALER. *Cast not listed*.

Tbursday 23
DL

THE CONSTANT COUPLE. *Cast not listed*.

Saturday 25
DL

KING ARTHUR. *Cast not listed*.

Wednesday 29
DL

CONCERT.

Friday 31
DL

MUSIC. Vocal Entertainments by Signor Mancini, formerly Servant to the late King of Spain.

February 1701

KING ARTHUR. *Cast not listed*.

Saturday 1
DL

THE UNHAPPY PENITENT. *Cast not listed*, but edition of 1701 lists: Charles VIII - Mills; Duke of Lorrain - Wilks; Archduke of Austria - Williams; Duke of Britannie - Griffin; Graville - Thomas; Du Law - Simpson; Brisson - Smith; Du Croy - Toms; Neapolitan Lords - Kent and Fairbank; Margarita - Mrs Rogers; Ann - Mrs Oldfield; Madame de Bourbon - Mrs Powell. Prologue spoken by Mrs Oldfield.

Tuesday 4
DL

COMMENT. [By Catherine Trotter. Premiere.]

- Friday 7* THE TEMPEST. *Cast not listed.*
 DL
- Thursday 20* ALEXANDER. *Cast not listed.*
 DL
- Saturday 22* ALEXANDER. *Cast not listed.*
 DL

March 1701

- LIF THE DOUBLE DISTRESS. *Cast not listed*, but edition of 1701 lists: Darius – Bowman; Cleomedon – Booth; Cyraxes – Verbruggen; Rheusares – Arnold; Tygranes – Husbands; Leamire – Mrs Barry; Cytheria – Mrs Bracegirdle. Prologue. Epilogue spoken by Miss Porter.
COMMENT. [By Mary Pix. Date of premiere unknown. Published 3 April.]
- LIF THE CZAR OF MOSCOVY. *Cast not listed*, but edition of 1701 lists: Demetrius – Hodgson; Zueski – Booth; Bassilius – Boyle [Boyce?]; Zaporius – Nap; Rureck – Pack; Bosman – Berry; Carclos – Arnold; Fedor – Harris; Manzeck – Freeman; Alexander – Bowman; Sophia – Mrs Leigh; Marina – Mrs Bowman; Zarriana – Mrs Barry; Terresia – Mrs Martin. Prologue. Epilogue written by William Burnaby.
COMMENT. [By Mary Pix. Date of premiere unknown. Published 15 April.]
- Saturday 1* DI THE HUMOURS OF THE AGE. *Cast not listed*, but edition of 1701 lists: Freeman – Toms; Wilson – Mills; Railton – Wilks; Justice Goose – Johnson; Quibble – Bullock; Pun – Penkethman; Tremilia – Mrs Rogers; Lucia – Mrs Verbruggen; Miranda – Mrs Oldfield; Pert – Mrs Moor. Prologue spoken by Wilks. Epilogue spoken by Quibble and Pun and Mrs Rogers.
COMMENT. [By Thomas Baker. Premiere.]
- Monday 3* YB CONCERT.
MUSIC. New Vocal and Instrumental.
COMMENT. Benefit for Widow of the late Mr William Hall, who formerly had the Consort of Musick at his House in Norfolk-street. At 8 P.M.
- Tuesday 4* DL THE TEMPEST. *Cast not listed.*
- Thursday 6* LIF THE COMMITTEE. Teague – Bowen.
COMMENT. Benefit William Bowen, the famous Comedian . . . who has for some months discontinued Acting, on account of some Difference between him and the rest of the Sharers in the New Theatre; . . . it's the Opinion of the best Judges in Town, that no person in either of the Theatres, can come so near the Performance of the famous Original Mr Lacy as he can.
- Monday 10* YB CONCERT.
MUSIC. Vocal and Instrumental, particularly that celebrated Song, set by the late Mr Henry Purcell (for the Yorkshire Feast) the best Master of each Profession in England performing their Parts.
COMMENT. Benefit the Widow of Thomas Williams, who perform'd in the Theatre Royal. At 8 P.M.
- Thursday 13* DL THE HUMOURS OF THE AGE. *Cast not listed*, but see 1 March.

LIKE TO LIKE; or, A Match Well Made. <i>Cast not listed.</i>	Saturday 15 DL
THE FOX [Volpone]. <i>Cast not listed.</i>	Tuesday 18 DL
THE JUDGMENT OF PARIS. <i>Cast not listed</i> , but Congreve lists: Juno – Mrs Hodgson; Pallas – Mrs Bowman; Venus – Mrs Bracegirdle.	Friday 21 DG
COMMENT. [By William Congreve. Premiere.]	
Congreve wrote on 26 March: I wished particularly for you on Friday last, when Eccles his music for the prize was performed in Dorset Garden, and universally admired. Mr Finger's is to be to-morrow; and Russel and Weldon's follow in their turn. . . . The number of performers, besides the verse-singers, was 85. The front of the stage was all built into a concave with deal boards; all which was faced with tin, to increase and throw forwards the sound. It was all hung with sconces of wax-candles, besides the common branches of lights usual in the playhouses. The boxes and pit were all thrown into one; so that all sat in common; and the whole was crammed with beauties and beaux, not one scrub being admitted. The place where formerly the music used to play, between the pit and the stage, was turned into White's chocolate-house. . . . Our friend Venus performed to a miracle; so did Mrs Hodgson Juno. Mrs Boman was not quite so well approved in Pallas.—Congreve to Keally, in Congreve, I, 71-72.	
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed.</i>	Monday 24 DL YB
CONCERT.	
MUSIC. Vocal and Instrumental, by the best Masters; also several new Songs set for that occasion, and a particular performance of instrumental Musick by Signior Volumner.	
COMMENT. Benefit Mrs Hodgson and Signior Baptist. The Musick will begin between 8 and 9 at night.	
THE OLD BACHELOR. <i>Cast not listed.</i>	Tuesday 25 DL
COMMENT. Post Boy, 22-25 March: There is great Expectation from the Boy that this Day Dances at the King's Play-House, he being reputed to perform equal to Monsieur Ballon.	
CONCERT.	Wednesday 26 YB
MUSIC. Vocal and Instrumental, with new Pieces of Musick; and particular Performances of Instrumental Musick, by Mr Dean. And likewise an Extraordinary Italian Song Perform'd by a Boy, lately arriv'd from Italy, being the first time of his Singing in Publick in England.	
COMMENT. Benefit Mr Dean and Mr Manshipp. To begin exactly at 8 a Clock, by reason the Performance will be somewhat longer than usual in that Place.	
THE ALCHYMIST. <i>Cast not listed.</i>	Thursday 27 DL
THE JUDGMENT OF PARIS. <i>Cast not listed</i> , but see 21 March.	Friday 28 DG
COMMENT. The Performance of the Musick Prize, Compos'd by Mr Finger; . . . beginning at 5 of the Clock, places may be had in both the first and second Galleries; the profit arising from thence being for the Performers.	

April 1701

LIF LOVE'S VICTIM; or, The Queen of Wales. *Cast not listed*, but edition of 1701 lists: Rhesus - Betterton; Tyrelius - Mrs Porter; Morganius - Pack; Vaunutius - Bayly; King of Bayonne - Booth; Dumnaeus - Hodgson; Druid - Boman; Guinoenda - Mrs Bracegirdle; Manselia - Miss Willis; Queen of Bayonne - Mrs Barry. Prologue spoken by Betterton. Epilogue written by William Burnaby and spoken by Mrs Porter.

COMMENT. [By Charles Gildon. Date of premiere unknown. Published 20 May.]

DL SIR HARRY WILDAIR. *Cast not listed*, but edition of 1701 lists: Sir Harry Wildair - Wilks; Colonel Standard - Mills; Fireball - Johnson; Marquis - Cibber; Beau Banter - Mrs Rogers; Clincher - Pinkethman; Dicky - Norris; Shark - Fairbank; Ghost - Mrs Rogers; Lord Bellamy - Simpson; Lady Lurewell - Mrs Verbruggen; Angelica - Mrs Rogers; Parly - Mrs Lucas. Prologue. Epilogue.

COMMENT. [By George Farquhar. Date of premiere unknown. Published 13 May.]

Tuesday 1 THE ALCYHMIST. *Cast not listed*.

DL

Saturday 5 THE RIVAL QUEENS. *Cast not listed*.

DL

Tuesday 8 KING ARTHUR. *Cast not listed*.

DL

Friday 11 CONCERT.

DG MUSIC. Purcell's Music for the Prize.

COMMENT. The profit of the Galleries are for the Benefit of Mr Dogget and Mr Wilks, they having Farmed it of the Performers. [See 21 March.]

Saturday 12 CAIUS MARIUS. *Cast not listed*.

DL

May 1701

Thursday 1 ROPE DANCING.

MF

ENTERTAINMENTS. [By] four of the most Famous Companies as ever were in England (being the very same that were opposite to the Cross-Daggers in Smithfield last Bartholomew-Fair) who perform such variety of Curiosities both in Dancing, Walking on the Slack Rope, and Tumbling, as far surpass any ever yet seen.

MUSIC. You will likewise be entertain'd with that variety of Musick as was never in this Fair before.

COMMENT. At Mr Barnes and Finly's Booth (known by the name of the Monument Booth) in Brook-Field-Market near Hyde-Park Corner.

Friday 2 SIR HARRY WILDAIR. *Cast not listed*, but see April entry.

DL

Saturday 3 SIR HARRY WILDAIR. *Cast not listed*, but see April entry.

DL

CONCERT.

MUSIC. Vocal and Instrumental, all new composed by Mr Barrett.

COMMENT. Benefit Mrs Haines. Beginning between 8 and 9 of the Clock.

Monday 5
YB

[THE JUDGMENT OF PARIS.] *Cast not listed*, but see 21 March.

COMMENT. The Prize Musick, Compos'd by Mr Weldon, the Profits of the Galleries being for the Benefit of Mr Dogget and Mr Wilks, they having Farm'd 'em of the Performers. [See 21 March.]

Tuesday 6
DG

THE VIRGIN PROPHETESS; or, The Fate of Troy. *Cast not listed*, but edition of 1701 lists: Menelaus – Mills; Ulysses – Griffin; Phorbas – Smith; Neoptolemus – Sympson; Paris – Wilks; Astianax – Carnaby; Accestes – Toms; Helen – Mrs Oldfield; Cassandra – Mrs Rogers; Selena – Mrs Baker. Prologue. Epilogue.

COMMENT. [By Elkanah Settle. Advance notice in *Post Boy*, 3-6 May, may indicate premiere on this day, but possibly delayed to 15 May.]

Monday 12
DL

THE VIRGIN PROPHETESS. *Cast not listed*, but see 12 May.

COMMENT. And this is Publish'd to request all Persons of Quality not to come behind the Scenes, it being otherwise impossible to move the great Changes of them thro' the Play.

Thursday 15
DL

THE VIRGIN PROPHETESS. *Cast not listed*, but see 12 May.THE VIRGIN PROPHETESS. *Cast not listed*, but see 12 May.

CONCERT.

MUSIC. English, Italian, and French performed by John Abell.

COMMENT. By command of several of the Nobility and Gentry. No Person to go into the Box or Pit, but the Subscribers. The first gallery 3s., the upper gallery 1s. 6d. At 6 P.M.

Monday 19
DL

Tuesday 20
DL

Wednesday 21
DG

SIR HARRY WILDAIR. *Cast not listed*, but see April entry.

Wednesday 28
DL

LOVE'S LAST SHIFT. *Cast not listed*.

Friday 30
DL

Saturday 31
DL

THE BATH; or, The Western Lass. *Cast not listed*, but edition of 1701 lists: Lord Lovechace – Griffin; Sir Oliver Oldgame – Norris; Sir Carolus Codshead – Johnson; Collonel Philip – Mills; Charles – Pinkiman; Harry – Bullock; Crab – Cibber; Lydia – Mrs Knight; Sophronia – Mrs Rogers; Delia – Mrs Kent; Gillian – Mrs Verbruggen; Combrush – Mrs Moor; Dearnwell – Mrs Stephens; Sisse – Mrs Baker. Prologue spoken by Cibber. Epilogue, being a Satyr upon May-Fair, spoken by Pinkeman.

COMMENT. [By Thomas D'Ursey. Premiere.]

Preface: The stopping of it from Acting by Superior command, doing me no manner of Injury, (tho it might the Play-house) but only for two or three days disappointing my friends; the Cause is so trivial . . . for taking the Poetical Licence of making the Mad man in my Scene Satyrically drink a Health, altering it into a modest phrase, (tho somewhat too familiar).

June 1701

CONCERT.

MUSIC. All the pieces of Musick contending for the Prize.

COMMENT. The Gallerys being at the same rates as at the single performances. Benefit Dogget and Wilks, they having farmed the performers. [See 21 March.]

Tuesday 3
DG

- Tbursday 5* THE SILENT WOMAN. *Cast not listed.*
DL
- Saturday 7* LOVE MAKES A MAN. Advertised but deferred. *Cast not listed.*
DL
COMMENT. Benefit for Pinkethman, [but] no plays being Allow'd to be Acted at either Theatre the Friday or Saturday before Whitsunday next, . . . Love makes a Man . . . is deferr'd till Friday the 13th of June.
- Monday 9* THE BATH. *Cast not listed*, but see 31 May.
DL
- Wednesday 11* THE LIBERTINE DESTROY'D. Jacomo – Bowen.
DL
COMMENT. Benefit William Bowen.
- Friday 13* LOVE MAKES A MAN. *Cast not listed*, but see 9 Dec. 1700.
DL
COMMENT. Benefit William Penkethman.
- Wednesday 18* CONCERT.
YB
MUSIC. Vocal and Instrumental, Composed by the late Famous Mr Henry Purcell for the York-shire Feast.
COMMENT. Benefit Widow and 7 Children of Mr Charles Powel, late Servant to his Majesty and his late Highness the Duke of Gloucester. At the desire of several Persons of Quality. At 8 P.M.
- Tbursday 19* VOLPONE. The Fox – Cibber.
DL
COMMENT. Benefit Cibber.
- Tuesday 24* CIRCE. *Cast not listed.*
LIF
MUSIC. [From the opera] *The Mad Lover*, particularly *The Wedding* and the dialogue between Dogget and Boman.
DANCING. By Labbe.
COMMENT. Benefit Boman. At the desire of several Persons of Quality.

July 1701

- Monday 14* CONCERT.
HA W
MUSIC. An Excellent Consort of Vocal and Instrumental Musick, (with some particular performances) by several Masters.
COMMENT. At 10 A.M. Tickets 1s. The same Tickets are also for Dancing in the Afternoon.

August 1701

- LIF THE GENTLEMAN CULLY. *Cast not listed*, but edition of 1702 lists: Faithless – Cory; Townlove – Booth; Censor – Verbruggen; Flash – Powell; Ruffle – Freeman; Lady Rakelove – Mrs Leigh; Sophia – Mrs Martin; Aurelia – Mrs Prince; Betty – Mrs Bud; Mrs Twist – Mrs Bright. Prologue. Epilogue.
COMMENT. [By Charles Johnson. Date of premiere unknown. Published 15 Jan. 1702.]

Preface: It stole into the Theatre in the very Heat of last Summer (as if it would cunningly avoid the Critics, who instead of carping here were at Tunbridge, Bath, etc) was study'd in a Hurry, and play'd by what they call the Young Company.

LIF

CONCERT.

MUSIC. Mr Abel will Sing . . . in English, Latin, Italian, Spanish and French, accompanied by Instrumental Musick of the best Masters, and after that will Sing alone to the Harpsical.

Monday 11
RI W

COMMENT. At the Request of several Persons of Quality. In the Great Room at the Wells. At 8 P.M. Tickets 5s. Note, The Tide of Flood begins at One of Clock in the Afternoon, and flows till Five, and Ebbs till Twelve, for the Convenience of returning.

THE CITY HEIRESS; or, Sir Timothy Treatall. *Cast not listed.*

COMMENT. An excellent Comedy, (not Acted these 18 Years) . . . Written by the Ingenious Mrs Ann Behn.

Wednesday 13
DL

[This performance was presumably a part of a summer season at DL. The presentation of *The Gentleman Cully* at LIF implies a similar season there.]

CONCERT.

MUSIC. Vocal and Instrumental Musick with some particular Performances of both kinds, by the best Masters.

Monday 18
HA W

COMMENT. At 10 A.M. Tickets 1s.

THE EMPRESS OF MOROCCO. *Cast not listed.*

MUSIC. With the original Mask set to new Musick.

Saturday 23
DL

COMMENT. Not acted these 25 years. As it was several times presented at Court by persons of Quality, for the Entertainment of his late Majesty King Charles the 2d. The Company will continue Acting three times a week, during the term of Bartholomew Fair. [No further performances at Drury Lane during the summer are known.]

ENTERTAINMENTS.

DANCING. [By] 6 Companies of Rope Dancers [who] are joyned in one, they being the greatest Performers of Men, Women, and Children, that could be found beyond the Seas, where will be performed such wonderful variety of Dancing, Vaulting, Walking on the Slack Rope, and on the Sloaping Rope; you will see a wonderful Girl of 10 years of Age, who walks backward up the sloaping Rope, driving a Wheel-barrow behind her; also you will see the Great Italian Master, who not only passes all that has yet been seen upon the low Rope, but he Dances without a Pole upon the Head of a Mast as high as the Booth will permit, and afterwards stands upon his Head on the same. You will also be entertained with the many Conceits of an Italian Scaramouch, who Dances on the Rope with 2 Children and a Dog in a Wheel-barrow, and a Duck on his Head.

Monday 25
BF

COMMENT. At the Famous Dutchwoman's Booth against the Hospital Gate.

ENTERTAINMENTS.

DANCING. Such variety of Dancing, Vaulting, Walking on the Slack-Rope, and Tumbling, as has never been seen in this Fair before.

BF

COMMENT. At Barnes and Finley's Rope-Dancing Booth between the Crown Tavern and the Hospital Gate, over against the Cross-Daggers in Smithfield.

CONCERT.

MUSIC. Singing by Abel.

HA

COMMENT. At the Request of several People of Quality. At 4 P.M. Tickets 5s.



S E A S O N O F

1701-1702

ALTHOUGH the theatres produced a great many new plays during this season, the extant records for the daily offerings are the scantiest for any season in the eighteenth century. Very rarely did the two playhouses, Drury Lane and Lincoln's Inn Fields, advertise in the newspapers in spite of the fact that the establishment of the *Daily Courant* late in the season provided the managers with a means of supplementing posted playbills by daily notices in the newspapers. It was not until the following season that the management of either house took genuine advantage of this means of theatrical publicity.

During this season the stage continued to be troubled by controversy over the alleged immorality of the drama. New pamphlets on the subject appeared, and in November 1701 there occurred a further prosecution of players for using indecent expressions on the stage. Probably the most severe blow to the performers, however, was the death of King William in March 1702, at the height of the season; mourning closed the theatres and threw the companies into financial difficulties. As Sir John Perceval wrote (11 March 1702), "None will suffer by the King's death but the poor players, who are ready to starve; neither are they to act till the Coronation. . . . I accidentally met yesterday the boxkeeper, who swore to me he had not drunk all day, for . . . none will trust them so much as for a pot of ale":¹

During this season the composition of the companies was as follows.

DRURY LANE. *Actors:* Bowen, Bullock, Cibber, Fairbank, Griffin, Hordon, Johnson, Mills, Norris, Penkethman, Simpson, Smith, Thomas, Toms, Wilks. *Actresses:* Mrs Kent, Mrs Lucas, Mrs Moore, Mrs Oldfield, Mrs Rogers, Mrs Verbruggen, Mrs Wilkins. *Singers:* Hughes; Mrs Lindsey.

¹ Egmont MS., II, 208.

Musicians: Bannister Sr, Bannister Jr. *Dancers*: Essex, Goodwin, Nevelong [Nivelon?], Serene; Mrs Bicknell, Mrs Campion, Mrs Lucas.

LINCOLN'S INN FIELDS. *Actors*: Arnold, Baily, Betterton, Booth, Bowman, Corey, Fieldhouse, Freeman, Husbands, Knapp, Pack, Porter, Powell, Verbruggen. *Actresses*: Mrs Barry, Mrs Bowman, Mrs Bracegirdle, Mrs Lee, Mrs Martin, Mrs Porter, Miss Porter, Mrs Prince. *Singer*: Mrs Hodgson. *Dancers*: Prince, Weaver; Mrs Elford.

September 1701

Monday 8
RI W

CONCERT.

MUSIC. Mr Abell having had the Honour lately, to Sing to the Nobility and Gentry of Richmond and the Neighbouring Towns, thinks himself bound in Gratitude . . . to return his most Humble Thanks with a Performance of New Musick, in English, Latin, Italian, French, &c. . . being Honour'd and Accompany'd by the Greatest Masters of Europe.

COMMENT. At the most Excellent Musick-Room of Richmond Wells. At 3 P.M. Tickets 5s.

Monday 15
HA W

CONCERT.

MUSIC. Vocal and Instrumental, by the best Masters, and at the request of several Gentlemen, Jemmy Bowen will perform several Songs, and particular performances on the Violin by 2 several Masters.

COMMENT. At 11 A.M. Tickets 1s.

October 1701

Wednesday 1
LIF

THE COUNTRY WIFE. *Cast not listed.*

COMMENT. Written by the most Ingenious William Wycherly Esq. And for the Reputation of the most Judicious Author, care is taken to have each part performed to the best advantage.

Tuesday 21
LIF

THE COUNTRY WIFE. *Cast not listed.*

MUSIC. Vocal and Instrumental.

DANCING. By Prince, Mrs Elford, Weaver. And at the Request of several Persons of Quality, there will be performed that delightful Exercise of Vaulting on the Manag'd Horse, according to the Italian manner.

COMMENT. Written by the most Ingenious Mr Wycherly.

November 1701

LIF

ANTIOCHUS THE GREAT. *Cast not listed*, but edition of 1702 lists: Antiochus - Powel; Artenor - Bowman; Seleuchus - Corey; Ormades - Booth; Philotas - Pack;

Archus – Porter; Berenice – Mrs Bowman; Leodice – Mrs Barry; Irene – Mrs Martin; Cypre – Mrs Prince; Child to Leodice – Miss Porter. Prologue spoken by Powel. Epilogue spoken by Mrs Barry.

COMMENT. [By Jane Wiseman. Date of premiere unknown. Published 25 Nov.]

December 1701

THE FUNERAL; or, Grief a la Mode. *Cast not listed*, but edition of 1702 lists: Lord Brumpton – Thomas; Lord Hardy – Cibber; Campley – Wilks; Trusty – Mills; Cabinet – Toms; Sable – Johnson; Puzzle – Bowen; Trim – Pinkethman; Tom – Fairbank; Lady Brumpton – Mrs Verbruggen; Lady Sharlot – Mrs Oldfield; Lady Harriot – Mrs Rogers; Mademoiselle – Mrs Lucas; Tattleaid – Mrs Kent; Mrs Fardingale – Norris; Kate Matchlock – Bullock. Prologue spoken by Wilks. Epilogue spoken by Lord Hardy.

COMMENT. [By Richard Steele. Date of premiere unknown. Published 20 Dec.]

Colley Cibber: I remember [Rich] once paid us nine Days in one Week: This happen'd when the *Funeral* . . . was first acted, with more than expected Success.—*Apology*, I, 263.

THE GENEROUS CONQUEROR; or, The Timely Discovery. *Cast not listed*, but edition of 1702 lists: Almerick – Wilks; Rodomond – Mills; Gonzalvo – Griffin; Adelan – Toms; Malespine – Cibber; Rodorick – Thomas; Tancred – Horden; Albazer – Smith; Meroan – Simpson; Cimene – Mrs Oldfield; Armida – Mrs Rogers; Irene – Mrs Kent; Euphelie – Mrs Wilkins. Prologue written by Granville. Epilogue.

COMMENT. [By Bevil Higgins. Date of premiere unknown. Published 15 Jan. 1702.]

Dedicatory essay: . . . the short Time of its being Acted.

TAMERLANE. *Cast not listed*, but edition of 1702 lists: Tamerlane – Betterton; Bajazet – Verbruggen; Axalla – Booth; Moneses – Powell; Stratocles – Pack; Prince of Tanais – Fieldhouse; Omar – Freeman; Mirvan – Cory; Zama – Husbands; Haly – Baily; Turkish Dervise – Arnold; Arspasia – Mrs Barry; Selima – Mrs Bracegirdle. Prologue spoken by Betterton. Epilogue spoken by Mrs Bracegirdle.

COMMENT. [By Nicholas Rowe. Date of premiere unknown. Published 6 Jan. 1702.]

ALTEMIRA. *Cast not listed*, but edition of 1702 lists: King – Powel; Mellizer – Arnold; Clorimon – Betterton; Lycidor – Booth; Memnor – Knap; Altemira – Mrs Barry; Candace – Mrs Bowman; Cratanor – Cory; Tilladen – Pack; Thrasolin – Fieldhouse; Monasin – Baily; Gesippus – Freeman. Prologue written by Henry St John and spoken by Betterton. Epilogue written by Charles Boyle and spoken by Miss Porter.

COMMENT. [By Roger Boyle, Earl of Orrery. Date of premiere unknown. Published 20 Dec.]

CONCERT.

MUSIC. Vocal and instrumental.

COMMENT. Some of the Footmen that were waiting, endeavouring to force into the House, in opposition to the Centinel, were all engag'd instantly in a bloody Quarrel; whereupon the Centinel firing upon 'em, kill'd one of 'em upon the spot, and several others were wounded in the Scuffle.

Saturday 27
LIF

January 1702

DL THE MODISH HUSBAND. *Cast not listed*, but edition of 1702 lists: Lord Promise – Cibber; Lionel – Wilks; Sir Lively Cringe – Bowen; Will Fainlove – Pinkethman; Harry – Bullock; Lady Cringe – Mrs Verbruggen; Camilla – Mrs Oldfield; Lady Promise – Mrs Rogers. Prologue spoken by Wilks. Epilogue spoken by Pinkethman.
 COMMENT. [By William Burnaby. Date of premiere unknown. Published 5 Feb.]

Wednesday 14 CONCERT.

WH MUSIC. By the best Performers.
 COMMENT. Between 7 and 8 P.M. Tickets 5s. The White Head is near the Pall-Mall, facing the Hay-Market.

Saturday 24 THE FUNERAL. *Cast not listed*, but see under Dec. 1701.

DL COMMENT. Benefit Will Bowen. Whereas Will Bowen has deliver'd several Tickets to his Friends, in order to see the Committee . . . and the Gentlemen that have the Directions of Affairs relating to the Theatre Royal, have thought it adviseable to change that Play for the Funeral . . . which is a Comedy equally receiv'd by the Town.

Saturday 31 CONCERT.

SH MUSIC. The First Anthem, Compos'd by Dr William Turner. The Second Anthem, Compos'd by Dr John Blow. The Third Anthem, Compos'd by Dr William Turner.
 ENTERTAINMENTS. The Introductory Poem Upon Musick, Written by Mr Tate, Poet-Laureat to her Majesty. The Oration. The Second Poem, Written by Mr Tate.
 COMMENT. For the Entertainment of the Lords Spiritual & Temporal, And the Honourable House of Commons. Undertaken by Cavendish Weedon, Esq.

February 1702

DL THE INCONSTANT; or, The Way to Win Him. *Cast not listed*, but edition of 1702 lists: Old Mirabel – Penkithman; Young Mirabel – Wilks; Duretete – Bullock; Dugard – Mills; Petit – Norris; Oriana – Mrs Rogers; Bisarre – Mrs Verbruggen; Lamorce – Mrs Kent. Prologue. Epilogue written by Nathaniel Rowe and spoken by Wilks.

COMMENT. [By George Farquhar. Date of premiere unknown. Published 5 March.]

Preface: As to the Success of it . . . the French were prepossess'd, and the charms of Gallick Heels were too hard for an English Brain. . . . There were some Gentlemen in the Pit the first Night, that took the Hint from the Prologue to damn the Play; but they made such a noise in the execution, that the People took the outcry for a reprieve. . . . There is a Gentleman of the first Understanding, and a very good Critick, who said of Mr Wilks, that in this Part he out-acted himself, and all Men that he ever saw.

DL THE FALSE FRIEND. *Cast not listed*, but edition of 1702 lists: Don Felix – Griffin; Don Pedro – Wilks; Don Guzman – Mills; Don John – Cibber; Lopez –

Pinkethman; Galindo – Bullock; Leonora – Mrs Rogers; Isabella – Mrs Kent; Jacinta – Mrs Oldfield. Prologue spoken by Griffin. Epilogue spoken by Mrs Oldfield.

COMMENT. [By John Vanbrugh. Date of premiere unknown. Published 10 Feb.]

CONCERT.

MUSIC. A Consort of Musick composed by the late Mr Henry Purcel . . . performed by the best Masters, never before made public.

COMMENT. At the request of several of the Nobility and Gentry. Beginning at the usual time. Price 5s.

Monday 9
YB

March 1702

[King William died on Sunday 8, and the playhouses were forbidden to act until after the Coronation, 23 April.]

April 1702

CONCERT.

MUSIC. Mr Abell's new Consort of English Musick, composed on that Royal Subject [the Queen's Coronation]: With other Songs in several Languages: accompanied by the greatest Masters of Instrumental Musick.

COMMENT. To all the Nobility and Gentry: In Honour of the Queens Coronation. At 5 P.M.

Saturday 25
CC

May 1702

THE COMICAL GALLANT; or, The Amours of Sir John Falstaffe. *Cast not listed.* Edition of 1702 lists none of the actors. Epilogue written by Burnaby and spoken by Sir John Falstaffe.

COMMENT. [By John Dennis. Date of premiere unknown. Published 19 May.] Dedication: Falstaffe's part . . . was by no means acted to the satisfaction of the Audience, upon which several fell from disliking the Action to disapproving the Play.

DL

CONCERT.

MUSIC. The Queen's Coronation Song: Composed and Sung by Mr Abell. . . . With other Songs in several Languages, and Accompanied by the Greatest Masters of Instrumental Musick.

COMMENT. At 8 P.M. Tickets 5s.

Friday 1
SH

CONCERT.

MUSIC. [By] Mr Isaacs Scholar and Mr Abel's Singing with other Musick.

COMMENT. By Subscription.

Saturday 2
DL

- Tuesday 5** CRISPIN AND CRISPIANUS; or, A Shoemaker a Prince. With the Comical Humours of Barnaby and the Shoemaker's Wife. *Cast not listed.*
MF ENTERTAINMENTS. With the best Machines, Singing, and Dancing. . . . Where the Famous Ladder-Dancer performs those things upon the Ladder never before seen.
 COMMENT. At Miller's Booth, the second Booth on the Right Hand coming into the Fair. Mainpiece: an Excellent Droll.
- Thursday 7** CONCERT.
SH ENTERTAINMENTS. Divine Musick, both Vocal and Instrumental, with new Anthems compos'd by Mr Blow, an Oration by Mr Collier, and Pieces by Mr Tate, her Majesty's Poet Laureat, in Praise of Religion and Vertue. The edition of 1702 lists: The Introductory Poem Upon the Reformation of Poetry, by Mr Tate, Poet-Laureat to her Majesty. The First Anthem, Compos'd by Dr Blow, and Sung in Westminster-Abby, at Her Majesty's Coronation. The Oration, by J. Collier, M. A. The Second Anthem, Compos'd by Dr Blow: Te Deum Laudamus. A Poem in Praise of Virtue, Written by Mr Tate.
 COMMENT. Mr Weedon's Entertainment. Benefit of the Ticket money for Poor Decay'd Gentlemen, and Maintenance of a School for the Education of Youth. The Subscribers and the best Places at 5s. The other Places at 2s. 6d. At Twelve Noon.
- Monday 11** CONCERT.
HA W MUSIC. Vocal and Instrumental by the best Masters, with particular Entertainments on the Violin by Mr Dean.
 COMMENT. At 11 A.M.
- Tuesday 12** CONCERT.
SHG MUSIC. New Musick Vocal and Instrumental, Composed on purpose for the occasion, by Mr Weldon and Mr King.
 COMMENT. At the Command of several Persons of Quality. Tickets 5s. At 6 P.M.
- Thursday 21** CONCERT.
CC ENTERTAINMENTS. The Oration. The Anthem, Compos'd by Dr Blow: Te Deum Laudamus. A Poem Upon God's Omnipresence, By Dr Braddy. Domine Probasti. Psal. CXXXIX. Psalm CVI. Jubilitat Deo.
 COMMENT. For the Entertainment of the Lords Spiritual and Temporal, And the Honourable House of Commons. Undertaken by Cavendish Weedon, Esq.
- Monday 25** CONCERT.
CC MUSIC. New Musick by Mr Abell, and other Voices; with Instrumental Musick of all Sorts.
 COMMENT. In Honour of the Queen's Coronation: The Lady's Consort of Musick. To be plac'd in two several Quiers on each side of the Hall; a Manner never yet perform'd in England. The Hall to be well illuminated. At 5 P.M. and to hold Three full Hours. Tickets 5s. Note, That the Moon will shine, the Tide serve, and a Guard placed from the College to St. James's Park, for the safe Return of the Ladies.

June 1702

THE BEAU'S DUEL; or, A Soldier for the Ladies. *Cast not listed*, but edition of 1702 lists: Colonel Manly – Cory; Captain Bellmain – Booth; Toper – Powell; Sir William Mode – Bowman; Ogle – Pack; Careful – Fieldhouse; Clarinda – Mrs Prince; Emilia – Mrs Porter; Mrs Plotwell – Mrs Lee. Prologue. Epilogue.

COMMENT. [By Susanna Centlivre. Date of premiere unknown. Published 8 July.]

LIF

CONCERT.

MUSIC. Vocal and Instrumental by the best Masters, with particular Entertainments on the Violin by Mr Dean, and Singing by Mr Hughs and others.

COMMENT. At 10 A.M. Tickets 1s., by Reason the Room will hold near 500 Persons.

Monday 1
HA W

BARTHOLOMEW FAIR. *Cast not listed*, but all the Parts Acted to the best Advantage.

COMMENT. That celebrated Comedy . . . Written by the Famous Ben Johnson.

Wednesday 3
DL

THE SEA VOYAGE; or, A Commonwealth of Women. *Cast not listed*.

SINGING. By Hughs and others.

DANCING. *Tolet's Ground* and several Comick Dances.

Tuesday 9
DL

OEDIPUS. *Cast not listed*.

COMMENT. Benefit Mrs Hodgson. [*Tamerlane* intended, but cannot be acted.]

Wednesday 22
LIF

CONCERT.

MUSIC. Vocal and Instrumental, consisting of Violins, Hautboys, Flutes, and a Trumpet, with Singing by Mr Hughs and others.

COMMENT. At 5 P.M. Tickets 1s. 6d. At Pawlet's Great Dancing-Room near Dowgate in Thames-street.

Tuesday 30
PR

July 1702

CONCERT.

MUSIC. Vocal and Instrumental, Compos'd by Mr Weldon Master of the Songs. To be sung by Mrs Hudson, Mrs Lindsey, and Mrs Campion, and the Instrumental Musick to be perform'd by the best Masters.

COMMENT. At the Request of several Persons of Quality. To begin betwixt 8 and 9.

Thursday 2
YB

OROONOKO. *Cast not listed*. A New Vacation Epilogue never yet spoken by Mr Pinkeman.

MUSIC. New Musick set to Flutes; and to be perform'd by Mr Banister and his Son, and others, and some of Mr Weldon's new Songs, perform'd in his last Consort.

DANCING. By Mrs Campion and others. Vaulting on the Horse.

COMMENT. Benefit Mrs Campion.

Tuesday 7
DL

- Saturday 11* **BURY FAIR.** *Cast not listed.* Epilogue as 7 July.
 DL **MUSIC.** The last New Entertainment, compos'd for Flutes on the Stage, by Mr Bannister and his Son, and others.
SINGING. By Mrs Lyndsey and others.
DANCING.
 COMMENT. Benefit Mrs Moore. Mainpiece: That celebrated Comedy . . . written by the Ingenious Mr Shadwell, late Poet Laureat. Music: At the Desire of several Persons of Quality.
- Saturday 25* **CONCERT.**
 LS **MUSIC.** Vocal and Instrumental, Perform'd by the best Hand and Voices in London.
 COMMENT. Benefit Mrs Wroth, Widdow of Mr Tho. Wroth, Musician, lately Deceased. At 6 P.M. Tickets 2s. 6d. The School is in Wine-Office Court in Fleet-street.
- Monday 27* **CONCERT.**
 HA W **MUSIC.** An Extraordinary Consort of Vocal and Instrumental Musick. Particularly, the Instrumental Musick, Composed by Mr John Eccles for the Coronation. With several of Mr Weldon's Songs made for his Consort in York-Buildings. To be Perform'd (by Mr Hughs and the Boy). And an Entertainment on the Violin, by Mr Deane, (not perform'd there before).
 COMMENT. At the Request of several Persons of Quality. At 5 P.M. Tickets 2s. 6d.

August 1702

- Tuesday 18* **BARTHOLOMEW FAIR.** *Cast not listed.*
 DL **ENTERTAINMENTS.** Several Extraordinary Entertainments, as will be express'd in the Bills.
 COMMENT. Benefit Mrs Lucas. Mainpiece: That celebrated Comedy. Written by the Famous Ben. Johnson.
- Thursday 20* **THE LONDON CUCKOLDS.** *Cast not listed.* Will Penkethman will speak the Epilogue upon the Ass.
 DANCING. *Tollet's Ground* by Essex and Mrs Lucas. *Scotch Dance* by Mrs Bignell. *Dame Ragondes and her 8 Children* by Nevelong and 8 more. *The Right Irish Trot* by Goodwin.
 COMMENT. Benefit Mrs Kent.
- Saturday 22* **THE JOVIAL CREW; or, The Merry Beggars.** *Cast not listed.* Penkethman speaks his last new Vacation Epilogue.
 DANCING. *Dance between Two Frenchmen and two Frenchwomen. Night Scene by a Harlequin and a Scaramouch, after the Italian manner,* by Serene and another Person lately arrived in England.
 ENTERTAINMENTS. By the famous Mr Clench of Barnet, who will perform an Organ with 3 Voices, the double Curtell, the Flute, and the Bells with the Mouth; the Huntsman, the Hounds, and the Pack of Dogs. With vaulting on the Horse.
 COMMENT. The last time of Acting till after Bartholomew Fair.
- Monday 24* **ROPE DANCING.**
 BF **ENTERTAINMENTS.** The most famous Rope-dancers in Europe. As 1st 2 young Maidens, lately arriv'd from France, Dance with and without a Pole to admiration.

2. The Famous Mr Barnes of whose performances this Kingdom is so sensible Dances with 2 Children at his Feet, and with Boots and Spurs. 3. Mrs Finley distinguished by the Name of Lady Mary for her incomparable Dancing, has much improved herself since the last Fair. You will likewise be entertained with such variety of Tumbling by Mr Finley and his Company as never was in the Fair before.

Monday 24
BF

COMMENT. At Barnes and Finley Booth, between the Hospital Gate and the Crown Tavern, opposite the Cross Daggers.

ROPE DANCING.

ENTERTAINMENTS. By the Famous Company of Rope-Dancers, they being the greatest Performers of Men, Women and Children that can be found beyond the Seas, so that the World cannot parallelize them for dancing on the Low-Rope, Vaulting on the High-Rope, and for walking on the Slack and Sloping Ropes, out-doing all others to that Degree, that it has highly recommended them, both in Bartholomew Fair and May Fair last, to all the best persons of Quality in England. And by all are owned to be the only amazing Wonders of the World, in every thing they do: 'tis there you will see the Italian Scaramouch dancing on the Rope, with a Wheel-barrow before him, with two Children and a Dog in it, and with a Duck on his Head; who sings to the Company and causes much Laughter.

BF

COMMENT. At the Great Booth over against the Hospital Gate in Bartholomew Fair.



S E A S O N O F

1702-1703

DURING this season Drury Lane and Lincoln's Inn Fields continued to dominate the theatrical scene, although Dorset Garden opened briefly and in May 1703 was being fitted for a new opera, which apparently did not materialize. In addition, Drury Lane had a summer season, although the bills do not mark the precise line between the winter and summer offerings; later the company went to Bath to perform. The Lincoln's Inn Fields players acted at Oxford during the summer.

Preparations for a third major theatre began when, on 15 June 1703, John Vanbrugh bought land for a new playhouse in the Haymarket. Although he hoped to occupy the theatre by Christmas 1703, he was unduly optimistic; the Queen's did not open until late in the season of 1704-5.

Both Drury Lane and Lincoln's Inn Fields made increased use of the new advertising medium, the *Daily Courant*; nevertheless, the dramatic records remain quite incomplete, for Lincoln's Inn Fields inserted notices of its daily offerings irregularly. That the managers still relied greatly upon posted playbills is indicated by the frequent announcement in the newspaper that the entertainments would be "express'd at large in the Bills."

Generally, the playhouses began their performances at half past five for the usual program lasting approximately three hours, but an exceptionally long bill (such as that at Dorset Garden 30 April 1703) called for a five o'clock opening to accommodate a program of nearly four hours. Similarly, the admission charges continued to be flexible, ranging from four, five, or six shillings for the boxes to two shillings sixpence, three, or four shillings for the pit. As a rule, the managers advertised the charges only when they represented a variation from the usual rates.

The known rosters of the companies included the following.

DRURY LANE. *Actors:* Bickerstaff, Boise, Bowen, Bullock, Cibber, Cross, Fairbank, Griffin, Hall, Husbands, Johnson, Kent, Mills, Norris, Penkethman, Simpson, Toms, Wilks, Williams. *Actresses:* Mrs Bicknell, Mrs Cox, Mrs Hooke, Mrs Kent, Mrs Knight, Mrs Lucas, Mrs Mills, Mrs Moor, Mrs Powell, Mrs Rogers, Mrs Shaw, Mrs Temple, Mrs Verbruggen, Mrs Wilkins. *Singers:* Abell, Hughes, Laroon, Leveridge, Pate; Mrs Campion, Signora Joanna Maria Lindebleim, Mrs Lindsey, Mrs Shaw. *Musicians:* Bannister Sr, Bannister Jr, Dupar, Gasperini, Latour, Paisible, Sagioni. *Dancers:* Claxton, Cottin, du Ruel, Evans, Laferry, Weaver (part of season); Devonshire Girl, Mlle St. Leger. *Treasurer:* Baggs. *Prompter:* Newman. *Boxkeepers:* King, Lovelace, White.

LINCOLN'S INN FIELDS. *Actors:* Arnold, Baily, Betterton, Booth, Bowman, Bright, Dogget, Fieldhouse, Freeman, Griffith, Knap, Lee, Pack, Powell, Underhill, Verbruggen. *Actresses:* Mrs Allison, Mrs Bary, Mrs Bowman, Mrs Bracegirdle, Mrs Lawson, Mrs Leigh, Mrs Martin, Miss Parsons, Mrs Porter, Miss Porter, Mrs Prince, Mrs Willis. *Singers:* Cook, Davis; Signora Margarita de l'Epine, Signora Maria Margarita Gallia, Mrs Hodgson. *Dancers:* L'Abbe, Clark, Godwyn, Prince, Weaver (part of season); Mrs Clark, Mrs Elford, Miss Prince.

September 1702

- Friday 18**
DL **THE EMPEROR OF THE MOON.** Harlequin – Penkethman, without a Masque. And the last new Epilogue never spoken but once by Penkethman.
SINGING AND DANCING.
COMMENT. At the desire of some Persons of Quality. For the Entertainment of an African Prince lately arrived here, being Nephew to the King of Bauday.
- Thursday 24**
LIF **CIMBILINE, KING OF BRITTAINE, THE GREAT PROTECTOR OF HIS COUNTRY.** *Cast not listed.*
COMMENT. Written by the famous Author William Shakespear.

October 1702

- Monday 5**
LIF **THE GUARDIAN;** or, The Cutter of Coleman Street. *Cast not listed.*
COMMENT. That Famous Comedy. Written by the Ingenious Mr Cowley.
- Wednesday 7**
LIF **CYMBELINE, KING OF BRITTAINE, THE GREAT PROTECTOR OF HIS COUNTRY.** *Cast not listed.*

COMMENT. At the Desire of several Persons of Quality. Written by the Famous William Shakespear.	<i>Wednesday 7</i> LIF
THE ALCYHMIST. <i>Cast not listed.</i> COMMENT. Never Acted there before. Written by the Famous Ben. Johnson.	<i>Friday 9</i> LIF
THE TEMPEST; or, The Enchanted Island. Trinculo - Cave Underhill, who acted it originally. COMMENT. Never Acted there before. Benefit Cave Underhill.	<i>Tuesday 13</i> LIF
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed,</i> but Acted by the whole Company. ENTERTAINMENTS. With several Extraordinary Entertainments that are particularly bespoke by some Gentry, which will be express'd at large in the great Bills. COMMENT. At the Desire of several Persons of Quality. No Money to be return'd after the Curtain is drawn up.	<i>Friday 16</i> DL
THE PROPHETESS; or, The History of Dioclesian. <i>Cast not listed.</i> COMMENT. Benefit Mills.	<i>Saturday 17</i> DL
IBRAHIM, THE 13TH EMPEROR OF THE TURKS. <i>Cast not listed.</i> With the last new Prologue to the Town, by Mr Wilks. SINGING. A new song by Mrs Shaw, never perform'd before, compos'd by a Gentleman lately arriv'd from Dublin. MUSIC. An Extraordinary Entertainment, all of Flutes, to be perform'd by Mr Paisible and others. DANCING. <i>A Mimick Night Scene after the Italian Manner</i> by a new Scaramouch and Harlequin. A new dance by Cottin and Mrs Bicknell. COMMENT. Benefit the Boxkeepers. Boxes 5s., Pit 3s., First Gallery 2s., Upper Gallery, 1s. No Money to be return'd after the Curtain is drawn up.	<i>Tuesday 20</i> DL
THE BEAU'S DUEL; or, A Soldier for the Ladies. <i>Cast not listed.</i> A new Prologue and Epilogue. SINGING. <i>Wbimsical Song</i> by Pack. COMMENT. With the Addition of a New Scene.	<i>Wednesday 21</i> LIF
THE CONSTANT COUPLE; or, A Trip to the Jubilee. <i>Cast not listed.</i> SINGING. A new song by Mrs Campion. <i>Dialogue between two Beaus and two Coquet Ladies.</i> DANCING. A new dance by Mrs Campion and Laferry. An <i>Entry</i> by her and others. The Dance originally performed in <i>The World in the Moon</i> . MUSIC. An Entertainment of New Instrumental Musick, by Mr Bannister and others. COMMENT. Benefit Mrs Campion.	<i>Friday 23</i> DL
LOVE MAKES A MAN; or, The Fop's Fortune. Don Cholerick - Pinkeman; Don Dismallo - Cibber. And a new cunning Epilogue to the Town, spoken by Pinkeman. ENTERTAINMENTS. Several pretty Entertainments. COMMENT. Benefit Pinkeman. Common Prices. All Persons that come behind the Scenes are desired to pay their Money to none but Mr Pinkeman. [This benefit had originally been advertised for 24 Oct. but deferred, the offerings for that day being a medley of <i>The Death of King Henry VI</i> , "a Tragical Interlude of one Act only"; <i>Aesop</i> , "several select Scenes" only; and <i>The School-Boy; or, The Comical Rivals.</i>]	<i>Monday 26</i> DL

- Friday 30* THE ANCIENT HISTORY OF KING LEAR. *Cast not listed.*
 DL ENTERTAINMENTS. To be expressed in the Bills.
 COMMENT. Benefit Fairbank and others.
- Saturday 31* THE PLAIN DEALER. *Cast not listed.*
 DL ENTERTAINMENTS. To be expressed in the Bills.
 COMMENT. Benefit Baggs.

November 1702

- DL ALL FOR THE BETTER; or, The Infallible Cure. *Cast not listed*, but edition of 1702 lists: Mendez – Simpson; Young Mendez – Fairbank; Antonio – Bickerstaff; Manuel – Toms; Don Alphonso – Husbands; Lopez – Johnson; Woodvil – Wilks; Johnson – Mills; Donna Theresa – Mrs Powel; Isabella – Mrs Rogers; Henrietta – Mrs Wilkins; Daria – Mrs Kent; Elvira – Mrs Moor; Clora – Mrs Lucas; Nurse – Norris. Prologue written by Farquhar and spoken by Wilks. Epilogue.
 COMMENT. [By Francis Manning. Date of premiere unknown. Published 10 Nov.]
- Tuesday 3* CONCERT.
 YB MUSIC. Vocal and Instrumental, by Performers lately come from Rome and Venice.
 COMMENT. At 8 P.M. Tickets 5s.
- Monday 9* THE VILLAIN. *Cast not listed.*
 LIF ENTERTAINMENTS. To be expressed in the Bills.
- Friday 13* THE RELAPSE; or, Virtue in Danger. Hoyden – Mrs Hooke, the new Actress
 DL lately come from Dublin.
 ENTERTAINMENTS. Singing and dancing.
- Saturday 14* THE ISLAND PRINCESS; or, The Generous Portuguese. Wherein Mr Leveridge
 DL will perform his own Parts.
 SINGING. *The Enthusiastick Song* composed and sung by Leveridge.
 COMMENT. At the desire of several Persons of Quality.
- Thursday 19* THE OLD BACHELOR. *Cast not listed.*
 DL SINGING. *Let the dreadful Engines* (the mad song in *Don Quixote*) sung by Leveridge.
 DANCING. With several Dances.
- YB CONCERT.
 MUSIC. The Italian Consort, with a large Addition of new Musick.
- Saturday 21* MACKBETH. *Cast not listed.*
 DL MUSIC. Vocal and Instrumental, all new Compos'd by Mr Leveridge, and perform'd
 by him and others.
 COMMENT. Benefit Wilks.
- Thursday 26* SHE WOUD AND SHE WOUD NOT; or, The Kind Imposter. *Cast not listed*,
 DL but edition of 1702 lists: Don Manuel – Cibber; Don Philip – Husband; Octavio –
 Mills; Trappanti – Pinkethman; Soto – Bullock; Hypolita – Mrs Verbruggen;
 Rosara – Mrs Hook; Flora – Mrs Moor; Viletta – Mrs Knight. Prologue. Epilogue.

COMMENT. [By Colley Cibber. Premiere.] And it is humbly desir'd, that no Gentleman may Interrupt the Action by standing on the Stage the First day.

Tbursday 26
DL

Preface to *Ximena* (1719): The *Kind Imposter* did not pay the Charges on the Sixth Day.

December 1702

THE PATRIOT; or, The Italian Conspiracy. *Cast not listed*, but edition of 1703 lists: Cosmo de Medici – Mills; Julio – Wilks; Lorenzo – Husbands; Uberto – Sympson; Donato – Kent; Rimini – Griffin; Castruccio – Boise; Teraminta – Mrs Rogers; Honoria – Mrs Kent. Prologue written by Dennis and spoken by Mills. Epilogue: Mr Mills comes forward and makes an Apology for want of an Epilogue; then Mr Penkethman enters dress'd like a Beaux, and says he has one by a Friend, Mr Farquhar.

DL

COMMENT. [By Charles Gildon. Date of premiere unknown. Published 18 Dec.]

CONCERT.

MUSIC. An Italian Consort, with Additions of New Songs by the Gentlewoman, and Symphonies by Signor Gasparine.

Tbursday 3
YB

COMMENT. At the Desire of several Persons of Quality. To begin exactly at 7 a Clock, for the better Accommodation of the Company.

[*Friendship Improved* is listed by Genest, II, 263; but the only notice in the newspapers is an announcement of the publication of the play.]

Monday 7
LIF

THE BATH; or, The Western Lass. *Cast not listed.* And a new Prologue, All in Honour of the Officers of the Army and Fleet, and to welcome them home from Flanders and Vigo.

Tuesday 8
DL

SINGING. *Let the dreadful Engines* by Leveridge. *Since the Times are so Bad* by Leveridge and Mrs Lindsey. *Sing, Sing, All Ye Muses* by Laroone and Hughes. A *Scotch Song* by Leveridge.

DANCING. Between every Act by a Devonshire Girl never seen on the Stage before, who performs a *Genteel Round* to the Harp alone; an Irish Humour, *The Whip of Dunboyne*, with her Master; another genteel dance; a *Highland Lilt* with her Master; and *A Country Farmer's Daughter*; all in Natural Habits.

COMMENT. Benefit the Author. At the Desire of several Persons of Quality. Mainpiece: Made shorter, and intermix'd with Vocal Musick and Dancing. At 5 P.M. Admission: 5s., 3s., 2s., 1s. 6d.

THE SCORNFUL LADY.

Cast not listed.

Tbursday 10
LIF

THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Also **ACIS AND GALATEA.** *Casts not listed.*

Friday 11
LIF

DANCING. By L'Abbe and Mrs Elford.

COMMENT. For the Entertainment of Don Bartolome Bernalte Maruso, Major and Alcalde of Rota, and his Nephew Don Juan Bernalte de los Cavellos, who come to England in the Fleet from Vigo.

THE TWIN RIVALS. *Cast not listed*, but edition of 1702 lists: Elder Wouldbe – Wilks; Young WOULDBe – Cibber; Richmore – Husband; Trueman – Mills; Subtleman – Penkethman; Balderdash – Johnson; Alderman – Johnson; Clear

Monday 14
DL

- Monday 14*
DL Account – Fairbank; Teague – Bowen; Constance – Mrs Rogers; Aurelia – Mrs Hook; Mandrake – Bullock; Steward's Wife – Mrs Moor. Prologue written by Motteux and spoken by Wilks. Epilogue spoken by Aurelia.
 COMMENT. [By George Farquhar. Premiere.] On Monday Night a Rencounter happen'd on the Stage . . . between Mr Fielding and Mr Goodyar, in which the former was Wounded.
- Tuesday 22*
DL THE LANCASHIRE WITCHES; or, Teague O Devilly, the Irish Priest. *Cast not listed.*
 MUSIC. The Famous Signor Gasperine, lately arriv'd from Rome, will perform several Entertainments of Musick by himself, and in Consort with others.
 SINGING. *Since Times are so Bad* by Leveridge and Mrs Lindsey.
- Tuesday 29*
DL THE JUDGMENT OF PARIS. Paris – Abell.
 MUSIC. As set by Mr Purcell for the Prize.
 DANCING. By Isaack's Scholar and by Labbe.
 COMMENT. None to go into the Pit or Boxes but by the Subscriber's Tickets. . . . But the Galleries and the Balconies, and Boxes on the Stage, are for the Benefit of the House.
- LIF THE COUNTRY WIFE. *Cast not listed.*
 DANCING. *The Mad-Man's Dance.* A new Dance perform'd by 16 Persons in Grotesque Habits, in which a Black will perform Variety of Postures to Admiration. *Roger a Coverly*, by Weaver, as it was done Originally after the Yorkshire manner.
 SINGING. *The Chimney Sweeper's Dialogue.* A Trumpet Song never sung but twice on the Stage. Also by Mrs Hodgson and Mrs Willis.
 MUSIC. *The Turkey-Cock Music.* An Entertainment performed before the Doge and Senate of Venice at the last Carnival.
 COMMENT. Written by the Famous Mr Whicherly.
- Thursday 31*
LIF THE HEIRESS; or, The Salamanca Doctor Out Plotted. *Cast not listed*, but edition of 1703 lists: Gouvernour – Bowman; Count Pirro – Griffith; Gravello – Freeman; Larich – Fieldhouse; Lord Euphenes – Arnold; Palante – Powel; Clerimont – Baile; Eugenio – Booth; Alphonso – Knap; Francisco – Pack; Sancho – Dogget; Tristram – Lee; Rosco – Bright; Lucasia – Mrs Barry; Lavinia – Mrs Prince; Laura – Mrs Lawson. Prologue spoken by Mrs Prince. Epilogue spoken by Dogget.
 COMMENT. [By Susanna Centlivre. Premiere.]

January 1703

- LIF THE GOVERNOUR OF CYPRUS. *Cast not listed*, but edition of 1703 lists: Phorsano – Powel; Virotto – Booth; Iopano – Betterton; Issamanea – Mrs Barry; Lucinda – Mrs Bowman. Prologue spoken by Powel. Epilogue spoken by Miss Porter.
 COMMENT. [By John Oldmixon. Date of premiere unknown. Published 13 Jan.]
- Friday 1*
DL THE ISLAND PRINCESS. *Cast not listed.*
 COMMENT. For the Entertainment of Don Bartholomeo Bernalte Maruso, Alcayde of Rota, and several other Strangers lately come from Spain.

OROONOKO. <i>Cast not listed.</i>	<i>Saturday 2</i>
DANCING. By Monsieur Du'rue'l, lately come from the Opera at Paris, being a Scholar of the Famous Monsieur Pettour.	DL
THE UNHAPPY FAVOURITE; or, The Earl of Essex. <i>Cast not listed.</i>	<i>Saturday 9</i>
DANCING. As 2 Jan.	DL
THE COUNTRY HOUSE. <i>Cast not listed.</i>	<i>Saturday 23</i>
SINGING. The Famous Signora Joanna Maria will sing several Songs in Italian and French, accompany'd by Signor Gasperini. By Leveridge, Laroon, and Hughes.	DL
DANCING. By Du-Ruell, Mrs Campion, and others.	
COMMENT. The Boxes are to be open'd into the Pit, where none are to be admitted but by printed Tickets, not exceeding four hundred in number, at Five Shillings a Ticket. [In <i>Daily Courant</i> , 20 Jan., the announcement had specified singing by Signora Joanna Maria Lindebleim, accompanied by Signor Sajoni.]	
TUNBRIDGE WALKS; or, The Yeoman of Kent. <i>Cast not listed</i> , but edition of 1703 lists: Loveworth - Mills; Reynard - Wilks; Woodcock - Johnson; Squib - Penkethman; Maiden - Bullock; Belinda - Mrs Rogers; Hillaria - Mrs Verbruggen; Mrs Goodfellow - Mrs Powell; Penelope - Mrs Moor; Lucy - Mrs Lucas. Prologue spoken by Penkethman.	<i>Wednesday 27</i>
COMMENT. [By Thomas Baker. Date of premiere uncertain, but this day has generally been accepted by Nicoll, Genest, Winston, and Latreille. Published 29 Jan.]	DL
CONCERT.	<i>Thursday 28</i>
MUSIC. Vocal and Instrumental, by the best Masters. Wherein the Famous Gasperini and Signor Petto will Play several Italian Sonatas. And Mrs Campion will Sing several English and Italian Songs.	YB
COMMENT. Benefit Mrs Campion. At the Desire of several Persons of Quality. At 8 P.M.	

February 1703

LOVE BETRAYED; or, The Agreeable Disappointment. <i>Cast not listed</i> , but edition of 1703 lists: Moreno - Verbruggen; Drances - Powell; Sebastian - Booth; Taquilet - Dogget; Roderegue - Fieldhouse; Pedro - Pack; Vilaretta - Mrs Bracegirdle; Caesaria - Mrs Prince; Dromia - Mrs Leigh; Laura - Mrs Lawson; but Vilaretta - Mrs Barry; Caesaria - Mrs Bracegirdle; Emilia - Mrs Prince listed in Burnaby, p. 348. Prologue spoken by Dogget. Epilogue spoken by Mrs Barry.	<i>LIF</i>
COMMENT. [By William Burnaby. Date of premiere unknown. Published 11 Feb.]	
THE FAIRY QUEEN (one Act). Parts by Leveridge, Laroon, Hughes, Mrs Lindsey, Mrs Campion. Also MARRIAGE A LA MODE (made into two acts). <i>Cast not listed.</i>	<i>Monday 1</i>
SINGING. In Italian and French by Signora Joanna Maria, accompanied by Gasperini and Saioni.	DL
DANCING. As 23 Jan.	
COMMENT. Admission as 23 Jan.	

- Wednesday 3* THE CONSTANT COUPLE. *Cast not listed.*
 DL SINGING. A New Song written by Mr Durfey, Set and Sung by Mr Leveridge.
 DANCING. Irish Dance by Claxton. Five dances (two new) by Devonshire Girl.
 COMMENT. Benefit Devonshire Girl.
- Friday 5* CONCERT.
 YB MUSIC. Vocal and Instrumental. Singing by a little Girl.
 DANCING Comick and Serious, by Weaver, Essex, and others. By a Young Gentlewoman who never perform'd before in Publick. With a *Scene between Scaramouch, Harlequin, &c.*, entirely New. Vaulting on the Horse.
- Thursday 11* CONCERT. Also MARRIAGE A LA MODE. *Cast not listed.*
 DL MUSIC. By the best Masters, in which Mr Pate (having recover'd his Voice) will perform several Songs in Italian and English. Singing by Leveridge and Hughes, accompanied by Banister and others. Gasperini performs several of Corelli's Sonatas, accompanied by Dupar and others.
 DANCING. As 23 Jan.
 COMMENT. At the Desire of several Persons of Quality, for one day. The Boxes to be kept entire for the Ladies, as at a Play. Admission into Pit or Boxes by printed Tickets only, not exceeding 400 in number, with 100 for the Front Boxes at 6s. and 300 for the Pit and Side Boxes at 4s.
- LIF THE SCORNFUL BRIDE. Savil - Dogget. Also ACIS AND GALATEA. *Cast not listed.*
 MUSIC. The New-year's-day Song and Musick, as it was perform'd before her Majesty.
 DANCING. By l'Abbe, Mrs Elford, and others.
 COMMENT. Benefit Dogget.
- Friday 12* TUNBRIDGE WALKS. *Cast not listed*, but see 27 Jan. And to conclude all, Will Pinkeman speaks a Joking Epilogue.
 DL MUSIC. A piece of Instrumental Musick to be perform'd on the Stage.
 SINGING. By Mr Laroon and Mr Hughs, particularly a Two-part Song compos'd by the late Mr Henry Purcell.
 DANCING. Country Farmer's Daughter and Highland Lilt by the Devonshire Girl. The Whip of Dunbyn by Claxton. A new Entry by Mrs Campion and others. A Scotch Dance by Mrs Bicknell. A new Scaramouch Man and Scaramouch Woman by Laferry and Mrs Lucas.
 COMMENT. Benefit Pinkeman.
- Thursday 18* THE ROVER; or, The Banished Cavaliers. Rover - Wilks; Helena - Mrs Verbruggen [Mrs Oldfield in Genest, II, 269].
 DL DANCING. By the Famous Monsieur Du Ruel and Madamoiselle St Leger, who perform'd together at the Opera at Paris.
 COMMENT. Not Acted there these Ten Years. Admission: 5s., 3s., 2s., 1s.
- Wednesday 24* CONCERT.
 YB MUSIC. Vocal and Instrumental by the best Italian and English Masters, and a Boy of about Eight Years of Age will perform an Italian Sonata on the Trumpet, who never yet perform'd in Publick.
 COMMENT. Benefit Mrs Bicknell. At 7 P.M. Tickets 5s.

March 1703

THE FICKLE SHEPHERDESS. *Cast not listed*, but edition of 1703 lists: Clorinda - Mrs Barry; Amintas - Mrs Bracegirdle; Damon - Mrs Bowman; Alexis - Mrs Prince; Menalchas - Mrs Willis; Adrastus - Mrs Lee; Amaryllis - Mrs Porter; Urania - Mrs Alison; Cladius - Mrs Lawson; Flavia - Mrs Martin; Shepherd - Miss Parsons; Dorylas - the little Boy. Prologue spoken by Mrs Porter. Epilogue written by Burnaby and spoken by Mrs Barry.

COMMENT. [Author and date of premiere unknown.]

LIF

CONCERT.

MUSIC. An Ode in Praise of Musick, written by Mr Hughes, and set for variety of Voices and Instruments by Mr Phil. Hart.

Wednesday 3

SH

COMMENT. At 6 P.M. The Number of Voices and Instruments in this Entertainment is about 60. Tickets 5s.

CONCERT.

MUSIC. New Musick, with several Songs, by the Famous Seniora Anna, lately come from Rome, who never Sung on the Stage, nor ever accompany'd any other Voice publickly in England.

Friday 5

YB

COMMENT. Benefit Signior Francisco. At the Desire of several Persons of Quality. Tickets 5s.

THE OLD MODE AND THE NEW; or, Country Miss with her Fourbeloe. *Cast not listed*, but edition of 1703 lists: Sir Fumbler Oldmode - Johnson; Frederick - Wilks; Will. Queenlove - Mills; M de Pistole - Bowen; Tom Pistole - Cibber; Mysterious Maggothead - Pinkeman; Major Bombard - Cross; Captain Crimp - Boyse; Abram - Bullock; Combwig - Fairbank; Lady Oldmode - Mrs Moor; Lucia - Mrs Oldfield; Gatty - Mrs Moor; Probleme - Mrs Knight. Prologue spoken by Pinkeman. Epilogue spoken by Mrs Moor.

Thursday 11

DL

COMMENT. A New Comedy written by Mr Tho. Durfey.

CONCERT.

MUSIC. Vocal and Instrumental, by all the same Masters who perform'd at his [Edward Keene's] last Meeting.

Friday 12

YB

COMMENT. Benefit Edward Keene. Tickets (ss.) may be had at Keene's house in Arundel Street in the Strand. At 6 P.M.

THE OLD MODE AND THE NEW. *Cast not listed*, but see 11 March.

Saturday 13

DL

SINGING. By Leveridge.

MUSIC. Several Entertainments on the Violin by Gasperini.

DANCING. By the Devonshire Girl, particularly a *Quaker's Dance*.

COMMENT. The Play being shorten'd at least an hour in the Action.

CONCERT.

MUSIC. Vocal and Instrumental by the best Masters.

Wednesday 17

YB

COMMENT. Benefit Wilks. Tickets 5s.

CONCERT.

MUSIC. Vocal and Instrumental. Several new Songs will be Sung by Mrs Hudson and Mr Elford accompany'd with the Lute. Also particular Performances by Mr Paisible, Mr Banister, &c. concluding with a Song made upon St. Cecilia's Day, but never yet perform'd.

Friday 19

YB

COMMENT. Benefit Richard Elford. At the Desire of several Persons of Quality. At 7 P.M. Tickets 5s.

April 1703

- Saturday 10** THE FAIR EXAMPLE; or, The Modish Citizens. *Cast not listed*, but edition of 1702 lists: Sir Charles – Mills; Springlove – Cibber; Sir Rice ap Adam – Johnson; Whimsey – Penkethman; Symons – Norris; Fancy – Bullock; Mrs Whimsey – Mrs Verbruggen; Lucia – Mrs Oldfield; Florinda – Mrs Knight; Flora – Mrs Lucas; Mrs Furnish – Mrs Powell; Lettice – Mrs Mills. Prologue spoken by Mills. Epilogue spoken by Cibber.
 COMMENT. [By Richard Estcourt. Premiere.]
- Monday 12** THE FAIR EXAMPLE. *Cast not listed*, but see 10 April.
 DL
- Tuesday 13** THE FAIR EXAMPLE. *Cast not listed*, but see 10 April.
 DL
 COMMENT. Benefit the Author. [A playbill in the Folger Library lists this performance.]
- Friday 16** CONCERT.
 GH
 MUSIC. Vocal and instrumental by several Eminent Masters.
 COMMENT. Benefit John Wilford. The Hall is in Basinghall Street. At 8 P.M. Tickets 2s. 6d.
- Monday 19** THE EMPEROR OF THE MOON. *Cast not listed*, but see 18 Sept. 1702.
 DL
 MUSIC. Sonatas by Gasperini. A New Entertainment by the whole Band, in which Paisible, Banister, and Latour play some extraordinary Parts upon the Flute, Violin, and Hautboy.
 SINGING. By Leveridge.
 DANCING. By Du Ruel and Mrs Campion, with a new dance by the Devonshire Girl in imitation of Mlle Subligne.
 COMMENT. For the entertainment of His Excellency Hodgha Bawhoon, Envoy to Her Majesty from the great King of Persia.
- Friday 23** VIRTUE BETRAY'D; or, Anna Bullen. Henry VIII – Griffin.
 DL
 MUSIC. Italian sonatas on the violin by Gasperini.
 SINGING. By Leveridge.
 DANCING. AS 19 April.
 COMMENT. Benefit Hall and Swiny. At the Desire of several Persons of Quality.
- Tuesday 27** OROONOKO. *Cast not listed*.
 DL
 MUSIC. As 19 April, with an entertainment composed by Keller.
 DANCING. By Du Ruel and Mrs Campion.
 VAULTING. By Evans, lately arrived from Vienna, who will Vault on the manag'd Horse, where he lies with his Body extended on one Hand in which posture he drinks several Glasses of Wine with the other, and from that throws himself a Somerset over the Horses Head, to Admiration.
 COMMENT. Benefit Pinkeman. At 5:30 P.M., by reason of the length of the Entertainment.
- Wednesday 28** AS YOU FIND IT. *Cast not listed*, but edition of 1703 lists: Hartley – Verbruggen; Sir Abel Single – Dogget; John Single – Pack; Bevil – Betterton; Ledger – Powel; Sir Pert – Bowman; Mrs Hartley – Mrs Bowman; Orinda – Mrs Bracegirdle; Eugenia – Mrs Barry; Chloris – Mrs Lee; Lucy – Mrs Prince. Prologue spoken

by Betterton. Epilogue written by George Granville and spoken by Powel. Also *ACIS AND GALATEA*. *Cast not listed.* Wednesday 28
LIF

MUSIC. From *The Mad Lover*.

SINGING. By Mrs Hodgson, Cook, and Davis.

DANCING. By Mrs Elford and Fairbanch.

COMMENT. [Mainpiece by Charles Boyle. Premiere.] Benefit Mrs Porter, who performs a part in it she never acted before. [Since Mrs Porter is not in the cast in the edition of 1703, the meaning of this statement is not clear.] At the Desire of several Persons of Quality.

CONCERT.

YB

MUSIC. A French and English Consort of Musick compos'd by Mr Gillier.

COMMENT. At 8 P.M.

THE CHEATS OF SCAPIN. *Cast not listed.* Also **T**HE COMICAL RIVALS; Friday 30
DG
or, The School Boy. *Cast not listed.*

MUSIC. As 23 April.

DANCING. The Devonshire Girl, being now upon her Return to the City of Exeter, will perform three several Dances, particularly her last New Entry in Imitation of Mademoiselle Subligni, and the *W'rip of Dunboyn* by Mr Claxton, her Master. . . And at the desire of several Persons of Quality (hearing that Mr Pinkeman hath hired the two famous French Girls lately arriv'd from the Emperor's Court), They will perform several Dances on the Rope upon the Stage, being improv'd to that Degree, far exceeding all others in that Art. And their Father presents you with the *Newest Humours of Harlequin*, as perform'd by him before the Grand Signior at Constantinople. Also the Famous Mr Evans, lately arriv'd from Vienna, will shew you Wonders of another kind, Vaulting on the Manag'd Horse, being the greatest Master of that kind in the World.

COMMENT. Being the last Time of Acting till after May Fair. To begin at Five so that all may be done by Nine.

May 1703

THE FAIR PENITENT. *Cast not listed,* but edition of 1703 lists: Sciolto - Bowman; Altamont - Verbruggen; Horatio - Betterton; Lothario - Powell; Rossano - Baily; Calista - Mrs Barry; Lavinia - Mrs Bracegirdle; Lucina - Mrs Prince. Prologue spoken by Betterton. Epilogue spoken by Mrs Bracegirdle. LIF

COMMENT. [By Nicholas Rowe. Date of premiere unknown. For an anecdote concerning an early performance, see Chetwood, pp. 253-54.]

ENTERTAINMENTS.

MF

DANCING. That Variety of Rope-dancing and Tumbling, as far exceeds all that has ever yet been publickly seen; where the Lady Mary, who has given such great Satisfaction to the highest Nobility of the Kingdom, will outdo whatever she has perform'd before.

COMMENT. At Barnes and Finley's Booth, standing on the same Ground where it was last Year.

THE SILENT WOMAN.

Cast not listed. Wednesday 7
DL(?)

COMMENT. [Seen by Nicholas Blundell. See Blundell, p. 10.]

- Saturday 10* THE JEW OF VENICE. *Cast not listed.*
 LIF COMMENT. [Also seen by Blundell, p. 11.]
- Tbursday 13* THE FATAL MARRIAGE; or, The Innocent Adultery. *Cast not listed.*
 DL SINGING. By Leveridge, Mrs Campion, and Mrs Shaw.
 DANCING. By Du Ruell and others.
 COMMENT. At the Desire of several Persons of Quality.
 The Queen's Theatre in Dorset-Garden is now fitting up for a new Opera; and the great Preparations are made to forward it and bring it upon the Stage by the beginning of June, adds to every body's Expectation, who promise themselves mighty Satisfaction from so well-order'd and regular an Undertaking as this is said to be, both in the Beauties of the Scenes, and Varieties of Entertainments in the Musick and Dances.
- Saturday 15* THE RELAPSE. *Cast not listed.*
 or MUSIC. By Gasperini and Paisible.
Tuesday 18 DANCING. By du Ruel.
 DL SINGING. By Mrs Campion.
 COMMENT. Benefit Gasperini. [It is uncertain on which date this performance occurred. It is advertised in *Daily Courant*, 13 May, for the 15th; but a playbill with essentially the same offerings for the eighteenth is reproduced in Thaler, facing p. 262.]
- Tuesday 18* CONCERT.
 HA MUSIC. Vocal and Instrumental, particularly a Song sung by [Hughes] before Her Majesty, in Congratulation of Her Majesty's Happy Accession to the Crown. Also several Entertainments by Mr Dean and Signior Francisco: And three New Songs never perform'd anywhere, Sung by Mr Hughs and others. And that much celebrated Song for the Trumpet, perform'd originally by Mr Pate in *The Island Princess*, beginning *Rouse ye Gods of the Main*. Also a Sonata for two Trumpets; and positively there will be perform'd an Extraordinary Entertainment by an Eminent Master on the Arch-Lute, who never perform'd there before, accompanied by Mr Dean and others.
 COMMENT. Benefit Hughes. At 4 P.M.
- Friday 21* VOLPONE. Corbaccio – Johnson.
 DL COMMENT. Benefit Johnson. At the Desire of several Persons of Quality. Written by the Famous Ben. Johnson. [First announced for 19 May—see a playbill in the British Museum (Press Mark 11795 g 19)—it was deferred by the "extream hot Weather."]
- LIF OTHELLO. Othello – Betterton; Cassio – Powell; Iago – Verbruggen; Roderigo – Pack; Desdemona – Mrs Bracegirdle; Emilia – Mrs Leigh.
 COMMENT. [Cast from 1695 Quarto, listed in Hogan, pp. 2, 346.]
- Monday 24* TIMON OF ATHENS; or, The Man-Hater. *Cast not listed.*
 DL MUSIC. A Mask set to Musick by the late Mr Henry Purcell. Italian Sonatas by Gasperini.
 COMMENT. At the Desire of some Persons of Quality who are going out of Town. [*Volpone*, intended for this day, is deferred to 25 May.]
- Tuesday 25* VOLPONE. *Cast not listed*, but see 21 May.
 DL MUSIC. Italian Sonatas by Gasperini.
 DANCING. By Du-Ruell.

THE FUNERAL. *Cast not listed.* And a comical Epilogue spoken by Mr Pinkeman.
MUSIC. Several New Sonatas by the Famous Gasperini, particularly one for a Violin and Flute compos'd by him, but the Flute part perform'd by Mr Paisible.
SINGING. By Leveridge, Mrs Campion, and others.
DANCING. *Toller's Ground* by Weaver and Mrs Lucas. A dance by Laferry and Mrs Bicknell.

Friday 28
DL

June 1703

THE RIVAL QUEENS; or, The Death of Alexander the Great. *Cast not listed.*
SINGING. In Italian by the Famous Signiora Maria Margarita Gallia, lately arriv'd from Italy, who has never yet Sung in England; the Musick which accompanies her Singing is compos'd by Signior Joseph Saggion.
DANCING. *The Wedding Dance*, compos'd by Monsieur L'Abbe, and perform'd by himself, Mrs Elford, and others.

Tuesday 1
LIF

COMMENT. Benefit Mrs Lee. At the Desire of several Persons of Quality. [In *Daily Courant*, 29 May, the admission had been advertised as boxes 6s., pit 4s., gallery 2s. 6d., but on 31 May *Daily Courant* stated that "all seal'd Tickets that have been dispos'd of by Mrs Lee" at these rates "shall be accounted for" at 5s., 3s., 2s.]

LOVE'S CONTRIVANCE; or, Le Medecin Malgre Luy. *Cast not listed*, but edition of 1703 lists: Selfwill – Bullock; Sir Toby Doubtful – Johnson; Bellmie – Wilks; Octavio – Mills; Martin – Norris; Lucinda – Mrs Rogers; Belliza – Mrs Oldfield; Martin's Wife – Mrs Norris; Singer from Playhouse – Mrs Shaw. Prologue.

Friday 4
DL

COMMENT. [By Susanna Centlivre. Premiere.]

LOVE'S CONTRIVANCE. *Cast not listed*, but see 4 June.

Saturday 5
DL

THEODOSIUS; or, The Force of Love. *Cast not listed.*

LIF

MUSIC. By the best Masters.

DANCING. As 1 June.

COMMENT. Benefit Mrs Elford. [Genest, II, 293, lists this for 2 June.]

LOVE'S CONTRIVANCE. *Cast not listed*, but see 4 June.

Monday 7
DL

COMMENT. Benefit the Author.

THE FAIR PENITENT. *Cast not listed*, but see May.

Tuesday 8
LIF

SINGING. Four new songs and the *Nightingale Song* by Francisca Margarita de l'Epine, with music composed by Jacomo Greber.

DANCING. As 1 June. Also *Mezzetin a Clown and two Chair-men. Blouzabella* by Prince and Mrs Elford.

COMMENT. Benefit Mrs Prince. By reason of the Entertainment, the Play will be shortened. Boxes 6s., pit 4s., gallery 2s. 6d. [Genest, II, 293, lists this for 7 June.]

VERTUE BETRAYED. Henry VIII – Griffin.

Wednesday 9
DL

ENTERTAINMENTS Singing and dancing.

COMMENT. Benefit Griffin.

- Friday 11** **CONCERT.**
LIF **MUSIC.** Instrumental, with trumpets, kettle drums, hautboys, and flutes.
SINGING. By Mrs de l'Epine, [all composed] by that Great and much esteem'd Master, Jacomo Greber.
DANCING. *Wedding Dance* and *Blouzabella* by Labbe and Mrs Elford. *Medley Dance* by Prince and his daughter. A dance by Godwin and Mrs Clark.
COMMENT. Benefit Mrs Bowman. For the Entertainment of several Persons of Great Quality, late come from beyond the Seas. From 5 P.M. to 8 P.M., for the conveniency of the Qualities resorting to the Park after. Admission: 6s., 4s., 2s.
- Saturday 12** **VOLPONE.** Mosca – Wilks, but see also 21 May.
DL **MUSIC.** As 25 May.
DANCING. By Du Ruel.
SINGING. By Leveridge and others.
COMMENT. Benefit Wilks. At the Desire of several Persons of Quality . . . that celebrated Comedy . . . Written by the Famous Ben. Johnson.
- Monday 14** **LOVE'S CONTRIVANCE.** *Cast not listed*, but see 4 June.
DL **MUSIC.** As 25 May.
SINGING. As 12 June.
DANCING. By Du Ruel and others, as express'd in the Bills at large.
COMMENT. Benefit Lovelace, King, and White (boxkeepers).
- LIF** **THE VILLAIN.** *Cast not listed*.
SINGING. Henry Purcell's celebrated Trumpet Song, *The Fife and Harmony of War*. *The Mad Song* in *Don Quixote* sung by Boman, by request.
DANCING. *Chacone* by Mrs Elford. A new *Entry* by Fairbank. *Venetian* and a new *W'bm* by Godwin.
MUSIC. New Italian Trumpet Sonatas.
COMMENT. For the Entertainment of his Excellency Don Luiz da Cunha, Envoy Extraordinary from the King of Portugal. At 5:30 P.M. All which will be perform'd without omission.
- Wednesday 16** **TUNBRIDGE WALKS.** *Cast not listed*.
DL **MUSIC.** As 25 May.
SINGING. By Leveridge.
DANCING. By Du Ruel and Claxton. *The Irish Humour; or, The W'bm of Dunboyne* by Claxton.
COMMENT. Benefit Hall.
- Thursday 17** **MACKBETH.** *Cast not listed*.
DL **MUSIC.** With all the Musick compos'd by Mr Leveridge, and perform'd by him and others.
COMMENT. At the Desire of several Persons of Quality.
- Friday 18** **LOVE'S LAST SHIFT;** or, **The Fool in Fashion.** *Cast not listed*.
DL **MUSIC.** Entertainment of flute music by Bannister and son. A new instrumental piece by the best hands.
DANCING. *The Higland* and *The W'bm of Dunboyne* by Claxton.
IMITATIONS. The Famous Mr Lynch will for this once, at the desire of several Persons of Quality, perform his Imitation of an Organ, with 3 Voices, the Double Curtel, and the Bells, the Huntsman with his Horn and Pack of Dogs; All which he performs with his Mouth on the open Stage, being what no Man besides himself could ever yet attain to.

OROONOKO. Oroonoko - Wilks; Daniel - Norris, commonly call'd Jubilee Dicky.	Saturday 19 DL
SINGING. By Leveridge, particularly <i>Genius of England</i> .	
DANCING. By Du Ruel and others. <i>Scotch W'blm</i> by Mrs Bicknell.	
IMITATIONS. As 18 June.	
COMMENT. Benefit Norris. At the Desire of several Persons of Quality.	
LOVE'S CONTRIVANCE. <i>Cast not listed</i> , but see 4 June.	Tuesday 22
MUSIC. Instrumental by Gasperini, Du Ruel, and others, accompanied by Mrs Campion on the harpsichord.	DL
SINGING. By Leveridge and Mrs Campion, particularly Purcell's <i>Mad Dialogue</i> and another from <i>The World in the Moon</i> . Several other new songs composed by Weldon.	
DANCING. By Du Ruel and Mrs Campion.	
COMMENT. Benefit Mrs Campion. For the Entertainment of his Excellency the Envoy Extraordinary from the King of Denmark and several other Foreign Ministers, and Ladies of Quality.	
VICE RECLAIM'D; or, The Passionate Mistress. <i>Cast not listed</i> , but edition of 1703 lists: Sir Feeble Goodwill - Johnson; Wilding - Wilks; Gainlove - Williams; Fondle - Bullock; Apish - Bickerstaff; Ralph - Norris; Widow Purelight - Mrs Kent; Lucia - Mrs Temple; Annabella - Mrs Rogers; Mrs Haughty - Mrs Knight; Malapert - Mrs Lucas; Betty - Mrs Cox; Mrs Rhenish - Mrs Powel. Prologue spoken by Wilks. Epilogue spoken by Norris.	Wednesday 23 DL
COMMENT. [By Richard Wilkinson. Premiere.]	
VICE RECLAIM'D. <i>Cast not listed</i> , but see 23 June.	Thursday 24 DL
VICE RECLAIM'D. <i>Cast not listed</i> , but see 23 June.	Friday 25 DL
VICE RECLAIM'D. <i>Cast not listed</i> , but see 23 June. ENTERTAINMENTS Singing and dancing.	Saturday 26 DL
VICE RECLAIM'D. <i>Cast not listed</i> , but see 23 June. ENTERTAINMENTS Singing and dancing.	Monday 28 DL
THE HUMOUR OF THE AGE. <i>Cast not listed</i> . Also AN INTERLUDE OF CITY CUSTOMS. The Aldermen's Ladies by Cibber, Bullock, Norris, and others. DANCING. By Du Ruel. Also an extraordinary comical entertainment, <i>Scaramouch, Harlequin and Puncbinello</i> .	Wednesday 30 DL
COMMENT. At the Desire of several Persons of Quality. Mainpiece: Written by the Author of <i>The Teoman of Kent</i> .	

July 1703

THE RELAPSE. Hoyden - Mrs Bicknell.	Thursday 1
SINGING. Purcell's <i>Genius of England</i> sung by Leveridge and <i>Fair Iris</i> by him and Mrs Campion.	DL
DANCING. By Du Ruel.	
COMMENT. Benefit Mrs Bicknell and Fairbank.	

- Saturday 3* THE PILGRIM. *Cast not listed.* A new Epilogue to be spoken in a Quaker's Dress
DL by the little Girl that play'd the Part of Queen Bess in *Anna Bullen*.
MUSIC. A masque of music composed by Henry Purcell.
COMMENT. Benefit Mrs Lucas.. Mainpiece: Revis'd with large Alterations.
- Monday 5* TIMON OF ATHENS. *Cast not listed.*
DL ENTERTAINMENTS. A variety, which will be express'd in the Great Bills.
COMMENT. Benefit Newman.
- Tuesday 6* THE YEOMAN OF KENT [Tunbridge Walks]. *Cast not listed.*
DL ENTERTAINMENTS. As 5 July.
COMMENT. Benefit Mrs Kent.
- Wednesday 7* THE COMICAL RIVALS; or, The School Boy. *Cast not listed.* Also THE OLD
DL BATCHELOR (Act IV only). *Cast not listed.* Also THE ANGRY DOCTOR
AND THE DOUBTING PHILOSOPHER (last Act of *Le Medicin Malgre Luy*).
Cast not listed.
SINGING AND DANCING.
- Wednesday 14* THE SPANISH WIVES. *Cast not listed.*
DL ENTERTAINMENTS. As 5 July.
- Friday 16* THE FOOL'S PREFERMENT; or, The Three Dukes of Dunstable. *Cast not listed.*
DL A New Prologue, to introduce the Reading of that spoken by Mr Betterton to
the University of Oxford, in which are some Reflections on the Judgments of the
Town. A new Epilogue in answer to it.
COMMENT. Not Acted these Fifteen Years. [After this performance the DL
company went to Bath to act. During the summer the LIF company had performed
at Oxford, where Betterton spoke a prologue written by Joseph Trapp. It appeared
as a broadside and in *The Players Turn'd Academics* and has been reprinted by
Wiley, p. 124.]
- Tuesday 27* ITALIAN INTERLUDES.
YB DANCING. Some mimical Entertainments by a Famous Scaramouch and Harlequin,
who lately perform'd before the Court of Hanover and their Prussian Majesties,
now arriv'd in England.
VAULTING. An extraordinary Performance on the Manag'd Horse by the greatest
Master of the Age, exceeding whatever has been done by any other, especially
his resting on one hand with his whole Body extended while he drinks several
Glasses of Wine, and then throwing himself a Somerset over the Horse's head.
ROPE DANCING. With and without a Pole, by the two famous French Maids so
much admir'd, for surpassing all others in their Art, that they have been presented
with Medals at most of the Courts in Europe.
COMMENT. Tickets are given out . . . by Mr Pinkeman, who has taken care
to provide Places for Persons of Quality at Five Shillings each, and the lower
at half a Crown. And a Stage built for the Performers. At 6 P.M.
- Friday 30* ITALIAN INTERLUDES.
YB ENTERTAINMENTS. As 27 July.
COMMENT. At 7 P.M. Prices 2s. 6d. and 1s. 6d. Tickets are given out at the
Place the same day by Mr Pinkeman.

August 1703

CONCERT.

MUSIC. A great Consort of Musick (Mr Elford and Mr Weldon will perform several new Songs) all compos'd on purpose for this Entertainment by the said Mr Weldon. Some of the Songs to be accompanied by a Flute by Mr Peasable, and a new Symphony for a Flute and a Violin by him, and the Famous Signior Gasparini, who will perform several Italian Sonatas accompanied by Mr Depar, and other great Symphonies by the best Masters.

COMMENT. Beginning at 5 P.M. and ending at 7 P.M. Tickets 5s. This Consort to be perform'd but once, because of the Queen's going to the Bath.

Thursday 12
RI W

CONCERT.

MUSIC. Vocal and Instrumental, with several single songs and two-part songs by Cook and Davis.

COMMENT. At 5 P.M. Tickets 2s. 6d.

Saturday 21
HA

THE HISTORY OF BATEMAN; or, The Unhappy Marriage, with The Comical Humours of Sparrow his Man. Sparrow – Dogget.

ENTERTAINMENTS. With variety of Scenes and Machines, Singing and Dancing, never seen before in the Fair.

COMMENT. At Parker's and Dogget's Booth near Hosier-Lane.

Monday 23
BF

THE FAMOUS HISTORY OF DORASTUS AND FAWNIA. *Cast not listed.*

ENTERTAINMENTS. Vocal and Instrumental Musick. With very pleasant Dialogues and Antick Dances.

COMMENT. At Parker's Booth between the two Rope-Dancers.

ENTERTAINMENTS.

DANCING. On the Ropes, after the French and Italian Fashion, by a Company of the finest Performers that ever yet have been seen in the whole World. For in the same Booth will be seen the two Famous French Maidens, so much admir'd in all Places and Countries where ever they come, (especially in May-Fair last) where they gain'd the highest Applause from all the Nobility and Gentry, for their wonderful Performance on the Rope, both with and without a Pole. . . . To which is added, Vaulting on the High-Rope, and Tumbling on the Stage. As also Vaulting on two Horses, on the great Stage, at once.

COMMENT. At the Great Booth by the Hospital Gate.

JEPTHA'S RASH VOW; or, The Virgin Sacrifice, With the Comical Humours of Nurse and her Two Sons, Toby and Ezekiel; together with The Pleasant Manner of Didimo, Toby's Son. Toby – Penkethman; Ezekiel – Bullock.

ENTERTAINMENTS. Singing and dancing.

COMMENT. At the Penkethman-Bullock-Simpson Booth, over against the Hospital Gate. Mainpiece: A Comedy being all new Writ.



SEASON OF

1703-1704

O IMPORTANT change in the theatrical situation occurred during 1703-4. Drury Lane and Lincoln's Inn Fields continued their rivalry without competition from any other company, and both offered summer seasons, although the bills do not clearly show when the regular season ended and the summer offerings began. If the actors from both houses continued their activities into Bartholomew and Southwark Fairs, there is no definite indication of their offerings at either fair.

During this season Drury Lane advertised its repertory quite regularly in the *Daily Courant*, but Lincoln's Inn Fields, as it had done in the previous season, inserted its notices much less often. As a result, it is probable that nearly all the offerings at Drury Lane and possibly half of those at Lincoln's Inn Fields are on record. The *Daily Courant* remains the principal source of information for the daily performances.

As was true in previous seasons, agitation over the alleged immorality of the stage continued in the churches, in pamphlets, in *The Observator*, and in some official circles. The Lord Chamberlain's office (15 January 1704) ordered that no play, old or new, no song, prologue, or epilogue be presented without its first being licensed by the Master of the Revels¹ and (17 January 1704) that the Master of the Revels be careful in perusing and licensing plays. There were also restrictions (17 January 1704) against the wearing of masks by women in the playhouses. And on Wednesday 19 January 1704 there were distributed in the churches pamphlets and books "setting forth the Horrid, Blasphemous and Abominable Expressions used upon the Stage" (*Post Man* 20-22 January 1704).

¹ Nicoll, *Early Eighteenth Century Drama*, p. 282.

The composition of the two companies during this season was as follows.

DRURY LANE, *Actors:* Bickerstaff, Bullock, Cibber, Griffin, Hall, Husbands, Johnson, Kent, Mills, Norris, Penkethman, Phillips, Powell (part of season), Thomas, Toms, Wilks, Williams. *Actresses:* Mrs Cox, Mrs Kent, Mrs Knight, Mrs Lucas, Mrs Moore, Mrs Oldfield, Mrs Rogers. *Singers:* Good, Hughes, Leveridge, Mason Shaw; Mrs Campion, Mrs de l'Epine, Mrs Lindsey, Mrs Mills, Mrs Shaw, Mrs Tofts. *Musicians:* Bannister, Gasperini, Pausible. *Dancers:* L'Abbe, Baxter, Cherrier, Claxton, Cottin, du Ruel, Essex, Laferry, Laforest, Surrein; Mrs Bicknell, Devonshire Girl, Mrs du Ruel, Mrs Elford, Mrs Mayers. *Treasurer:* Baggs.

LINCOLN'S INN FIELDS. *Actors:* Betterton, Booth, Bowman, Corey, Dogget, Fieldhouse, Freeman, Knapp, Leigh, Lloyd, Miller, Pack, Powell (part of season), Tattnel, Trout, Underhill, Verbruggen, Weller. *Actresses:* Mrs Allison, Mrs Barry, Mrs Bowman, Mrs Bracegirdle, Mrs Bradshaw, Miss Evans, Mrs Fieldhouse, Mrs Hunt, Mrs Lawson, Mrs Leigh, Miss Mountfort, Mrs Parsons, Mrs Porter, Mrs Prince, Mrs Willis. *Singers:* Cook, Davis, Dean, Godwin, Short; Miss Baldwin, Mrs Clark, Mrs Hodgson, Miss Willis Sr, Miss Willis Jr. *Musicians:* Dean, Olsii, Godfrede Pepusch. *Dancers:* Clark, Firbank, Firbank's Boy, Layfield, Prince.

September 1703

- | | |
|--------------------------|---|
| Tuesday 21
LIF | SIR COURTLY NICE; or, It Cannot Be. Sir Courtly - Powell.
<i>SINGING.</i> Between the acts.
<i>COMMENT.</i> Never acted there before. |
| Monday 27
LIF | DON CARLOS, PRINCE OF SPAIN. <i>Cast not listed.</i>
<i>ENTERTAINMENTS.</i> Singing and dancing, as expressed in the Bill.
<i>COMMENT.</i> A reviv'd play written by Mr Otway. Tickets delivered for <i>The Sullen Lovers</i> taken at this performance. |
| Tuesday 28
LIF | SIR MANNERLY; or, The Country Wit. <i>Cast not listed.</i> With the last new Epilogue concerning the Life and Morals of the Observator, which was spoke by Mr Powell on the first day of the Injur'd Princess, or the false Wager. Also a Dialogue between Heraclitus Ridens and the Observator by way of Prologue.
<i>COMMENT.</i> Not acted these five years. |

October 1703

THE SULLEN LOVERS; or, The Impertinents, with The Humours of Sir Positive At-all. Sir Positive – Powell. With a new Prologue by way of Elegy on the Death of the Royal Oak Lottery, spoken by Powell. And an Epilogue on the Life and Character of Maister Observator, spoken by Powell.

COMMENT. Not Acted these Twenty-eight Years. Written by the Ingenious Mr Shadwell, late Poet Laureat.

Tuesday 5
LIF

LOVE MAKES A MAN; or, The Fop's Fortune. *Cast not listed.*
SINGING AND DANCING.

Wednesday 6
DL

COMMENT. And whereas the Audiences have been incommoded by the Plays usually beginning too late, the Company of the said Theatre do therefore give notice, that they will constantly begin at Five a clock without fail, and continue the same Hour all the Winter.

TUNBRIDGE WALKS; or, The Yeoman of Kent. *Cast not listed.*

Thursday 7
DL

DANCING. A Night Scene between Scaramoucb and Harlequin by the Famous Monsieur Surrein and Mr Baxter, who make but a short stay in England.

THE PILGRIM. *Cast not listed.*

Friday 8
DL

SINGING AND DANCING. By Mrs Campion and others.

THE TRUE AND ANCIENT HISTORY OF KING LEAR. *Cast not listed.*

Saturday 9
DL

DANCING. By the Devonshire Girl and Mr Claxton, her Master.

THE SILENT WOMAN. *Cast not listed.*

Monday 11
DL

SINGING AND DANCING.

COMMENT. Written by the Famous Ben. Johnson.

VIRTUE BETRAY'D; or, Anna Bullen. *Cast not listed.*

Tuesday 12
DL

DANCING. A Comical Entertainment in a Tavern between Scaramoucb, Harlequin and Puncbanello.

THE OLD BACHELOR. *Cast not listed.*

Wednesday 13
DL

SINGING AND DANCING.

THE PILGRIM. *Cast not listed.*

Thursday 14
DL

SINGING AND DANCING.

THE ROVER; or, The Banish'd Cavaliers. *Cast not listed.*

Friday 15
DL

DANCING. Comic dances by the Devonshire Girl, Mrs Bicknell, and others.

COMMENT. Benefit Hall and Swiny.

THE FATAL MARRIAGE; or, The Innocent Adultery. *Cast not listed.*

Saturday 16
DL

SINGING. Henry Purcell's *Bess of Bedlam*, a Mad Song, sung by Shaw.

DANCING. By the Devonshire Girl, Mrs Bicknell, and Laferry.

COMMENT. Benefit Baggs.

THE EMPEROR OF THE MOON. *Cast not listed.*

Monday 18
DL

SINGING AND DANCING.

- Tuesday 19* THE TRAYTOR; or, The Tragedy of Amidea. *Cast not listed.*
 DL SINGING. By Leveridge and Mrs Campion.
 DANCING. By Du Ruel.
- Wednesday 20* LOVE'S CONTRIVANCE; or, Le Medicin Malgre Luy. *Cast not listed.*
 DL SINGING AND DANCING.
- Thursday 21* OROONOKO. *Cast not listed.* A Comical Epilogue by Pinkeman.
 DL SINGING AND DANCING. By Mrs Campion and others.
- Friday 22* THE RELAPSE; or, Virtue in Danger. *Cast not listed.*
 DL SINGING AND DANCING.
- Saturday 23* HAMLET, PRINCE OF DENMARK. *Cast not listed.*
 DL SINGING. By Mrs Campion.
 DANCING. By Mrs Bicknell.
 COMMENT. Benefit Wilks.
- Monday 25* TUNBRIDGE WALKS. *Cast not listed.*
 DL SINGING. As 23 Oct.
 DANCING. By Mrs Bicknell and the Devonshire Girl.
 COMMENT. At the Desire of several Persons of Quality.
- LIF THE WOMAN CAPTAIN; or, A Usurer Turned Soldier. *Cast not listed.*
 SINGING. By Mrs Hodgson, Davis, and Cook.
 DANCING. Variety of Comical Dances between every Act.
 COMMENT. Never Acted but once these 16 Years.
- Tuesday 26* LOVE'S LAST SHIFT; or, The Fool in Fashion. *Cast not listed.*
 DL SINGING. As 23 Oct.
 DANCING. By Mrs Bicknell, Mrs Lucas, and the Devonshire Girl.
 COMMENT. Benefit Mrs Moore. [In *Daily Courant*, 25 Oct., *The Funeral* had been advertised for this day.]
- Wednesday 27* THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Mills.
 DL SINGING AND DANCING.
 COMMENT. Benefit Mills. At the Desire of several Persons of Quality.
- Thursday 28* THE CONSTANT COUPLE; or, A Trip to the Jubilee. *Cast not listed*, but benefit notices imply: Clincher Jr - Bullock; Dicky - Norris.
 DL SINGING AND DANCING.
 COMMENT. Benefit Will. Bullock, the young Jubilee Beau, and [Norris], his Man Dicky.
- Friday 29* THE LANCASHIRE WITCHES; or, Teague O Dively the Irish Priest. *Cast not listed.*
 DL SINGING. As 7 Oct.
 COMMENT. For the Entertainment of several Foreigners.
- Saturday 30* SIR COURTY NICE. Sir Courtly - Cibber.
 DL SINGING AND DANCING.
 COMMENT. Benefit Cibber.

November 1703

THE DIFFERENT WIDOWS; or, Intrigue a la Mode. *Cast not listed*, but edition of 1703 lists: Sir James Bellmont – Powell; Lord Courtall – Lloyd; Careless – Corey; Sir Anthony Loveman – Pack; Dandle – Leigh; Valentine – Booth; Gaylove – Wellar; Draul – Knap; Hearty – Trout; Widow Bellmont – Mrs Leigh; Lady Gaylove – Mrs Lawton; Angelica – Mrs Prince; Lady Courtall – Mrs Willis; Mrs Draul – Mrs Allison; Lady Loveman – Mrs Porter; Mariana – Mrs Bradshaw; Lucy – Mrs Parsons; Harriet – Mrs Fieldhouse. Prologue spoken by Booth. Epilogue spoken by Mrs Porter.

COMMENT. [By Mary Pix. Date of premiere unknown. Published 4 Dec.]

THE FUNERAL; or, Grief a la Mode. *Cast not listed.*

Monday 1
DL

SINGING. As 23 Oct.

DANCING. Comic Dances by Laferry, Mrs Bicknell, Mrs Lucas, and Devonshire Girl.

MARRY; or, Do Worse. *Cast not listed.* No actors' names in edition of 1703. Prologue spoken by Mrs Porter. Epilogue.

LIF

COMMENT. [By William Walker. Not advertised in *Daily Courant*, but this date accepted as premiere by Nicoll, p. 363 and Genest, II, 303.]

Preface: It was so hem'd in between the Benefits that it seem'd meerly Confin'd to the Limits of a Single Night before hand.

THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.*

Tuesday 2
DL

SINGING. By Leveridge.

DANCING. By Du Ruel.

VOLPONE; or, The Fox. *Cast not listed.*

Wednesday 3
DL

SINGING AND DANCING. As 2 Nov.

COMMENT. Written by the Famous Ben. Johnson.

THE SPANISH FRYAR; or, The Double Discovery. *Cast not listed.*

Thursday 4
DL

SINGING AND DANCING.

DON JOHN; or, The Libertine Destroy'd. *Cast not listed.*

Friday 5
DL

DANCING. Comic dances by Essex, Mrs Bicknell, Mrs Lucas, and Devonshire Girl.

LOVE AND DANGER; or, The Mistaken Jealousie. *Cast not listed.*

Saturday 6
DL

COMMENT. Not Acted these Twenty Years. . . . a Revis'd Tragedy. [Nicoll, p. 289, has entry from LC 7/3: "6 Nov. 1703 Upon a false surmise (?) of Mr Congreves at 3 in the afternoon our Reviv'd Play stopt so y^t the best part of the Audience was lost."]

LOVE AND DANGER. *Cast not listed.*

Monday 8
DL

SINGING. By Leveridge and Mrs Campion.

DANCING. As 19 Oct.

COMMENT. Acted but once these Ten Years, [but see 6 Nov.].

- Tuesday 9* THE ROVER. *Cast not listed.*
 DL MUSIC. Italian sonatas on the violin by Gasperini.
 DANCING. By Devonshire Girl in imitation of Mlle de Subligny.
- Wednesday 10* AESOP. *Cast not listed.*
 DL MUSIC. Vocal and Instrumental, particularly some new Sonatas for the Violin lately brought from Rome, Compos'd by the Great Arcangelo Corelli, and performed by Gasperini and others.
 SINGING. Several of the best Stage Songs by Leveridge and Mrs Campion.
 DANCING. By Mrs Campion, Devonshire Girl, and Du Ruel.
 COMMENT. At the Desire of several Foreign Ministers.
- Thursday 11* THE PILGRIM. *Cast not listed.*
 DL ENTERTAINMENTS. Singing and Comic Dancing.
 COMMENT. Revis'd, with large Alterations.
- Friday 12* THE PLAIN DEALER. Plain Dealer - Griffin.
 DL SINGING AND DANCING.
- Saturday 13* HAMLET, PRINCE OF DENMARK. *Cast not listed.*
 DL SINGING AND DANCING. As 2 Nov.
- Monday 15* OROONOKO. *Cast not listed.*
 DL SINGING AND DANCING. As 2 Nov.
 COMMENT. At the Desire of several Ladies of Quality.
- Tuesday 16* LOVE MAKES A MAN. *Cast not listed.*
 DL DANCING. By the Devonshire Girl.
 COMMENT. [In *Daily Courant*, 15 Nov., *The Fair Example* had been announced for this day.]
- Wednesday 17* LOVE AND DANGER. *Cast not listed.*
 DL SINGING. As 2 Nov.
 DANCING. By Laferry, Mrs Bicknell, Mrs Lucas.
 COMMENT. Acted but twice these Twenty Years.
- Thursday 18* THE OLD BACHELOR. Old Bachelor - Griffin.
 DL DANCING. As 26 Oct.
- Friday 19* THE CONSTANT COUPLE. *Cast not listed*, but see 28 Oct.
 DL SINGING. As 19 Oct.
 MUSIC. A piece of Musick for the Violin and Flute by Signior Gasperini and Mr Paisible, it being the most Masterly perform'd of any Musick that was ever heard upon the English Stage.
 DANCING. As 2 Nov.
 COMMENT. For the Entertainment of their Highnesses the Prince and Princess Landgrave of Hesse.
- Saturday 20* VENICE PRESERV'D; or, A Plot Discover'd. *Cast not listed.*
 DL SINGING AND DANCING. As 2 Nov.
- Monday 22* TUNBRIDGE WALKS. *Cast not listed.*
 DL SINGING AND DANCING.
- Tuesday 23* THE RELAPSE. *Cast not listed.*
 DL SINGING. As 19 Oct.
 DANCING. As 12 and 16 Oct.

VOLPONE. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Wednesday 24</i>
	<i>COMMENT.</i> Written by the Famous Ben. Johnson. [In <i>Daily Courant</i> , 23 Nov., <i>The Emperor of the Moon</i> had been advertised for this day.]	<i>DL</i>
THE EMPEROR OF THE MOON. <i>Cast not listed.</i>	<i>SINGING.</i> By Mr Mason, who never appear'd upon the Stage before.	<i>Thursday 25</i>
	<i>MUSIC AND DANCING.</i>	<i>DL</i>
	<i>COMMENT.</i> At the Desire of several Ladies of Quality.	
THE FAIR EXAMPLE. <i>Cast not listed.</i>	<i>MUSIC.</i> As 9 Nov.	<i>Friday 26</i>
	<i>SINGING AND DANCING.</i>	<i>DL</i>
MACBETH. <i>Cast not listed.</i>	<i>MUSIC.</i> All the Musick being compos'd by Mr Leveridge, wherein he performs his own parts.	<i>Saturday 27</i>
	<i>SINGING.</i> As 25 Nov.	<i>DL</i>
	<i>DANCING.</i> Several comical Dances.	
	<i>COMMENT.</i> [This performance, following the Great Storm of 1703, aroused the wrath of the reformers, typified by Jeremy Collier's remark in his <i>Dissuasive from the Play-House</i> : "But Stupidity under that Convulsion was not the worst of our Case: No, that dreadful Hurricane, the Voice of an angry Heaven, and Terrore of Earth and Sea, was it seems a Jest at the Play House: Macbeth with his Lightning and Thunder the Entertainment of the Day, and the Mention of Chimnies blown down, clapt by the Audience with an unusual Length of Pleasure and Approbation" (p. 18).]	
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed.</i>	<i>MUSIC.</i> As 9 Nov.	<i>Monday 29</i>
	<i>SINGING.</i> By Leveridge and Mason.	<i>DL</i>
	<i>DANCING.</i> By the Devonshire Girl and others.	
THE DOUBLE DEALER. <i>Cast not listed.</i>	<i>MUSIC.</i> By Seignior Olsii, lately come from Italy.	<i>LIF</i>
	<i>COMMENT.</i> Never Acted there but Twice. At the Desire of several Persons of Quality.	
CONCERT.	<i>MUSIC.</i> Vocal and Instrumental, in which Mrs Tofts performs several Songs in Italian and English, accompany'd by the best Masters in England.	<i>Tuesday 30</i>
	<i>DANCING.</i> By Labbe and others.	<i>DL</i>
	<i>COMMENT.</i> By Subscription. None to be admitted into the Pit or Boxes but by the Subscribers Tickets. The Boxes on the Stage and the Galleries are for the Benefit of the Actors. At 5 P.M.	

December 1703

THE LANCASHIRE WITCHES. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Wednesday 1</i>
	<i>COMMENT.</i> [In <i>Daily Courant</i> , 29 Nov., the premiere of <i>The Lying Lover</i> had been advertised for this day.]	<i>DL</i>

- Wednesday 1* THE TEMPEST. *Cast not listed.*
 LIF COMMENT. [See *Minutes of the Society for Promoting Christian Knowledge* in Secretan, p. 107: "1703. Dec. 16: Also that at the bottom of the said paper a query might be put, whether acting the 'Tempest' upon the next Wednesday after the late dreadful storm, at the new play-house in Little Lincoln's Inn Fields, was proper or reasonable." See also *The Terrible Stormy Wind and Tempest* (1705), p. 24.]
- Thursday 2* THE LYING LOVER; or, The Lady's Friendship. *Cast not listed*, but edition of 1704 lists: Old Bookwit – Griffin; Young Bookwit – Wilks; Lovemore – Mills; Frederick – Toms; Latine – Cibber; Storm – Pinkeman; Charcoal – Bullock; Penelope – Mrs Rogers; Victoria – Mrs Oldfield; Betty – Mrs Cox; Lettice – Mrs Lucas. Prologue. Epilogue.
 DL COMMENT. Written by the Author of *The Funeral*. [By Richard Steele. Premiere.]
- Friday 3* THE LYING LOVER. *Cast not listed*, but see 2 Dec.
 DL
- Saturday 4* THE LYING LOVER. *Cast not listed*, but see 2 Dec.
 DL
- Monday 6* THE LYING LOVER. *Cast not listed*, but see 2 Dec.
 DL
- Tuesday 7* THE LYING LOVER. *Cast not listed*, but see 2 Dec.
 DL
- Wednesday 8* THE LYING LOVER. *Cast not listed*, but see 2 Dec.
 DL COMMENT. Benefit the Author.
- Thursday 9* LOVE'S LAST SHIFT. *Cast not listed.*
 DL SINGING AND DANCING.
- Friday 10* THE EARL OF ESSEX; or, The Unhappy Favourite. *Cast not listed.*
 DL MUSIC. As 9 Nov.
 DANCING. As 25 Oct.
 COMMENT. At the Desire of several Ladies of Quality.
- Saturday 11* TIMON OF ATHENS; or, The Man-Hater. *Cast not listed.*
 DL MUSIC. With the Original Masque, set to Musick by the late Mr Henry Purcell.
 DANCING. As 19 Oct.
- YB CONCERT.
 MUSIC. Entirely new, composed by Mr Keller, and perform'd by the best Hands. With several Sonatas on the Violin by Signior Gasperini. And a piece of Musick composed for Flutes, to be perform'd by Mr Paisible and Mr Banister. And a piece for the Hautboy and Violin by Mrs Hodgson and Mr Cook.
 COMMENT. At 8 P.M.
- Monday 13* THE SILENT WOMAN. *Cast not listed.*
 DL MUSIC. As 9 Nov.
 DANCING. By the Devonshire Girl. *A Comical Entertainment between Scaramouch, Harlequin, and Punchanello.*
 COMMENT. Written by the Famous Ben. Johnson.
- Tuesday 14* CONCERT.
 DL MUSIC. Singing in Italian and English by Mrs Tofts [advertised, but not given; see 21 Dec.]. A new Piece of Vocal and Instrumental Musick never perform'd before, compos'd by Mr Leveridge.

DANCING. By L'Abbe, Du Ruell, Cherrier, Mrs Campion, Mrs Elford, Devonshire Girl.	Tuesday 14 DL
COMMENT. By Subscription. Admission to Pit or Boxes by Subscribers' Tickets only. Stage Boxes 7s. 6d., Galleries 2s. 6d. and 1s. 6d. are for the Benefit of the Actors. At 5 P.M. No Person to stand on the Stage.	
THE FUNERAL. <i>Cast not listed.</i> DANCING. <i>A Comical Night Scene between Scaramouch, Harlequin and Punchanello.</i>	Wednesday 15 DL
THE PILGRIM. <i>Cast not listed.</i> SINGING. As 19 Oct. DANCING. By Du Ruel and others. COMMENT. At the Desire of several Ladies of Quality.	Thursday 16 DL
LOVE MAKES A MAN. <i>Cast not listed.</i> SINGING AND DANCING.	Friday 17 DL
THE HISTORY AND FALL OF CAIUS MARIUS. <i>Cast not listed.</i> MUSIC. As 9 Nov. SINGING AND DANCING. As 2 Nov.	Saturday 18 DL
THE CONSTANT COUPLE. <i>Cast not listed, but see 28 Oct.</i> SINGING. As 2 Nov. MUSIC. As 9 Nov. DANCING. By Du Ruel, Mrs Campion, and others.	Monday 20 DL
THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. <i>Cast not listed.</i> SINGING AND DANCING. COMMENT. At the Request of several Persons of Quality.	Tuesday 21 DL
CONCERT. MUSIC. Singing by Mrs Tofts, who did not sing on 14 Dec. because of a cold, in Italian and English. A new piece of vocal and instrumental music composed by Clark. DANCING. By L'Abbe, Cherrier, Du Ruel, Mrs Elford, Miss Evans. COMMENT. By Subscription.	LIF
THE LIBERTINE DESTROY'D [Don John]. <i>Cast not listed.</i> MUSIC. Italian sonatas for violin composed by Archangelo Corelli and performed by Gasperini and others. SINGING. As 2 Nov. DANCING. <i>Harlequin Man and Woman</i> by Laferry and Mrs Bicknell; two new Entries by Du Ruel. COMMENT. For the Entertainment of several Foreign Ministers.	Wednesday 22 DL
THE EMPEROR OF THE MOON. <i>Cast not listed.</i> SINGING. By Mason and Good. DANCING. By Laferry, Mrs Bicknell, Devonshire Girl, and Claxton. COMMENT. Mainpiece: With additional Scenes, being the Changes in the Dome, which were Originally us'd in the Opera of <i>The Virgin Prophetess</i> .	Monday 27 DL
TUNBRIDGE WALKS. <i>Cast not listed.</i> SINGING AND DANCING.	Tuesday 28 DL

- Wednesday 29 THE SQUIRE OF ALSATIA. Cast not listed.*
 DL DANCING. Some Extraordinary Entertainments.
 COMMENT. Not Acted these Twelve Years.
- Thursday 30 THE SQUIRE OF ALSATIA. Cast not listed.*
 DL DANCING. As 2 Nov.
 COMMENT. Written by the Ingenious Mr Shadwell.
- Friday 31 THE EMPEROR OF THE MOON. Cast not listed.*
 DL DANCING. By Du Ruel, Mrs Campion, Devonshire Girl, Claxton, and others.
 COMMENT. For the Entertainment of several Foreigners. Mainpiece: With an Additional Grotesque Scene, and the Grand Machine, both taken out of the Opera of *Dioclesian*.

January 1704

- Saturday 1 MACBETH. Cast not listed.*
 DL MUSIC. Vocal and instrumental composed by Leveridge and performed by him and others. Violin sonatas by Gasperini.
 DANCING. As 2 Nov. 1703.
- Monday 3 THE SQUIRE OF ALSATIA. Cast not listed.*
 DL MUSIC. As 9 Nov. 1703.
 SINGING. As 2 Nov. 1703.
 DANCING. As 16 Nov. 1703.
- Tuesday 4 CONCERT.*
 DL MUSIC. Wherein Mrs Tofts sings several Songs in Italian and English. With several select Pieces of Musick (compos'd by the late famous Mr Henry Purcell) taken out of the Operas of *The Fairy Queen*, *King Arthur*, *Dioclesian*, and *Bonduca*. And an Ode upon the Happy Accession of Her Majesty to the Throne, set to Musick by Mr Daniel Purcell, never perform'd before.
 DANCING. By L'Abbe, Du Ruell, Cherrier, Mrs Elford, Mrs Campion, Devonshire Girl.
 COMMENT. By Subscription. With a new Prologue and Epilogue. Admission as 14 Dec. 1703. [A Folger Library broadside appears to be a program for this concert. It lists in Act I *The Druid's Song* from *Bonduca*, two songs by Mrs Tofts, a song from *The Fairy Queen*, and a dance; in Act II *The Frost Music* from *King Arthur*, two dances, and a song by Mrs Tofts; in Act III an *Ode on the Glorious Beginning of Her Majesty's Reign*, set by Daniel Purcell and performed by Leveridge, Hughes, Mrs Lindsey, and Mrs Campion; a song by Mrs Tofts, *The Sacrifice* from *King Arthur*, and a *Grand Dance*.]
- Wednesday 5 THE SQUIRE OF ALSATIA. Cast not listed.*
 DL MUSIC. As 9 Nov. 1703.
 DANCING. As 2 Nov. 1703.
 COMMENT. Written by the late Ingenious Mr Shadwell.
- Thursday 6 THE LANCASHIRE WITCHES. Cast not listed.*
 DL SINGING AND DANCING.

OROONOKO. <i>Cast not listed.</i>	<i>MUSIC.</i> As 9 Nov. 1703.	<i>DANCING.</i> By Du Ruel and Mrs Campion.	<i>COMMENT.</i> Benefit Norris, Fairbank, and Bickerstaff.	<i>Friday 7</i> DL
IBRAHIM, 13TH EMPEROR OF THE TURKS. <i>Cast not listed.</i>	<i>MUSIC.</i> As 9 Nov. 1703.	<i>SINGING AND DANCING.</i> As 2 Nov. 1703.		<i>Saturday 8</i> DL
THE SQUIRE OF ALSATIA. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>MUSIC.</i> A new Entertainment for Flutes perform'd by the best Masters.	<i>COMMENT.</i> Written by the Ingenious Mr Shadwell.	<i>Monday 10</i> DL
LOVE'S LAST SHIFT. <i>Cast not listed.</i>	<i>MUSIC.</i> As 22 Dec. 1703.	<i>DANCING.</i> By Devonshire Girl, Claxton, and others. <i>Night Scene between Scaramouch, Harlequin, and Punchanello.</i>	<i>SINGING.</i> As 27 Dec. 1703.	<i>Tuesday 11</i> DL
THE ROVER. <i>Cast not listed.</i>	<i>MUSIC.</i> Sonatas on the violin by Gasperini and Mrs Campion.	<i>SINGING.</i> As 2 Nov. 1703.	<i>DANCING.</i> By Du Ruel, Mrs Mayers, and others.	<i>Wednesday 12</i> DL
VIRTUE BETRAY'D. <i>Cast not listed.</i>	<i>SINGING.</i> As 19 Oct. 1703.	<i>MUSIC.</i> As 9 Nov. 1703.	<i>DANCING.</i> By Du Ruel, particularly <i>Dutch Slipper [Skipper?]</i> and <i>Scaramouch.</i>	<i>Thursday 13</i> DL
			<i>COMMENT.</i> At the Desire of several Ladies of Quality.	
[ABRA MULE; or, Love and Empire.] <i>Cast not listed,</i> but edition of 1704 lists: Mahomet – Betterton; Pyrrhus – Verbruggen; Solymon – Powell; Kister Aga – Bowman; Haly – Freeman; Cuproli – Cory; Mursa – Fieldhouse; Abra Mule – Mrs Bracegirdle; Zaida – Mrs Porter; Marama – Mrs Leigh. Prologue spoken by Betterton. Epilogue spoken by Mrs Bracegirdle.				LIF
			<i>COMMENT.</i> [By Joseph Trapp. Possibly the premiere. For 20 Jan. it is advertised as "The Sixth Day of Acting"; if performed consecutively, this date would be the first performance.]	
THE PILGRIM. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>COMMENT.</i> At the Desire of several Persons of Quality.		<i>Friday 14</i> DL
[ABRA MULE.] <i>Cast not listed,</i> but see 13 Jan.				LIF
VENICE PRESERV'D. <i>Cast not listed.</i>	<i>MUSIC.</i> As 9 Nov. 1703.	<i>DANCING.</i> By Du Ruel and others.	<i>COMMENT.</i> At the Desire of several Ladies of Quality.	<i>Saturday 15</i> DL
[ABRA MULE.] <i>Cast not listed,</i> but see 13 Jan.				LIF
THE SQUIRE OF ALSATIA. <i>Cast not listed.</i>	<i>MUSIC.</i> An Extraordinary Entertainment of Musick compos'd for Flutes, and perform'd by Mr Paisible, Mr Banister, and others.			<i>Monday 17</i> DL

- Monday 17* SINGING. As 27 Dec. 1703.
 DL DANCING. As 2 Nov. 1703.
- LIF [ABRA MULE.] *Cast not listed*, but see 13 Jan.
- Tuesday 18* CONCERT. Also THE JUDGMENT OF PARIS. Pallas – Mrs Tofts.
 DL MUSIC. Wherein Mrs Tofts sings several Songs in Italian and English. With several select Pieces of Musick compos'd by the late Famous Mr Henry Purcell. And a comical Dialogue sung originally in *The Island Princess*, by Mr Leveridge and Mr Doggett.
 DANCING. By l'Abbe, du Ruel, Cherrier, Mrs Elford, Mrs Campion, Mrs Mayers.
 COMMENT. By Subscription. The Music for *The Judgment of Paris* set by Mr Weldon.
- LIF ABRA MULE. *Cast not listed*, but see 13 Jan.
- Wednesday 19* A Fast Day.
- Thursday 20* ABRA MULE. *Cast not listed*, but see 13 Jan.
 LIF COMMENT. The Sixth Day of Acting.
- Friday 21* AESOP. *Cast not listed*. Also LE MEDICIN MALGRE LUY (last act only). *Cast not listed.*
 DL SINGING AND DANCING.
- LIF ABRA MULE. *Cast not listed*, but see 13 Jan.
- Saturday 22* LOVE THE LEVELLER. Advertised but deferred to 26 Jan.
 DL ABRA MULE. *Cast not listed*, but see 13 Jan.
- Monday 24* THE CONSTANT COUPLE. *Cast not listed*, but see 28 Oct. 1703.
 DL MUSIC. An Entertainment for Flutes.
 DANCING. By Du Ruel, Mrs Mayers, and Devonshire Girl.
- LIF ABRA MULE. *Cast not listed*, but see 13 Jan.
- Tuesday 25* MACKBETH. *Cast not listed.*
 DL MUSIC. Vocal and instrumental composed by Leveridge and performed by him and others. Italian sonatas on violin by Gasperini.
 DANCING. As 2 Nov. 1703.
 COMMENT. For the Entertainment of several Foreign Nobility.
- LIF ABRA MULE. *Cast not listed*, but see 13 Jan.
- Wednesday 26* LOVE THE LEVELLER; or, The Pretty Purchase. *Cast not listed*, but edition of 1704 lists: Algernoон – Griffin; Andramont – Wilks; Semorin – Mills; Sallamack – Bickerstaff; Dormantle – Thoms; Dewcraft – Williams; Balloon – Kent; Festolin – Pinkethman; Sordico – Johnson; High Priest – Bullock; Priest – Norris; Princess Dowager – Mrs Knight; Princess Constantia – Mrs Rogers; Dutchess Semorin – Mrs Cox; Sordico's Wife – Mrs Moore. Prologue spoken by Wilks. Epilogue spoken by Mills.
 COMMENT. [Author unknown: "By G. B." Premiere.]
- LIF THE COMICAL REVENGE; or, Love in a Tub. *Cast not listed.*
 SINGING AND DANCING.

LOVE THE LEVELLER. <i>Cast not listed</i> , but see 26 Jan.	<i>Tbursday 27</i>
MUSIC, SINGING, AND DANCING.	DL
COMMENT. Benefit the Author.	
 TIMON OF ATHENS. <i>Cast not listed</i> .	LIF
 THE YEOMAN OF KENT [Tunbridge Walks]. <i>Cast not listed</i> .	<i>Friday 28</i>
SINGING AND DANCING.	DL
 ABRA MULE. <i>Cast not listed</i> , but see 13 Jan.	LIF
 VENICE PRESERV'D. <i>Cast not listed</i> .	<i>Saturday 29</i>
DANCING. As 2 Nov. 1703.	DL
SINGING. And (at the Desire of several Persons of Quality) the Famous Signiora Francisca Margarita de l'Epine will perform several new Entertainments of Singing in Italian, the Musick that accompanies her composed by Signor Giacomo Greber, being the first time of her performing at this Theatre.	
 THE ANATOMIST; or, The Sham-Doctor. <i>Cast not listed</i> . Also MARS AND VENUS. <i>Cast not listed</i> . Also AENEAS AND DIDO. <i>Cast not listed</i> .	LIF
COMMENT. <i>Aeneas and Dido</i> compos'd by the late Mr Henry Purcell. At the Desire of several Persons of Quality.	
 A Fast Day for the Martyrdom of Charles I.	<i>Monday 31</i>

February 1704

THE SQUIRE OF ALSATIA. <i>Cast not listed</i> .	<i>Tuesday 1</i>
MUSIC. As 9 Nov. 1703.	DL
DANCING. By du Ruell, Mrs Mayers, and others.	
COMMENT. Benefit Will Pinkeman. Written by the late Ingenious Mr Shadwell.	
 CONCERT. Also THE JUDGMENT OF PARIS. <i>Cast not listed</i> .	LIF
MUSIC. With several Songs in Italian and English perform'd by Mrs Tofts. With several other select pieces of Musick compos'd by the late Mr Henry Purcell.	
DANCING. By l'Abbe, du Ruell, Cherrier, Mrs Elsford, Mrs Campion, Mrs Mayers.	
COMMENT. By Subscription. The music for <i>The Judgment of Paris</i> composed by Weldon. [Note that both du Ruel and Mrs Mayers are advertised to appear at both theaters this day.]	
 LOVE MAKES A MAN. <i>Cast not listed</i> .	<i>Wednesday 2</i>
DANCING. As 12 Oct. 1703.	DL
COMMENT. Benefit Wilks.	
 THE COUNTRY WIT. <i>Cast not listed</i> . Also THE STAGE COACH. <i>Cast not listed</i> , but edition of 1704 lists: Nicodemus Somebody – Dogget; Captain Basil – Booth; Fetch – Pack; Tom Jolt – Trout; Macahone – Tattnel; Micher – Freeman; Isabella – Mrs Prince; Dolly – Mrs Hunt. Prologue. Epilogue.	LIF
COMMENT. [Afterpiece by George Farquhar. Advertised as “the last new Farce,” it probably had its premiere in Jan.]	

- Tbursday 3* **THE MAID'S TRAGEDY.** Amintor – Wilks. With a new Prologue.
 DL *MUSIC.* A Masque set to Musick by the late Mr Henry Purcell.
 DANCING. By du Ruel and others.
 COMMENT. Benefit Wilks [but see 2 Feb.]. Not acted there these 12 Years.
- LIF **VALENTINIAN.** Lucina – Mrs Barry.
 DANCING. A new Entertainment by Firbank and his Boy.
- Friday 4* **THE MAID'S TRAGEDY.** *Cast not listed,* but see 3 Feb.
 DL *MUSIC.* A Masque set to Musick by the late Mr Henry Purcell, perform'd by Mr Leveridge and others. And a piece of Instrumental Musick composed by the great Arcangelo Corelli for a Flute and Violin, perform'd by Signior Gasperini and Mr Paisible.
 DANCING. By du Ruel and Mrs Mayers.
- LIF **SIR COURTLY NICE.** *Cast not listed,* but see 21 Sept. 1703.
 SINGING AND DANCING.
- Saturday 5* **THE CHANCES.** *Cast not listed.*
 DL *DANCING.* As 24 Jan.
 SINGING. As 29 Jan.
 COMMENT. At the Desire of several Persons of Quality. Newly Corrected. Katherine Tofts, in *Daily Courant*, 8 Feb.: I was very much surpriz'd when I was inform'd that Ann Barwick, who was lately my Servant, had committed a Rudeness last Night [5 Feb.] at the Playhouse, by throwing of Oranges, and hissing when Mrs l'Epine, the Italian Gentlewoman Sung. I hope no one can think that it was in the least with my Privity, as I assure you it was not. [The statement, addressed to Christopher Rich, was dated 6 Feb.]
- LIF **THEODOSIUS; or, The Force of Love.** *Cast not listed.*
 MUSIC. With the Original Musical Entertainments.
 DANCING. Two new dances by Firbank and his Boy.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 7* **THE EMPEROR OF THE MOON.** *Cast not listed.*
 DL *SINGING AND DANCING.*
 COMMENT. For the Entertainment of several Foreigners lately arriv'd. With the addition of some extraordinary Scenes, viz. a Grotesque Scene taken out of an Opera call'd *Dioclesian*; and the Dome Scene taken out of *The Virgin Prophetess*.
- At Court **ALL FOR LOVE.** Marc Antony – Betterton; Ventidius – Verbruggen; Dolabella – Wilks; Alexas – Booth; Cleopatra – Mrs Barry; Octavia – Mrs Bracegirdle [Downes, p. 47]. A Prologue to the Court on the Queen's Birthday 1704 [Congreve, IV, 72-73].
 COMMENT. All the other Parts being exactly done, and the Court very well pleas'd [Downes, p. 47].
- Tuesday 8* **HAMLET, PRINCE OF DENMARK.** *Cast not listed.*
 DL *SINGING.* As 2 Nov. 1703.
 MUSIC. As 9 Nov. 1703.
 DANCING. Several new Entertainments, which were perform'd yesterday before Her Majesty at St. James's by du Ruel, Cherrier, Mrs Mayers.
 COMMENT. At the Desire of several Persons of Quality.
- LIF **OEDIPUS, KING OF THEBES.** *Cast not listed.*
 COMMENT. Benefit Cave Underhill.

THE SQUIRE OF ALSATIA. <i>Cast not listed.</i>	<i>MUSIC.</i> With an Echo to be perform'd by Signior Gasperini and Monsieur du Ruel.	<i>Wednesday 9</i> DL
THE ROVER. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	LIF
THE HISTORY AND FALL OF CAIUS MARIUS. <i>Cast not listed.</i>	<i>SINGING.</i> As 2 Nov. 1703. <i>DANCING.</i> With a new <i>Cbacone</i> composed by Monsieur Cherrier and perform'd by him and 6 others. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Thursday 10</i> DL
ABRA MULE. Mahomet – Betterton; but see also 13 Jan. <i>COMMENT.</i> At the Desire of several Persons of Quality.		LIF
THE LANCASHIRE WITCHES. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Friday 11</i> DL
THE SCORNFUL LADY. Savil – Dogget.	<i>DANCING.</i> As 5 Feb. <i>SINGING.</i> By Cook and Davis.	LIF
THE UNHAPPY FAVOURITE. <i>Cast not listed.</i>	<i>SINGING.</i> Three new Entertainments of Singing in Italian by Signiora Francisca Margaretta de l'Epine, the Musick that accompanies her compos'd by Signior Giacomo Greber. <i>DANCING.</i> As 4 Feb. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Saturday 12</i> DL
A DUKE AND NO DUKE. <i>Cast not listed.</i> Also ACIS AND GALATEA. <i>Cast not listed.</i>	<i>MUSIC.</i> And the other Musical Entertainments that were perform'd in <i>The Mad Lovers.</i> <i>COMMENT.</i> At the Desire of several Persons of Quality. Admission: 5s., 3s., 2s.	LIF
THE SILENT WOMAN. <i>Cast not listed.</i>	<i>SINGING.</i> As 2 Nov. 1703. <i>DANCING</i> <i>COMMENT.</i> Written by the Famous Ben Johnson.	<i>Monday 14</i> DL
JULIUS CAESAR: With the Death of Brutus and Cassius. <i>Cast not listed.</i>		LIF
THE MAID'S TRAGEDY. <i>Cast not listed.</i>	<i>MUSIC.</i> As 3 Feb. A Sonata by Gasperini. <i>DANCING.</i> A new <i>Entry</i> compos'd by Monsieur Cherrier, and perform'd by him and six others. A new Dance by Mrs Mayers. And also several Dances by the Devonshire Girl, and a young Gentlewoman who never appear'd on the Stage before. <i>COMMENT.</i> Benefit Devonshire Girl.	<i>Tuesday 15</i> DL
A DUKE AND NO DUKE. <i>Cast not listed.</i> Also ACIS AND GALATEA. <i>Cast not listed.</i>	<i>MUSIC.</i> As 12 Feb. <i>COMMENT.</i> At the Desire of several Persons of Quality.	LIF

- Wednesday 16* LOVE'S CONTRIVANCE. *Cast not listed.* Also THE COMICAL RIVALS; or, DL
The School Boy. *Cast not listed.*
SINGING. As 2 Nov. 1703.
DANCING. By du Ruel and others.
- LIF THE AMOROUS WIDOW; or, The Wanton Wife. *Cast not listed.*
DANCING.
- Thursday 17* THE SQUIRE OF ALSATIA. *Cast not listed.*
DL SINGING. As 2 Nov. 1703.
DANCING. Grotesque Dances.
COMMENT. At the Desire of several Persons of Quality. Written by the late Ingenious Mr Shadwell.
- LIF THE ANATOMIST. *Cast not listed.* Also MARS AND VENUS. *Cast not listed.*
DANCING. By Firbank and his Boy.
COMMENT. Benefit Boman. Afterpiece: in 4 Musical Entertainments.
- Friday 18* IBRAHIM, 13TH EMPEROR OF THE TURKS. *Cast not listed.*
DL SINGING AND DANCING.
- LIF DON CARLOS I, PRINCE OF SPAIN. *Cast not listed.*
DANCING.
- Saturday 19* RULE A WIFE AND HAVE A WIFE. *Cast not listed.*
DL SINGING. Three songs (two being new) by Mrs de l'Epine, the accompanying music composed by Greber.
MUSIC. As 9 Nov. 1703.
DANCING. As 24 Jan.
COMMENT. At the Desire of several Persons of Quality.
- LIF OTHELLO, MOOR OF VENICE. Othello - Betterton; Desdemona - Mrs Brace-girdle.
SINGING. A Dialogue which was Sung before Her Majesty on Her Birthday at St. James's. Likewise a comical Dialogue by Mr Dogget and others.
DANCING.
COMMENT. Benefit Dogget. At the Desire of several Persons of Quality.
- Monday 21* TIMON OF ATHENS. *Cast not listed.*
DL SINGING. As 2 Nov. 1703.
MUSIC. Several Italian Sonatas for the Violin by Signior Gasperini, compos'd by the Famous Bolonchini.
- LIF THE COMICAL REVENGE. *Cast not listed.*
DANCING.
- Tuesday 22* CONCERT. Also BRITAIN'S HAPPINESS. *Cast not listed.*
DL SINGING. In Italian and English by Mrs Tofts.
DANCING. By l'Abbe, du Ruel, Cherrier, Mrs Elford, Mrs Campion, Mrs Mayers, Devonshire Girl.
COMMENT. A new Entertainment of Vocal and Instrumental Musick (after the manner of an Opera . . . the vocal part being compos'd by Mr Weldon, and the Instrumental by Mr Dieuport. [Text by Pierre Motteux.]
- LIF A DUKE AND NO DUKE. *Cast not listed.*
SINGING AND DANCING.

THE FOX [VOLPONE]. <i>Cast not listed.</i> <i>DANCING.</i> COMMENT. Written by the Famous Ben. Johnson.	Wednesday 23 DL
THE WOMAN CAPTAIN. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	LIF
THE HISTORY AND FALL OF CAIUS MARIUS. <i>Cast not listed.</i> <i>SINGING.</i> By Leveridge and others. <i>MUSIC.</i> As 9 Nov. 1703 <i>DANCING.</i> As 12 Jan. COMMENT. Benefit Mrs Rogers.	Thursday 24 DL
LIBERTY ASSERTED. <i>Cast not listed</i> , but edition of 1704 lists: Frontenac – Bowman; Miramont – Betterton; Beaufort – Powell; Ular – Booth; Zephario – Freeman; Sakia – Mrs Barry; Irene – Mrs Bracegirdle; Okima – Mrs Porter. Prologue spoken by Betterton. Epilogue. COMMENT. [By John Dennis. Premiere.] Preface: [The last scene was omitted] on the account of Length. . . . The Play indeed receiv'd all the Grace and Ornament of Action in most of the principal Parts, and in all the Womens. But that of Sakia by Mrs Barry was acted so admirably and inimitably, as that no Stage in Europe can boast of any thing that comes near to her Performance.	LIF
THE PLAIN DEALER. <i>Cast not listed</i> , but see 12 Nov. 1703. <i>DANCING.</i> By Cherrier and others. <i>SINGING.</i>	Friday 25 DI.
LIBERTY ASSERTED. <i>Cast not listed</i> , but see 24 Feb.	LIF
TUNBRIDGE WALKS. <i>Cast not listed.</i> <i>DANCING.</i> By du Ruel, Cherrier, Mrs Mayers, and Devonshire Girl. <i>SINGING.</i> Three new songs by Mrs de l'Epine, with the accompanying music composed by Greber. COMMENT. At the Desire of several Persons of Quality.	Saturday 26 DL
LIBERTY ASSERTED. <i>Cast not listed</i> , but see 24 Feb.	LIF
THE FATAL MARRIAGE; or, The Innocent Adultery. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Monday 28 DL
SIR SOLOMON SINGLE. Sir Solomon – Betterton; Peregrine – Wilks; Young Single – Booth; Sir Arthur Addle – Dogget; Justice Wary – Johnson; Ralph – Penkethman; Timothy – Underhill; Julia – Mrs Bracegirdle; Betty – Mrs Mountfort [Downes, p. 47]. COMMENT. Elizabeth Coke to Thomas Coke: They say the Queen and Prince was both extremely diverted with it. There was a great deal of company, but no finery, the Court being in mourning. [Cowper MS, III, 163.]	At Court
MACBETH. <i>Cast not listed.</i> <i>MUSIC.</i> Vocal and instrumental composed by Leveridge and performed by him and others. <i>DANCING.</i> Entertainments by du Ruel, Cherrier, Mrs Mayers and Devonshire Girl that were performed yesterday before Her Majesty at St. James's. COMMENT. At the Desire of several Persons of Quality.	Tuesday 29 DL
LIBERTY ASSERTED. <i>Cast not listed</i> , but see 24 Feb.	LIF

March 1704

- Tbursday 2* THE SQUIRE OF ALSATIA. *Cast not listed.*
 DL COMMENT. Written by the late Ingenious Mr Shadwell.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
- Saturday 4* LOVE MAKES A MAN. *Cast not listed.*
 DL DANCING. As 26 Feb.
 SINGING. As 26 Feb.
 COMMENT. At the Desire of several Persons of Quality.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
 COMMENT. Benefit the Author.
- Monday 6* THE ALBION QUEENS; or, The Death of Mary, Queen of Scotland. *Cast not listed*, but Genest (II, 299) gives a possible cast: Norfolk – Wilks; Cecil – Powell and Keene; Morton – Mills; Davison – Booth; Gifford – Bickerstaff; Queen Mary – Mrs Oldfield; Queen Elizabeth – Mrs Knight; Douglass – Mrs Porter.
 COMMENT. [John Banks's *The Island Queens* (1684) altered.] And by reason of the extraordinary Charge in the Decoration of it, the Prices will be rais'd, Boxes 5s., Pit 3s., First Gallery 2s., Upper Gallery 1s. At 5:30 P.M.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
- Tuesday 7* THE ALBION QUEENS. *Cast not listed*, but see 6 March.
 DL COMMENT. Admission as 6 March.
- LIF CONCERT. Also BRITAIN'S HAPPINESS. *Cast not listed.*
 MUSIC. Singing in Italian and English by Mrs Tofts.
 DANCING. As 22 Feb.
 COMMENT. By subscription. [The mainpiece is advertised as on 22 Feb. except that its composition is attributed to Leveridge.]
- Tbursday 9* THE ALBION QUEENS. *Cast not listed*, but see 6 March.
 DL COMMENT. Admission as 6 March.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
- Saturday 11* THE ALBION QUEENS. *Cast not listed*, but see 6 March.
 DL COMMENT. Admission as 6 March.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 13* THE ALBION QUEENS. *Cast not listed*, but see 6 March.
 DL COMMENT. Admission as 6 March.
- LIF THE HUMOROUS LIEUTENANT. *Cast not listed.*
 COMMENT. At the Desire of several Persons of Quality.

CONCERT.	<i>MUSIC.</i> Singing in Italian and English by Mrs Tofts. Select pieces composed by Henry Purcell.	<i>Tuesday 14</i> DL
<i>DANCING.</i> By l'Abbe, du Ruel, Mrs Mayers, and Devonshire Girl.		
<i>COMMENT.</i> By subscription.		
THE ALBION QUEENS. <i>Cast not listed,</i> but see 6 March.		<i>Tbursday 16</i> DL
<i>COMMENT.</i> Admission as 6 March.		
LIBERTY ASSERTED. <i>Cast not listed,</i> but see 24 Feb.		LIF
THE JOVIAL CREW; or, <i>The Merry Beggars.</i> <i>Cast not listed.</i>		<i>Saturday 18</i> DL
<i>DANCING AND SINGING.</i> As 26 Feb.		
<i>COMMENT.</i> At the Desire of several Persons of Quality.		
THE SCORNFUL LADY. As 11 Feb.		LIF
<i>COMMENT.</i> At the Desire of several Persons of Quality.		
THE JOVIAL CREW. <i>Cast not listed.</i>		<i>Monday 20</i> DL
<i>SINGING AND DANCING.</i> With the Beggars' Songs, and Dances, proper to the Occasion. Also singing by Leveridge and dancing by du Ruel and Mrs Mayers.		
ABRA MULE. <i>Cast not listed,</i> but see 10 Feb.		LIF
<i>COMMENT.</i> At the Desire of several Persons of Quality.		
THE ALBION QUEENS. <i>Cast not listed,</i> but see 6 March.		<i>Tuesday 21</i> DL
<i>COMMENT.</i> At Common Prices.		
SIR SOLOMON SINGLE. Betty - Miss Mountfort.		LIF
<i>COMMENT.</i> Benefit Underhill. As it was Acted before her Majesty at St. James's. [See 28 Feb.]		
THE PILGRIM. <i>Cast not listed.</i>		<i>Tbursday 23</i> DL
<i>SINGING.</i> A dialogue from <i>The Island Princess</i> sung by Leveridge and Mrs Lindsey.		
<i>DANCING.</i> As 4 Feb.		
<i>MUSIC.</i> A masque set by Henry Purcell.		
<i>COMMENT.</i> Benefit Mrs Mayers. At the Desire of several Persons of Quality.		
SIR SOLOMON SINGLE. As 21 March.		LIF
<i>DANCING.</i> By Firbank, his Scholar, Godwin, Mrs Clark, Miss Evans, and others.		
<i>SINGING.</i> By Mrs Hodgson.		
<i>COMMENT.</i> At the Desire of several Persons of Quality.		
CONCERT.	<i>MUSIC.</i> Vocal and instrumental by Gasperini, Dean, and other of the best masters; the instrumental music is but lately brought from Italy.	<i>Friday 24</i> YB
<i>COMMENT.</i> Benefit Berenclow. 6 P.M.		
BARTHOLOMEW FAIR. <i>Cast not listed.</i>		<i>Saturday 25</i> DL
<i>DANCING AND SINGING.</i> As 26 Feb.		
<i>COMMENT.</i> Written by the Famous Ben. Johnson. At the Desire of several Persons of Quality.		
LOVE AT FIRST SIGHT. <i>Cast not listed,</i> but edition of 1704 lists: Courtly - Booth; Lovewell - Powell; Sir Nicholas Empty - Pack; Gripeall - Fieldhouse; Hector - Leigh; Sir John Single - Trout; Jeremy - Freeman; Timothy - Knapp;		LIF

- Saturday 25* Lawyer – Weller; Watchman – Miller; Melissa – Mrs Prince; Fidelia – Mrs Porter; Celinda – Mrs Bradshaw. Prologue. Epilogue.
LIF COMMENT. [By David Crauford. Premiere.]
- Monday 27* THE SQUIRE OF ALSATIA. *Cast not listed.*
DL SINGING. As 2 Nov. 1703.
DANCING. By Cherrier, Devonshire Girl, and others.
- LIF LIBERTY ASSERTED. *Cast not listed*, but see 24 Feb.
- Tuesday 28* THE SCHOOL BOY; or, The Comical Rivals. *Cast not listed.* Also LE MEDECIN
DL MALGRE LUY (last act). *Cast not listed.*
MUSIC. The Prologue to *The Indian Queen*, the Sacrifice in *King Arthur*, the Masque
in *Timon of Athens*, all by Henry Purcell.
DANCING. As 26 Feb.
COMMENT. Benefit Mrs Oldfield. At the Desire of several Persons of Quality.
- LIF SIR SOLOMON SINGLE. As 21 March.
ENTERTAINMENTS. Scotch Dances and Songs between each Act.
- Wednesday 29* CONCERT.
YB MUSIC. Vocal and Instrumental. Particularly a Sonata for a Flute and a Violin,
to be perform'd by Signior Gasperini and Mr Paisable. And likewise a Sonata for
two Flutes by Mr Paisable and Mr Banister, the whole being entirely New.
Margareta Gallia mention'd in my former Bills, has since got a Cold, and is very
much indispos'd, therefore will not venture to Sing; but in her room Mrs Lindsey,
Mrs Hudson, Mr Hughes and Mr Laroone, will perform several pieces of the late
Mr Henry Purcell.
COMMENT. Benefit Corbett.
- Thursday 30* THE SPANISH FRYAR. *Cast not listed.*
DL MUSIC. Italian Sonatas on the Violin by Gasperini. An extraordinary piece of
Musick compos'd for a Flute and a Violin perform'd by him and Mr Paisible.
SINGING. By Good.
DANCING. *Indian Tambour* by the two Devonshire Girls and a little Boy.
- LIF CONCERT. Also SQUIRE TRELOOBY. *Cast not listed*, but edition of 1704 lists:
Squire Trelooby – Dogget; Tradewell – Johnson; Julia – Mrs Bracegirdle; Nerina –
Mrs Prince; Lovewell – Betterton; Wimble – Cibber; Physician – Pinkeman;
Rhubarb – Pack. Prologue written by Garth. Epilogue spoken by Mrs Bracegirdle.
DANCING. By l'Abbe, du Ruel, Cherrier, Mrs Elford, Mrs Champion, Mrs Mayers,
and others.
COMMENT. [By Congreve, Vanbrugh, and Walsh. Premiere. According to
Congreve (I, 76), he, Vanbrugh, and Walsh wrote the farce for this subscription
music but they had no intention of printing it. The edition of 1704 is a translation
by another hand, but the cast presumably represents that for this night.]

April 1704

- Saturday 1* LOVE'S LAST SHIFT. *Cast not listed.*
DL ENTERTAINMENTS. As 25 March.
COMMENT. At the Desire of several Persons of Quality.

THE HUMOROUS LIEUTENANT. <i>Cast not listed.</i> ENTERTAINMENTS. Scotch Dances and Songs.	Saturday 1 LIF
THE FATAL MARRIAGE. <i>Cast not listed.</i> SINGING. As 2 Nov. 1703. MUSIC. As 9 Nov. 1703. DANCING. By du Ruel, Mrs Mayers, and Devonshire Girl. COMMENT. At the Desire of several Persons of Quality.	Monday 3 DL
ABRA MULE. <i>Cast not listed</i> , but see 10 Feb. COMMENT. At the Desire of several Persons of Quality.	LIF
THE TRAGICAL HISTORY OF KING RICHARD III. <i>Cast not listed</i> , but Genest (II, 300) suggests Richard – Cibber. SINGING. As 2 Nov. 1703. MUSIC. Sonata for violin and flute by Gasperini and Paisible. DANCING. As 4 Feb. COMMENT. Benefit Cibber. Not Acted these Three Years. At the Desire of several Persons of Quality. Mainpiece: With the Famous Battle of Bosworth Field, between him and the Earl of Richmond, afterwards King Henry the Seventh. Written Originally by Shakespear, who in the true and lively Character of Richard, has shewn his most Masterly Strokes of Nature.	Tuesday 4 DL
THE CAUTIOUS COXCOMB. <i>Cast not listed</i> , but see 21 March. MUSIC. Together with 3 several New Entertainments of Musick perform'd in Consort by 7 young Men (upon Hautboys, Flutes, and German Horns) lately brought over by their Master the famous Godfrede Pepusch, Musician in Ordinary to his Majesty the King of Prussia. The Composition being made entirely new for that purpose by his Brother, that Eminent Master Mr John Christopher Pepusch.	LIF
HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i> MUSIC. Vocal and instrumental, to be expressed in the Great Bills. DANCING. As 4 Feb. COMMENT. Benefit Hall and Swiny. At the Desire of several Persons of Quality.	Thursday 6 DL
TAMERLANE. <i>Cast not listed.</i> MUSIC. As 4 April. COMMENT. At the Desire of several Persons of Quality.	LIF
BARTHOLOMEW FAIR. <i>Cast not listed.</i> SINGING AND DANCING As 26 Feb. COMMENT. At the Desire of several Persons of Quality. Written by the Famous Ben. Johnson.	Saturday 8 DL
THE MAN OF MODE; or, Sir Fopling Flutter. Also AENEAS AND DIDO. <i>Cast not listed.</i> DANCING. New Scotch dances. COMMENT. At the Desire of several Persons of Quality. Afterpiece: several Musical Entertainments composed by Henry Purcell.	LIF
<i>Monday 10–Saturday 15</i> <i>PASSION WEEK.</i>	
THE JOVIAL CREW. <i>Cast not listed.</i> SINGING. As 2 Nov. 1703. DANCING. As 4 Feb.	Monday 17 DL

- Monday 17* **MUSIC** As 9 Nov. 1703.
 DL **COMMENT.** Mainpiece: With the Original Songs and Dances formerly perform'd therein.
- LIF **THE CAUTIOUS COXCOMB.** *Cast not listed*, but see 21 March.
ENTERTAINMENTS. With several New Scotch Dances, and Songs between each Act.
- Tuesday 18* **THE LANCASHIRE WITCHES.** *Cast not listed*.
 DL **SINGING.** As 2 Nov. 1703.
DANCING. By Cherrier, Laferry, and others.
- LIF **THE ANATOMIST.** *Cast not listed*.
MUSIC As 4 April.
ENTERTAINMENTS. As 17 April.
- Wednesday 19* **THE SQUIRE OF ALSATIA.** *Cast not listed*.
 DL **DANCING.** As 13 Dec. 1703.
- Thursday 20* **THE CONQUEST OF GRANADA BY THE SPANIARDS:** With The Loves of Almanzor and Almahide. *Cast not listed*.
 DL **SINGING.** As 2 Nov. 1703.
DANCING. By du Ruel and his Wife.
MUSIC. As 4 April.
COMMENT. Benefit Mills. At the Desire of several Persons of Quality. Written by the late Famous Mr Dryden.
- LIF **THE AMOROUS WIDOW.** Barnaby – Dogget.
ENTERTAINMENTS. As 17 April.
- YB **CONCERT.**
MUSIC. Vocal and Instrumental, composed by that great Italian Master Seignior Giuseppe Saggion. With several Sonatas with Flutes and Hautboys, and likewise a Sonata with two Flutes, by Mr Paisible and Mr Bannister. And several Songs in Italian with Flutes and Hautboys, by Seigniora Maria Margarita Gallia, who never Sung in any publick Consort in England but once. The whole being entirely new composed and accompanied by Seignior Giuseppe Saggion. And likewise several Songs in English, composed by the late Famous Mr Henry Purcell.
COMMENT. Benefit Seigniora Maria Margarita Gallia. At 8 P.M.
- Saturday 22* **GREENWICH PARK.** *Cast not listed*.
 DL **DANCING.** By du Ruel, Mrs du Ruel, Cherrier, Devonshire Girl.
SINGING. Three Entertainments of Singing in Italian, one of which is entirely new, the Musick that accompanies her compos'd by Signior Giacomo Greber [sung by Signiora Francisca Margareta de l'Epine].
COMMENT. At the Desire of several Persons of Quality. Not Acted these Four Years.
- LIF **SHE WOU'D IF SHE COU'D.** Sir Oliver Cockwood – Dogget.
MUSIC. As 4 April.
COMMENT. At the Desire of several Persons of Quality.
- Monday 24* **THE MERRY WIVES OF WINDSOR.** Falstaff – Betterton; Sir Hugh – Dogget; Page – Verbruggen; Ford – Powell; Caius – Pinkethman; Host – Bullock; Mrs Page – Mrs Barry; Mrs Ford – Mrs Bracegirdle; Ann Page – Mrs Bradshaw [Downes, p. 47].

<i>DANCING.</i> By du Ruel, Cherrier, Mrs du Ruel.	<i>Monday 24</i>
COMMENT. [Downes lists this performance for Sunday 23, a very unlikely day for an offering at Court. Since both DL and LIF were closed on Monday 24 and since the DL advertisement for Tuesday 25 refers to dances performed "last night" at St. James's, Monday 24 seems the probable date.]	At Court
<i>MACBETH.</i> <i>Cast not listed.</i>	<i>Tuesday 25</i>
<i>MUSIC.</i> As 1 Jan.	DL
<i>DANCING.</i> By du Ruel, Cherrier, and Mrs du Ruel, [including] the same Entertainments of Dancing performed last night at St. James's before Her Majesty.	
COMMENT. At the Desire of several Persons of Quality.	
<i>ABRA MULE.</i> <i>Cast not listed,</i> but see 10 Feb.	LIF
<i>GREENWICH PARK.</i> <i>Cast not listed.</i>	<i>Wednesday 26</i>
<i>MUSIC.</i> As 9 Nov. 1703.	DL
<i>SINGING.</i> As 2 Nov. 1703.	
<i>DANCING.</i> As 22 April.	
COMMENT. [Genest, II, 300, lists <i>The Committee</i> for this day.]	
<i>LOVE FOR LOVE.</i> Ben - Dogget.	LIF
<i>ENTERTAINMENTS.</i> As 17 April.	
<i>OROONOKO.</i> <i>Cast not listed.</i>	<i>Thursday 27</i>
<i>DANCING.</i> By Cherrier, Laferry, Mrs Lucas, and Devonshire Girl.	DL
<i>OTHELLO, MOOR OF VENICE.</i> <i>Cast not listed,</i> but see 19 Feb.	LIF
<i>LOVE'S CONTRIVANCE.</i> <i>Cast not listed.</i>	<i>Friday 28</i>
<i>SINGING.</i> As 2 Nov. 1703.	DL
<i>DANCING.</i> As 22 April.	
COMMENT. Benefit the Author.	
<i>THE MAID IN THE MILL.</i> <i>Cast not listed.</i>	LIF
<i>SINGING.</i> <i>Scotch Song in Praise of a Highland Laird.</i> Other Scotch Songs.	
<i>DANCING.</i> <i>Grand Dance of the Laird and his Highland Attendance.</i> Other Scotch dances.	
COMMENT. Written by these Famous Authors, Mr Beaumont and Fletcher. And particular Care is taken that every thing mention'd in the Bills shall exactly be perform'd.	
<i>CONCERT.</i>	YB
<i>MUSIC.</i> Newly composed by Keller, with vocal by Signora Maria Gallia and instrumental by Paisible, Gasperini, la Tour, Banister, and others Masters.	
COMMENT. Benefit John Banister Jr. At the usual hour.	
<i>THE COMMITTEE.</i> <i>Cast not listed.</i>	<i>Saturday 29</i>
<i>DANCING.</i> As 22 April.	DL
<i>SINGING.</i> And the Famous Signiora Francisca Margarita de l'Epine will perform several Entertainments of Singing in Italian, of the best Songs she hath Sung in England: The Musick that accompanies her compos'd by Signior Giacomo Greber.	
COMMENT. Benefit Mrs de L'Epine. Boxes 6s. Pit 5s. First Gallery 2s. 6d. Box in the Upper Gallery 1s. 6d.	

- Saturday 29* **THE SPANISH FRYAR.** Gomez – Dogget. Also **THE STAGE COACH.** *Cast not listed*, but see 2 Feb.
LIF *SINGING.* *The Mad Song* in *Don Quixote* set by Henry Purcell and sung by Boman. *Scotcb Song in Imitation of an Old Woman* by Mrs Willis. By Mrs Hodgson, Davis, and Cook.
DANCING. Variety between the Acts.

May 1704

- DL** **THE FAITHFUL BRIDE OF GRANADA.** *Cast not listed*, but edition of 1704 lists: Abdolin – Mills; Abinomin – Wilks; Oliman – Thomas; Ozmin – Griffin; Selim – Bickerstaff; Albovade – Husbands; Abass – Fairbank; Zelinda – Mrs Rogers; Abenede – Mrs Knight; Zaida – Mrs Kent. Prologue. Epilogue.
COMMENT. [By William Taverner. Date of premiere unknown. Published in June.]
- Monday 1* **THE LIBERTINE DESTROY'D.** *Cast not listed.*
LIF **ENTERTAINMENTS.** With proper Musick and Dances.
COMMENT. At 5:30 P.M. And not to dismiss tho' the Audience should be small.
- MF** **ENTERTAINMENTS.** Several Entertainments which will be express'd at large upon the Bills, especially one very surprizing, that the whole World never yet produc'd the like, viz. He speaks an Epilogue upon an Elephant between Nine and Ten Foot high, arriv'd from Guinea, led upon the Stage by six Blacks.
COMMENT. At Pinkeman's Booth in Brookfield Market-Place at the East Corner of Hyde Park, to be kept for the space of Sixteen Days, The Booth is easily known by the Picture of the Elephant and Mr Pinkeman sitting in State on his back on the outside of the Booth.
- MF** **ENTERTAINMENTS.** By a compleat Company of near 20 of the best Rope-Dancers, Vaulters and Tumblers in Europe, who are all excellent in their several Performances, and do such wonderful and surprizing things as the whole World cannot parallel; where Finley, who gave that extraordinary satisfaction before Charles III, King of Spain on Board the Royal Katherine, performs several new Entertainments, and where the Lady Mary, likewise shews such Additions to her former admirable perfections, as render her the wonder of the whole World.
COMMENT. At Mr Finley and Mrs Barnes's Booth.
- Tuesday 9* **COMMENT.** Genest, II, 309, lists *Don John; or, The Libertine Destroy'd*, probably as a mistake for 1 May.
LIF
- Thursday 18* **THE UNHAPPY FAVORITE.** *Cast not listed.*
DL **MUSIC.** As 9 Nov. 1703.
SINGING. As 2 Nov. 1703.
DANCING. As 22 April.
- LIF** **THE MERRY WIVES OF WINDSOR.** *Cast not listed.*
MUSIC. Vocal and Instrumental, to be expressed in the large Bills.
COMMENT. Benefit Betterton. [Genest, II, 309, lists this for 16 May.]

CONCERT.

MUSIC. Vocal and Instrumental by the best Masters; the Vocal Part by Signior Giuseppe Olzi, who sings several Italian Songs with the Trumpet and other Instruments, accompany'd by Mr Dupare. Likewise several Sonatas for a Flute and Violin, by Signior Gasperini and Mr Pausible, and a Sonata for two Flutes by Mr Pausible and Mr Banister. With variety of other Sonatas for the Violin, compos'd by Mr Corbett.

COMMENT. Benefit Giuseppe Olzi.

Thursday 18
YB

TUNBRIDGE WALKS. *Cast not listed.*

MUSIC. As 9 Nov. 1703.

DANCING. By du Ruel and others.

Friday 19
DL

THE COMMITTEE. *Cast not listed.*

MUSIC AND DANCING.

Saturday 20
DL

ALL FOR LOVE. *Cast not listed.*

COMMENT. Benefit Mrs Barry.

LIF

SQUIRE TRELOOBY. *Cast not listed,* but see 30 March.

MUSIC. An Entertainment of new Musick, Vocal and Instrumental, that was perform'd before Her Majesty on Her Birth-day.

SINGING AND DANCING.

COMMENT. Benefit Mrs Bracegirdle.

Tuesday 23
LIF

THE CONSTANT COUPLE. Smuggler - Johnson, but see also 28 Oct. 1703.

SINGING. Purcell's *From Rosy Bowers* sung by Leveridge.

DANCING. By du Ruel, Cherrier, and Devonshire Girl.

COMMENT. Benefit Johnson.

Thursday 25
DL

THE LIBERTINE DESTROY'D. *Cast not listed.*

MUSIC. With the two Masques of Musick which were originally perform'd in the Play compos'd by the late famous Mr Henry Purcell.

DANCING. As 25 May.

COMMENT. At the Desire of several Persons of Quality.

Saturday 27
DL

THE COMICAL REVENGE. *Cast not listed.*

DANCING. By du Ruel, Cherrier, and others.

SINGING. And at the Desire of some Persons of Quality, the Famous Segniora Francisca Margareta de l'Epine will perform several Entertainments of Singing in Italian, being the best Songs she has Sung in England, the Musick that accompanies her compos'd by Signior Giacomo Greber; she also sings an English Song of the late Mr Henry Purcell's.

COMMENT. Benefit Mrs Knight. Not Acted there these Six Years. Written by the late Sir George Etheridge.

Wednesday 31
DL

June 1704

LOVE FOR LOVE. *Cast not listed.* With a new Prologue.

SINGING. Several new Songs by Mrs Hodgson. A New Song by way of Ballad, perform'd by Mr Boman, call'd, *The Misses' Lamentation for want of their Wizard Masks in the Play-house.*

Tuesday 1
LIF

- Tuesday 1* DANCING.
LIF COMMENT. Benefit Mrs Boman. At the Desire of several Persons of Quality.
- CC CONCERT.
MUSIC. By the best Masters, together with the seven young Hautboys lately come over from Germany, who will perform several Entertainments on the Hautboys, Flutes, and Hunting-Horns, to great Admiration.
COMMENT. At the Desire of several Persons of Quality. At 6 P.M. Tickets 5s.
- Monday 5* THE MISER. Timothy Squeeze – Bullock. Will Pinkeman speaks a comical joking Epilogue on an Ass.
DL DANCING. By du Ruel. *Miller's Dance* by Pinkeman.
ENTERTAINMENTS. And Mr Clinch of Barnet will perform these several Performances, first an Organ with three Voices, then the Double Curtel, the Flute, the Bells, the Huntsman, the Horn, and Pack of Dogs, all with his Mouth; and an old Woman of Fourscore Years of Age nursing her Grand-Child; all which he does open on the Stage. Next a Gentleman will perform several Mimick Entertainments on the Ladder, first he stands on the top-round with a Bottle in one hand, and a Glass in the other, and drinks a Health; then plays several Tunes on the Violin, with fifteen other surprizing Performances which no man but himself can do.
COMMENT. Benefit Will. Bullock. A Diverting Comedy . . . Written by the Author of *The Squire of Alsatia*. Beginning exactly at five a Clock by reason of the length of the Entertainments. At Common Prices.
- Tuesday 6* SQUIRE TRELOOBY. *Cast not listed*, but see 30 March.
LIF *MUSIC.* Vocal and Instrumental, as performed before Her Majesty on her Birthday, and Henry Purcell's *The Four Seasons*.
DANCING. Proper to the music.
COMMENT. Benefit Mrs Lee.
- Wednesday 7* OROONOKO. *Cast not listed*.
DL SINGING. *Let the Dreadful Engines*, sung by Leveridge.
DANCING. *Country Frenchman and his Wife* and *Dutch Skipper* by du Ruel and Mrs du Ruel.
ENTERTAINMENTS. Diverting ones by Clinch of Barnet.
COMMENT. Benefit Mrs Moore.
- CC CONCERT.
MUSIC. English songs by Purcell and Italian songs, sung by Mrs de l'Epine, the accompanying music by Greber.
COMMENT. At the Desire of several Persons of Quality. 6 P.M. 5s.
- Thursday 8* CAESAR BORGIA, SON OF POPE ALEXANDER VI. Borgia – Verbruggen.
LIF SINGING. By Mrs Hodgson. A two-part song by Cook and Davis. *Indian Trumpet Song* by Davis. *Song in Imitation of an Old Woman* and *Irish Whim* by Mrs Willis.
MUSIC. A new Set of Airs for the Trumpet, Hautboys and Violins composed by Corbett.
DANCING. By Miss Evans, Clark, Firbank, and his scholar.
COMMENT. Benefit Lee. At 5 P.M., by reason of the length of the Entertainments.
- Friday 9* PSYCHE; or, Love's Mistress. The chief characters (Pan, Vulcan, Pluto, and Apollo) – Leveridge.
DL *MUSIC.* All the vocal and Instrumental compos'd by the Famous Mr Matthew Lock.

<i>DANCING.</i> New dances proper to the occasion, particularly <i>Arbour Dance in Imitation of the Original</i> by du Ruel, Cherrier, and Laforest.	<i>Friday 9</i> DL
<i>COMMENT.</i> Benefit Mills. Not Acted these Six Years. This being the first Performance of an Opera this Year. All the Scenes and Flyings as they were formerly presented. [Genest, II, 300, lists this performance for 10 June.]	
THE RIVAL QUEENS. Alexander – Wilks; Clitus – Griffin. <i>SINGING.</i> Songs by Henry Purcell sung by Leveridge. <i>MUSIC.</i> Vocal and Instrumental Essential to the Play. <i>DANCING</i> By du Ruel, Mrs du Ruel, Cherrier, and others. <i>COMMENT.</i> Benefit Wilks.	<i>Tuesday 13</i> DL
KING AND NO KING. King-and-no-King – Wilks. <i>DANCING.</i> As 13 June, particularly a <i>French Peasant and his Wife</i> . <i>COMMENT.</i> Benefit Griffin. Admission: 5s., 3s., 2s., 1s.	<i>Thursday 15</i> DL
VOLPONE. Volpone – Powell; Mosca – Wilks. With a New Prologue to the Town. <i>SINGING AND DANCING.</i> To be expressed in the Bills. <i>COMMENT.</i> Benefit Powell. Note, That the Tickets given out for Tuesday in last Whitson-Week at the New Theatre in Lincoln's-Inn-Fields, for the Benefit of Mr Powell, will be taken for this Play at the Theatre Royal. At common Prices.	<i>Saturday 17</i> DL
THE TEMPEST. Prospero – Powell. <i>MUSIC.</i> With the Original Music performed by Leveridge and others. <i>DANCING.</i> As 13 June. <i>COMMENT.</i> Benefit Mrs Rogers. Not Acted these Three Years.	<i>Monday 19</i> DL
THE FOND HUSBAND; or, The Plotting Sisters. Rashly – Powell. <i>DANCING.</i> By du Ruel and Mrs du Ruel; <i>Cyclops Dance</i> (from <i>Psyche</i>), in which Monsieur Cherrier perform'd the Part of Vulcan with great Applause. <i>SINGING</i> In Italian and English by Mrs de l'Epine, particularly Henry Purcell's <i>O lead me to some peaceful Gloom</i> . <i>COMMENT.</i> Benefit Hall and Swiny. Not Acted these Five Years. [Mrs de l'Epine sings] at the Desire of several Persons of Quality.	<i>Wednesday 21</i> DL
THE MARRIAGE-HATER MATCH'D. Solon – Norris. <i>SINGING.</i> As 2 Nov. 1703. <i>DANCING.</i> By du Ruel, Cherrier, and others. <i>COMMENT.</i> Benefit Norris. Not Acted there these Three Years.	<i>Friday 23</i> DL
THE SPANISH FRYAR. Cast not listed. Also THE WIT OF A WOMAN. Cast not listed. Edition of 1705 gives no actors' names. Prologue. Epilogue. <i>SINGING.</i> By a young Gentleman who never perform'd on the Stage before. A new Dialogue between him and one of the House, being set by Mr Hicks. <i>COMMENT.</i> Benefit Fieldhouse. [Afterpiece: By Thomas Walker. Premiere.]	<i>Saturday 24</i> LIF
THE AMOROUS WIDOW. Damaris – Miss Mountfort. A new Epilogue spoken by Miss Evans. <i>DANCING.</i> <i>A New Dance by Four Scaramouches to Faranoll's Ground</i> , never perform'd but once. <i>A Scotch and Irish Dance</i> by Miss Evans. By Firbank and his Scholar. <i>COMMENT.</i> Benefit Miss Evans and Miss Mountfort. At the Desire of several Persons of Quality. [In Cowper MS, III, 79, James Cragg enclosed in a letter to Thomas Coke "Three small playing cards, having on the back of each 'June 26th The Amorous Widow or the Wanton Wife. The Box. For the Benefit of Miss Mountfort and Miss Evans.'"]	<i>Monday 26</i> LIF

- Tuesday 27* **MACKBETH.** *Cast not listed.*
 DL *MUSIC.* As 29 Feb.
DANCING. As 13 June.
COMMENT. Benefit Baggs.
- Thursday 29* **THE FATAL MARRIAGE.** *Cast not listed.*
 DL *SINGING.* Purcell's *From Rosy Bowers* sung by Leveridge.
DANCING. *A French Peasant and his Wife* by du Ruel and Mrs du Ruel. *Punchanello* by Cherrier.
COMMENT. Benefit Williams. At the Desire of several Persons of Quality. Written by Mr Southern.
- Friday 30* **THE COMICAL TRANSFORMATION;** or, **The Devil of a Wife.** *Cast not listed.*
 LIF *Also THE LOVES OF MARS AND VENUS.* *Cast not listed.*
SINGING AND DANCING. By Mrs Willis's two Daughters, who never perform'd before.
COMMENT. Benefit Short and Mrs Willis. Mainpiece: Not Acted these Five Years. Afterpiece: in four Musical Entertainments.

July 1704

- Saturday 1* **THE SQUIRE OF ALSATIA.** *Cast not listed.* A Comical Epilogue on an Ass spoken by Penkethman.
 DL *SINGING.* *The Enthusiastick Song* composed and sung by Leveridge.
DANCING. *Cbacone* by Mrs du Ruel. *Punchanello* by Cherrier.
COMMENT. Benefit Mrs Allison and Mrs Cox. At the Desire of several Persons of Quality. Written by the late Ingenious Mr Shadwell.
- Tuesday 4* **THE VILLAIN.** Villain – the gentleman who played Matchiavell last Year, in Imitation of Mr Sandford.
 LIF *SINGING.* By Mrs Hodgson, Cook, and Davis.
DANCING. By Firbank, his scholar, and Miss Evans. *Blouzabella* by Prince and Mrs Clark.
COMMENT. Benefit Corey.
- Wednesday 5* **THE TAMING OF A SHREW;** or, Sawny the Scot. *Also LE MEDICIN MAL-GRE LUY* (last act). *Casts not listed.*
 DL *SINGING.* Several Italian songs by Mrs de l'Epine, the music composed by Greber, and an English song composed by Purcell.
COMMENT. Benefit Firbank and Bickerstaff. Mainpiece: Not Acted there these Four Years. Afterpiece: The Two Doctors' Scenes from the last Act. [Mrs de l'Epine sings] at the Desire of several Persons of Quality [for her last appearance until winter].
- Friday 7* **THE ORPHAN;** or, **The Unhappy Marriage.** The men's roles by young Gentlemen for their Diversion. [A notice for 16 Aug. states that Chamont was played by Phillips, an Oxford student.]
 DL *SINGING AND DANCING.* To be expressed in the Great Bills.
COMMENT. Not Acted these Four Years.
- Monday 10* **IGNORAMUS.** *Cast not listed.* A New Prologue and the Original Epilogue spoken by Ignoramus.
 LIF

<i>DANCING.</i> A new <i>Italian Scaramouch</i> by Layfield, his first on the stage. Other dances by him and Miss Evans.	<i>Monday 10</i> LIF
<i>SINGING.</i> By Mrs Hodgson, Cook, Davis, and Miss Baldwin. A comical dialogue by Short and Mrs Willis. <i>Song in Imitation of an Old Woman</i> by Mrs Willis.	
<i>COMMENT.</i> Mainpiece: Originally Acted before King James the First with great Applause at the University of Cambridge. [Layfield performs] at the Desire of several Persons of Quality.	
<i>SECRET LOVE;</i> or, The Maiden Queen. Celadon – Wilks. A new Prologue spoken by Pinkeman representing a French Officer (in the Service of the Elector of Bavaria) just before the Engagement at Donawert; and an Epilogue by Pinkeman personating the same Officer after the Battle.	<i>Tuesday 11</i> DL
<i>SINGING AND DANCING.</i>	
<i>COMMENT.</i> Benefit Mrs Mills and Mrs Shaw. Written by the late Great Poet Mr Dryden.	
<i>CIRCE.</i> Also <i>ACIS AND GALATEA.</i> <i>Casts not listed.</i>	<i>Friday 14</i> LIF
<i>MUSIC.</i> <i>Bacchanalian Music</i> from <i>The Mad Lover.</i> A new piece of instrumental music, with a solo by Dean.	
<i>DANCING.</i> Comical dances between the acts.	
<i>COMMENT.</i> Benefit I. Smith.	
<i>MADAM FICKLE;</i> or, The Witty False One. <i>Cast not listed.</i>	<i>Monday 24</i> LIF
<i>SINGING.</i> <i>The Turky-Cock Music</i> sung by Mrs Willis. A comical country dialogue by her and Cook. A song by her older daughter. Eccles' three-part song set for the Queen's Birthday sung by Short, Cook, and Davis.	
<i>DANCING.</i> <i>Irish Trot</i> by Mrs Willis' younger daughter, age five.	
<i>COMMENT.</i> Benefit Short and Mrs Willis.	
<i>THE EMPEROR OF THE MOON.</i> <i>Cast not listed.</i>	<i>Wednesday 26</i> DL
<i>SINGING AND DANCING.</i>	
<i>COMMENT.</i> With a Dome Scene taken out of an Opera call'd, <i>The Virgin Proprietess.</i> [The company intends to act on Wednesday and Friday until Bartholomew Fair], the Weather being chang'd.	
<i>THE MAID IN THE MILL.</i> <i>Cast not listed.</i>	<i>Thursday 27</i> LIF
<i>SINGING.</i> A dialogue from <i>The Mad Lover</i> sung by Boman and Dogget in women's clothes. Another dialogue by Cook and Godwin, the latter for his first appearance on the stage. <i>Hark ye, Madam</i> from <i>Love's a Jest.</i>	
<i>DANCING.</i> <i>New Scene between a Drunken Beau and a Chimney-Sweeper.</i> Several dances by Laithfield, Mrs Evans, Firbank, his scholar, and others.	
<i>COMMENT.</i> Mainpiece made into a farce of three acts.	
<i>THE FOND HUSBAND.</i> <i>Cast not listed.</i>	<i>Friday 28</i> DL
<i>SINGING AND DANCING.</i>	
August 1704	
<i>A MATCH IN NEWGATE;</i> or, The Vintner Trick'd. <i>Cast not listed.</i>	<i>Tuesday 1</i> LIF
<i>SINGING.</i> A dialogue from <i>The Mad Lover</i> representing a Drunken Officer and a Town Miss, sung by Boman and Pack.	
<i>DANCING.</i> By a young gentlewoman lately from Brussels; several comic dances.	

- Wednesday 2* THE EMPRESS OF MOROCCO. Hametalhaz - the young gentleman who played Chamont on 7 July [Phillips], who speaks a new Epilogue.
 DL *SINGING AND DANCING.*
 COMMENT. As it was perform'd several times at Court, by Persons of Great Quality, before his late Majesty King Charles II. With all the Scenes which were originally presented in it when acted at the Theatre, particularly the Fleet of Ships, and the Hell Scene, in which the Masquerade was perform'd.
- Friday 4* THE LONDON CUCKOLDS. *Cast not listed.*
 DL *SINGING AND DANCING.*
- Wednesday 9* THE HEIR OF MOROCCO; With the Death of Gayland, the African Usurper. *Cast not listed.*
 DL *SINGING AND DANCING.*
 COMMENT. It being the Sequel of the Empress of Morocco, the Murderer of her Son Muly-Labass, and Deposser of the true Successor Muly-Mesude, preserv'd under the disguis'd Name of Altomar, who by Treachery suffer'd severe Torments, with an Ignominious Death.
- LIF DON QUIXOTE. Also THE CHEATS OF SCAPIN. *Casts not listed.*
SINGING. By Mrs Hodgson, Cook, and Mrs Clark.
DANCING. *Blousabella* by Prince and Mrs Clark. *Scotcb W'bum* and *Irish Trot* by Mrs Evans.
 COMMENT. Mainpiece: that celebrated and diverting Comedy. Afterpiece: that so much admir'd Farce written by Monsieur Molliere, and translated by the Ingenious Mr Otway. For the Entertainment of several Foreign Ministers of State. With other Entertainments too long to be incerted here. All which will be perform'd without Omission. Note, We shall not dismiss, let the Audience be what it will, and to begin punctually at half an hour after six at the furthest.
- Thursday 10* THE LANCASHIRE WITCHES. Young Hartford - Pinkeman. A Comical Epilogue riding on an Ass by Pinkeman.
 DL *DANCING.* *Miller's Dance* by Pinkeman.
- Friday 11* THE EMPEROR OF THE MOON. *Cast not listed.* A New Prologue occasion'd by the good News that arriv'd Yesterday, of the Great Victory gain'd over the French and Bavarians, by his Grace the Duke of Marlborough.
 DL ENTERTAINMENTS. With extraordinary Entertainments and Decorations, as will be express'd at large in the Bills.
 COMMENT. For the Entertainment of some Foreign Nobility. At the Desire of several Persons of Quality.
- Tuesday 15* THE EMPRESS OF MOROCCO. *Cast not listed, but see 2 Aug.*
 DL *DANCING.* *Dance in Imitation of Mlle D'Subligny* by Devonshire Girl. *Fury's Dance* by Laferry, Cottine, and Mrs Lucas. *Toller's Ground* by Cottine and Mrs Lucas.
 COMMENT. Benefit boxkeepers and doorkeepers.
- Wednesday 16* THE MISER. Bellamour - Phillips, who play'd Chamont amongst the Oxford Gentlemen [see 7 July] and who speaks a new Prologue to the Town.
 DL *SINGING.* By a gentleman, his first on the stage.
DANCING. *Harlequin Man and Woman* by Laforest and Devonshire Girl. *Quaker's Dance* and *Country Farmer's Daughter* by Devonshire Girl.
 COMMENT. Benefit Phillips. Writ by the Ingenious Mr Shadwell, late Poet Laureat.

THE UNFORTUNATE COUPLE. *Cast not listed.* Also **THE COMICAL TRANSFORMATION.** *Cast not listed.* Also **THE WIT OF A WOMAN.**

Cast not listed. A new Prologue to the Town [spoken by Mrs Bradshaw, according to 1704 edition of *The Wit of a Woman*] and an Epilogue spoken by a Comedian from the Theater in Dublin [his first here].

DANCING. *Italian Scaramouch* by Layfield. A new *Morris Dance* by two men and two women.

COMMENT. Mainpiece: a short Tragedy. Not Acted these Six Years.

Tbursday 17
LIF

SIR MARTIN MARALL. *Cast not listed.*

DANCING. As 7 Oct. 1703.

Friday 18
DL

COMMENT. Not Acted there these Five Years. Written by the late Great Poet, Mr Dryden.

TITUS ANDRONICUS; or, The Rape of Lavinia. *Cast not listed.*

SINGING AND DANCING.

Wednesday 23
DL

COMMENT. Not Acted these Six Years. It being the last time of Acting this Season.



S E A S O N O F

1704-1705

IN APRIL 1705 the London theatrical scene was altered by the opening of John Vanbrugh's new playhouse, the Queen's Theatre in the Haymarket. Taking the opportunity to perform in a new theatre, the first one constructed in the new century, Thomas Betterton and his fellow actors left Lincoln's Inn Fields and acted at the Queen's until mid-summer. Lincoln's Inn Fields remained dark from April to July, when Betterton's company returned there, possibly because the acoustical difficulties of the new theatre and the customary smaller summer attendance made the Queen's less desirable than the older, smaller house. Actually, not all of the activities of Betterton's company for this season are known, because, as was true in 1703-4, it did not regularly advertise in the *Daily Courant*. Once again, we have a more complete record of the offerings at Drury Lane than of those of its competitor.

The playhouses also continued to be uncertain as to the most satisfactory opening hour. Early in the season they advertised that the program would begin exactly at five-thirty, but occasionally they shifted to six o'clock. They similarly varied their admission charges. Normally the charges remained at 4s., 2s. 6d., 1s. 6d., and 1s. (if there was an upper gallery), but on some evenings they raised the first three to 5s., 3s., 2s. And as in the two preceding seasons, nearly all the performances recorded are from the *Daily Courant*; but the *Diverting Post*, a weekly which appeared during the autumn months, also printed a good deal of theatrical information and gossip.

The rosters of the two principal companies included these performers.

DRURY LANE. *Actors:* Bickerstaff, Bullock, Carnaby, Cibber, Cross, Dogget, Estcourt, Fairbank, Griffin, Griffith, Hall, Harris, Johnson, Keen, Kent, Mills, Norris, Penkethman, Phillips, Powell (part of the season),

Sherman, Toms, Wilks, Williams, Wright. *Actresses*: Mrs Cox, Mrs Cross, Mrs Finch, Mrs Kent, Mrs Knight, Mrs Lucas, Mrs Moore, Mrs Norris, Mrs Oldfield, Mrs Powell, Mrs Rogers, Mrs Sapsford, Mrs Smith, Mrs Temple. *Singers*: The Boy, Cook, Hornbolt, Hughes, Leveridge, Ramondon; Mrs de l'Epine, Mrs Lindsey, Mrs Tofts. *Musicians*: Bannister, Gasperini, Lully, Paisible. *Dancers*: l'Abbe, Cherrier, Claxton, Cottine, du Ruel, Laferry, La Forest; Mrs Bicknell, Mrs du Ruel, Mrs Moss. *Treasurer*: Baggs. *Prompter*: Newman.

LINCOLN'S INN FIELDS AND QUEEN'S. *Actors*: Betterton, Booth, Bowen, Bowman, Bright, Corey, Dickins, Fieldhouse, Freeman, Knap, Leigh, Miller, Mynns, Pack, Powell (part of the season), Smeaton, Trout, Underhill, Verbruggen, Weller. *Actresses*: Mrs Allison, Mrs Baker, Mrs Barry, Mrs Bowman, Mrs Bracegirdle, Mrs Bradshaw, Mrs Fieldhouse, Mrs Hunt, Mrs Lawson, Mrs Leigh, Mrs Mountfort, Miss Mountfort, Mrs Parsons, Mrs Willis. *Singers*: Cook, Davis, Short; Signora de Celotte, Mrs Hodgson. *Dancers*: l'Abbe's Brother, Firbank, Firbank's Scholar, Fleuri, Prince; Mrs Clark, Mlle de la Val, Mrs Elford, Miss Evans.

September 1704

- Monday 11* THE JOVIAL CREW; or, The Merry Beggars. *Cast not listed.*
DL *SINGING AND DANCING.*
COMMENT. Beginning exactly at half an hour after Five a Clock.
- Wednesday 13* THE SQUIRE OF ALSATIA. *Cast not listed*, but by the whole Company.
DL *SINGING AND DANCING.*
- Thursday 14* TUNBRIDGE WALKS; or, The Yeoman of Kent. *Cast not listed.*
DL *SINGING AND DANCING.* To be expressed in the Great Bills.
- Saturday 16* TITUS ANDRONICUS. *Cast not listed.*
DL *SINGING AND DANCING.*
COMMENT. Written originally by the Famous Shakespear.
- Tuesday 19* SECRET LOVE; or, The Maiden Queen. *Cast not listed.*
DL *SINGING AND DANCING.*
COMMENT. Written by the late Great Poet Mr Dryden.
- Friday 22* DON JOHN; or, The Libertine Destroy'd. *Cast not listed.*
DL *SINGING AND DANCING.*
- Saturday 23* THE UNHAPPY FAVOURITE; or, The Earl of Essex. *Cast not listed.*
DL *SINGING AND DANCING*

THE OLD BACHELOR. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Tuesday 26 DL
BARTHOLOMEW FAIR. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i> COMMENT. Written by the Famous Ben. Johnson.	Thursday 28 DL
THE LONDON CUCKOLDS. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Friday 29 DL
OROONOKO. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i> COMMENT. At the Desire of several Persons of Quality.	Saturday 30 DL

October 1704

THE JOVIAL CREW. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Monday 2 DL
THE METAMORPHOSIS; or, The Old Lover Outwitted. <i>Cast not listed</i> , and edition of 1704 lists no actors' names. Prologue by C. Johnson designed for Verbruggen, in the Astrologer's Habit. Prologue spoken by Mrs Bradshaw. Epilogue written by C. Johnson and spoken by Booth. COMMENT. A new Farce, never acted but twice. [By John Corey. Date of premiere unknown.]	LIF
THE FEIGN'D INNOCENCE; or, Sir Martin Marall. Also THE SCHOOL BOY; or, The Comical Rivals. <i>Casts not listed.</i> <i>SINGING AND DANCING.</i>	Wednesday 4 DL
THE EMPRESS OF MOROCCO. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Thursday 5 DL
HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Saturday 7 DL
THE TRAYTOR; or, The Tragedy of Amidea. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i> COMMENT. At the Desire of several Persons of Quality.	Tuesday 10 DL
LOVE MAKES A MAN; or, The Fop's Fortune. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Wednesday 11 DL
THE CONSTANT COUPLE; or, A Trip to the Jubilee. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Thursday 12 DL
THE EMPEROR OF THE MOON. <i>Cast not listed.</i> <i>SINGING AND DANCING.</i>	Friday 13 DL
MITHRIDATES, KING OF PONTUS. <i>Cast not listed.</i> DANCING. By the famous du Ruel and Mrs du Ruel.	Saturday 14 DL

- Saturday 14* COMMENT. Not Acted there these Nine Years. At the Desire of several Persons of Quality.
- DL*
- Monday 16* SIR MANNERLY SHALLOW; or, The Country Wit. Betty Frisk - Miss Mountfort, who speaks a new Epilogue. Also THE STAGE COACH. *Cast not listed.* SINGING. *Spinning Wheel Dialogue* by Cook and another. DANCING. *Chacone* by Miss Evans.
- COMMENT. Benefit Miss Evans and Miss Mountfort. At the Desire of several Persons of Quality. Tickets given out for *Hannibal* taken at this play.
- Wednesday 18* THE SPANISH FRYAR; or, The Double Discovery. Fryar - Estcourt, his first appearance on the English stage.
- DL*
- COMMENT. [Colley Cibber states that Estcourt imitated Tony Leigh's conception of this role.—*Apology*, I, 304-5.]
- Thursday 19* THE SPANISH FRYAR. As 18 Oct., Estcourt's second appearance.
- DL*
- COMMENT. At the Desire of several Persons of Quality.
- Friday 20* THE TAMING OF THE SHREW; or, Sawny the Scot. *Cast not listed.* DANCING. *Country Farmer's Daughter* and *Highland Lilt* by Mrs Mosse. *Whip of Dunboyn*, an Irish Humour, by Claxton, her Master.
- COMMENT. [Mrs Mosse may well have been the dancer advertised in 1703-4 as the Devonshire Girl.]
- Saturday 21* THE ROVER; or, The Banish'd Cavaliers. Blunt - Estcourt.
- DL*
- COMMENT. At the Desire of several Persons of Quality. At 5 P.M.
- Monday 23* THE SILENT WOMAN. *Cast not listed.* DANCING. By Mrs du Ruel.
- SINGING.
- COMMENT. Written by the Famous Ben Johnson.
- Tuesday 24* SIR COURTLY NICE; or, It Cannot Be. Sir Thomas Calico - Estcourt.
- DL*
- COMMENT. At the Desire of several Persons of Quality.
- Wednesday 25* OROONOKO. *Cast not listed.* SINGING AND DANCING. As 23 Oct.
- COMMENT. For the Entertainment of several Foreign Ministers.
- Thursday 26* THE OLD BACHELOR. Bluff - Estcourt.
- DL*
- COMMENT. At the Desire of several Persons of Quality. At 5:30 P.M.
- Friday 27* AESOP. Also THE SCHOOL BOY; or, The Comical Rivals. *Casts not listed.* DANCING. By Mrs Mosse and Mrs Bicknell.
- Saturday 28* THE COMMITTEE; or, The Faithful Irishman. Teague - Estcourt.
- DL*
- DANCING. As 14 Oct.
- COMMENT. Benefit Estcourt. At the Desire of several Persons of Quality.
- Monday 30* THE LONDON CUCKOLDS. *Cast not listed.* SINGING AND DANCING. To be expressed in the Great Bills.
- Tuesday 31* THE COMMITTEE. As 28 Oct.
- DL*
- SINGING AND DANCING.

November 1704

THE UNHAPPY FAVOURITE. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i> To be expressed in the Great Bills.	<i>Wednesday 1</i>
		DL
THE COMMITTEE. Teague - Estcourt; rest by principal actors from LIF.		<i>IT</i>
THE COMMITTEE. As 28 Oct.		<i>Thursday 2</i>
<i>DANCING.</i> As 14 Oct.		DL
COMMENT. At the Desire of several Persons of Quality.		
THE PILGRIM. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Friday 3</i>
		DL
SOPHONISBA; or, Hannibal's Overthrow. <i>Cast not listed.</i>		LIF
<i>SINGING AND INSTRUMENTAL MUSIC.</i>		
COMMENT. At the Desire of several Persons of Quality.		
HAMLET, PRINCE OF DENMARK. Gravemaker - Estcourt.		<i>Saturday 4</i>
<i>SINGING AND DANCING.</i>		DL
COMMENT. At the Desire of several Persons of Quality.		
SECRET LOVE. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Monday 6</i>
		DL
I HENRY IV. Advertised but postponed.		LIF
THE COMMITTEE. As 28 Oct.		<i>Tuesday 7</i>
<i>DANCING.</i> As 14 Oct.		DL
COMMENT. At the Desire of several Persons of Quality.		
THE NORTHERN LASS; or, The Nest of Fools. Bulfinch - Estcourt.		<i>Wednesday 8</i>
<i>SINGING AND DANCING.</i>		DL
COMMENT. Not Acted these 20 Years.		
CONCERT.		YB
<i>MUSIC.</i> Vocal and Instrumental by the best masters.		
COMMENT. Benefit Dupree. At 7 P.M. Tickets 5s.		
THE NORTHERN LASS. <i>Cast not listed,</i> but see 8 Nov.		<i>Thursday 9</i>
<i>SINGING AND DANCING.</i> To be expressed in the Great Bills.		DL
HENRY THE FOURTH: With the Humours of Sir John Falstaffe. Falstaff - Betterton, his first appearance this season.		LIF
THE NORTHERN LASS. <i>Cast not listed,</i> but see 8 Nov.		<i>Friday 10</i>
<i>SINGING AND DANCING.</i> To be expressed in the Great Bills.		DL
VENICE PRESERV'D; or, A Plot Discover'd. Antonio - Estcourt.		<i>Saturday 11</i>
<i>DANCING.</i> By du Ruel, Cherrier, and Mrs du Ruel.		DL
COMMENT. At the Desire of several Persons of Quality.		
THE NORTHERN LASS. <i>Cast not listed,</i> but see 8 Nov.		<i>Monday 13</i>
<i>DANCING.</i> By Mrs Moss, Mrs Bicknell, Mrs Lucas, Laferry, Cottine.		DL

- Monday 13* ZELMANE; or, The Corinthian Queen. *Cast not listed*, but edition of 1705 lists: LIF Arbaces - Cory; Amphialus - Verbruggen; Arcanes - Booth; Geronta - Freeman; Pirotto - Weller; Zelmane - Mrs Barry; Antimora - Mrs Bracegirdle. Prologue spoken by Booth. Epilogue spoken by Mrs Bowman, dress'd like Victory.
 COMMENT. [Authorship uncertain. According to the dedicatory essay in 1705 edition it was left unfinished by "M[ountfor]t," but the *Diverting Post*, 28 Oct., states that it was written by Mrs Mary Pix. This is probably the premiere. It was acted four times before 18 Nov., but on which evenings is unknown.]
- Tuesday 14* THE SQUIRE OF ALSATIA. Sir William Belfond - Estcourt.
 DL DANCING. AS 14 Oct.
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 15* THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. *Cast not listed*.
 DL DANCING.
 COMMENT. At the Desire of several Persons of Quality.
- Thursday 16* THE SPANISH FRYAR. As 18 Oct.
 DL SINGING AND DANCING.
- YB CONCERT.
 MUSIC, Vocal and Instrumental, composed by that Great Italian Master Seignior Giuseppe Saggion. With several Sonatas with Flutes and Hautboys, and likewise a Sonata for two Flutes, by the best Masters. And several Songs in Italian, with Flutes and Hautboys, by Seigniora Maria Margarita Gallia, who never Sung in any publick Concert in England but twice. The whole being new composed and accompanied by Seignior Giuseppe Saggion. And likewise several Songs in English, composed by the late Famous Mr Henry Purcell.
 COMMENT. Benefit Seigniora Maria Margarita Gallia. At the Desire of several Persons of Quality. At 8 P.M.
- Friday 17* TITUS ANDRONICUS. *Cast not listed*.
 DL SINGING AND DANCING.
 COMMENT. Written by Mr William Shakespear.
- Saturday 18* THE REHEARSAL. Bays - Estcourt.
 DL MUSIC. Italian sonatas on the violin.
 DANCING. By du Ruel, Mrs du Ruel, and Mrs Mosse.
 COMMENT. Not Acted there these five Years. At the Desire of several Persons of Quality.
- LIF ZELMANE. Queen - Mrs Barry, but see also 13 Nov.
 COMMENT. The fifth time of acting it.
- Monday 20* TUNBRIDGE WALKS. *Cast not listed*.
 DL SINGING AND DANCING.
- Tuesday 21* THE REHEARSAL. As 18 Nov.
 DL MUSIC. By Gasperini.
 DANCING. AS 18 Nov.
- Wednesday 22* THE ALBION QUEENS; or, The Death of Mary Queen of Scotland. *Cast not listed*.
 DL COMMENT. At the Desire of several Persons of Quality.

THE COMMITTEE. As 28 Oct. <i>SINGING.</i> By Leveridge. <i>DANCING.</i> By Cherrier. COMMENT. At the Desire of several Persons of Quality.	<i>Tbursday 23</i> DL
THE NORTHERN LASS. <i>Cast not listed,</i> but see 8 Nov. <i>SINGING.</i> As 23 Nov. <i>DANCING.</i> By Cherrier, Mrs Moss, and others.	<i>Friday 24</i> DL
KING HENRY THE FOURTH: With the Humours of Sir John Falstaffe. Falstaff - Estcourt. <i>DANCING.</i> By Cherrier and others. COMMENT. Not Acted [there] these five Years. At the Desire of several Persons of Quality.	<i>Saturday 25</i> DL
OTHELLO, MOOR OF VENICE. Othello - Betterton.	LIF
THE PLAIN DEALER. <i>Cast not listed.</i> <i>MUSIC.</i> Several Italian sonatas on the violin by Gasperini. <i>DANCING.</i> <i>Spanisch Dance</i> and <i>Puncbanello</i> by Cherrier. Others by Mrs Lucas and Mrs Bicknell. COMMENT. Note, That the Theatre in Dorset-Garden being now repair'd from the Damage done by the late great Winds, the same will be ready by the latter end of this Week to Act in, or for Entertainments of Musick and Danceing.	<i>Monday 27</i> DL
KING HENRY THE FOURTH, Part I. As 25 Nov. <i>SINGING.</i> As 23 Nov. <i>DANCING.</i> As 23 Oct. COMMENT. At the Desire of several Persons of Quality.	<i>Tuesday 28</i> DL
VOLPONE. <i>Cast not listed.</i> <i>DANCING.</i> By Cherrier, Mrs Bicknell, and others. COMMENT. Written by the Famous Ben. Johnson.	<i>Wednesday 29</i> DL
MITHRIDATES, KING OF PONTUS. <i>Cast not listed.</i> <i>SINGING.</i> As 23 Nov. <i>DANCING.</i> By du Ruel and others. COMMENT. At the Desire of several Persons of Quality.	<i>Tbursday 30</i> DL

December 1704

THE REHEARSAL. As 18 Nov. <i>DANCING.</i> By Cherrier, Mrs du Ruel, Laferry, and Mrs Bicknell. COMMENT. At the Desire of several Persons of Quality. And on Wednesday next a Play will be Acted at the Theatre in Dorset-Garden.	<i>Friday 1</i> DL
MACKBETH. <i>Cast not listed.</i> <i>MUSIC.</i> Vocal and instrumental composed by Leveridge and performed by him and others. <i>DANCING.</i> By Cherrier, Mrs du Ruel, and others. COMMENT. At the Desire of several Persons of Quality.	<i>Saturday 2</i> DL

- Saturday 2* **ABRA MULE.** *Cast not listed.*
 LIF COMMENT. Written by Mr Trapp of Oxford.
- Monday 4* **THE FEIGN'D INNOCENCE.** Also **THE SCHOOL BOY.** *Casts not listed.*
 DL *SINGING AND DANCING.*
- LIF **THE BITER.** *Cast not listed*, but edition of 1705 lists: Sir Timothy Tallapoy – Betterton; Pinch – Pack; Clerimont – Verbruggen; Friendly – Booth; Scribblescrabble – Leigh; Bandileer – Knap; Trick – Fieldhouse; Grumble – Trout; Bohee – Freeman; Lady Stale – Mrs Leigh; Mariana – Mrs Bracegirdle; Angelica – Mrs Mountfort; Mrs Clever – Mrs Barry; Mrs Scribblescrabble – Mrs Lawson. Prologue spoken by Betterton. Epilogue spoken by Mrs Bracegirdle.
 COMMENT. Benefit the Author [Nicholas Rowe]. At the Desire of several Persons of Quality. [Announced as the last new farce, it had been originally scheduled for the week of 6-11 Nov. (*Diverting Post*, 4 Nov.), but postponed. It probably was acted before 25 Nov., for the *Diverting Post* of that date published the Prologue.]
 Thomas Davies: Did not the tragic Rowe write The Biter, a comedy; and was he not the only person of the audience that laughed during the acting of it [*Dramatic Miscellanies*, I, 94].
- Tuesday 5* **THE ROVER.** As 21 Oct.
 DL *DANCING.* As 2 Dec.
 COMMENT. At the Desire of several Persons of Quality. By reason of the badness of the Weather, we shall defer Acting in Dorset Garden for some time.
- Wednesday 6* **TIMON OF ATHENS;** or, **The Man Hater.** *Cast not listed.*
 DL *MUSIC.* [A Masque composed] by the late Mr Henry Purcell, wherein Mr Leveridge performs the Part of Bacchus and a little Girl of Ten Years of Age the Part of Cupid.
DANCING. By Cherrier, Mrs du Ruel, and Mrs Moss.
 COMMENT. At the Desire of several Persons of Quality.
- Thursday 7* **THE CARELESS HUSBAND.** *Cast not listed*, but edition of 1705 lists: Lord Morelove – Powell; Lord Foppington – Cibber; Sir Charles Easy – Wilks; Lady Betty Modish – Mrs Oldfield; Lady Graveairs – Mrs Moore; Lady Easy – Mrs Knight; Mrs Edging – Mrs Lucas. Prologue. Epilogue.
 COMMENT. [By Colley Cibber. Premiere. For Cibber's account of the play, see Cibber, I, 308-9, and dedication to 1705 edition.]
- YB **CONCERT.**
MUSIC. Vocal and Instrumental by the best Masters.
 COMMENT. At the Desire of several Persons of Quality. At 8 P.M.
- Friday 8* **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec.
 DL
- Saturday 9* **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec.
 DL
- Monday 11* **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec.
 DL
- Tuesday 12* **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec.
 DL
- LIF **ABRA MULE.** *Cast not listed.*
DANCING. By the Famous Mlle de la Val, lately arriv'd in England.
 COMMENT. At the Desire of several Persons of Quality. [In *Daily Courant*, 9 Dec., but not later, *Entries* by l'Abbe had been added to the dances.]

THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 7 Dec. COMMENT. Benefit the Author.	Wednesday 13 DL
THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 7 Dec.	Tbursday 14 DL
THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 7 Dec. MUSIC. An instrumental piece by Paisible, Banister, and others. DANCING. As 25 Nov.	Friday 15 DL
THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 7 Dec. MUSIC. As 27 Nov. DANCING. As 23 Oct. SINGING. [A New Dialogue by Leveridge and] Mrs Cross, Famous for Singing and Acting in the last Reign, she having lately entered into Articles with Mr Rich [Diverting Post, 16 Dec.].	Saturday 16 DL
THE SPANISH FRYAR. As 18 Oct. MUSIC. As 27 Nov. DANCING. As 23 Oct. COMMENT. At the Desire of several Persons of Quality.	Monday 18 DL
LOVE MAKES A MAN. <i>Cast not listed</i> . MUSIC. As 27 Nov. DANCING. As 23 Oct.	Tuesday 19 DL
THE EMPEROR OF THE MOON. Scaramouch - Estcourt. SINGING. All the Songs in the Play being set to new Musick, and perform'd by Mr Leveridge and others. DANCING. All the original Dances which were perform'd, particularly the <i>Card Dance</i> . COMMENT. For the Entertainment of several Foreign Ministers.	Wednesday 20 DL
THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 7 Dec. MUSIC. As 27 Nov. DANCING. As 23 Oct. COMMENT. At the Desire of several Persons of Quality.	Tbursday 21 DL
THE NORTHERN LASS. As 8 Nov., but Squelch - Johnson; Howdee - Cibber; Widgin - Bullock; Nonsense - Norris. DANCING. As 24 Nov.	Tuesday 26 DL
THE JOVIAL CREW. <i>Cast not listed</i> . MUSIC, Italian sonatas on the violin by Gasperini, particularly one never performed before by him and Paisible for violin and flute. DANCING. As 23 Oct. COMMENT. [In <i>Daily Courant</i> , 27 Dec., <i>The Committee</i> had been announced for this day.]	Tbursday 28 DL
MACKBETH. <i>Cast not listed</i> . MUSIC. As 2 Dec. DANCING. As 24 Nov.	Friday 29 DL
THE CONSTANT COUPLE. <i>Cast not listed</i> . SINGING. The famous Signiora Francisca Margareta de l'Epine, being lately return'd to England, will sing several Songs in Italian and English, never perform'd before by her. DANCING. As 23 Oct. COMMENT. At the Desire of several Persons of Quality.	Saturday 30 DL

January 1705

- Monday 1** **THE EMPEROR OF THE MOON.** As 20 Dec. 1704.
DL **DANCING.** Grotesque dances, *Punchanello* by Cherrier, *Country Farmer's Daughter* by Mrs Moss, and *Harlequin* by Laforrest and Mrs Bicknell.
 COMMENT. To which will be added several extraordinary Decorations.
- Tuesday 2** **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec. 1704.
DL **SINGING AND DANCING.** By Mrs Cross, particularly a Pastoral Dialogue between her and Mr Leveridge, being the first time of her Appearing on the Stage these 5 Years [but see 16 Dec. 1704].
- HDR** **CONCERT.**
MUSIC. Vocal and Instrumental by several Eminent Masters, with several Italian Sonatas perform'd on the Violin by Mr Henry Eccles.
 COMMENT. Benefit Henry Eccles, Jr. At 6 P.M. Tickets 2s. 6d. The Dancing Room is in Crosby Square in Bishopsgate Street.
- Wednesday 3** **THE SQUIRE OF ALSATIA.** *Cast not listed.*
DL **SINGING AND DANCING.** To be expressed in the Great Bills.
- Thursday 4** **THE REHEARSAL.** As 18 Nov. 1704.
DL **SINGING.** In Italian and English by Mrs de l'Epine.
DANCING. As 2 Dec. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- YB** **CONCERT.**
MUSIC. Vocal and Instrumental by the best Masters.
 COMMENT. Benefit Smith and Isaac. At 7 P.M.
- Friday 5** **KING HENRY THE FOURTH, Part I.** As 25 Nov. 1704.
DL **SINGING AND DANCING.**
- Saturday 6** **SIR COURTLY NICE.** *Cast not listed*, but see 24 Oct. 1704.
DL **SINGING AND DANCING.** As 2 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 8** **BARTHOLOMEW FAIR.** *Cast not listed.*
DL **DANCING.** By Cherrier, Claxton, Mrs Moss, Mrs Bicknell, and others.
 COMMENT. Written by the Famous Ben Johnson.
- Tuesday 9** **THE CARELESS HUSBAND.** *Cast not listed*, but see 7 Dec. 1704.
DL **SINGING.** As 23 Nov. 1704.
MUSIC. As 27 Nov. 1704.
DANCING. As 2 Dec. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- LIF** **THE MAN OF MODE; or, Sir Fopling Flutter.** *Cast not listed.*
DANCING. By Mlle de la Val and Mrs Elford.
 COMMENT. At the Desire of several Persons of Quality. Boxes 5s. Pit 3s. Gallery 2s.

THE COMICAL REVENGE; or, Love in a Tub. Sir Nicholas – Dogget; Palmer – Estcourt.	<i>Wednesday 10</i> DL
COMMENT. Acted but once these Ten Years. Written by Sir George Etheridge.	
OEDIPUS, KING OF THEBES. <i>Cast not listed.</i> MUSIC. All the Musick compos'd by the late famous Mr Henry Purcell, and perform'd by Mr Leveridge and others. SINGING AND DANCING. As 2 Jan.	<i>Thursday 11</i> DL
THE NEST OF FOOLS. <i>Cast not listed</i> , but see 8 Nov. 1704. DANCING. By Cherrier, Laferry, Mrs Bicknell, Mrs Lucas, and others.	<i>Friday 12</i> DL
THE COMICAL REVENGE. As 10 Jan. SINGING. As 4 Jan. DANCING. As 14 Oct. 1704. COMMENT. At the Desire of several Persons of Quality. Written by Sir George Etheridge.	<i>Saturday 13</i> DL
TAMERLANE. <i>Cast not listed.</i> DANCING. As 9 Jan. COMMENT. Benefit Mlle de la Val. At the Desire of several Persons of Quality.	LIF
THE OLD BACHELOR. As 26 Oct. 1704, but Fondlewife – Dogget. MUSIC. Italian sonatas by Gasperini, particularly <i>The Echo</i> by him and du Ruel. SINGING. Henry Purcell songs sung by Leveridge. DANCING. By Cherrier, Mrs Moss, Mrs Bicknell, and others. COMMENT. Written by Mr Congreve.	<i>Monday 15</i> DL
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed</i> , but edition of 1705 lists: Ormondo – Hughs; Feraspe – Leveridge; Delbo – Cook; Arsinoe – Mrs Tofts; Dorisbe – Mrs Cross; Nerina – Mrs Lyndsey. DANCING. By l'Abbe, du Ruel, Cherrier, Mrs Elford, Mrs du Ruel, Mrs Moss, and others. SINGING. In Italian and English before and after the opera. COMMENT. After the Italian manner, All sung, being set to Musick by Master Clayton. No Person to be admitted into the Boxes or Pit but by the Subscriber's Tickets. The Boxes on the Stage and the Galleries are for the Benefit of the Actors. [Premiere of the opera.]	<i>Tuesday 16</i> DL
THE ROVER. As 21 Oct. 1704. MUSIC. As 27 Nov. 1704. SINGING. As 23 Nov. 1704. DANCING. As 15 Jan.	<i>Wednesday 17</i> DL
FAREWELL FOLLY; or, The Younger the Wiser. <i>Cast not listed</i> , but edition of 1707 lists: Old Mr Holdfast – Estcourt; Young Holdfast – Wilks; Richly – Fairbank; Townly – Mills; Mimick – Cibber; Sharp – Pinkeman; Digger – Norris; Squire Lubbard – Bullock; Salathiel – Cross; Shab – Kent; Mariana – Mrs Oldfield; Jenny – Mrs Lucas; Isabella – Mrs Smith; Mrs Lodgem – Mrs Powell. COMMENT. [By Pierre Motteux. Premiere.]	<i>Thursday 18</i> DL
FAREWELL FOLLY. <i>Cast not listed</i> , but see 18 Jan.	<i>Friday 19</i> DL
FAREWELL FOLLY. <i>Cast not listed</i> , but see 18 Jan.	<i>Saturday 20</i> DL
FAREWELL FOLLY. <i>Cast not listed</i> , but see 18 Jan.	<i>Monday 22</i> DL

- Tuesday 23* FAREWELL FOLLY. *Cast not listed*, but see 18 Jan.
 DL SINGING. As 23 Nov. 1704.
 DANCING. As 29 Nov. 1704.
- Wednesday 24* THE COMICAL REVENGE. As 10 Jan.
 DL MUSIC. As 27 Nov. 1704.
 DANCING. As 14 Oct. 1704.
 COMMENT. Written by Sir George Etheridge.
- Thursday 25* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL SINGING AND DANCING.
 COMMENT. Admission as 16 Jan.
- LIF LIKE MASTER LIKE MAN. *Cast not listed*.
 SINGING. That celebrated Dialogue by Boman and Pack, *A Drunken Officer and a Town Miss*, originally performed in *The Mad Lover. A Country Dialogue* by Mrs Willis and Short. A new *Trumpet Song* composed by Eccles and performed by Davis.
 DANCING. The last new *Entry* by Firbank and his scholar. *Blowsabella* by Prince and Mrs Clark. Comic dances by Prince and others. A *Right Irish Trot* by a child of five years.
- Friday 26* TIMON OF ATHENS. *Cast not listed*.
 DL MUSIC. A masque set by Henry Purcell.
 DANCING. By du Ruel, Mrs Moss, and Mrs Bicknell.
- Saturday 27* THE CARELESS HUSBAND. *Cast not listed*, but see 7 Dec. 1704.
 DL SINGING. As 4 Jan.
 DANCING. As 14 Oct. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 29* THE COMMITTEE. As 28 Oct. 1704.
 DL SINGING. As 23 Nov. 1704.
 DANCING. As 29 Nov. 1704.
- Tuesday 30* A Fast Day.
- Wednesday 31* HAMLET, PRINCE OF DENMARK. Polonius – Dogget; but see 4 Nov. 1704.
 DL DANCING. As 14 Oct. 1704.
 COMMENT. At the Desire of several Persons of Quality.

February 1705

- Thursday 1* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL COMMENT. Admission as 16 Jan.
- Friday 2* THE REHEARSAL. As 18 Nov. 1704.
 DL MUSIC. As 27 Nov. 1704.
 DANCING. As 15 Jan.
- Saturday 3* THE NORTHERN LASS. *Cast not listed*, but see 26 Dec. 1704.
 DL SINGING. As 4 Jan.
 DANCING. As 14 Oct. 1704.
 COMMENT. At the Desire of several Persons of Quality.

DON JOHN. <i>Cast not listed.</i>	<i>MUSIC.</i> All the Musick being compos'd by the late famous Mr Henry Purcell, and perform'd by Mr Leveridge and others. <i>DANCING.</i> As 15 Jan.	<i>Monday 5</i> DL
THE PLAIN DEALER. Manly - Griffith. <i>SINGING AND DANCING.</i>		<i>Tuesday 6</i> DL
ARSINOE. <i>Cast not listed,</i> but see 16 Jan. <i>DANCING.</i> By du Ruel and Mrs du Ruel.		SJP
FAREWELL FOLLY. <i>Cast not listed,</i> but see 18 Jan. <i>SINGING.</i> As 23 Nov. 1704. <i>DANCING.</i> Several Entertainments of Dancing which were perform'd last Night before Her Majesty by du Ruel and Mrs du Ruel.		<i>Wednesday 7</i> DL
SECRET LOVE. Florimel - Mrs Cross. <i>SINGING.</i> <i>Tell Me Why, My Charming Fair,</i> composed by Henry Purcell, and sung by Mrs Cross and Leveridge. <i>DANCING.</i> By Mrs Cross, du Ruel, and Cherrier. <i>COMMENT.</i> Benefit Mrs Cross. At the Desire of several Persons of Quality.		<i>Thursday 8</i> DL
ALL FOR LOVE; or, The World Well Lost. <i>Cast not listed.</i>		LIF
SECRET LOVE. As 8 Feb. <i>SINGING AND DANCING.</i> To be expressed in the Great Bills.		<i>Friday 9</i> DL
THE MAN OF MODE. <i>Cast not listed.</i> <i>SINGING.</i> In Italian by Signora Zuliana de Celotte; all the Instrumental and Vocal Musick compos'd by that eminent Master Sigismond Cousser, lately arriv'd in England.		LIF
THE NORTHERN LASS. <i>Cast not listed,</i> but see 26 Dec. 1704. <i>SINGING.</i> As 4 Jan. <i>DANCING.</i> New dances by du Ruel, Mrs du Ruel, and others. <i>COMMENT.</i> At the Desire of several Persons of Quality.		<i>Saturday 10</i> DL
THE SPANISH FRYAR. As 18 Oct. 1704. <i>SINGING.</i> As 23 Nov. 1704. <i>MUSIC.</i> As 15 Jan. <i>DANCING.</i> By du Ruel, Cherrier, Mrs Moss, and others. <i>COMMENT.</i> At the Desire of several Persons of Quality.		<i>Monday 12</i> DL
GIBRALTAR; or, The Spanish Adventure. Advertised but deferred.		<i>Tuesday 13</i> DL
CONCERT. <i>MUSIC.</i> Vocal and Instrumental, entirely New, perform'd by the best Voices and Masters. <i>COMMENT.</i> Benefit Corbett. At the Desire of several Persons of Quality. At 8 P.M.		YB
OEDIPUS, KING OF THEBES. <i>Cast not listed.</i> <i>MUSIC.</i> Composed by Henry Purcell and performed by Leveridge, Hughes, and others.		<i>Wednesday 14</i> DL

- Tbursday 15* TUNBRIDGE WALKS. Woodcock - Estcourt.
 DL SINGING. By the new Boy.
 DANCING. As 14 Oct. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- Friday 16* GIBRALTAR; or, The Spanish Adventure. *Cast not listed.* Edition of 1706 lists no actors' names. Prologue. First Epilogue written by a Friend and spoken by Leonora. Second Epilogue written by the Author and spoken by the Serjeant.
 COMMENT. [By John Dennis. Premiere.]
 Preface: This Play was so unfortunate as to find the Town out of Humour with it, whether it proceeded from the Calamities which attended the Rehearsal, which were so numerous as never before had besaf'n any Play in my Memory, or from the Malice, and the strange Prejudices with which many came prepossess'd. The first day it was well Acted in most of its Parts, but was not suffer'd to be heard.
- Saturday 17* SECRET LOVE. As 8 Feb.
 DL SINGING. As 4 Jan.
 DANCING. As 14 Oct. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 20* GIBRALTAR. Duenna - Norris.
 DL SINGING AND DANCING. To be expressed in the Bills.
 COMMENT. With several Alterations.
 Preface: The second day it was, for the most part, faintly and negligently Acted, and consequently was not seen.
- LIF THE AMOROUS WIDOW; or, The Wanton Wife. *Cast not listed.*
 DANCING. By Mlle de la Val, Mrs Elford, l'Abbe's Brother and Scholar.
- Tbursday 22* THE CHANCES. *Cast not listed.*
 DL DANCING. As 14 Oct. 1704.
 COMMENT. Benefit Mrs Oldfield.
- LIF THE GAMESTER. *Cast not listed*, but edition of 1705 lists: Sir Thos. Valere - Freeman; Dorante - Corey; Young Valere - Verbruggen; Lovewell - Betterton; Marquess of Hazard - Fieldhouse; Hector - Pack; Galoon - Smeaton; Count Cogdie - Dickins; First Gentleman - Weller; 2d - Knap; Boxkeeper - Lee; Lady Wealthy - Mrs Barry; Angelica - Mrs Bracegirdle; Betty - Mrs Parsons; Favourite - Mrs Hunt; Mrs Security - Mrs Willis; Mrs Topknot - Mrs Fieldhouse. Prologue written by Roe and spoken by Betterton. Epilogue spoken by Verbruggen [written by Charles Johnson, according to *Diverting Post*, 3 Feb.].
 COMMENT. Benefit the Author. With an Addition of a new Scene. [By Susanna Centlivre. Date of premiere unknown. *Flying Post*, 22 Feb., refers to this performance as the twelfth.]
- Saturday 24* THE PLAIN DEALER. *Cast not listed*, but see 12 Nov. 1704.
 DL SINGING. As 4 Jan.
 DANCING. By du Ruel and Mrs du Ruel, particularly a new Dance, *The Heroine*, compos'd by Mrs du Ruel, at the Desire of a Person of Quality.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 26* THE RELAPSE; or, Vertue in Danger. Mrs Rogers playing her own part [Amanda].
 DL SINGING. By Leveridge, Hughes, and the New Boy.
 MUSIC. As 27 Nov. 1704.
 DANCING. As 12 Feb.

THE CARELESS HUSBAND. *Cast not listed*, but see 7 Dec. 1704.
SINGING. By Leveridge and the New Boy.
MUSIC. As 27 Nov. 1704.
DANCING. As 14 Oct. 1704.
COMMENT. Benefit Wilks.

Tuesday 27
DL

March 1705

GREENWICH PARK. *Cast not listed.*
SINGING. As 15 Feb.
DANCING. *The Heroine*, composed by du Ruel [but see 24 Feb.], and performed by him and Mrs du Ruel.
COMMENT. Benefit Mrs du Ruel.

Thursday 1
DL

THE AGREEABLE DISAPPOINTMENT; or, Love's Betray'd. *Cast not listed.* LIF
DANCING. By Mrs Elford, Firbank, and others.
SINGING. By Mrs Hodgson.
COMMENT. Benefit Pack and Mrs Bradshaw.

CONCERT.
MUSIC. By the best Masters.
COMMENT. The hall is in Hart Street.

Friday 2
TGB

SIR COURTELY NICE. *Cast not listed*, but see 24 Oct. 1704.
SINGING. As 4 Jan.
DANCING. By du Ruel, Cherrier, Mrs du Ruel, and Mrs Moss.
COMMENT. At the Desire of several Persons of Quality.

Saturday 3
DL

OTHELLO, MOOR OF VENICE. *Cast not listed*, but see 25 Nov. 1704. LIF
DANCING. As 9 Jan.
COMMENT. Benefit Betterton. At the Desire of several Persons of Quality.

ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.

Monday 5
DL

CONCERT.
MUSIC. Vocal and Instrumental, by the best Masters; with several Pieces of the late Mr Purcell, and Variety of new Songs.
COMMENT. Benefit Mrs Hodgson. At the Desire of several Persons of Quality.
At 8 P.M.

Wednesday 7
YB

ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
DANCING. As 3 March.

Thursday 8
DL

SECRET LOVE. As 8 Feb.
DANCING. As 3 March.
SINGING. As 4 Jan.
COMMENT. Benefit Mrs de l'Epine. At the Desire of several Persons of Quality.

Saturday 10
DL

DON SEBASTIAN, KING OF PORTUGAL. Also THE JUDGMENT OF PARIS. LIF
Casts not listed.
DANCING. By Mlle de la Val, Mrs Elford, and both of l'Abbe's scholars.
COMMENT. Benefit Mrs Barry. At the Desire of several Persons of Quality.
Admission: 5s., 3s., 2s.

- Monday 12* LOVE IN A TUB. As 10 Jan.
 DL MUSIC. As 27 Nov. 1704.
 SINGING. As 15 Feb.
 DANCING. As 29 Nov. 1704.
- Tuesday 13* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL DANCING. As 3 March.
 COMMENT. At the Desire of several Persons of Quality.
- Thursday 15* SHE WOU'D IF SHE COU'D. Sir Oliver - Dogget; Sir Joslin - Estcourt.
 DL SINGING. As 26 Feb.
 DANCING. As 3 March.
 COMMENT. Benefit Estcourt. Not Acted there these Six Years. Written by Sir George Etheridge.
- Saturday 17* THE CARELESS HUSBAND. *Cast not listed*, but see 7 Dec. 1704.
 DL DANCING. As March 3.
 SINGING. As 4 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 19* SHE WOU'D IF SHE COU'D. As 17 March but Gattee - Mrs Cross.
 DL SINGING. As 15 Feb.
 MUSIC. As 27 Nov. 1704.
 DANCING. By Cherrier, Laferry, and Mrs Bicknell.
- Tuesday 20* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL DANCING. As 3 March.
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 21* CONCERT.
 YB MUSIC. Vocal and Instrumental by the best Masters.
 COMMENT. Benefit Dupree. At 7 P.M. Tickets 5s.
- Thursday 22* THE QUACKS; or Love's the Physician. Announced as benefit for Ben. Johnson
 DL [but stopped by Vanbrugh's request; see Nicoll, p. 289, and poem in *Diverting Post*, 31 March-7 April].
- Saturday 24* THE RELAPSE. *Cast not listed*.
 DL SINGING. As 4 Jan.
 DANCING. As 3 March.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 27* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL DANCING. As 3 March.
- Thursday 29* THE QUACKS; or, Love's the Physician. *Cast not listed*, but edition of 1705 lists:
 DL Sir Patient Carefull - Norris; Clitander - Mills; Doctor Medley - Bullock; Caudle - Cross; Tickle Pulse - Pinkeman; Novice - Bickerstaff; Refugee - Cibber; Rhubarb - Fairbank; Freckle - Keen; Harry - Estcourt; Lysette - Mrs Moor; Lucinda - Mrs Temple; Doris - Mrs Powel; Nurse - Carnaby. Prologue. Epilogue spoken by Mills.
 COMMENT. Never acted before. [By Owen MacSwiney. See also 22 March.]
 Preface: The Town were a little Surpriz'd, to find an Entertainment forbid upon the Day it was to be Represented; it seems . . . this Play was to be stiff'd, because the other House were to Act one upon the same Subject! [See 22 March.]

AESOP. <i>Cast not listed.</i>	Saturday 31
SINGING. As 4 Jan.	DL
DANCING. By du Ruel, Cherrier, Mrs du Ruel, and Mrs Bicknell.	
COMMENT. Being obliged at the Desire of several Persons of Quality. With some Scenes Reviv'd. [In <i>Daily Courant</i> , 30 March, <i>Richard III</i> had been announced for this day.]	
THE VIRTUOSO. Also ACIS AND GALATEA. <i>Casts not listed.</i>	LIF
DANCING. By Mlle de la Val, Mrs Elford, Firbank, and others.	
COMMENT. Benefit Cave Underhill. Mainpiece: Not Acted these Five Years. At the Desire of several Persons of Quality. Boxes 5s. Pit 3s. Gallery 2s. It being the last time of Acting at this House.	
[The theatres, closed during Passion Week, did not act again until Monday, 9 April.]	

April 1705

CONCERT.	Monday 2
MUSIC. Vocal and instrumental, the vocal by Signora Juliana Celotti and the instrumental by twenty of the most eminent masters in London.	YB
COMMENT. Benefit Signora Celotti. At the Desire of several Persons of Quality. At 7 P.M.	
THE QUACKS. <i>Cast not listed</i> , but see 29 March.	Monday 9
SINGING AND DANCING. By the best Performers.	DL
THE LOVES OF ERGASTO. By a new set of Singers, arriv'd from Italy [Downes, p. 48]. Prologue written by Sir Samuel Garth and spoken by Mrs Bracegirdle. Epilogue written by William Congreve and spoken by Mrs Bracegirdle.	Queen's
COMMENT. [Librettist unknown. Premiere. For the identification of this opera, see Loewenberg, pp. 58-59. Downes (p. 48) says that the opera lasted five days; Cibber (I, 325) states that it was given only three days, and those not crowded. This day marked the opening of the Queen's Theater in the Haymarket, the first new theatrical construction of the century. For a discussion of it, see Cibber, I, 319-22.]	
THE QUACKS. <i>Cast not listed</i> , but see 29 March.	Tuesday 10
SINGING. By Leveridge, Hughs, Mrs Lyndsey, and the new Boy.	DL
MUSIC. Instrumental by Paisible, Banister, Lully, and others.	
DANCING. As 3 March.	
COMMENT. Benefit the Author.	
THE LOVES OF ERGASTO [See 9 April].	Queen's
THE COMMITTEE. As 28 Oct. 1704, but Obadiah - Johnson.	Wednesday 11
SINGING AND DANCING.	DL
THE LOVES OF ERGASTO [See 9 April].	Queen's
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed</i> , but see 16 Jan.	Thursday 12
COMMENT. Benefit the Composer.	DL

- Tbursday 12* THE LOVES OF ERGASTO [See 9 April].
 Queen's
- Friday 13* THE EMPEROR OF THE MOON. As 20 Dec. 1704.
 DL SINGING. In English and Italian by Mr Ramondon, it being the first time of his performing on the Stage.
- Queen's THE LOVES OF ERGASTO [See 9 April].
- Saturday 14* A KING AND NO KING. *Cast not listed.*
 DL SINGING. As 4 Jan.
 DANCING. As 3 March.
- Queen's THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Cortez – Powell.
 SINGING. By the new Italian Boy.
 DANCING.
- Monday 16* THE SQUIRE OF ALSATIA. *Cast not listed.*
 DL SINGING AND DANCING. To be expressed in the Bill.
- Tuesday 17* MACKBETH. *Cast not listed.*
 DL MUSIC. As 2 Dec. 1704.
 DANCING. As 11 Nov. 1704.
- Wednesday 18* A COMICAL REVENGE. As 10 Jan., but Sir Nicholas omitted.
 DL SINGING. In Italian and English by Ramondon.
- Tbursday 19* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan. Also THE QUACKS. *Cast not listed*, but see 29 March.
 DL DANCING. As 3 March.
- Saturday 21* AN EVENING'S LOVE; or, The Mock Astrologer. *Cast not listed.*
 DL SINGING. As 4 Jan.
 DANCING. As 18 Nov. 1704.
 COMMENT. Not Acted these six Years. Written by the late Mr Dryden.
- Monday 23* THE TENDER HUSBAND; or, The Accomplish'd Fools. *Cast not listed*, but edition of 1705 lists: Sir Harry Gubbin – Bullock; Humphrey Gubbin – Pinkethman; Tipkin – Norris; Clerimont Sr – Mills; Captain Clerimont – Wilks; Pounce – Eastcourt; Mrs Clerimont – Mrs Cross; Aunt – Mrs Powell; Niece – Mrs Oldfield; Fainlove – Mrs Kent; Jenny – Mrs Sapsford. Prologue written by Addison and spoken by Wilks. Epilogue spoken by Eastcourt.
 COMMENT. Never Acted before. [By Richard Steele. In *Daily Courant*, 21 March, the title had been given as *The City Nymphs; or, The Accomplished Fools.*]
- Queen's THE MERRY WIVES OF WINDSOR. *Cast not listed.*
 DANCING. As 9 Jan.
- Tuesday 24* THE TENDER HUSBAND. *Cast not listed*, but see 23 April.
 DL COMMENT. [Receipts: £26 14s. od., given in Hotson, p. 383.]
- Queen's THE CONSULTATION. *Cast not listed*. Also THE LOVES OF ERGASTO. Licoris – the new Italian Boy.
 COMMENT. [Mainpiece: Author unknown. Premiere.]

THE TENDER HUSBAND. <i>Cast not listed</i> , but see 23 April. COMMENT. [Receipts: £61 6s. od., in Hotson, p. 383.]	Wednesday 25 DL
THE CONSULTATION. <i>Cast not listed</i> . Also THE LOVES OF ERGASTO. Queen's <i>Cast not listed</i> , but see 24 April. COMMENT. [Mainpiece is again labeled, "Never acted before." Afterpiece: "Mask . . . in three Musical Entertainments."]	
THE TENDER HUSBAND. <i>Cast not listed</i> , but see 23 April. DANCING. As 14 Oct. 1704. COMMENT. [Receipts: £26, in Hotson, p. 383.]	Thursday 26 DL
THE HUMOROUS LIEUTENANT. Lieutenant - Bowen. DANCING. <i>Grand Dance</i> from <i>Rinaldo and Armida</i> performed by Mlle de la Val, Mrs Elford, Firbank, and others.	Queen's
THE GAMESTER. <i>Cast not listed</i> , but see 22 Feb. DANCING. As 9 Jan.	Friday 27 Queen's
THE TENDER HUSBAND. <i>Cast not listed</i> , but see 23 April. SINGING. By Mrs Tofts. DANCING. As 3 March.	Saturday 28 DL
VENICE PRESERV'D. <i>Cast not listed</i> . DANCING. By Fleurie, lately arrived in England.	Queen's
LOVE'S LAST SHIFT; or, The Fool in Fashion. <i>Cast not listed</i> . SINGING. As 10 April, particularly the <i>Frost Music</i> in Act IV of <i>King Arthur</i> , composed by Henry Purcell. DANCING. As 3 March. COMMENT. Benefit Mills. With the proper Scenes belonging to the Music. It being the last time of Acting till after May Fair.	Monday 30 DL
DON QUIXOTE. Don Quixote - Bowen. COMMENT. And every thing else as it was Originally.	Queen's

May 1705

THE CONQUEST OF SPAIN. <i>Cast not listed</i> , and no actors' names listed in edition of 1705. Prologue. Epilogue. COMMENT. [By Mary Griffith Pix. Date of premiere unknown. Downes (p. 48) states that it was acted at the beginning of May 1705 and that it expired on the sixth day.]	Queen's
ENTERTAINMENTS. Some new and surprising Entertainments, to be expressed in the bills. COMMENT. At Pinkethman's booth and also at Finley's booth. [In <i>Daily Courant</i> , 28 April and 1, 2, and 3 May, an announcement stated that the two men would continue separate entertainments in separate booths during May Fair.]	Tuesday 1 MF

- Tbursday 3* **KING HENRY THE EIGHTH:** With the Fall of Cardinal Wolsey. Advertised, but possibly deferred. *Cast not listed.*
 Queen's
 COMMENT. [This play was advertised on 1 May, not later, as "Not Acted these Four Years," but the performance may have been deferred by the apparent closing of the theatres until after May Fair.]
- Saturday 12* **ARSINOE, QUEEN OF CYPRUS.** *Cast not listed*, but see 16 Jan.
 DL
DANCING.
- Tuesday 15* **THE UNHAPPY FAVOURITE.** *Cast not listed.*
 DL
SINGING. As 28 April, at the desire of some Persons of Quality.
DANCING. As 24 Nov. 1704.
- Wednesday 16* **AMPHITRYON; or, The Two Sosias.** *Cast not listed.*
 DL
SINGING. All the Songs set by the late Mr Henry Purcell, and perform'd by Mr Leveridge, Mrs Lyndsey, and the new Boy.
 COMMENT. Written by the late Mr Dryden.
- Friday 18* **AMPHITRYON.** *Cast not listed.*
 DL
SINGING. As 16 May.
DANCING. By Mrs Cross and others.
 COMMENT. Written by the late Mr Dryden.
- Saturday 19* **THE TENDER HUSBAND.** *Cast not listed*, but see 23 April.
 DL
SINGING. As 28 April.
DANCING. As 24 Nov. 1704.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 22* **THE SPANISH FRYAR.** As 18 Oct. 1704.
 DL
SINGING. By the new Boy, with a *Mad Dialogue* composed by Henry Purcell and sung by Leveridge and Mrs Lindsey.
- Wednesday 23* **THE PROPHETESS; or, The History of Dioclesian.** *Cast not listed.*
 DL
 COMMENT. At the Desire of several Persons of Quality.
- Queen's **THE GAMESTER.** *Cast not listed*, but see 22 Feb.
SINGING AND DANCING.
- Tbursday 24* **TUNBRIDGE WALKS.** *Cast not listed*, but see 15 Feb.
 DL
SINGING. As 28 April, at the desire of several Persons of Quality.
DANCING.
 COMMENT. It being the last time of Acting till Whitson Monday.
- Queen's **AMPHITRYON.** *Cast not listed.*
MUSIC. Vocal music set by Henry Purcell.
DANCING.
 COMMENT. Written by the late Mr Dryden.
- Monday 28* **THE SOLDIER'S FORTUNE.** *Cast not listed.*
 DL
SINGING AND DANCING.
 COMMENT. Not Acted these Five Years. Written by Mr Otway.
- Queen's **THE SCORNFUL LADY.** *Cast not listed.*
SINGING. The dialogue, *This at Height of Love We Live*, set by Henry Purcell.
 COMMENT. Not Acted these Three Years. Written by those Celebrated Authors, Beaumont and Fletcher.

THE SOLDIER'S FORTUNE. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Tuesday 29</i> DL
COMMENT. Not Acted these Five Years [but see 28 May]. Written by Mr Otway.		
THE ADVENTURES OF FIVE HOURS. <i>Cast not listed.</i>	<i>COMMENT. Not Acted these Six Years.</i>	<i>Wednesday 30</i> Queen's
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed,</i> but see 16 Jan. Also THE QUACKS. <i>Cast not listed,</i> but see 29 March.		<i>Thursday 31</i> DL

June 1705

THE ADVENTURES OF FIVE HOURS. <i>Cast not listed.</i>	<i>DANCING. Between each Act.</i>	<i>Friday 1</i> Queen's
THE CARELESS HUSBAND. <i>Cast not listed,</i> but see 7 Dec. 1704.	<i>SINGING. As 28 April.</i>	<i>Saturday 2</i> DL
	<i>DANCING. As 18 May.</i>	
OTHELLO, MOOR OF VENICE. <i>Cast not listed,</i> but see LIF, 25 Nov. 1704.		Queen's
THE MAN OF MODE. <i>Cast not listed.</i>	<i>SINGING AND DANCING.</i>	<i>Monday 4</i> Queen's
VOLPONE. <i>Cast not listed.</i>		<i>Tuesday 5</i> DL
	<i>SINGING. Purcell's <i>Genius of England</i> sung by Leveridge. A dialogue from <i>King Arthur</i> performed by him and Mrs Lindsey. Also by the new Boy.</i>	
	<i>DANCING. As 18 May.</i>	
	<i>COMMENT. Benefit Griffin. Written by the famous Ben. Johnson. At 5:30 P.M. No Money to be return'd after the Curtain is drawn up.</i>	
THE ADVENTURES OF FIVE HOURS. <i>Cast not listed.</i>	<i>SINGING AND DANCING. Between each Act.</i>	<i>Wednesday 6</i> Queen's
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed,</i> but see 16 Jan. Also LOVE'S CONTRIVANCE; or, Le Medecin Malgre Luy (last act). <i>Cast not listed.</i>	<i>DANCING. As 24 Nov. 1704.</i>	<i>Thursday 7</i> DL
	<i>COMMENT. At the Desire of several Persons of Quality.</i>	
RULE A WIFE AND HAVE A WIFE. The Principal Parts to be perform'd by those who play'd them when 'twas reviv'd in King Charles the Second's time.		<i>Friday 8</i> Queen's
	<i>COMMENT. Not Acted by that Company these Nine Years.</i>	
AN EVENING'S LOVE. Jacinta - Mrs Cross.		<i>Saturday 9</i> DL
	<i>SINGING. Henry Purcell's <i>Eunuch's Dialogue</i> performed by Mrs Cross and the new Boy. By Leveridge and Mrs Lindsey.</i>	
	<i>DANCING. By Cherrier and Mrs Moss. A new dance by Mrs Cross and others.</i>	
	<i>COMMENT. Benefit Mrs Cross. At the Desire of several Persons of Quality.</i>	
THE INDIAN EMPEROR. <i>Cast not listed,</i> but see 14 April		Queen's
	<i>SINGING AND DANCING. Between each Act.</i>	

- Tuesday 12* THE ROYAL MERCHANT; or, Beggar's Bush. Merchant – Wilks. The edition of ca. 1706 lists also: Woolfort – Williams; Gerrard – Keen; Hubert – Mills; Hemskirk – Bickerstaff; Vandunck – Bullock; Merchants – Carnaby, Phillips, Kent, Toms; Higgen – Estcourt; Prig – Norris; Snap – Kent; Ferret – Fairbank; Ginks – Tom. Wright; Boors – Sherman, Harris, Cross; Jaculine – Mrs Cox; Bertha – Mrs Rogers. Epilogue spoken by Pinkeman mounted on an ass; a long wig on the ass's head.
SINGING. As 28 April.
DANCING. As 24 Nov. 1704.
COMMENT. Benefit Wilks. Not acted these Twenty Years. [A revision by Henry Norris of the Beaumont and Fletcher *Beggar's Bush*.]
- Wednesday 13* THE ADVENTURES OF FIVE HOURS. *Cast not listed.*
 Queen's *SINGING AND DANCING.* Between each Act.
- Thursday 14* SIR SOLOMON SINGLE; or, The Cautious Coxcomb. Betty – Mrs Mountfort; and an Epilogue spoken by her upon her first appearance on this Stage.
SINGING AND DANCING.
COMMENT. Benefit Estcourt.
- Friday 15* RULE A WIFE AND HAVE A WIFE. *Cast not listed.*
 Queen's *SINGING AND DANCING.*
- Saturday 16* THE YOUNG COQUET. Young Coquet – Mrs Cross. Also THE COUNTRY HOUSE. Madam Bernard – Mrs Mountfort, which was originally acted by Mrs Verbruggen, her mother.
SINGING. Henry Purcell's *Frost Music* from *King Arthur* performed by Leveridge, the new Boy, and others. In English and Italian by Mrs Tofts.
COMMENT. Benefit Mills. Mainpiece: Not Acted these 6 Years.
- Monday 18* THE VIRTUOUS WIFE; or, Good Luck at Last. *Cast not listed.*
 Queen's *COMMENT.* Not Acted these many Years.
- Tuesday 19* THE ROYAL MERCHANT. *Cast not listed*, but see 12 June.
 DL *SINGING.* As 28 April.
DANCING.
COMMENT. Benefit Baggs and Hall.
- Wednesday 20* THE VIRTUOUS WIFE. *Cast not listed.*
 Queen's
- Thursday 21* ARSINOE, QUEEN OF CYPRUS. *Cast not listed*, but see 16 Jan.
 DL *DANCING.* As 24 Nov. 1704.
COMMENT. Benefit the Composer.
- Friday 22* THE VIRTUOUS WIFE. *Cast not listed.*
 Queen's *SINGING AND DANCING.*
- Saturday 23* THE TENDER HUSBAND. Humphrey – Pinkeman, but see 23 April.
 DL *SINGING.* In Italian and English, particularly a *Trumpet Song*, by Mrs Tofts.
DANCING. In and between the Acts.
COMMENT. Benefit Bullock. At the Desire of several Persons of Quality.
- Monday 25* LOVE FOR LOVE. Acted all by Women.
 Queen's *SINGING AND DANCING.*

THE NORTHERN LASS.	Lass - Mrs Cross, but see 26 Dec. 1704. SINGING. In the play Mrs Cross both sings and dances several times, the Songs new set by Mr Clark. Singing in Italian by Mrs Tofts. By Leveridge, Hughes, Mrs Lindsey, and the new Boy, including comical dialogues and two-part songs. DANCING. By Cherrier, Mrs Moss, and others; in the play by Mrs Cross. COMMENT. Benefit Fairbank and Bickerstaff.	Tuesday 26 DL
LOVE FOR LOVE.	Acted all by Women. SINGING AND DANCING.	Wednesday 27 Queen's
THE YOUNG COQUET.	As 16 June. Also THE COUNTRY HOUSE. As 16 June. Also THE QUACKS. <i>Cast not listed</i> , but see 29 March. SINGING. As 10 April. DANCING. Comic dances by Mrs Cross, Mrs Moss, and others. COMMENT. [In <i>Daily Courant</i> , 27 June, <i>Arsinoe</i> and <i>The Quacks</i> had been announced for this day.]	Thursday 28 DL
LOVE FOR LOVE.	Acted all by Women. SINGING AND DANCING.	Friday 29 Queen's
THE ROYAL MERCHANT.	<i>Cast not listed</i> , but see 12 June. SINGING. Frost Music from <i>King Arthur</i> (Act III), with the proper Scenes and Habits belonging to it. DANCING. By the best Performers. COMMENT. Benefit Newman. [In <i>Daily Courant</i> , 29 June, <i>The Committee</i> had been advertised for this day.]	Saturday 30 DL

July 1705

SECRET LOVE.	As 8 Feb. SINGING. As 10 April, particularly a <i>Mad Dialogue</i> composed by Henry Purcell. DANCING. By La Forest, Mrs Cross, and Mrs Moss.	Tuesday 3 DL
SHE WOU'D IF SHE COU'D.	<i>Cast not listed</i> , but see 19 March. SINGING. As 10 April. DANCING. By Cherrier, La Forest, Mrs Cross, Mrs Moss, and others. COMMENT. Benefit the boxkeepers. Written by the late Sir George Etheridge.	Thursday 5 DL
HAMLET, PRINCE OF DENMARK.	<i>Cast not listed</i> , but see 31 Jan. SINGING AND DANCING. To be expressed in the Great Bills.	Saturday 7 DL
ARSINOE, QUEEN OF CYPRUS.	<i>Cast not listed</i> , but see 16 Jan. THE QUACKS. <i>Cast not listed</i> , but see 29 March. SINGING. As 28 April. DANCING. As 24 Nov. 1704. COMMENT. At the desire of several Persons of Quality.	Tuesday 10 DL
THE HISTORY OF KING LEAR AND HIS THREE DAUGHTERS.	<i>Cast not listed</i> . SINGING AND DANCING. Between the Acts. COMMENT. At the desire of several Persons of Quality.	Friday 13 DL

- Saturday 14** CONCERT.
 RI W MUSIC. Vocal and instrumental, with several three-part songs composed by Eccles and performed before the Queen on her birthday. A Purcell two-part song never printed or performed in public. Violin solos by a pupil of Gasperini who never performed in public before.
 COMMENT. At 6 P.M., the tide permitting the return to London the same night.
- Wednesday 18** THE RELAPSE. Hoyden - Mrs Cross, but see 26 Feb.
 DL SINGING. By Ramondon, particularly a new Italian *Trumpet Song*. By Hornbolt, who never performed but once on the stage.
 DANCING. By La Forest, Mrs Cross, and others.
 COMMENT. At the desire of several Persons of Quality.
- Friday 20** AMPHITRYON. *Cast not listed.*
 LIF SINGING AND DANCING. Between the Acts.
 COMMENT. Written by Mr John Dryden.
- Wednesday 25** THE LOYAL SUBJECT. *Cast not listed*, but edition of 1706 lists: Czar - Williams; Archas - Mills; Theodore - Wilks; Putsky - Griffin; Alinda - Mrs Rogers; Burris - Bickerstaff; Borosky - Keen; Ensign - Johnson; Olimpia - Mrs Finch; Honoria - Mrs Temple; Viola - Mrs Norris; Petesca - Mrs Cox; Lady - Mrs Tapsford [Mrs Sapsford?].
 SINGING. By Ramondon.
 DANCING. As 18 July.
 COMMENT. Not Acted these Twenty Years. Written by those Ingenious Authors, Beaumont and Fletcher.
 Preface: . . . revived in its own Native and Original Simplicity, without being dismembered, curtail'd, or passing the Index Expurgatorius of any of our Modern Refiners.
- Thursday 26** THE ORPHAN; or, The Unhappy Marriage. *Cast not listed.*
 LIF
- Friday 27** THE LOYAL SUBJECT. *Cast not listed*, but see 25 July.
 DL SINGING AND DANCING. As 25 July.
 COMMENT. Written by those Ingenious Authors, Beaumont and Fletcher.
- LIF SIR COURTY NICE; or, It Cannot Be. *Cast not listed.*

August 1705

- Wednesday 1** THE CARES OF LOVE; or, A Night's Adventure. *Cast not listed*, but edition of 1705 lists: Florencio - Booth; Beltran - Powell; Don Pedro - Cory; Corillo - Weller; Antonio - Mynns; Host - Knapp; Julio - Miller; Alguazils - Freeman and Bright; Lucinda - Mrs Allison; Lucretia - Mrs Baker; Lisena - Mrs Bradshaw. Prologue written and spoken by Booth. Epilogue.
 COMMENT. [By A. Chaves. Premiere.] At 6 P.M.
- Friday 3** THE CARES OF LOVE. *Cast not listed*, but see 1 Aug.
 LIF COMMENT. [This performance has been conjectured. Although it was not advertised for this day, the performance on 7 Aug. is announced as the third offering of it.]

THE CARES OF LOVE. <i>Cast not listed</i> , but see 1 Aug.	Tuesday 7
SINGING. By Mrs Hodgson.	LIF
DANCING. By the little Girl, Mrs Elford's scholar.	
COMMENT. For the Benefit of the Author, Mr Chaves. Never acted but twice.	
THE CITY POLITIQUES. <i>Cast not listed</i> .	Tuesday 14
COMMENT. Not Acted these Twenty Years. At 6 P.M.	LIF
CONCERT.	Saturday 18
MUSIC. Vocal and instrumental, including several two-part and three-part songs with a trumpet and other instruments, set by Henry Purcell and Eccles. Songs by Cook, Davis, and others, the best masters.	HA W
ROPE DANCING.	Monday 27
ENTERTAINMENTS. By the most Famous Rope Dancers of Europe, who perform such strange and surprising Things on the Dancing Rope, as are incredible to relate; with great Variety of Encomparable fine Tumbling, Walking on the Slack Rope, and Vaulting, far surpassing all that has ever yet been seen. Together with the diverting Entertainments of your Old Friend Pickle Herring, the chief of all his imitating Brethren.	BF
COMMENT. At Widow Barnes' Booth, over against the Cross Daggers in Smithfield.	



SEASON OF 1705-1706

DURING 1705-6 theatrical rivalry remained very much as it had been during the preceding years: Betterton and Company *vs.* Rich and Company. After having occupied both the Queen's and Lincoln's Inn Fields in 1704-5, Betterton and his fellow actors opened the season of 1705-6 at Lincoln's Inn Fields, again advertising quite infrequently; but before the winter was well underway, Betterton led his company back to the Queen's and listed its offerings more regularly in the *Daily Courant*. Rich continued at Drury Lane throughout the winter season, but in mid-summer he transferred some of the Italian operas to Dorset Garden.

Theatrical practices changed little from those of the preceding year. Once again nearly all of the known performances are from the *Daily Courant*. The time of performance, announced occasionally, continued to be five-thirty under normal conditions. Admission ranged from "Common Prices" to a high of six shillings for boxes, but Italian opera, relying partly upon subscriptions, charged more as a rule than was asked for plays.

The rosters of the two companies included these performers.

DRURY LANE. *Actors:* Bickerstaff, Bullock, Cibber, Estcourt, Fairbank, Griffin, Johnson, Keen, Kent, Mills, Norris, Penkethman, Phillips, Toms, Wilks, Williams. *Actresses:* Mrs Cross, Mrs Knight, Mrs Lucas, Mrs Mountfort, Mrs Oldfield, Mrs Rogers, Mrs Sapsford, Mrs Temple, Miss Younger. *Singers:* The Boy, Good, Holcomb, Hornbolt, Hughes, Leveridge, Newberry, Ramondon, Turner; Mrs de L'Epine, Mrs Lindsey, Mrs Joanna Maria, Mrs Tofts. *Musicians:* Gasperini, Paisible. *Dancers:* Cherrier, Claxton, Cottin, du Ruel, Klein, Laforest, Latourdy, Laving; Mrs du Ruel, Mrs Evans, Mrs Moss, Mlle Quiet, Miss Santlow.

LINCOLN'S INN FIELDS—QUEEN'S. *Actors*: Betterton, Booth, Bowen, Bowman, Bright, Corey, Dickins, Dogget, Fieldhouse, Freeman, Husbands, Knap, Leigh, Minns, Pack, Verbruggen, Weller. *Actresses*: Mrs Baker, Mrs Barry, Mrs Bicknell, Mrs Bowman, Mrs Bracegirdle, Mrs Bradshaw, Mrs Harcourt, Mrs Lee, Mrs Porter, Miss Porter, Mrs Willis. *Singers*: Cook, F. Laroon, Lawrence; Mrs Baldwin, Mrs Hodgson, Signora Louvicini, Signora Maria Gallia. *Dancers*: l'Abbe, Young l'Abbe, Baxter, Davencourt, de Barques, Firbank, Godwin, Layfield, Legard, Prince, Sorin; Mrs Bicknell, Mrs Bruce, Mrs Elford, Mlle Noisy.

September 1705

- Wednesday 12* THE CITY POLITIQUES. *Cast not listed.*
 LIF DANCING. By a little Girl, Mrs Elford's Scholar.
 COMMENT. Beginning exactly at 6 of the Clock.
- Saturday 22* THE RELAPSE; or, Vertue in Danger. *Cast not listed.*
 DL SINGING. By Ramondon and the Boy.
 DANCING. Variety of Dances between the Acts.
- Tuesday 25* THE LOYAL SUBJECT. *Cast not listed*, but by the whole Company.
 DL SINGING. As 22 Sept.
 DANCING. By Mrs Cross and others.
- Tbursday 27* TUNBRIDGE WALKS; or, The Yeoman of Kent. Maiden—a Gentleman who never appear'd upon the Stage before [Carnaby, according to Genest, II, 335].
 DL SINGING. As 22 Sept., Particularly a two-Part Song compos'd by the late Mr Henry Purcell.
 DANCING. By Cherrier.
 COMMENT. [In *Daily Courant*, 26 Sept., *The Royal Merchant* had been announced for this day.]
- Friday 28* THE CITY POLITIQUES. Crafty – Pack.
 LIF SINGING. A Two Part Song Compos'd by the late Famous Mr Henry Purcell, never in Print, perform'd by Cook and Mrs Hodgson, beginning, *My Dearest, My Fairest*. A Celebrated Song Compos'd by Mr Eccles for Her Majesty's Birth-Day, by Cook.
 DANCING. *Imitation of a Country Farmer's Daughter* by Mrs Bruce; also a *Cbacone* by her, taught by Elford.
- Saturday 29* THE COMMITTEE; or, The Faithful Irish-Man. Teague – Estcourt.
 DL SINGING. As 22 Sept.
 DANCING. By Cherrier and others.

October 1705

SHE WOU'D IF SHE COU'D. <i>Cast not listed.</i>	<i>Tuesday 2</i>
SINGING. By Ramondon and Mrs Hornbolt.	DL
DANCING. By Mrs Cross, Laforest, and others.	
THE UNHAPPY FAVOURITE; or, The Earl of Essex. <i>Cast not listed.</i>	<i>Wednesday 3</i>
SINGING AND DANCING.	DL
COMMENT. At the Desire of several Persons of Quality.	
AN UNHAPPY CHOICE; or, The Dutchesse of Malfey. <i>Cast not listed.</i>	<i>LIF</i>
SINGING AND DANCING. Extraordinary entertainments, to be expressed in the Bills.	
COMMENT. Not Acted these Five Years.	
THE ROVER; or, The Banish'd Cavaliers. <i>Cast not listed.</i>	<i>Tbursday 4</i>
SINGING. As 22 Sept.	DL
DANCING. As 29 Sept.	
THE SPANISH FRYAR; or, The Double Discovery. <i>Cast not listed.</i>	<i>Friday 5</i>
SINGING As 22 Sept.	DL
DANCING. Between the Acts.	
COMMENT. Benefit the boxkeepers.	
THE ROYAL MERCHANT; or, Beggar's Bush. <i>Cast not listed.</i>	<i>Saturday 6</i>
SINGING AND DANCING.	DL
A MATCH IN NEWGATE; or, The Vintner Trickt. <i>Cast not listed.</i>	<i>Monday 8</i>
SINGING To be expressed in the Bills.	LIF
DANCING. That celebrated <i>Italian Scene</i> by Sorin and Baxter, at the Request of several Persons of Quality.	
AN EVENING'S LOVE; or, The Mock Astrologer. <i>Cast not listed.</i>	<i>Tuesday 9</i>
SINGING. By the Boy.	DL
DANCING. As 29 Sept.	
COMMENT. Benefit the boxkeepers and doorkeepers.	
A KING AND NO KING. <i>Cast not listed.</i>	<i>Wednesday 10</i>
SINGING AND DANCING.	DL
COMMENT. At the Desire of several Ladies of Quality.	
LOVE'S LAST SHIFT; or, The Fool in Fashion. <i>Cast not listed.</i>	<i>Tbursday 11</i>
SINGING AND DANCING.	DL
THE CITY POLITIQUES. <i>Cast not listed</i> , but see 28 Sept.	<i>LIF</i>
SINGING. By Mrs Hodgson, Cook, and others.	
DANCING <i>Country Farmer's Daughter, Entry, and The Wood Nymph</i> by Miss Bruce, Mrs Elford's Scholar; [rope dancing by Pinkethman's] Two famous French Maidens . . . the eldest . . . Dancing without a Pole and turning her self round, which never could be done by any yet before her (as all the Quality of England are satisfy'd of), and who are desir'd by the said Quality, and most part of the Town to perform. [Also vaulting on the manag'd Horse by Evans], wherein he performs	

- Tbursday 11* LIF several surprizing Entertainments, especially his Body lying extended on one Arm, and drinking 9 Glasses of Wine from the other.
 COMMENT. At 5:30 P.M., by reason of the length of the performance. Not any of the Entertainments to be omitted. All which Entertainments will be perform'd at the common Price of a Play.
- Friday 12* DL THE COMICAL REVENGE; or, Love in a Tub. *Cast not listed.*
SINGING AND DANCING.
MUSIC, Sonatas on the Violin by a Scholar of Gasperini.
- LIF THE GAMESTER. *Cast not listed.*
MUSIC. Compositions by Henry Purcell.
DANCING. By Mrs Bruce. *Irish Trot* by a girl of five years.
 COMMENT. At the Desire of several Ladies of Quality.
- Saturday 13* DL THE CARELESS HUSBAND. *Cast not listed.*
SINGING. By Leveridge and Mrs Lyndsey.
DANCING. By Cherrier, Mrs Cross, and others.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 16* DL RULE A WIFE AND HAVE A WIFE. Estifania - Mrs Mountfort.
SINGING. By Hughs, Ramondon, and the Boy.
DANCING. By Laforest, Mrs Cross, and Mrs Moss.
- Wednesday 17* DL SIR COURTLY NICE; or, It Cannot Be. *Cast not listed.*
SINGING AND DANCING. Between the Acts.
- LIF THE COMMITTEE. Teague - Bowen, newly arrived from Ireland.
DANCING. Three dances by Miss Bruce.
SINGING. By Mrs Hodgson, Cook, and others. A new *Dialogue between a Town Miss and a Drunken Soldier* by Pack and Cook.
 COMMENT. At the Desire of several Persons of Quality.
- Thursday 18* DL THE NIGHT WALKERS; or, The Little Thief. Little Thief - Mrs Mountfort.
SINGING AND DANCING.
 COMMENT. Not acted these six Years.
- Friday 19* LIF TIMON OF ATHENS; or, The Man Hater. *Cast not listed.*
SINGING AND DANCING.
 COMMENT. At the Desire of several Persons of Quality.
- Saturday 20* DL THE NORTHERN LASS; or, The Nest of Fools. *Cast not listed.*
SINGING. By Hughs.
DANCING. As 29 Sept.
 COMMENT. At the Desire of several Persons of Quality. [In *Daily Courant*, 19 Oct., *The Night Walker* had been announced for this day.]
- LIF THE OLD TROOP; or, Monsieur Raggou. Raggou - Bowen, his third acting since his arrival from Ireland.
 COMMENT. It being the last time of the Companies Acting there [i.e., at LIF].
- Monday 22* DL THE OLD BACHELOR. *Cast not listed.*
SINGING AND DANCING. In and between the Acts.
- Tuesday 23* DL THE SOLDIER'S FORTUNE. *Cast not listed.*
SINGING AND DANCING.

THE TENDER HUSBAND.	Penkethman performs his own part [Young Gubbin]. SINGING. New songs in English and Italian by Mrs de l'Epine.	Wednesday 24 DL
THE SQUIRE OF ALSATIA.	Sir William - Pinkethman. SINGING AND DANCING. As 25 Sept.	Thursday 25 DL
ARSINOE, QUEEN OF CYPRUS.	Also THE COMICAL RIVALS; or, The School Boy. <i>Casts not listed.</i> DANCING. As 29 Sept.	Saturday 27 DL
	COMMENT, At the Desire of several Persons of Quality. The last Scene of <i>Arsinoe</i> , which has been omitted, will be now perform'd.	
THE LANCASHIRE WITCHES.	<i>Cast not listed.</i> SINGING AND DANCING. As 25 Sept.	Monday 29 DL
HAMPSTEAD HEATH.	<i>Cast not listed</i> , but edition of 1706 lists: Bloom - Wilks; C. Smart - Mills; Lampoon - Cibber; Squire Calf of Essex - Bullock; Deputy Driver - Johnson; Chum - Pinkethman; Berynthia - Mrs Mountfort; Arabella - Mrs Oldfield; Mrs ap Shinken - Mrs Lucas. Prologue. Epilogue spoken by Pinkethman. COMMENT. Never acted before. [By Thomas Baker.]	Tuesday 30 DL
THE CONFEDERACY.	<i>Cast not listed</i> , but edition of 1705 lists: Gripe - Leigh; Moneytrap - Dogget; Dick - Booth; Brass - Pack; Clip - Mimes; Clarissa - Mrs Barry; Araminta - Mrs Porter; Corinna - Mrs Bradshaw; Flippanta - Mrs Brace-girdle; Mrs Amlet - Mrs Willis; Cloggit - Mrs Baker. Prologue spoken by a Shabby Poet. Epilogue spoken by Mrs Barry. COMMENT. Never Acted before. [By John Vanbrugh.] Downes, p. 48: and all Parts very well <i>Acted</i> : but the Nice <i>Criticks Censure</i> was, it wanted just <i>Decorum</i> , made it flag at last.	Queen's
HAMPSTEAD HEATH.	<i>Cast not listed</i> , but see 30 Oct.	Wednesday 31 DL
THE CONFEDERACY.	<i>Cast not listed</i> , but see 30 Oct.	Queen's

November 1705

HAMPSTEAD HEATH.	<i>Cast not listed</i> , but see 30 Oct.	Thursday 1 DL
THE CONFEDERACY.	<i>Cast not listed</i> , but see 30 Oct.	Queen's
LOVE MAKES A MAN; or, The Fop's Fortune.	<i>Cast not listed</i> . SINGING. As 20 Oct. DANCING. As 29 Sept.	Friday 2 DL
THE CONFEDERACY.	<i>Cast not listed</i> , but see 30 Oct.	Queen's
RULE A WIFE AND HAVE A WIFE.	As 16 Oct. SINGING. As 24 Oct. COMMENT. At the Desire of several Persons of Quality.	Saturday 3 DL

- Monday 5* **THE REHEARSAL.** *Cast not listed.*
 DL **SINGING.** By Leveridge, Hughs, Mrs Lyndsey, and the Boy.
MUSIC. Italian sonatas performed by Gasperini.
DANCING. By Cherrier, Mrs Moss, and others.
COMMENT. At the Desire and for the Entertainment of several Foreign Ministers. At 5:30 P.M.
- Tuesday 6* **HAMLET, PRINCE OF DENMARK.** Ophelia - Mrs Mountfort.
 DL **SINGING.** In Italian, with a Purcell song also, by Mrs de l'Epine.
DANCING. As 29 Sept.
- Queen's* **THE CONFEDERACY.** *Cast not listed*, but see 30 Oct.
DANCING. By the famous Monsieur Des Barques and others, newly arriv'd from Paris.
COMMENT. Admission: 5s., 3s., 2s.
- Wednesday 7* **THE CONSTANT COUPLE; or, The Trip to the Jubilee.** *Cast not listed.*
 DL **SINGING.** By Hughs and Ramondon.
DANCING. By Latourdy, Mrs Moss, and others.
- Queen's* **THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards.** *Cast not listed.*
DANCING. As 6 Nov.
- Thursday 8* **VOLPONE; or, The Fox.** *Cast not listed.*
 DL **MUSIC.** [In the play] will be perform'd A Sonata, compos'd by the Great Archangelo Corelli for a Flute and Violin, and perform'd by Signior Gasparini and Mr Paisable.
SINGING AND DANCING.
COMMENT. Written by the famous Ben. Johnson.
- Queen's* **THE ADVENTURES OF FIVE HOURS.** *Cast not listed.*
- Friday 9* **THE ROYAL MERCHANT.** *Cast not listed.*
 DL **MUSIC.** As 5 Nov.
SINGING. By Hughs, Ramondon, and Mrs Lindsey.
DANCING. As 29 Sept.
- Queen's* **THE MAN OF MODE; or, Sir Fopling Flutter.** *Cast not listed.*
DANCING. As 6 Nov.
- Saturday 10* **THE COMMITTEE.** *Cast not listed*, but see 29 Sept.
 DL **SINGING.** By Mrs Tofts.
- Queen's* **AURENGE ZEBE; or, The Great Mogul.** *Cast not listed.*
DANCING. As 6 Nov.
- Monday 12* **THE EMPEROR OF THE MOON.** *Cast not listed.*
 DL **SINGING.** As 16 Oct.
DANCING. By Laforest, Mrs Moss, and others.
COMMENT. With the Addition of an extraordinary Scene taken out of an Opera call'd *The Virgin Proprietess*, being the Changes in the Dome.
- Queen's* **THE AMOROUS WIDDOW; or, The Wanton Wife.** Barnaby - Dogget.
DANCING By Mrs Elford.

MACBETH. <i>Cast not listed.</i>	<i>Tuesday 13</i>
DANCING. As 29 Sept.	DL
COMMENT. At the Desire of several Persons of Quality.	
ROLLO, DUKE OF NORMANDY; or, The Bloody Brother. <i>Cast not listed.</i>	Queen's
DANCING. As 12 Nov.	
THE NORTHERN LASS. <i>Cast not listed.</i>	<i>Wednesday 14</i>
SINGING AND DANCING.	DL
THE TENDER HUSBAND. <i>Cast not listed</i> , but see 24 Oct.	<i>Thursday 15</i>
SINGING. As 6 Nov.	DL
DANCING. As 29 Sept.	
COMMENT. At the Desire of several Persons of Quality. Receipts: £64 3s. 6d. (Hotson, p. 384).	
THE CONFEDERACY. <i>Cast not listed</i> , but see 30 Oct.	Queen's
DANCING. By de Barques, Mrs Elford, Mlle Noisy, and others.	
THE PLAIN DEALER. <i>Cast not listed.</i>	<i>Friday 16</i>
MUSIC. As 5 Nov.	DL
SINGING AND DANCING.	
A DUKE AND NO DUKE. Trapolin - Bowen. Also THE STAGE COACH. <i>Cast not listed.</i>	Queen's
DANCING.	
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed.</i>	<i>Saturday 17</i>
DANCING.	DL
THE FATAL MARRIAGE; or, The Innocent Adultery. Fernando - Dogget.	Queen's
SINGING. In Italian and English by la Signiora Maria, as of late taught by Signior Nicolini Haym.	
DANCING. Grand Dance by l'Abbe, de Barques, Mrs Elford, Mlle Noisy, and others.	
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed.</i>	<i>Monday 19</i>
COMMENT. At the Desire of several Ladies of Quality. Before the opera: some select Scenes taken out of a Comedy.	DL
THE GAMESTER. <i>Cast not listed.</i>	Queen's
THE BASSET TABLE. <i>Cast not listed</i> , but edition of 1706 lists: Lord Worthy - Mills; Sir James Courtly - Wilks; Lovely - Biggerstaff; Sir Rich. Plainman - Bullock; Captain Hearty - Esthcourt; Sago - Johnson; Buckle - Penkethman; Lady Reveller - Mrs Oldfield; Lady Lucy - Mrs Rogers; Valeria - Mrs Mount- ford; Mrs Sago - Mrs Cross; Alpiew - Mrs Lucas. Prologue spoken by Penkethman. Epilogue spoken by Estcourt.	<i>Tuesday 20</i>
COMMENT. Never acted before. [By Susanna Centlivre.]	DL
THE AMOROUS WIDOW. <i>Cast not listed</i> , but see 12 Nov.	Queen's
DANCING. By l'Abbe, de Barques, Mrs Elford, Mlle Noisy, and others.	
COMMENT. At the Desire of several Persons of Quality.	
THE BASSET TABLE. <i>Cast not listed</i> , but see 20 Nov.	<i>Wednesday 21</i>
	DL

- Tbursday 22* THE BASSET TABLE. *Cast not listed*, but see 20 Nov.
 DL
 Queen's LOVE FOR LOVE. *Cast not listed.*
DANCING. As 20 Nov.
- Friday 23* THE BASSET TABLE. *Cast not listed*, but see 20 Nov.
 DL *DANCING.* By Mrs Evans, taught my Monsieur Siris.
COMMENT. At the Desire of several Persons of Quality.
- Queen's ULYSSES. *Cast not listed*, but edition of 1706 lists: Ulysses – Betterton; Eury-machus – Verbruggen; Polydamas – Mynns; Yhoon – Knap; Agenor – Weller; Ephialtes – Freeman; Telemachus – Booth; Antinous – Husbands; Cleon – Dickins; Arcas – Cory; Mentor – Bowman; Penelope – Mrs Barry; Semanthe – Mrs Brace-girdle. Prologue spoken by Betterton. Epilogue spoken by Mrs Bracegirdle.
COMMENT. Never acted before. [By Nicholas Rowe.] Downes (p. 48): The Play being all new Cloath'd, and Excellently well perform'd had a Successful run.
- Saturday 24* THE CARELESS HUSBAND. *Cast not listed.*
 DL *SINGING.* As 6 Nov.
DANCING. By du Ruel and Mrs du Ruel, their first appearance since their arrival from France.
COMMENT. At the Desire of several Persons of Quality.
- Queen's ULYSSES. *Cast not listed*, but see 23 Nov.
- Monday 26* ULYSSES. *Cast not listed*, but see 23 Nov.
 Queen's
- Tuesday 27* AESOP (select scenes). Also ARSINOE, QUEEN OF CYPRUS. *Casts not listed.*
 DL *DANCING.* By Cherrier, Mrs Evans, and others.
COMMENT. Benefit the Composer. At the Desire of several Persons of Quality.
- Queen's ULYSSES. *Cast not listed*, but see 23 Nov.
- Wednesday 28* HAMLET, PRINCE OF DENMARK. As 6 Nov.
 DL *SINGING AND DANCING.*
- Queen's ULYSSES. *Cast not listed*, but see 23 Nov.
- Tbursday 29* THE RELAPSE. *Cast not listed.*
 DL *SINGING AND DANCING.*
- Friday 30* ARSINOE, QUEEN OF CYPRUS. Also AESOP (select scenes). *Casts not listed.*
 DL *COMMENT.* Afterpiece: Some select Scenes, taken out of *Aesop*, which have not been perform'd these 6 Years [but see 27 Nov.].
- Queen's ULYSSES. *Cast not listed*, but see 23 Nov.

December 1705

- Saturday 1* THE ROYAL MERCHANT. *Cast not listed.*
 DL *SINGING.* In Italian and English by Mrs de l'Epine.
DANCING. By du Ruel and Mrs du Ruel.

ULYSSES. <i>Cast not listed</i> , but see 23 Nov.	Saturday 1 Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but edition of 1706 lists: Hannibal – Williams; Blacius – Mills; Pacuvius – Cibber; Perolla – Wilks; Portius – Keen; Izadora – Mrs Oldfield. Prologue. Epilogue spoken by Mrs Oldfield. COMMENT. Never Acted before. No Person to be admitted behind the Scenes. [By Colley Cibber.]	Monday 3 DL
THE CHEATS OF SCAPIN. Scapin – Bowen. Also THE SPANISH FRYAR (Comical Part only). <i>Cast not listed.</i> SINGING AND DANCING.	Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but see 3 Dec.	Tuesday 4 DL
THE CONFEDERACY. <i>Cast not listed</i> , but see 30 Oct. DANCING. By l'Abbe, de Barques, Mlle de Noisey, and others. COMMENT. At the Desire of several Ladies of Quality.	Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but see 3 Dec.	Wednesday 5 DL
THE COMMITTEE. As at LIF 17 Oct. SINGING AND DANCING.	Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but see 3 Dec. DANCING. By du Ruel, Mrs du Ruel, and Mrs Evans, at the Desire of several Persons of Quality.	Thursday 6 DL
ULYSSES. <i>Cast not listed</i> , but see 23 Nov. With the Epilogue.	Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but see 3 Dec. SINGING. By Hughs and Mrs Lindsey. DANCING. As 5 Nov.	Friday 7 DL
SHE WOU'D IF SHE COU'D. <i>Cast not listed.</i> SINGING AND DANCING.	Queen's
PEROLLA AND IZADORA. <i>Cast not listed</i> , but see 3 Dec. SINGING. As 10 Nov. DANCING. Entries by du Ruel and Mrs du Ruel.	Saturday 8 DL
ULYSSES. <i>Cast not listed</i> , but see 23 Nov. With the Epilogue. DANCING. As 4 Dec. COMMENT. At the Desire of several Persons of Quality.	Queen's
THE JOVIAL CREW; or, The Merry Beggars. <i>Cast not listed.</i> SINGING. As 16 Oct., particularly a Purcell two-part song. DANCING. As 27 Nov.	Monday 10 DL
THE MISTAKE. Advertised but deferred.	Queen's
THE OLD BACHELOR (one act only). Also ARSINOE, QUEEN OF CYPRUS. <i>Casts not listed.</i> DANCING. As 1 Dec.	Tuesday 11 DL
THE ORPHAN; or, The Unhappy Marriage. <i>Cast not listed.</i>	Queen's

- Wednesday 12* THE FUNERAL; or, Grief a la Mode. *Cast not listed.*
 DL SINGING. As 16 Oct.
 MUSIC. As 5 Nov.
 DANCING. By Cherrier, Mrs Moss, and Mrs Evans.
- Queen's ALL FOR LOVE; or, The World Well Lost. *Cast not listed.*
 DANCING. *Grand Dance* by l'Abbe, de Barques, Davencourt, Legard, Mrs Elford, and Mlle de Noisy.
- Thursday 13* VENICE PRESERV'D; or, A Plot Discover'd. *Cast not listed.*
 DL SINGING. As 10 Nov.
 DANCING. As 1 Dec.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's THE MERRY WIVES OF WINDSOR. *Cast not listed.*
 SINGING. As 11 Oct.
 DANCING.
- YB CONCERT.
 MUSIC. Vocal and Instrumental by the best Masters.
 COMMENT. At the Desire of several Persons of Quality. At 8 P.M.
- Friday 14* THE SQUIRE OF ALSATIA. *Cast not listed*, but see 25 Oct.
 DL SINGING. As 16 Oct.
 DANCING. As 12 Dec.
- Queen's THE ROVER. *Cast not listed.*
 DANCING. As 12 Dec.
- Saturday 15* KING HENRY THE IVTH; With the Humours of Sir John Falstaff. Falstaff – Estcourt.
 DL DANCING. As 1 Dec.
 SINGING. Italian songs composed by Bononcini and the best Masters and an English song by Purcell, sung by Mrs de l'Epine.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's ULYSSES. *Cast not listed*, but see 23 Nov.
 SINGING. By the Famous Signiora Louvicini, [lately arrived and performing for the first time in England].
- Monday 17* SIR COURTLY NICE. *Cast not listed.*
 DL MUSIC. Several Italian Sonatas by Gasperini, Paisible, and others.
 SINGING. As 22 Sept.
 DANCING. Several Petit Dances (making if put together a Grand one) by Cherrier, la Forest, Laving, Cottin, Claxton, Pinkeman, Mrs Lucas, and Mlle Quiet.
- Queen's THE WAY OF THE WORLD. *Cast not listed.*
 DANCING. As 12 Dec.
- Tuesday 18* ARSINOE, QUEEN OF CYPRUS. *Cast not listed.*
 DL DANCING. By du Ruel, Mrs du Ruel, and Mrs Evans.
 COMMENT. At the Desire of several Persons of Quality. And an Act of a Comedy to be perform'd before the Opera begins.
- Wednesday 19* KING HENRY THE IVTH, Part I. *Cast not listed*, but see 15 Dec.
 DL SINGING. As 16 Oct.

MUSIC. Flute Music, with <i>The Echo</i> by Gasperini and du Ruel.	Wednesday 19
DANCING, By du Ruel, Cherrier, Mrs Moss, and others.	DL
THE RIVAL QUEENS: With The Death of Alexander the Great. <i>Cast not listed.</i>	Queen's
SINGING. As 15 Dec., for Signiora Louvicini's second appearance.	
THE TENDER HUSBAND. <i>Cast not listed</i> , but see 24 Oct.	Thursday 20
DANCING. As 18 Dec.	DL
COMMENT. At the Desire of several Persons of Quality.	
SIR SOLOMON SINGLE. <i>Cast not listed.</i>	Queen's
GREENWICH PARK. <i>Cast not listed.</i>	Friday 21
SINGING. As 22 Sept.	DL
MUSIC. As 5 Nov.	
DANCING. As 5 Nov.	
THE HISTORY AND FALL OF CAIUS MARIUS. <i>Cast not listed.</i>	Saturday 22
SINGING. As 15 Dec.	DL
DANCING, As 18 Dec.	
COMMENT. At the Desire of several Persons of Quality.	
OTHELLO, MOOR OF VENICE. <i>Cast not listed.</i>	Queen's
SINGING. As 15 Dec., for Signiora Louvicini's third appearance.	
COMMENT. At the Desire of several Persons of Quality.	
THE ROYAL MERCHANT. <i>Cast not listed.</i>	Wednesday 26
SINGING. By Hughs, Mrs Lindsey, Ramondon and the Boy, particularly the Prologue to <i>The Indian Queen</i> .	DL
DANCING. As 18 Dec.	
THE CONFEDERACY. <i>Cast not listed</i> , but see 30 Oct.	Queen's
SINGING. As 11 Oct.	
DANCING. <i>Grand Dance</i> by l'Abbe, de Barques, Mrs Elford. A new <i>Scotch Dance</i> by Mrs Bicknell.	
THE UNHAPPY FAVOURITE. <i>Cast not listed.</i>	Thursday 27
SINGING. As 22 Sept.	DL
MUSIC. As 5 Nov.	
DANCING. By du Ruel, Mrs du Ruel, and Mrs Moss.	
THE MISTAKE. <i>Cast not listed</i> , but edition of 1706 lists: Don Alvarez – Betterton; Don Felix – Bright; Don Carlos – Booth; Don Lorenzo – Husbands; Metaphrastus – Freeman; Sancho – Dogget; Lopez – Pack; Leonora – Mrs Bowman; Camillo – Mrs Harcourt; Isabella – Mrs Porter; Jacinta – Mrs Baker. Prologue written by Steele and spoken by Booth. Epilogue written by Motteux and apparently spoken by Mrs Porter.	Queen's
COMMENT. Never Acted before. [By John Vanbrugh.]	
THE NORTHERN LASS. <i>Cast not listed.</i>	Friday 28
SINGING. As 22 Sept.	DL
DANCING. As 29 Sept.	
THE MISTAKE. <i>Cast not listed</i> , but see 27 Dec.	Queen's

- Saturday 29* **MACBETH.** *Cast not listed.*
 DL **MUSIC.** Vocal and instrumental composed by Leveridge and performed by him and others.
DANCING. As 18 Dec., with a new dance by Mrs Evans.
COMMENT. At the Desire of several Persons of Quality.
- Queen's** **THE MISTAKE.** *Cast not listed*, but see 27 Dec.
COMMENT. At 5:30 P.M.
- Monday 31* **THE LIBERTINE DESTROY'D.** *Cast not listed.*
 DL **MUSIC.** Vocal and instrumental composed by Purcell and performed by Leveridge, Hughs, Mrs Lindsey, Ramondon, and the Boy.
DANCING. By du Ruel, Mrs du Ruel, Cherrier, Mrs Evans, and Mrs Moss.
- Queen's** **THE MISTAKE.** *Cast not listed*, but see 27 Dec.
SINGING. Italian songs by Bononcini and other Masters, by Signiora Louvicini.
COMMENT. Admission: 5s., 3s., 2s. At 5:30 P.M.

January 1706

- Tuesday 1* **TIMON OF ATHENS.** *Cast not listed.*
 DL **MUSIC.** A masque set to music by Henry Purcell and performed by Leveridge, Mrs Linsey, the Boy, and others.
DANCING. As 1 Dec. 1705.
- Queen's** **THE MISTAKE.** *Cast not listed*, but see 27 Dec. 1705.
- Wednesday 2* **PEROLLA AND IZADORA.** *Cast not listed*, but see 3 Dec. 1705.
 DL **DANCING** A new *Entry* by Mrs Evans.
COMMENT. At the Desire of several Persons of Quality.
- Queen's** **THE MISTAKE.** *Cast not listed*, but see 27 Dec. 1705.
DANCING. By de Barques, Mrs Elford, Mlle de Noisy, and others. A new *Chacone* by Mrs Bruce. *Scotch Dance* by Mrs Bicknell.
SINGING. As 11 Oct. 1705.
- Thursday 3* **TUNBRIDGE WALKS.** *Cast not listed*, but see 27 Sept. 1705.
 DL **SINGING.** By Ramondon, the Boy, and Good.
DANCING. Entries by du Ruel and Mrs du Ruel. A new *Entry* by Mrs Evans.
MUSIC. *The Echo* with a *Grotesque Dance* by Gasperini and du Ruel.
- Queen's** **THE FAITHFUL GENERAL.** *Cast not listed*, but edition of 1706 lists: Galerius – Booth; Marus – Betterton; Theodorus – Verbruggen; Artimesia – Mrs Porter; Constantia – Mrs Bradshaw; Macario – Knap; Lycinus – Corey; Isidorus – Bowman; Aventinus – Freeman; Dameratus – Minns; Ensign – Dickins. Prologue by a Man of Quality. Epilogue spoken by Mrs Bradshaw.
COMMENT. Never Acted before. [Author unknown, but edition of 1706 states: "Written by a young Lady."] Preface: . . . deform'd and mangl'd on the Stage.
- Friday 4* **THE LOYAL SUBJECT.** *Cast not listed.*
 DL **SINGING.** By Ramondon and the Boy, particularly a two-part song by Purcell.

MUSIC.	An extraordinary piece for violin and flute by Gasparini and Paisible.	<i>Friday 4</i>
DANCING.	As 5 Nov. 1705.	DL
COMMENT.	Written by Beaumont and Fletcher.	
THE FAITHFUL GENERAL.	<i>Cast not listed</i> , but see 3 Jan.	Queen's
THE MAN OF MODE.	<i>Cast not listed</i> .	<i>Saturday 5</i>
SINGING.	As 1 Dec. 1705.	DL
DANCING.	By du Ruel, Mrs du Ruel, Cherrier, and Mrs Moss.	
COMMENT.	Not Acted there these Twelve Years. At the Desire of several Persons of Quality.	
THE FAITHFUL GENERAL.	<i>Cast not listed</i> , but see 3 Jan.	Queen's
THE MAN OF MODE.	<i>Cast not listed</i> .	<i>Monday 7</i>
SINGING.	Two celebrated Songs by Blow: <i>Go, Perjured Man</i> , with violins, and <i>When I Drink My Heart Is Possessed</i> , sung by Leveridge and the Boy.	DL
DANCING.	As 19 Dec. 1705.	
THE COMMITTEE.	<i>Cast not listed</i> , but see LIF 17 Oct. 1705.	Queen's
DANCING.	By de Barques, Mrs Elford, and others. A new <i>Cbacone</i> by Miss Bruce and <i>Scotch Dance</i> by Mrs Bicknell.	
SINGING.	As 11 Oct. 1705.	
THE ISLAND PRINCESS; or, The Generous Portuguese.	<i>Cast not listed</i> .	<i>Tuesday 8</i>
THE SPANISH FRYAR.	Gomez – Dogget; Elvira – Mrs Harcourt.	DL
DANCING.	By Layfield, particularly a new <i>Italian Scaramouch</i> .	Queen's
COMMENT.	[In <i>Daily Courant</i> , 6 Jan., <i>Love for Love</i> had been announced for this day.]	
THE ISLAND PRINCESS.	<i>Cast not listed</i> .	<i>Wednesday 9</i>
LOVE FOR LOVE.	Acted all by Women.	DL
DANCING.	By de Barques, Mrs Elford and others. A <i>Cbacone</i> by Miss Bruce.	Queen's
SINGING.	As 11 Oct. 1705.	
THE ISLAND PRINCESS.	<i>Cast not listed</i> .	<i>Thursday 10</i>
MUSIC.	With all the Original Songs and Dialogues, particularly <i>The Entbusiastick Song</i> by Leveridge.	DL
DANCING.	By du Ruel, Mrs du Ruel, Cherrier, Mrs Evans, and others.	
COMMENT.	Admission: 5s., 3s., 2s., 1s. 6d. At 5:30 P.M.	
QUEEN ELIZABETH; or, The Earl of Essex the Unhappy Favorite.	<i>Cast not listed</i> .	Queen's
THE ISLAND PRINCESS.	<i>Cast not listed</i> .	<i>Friday 11</i>
MUSIC.	As 10 Jan.	DL
DANCING.	By du Ruel, Mrs du Ruel, Cherrier, Mrs Cross, Mrs Evans, and others.	
COMMENT.	At the Desire of several Persons of Quality.	
CAESAR BORGIA, SON OF POPE ALEXANDER THE SIXTH.	<i>Cast not listed</i> .	Queen's
SHE WOU'D IF SHE COU'D.	<i>Cast not listed</i> .	<i>Saturday 12</i>
SINGING.	Songs in Italian and English, compos'd by Signior Bonocini, Scarlelli, and the late Mr Henry Purcell [and sung by Signiora de l'Epine].	DL
DANCING.	By the best Performers.	

- Saturday 12* DON SEBASTIAN, KING OF PORTUGAL. *Cast not listed.*
 Queen's
- Monday 14* THE OLD BACHELOR. *Cast not listed.*
 DL MUSIC. As 5 Nov. 1705.
 SINGING. By Ramondon and the Boy, particularly a 2 Part Song compos'd by Henry Purcell. The *Eunuch's Dialogue* between Mrs Cross and the Boy.
 DANCING. By Cherrier, Lafory, Mrs Cross, Mrs Moss, and others.
- Queen's THE GAMESTER. *Cast not listed.*
 DANCING. By de Barques, Mrs Elford, and others. A new *Chaconne* by Miss Bruce. *Scotch Dance* by Mrs Bicknell. A new *Italian Scaramouch* by Layfield.
- Tuesday 15* THE ISLAND PRINCESS. *Cast not listed.*
 DL MUSIC. As 10 Jan.
 DANCING. As 11 Jan.
- Queen's THE CONFEDERACY. *Cast not listed*, but see 30 Oct. 1705.
- Wednesday 16* THE TENDER HUSBAND. *Cast not listed*, but see 24 Oct. 1705.
 DL MUSIC AND DANCING. As 5 Nov. 1705.
 SINGING. By Leveridge, Hughs, and the Boy.
- Queen's THE MISTAKE. *Cast not listed*, but see 27 Dec. 1705.
 DANCING. As 14 Jan.
- Thursday 17* THE ISLAND PRINCESS. *Cast not listed.*
 DL MUSIC. As 10 Jan.
 DANCING. As 11 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's DON SEBASTIAN, KING OF PORTUGAL. *Cast not listed.*
 SINGING. *Dialogue Between a Town Miss and a Drunken Officer* by Pack and Cook.
 DANCING. *Italian Scaramouch* by Layfield. *Comical Dances* by Godwin.
- Friday 18* THE ISLAND PRINCESS. *Cast not listed.*
 DL ENTERTAINMENTS. All the Songs, Dialogues and Dances, as already perform'd.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's SOPHONISBA; or, Hannibal's Overthrow. *Cast not listed.*
 DANCING. By Prince and Mrs Bignall.
- Saturday 19* AN EVENING'S LOVE. *Cast not listed.*
 DL DANCING. As 10 Jan.
 SINGING. As 12 Jan.
- Queen's THE PROVOK'D WIFE. *Cast not listed.*
 COMMENT. With Alterations.
- Monday 21* RULE A WIFE AND HAVE A WIFE. As 16 Oct. 1705.
 DL SINGING. By Leveridge, Mrs Lyndsey, Ramondon, and the Boy, particularly *The Mad Dialogue*.
 DANCING. By Cherrier, Mrs Cross, and Mrs Moss. *The Whip of Dunboyn* by Claxton.
- Queen's THE PROVOK'D WIFE. *Cast not listed.*
 COMMENT. With Alterations. At 5:30 P.M.

OROONOKO. <i>Cast not listed.</i>	<i>MUSIC.</i> As 5 Nov. 1705. <i>SINGING.</i> As 22 Sept. 1705. <i>DANCING.</i>	<i>Tuesday 22</i> DL
THE PROVOK'D WIFE. <i>Cast not listed.</i>	<i>DANCING.</i> By de Barques, Mrs Elford, Prince, and Mrs Bignal. <i>Cbacone</i> by Miss Bruce. <i>Italian Scaramouch</i> by Layfield. <i>COMMENT.</i> With Alterations.	Queen's
ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed.</i>	<i>DANCING.</i> As 10 Jan. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Wednesday 23</i> DL
THE MISTAKE. <i>Cast not listed,</i> but see 27 Dec. 1705.	<i>DANCING.</i> By de Barques, Prince, and Mrs Bignal. <i>Cbacone</i> by Miss Bruce. <i>Italian Scaramouch</i> by Layfield.	Queen's
LOVE MAKES A MAN. <i>Cast not listed.</i>	<i>SINGING.</i> As 22 Sept. 1705, particularly a Purcell two-part song. <i>MUSIC.</i> As 5 Nov. 1705. <i>DANCING.</i> By Mrs Cross, Mrs Moss, and others. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Thursday 24</i> DL
THE CONFEDERACY. <i>Cast not listed,</i> but see 30 Oct. 1705.	<i>COMMENT.</i> At the Desire of several Persons of Quality.	Queen's
AMPHITRYON. <i>Cast not listed.</i>	<i>SINGING.</i> By Leveridge, Mrs Lindsey, and Hughs. <i>DANCING.</i> By Cherrier, Mrs Cross, Mrs Moss, and others.	<i>Friday 25</i> DL
THE COMMITTEE. As at LIF 17 Oct. 1705.	<i>DANCING.</i> By the Famous Ladder-Dancer; by Layfield and others. <i>SINGING.</i> By Mrs Hodgson, Mrs Willis, and Cook.	Queen's
THE MAN OF MODE. <i>Cast not listed.</i>	<i>SINGING.</i> As 1 Dec. 1705. <i>DANCING.</i> As 18 Dec. 1705. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Saturday 26</i> DL
THE SPANISH FRYAR. <i>Cast not listed,</i> but see 8 Jan.	<i>COMMENT.</i> At the Desire of several Ladies of Quality.	Queen's
THE REHEARSAL. Bays - Estcourt.	<i>SINGING.</i> By Leveridge, Hughs, Mrs Lindsey, Ramondon, and the Boy. <i>DANCING.</i> As 25 Jan.	<i>Monday 28</i> DL
SQUIRE TRELOOBY. Also EUROPE'S REVELS. <i>Casts not listed.</i>	<i>COMMENT.</i> Mainpiece: The last Act being entirely new. Afterpiece: A Masque, with an addition of new Dances, never perform'd before.	Queen's
THE PILGRIM. <i>Cast not listed.</i>	<i>DANCING.</i> As 18 Dec. 1705. <i>SINGING.</i> In Italian and English by Signora Louvicina, [who] being to return very speedily out of England . . . will (at the desire of several Ladies of Quality) perform for this one day only, accompanied by Haym, Saggion, Gasperini, and others,	<i>Tuesday 29</i> DL

- Tuesday 29* who will perform several Airs and Italian Sonatas never yet perform'd on the English Stage.
 DL COMMENT. At the Desire of several Persons of Quality.
- Queen's* **SQUIRE TRELOOBY.** Also EUROPE'S REVELS. *Casts not listed.*
 COMMENT. As 28 Jan.
- Wednesday 30* A Fast Day.
- Thursday 31* **THE ISLAND PRINCESS.** *Cast not listed.*
 DL *MUSIC AND DANCING.* As 10 Jan.
- Queen's* **SQUIRE TRELOOBY.** Also EUROPE'S REVELS. *Casts not listed.*

February 1706

- Friday 1* **THE ROYAL MERCHANT.** *Cast not listed.*
 DL *MUSIC AND DANCING.* As 5 Nov. 1705.
 SINGING. By Leveridge, Ramondon, and the Boy.
- Queen's* **SQUIRE TRELOOBY.** Also EUROPE'S REVELS. *Casts not listed.*
- Saturday 2* **THE SILENT WOMAN.** *Cast not listed.*
 DL *DANCING.* As 18 Dec. 1705.
 SINGING. As 12 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* **THE HUMOROUS LIEUTENANT.** *Cast not listed.*
 DANCING. By de Barques, Mrs Elford, Layfield, and others.
 COMMENT, At the Desire of several Ladies of Quality.
- Monday 4* **THE NORTHERN LASS.** *Cast not listed.* A Comical Epilogue by Pinkethman riding
 DL on an Ass.
 MUSIC. As 5 Nov. 1706.
 DANCING. As 27 Dec. 1705.
- Queen's* **SQUIRE TRELOOBY.** Also EUROPE'S REVELS. *Casts not listed.*
 DANCING. Scaramouch and another dance by Layfield.
- Tuesday 5* **MACKBETH.** *Cast not listed.*
 DL *MUSIC.* As 29 Dec. 1705.
 DANCING. As 13 Oct. 1705.
- At Court* **THE ANATOMIST;** or, The Sham Doctor. By the Actors of both Houses, and
 perfectly Perform'd (Downes, p. 47).
 SINGING. By Mrs de l'Epine, Signora Maria Gallia, Mrs Lindsey, Mrs Hudson,
 and Leveridge.
 DANCING. By l'Abbe, du Ruel, Cherrier, Mrs Elford, Miss Campion, Mrs du Ruel,
 and Devonshire Girl.
 COMMENT. [Post Boy, 5-7 Feb., states that a play was performed at Court
 in honor of Her Majesty's birthday but does not name the piece; Downes (p. 47)
 lists *The Anatomist* with the entertainments given above for Shrove Tuesday.]

THE ISLAND PRINCESS. <i>Cast not listed.</i>	<i>MUSIC AND DANCING.</i> As 10 Jan. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Thursday 7</i> DL
THE REVOLUTION OF SWEDEN. Announced but deferred.		Queen's
THE PILGRIM. <i>Cast not listed.</i>	<i>SINGING.</i> As 12 Jan. <i>DANCING.</i> As 10 Jan. <i>COMMENT.</i> At the Desire of several Persons of Quality. [In <i>Daily Courant</i> , 8 Feb., <i>Secret Love</i> had been announced for this day.]	<i>Saturday 9</i> DL
DON SEBASTIAN, KING OF PORTUGAL. <i>Cast not listed.</i>	<i>DANCING.</i> By de Barques, Mrs Elford. <i>Scaramouch</i> and another dance by Layfield. <i>COMMENT.</i> At the Desire of several Persons of Quality.	Queen's
THE SQUIRE OF ALSATIA. <i>Cast not listed.</i>	<i>MUSIC AND DANCING.</i> As 5 Nov. 1705. <i>SINGING.</i> As 22 Sept. 1705.	<i>Monday 11</i> DL
THE REVOLUTION OF SWEDEN. <i>Cast not listed,</i> but edition of 1706 lists: Gustavus – Booth; Arwide – Betterton; Erici – Cory; Viceroy – Husbands; Archbishop – Bowman; Beron – Mynns; Constantia – Mrs Barry; Christina – Mrs Harcourt; Laura – Mrs Baker. Prologue. Epilogue. <i>COMMENT.</i> Never acted before. [By Catherine Trotter.]		Queen's
BONDUCA; or, The British Heroine. <i>Cast not listed.</i>	<i>MUSIC.</i> All the Original Musick compos'd by the late Mr Henry Purcell. <i>DANCING.</i> As 1 Dec. 1705. <i>COMMENT.</i> Benefit Wilks. Not acted these Six Years.	<i>Tuesday 12</i> DL
THE REVOLUTION OF SWEDEN. <i>Cast not listed,</i> but see 11 Feb.		Queen's
CONCERT.	<i>MUSIC,</i> Vocal and Instrumental by the best Masters: Especially several Entertainments upon the German Flute (never perform'd before) by Mr Latour. <i>COMMENT.</i> Benefit Latour. At 8 P.M. Tickets 5s.	YB
LOVE'S CONTRIVANCE (last act). <i>Cast not listed.</i> Also ARSINOE, QUEEN OF CYPRUS. <i>Cast not listed.</i>	<i>DANCING.</i> As 18 Dec. 1705. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Thursday 14</i> DL
THE REVOLUTION OF SWEDEN. <i>Cast not listed,</i> but see 11 Feb.		Queen's
SECRET LOVE. <i>Cast not listed.</i>	<i>MUSIC.</i> Italian Sonatas (between the Acts) by the best Masters. <i>DANCING.</i> As 10 Jan. <i>SINGING.</i> Signiora de l'Epine will perform Four several Entertainments of Singing compos'd by the best Italian Masters, never sung before by her on the Stage, and an English Song of Mr Henry Purcel's, never yet perform'd by her. <i>COMMENT.</i> Benefit Signiora de l'Epine.	<i>Saturday 16</i> DL
THE REVOLUTION OF SWEDEN. <i>Cast not listed,</i> but see 11 Feb.		Queen's

- Monday 18* **BONDUCA.** *Cast not listed.*
 DL *MUSIC.* As 12 Feb.
 DANCING. As 1 Dec. 1705.
- Queen's* **SQUIRE TRELOOBY.** *Cast not listed.*
 DANCING. As 9 Feb.
- Tuesday 19* **THE CARELESS HUSBAND.** *Cast not listed.*
 DL *SINGING.* By Leveridge, the Boy, and others.
 DANCING. New dances by du Ruel, Mrs du Ruel, and Cherrier.
 COMMENT. Benefit Mrs du Ruel. [In *Daily Courant*, 18 Feb., *The Man of Mode* had been announced for this day.]
- Queen's* **ULYSSES.** *Cast not listed,* but see 23 Nov. 1705.
- Tursday 21* **AESOP** (some scenes). Also **ARSINOE, QUEEN OF CYPRUS.** *Casts not listed.*
 DL *DANCING.* As 18 Dec. 1705.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* **THE BRITISH ENCHANTERS;** or, No Magick Like Love. *Cast not listed,* but see edition of 1706: Caelius – Betterton; Constantius – Booth; Amadis – Verbruggen; Florestan – Husbands; Arcalaus – Bowman; Arcabon – Mrs Barry; Oriana – Mrs Bracegirdle; Corisanda – Mrs Porter; Urganda – Mrs Bowman; Delia – Mrs Baker. Prologue. Epilogue.
 COMMENT. Never Acted before. [By George Granville.]
- Saturday 23* **SIR SOLOMON SINGLE.** Sie Solomon – Estcourt.
 DL *MUSIC.* As 16 Feb.
 SINGING. In Italian (composed by the best Masters) and in English (a Purcell song), by Signiora de l'Epine.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* **THE BRITISH ENCHANTERS.** *Cast not listed,* but see 21 Feb.
- Monday 25* **THE NORTHERN LASS.** *Cast not listed.*
- Queen's* **THE BRITISH ENCHANTERS.** *Cast not listed,* but see 21 Feb.
- Tuesday 26* **THE TENDER HUSBAND.** *Cast not listed,* but see 24 Oct. 1705.
 DL *SINGING.* By Leveridge, Mrs Lindsey, and the Boy.
 DANCING. As 18 Dec. 1705.
 COMMENT. Benefit Mrs Oldfield.
- Queen's* **THE BRITISH ENCHANTERS.** *Cast not listed,* but see 21 Feb.
- Tursday 28* **THE OLD BACHELOR** (Act IV only). Also **ARSINOE, QUEEN OF CYPRUS.** *Casts not listed.*
 DL *DANCING.* [New Dances] compos'd by Cherrier, and perform'd by him and Miss Santlow, his Schollar, being the first time of her Appearance on the Stage.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* **THE BRITISH ENCHANTERS.** *Cast not listed,* but see 21 Feb.

March 1706

KING ARTHUR; or, The British Worthy. <i>Cast not listed.</i>	<i>Saturday 2</i>
MUSIC. With all the Original Musick compos'd by the late Mr Henry Purcel, and perform'd by Leveridge, Hughs, Ramondon, Mrs Lindsey, and the Boy.	DL
DANCING. As 10 Jan.	
COMMENT. Not perform'd these Five Years.	
THE BRITISH ENCHANTERS. <i>Cast not listed,</i> but see 21 Feb.	Queen's
THE NORTHERN LASS. <i>Cast not listed.</i> A Comical Epilogue by Pinkethman riding on an Ass.	<i>Monday 4</i> DL
TAMERLANE. <i>Cast not listed.</i>	Queen's
SINGING. Several Musical Dialogues.	
DANCING. By de Barques, Mrs Elford, and others.	
COMMENT. Benefit Mrs Barry.	
THE TEMPEST; or, The Inchanted Island. Trincalo - Estcourt. With a new Epilogue (by Trincalo) to the Brothers of the Bottle.	<i>Tuesday 5</i> DL
MUSIC. A Masque compos'd by the late Mr Henry Purcel, and perform'd by Leveridge, Hughs, Ramondon, Mrs Lindsey, and the Boy.	
DANCING. By du Ruel, Cherrier, Mrs du Ruel, Miss Santlow.	
COMMENT. Benefit Estcourt.	
THE BRITISH ENCHANTERS. <i>Cast not listed,</i> but see 21 Feb.	Queen's
CONCERT.	<i>Wednesday 6</i> YB
MUSIC. Vocal and Instrumental, by Gasperini and the best Masters.	
COMMENT. At 7 P.M. Tickets 5s.	
THE ISLAND PRINCESS. <i>Cast not listed.</i>	<i>Thursday 7</i> DL
DANCING. By Cherrier, Miss Santlow, Mrs Evans, Mrs Cross, and others.	
COMMENT. At the Desire of several Persons of Quality.	
THE TEMPLE OF LOVE. <i>Cast not listed,</i> but edition of 1706 lists: Sylvander - F. Laroon; Thyrsys - Lawrence; Satyr - Cook; Countryman - Pack; Eurilla - Signora Maria Margarita Gallia; Phillis - Mrs Bracegirdle; Diana - Mrs Bowman; Venus - Mrs Baldwin; Countrywoman - Mrs Willis. Prologue spoken by Booth. Epilogue spoken by Mrs Bradshaw.	Queen's
COMMENT. Never Acted before. [By Pierre Motteux.] By Subscription. Admission to boxes and pit by subscribers' tickets only; first gallery 5s., upper gallery 2s.	
THE YOUNG CONQUET. Also ARSINOE, QUEEN OF CYPRUS. <i>Casts not listed.</i>	<i>Saturday 9</i> DL
DANCING. By Cherrier and Mrs Santlow.	
COMMENT. At the Desire of several Persons of Quality.	
THE BRITISH ENCHANTERS. <i>Cast not listed,</i> but see 21 Feb.	Queen's
AMPHITRYON. <i>Cast not listed.</i>	<i>Monday 11</i> DL
SINGING. By Ramondon and the Boy. <i>Eunuch's Dialogue</i> by the Boy and Mrs Cross.	

- Monday 11* DANCING. By du Ruel, Cherrier, and Mrs Evans.
 DL COMMENT. At the Desire of several Persons of Quality.
- Queen's* THE PROVOK'D WIFE. Also THE JUDGMENT OF PARIS. *Casts not listed.*
 DANCING. Comical dances by de Barques, Mrs Elford, and others.
 COMMENT. Benefit Mrs Bracegirdle. The music for *The Judgment of Paris* set by Eccles.
- Tuesday 12* KING ARTHUR. *Cast not listed.*
 DL MUSIC. Composed by Henry Purcell.
 DANCING. Proper dances by du Ruel, Mrs du Ruel, Cherrier.
 COMMENT. Benefit Cibber. Mainpiece: several new Additions never performed but once, particularly a Scene of Comical Magick.
- Queen's* THE BRITISH ENCHANTERS. *Cast not listed*, but see 21 Feb.
- Wednesday 13* CONCERT.
 YB MUSIC. Vocal and Instrumental in Italian and English by the best Masters.
 COMMENT. Benefit Mrs Celotti. At 6 P.M. Tickets 5s.
- Thursday 14* THE ROYAL MERCHANT. *Cast not listed.*
 DL DANCING. By du Ruel and Mrs Evans.
 SINGING. As 12 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* JULIUS CAESAR: With The Death of Cassius and Brutus. *Cast not listed.*
 DANCING. As 4 March.
 COMMENT. At the Desire of several Ladies of Quality.
- Saturday 16* THE ISLAND PRINCESS. *Cast not listed.*
 DL MUSIC. As 10 Jan.
 DANCING. By du Ruel, Cherrier, Miss Santlow, Mrs Evans, Mrs Cross, and others.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's* THE TEMPLE OF LOVE. *Cast not listed*, but see 7 March.
 COMMENT. Admission as 7 March.
- [The theatres were closed Monday 18
through Saturday 23 Passion Week.]
- Monday 18* CONCERT.
 YB MUSIC. New Vocal and Instrumental music by the best Masters and Voices, with pieces for trumpet and violins composed by William Corbett.
 COMMENT. Benefit Corbett. [Luttrell, 21 March, states: "This being Passion week, there was a new opera acted last Monday at the old playhouse, which her majestie being informed of resented the same, and ordered the lord chamberlain to suffer no more till after Easter Sunday" (VI, 29). There is no known advertisement of the performance to which Luttrell refers.]
- Monday 25* THE ISLAND PRINCESS. *Cast not listed.*
 DL MUSIC. As 10 Jan.
 DANCING. By Cherrier, Miss Santlow, and Mrs Evans.
 COMMENT. Benefit Mrs Rogers.
- Queen's* THE MISTAKE. *Cast not listed*, but see 27 Dec. 1705. Also EUROPE'S REVELS.
 Cast not listed.

DANCING. *Comical Dance* by Firbank and Mrs Bignall. *Scaramouch and Tub Dance* by Layfield. *Monday 25 Queen's*

CONCERT.

YB

MUSIC. Vocal and Instrumental by the best Masters.*COMMENT.* Benefit Rhodes. At 8 P.M. Tickets 5s.**SECRET LOVE.** Florimel – Mrs Cross.*Tuesday 26**SINGING.* By Leveridge, Ramondon, and the Boy, particularly Purcell's *Fair Iris*.

DL

DANCING. As 1 Dec. 1705.*COMMENT.* Benefit Mrs Cross.**THE BRITISH ENCHANTERS.** *Cast not listed*, but see 21 Feb.*Queen's**COMMENT.* Admission: 6s., 3s., 2s.**VERTUE BETRAY'D**; or, Anna Bullen. Henry VIII – Estcourt; Princess Elizabeth – by the Child [identified by Genest, II, 340, as Miss Younger]; a new Epilogue by her.*Wednesday 27*

DL

SINGING. By Leveridge, Ramondon, Mrs Lindsey, and the Boy.*DANCING.* As 27 Dec. 1705.*COMMENT.* Benefit Mrs Knight.**THE PROVOK'D WIFE.** Also *EUROPE'S REVELS*. *Casts not listed*.*Queen's**DANCING.* As 25 March.**THE COMMITTEE.** As 29 Sept. 1705, but Ruth – Mrs Mountfort.*Thursday 28**SINGING.* As 27 Feb.

DL

DANCING. By du Ruel, Mrs du Ruel, Cherrier, and Mrs Santlow, particularly *Harlequin Dance*.*COMMENT.* Benefit Mrs Mountfort. At the Desire of several Persons of Quality.**A KING AND NO KING.** Also *ACIS AND GALATEA*. *Casts not listed*.*Queen's**COMMENT.* Benefit Betterton. Admission: 5s., 3s., 2s.**CAMILLA.** *Cast not listed*, but edition of 1706 lists: Latinus – [Turner]; Prenesto – Holcomb; Turnus – Hughs; Metius – Ramondon; Linco – Leveridge; Camilla – Mrs Tofts; Lavinia – Mrs Joanna Maria; Tullia – Mrs Lyndsey. Prologue written by Mainwaring. Epilogue written by Estcourt and spoken by Mrs Oldfield.*Saturday 30*

DL

COMMENT. [Text by MacSwiney. Music adapted by N. Haym. Premiere.] By subscription. None to be admitted into the Boxes or Pit but by the Subscribers' Tickets.**April 1706****THE FASHIONABLE LOVER;** or, *Wit In Necessity*. *Cast not listed*, but edition of 1706 lists: Sir Thomas Freegood – C. Griffin; Meanwell – Keen; Peregrine – Toms; Farewell – Wilkes; Wisehead – Bullock; Villmore – Mills; Plotwell – Penkethman; Trustwell – Norris; Vintner – Fairbank; Surgeon – Fairbank; Jessinda – Mrs Temple; Viletta – Mrs Oldfield. Prologue. Epilogue.

DL

COMMENT. [Author and date of premiere unknown.]

- Monday 1* THE NORTHERN LASS. Bulfinch – Estcourt; Squelch – Johnson; Widgen – Bullock; Nonsense – Norris; Howdee – Cibber. An Epilogue spoken by Penkethman Riding on an Ass.
SINGING. As 7 Nov. 1705.
DANCING. By du Ruel, Mrs Cross, Mrs Moss, and others.
- Queen's* CIRCE. Also ACIS AND GALATEA. *Casts not listed.*
DANCING. As 6 Nov. 1705.
COMMENT. Benefit Verbruggen. Admission: 5s., 3s., 2s.
- Tuesday 2* DL THE INDIAN QUEEN. *Cast not listed.*
MUSIC. All the original Musick compos'd by the late Mr Henry Purcel, and perform'd by Leveridge, Hughs, Ramondon, Mrs Lindsey, Mrs Cross, and the Boy.
DANCING. By Cherrier, Miss Santlow, Mrs du Ruel, Mrs Evans.
COMMENT. Benefit Mills.
- Queen's* THE BRITISH ENCHANTERS. *Cast not listed*, but see 21 Feb.
- Wednesday 3* DL THE CARELESS HUSBAND. *Cast not listed.*
SINGING. As 26 Feb., especially *The Spinning-Wheel Dialogue*.
MUSIC. A new solo composed by Haym and performed by him and Gasperini.
DANCING. By du Ruel, Mrs du Ruel, Mrs Moss, and Mrs Evans.
COMMENT. Benefit Mrs Evans. At the Desire of several Persons of Quality.
- Queen's* THE AMOROUS WIDOW. *Cast not listed*, but see 12 Nov. 1705.
DANCING. By de Barques and Mrs Elford, with a *Comical Dance* by Firbank and Mrs Bignal.
- Thursday 4* DL THE INDIAN QUEEN. *Cast not listed.*
- Friday 5* *Queen's* THE WONDERS IN THE SUN; or, The Kingdom of the Birds. *Cast not listed*, and edition of 1706 lists no actors' names. Prologue. Epilogue begun by Mrs Porter, The Parrot [a young girl] standing by.
COMMENT. Never Acted before. [By Thomas D'Urfey.] Mainpiece: a Comical Opera.
- Saturday 6* DL CAMILLA. *Cast not listed*, but see 30 March.
COMMENT. By subscription, as 30 March.
- Queen's* THE WONDERS IN THE SUN. *Cast not listed.*
COMMENT. [According to the *Poetical Courant*, 6 April, a private performance of *Caius Marius* "by several Gentlemen for their Diversion" had been acted by this date. A Prologue by Mrs Phillips is printed in that issue of the *Poetical Courant*.]
- Monday 8* DL THE RECRUITING OFFICER. *Cast not listed*, but edition of 1706 lists: Ballance – Keen; Scale – Phillips; Scruple – Kent; Worthy – Williams; Plume – Wilks; Brazen – Cibber; Kite – Estcourt; Bullock – Bullock; Costar Pearmain – Norris; Tho. Appletree – Fairbank; Melinda – Mrs Rogers; Silvia – Mrs Oldfield; Lucy – Mrs Sapsford; Rose – Mrs Mountfort. Prologue. Epilogue.
COMMENT. Never Acted before. [By George Farquhar. The preface is a semi-serious, semi-humorous apology for having the play open on the night of D'Urfey's benefit at the Queen's.]
- Queen's* WONDERS IN THE SUN. *Cast not listed.*
MUSIC. A new Dialogue made to the famous Sebel of Signior Baptist Lully.

THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April.	Tuesday 9
WONDERS IN THE SUN. <i>Cast not listed</i> .	DL Queen's
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April.	Wednesday 10
WONDERS IN THE SUN. <i>Cast not listed</i> .	DL Queen's
CAMILLA. <i>Cast not listed</i> , but see 30 March. COMMENT. By subscription, as 30 March.	Thursday 11
OEDIPUS, KING OF THEBES. <i>Cast not listed</i> . DANCING. By de Barques, Mrs Elford, Mrs Bignal, and others. COMMENT. Benefit Husband.	Queen's
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April. SINGING. As 19 Feb. DANCING. As 25 March.	Friday 12
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April. DANCING. By du Ruel, Mrs du Ruel, Cherrier, Mrs Santlow, and Mrs Moss. SINGING. In Italian and English by Signora de l'Epine, particularly an English Cantata, written and compos'd after the Italian manner. COMMENT. At the Desire of several Persons of Quality. The Cantata, which will be this day in Print, to be dispos'd of at the Playhouse.	Saturday 13
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April. SINGING. As 26 Feb. DANCING. As 1 Dec. 1705. COMMENT. Benefit the Author.	Monday 15
THE FATAL MARRIAGE. <i>Cast not listed</i> , but see 17 Nov. 1705. Also THE JUDGMENT OF PARIS. <i>Cast not listed</i> . SINGING. <i>The Dame of Honour</i> by Mrs Willis. DANCING. <i>Dance of Eight. French Peasant</i> by Firbank and Mrs Bignal. COMMENT. Benefit Mrs Hodgson and Mrs Bignal. At the Desire of several Persons of Quality. Afterpiece: Music set by Eccles.	Queen's
VALENTINIAN: With The Rape of Lucina. Valentinian - Wilks; Lucina - Mrs Oldfield. SINGING. By Hughs, Newberry, and the Boy. DANCING. As 9 March. COMMENT. Benefit Miss Santlow. Not Acted these 12 Years [but see LIF 3 Feb. 1704].	Tuesday 16
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April. SINGING. By Ramondon and Newberry. DANCING. As 18 Dec. 1705.	Wednesday 17
THE ISLAND PRINCESS. <i>Cast not listed</i> . MUSIC. As 10 Jan. DANCING. As 11 Jan. COMMENT. At the Desire of several Persons of Quality.	Thursday 18
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 8 April. DANCING. As 5 March.	Saturday 20

- Saturday 20* SINGING. As 13 April.
 DL COMMENT. Benefit the Author.
- Queen's THE AMOROUS WIDOW. *Cast not listed*, but see 12 Nov. 1705.
 SINGING. A new *Comical Dialogue* between Dogget and Cook; humorous songs by Mrs Willis and Pack.
 DANCING. By de Barques, Mrs Elford, and others; comical dances by Fairbank, Mrs Bignal, and Layfield.
 COMMENT. Benefit Champelon.
- Monday 22* SQUIRE TRELOOBY. Advertised but deferred.
- Queen's
- Tuesday 23* CAMILLA. *Cast not listed*, but see 30 March.
 DL COMMENT. Admission to boxes and pit by subscribers' tickets only; gallery ss., upper gallery 2s.
- Thursday 25* HAMLET, PRINCE OF DENMARK. *Cast not listed*, but see 6 Nov. 1705.
 DL DANCING. As 18 Dec. 1705.
 SINGING. As 13 April.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's AURENG ZEBE. *Cast not listed*.
 DANCING. By de Barques, Legard, Mrs Elford, l'Abbe's Scholar, and Miss Bruce (taught by Mrs Elford).
 COMMENT. Benefit Mrs Elford.
- Friday 26* MEASURE FOR MEASURE. Also ACIS AND GALATEA. *Casts not listed*.
 Queen's SINGING AND DANCING. Comical Songs and Dances from *Wonders in the Sun*: Particularly a Song by Mrs Willis, representing one of Queen Elizabeth's Dames of Honour.
 COMMENT. Benefit Mrs Willis and Mrs Porter. Mainpiece: Written by the famous Beaumont and Fletcher [sic].
- Saturday 27* THE CONQUEST OF GRANADA: With the Loves of Almansor and Almahide, Part II. *Cast not listed*.
 DL DANCING. As 5 March.
 SINGING. As 13 April.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 30* CAMILLA. *Cast not listed*, but see 30 March.
 DL COMMENT. By subscription, as 30 March.
- Queen's THE TRUE AND ANTIENT HISTORY OF KING LEAR. *Cast not listed*.
 SINGING. Comical Songs and Dialogues from *Wonders in the Sun*, particularly a Song by Mrs Willis representing one of Queen Elizabeth's Dames of Honour; and a Comical Dialogue perform'd by Pack and Bowman, representing a vain promising Courtier and a Sycophant, a Comical Dialogue by Dogget and Cook, representing a Widdow in Tears for the Loss of her Husband and a Town Rake making Love to her.
 DANCING. A new *Entry* by de Barques and Mrs Elford. *French Peasant* by Firbank and Mrs Bicknell. The famous *Italian Scaramouch* by Layfield.
 COMMENT. Benefit Knapp, Mrs Baker, and Mynns. All which will be perform'd without any Omission at common Prices.

May 1706

ROPE DANCING.

ENTERTAINMENTS. By the most famous Rope-Dancers of Europe, who perform such strange and surprizing things as were never before seen, and which are almost incredible to relate.

COMMENT. At the Widow Barnes-Evans-Finley Booth. Be pleas'd to take notice, that there is no Rope-Dancing at Mr Penkethman's Booth.

Wednesday 1
MF

THE RIVAL QUEENS. *Cast not listed.*

SINGING AND DANCING. With all the Comical Songs, Dialogues, and Dances that were perform'd in *Wonders in the Sun*, particularly the Fop Song by Pack in Imitation of Italian.

COMMENT. Benefit Mrs Lee.

Thursday 2
Queen's

THE BRITISH ENCHANTERS. *Cast not listed*, but see 21 Feb.

COMMENT. By Command. For the Entertainment of his Excellency Hamet Ben Hamet Cardenas, Ambassador from the Emperor of Fez and Morocco.

Friday 3
Queen's

THE HUMOROUS LIEUTENANT. *Cast not listed.*

SINGING. Comical songs and dialogues from the last new Opera [*Wonders in the Sun*, presumably].

DANCING. By de Barques, Mrs Elford, Firbank, and Mrs Bicknell.

COMMENT. Benefit Bowen. For the Entertainment of Hamet Ben Hamet Cardenas.

Wednesday 15
Queen's

CAMILLA. *Cast not listed*, but see 30 March.

COMMENT. By subscription, as 30 March.

Thursday 16
DL

OROONOKO. *Cast not listed.*

SINGING AND DANCING.

COMMENT. By Command. For the Entertainment of Hamet Ben Hamet Cardenas.

Tuesday 21
DL

CAMILLA. *Cast not listed*, but see 30 March.

COMMENT. By subscription, as 30 March.

Thursday 23
DL

THE ROYAL MERCHANT. *Cast not listed.*

SINGING. By Ramondon and Holcomb.

DANCING. As 25 March.

Saturday 25
DL

THE EARL OF ESSEX; or, The Unhappy Favourite. *Cast not listed.* A new Epilogue by Miss Bruce, her first speaking in public.

DANCING. By Mrs Elford, de la Garde, Young l'Abbe, and Miss Bruce.

COMMENT. Benefit Young l'Abbe and Miss Bruce.

Wednesday 29
Queen's

THE TENDER HUSBAND. *Cast not listed*, but see 24 Oct. 1705.

SINGING. As 16 Oct. 1705.

DANCING. As 25 March.

COMMENT. At the Desire of several Ladies of Quality.

Thursday 30
DL

June 1706

- Queen's** **ADVENTURES IN MADRID.** *Cast not listed*, but edition of 1706 lists: Gomez – Freeman; Gaylove – Booth; Bellmour – Husbands; Gusman – Bowen; Don Philip – Cory; Jo – Pack; Pedro – Fieldhouse; Laura – Mrs Bracegirdle; Clarinda – Mrs Barry; Emilia – Mrs Bowman; Lisset – Mrs Bicknell; Beatrice – Mrs Baker; Page – Miss Porter. Prologue spoken by Booth. Epilogue spoken by Miss Porter.
COMMENT. [By Mary Griffith Pix. Date of premiere unknown.]
- Saturday 1** **THE NORTHERN LASS.** *Cast not listed*, but see 1 April.
DL **SINGING.** A new English Cantata sung by Henry Holcomb.
DANCING.
- Tuesday 4** **CAMILLA.** *Cast not listed*, but see 30 March.
DL **COMMENT.** At the Desire of several Ladies of Quality. Boxes 7*s.* 6*d.* Pit 5*s.* First Gallery 3*s.* Upper Gallery 1*s.* 6*d.* No Person to stand on the Stage, or come behind the Scenes.
- Thursday 6** **THE TENDER HUSBAND.** *Cast not listed*, but see 24 Oct. 1705.
DL **MUSIC.** All the vocal and instrumental music from *Bonduca*.
DANCING. As 25 March.
COMMENT. At the Desire of several Persons of Quality. [In *Daily Courant*, 5 June, *The Recruiting Officer* had been advertised for this day.]
- Tuesday 11** **THE RECRUITING OFFICER.** *Cast not listed*, but see 8 April.
DL **SINGING.** By Hughs, Mrs Cross, and the Boy.
DANCING. As 9 March.
- Wednesday 12** **THE CONFEDERACY.** *Cast not listed*, but see 30 Oct. 1705.
Queen's **DANCING.** As 11 April, with *French Clown* by Firbank.
COMMENT. At the Desire of several Persons of Quality.
- Thursday 13** **OEDIPUS, KING OF THEBES.** *Cast not listed*.
Queen's **DANCING.** Genteel and Comical Dances composed and performed by de Barques and others. *Three Clowns* by de Barques, Firbank, and Legard. *Chacoon* and *Passacail* by Mrs Elford.
COMMENT. Benefit de Barques.
- Friday 14** **ARSINOE, QUEEN OF CYPRUS.** Mrs Tofts performing her own part.
DL **DANCING.** As 25 March.
COMMENT. At the Desire of several Persons of Quality.
- Tuesday 18** **HAMLET, PRINCE OF DENMARK.** *Cast not listed*.
DL **SINGING.** By Hughs, Mrs Cross, Ramondon, and Holcomb.
DANCING. As 25 March.
COMMENT. Towards the defraying the Charge of Repairing and fitting up the Chapel in Russell Court. Admission: 5*s.*, 3*s.*, 2*s.*, 1*s.*
- Thursday 20** **THE RECRUITING OFFICER.** *Cast not listed*, but see 8 April.
DL **SINGING.** By Hughs, Ramondon, and Holcomb.
DANCING. By a Master lately arrived, new to England, and Mrs Evans.

THE NORTHERN LASS.	As 1 April.	Saturday 22
MUSIC.	A Henry Purcell masque from <i>Timon of Athens</i> ; new sonatas on the violin by a scholar of Gasperini.	DL
DANCING.	By Mrs Cross, Mrs Evans, and others.	
ARSINOE, QUEEN OF CYPRUS.	As 14 June.	Tuesday 25
DANCING.	As 25 March, with two <i>Grotesque Dances</i> , <i>The Swiss Dance</i> and <i>Dutch Skipper</i> by the gentleman who performed on 20 June.	DL
	COMMENT. At the Desire of several Persons of Quality.	
SOPHONISBA.	Sophonisba – Mrs Barry.	Wednesday 26
SINGING AND DANCING.	To be expressed in the Bills.	Queen's
	COMMENT. Benefit Mrs Barry. At the Desire of several Persons of Quality.	
ARSINOE, QUEEN OF CYPRUS.	As 14 June.	Friday 28
DANCING.	By Cherrier and Miss Santlow; several <i>Grotesque Dances</i> by Klein, lately arrived in England, particularly a <i>Scaramouch</i> .	DL
	COMMENT. At the Desire of several Persons of Quality.	
THE ORPHAN.	<i>Cast not listed.</i>	Saturday 29
SINGING.	<i>A Dialogue between a Dutch and French Woman</i> by Pack and Mrs Willis. A song by Laurence.	Queen's
DANCING.	<i>French Peasant</i> by Firbank and Mrs Bicknell. <i>Comic Dance</i> by de Legarde, Young l'Abbe, and Miss Bruce, <i>Scaramouch</i> by Layfield.	

July 1706

CAMILLA.	Camilla – Mrs Tofts, but see also 30 March.	Friday 5
DANCING.	By Cherrier, Miss Santlow, and Klein.	DL
	COMMENT. At the Desire of several Persons of Quality.	
THE COMMITTEE.	<i>Cast not listed</i> , but see LIF 17 Oct. 1705.	Saturday 6
SINGING.	By Cook and Laurence.	Queen's
DANCING.	By Firbank, de Lagarde, and Young l'Abbe.	
ARSINOE, QUEEN OF CYPRUS.	Arsinoe – Mrs Tofts. Prologue spoken by Cibber and Epilogue spoken by Estcourt.	Tuesday 9
DANCING.	By Cherrier, Miss Santlow, Mrs Evans, and Klein.	DG
ENTERTAINMENTS.		Monday 29
SINGING AND DANCING.	An extraordinary intermixt Entertainment by several of the best Masters.	NH
	COMMENT. At the Sign of the Sun at North-Hall.	
THE PLAYHOUSE TO BE LET:	With Sganarella, The Blacksmith of Paris. Sganarella – Bowen. Also MOCK POMPEY. <i>Cast not listed.</i>	Wednesday 31
SINGING AND DANCING.	COMMENT. Mainpiece: Written by Sir William Davenant; but Originally by the famous French Dramatick Poet Monsieur Moliere. [Genest, II, 352, surmises that the company probably acted Acts I, II, and V of <i>The Playhouse to be Let.</i>] Afterpiece: A Burlesque Farce.	Queen's

August 1706

- Tbursday 1* CAMILLA. *Cast not listed*, but see 9 July.
 DG DANCING. By the best Performers.
 COMMENT. At the Desire of several Persons of Quality.
- Tbursday 8* ARSINOE, QUEEN OF CYPRUS. As 9 July.
 DG DANCING. By the best Performers.
 COMMENT. At the Desire of several Persons of Quality.
- Saturday 10* Queen's THE ORPHAN. *Cast not listed*.
 SINGING. As 6 July.
 DANCING. *Scaramouch* by Layfield.
- HA W CONCERT.
 MUSIC. Vocal and instrumental by the best Masters.
 DANCING. Several dances, particularly *The Ladder Dance* by Robinson.
 COMMENT. Benefit Robinson. 6 P.M. Tickets 1s. 6d.
- Tuesday 13* Queen's THE TRUE AND ANCIENT HISTORY OF KING LEAR. *Cast not listed*.
 DANCING. As 10 Aug.
- Friday 16* Queen's THE COMICAL HISTORY OF DON QUIXOTE. Don Quixote - Bowen.
 SINGING. As 6 July; very comic singing by Mrs Willis.
 DANCING. As 10 Aug.; also by Godwin.
 COMMENT. Mainpiece: Both Parts made into one by the Author. For the Entertainment of Hamet Ben Hamet Cardenas.
- Saturday 17* HA W CONCERT.
 MUSIC. Vocal and instrumental by the best Masters, with a trumpet solo by an extraordinary Performer.
 DANCING. *Scaramouch* by Layfield; *Ladder Dance* by Robinson; tumbling.
 COMMENT. Benefit Robinson. 6 P.M. Tickets 2s. 6d.
- Wednesday 21* Queen's THE COMMITTEE. As at LIF 17 Oct. 1705.
 SINGING. By Laurence.
 DANCING. As 10 Aug.
- Friday 23* Queen's THE LONDON CUCKOLDS. *Cast not listed*.
 COMMENT. It being the last time of Acting till after Bartholomew Fair.
 Note, That no Card Tickets will pass.
- Tuesday 27* BF THE SIEGE OF BARCELONA; or, The Soldier's Fortune. With The Taking of Fort Montjouy. Containing The Pleasant and Comical Exploits of that Renown'd Hero, Captain Blunderbuss, and his Man Squib. Colonel Lovewell - Mills; Captain Blunderbuss - Bullock; Squib - Norris; Corporal Scaredevil - Bickerstaff; Maria - Mrs Baxter.
 SINGING. *The Dame of Honour* by Mrs Willis.
 VAULTING. By Simpson, that most celebrated Master, the famous Vaulter, who Performs with Mr Penkethman at the Request of the Quality, being lately arriv'd from Italy.
 COMMENT. At Penkethman's Booth. The Music, Songs, and Dances, are all by the best performers of their kind, whom Mr Penkethman has entertain'd at extraordinary Charge; partly to give a full satisfaction to the Town.



S E A S O N O F 1706-1707

IN THIS season theatrical competition was altered by an agreement between John Vanbrugh and Owen Swiny permitting the latter to manage the Queen's, an arrangement which, according to Cibber, Swiny undertook with the consent and possibly the collusion of Rich, the manager of Drury Lane. Rich even permitted some of his principal actors—Cibber, Wilks, Johnson, Mills, Bullock, Mrs Oldfield—to go to the Queen's; and, as the roster of Rich's company shows, Rich had a very small number of actors in his employ in 1706-7. Although Cibber felt puzzled by Rich's motives, he eventually explained his former manager's actions by pointing to Rich's contempt for actors and his preference for singing, dancing, and "Exotick Entertainments."

Following these arrangements, the Queen's opened under a policy of presenting plays without *entr'acte* entertainments. In mid-season it successfully offered a subscription for the encouragement of plays against the competition of opera and other spectacles. Somewhat later Rich opened at Dorset Garden but soon returned to Drury Lane, where he advertised plays embellished with entertainments. One consequence of these changes, according to Cibber, was that the Queen's had better audiences than usual and that the actors received full salaries, a blessing not known in either house for some time. For Cibber's sometimes amusing account of the complications of the season, see his *Apology*, I, 330-36; II, 2-3.

The known rosters of the companies are as follows.

QUEEN'S. *Actors*: Betterton, Booth, Bowen, Bowman, Bullock, Cibber, Corey, Cross, Fairbank, Freeman, Husband, Johnson, Keen, Kent, Knapp, Mills, Minns, Norris, Pack, Peer, Smith, Trout, Underhill, Verbruggen, Wilks. *Actresses*: Mrs Baker, Mrs Barry, Mrs Bicknell, Mrs Bow-

man, Mrs Bracegirdle, Mrs Bradshaw, Mrs Lee, Mrs Mills, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Willis. *Prompter*: Newman.

DORSET GARDEN—DRURY LANE. *Actors*: Bickerstaff, Estcourt, Hall, Leigh, Penkethman, Powell, Weller, Williams. *Actresses*: Mrs Cross, Mrs Moore, Mrs Mountfort. *Dancers*: Cherrier, de Barques, du Ruel, Legard; Mrs Evans, Miss Santlow. *Singers*: Holcomb, Hughes, Lawrence, Leveridge, Ramondon, Valentini; Signora de l'Epine, Mrs Lindsey, Signora Maria Gallia, Mrs Tofts. *Treasurer*: Baggs. *Boxkeepers*: Lovelace, King.

October 1706

- | | |
|--------------------------------|---|
| <i>Tuesday 15</i>
Queen's | THE SPANISH FRYAR; or, The Double Discovery. <i>Cast not listed.</i>
<i>COMMENT.</i> Without Singing or Dancing. |
| <i>Wednesday 16</i>
Queen's | THE UNHAPPY FAVOURITE; or, The Earl of Essex. <i>Cast not listed.</i> |
| <i>Thursday 17</i>
Queen's | THE COMMITTEE; or, The Faithful Irishman. <i>Cast not listed.</i> |
| <i>Friday 18</i>
Queen's | SHE WOU'D IF SHE COU'D. <i>Cast not listed.</i> |
| <i>Saturday 19</i>
Queen's | HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i>
<i>COMMENT.</i> At the Desire of several Persons of Quality. |
| <i>Monday 21</i>
Queen's | THE ROVER; or, The Banish'd Cavaliers. <i>Cast not listed.</i> |
| <i>Tuesday 22</i>
Queen's | THE ROYAL MERCHANT; or, Beggar's Bush. <i>Cast not listed.</i> |
| <i>Wednesday 23</i>
Queen's | THE JEW OF VENICE. <i>Cast not listed.</i> |
| <i>Thursday 24</i>
DG | THE RECRUITING OFFICER. <i>Cast not listed.</i>
<i>SINGING.</i> By Mrs Tofts.
<i>DANCING.</i>
<i>COMMENT.</i> [In <i>Daily Courant</i> , 22 and 23 Sept., the advertisements bore the heading: "By the deserted Company of Comedians of the Theatre Royal."] |
| <i>Friday 25</i>
Queen's | THE FATAL MARRIAGE; or, The Innocent Adultery. <i>Cast not listed.</i> |
| <i>Saturday 26</i>
Queen's | HENRY THE 4TH: With The Humours of Sir John Falstaff. Falstaff – Betterton; King – Keen; Prince of Wales – Wilks; Northumberland – Bowman; Hotspur – Verbruggen; Glendower – Husband; Douglass – Mills; Vernon – Booth. |
| <i>Monday 28</i>
Queen's | RULE A WIFE AND HAVE A WIFE. <i>Cast not listed.</i>
<i>COMMENT.</i> For the Entertainment of Hamet Ben Hamet Cardenas, Ambassador from the Emperor of Fez and Morocco. |
| <i>Tuesday 29</i>
Queen's | THE LONDON CUCKOLDS. <i>Cast not listed.</i> |

THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Betterton. [Genest (II, 357) adds from a prompt book: Edgar - Verbruggen; Edmund - Mills; Gloucester - Freeman; Kent - Minns; Gentleman Usher - Bowen; 1st Ruffian - Kent; 2d - Peer; Cordelia - Mrs Bracegirdle.]

PASTOR FIDO; or, The Faithful Shepherd. Acted all by Women. DG
SINGING. By Mrs Tofts.
DANCING. By Cherrier and others.

THE GAMESTER. *Cast not listed.* Tbursday 31 Queen's

November 1706

THE RECRUITING OFFICER. *Cast not listed.* Friday 1 DG
SINGING. By Leveridge, Mrs Lindsey, and Holcomb, the late Boy.
DANCING. By Cherrier and Miss Santlow, his scholar.

THE MAID'S TRAGEDY. King - Mills; Amintor - Wilks; Melantius - Betterton; Evadne - Mrs Barry; Aspasia - Mrs Bracegirdle.
COMMENT. At the Desire of several Persons of Quality. Saturday 2 Queen's

THE RELAPSE; or, Virtue in Danger. Hoyden - Mrs Cross, her Original Part. DG
SINGING. By Leveridge, Ramondon, and others.
DANCING. By Cherrier, Miss Santlow, and Mrs Evans.

THE RIVAL QUEENS: With The Death of Alexander the Great. *Cast not listed.* Monday 4 Queen's

KING HENRY THE FOURTH, Part I. As 26 Oct. Wednesday 6 Queen's
COMMENT. At the Desire of several Persons of Quality.

CONCERT. SH
MUSIC. Vocal and instrumental.
COMMENT. For the entertainment of Hamet Ben Hamet Cardenas.

THE CARELESS HUSBAND. Foppington - Cobber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Barry; Lady Graveairs - Mrs Porter; Edging - Mrs Bignal.
COMMENT. At the Desire of several Ladies of Quality. All the chief parts being new drest. Tbursday 7 Queen's

THE ROYAL MERCHANT. *Cast not listed.* Friday 8 Queen's

THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling - Cibber; Dorimant - Wilks; Harriet - Mrs Bracegirdle; Loveit - Mrs Barry.
COMMENT. At the Desire of several Ladies of Quality. Saturday 9 Queen's

SIR SOLOMON SINGLE; or, The Cautious Coxcomb. *Cast not listed.* Monday 11 Queen's

THE CARELESS HUSBAND. As 7 Nov. Tuesday 12 Queen's
COMMENT. At the Desire of several Ladies of Quality.

- Wednesday 13* THE SPANISH FRYAR. Torrismond – Betterton; Bertran – Mills; Lorenzo – Queen's Wilks; Raymond – Keen; Gomez – Norris; Dominick – Bullock; Leonora – Mrs Barry; Elvira – Mrs Oldfield.
- Thursday 14* THE RECRUITING OFFICER. Ballance – Keen; Worthy – Mills; Plume – Queen's Wilks; Brazen – Cibber; Kite – Pack; Bullock – Bullock; Pearmain – Norris; Appletree – Fairbank; Silvia – Mrs Oldfield; Rose – Mrs Bignal.
COMMENT. At the Desire of several Ladies of Quality.
- Saturday 16* THE MAN OF MODE. As 9 Nov.
Queen's COMMENT. At the Desire of several Ladies of Quality.
- DG THE EMPEROR OF THE MOON. *Cast not listed.*
SINGING. As 30 Oct.
DANCING. As 2 Nov.
COMMENT. Being the last time of performing at this Theatre till after Lady-day next.
- Monday 18* THE RECRUITING OFFICER. As 14 Nov., but Melinda – Mrs Porter.
Queen's
- Tuesday 19* TAMERLANE. Tamerlane – Betterton; Bajazet – Verbruggen; Axally – Booth; Queen's Moneses – Wilks; Arpasia – Mrs Barry; Selima – Mrs Bracegirdle.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 20* RULE A WIFE AND HAVE A WIFE. Leon – Mills; Perez – Wilks; Mar- Queen's garita – Mrs Barry; Estifania – Mrs Bracegirdle.
- Thursday 21* VALENTINIAN. Valentinian – Verbruggen; Aecius – Betterton; Maximus – Queen's Booth; Lucina – Mrs Barry.
COMMENT. At the Desire of several Persons of Quality.
- DG THE EMPEROR OF THE MOON. Scaramouch – Estcourt; Harlequin – Penketh- man.
SINGING. In English and Italian by Mrs Tofts.
DANCING. As 2 Nov.
COMMENT. At the Desire of several Persons of Quality.
- Friday 22* SIR COURTLY NICE; or, It Cannot Be. Sir Courtly – Cibber; Belguard – Mills; Queen's Farewell – Booth; Surly – Verbruggen; Crack – Bowen; Hothead – Bullock; Testimony – Norris; Violante – Mrs Bradshaw; Leonora – Mrs Oldfield; Aunt – Mrs Lee.
- Saturday 23* THE CARELESS HUSBAND. As 7 Nov.
Queen's COMMENT. At the Desire of several Ladies of Quality.
- DG THE LIBERTINE DESTROY'D. *Cast not listed.*
MUSIC. A Masque set by Henry Purcel.
DANCING. As 2 Nov.
- Monday 25* THE PLATONICK LADY. *Cast not listed*, but edition of 1707 lists: Sir Tho. Queen's Beaumont – Betterton; Sir Charles Richley – Booth; Captain Beaumont – Wilks; Sharper – Cibber; Robin – Pack; Equipage – Norris; Lucinda – Mrs Bracegirdle; Isabella – Mrs Oldfield; Mrs Dowdy – Mrs Willis; Toylet – Mrs Bignel; Betty – Mrs Mills; Peep – Mrs Lee; Mrs Brazen – Bullock. Prologue written by Farquhar and spoken by Betterton. Epilogue spoken by Wilks.
COMMENT. Never Acted before. [By Susanna Centlivre.]

THE PLATONICK LADY. <i>Cast not listed</i> , but see 25 Nov.	<i>Tuesday 26</i>
CAMILLA. <i>Cast not listed</i> .	<i>Queen's</i>
DANCING.	DG
COMMENT. At the Desire of several Persons of Quality.	
THE PLATONICK LADY. <i>Cast not listed</i> , but see 25 Nov.	<i>Wednesday 27</i>
THE PLATONICK LADY. <i>Cast not listed</i> , but see 25 Nov.	<i>Thursday 28</i>
COMMENT. Note that Mr Johnson was last Night engag'd to Act only in this Company.	<i>Queen's</i>
THE RELAPSE. Penkethman performing his own Part [Lory], but see 2 Nov.	
DANCING. As 2 Nov.	DG
COMMENT. Being the last time of Acting there till Lady-Day next.	
THE UNHAPPY FAVOURITE. Essex - Wilks; Southampton - Mills; Burleigh - Keen; Elizabeth - Mrs Barry; Rutland - Mrs Bracegirdle.	<i>Friday 29</i>
THE RECRUITING OFFICER. As 18 Nov.	<i>Saturday 30</i>
COMMENT. At the Desire of several Ladies of Quality.	<i>Queen's</i>
THE RECRUITING OFFICER. The true Sergeant Kite is perform'd in Drury Lane.	DL
DANCING. By Cherrier, Miss Santlow, and Mrs Evans.	

December 1706

THE COMMITTEE. Careless - Wilks; Blunt - Mills; Day - Fairbank; Abel - Bullock; Obadiah - Johnson; Teague - Bowen; Arbella - Mrs Bracegirdle; Ruth - Mrs Barry; Mrs Day - Mrs Lee.	<i>Monday 2</i>
VOLPONE; or, The Fox. Volpone - Mills; Mosca - Wilks; Voltore - Keen; Corbaccio - Johnson; Corvino - Cibber; Sir Politick - Norris; Bonario - Booth; Lady Wouldbe - Mrs Lee; Celia - Mrs Oldfield.	<i>Tuesday 3</i>
COMMENT. At the Desire of several Persons of Quality. Written by the famous Ben. Johnson.	<i>Queen's</i>
THE REHEARSAL. Bayes - Estcourt; the usual parts - Penkethman.	DL
SINGING. By Leveridge, Holcomb, and Mrs Lindsey.	
DANCING. By de Barques and others, their first performance on the Stage since leaving the Queen's.	
COMMENT. At the Desire of several Persons of Quality. At common Prices.	
KING HENRY THE FOURTH, Part I. As 26 Oct.	<i>Wednesday 4</i>
COMMENT. At the Desire of several Persons of Quality.	<i>Queen's</i>
SHE WOU'D IF SHE COU'D. Sir Oliver - Norris; Sir Joslin - Underhill; Courtal - Wilks; Freeman - Mills; Lady Cockwood - Mrs Barry; Gatty - Mrs Bracegirdle; Mrs Sentry - Mrs Lee.	<i>Thursday 5</i>
COMMENT. Written by Sir George Etheridge.	<i>Queen's</i>

- Tbursday 5* LOVE'S LAST SHIFT; or, The Fool in Fashion. *Cast not listed.*
 DL SINGING. In English and Italian by Mrs Tofts.
 DANCING. As 30 Nov.
- Friday 6* THE AMBITIOUS STEPMOTHER. Artaxerxes – Verbruggen; Artaban – Booth;
 Queen's Memnon – Betterton; Artemisa – Mrs Barry; Amestris – Mrs Bracegirdle.
- Saturday 7* THE TENDER HUSBAND; or, The Accomplish'd Fools. Sir Harry – Bullock;
 Queen's Humphrey – Cibber; Tipkin – Norris; Clerimont Sr – Mills; Captain Clerimont –
 Wilks; Pounce – Pack; Mrs Clerimont – Mrs Bradshaw; Aunt – Mrs Lee; Biddy –
 Mrs Oldfield; Fainlove – Mrs Porter.
 COMMENT. At the Desire of several Ladies of Quality.
- DL THE RECRUITING OFFICER. Kite – Estcourt.
 SINGING. As 5 Dec.
 DANCING. By de Barques, Miss Santlow, Mrs Evans, and others.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 9* THE TENDER HUSBAND. As 7 Dec.
 Queen's
- Tuesday 10* HAMLET, PRINCE OF DENMARK. King – Keen; Hamlet – Betterton;
 Queen's Horatio – Verbruggen; Laertes – Booth; Ophelia – Mrs Bracegirdle.
 COMMENT. [In *Daily Courant*, 9 Dec., *The British Enchanters* had been announced
 for this day.]
- DL THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC. All the Original Songs and Dialogues, particularly *The Enthusiastick Song*
 by Leveridge, and others by Mrs Lindsey.
 DANCING. By the best Performers.
- Wednesday 11* THE CONFEDERACY. Gripe – Bowen; Trap – Norris; Dick – Booth; Brass –
 Queen's Pack; Clarissa – Mrs Barry; Araminta – Mrs Porter; Corinna – Mrs Bradshaw;
 Flippanta – Mrs Bracegirdle; Mrs Amlet – Mrs Willis.
- YB CONCERT.
 COMMENT. Benefit Mrs Williams.
- Tbursday 12* CAMILLA. *Cast not listed.*
 DL DANCING.
- Friday 13* THE NORTHERN LASS; or, The Nest of Fools. Principal parts by Wilks, Mills,
 Queen's Bullock, Bowen, Cibber, Norris, Mrs Bicknell, Mrs Lee, Mrs Willis.
- Saturday 14* THE COMICAL REVENGE; or, Love In A Tub. Beaufort – Bowman; Brace –
 Queen's Verbruggen; Lovis – Booth; Sir Frederick – Wilks; Dufoy – Bowen; Sir Nicholas –
 Norris; Wheadle – Keen; Palmer – Bullock; Widow – Mrs Oldfield.
 COMMENT. At the Desire of several Ladies of Quality. Written by Sir George
 Etheridge.
- DL CAMILLA. *Cast not listed.*
 DANCING.
- Monday 16* ALMYNA; or, The Arabian Vow. Actors' names only listed, but edition of 1707
 Queen's lists: Caliph Almanzor – Betterton; Abdalla – Wilks; Grand Vizier – Keen;
 Alhador – Bowman; Morat – Corey; Almyna – Mrs Barry; Zoradia – Mrs Brace-
 girdle. Prologue spoken by Cibber. Epilogue spoken by Betterton.

COMMENT. [By Mary de la Riviere Manley.] Never Acted before. And by Reason of the Extraordinary Charge for Habits, Boxes 5s., Pit 3s., First Gallery 2s., Upper Gallery 1s.

Preface: Almyna was admirably Acted, and advantagiously dress'd: The first was owing to Mr Betterton's unwearied care . . . the second to Mr Swiny . . . for venturing . . . to make so great an Expence . . . both justly condemn'd for playing it at so ill-fated a Time, viz. The immediate Week before Christmas between Devotion and *Camilla*.

ALMYNA. *Cast not listed*, but see 16 Dec.

Monday 16
Queen's

CAMILLA. *Cast not listed*.

DANCING. By Cherrier, de Barques, Miss Santlow, and others.

Tuesday 17
Queen's
DL

ALMYNA. *Cast not listed*, but see 16 Dec.

Wednesday 18
Queen's
DL

THE ISLAND PRINCESS. *Cast not listed*.

DANCING. The usual Dances. Also two dances by du Ruel, lately arrived.

THE RECRUITING OFFICER. As 18 Nov.

Thursday 19

Queen's
DL

THE FOP'S FORTUNE [Love Makes A Man]. Don Cholerick – Penkeman.

MUSIC. Vocal and instrumental from *Bonduca*, particularly *Britons Strike Home*.
DANCING. By du Ruel and others.

CONCERT.

MUSIC. Vocal and instrumental, particularly a new piece by Jer. Clark on her Majesty's happy Success under his Grace the Duke of Marlborough in the last Campaign.

Friday 20
YB

THE CARELESS HUSBAND. As 7 Nov.

Saturday 21
Queen's

COMMENT. At the Desire of several Ladies of Quality.

CAMILLA. *Cast not listed*.

DL

DANCING. By du Ruel, Miss Santlow, and others.

KING HENRY THE FOURTH, Part I. As 26 Oct.

Thursday 26
Queen's
DL

THE TEMPEST. *Cast not listed*.

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

THE LONDON CUCKOLDS. Wiseacre – Bullock; Doodle – Johnson; Dashwell – Bowen; Townly – Husband; Ramble – Verbruggen; Eugenia – Mrs Porter; Arabella – Mrs Bradshaw; Engine – Mrs Lee.

Friday 27
Queen's

THE ISLAND PRINCESS; or, The Generous Portuguese. *Cast not listed*.

DL

DANCING. By du Ruel, Cherrier, de Barques, and others.

THE RECRUITING OFFICER. As 18 Nov., but Kite – Fairbank; Appletree – Kent.

Saturday 28
Queen's

COMMENT. At the Desire of several Persons of Quality.

CAMILLA. *Cast not listed*.

DL

- Monday 30 Queen's* THE RIVAL QUEENS. Alexander – Verbruggen; Clytus – Booth; Hephestion – Bowman; Cassander – Husband; Statira – Mrs Bracegirdle; Roxana – Mrs Barry; Parisatis – Mrs Porter.
- DL LOVE MAKES A MAN. As 19 Dec.
DANCING By the best Performers.

January 1707

- Wednesday 1 Queen's* THE SILENT WOMAN. Morose – Betterton; Dauphine – Booth; Clerimont – Mills; Truewit – Wilks; Sir John – Cibber; Sir Amorous – Bullock; Otter – Fairbank; Cutbeard – Norris; Silent Woman – Mrs Oldfield.
COMMENT. Written by the famous Ben. Johnson.
- DL THE TEMPEST. Trinculo – Estcourt; Dorinda – Miss Cross, with her Original Song of *Dear Pretty Youth*; Hippolito – Mrs Mountfort.
MUSIC. With the songs and music for the play, especially the *Dialogue Between Cupid and Bacchus*.
DANCING. As 27 Dec. 1706.
- Thursday 2 Queen's* THE SILENT WOMAN. As 1 Jan.
COMMENT. Written by the famous Ben. Johnson.
- DL THE RECRUITING OFFICER. *Cast not listed*, but see 7 Dec. 1706. With a new Prologue and a Dialogue between the English and the Paris Gazetteers, treating of the Victory of Ramilly, to be perform'd by Mr Leveridge and others.
COMMENT. At the Desire of several Persons of Quality.
- Friday 3 Queen's* THE UNHAPPY FAVOURITE. As 29 Nov. 1706, but Nottingham – Mrs Bradshaw.
- Saturday 4 Queen's* WIT WITHOUT MONEY. *Cast not listed*, but an undated edition (*ca. 1707*) lists a possible cast: Valentine – Wilks; Francisco – Mills; Lovegood – Keen; Lance – Bullock; Shorthose – Norris; Lady Hartwell – Mrs Oldfield; Isabella – Mrs Porter; Merchant – Minns; Fountain – Knap; Bellamore – Fairbank; Hairbrain – Bowman; Roger – Cross; Ralph – Kent; Humphrey – Trout; Lucy – Mrs Mills. Prologue. Epilogue.
COMMENT. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher. Revis'd with Alterations.
- DL CAMILLA. *Cast not listed.*
DANCING.
- Tuesday 7 Queen's* THE SILENT WOMAN. As 1 Jan.
COMMENT. Written by the famous Ben. Johnson.
- DL PASTOR FIDO. Acted all by Women.
SINGING. By Leveridge and others, particularly *The Dialogue Between the English and French Gazetteers, Treating of the Glorious Victory at Ramilly*.
DANCING. As 19 Dec. 1706.
- Wednesday 8 Queen's* WIT WITHOUT MONEY. *Cast not listed*, but see 4 Jan.
COMMENT. As 4 Jan.

SHE WOUD IF SHE COUD.	As 5 Dec. 1706, but Sir Joslin - Bullock; Ariana - Mrs Porter.	<i>Tbursday 9 Queen's</i>
	COMMENT. At the Desire of several Persons of Quality. Written by Sir George Etheridge.	
TIMON OF ATHENS.	<i>Cast not listed.</i>	DL
	SINGING. By Seigniora de l'Epine.	
	DANCING. As 19 Dec. 1706.	
THE UNHAPPY FAVOURITE.	As 3 Jan.	<i>Friday 10 Queen's</i>
	COMMENT. At the Desire of several Persons of Quality.	
HAMLET, PRINCE OF DENMARK.	As 10 Dec. 1706, but Hamlet - Wilks; Gravemaker - Johnson; Ostrick - Bowen.	<i>Saturday 11 Queen's</i>
	COMMENT. At the Desire of several Ladies of Quality.	
CAMILLA.	<i>Cast not listed.</i>	DL
THE NORTHERN LASS.	Sir Philip - Wilks; Trydewell - Mills; Sir Paul - Johnson; Wiggin - Bullock; Anvil - Bowen; Howdee - Cibber; Nonsense - Norris; Bulfinch - Cross; Northern Lass - Mrs Bicknell.	<i>Monday 13 Queen's</i>
THE SEA VOYAGE: or, The Commonwealth of Women.	<i>Cast not listed.</i>	DI.
	SINGING. <i>The Mad Dialogue</i> by Leveridge and Mrs Lindsey.	
	DANCING. By du Ruel, de Barques, Mrs Evans, and others.	
	COMMENT. Not Acted these five Years.	
JULIUS CAESAR.	Julius Caesar - Booth; Octavius Caesar - Mills; Antony - Wilks; Brutus - Betterton; Cassius - Verbruggen; Caska - Keen; Ligarius - Boman; Decius Brutus - Husband; Cinna - Bowen; Plebeians - Johnson, Bullock, Norris, Cross; Calphurnia - Mrs Barry; Portia - Mrs Bracegirdle. With a new Prologue.	<i>Tuesday 14 Queen's</i>
	COMMENT. For the Encouragement of the Comedians Acting in the Hay-Market, and to enable them to keep the Diversion of Plays under a separate Interest from the Opera. By Subscription. The Boxes to be open'd to the Pit, and none to be admitted but by the Subscription Tickets. First Gallery 2 <i>s</i> . Upper Gallery 1 <i>s</i> . [Cibber (II, 4-5) states that each subscriber received three tickets for the first day of each of three plays offered by subscription for a payment of three guineas.]	
JULIUS CAESAR.	As 14 Jan. With a new Prologue.	<i>Wednesday 15 Queen's</i>
	COMMENT. At the Desire of several Persons of Quality. As it was perform'd by Subscription. Admission: 5 <i>s</i> , 3 <i>s</i> , 2 <i>s</i> , 1 <i>s</i> .	
THE EMPEROR OF THE MOON.	As 21 Nov. 1706.	DI.
	SINGING AND DANCING.	
WIT WITHOUT MONEY.	<i>Cast not listed</i> , but see 4 Jan.	<i>Tbursday 16 Queen's</i>
	COMMENT. Written by Beaumont and Fletcher. Revis'd with Alterations.	
THE RECRUITING OFFICER.	As 7 Dec. 1706.	DL
	SINGING. As 9 Jan.	
	DANCING. By du Ruel, de Barques, and others.	
	COMMENT. At the Desire of several Persons of Quality. [In <i>Daily Courant</i> , 15 Jan., <i>The Rehearsal</i> had been advertised for this day.]	
SIR COURTLY NICE.	As 22 Nov. 1706, but Testimony - Johnson.	<i>Friday 17 Queen's</i>

- Saturday 18 Queen's* THE MAN OF MODE. As 9 Nov. 1706, but Medley - Mills; Old Bellair - Norris; Young Bellair - Booth; Pert - Mrs Bicknell.
 COMMENT. At the Desire of several Persons of Quality. Written by Sir George Etheridge.
- DL CAMILLA. *Cast not listed.*
- Monday 20 Queen's* THE ROVER. Rover - Verbruggen; Belvile - Husband; Frederick - Bowman; Blunt - Underhill; Angelica - Mrs Barry; Helena - Mrs Bracegirdle; Florinda - Mrs Bowman; Moretta - Mrs Lee.
- Tuesday 21 Queen's* A KING AND NO KING. *Cast not listed.*
 COMMENT. By Subscription. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers' Tickets.
- DL THE TEMPEST. As 1 Jan. Also CUPID AND BACCHUS. Parts by Leveridge, Mrs Lindsey, and others.
 DANCING. As 27 Dec. 1706.
 COMMENT. Mainpiece: With the Original Musick. Afterpiece: A masque by Henry Purcel.
- Wednesday 22 Queen's* THE RIVAL QUEENS. As 30 Dec. 1706.
- YB CONCERT.
 MUSIC. New vocal and instrumental by the best Masters, with pieces for trumpets, hautboys, German flutes, and violins.
 COMMENT. Benefit Mrs Celett. At 6 P.M. Tickets 5s.
- Thursday 23 Queen's* THE LONDON CUCKOLDS. As 27 Dec. 1706.
- DL MACKBETH. *Cast not listed.*
 MUSIC. Vocal and instrumental composed by Leveridge and performed by him and others.
 DANCING. By du Ruel, Cherrier, de Barques, and Mrs Evans.
- Saturday 25 Queen's* THE INDIAN EMPEROR. Montezuma - Betterton; Odmar - Keene; Guyomar - Booth; Cortez - Mills; Cydara - Mrs Porter; Almeria - Mrs Barry; Alibech - Mrs Boman.
 COMMENT. At the Desire of several Ladies of Quality.
- DL CAMILLA. *Cast not listed.*
- Monday 27* DL THE RELAPSE. Penkethman and Mrs Cross performing their own parts.
- YB CONCERT.
 MUSIC. Vocal and instrumental by the best Masters and by two Voices who never performed in public before.
 COMMENT. Benefit Sweet and Isum. At 8 P.M. Tickets 5s.
- Tuesday 28 Queen's* OTHELLO, MOOR OF VENICE. Othello - Betterton; Iago - Verbruggen; Cassio - Booth; Desdemona - Mrs Bracegirdle.
 COMMENT. At the Desire of several Ladies of Quality.
- DL THE EMPEROR OF THE MOON. *Cast not listed*, but see DG, 21 Nov. 1706.
- Wednesday 29 Queen's* THE SPANISH FRYAR. As 13 Nov. 1706, but Torrismond - Booth; Lorenzo - Verbruggen.

CAMILLA. *Cast not listed.*

Wednesday 29

DL

THE ADVENTURES OF FIVE HOURS. Advertised but probably deferred.

Friday 31

Queen's

DL

MACKBETH. *Cast not listed.*

MUSIC. As 23 Jan.

DANCING. As 16 Jan.

COMMENT. With all the Original Flyings and Machines.

February 1707

AURENG ZEBE; or, The Great Mogul. *Cast not listed.*

Saturday 1
Queen's

COMMENT. At the Desire of several Ladies of Quality.

CAMILLA. *Cast not listed.*

DL

COMMENT. Philip Perceval to Sir John Perceval, 1 Feb.: The opera of Camilla has been one of the chief diversions of the town this long time, and business is forgot. Next week we expect a new one, and soon after another. One goes by Mr Addison's name; I think they call it Fair Rosamond, the other is Mr Clayton's undertaking. Great things are expected of them both. (Egmont MS, II, 215.)

THE ADVENTURES OF FIVE HOURS. Henrique - Mills; Don Carlos - Bonman; Don Octavio - Booth; Don Antonio - Betterton; Porcia - Mrs Porter; Camilla - Mrs Barry.

Monday 3
Queen's

MARRIAGE A LA MODE; or, The Comical Lovers. Palamede - Wilks; Celadon - Cibber; Rhodophil - Booth; Melantha - Mrs Bracegirdle; Florimel - Mrs Oldfield; Doralice - Mrs Porter. With a new Prologue.

Tuesday 4
Queen's

COMMENT. [By Colley Cibber.] Never Acted before. By Subscription. The Boxes to be open'd to the Pit, and none to be admitted but by the Subscribers' Tickets.

[In the preface to *The Double Gallant* Cibber states that in *Marriage a la Mode* he joined "the Comical Episodes of the Maiden Queen, and Marriage alamode . . . the Alteration cost me but six days trouble; and not calling it a new Play, we found the Town very favourable to it."]

OROONOKO. *Cast not listed.*

DL

SINGING. In Italian and English by Mrs de l'Epine.

DANCING. As 19 Dec. 1706.

MARRIAGE A LA MODE. As 4 Feb. With a new Prologue.

Wednesday 5
Queen's

CAMILLA. *Cast not listed.*

Thursday 6
At Court

COMMENT. In honor of Her Majesty's birthday [Luttrell, VI, 136].

THE AMOROUS WIDOW; or, The Wanton Wife. *Cast not listed.*

Friday 7
Queen's

MARRIAGE A LA MODE. As 4 Feb.

Saturday 8
Queen's

COMMENT. At the Desire of several Ladies of Quality.

CAMILLA. *Cast not listed.*

DL

- Monday 10* Queen's THE RECRUITING OFFICER. As 28 Dec. 1706, but Kite - Pack; Appletree - Fairbank.
- Tuesday 11* Queen's THE CARELESS HUSBAND. As 7 Nov. 1706.
COMMENT. At the Desire of several Ladies of Quality.
- DL TIMON OF ATHENS. *Cast not listed.* Also CUPID AND BACCHUS. As 21 Jan., but Mrs Cross added.
DANCING. By du Ruel, Cherrier, and Mrs Evans.
- Wednesday 12* Queen's RULE A WIFE AND HAVE A WIFE. As 20 Nov. 1706, but Duke of Modena - Husbands; Don Juan - Booth; Altea - Mrs Bicknell.
- DL CAMILLA. *Cast not listed.*
COMMENT. At the Desire of several Ladies of Quality.
- Thursday 13* Queen's THE INDIAN EMPEROUR. *Cast not listed,* but see 25 Jan.
COMMENT. At the Desire of several Ladies of Quality.
- DL THE TEMPEST. As 1 Jan., but Trincalo omitted.
DANCING. By du Ruel, Cherrier, Debarques, Legard, and others.
COMMENT. With all the Original Flyings and Musick.
- Friday 14* Queen's THE ROYAL MERCHANT. Woolfort - Booth; Gerrard - Keen; Hubert - Mills; Flores - Wilks; Hemskirk - Husbands; Vandunck - Bullock; Higgen - Fairbank; Prig - Norris; Snap - Kent; Jaculine - Mrs Bicknell; Bertha - Mrs Bradshaw.
COMMENT. Written by Beaumont and Fletcher.
- Saturday 15* Queen's KING HENRY THE 8TH: With The Fall of Cardinal Wolsey. Henry VIII - Betterton; Norfolk - Mills; Buckingham - Booth; Wolsey - Verbruggen; Suffolk - Boman; Surveyor - Keen; Surrey - Cibber; Guildford - Pack; Cromwell - Husbands; Katherine - Mrs Barry; Anna Bullen - Mrs Bradshaw; Sands - Bullock.
COMMENT. At the Desire of several Ladies of Quality.
- DL CAMILLA. *Cast not listed.*
- Monday 17* Queen's THE NORTHERN LASS. As 13 Jan., but Mrs Trainwell - Mrs Powell.
COMMENT. At the Desire of several Ladies of Quality.
- Tuesday 18* Queen's THE HISTORY AND FALL OF CAIUS MARIUS. Marius Sr - Betterton; Marius Jr - Wilks; Granius - Booth; Metellus - Boman; Cinna - Keen; Sylla - Husband; Sulpitius - Johnson; Lavinia - Mrs Bracegirdle; Nurse - Bullock; Citizens - Cibber, Norris, Cross, Trout.
COMMENT. Benefit Wilks.
- DL ARSINOE, QUEEN OF CYPRUS. Hughes performing his own part [Ormond]; Dorisbee - Signora Maria Gallia.
DANCING.
- Wednesday 19* Queen's THE HISTORY AND FALL OF CAIUS MARIUS. As 18 Feb.
- Thursday 20* Queen's THE UNHAPPY FAVOURITE. As 3 Jan.
- DL THE RECRUITING OFFICER. As 7 Dec. 1706, but Plume - Powell.
SINGING. Italian Songs, Sonatas, and Dialogues by Leveridge and Mrs Lindsey.

DANCING.	The new dance performed at Court on Her Majesty's birthday by du Ruel and others. <i>Three French Peasants</i> by de Barques and others.	<i>Thursday 20</i> DL
COMMENT.	Benefit Estcourt. For the Entertainment of several Persons of Quality and Officers of the Army.	
THE SILENT WOMAN.	As 1 Jan., but Morose - Johnson.	<i>Friday 21</i>
COMMENT.	Written by the famous Ben Johnson. [In <i>Daily Courant</i> , 20 Feb., <i>The Tender Husband</i> had been announced for this day.]	Queen's
VENICE PRESERV'D; or, A Plot Discover'd.	Jaffier - Wilks.	<i>Saturday 22</i>
COMMENT.	At the Desire of several Persons of Quality.	Queen's
ARSINOE, QUEEN OF CYPRUS.	<i>Cast not listed</i> , but see 18 Feb.	DL
DANCING.	As 21 Dec. 1706.	
THE RECRUITING OFFICER.	<i>Cast not listed</i> , but see 10 Feb.	<i>Monday 24</i> Queen's
LOVE MAKES A MAN.	As 19 Dec. 1706. An Epilogue spoken by Penkethman riding on an Ass.	DL
SINGING.	By Leveridge, Lawrence, and others.	
MUSIC.	Instrumental by the best Masters.	
DANCING.	By du Ruel, Mrs Evans, and others, particularly a new dance, <i>Three Sailors and Their Wives</i> .	
THE TENDER HUSBAND.	As 7 Dec. 1706, but Mrs Clerimont, Aunt, and Fainlove omitted.	<i>Tuesday 25</i> Queen's
COMMENT.	Benefit Mrs Oldfield. Tickets for <i>The Comical Lovers</i> [advertised on 22 Feb. for this day] taken at this play.	
KING HENRY THE EIGHTH.	As 15 Feb.	<i>Thursday 27</i> Queen's
CAMILLA.	<i>Cast not listed</i> .	DL
DANCING.	At the Desire of several Persons of Quality.	

March 1707

THE ORPHAN; or, The Unhappy Marriage.	Acasto - Keen; Castalio - Wilks; Polydore - Booth; Chamont - Verbruggen; Chaplain - Cibber; Monimia - Mrs Oldfield.	<i>Saturday 1</i> Queen's
COMMENT.	At the Desire of several Persons of Quality.	
ARSINOE, QUEEN OF CYPRUS.	Leveridge performing his own part [Feraspe], but see 18 Feb.	DL
DANCING.		
THE INDIAN EMPEROR.	As 25 Jan., but Cortez - Wilks.	<i>Monday 3</i> Queen's
COMMENT.	At the Desire of several Persons of Quality.	
THE RECRUITING OFFICER.	As 20 Feb., but Plume omitted.	DL
SINGING.	By Leveridge and others.	
MUSIC.	Instrumental by the best Masters.	

- Monday 3* DANCING. By du Ruel, Cherrier, Miss Santlow, and others.
 DL COMMENT. Benefit Mrs Moore. [This performance may have been deferred; see 6 and 17 March.]
- Tuesday 4* ROSAMOND. *Cast not listed*, but edition of 1707 lists: King Henry – Hughs; Sir Trusty – Leveridge; Page – Holcomb; Messenger – Lawrence; Queen Elinor – Mrs Tofts; Rosamond – Mrs Gallia; Grideline – Mrs Lindsey.
 DL COMMENT. [Text by Joseph Addison. Music by Thomas Clayton.] A new Opera never yet perform'd. By Subscription. None to be admitted into the Boxes or Pit but by the Subscribers' Tickets. [Both *A Critical Discourse upon Operas* (1709) and Jacobs (I, 3) refer to the unsatisfactory nature of the music; as a result, according to Jacobs, "It had not the Success due to its Merit."]
- Wednesday 5* CONCERT.
 YB MUSIC. Vocal and instrumental, with singing in Italian and English for two voices.
 COMMENT. Benefit Festing. For the entertainment of the Ambassador of Morocco.
- Thursday 6* DON SEBASTIAN, KING OF PORTUGAL. Don Sebastian – Verbruggen; Dorax – Betterton; Almeyda – Mrs Barry.
 Queen's COMMENT. Benefit Mrs Barry.
- DL THE RECRUITING OFFICER. Kite – Penkethman, but see 3 March.
 SINGING AND DANCING.
 COMMENT. Mrs Moor's tickets for 3 March taken this day.
- Saturday 8* THE STRATAGEM. *Cast not listed*, but edition of 1707 lists: Aimwell – Mills; Archer – Wilks; Bellair – Bowman; Sullen – Verbruggen; Freeman – Keen; Foigard – Bowen; Gibbet – Cibber; Bonniface – Bullock; Scrub – Norris; Lady Bountiful – Mrs Powell; Dorinda – Mrs Bradshaw; Mrs Sullen – Mrs Oldfield; Gipsey – Mrs Mills; Cherry – Mrs Bicknell. Prologue spoken by Wilks.
 Queen's COMMENT. Written by the Author of the Recruiting Officer [George Farquhar]. Never Acted before.
- DL CAMILLA. Turnus – Valentini.
 DANCING. *Union Dance* by Debargues and Miss Santlow.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 10* THE CARELESS HUSBAND. *Cast not listed*, but see 7 Nov. 1706.
 Queen's COMMENT. Benefit Cibber.
- Tuesday 11* THE STRATAGEM. *Cast not listed*, but see 8 March.
 Queen's COMMENT. Written by the Author of the Recruiting Officer.
- DL SIR SOLOMON SINGLE. Sir Solomon – Estcourt; Peregrine – Powell; Ralph – Penkethman; Single – Bickerstaff; Betty – Miss Mountfort.
 SINGING. As 4 Feb.
 DANCING. By du Ruel, Cherrier, Debargues, Miss Santlow, and Mrs Evans.
 COMMENT. Benefit Miss Mountfort.
- Thursday 13* THE STRATAGEM. *Cast not listed*, but see 8 March.
 Queen's COMMENT. Benefit the Author. Written by the Author of the Recruiting Officer.
- DL CAMILLA. *Cast not listed*, but see 8 March.
 DANCING.
 COMMENT. Benefit Mrs Tofts.

THE STRATAGEM. <i>Cast not listed</i> , but see 8 March. COMMENT. As 11 March.	Saturday 15 Queen's
ROSAMOND. <i>Cast not listed</i> , but see 4 March. COMMENT. By subscription, as 4 March, but the Stage Boxes, Balconies, and Galleries are for the Benefit of the House.	DL
THE STRATAGEM. <i>Cast not listed</i> , but see 8 March. COMMENT. As 11 March.	Monday 17 Queen's
THE RECRUITING OFFICER. Kite - Estcourt, but see 6 March. An Epilogue spoken by Penkethman riding on an Ass. SINGING. By Leveridge, Hughes, and Mrs Lindsey. MUSIC. Instrumental by the best Masters. DANCING. As 23 Jan. COMMENT. Benefit Mrs Moore.	DL
THE SPANISH FRYAR. Fryar - Betterton, but see 29 Jan. COMMENT. Benefit Betterton. At the Desire of several Persons of Quality.	Tuesday 18 Queen's
CONCERT. MUSIC. Vocal and instrumental, composed by William Corbett, with several pieces for Flutes and Concerti Grossi, including a new Italian solo performed by Corbett, being his first public appearance. COMMENT. Benefit Corbett. At 7 P.M. Tickets 5s.	Wednesday 19 YB
THE STRATAGEM. <i>Cast not listed</i> , but see 8 March. COMMENT. Benefit the Author.	Thursday 20 Queen's
THE REHEARSAL. As 3 Dec. 1706. COMMENT. Benefit Mrs Lindsey. [In <i>Daily Courant</i> , 17 March, <i>The Committee</i> as a benefit for Miss Santlow had been announced for this day, but later deferred to Tuesday 25.]	DL
THE BRITISH ENCHANTERS. Also THE CUCKOLD IN CONCEIT. <i>Casts not listed</i> . A new Prologue and Epilogue. COMMENT. Afterpiece: [By John Vanbrugh.] Never Acted before. Mainpiece: With all the Original Scenes, Machines, and Decorations. To which will be added several new ones, particularly the intire front prospect of Blenheim Castle. And another Piece alluding to the late glorious Successes of her Majesty's Arms, &c.	Saturday 22 Queen's
ROSAMOND. <i>Cast not listed</i> , but see 4 March. COMMENT. By subscription, with the pit, front boxes, and two side boxes for the subscribers; the galleries for the house.	DL
OROONOKO. Oroonoko - Verbruggen; Imoinda - Mrs Oldfield. COMMENT. Benefit Verbruggen.	Monday 24 Queen's
THE BRITISH ENCHANTERS. <i>Cast not listed</i> . COMMENT. At the Desire of several Persons of Quality. [The scenes as 22 March.]	Tuesday 25 Queen's
THE COMMITTEE. Teague - Estcourt; Day - Penkethman; Ruth - Mrs Mountfort. SINGING. As 4 Feb. DANCING. By Cherrier and Miss Santlow, particularly a new <i>Dutch Skipper</i> .	DL

- Tuesday 25* **DL** COMMENT. Benefit Miss Santlow. The tickets given out for *She Would and She Would Not* taken on this day.
- Wednesday 26* **YB** **CONCERT.**
MUSIC. Vocal and instrumental, particularly several new pieces for trumpets and flutes composed by Corbet; a solo by Dean; a new cantata by one who never performed in public before; and variety of singing.
 COMMENT. Benefit Keen. By Subscription of several Persons of Quality.
 At 6 P.M. Tickets 5s.
- BH** **CONCERT.**
MUSIC. Vocal and instrumental by the best Masters.
 COMMENT. Boman's house is in Brookfields.
- Thursday 27* **Queen's** **THE CONSTANT COUPLE:** or, A Trip To The Jubilee. Sir Harry - Wilks; Colonel Standard - Mills; Vizard - Husband; Smugler - Johnson; Clincher Sr - Bowen; Clincher Jr - Bullock; Dicky - Norris; Lady Lurewell - Mrs Oldfield; Lady Darling - Mrs Powell; Angelica - Mrs Bradshaw.
 COMMENT. Benefit Mills.
- DL** **THE RECRUITING OFFICER.** As 17 March, but Rose - Miss Mountfort.
MUSIC. Flute music performed by the best Masters.
SINGING. By Leveridge, Hughes, Ramondon, and Mrs Lindsey.
DANCING. As 23 Jan.
- Saturday 29* **Queen's** **THE STRATAGEM.** *Cast not listed*, but see 8 March.
 COMMENT. As 11 March.
- DL** **CAMILLA.** *Cast not listed*, but see 8 March.
DANCING.
- Monday 31* **Queen's** **THE STRATAGEM.** *Cast not listed*, but see 8 March.
 COMMENT. For the Benefit of Will Bullock, as the Saying is. At the Desire of several Persons of Quality. Written by the Author of the Recruiting Officer.

April 1707

- Tuesday 1* **Queen's** **JULIUS CAESAR.** As 14 Jan., but Calphurnia - Mrs Bradshaw; Portia - Mrs Boman; Cibber added to Plebeians.
 COMMENT. Benefit Keene.
- DL** **THOMYRIS.** *Cast not listed*, but edition of 1707 lists: Thomyris - Signora Margarita; Orontes - Hughes or Valentino; Cleora - Mrs Tofts; Tigranes - Lawrence; Baldo - Leveridge; Media - Mrs Lindsay.
 COMMENT. [Text by P. A. Motteux. Music adapted by Pepusch.] A new Opera. By Subscription. The Front Boxes and Side Boxes to be laid open into the Pit; where none are to be admitted but by the Subscribers' Tickets. And the Stage Boxes, Balconies, and Galleries are for the Benefit of the House.
- Wednesday 2* **HIC** **CONCERT.**
MUSIC. By direction of Sig. Francisco Conti, the Consort of Musick compos'd by him for her Majesty, and which he had the Honour to perform at Court upon

the Union-day. La Signiora Margaretta, the Baroness, and Il Signior Valentino are to Sing therein, and there is to be several Instruments, and the said Signior Conti is to play upon his Great Theorbo, and La Mandelitta, an Instrument hitherto unknown.

COMMENT. At Hickford's Dancing Room in James's-street in the Hay-Market, over against the Tennis Court. At 7 P.M. Tickets 2*s*.

CONCERT.

Wednesday 2
HIC

MUSIC. Vocal and Instrumental, by the greatest Masters.

COMMENT. Benefit Mrs Hall, Daughter to William Hall, who formerly had the Consort of Musick at his House in Norfolk-street. At 7 P.M. Tickets 5*s*.

THEODOSIUS; or, The Force of Love. *Cast not listed.*

Thursday 3
Queen's

COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.

TUNBRIDGE WALKS; or, The Yeoman of Kent. Yeoman – Estcourt; Squib – Pinkethman. With a new Epilogue to the Town, spoken by Leigh. Also A VISITING SCENE OF 4 ALDERMEN'S LADIES. By 4 Men Comedians. SINGING. *The Mad Dialogue* and other songs by Leveridge and Mrs Lindsey. DANCING. By du Ruel, Cherrier, du Bargues, and Miss Santlow, particularly the *Union Dance*, as 'twas perform'd before her Majesty at St. James's by Mrs Santlow and du Bargues.

DL

COMMENT. Benefit Bickerstaff and Leigh. At the Desire of several Persons of Quality.

CONCERT.

Friday 4
YB

MUSIC. Vocal and Instrumental, with several new Songs and Sonatas never yet perform'd, Compos'd by Signior Joseph Saggioni and the best Masters, the Vocal part both in English and Italian will be perform'd by Signiora Maria Margaretta Gallia.

COMMENT. Benefit Signiora Margaretta Gallia. At 7 P.M. Tickets 5*s*.

THE STRATAGEM. *Cast not listed*, but see 8 March.

Saturday 5
Queen's

COMMENT. At the Desire of several Ladies of Quality. Written by the Author of the Recruiting Officer.

THOMYRIS, QUEEN OF SCYTHIA. *Cast not listed*, but see 1 April.

DL

COMMENT. By Subscription, as 1 April.

Monday 7-Saturday 12
PASSION WEEK

THE BRITISH ENCHANTERS. *Cast not listed*. Also **THE STAGE COACH.** *Cast not listed.*

Monday 14
Queen's

COMMENT. Scenes, machines, and decorations as 22 March.

LOVE FOR MONEY; or, The Boarding School. Lady Addleplot – Estcourt; Jiltall – Miss Cross.

DL

SINGING. As 17 March.

DANCING. As 3 March.

COMMENT. Benefit Baggs and Hall.

THE STRATAGEM. *Cast not listed*, but see 8 March.

Tuesday 15
Queen's

COMMENT. As 11 March.

- Tuesday 15* **THOMYRIS.** *Cast not listed, but see 1 April.*
 DL COMMENT. By Subscription.
- Wednesday 16* **MACBETH.** *Cast not listed.*
 DL COMMENT. Benefit Lovelace and King. Written by the famous Mr Shakespeare.
 With the Original Scenes, Machines, and other Decorations, and the Witches' Musick, both Vocal and Instrumental.
- Thursday 17* **THE RECRUITING OFFICER.** As 10 Feb.
 Queen's
 DL **THE RECRUITING OFFICER.** Kite - Estcourt, but see 27 March.
 MUSIC. *Britons Strike Home* and a Piece of Instrumental Musick on the Stage, to be perform'd by the best Masters.
 DANCING. As 3 April, being desir'd by several Persons of Quality.
 COMMENT. At the Desire of several Persons of Quality lately arriv'd. Written by the Author of the Beaux Stratagem.
- Friday 18* **PHAEDRA AND HIPPOLITUS.** Advertised but deferred.
 Queen's
 YB
 CONCERT.
 MUSIC. Vocal and Instrumental, by the best Masters, viz. A full Piece of the famous Signior Pepusch, by Mr Banister, Mr Dean, Mr Lamour, &c. A set of Airs for the Arch-Lute and Violin, by the Two Mr Deans, compos'd on purpose by Mr Dean, Jun. A Sonata for the Arch-Lute and Flute Alleman, by Mr Dean, Jun, and Mr Latour. Singing to the Arch-Lute by Mr Hughes. A Solo of the famous Archangelo Corelli, by Mr Dean, Sen. A Cantata to the Arch-Lute, by Mr Newbury. Singing to the Arch-Lute, by a Gentleman come on purpose from Worcester.
 COMMENT. Benefit Tho. Dean, Jr. At the Desire of several Ladies of Quality.
 At 7 P.M.
- Saturday 19* **THE CONSTANT COUPLE.** As 27 March.
 Queen's
 DL COMMENT. At the Desire of several Persons of Quality.
- THEATRE
 DL **THOMYRIS, QUEEN OF SCYTHIA.** *Cast not listed, but see 1 April.*
 DANCING.
 COMMENT. By Subscription, as 1 April.
- Monday 21* **PHAEDRA AND HIPPOLITUS.** *Cast not listed, but edition of 1709 lists: Theseus - Betterton; Hippolitus - Booth; Lycon - Keen; Cratander - Corey; Phaedra - Mrs Barry; Ismena - Mrs Oldfield.* Prologue spoken by Wilks. Epilogue spoken by Mrs Oldfield.
 COMMENT. [By Edmund Smith.] Never Acted before.
- Tuesday 22* **PHAEDRA AND HIPPOLITUS.** *Cast not listed, but see 1 April.*
 Queen's
 DL
 VENICE PRESERV'D. *Cast not listed.*
 SINGING. As 27 March.
 DANCING. As 3 April.
 COMMENT. Benefit Williams and Willer [Weller?]. Tickets delivered for Saturday 23 taken this night.
- Thursday 24* **CAMILLA.** *Cast not listed, but see 8 March.*
 DL COMMENT. At the Desire of several Persons of Quality.
- Friday 25* **PHAEDRA AND HIPPOLITUS.** *Cast not listed, but see 21 April.*
 Queen's
 COMMENT. Benefit the Author.

PHAEDRA AND HIPPOLITUS.	<i>Cast not listed</i> , but see 21 April.	Saturday 26
TUNBRIDGE WALKS.	As 3 April.	Queen's DL
	SINGING. As 9 Jan.	
	DANCING. As 3 March.	
	COMMENT. [In <i>Daily Courant</i> , 25 April, <i>Thomyris</i> had been announced for this day.]	
HAMLET, PRINCE OF DENMARK.	Hamlet – Wilks; Ophelia – Mrs Bradshaw, but see 11 Jan.	Monday 28
	COMMENT. Benefit Mrs Bradshaw.	Queen's
THE STRATAGEM.	<i>Cast not listed</i> , but see 8 March.	Tuesday 29
	COMMENT. Benefit the Author. At the Desire of several Persons of Quality.	Queen's
SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter.	<i>Cast not listed</i> .	DL
	COMMENT. Benefit Miss Cross.	
THE PILGRIM.	Alphonso – Johnson; Pedro – Wilks; Roderigo – Mills; Lopez – Bullock; Mad Scholar – Keene; Mad Englishman – Cibber; Mad Taylor – Bowen; Mad Priest – Pack; Mad Welshman – Norris; Alinda – Mrs Oldfield; Juletta – Mrs Bicknel.	Wednesday 30
	COMMENT. Benefit Mrs Bicknell. At the Desire of several Persons of Quality.	Queen's

May 1707

LIBERTY ASSERTED.	Beaufort – Mills; Miramont – Betterton; Ulamar – Booth; Frontenac – Keene; Sakia – Mrs Barry; Irene – Mrs Porter; Okima – Mrs Bradshaw.	Friday 2
	COMMENT. Benefit Mrs Porter. Tickets given out for Saturday 3 taken this night.	Queen's
THOMYRIS, QUEEN OF SCYTHIA.	<i>Cast not listed</i> , but see 1 April.	Saturday 3
	COMMENT. By Subscription, as 1 April.	DL
THOMYRIS, QUEEN OF SCYTHIA.	<i>Cast not listed</i> , but see 1 April.	Tuesday 6
	COMMENT. By Subscription, as 1 April.	DL
VENICE PRESERV'D.	Jaffeir – Wilks; Pierre – Verbruggen; Bodamar – Booth; Renault – Cibber; Priuli – Boman; Antonio – Pack; Belvidera – Mrs Barry.	Friday 9
	COMMENT. Benefit Knapp, Mynns, and Newman. At the Desire of several Ladies of Quality. [Tickets given out for <i>Othello</i> taken at this play.]	Queen's
THOMYRIS, QUEEN OF SCYTHIA.	Advertised but postponed by the illness of Signora Margarita.	Tuesday 13
	COMMENT. [In <i>Daily Courant</i> , 7 May, <i>Thomyris</i> had been advertised by subscription for Saturday 10 and Thursday 15 at two guineas for three tickets on each day, the number not to exceed 420 in the front boxes, side boxes, and pit, all to be laid together.]	DL
ENTERTAINMENTS.	Eight Dancing Dogs from Holland.	MF
	COMMENT. At Penkethman's Booth, to Entertain the Quality, Gentry, and others. This Extraordinary Charge he's at (in procuring the Dogs) is purely to divert the Town. They are the Wonders of the World. The last Show beginning	

- Tuesday 13* between 8 and 9 a Clock for the Entertainment of the Quality, as the Park
MF breaks up.
- Tbursday 15* **CAMILLA.** *Cast not listed*, but see 8 March.
DL COMMENT. At the Desire of several Persons of Quality.
- Tuesday 20* **THE PILGRIM.** Advertised but apparently deferred to Friday 23.
Queen's
DL **THOMYRIS, QUEEN OF SCYTHIA.** *Cast not listed*, but see 1 April.
DANCING.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 21* **AMPHITRYON;** or, The Two Sosias. *Cast not listed*.
Queen's COMMENT. Benefit Champelon. Written by Mr John Dryden.
- Friday 23* **THE PILGRIM.** *Cast not listed*, but see 30 April.
Queen's COMMENT. Benefit Mrs Lee. At the Desire of several Ladies of Quality.
- YB **CONCERT.**
MUSIC. Vocal and instrumental by the best Masters, including variety of sonatas performed by Bannister, Paisible, Lully, Duper; singing by Leveridge and Mrs Lindsey; a sonata on the Flute D'Almain by Pietro; Corelli's *Sixth Double Note Solo* performed by Viner.
COMMENT. Benefit Viner. At 8 P.M. Tickets 5s.
- Saturday 24* **CAMILLA.** *Cast not listed*, but see 8 March.
DL DANCING. By du Ruel, Cherrier, du Bargues, and Miss Santlow.
COMMENT. For the Entertainment of their Excellencies, the Venetian Ambassadors Extraordinary.
- Monday 26* **WIT WITHOUT MONEY.** Valentine – Wilks; Francisco – Mills; Lovegood – Keene; Lance – Bullock; Shorthose – Norris; Lady Heartwell – Mrs Oldfield; Isabella – Mrs Porter. Also **THE STAGE COACH.** Nicodemus Somebody – Pack.
Queen's COMMENT. Benefit Pack. Mainpiece: Written by Beaumont and Fletcher.
- Wednesday 28* **THE MOURNING BRIDE.** *Cast not listed*.
Queen's COMMENT. Benefit Underhill. At the Desire of several Ladies of Quality.
- Tbursday 29* **THE RECRUITING OFFICER.** As 17 April.
DL SINGING AND DANCING.
- Friday 30* **THE PILGRIM.** *Cast not listed*, but see 30 April.
Queen's COMMENT. At the Desire of several Ladies of Quality.

June 1707

- Monday 2* **AMPHITRYON.** Jupiter – Wilks; Amphitryon – Mills; Mercury – Fairbank; Socia – Pack; Gripus – Norris; Phoebus – Boman; Alcmena – Mrs Barry.
- DL **THE COMMITTEE.** As 25 March.
DANCING. By Cherrier and Miss Santlow.

THE SQUIRE OF ALSATIA. <i>Cast not listed.</i> COMICAL DANCING.	Wednesday 4 DL
THE STRATAGEM. <i>Cast not listed</i> , but see 8 March. COMMENT. Benefit Norris. At the Desire of several Persons of Quality. Written by the Author of the Recruiting Officer.	Thursday 5 Queen's
THE FORTUNE HUNTERS; or, Two Fools Well Met. Sir Wm. Wealthy – Bullock; Elder Wealthy – Mills; Young Wealthy – Wilks; Sham Town – Pack; Littlegood – Bowman; Spruce – Norris; Maria – Mrs Oldfield; Sophia – Mrs Bradshaw; Widow Sly – Mrs Lee; Mrs Spruce – Mrs Bicknel. COMMENT. For the Entertainment of his Excellency the Muscovite Ambassador. Being the last time of the Company's Acting this Season.	Tuesday 10 Queen's
THE LONDON CUCKOLDS. As 27 Dec. 1706, but Loveday – Keene; Dashwell – Norris. COMMENT. [This performance probably marked the opening of the summer season at the Queen's.]	Friday 13 Queen's
HAMLET, PRINCE OF DENMARK. As 28 April, but King – Keen; Horatio – Verbruggen; Laertes – Booth; Ghost – Mills; Ostrick – Norris; Polonius – Cross; Gravemaker – Johnson. COMMENT. At the Desire of several Ladies of Quality.	Wednesday 18 Queen's
THE FOND HUSBAND; or, The Plotting Sisters. Rashly – Mills; Ranger – Verbruggen; Fond Husband – Bullock; Fumble – Johnson; Sir Roger – Fairbank; Sneak – Norris; Emilia – Mrs Bradshaw; Maria – Mrs Porter; Cordelia – Mrs Mills; Betty – Mrs Willis.	Friday 20 Queen's
THE FATAL MARRIAGE. Isabella – Mrs Barry; Count Baldwin – Keene; Biron – Booth; Carlos – Cory; Villeroy – Mills; Frederick – Verbruggen; Fernando – Norris; Jacqueline – Fairbank; Sampson – Bullock; Julia – Mrs Mills; Victoria – Mrs Porter; Nurse – Mrs Lee. COMMENT. Benefit Smith. At the Desire of several Persons of Quality.	Wednesday 25 Queen's
TIMON OF ATHENS. Timon – Mills; Alcibiades – Booth; Apemantus – Verbruggen; Demetrius – Cory; Poet – Norris; Phaeax – Bullock; Aelius – Johnson; Evandra – Mrs Porter; Melissa – Mrs Bradshaw; Cloe – Mrs Mills. COMMENT. Benefit Cory and Mrs Willis.	Friday 27 Queen's

July 1707

THE LANCASHIRE WITCHES: And Teague O Dively, The Irish Priest. Teague – Bullock; Sir Timothy – Norris; Tom – Johnson; Young Hartfort – Pack; Clod – Fairbank; Thomas – Cross. COMMENT. With all the Risings, Sinkings, and Flyings of the Witches, as they were Originally perform'd.	Tuesday 1 Queen's
THE LANCASHIRE WITCHES. As 1 July. COMMENT. As 1 July. For the Entertainment of his Excellency Hamet Ben Hamet Cardenas, Ambassador from the Emperor of Morocco.	Thursday 3 Queen's

- Friday 4* THE TAMING OF A SHREW; or, Sawny the Scot. Sawny - Bullock; Beaufoy - Keen; Petruchio - Mills; Winlove - Booth; Geraldo - Husbands; Woodall - Johnson; Jamy - Norris; Snatchpenny - Pack; Tranio - Fairbank; Margaret - Mrs Bradshaw; Biancha - Mrs Mills.
- Tuesday 8* THE FEIGNED INNOCENCE; or, Sir Martin Mar All. *Cast not listed.*
Queen's COMMENT. Benefit Johnson. [Advertised in *Daily Courant*, 4 July, not later, it was apparently performed; see 26 July.]
- Thursday 10* THE CITY HEIRESS; or, Sir Timothy Treatall. Sir Timothy - Cross; Sir Anthony - Bullock; Sir Charles - Husbands; Tom - Mills; Foppington - Pack; Dresswell - Corey; Lady Galliard - Mrs Bradshaw; Mrs Charlott - Mrs Bicknel; Mrs Clacket - Mrs Powell.
Queen's COMMENT. Benefit Husbands and Pack.
- Tuesday 15* THE LANCASHIRE WITCHES. As 1 July.
Queen's COMMENT. As 1 July.
- Wednesday 16* TIMON OF ATHENS; or, The Man-Hater. As 27 June.
Queen's
- Friday 18* THE LONDON CUCKOLDS. As 13 June, but Dashwell - Bowen; Engine - Mrs Powell.
Queen's
- Tuesday 22* THE UNFORTUNATE DUTCHESS; or, The Unnatural Brothers. Parts by Verbruggen, Mills, Booth, Keene, Corey, Johnson, Bullock, Bowen, Pack, Fairbank, Cross, Mrs Porter, Mrs Bradshaw, Mrs Powell.
Queen's COMMENT. Revised with Alterations.
- DS CONCERT.
MUSIC. Vocal and Instrumental.
COMMENT. At 7 P.M. Tickets 2s. 6d. At Queen Street and Frith Street.
- Friday 25* THE LANCASHIRE WITCHES. As 1 July.
Queen's COMMENT. As 1 July. An Accident prevented the Acting the Fond Husband, but this Play will certainly be perform'd.
- Saturday 26* SIR MARTIN MARALL; or, The Feign'd Innocence. Dartmouth - Cory; Moody - Johnson; Sir Martin - Bullock; Warner - Booth; Sir John - Mills; Carrier - Cross; Lady Dupe - Mrs Powell; Mrs Christian - Mrs Baker; Mrs Millisent - Mrs Porter; Rose - Mrs Bradshaw.
Queen's COMMENT. For the Relief of an Ancient Gentleman, who has been long under Confinement for Debt. Written by the late Mr Dryden.
- Tuesday 29* THE UNFORTUNATE DUTCHESS OF MALFEY. As 22 July.
Queen's COMMENT. At the Desire of several Persons of Quality. Revis'd with Alterations.
- Wednesday 30* THE OLD TROOP; or, Monsieur Raggou. Captain - Keene; Lieutenant - Verbruggen; Cornet - Booth; Raggou - Bowen; Lancashire Trooper - Johnson; Ferret Farm - Bullock; Flea Flint - Fairbank; Constable - Cross; Neighbors - Norris, Pack; Biddy - Mrs Porter.
Queen's
- Thursday 31* THE LONDON CUCKOLDS. As 18 July.
Queen's

August 1707

SOPHONISBA; or, Hannibal's Overthrow. Hannibal - Verbruggen; Scipio - Husband; Massanissa - Booth; Mahernal - Keene; Bomilcar - Fairbank; Sophonisba - Mrs Porter; Rosalinda - Mrs Bradshaw. *Friday 1*
Queen's

CONCERT.

MUSIC. Vocal and instrumental, with several diverting Dialogues and Comical Dancing by de la Hay and Newhouse, and Sword Dancing by the Original Mistress in that Art.

COMMENT. At Mr Duffield's old Wells in Hampstead.

THE TAMING OF A SHREW. As 4 July. *Tuesday 5*
Queen's

THE LANCASHIRE WITCHES. As 1 July. *Thursday 7*
Queen's

COMMENT. As 1 July.

THE UNFORTUNATE DUTCHESS OF MALFET. As 22 July, but Mrs Bradshaw omitted. *Friday 8*
Queen's

COMMENT. As 22 July.

BARTHOLOMEW FAIR. Cokes - Bullock; Overdo - Keene; Quarlous - Mills; Winwife - Husband; Edgworth - Booth; Waspe - Johnson; Littlewit - Norris; Busy - Pack; Ursula - Cross; Nightingale - Fairbank; Mrs Welborn - Mrs Porter; Mrs Purecraft - Mrs Powell. *Tuesday 12*
Queen's

BARTHOLOMEW FAIR. As 12 Aug. *Thursday 14*
Queen's

CAESAR BORGIA, SON OF POPE ALEXANDER THE SIXTH. Borgia - Verbruggen; Palante - Booth; Ascanio - Bowen; Bellamira - Mrs Porter. *Tuesday 19*
Queen's

THE LANCASHIRE WITCHES. As 1 July. *Thursday 21*
Queen's

COMMENT. As 1 July.

BARTHOLOMEW FAIR. As 12 Aug. *Friday 22*
Queen's

COMMENT. Being the last time of Acting till after the Fair.

PENKETHMAN'S DANCING DOGS. *Saturday 30*
BF

COMMENT. [See *The Fair in an Uproar, or a Prologue to the Dancing-Dogs. With their Figures exactly engrav'd on Copper Plates, as they perform in Penkeman's Opera in Bartholomew Fair*, published on Saturday 30, according to *The Post Boy*, 28-30 Aug.]



S E A S O N O F

1707-1708

AFTER several years of competition between Drury Lane and the Queen's, during which there had been occasional shifts of actors from one company to another and offerings of Italian opera in first one house, then the other, the London companies on 13 January 1708 effected a union which, for a short time, drastically altered their offerings. Under the new agreement the theatre in Drury Lane, acoustically more satisfactory for drama, secured the sole right to act plays; the Queen's, more suitable for opera than intimate drama, held a monopoly of Italian opera. Vanbrugh, writing on 24 February 1708, stated that this arrangement was all "to the generall likeing of the whole Towne," with operas given twice weekly and plays nightly, neither house, then, "disturbing one an Other."¹

During this season the principal source of information concerning theatrical offerings continued to be the *Daily Courant*, which exclusively printed the advertisements. For operas the box office receipts from 13 January 1708 to 8 March 1708 have been preserved in British Museum Additional Manuscripts 38,607.

The known rosters of the companies during the season are as follows.
QUEEN'S (before 10 January 1708). *Actors*: Betterton, Booth, Bowen, Bullock, Young Bullock, Cibber, Corey, Cross, Fairbank, Husband, Johnson, Keene, Mills, Norris, Pack, Wilks. *Actresses*: Mrs Barry, Mrs Bicknell, Mrs Bradshaw, Mrs Brown, Mrs Cross, Mrs Oldfield, Mrs Powell, Mrs Rogers, Mrs Saunders.

QUEEN'S (after 10 January 1708). *Singers*: Cassani, Leveridge, Valentini; Baroness, Signora de l'Epine, Mrs Lindsey, Signora Maria Gallia

¹ *Works*, IV, 16.

Saggioni, Mrs Tofts. *Dancers*: Cherrier, de Barques; Miss Cherrier, Mrs de Barques, Mrs Evans, Mrs Santlow.

DRURY LANE (before 10 January 1708). *Actors*: Bickerstaff, Birkhead, Carnaby, Cole, Estcourt, Furrs, Griffin, Leigh, Penkethman, Powell, Smith, Weller. *Actresses*: Mrs Babb, Mrs Cox, Mrs Kent, Mrs Knight, Mrs Lucas, Mrs Moore, Mrs Temple. *Singers*: Hughes, Laurence, Leveridge, Ramondon, Renton, Turner, Valentini; Baroness, Signora de l'Epine, Mrs Lindsey, Mrs Tofts. *Dancers*: Cherrier, de Barques, Legard; Mrs Evans, Miss Norris, Mrs Santlow.

DRURY LANE (after 10 January 1708). *Actors*: Betterton, Bickerstaff, Birkhead, Booth, Bowen, Bullock Sr, Bullock Jr, Bright, Cibber, Cross, Dogget, Estcourt, Fairbank, Husband, Johnson, Keen, Leigh, Mills, Norris, Pack, Penkethman, Powell, Smith, Thurmond, Wilks. *Actresses*: Mrs Barry, Mrs Bicknell, Mrs Bradshaw, Mrs Cox, Mrs Finch, Mrs Kent, Mrs Knight, Mrs Mills, Mrs Mountfort, Mrs Norris, Miss Norris, Mrs Oldfield, Mrs Porter, Miss Porter, Mrs Powell, Mrs Rogers, Mrs Saunders, Mrs Willis. *Boxkeepers*: King, Lovelace. *Prompter*: Newman.

October 1707

Saturday 11 Queen's	THE FORTUNE HUNTERS; or, Two Fools Well Met. <i>Cast not listed.</i>
Monday 13 Queen's	THE RECRUITING OFFICER. <i>Cast not listed.</i>
Tuesday 14 Queen's	THE STRATAGEM. <i>Cast not listed.</i>
Wednesday 15 Queen's	THE TAMING OF A SHREW; or, Sawny the Scot. <i>Cast not listed.</i> COMMENT. At the Desire of several Persons of Quality.
Thursday 16 Queen's	THE SPANISH FRYAR; or, The Double Discovery. Queen – Mrs Barry.
Saturday 18 Queen's	LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir William – Johnson; Loveless – Wilks; Sir Novelty – Cibber; Elder Worthy – Booth; Young Worthy – Mills; Snap – Norris; Sly – Bullock; Narcissa – Mrs Oldfield; Hillaria – Mrs Bradshaw; Flareit – Mrs Saunders; Amanda – Mrs Rogers, being the first time of her appearance on that stage. COMMENT. At the Desire of several Persons of Quality.
DL	THE RECRUITING OFFICER. Kite – Estcourt; Plume – Bickerstaffe; Worthy – Burkett; Brazen – Waller; Ballance – Griffin; Bullock and Pearmain – Lee; Apple-tree – Carnaby; Silvia – Mrs Moore; Melinda – Mrs Knight; Lucy – Mrs Cox; Rose – Mrs Babb. <i>DANCING.</i>

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Wilks; Col. Standard - Mills; Smugler - Johnson; Vizard - Husband; Clincher Sr - Bowen; Clincher Jr - Bullock; Dicky - Norris; Lady Lurewell - Mrs Oldfield; Lady Darling - Mrs Powell; Angelica - Mrs Bradshaw.	<i>Monday 20</i> Queen's
THE COMMITTEE; or, The Faithful Irishman. Careless - Wilks; Blunt - Mills; Story - Keene; Day - Fairbank; Obadiah - Norris; Ruth - Mrs Barry; Arbella - Mrs Rogers; Mrs Day - Mrs Powell.	<i>Tuesday 21</i> Queen's
THE COMMITTEE. Teague - Estcourt; Ruth - Mrs Mountfort. The last new Prologue to the Town will, at the desire of some Persons of Quality, be spoken again by Mrs Babb. <i>SINGING.</i> By Laurence. <i>DANCING.</i> The last new Dances by Legard and his Scholar that were performed in <i>The Recruiting Officer</i> .	DL
BARTHOLOMEW FAIR. Overdo - Keene; Quarlous - Mills; Winwife - Husband; Edgeworth - Booth; Littlewit - Norris; Cokes - Bullock; Wasp - Johnson; Busy - Cibber; Ursula - Mrs Cross [error for Cross?]; Nightingale - Fairbank; Mrs Purecraft - Mrs Powell; Mrs Wellborn - Mrs Bradshaw; Mrs Littlewit - Mrs Saunders.	<i>Wednesday 22</i> Queen's
SIR COURTLY NICE; or, It Cannot Be. Belguard - Mills; Sir Courtly - Cibber; Farewell - Booth; Surly - Keene; Crack - Bowen; Hothead - Bullock; Testimony - Johnson; Violante - Mrs Bradshaw; Leonora - Mrs Oldfield; Aunt - Mrs Powell.	<i>Thursday 23</i> Queen's
TUNBRIDGE WALKS; or, The Yeoman of Kent. Yeoman - Estcourt; Raymond - Bickerstaff; Squib - Pinkethman; Loveworth - Waller; Maiden - Carnaby; Hilaria - Mrs Knight; Belinda - a Gentlewoman, who never appeared on this stage; Mrs Goodfellow - Mrs Kent; Jenny - Mrs Cox; Lucy - Mrs Lucas. <i>SINGING AND DANCING.</i>	DL
THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex - Wilks; Southampton - Mills; Burleigh - Keene; Sir Walter - Husband; Queen Elizabeth - Mrs Barry; Rutland - Mrs Rogers; Nottingham - Mrs Bradshaw. <i>COMMENT.</i> At the Desire of several Persons of Quality.	<i>Saturday 25</i> Queen's
LOVE MAKES A MAN; or, The Fop's Fortune. Cholerick - Pinkethman; Antonio - Leigh; Charino - Carnaby; Carlos - Waller; Clodio - Bickerstaff; Governor - Griffin; Duart - Smith; Manuel - Burkett; Sancho - Cole; Elvira - Mrs Knight; Angelina - Mrs Temple; Louisa - Mrs Moore; Honoria - Mrs Cox. <i>SINGING AND DANCING.</i>	DL
THE PILGRIM. Alphonso - Johnson; Pedro - Wilks; Roderigo - Mills; Lopez - Bullock; Mad Scholar - Keene; Mad Taylor - Bowen; Mad Priest - Pack; Mad Englishman - Cibber; Mad Welshman - Norris; Alinda - Mrs Oldfield; Juletta - Mrs Bicknel.	<i>Monday 27</i> Queen's
THE SILENT WOMAN. Morose - Johnson; Dauphine - Booth; Clermont - Mills; Truewit - Wilks; Sir John - Cibber; Sir Amorous - Bullock; Otter - Fairbank; Cutbeard - Norris; Silent Woman - Mrs Oldfield. <i>COMMENT.</i> Written by the Famous Ben. Johnson.	<i>Tuesday 28</i> Queen's
SIR SOLOMON SINGLE; or, The Cautious Coxcomb. Sir Solomon - Estcourt; Ralph - Penkethman; Betty - Mrs Montfort. <i>SINGING.</i> By Leveridge and others. <i>DANCING.</i>	DL

- | | |
|-------------------------|---|
| Wednesday 29
Queen's | THE LANCASHIRE WITCHES AND TEAGUE O DIVELLY. Teague - Bullock; Sir Timothy - Norris; Sir Jeffery - Bowen; Tom - Johnson; Young Hartfort - Pack; Clod - Fairbank; Thomas O Georges - Cross.
COMMENT. With all the Bisings, Sinkings, and Flyings as they were originally perform'd. |
| DL | TIMON OF ATHENS; or, The Man-Hater. Poet - a Comedian newly arriv'd, being his first Essay upon that Stage; Apemantus - Griffin.
SINGING. By Leveridge and Laurence, particularly some chosen Songs of the Opera. |
| Thursday 30
Queen's | WIT WITHOUT MONEY. <i>Cast not listed.</i>
COMMENT. Written by Beaumont and Fletcher. |
| Friday 31
Queen's | THE FORTUNE HUNTERS. Sir William - Bullock; Elder Wealthy - Mills; Young Wealthy - Wilks; Shamtown - Pack; Littlegad - Fairbank; Spruce - Norris; Maria - Mrs Oldfield; Sophia - Mrs Bradshaw; Widow Sly - Mrs Powel; Mrs Spruce - Mrs Bicknel. |
| DL | THE REFORM'D WIFE; or, The Sickly Lady. <i>Cast not listed.</i>
DANCING. A Mimick Entertainment in Imitation of Mademoiselle and her Dancing Dogs, viz. Miss, Serviteur, Beau, Peasant, Scaramouch, Harlequin. To be perform'd by Masters. |

November 1707

- | | |
|-----------------------|---|
| Saturday 1
Queen's | THE DOUBLE GALLANT; or, The Sick Lady's Cure. <i>Cast not listed</i> , but edition of 1707 lists: Sir Solomon – Johnson; Clerimont – Booth; Careless – Wilks; Atall – Cibber; Captain Strut – Bowen; Sir Squabble Splithair – Norris; Saunter – Pack; Old Wilful – Bullock; Sir Harry Atall – Cross; Supple – Fairbank; Lady Dainty – Mrs Oldfield; Lady Sadlife – Mrs Cross; Clarinda – Mrs Rogers; Sylvia – Mrs Bradshaw; Wishwell – Mrs Saunders; Situp – Mrs Brown. Prologue. Epilogue.
COMMENT. [By Colley Cibber.] Never Acted before. |
| DL | THE RECRUITING OFFICER. As 18 Oct. The last new Prologue to the Town spoken by Mrs Babb.
<i>DANCING</i> . As 31 Oct. |
| Monday 3
Queen's | THE DOUBLE GALLANT. <i>Cast not listed</i> , but see 1 Nov. |
| DL | THE REFORM'D WIFE. <i>Cast not listed</i> .
<i>DANCING</i> . As 31 Oct.; also by Legard and his Scholar.
<i>SINGING</i> . |
| Tuesday 4
Queen's | THE DOUBLE GALLANT. <i>Cast not listed</i> , but see 1 Nov. |
| DL | THE EMPEROR OF THE MOON. Scaramouch – Estcourt; Harlequin – Pinkethman. An Epilogue on an Ass spoken by Pinkethman.
<i>SINGING</i> . As usual, and other Songs.
<i>DANCING</i> . Dances belonging to the Play; other dances by Leguard and Miss Norris, his Scholar.
COMMENT. At the Desire of several Persons of Quality. |

THE MAID'S TRAGEDY. Amintor - Wilks; King - Mills; Diphilus - Keene; Calianax - Norris; Evadne - Mrs Barry; Aspatia - Mrs Rogers; Melantius - Betterton. *Tursday 6 Queen's*

COMMENT. At the Desire of several Persons of Quality.

THE SQUIRE OF ALSATIA. Sir William - Pinkethman; Squire - a Gentleman who has not Acted on this Stage since the going off of the Actors to the Hay Market. *DL*

SINGING.

DANCING. By Legard and Miss Norris.

LOVE'S LAST SHIFT. As 18 Oct. *Friday 7 Queen's*

THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma - Betterton; Odmar - Keene; Guyomar - Booth; Orbellan - Husband; Cortez - Wilks; Cydaria - Mrs Bradshaw; Almeria - Mrs Barry; Alibech - Mrs Rogers. *Saturday 8 Queen's*

COMMENT. At the Desire of several Ladies of Quality.

THE SPANISH FRYAR. Fryar - Estcourt; Gomez - a Gentleman that has play'd but once on this Stage. *DL*

SINGING. By a Gentlewoman that never yet appear'd on the Stage.

DANCING.

THE STRATAGEM. Aimwell - Mills; Archer - Wilks; Sullen - Keene; Freeman - Husbands; Gibbet - Cibber; Bonniface - Bullock; Scrub - Norris; Irish Priest - Bowen; Mrs Sullen - Mrs Oldfield; Dorinda - Mrs Bradshaw; Cherry - Mrs Bicknell; Lady Bountiful - Mrs Powell. *Monday 10 Queen's*

THE TENDER HUSBAND; or, The Accomplish'd Fools. Sir Harry - Bullock; Humphry - Cibber; Tipkin - Norris; Clerimont Sr - Mills; Captain Clerimont - Wilks; Pounce - Pack; Mrs Clerimont - Mrs Cross; Aunt - Mrs Powell; Fainlove - Mrs Saunders; Biddy - Mrs Oldfield. *Tuesday 11 Queen's*

COMMENT. At the Desire of several Persons of Quality.

LOVE MAKES A MAN. Cholerick - Pinkethman, but see 25 Oct. *DL*

SINGING. By Leveridge and Hughes.

DANCING. By Legard and Miss Santlow, his Scholar.

THE UNHAPPY FAVOURITE. As 25 Oct. *Wednesday 12 Queen's SH*

CONCERT.

MUSIC. By the best Masters.

COMMENT. Mr Tenoe's Consort.

THE SILENT WOMAN. As 28 Oct. *Tursday 13 Queen's*

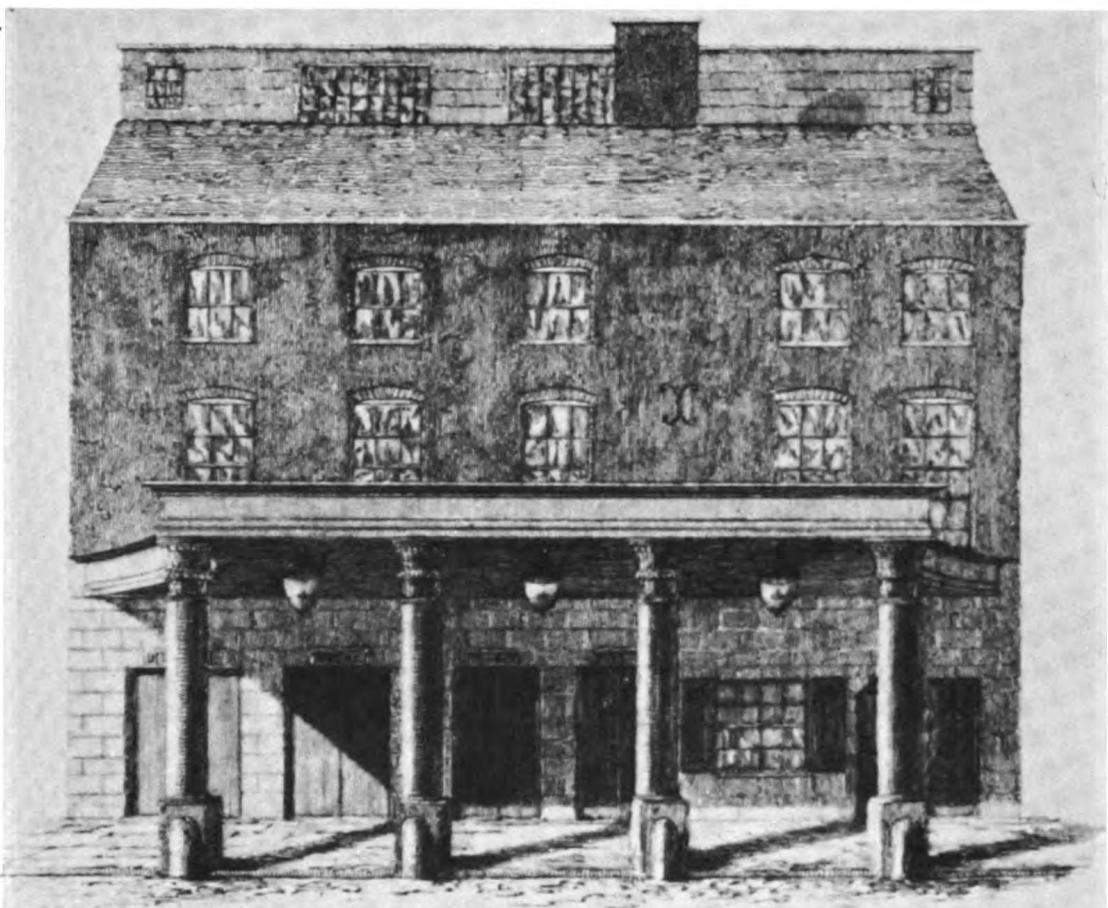
COMMENT. At the Desire of several Ladies of Quality. Written by the famous Ben Johnson.

THE COMMITTEE. As 21 Oct., but Day - Penkethman; Ruth omitted. *DL*

SINGING AND DANCING. Between the Acts.

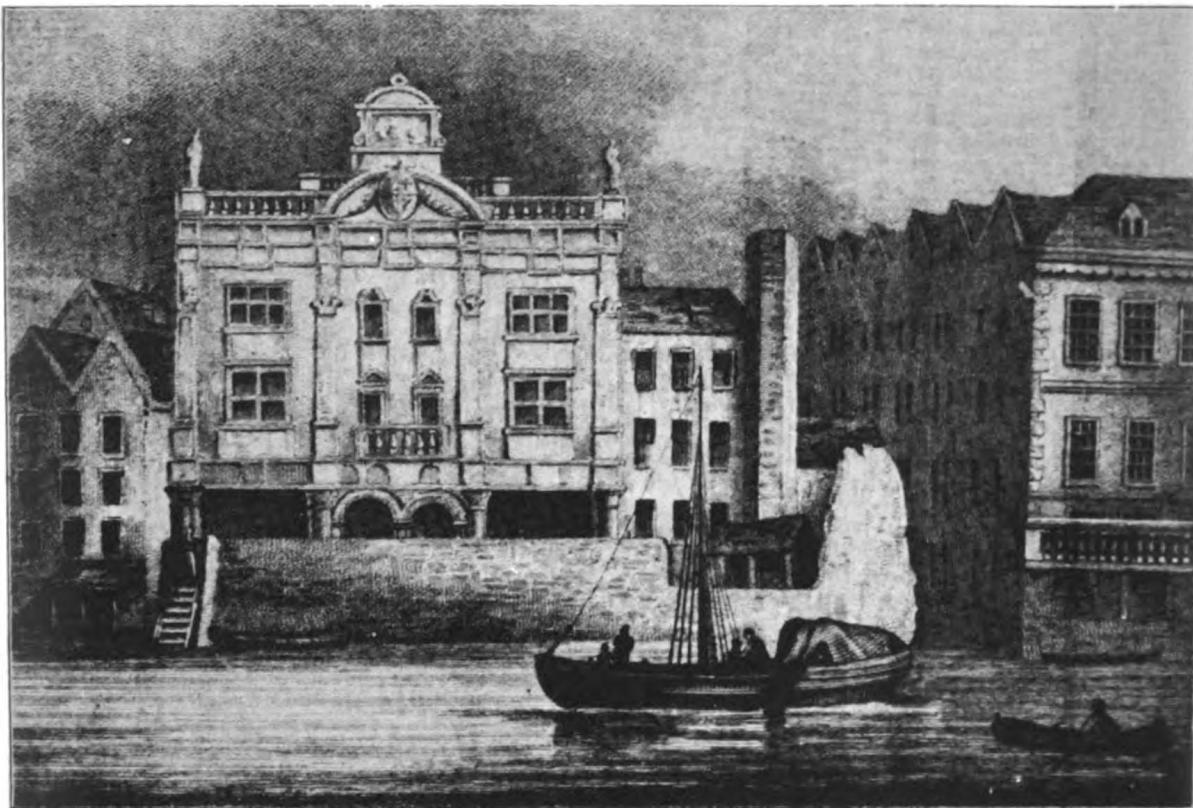
THE ROYAL MERCHANT; or, Beggar's Bush. Woolfort - Booth; Gerrard - Keene; Hubert - Mills; Florez - Wilks; Hemskirk - Husband; Higgen - Fairbank; Vandunck - Bullock; Prig - Norris; Jaculine - Mrs Bicknell; Bertha - Mrs Bradshaw. *Friday 14 Queen's*

- Saturday 15 Queen's* VENICE PRESERV'D; or, A Plot Discover'd. Priuli – Keene; Jaffeir – Wilks; Pierre – Mills; Bedamar – Booth; Renault – Cibber; Belvidera – Mrs Barry.
COMMENT. At the Desire of several Ladies of Quality.
- DL* CAMILLA. *Cast not listed.*
DANCING. Between the Acts.
COMMENT. At the Desire of several Persons of Quality. All Sung after the Italian manner. [in *Post Boy*, 13-15 Nov., a notice states: "Whereas the Names of Mrs Margarita de l'Epine and Mrs Tofts, are mention'd in the Bills for the Opera of Camilla, as if they were to perform the parts of Prenesto and Camilla . . . That the Publick may not be impos'd upon, This is to give Notice, that the same is done without their Consent; and that they do not intend to perform; there being no Articles of Agreement between them and the Managers . . . who have of late declin'd coming to any with them."]
- Monday 17 Queen's* THE LANCASHIRE WITCHES AND TEAGUE O DIVELLY, THE IRISH PRIEST. As 29 Oct.
COMMENT. As 29 Oct.
- Tuesday 18 Queen's* SHE WOUD IF SHE COU'D. Sir Oliver – Norris; Sir Joslin – Bullock; Courtall – Wilks; Freeman – Mills; Rakish – Pack; Lady Cockwood – Mrs Barry; Ariana – Mrs Rogers; Gatty – Mrs Cross; Sentry – Mrs Saunders.
COMMENT. Written by Sir George Etherige. [In *Daily Courant*, 17 Nov., *I Henry IV* had been announced for this day.]
- DL* THE REHEARSAL. Bayes – Estcourt.
SINGING AND DANCING. To be expressed in the Bills.
- Wednesday 19 Queen's* KING HENRY THE 4TH: With The Humours Of Sir John Falstaff. Falstaff – Betterton; King – Keene; Prince of Wales – Wilks; Hotspur – Booth; Worcester – Cibber; Glendower – Husband; Douglass – Mills.
COMMENT. At the Desire of several Persons of Quality.
- YB* CONCERT.
MUSIC. Vocal and instrumental by the best Performers, [the music composed] by Claxton Jr for the Entertainment of the Foreign Ministers and other Persons of Quality.
DANCING. Several Grotesque Dances, particularly *The Whip of Dunboyn* by Claxton Sr.
COMMENT. Note, The Words of the Songs and other Particulars of the Entertainment will be Printed and Sold to the Audience. Tickets 5s. At 6 P.M.
- Thursday 20 Queen's* MARRIAGE A LA MODE; or, The Comical Lovers. Palamede – Wilks; Celadon – Cibber; Rodophil – Booth; Melantha – Mrs Cross; Florimel – Mrs Oldfield; Doralice – Mrs Rogers.
COMMENT. At the Desire of several Ladies of Quality.
- DL* THE TEMPEST; or, The Inchanted Island. Trincalo – Estcourt; Hypolito – Mrs Mountfort.
SINGING AND DANCING.
- Friday 21 Queen's* THE PILGRIM. As 27 Oct.
- Saturday 22 Queen's* HAMLET, PRINCE OF DENMARK. Hamlet – Wilks; King – Keene; Horatio – Mills; Laertes – Booth; Gravemaker – Johnson; Ostrick – Bowen; Ophelia – Mrs Bradshaw.
COMMENT. At the Desire of several Ladies of Quality.



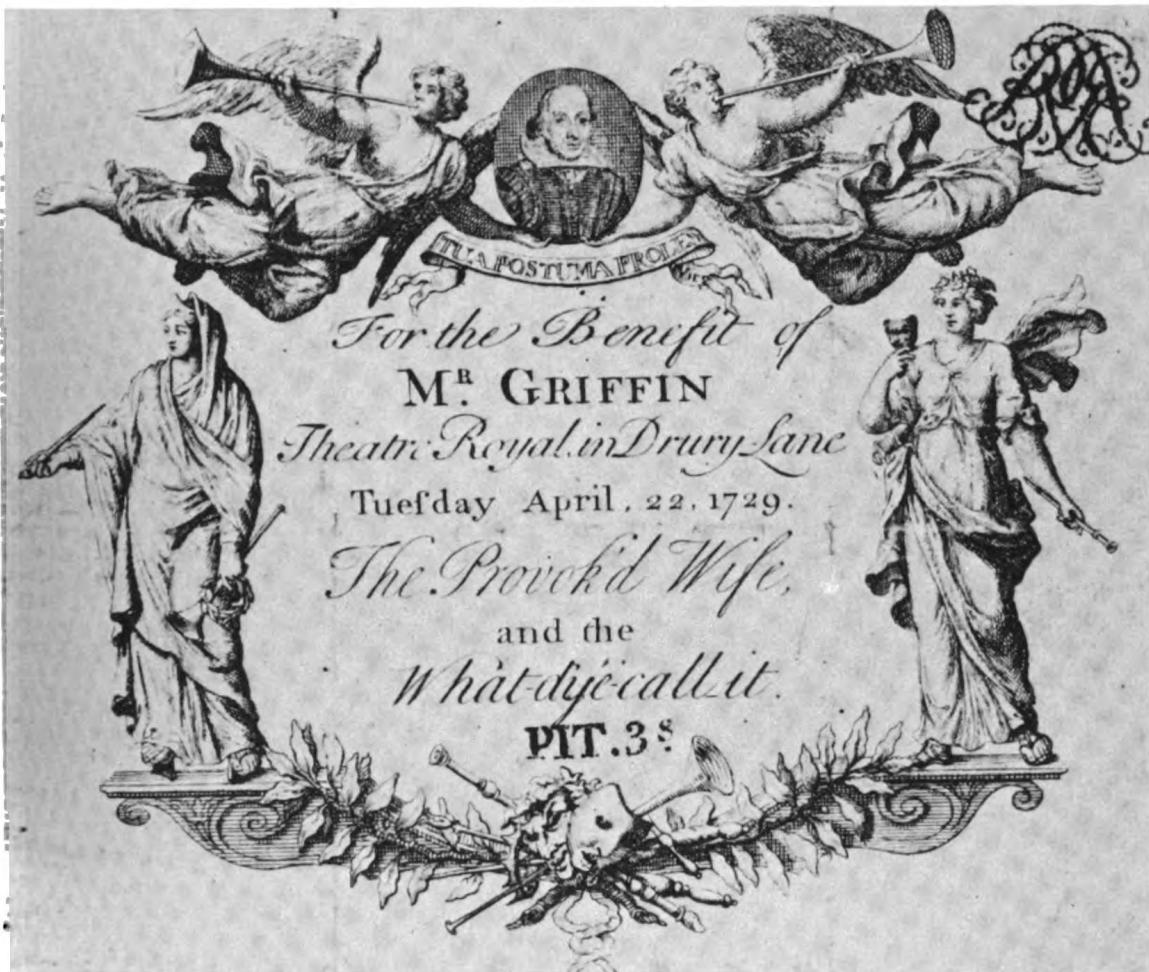
THEATRE ROYAL, HAYMARKET

From an engraving by Hixon before the theatre was demolished in 1821. It was constructed by John Potter in 1720, largely as a remodelling of the King's Head Inn between Little Suffolk Street and James Street. Known first as the "New Theatre" it was later called "The Little Theatre" to distinguish it from the larger King's Theatre, Haymarket.



THE DUKE'S THEATRE, DORSET GARDEN

Reproduced from an old print among a collection of prints in the *Folger Shakespeare Library*. It was opened by the Duke of York's company under Betterton's management 9 November 1671, and demolished in 1709. It stood a little eastward of the Dorset stairs on the Thames waterfront.



ELABORATE BENEFIT TICKET for a seat in the Pit, reproduced from *Garrick and his Contemporaries* (a collection of documents and prints illustrating the 18th-century theatre) p. 126. Folger Shakespeare Library.

By His Majesty's Company of Comedians,
A T the Theatre-Royal in Drury-Lane,
At this present Tuesday being the 31st Day of December, will
be presented, a Comedy called, *The Relapse: Or, Virtue in Danger.*
The Part of Lord Foppington by Mr. Cibber; Lovelish, Mr. Wilks;
Worthy, Mr. Mills; Young Fashion, Mr. Wilks, Jun. Sir Tunbelly
Clumsey, Mr. Shepard; Coupler, Mr. Johnson; Lory, Mr. Jenketh-
man; Serjepe, Mr. Norris; Shoemaker, Mr. Miller; Berinthia, Mrs.
Oldfield; Amanda, Mrs. Porter; Miss Hoyden, Mrs. Younger. With
Entertainments of Dancing by Mr. Thurmond, Mr. Boval, Mrs. Top-
ham, Mrs. Booth, Mrs. Bullock, and Miss Tenoe; particularly the
Dance of Lads and Lasses.

By the Company of Comedians,
A T the Theatre Royal in Lincoln's-Inn-
Fields, this present Tuesday being the 31st Day of December,
will be presented, the Tragedy of *Julius Cesar*; with the Death of
Brutus and Cassius. Written by Shakespeare. The Part of Brutus by
Mr. Quin; Cassius by Mr. Boheme; Cesar by Mr. Leigh; Anthony
by Mr. Walker; Calphurnia by Mrs. Field; The Comic-Parts, by Mr. Bullock,
Mr. Hall, Mr. Morgan, and Mr. H. B.

By the New Company
A T the New Theatre
Opera House in the Hay-Mark
31st Day of December, will be presented
The Female Spy; Or, The False One
ments of Singing and Dancing. Bo-

At the earnest Desire of several Ladies of Quality.
TONY ASTC
(This present Tuesday being the 31st
of November, will be presented
Kine Tavern in C

The best Parts of his
Loretta, and Elvira, in the S-
tructio, and Peg, in the Tam-
Fondwives, and Letitia, in the
Hilaria, and Squib, in the Ye-
Æsop. Sir Toby and Philosoph
With Songs and Drunken Man.

Beginning at S
N. B. He performs on Friday
next, Egley's Rents in Holbentur

At the particular Desire of several Ladies of Quality.

By His Majesty's Company of Comedians,

A T the Theatre Royal in Drury-Lane, this
present Tuesday being the 1st Day of November, will be pre-
sented, A Comedy call'd, *The PROVOK'D WIFE.* Revis'd by the Au-
thor. The Part of Sir John Brute, by Mr. Cibber; Constant, Mr. Wilks;
Heartfree, Mr. W. Mills; Lord Make, Mr. Bridgewater; Colonel Bally,
Mr. Harper; Justice, Mr. Shepard; Rafter, Mr. Miller; Taylor, Mr.
Griffin; Lady Brute, Mrs. Oldfield; Lady Fancyfull, Mrs. Cibber; Belinda,
Mrs. Boock; Mademoiselle, Mrs. Brett. With a new Epilogue address'd
to the Ladies, in Favour of the English Stage, and Entertainments of Dan-
cing. And To-morrow will be presented *LOVE'S LAST SHIFT: Or*
The Fool in Fashion, with Apolio and Daphne.

N. B. The Company will continue to Act every Day.

By the Company of Comedians,

A T the Theatre-Royal in Lincoln's-Inn-Fields
To-morrow being Wednesday the 2d Day of November, will be pre-
sented, A Comedy call'd *The PILGRIM.* The Part of the Pilgrim, by
Mr. Ryan; Roderigo, Mr. Quin; Alfonso, Mr. Hippisley; Mad English-
man, Mr. Spiller; Mad Scholar, Mr. Boheme; Mad Taylor, Mr. Hall;
Alinda, Mrs. Bullock; Juletta, Mrs. Younger. With several Entertain-
ments of Dancing; particularly, The Humours of Bedlam. Mad Soldier
Mons. Nivelon; Mad Dancing-Master, Mr. Glover; Mad Gamester, Mr.
Pelling; Mad Taylor, Mr. Newhouse; Mad Astraloger, Mr. Lanyon;
Mad Lady, Mrs. Legar.

To which will be added, A Masque of Musick, call'd, Pan and Syrinx
Pan, by Mr. Leveridge; Syrinx, Mrs. Babbier; Diana, Mrs. Chambers
a Sylvan, Mr. Legar; a Nymph, Mr. Salway. With proper Dances, to be
performed by Mons. Nivelon, Mons. Salle, Mons. Dupre, Mr. Lally, Mr. New-
house, Mr. Pelling, Mr. Lanyon, Mons. Dupre, jun. Mrs. Legar, Mrs.
Bullock, Mrs. Pelling, and Mrs. Ogden.

N. B. None to be admitted into the Boxes, but by printed Tickets, which
will be deliver'd at the Theatre, at 5 s. each. Pit 3 s. First Gall. 2 s. Uppe
Gall. 1 s. 6 d.

By PERMISSION.

A T the Crown Tavern in West-Smithfield nea
Dock-Lane, this Evening at Seven o'Clock will be perform-
ed an Entertainment by Mr. Cleach of Barnet, who imitates the Horn
Hunter, Pack of Hounds, the Sham-Doctor, old Woman, drun-
ken Man and the Bells, the Flute, Double Courtel, the Organ with three
Voices; all Instruments are perform'd with his Natural Voice, also a
Essex Song by Mr. Cleach, after which Manner none but himself can Per-
form. Price one Shilling.

PLAYBILLS FROM THE LONDON NEWSPAPERS. Above from the *Daily Post*,
31 December 1723. Below from the *Daily Post*, 1 November 1726.

A Bill for Printing

Mar: 6	6} Vnicor Prosonid, 1 day	\$ 1 0
17 ¹³ , 14-	8 Tho Caroloff Husband --	00-09-00
	9 Lovv makes a man, &c -	00-09-00
10 ¹³	11 Lovv for Lovv 2 days	00 18-00
12 Philastor	- - - - -	00-09-00
		<hr/>
		02-14-00

The Courant 6 days - 01-01-00

3 15-0

Three pound fifteen pence

Albemarle

Robt. Mill.

B. Booth

ADVERTISING COSTS for inserting play notices in the *Daily Courant*, 1714,
reproduced from *MS. Collection of Wardrobe and Property Bills, Drury Lane* now
in the *Folger Shakespeare Library*.

~~one~~ ^{day} gallant, p. the Hire of A Monkey . . . o: 2: 6
The Use of A Tea Canister . . . o: o: 3

Thursday
Othello

p. for y. Use of A Fine Holland p. of Sheets, & Three pillowcases . . . o: 1: 6
p. for y. Use of Two White Blankets. o: 1: 0
A Fine Wrought Iron Bedchier. . . o: 1: 0
Pumatum for M^r. Booth, 3: Ounces . o: o: 6

Tuesday
The Pugilist

p. for y. Use of one Case of Pistols. . . o: 3: 0
A Drum for M^r. Signall. . . o: o: 6
p. for a Trunk of Brown . . . o: 1: 0
Pumatum & Vermilion for M^r. Abber. o: o: 4
p. for Two Fine Baskets of Flowers o: 1: 0
A Leake for M^r. Morris. . . o: o: 1

one pound four shillings 1:4:4

J. C. Miller

J. D. Scott
clerk.

This is a property bill.

COSTS FOR RENTING STAGE PROPERTIES [c. 1715], reproduced from *MS. Collection of Wardrobe and Property Bills, Drury Lane* now in the Folger Shakespeare Library.

The hand in the lower left is that of James Winston.

Left to Pay a Bill Amounting to - £ 5 - 7 - 0

Feb: ye 25th Mithridates

Wash: a white Plume m^r Wilks - - 0 - 7 - 6
Ditto m^r Mills - - - - 0 - 7 - 6
Wash: & Mending a white feather } m^r Pantlow - - - } 0 - 5 - 0

ye 28th

Wash: a white Spanish feather } m^r Younger - - } 0 - 2 - 6

March 3rd Henry ye 4th

for a Beard for m^r Mills - - 0 - 10 - 0
for Wash: 2 white loors - 0 - 3 - 0
for Wash: a Bonnet feather - 0 - 1 - 6

£ 3 - * -

Three pounds
Clitter.

N. Dosth

J. F. Wilks

26. Bill for Work Done by J

Tho: Anne Octob: 31 1715	b: s: d
For 52 yds of Malt To Cover 14 Seats in the Pill and 3 in the Gallery over the Princess ^{abt 4} box	17:4
For 106 yds of Silk Web for Dillo abt 2 p: y -	- 17:8
Nails and work to Cover the Seats - - -	- 10:-
For 3 yds of Green Tap to Cover the fronts of the 2 Stage boxes and 1 Seat in Dillo at 12/3 p: y	12:6
Gull leather and 600 hundred of Brass nails Used for D. and mending the front boxes - -	8:-
For work to Cover the 2 fronts of the Stage Boxes and one Seat in Dillo and mending the front boxes - - -	6:6
5 yds of binding Linc to add to the Princess box - - :8	
For 7 yds of Green Tap to line 1 Side and Cover the Seats in one of the Side Boxes - - }	- 15:9
Cold hair and Fox, to stuff the Seats - -	4:-
Tape Tax and Stuffing the Seats Covering }	
Covering one Side of the Box - - }	5:-
	L 157:3

Four pound ~~an~~ cliper

158.9 milles

B Booth

COSTS FOR REFURBISHING AND REDECORATING Seats and Boxes of Drury Lane Theatre, 1715, reproduced from MS. Collection of Wardrobe and Property Bills, Drury Lane now in the Folger Shakespeare Library.

Digitized by Google

Original from
UNIVERSITY OF MICHIGAN

OEDIPUS, KING OF THEBES. Oedipus - Powell. <i>MUSIC.</i> With the Original Musick compos'd by the late Mr Henry Purcell and performed by Leveridge, Hughs, Ramondon, and others. <i>DANCING.</i> By Cherrier, Mrs Santlow, Mrs Evans, and others. COMMENT. Not Acted there these Five Years.	Saturday 22 DL
THE DOUBLE GALLANT. As 1 Nov., but Old Wilful, Sir Harry, Supple, and Situp omitted.	Monday 24 Queen's
THE ROYAL CONVERT. <i>Cast not listed,</i> but edition of 1708 lists: Hengist - Booth; Aribert - Wilks; Offa - Husbands; Seofrid - Mills; Oswand - Keen; Rodogune - Mrs Barry; Ethelinda - Mrs Oldfield. Prologue spoken by Betterton. Epilogue spoken by Mrs Oldfield. COMMENT. [By Nicholas Rowe.] Never Acted before.	Tuesday 25 Queen's
THE LIBERTINE DESTROY'D. Don John - Powell. <i>MUSIC.</i> With all the Musick, both Vocal and Instrumental, compos'd by the late Mr Henry Purcell, and perform'd by Leveridge, Hughs, Ramondon, Lawrence, and others. <i>DANCING.</i>	DL
THE ROYAL CONVERT. <i>Cast not listed,</i> but see 25 Nov.	Wednesday 26 Queen's
THE RECRUITING OFFICER. As 18 Oct., but Plume - Powell; Brazen - Bickerstaffe; Worthy, Ballance, Bullock, Pearmain, Appletree, Silvia, Melinda, Lucy, and Rose omitted. <i>SINGING AND DANCING.</i>	DL
THE ROYAL CONVERT. <i>Cast not listed,</i> but see 25 Nov.	Thursday 27 Queen's
THE ROYAL CONVERT. <i>Cast not listed,</i> but see 25 Nov.	Friday 28 Queen's
MACKBETH. Mackbeth - Powell. <i>MUSIC.</i> The Musick being all new set and perform'd by Leveridge, Ramondon, Hughes, Lawrence, and others. <i>DANCING.</i> By Mrs Evans, de la Garde, and Miss Norris. COMMENT. The Scenes, Machines, Flyings, and the other Decorations in the same Order they were Originally.	DL
THE ROYAL CONVERT. <i>Cast not listed,</i> but see 25 Nov.	Saturday 29 Queen's
THE ISLAND PRINCESS; or, The Generous Portuguese. Armusia - Powell. <i>MUSIC.</i> Vocal by Leveridge, Hughs, Ramondon, Laurence, Renton, and others. <i>DANCING.</i> By Cherrier, Mrs Santlow, Legarr, and Miss Norris.	DL
December 1707	
THE ROYAL CONVERT. <i>Cast not listed,</i> but see 25 Nov.	Monday 1 Queen's
THE STRATAGEM. As 10 Nov.	Tuesday 2 Queen's

- Tuesday 2* THE NORTHERN LASS; or, The Nest of Fools. Lass - Mrs Mountfort; Sir Philip - Powell; Bullfinch - Estcourt; Nonsense - Pinkethman; Howdee - Bickerstaffe.
 DL *SINGING AND DANCING.*
- Wednesday 3* THE INDIAN EMPEROR. As 8 Nov.
 Queen's *COMMENT. At the Desire of several Persons of Quality.*
- Thursday 4* THE UNHAPPY FAVOURITE. As 25 Oct.
 Queen's
 DL OEDIPUS, KING OF THEBES. As 22 Nov., but Jocasta - Mrs Knight.
MUSIC. As 22 Nov., but Laurence added to singers.
- Saturday 6* THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easie - Mrs Barry; Lady Graveairs - Mrs Rogers; Edging - Mrs Bicknel.
 Queen's *COMMENT. At the Desire of several Ladies of Quality.*
- DL CAMILLA. Latinus - Turner; Prenesto - Signora Margarita (part in Italian); Turnus - Valentino (in Italian); Metius - Ramondon; Linco - Leveridge; Camilla - Mrs Tofts; Lavinia - Baroness (most in Italian); Tullia - Mrs Lindsey.
DANCING.
*COMMENT. [In *Daily Courant*, 8 Dec., *Virtue Betrayed* had been announced for this day.]*
- Tuesday 9* THE ROYAL AMAZON. Advertised but apparently not given.
 Queen's *COMMENT. [In *Daily Courant*, 8 Dec., *The Royal Amazon* was advertised for this day with a cast consisting principally of singers who performed this day in *Camilla* at DL. See also DL, 18 Dec.]*
- DL CAMILLA. As 6 Dec.
DANCING. By Cherrier, Miss Santlow, de Bargues, Mrs Evans, de la Guard, and Miss Norris.
COMMENT. At the Desire of several Ladies of Quality.
- Wednesday 10* TIMON OF ATHENS. Timon - Powell, who has not Acted it these 3 Years; Poet - Pinkethman, but see 29 Oct.
 DL *MUSIC. With the Original Masque of Musick compos'd by the late Mr Henry Purcell and perform'd by Leveridge, Hughs, Lawrence, and others.*
DANCING.
- Thursday 11* VERTUS BETRAY'D; or, Anna Bullen. Henry VIII - Estcourt; Piercy - Powell.
 DL *DANCING. Some extraordinary Entertainments by the best Performers.*
COMMENT. At the Desire of several Ladies of Quality. Not Acted these Five Years.
- Friday 12* THE YEOMAN OF KENT [Tunbridge Walks]. As 23 Oct., but Raymond, Loveworth, Maiden, Hilaria, Belinda, Mrs Goodfellow, Jenny, and Lucy omitted.
- Saturday 13* THE LADY'S LAST STAKE; or, The Wife's Resentment. *Cast not listed*, but edition of 1708 lists: Lord Wronglove - Wilks; Sir George Brilliant - Cibber; Sir Friendly Moral - Keene; Lady Wronglove - Mrs Barry; Lady Gentle - Mrs Rogers; Mrs Conquest - Mrs Oldfield; Miss Notable - Mrs Cross. Prologue. Epilogue spoken by Cibber.
 Queen's *COMMENT. Written by the Author of the Careless Husband [Colley Cibber]. Never Acted before.*

CAMILLA.	As 6 Dec. DANCING. As 9 Dec.	Saturday 13 DL
THE LADY'S LAST STAKE.	<i>Cast not listed</i> , but see 13 Dec. COMMENT. Written by the Author of the Careless Husband.	Monday 15 Queen's
RULE A WIFE AND HAVE A WIFE.	Announced, but apparently deferred.	DL
THE LADY'S LAST STAKE.	<i>Cast not listed</i> , but see 13 Dec. COMMENT. As 15 Dec.	Tuesday 16 Queen's
THE LADY'S LAST STAKE.	<i>Cast not listed</i> , but see 13 Dec. With the Prologue and Epilogue. COMMENT. As 15 Dec.	Wednesday 17 Queen's
RULE A WIFE AND HAVE A WIFE.	Leon - Powell; Estifania - Mrs Mountfort. SINGING. By Leveridge, Hughs, Laurence, and Mrs Lindsey. DANCING. By Mrs Evans, de la Garde, and Miss Norris. COMMENT. Not Acted these three Years.	DL
CONCERT.	MUSIC. Vocal and instrumental by the best Masters. COMMENT. Benefit Dean and Keene.	YB
THOMYRIS, QUEEN OF SCYTHIA; or, The Royal Amazon.	By Valentini, Mrs Tofts, Signiora Margarita, Leveridge, Mrs Lindsey, and Laurence performing their Parts as formerly. DANCING.	Thursday 18 DL
THE LADY'S LAST STAKE.	<i>Cast not listed</i> , but see 13 Dec. With the Prologue and Epilogue. COMMENT. Benefit the Author. As 15 Dec. also.	Friday 19 Queen's
THE RECRUITING OFFICER.	As 26 Nov., but Kite - Estcourt; Brazen omitted.	DL
THE COUNTRY WIT; or, Sir Mannerly Shallow.	<i>Cast not listed</i> . With the last new Epilogue spoken by Cibber. COMMENT. At the Desire of several Persons of Quality.	Saturday 20 Queen's
THE ISLAND PRINCESS.	<i>Cast not listed</i> , but see 29 Nov.	DL
THE COUNTRY WIT.	<i>Cast not listed</i> . With the last new Epilogue spoken by Cibber.	Monday 22 Queen's
THE UNHAPPY FAVOURITE.	As 25 Oct., but Nottingham - Mrs Oldfield. With the last new Vocal Epilogue, Compos'd and Perform'd by the famous Signior Cibberini, after the newest English, French, Dutch, and Italian Manner.	Friday 26 Queen's
THE NEST OF FOOLS.	As 2 Dec., but Widgeon - Leigh; Tridewell - Burkhead; Sir Paul - Furrs; Mrs Fitchow - Mrs Knight; Mrs Trainwell - Mrs Kent; Constance - Mrs Lucas. With an Equi-vocal Epilogue after the old English manner, Compiled and spoken by the most famous Signior Pinkethmano, upon an Ass that never appear'd but twice on either Stage. SINGING. As 17 Dec. DANCING. As 17 Dec., with an old English Dance, <i>Miller's Dance</i> .	DL

- Saturday 27 Queen's* **MACKBETH.** Mackbeth – Betterton; King – Keene; Macduff – Wilks; Banquo – Mills; Lenox – Booth; Seyward – Husband; Seyton – Cory; Hecate – Johnson; 1st Witch – Norris; 2d – Bullock; 3d – Bowen; Lady Macbeth – Mrs Barry; Lady Macduff – Mrs Rogers. Epilogue as 26 Dec.
COMMENT. At the Desire of several Persons of Quality.
- DL** **THE TEMPEST.** As 20 Nov., but Prospero – Powell, who has not Acted it these 4 Years.
MUSIC. By Leveridge, Hughs, Laurence, and others.
DANCING. By Miss Santlow and Mrs Evans.
- Monday 29 Queen's* **MACKBETH.** As 27 Dec. Epilogue as 26 Dec.
- Tuesday 30 Queen's* **THE CARELESS HUSBAND.** As 6 Dec.
COMMENT. At the Desire of several Persons of Quality.
- DL** **THE JOVIAL CREW; or, The Merry Beggars.** Springlove – Powell.
ENTERTAINMENTS. With all the Original Songs and Dances, and other Entertainments, by the best Masters.
SINGING. By Leveridge, Hughs, Laurence, and others.
- Wednesday 31 Queen's* **THE RECRUITING OFFICER.** Ballance – Keene; Worthy – Mills; Plume – Wilks; Brazen – Cibber; Kite – Fairbank; Bullock – Bullock; Pearmain – Norris; Appletree – Young Bullock; Silvia – Mrs Oldfield; Melinda – Mrs Rogers.
COMMENT. [An order of this date by the Lord Chamberlain restricted the Queen's to operas, Drury Lane to plays; the change became effective after 10 Jan. 1708.]

January 1708

- Thursday 1 Queen's* **THE JOVIAL CREW.** Oldrents – Keene; Hearty – Cross; Vincent – Wilks; Hilliard – Cibber; Springlove – Mills; Oliver – Booth; Scentwell – Husband; Clack – Norris; Talboy – Bullock; Courtier – Bowen; Scribble – Norris; Randall – Johnson; Patrico – Cory; Lawyer – Fairbank; Rachel – Mrs Bicknell; Meriel – Mrs Cross; Amie – Mrs Saunders. Epilogue as 26 Dec. 1707.
- DL** **KING LEAR.** Lear – Powell.
DANCING.
COMMENT. Not Acted these Five Years.
- Friday 2 Queen's* **THE JOVIAL CREW.** As 1 Jan. Epilogue as 26 Dec. 1707.
- Saturday 3 Queen's* **THE ROYAL CONVERT.** As 25 Nov. 1707. Epilogue as 26 Dec. 1707.
COMMENT. At the Desire of several Persons of Quality.
- DL** **THE ISLAND PRINCESS.** As 29 Nov. 1707.
MUSIC. By Mrs Lindsey, Hughs; Laurence, particularly the *Enthusiastick Song* by Leveridge.
DANCING. By Miss Santlow and Mrs Evans; comic dancing proper to the play by Legard and Miss Norris.
COMMENT. At the Desire of several Ladies of Quality.

THE PILGRIM.	As 27 Oct. 1707, but Mad Priest omitted.	<i>Monday 5</i> Queen's
THE JOVIAL CREW.	<i>Cast not listed</i> , but see 1 Jan. Epilogue as 26 Dec. 1707.	<i>Tuesday 6</i> Queen's
THE SILENT WOMAN.	<i>Cast not listed</i> , but see 28 Oct. 1707. COMMENT. Written by the famous Ben. Johnson.	<i>Wednesday 7</i> Queen's
THE COMICAL REVENGE; or, Love In a Tub.	Sir Frederick - Powell; Palmer - Estcourt; du Foy - A Person that never appear'd on the Stage before. <i>SINGING AND DANCING</i> . By the best Performers. COMMENT. Not Acted these Five Years [but see Queen's, 14 Dec. 1706 and DL, 12 Oct. 1705].	DL
RULE A WIFE AND HAVE A WIFE.	Estifania - Mrs Oldfield. COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality.	<i>Thursday 8</i> Queen's
THE COUNTRY WIT.	<i>Cast not listed</i> .	<i>Friday 9</i> Queen's
THE SPANISH FRYAR.	As 8 Nov. 1707, but Torrismond - Powell; Gomez omitted. <i>SINGING</i> . As 30 Dec. 1707. <i>DANCING</i> . By Mrs Evans and others. COMMENT. At the Desire of several Ladies of Quality.	DL
MACKBETH.	Mackbeth - Betterton; rest omitted, but see 27 Dec. 1707. Epilogue as 26 Dec. 1707. COMMENT. Benefit Wilks. With the Addition of several new Scenes proper to the Play. Admission: 5s., 3s., 2s., 1s.	<i>Saturday 10</i> Queen's
OEDIPUS, KING OF THEBES.	As 4 Dec. 1707, but Jocasta omitted. <i>SINGING</i> . As 9 Jan. <i>DANCING</i> . By Miss Santlow and others. COMMENT. [The Union of the Companies occurred after this day.]	DL
THOMYRIS, QUEEN OF SCYTHIA.	<i>Cast not listed</i> . COMMENT. At the Desire of several Persons of Quality. Receipts: £193 17s. 6d.	<i>Tuesday 13</i> Queen's
HAMLET, PRINCE OF DENMARK.	Hamlet - Wilks; King - Keen; Horatio - Mills; Laertes - Powell; Ghost - Booth; Polonius - Johnson; Fop - Cibber; Gravedigger - Estcourt; Queen - Mrs Knight; Ophelia - Mrs Mountfort, but see Queen's, 22 Nov. 1707. COMMENT. The advertisement is headed: By her Majesty's United Company of Comedians.	<i>Thursday 15</i> DL
THE RECRUITING OFFICER.	<i>Cast not listed</i> , but see DL, 18 Oct. 1707 and Queen's, 31 Dec. 1707.	<i>Friday 16</i> DL
THOMYRIS, QUEEN OF SCYTHIA.	<i>Cast not listed</i> . COMMENT. Receipts: £153 19s. 6d.	<i>Saturday 17</i> Queen's
THE MAID'S TRAGEDY.	Betterton and Mrs Barry acting their own parts, but see Queen's, 6 Nov. 1707.	DL
LOVE'S LAST SHIFT.	<i>Cast not listed</i> , but see Queen's, 18 Oct. 1707.	<i>Monday 19</i> DL

- Tuesday 20* **THOMYRIS, QUEEN OF SCYTHIA.** Leveridge performing his own part
Queen's [Baldo, presumably].
 DANCING. By Cherrier, Debargues, and Cherrier's daughter.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £127.
- DL **THE JOVIAL CREW.** *Cast not listed*, but see Queen's, 1 Jan.
- Wednesday 21* **THE CARELESS HUSBAND.** *Cast not listed*, but see Queen's, 6 Dec. 1707.
DL
- YB **CONCERT.** Announced but probably postponed to 4 Feb. at SH.
- Thursday 22* **THE UNHAPPY FAVOURITE.** *Cast not listed*, but see Queen's, 25 Oct. 1707.
DL
- Friday 23* **THE FORTUNE HUNTERS.** *Cast not listed*, but see Queen's, 31 Oct. 1707.
DL
- Saturday 24* **THOMYRIS, QUEEN OF SCYTHIA.** As 20 Jan.
Queen's DANCING. As 20 Jan.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £159 6s. 6d.
- DL **KING HENRY THE FOURTH, Part I.** *Cast not listed*, but see Queen's, 19 Nov. 1707.
- Monday 26* **THE RELAPSE.** *Cast not listed.*
DL
- Tuesday 27* **CAMILLA.** *Cast not listed*, but see DL, 6 Dec. 1707.
Queen's DANCING.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £170 5s.
- Wednesday 28* **THE STRATAGEM.** *Cast not listed*, but see Queen's, 10 Nov. 1707.
DL COMMENT. [In *Daily Courant*, 27 Jan., *The Spanish Fryar* was announced for this day.]
- Thursday 29* **THE COMMITTEE.** *Cast not listed*, but see Queen's and DL, 21 Oct. 1707.
DL
- Saturday 31* **CAMILLA.** *Cast not listed*, but see DL, 6 Dec. 1707.
Queen's DANCING.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £137 3s. 6d.
- DL **THE RIVAL QUEENS: With The Death of Alexander the Great.** Alexander – Powell; Clitus – Booth; Lysimachus – Husband; Hephestion – Bickerstaffe; Casander – Mills; Polyperchon – Keene; Roxana – Mrs Barry; Statyra – Mrs Rogers; Parisatis – Mrs Norris.

February 1708

- Monday 2* **SIR COURTLY NICE.** As at Queen's, 23 Oct. 1707, but Crack – Penkethman
DL
- Tuesday 3* **CAMILLA.** *Cast not listed*, but see DL, 6 Dec. 1707.
Queen's DANCING.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £89 5s. 6d.

AMPHITRYON; or, The Two Sosias. Jupiter – Wilks; Mercury – Estcourt; Amphitryon – Mills; Socia – Pack; Gripus – Norris; Alcmena – Mrs Barry; Phaedra – Mrs Bicknell; Bromia – Mrs Powell. *Tuesday 3* DL

LOVE MAKES A MAN. Antonio – Bullock; Charino – Cross; Lewis – Pinkethman; Carlos – Wilks; Clodio – Cibber; Sancho – Norris; Duart – Mills; Angelina – Mrs Bradshaw; Louisa – Mrs Rogers; Elvira – Mrs Oldfield; but see DL, 11 Nov. 1707 and 25 Oct. 1707. *Wednesday 4* DL

CONCERT.

MUSIC. Vocal and instrumental, by the best Masters, viz., A Full Piece of the famous Signor Colista by Dean Sr, Holmes, Smith. A Solo for the Arch Lute and Violin composed by Dean Jr and performed by Dean Sr and Dean Jr. Singing by Gates. A set of Airs for the Arch Lute and Violin by Dean Sr and Dean Jr. Singing to the Lute by Dean Jr. A Solo of the famous Archangelo Corelli by Dean Sr. Also several select Airs out of Camilla and Thomyris, with Symphonies by the best Performers.

COMMENT. Benefit Tho. Dean Jr. Tickets 5s. At 7 P.M. Note, That the Tickets that were return'd at York-Buildings [21 Jan.] will not be taken, there being a Number of fresh Tickets issu'd out for Stationers-Hall.

THE TENDER HUSBAND. As at Queen's, 11 Nov. 1707, but Humphrey – Penkethman; Pounce – Estcourt; Fainlove – Mrs Porter; Aunt omitted. *Tbursday 5* DL

THE COUNTRY WIT. Sir Thomas – Norris; Ramble – Booth; Merry – Mills; Drytone – Fairbank; Sir Mannerly – Pack; Booby – Bullock; Porter – Johnson; Lady Faddle – Mrs Powell; Christina – Mrs Bradshaw; Isabella – Mrs Saunders; Betty – Mrs Bicknell; Porter's Wife – Mrs Willis. *Friday 6* DL

CAMILLA. Metius (with several new Select Songs added) – Giuseppe Cassani, lately arrived from Italy; but see DL, 6 Dec. 1707. *Saturday 7* Queen's

DANCING. By Cherrier, Debargues, Mrs Debargues, Mrs Santlow, Mrs Evans, and others.

COMMENT. The Boxes to be open'd to the Pit, and no Person to be admitted but by Tickets . . . at half a Guinea each Ticket. The Number of Tickets not to exceed 400. Stage Boxes half a Guinea. First Gallery 5s. Upper Gallery 2s. And by Order, no Person to stand upon the Stage. Receipts: £53 15s. 3d.

LOVE FOR LOVE. Sir Sampson – Estcourt; Valentine – Wilks; Scandal – Booth; Tattle – Pack; Ben – Cibber; Foresight – Johnson; Jeremy – Bowen; Trapland – Norris; Angelica – Mrs Oldfield; Mrs Foresight – Mrs Rogers; Mrs Frail – Mrs Barry; Prue – Mrs Bicknell; Nurse – Mrs Willis. DL

IRENE; or, The Fair Greek. *Cast not listed*, but edition of 1708 lists: Mahomet – Powell; Ibrahim Bassa – Smith; Acmet Bassa – Keen; Mustapha – Corey; Balbanus – Booth; Aratus – Mills; Pyrrhus – Husband; Sultana Valide – Mrs Barry; Irene – Mrs Rogers; Zaida – Mrs Porter. Prologue spoken by Powell. Epilogue spoken by Mrs Porter. *Monday 9* DL

COMMENT. [By Charles Goring.] Never Acted before. Preface: I am sensible . . . that IRENE appear'd to the greatest Disadvantage on the Stage, strip'd of Her Ornaments of Musick by a Superior Order; and in many of Her Characters suffering very much in the Action.

CAMILLA. As 7 Feb. *Tuesday 10* Queen's

DANCING. By Cherrier, Debargues, and Mrs Debargues.

- Tuesday 10* Queen's COMMENT. Admission by tickets only to pit and boxes, not to exceed 400, at 7s. 6d. Stage Boxes half a Guinea. First Gallery 3s. Upper Gallery 1s. 6d. No Person to stand upon the Stage. Receipts: £77 17s. 6d.
- DL IRENE. *Cast not listed*, but see 9 Feb.
- Wednesday 11* DL IRENE. *Cast not listed*, but see 9 Feb.
- Thursday 12* DL THE REHEARSAL. As 18 Nov. 1707. Also PRUNELLA. Ayres - Estcourt. COMMENT. Afterpiece [by Richard Estcourt]: Mr Bayes's Practice of an Interlude, call'd, Prunella, done from the Italian. Benefit Estcourt. And at the Request of many of the Nobility (who have taken Tickets) 2 Benches of the Pit will be Rail'd in, for more Convenience. And to prevent any Disappointment, by coming late, 'tis desir'd that their Servants may be sent by 2 a Clock with the Tickets to keep Places.
- Friday 13* DL AMPHITRYON. As 3 Feb., but Socia - Cross; Bromia omitted. COMMENT. At the Desire of several Ladies of Quality.
- Saturday 14* Queen's THOMYRIS, QUEEN OF SCYTHIA. *Cast not listed*, but see 20 Jan. DANCING. As 7 Feb. COMMENT. At the Desire of several Persons of Quality. Admission as 10 Feb. Receipts: £155 7s. 9d.
- DL MITHRIDATES, KING OF PONTUS. Mithridates - Powell; Ziphares - Wilks; Pharnaces - Mills; Archilaus - Keene; Aquilius - Booth; Pelopidas - Husband; Andravar - Bickerstaffe; Semandra - Mrs Oldfield; Monimia - Mrs Bradshaw.
- Monday 16* DL THE DOUBLE GALLANT. As at Queen's, 24 Nov. 1707.
- Tuesday 17* Queen's THOMYRIS, QUEEN OF SCYTHIA. Mrs Lindsey performs her own part [Media, presumably], and see 20 Jan. DANCING. As 7 Feb. COMMENT. At the Desire of several Persons of Quality. Admission as 10 Feb. Receipts: £96 18s. 9d.
- DL THE STRATAGEM. As at Queen's, 10 Nov. 1707, but Cherry and Lady Bountiful omitted.
- Thursday 19* DL AURENGZEBE; or, The Great Mogul. Emperor - Betterton; Aurengzebe - Powell; Morat - Booth; Nourmahal - Mrs Barry; Indamora - Mrs Rogers; Melesinda - Mrs Porter. COMMENT. Benefit Mrs Barry. Not Acted there these 13 Years.
- Saturday 21* Queen's CAMILLA. *Cast not listed*, but see 7 Feb. DANCING. By Debargues, Cherrier, Mrs Debargues, and Mrs Evans, with *The Saltarella*, a new dance composed for Her Majesty's birthday and performed by de Legarde and Miss Santlow. COMMENT. At the Desire of several Persons of Quality. Admission as 10 Feb. Receipts: £125 15s. 6d.
- DL MARRIAGE A LA MODE. As at Queen's, 20 Nov. 1707, but Doralice - Mrs Porter; Flavia - Mrs Moor; Philotis - Mrs Bicknell; Melissa - Mrs Powell; Sabina - Mrs Norris; Olinda - Mrs Saunders.
- Monday 23* DL THE SPANISH FRYAR. As 9 Jan., but Bertran - Mills; Lorenzo - Wilks; Raymond - Keene; Gomez - Norris; Queen - Mrs Barry; Elvira - Mrs Oldfield.

THE CHANES. Duke - Booth; Petruchio - Bickerstaff; Don John - Wilks; Don Frederick - Mills; Antonio - Penkethman; Peter - Norris; Anthony - Cross; Constantia - Mrs Bradshaw; 2d Constantia - Mrs Oldfield. Tuesday 24
DL

COMMENT. As it was Alter'd by the late Duke of Buckingham.

LOVE'S TRIUMPH. *Cast not listed*, but edition of 1708 lists: Liso - Valentino; Olindo - Margarita de l'Epine; Neralbo - Leveridge; Licisca - Mrs Tofts; Eurilla - Baroness; Serpetta - Mrs Lindsey. Thursday 26
Queen's

COMMENT. [Words by P. A. Motteux.] Never perform'd before. The Dances, Choruses, and other Entertainments being properly introduc'd as on Foreign Stages. Admission to pit and boxes by tickets only (not to exceed 400) at half a guinea; stage boxes, half a guinea; first gallery 5s., upper gallery 2s. 6d. Receipts: £240 6s. 9d.

THE NORTHERN LASS. As 26 Dec. 1707, but Sir Philip - Wilks; Anvil - Bowen; Nonsense - Norris; Widgeon - Bullock; Tridewell - Mills; Sir Paul - Johnson; Howdee - Cibber; Constance - Mrs Bicknell; Holdup - Mrs Willis. DL

LOVE'S TRIUMPH. *Cast not listed*, but see 26 Feb. Saturday 28
Queen's
COMMENT. Admission as 26 Feb. Receipts: £101 1s. 9d.

THE LADY'S LAST STAKE. As 13 Dec. DL

March 1708

LOVE FOR LOVE. As 7 Feb., but Ben - Dogget. Monday 1
DL
COMMENT. Benefit Cibber. Note, That Mr Dogget is to Play but Six Times.

LOVE FOR LOVE. Ben - Dogget, but see 1 March and 7 Feb. Tuesday 2
DL
Queen's

LOVE'S TRIUMPH. *Cast not listed*, but see 26 Feb.
COMMENT. Admission: boxes 8s., pit 5s., first gallery 3s., upper gallery 1s. 6d., stage boxes half a guinea. And by Order hence-forward to begin precisely at 6 a Clock. Receipts: £84 7s.

THE INDIAN EMPEROR. As 8 Nov. 1707, but Odmar - Mills; Cortez - Powell. Thursday 4
DL
COMMENT. Benefit Powell.

LOVE'S TRIUMPH. *Cast not listed*, but see 26 Feb. Saturday 6
Queen's
COMMENT. Admission as 2 March. Receipts: £101 14s. 3d.

SHE WOU'D IF SHE COU'D. As at Queen's, 18 Nov. 1707, but Sir Oliver - Dogget; Sir Joslin - Estcourt; Rakish and Sentry omitted. DL

THE MARRIAGE HATER MATCH'D. Solon - Dogget; Sir Philip - Wilks; Sir Laurence - Johnson; Captain Darewell - Mills; Bias - Bullock; Lord Brainless - Pack; Callow - Bowen; Van Grin - Penkethman; Lady Subtle - Mrs Knight; Lady Bumfiddle - Mrs Powell; Berenice - Mrs Bradshaw; Mrs La Pupsey - Mrs Moor; Lovewell - Mrs Rogers. Monday 8
DL
COMMENT. Not Acted there these Five Years [but see 23 June 1704].

LOVE'S TRIUMPH. *Cast not listed*, but see 26 Feb. Tuesday 9
Queen's
COMMENT. At the Desire of several Persons of Quality. Admission as 2 March.

- Tuesday 9* THE SOLDIER'S FORTUNE. Beaugard - Powell; Courtine - Wilks; Sir Jolly - Bullock; Fourbin - Bowen; Sir David - Johnson; Lady Dunce - Mrs Knight; Silvia - Mrs Rogers.
- Thursday 11* KING HENRY THE EIGHTH: With The Divorce of Queen Katherine, The Fall of Cardinal Wolsey, And The Birth of Queen Elizabeth. Henry - Betterton.
COMMENT. Benefit Betterton. Admission: 5s., 3s., 2s., 1s.
- Saturday 13* CAMILLA. *Cast not listed*, but see 7 Feb.
COMMENT. At the Desire of several Persons of Quality. Admission as 2 March, but upper gallery 1s.
- DL THE CHANCES. As 24 Feb., but Petruchio - Keene; Anthony - Norris; Peter - Cross; Mother - Mrs Powell; Landlady - Mrs Willis.
- Monday 15* THE OLD BACHELOR. Fondlewife - Dogget; Heartwell - Betterton; Bellmour - Wilks; Vainlove - Booth; Sharper - Mills; Sir Joseph - Bullock; Bluff - Estcourt; Setter - Fairbank; Belinda - Mrs Rogers; Araminta - Mrs Bradshaw; Laetitia - Mrs Barry; Silvia - Mrs Bicknell; Lucy - Mrs Saunders.
COMMENT. Benefit Dogget.
- Tuesday 16* AESOP. Aesop - Cibber; Governor - Norris; Oronces - Mills; Senator - Estcourt; Roger - Cross; Sir Polidorous and Quaint - Penkethman; Innkeeper - Fairbank; Euphronia - Mrs Oldfield; Doris - Mrs Saunders; Hortensia - Mrs Moore.
- Thursday 18* THE FUNERAL; or, Grief a la mode. Brumpton - Keene; Hardy - Cibber; Campley - Wilks; Trusty - Mills; Lady Brumpton - Mrs Rogers; Lady Harriet - Mrs Oldfield; Lady Sharlot - Mrs Bradshaw; Madam d'Epingle - Mrs Willis; Puzzle - Estcourt; Sable - Johnson; Trim - Pinkethman; Bumkin - Leigh; Gravedigger - Cross; Fardingale - Norris; Kate Matchlock - Bullock.
COMMENT. Benefit Mills.
- Saturday 20* LOVE'S TRIUMPH. Eurilla - Signora Sagoni, but see 26 Feb.
COMMENT. At the Desire of several Persons of Quality. Admission as 2 March.
- DL LOVE FOR LOVE. As 1 March.
COMMENT. At the Desire of several Persons of Quality.
- Monday 22* MITHRIDATES, KING OF PONTUS. As 14 Feb., but Mithridates - Betterton.
COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality. Tickets for *Sir Fopling Flutter* taken at this play.
- Tuesday 23* LOVE'S TRIUMPH. As 20 March.
COMMENT. At the Desire of several Persons of Quality. Admission as 2 March.
- DL THE ROYAL MERCHANT. As at Queen's, 14 Nov. 1707, but Goswin - Wilks; Clause - Keene; Higgen - Estcourt; Gerrard, Florez, Hemskirk, and Jaculine omitted.
- Thursday 25* THE MOURNING BRIDE. King - Powell; Gonsalez - Keene; Osmyn - Booth; Zara - Mrs Barry; Almeria - Mrs Bradshaw; Leonora - Mrs Porter.
COMMENT. Benefit Booth.
- Friday 26* CONCERT.
MUSIC. Vocal and instrumental, viz. A full Piece of the late Mr Henry Purcell, by Dean, Holmes, Feiston. A new Set of Airs for the Arch Lute and Violin, Com-

pos'd on purpose by Tho. Dean. That celebrated Sonata for a Violin and Flute, made by the famous Signor Gasperini, and play'd by him and Paisable often before her Majesty, and at the Theatre, to be perform'd by two young Gentlemen that never Play'd in Publick; who also perform some new Italian Sonatas of the most Eminent Masters in Europe, and Double-stopped Solos of the Famous Archangelo Corelli. Singing to the Lute by Dean. Several Pieces for Trumpets, Flutes, and Haut-boys. Also Select Airs out of the Operas of Camilla and Thomyris, with their Symphonies, by the best Performers.

COMMENT. Benefit Leigh. Tickets 3s. At 7 P.M.

Friday 26
SH

CAMILLA. *Cast not listed*, but see 7 Feb.

COMMENT. At the Desire of several Persons of Quality.

Saturday 27
Queen's

THE SCORNFUL LADY. Savil - Dogget; Elder Loveless - Powell; Young Loveless - Mills; Welford - Booth; Roger - Cibber; Morecraft - Bullock; Scornful Lady - Mrs Barry; Martha - Mrs Bradshaw; Widow - Mrs Moor.

COMMENT. Not Acted there these Six Years.

DL

Monday 29 March-Saturday 3 April

PASSION WEEK

April 1708

THE SCORNFUL LADY. As 27 March, but Abigail - Mrs Willis.
COMMENT. At the Desire of several Ladies of Quality.

Monday 5
DL

CAMILLA. *Cast not listed*, but see 7 Feb.
DANCING.

COMMENT. [In *Daily Courant*, 3 April, *Thomyris* had been announced for this day.]

Tuesday 6
Queen's

THE RECRUITING OFFICER. As at Queen's, 31 Dec. 1707, but Kite - Estcourt; Appletree - Fairbank; Rose - Mrs Bicknell.

DL

THE JOVIAL CREW. As at Queen's, 1 Jan., but Hearty - Pinkethman; Scentwell, Oliver, Clack, Patrico, Lawyer, Courtier, Scribble, and Anne omitted.

Wednesday 7
DL

THE STRATAGEM. As 17 Feb., but Sir Charles omitted; Lady Bountiful - Mrs Powell; Cherry - Mrs Bicknell. A New Epilogue spoken upon an Ass by Pinkeman, written by Estcourt.

Thursday 8
DL

COMMENT. Benefit Pinkeman.

THOMYRIS, QUEEN OF SCYTHIA. Queen - Baroness; Tigranes - Signiora de L'Epine, but see 17 Feb.

Saturday 10
Queen's

DANCING.

COMMENT. At the Desire of several Persons of Quality. With several Alterations.

BURY FAIR. Bellamy - Husband; Wildish - Mills; Trim - Cibber; Sir Humphrey - Bullock; Oldwit - Johnson; La Roch - Bowen; Valet - Norris; Lady Fantast - Mrs Powell; Mrs Fantast - Mrs Moore; Gertrude - Mrs Bradshaw; Philadelphia - Mrs Porter; Lucy - Mrs Saunders.

DL

COMMENT. Not Acted these five Years.

- Monday 12* BURY FAIR. As 10 April.
 DL
- Tuesday 13* THOMYRIS, QUEEN OF SCYTHIA. As 10 April.
 Queen's DANCING.
 COMMENT. As 10 April.
- DL THE RIVAL QUEENS. As 31 Jan., but Sisigambis – Mrs Powell.
- Wednesday 14* THE NORTHERN LASS. As 26 Feb., but Sir Philip – Powell; Mrs Trainwell – Mrs Powell.
- Thursday 15* TAMERLANE. Tamerlane – Betterton; Bajazet – Keene; Moneses – Powell; Axalla – Booth; Prince of Tanais – Cory; Omar – Smith; Stratocles – Fairbank; Dervise – Husband; Arpasia – Mrs Barry; Selima – Mrs Bradshaw.
 DL COMMENT. Benefit Keene.
- Saturday 17* LOVE'S TRIUMPH. *Cast not listed*, but see 20 March.
 Queen's COMMENT. Benefit Valentini. At the Desire of several Ladies of Quality. Admission to pit and boxes by tickets only at half a guinea.
- DL GREENWICH PARK; or, The Merry Citizens. Worthy – Mills; Sir Thomas – Penkethman; Young Reveller – Cibber; Raison – Johnson; Sasaphras – Bullock; Sir William – Bowen; Bounce – Fairbank; Beau – Pack; Florella – Mrs Oldfield; Violante – Mrs Moore; Dorinda – Mrs Rogers; Mrs Raison – Mrs Knight; Aunt – Mrs Powell.
 COMMENT. Not Acted these Four Years [but see 21 Dec. 1705].
- Monday 19* OROONOKO. Oroonoko – Wilks; Aboan – Powell; Governor – Keene; Blandford – Bickerstaffe; Driver – Johnson; Stanmore – Smith; Jack Stanmore – Fairbank; Daniel – Pinkethman; Hotman – Corey; Widow Lackit – Mrs Knight; Imoinda – Mrs Rogers; Charlot – Mrs Bradshaw; Lucy – Mrs Bicknell.
 DL COMMENT. Benefit Mrs Knight.
- Tuesday 20* THOMYRIS, QUEEN OF SCYTHIA. *Cast not listed*, but see 10 April.
 Queen's DANCING.
 COMMENT. At the Desire of several Ladies of Quality.
- DL GREENWICH PARK. As 17 April.
 COMMENT. Written by the late Mr Mountfort.
- Wednesday 21* THE SILENT WOMAN. As at Queen's, 28 Oct. 1707, but Otter – Estcourt; Lady Haughty – Mrs Saunders; Mrs Mavis – Mrs Bradshaw; Mrs Epicoene – Mrs Knight.
 DL COMMENT. Written by the famous Ben Johnson.
- Thursday 22* THE ROVER. Rover – Wilks; Belvil – Husband; Frederick – Cibber; Blunt – Estcourt; Antonio – Pack; Pedro – Corey; Sanchio – Norris; Hellena – Mrs Oldfield; Florinda – Mrs Porter; Valeria – Mrs Moor; Angelica – Mrs Barry.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 23* THE CHANCES. As 13 March, but Petruchio – Bickerstaff.
 DL COMMENT. As it was alter'd by the late Duke of Buckingham.
- Saturday 24* CAMILLA. *Cast not listed*, but see 7 Feb.
 Queen's DANCING.
 COMMENT. At the Desire of several Ladies of Quality.

MACKBETH. As at Queen's, 27 Dec. 1707, but Macduff - Powell; Seyward, Seyton, Hecate, Witches, and Lady Macduff omitted. Saturday 24
DL

THE SQUIRE OF ALSATIA. Sir William - Penkethman; Sir Edward - Keene; Belfond Sr - Bullock; Belfond Jr - Wilks; Trueman - Mills; Scrapeall - Norris; Isabella - Mrs Rogers; Teresia - Mrs Oldfield; Mrs Termagent - Mrs Knight; Ruth - Mrs Powell, but see also 6 Nov. 1707. Monday 26
DL

COMMENT. Benefit of a Young Orphan-Child of the late Mr Verbruggen and Mrs Verbruggen.

VOLPONE; or, The Fox. Volpone - Powell; Mosca - Wilks; Corvino - Mills; Bonario - Booth; Corbaccio - Johnson; Voltore - Keene; Sir Politick - Norris; Celia - Mrs Rogers; Lady Wou'dbe - Mrs Kent. Tuesday 27
DL

COMMENT. Benefit Johnson. Written by the famous Ben Johnson.

THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling - Cibber; Dorimant - Wilks; Medley - Mills; Old Bellair - Norris; Young Bellair - Booth; Shoemaker - Bowen; Loveit - Mrs Barry; Harriet - Mrs Bradshaw; Belinda - Mrs Rogers; Pert - Mrs Bicknell; Orangewoman - Cross. Thursday 29
DL

COMMENT. Benefit Mrs Bradshaw.

May 1708

THOMYRIS, QUEEN OF ACYTHIA. *Cast not listed*, but see 10 April. Saturday 1
Queen's

DANCING.

COMMENT. At the Desire of several Ladies of Quality. Being the last time of performing any Opera till Winter.

THE UNHAPPY FAVOURITE. As at Queen's, 26 Dec. 1707, but Nottingham - Mrs Bradshaw. DL

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

Monday 3-Tuesday 18
NO PERFORMANCES.

MARRIAGE A LA MODE. As 21 Feb., but Melantha - Mrs Bicknell; Alinda - Mrs Finch; Philotis - Mrs Saunders. Wednesday 19
DL

COMMENT. Benefit Mrs Bicknell.

THOMYRIS, QUEEN OF SCYTHIA. *Cast not listed*, but see 10 April. Thursday 20
Queen's

DANCING. As 10 Feb.

COMMENT. Benefit Champelon.

THE STRATAGEM. As 8 April, but Sir Charles - Husband. DL

COMMENT. Benefit Norris. At the Desire of several Ladies of Quality.

LOVE FOR MONEY; or, The Boarding-School. Lady Addleplot - Estcourt; Sir Rowland - Johnson; Jack - Wilks; Young Meriton - Bickerstaff; Old Meriton - Keene; Ned - Powell; Old Bragg - Pinkethman; Nincompoop - Norris; Le Prate - Bowen; Dancing Master - Burkhead; Mertilla - Mrs Norris; Jenny - Mrs Bicknell; Molly - Mrs Saunders; Jiltall - Mrs Cross; Oyley - Mrs Powell. Friday 21
DL

COMMENT. Benefit Bickerstaff.

- Monday 24* THE PILGRIM. As at Queen's, 5 Jan., but Lopez omitted; Mad Taylor – Pinkethman; Juletta – Mrs Moor.
 COMMENT. Benefit Pack. Note, That the Tickets which were deliver'd out for *Hamlet* will be taken at this Play.
- Tuesday 25* THE CONSTANT COUPLE. As at Queen's, 20 Oct. 1707, but Clincher Sr – Pinkethman; Lady Lurewell – Mrs Knight; Parly – Mrs Moor.
 COMMENT. For the Benefit of the Author's Widow and Children.
- Thursday 27* THE TENDER HUSBAND. As 5 Feb., but Lucy – Mrs Porter; Fainlove omitted.
 COMMENT. Benefit Mrs Cross.
- Saturday 29* THE ROVER. As 22 April.
 COMMENT. Benefit Leigh and Mrs Willis.
- Monday 31* THE PERSIAN PRINCESS; or, The Royal Villain. *Cast not listed*, but edition of 1715 lists: King of Persia – Husbands; Memnon – Keen; Artaban – Wilks; Oxartes – Mills; Mirvan – Booth; Barzanes – Corey; High Priest – Smith; Cleander – Birkhead; Amestrис – Mrs Bradshaw; Ardelia – Mrs Cox. Prologue. Epilogue.
 COMMENT. [By Lewis Theobald.] Never Acted before.

June 1708

- Tuesday 1* THE PERSIAN PRINCESS. *Cast not listed*, but see 31 May.
 DL COMMENT. Benefit the Autor.
- Thursday 3* BURY FAIR. As 10 April.
 DL COMMENT. Benefit Bowen. For the Entertainment of his Excellency Andreas Artemonides Mativeoff, Ambassador from his Imperial Majesty the Czar of Muscovy.
- Friday 4* VENICE PRESERV'D. As at Queen's, 15 Nov. 1707, but Jaffeir – Thurmond, lately arrived from Ireland; Antonio – Pinkethman.
 DL COMMENT. Benefit Lovelace and King (boxkeepers).
- Saturday 5* THE MAID'S THE MISTRESS. *Cast not listed*, but edition of 1708 lists: Sir David Fancy – Johnson; Beauford – Powell; Gaylove – Mills; Squire Empty – Bullock; Roger – Norris; Nicholas – Bright; Lady Fancy – Mrs Knight; Harriot – Mrs Bradshaw; Charlot – Mrs Bicknell. Prologue. Epilogue.
 DL COMMENT. [By William Taverner.] Never Acted before.
- Tuesday 8* THE MAID'S THE MISTRESS. *Cast not listed*, but see 5 June.
 DL COMMENT. The Author's Day.
- Thursday 10* LOVE FOR LOVE. As 20 March, but Ben – Cibber; Scandal – Husband; Jeremy – Bickerstaff.
 DL COMMENT. Benefit Husband and Newman.
- Friday 11* HAMLET. As 15 Feb., but Polonius – Cross; Ostrick – Norris; Ophelia – Mrs Bradshaw.
 DL COMMENT. Benefit Cory and Fairbank. At the Request of several Ladies of Quality. Being the last time of the Company's Acting this Season.

THE LONDON CUCKOLDS. Ramble – Mills; Townly – Husband; Loveday – Keen; Doodle – Johnson; Wiseacre – Bullock; Dashwell – Norris; Eugenia – Mrs Kent; Arabella – Mrs Moor; Peggy – Miss Norris; Engin – Mrs Powell; Jane – Mrs Mills. Tuesday 15
DL

COMMENT. [The opening of the summer season.]

SOPHONISBA; or, Hannibal's Overthrow. Hannibal – Boman; Scipio – Husband; Massanissa – Booth; Maheral – Bickerstaff; Bomilcar – Fairbank; Sophonisba – Mrs Barry; Rosalinda – Mrs Bradshaw; Aglave – Mrs Powell. Thursday 17
DL

COMMENT. Benefit Boman. Note, That all the Tickets deliver'd out for *The Relapse* will be taken at this Play.

THE TAMING OF A SHREW; or, Sawny the Scot. Beaufoy – Keen; Petruchio – Mills; Geraldo – Husband; Winlove – Bickerstaff; Sawny – Bullock; Jamy – Norris; Snatchpenny – Pack; Trainio – Fairbank; Margaret – Mrs Bradshaw; Biancha – Mrs Mills; Woodall – Johnson; Sir Lionel – Cross. Saturday 19
DL

THE LANCASHIRE WITCHES. As at Queen's, 29 Oct. 1707, but Sir Jeffrey – Bickerstaff; Bellfort – Mills; Doubtly – Corey; Lady Shacklehead – Mrs Powell; Isabella – Mrs Porter; Theodosia – Mrs Mills. Tuesday 22
DL

THE FEIGN'D INNOCENCE; or, Sir Martin Marall. Sir Martin – Bullock; Sir John – Mills; Warner – Booth; Dartmouth – Corey; Old Moody – Johnson; Land-lord – Cross; Lady Dupee – Mrs Powell; Millisent – Mrs Porter; Rose – Mrs Bradshaw; Mrs Christian – Mrs Norris. Thursday 24
DL

THE SEA VOYAGE; or, A Commonwealth Of Women. Marine – Mills; Du Pier – Johnson; Boldsprite – Cross; Franvil – Bullock; Frugal – Norris; Hazard – Pack; Surgeon – Fairbank; Sebastian – Corey; Nicusa – Smith; Roselia – Mrs Kent; Clarinda – Mrs Porter; Aminta – Mrs Bradshaw; Julietta – Mrs Saunders; Hippolita – Mrs Mills; Menalippe – Mrs Finch; Ariadne – Mrs Cox; Aglaura – Miss Norris; Gleta – Miss Porter. Saturday 26
DL

THE SEA VOYAGE. As 26 June. Tuesday 29
DL

July 1708

TIMON OF ATHENS. Timon – Mills; Alcibiades – Booth; Apemantus – Keen; Elius – Johnson; Phaeax – Bullock; Poet – Norris; Demetrius – Corey; Evandra – Mrs Porter; Melissa – Mrs Bradshaw; Chloe – Mrs Mills, but see 10 Dec. 1707. Thursday 1
DL

THE LIBERTINE DESTROY'D [Don John]. Don John – Mills; Don Lopez – Booth; Don Antonio – Bickerstaff; Francisco – Keen; Jacomo – Johnson; Maria – Mrs Porter; Clara – Mrs Bradshaw; Flavia – Mrs Moore; Leonora – Mrs Kent; Flora – Miss Norris, but see 25 Nov. 1707. Saturday 3
DL

THE SEA VOYAGE. As 26 June. Tuesday 6
DL
COMMENT. At the Desire of several Persons of Quality.

THE LONDON CUCKOLDS. As 15 June, but Eugenia – Mrs Porter. Thursday 8
DL

THE EMPRESS OF MOROCCO. Muly Labass – Thurmond; Muly Hamet – Mills; Grimalhaz – Booth; Hamethalhaz – Corey; Abdelcader – Bickerstaff; Laula – Mrs Kent; Morena – Mrs Porter; Mariamne – Mrs Bradshaw. Saturday 10
DL

- Saturday 10* COMMENT. Which was Acted several Times At Court in the Reign of King Charles the 2d by People of Quality.
- Tuesday 13* THE COUNTRY WIT. As 6 Feb., but Christina – Mrs Porter; Betty Frisque – Mrs Bradshaw; Porter's Wife omitted.
- Thursday 15* BARTHOLOMEW FAIR. As at Queen's, 22 Oct. 1707, but Winwife – Bickerstaff; Busy – Pack; Mrs Winwife – Mrs Saunders; Mrs Wellborn – Mrs Moor; Mrs Overdo – Mrs Mills.
COMMENT. Written by the late famous Ben. Johnson.
- Tuesday 20* THE SUCCESSFUL STRANGERS. Silvio – Mills; Antonio – Booth; Carlos – Husband; Francisco – Bullock; Lopez – Norris; Pedro – Cross; Sancho – Pack; Guzman – Fairbank; Dorothea – Mrs Porter; Filicia – Mrs Bradshaw; Biancha – Miss Norris; Formosa – Mrs Powell.
COMMENT. Not Acted these 15 Years.
- Thursday 22* THE SUCCESSFUL STRANGERS. As 20 July.
- Tuesday 27* DON CARLOS, PRINCE OF SPAIN. King – Keene; Don Carlos – Booth; Don John – Corey; Rui Gomez – Smith; Posa – Young Bullock; Queen – Mrs Porter; Eboli – Mrs Finch; Henrietta – Mrs Norris.
- Thursday 29* THE TEMPEST. Prospero – Mills; Alonzo – Corey; Hypolito – Bullock Jr; Trinculo – Bullock Sr; Stephano – Johnson; Mustacho – Bickerstaff; Ventoso – Fairbank; Caliban – Norris; Sycorax – Cross; Miranda – Mrs Moor; Dorinda – Miss Norris, but see 27 Dec. 1707.

August 1708

- Wednesday 4* THE DEBAUCHEE; or, A New Way To Pay Old Debts. Loveless – Bickerstaff; Sir Oliver – Keen; Careless – Mills; Tom – Norris; Saveall – Fairbank; Simon – Bullock; Watt – Pack; Lady Thrivewell – Mrs Bradshaw; Clara – Mrs Porter; Mrs Saleware – Mrs Moor; Crostilla – Mrs Finch; Phebe – Mrs Saunders; Closlet – Mrs Powell. With an Epilogue spoken by Mr Norris to his Brother Salewares of the City.



S E A S O N O F

1708-1709

URING 1708-9 the playhouses continued their policy of separating plays and operas, with dramas offered exclusively at Drury Lane and Italian opera only at the Queen's. Plays were presented, however, on six nights weekly, Italian opera usually on two evenings only. On 6 June 1709, at the close of the regular season, Drury Lane was silenced by the Lord Chamberlain for its disregard of an order (issued 30 April 1709) forbidding the management to deduct more than £40 (for the house charges) from the full receipts at a benefit. As a result, there was no summer season. During the summer, however, William Penkethman offered plays at his new theatre in Greenwich, but notices of only two performances have survived.

As a result of the quarrel between players and management over deductions from the receipts at benefits, Zachary Baggs, treasurer of Drury Lane, on 8 July 1709 issued an informative pamphlet with the satiric title: *Concerning the Poor Actors, who under Pretence of hard Usage from the Patentees, are about to desert their Services.* In it Baggs attempts to estimate the total income of the principal actors by listing their known salaries and benefits and by estimating their additional income by gifts from admiring spectators. A summation of his figures shows:

Wilks, acting 100 times, received certainly by salary and benefits £259 1s. 5d. and estimated gifts of £40; total £299 1s. 5d.

Betterton, acting 16 times, certainly £188 14s. 5d. and an estimated £450; total £638 14s. 5d.

Estcourt, acting 52 times, certainly £163 18s. 6d. and an estimated £200; total £363 18s. 6d.

Cibber, acting 71 times, certainly £162 10s. 10 $\frac{1}{2}$ d. and an estimated £50; total £212 10s. 10 $\frac{1}{2}$ d.

Mills, acting [an unknown number of] times, certainly £170 11s. 4d. and an estimated £20; total £190 11s. 4d.

Mrs Oldfield, acting 39 times, certainly £132 6s. 7d. and an estimated £120; total £252 6s. 7d.

Baggs adds that had not acting been forbidden on Prince George's death, each of these performers would have had an additional twelve weeks' salary.

Once again, the principal source of information concerning performances is the *Daily Courant*. Plays continued to be presented at five-thirty or six o'clock, but the Queen's, announcing early a decision to begin at six, seems to have held more strictly to that hour. The admission charges for plays were rarely advertised, but the Queen's developed several scales of prices for places at the opera, with differing rates for subscription operas, non-subscription performances, and benefits.

The known rosters for the companies are as follows.

DRURY LANE. *Actors:* Betterton, Bickerstaff, Birkhead, Booth, Bowen, Bullock, Carnaby, Cibber, Cross, Dogget, Estcourt, Fairbank, Hall, Husband, Johnson, Keene, Leigh, Norris, Pack, Penkethman, Powell, Smith, Thurmond Sr, Thurmond Jr, Underhill, Wilks. *Actresses:* Mrs Baker, Mrs Barry, Mrs Bicknell, Mrs Bracegirdle, Mrs Bradshaw, Mrs Cox, Mrs Cross, Mrs Finch, Mrs Kent, Mrs Knight, Mrs Mills, Mrs Moore, Mrs Norris, Miss Norris, Mrs Oldfield, Mrs Powell, Mrs Rogers, Mrs Saunders, Mrs Willis, Miss Willis. *Prompter:* Newman. *Treasurer:* Baggs.

QUEEN'S. *Singers:* Cook, Cavaliero Nicolini Grimaldi, Ramondon, Turner, Valentino Urbani; *Baroness, Signora de l'Epine, Mrs Tofts.* *Dancers:* Dumirail; Miss Santlow.

August 1708

- Thursday 26** **BARTHOLOMEW FAIR.** *Cast not listed.*
 DL *COMMENT.* To begin between 5 and 6 a Clock, and no Persons to be admitted behind the Scenes.
- Saturday 28** **THE LONDON CUCKOLDS.** Wiseacre - Bullock; Doodle - Johnson; Dashwell - Norris; Townly - Husband; Ramble - Powell; Loveday - Keene; Roger - Carnaby; Eugenia - Mrs Bradshaw; Arabella - Mrs Rogers; Peggy - Miss Norris; Aunt - Mrs Willis; Engine - Mrs Powell; Jane - Mrs Cox.
COMMENT. To begin half an Hour after 5 a Clock. And by her Majesty's Command no Persons are to be admitted behind the Scenes.

BARTHOLOMEW FAIR. Overdo - Keene; Quarlous - Powell; Littlewit - Norris; Cokes - Bullock; Numps - Johnson; Busy - Bickerstaffe; Winwife - Husband; Edgeworth - Thurmond Jr; Nightingale - Fairbank; Leatherhead - Carnaby; Crumplin - Leigh; Mrs Overdo - Mrs Cox; Mrs Grace - Mrs Moor; Mrs Littlewit - Mrs Saunders; Mrs Purecraft - Mrs Powell; Ursula - Cross.

Tuesday 31
DL

COMMENT. With Beadles, Officers, and Attendants belonging to the Powder Court. [In *Daily Courant*, 30 Aug., *The London Cuckolds* had been announced for this day.]

September 1708

THE EMPEROR OF THE MOON. Belardo - Johnson; Cinthio - Powell; Scaramouch - Bullock; Harlequin - Bickerstaffe; Charmante - Carnaby; Officer - Fairbank; Clark - Birkhead; Keeper - Smith; Elaria - Mrs Finch; Bellemante - Mrs Moore; Mopsophil - Mrs Powell; Florinda - Mrs Norris.

Friday 3
DL

THE LANCASHIRE WITCHES. Sir Edward - Keen; Bellfort - Powell; Sir Jeffrey - Bickerstaffe; Doubtly - Corey; Sir Timothy - Norris; Teague - Bullock; Tom - Johnson; Young Hartford - Leigh; Clod - Fairbank; Constable - Cross; Isabella - Mrs Bradshaw; Lady Shacklehead - Mrs Powell; Theodosia - Mrs Cox.

Saturday 4
DL

THE RECRUITING OFFICER. Ballance - Keene; Plume - Thurmond; Brazen - Bickerstaff; Worthy - Powell; Melinda - Mrs Rogers; Silvia - Mrs Moore.

Tuesday 7
DL

COMMENT. [In *Daily Courant*, 4 Sept., *The Heir of Morocco* had been announced for this day.] The Playhouse in Little-Lincoln's-Inn-Fields is to be Let for a Tennis-Court, or for any other use, (except a Playhouse). Enquire of Mr John Hall next Door to the Sign of the Angel in Little-Russell street.

HAMLET, PRINCE OF DENMARK. Hamlet - Thurmond, being the first time of his performing it in England; King - Keene; Laertes - Powell; Horatio - Husband; Polonius - Cross; Gravedigger - Johnson; Fop - Thurmond Jr; Queen - Mrs Powell; Ophelia - Mrs Bradshaw.

Tursday 9
DL

COMMENT. At the Desire of several Persons of Quality.

SOPHONISBA; or, Hannibal's Overthrow. Hannibal - Keene; Massanissa - Powell; Massina - Miss Norris; Scipio - Husbands; Sophonisba - Mrs Rogers; Rosalinda - Mrs Bradshaw.

Saturday 11
DL

MACKBETH. King - Keen; Mackbeth - Powell; Macduff - Thurmond; Lady Macbeth - Mrs Knight; Lady Macduff - Mrs Rogers; Fleance - Miss Norris; Hecate - Johnson; Witches - Leigh, Fairbank, and Cross.

Tuesday 14
DL

AMPHITRYON; or, The Two Socias. Jupiter - Powell; Amphitryon - Bickerstaff; Phoebus - Fairbank; Mercury - Leigh; Socia - Cross; Grapus - Johnson; Alcmena - Mrs Knight; Bromia - Mrs Powell; Phaedra - Mrs Saunders.

Tursday 16
DL

THE FATAL MARRIAGE; or, The Innocent Adultery. King - Keene; Fernando - Johnson; Villeroi - Thurmond; Biron - Husbands; Carlos - Powell; Frederick - Bickerstaff; Fabian - Corey; Jaquelin - Leigh; Sampson - Cross; Isabella - Mrs Rogers; Julia - Mrs Finch; Victoria - Mrs Moore; Nurse - Mrs Powell.

Saturday 18
DL

RULE A WIFE AND HAVE A WIFE. Leon - Powell; Michael - Bickerstaff; Duke - Husbands; Juan de Castro - Corey; Alonzo - Smith; Cacafogo - Leigh;

Tuesday 21
DL

- Tuesday 21* DL Margarita – Mrs Knight; Estifania – Mrs Bradshaw; Altea – Mrs Moore; Clara – Mrs Finch.
- Thursday 23* DL **THE UNHAPPY FAVOURITE**; or, The Earl of Essex. Essex – Powell; Southampton – Thurmond; Burleigh – Husbands; Queen – Mrs Knight; Rutland – Mrs Rogers; Nottingham – Mrs Bradshaw.
- Saturday 25* DL **THE RIVAL QUEENS**; or, The Death of Alexander the Great. Alexander – Thurmond; Clytus – Keene; Cassander – Husband; Polyperchon – Bickerstaffe; Hephestion – Smith; Sysigambis – Mrs Powell; Statira – Mrs Rogers; Roxana – Mrs Knight; Parisatis – Miss Norris.
COMMENT. At the Desire of several Persons of Quality.
- Tuesday 28* DL **THE LIBERTINE DESTROY'D** [Don John]. Don John – Husband; Antonio – Thurmond; Lopez – Bickerstaff; Francisco – Keene; Jacomo – Johnson; Sheppard – Leigh; Ghost – Fairbank; Maria – Mrs Rogers; Leonora – Mrs Finch; Clara – Mrs Moore; Flavia – Miss Norris.
- Thursday 30* DL **THE INDIAN EMPEROR**; or, The Conquest of Mexico by the Spaniards. Cortez – Thurmond; Montezuma – Keene; Orbellan – Husbands; Guyomar – Bickerstaffe; Cydaria – Mrs Bradshaw; Almeria – Mrs Knight; Alibech – Mrs Rogers.
COMMENT. For the Entertainment of several Foreigners lately arriv'd.

October 1708

- Saturday 2* DL **THE SPANISH FRYAR**; or, The Double Discovery. Elvira – Mrs Oldfield, being the first time of her Acting since June last; Torrismond – Thurmond; Lorenzo – Bickerstaffe; Raymond – Keene; Gomez – Johnson; Dominic – Leigh; Leonora – Mrs Knight; Teresa – Mrs Finch.
- Tuesday 5* DL **SIR COURTLY NICE**; or, It Cannot Be. Sir Courtly – Cibber, being the first time of his Acting this Season; Surly – Keene; Testimony – Johnson; Hothead – Bullock; Crack – Leigh; Merchant – Fairbank; Leonora – Mrs Oldfield; Violante – Mrs Bradshaw; Aunt – Mrs Powell.
- Thursday 7* DL **LOVE FOR LOVE**. Valentine – Wilks; Sir Sampson – Estcourt; Jeremy – Bowen; Scandal – Booth; Trapland – Norris; Foresight – Johnson; Ben – Cibber; Tattle – Pack; Angelica – Mrs Oldfield; Mrs Foresight – Mrs Rogers; Prue – Mrs Bignall; [in *Daily Courant*, 6 Oct., these variations in the cast had been announced: Valentine – Thurmond; Scandal – Husband; Ben – Bickerstaff].
COMMENT. Benefit Baggs and Hall.
- Friday 8* DL **THE STRATAGEM**. *Cast not listed.*
COMMENT. At the Desire of several Persons of Quality.
- Saturday 9* DL **OTHELLO, MOOR OF VENICE**. Othello – Thurmond; Iago – Keene; Brabantio – Smith; Cassio – Husband; Lodovico – Corey; Roderigo – Bowen; Desdemona – Mrs Bradshaw; Emilia – Mrs Powell; Bianca – Mrs Finch.
COMMENT. Benefit Thurmond. For the Entertainment of his Excellency Don Joseph Dias, Ambassador from the Emperour of Morocco, lately arriv'd.

LOVE MAKES A MAN; or, The Fop's Fortune. Carlos - Wilks; Clodio - Cibber; Don Lewis - Pinkethman; Antonio - Bullock; Sancho - Norris; Don Duart - Mills; Governor - Bickerstaffe; Elvira - Mrs Oldfield; Louisa - Mrs Rogers; Angelina - Mrs Bradshaw.	Tuesday 12 DL
THE CHANCES. Duke - Booth; Don John - Wilks; Don Frederick - Mills; Antonio - Penkethman; Petruchio - Bickerstaffe; Anthony - Norris; Constantia - Mrs Bradshaw; 2d Constantia - Mrs Oldfield; Mother - Mrs Powell; Landlady - Mrs Willis.	Wednesday 13 DL
THE JOVIAL CREW; or, The Merry Beggars. Oldrents - Keene; Hearty - Pinkethman; Vincent - Wilks; Hilliard - Cibber; Springlove - Mills; Oliver - Booth; Randall - Johnson; Tallboy - Bullock; Clack - Norris; Rachel - Mrs Bicknell; Meriel - Mrs Cross.	Thursday 14 DL
THE COMMITTEE; or, The Faithful Irishman. Careless - Wilks; Blunt - Mills; Day - Penkethman; Abel - Bullock; Obadiah - Johnson; Teague - Estcourt; Bookseller - Norris; Arbella - Mrs Rogers; Ruth - Mrs Bradshaw; Mrs Day - Mrs Powell.	Friday 15 DL
MACKBETH. As 14 Sept., but Macbeth - Betterton; Macduff - Wilks; Lenox - Booth; Banquo - Mills; Witches - Pinkethman, Bullock, and Norris; Fleance omitted.	Saturday 16 DL
GREENWICH PARK. Worthy - Mills; Sir Thomas - Penkethman; Young Reveller - Cibber; Raisin - Johnson; Sassafras - Bullock; Florella - Mrs Oldfield; Violante - Mrs Moor; Mrs Raisin - Mrs Knight; Dorinda - Mrs Rogers.	Monday 18 DL
THE ROVER; or, The Banish'd Cavaliers. Rover - Wilks; Belvil - Husband; Frederick - Cibber; Blunt - Estcourt; Stephano - Norris; Hellena - Mrs Oldfield; Florinda - Mrs Porter; Valeria - Mrs Moor; Angelica - Mrs Knight.	Tuesday 19 DL
THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Betterton; Edgar - Wilks; Edmund - Mills; Gloster - Cibber; Gentleman Usher - Pinkethman; Cordelia - Mrs Bradshaw; Goneril - Mrs Kent; Regan - Mrs Finch.	Thursday 21 DL
THE NORTHERN LASS; or, The Nest of Fools. Sir Philip - Wilks; Tridewell - Mills; Sir Paul - Johnson; Bullfinch - Estcourt; Widgin - Bullock; Nonsense - Norris; Anvil - Bowen; Howdee - Cibber; Widow Fitchow - Mrs Knight; Holdup - Mrs Willis; Lass - Mrs Bicknell; Mrs Trainwell - Mrs Powell.	Friday 22 DL
OEDIPUS, KING OF THEBES. Oedipus - Powell; Adrastus - Booth; Creon - Mills; Tiresias - Cibber; Haemon - Thurmond; Aegeon - Keene; Jocasta - Mrs Knight; Eurydice - Mrs Bradshaw.	Saturday 23 DL
THE SQUIRE OF ALSATIA. Sir William - Pinkethman; Sir Edward - Keene; Belfond Sr - Bullock; Belfond Jr - Wilks; Trueman - Mills; Cheately - Fairbank; Shamwell - Bickerstaff; Hackum - Leigh; Lolpoop - Cross; Isabella - Mrs Moor; Teresa - Mrs Oldfield; Ruth - Mrs Powell; Lucia - Mrs Norris.	Monday 25 DL
THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Sir Tunbelly - Bullock; Young Fashion - Mrs Kent; Loveless - Wilks; Worthy - Mills; Lory - Penkethman; Amanda - Mrs Rogers; Berinthia - Mrs Knight; Hoyden - Mrs Cross.	Tuesday 26 DL

Tbursday 28 HENRY THE FOURTH: With The Humours of Sir John Falstaff. Advertised DL but not acted because of the death of Prince George of Denmark.

The theatres remained closed until 14 Dec.

December 1708

- Saturday 11* PYRRHUS AND DEMETRIUS. Advertised but not given.
 Queen's COMMENT. Lady Wentworth, writing on 10 Dec., said: Yesterday I had lyke to have been kethed in a trap, your Brother Wentworth had almost parswaded me to have gon last night to hear the fyne musiek, the famous Etallion sing att the rehersall of the Operer, which he assured me it was soe dark none could see me. Indeed musick was the greatest temptation I could have, but I was afraid he deceaved me, soe Betty only went with his wife and him; and I rejoysed I did not, for thear was a vast deal of company and good light—but the Dutchis of Molbery had got the Etallian to sing and he sent an excuse, but the Dutchis of Shrosberry made him com, brought him in her coach but Mrs Taufs hufst and would not sing because he had first put it ofe; though she was thear yet she would not, but went away. I wish the house would al joyne to humble her and not receav her again. This man out dus Sefashoe, they say that has hard both (Wentworth, p. 66).
- Tuesday 14* THE FINE LADY'S AIR; or, An Equipage of Lovers. *Cast not listed*, but edition of 1709 lists: Sir Harry Sprightly – Mills; Brigadier Blenheim – Wilks; Nicknack – Cibber; Major Bramble – Johnson; Master Totty – Bullock; Knapsack – Pinkethman; Shrimp – Norris; Lady Rodomont – Mrs Oldfield; Lady Tossup – Mrs Porter; Mrs Lovejoy – Mrs Bradshaw; Mrs Flimsy – Mrs Saunders; Orange-woman – Pack. Prologue written by Motteux. Epilogue spoken by Mrs Bradshaw.
 DL COMMENT. [By Thomas Baker.] Never Acted before.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but edition of 1709 lists: Pyrrhus – Cavaliero Nicolini Grimaldi; Demetrius – Valentino Urbani; Cleartes – Ramondon; Arbantes – Turner; Marius – Signora Margarita; Brennus – Cooke; Climene – Mrs Tofts; Deidamia – Baroness.
 COMMENT. [Text translated by Owen Swiney. Music adapted by N. Haym.] By Subscription. None to be admitted into the Pit or Boxes but by the Subscribers' Tickets. Stage Boxes 15s. First Gallery 5s. Upper Gallery 2s.
- Wednesday 15* THE FINE LADY'S AIRS. *Cast not listed*, but see 14 Dec.
 DL
- Tbursday 16* THE FINE LADY'S AIRS. *Cast not listed*, but see 14 Dec.
 DL
- Friday 17* THE FINE LADY'S AIRS. *Cast not listed*, but see 14 Dec.
 DL
- Saturday 18* EPSOM WELLS. Rains – Powell; Bevil – Mills; Woodvil – Wilks; Clodpatre – Johnson; Frible – Pinkethman; Biskett – Bullock; Kick – Pack; Cuff – Fairbank; Carolina – Mrs Oldfield; Lucia – Mrs Porter; Mrs Woodvil – Mrs Knight.
 DL COMMENT. Not Acted these Ten Years.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 14 Dec.
 COMMENT. By subscription, as 14 Dec. At 6 P.M.

EPSOM WELLS. As 18 Dec., but Toby - Cross; Mrs Fribble - Mrs Baker; Mrs Biskett - Mrs Saunders; Mrs Jilt - Mrs Moor; Kick - Fairbank; Cuff - Pack.	<i>Monday 20</i> DL
ROLLO, DUKE OF NORMANDY; or, The Bloody Brother. Rollo - Powell; Otto - Booth; Latorch - Keene; Hamond - Thurmond; Baldwin - Husband; Grandpree - Bickerstaff; Aubrey - Corey; Cook - Leigh; Butler - Fairbank; Pantler - Pack; Yeoman - Norris; Sophia - Mrs Knight; Edith - Mrs Bradshaw. COMMENT. Not Acted there these Seven Years.	<i>Tuesday 21</i> DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. COMMENT. By subscription, as 14 Dec.	Queen's
LOVE'S LAST SHIFT; or, The Fool in Fashion. Loveless - Wilks; Elder Worthy - Booth; Young Worthy - Mills; Sir Novelty - Cibber; Sir William - Johnson; Snap - Pinkethman; Amanda - Mrs Rogers; Narcissa - Mrs Oldfield; Hillaria - Mrs Bradshaw; Flareit - Mrs Saunders.	<i>Wednesday 22</i> DL
PYRRHUS AND DEMETRIUS. Advertised but deferred to Tuesday 28.	<i>Thursday 23</i> Queen's
EPSOM WELLS. As 20 Dec.	<i>Monday 27</i> DL
THE COUNTRY WIT; or, Sir Mannerly Shallow. Ramble - Booth; Merry - Mills; Sir Thomas - Norris; Sir Mannerly - Pack; Drytone - Fairbank; Booby - Bullock; Rash - Johnson; Lady Faddle - Mrs Powell; Christina - Mrs Porter; Betty - Mrs Bradshaw; Goody - Mrs Willis; Isabella - Mrs Saunders.	<i>Tuesday 28</i> DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. COMMENT. By subscription, as 14 Dec.	Queen's
GREENWICH PARK. As 18 Oct., but Sir William - Bowen; Beau - Pack; Bounce - Fairbank; Aunt - Mrs Powell.	<i>Wednesday 29</i> DL
THE OLD BACHELOR. Old Batchelor - Betterton, who has not Acted it these Ten Years; Vainlove - Booth; Belmour - Wilks; Sharper - Mills; Sir Joseph - Bullock; Bluff - Johnson; Setter - Fairbank; Fondlewife - Cibber; Belinda - Mrs Rogers; Araminta - Mrs Bradshaw; Silvia - Mrs Porter; Laetitia - Mrs Knight; Lucy - Mrs Saunders.	<i>Thursday 30</i> DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. COMMENT. By subscription, as 14 Dec.	Queen's
BURY FAIR. Bellamy - Husband; Wildish - Mills; Oldwit - Johnson; Noddy - Bullock; Trim - Cibber; La Roch - Bowen; Valet - Norris; Gertrude - Mrs Bradshaw; Philadelphia - Mrs Porter; Lady Fantast - Mrs Powell; Miss Fantast - Mrs Moor.	<i>Friday 31</i> DL
January 1709	
HENRY THE FOURTH: With The Humours of Sir John Falstaff. Falstaff - Betterton; King - Keene; Prince of Wales - Wilks; Hotspur - Powell; Vernon - Booth; Glendower - Cibber; Douglass - Husband; Carriers - Johnson and Bullock; Hostess - Mrs Powell; Drawer - Norris.	<i>Saturday 1</i> DL

- Saturday 1*
Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 14 Dec. 1708.
 COMMENT. By subscription, as 14 Dec. 1708.
- Monday 3*
DL THE SCORNFUL LADY. Elder Loveless – Powell; Young Loveless – Mills; Welford – Booth; Savil – Johnson; Morecraft – Bullock; Roger – Cibber; Lady – Mrs Knight; Martha – Mrs Bradshaw; Widow – Mrs Moor; Abigail – Mrs Willis.
 COMMENT. Written by Beaumont and Fletcher.
- Tuesday 4*
DL THE SILENT WOMAN. Morose – Johnson; Dauphine – Booth; Clerimont – Mills; Truewit – Wilks; Sir John – Cibber; Sir Amorous – Bullock; Otter – Estcourt; Cutberd – Norris; Mrs Epicoene – Mrs Knight; Lady Haughty – Mrs Saunders; Lady Centaure – Mrs Mills; Mavis – Mrs Bradshaw.
 COMMENT. Written by Benj. Johnson.
- Wednesday 5*
DL THE RECRUITING OFFICER. As 7 Sept. 1708, but Plume – Wilks; Kite – Estcourt; Brazen – Cibber; Worthy – Mills; Bullock – Bullock; Sylvia – Mrs Oldfield; Rose – a Young Woman that never appear'd before.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 14 Dec. 1708.
 COMMENT. Boxes 8s. Two Benches in the Pit next the Boxes rail'd in, the same Price. Pit 5s. First Gallery 2s. 6d. Upper Gallery 1s. 6d. Stage Boxes half a Guinea. No Person to be admitted to keep Places in the Pit. At 6 P.M.
- Thursday 6*
DL MACBETH. As 16 Oct. 1708, but Malcolm – Corey; Banquo omitted; Seyton – Bickerstaff.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 7*
DL THE INDIAN EMPEROR. As 30 Sept. 1708, but Montezuma – Betterton; Cortez – Powell; Odmar – Mills; Guyomar – Booth; Orbellan omitted.
 COMMENT. Written by the late Mr Dryden.
- Saturday 8*
DL THE CARELESS HUSBAND. Foppington – Cibber; Morelove – Mills; Sir Charles – Wilks; Lady Betty – Mrs Oldfield; Lady Easy – Mrs Knight; Lady Graveairs – Mrs Rogers; Edging – Mrs Saunders.
 COMMENT. At the Desire of several Ladies of Quality.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 14 Dec. 1708.
 COMMENT. Admission as 5 Jan.
- Monday 10*
DL THE LIBERTINE DESTROY'D. As 28 Sept. 1708, but Don John – Powell; Antonio – Cibber; Lopez – Mills; 1st Shepherd – Norris; Don Francisco, Ghost, and Leonora omitted; Maria – Mrs Porter; Clara – Mrs Bradshaw; Flavia – Mrs Moore. With an Epilogue spoken by Penkethman Riding on an Ass.
- Tuesday 11*
DL THE RIVAL FOOLS; or, Wit at Several Weapons. *Cast not listed*, but edition of 1709 lists: Sir Oliver Outwit – Pinkethman; Young Outwit – Wilks; Cunningham – Booth; Sir Gregory Goose – Bullock; Samuel Simple – Cibber; Sir Threadbare – Pack; Priscian – Keene; Lucinda – Mrs Oldfield; Mirabel – Mrs Porter; Governess – Mrs Willis; Lady Gentry – Mrs Finch. Prologue spoken by Cibber. Epilogue spoken by Penkethman and Bullock.
 COMMENT. [By Colley Cibber.] Never Acted before.
- Wednesday 12*
DL THE RIVAL FOOLS. *Cast not listed*, but see 11 Jan. Prologue and Epilogue as 11 Jan.

PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. 1708. COMMENT. Admission as 5 Jan., but no benches railed into boxes.	Wednesday 12 Queen's
THE RIVAL FOOLS. <i>Cast not listed</i> , but see 11 Jan. Prologue and Epilogue as 11 Jan.	Thursday 13 DL
THE RIVAL FOOLS. <i>Cast not listed</i> , but see 11 Jan. Prologue and Epilogue as 11 Jan.	Friday 14 DL
THE UNHAPPY FAVOURITE. As 23 Sept. 1708, but Essex - Wilks; Southampton - Mills; Burleigh - Keene. COMMENT. At the Desire of several Ladies of Quality.	Saturday 15 DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. 1708. COMMENT. Admission as 5 Jan., but no benches railed into boxes.	Queen's
THE SOLDIER'S FORTUNE. Beaugard - Powell; Courtine - Wilks; Sir Jolly - Bullock; Sir David - Johnson; Fourbin - Bowen; Lady Dunce - Mrs Knight; Silvia - Mrs Rogers.	Monday 17 DL
THE REHEARSAL. Bayes - Estcourt; Johnson - Wilks; Smith - Mills; Prettyman - Powell; Volscius - Cibber; comical parts - Johnson, Penkethman, Bullock, Norris, Leigh, Fairbank. COMMENT. Written by the late Duke of Buckingham.	Tuesday 18 DL
THE HEIR OF MOROCCO: With the Death of Gayland. <i>Cast not listed</i> .	Wednesday 19 DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed</i> , but see 14 Dec. 1708. COMMENT. Benefit Cavaliero Nicolini Grimaldi. And (at the Desire of several Persons of Quality) the Boxes are to be open'd to the Pit, and none to be admitted but by printed Tickets, which are deliver'd by him. [Ch. Dering, writing to John Percival, stated that Nicolini got 800 guineas.—Egmont MS, p. 246.]	Queen's
EPSOM WELLS. As 20 Dec. 1708, but Kick, Toby, and Puff omitted.	Thursday 20 DL
THE SPANISH FRYAR. As 2 Oct. 1708, but Torrismond - Powell; Bertran - Mills; Lorenzo - Wilks; Gomez - Norris; Dominic - Estcourt; Teresa omitted.	Friday 21 DL
HAMLET, PRINCE OF DENMARK. As 9 Sept. 1708, but Hamlet - Wilks; Horatio - Mills; Ghost - Booth; Gravemaker - Estcourt; Queen - Mrs Knight; Laertes and Fop omitted.	Saturday 22 DL
PYRRHUS AND DEMETRIUS. Mrs Tofts performing her own part, but see also 14 Dec. 1708. COMMENT. At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes.	Queen's
THE RIVAL FOOLS. As 11 Jan., but Lady Gentry omitted.	Monday 24 DL
THE LONDON CUCKOLDS. As 28 Aug. 1708, but Townly - Mills; Dashwell - Pinkethman; Eugenia - Mrs Porter; Arabella - Mrs Bradshaw; Peggy, Jane, and Roger omitted.	Tuesday 25 DL
CAMILLA. Prenesto - Nicolini. COMMENT. The Boxes to be open'd to the Pit. And no Person to be admitted but by Printed Tickets at half a Guinea each Ticket, the Number not to exceed 460. Stage Boxes half a Guinea. First Gallery 5s. Upper Gallery 2s.	Queen's

- Wednesday 26* KING HENRY THE 8TH: With The Fall of Cardinal Wolsey. Henry VIII - DL Betterton; Norfolk - Mills; Buckingham - Booth; Wolsey - Keene; Surrey - Powell; Sands - Bullock; Crammer - Cibber; Gardiner - Johnson; Katherine - Mrs Knight; Anna Bullen - Mrs Bradshaw.
- Thursday 27* THE TENDER HUSBAND; or, The Accomplish'd Fools. Sir Humphrey - Bullock; Young Gubbin - Pinkethman; Tipkin - Norris; Clerimont - Mills; Captain Clerimont - Wilks; Pounce - Estcourt; Mrs Clerimont - Mrs Cross; Biddy - Mrs Oldfield; Aunt - Mrs Powell; Fainlove - Mrs Porter.
COMMENT. At the Desire of several Ladies of Quality.
- Queen's CAMILLA. As 25 Jan.
COMMENT. At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes.
- Friday 28* LOVE MAKES A MAN. As 12 Oct. 1708, but Governor omitted.
DL
- Saturday 29* THE MAN OF MODE; or, Sir Fopling Flutter. Dorimant - Wilks; Medley - Mills; Sir Fopling - Cibber; Old Bellair - Norris; Young Bellair - Booth; Shoemaker - Bowen; Mrs Loveit - Mrs Oldfield; Harriet - Mrs Bradshaw; Belinda - Mrs Rogers; Emilia - Mrs Porter; Orangewoman - Pack.
COMMENT. At the Desire of several Ladies of Quality.
- Queen's CAMILLA. As 25 Jan., but Camilla - Mrs Tofts.
COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.

February 1709

- Tuesday 1* THE FATAL MARRIAGE. As 18 Sept. 1708, but Biron - Booth; Fernando - Norris; Jaquelin - Bowen; Sampson - Bullock; Victoria - Mrs Porter; Fabian, Julia and Nurse omitted.
DL
- Wednesday 2* THE RELAPSE. As 26 Oct. 1708, but Young Fashion - Bickerstaff; Coupler - Johnson; Surgeon - Norris; Nurse - Mrs Powell.
DL
- Queen's CAMILLA. As 29 Jan.
COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.
- Thursday 3* THE COMMITTEE. As 15 Oct. 1708, but Arbella - Mrs Porter.
DL
- Friday 4* SIR COURTLY NICE. As 5 Oct. 1708, but Belguard - Mills; Farewell - Booth; Crack - Pinkethman; Merchant and Aunt omitted.
DL
- Saturday 5* APPIAS AND VIRGINIA. *Cast not listed*, but edition of ca. 1709 lists: Appius - Booth; Claudius - Keen; Virginius - Betterton; L. Icilius - Wilks; M. Icilius - Bickerstaff; Horatius - Thorman; Valerius - Husbands; P. Numitorius - Carey; C. Numitorius - Smith; Virginia - Mrs Rogers; Cornelia - Mrs Knight. Prologue. Epilogue.
COMMENT. [By John Dennis.] Never Acted before.

CAMILLA.	As 29 Jan.	Saturday 5
DANCING.	By Dumirail, lately arriv'd from the Opera at Paris.	Queen's
COMMENT.	At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.	
APPIUS AND VIRGINIA.	<i>Cast not listed</i> , but see 5 Feb.	Monday 7
APPIUS AND VIRGINIA.	<i>Cast not listed</i> , but see 5 Feb.	DL
APPIUS AND VIRGINIA.	<i>Cast not listed</i> , but see 5 Feb.	Tuesday 8
APPIUS AND VIRGINIA.	<i>Cast not listed</i> , but see 5 Feb.	DL
PYRRHUS AND DEMETRIUS.	<i>Cast not listed</i> , but see 22 Jan.	Wednesday 9
DANCING.	As 5 Feb.	DL
COMMENT.	At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.	Queen's
EPSOM WELLS.	As 20 Jan., but Lucia, Mrs Fribble, Mrs Bisket, and Jilt omitted.	Thursday 10
THE RIVAL QUEENS.	As 25 Sept. 1708, but Alexander - Powell; Clitus - Booth; Cassander - Mills; Lysimachus - Husband; Hephestion - Bickerstaff; Polyperchon, Sysigambis, and Parisatis omitted.	DL
MARRIAGE A LA MODE; or, The Comical Lovers.	Palamede - Wilks; Rhodophil - Booth; Celadon - Cibber; Florimel - Mrs Oldfield; Melantha - Mrs Cross; Doralice - Mrs Porter.	Friday 11
CAMILLA.	As 29 Jan., but Camilla - Signiora de L'Epine.	DL
COMMENT.	At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes. [In <i>Daily Courant</i> , 11 Feb., <i>Pyrrbus and Demetrius</i> had been announced for this day.]	Queen's
THE ROVER.	As 19 Oct. 1708, but Stephano omitted.	Monday 14
THE CHANCES.	As 13 Oct. 1708, but Peter - Leigh; Mother and Landlady omitted.	DL
THE FOND HUSBAND; or, The Plotting Sisters.	Rashly - Powell; Ranger - Mills; Fumble - Johnson; Bubble - Bullock; Sneak - Penkethman; Petulant - Leigh; Emilia - Mrs Rogers; Maria - Mrs Knight.	Tuesday 15
CAMILLA.	As 12 Feb.	Wednesday 16
COMMENT.	Benefit Valentini. The Boxes to be open'd to the Pit. And no Person to be admitted but by printed Tickets [at half a Guinea]. Stage Boxes half a Guinea. First Gallery 2s. 6d. Upper Gallery 1s. 6d. Note, the Tickets deliver'd for <i>Pyrrbus and Demetrius</i> to be taken this Day.	DL
<i>A Day of Public Thanksgiving.</i>		Thursday 17
THE NORTHERN LASS.	As 22 Oct. 1708.	Friday 18
COMMENT.	At the Desire of several Ladies of Quality.	DL
THE ALCHEMIST.	Subtle - Cibber; Face - Powell; Sir Epicure - Estcourt; Surly - Mills; Drugger - Penkethman; Dapper - Norris; Ananias - Johnson; Tribulation - Pack; Lovewit - Bickerstaff; Angry Boy - Bullock.	Saturday 19
COMMENT.	At the Desire of several Ladies of Quality. Written by the famous Ben. Johnson.	DL

- Saturday 19* **CAMILLA.** As 12 Feb.
 Queen's COMMENT. At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes.
- Monday 21* **THE ALCYHMIST.** As 19 Feb.
 DL COMMENT. Written by the famous Ben. Johnson.
- Tuesday 22* **THE ALCYHMIST.** As 19 Feb.
 DL COMMENT. Written by the famous Ben. Johnson.
- Wednesday 23* **THE JOVIAL CREW.** As 14 Oct. 1708, but Poet – Norris; Tallboy and Clack omitted.
- Queen's **PYRRHUS AND DEMETRIUS.** *Cast not listed*, but see 22 Jan.
 COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.
- Thursday 24* **THE RECRUITING OFFICER.** As 5 Jan., but Appletree – Leigh; Pearmain – Norris; Rose – Mrs Bicknell.
 COMMENT. At the Desire of several Ladies of Quality. Benefit Wilks. [According to Baggs, Wilks cleared £90 14s. 9d. at his benefit, and the receipts may have been £176 2s. 1½d.]
- Friday 25* **THE INDIAN EMPEROR.** As 7 Jan., but Montezuma – Keene; Orbellan – Husband; Vasquez – Corey.
- Saturday 26* **VOLPONE; or, The Fox.** Volpone – Powell; Mosca – Wilks; Voltore – Keene; Corbaccio – Johnson; Corvino – Mills; Sir Politic – Norris; Bonario – Booth; Peregrine – Bickerstaff; Celia – Mrs Rogers.
 COMMENT. At the Desire of several Persons of Quality. Written by the famous Ben. Johnson.
- Queen's **PYRRHUS AND DEMETRIUS.** *Cast not listed*, but see 22 Jan.
 COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.
- Monday 28* **THE ALCYHMIST.** As 19 Feb.
 DL COMMENT. Written by the famous Ben. Johnson.

March 1709

- Tuesday 1* **THE SILENT WOMAN.** As 4 Jan., but Lady Centaure omitted.
 DL COMMENT. Written by the famous Ben. Johnson.
- Wednesday 2* **AMPHITRYON.** As 16 Sept. 1708, but Mercury – Estcourt; Socia – Pack; Phaedra – Mrs Bicknell.
- Queen's **CLOTILDA.** *Cast not listed*, but edition of 1709 lists: Fernando – Valentino Urbani; Alphonso – Cavaliero Nicolino Grimaldi; Sancho – Ramondon; Roderigo – Lawrence; Clotilda – Mrs de l'Epine; Isabella – Mrs Tofts; Leonora – Mrs Lindsey.
 COMMENT. [Words from the Italian of G. B. Neri. Music by Francesco Conti and others.] A new Opera. By Subscription. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers' Tickets. Stage Boxes 15s. First Gallery 5s. Upper Gallery 2s. At 6 P.M.

THE STRATAGEM.	Aimwell - Mills; Archer - Wilks; Sullen - Keene; Boniface - Bullock; Gibbet - Cibber; Scrub - Norris; Foigard - Bowen; Mrs Sullen - Mrs Oldfield; Dorinda - Mrs Bradshaw; Cherry - Mrs Bicknell.	<i>Thursday 3</i> DL
COMMENT.	Benefit Mrs Oldfield. At the Desire of several Ladies of Quality. Receipts: £134 3s. [In a complaint by Mrs Oldfield in LC, 7/3. See also Nicoll, p. 291.]	
EPSOM WELLS.	As 10 Feb., but Woolly - Penkethman; Clodgate, Woodville, Fribble omitted; Mrs Fribble - Mrs Baker; Mrs Bisket - Mrs Saunders; Mrs Jilt - Mrs Moore.	<i>Friday 4</i> DL
THE CONQUEST OF GRANADA:	With The Loves of Almanzor and Almahide. Almanzor - Powell; Boubdelin - Husband; Ozmin - Wilks; Abdelmelech - Mills; Lydoraxa - Mrs Knight; Almahide - Mrs Rogers.	<i>Saturday 5</i> DL
CLOTILDA.	<i>Cast not listed</i> , but see 2 March. COMMENT. By subscription, as 2 March.	Queen's
THE RECRUITING OFFICER.	As 24 Feb., but Bullock, Appletree, and Pearmain omitted. COMMENT. At the Desire of several Ladies of Quality.	<i>Monday 7</i> DL
THE EMPEROR OF THE MOON.	As 3 Sept. 1708, but Scaramouch - Estcourt; Charmante - Bickerstaff; Harlequin - Pinkethman; Elaria - Mrs Knight; Clerk, Keeper, Officer, and Florinda omitted.	<i>Tuesday 8</i> DL
PYRRHUS AND DEMETRIUS.	As 22 Jan. COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes.	Queen's
<i>[From this day until Easter, 24 April, there are no performances on Wednesday and Friday.]</i>		
HENRY THE 4TH, Part I.	<i>Cast not listed</i> , but see 1 Jan. COMMENT. Benefit Estcourt. Two Benches of the Pit being Rail'd in to the Boxes for the Conveniency of the Persons of Quality who have taken Bounty Tickets. Admission: 5s., 3s., 2s., 1s.	<i>Thursday 10</i> DL
LOVE FOR LOVE.	As 7 Oct. 1708, but Mrs Frail - Mrs Porter.	<i>Saturday 12</i> DL
CLOTILDA.	<i>Cast not listed</i> , but see 2 March. COMMENT. By subscription.	Queen's
THE CONSTANT COUPLE; or, A Trip to the Jubilee.	Sir Harry - Wilks; Colonel Standard - Mills; Clincher Sr - Pinkethman; Clincher Jr - Bullock; Smuggler - Johnson; Dicky - Norris; Lady Lurewell - Mrs Oldfield; Angelina - Mrs Rogers. COMMENT. At the Desire of several Persons of Quality. Benefit Mrs Rogers.	<i>Monday 14</i> DL
THE PILGRIM.	Alphonso - Johnson; Pedro - Wilks; Roderigo - Mills; Jaquez - Bowen; Lopez - Bullock; Mad Scholar - Keene; Mad Englishman - Cibber; Mad Taylor - Pinkethman; Mad Parson - Pack; Mad Welshman - Norris; Alinda - Mrs Oldfield; Juletta - Mrs Moore. COMMENT. At the Desire of several Ladies of Quality.	<i>Tuesday 15</i> DL
CLOTILDA.	<i>Cast not listed</i> , but see 2 March. COMMENT. By subscription, as 2 March.	Queen's

- Tbursday 17* THE GAMESTER. Gamester - Powell; Lovewell - Booth; Sir Thomas - Norris; Cogdie - Cibber; Marquis of Hazard - Bowen; Sir Benjamin - Johnson; Loseall - Bullock; Rattlebox - Carnaby; Hector - Pack; Dorante - Cory; Boxkeeper - Leigh; Angelica - Mrs Bradshaw; Security - Mrs Willis; Favourite - Mrs Mills; Betty - Mrs Cox; Topknot - Mrs Baker.
 COMMENT. Benefit Powell. At the Desire of several Persons of Quality.
- Queen's CAMILLA. As 12 Feb., but Camilla - Mrs Tofts.
 COMMENT. At the Desire of several Persons of Quality. Admission as 5 Jan., but no benches railed into boxes. [According to Ch. Dering, it was "acted expressly for Lord Marlborough." See Egmont MS, p. 246.]
- Saturday 19* VENICE PRESERV'D; or, A Plot Discover'd. Jaffeir - Thurmond; Bedamar - Booth; Pierre - Mills; Priuli - Keen; Renault - Cibber; Antonio - Penkethman; Belvidera - Mrs Rogers.
- Queen's CLOTHILDA. *Cast not listed*, but see 2 March.
 COMMENT. By subscription, as 2 March.
- Monday 21* OROONOKO. Oroonoko - Booth; Aboan - Powell; Governor - Keene; Blandford - Bickerstaff; Driver - Johnson; Daniel - Pinkethman; Imoinda - Mrs Rogers; Lackit - Mrs Knight; Charlot - Mrs Bradshaw; Lucy - Mrs Bicknell.
 COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.
- Tuesday 22* THE SQUIRE OF ALSATIA. As 25 Oct. 1708, but Scrapeall - Norris; Isabella - Mrs Rogers; Teresa - Mrs Moor; Termagant - Mrs Knight; Lucia omitted.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 8 March.
 COMMENT. Benefit Mrs Tofts. At the Desire of several Persons of Quality. Admission as 16 Feb.
- Tbursday 24* OTHELLO, MOOR OF VENICE. As 9 Oct. 1708, but Othello - Betterton; Iago - Cibber; Cassio - Booth; Brabantio - Keene; Lodovico and Bianca omitted.
 COMMENT. [This performance had originally been announced as Betterton's benefit, but the benefit is postponed to 7 April.]
- Queen's CLOTHILDA. *Cast not listed*, but see 2 March.
 COMMENT. By subscription, as 2 March.
- Saturday 26* THE ALCYMIEST. *Cast not listed*, but all the parts played as last time [19 Feb.]. With a new Epilogue by Mr Cibber representing the Figure of Nobody.
 COMMENT. Benefit Cibber. At the Desire of several Ladies of Quality. [Receipts: probably £115 1s. 1½d., according to Baggs.]
- Queen's CLOTHILDA. *Cast not listed*, but see 2 March.
 COMMENT. Admission as 5 Jan., but no benches railed into boxes.
- Monday 28* THE ROVER. As 14 Feb., but Sancho - Norris; Antonio - Pack; Helena - Mrs Bradshaw.
 COMMENT. Benefit Mrs Rogers. At the Desire of several Persons of Quality.
- Tuesday 29* THE GAMESTER. As 17 March, but Lady Wealthy - Mrs Porter; Rattlebox, Dorante, Boxkeeper, Betty, Favourite, and Topknot omitted.
 COMMENT. Benefit Pack.

- PYRRHUS AND DEMETRIUS.** *Cast not listed*, but see 8 March. Tuesday 29
Queen's
 COMMENT. Benefit Baroness. At the Desire of several Ladies of Quality. Admission as 5 Jan.
- THE FUNERAL;** or, Grief a la Mode. Brumpton - Keene; Hardy - Cibber; Campley - Wilks; Trusty - Mills; Lady Brumpton - Mrs Rogers; Lady Harriet - Mrs Oldfield; Lady Sharlot - Mrs Bradshaw; Madam d'Epingle - Mrs Willis; Puzzle - Estcourt; Sable - Johnson; Trim - Penkethman; Fardingale - Norris; Kate Matchlock - Bullock. Thursday 31
DL
 COMMENT. Benefit Mills. At the Desire of several Ladies of Quality. And at the request of some Persons of Quality, 2 Benches of the Pit will be rail'd into the Boxes at the same Price. [Receipts: possibly £127 2s., according to Baggs.]

April 1709

- AURENGZEBE;** or, The Great Mogul. *Cast not listed*. Saturday 2
DL
 COMMENT. Benefit Keene. At the Desire of several Ladies of Quality. Note, The Tickets deliver'd out for the 14th will be taken this Day.
- PYRRHUS AND DEMETRIUS.** *Cast not listed*, but see 22 Jan. Queen's
 COMMENT. At the Desire of several Persons of Quality. With an entire set of new Scenes, Painted by two famous Italian Painters (lately arriv'd from Venice) and all the other Decorations that were represented in the Opera of Clotilda. Admission as 5 Jan., but no benches railed into the boxes.
- THE ALCHEMIST.** As 19 Feb. With a new Epilogue spoken by Penkethman and Norris representing Somebody and Nobody, Penkethman hoping himself to be Somebody that Night. Monday 4
DL
 COMMENT. Benefit Penkethman. At the Desire of several Ladies of Quality.
- THE RIVAL QUEENS.** As 11 Feb., but Polyperchon - Keene; Roxana - Mrs Porter; Statira - Mrs Bradshaw. Tuesday 5
DL
 COMMENT. Benefit Mrs Porter. At the Desire of several Ladies of Quality.
- CAMILLA.** As 17 March, but Camilla omitted. Queen's
 COMMENT. Benefit Mrs Lindsey. At the Desire of several Ladies of Quality. With the scenes as on 2 April. Admission as 5 Jan., but no benches railed into boxes.
- LOVE FOR LOVE.** Valentine - Betterton; Ben - Dogget; Angelica - Mrs Bracegirdle; Mrs Frail - Mrs Barry, but see 12 March. Prologue written by Congreve and spoken by Mrs Bracegirdle. An Epilogue written by Rowe and spoken by Mrs Barry, having Betterton on her Right Hand, between herself and Mrs Bracegirdle. Thursday 7
DL
 COMMENT. Benefit Betterton. At the Desire of several Persons of Quality. The Boxes to be open'd to the Pit, and No Person to be admitted but by printed Tickets at half a Guinea each. Note, That the Tickets deliver'd out for the Moor of Venice, and Great Mogul, will be taken at this Play. [Receipts: possibly £154 6s. 7½d., according to Baggs.]
 For a comment on this occasion, see *Tatler*, 12 April. Whincop (pp. 175-76) states: But Mr Betterton being now past Seventy Years of Age, and lame with the Gout, seemed but to burlesque the Part of youthful Valentine.

- Saturday 9* DON SEBASTIAN, KING OF PORTUGAL. Dorax – Betterton; Don Sebastian – DL Wilks; Muley Moluch – Mills; Benducar – Keene; Mufti – Johnson; Antonio – Booth; Mustapha – Estcourt; Almeyda – Mrs Knight; Morayme – Mrs Porter.
 COMMENT. Benefit Johnson. At the Desire of several Ladies of Quality.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.
 COMMENT. Benefit Mrs de l'Epine. At the Desire of several Persons of Quality.
 The Scenes as on 2 April.
- Monday 11* THE HUMOROUS LIEUTENANT. Leontius – Betterton; Antigonous – Corey; DL Demetrius – Booth; Selucus – Keene; Lieutenant – Powell; Menippus – Norris; Charinthus – Bullock; Celia – Mrs Bradshaw; Governess – Mrs Powell; Leucippe – Pack.
 COMMENT. Benefit Mrs Bradshaw. At the Desire of several Ladies of Quality.
- Tuesday 12* THE RECRUITING OFFICER. As 7 March, but Bullock – Bullock; Appletree – DL Leigh; Pearmain – Norris; Silvia – Mrs Moore.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.
 COMMENT. Benefit Miss Santlow. At the Desire of several Persons of Quality.
 The Scenes as 2 April. Admission as 5 Jan., but no benches railed into boxes.
- Thursday 14* THE COUNTRY WIFE. Country Wife – Mrs Bicknell; Horner – Wilks; Harcourt – DL Mills; Sparkish – Cibber; Sir Jasper – Bullock; Pinchwife – Powell; Quack – Estcourt; Alithea – Mrs Bradshaw.
 COMMENT. Benefit Mrs Bicknell. At the Desire of several Persons of Quality.
 Not Acted these Six Years. [See also *Tatler*, 16 April.]
- Saturday 16* THE STRATAGEM. As 3 March, but Lady Bountiful – Mrs Powell.
 DL COMMENT. Benefit Bickerstaffe. At the Desire of several Ladies of Quality.
 Note, The Tickets given out for *Love for Love* will be taken at this Play. [See also *Tatler*, 16 April.]
- Queen's PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.
 COMMENT. At the Desire of several Ladies of Quality. The Scenes, as 2 April.
 Admission as 5 Jan., but no benches railed into boxes. [See also *Tatler*, 18 April.]
- Monday 18-Saturday 23*
PASSION WEEK.
- Monday 25* EPSOM WELLS. As 4 March, but Woody – Wilks; Clodgate – Johnson; Toby – DL Cross; Kick – Fairbank; Cuff – Pack; Fribble – Pinkethman; Carolina – Mrs Bradshaw; Lucia – Mrs Porter.
 COMMENT. Benefit Bullock. At the Desire of several Ladies of Quality. [See also *Tatler*, 26 April.]
- Tuesday 26* THE LONDON CUCKOLDS. As 28 Aug. 1708, but Townly – Mills; Arabella – DL Mrs Bradshaw; Eugenia – Mrs Porter; Roger, Peggy, Aunt, Jane omitted.
 COMMENT. [See also *Tatler*, 28 April.]
- Wednesday 27* THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DL DAUGHTERS. As 21 Oct. 1708, but Edmund – Husband; Kent – Keene; Cordelia – a young gentlewoman; Albany – Bickerstaff; Cornwall – Fairbank.
 COMMENT. Benefit Husband and Mrs Willis. [Hogan, p. 246, identifies the gentlewoman as Miss Willis.]

CAMILLA. As 5 April.

COMMENT. At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes.

Wednesday 27
Queen's

THE OLD BACHELOR. As 30 Dec. 1708, but Bluff - Estcourt; Belinda - Mrs Cross; Sylvia - Mrs Bicknell.

COMMENT. Benefit Mrs Cross. At the Desire of several Ladies of Quality. [See also *Tatler*, 30 April. Genest, II, 418, lists this as a benefit for Cross.]

Thursday 28
DL

THE COUNTRY WIFE. As 14 April, but Dorilant - Bullock Jr; Lady Fidget - Mrs Powell.

COMMENT. On Friday last, a Proclamation was publish'd, strictly enjoyning the Proprietors and Owners of May-Fair, that they do not permit or suffer any Booth to be erected, or Stalls to be made Use of, during such Time as the said Fair shall be holden, for any Plays, Shews, Gaming, Musick-Meetings. (*Post Boy*, 30 April-3 May.)

Friday 29
DL

THE MARRIAGE HATER MATCH'D. Sir Philip - Wilks; Sir Laurence - Johnson; Captain Darewell - Mills; Van Gripe - Pinkethman; Bias - Bullock; Solon - Norris; Brainless - Pack; Callow - Bowen; Lady Subtle - Mrs Knight; Lady Bumfiddle - Mrs Powell; Lovewell - Mrs Rogers; Berenice - Mrs Bradshaw; La Pupsey - Mrs Moor.

COMMENT. Benefit Norris. At the Desire of several Ladies of Quality.

Saturday 30
DL

PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.

COMMENT. At the Desire of several Persons of Quality. The Scenes as 2 April. Admission as 5 Jan., but no benches railed into boxes.

Queen's

May 1709

ALL FOR LOVE; or, *The World Well Lost*. Antony - Thurmond; Ventidius - Powell; Dolabella - Cory; Alexas - Thurmond Jr; Serapion - Keene; Cleopatra - Mrs Knight; Octavia - Mrs Finch.

COMMENT. Benefit Thurmond. At the Desire of several Persons of Quality. [See also *Tatler*, 3 May.]

Monday 2
DL

THE MODERN PROPHETS; or, *New Wit For A Husband*. *Cast not listed*, but edition ca. 1709 lists: Lord Noble - Powell; Sir Charles Courtly - Mills; Squire Whimsey - Norris; Ned Whimsey - Booth; Zekiel Magus - Johnson; Father Marrogn - Boen; Scire Facias - Cary; Limbeck - Bullock; Sal Magottile - Fairbank; Solid - Birket; Cub Devilin - Pack; Fidelia - Mrs Porter; Clora - Mrs Bradshaw; Betty - Mrs Bicknel; Kate Spunge - Mrs Powell; Mrs Guiacum - Mrs Willis. Prologue spoken by Mrs Bradshaw. Epilogue spoken by Mrs Bicknel and Mrs Porter.

COMMENT. [By Thomas D'Urfey.] Never Acted before.

Tuesday 3
DL

THE MODERN PROPHETS. *Cast not listed*, but see 3 May.

Wednesday 4
DL

PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.

COMMENT. Benefit Champelon. At the Desire of several Persons of Quality. The Scenes as 2 April. Admission as 5 Jan., but no benches railed into boxes.

Queen's

- Thursday 5* **THE MODERN PROPHETS.** As 3 May, but Solid omitted.
 DL **SINGING.** With a New Song made by the Author, on the ensuing Campaign, for the Entertainment of his Friends.
 COMMENT. Benefit the Author. [In the Preface to the 1709 edition D'Urfey thanks Rich for allowing him to be the first to raise the admission prices for his benefit.]
- Friday 6* **THE RECRUITING OFFICER.** As 12 April, but Appletree – Fairbank.
 DL
- Saturday 7* **HAMLET, PRINCE OF DENMARK.** As 22 Jan., but Laertes – Powell; Marcellus – Bickerstaffe; Ostrick – Cibber.
 DL COMMENT. Benefit Mrs Moore. At the Desire of several Ladies of Quality.
- Queen's* **CAMILLA.** As 5 April.
 COMMENT. Benefit Boxkeepers. At the Desire of several Ladies of Quality. The Scenes as 2 April. Admission as 5 Jan., but no benches railed into boxes.
- Tuesday 10* **THE UNHAPPY FAVORITE.** As 15 Jan., but Sir Walter – Husband.
 DL COMMENT. Benefit Fairbank. At the Desire of several Ladies of Quality. [See also *Tatler*, 12 May.]
- Wednesday 11* **THE ALCYHMIST.** As 19 Feb.
 DL COMMENT. Written by the famous Ben. Johnson. [See also *Tatler*, 12 May.]
- Thursday 12* **THE BUSIE BODY.** *Cast not listed*, but edition ca. 1709 lists: Sir George Airy – Wilks; Sir Francis Gripe – Esteourt; Charles – Mills; Sir Jealous Traffick – Bullock; Marplot – Pack; Whisper – Bullock Jr; Miranda – Mrs Cross; Isabinda – Mrs Rogers; Patch – Mrs Saunders; Scentwell – Mrs Mills. Prologue written by Thomas Baker. Epilogue.
 DL COMMENT. [By Susanna Centlivre.] Never Acted before. Whincop (pp. 189–90): On the first Day there was a very poor House, scarce Charges. Under these Circumstances, it cannot be supposed the Play appeared to much Advantage, the Audience only came there for want of another Place to go to, but without any Expectation of being much diverted; they were yawning at the Beginning of it, but were agreeably surprized, more and more every Act, till at last the House rung with as much Applause as was possible to be given by so thin an Audience.
- Friday 13* **THE BUSIE BODY.** *Cast not listed*, but see 12 May.
 DL COMMENT. Written by the Author of a Comedy call'd, *The Gamester*.
- Saturday 14* **THE BUSIE BODY.** *Cast not listed*, but see 12 May.
 DL COMMENT. Benefit the Author.
- Queen's* **PYRRHUS AND DEMETRIUS.** *Cast not listed*, but see 22 Jan.
 COMMENT. At the Desire of several Ladies of Quality. The Scenes as 2 April. Admission as 5 Jan., but no benches railed into boxes.
- Monday 16* **THE BUSIE BODY.** *Cast not listed*, but see 12 May.
 DL COMMENT. Written by the Author of the *Gamester*.
- Tuesday 17* **THE STAGE COACH.** Micher – Norris; Squire Somebody – Pack; Basil – Booth; Landlord – Leigh; Macahone – Bowen; Tom – Bullock; Isabella – Mrs Bradshaw. Also **LOVE MAKES A MAN.** As 28 Jan., but Charino – Cross; Governor – Bickerstaff; Jaquez – Fairbank; Honoria – Mrs Moore.
 COMMENT. Benefit Carnaby and Birkhead. *The Stage Coach* by Way of Prologue (at the Desire of several Persons of Quality).

THE COMICAL REVENGE; or, Love In A Tub. Sir Frederick – Wilks; Beaufort – Mills; Bruce – Booth; Lovis – Bickerstaffe; Wheadle – Keene; Sir Nicholas – Norris; Palmer – Estcourt; Dufoy – Bowen; Graciana – Mrs Rogers; Aurelia – Mrs Porter; Widow Rich – Mrs Knight; Betty – Mrs Mills. With a new Epilogue spoken by Wilks.	<i>Wednesday 18</i> DL
COMMENT. Benefit Corey and Mrs Mills. At the Desire of several Ladies of Quality. Written by Sir George Etheridge.	
THE ROVER. As 28 March. Also THE STAGE COACH. <i>Cast not listed</i> , but see 17 May.	<i>Tbursday 19</i> DL
COMMENT. Benefit Newman and Mrs Cox. At the Desire of several Persons of Quality.	
MACKBETH. As 6 Jan., but Banquo – Mills; Malcolm, Seyton omitted.	<i>Friday 20</i> DL
THE BUSIE BODY. <i>Cast not listed</i> , but see 12 May.	<i>Saturday 21</i> DL
COMMENT. Benefit Mrs Centlivre [the author]. At the Desire of several Ladies of Quality. Written by the same Author of a Comedy call'd, <i>The Gamester</i> .	
CAMILLA. As 5 April.	<i>Queen's</i>
COMMENT. At the Desire of several Ladies of Quality. Admission as 5 Jan., but no benches railed into boxes.	
THE CONSTANT COUPLE. As 14 March, but Lady Lurewell – Mrs Knight; Lady Darling – Mrs Powell; Parly – Mrs Moore. Also THE STAGE COACH. Parts by Norris, Pack, Booth, Leigh, Bowen, Bullock, and Mrs Bradshaw, but see 17 May.	<i>Tuesday 24</i> DL
COMMENT. Benefit Mrs Finch and Mrs Kent. See also <i>Tatler</i> , 24 May.	
THE RECRUITING OFFICER. As 6 May, but Appletree and Pearmain omitted. [Genest, II, 420, lists Pearmain – Penkethman.]	<i>Wednesday 25</i> DL
COMMENT. See <i>Tatler</i> , 26 May. [In <i>Daily Courant</i> , 24 May, William Bowen announced that <i>The Stratagem</i> , advertised for this day as his benefit, is deferred and that tickets for it will be accepted on 1 June at <i>Sganarell; or, The Cuckold in Conceit</i> .]	
THE COMMITTEE. As 3 Feb.	<i>Tbursday 26</i> DL
COMMENT. Benefit Mrs Powell. At the Desire of several Persons of Quality.	
CONCERT.	SH
MUSIC. Vocal and Instrumental, with several of the principal Songs and Symphonys in the late Operas. Also some Trumpet Sonatas, Concertoies, and full Pieces of New Musick, compos'd by the greatest Masters, and never yet Play'd in Public.	
COMMENT. At 6 P.M. Tickets half a crown.	
VOLPONE. As 26 Feb., but Sir Politic and Peregrine omitted.	<i>Friday 27</i> DL
COMMENT. Written by the famous Ben. Johnson. [See also <i>Tatler</i> , 28 May.]	
THE BUSIE BODY. <i>Cast not listed</i> , but see 12 May.	<i>Saturday 28</i> DL
COMMENT. Benefit Mrs Pix's Executor. At the Desire of several Ladies of Quality. Written by the Author of a Comedy call'd, <i>The Gamester</i> . [A similar announcement in <i>Post Boy</i> , 26-28 May, adds: "the greatest part of which said Comedy (<i>The Busy Body</i>), and also that of the Gamester, was wrote by the said Mrs Pix."]	

- Saturday 28 Queen's** PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 22 Jan.
 COMMENT. With an addition of a whole new Scene, consisting of Three Songs, compos'd by Signior Scarlatti, and perform'd by the famous Signior Cavaliero Nicolini Grimaldi. The Scenes, as 2 April. At the Desire of several Persons of Quality. Admission to pit and boxes by printed tickets only. Stage boxes half a guinea. First Gallery 2s. 6d. Upper Gallery 1s. 6d.
- Tuesday 31 DL** THE SILENT WOMAN. As 1 March, but Mrs Otter - Mrs Powell; Lady Centaure - Mrs Baker; Trusty - Mrs Cox. Also THE STAGE COACH. *Cast not listed*, but see 17 May. And Mr. Wm Pinkethman will speak an Epilogue riding on an Ass.
 COMMENT. Benefit Leigh. At the Desire of several Persons of Quality.

June 1709

- Wednesday 1 DL** THE STRATAGEM. *Cast not listed*, but see 16 April. Also THE STAGE COACH. As 24 May, but Leigh omitted.
 COMMENT. Benefit Bowen. At the Desire of several Persons of Quality. For the Entertainment of his Excellency Don Joseph Diaz, Ambassador extraordinary from Muley Ismael Ben Shreif Elhossemy, Emperor of Morocco. [In *Daily Courant*, 1 June: "The Play-House at Dorset-Stairs is now pulling down."]
- Thursday 2 DL** TROILUS AND CRESSIDA; or, Truth Found Too Late. Thersites - Betterton; Troilus - Wilks; Hector - Powell; Agamemnon - Mills; Achilles - Booth; Ajax - Keene; Ulysses - Thurmond; Nestor - Corey; Priam - Fairbank; Diomedes - Husbands; Menelaus - Burkhead; Aeneas - Bickerstaffe; Pandarus - Estcourt; Cressida - Mrs Bradshaw; Andromache - Mrs Rogers.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 3 DL** HAMLET, PRINCE OF DENMARK. As 7 May, but Gravedigger - Underhill. With a new Prologue and Epilogue.
 COMMENT. Benefit Cave Underhill the old Comedian. At the Desire of several Persons of Quality. [In *Tatler*, 26 May, Underhill had announced his benefit, stating that he had losses to the value of nearly £2,500. See also *Tatler*, 31 May.]
- Saturday 4 DL** THE BUSY BODY. As 12 May, but Whisper omitted. Also SGANARELL; or, The Cuckold in Conceit. *Cast not listed*.
 COMMENT. At the Desire of several Persons of Quality.
- Queen's** CONCERT.
 MUSIC. Vocal and Instrumental, entirely new, compos'd by the famous Scarlatti, Bononcini, and other the greatest Italian Masters. To which will be added, the new Scene which was perform'd on Saturday last in the Opera of Pyrrhus and Demetrius. The Vocal Parts to be perform'd by Signior Nicolini and others.
 COMMENT. Benefit Nicolini. At the Desire of several Persons of Quality. The boxes and pit open by tickets only at 7s. 6d. First Gallery 2s. 6d. At 7 P.M.
- Monday 6 GR** THE FINE LADIES AIRS. *Cast not listed*.
 COMMENT. At the Desire of several Ladies in Greenwich and from London. At Mr Penkethman's New Theatre in Greenwich. At 6 P.M.
- Tuesday 7 DL** EPSOM WELLS. Announced but not given.

On 6 June the Lord Chamberlain silenced Drury Lane because of its failure to obey an order issued earlier which forbade the deduction of more than £40 from the receipts at a benefit.

CONCERT.

COMMENT. Benefit Kytch. At the Hand and Pen in St. Alban's-street, near the Pall-Mall. Tickets half a guinea.

Saturday 18
H&P

MITHRIDATES, KING OF PONTUS. *Cast not listed.*

COMMENT. Written by the famous Mr Lee, Author of Alexander the Great.

Monday 20
GR

July 1709**CONCERT.**

MUSIC. Vocal and Instrumental, the Vocal Part by Mr Reading, Mr Teano, and others, and the Symphonys on the Violins by Mr Dean and Mr Manshipp; Mr Dean will perform a Solo which he never did in Publick before, likewise a Trumpet Tune of his own, with several full Pieces of Musick, with a Trumpet and Hautboys, and without.

Saturday 30
HA

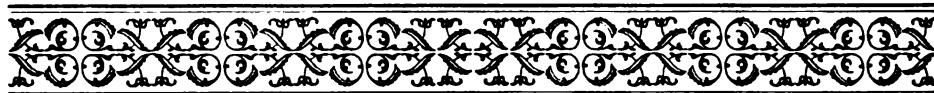
COMMENT. At the Great Room at Hampstead Wells. At 5 p.m. Tickets half a crown.

August 1709**CONCERT.**

MUSIC. The Vocal part consisting chiefly of Opera-Songs by Mr Laurence, Mr Cook, Mr Tenoe; a Solo by Mr Phillips, as also a Voluntary; some Lessons on the German Flute; a Concerto Grosso by Mr Baston's two Sons, who perform'd the same lately with great Applause.

Thursday 25
SH

COMMENT. At 6 p.m. Tickets half a crown.



S E A S O N O F 1709-1710

AFTER a season and a half during which Drury Lane had a monopoly of plays and the Queen's alone gave operas, the two houses in 1709-10 resumed competitive offerings of dramas. In the autumn of 1709 Betterton took his company of actors back to the Queen's, where, according to Cibber,¹ "Audiences exceeded their Expectations." Some of the promise of the new season darkened, however, when a rival company opened at Drury Lane on 23 November 1709 under the management of Aaron Hill, who for many years dabbled in theatrical affairs. He shared the direction with seven actors, but quarrels frequently disrupted the company. To improve matters, Hill offered Barton Booth the post of manager at rehearsals. Although negotiations with Booth failed, Drury Lane continued to perform until June.

Both theatres played competitively during the winter, with the Queen's offering Italian operas as part of its repertory. Both playhouses, however, suffered from the greater attention Londoners paid to the trial of Dr. Sacheverell, and in the summer only the Queen's remained open. In showmanship it was overshadowed by William Penkethman's successful operation of a theatre at Greenwich. Catering to London patrons, Penkethman opened on 15 June 1710 and played two or three times weekly to the end of September.

In addition to returning to the Queen's, Betterton's company remodeled the structure to improve its acoustics. As Cibber pointed out, they narrowed the stage by "three Ranges of Boxes on each Side" and lowered the ceiling, changes which eliminated "those hollow Undulations of the Voice formerly complain'd of."² Even so, the auditorium remained better suited to singing.

¹ *Apology*, IV, 87.

² *Ibid.*, II, 79-87.

The known rosters of the three companies were as follows.

QUEEN'S. *Actors:* Betterton, Bowen, Bowman, Bullock Sr, Bullock Jr, Cibber, Cross, Dogget, Estcourt, Evans, Harris, Husband, Johnson, Mills, Penkethman, Smith, Wilks. *Actresses:* Mrs Baker, Mrs Barry, Mrs Bicknell, Mrs Cross, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Saunders, Mrs Willis, Miss Willis. *Dancers:* La Bee, Thurmond Jr. *Singers:* Cassani, Dogget, Cavaliero Nicolini Grimaldi, Holcomb, Lawrence, Valentino Urbani; Signora de l'Epine, Mlle Isabella Girardeau, Mrs Lindsey. *Prompter:* Newmann. *Boxkeepers:* Dykes, King, Willmore.

DRURY LANE. *Actors:* Bickerstaff, Booth, Boyce, Burkhead, Carnaby, Cole, Corey, Elrington, Fairbank, Freeman, Hall, Knapp, Keene, Layfield, Leigh, Miller, Norris, Pack, Powell Spiller Underhill, Weller. *Actresses:* Mrs Bickerstaff, Mrs Bradshaw, Mrs Cox, Mrs Finch, Mrs Hunt, Mrs Kent, Mrs Knight, Mrs Moore, Miss Santlow, Mrs Shireburn, Mrs Spiller. *Dancers:* de la Garde, Layfield, Leigh, Prince; Mrs de la Garde. *Singers:* Pack; Mrs Hodgson. *Treasurer:* Baggs. *Boxkeepers and Doorkeepers:* Cartwright, Halstead, Haughton, Lovelace, Martin, Pervill, Sherman, White.

GREENWICH. *Actors:* Boyce, Bullock, Carnaby, Cole, Corey, Cross, Elrington, Freeman, Husband, Leigh, Norris, Norris Jr, Pendry, Penkethman, Powell, Ryan, Shepherd, Thurmond, Sr, Thurmond Jr, Underhill, Verbraken. *Actresses:* Mrs Baker, Mrs Baxter, Mrs Granger, Mrs Kent, Mrs Pollet, Mrs Powell, Mrs Richardson, Mrs Sapsford, Mrs Shepherd, Mrs Shireburn, Mrs Spiller. *Dancer:* Le Sac.

September 1709

Saturday 3
HA

CONCERT.

MUSIC. Several Celebrated Songs and Dialogues, compos'd by the late Mr Henry Purcel and other great English Masters, and Perform'd by Mr Laurence, Mr Cook, and Mr Tenoe; the Symphonys by Mr Dean and Mr Manship: A Song by Mrs Reading, accompany'd with the Trumpet and all the other Instruments. A Solo on the Violin by Mr Dean. A Solo on the Flute A-la-main by Mr Denby. With variety of full Musick.

COMMENT. At 5 P.M. Tickets half a crown.

Tuesday 6
DL

THE RECRUITING OFFICER. Advertised but probably not acted. The announced cast: Kite - Pack; Ballance - Keene; Plume - Powell; Brazen - Bickerstaffe; Worthy - Booth; Pearmain - Norris; Appletree - Carnaby; Bullock - Leigh; Silvia - Mrs Moor; Melinda - Mrs Bradshaw; Rose - Mrs Bicknell.

COMMENT. *Post Boy*, 13-15 Sept.: On Tuesday, the 7th [sic] instant, in Drury-Lane, when the Players were just going to act, but were, by Order from their Superiors, stopp'd from farther Proceeding; so that they were, to their great

Mortification, forced to dismiss their publick Auditors. [See also *Female Tatler*, 12 Sept.]

Tuesday 6
DL

OTHELLO, MOOR OF VENICE. Othello – Betterton.

COMMENT. Sir John Perceval to Elizabeth Stockwell, 20 Sept.: We should have languished for want of diversion but for Othello, which drew all the stragglers in town together, and our number was greater than I imagined. . . . Meanwhile I declare that they who cannot be moved at Othello's story so artfully worked up by Shakespeare, and justly played by Betterton, are capable of marrying again before their husbands are cold, of trampling on a lover when dying at their feet, and are fit converse with tigers only (Egmont MS, II, 240).

Thursday 15
Queen's

CONCERT.

MUSIC. Several Celebrated Songs, and Comic Dialogues, compos'd by the late Mr Henry Purcel, and other great English Masters, for 1, 2 and 3 Voices; the whole, as it will be perform'd, and by whom, in our great Bills to which we refer.

Monday 19
HA

COMMENT. At Mr Goff's new Playhouse in Hampstead. This Consort will be perform'd with much better Decorum than before. [In *Post Boy*, 13-15 Sept., it was announced that the Justices for Middlesex had served an order at Hampstead forbidding the players "to act any more there."]

HAMLET, PRINCE OF DENMARK. Hamlet – Betterton.

Tuesday 20
Queen's

COMMENT. At the Desire of several Persons of Quality. [See also *Tatler*, 22 Sept.]

THE RECRUITING OFFICER. Plume – Wilks; Kite – Estcourt; Brazen – Cibber; Worthy – Mills; Ballance – Bowman; Bullock – Bullock; Pearmain – Johnson; Appletree – Bullock Jr; Silvia – Mrs Oldfield; Melinda – Mrs Porter; Rose – Mrs Bicknell.

Thursday 22
Queen's

COMMENT. At the Desire of several Persons of Quality.

LOVE FOR LOVE. Ben – Dogget; Sir Sampson – Estcourt; Valentine – Wilks; Tattle – Cibber; Scandal – Husband; Foresight – Johnson; Trapland – Bullock; Jeremy – Bowen; Angelica – Mrs Oldfield; Mrs Foresight – Mrs Cross; Mrs Frail – Mrs Porter; Prue – Mrs Bicknell; Nurse – Mrs Willis.

Saturday 24
Queen's

THE CHANCES. Antonio – Pinkethman; Duke – Thurmond; Don John – Wilks; Don Frederick – Mills; Petruchio – Bowman; Anthony – Bowen; Peter – Cross; 1st Constantia – Mrs Porter; 2d – Mrs Oldfield; Mother – Mrs Powell; Landlady – Mrs Willis.

Tuesday 27
Queen's

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

MARRIAGE A LA MODE; or, The Comical Lovers. Palamede – Wilks; Celadon – Cibber; Rhodophil – Mills; Florimel – Mrs Oldfield; Melantha – Mrs Bicknell; Doralice – Mrs Porter.

Thursday 29
Queen's

COMMENT. At the Desire of several Persons of Quality.

LOVE MAKES A MAN; or, The Fop's Fortune. Lewis – Pinkethman; Antonio – Bullock; Charino – Cross; Carlos – Wilks; Cludio – Cibber; Sancho – Bowen; Governor – Thurmond; Duart – Mills; Manuel – Husband; Louisa – Mrs Oldfield; Elvira – Mrs Porter; Angelina – Miss Willis. Also **THE STAGE COACH.** Squire Somebody – Dogget.

Saturday 1
Queen's

COMMENT. At the Desire of several Persons of Quality.

- Tuesday 4*
Queen's **THE UNHAPPY FAVORITE**; or, The Earl of Essex. Elizabeth – Mrs Barry; Essex – Wilks; Southampton – Mills; Burleigh – Cibber; Raleigh – Husband; Rutland – Mrs Oldfield; Nottingham – Mrs Porter. Also **THE STAGE COACH**. As 1 Oct.
 COMMENT. At the Desire of several Persons of Quality.
- Tbursday 6*
Queen's **SIR COURTLY NICE**; or, It Cannot Be. Sir Courtly – Cibber; Belguard – Mills; Surly – Estcourt; Farewell – Bullock Jr; Testimony – Johnson; Hothead – Bullock Sr; Sir Thomas – Pinkethman; Leonora – Mrs Oldfield; Violante – Mrs Bicknell; Aunt – Mrs Powell.
- Saturday 8*
Queen's **THE FATAL MARRIAGE**; or, The Innocent Adultery. Isabella – Mrs Barry; Fernando – Dogget; Villeroy – Wilks; Biron – Husband; Carlos – Thurmond; Frederick – Mills; Jacqueline – Bowen; Sampson – Bullock; Victoria – Mrs Porter; Nurse – Mrs Powell. Also **THE STAGE COACH**. As 1 Oct.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 11*
Queen's **THE BUSIE BODY**. Busie Body – Dogget; Sir George – Wilks; Sir Francis – Estcourt; Sir Jealous – Bullock; Charles – Mills; Miranda – Mrs Cross; Isabinda – Mrs Porter; Patch – Mrs Saunders.
- Tbursday 13*
Queen's **THE BUSIE BODY**. As 11 Oct.
- Saturday 15*
Queen's **THE BUSIE BODY**. As 11 Oct.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 17*
Queen's **EPSOM WELLS**. Clodpath – Johnson; Woolly – Wilks; Rains – Bullock Jr; Bevil – Mills; Bisket – Bullock Sr; Fribble – Pinkethman; Carolina – Mrs Oldfield; Lucia – Mrs Porter; Mrs Woolly – Mrs Bicknell; Mrs Bisket – Mrs Saunders; Mrs Fribble – Mrs Baker.
- Tuesday 18*
Queen's **LOVE FOR LOVE**. As 24 Sept.
- Tbursday 20*
Queen's **CAMILLA**. Prenesto – Cavaliero Nicolini Grimaldi.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 21*
Queen's **THE SPANISH FRYAR**; or, The Double Discovery. Queen – Mrs Barry; Fryar – Estcourt; Colonel – Wilks; Gomez – Johnson; Elvira – Mrs Oldfield.
- Saturday 22*
Queen's **LOVE'S LAST SHIFT**; or, The Fool in Fashion. Sir William – Johnson; Sir Novelty – Cibber; Loveless – Wilks; Elder Worthy – Husband; Young Worthy – Mills; Snap – Pinkethman; Sly – Bullock; Amanda – Mrs Porter; Narcissa – Mrs Oldfield; Hillaria – Mrs Bicknell; Flareit – Mrs Saunders.
- Monday 24*
Queen's **THE RECRUITING OFFICER**. As 22 Sept., but Appletree omitted.
- Tuesday 25*
Queen's **THE FORTUNE HUNTERS**; or, Two Fools Well Met. Sir William – Bullock; Tom Wealthy – Mills; Young Wealthy – Wilks; Spruce – Johnson; Shamtown – Cross; Littlegad – Boman; Lady Sly – Mrs Powell; Maria – Mrs Oldfield; Sophia – Mrs Porter; Mrs Spruce – Mrs Bicknell.
- Tbursday 27*
Queen's **PYRRHUS AND DEMETRIUS**. Cast not listed.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 28*
Queen's **THE CONSTANT COUPLE**; or, A Trip To The Jubilee. Sir Harry – Wilks; Colonel Standard – Mills; Smugler – Johnson; Clincher Sr – Pinkethman; Clincher

Jr – Bullock; Vizard – Husband; Lady Darling – Mrs Powell; Lady Lurewell – Mrs Oldfield; Angelica – Mrs Porter; Parly – Mrs Saunders. *Friday 28 Queen's*

THE ROVER; or, The Banish'd Cavaliers. Angelica – Mrs Barry; Rover-Wilks; Belvil – Husband; Blunt – Estcourt; Frederick – Bowman; Pedro – Thurmond; Antonio – Bullock Jr; Hellena – Mrs Oldfield; Florinda – Mrs Porter; Moretta – Mrs Saunders. *Saturday 29 Queen's*

COMMENT. At the Desire of several Persons of Quality.

THE PILGRIM. Alphonso – Johnson; Pedro – Wilks; Roderigo – Mills; Governor – Husband; Jaquez – Bowen; Lopez – Bullock; Master of Madhouse – Cross; Mad Priest – Estcourt; Mad Welshman – Dogget; Mad Englishman – Cibber; Mad Scholar – Thurmond; Mad Taylor – Pinkethman; Alinda – Mrs Oldfield; Juletta – Mrs Bicknell. *Monday 31 Queen's*

November 1709

THE BUSIE BODY. As 11 Oct. *Tuesday 1 Queen's*

THE BUSY BODY. *Cast not listed,* but given by players from the Queen's.
COMMENT. [See *Calendar of the Inner Temple Records*, III, 424.] *IT*

PYRRHUS AND DEMETRIUS. *Cast not listed.*
COMMENT. At the Desire of several Ladies of Quality. *Tbursday 3 Queen's*

HAMLET, PRINCE OF DENMARK. Hamlet – Wilks; King – Husband; Polonius – Cross; Laertes – Thurnmond; Horatio – Mills; Fop – Bowen; Gravedigger – Johnson; Queen – Mrs Porter; Ophelia – Mrs Cross, but see 20 Sept. *Friday 4 Queen's*

RULE A WIFE AND HAVE A WIFE. Margaretta – Mrs Barry; Captain – Wilks; Estifania – Mrs Oldfield. Also **THE STAGE COACH.** As 1 Oct. *Saturday 5 Queen's*
COMMENT. At the Desire of several Persons of Quality.

CAMILLA. As 20 Oct. *Monday 7 Queen's*
COMMENT. At the Desire of several Ladies of Quality.

THE STRATAGEM. Aimwell – Mills; Archer – Wilks; Sullen – Estcourt; Sir Charles – Husband; Bonniface – Bullock; Scrub – Pinkethman; Gibbet – Cibber; Foigard – Bowen; Mrs Sullen – Mrs Oldfield; Dorinda – Mrs Porter; Cherry – Mrs Bicknell. *Tuesday 8 Queen's*
COMMENT. At the Desire of several Persons of Quality.

AMPHITRYON; or, The Two Sosias. Alcmena – Mrs Barry; Jupiter – Wilks; Amphitryon – Mills; Gripus – Johnson; Mercury – Estcourt; Sosia – Cross; Phoebus – Bowman; Phaedra – Mrs Bicknell; Bromia – Mrs Powell. *Wednesday 9 Queen's*

PYRRHUS AND DEMETRIUS. *Cast not listed.*
COMMENT. At the Desire of several Ladies of Quality. *Tbursday 10 Queen's*

WIT WITHOUT MONEY. Valentine – Wilks; Francisco – Mills; Faulconer – Bullock; Shorthose – Pinkethman; Widow – Mrs Oldfield; Isabella – Mrs Porter. *Friday 11 Queen's*
COMMENT. Written by Beaumont and Fletcher.

- | | |
|-------------------------------|--|
| Saturday 12
Queen's | THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Barry; Lady Graveairs - Mrs Porter; Edging - Mrs Bicknell. Also ACIS AND GALATEA (comic part only). Roger - Dogget.
COMMENT. At the Desire of several Persons of Quality. |
| Monday 14
Queen's | CAMILLA. As 20 Oct.
COMMENT. At the Desire of several Persons of Quality. |
| Tuesday 15
Queen's | SHE WOU'D IF SHE COU'D: Sir Oliver - Dogget; Sir Joslin - Estcourt; Courtall - Wilks; Freeman - Mills; Lady Cockwood - Mrs Barry; Ariana - Mrs Porter; Gatty - Mrs Cross; Sentry - Mrs Saunders.
COMMENT. Written by Sir Geo. Etheridge. |
| Wednesday 16
Queen's
SH | LOVE MAKES A MAN. As 1 Oct., but Angelina omitted.
CONCERT.
COMMENT. Benefit Tenoe. At 6 P.M. Tickets 3 <i>s</i> . |
| Thursday 17
Queen's | THOMYRIS, QUEEN OF SCYTHIA. Tigranes - Nicolini Grimaldi.
COMMENT. At the Desire of several Ladies of Quality. |
| Friday 18
Queen's | THE REHEARSAL. Bayes - Estcourt; Smith - Mills; Johnson - Wilks; Kings of Brentford - Bullock and Bowen; Physician - Cross; Gentleman Usher - Penkethman; Tom Thimble - Dogget; Thunder - Johnson.
COMMENT. Written by the late Duke of Buckingham. |
| Saturday 19
Queen's | THE WANTON WIFE [The Amorous Widow]. Brittle - Dogget; Wanton Wife - Mrs Oldfield; Sir Peter - Johnson; Lovemore - Wilks; Cunningham - Mills; Merryman - Pinkethman; Clodpole - Bullock; Lady Pride - Mrs Willis; Lady Laycock - Mrs Powell; Philadelphia - Mrs Porter; Damaris - Mrs Bicknell; Prudence - Mrs Saunders. Also ACIS AND GALATEA (comic part only).
<i>Cast not listed</i> , but see 12 Nov.
COMMENT. At the Desire of several Persons of Quality. |
| Monday 21
Queen's | THOMYRIS, QUEEN OF SCYTHIA. As 17 Nov.
COMMENT. At the Desire of several Ladies of Quality. |
| GO | CONCERT.
MUSIC. By Dean, Manship, and several other Masters.
COMMENT. Benefit Bulkley, who Play'd the Bass last Wednesday in Stationer's-Hall. Tickets 2 <i>s. 6d</i> . |
| Tuesday 22
Queen's | THE AMOROUS WIDOW. As 19 Nov. Also ACIS AND GALATEA (comic part only).
<i>Cast not listed</i> , but see 12 Nov. |
| Wednesday 23
Queen's
DL | THE UNHAPPY FAVOURITE. As 4 Oct.
AURENGZEBE; or, The Great Mogul. Emperor - Keene; Aurengzebe - Powell; Morat - Booth; Arimant - Cory; Nourmahal - Mrs Knight; Indamora - Mrs Bradshaw; Melesinda - Mrs Cox.
COMMENT. By her Majesty's License and Authority. [DL had come under the management of Aaron Hill, who shared the direction of the house with seven actors.] |
| Thursday 24
Queen's | THOMYRIS, QUEEN OF SCYTHIA. As 17 Nov.
COMMENT. At the Desire of several Ladies of Quality. |

THE SPANISH FRYAR; or, The Double Discovery. Torrismond - Powell; Bertran - Corey; Lorenzo - Bickerstaff; Alphonso - Fairbank; Pedro - Pack; Gomez - Norris; Queen - Mrs Knight; Elvira - Mrs Moor. Thursday 24
DL

EPSOM WELLS. As 17 Oct., but Mrs Fribble omitted.

Friday 25
Queen's
DL

THE UNHAPPY FAVOURITE. Essex - Booth; Southampton - Powell; Burleigh - Keene; Raleigh - Corey; Queen - Mrs Knight; Rutland - Mrs Bradshaw; Nottingham - Mrs Kent.

COMMENT. At the Desire of several Ladies of Quality.

THE AMOROUS WIDOW. As 19 Nov. *Saturday 26*
Queen's

COMMENT. At the Desire of several Persons of Quality.

THE BUSIE BODY. Sir George - Powell; Charles - Booth; Sir Francis - Norris; Sir Jealous - Leigh; Marplot - Pack; Isabinda - Mrs Bradshaw; Miranda - Mrs Moor; Patch - Mrs Cox; Sentwell - Mrs Finch.

COMMENT. At the Desire of several Ladies of Quality. [See *Tatler*, 26 Nov., on the competitive elements of two playhouses.]

DL

MACKBETH. Lady Macbeth - Mrs Barry.

MUSIC AND DANCING. With all the Vocal and Instrumental Musick and Dances proper to the Play.

COMMENT. At the Desire of several Persons of Quality. And several new Decorations of Scenes and Machines never shewn before.

Monday 28
Queen's

THE COMMITTEE; or, The Faithful Irishman. Teague - By one who never Acted on that Stage before; Careless - Booth; Blunt - Powell; Abel - Pack; Obadiah - Norris; Ruth - Mrs Bradshaw; Arabella - Mrs Moor; Mrs Day - Mrs Kent.

DL

PYRRHUS AND DEMETRIUS. *Cast not listed.*

COMMENT. At the Desire of several Ladies of Quality.

Tuesday 29
Queen's

MACKBETH. As 28 Nov.

MUSIC. As 28 Nov.

COMMENT. As 28 Nov.

Wednesday 30
Queen's

THE ORPHAN; or, The Unhappy Marriage. Acasto - Cory; Castilio - Booth; Polydore - Powell; Chamont - Keene; Monimia - Mrs Bradshaw; Serina - Mrs Cox.

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

DL

CONCERT.

MUSIC. Consisting of Songs for 1, 2, and 3 Voices (particularly those set for the British Apollo) besides several full Pieces of Musick for Trumpers, Hautboys, Violins, &c. by Mr Dean, Mr Manship, and others; Also a Solo of the famous Archangelo Corelli's perform'd by Mr Dean and Mr Bulkley. To which will be added, a Two-part Song by Mr Turner and Mr Reading, composed by the late famous Dr Blowe, never yet perform'd in publick.

COMMENT. Benefit Turner, who sets the Musick for the British Apollo. At 6 P.M. Tickets 2s. 6d.

SH

December 1709

- Thursday 1* LOVE FOR LOVE. As 24 Sept., but Jeremy omitted.
 Queen's
- Friday 2* CAMILLA. As 20 Oct.
 Queen's COMMENT. At the Desire of several Ladies of Quality.
- DL OROONOKO. Oroonoko - Elderton [Elrington], who never appear'd on the Stage before.
- Saturday 3* THE INDIAN EMPEROR; or, The Conquest of Granada by the Spaniards. Montezuma - Betterton; Cortez - Wilks; Almeria - Mrs Barry.
 Queen's COMMENT. At the Desire of several Persons of Quality.
- DL LOVE FOR LOVE. Prue - Miss Santlow, being the first time of her appearance on the Stage as an Actress; Sir Sampson - Leigh; Valentine - Booth; Scandal - Keene; Foresight - Norris; Tattle - Pack; Ben - Bickerstaff; Jeremy - Miller; Angelica - Mrs Bradshaw; Frail - Mrs Knight; Mrs Foresight - Mrs Moor.
 COMMENT. At the Desire of several Ladies of Quality.
- Monday 5* LOVE FOR LOVE. As 3 Dec., but Jeremy omitted.
 DL
- Queen's THE CHANCES. As 27 Sept., but Anthony, Peter, and Mother omitted; 1st Constantia - Mrs Oldfield; 2d - Mrs Porter. Also THE STAGE COACH.
Cast not listed, but see 1 Oct.
 COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham.
- Tuesday 6* THOMYRIS, QUEEN OF SCYTHIA. *Cast not listed*, but see 17 Nov.
 Queen's COMMENT. At the Desire of several Ladies of Quality.
- DL THE COUNTRY WIT; or, Sir Mannerly Shallow. Ramble - Booth; Merry - Powell; Sir Thomas - Norris; Sir Mannerly - Pack; Booby - Leigh; Porter - Spiller; Lady Faddle - Mrs Kent; Betty - Mrs Bradshaw.
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 7* THE RECRUITING OFFICER. *Cast not listed*, but see 24 Oct.
 Queen's ENTERTAINMENTS. By the famous Mr Higgins, lately arrived from Holland; who turns himself into such variety of Amazing Shapes and Figures, that the particulars wou'd be incredible to all Persons who have not seen him.
 COMMENT. See Tatler, No. 108.
- DL AMPHITRYON. Jupiter - Powell; Mercury - Leigh; Phoebus - Burkhead; Amphitryon - Bickerstaff; Sosia - Pack; Gripus - Norris; Alcmena - Mrs Knight; Phaedra - Mrs Kent; Night - Mrs Finch.
- Thursday 8* THE OLD BACHELOR. Old Bachelor - Betterton; Nykin - Dogget.
 Queen's ENTERTAINMENTS. By Higgins.
- DL THE BUSIE BODY. As 26 Nov., but Sentwell omitted. Also THE STAGE COACH. Sir Nicodemus - Pack.
- Friday 9* PYRRHUS AND DEMETRIUS. *Cast not listed*.
 Queen's COMMENT. At the Desire of several Ladies of Quality.

THE COMMITTEE.	As 28 Nov., but Careless - Powell; Blunt - Booth; Day - Spiller; Obadiah - Leigh; Bookseller - Norris; Teague, Arabella, and Mrs Day omitted.	<i>Friday 9</i> DL
	COMMENT. [In <i>Daily Courant</i> , 8 Dec., <i>The Libertine Destroyed</i> had been announced for this day.]	
THE INDIAN EMPEROR.	As 3 Dec. <i>ENTERTAINMENTS.</i> By Higgins.	<i>Saturday 10</i> Queen's
TIMON OF ATHENS;	or, The Man Hater. Timon - Powell; Alcibiades - Booth; Apemantes - Keen; Demetrius - Cory; Senators - Norris, Pack, Leigh, Miller; Evandra - Mrs Knight; Melissa - Mrs Bradshaw.	DL
	COMMENT. Not Acted these three Years [but see 1 July 1708]. With proper Cloaths and Scenes.	
THE MAN'S BEWITCH'D;	or, The Devil To Do About Her. <i>Cast not listed</i> , but edition of 1710 lists: Sir Jeffrey Constant - Bowman; Captain Constant - Mills; Lovely - Husband; Faithful - Wilks; Sir David Watchum - Johnson; Trusty - Estcourt; Num - Dogget; Slouch - Cross; Clinch - Pinkeman; Roger - Bullock; Manage - Cibber; Coachman - Harris; Belinda - Mrs Oldfield; Laura - Mrs Cross; Maria - Mrs Porter; Dorothy - Mrs Saunders; Lucy - Mrs Bicknell. Prologue spoken by Wilks. Epilogue written by Cibber and spoken by Mrs Oldfield. <i>ENTERTAINMENTS.</i> By Higgins.	<i>Monday 12</i> Queen's
	COMMENT. Never Acted before. Written by the Author of the Busie-Body [Susanna Centlivre].	
CAMILLA.	As 20 Oct.	<i>Tuesday 13</i> Queen's
AURENGZEBE.	As 23 Nov.	DL
THE MAN'S BEWITCH'D.	<i>Cast not listed</i> , but see 12 Dec. COMMENT. Written by the Author of the Busie-Body. Preface to edition of 1710: Yet it brought above Forty Pounds the second Night. [See also <i>Female Tatler</i> , 12-14 Dec.]	<i>Wednesday 14</i> Queen's
THE LIBERTINE DESTROY'D.	Libertine - Powell.	DL
THE MAN'S BEWITCH'D.	<i>Cast not listed</i> , but see 12 Dec. COMMENT. Benefit the Author. Written by the Author of the Busie-Body.	<i>Thursday 15</i> Queen's
THE RECRUITING OFFICER.	Plume - Elrington; Rose - Miss Santlow. <i>MUSIC.</i> A select Entertainment compos'd by the late Mr Henry Purcel, to be perform'd by the best Masters. <i>DANCING.</i> <i>Scaramouche</i> by Layfield.	DL
	COMMENT. At the Desire of several Persons of Quality. With proper Scenes and Cloaths.	
PYRRHUS AND DEMETRIUS.	<i>Cast not listed</i> . COMMENT. At the Desire of several Persons of Quality.	<i>Friday 16</i> Queen's
MACKBETH.	As 28 Nov., but Mackbeth - Betterton. <i>ENTERTAINMENTS.</i> By Higgins. <i>MUSIC AND DANCING.</i> As 28 Nov.	<i>Saturday 17</i> Queen's
	COMMENT. At the Desire of several Persons of Quality. And several new Decorations of Scenes and Machines.	

- Saturday 17* **DL** THE CONFEDERACY. Corinna – Miss Santlow; Gripe – Leigh; Moneytrap – Norris; Dick – Booth; Brass – Pack; Clip – Miller; Clarissa – Mrs Knight; Aramina – Mrs Moore; Flippanta – Mrs Bradshaw; Mrs Cogget – Mrs Spiller.
DANCING. By Miss Santlow.
- Monday 19* **Queen's** THE STRATAGEM. As 8 Nov.
ENTERTAINMENTS. By Higgins.
COMMENT. At the Desire of several Persons of Quality.
- DL** THE CONFEDERACY. As 17 Dec., but Mrs Cogget omitted.
- Tuesday 20* **Queen's** THOMYRIS, QUEEN OF SCYTHIA. As 17 Nov.
COMMENT. At the Desire of several Ladies of Quality.
- DL** AURENGZEBE. As 23 Nov., but Melesinda omitted.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 21* **Queen's** SIR COURTLY NICE. As 6 Oct., but Belguard, Farewell, Violante, and Aunt omitted.
- Thursday 22* **Queen's** THE AMOROUS WIDOW. As 19 Nov., but Damaris and Prudence omitted.
Also ACIS AND GALATEA (Comic Part). *Cast not listed*, but see 12 Nov.
COMMENT. At the Desire of several Persons of Quality.
- DL** JULIUS CAESAR: With The Death Of Brutus And Cassius. Brutus – Booth;
Cassius – Powell.
- Monday 26* **Queen's** THE UNHAPPY FAVOURITE. As 4 Oct., but Southampton, Burleigh, Raleigh, Rutland, and Nottingham omitted. Also THE STAGE COACH. As 1 Oct.
ENTERTAINMENTS. By Higgins.
- DL** THE BUSIE BODY. Busie Body – Pack, but see 26 Nov.
- Tuesday 27* **Queen's** MACKBETH. As 17 Dec., but Macbeth omitted.
MUSIC AND DANCING. As 28 Nov.
ENTERTAINMENTS. By Higgins.
COMMENT. With several new Decorations of Scenes and Machines.
- DL** THE EMPEROUR OF THE MOON. *Cast not listed.*
DANCING. By Miss Santlow. A new *Italian Night Scene between a Scaramouch, a Harlequin, and others.*
COMMENT. With all the Original Dances, Scenes, and Machines.
- Wednesday 28* **Queen's** LOVE FOR LOVE. As 1 Dec., but Jeremy – Bowen.
ENTERTAINMENTS. By Higgins.
- DL** THE EMPEROUR OF THE MOON. *Cast not listed.*
DANCING. As 27 Dec.
COMMENT. At the Desire of several Persons of Quality. With all the Original Dances, Scenes, and Machines.
- Thursday 29* **Queen's** THE RECRUITING OFFICER. As 24 Oct., but Brazen omitted.
ENTERTAINMENTS. By Higgins.
- DL** TIMON OF ATHENS. Timon – Powell, but see 10 Dec.
MUSIC. With all the Original Sonatas, and other Pieces of Musick set by the late Mr Henry Purcell.

PYRRHUS AND DEMETRIUS. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Friday 30 Queen's
THE EMPEROUR OF THE MOON. Scaramouch - Layfield; Harlequin - Spiller. <i>DANCING. A Night Scene between a Cooper and his Wife, Scaramouch and Harlequin.</i>	DL
THE ROVER. As 29 Oct., but Belvil, Frederick, Pedro, Antonio, Florinda, Moretta omitted. Also ACIS AND GALATEA (comic part). As 12 Nov. COMMENT. At the Desire of several Ladies of Quality. At Common Prices.	Saturday 31 Queen's
SOPHONISBA; or, Hannibal's Overthrow. Hannibal - Keene; Massanissa - Powell.	DL

January 1710

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks, but see 4 Nov. 1709.	Monday 2 Queen's
THE CONFEDERACY. As 19 Dec. 1709, but Mrs Clogget - Mrs Spiller. <i>DANCING.</i> By Miss Santlow.	DL
THOMYRIS, QUEEN OF SCYTHIA. As 17 Nov. 1709. COMMENT. At the Desire of several Ladies of Quality.	Tuesday 3 Queen's
ELFRID; or, The Fair Inconstant. <i>Cast not listed,</i> but edition of 1710 lists: King - Powel; Athelwold - Booth; Ordgar - Keene; Egbert - Cory; Servant - Burkhead; Elfrid - Mrs Bradshaw; Ordelia - Mrs Knight. Prologue spoken by Keene. Epilogue spoken by Miss Santlow, the first Epilogue she ever spoke. COMMENT. [By Aaron Hill.] Never Acted before.	DL
LOVE MAKES A MAN. As 16 Nov. 1709, but Charino, Sancho, Governor, and Manuel omitted.	Wednesday 4 Queen's
ELFRID; or, The Fair Inconstant. <i>Cast not listed,</i> but see 3 Jan.	DL
THE TENDER HUSBAND; or, The Accomplish'd Fools. Tipkin - Dogget; Sir Harry - Bullock; Humphrey - Pinkethman; Clerimont - Mills; Captain Clerimont - Wilks; Pounce - Estcourt; Biddy - Mrs Oldfield; Mrs Clerimont - Mrs Cross; Fainlove - Mrs Porter. COMMENT. At the Desire of several Ladies of Quality.	Thursday 5 Queen's
ELFRID. <i>Cast not listed,</i> but see 3 Jan. COMMENT. With all new Habits. Preface, edition of 1710: I take this publick Opportunity to return my Thanks to that generous Part of the Town, who remember'd, 'twas a Third Night, and made so favourable an Appearance in my Interest; and I can't omit doing Justice to the ingenious Author of the Tender Husband, who endeavour'd as much as possible to persuade the Manager of the New House to put off that Play, and the Interest which was made for it, to another Night.	DL
PYRRHUS AND DEMETRIUS. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Friday 6 Queen's

- | | |
|-------------------------|---|
| Saturday 7
Queen's | OROONOKO. Oroonoko – Wilks; Imoinda – Mrs Oldfield; Daniel – Penkethman; Driver – Johnson.
COMMENT. At the Desire of several Ladies of Quality. |
| DL | THE EMPEROUR OF THE MOON. As 30 Dec. 1709.
<i>DANCING.</i> As 27 Dec. 1709.
COMMENT. At the Desire of several Persons of Quality. |
| Monday 9
Queen's | VOLPONE; or, The Fox. <i>Cast not listed.</i>
COMMENT. Written by the famous Ben. Johnson. |
| DL | ELFRID. As 3 Jan., but Servant omitted. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. <i>Cast not listed</i> , but edition of 1710 lists: Sir Timothy Tough – Norris; Leonora – Mrs Moor; Springtly – Bickerstaff; Toby – Pack; Cuttum – Spiller.
COMMENT. Afterpiece: [By Aaron Hill.] Never performed before. |
| Tuesday 10
Queen's | ALMAHIDE. <i>Cast not listed</i> , but edition of 1710 lists: Almanzor – Valentino Urbani; Almire – Cavaliero Nicolino Grimaldi; Gemir – Cassani; Rustano – Lawrence; Floro – Dogget; Almahide – Signora Margarita de l'Epine; Alinda – Signora Isabella Girardeau; Blesa – Mrs Lindsey; [Eliza – Mrs Cross].
COMMENT. [Music by G. Bononcini? Librettist unknown.] By Subscription. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers Tickets. |
| DL | THE COUNTRY WIT. As 6 Dec. 1709, but Lady Faddle omitted. Also THE WALKING STATUE. <i>Cast not listed</i> , but see 9 Jan. |
| Wednesday 11
Queen's | THE SILENT WOMAN. Silent Woman – Mrs Oldfield; Truewit – Wilks; Morose – Johnson; Sir John – Cibber; Sir Amorous – Bullock; Otter – Estcourt.
COMMENT. Written by the famous Ben Johnson. |
| DL | THE CONFEDERACY. Corinna – Miss Santlow, but see 17 Dec. 1709.
<i>DANCING.</i> As 30 Dec. 1709. |
| Thursday 12
Queen's | THE FUNERAL; or, Grief a la Mode. Hardy – Cibber; Campley – Wilks; Puzzle – Estcourt; Trim – Pinkethman; Lady Brumpton – Mrs Rogers; Harriet – Mrs Oldfield; Madame d'Epingle – Mrs Bicknell.
COMMENT. At the Desire of several Ladies of Quality. |
| DL | THE ANATOMIST; or, The Sham Doctor. Sham Doctor – Pack. Also THE WALKING STATUE. <i>Cast not listed</i> , but see 9 Jan.
<i>DANCING.</i> By Miss Santlow. <i>Scaramoucb</i> by Layfield. <i>Italian Night Scene.</i> |
| Friday 13
Queen's | ALMAHIDE. <i>Cast not listed</i> , but see 10 Jan.
COMMENT. By Subscription. |
| DL | THE ANATOMIST. As 12 Jan. Also THE WALKING STATUE. <i>Cast not listed</i> , but see 9 Jan.
<i>DANCING.</i> As 12 Jan. |
| Saturday 14
Queen's | THE ALCHYMIST. Subtle – Cibber; Face – Wilks; Sir Epicure – Estcourt; Dapper – Dogget; Drugger – Pinkethman; Ananias – Johnson; Angry Boy – Bullock.
COMMENT. At the Desire of several Persons of Quality. Written by the famous Ben Johnson. |

OEDIPUS, KING OF THEBES. Oedipus - Powell; Adrastus - Booth; Creon - Keene; Tiresias - Corey; Haemon - Bickerstaff; Alcander - Burkhead; Pyracmon - Layfield; Diocles - Carnaby; Aegeon - Weller; Ghost of Laius - Elrington; 1st Citizen - Norris; 2d - Pack; 3d - Leigh; 4th - Spiller; Jocasta - Mrs Knight; Eurydice - Mrs Bradshaw.	Saturday 14 DL
COMMENT. Benefit Powell. At the Desire of several Ladies of Quality.	
LOVE FOR LOVE. As 26 Dec. 1709, but Scandal, Foresight, Mrs Foresight, Mrs Frail, and Nurse omitted.	Monday 16 Queen's
COMMENT. Benefit Dogget. At the Desire of several Persons of Quality. [See <i>Tatler</i> , 14 Jan. and 19 Jan.]	
THE CHEATS OF SCAPIN. <i>Cast not listed.</i> Also THE WALKING STATUE. <i>Cast not listed,</i> but see 9 Jan.	DL
ALMAHIDE. <i>Cast not listed,</i> but see 10 Jan. COMMENT. By Subscription.	Tuesday 17 Queen's
THE ANATOMIST. <i>Cast not listed,</i> but see 12 Jan. Also THE CHEATS OF SCAPIN. <i>Cast not listed.</i> Also THE WALKING STATUE. <i>Cast not listed,</i> but see 9 Jan. DANCING. By Miss Santlow.	DL
THE JOVIAL CREW; or, The Merry Beggars. Vincent - Wilks; Hilliard - Cibber; Randal - Johnson; Hearty - Pinkethman; Oliver - Mills; Meriel - Mrs Cross; Rachel - Mrs Bicknell.	Wednesday 18 Queen's
THE MOURNING BRIDE. King - Powell; Osmyn - Booth; Gonsalez - Keene; Garcia - Corey; Zara - Mrs Knight; Almeria - Mrs Bradshaw; Leonora - Mrs Cox. COMMENT. Benefit Mrs Knight.	DL
THE MAN OF MODE; or, Sir Fopling Flutter. Dorimant - Wilks; Sir Fopling - Cibber; Medley - Mills; Old Bellair - Pinkethman; Young Bellair - Bullock Jr; Shoemaker - Bowen; Loveit - Mrs Oldfield; Belinda - Mrs Rogers; Emilia - Mrs Porter; Harriet - Mrs Cross; Pert - Mrs Bicknell. With a New Prologue. COMMENT. Benefit Wilks. At the Desire of several Ladies of Quality.	Thursday 19 Queen's
THE EMPEROUR OF THE MOON. As 30 Dec. 1709. DANCING. French Peasant by Miss Santlow. Night Scene as 30 Dec.	DL
ALMAHIDE. <i>Cast not listed,</i> but see 10 Jan. COMMENT. By Subscription.	Friday 20 Queen's
THE TEMPEST; or, The Enchanted Island. Prospero - Powell; Dorinda - Miss Santlow. ENTERTAINMENTS. To be expressed in the Bills. COMMENT. At the Desire of several Persons of Quality.	DL
THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Sir Tunbelly - Bullock; Coupler - Johnson; Lory - Pinkethman; Amanda - Mrs Rogers; Berinthia - Mrs Oldfield; Hoyden - Mrs Cross. Also ACIS AND GALATEA (comic part). As 12 Nov. 1709. COMMENT. At the Desire of several Persons of Quality. At Common Prices.	Saturday 21 Queen's
OTHELLO, MOOR OF VENICE. Othello - Booth; Cassio - Powell; Iago - Keene; Desdemona - Mrs Bradshaw. Also THE WALKING STATUE. <i>Cast not listed,</i> but see 9 Jan.	DL

- Saturday 21* DANCING. As 17 Jan.
 DL COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.
- Monday 23* THE ALCHEMIST. As 14 Jan.
 Queen's COMMENT. Benefit Penkethman [In *Daily Courant*, 20 Jan.: "Dapper Will Penkethman."] At the Desire of several Persons of Quality. Written by the famous Ben Johnson.
- DL THE RIVAL QUEENS: With The Death of Alexander the Great. Alexander - Powell; Clytus - Booth.
 COMMENT. At the Desire of several Ladies of Quality.
- Tuesday 24* ALMAHIDE. *Cast not listed*, but see 10 Jan.
 Queen's COMMENT. By Subscription.
- DL THE TEMPEST. As 20 Jan.
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 25* LOVE'S LAST SHIFT. As 22 Oct. 1709, but Elder Worthy and Flareit omitted; Amanda - Mrs Rogers.
- DL THE FEIGN'D INNOCENCE; or, Sir Martin Mar All. Sir Martin - Norris; Warner - Powell.
 COMMENT. Not Acted these Six Years [but see 24 June 1708].
- Thursday 26* THE TENDER HUSBAND. Biddy - Mrs Oldfield, but see 5 Jan. With a new Mimical Prologue, and an Epilogue representing the Person of Nobody, both Writ and Spoke by Mr Cibber.
 Queen's COMMENT. Benefit Cibber. At the Desire of several Ladies of Quality.
- DL ABRA MULE; or, Love and Empire. Abra Mule - Mrs Bradshaw; Mahomet - Keene; Solyman - Booth; Pyrrhus - Powell.
 DANCING. By de la Garde and Mrs de la Garde, particularly a *Swedish Peasant*, never performed before.
 COMMENT. Benefit Mrs Bradshaw. At the Desire of several Ladies of Quality.
- Friday 27* ALMAHIDE. *Cast not listed*, but see 10 Jan.
 Queen's COMMENT. By Subscription.
- DL THE BUSY BODY. As 8 Dec. 1709.
- Saturday 28* RICHARD III. *Cast not listed*.
 Queen's COMMENT. At the Desire of several Persons of Quality.
- DL VALENTINIAN. Eunuch - Miss Santlow; Valentinian - Powell; Aecius - Keene; Maximus - Booth; Lucina - Mrs Bradshaw. With a New Prologue spoken by Mr Keene, and an Epilogue by Miss Santlow. Also THE WALKING STATUE. *Cast not listed*, but see 9 Jan.
 COMMENT. Benefit Keene. At the Desire of several Ladies of Quality.
- Tuesday 31* ALMAHIDE. *Cast not listed*, but see 10 Jan.
 Queen's DL THE SUCCESSFUL STRANGERS. Silvio - Powell; Antonio - Booth; Carlos - Elrington; Lopez - Norris; Francisco - Spiller; Pedro - Layfield; Guzman - Miller; Sancho - Pack; Dorothea - Mrs Knight; Feliciana - Mrs Moore; Biancha - Mrs Spiller; Niece - Mrs Cox. Also THE WALKING STATUE. *Cast not listed*, but see 9 Jan. A new Epilogue by Mrs Moore.

DANCING. By Miss Santlow, particularly a *French Peasant*; *Scaramoucb* by Layfield.
 COMMENT. Benefit Mrs Moore. At the Desire of several Persons of Quality.
 Mainpiece: Written by the late Mr Mountfort.

Tuesday 31
DL

February 1710

DON QUIXOTE, PART I.	Don Quixote – Bowen; Sancho Pancha – Dogget.	Wednesday 1 Queen's DL
VALENTINIAN.	As 28 Jan., but Chylax – Leigh; Balbus – Norris; Lycinus – Pack; Pontus – Corey; Proculus – Elrington.	
COMMENT.	Written by the late Earl of Rochester.	
THE AMOROUS WIDOW.	<i>Cast not listed</i> , but see 22 Dec., 1709.	Thursday 2 Queen's
COMMENT.	Benefit Mrs Oldfield. At the Desire of several Ladies of Quality.	
THE TEMPEST.	As 20 Jan. <i>ENTERTAINMENTS</i> . A surprizing Entertainment after the Turkish Manner, as it was perform'd in the Seraglio at Constantinople by the Kister Aga and a great number of his Eunuchs at the Command of the Grand Signior, for the Diversion of his Ladies at the last Bairam Feast.	DL
PYRRHUS AND DEMETRIUS.	<i>Cast not listed</i> .	Friday 3 Queen's
COMMENT.	At the Desire of several Ladies of Quality.	
THE EMPEROUR OF THE MOON.	As 30 Dec. 1709. Also THE WALKING STATUE.	DL
<i>Cast not listed</i> , but see 9 Jan.		
DANCING.	As 30 Dec. 1709.	
ENTERTAINMENTS.	As 2 Feb.	
THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS.	Lear – Betterton; Edgar – Wilks; Edmund – Mills; Cordelia – Mrs Rogers.	Saturday 4 Queen's
COMMENT.	At the Desire of several Persons of Quality.	
DON QUIXOTE, PART II.	<i>Cast not listed</i> . A new Prologue by Mr Bickerstaffe, and an Epilogue by Miss Santlow.	DL
DANCING.	<i>Harlequin</i> by Layfield and Miss Santlow. With other Comical Dances originally in the play.	
ENTERTAINMENTS.	As 2 Feb.	
COMMENT.	At the Desire of Isaac Bickerstaffe, Esq.; for the Benefit of his cousin John Bickerstaffe.	
MARRIAGE A LA MODE.	As 29 Sept. 1709.	Monday 6 Queen's
COMMENT.	Benefit Mrs Bicknell. At the Desire of several Ladies of Quality.	
Note,	That the Tickets given out for the Funeral will be taken at Marriage A-la-mode.	
DON QUIXOTE, PART II.	Don Quixote – Bickerstaff; Sancho – Leigh.	DL
ENTERTAINMENTS.	All the Entertainments that were perform'd last Saturday.	
THOMYRIS, QUEEN OF SCYTHIA.	<i>Cast not listed</i> .	Tuesday 7 Queen's
COMMENT.	At the Desire of several Ladies of Quality.	

- Tuesday 7* THE GAMESTER. *Cast not listed.* With an Epilogue by Miss Santlow in Boys Cloaths. Also THE WALKING STATUE. *Cast not listed,* but see 9 Jan.
 DL DANCING. With 6 several Entertainments of Dancing to be performed between the Acts, as are express'd at large in the great Bills.
 COMMENT. For the Benefit of your Humble Servant Francis Leigh. At the Desire of several Ladies of Quality.
- Wednesday 8* THE FUNERAL. *Cast not listed,* but see 12 Jan.
 Queen's
 DL THE WALKING STATUE. *Cast not listed,* but see 9 Jan. Also THE ANATOMIST. *Cast not listed,* but see 12 Jan.
 ENTERTAINMENTS. As 2 Feb.
- Thursday 9* THE SILENT WOMAN. *Cast not listed,* but see 11 Jan.
 Queen's
 DL COMMENT. Benefit Estcourt. At the Desire of several Persons of Quality. Written by the famous Ben Johnson. [See *Tatler*, 7 Feb.]
 THE SPANISH FRYAR. Fryar - Leigh; Gomez - Norris, but see 24 Nov. 1709.
 Also THE STAGE COACH. *Cast not listed,* but see 8 Dec. 1709.
 ENTERTAINMENTS. To be expressed in the Bills.
- Friday 10* ALMAHIDE. *Cast not listed,* but see 10 Jan.
 Queen's
 DL COMMENT. At the Desire of several Persons of Quality.
 THE TEMPEST. As 20 Jan.
- Saturday 11* THE SCORNFUL LADY. Scornful Lady - Mrs Oldfield; Loveless - Wilks; Young Loveless - Mills; Savil - Doggest; Morecraft - Bullock; Roger - Cibber; Poet - Bowen; Martha - Mrs Bicknell; Abigail - Mrs Willis.
 Queen's
 COMMENT. At the Desire of several Persons of Quality. Written by Beaumont and Fletcher.
- DL THE MISTAKE. Alvarez - Keen; Carlos - Booth; Lorenzo - Elrington; Felix - Spillar; Sancho - Norris; Lopez - Pack; Toledo - Layfield; Leonora - Mrs Bradshaw; Camillo - Mrs Knight; Isabella - Mrs Moor.
 COMMENT. Benefit Pack. At the Desire of several Ladies of Quality. Written by the Author of the Relapse and Provok'd Wife.
- Monday 13* THE CHANCES. Don John - Wilks; 2d Constantia - Mrs Oldfield; but see 5 Dec. 1709. Also THE SCHOOL BOY; or, The Comical Rivals. Major Rakish - Penkethman; Young Rakish - Mills; School Boy - Cibber.
 Queen's
- Tuesday 14* ALMAHIDE. *Cast not listed,* but see 10 Jan.
 Queen's
 DL HAMLET, PRINCE OF DENMARK. Hamlet - Powell; Ophelia - Miss Santlow. A new Epilogue by Miss Santlow in boys' clothes.
 DANCING. *Dutch Skipper* by Miss Santlow.
 COMMENT. Benefit Miss Santlow. At the Desire of several Ladies of Quality. Note, Tickets given out for *The Country Wife* will be taken.
- Wednesday 15* THE SCORNFUL LADY. As 11 Feb., but Morecraft and Poet omitted.
 Queen's
 COMMENT. Written by Beaumont and Fletcher.
- DL THE WALKING STATUE. *Cast not listed,* but see 9 Jan. Also THE EMPEROUR OF THE MOON. As 30 Dec. 1709.
 ENTERTAINMENTS. As 2 Feb.
 DANCING. *French Peasant* by Miss Santlow.

LOVE MAKES A MAN.	As 4 Jan., but Louisa - Mrs Rogers; Elvira omitted. With a new Epilogue.	Thursday 16 Queen's
COMMENT.	Benefit Mills. At the Desire of several Ladies of Quality. [The epilogue is printed in Hughes, I, 184.]	
THE SPANISH FRYAR.	As 9 Feb., but Torrismond - Powell; Bertran - Cory; Raymond - Keen; Queen - Mrs Knight; Elvira - Mrs Moor.	DL
COMMENT.	At the Desire of several Ladies of Quality.	
THE UNHAPPY FAVOURITE.	As 26 Dec. 1709. Also THE SCHOOL BOY. <i>Cast not listed</i> , but see 13 Feb.	Friday 17 Queen's
COMMENT.	At the Desire of several Persons of Quality. [In <i>Daily Courant</i> , 16 Feb., <i>Almabide</i> had been announced for this day.]	
THE SECOND PART OF DON QUIXOTE.	As 6 Feb.	DL
THE COUNTRY WAKE.	Hob - Dogget; Woodvill - Wilks; Sir Thomas - Bullock; Lady Testy - Mrs Rogers; Flora - Mrs Oldfield.	Saturday 18 Queen's
COMMENT.	At the Desire of several Persons of Quality.	
THE HISTORY AND FALL OF CAIUS MARIUS.	Old Marius - Powell; Young Marius - Booth; Lavinia - Mrs Bradshaw; Nurse - Norris. Also THE WALKING STATUE. <i>Cast not listed</i> , but see 9 Jan.	DL
COMMENT.	Benefit Norris.	
THE PILGRIM.	As 31 Oct. 1709, but Governor, Jaquez, Lopez, Master of the Mad House, Mad Priest, and Alinda omitted.	Monday 20 Queen's
COMMENT.	Benefit Johnson. At the Desire of several Persons of Quality. Revis'd with large Alterations.	
ALMAHIDE.	<i>Cast not listed</i> , but see 10 Jan. COMMENT. At the Desire of several Ladies of Quality.	Tuesday 21 Queen's
ELFRID.	As 9 Jan., but Ordgar - by a Young Gentleman, a Friend of the Author's, who is pleas'd to Act it for his own Diversion. With a new Prologue and Epilogue. Also THE WALKING STATUE. <i>Cast not listed</i> , but see 9 Jan.	DL
THOMYRIS, QUEEN OF SCYTHIA.	As 17 Nov. 1709. COMMENT. At the Desire of several Ladies of Quality.	Thursday 23 Queen's
HAMLET, PRINCE OF DENMARK.	As 14 Feb., but Horatio - Booth; Grave-digger - Underhill.	DL
DANCING.	Several Entertainments between the Acts.	
COMMENT.	At the Desire of several Ladies of Quality.	
CONCERT.	MUSIC. By several Eminent Masters.	Friday 24 CDR
COMMENT.	Benefit James Graves and John Garee. Tickets 2s. 6d.	
RULE A WIFE AND HAVE A WIFE.	As 5 Nov. 1709. COMMENT. At the Desire of several Ladies of Quality. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. Boxes upon the Stage 8s. Being oblig'd to begin exactly at half an Hour after 5 a Clock. [In <i>Daily Courant</i> , 24 Feb., <i>Venice Preserved</i> had been announced for this day.]	Saturday 25 Queen's

- Saturday 25* **THE FAIR QUAKER OF DEAL;** or, The Humours of the Navy. *Cast not listed*, but edition of 1710 lists: Flip – Leigh; Mizen – Pack; Worthy – Booth; Rovewell – Powell; Sir Charles Pleasant – Bickerstaff; Cribidge – Elrington; Easie – Cory; Indent – Knepp; Scruple – Freeman; Arabella Zeal – Mrs Bradshaw; Dorcas Zeal – Mrs Sabtlow; Belinda – Mrs Moor; Jenny Private – Mrs Spillar; Jiltup – Mrs Hunt; Advocate – Mrs Finch; Maid – Mrs Shirburn; Barmaid – Mrs Cox. Prologue. Epilogue spoken by Mrs Santlow.
 COMMENT. [By Charles Shadwell.] Never Acted before. [Tickets given out for this day for *Tamerlane* as a benefit for Corey and Elrington will be taken on 7 March.]
- Monday 27* **THE CONSTANT COUPLE.** As 28 Oct. 1709, but Standard, Vizard, Lady Darling, and Parly omitted; Angelica – Mrs Rogers. Also **THE SCHOOL BOY.** As 13 Feb., but Major Rakish and Young Rakish omitted.
 COMMENT. At Common Prices.
- DL **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
- Tuesday 28* **THE RELAPSE.** As 21 Jan., but Worthy, Coupler, and Lory omitted.
- DL **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
 COMMENT. By her Majesty's Command no Person to stand on the Stage.

March 1710

- Thursday 2* **THE SCHOOL BOY.** *Cast not listed*, but see 27 Feb.
 COMMENT. Being oblig'd to begin exactly at 6 a Clock, by reason of the Practice. Admission as 25 Feb. [The shortness of the farce, high admission charges, and mention of a "Practice" suggest that the spectators were privileged to remain for the rehearsal of an opera, presumably *Hydaspes*. See also 6 March.]
- DL **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
- Saturday 4* **THE FALSE FRIEND.** Pedro – Wilks; John – Cibber; Gusman – Mills; Lopez – Pinkethman; Galindo – Bullock; Leonora – Mrs Rogers; Isabella – Mrs Porter; Jacinta – Mrs Oldfield.
 COMMENT. At the Desire of several Persons of Quality.
- DL **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
- Monday 6* **PRACTICE OF AN OPERA** [*Hydaspes?*]. *Cast not listed*.
 COMMENT. A Practice of the new Opera in Form; to begin exactly at Six a Clock. [See also 2 March.]
- DL **THE FAIR QUAKER OF DEAL.** Fair Quaker – Miss Santlow, but see also 25 Feb.
 COMMENT. Benefit the Author. At the Desire of several Persons of Quality.
- Tuesday 7* **THE FALSE FRIEND.** As 4 March, but Galindo omitted. Also **ACIS AND GALATEA** (Comic Part). *Cast not listed*, but see 12 Nov. 1709.
 COMMENT. At Common Prices.

TAMERLANE. <i>Cast not listed.</i>	<i>DANCING. Italian Night Scene between a Scaramouch, a Harlequin, a Cooper, his Wife, and his Man.</i>	<i>Tuesday 7</i> DL
THE OLD BACHELOR. As 8 Dec. 1709, but Nykin omitted.	<i>COMMENT. Benefit Corey and Elrington.</i>	
THE MISTAKE. <i>Cast not listed, but see 11 Feb.</i>	<i>ENTERTAINMENTS. Several diverting Entertainments, as will be express'd in the Bills.</i>	<i>Tbursday 9</i> Queen's DL
KING EDWARD III: With The Fall of Mortimer, Earl Of March. Queen – Mrs Barry; King Edward – Bullock Jr; Mountacute – Wilks; Mortimer – Mills; Chancellor – Bullock Sr; Sergeant Eitherside – Dogget; Maria – Mrs Rogers.	<i>COMMENT. At the Desire of several Persons of Quality.</i>	<i>Saturday 11</i> Queen's DL
THE LANCASHIRE WITCHES; or, Teague O Devilly. Belfort – Powell; Doubtby – Corey; Sir Edward – Freeman; Young Hartford – Pack; Sir Timothy – Norris; Tom – Leigh; Theodosia – Mrs Cox; Isabella – Mrs Knight. With a new Prologue by a Child of 4 Years of Age. Epilogue by Layfield.	<i>DANCING. Harlequin Man and Woman by Layfield and Miss Santlow. Quarter Staff Dance by 4 Foersters. A new French Peasant. Italian Scaramouch by Layfield.</i>	
<i>COMMENT. Benefit Layfield and Mrs Cox. At the Desire of several Persons of Quality. With all the Risings and Flyings that were Originally in the Play.</i>		
THE INDIAN EMPEROR. <i>Cast not listed, but see 10 Dec. 1709.</i>	<i>COMMENT. Benefit Mrs Barry. At the Desire of several Ladies of Quality.</i>	<i>Monday 13</i> Queen's
THE FAIR QUAKER OF DEAL. <i>Cast not listed, but see 6 March.</i>		DL
ALMAHIDE. <i>Cast not listed, but see 19 Jan.</i>	<i>COMMENT. At the Desire of several Ladies of Quality.</i>	<i>Tuesday 14</i> Queen's
THE MAID IN THE MILL. Maid – Miss Santlow; Bustosa – Pack [in <i>Daily Courant</i> , 14 March]; Phillippe – Bickerstaff; Otrante – Powell; Antonio – Booth; Martino – Corey; Gerasto – Norris; Pedro – Carnaby; Moncado – Elrington; Julio – Layfield; Vertego – Cole; Francio – Freeman; Singing Pedlar – Millar; Aminta – Mrs Moor; Ismena – Mrs Cox [in <i>Daily Courant</i> , 11 March, only].	<i>COMMENT. Benefit Burkhead and Carnaby. At the Desire of several Ladies of Quality.</i>	DL
THE RECRUITING OFFICER. Kite – Evans, lately arrived from the Theatre in Dublin; but see 22 Sept. 1709. Also FLORO AND BLESA. Parts by Dogget and Mrs Lindsey.	<i>DANCING. Between acts by Thurmond Jr and Mrs Bicknell.</i>	<i>Tbursday 16</i> Queen's
<i>COMMENT. At the Desire of several Persons of Quality. Afterpiece: With the Comical Interlude of Floro and Blesa set to Musick by the famous Signior Bononcini. [In <i>Daily Courant</i>, 15 March, the premiere of <i>Hydaspe</i> had been announced for this day.]</i>		
OEDIPUS, KING OF THEBES. Oedipus – Powell, but see 14 Jan.	<i>COMMENT. Benefit Prince. At the Desire of several Ladies of Quality.</i>	DL

- Friday 17** **CONCERT.**
YB **MUSIC.** Vocal and instrumental.
 COMMENT. Benefit Mrs A. Bradshaw. [Originally announced for 15 March, the concert was deferred to this date.] Tickets 5s.
- Saturday 18** **THE SCORNFUL LADY.** *Cast not listed*, but see 15 Feb.
Queen's **MUSIC.** ["Select Scenes of Musick" between the acts by Nicolini, Valentini, and Signora Margarettta had been announced, but in BM 1879 c 3 a notice by Nicolini states that that "sort of Performance" is contrary to his agreement with Swiney and that he intends to observe strictly the "Tenor and Meaning" of the agreement, i. e., to sing during the winter only in "formal OPERAS."]
 COMMENT. Written by Beaumont and Fletcher.
- DL** **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
 COMMENT. Benefit Fairbank and Mrs Finch.
- Monday 20** **MACKBETH.** *Cast not listed*, but see 27 Dec. 1709.
Queen's COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality.
- DL** **THE LANCASHIRE WITCHES.** As 11 March.
ENTERTAINMENTS. As expressed in the Great Bills.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 21** **PYRRHUS AND DEMETRIUS.** *Cast not listed*.
Queen's COMMENT. Benefit Nicolini. At the Desire of several Ladies of Quality. With all the Scenes and Decorations of the last new Opera of Almahide. The Boxes to be open'd to the Pit, and no Person to be admitted but by printed Tickets, at a half guinea.
- DL** **THE WOMAN CAPTAIN; or, The Usurer Turned Soldier.** Woman Captain – Mrs Bradshaw; Usurer – Norris. With a new Prologue and Epilogue.
 COMMENT. Benefit Knapp and Miller. Written by the late Ingenious Mr Shadwell.
- Wednesday 22** **CONCERT.**
SH **MUSIC.** Vocal and instrumental by the best Masters. With several Solos and Sonatas by Dean and Manship; Signor Nicholas' *Trumpet Tune* by Phillips; and several Trumper Sonatas.
 COMMENT. Benefit Cook and Laurence. All Friends are desir'd to be there betimes, by reasons of the Length of the Entertainments. Tickets 2s. 6d. Beginning between 6 and 7 a Clock.
- Thursday 23** **HYDASPES.** *Cast not listed*, but edition of 1710 lists: Artaxerxes – Cassani; Darius – Valentino Urbani; Hydaspes – Nicolino Grimaldi; Arbaces – Lawrence; Mandana – Madame Isabella Girardau; Berenice – Signora Margarita de l'Epine.
 COMMENT. Never perform'd before. By Subscription. The Boxes to be open'd to the Pit, and no Person to be admitted but by the Subscribers' Tickets. Edition 1710: Music composed by Francesco Mancini. The Scenes painted by Signor Marco Rizzi of Venice.
- DL** **THE MAID IN THE MILL.** Maid – Miss Santlow; Bustosa – Pack, but see 14 March.
- Saturday 25** **HYDASPES.** *Cast not listed*, but see 23 March.
Queen's COMMENT. By Subscription.

THE FAIR QUAKER OF DEAL. *Cast not listed*, but see 25 Feb. Also **THE WALKING STATUE.** *Cast not listed*, but see 9 Jan. Saturday 25
DL

DANCING. *French Peasant* by Miss Santlow. *Miller's Dance* by Leigh and Prince. *Scaramouch* by Layfield. *Italian Night Scene between a Scaramouch, a Harlequin, a Cooper and his Wife.*

COMMENT. Benefit Boyce and Weller. At the Desire of several Persons of Quality. The Tickets given out for the Northern Lass will be taken at this Play.

RICHARD III. Richard III – Cibber; King Henry – Wilks; Queen – Mrs Porter; Lady Anne – Mrs Rogers [in *Daily Courant*, 20 March, not later]. Monday 27
Queen's

COMMENT. Benefit Mrs Porter. At the Desire of several Ladies of Quality.

A BICKERSTAFF'S BURIAL; or, Work for the Upholders. *Cast not listed*, but edition ca. 1710 lists: Mezro – Norris; Captain – Bickerstaff; Boatswain – Spillar; 1st Sailor – Pack; 2d – Miller; Lady Mezro – Mrs Knight; Isabinda – Mrs Cox; Lady – Mrs Kent; Officer – Carnaby; Servant – Cole; Lucy – Mrs Spillar. Also **THE MISTAKE.** *Cast not listed*, but see 11 Feb. DL

COMMENT. Opening Piece: [By Susanna Centlivre.] Never Acted before. The Farce to be Acted before the Play, and no Money to be return'd after the Curtain's drawn.

ALMAHIDE. *Cast not listed*, but see 10 Jan. Tuesday 28
Queen's

COMMENT. Benefit Valentini. At the Desire of several Ladies of Quality.

A BICKERSTAFF'S BURYING. *Cast not listed*, but see 27 March. Also **THE WOMAN CAPTAIN.** As 21 March, but Usurer omitted. DL

COMMENT. Opening Piece: Written by the Author of the Gamester.

CONCERT. Wednesday 29
YB
MUSIC. Vocal and instrumental.

COMMENT. Benefit Signora Maria Gallia Saggione.

HYDASPES. *Cast not listed*, but see 23 March. Thursday 30
Queen's

COMMENT. By Subscription.

THE GAMESTER. *Cast not listed.* Also **A BICKERSTAFF'S BURYING.** *Cast not listed*, but see 27 March. DL

COMMENT. Benefit Mrs Centlivre.

CONCERT. Friday 31
YB
MUSIC. Singing by Holcombe. A Pepusch solo performed by Viner.

COMMENT. Benefit Viner. 7 P.M.

April 1710

HYDASPES. *Cast not listed*, but see 23 March. Saturday 1
Queen's

COMMENT. By Subscription.

THE FAIR QUAKER OF DEAL. *Cast not listed*, but see 25 Feb.

DANCING AND SINGING. Several Comical Dialogues and New Dances by Miss Santlow and others. DL

*Monday 3-Saturday 8
PASSION WEEK*

- Monday 10* Queen's **THE COMMITTEE.** *Cast not listed*, but Teague - Estcourt in *Daily Courant*, 1 April.
COMMENT. Benefit Mrs Saunders and Mrs Mills. At the Desire of several Ladies of Quality.
- DL **THE EMPEROUR OF THE MOON.** As 30 Dec. 1709. Also **THE WALKING STATUE.** *Cast not listed*, but see 9 Jan.
COMMENT. Benefit Spiller and Mrs Spiller. At the Desire of several Persons of Quality.
- Tuesday 11* Queen's **THE PILGRIM.** *Cast not listed*, but see 20 Feb. Also **THE STAGE COACH.** As 1 Oct. 1709. Also **ROGER'S WEDDING.** Roger - Dogget.
COMMENT. The third piece: A Comical Masque of Musick.
- DL **THE FAIR QUAKER OF DEAL.** *Cast not listed*, but see 25 Feb.
- Wednesday 12* Queen's **EPSOM WELLS.** As 25 Nov. 1709, but Rains, Mrs Woodly, and Mrs Bisket omitted.
COMMENT. [In *Daily Courant*, 11 April, *Hydaspe* had been announced for this day.]
- DL **THE SEA VOYAGE;** or, **A Commonwealth of Women.** *Cast not listed*. Also **THE WALKING STATUE.** *Cast not listed*, but see 9 Jan.
DANCING. *French Peasant* and *Cbacone* by Miss Santlow. *Scaramouch* by Layfield. *Miller and his Wife* by Leigh and Burkhead. *Italian Night Scene* by Layfield and others.
COMMENT. Benefit Mrs Kent and Mrs Bickerstaff.
- Thursday 13* Queen's **THE MAID'S TRAGEDY.** Melantius - Betterton; Amintor - Wilks; Calianax - Pinkethman; Evadne - Mrs Barry.
COMMENT. Benefit Betterton. At the Desire of several Persons of Quality. To which will be added Three Designs, Representing the Three Principal Actions of the Play, in Imitation of so many great Pieces of History Painting, where all the real Persons concern'd in those Actions will be Plac'd at proper distances, in different Postures peculiar to the Passion of each Character.
 In his *Apology* (I, 117-18) Cibber said that Betterton . . . when being suddenly seiz'd by the Gout, . . . submitted, by extraordinary Applications, to have his Foot so far reliev'd that he might be able to walk on the Stage in a Slipper, rather than wholly disappoint his Audience. He was observ'd that Day to have exerted a more than ordinary Spirit, and met with suitable Applause.
- DL **THE TEMPEST.** As 20 Jan.
ENTERTAINMENTS. As expressed in the great Bills.
- Friday 14* Queen's **THE SPANISH FRYAR.** Queen - Mrs Barry; Fryar - Evans; but see 21 Oct. 1709.
- DL **THE LANCASHIRE WITCHES.** *Cast not listed*, but see 11 March.
- Saturday 15* Queen's **HYDASPE.** *Cast not listed*, but see 23 March.
COMMENT. By Subscription.
- DL **THE WALKING STATUE.** *Cast not listed*, but see 9 Jan. Also **THE ROYAL MERCHANT;** or, **The Beggars' Bush.** Clause - Keene; Florez - Powell; Wool-

fort - Booth; Hubert - Bickerstaff; Prig - Norris; Bertha - Mrs Bradshaw. A new Prologue by Mrs Bradshaw. Saturday 15
DL

SINGING. Two dialogues by Pack and others.

COMMENT. Benefit Lovelace and White, boxkeepers. At the Desire of several Persons of Quality. [The Prologue was printed in 1710.]

LOVE MAKES A MAN. As 16 Feb., but Antonio - Bullock; Honoria - Mrs Porter. Monday 17
Queen's

COMMENT. [In *Daily Courant*, 15 April, a new play, *The Force of Friendship*, had been announced for this day.]

CONCERT.

MUSIC. Vocal and instrumental, all entirely new, and Compos'd by the best Masters, in which Mr Holcomb will sing several Songs in Italian and English, and likewise two Solos by Mr Dean, one being of his own Composing; with several other Songs and Pieces of Musick by Mr Teno, Mr Laurence, Mr Cook, and others.

COMMENT. Benefit Dean, Manship, and Ridgely. At 8 P.M. Tickets 5s. YB

HYDASPES. *Cast not listed*, but see 23 March. Tuesday 18
Queen's

COMMENT. By Subscription.

THE NORTHERN LASS; or, The Nest of Fools. Lass - Miss Santlow. DL

COMMENT. Benefit Halsted, boxkeeper. At the Desire of several Persons of Quality.

THE ROVER. Rover - Wilks, but see 31 Dec. 1709. Wednesday 19
Queen's

COMMENT. Benefit Husband. At the Desire of several Persons of Quality.

THE MAID IN THE MILL. As 23 March.

ENTERTAINMENTS. Several extraordinary Entertainments express'd in the great Bills. DL

THE FORCE OF FRIENDSHIP. *Cast not listed*, but edition of 1710 lists: Leonata - Bowman; Lothario - Wilks; Anselmo - Mills; Sebastian - Husband; Aspatia - Mrs Rogers; Julia - Mrs Porter. Prologue spoken by Wilks. Epilogue spoken by Mrs Bicknell. Thursday 20
Queen's

COMMENT. [By Charles Johnson]. Never Acted before.

LOVE FOR LOVE. As 5 Dec. 1709, but Tattle omitted. DL

COMMENT. Benefit Shaw and Mannington. At the Desire of several Persons of Quality.

HYDASPES. *Cast not listed*, but see 23 March. Friday 21
Queen's

COMMENT. Benefit Signora de l'Epine. At the Desire of several Ladies of Quality.

OROONOKO. Oroonoko - Booth; Aboan - Powell; Governor - Keene; Blandford - Bickerstaff; Daniel - Norris; Imoinda - Mrs Bradshaw; Widow Lackit - Mrs Knight, but see 2 Dec. 1709. DL

ENTERTAINMENTS. To be expressed in the Bills.

COMMENT. Benefit Cole and Giles.

THE BUSIE BODY. As 11 Oct. 1709, but Patch omitted. Saturday 22
Queen's

COMMENT. Benefit Mrs Cross. At the Desire of several Persons of Quality.

- Saturday 22* JULIUS CAESAR. As 22 Dec. 1709, but Caesar - Keene; Calphurnia - Mrs DL Knight; Portia - Mrs Bradshaw. With a new Prologue spoken by Keene, and the Epilogue by Mrs Bradshaw.
COMMENT. Benefit Mrs Hodgson.
- Monday 24* MACBETH. *Cast not listed*, but see 27 Dec. 1709.
COMMENT. For the Entertainment of the Four INDIAN KINGS lately Queen's arriv'd in this Kingdom. Benefit Bowen. [For the Prologue see Bond, pp. 4, 99. See also Genest, II, 451.]
- Tuesday 25* ALMAHIDE. *Cast not listed*, but see 10 Jan.
COMMENT. With an entire new Scene, Consisting of Four Songs Compos'd Queen's by Signior Scarlatti, and Sung by Signior Cavaliero Nicolini Grimaldi. For the Entertainment of the Four INDIAN KINGS [but see DL].
- DL AURENGZEBE. *Cast not listed*, but see 23 Nov. 1709.
DANCING. *Italian Night Scene*, *Miller's Dance*, and *Bairam Feast Dance*.
COMMENT. For the Entertainment of the Four INDIAN KINGS [but see Queen's].
- Wednesday 26* VENICE PRESERV'D; or, A Plot Discover'd. *Cast not listed*. With a new Prologue. Queen's
SINGING AND DANCING.
COMMENT. Benefit Thurmond. At the Desire of several Ladies of Quality.
- DL THE EMPEROUR OF THE MOON. *Cast not listed*, but see 30 Dec. 1709.
ENTERTAINMENTS. Variety of Entertainments express'd in the Bills.
- Thursday 27* HAMLET, PRINCE OF DENMARK. *Cast not listed*, but see 2 Jan.
Queen's SINGING AND DANCING.
COMMENT. Benefit Mrs Powell and Hall. For the Entertainment of the Four KINGSLately arriv'd from America.
- DL SQUIRE BRAINLESS; or, Trick Upon Trick. *Cast not listed*.
COMMENT. [Probably by Aaron Hill. Apparently not published.] Never Acted before. Written by the Author of the Walking Statue.
- Friday 28* HYDASPES. *Cast not listed*, but see 23 March.
Queen's COMMENT. For the Entertainment of Four Indian Kings lately arriv'd from America. Tee Yee Neen Ho Go Row, Emperor of the Six Nations. Sa Ga Yean Qua Rash Tow, King of the Marquas. K Tow oh Koam, King of the River Nation. On Nee Yeath Tow no Riow, King of Granahjoh-Hore [in *Daily Courant*, 26 April]. At the Desire of several Ladies of Quality.
- DL SQUIRE BRAINLESS. *Cast not listed*.
COMMENT. For the Entertainment of the Four Indian Kings lately arriv'd from Northern America, being the last Time of their appearing at a Play.
- Saturday 29* THE AMOROUS WIDOW. *Cast not listed*, but see 19 Nov. 1709. Also THE Queen's MAYOR OF QUEENBOROUGH. *Cast not listed*.
SINGING AND DANCING.
COMMENT. Benefit Bullock. At the Desire of several Persons of Quality.
- DL SQUIRE BRAINLESS. *Cast not listed*.
COMMENT. Benefit the Author.

May 1710

THE FORCE OF FRIENDSHIP. *Cast not listed*, but see 20 April. Also **LOVE IN A CHEST.** *Cast not listed*, but edition of 1710 lists: Cardinal Cantelmi – Cross; Faschinetti – Penkethman; Carpegna – Bullock; Dona Theresa – Mrs Baker; Cassata – Mrs Saunders.

COMMENT. Afterpiece: [By Charles Johnson. Premiere.] Benefit the Author. At the Desire of several Ladies of Quality.

Monday 1
Queen's

CONCERT.

MUSIC. Vocal and instrumental, by the best Masters. Wherein Mrs Hemmings and others will sing in English and Italian several new Cantatas, and other Pieces of Musick. She also accompanies to her own Voice in the Harpsicord, being the first Time of her Appearance in Publick.

YB

COMMENT. Benefit Mrs Elizabeth Hemmings. At the Desire of several Ladies of Quality, and for the Entertainment of the Mohocks and the 3 Indian Kings (being the last Time of their Appearance in Publick). At 8 P.M. Tickets 5s.

HYDASPES. *Cast not listed*, but see 23 March.

Tuesday 2
Queen's

COMMENT. Benefit Mlle Isabella Girardau. At the Desire of several Persons of Quality.

THE ROYAL MERCHANT. As 15 April, but Hubert and Prigg omitted.

DL

THE STRATAGEM. As 8 Nov. 1709, but Sullen, Sir Charles, Foigard, and Dorinda omitted; Mrs Sullen – Mrs Porter.

Wednesday 3
Queen's

COMMENT. Benefit Newman and Mrs Willis.

THE FAIR QUAKER OF DEAL. Flip – Leigh; Mizen – Pack; Arabella – Mrs Bradshaw; Fair Quaker – Mrs Santlow, but see 15 Feb.

DL

ENTERTAINMENTS. Which are express'd in the great Bills.

CONCERT.

YB

MUSIC. The Pastoral Mask composed by Mr Clayton, Author of Arsinoe.

COMMENT. Tickets for 27 April will be taken.

KING HENRY THE FOURTH: With The Humours of Sir John Falstaff. Falstaff – Evans.

Thursday 4
Queen's

COMMENT. Benefit Evans. For the Entertainment of Don Venturo Zary, the Emperour of Morocco's Minister; and Elhadge Guzman, the Royal Messenger, (from the said Emperour Muley Ismael, to her Majesty) with their Attendants in their several Habits.

HYDASPES. *Cast not listed*, but see 23 March.

Friday 5
Queen's

COMMENT. At the Desire of several Ladies of Quality.

TIMON OF ATHENS. As 10 Dec. 1709, but Demetrius, Senators, and Melissa omitted.

DL

ENTERTAINMENTS. Which are express'd in the great Bills.

THE FOND HUSBAND; or, The Plotting Sisters. Fond Husband – Bullock; Rashly – Wilks; Ranger – Mills; Fumble – Johnson; Sneak – Pinkethman; Emilia – Mrs Rogers; Maria – Mrs Porter.

Saturday 6
Queen's

- Monday 8* THE CONSTANT COUPLE. *Cast not listed*, but see 27 Feb.
 Queen's SINGING AND DANCING.
 COMMENT. Benefit King, Dykes, and Willmore, boxkeepers. At the Desire of several Ladies of Quality.
- Tuesday 9* ALMAHIDE. *Cast not listed*, but see 10 Jan.
 Queen's COMMENT. At the Desire of several Ladies of Quality.
- DL HAMLET, PRINCE OF DENMARK. As 23 Feb., but Horatio and Gravedigger omitted.
 COMMENT. At the Desire of several Ladies of Quality.
- Wednesday 10* THE JOVIAL CREW. As 18 Jan., but Talboy – Bullock.
 Queen's THE RECRUITING OFFICER. Kite – Pack, but see 15 Dec. 1709.
 COMMENT. Benefit Haughton, pit doorkeeper.
- Thursday 11* THE VILLAIN; or, The Officers in Winter Quarters. *Cast not listed*.
 Queen's COMMENT. Benefit Husband. At the Desire of several Ladies of Quality.
 Not Acted these Ten Years, [but see 4 July 1704].
- DL THE ANATOMIST. *Cast not listed*, but see 12 Jan. Also THE WALKING STATUE. *Cast not listed*, but see 9 Jan. Also A BICKERSTAFF'S BURYING. *Cast not listed*, but see 27 March.
 DANCING. Six Entertainments of Dances. The Particulars of which are express'd in the Great Bills.
 COMMENT. For the Entertainment of several Foreigners. A Novelty; or, Three Plays in One.
- Friday 12* HYDASPES. *Cast not listed*, but see 23 March.
 Queen's COMMENT. At the Desire of several Ladies of Quality.
- DL THE TEMPEST. As 20 Jan., but Trincalo – Underhill, who Acted it originally.
 COMMENT. Benefit Underhill [in *Daily Courant*, 11 May, "that Ancient Comedian Cave Underhill." In the same issue Ventoso had been advertised as by a Gentleman for his first appearance.]
- Saturday 13* RICHARD III. As 27 March.
 Queen's COMMENT. At the particular Desire of several Ladies of Quality. Containing the Distresses and Death of King Henry the Sixth, the Murther of young King Eduard the Fifth and his Brother in the Tower, with the Landing of the Earl of Richmond, and the Memorable and Decisive Battle in Bosworth Field.
- Monday 15* QUEEN'S THE VILLAIN. Villain – Cibber; Beaupres – Wilks; Clairmont – Mills; Brisac – Thurmond; Boutfeau – Bowen; Host – Johnson; Scrivener's Son – Bullock; Belmont – Mrs Rogers; Charlot – Mrs Porter; Mariana – Mrs Bicknel.
- Tuesday 16* Queen's THE CHANCES. As 13 Feb., but Frederick – Mills; Antonio – Penkethman; Anthony – Bowen; Peter – Cross; 1st Constantia – Mrs Porter; 2d – Mrs Bicknell; Landlady – Mrs Willis. Also THE SCHOOL BOY. As 27 Feb., but Major Rakish – Penkethman.
- DL THE BUSIE BODY. Busie Body – Pack, but see 8 Dec. 1709.
 COMMENT. Benefit Martin and Cartwright; [in *Daily Courant*, 13 May, Cartwright is gallery doorkeeper].

CAIUS MARIUS. <i>Cast not listed</i> , but see 18 Feb.	<i>Wednesday 17</i>
COMMENT. At the Desire of several Persons of Quality. [In <i>Daily Courant</i> , 12 May, but not later, two afterpieces— <i>The Walking Statue</i> and (new) <i>The Twin Venturers</i> —had been announced for this day.]	DL
THE PILGRIM. As 31 Oct. 1709, but Roderigo, Governor, Jaquez, Lopez, Master of Mad House, Mad Priest, Mad Welshman, Mad Scholar omitted; Sot – Bullock; Alinda – Mrs Willis.	<i>Thursday 18</i> Queen's
COMMENT. Benefit Bowman. At the Desire of several Persons of Quality.	
OTHELLO, MOOR OF VENICE. As 21 Jan., but Roderigo – Pack.	<i>Friday 19</i>
COMMENT. Benefit Pervill and Sherman. At the Desire of several Persons of Quality.	DL
THE FATAL MARRIAGE. As 8 Oct. 1709, but Fernando – Johnson; Isabella – Mrs Rogers; Sampson and Nurse omitted.	Queen's
HYDASPES. <i>Cast not listed</i> , but see 23 March.	<i>Tuesday 23</i>
COMMENT. At the Desire of several Ladies of Quality.	Queen's
THE GAMESTER. Gamester – Booth; Old Valere – Norris; Lovewell – Elrington; Hector – Pack; Cogdie – Bickerstaff; Widow – Mrs Knight; Angelica – Mrs Bradshaw; Mrs Security – Mrs Hunt. With a new Prologue by Keene, and a new Epilogue by Pack in a Riding Habit, upon a Pad-Nagg representing a Town-Miss Traveling to Tunbridge.	DL
DANCING. <i>Italian Night Scene. Scaramouch</i> by Layfield. <i>Miller's Dance</i> by Prince and Leigh.	
COMMENT. Benefit Booth and Keene. At the Desire of several Persons of Quality.	
THE ROVER. As 19 April.	<i>Wednesday 24</i>
COMMENT. Benefit Cross. [In <i>Daily Courant</i> , 24 May, and later Penkethman announced his new theater in Greenwich, to which several Persons of Quality have subscribed. He intends to open on 12 June with a new Prologue by himself and a new Epilogue by him and Bullock. He solicits additional subscription for a proposed program of 24 plays. See also <i>Tatler</i> , 25-27 May.]	Queen's
THE UNHAPPY FAVOURITE. As 26 Dec. 1709, but Burleigh – Cibber; Southampton – Mills; Rutland – Mrs Rogers; Nottingham – Mrs Porter.	<i>Thursday 25</i>
SINGING AND DANCING.	Queen's
COMMENT. Benefit Smith. At the Desire of several Ladies of Quality.	
THE SEA VOYAGE. <i>Cast not listed.</i>	<i>Friday 26</i>
MUSIC. Vocal and instrumental set by Henry Purcell, Daniel Purcell, Jeremy Clark, and others.	DL
DANCING. Variety of Dances, several New.	
ENTERTAINMENTS. By Layfield, who (after the manner of the famous Mr Clinch of Barnet) will imitate the Horn, Huntsman, and Pack of Hounds, all perform'd by his natural Voice.	
COMMENT. Benefit Powell and Elrington.	
TUNBRIDGE WALKS; or, The Yeoman of Kent. Yeoman – Johnson; Reynard – Wilks; Loveworth – Mills; Squib – Pinkethman; Maiden – Bullock; Hillaria – Mrs Porter; Mrs Goodfellow – Mrs Powell; Lucy – Mrs Saunders.	<i>Monday 29</i> Queen's

- Tuesday 30* Queen's **HYDASPES.** *Cast not listed*, but see 23 March.
 COMMENT. At the Desire of several Ladies of Quality. Being the last time of performing any Opera this Season, the Agreements with the Singers (for this Year) ending this day. [For a full account of this performance, see *London in 1710*, pp. 17–18.]
- DL** **THE CONFEDERACY.** *Cast not listed*, but see 11 Jan. An Epilogue by Pack as on 23 May.
DANCING. Four Scaramouches. Italian Night Scene.
 COMMENT. Benefit Pack and Mrs Bradshaw. At the Desire of several Ladies of Quality.
- Wednesday 31* Queen's **TUNBRIDGE WALKS.** *Cast not listed*, but see 29 May.
 COMMENT. [See *London in 1710*, pp. 19–20.]

June 1710

- Thursday 1* Queen's **BARTHOLOMEW FAIR.** Quarlous – Mills; Winwife – Husband; Busie – Cibber; Wasp – Johnson; Cokes – Bullock; Nightingale – Bowman; Littlewit – Bowen; Win – Mrs Saunders; Purecraft – Mrs Powell; Grace – Miss Willis.
 COMMENT. Written by the famous Benj. Johnson.
- Friday 2* DL **THE FAIR QUAKER OF DEAL.** As 3 May.
DANCING. Six several Entertainments of Comical Dancing between the Acts.
 COMMENT. Benefit Commodore Leigh and Coxen Burkhead. [For a detailed account of this performance, especially of the dancing, see *London in 1710*, pp. 30–31.]
- Monday 5* Queen's **THE LONDON CUCKOLDS.** Doodle – Johnson; Dashwell – Bowen; Wiseacre – Bullock; Ramble – Mills; – Townly – Husband; Arbella – Mrs Bicknell; Eugenia – Mrs Porter; Peggy – Miss Willis.
 COMMENT. *London in 1710*, p. 38: When this play is given, there are always prodigious crowds.
- Tuesday 6* DL **LOVE FOR LOVE.** As 20 April, but Jeremy – Miller; Nurse – Mrs Hunt. A new Epilogue spoken by Miss Santlow.
DANCING. Harlequin by Miss Santlow before the play. *Italian Night Scene.*
ENTERTAINMENTS. As 26 May.
 COMMENT. Benefit Miss Santlow and Mrs Moore. At the Desire of several Persons of Quality.
- Friday 9* Queen's **THE SILENT WOMAN.** As 11 Jan., but Clerimont – Mills; Silent Woman – Mrs Porter; Lady Haughty – Mrs Saunders; Otter omitted.
 COMMENT. Written by the famous Benj. Johnson.
- Tuesday 13* Queen's **THE CARELESS HUSBAND.** As 12 Nov. 1709, but Lady Graveairs – Mrs Rogers.
 COMMENT. Benefit Wilks. At the Particular Desire of several Ladies of Quality. [See also *Tatler*, 6–8 and 11–13 June.]
- Wednesday 14* PC GR **CONCERT.**
MUSIC. Vocal and Instrumental. . . . The orchestra was not very strong, consisting of no more than sixty persons, but it was incomparable. Signora Margarita de

l'Epine sang, but she was by no means as pleasing as in the opera. . . . She was the only person who sang. The instrumental music was extremely beautiful: Pepusch, who directs everything, and played the thorough-bass, excelled all the others. The violins too could scarce have been better. But most notable of all was a most charming concerto played with Pepusch by a flute and a viol di gamba. The person who plays the flute is a Frenchman called Paisible, whose equal is not to be found. . . . The second man, who played the viol di gamba with such uncommon excellence, is an Italian called Signor Pietro.

COMMENT. Benefit Francisco. Tickets 5s. [See *London in 1710*, pp. 66-67, from which the above description is taken.]

Wednesday 14
PC GR

LOVE MAKES A MAN. Cholerick - Penkethman; Antonio - Bullock; Charino - Cross; Sancho - Jubilee Dicky [Norris]; Carlos - Thurmond; Clodio - Thurmond Jr; Governor - Elrington; Duart - Cory; Angelina - Mrs Granger; Louisa - Mrs Sapsford; Elvira - Mrs Kent; Honoria - Mrs Spiller. With a new Prologue by Penkethman.

COMMENT. For the entire Benefit of Mr Penkethman. Note, The Subscribers Tickets have free Admittance in any part of the House that Day, and during the whole Season. To begin exactly at half an Hour after 5, by reason the Gentlemen and Ladies that come from London may have time to return again the same Night. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s. [The opening, originally advertised for Monday 12, was deferred to this day.]

Thursday 15
GR

SIR MARTIN MARALL; or, The Feign'd Innocence. Sir Martin - Bullock; Warner - Mills.

Friday 16
Queen's

COMMENT. *London in 1710* (p. 77): The person who played l'Etourdy himself was quite incomparable.

OTHELLO, MOOR OF VENICE. Othello - Thurmond; Cassio - Husband; Iago - Shepherd; Roderigo - Norris; Desdemona - Mrs Spiller. Also **THE WALKING STATUE.** Cast not listed.

Monday 19
GR

THE FATAL MARRIAGE. Villeroy - Thurmond; Baldwin - Shepard; Bryan - Husband; Carlos - Cory; Frederick - Thurmond Jr; Fernando - Jubilee Dicky [Norris]; Fabion - Bullock Jr; Jacqueline - Leigh; Sampson - Spiller; Bellford - Elrington; Isabella - Mrs Kent; Julia - Mrs Spiller; Victoria - Mrs Shepard; Nurse - Mrs Pollet. With the Mimick Epilogue that was written and spoke by Mr Cibber [at Queen's], Burlesquing the Italian Operas; to be spoken by a little Boy.

Wednesday 21
GR

OTHELLO, MOOR OF VENICE. Othello - Wilks; Iago - Cibber [*Daily Courant*, 20 June, only]. With a new Epilogue (intended to be Humorous) Writ and Spoke by Mr Cibber, upon all Mankind's being Actors on the Stage of the World.

Thursday 22
Queen's

COMMENT. Benefit Cibber. At the Desire of several Ladies of Quality. *London in 1710* (p. 96): It was a fine piece, and on that account had a large audience.

VENICE PRESERV'D. Antonio - Penkethman; Belvidera - Mrs Baker; Jaffair - Thurmond; Pierre - Husband; Renault - Cory; Bedamar - Bullock; Spinosa - Elrington; Priuli - Shepard; Theodore - Leigh; Aquilina - Mrs Kent. With the Epilogue of 21 June.

Saturday 24
GR

OROONOKO. Daniel - Penkethman.

Monday 26
GR

SIR COURTLY NICE. Sir Courtly - Powell; Sir Thomas - Penkethman; Aunt - Mrs Powell; Belguard - Cory; Farewell - Bullock Jr. Surly - Thurmond Sr;

Wednesday 28
GR

- Wednesday 28* Hothead – Leigh; Testimony – Norris; Leonora – Mrs Kent; Violante – Mrs Spiller. With a new Prologue spoken by Powell.
 GR COMMENT. And at the Desire of several Persons of Quality, Mr Powell is prevail'd upon to Act his own Part of Sir Courtly.
- Thursday 29* **THE CHANCES.** As 13 Feb., but see 16 May. Also **THE RIVAL QUEENS:** With The Humours of Alexander the Great. Alexander – Cibber; Clytus – Estcourt; Roxana – Bullock Sr; Statira – Bullock Jr; and all the rest to the most Ridiculous Advantage.
SINGING. Three select Entertainments in Italian by Mr Holcombe. Being the first time of his performance on that Stage.
 Queen's COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality. Afterpiece: a comical Tragedy [a burlesque of Lee's *The Rival Queens* by Cibber].

July 1710

- Saturday 1* **HAMLET, PRINCE OF DENMARK.** Hamlet – Powell; King – Husband; Horatio – Bullock Jr; Laertes – Thurmond Sr; Polonius – Spiller; Fop – Norris; Ghost – Elrington; Player King – Cory; Gravedigger – Leigh; Marcellus – Shepard; Rosencrantz – Ryan; Guildenstern – Thurmond Jr; Queen – Mrs Powell; Ophelia – Mrs Spiller.
- Monday 3* **TUNBRIDGE WALKS.** Squib – Penkethman; Reynard – Husband; Loveworth – Thurmond Sr; Woodcock – Shepard; Maiden – Spillar; Belinda – Mrs Spillar; Hilaria – Mrs Sapsford; Penelope – Mrs Kent.
DANCING. *Italian Scaramouch* by Thurmond Jr and others, it being the first time of his Performance in Dancing from the Operas.
 GR COMMENT. At the Desire of several Persons of Quality.
- Thursday 6* **THE OLD BACHELOR.** Nykin – Dogget; Bellmour – Wilks; Laetitia – Mrs Oldfield, but see 9 March.
SINGING. *Interlude of Flora and Blesa* (from *Almabide*) by Dogget and Mrs Lindsey. *John, E're You Leave Me* by Dogget and Leveridge. *Mad Man and Mad Lady* by Leveridge and Mrs Lindsey.
 Queen's COMMENT. Benefit Dogget. At the Desire of several Persons of Quality. [See *Tatler*, 4 July.]
- GR* **THE RIVAL QUEENS.** Alexander – Powell; Clytus – Elrington; Lysimachus – Thurmond Jr; Hephestion – Bullock Jr; Cassander – Husband; Perdiccas – Cory; Sysigambis – Mrs Powell; Statira – Mrs Spiller; Roxana – Mrs Kent.
DANCING. The diverting *Italian Night Scene between a Scaramouch, a Harlequin, a Cooper, his Wife, and others*, as it was performed at DL with general Applause.
 COMMENT. At the Desire of several Ladies of Quality. At 6 P.M. [Originally announced for 5 July, the play was apparently deferred to this date.]
- Saturday 8* **THE LIBERTINE DESTROY'D.** Libertine – Husband; Comical Shepherd – Penkethman; Antonio – Thurmond Sr; Lopez – Elrington; Francisco – Cory; Jacomo – Leigh; Hermit – Norris; Statue – Bullock Jr; Leonora – Mrs Kent; Clara – Mrs Baker; Flavia – Mrs Spillar; Maria – Mrs Shepard.
DANCING. *Italian Night Scene* as 6 July, with Cooper – Leigh; His Man – Norris.
 GR COMMENT. With all the Sinkings and Flyings as were perform'd in the Play Originally.

THE TEMPEST. Prospero – Powell; Trincalo – Leigh; Ventoso – Penkethman; Alonso – Cory; Ferdinand – Elrington; Antonio – Husband; Caliban – Norris; Mustacho – Spillar; Stephano – Shepard; Hypolita – Mrs Kent; Miranda – Mrs Baker; Dorinda – Mrs Shepard.

DANCING. As 8 July.

Monday 10
GR

COMMENT. At the desire of the Subscribers and several other Persons of Quality, Mr Powell will perform his own Part of Prospero. With all the Sinkings and Flyings as were perform'd in the Play Originally.

THE FAIR QUAKER OF DEAL. Flip – Leigh; Mizen – Powell; Worthy – Thurmond; Sir Charles – Husband; Easy – Cory; Rovewell – Shepard; Indent – Bullock Jr; Cribbige – Elrington; Coxen – Norris; Locker – Spiller; Arabella – Mrs Baker; Dorcas – Mrs Shepard; Belinda – Mrs Kent; Jenny – Mrs Spillar; Jiltup – Mrs Sapsford.

DANCING. As 8 July.

Wednesday 12
GR

COMMENT. Flip by Mr Leigh, who Acted it Originally; Mizen by Mr Powell, it being desir'd by several Ladies of Quality.

THE RECRUITING OFFICER. Plume – Wilks; Kite – Estcourt; Silvia – Mrs Oldfield, but see 16 March.

Thursday 13
Queen's

SINGING. Several Comical Dialogues by Mr Dogget and Mr Leveridge. And other Entertainments of Ballad-Singing after the true English manner. Compos'd and perform'd by Mr Estcourt, in Honour of the Great and Glorious Successes of her Majesty over her proud French Foes.

COMMENT. Benefit Estcourt. At the Desire of several Persons of Quality. *London in 1710* (pp. 138-39): On this occasion the actors represented a prodigiously satirical Interscenium, which was not to be found in the printed copy of the play. . . . In this interlude a troop of soldiers came on, singing at the top of their voices an English song which had been made by the army in Flanders about the Duke of Marlborough. In it Prince Eugene is praised for his open-handedness, while Marlborough, on the other hand, is blamed for his avarice, so that every verse ended: 'but Marlborough not a penny.' The people, who are very bitter against the whole family, even the Duke himself, laughed prodigiously, and bandied about monstrous insults, although Marlborough's daughter, the Duchess of Montagu, was herself at the play and was so greatly shamed that she was covered with blushes. . . . When the song was at an end, there was such a clapping and yelling that the actors were unable to proceed for nearly a quarter of an hour.

MACKBETH. Macbeth – Powell; First Witch – Penkethman; Mackduff – Thurmond; Banquo – Husband; Malcolm – Elrington; Lenox – Cory; Lady Macbeth – Mrs Baker; Lady Macduff – Mrs Spillar.

Saturday 15
GR

DANCING. As 8 July.

COMMENT. Written by the Immortal Shakespear. With all the Original Flyings and Sinkings.

THE FAIR QUAKER OF DEAL. As 12 July, but Rovewell omitted; Purser – Ryan.

Monday 17
GR

COMMENT. At the Desire of several Ladies and Gentlemen.

THE COMMITTEE. Careless – Wilks; Ruth – Mrs Oldfield; Abel – Bullock; Teague – Bowen, but see 10 April. Also **THE CHEATS OF SCAPIN.** Scapin – Bowen.

Wednesday 19
Queen's

COMMENT. Benefit Bowen, who will be (in a most particular Manner) Honour'd that Night with the Presence of L'Madam Signiora Fount, Native de Barse-lona Di Cala Qualificatata, being the first time of her appearance in the English Theatre; and by reason the Queen's Box will be taken up by the Foreign Ministers, The Spanish Lady will be in one of the Stage-Boxes in the Habit of her Country.

- Tbursday 20* **EPSOM WELLS.** Fribble - Penkethman; Bisket - Norris; Reynes - Powell; Clodplate - Leigh; Woodly - Elrington; Bevil - Cory; Kick - Spiller; Cuff - Shepherd; Mrs Fribble - Mrs Baker; Mrs Bisket - Mrs Powell; Mrs Woodly - Mrs Kent; Lucia - Mrs Spiller; Carolina - Mrs Shepherd.
DANCING. As 8 July.
- Friday 21* **THE CONSTANT COUPLE.** Sir Harry - Wilks; Lady Lurewell - Mrs Oldfield; Angelica - Mrs Rogers, but see 27 Feb. Also **THE STAGE COACH.** As 1 Oct. 1709.
SINGING. By Dogget and Leveridge.
COMMENT. Benefit Mrs Rogers. At the Desire of several Persons of Quality.
- Saturday 22* **THE EMPEROUR OF THE MOON.** Belzardo - Leigh; Harlequin - Spiller; Cinthio - Elrington; Charmante - Carnaby; Scaramouch - Shepard; Elaria - Mrs Kent; Bellamanta - Mrs Spiller; Mopsophil - Mrs Powel.
ENTERTAINMENTS. *A Dance after the Neapolitan Manner.* With a New Invention first Contriv'd by Monsieur St. Everimont, which Represents a Suit of Hangings, which in an Instant is Transform'd to Men and Women. With many other surprising Entertainments too long to be inserted here.
COMMENT. With all the Scenes and Machines. At 5:30 P.M.
- HA** **CONCERT.**
MUSIC. Vocal and Instrumental. Songs by a girl of nine, a scholar of Teno.
- Monday 24* **THE FAIR QUAKER OF DEAL.** As 17 July, but Easy and Purser omitted.
GR **DANCING.** *Original Sailor's Dance* by Commodore Flip and his Boadly-Crew.
COMMENT. At the Desire of several Ladies and Gentlemen.
- Wednesday 26* **HAMLET, PRINCE OF DENMARK.** Hamlet - Wilks; Horatio - Mills; Grave-digger - Dogget, but see 4 Nov. 1709.
SINGING. *Hold, John, E're You Leave Me* by Dogget and Leveridge. Several Celebrated Songs taken out of the Operas, perform'd by Mr Ramondon, it being the first time of his Singing Italian on the Stage.
COMMENT. Benefit Mills. At the Desire of several Ladies of Quality. Written by the Immortal Shakespear. [See *Tatler*, 22 July.]
- Tbursday 27* **THE RECRUITING OFFICER.** Plume - Elrington; Ballance - Shepard; Brazen - Husband; Worthy - Carnaby; Kite - Spillar; Bullock - Leigh; Pearmain - Norris; Appletree - Cole; Silvia - Mrs Spillar; Melinda - Mrs Sapsford; Rose - Mrs Shepard.
DANCING. *Dutch Skipper and French Peasant* by Le Sac and Mrs Granger.
COMMENT. At the Desire of several Ladies and Gentlemen.
- Saturday 29* **THE GAMESTER.** Gamester - Powell; Sir Thomas - Norris; Lovewell - Elrington; Cogdie - Ryan; Hector - Spillar; Boxkeeper - Leigh; Lady Wealthy - Mrs Kent; Angelica - Mrs Spillar; Mrs Security - Mrs Sapsford; Mrs Favourite - Mrs Pollet. Also **THE WALKING STATUE.** *Cast not listed.*
DANCING. By LeSac and Mrs Granger.

August 1710

OEDIPUS, KING OF THEBES. Oedipus - Powell; Adrastus - Ryan; Creon - Shepherd; Tiresias - Cory; Ghost of Laius - Elrington; Alcander - Carnaby; Haemon - Thurmond; Plebeians - Leigh, Norris, Cole; Pyraemon - Spillar; Jocasta - Mrs Baker; Eurydice - Mrs Spillar.
DANCING. By Le Sac and others.

Thursday 3
GR

THE ISLAND PRINCESS; or, The Generous Portuguese. Taylor - Penkethman; Drunken Higler - Norris; Loom - Leigh; Armusia - Powell; Princess - Mrs Baker.
DANCING. *Wbimsical Dance between a Miller, his Wife, and a Town Miss. Cbest Dance, after the Italian Manner, between Scaramouch, Punchanello, Coachman, and Cookmaid. French Peasant and his Wife. Ladder Dance, by a famous Master. Scaramouch by LeSac. Dance by a Flemming in Wooden Shoes. Dance by a Switzer. Night Scene of Scaramouch, Harlequin, Cooper, Wife, and others.*

Saturday 5
GR

COMMENT. Benefit Penkethman, Note, The Subscribers are desir'd not to bring their Tickets this Day, his Friends having promis'd to make this a Jubilee Day to him, and fill the House at the full Price, Mr Penkethman being at a greater Charge than ordinary. For the Entertainment of Madam la Signiora Fount, Signiora, Espagnola, Native d'Barcellone di cale Qualificatta, who will, in a particular Manner, honour Mr Penkethman . . . by appearing in her own Country Habit. The Boxes opened to the Pit at 2s. 6d. At five o'clock, by reason of the length of the Entertainments, and that the Gentry may return to London before 'tis Dark.

THE BUSIE BODY. Sir George - Elrington; Sir Jealous - Leigh; Sir Francis - Norris; Busie Body - Spillar; Charles - Cory; Miranda - Mrs Sapsford; Isabella - Mrs Kent; Patch - Mrs Spillar. Also **THE WALKING STATUE;** or, The Devil in the Wine Cellar. *Cast not listed.*

Monday 7
GR

DANCING. *Irish Trot. Harlequin Dance. French Peasant. Dutch Skipper. Flemming in Wooden Shoes. Dance between a Miller, his Wife, and a Town Miss. Ladder Dance by a famous Master. Night Scene between a Harlequin, a Cooper, his Wife, and others.*

COMMENT. To which Note: Mr Penkethman acts six Days more for the Subscribers to bring their Tickets. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.

THE FOND HUSBAND. Sneak - Penkethman; Rashly - Powell; Ranger - Elrington; Fond Husband - Norris; Sir Roger - Leigh; Emelia - Mrs Baker; Maria - Mrs Spillar; Cordelia - Mrs Sapsford; Nurse - Mrs Pollet.

Thursday 10
GR

DANCING. *Wbimsical Dance between a Miller, his Wife, and a Town Miss. Dance by a French Peasant, a Scaramouch, a Harlequin, a Cooper, his Wife, and others.*

THE ROYAL MERCHANT. Merchant - Powell; Clause - Cory; Vandunck - Leigh; Hemskirk - Husband; Hubert - Bois; Prig - Jubilee Dicky [Norris]; Higen - Spillar; Dutch Boor - Cole; Bertha - Mrs Baker; Jaqualine - Mrs Spillar
DANCING. *French Peasant. Dance between a Miller, his Wife, and a Town Miss. Ladder Dance. Italian Scaramouch by Layfield.*

Saturday 12
GR

THE ORPHAN. Castalio - Powell. Also **THE WALKING STATUE.** Sir Timothy Tuff - Norris; Robin - Leigh.

Monday 14
GR

DANCING. Several Comical Entertainments of Dancing between the Acts.

DUKE AND NO DUKE. Lavinio - Thurmond; Trapolin - Bowen; Brunetto - Husband; Barbarino - Boman; Conjuror - Cross.

Wednesday 16
Queen's

DANCING. By La Bee, lately arriv'd from the Opera at Paris; [also new dances] by Thurmond Jr and others.

- Wednesday 16* SINGING. A Variety of English and Italian Songs.
 Queen's COMMENT. At the Desire of several Persons of Quality.
- Thursday 17* THE FOND HUSBAND. As 10 Aug., but Emilia – Mrs Powell.
 GR ENTERTAINMENTS. 1st, A Young Gentlewoman, who never appear'd on a publick Stage, turns round upon one Foot 300 times, and as she is turning fixes 12 Swords points about her, 2 to her Eyes, 2 to her Eye-lashes, 2 to her Eye-brows, 2 to her Nose, 2 to her Lips, and 2 to her Breasts, &c.
DANCING. French Peasant. Scaramouch. Wooden Shoe. Dance by Harlequin, Scaramouch, Cooper, and his Wife. Ladder Dance.
 COMMENT. For the Entertainment of Esquire Bickerstaff, who will honour Mr Penkethman with his Presence. These Performances will be done between the 1st and 4th Act, by reason Esquire Bickerstaff is oblig'd to be gone when the 3d Act is over. Altho' Mr Penkethman is at an Extraordinary Charge for these Entertainments, besides the Play, yet to oblige his Friends he lets 'em in at Common Prices [as 7 Aug.]. Note, No Subscribers Tickets will pass this Day.
- Saturday 19* THE MISTAKE. Carlos – Elrington; Alvarez – Powell; Lorenzo – Husband; Sancho – Norris; Lopez – Spillar; Toledo – Leigh; Camillo – Mrs Kent; Jacinta – Mrs Baker; Isabella – Mrs Sapsford.
MUSIC. A new Consort of Musick, Compos'd of Trumpets, Hautboys, Kettle-Drums, Double Courtal, and Violins; which will perform several select Sonatas before the Play begins.
DANCING. Ladder Dance. W'binsical Miller, his Wife, and Town Miss, with Miller's Wife by Leigh.
 COMMENT. Benefit Leigh. Mainpiece: a most Celebrated Comedy.
- Monday 21* THE GAMESTER. As 29 July, but Cogdie – Verbraken. Also THE WALKING STATUE. Cast not listed, but see 14 Aug.
 GR *DANCING. Italian Night Scene between Scaramouch, Harlequin, Cooper, and Wife.*
 COMMENT. Note, The Subscribers' Tickets will pass this Day. Admission as 7 Aug. At 5 P.M.
- Thursday 24* THE SEA VOYAGE. Captain – Elrington; Lieutenant – Powell; Master – Leigh; Surgeon – Fairbank; Boatswain – Van Brockin; Queen of Amazons – Mrs Kent; Eldest Daughter – Mrs Baker; Youngest Daughter – Mrs Spillar; Sebastian – Cory; French Pirate – De Boyce.
MUSIC. A Consort of Musick from London.
DANCING. Ladder Dance. French Peasant and Wife. Miller's Dance by Leigh.
 COMMENT. Benefit of Jubilee Dicky, alias Norris.
- Saturday 26* THE ROVER. Ned Blunt – the famous true Comedian Mr Cave Underhill, to oblige Mr Penkethman's Friends; Rover – Powell; Belville – Husband; Frederick – Cory; Angelica – Mrs Kent; Helena – Mrs Baker; Florinda – Mrs Shepard; Moretta – Mrs Powell. With an Epilogue spoken by Mr Penkethman on an Ass.
ENTERTAINMENTS. Young Gentlewoman, as 17 Aug. Likewise a famous Master who never appear'd on the Publick Stage Vaults the Managed Horse.
DANCING. Ladder Dance. French Peasant. Wooden Shoe. Harlequin, Scaramouch, Cooper, and Wife.
 COMMENT. Benefit Penkethman. The Boxes and Pit 2s. 6d., the Boxes being laid open to the Pit. Note, No Subscribers' Tickets to pass this Day. To begin exactly at 5 of the Clock, by reason that the Gentlemen and Ladies that come from London may have time to return home before Night. Note, The Tide happens very luckily for Mr Penkethman's Friends in London: It Ebbs to Greenwich from 10 in the Morning till 6 at Night, flows from 6 in the Evening till 11, it being Moon-light.

THE HISTORY AND FALL OF CAIUS MARIUS. Old Marius - Powell; Nurse - Norris; Young Marius - Elrington; Sylla - Husband; Granius - Cory; Sulpitius - Freeman; Bumkin and Frightened Soldier - Leigh; Ancharius - Spillar; Starv'd Apothecary - Cole; Lavinia - Mrs Baker. With a Mimick Prologue by Elrington.

Monday 28
GR

MUSIC. As 19 Aug., before the play.

DANCING. French Peasant. *Wbimsical Miller, Wife, and Town Miss*, with Miller's Wife by Leigh.

COMMENT. Benefit Elrington. At 6 P.M.

THE FOND HUSBAND. As 17 Aug., but Emilia - Mrs Baker.

Tuesday 29
GR

DANCING. *Wbimsical Dance between a Miller, his Wife, and Town Miss. French Peasant, Scaramouch, Harlequin, Cooper, his Wife, and others.*

COMMENT. Note: The Subscribers Tickets have free Admittance. At 5:30 P.M.

OEDIPUS, KING OF THEBES. As 3 Aug., but Adrastus - Husband; Creon - Freeman; Alcander, and Pyraemon omitted. Also **THE FALLING OUT OF LOVERS IS THE RENEWING OF LOVE.** *Cast not listed.*

Thursday 31
GR

ENTERTAINMENTS. To be announced in the Great Bills.

COMMENT. Benefit Husband and Mrs Baker. Afterpiece: A Farce of one Act. [Authorship and cast unknown.]

September 1710

THE MISTAKE. As 19 Aug., but Alvarez - Freeman; Felix - Vanbraken; Metaphrastus - Cory; Leonora - Mrs Shepherd; Toledo omitted.

Friday 1
GR

ENTERTAINMENTS. Gentlewoman, as 17 Aug.; Ladder Dancer.

COMMENT. Note, That Subscribers' Tickets pass this Day, and every Day during Mr Penkethman's stay at Greenwich, unless it be some particular Actor's Benefit-Day.

JULIUS CAESAR (one scene). Brutus - Powell; Cassius - Thurmond. Also **SIR COURTY NICE.** Sir Courtly - Powell; Sir Thomas - Penkethman. **ENTERTAINMENTS.** Rope-Dancing after the French, Italian, and Bohemian Manner; also a little Girl of 4 Years of Age that Dances the Stiff Rope and Vaults the Slack Rope beyond Imagination.

Thursday 7
GR

COMMENT. At the desire of several Persons of Quality will be perform'd that great and celebrated Scene in Julius Caesar at the table between Brutus and Cassius, Written by the Immortal Shakespeare. And altho' Mr Penkethman is at an extraordinary Charge in providing these Entertainments, to oblige his Friends he lets them in at Common Prices [as 7 Aug.]. Note, The Subscribers' Tickets have free Admittance.

THE RELAPSE. Lory - Penkethman; Foppington - Husband; Young Fashion - Mrs Kent; Lovelace - Elrington; Worthy - Thurmond; Sir Tunbelly - Leigh; Surgeon - Norris; Coupler - Spillar; Amanda - Mrs Baker; Berinthia - Mrs Sapsford; Hoyden - Mrs Shepard; Nurse - Mrs Powell. With a new Prologue spoken by Powell, and a new Epilogue by Powell and Spiller, Expressing the dreadful Hardships Laywers and Players suffer in a long Vacation.

Saturday 9
GR

SINGING AND DANCING. Too many to be inserted in the bills.

COMMENT. Benefit Powell. Admission as 7 Aug. At 5:00 P.M.

- Monday 11* THE CITY WIVES' CONFEDERACY; or, The Usurer Outwitted. Old Moneytrap - Norris; Dicky - Powell; Old Gripe - Leigh; Brass - Spillar; Clip - Cole; Jessemin - Young Jubilee Dicky [Norris Jr]; Clarissa - Mrs Sapsford; Araminta - Mrs Kent; Corinna - Miss Sherborn; Flippanta - Mrs Spillar; Mrs Amlet - Mrs Richardson; Mrs Clogget - Mrs Pollet. With a new Prologue spoken by Powell.
SINGING AND DANCING. *The Whimsical Country Wedding.*
 COMMENT. Benefit Spillar. Note, The Tickets given out for Monday 4 [for *The Confederacy*] will be taken this Day.
- Wednesday 20* THE RELAPSE. As 9 Sept., but Lory - Norris; Foppington - Mrs Baxter; Sir Tunbelly - Shepard; Surgeon and Coupler omitted. Prologue spoken by Powell.
 COMMENT. Benefit Mrs Sapsford. The Subscribers have free Admittance. Admission as 7 Aug. At 5:00 P.M.
- Saturday 23* COUNTRY INNOCENCE; or, The Maid in the Mill. Otrante - Powell; Gerando - Norris; Bustasa - Spiller; Maid - Mrs Spiller; Aminta - Mrs Kent; Isabinda - Mrs Shepard. Also THE STAGE COACH. Nicodemus - a Gentleman for his Diversion.
ENTERTAINMENTS. Care will be taken that there be a good Consort of Musick, and several diverting Entertainments of Singing and Dancing.
 COMMENT. Benefit Penkethman and Powell. Mainpiece: Written by the famous Authors Beaumont and Fletcher. Note, Tho' it be a Benefit Night, the Subscribers' Tickets will pass. It being positively the last time of Acting at Greenwich this Season.
- Thursday 28* AURENGZEBE. Aurengzebe - Powell; Morat - Elrington; Emperor - Shepherd; Arimant - Pendry; Dinant - Freeman; Nourmahal - Mrs Kent; Indamora - Mrs Shepherd; Melesinda - Mrs Baxter.
SINGING AND DANCING.
 COMMENT. Written by the late famous Poet Laureat John Dryden, Esq. Note, The Subscribers' Tickets Pass every Night there is Acting at Greenwich, tho' it be on a Benefit Night.
- Saturday 30* TAMERLAIN. Moneses - Powell; Tamerlain - Shepherd; Bajazet - Elrington; Omar - Freeman; Prince - Cole; Dervize - Norris; Merva - Pendry; Arpasia - Mrs Baxter; Selima - Mrs Shepherd; Haily - Mrs Kent.
ENTERTAINMENTS. Too long to be inserted here.



S E A S O N O F I 7 1 0 - I 7 1 1

AT THE beginning of this season the Queen's Theatre was open for a few weeks for the presentation of plays, but on 20 November 1710 Swiny, Wilks, Cibber, and Dogget, who on 6 November 1710 had been granted a license to act, moved to Drury Lane. There they began an experiment in group management which, with slight changes in the personnel, dominated theatrical London for the next twenty years. As a result of this change, Drury Lane once again acted only plays, the Queen's Italian opera only, with Collier as manager. As part of the agreement, Drury Lane closed on those Wednesdays when the Queen's staged an opera; but on Saturdays both houses performed.

London also saw other diversified entertainments closely related to the offerings of the legitimate theatres. By mid-winter George Powell had brought to town a puppet show and often advertised his offerings in imitation of those of the playhouses. On 16 November 1710, for example, he announced "Powell's Puppet Show from the Bath, call'd, The History of Chast Susannah, and the 2 wicked Elders. The Figures being drest in Hebrew and Babylonian Habits; with that diverting Figure of the Jesuit, where you'll see a Woman Quaker holding Forth from his Head, and is deliver'd with an Antick from his Body with the Scaramouch and Tumbler, &c. all the Figures perform'd by Powell, with Scenes and Machines, with a Prologue coherent to the Play. The Boxes are moved to the Front, and the House made convenient and warm for the Gentry. To begin exactly at 6 a Clock. Boxes 2s. Pit 1s. Gallery 6d."

By the end of the season Powell had presented several puppet shows: *The History of King Bladud, Founder of the Bath; The City Rake, or Punch Turned Quaker; The History of Whittington, Three Times Lord Mayor; The Virtuous*

Wife, or Innocence in Danger; Heroic Love; The British Enchanter, or The Birth of Merlin; Poor Robin's Dream, or The Vices of the Age Exposed. Powell kept his offerings topically alive, on 24 February 1711 adding a "variety of New Scenes in Imitation of the Italian Operas" and imitated the rules of the playhouses, on 6 February 1711 stating, "No Vizor Masks to be admitted."

During the summer Drury Lane remained open. In addition, Penkethman reopened his theater in Greenwich, although he was less lavish and informative in his advertising. During the regular season he supplemented his duties as an actor by offering other types of entertainments. On 5 December 1710 he advertised his "Wonderful Invention," a most "surprising and magnificent Machine, call'd the Pantheon, consisting of several curious Pictures and moving Figures; representing the Fabulous History of the Heathen-Gods. The whole contains 14 several Entertainments, and near 100 Figures, besides Ships, Beasts, Fish, Fowl, and other Embellishments, some near a Foot in Height; all which have their respective and peculiar Motions, their Heads, Legs, Arms, Hands, and Fingers artificially moving exactly to what they perform, and setting one Foot before another as they go, like living Creatures."

During this season theatrical advertisements continued to appear regularly in the *Daily Courant* and, fairly soon after its first appearance, in *The Spectator*. Receipts for some of the performances of opera have been preserved in Ad MS 38607.

The known rosters of the companies for this season are as follows.

DRURY LANE. *Actors:* Bickerstaff, Booth, Bowen, Bowman, Bullock Sr, Bullock Jr, Burkhead, Carnaby, Cibber, Corey, Cross, Dogget, Elrington, Estcourt, Husband, Johnson, Keene, Leigh, Mills, Norris, Pack, Penkethman, Powell, Ryan, Thurmond, Wilks. *Actresses:* Mrs Bicknell, Mrs Bradshaw, Mrs Cox, Mrs Knight, Mrs Mills, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Rogers, Mrs Saunders, Miss Santlow, Miss Sherburn, Mrs Willis, Miss Willis, Miss Younger. *Prompter:* Newman. *Treasurer:* Castleman.

QUEEN'S. *Singers:* Giuseppe Boschi, Giuseppe Cassani, Cavaliero Nicolini Grimaldi, Lawrence; Francesca Vanini Boschi, Isabella Girardeau, Elizabetta Pilotta Schiavonetti. *Dancers:* du Breil, de la Garde, Thurmond; Mlle le Fevre, Mrs de la Garde, Mrs Granger.

GREENWICH. *Actors:* Husband, Leigh, Penkethman. *Actresses:* Mrs Baxter, Mrs Lewis. *Dancers:* Thurmond Jr; Mrs Granger. *Singers:* Rainton, Teno.

October 1710

THE RECRUITING OFFICER. Plume - Wilks; Kite - Estcourt; Worthy - Mills; Brazen - Cibber; Silvia - Mrs Oldfield; Melinda - Mrs Rogers. *Wednesday 4*
Queen's

LOVE FOR LOVE. Ben - Dogget; Sir Sampson - Estcourt; Foresight - Johnson; Valentine - Wilks; Tattle - Cibber; Scandal - Husband; Jeremy - Bowen; Trapland - Bullock; Angelica - Mrs Oldfield; Mrs Foresight - Mrs Rogers; Prue - Mrs Bicknell. *Thursday 5*
Queen's

THE CHANCES. John - Wilks; Frederick - Mills; Antonio - Pinkethman; Anthony - Bowen; Peter - Cross; 1st Constantia - Mrs Porter; 2d - Mrs Oldfield. *Saturday 7*
Queen's

Also **THE STAGE COACH.** Nicodemus - Dogget.

COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham.

[The theaters were closed until 4 Nov.]

November 1710

THE STRATAGEM. Aimwell - Mills; Archer - Wilks; Sullen - Estcourt; Bonniface - Bullock; Foigard - Bowen; Gibbet - Cibber; Scrub - Norris; Mrs Sullen - Mrs Oldfield; Dorinda - Mrs Bradshaw; Cherry - Mrs Bicknell. *Saturday 4*
Queen's

LOVE MAKES A MAN; or, **The Fop's Fortune.** Lewis - Pinkethman; Antonio - Bullock; Charino - Cross; Carlos - Wilks; Clodio - Cibber; Duart - Mills; Sancho - Norris; Angelina - Mrs Bradshaw; Louisa - Mrs Rogers; Elvira - Mrs Porter. *Monday 6*
Queen's

THE SPANISH FRYAR; or, **The Double Discovery.** Torrismond - Booth; Bertran - Mills; Lorenzo - Wilks; Pedro - Bickerstaff; Gomez - Norris; Fryar - Estcourt; Queen - Mrs Porter; Elvira - Mrs Bradshaw. *Tuesday 7*
Queen's

THE COMMITTEE; or, **The Faithful Irishman.** Careless - Wilks; Blunt - Mills; Day - Pinkethman; Abel - Bullock; Obadiah - Johnson; Bookseller - Norris; Teague - Bowen; Mrs Day - Mrs Powell; Ruth - Mrs Bradshaw; Arbella - Mrs Porter. *Wednesday 8*
Queen's

LOVE FOR LOVE. As 5 Oct., but Scandal - Booth; Trapland - Norris; Angelica - Mrs Bradshaw; Prue - Miss Santlow; Mrs Frail - Mrs Porter; Nurse - Mrs Willis. *Thursday 9*
Queen's

THE PILGRIM. Alphonso - Johnson; Pedro - Wilks; Roderigo - Mills; Mad Priest - Estcourt; Mad Welshman - Norris; Mad Englishman - Cibber; Mad Taylor - Pinkethman; Drunken Butler - Bullock; Alinda - Miss Willis; Juletta - Mrs Bicknell. *Friday 10*
Queen's

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; King - Keene; Laertes - Booth; Horatio - Mills; Fop - Bowen; Gravedigger - Johnson; Queen - Mrs Porter; Ophelia - Miss Santlow. *Saturday 11*
Queen's

- Monday 13* Queen's **THE VILLAIN**; or, The Officers in Winter Quarters. Villain - Cibber; Beaupres - Wilks; Clairmont - Mills; Brisac - Thurmond; Bouteſeu - Bowen; Host - Johnson; Scrivener's Son - Bullock; Governor - Husband; Bellmont - Mrs Rogers; Charlott - Mrs Porter; Franchitel - Mrs Bicknell.
- Tuesday 14* Queen's **THE FATAL MARRIAGE**; or, The Innocent Adultery. Baldwin - Bowman; Villeroy - Wilks; Biron - Booth; Carlos - Thurmond; Frederick - Mills; Fernando - Dogget; Jaqueline - Bowen; Sampson - Bullock; Isabella - Mrs Rogers; Victoria - Mrs Porter.
 COMMENT. [In *Daily Courant*, 13 Nov., *I Henry IV* had been announced for this day.]
- Wednesday 15* Queen's **THE NORTHERN LASS**; or, The Nest of Fools. Northern Lass - Mrs Bicknell; Luckless - Wilks; Tridewell - Mills; Sir Paul - Johnson; Widgin - Bullock; Anvil - Bowen; Nonsense - Norris; Howdee - Cibber; Widow Fitchow - Mrs Knight; Mrs Trainwell - Mrs Powell; Mrs Holdup - Mrs Willis.
- Thursday 16* Queen's **SIR COURTLY NICE**; or, It Cannot Be. Sir Courtly - Cibber; Belguard - Mills; Farewell - Bullock Jr; Surly - Keene; Hothead - Bullock Sr; Testimony - Johnson; Crack - Pinkethman; Leonora - Mrs Porter; Violante - Mrs Bradshaw; Aunt - Mrs Powell.
- Friday 17* Queen's **THE ROYAL MERCHANT**; or, Beggar's Bush. Merchant - Wilks; Woolfort - Booth; Clause - Keene; Hubert - Mills; Vandunk - Bullock; Hemskirk - Husband; Prig - Norris; Bertha - Mrs Porter; Jacqueline - Mrs Santlow.
- Saturday 18* Queen's **MACKBETH**. Macbeth - Mills; Macduff - Wilks; King - Boman; Banquo - Husband; Lenox - Thurmond; Seyton - Bickerstaff; Hecate - Johnson; Witches - Dogget, Penkethman, Bullock; Lady Macbeth - Mrs Knight; Lady Macduff - Mrs Porter.
- Monday 20* DL **THE UNHAPPY FAVOURITE**; or, The Earl of Essex. Essex - Wilks; Southampton - Mills; Burleigh - Keene; Sir Walter - Husband; Queen Elizabeth - Mrs Knight; Rutland - Mrs Rogers; Nottingham - Mrs Porter.
 COMMENT. [The transfer of the company from the Queen's to DL was made without fanfare. On 6 Nov. Swiny, Wilks, Cibber, and Dogget had been granted a license to establish a company; see Nicoll, pp. 275-76.]
- Tuesday 21* DL **THE ROVER**; or, The Banish'd Cavaliers. Rover - Wilks; Belvil - Husband; Frederick - Boman; Blunt - Johnson; Sancho - Norris; Pedro - Thurmond; Hellena - Mrs Bradshaw; Florinda - Mrs Porter; Angelica - Mrs Knight; Moretta - Mrs Saunders.
- Wednesday 22* Queen's **HYDASPES**. Berenice - Signiora Elizabetta Pilotta Schiavonetti; Artaxerxes - Giuseppe Boschi.
 COMMENT. Receipts: £173 3s. [When the comedians on 6 Nov. received a license to act, Collier became director of the opera, an enterprise which he farmed out to Aaron Hill. See Cibber, *Apology*, II, 101-6.]
- Thursday 23* DL **THE CONFEDERACY**. Moneytrap - Dogget; Gripe - Bowen; Dick - Booth; Brass - Pack; Clarissa - Mrs Knight; Araminta - Mrs Porter; Corina - Mrs Santlow; Flippanta - Mrs Bradshaw; Mrs Amlet - Mrs Willis.
- Friday 24* DL **THE CONFEDERACY**. As 23 Nov., but Corina omitted.

VOLPONE; or, The Fox. Fox – Powell; Mosca – Wilks; Corvino – Mills; Voltore – Keene; Corbaccio – Johnson; Sir Politick – Norris; Lady Wouldbe – Mrs Knight; Celia – Mrs Rogers. Saturday 25
DL

HYDASPES. As 22 Nov. Queen's
COMMENT. Receipts: £147 3s. 3d. Signora Schiavonetti is announced as in the Service of her Highness the Princess Sophia of Hanover.

THE OLD BACHELOR. Fondlewife – Dogget; Heartwell – Keene; Bellmour – Wilks; Sharper – Mills; Sir Joseph – Bullock; Bluff – Johnson; Belinda – Mrs Rogers; Araminta – Mrs Bradshaw; Laetitia – Mrs Knight; Silvia – Mrs Bicknell; Lucy – Mrs Saunders. Monday 27
DL

THE SILENT WOMAN. Morose – Johnson; Truewit – Wilks; Clerimont – Mills; Sir John – Cibber; Sir Amorous – Bullock; Cutbeard – Norris; Mrs Epicoene – Mrs Knight; Lady Haughty – Mrs Saunders; Dol – Mrs Bradshaw. Tuesday 28
DL

HYDASPES. As 22 Nov. Wednesday 29
Queen's
COMMENT. Receipts: £157 10s.

THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear – Powell; Edgar – Wilks; Gloster – Cibber; Edmund – Mills; Kent – Keene; Gentleman Usher – Pinkethman; Cordelia – Mrs Rogers. Thursday 30
DL

December 1710

EPSOM WELLS. Clodpate – Johnson; Woody – Wilks; Rains – Bullock Jr; Bevil – Mills; Bisket – Bullock; Fribble – Pinkethman; Kick – Cibber; Cuff – Pack; Mrs Woody – Mrs Knight; Carolina – Mrs Bradshaw; Lucia – Mrs Porter; Mrs Bisket – Mrs Saunders. Friday 1
DL

KING HENRY THE FOURTH: With The Humours of Sir John Falstaff. Falstaff – Estcourt; King – Keene; Prince of Wales – Wilks; Hotspur – Booth; 1st Carrier – Johnson; 2d – Bullock; Francis – Norris; Hotspur's Wife – Mrs Santlow. Saturday 2
DL

HYDASPES. As 22 Nov. Queen's
COMMENT. Receipts: £128 9s.

SIR MARTIN MARALL. Sir Martin – Bullock; Warner – Powell; Old Moody – Johnson; Mrs Millisent – Mrs Porter; Mrs Christian – Miss Willis; Rose – Mrs Saunders. Also **THE SCHOOL BOY.** Major Rakish – Penkethman; Young Rakish – Mills; Johnny – Cibber; Benedic – Bowen; Lady Manlove – Mrs Powell. Monday 4
DL

AESOP. Learcus – Dogget; Aesop – Cibber; Sir Pollidorus – Pinkethman; Beau – Pack; Fruitful – Norris; Oronces – Bullock Jr; Euphronia – Mrs Santlow; Hortentia – Mrs Porter; Doris – Mrs Saunders. Tuesday 5
DL
COMMENT. At the Desire of several Ladies of Quality

PYRRHUS AND DEMETRIUS. Cast not listed. Wednesday 6
Queen's
COMMENT. Receipts: £128 18s. 6d. [According to Deutsch, p. 30, Francesca Vanini-Boschi introduced a Handel aria into this opera on this day.]

- Tbursday 7* THE HUMOURS OF THE NAVY; or, The Fair Quaker of Deal. Fair Quaker - Mrs Santlow; Flip - Leigh; Mizen - Pack; Rovewell - Powell; Worthy - Booth; Sailors - Johnson, Pinkethman, Norris, Bullock, Bowen, Bullock Jr; Arabella - Mrs Bradshaw; Belinda - Mrs Porter.
- Friday 8* THE FAIR QUAKER OF DEAL. As 7 Dec., but Belinda omitted.
DL
- Saturday 9* OROONOKO. Oroonoko - Booth; Aboan - Powell; Governor - Thurmond; Blandford - Husband; Driver - Johnson; Daniel - Pinkethman; Imoinda - Mrs Rogers; Widow Lackit - Mrs Knight; Charlot - Mrs Bradshaw; Lucy - Mrs Bicknell.
- Queen's* PYRRHUS AND DEMETRIUS. Marius - Signora Francisca Vanini Boschi; Climene - Mlle Isabella Girardeu.
COMMENT. Receipts: £167 6s. 9d.
- Monday 11* AMPHITRYON; or, The Two Sosias. Jupiter - Wilks; Amphitryon - Mills; Mercury - Estcourt; Gripus - Norris; Sosia - Cross; Alcmena - Mrs Knight; Phedra - Mrs Bicknell; Bromia - Mrs Powell.
DL
- Tuesday 12* THE BUSIE BODY. Busie Body - Pack; Sir Francis - Estcourt; Sir Jealous - Bullock; Sir George - Wilks; Charles - Mills; Miranda - Mrs Santlow; Isabinda - Mrs Porter; Patch - Mrs Saunders.
- Wednesday 13* PYRRHUS AND DEMETRIUS. As 9 Dec.
Queen's COMMENT. Receipts: £131 12s. 6d.
- Tbursday 14* THE FUNERAL; or Grief a la Mode. Brumpton - Keene; Hardy - Cibber; Campley - Wilks; Trusty - Mills; Sable - Johnson; Puzzle - Estcourt; Trim - Pinkethman; Lady Brumpton - Mrs Rogers; Lady Harriet - Mrs Bradshaw; Lady Sharlot - Mrs Porter; Madam D'Epingle - Mrs Bicknell; Mrs Fardingale - Norris; Kate - Bullock.
DL
- Friday 15* THE RELAPSE; or, Virtue in Danger. Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Sir Tunbelly - Bullock; Coupler - Johnson; Seringe - Norris; Lory - Pinkethman; Amanda - Mrs Rogers; Berinthia - Mrs Knight; Hoyden - Mrs Bicknell.
DL
- Saturday 16* THE MAID'S TRAGEDY. King - Keene; Amintor - Wilks; Melantius - Mills; Calianax - Pinkethman; Diphilus - Thurmond; Evadne - Mrs Knight; Aspatia - Mrs Porter.
DL
- Queen's* PYRRHUS AND DEMETRIUS. As 9 Dec.
COMMENT. With the Addition of a New Cascade Scene after the Italian Manner. Receipts: £124 1s. 3d.
- Monday 18* THE REHEARSAL. Bayes - Estcourt; Johnson - Wilks; Smith - Mills; Prettyman - Powell; Volscius - Cibber; Kings of Brentford - Bullock, Bowen; Gentleman Usher - Pinkethman; Physician - Cross; Thimble - Dogget; Fisherman - Johnson; Hey Ho! - Norris.
DL
- Tuesday 19* OROONOKO. As 9 Dec., but Governor and Blandford omitted.
DL
COMMENT. At the Desire of several Ladies of Quality.
- Wednesday 20* HYDASPES. As 22 Nov.
Queen's COMMENT. Receipts: £153.

SHE WOUD IF SHE COU'D. Sir Oliver - Dogget; Sir Joslin - Estcourt; Courtall - Wilks; Freeman - Mills; Rakehell - Bickerstaff; Lady Cockwood - Mrs Knight; Ariana - Mrs Porter; Gatty - Mrs Santlow; Sentry - Mrs Saunders.	<i>Tbursday 21</i> DL
TUNBRIDGE WALKS; or, The Yeoman of Kent. Yeoman - Johnson; Reynard - Wilks; Loveworth - Mills; Squib - Pinkethman; Maiden - Bullock; Belinda - Mrs Rogers; Hillaria - Mrs Porter.	<i>Friday 22</i> DL
HYDASPES. As 22 Nov.	Queen's
THE FAIR QUAKER OF DEAL. As 8 Dec., but Belinda - Mrs Porter; Bullock Jr omitted from Sailors.	<i>Tuesday 26</i> DL
HYDASPES. As 22 Nov. COMMENT. Receipts: £147 14s. 3d.	<i>Wednesday 27</i> Queen's
THE UNHAPPY FAVOURITE. As 20 Nov., but Sir Walter omitted.	<i>Tbursday 28</i> DL
THE RECRUITING OFFICER. As at Queen's 4 Oct., but Balance - Keene; Bullock - Bullock; Pearmain - Norris; Silvia - Mrs Bicknell.	<i>Friday 29</i> DL
MARPLOT. <i>Cast not listed</i> , but edition of 1711 lists: Don Lopez - Bowen; Don Perriera - Dogget; Colonel Ravelin - Wilks; Charles Gripe - Mills; Marplot - Pack; Lorenzo - Norris; Dona Perriera - Mrs Santlow; Isabinda - Mrs Porter; Mlle Joneton - Mrs Bradshaw; Marton - Mrs Cox; Margaritta - Mrs Willis. Prologue. Epilogue spoken by Mrs Santlow. COMMENT. [By Susanna Centlivre.] Never before Acted. Being the second Part of the Busie Body. With new Dresses and several new Scenes; particularly an intire Sett of a pleasant Wood, painted by Mr Boul, after the Italian Manner.	<i>Saturday 30</i> DL
PYRRHUS AND DEMETRIUS. As 9 Dec. COMMENT. Receipts: £114 3s. 3d.	Queen's

January 1711

MARPLOT. <i>Cast not listed</i> , but see 30 Dec. 1710. COMMENT. Habits and Scenes as 30 Dec. 1710.	<i>Monday 1</i> DL
MARPLOT. <i>Cast not listed</i> , but see 30 Dec. 1710. COMMENT. Habits and Scenes as 30 Dec. 1710.	<i>Tuesday 2</i> DL
PYRRHUS AND DEMETRIUS. As 9 Dec. 1710. COMMENT. Cascade Scene as 16 Dec. 1710. Receipts: £149 6s. 3d.	<i>Wednesday 3</i> Queen's
MARPLOT. <i>Cast not listed</i> , but see 30 Dec. 1710. COMMENT. Habits and Scenes as 30 Dec. 1710.	<i>Thursday 4</i> DL
MARPLOT. <i>Cast not listed</i> , but see 30 Dec. 1710. COMMENT. Habits and Scenes as 30 Dec. 1710.	<i>Friday 5</i> DL
MARPLOT. <i>Cast not listed</i> , but see 30 Dec. 1710. COMMENT. Benefit the Author. Habits and Scenes as 30 Dec. 1710.	<i>Saturday 6</i> DL

- Saturday 6* PYRRHUS AND DEMETRIUS. As 9 Dec. 1710.
Queen's COMMENT. Cascade Scene as 16 Dec. 1710.
- Monday 8* THE STRATAGEM. As at Queen's 4 Nov. 1710, but Sullen - Keene.
DL COMMENT. At the Desire of several Persons of Quality.
- Tuesday 9* THE AMOROUS WIDOW; or, The Wanton Wife. Wanton Wife - Mrs Oldfield; Barnaby - Dogget; Lovemore - Wilks; Cunningham - Mills; Sir Peter - Johnson; Merryman - Pinkethman; Clodpole - Bullock; Jeffrey - Pack; Lady Laycock - Mrs Powell; Lady Pride - Mrs Willis; Philadelphia - Mrs Porter; Prudence - Mrs Saunders; Damaris - Mrs Bicknell.
- Wednesday 10* ETEARCO. *Cast not listed*, but edition of 1711 lists: Etearco - Giuseppe Boschi; Polinnesto - Cavaliero Nicolino Grimaldi; Aristeno - Signora Francesca Vannini Boschi; Temiso - Giuseppe Cassani; Delbo - Lawrence; Fronima - Signora Isabella Girardeau; Mirene - Signora Pilotti Schiavonetti.
COMMENT. By Subscription. Pit and Boxes laid together, and no Body to be admitted but by the Subscribers' Tickets. . . . The Boxes upon the Stage at 15s. Those one Pair of Stairs at half a Guinea. First Gallery 5s. Upper Gallery 2s. [Premiere.]
- Thursday 11* THE TENDER HUSBAND; or, The Accomplish'd Fools. Sir Harry - Bullock; Tipkin - Norris; Humphrey - Pinkethman; Clerimont - Mills; Captain Clerimont - Wilks; Pounce - Estcourt; Mrs Clerimont - Mrs Bradshaw; Biddy - Mrs Oldfield.
DL COMMENT. At the Desire of several Ladies of Quality.
- SH CONCERT.
MUSIC. Vocal and Instrumental by several Eminent Masters.
COMMENT. Benefit John Geree. At 6 P.M. Tickets 2s. 6d.
- Friday 12* THE VILLAIN. As at Queen's 13 Nov. 1710, but Mariana - Mrs Bicknell; Franchibel - Miss Willis; Governor omitted.
DL
- Saturday 13* MACBETH. As at Queen's 18 Nov. 1710, but King and Seyton omitted.
DL
- Queen's ETEARCO. *Cast not listed*, but see 10 Jan.
COMMENT. By Subscription, as 10 Jan.
- Monday 15* LOVE'S LAST SHIFT; or, The Fool In Fashion. Sir Novelty - Cibber; Sir William - Johnson; Loveless - Wilks; Worthy - Mills; Snap - Penkethman; Sly - Bullock; Amanda - Mrs Rogers; Narcissa - Mrs Oldfield; Hillaria - Mrs Bicknell.
DL
- Tuesday 16* VENICE PRESERV'D; or, A Plot Discover'd. Jaffier - Wilks; Pierre - Mills; Priuli - Boman; Renault - Cibber; Antonio - Pinkethman; Belvidera - Mrs Rogers.
DL COMMENT. At the Desire of several Ladies of Quality.
- Wednesday 17* ETEARCO. *Cast not listed*, but see 10 Jan.
Queen's COMMENT. By Subscription, as 10 Jan.
- Thursday 18* OTHELLO, MOOR OF VENICE. Othello - Booth; Iago - Cibber; Cassio - Powell; Roderigo - Bowen; Brabantio - Keene; Desdemona - Mrs Bradshaw; Emilia - Mrs Saunders.
DL

THE JOVIAL CREW; or, The Merry Beggars. Vincent - Wilks; Hilliard - *Friday 19*
 Cibber; Springlove - Mills; Oliver - Booth; Oldrents - Thurmond; Hearty - DL
 Pinkethman; Tallboy - Bullock; Randal - Johnson; Clack - Norris; Rachel -
 Mrs Bicknell; Meriel - Mrs Santlow; Amy - Mrs Saunders.

THE GENEROUS HUSBAND; or, The Coffee House Politician. *Cast not listed,* *Saturday 20*
 but edition *ca. 1711* lists: Carizales - Keene; Veramant - Booth; Secundine -
 Mills; Fortsil - Bullock; Postscript - Dogget; Dypthong - Johnson; Flyblow -
 Norris; Ficticia - Mrs Bradshaw; Viola - Mrs Bicknell; Florida - Mrs Porter;
 Lucia - Mrs Santlow. Prologue spoken by Booth. Epilogue spoken by Mrs Bradshaw
 in boy's clothes.

COMMENT. [By Charles Johnson.] Never Acted before.

ETEARCO. *Cast not listed*, but see 10 Jan. Queen's
 COMMENT. By Subscription, as 10 Jan.

THE GENEROUS HUSBAND. *Cast not listed*, but see 20 Jan. *Monday 22*
DL

THE GENEROUS HUSBAND. *Cast not listed*, but see 20 Jan. *Tuesday 23*
DL

ETEARCO. *Cast not listed*, but see 10 Jan. *Wednesday 24*
Queen's
 COMMENT. By Subscription, as 10 Jan.

THE SCORNFUL LADY. Scornful Lady - Mrs Oldfield; Elder Loveless - Wilks;
 Young Loveless - Mills; Welford - Booth; Morecraft - Bullock; Roger - Cibber;
 Poet - Norris; Savil - Dogget; Martha - Mrs Bicknell; Abigail - Mrs Willis.

COMMENT. Written by Beaumont and Fletcher.

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Wilks; *Friday 26*
 Colonel Standard - Mills; Smugler - Johnson; Clincher Sr - Pinkethman;
 Clincher Jr - Bullock; Dicky - Norris; Lady Lurewell - Mrs Oldfield; Angelica -
 Mrs Bradshaw; Parly - Mrs Saunders. DL

THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards. *Saturday 27*
 Montezuma - Keene; Cortez - Wilks; Guyomar - Booth; Odmar - Mills; Almeria -
 Mrs Knight; Alibech - Mrs Porter; Cydaria - Mrs Santlow. DL

ETEARCO. *Cast not listed*, but see 10 Jan. Queen's
 COMMENT. By Subscription, as 10 Jan.

THE REHEARSAL. As 18 Dec. 1710, but Physician omitted; Thunder - Johnson; *Monday 29*
 Lightning - Miss Younger. DL

COMMENT. At the Desire of several Ladies of Quality.

ETEARCO. *Cast not listed*, but see 10 Jan. *Wednesday 31*
Queen's
 COMMENT. Admission: boxes 8s., pit 5s., first gallery 2s. 6d., upper gallery
 1s. 6d., stage boxes half a guinea.

February 1711

LOVE MAKES A MAN. As at Queen's 6 Nov. 1710, but Charino, Duart and *Thursday 1*
 Elvira omitted. DL

- Tbursday 1* COMMENT. At the Desire of several Ladies of Quality. [In *Daily Courant*, 31 Jan., *Rule a Wife and Have a Wife* had been announced for this day.]
 DL
- Friday 2* THE CONFEDERACY. As 23 Nov. 1710.
 DL
- Saturday 3* THE JEW OF VENICE. Shylock - Dogget; Bassanio - Booth; Antonio - Mills; Gratiano - Bullock Jr; Lorenzo - Ryan; Duke - Corey; Portia - Mrs Bradshaw; Nerissa - Mrs Bicknell; Jessica - Miss Sherburn.
- DL
- Queen's PYRRHUS AND DEMETRIUS. As 9 Dec. 1710.
 COMMENT. Cascade Scene, as 16 Dec. 1710.
- Monday 5 THE RECRUITING OFFICER. As 29 Dec. 1710, but Rose - Mrs Saunders.
 COMMENT. At the Desire of several Officers of the Army who are order'd to Spain.
- Tuesday 6 THE FAIR QUAKER OF DEAL. As 26 Dec. 1710, but Burkhead added to Sailors.
- DL
- SOU CONCERT.
 MUSIC. Vocal and Instrumental.
 COMMENT. Benefit William Mears and Friend Hale. In the Town Hall at St. Margaret's Hill, Southwark. Tickets 1s. 6d. At 6 P.M.
- CLK TIMON OF ATHENS. *Cast not listed.*
 COMMENT. Mr Skeete reported that John Honeycott, the master of the charity school at Clerkenwell, had yesterday [6 Feb.], with the children of the above school, publickly acted the play called Timon of Athens, and by Tickets signed by himself had invited several people to it (*Minutes of the Society for Promoting Christian Knowledge*, in Secretan, pp. 129-30).
- Wednesday 7 HYDASPES. As 22 Nov. 1710.
 Queen's
- Tbursday 8* RULE A WIFE AND HAVE A WIFE. Leon - Powell; Copper Captain - Wilks; Estifania - Mrs Oldfield; Duke - Husband; Juan - Thurmond; Cacafogo - Bullock; Margareta - Mrs Knight; Altea - Mrs Bicknel; Old Woman - Norris.
 DL
 COMMENT. Written by Beaumont and Fletcher.
- Friday 9* THE FUNERAL. As 14 Dec. 1710, but Harriet - Mrs Oldfield.
 DL
 COMMENT. At the Desire of several Ladies of Quality.
- Saturday 10* THE ALCYMIEST. Subtle - Cibber; Face - Powell; Surly - Mills; Sir Epicure - Estcourt; Ananias - Johnson; Tribulation - Pack; Abel - Pinkethman; Dapper - Norris; Boy - Bullock; Dol - Mrs Saunders; Widow - Mrs Cox.
 DL
 COMMENT. Written by Benj. Johnson.
- Queen's HYDASPES. As 22 Nov. 1710.
- Monday 12 LOVE FOR LOVE. As at Queen's 9 Nov. 1710, but Angelica - Mrs Oldfield; Tattle and Nurse omitted.
 DL
- Tuesday 13 THE NORTHERN LASS. As at Queen's 15 Nov. 1710, but Bulfinch - Estcourt; Mrs Trainwell and Mrs Holdup omitted.
 DL
- Queen's PYRRHUS AND DEMETRIUS (Acts I and II). As 9 Dec. 1710.
 MUSIC. That performed before Her Majesty at Court upon her Birthday.
 COMMENT. At the Desire of several Ladies of Quality.

MARRIAGE A LA MODE; or, The Comical Lovers. Palamede - Wilks; Rhodophil - Mills; Celadon - Cibber; Florimel - Mrs Oldfield; Doralice - Mrs Porter; Melantha - Mrs Bicknell; Philotis - Mrs Saunders.	<i>Thursday 15</i> DL
TIMON OF ATHENS. Timon - Powell; Alcibiades - Booth; Apemantus - Keene; Senators - Johnson, Norris, Bullock, Leigh; Poet - Pinkethman; Evandra - Mrs Knight; Melissa - Mrs Bradshaw.	<i>Saturday 17</i> Queen's
HYDASPES. As 22 Nov. 1710.	Queen's
THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Knight; Lady Graveairs - Mrs Rogers; Edgin - Mrs Bicknell.	<i>Monday 19</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
THE STRATAGEM. As 8 Jan.	<i>Tuesday 20</i> DL
HYDASPES. As 22 Nov. 1710.	Queen's
THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling - Cibber; Dorimant - Wilks; Medley - Mills; Old Bellair - Pinkethman; Young Bellair - Bullock Jr; Shoemaker - Bowen; Loveit - Mrs Oldfield; Belinda - Mrs Rogers; Harriet - Mrs Santlow; Emilia - Mrs Porter.	<i>Thursday 22</i> DL
AURENG ZEBE; or, The Great Mogul. Emperor - Keene; Aurengzebe - Powell; Nourmahal - Mrs Knight; Indamora - Mrs Bradshaw.	<i>Saturday 24</i> DL
RINALDO. <i>Cast not listed</i> , but edition of 1711 lists: Godfredo - Signora Francesca Vanini Boschi; Eustacio - Valentino Urbani; Rinaldo - Cavaliero Nicolino Grimaldi; Argantes - Giuseppe Boschi; Magician - Giuseppe Cassani; Herald - Laurence; Armida - Signora Elizabetta Pilotta Schiavonetti; Almirena - Mlle Isabella Girardeau.	Queen's
COMMENT. [Text by Giacomo Rossi. Music by G. F. Handel.] By Subscription.	
THE SPANISH FRYAR. As at Queen's, 7 Nov. 1710, but Torrismond - Powell; Queen - Mrs Knight; Elvira - Mrs Oldfield; Pedro omitted.	<i>Monday 26</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
THE ORPHAN; or, The Unhappy Marriage. Castilio - Powell; Polydore - Booth; Chamont - Keene; Chaplain - Pack; Monimia - Mrs Bradshaw; Page - Miss Younger.	<i>Tuesday 27</i> DL
RINALDO. <i>Cast not listed</i> , but see 24 Feb.	Queen's
COMMENT. By Subscription.	

March 1711

THE MAN OF MODE. As 22 Feb.	<i>Thursday 1</i>
COMMENT. At the Desire of several Ladies of Quality.	DL
CONCERT.	PH

MUSIC. Vocal and Instrumental, by several Eminent Masters.

- Tbursday 1* DANCING. By Layfield, his last performing in England.
 PH COMMENT. Benefit James Graves. Tickets 2s. 6d.
- Saturday 3* WIT WITHOUT MONEY. Valentine - Wilks; Francisco - Mills; Faulconer - Bullock; Shorthose - Norris; Widow - Mrs Oldfield; Isabella - Mrs Porter.
- Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. By Subscription. According to BM Add MS 38607, the gallery receipts for this night apparently were £18 9s. 9d.
- Monday 5* THE SILENT WOMAN. As 28 Nov. 1710, but Silent Woman - Mrs Oldfield; Otter - Estcourt; Dol - Mrs Bicknell; Mrs Otter - Mrs Powell.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Tuesday 6* THE ROVER. As 21 Nov. 1710, but Blunt - Estcourt; Hellena - Mrs Oldfield; Bevil, Frederick, Pedro omitted.
- Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. By Subscription. Gallery receipts: £27 2s. 6d. See also *Spectator*, 6 March.
- Tbursday 8* BARTHOLOMEW FAIR. Quarlous - Mills; Winwife - Husband; Cokes - Bullock Sr; Wasp - Johnson; Littlewit - Norris; Busy - Cibber; Edgeworth - Bullock Jr; Win Littlewit - Mrs Saunders; Grace - Miss Willis.
- Saturday 10* THE ALBION QUEENS; or, The Death of Mary, Queen of Scotland. Queen Elizabeth - Mrs Knight; Queen Mary - Mrs Oldfield; Norfolk - Wilks; Cecil - Elrington; Morton - Mills; Davison - Booth; Gifford - Bickerstaff; Douglass - Miss Sherburn.
 DL COMMENT. Not Acted these Six Years.
- Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. By Subscription.
- Monday 12* LOVE MAKES A MAN. As 1 Feb., but Antonio, Sancho, Angelina, and Louisa omitted. With an Epilogue (intended to be Humourous) spoken by Mr Cibber upon all Mankind being Actors.
 DL COMMENT. Benefit Cibber. At the Desire of several Ladies of Quality.
- Tuesday 13* THE ALBION QUEENS. As 10 March.
- Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. By Subscription. Gallery receipts: £19 8s. 3d.
- Tbursday 15* LOVE FOR LOVE. As 12 Feb., but Tattle - Cibber; Nurse - Mrs Willis. With the last new Epilogue spoken by Mr Cibber [see 12 March].
 DL COMMENT. Benefit Wilks. At the Desire of several Ladies of Quality.
- Saturday 17* THE HISTORY AND FALL OF CAIUS MARIUS. Caius Marius - Powell; Young Marius - Booth; Granius - Ryan; Metellus - Boman; Sylla - Bullock Jr; Citizens - Penkethman, Norris, Leigh, Burkhead; Lavinia - Mrs Bradshaw; Nurse - Bullock.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. See also *Spectator*, 15 March.

SHE WOUD IF SHE COUD. As 21 Dec. 1710. Epilogue as 12 March. *Monday 19*
 COMMENT. Benefit Dogget. At the Desire of several Persons of Quality. DL

ABRA MULE; or, Love and Empire. Abra Mule - Mrs Bradshaw; Mahomet - Keene; Pyrrhus - Powell; Solyman - Booth; Kister Aga - Bickerstaff; Cuproli - Corey. *Tuesday 20*
 DL

RINALDO. *Cast not listed*, but see 24 Feb. *Queen's*
DANCING. By du Breil and Mlle le Fevre, just arriv'd from Bruxelles.
 COMMENT. The Prices as usual. The 2 Benches Rail'd in at the price of the Boxes. [See also *Spectator*, 21 March.]

THE ROVER. Rover - Wilks; Hellena - Mrs Oldfield, but see 6 March. *Thursday 22*
 COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality. Tickets for *The Scornful Lady* taken at this play. DL

CONCERT. *MUSIC.* Vocal and Instrumental, by the best Masters. *Friday 23*
 COMMENT. Benefit Mrs Lindsey. At the Desire of several Persons of Quality. At 7 P.M. YB

CONCERT. *MUSIC.* Vocal and Instrumental, by the best Hands. SH
 COMMENT. Benefit Tenoe. At 6 P.M. Tickets 2s. 6d.

HAMLET, PRINCE OF DENMARK. As at Queen's, 11 Nov. 1710, but Ghost - Bowman; Laertes and Fop omitted; Queen - Mrs Knight. *Saturday 24*
 COMMENT. [In *Daily Courant*, 23 March, *The Recruiting Officer* had been advertised for this day.] DL

RINALDO. *Cast not listed*, but see 24 Feb. *Queen's*
DANCING. As 20 March.

Monday 26-Saturday 31
PASSION WEEK

April 1711

THE STRATAGEM. As 8 Jan. *Monday 2*
 DL

CONCERT. *MUSIC.* Vocal and Instrumental, by the best Masters. TGB
 COMMENT. Benefit Mrs Moore. At the Desire of several Persons of Quality. There being but a short Comedy acted that Night, it is desired to begin exactly at Eight. Tickets 5s.

THE RECRUITING OFFICER. Plume - Wilks; Kite - Estcourt, but see 5 Feb. *Tuesday 3*
 With an Epilogue, shewing the Power of Beauty over a Soldier, to be sung by Serjeant Kite, to a Tune just arriv'd from Ghent. DL

COMMENT. Benefit Estcourt. At the Desire of several Persons of Quality. For the Entertainment of the Toasts of both Houses.

- Tuesday 3* PU THYRSIS; or, The Lost Shepherdess. To be perform'd by little Children. A Prologue by a child, age four; a Comical Epilogue by way of Dialogue by a boy and girl.
SINGING AND DANCING.
 COMMENT. At 3 P.M. and 6 P.M., by reason of the Children's Playing twice a Day.
- Wednesday 4* Queen's HYDASPES. *Cast not listed*, but see 22 Nov. 1710.
 COMMENT. Benefit Nicolini Grimaldi. The Boxes and Pit put together, with admission by ticket only at a half guinea.
- Thursday 5* DL MACKBETH. As 13 Jan., but Lennox - Booth; Banquo omitted.
 COMMENT. Benefit Mills. At the Desire of several Ladies of Quality. With all the Original Decorations of Scenes, Dances, and Musick.
- Friday 6* DL THE ALCHYMIST. As 10 Feb.
 COMMENT. At the Desire of several Ladies of Quality.
- Saturday 7* DL INJUR'D LOVE; or, The Lady's Satisfaction. *Cast not listed*, but edition ca. 1711 lists: Ogle (alias Fidelia) - Mrs Oldfield; Frolick (alias Lucie) - Mrs Bicknel; Rashlove - Wilks; Captain Cruize - Cibber; Thrivemore - Mills; Surefriend - Elrington; Sir Bookish Outside - Bullock; Sir Saveall Scrape - Norris; Young Scrape - Dogget; Snuffle - Johnson; Tipple - Penkethman; Mons de la Tirouette - Burkhead; Widow Rich (alias Amabella) - Mrs Bradshaw; Lady Outside - Mrs Knight; Charmilla - Mrs Santlow; Wrinkle - Mrs Willis; Pomade - Mrs Saunders. Prologue. Epilogue spoken by Dogget and Penkethman.
 COMMENT. [Author unknown.] Never Acted before.
- Queen's HYDASPES. *Cast not listed*, but see 22 Nov. 1710.
DANCING. By de la Garde and Mrs de la Garde.
 COMMENT. Admission: boxes 8s., pit 5s., first gallery 2s. 6d., upper gallery 1s. 6d., stage boxes half guinea. Two Benches in the Pit Rail'd in, at the Price of the Boxes.
- Monday 9* DL INJUR'D LOVE. *Cast not listed*, but see 7 April.
- Tuesday 10* DL INJUR'D LOVE. *Cast not listed*, but see 7 April.
- GT CONCERT.
 MUSIC. Vocal and Instrumental, by the best Masters.
 COMMENT. Benefit Jo. Abington.
- Wednesday 11* Queen's RINALDO. *Cast not listed*, but see 24 Feb.
 COMMENT. Benefit Valentini Urbani. Admission: pit and boxes together at half guinea; galleries and stage boxes as 7 April.
- SH CONCERT.
 MUSIC. Vocal and Instrumental, by the best Performers: Particularly several select Entertainments out of the following English Operas: *The Fairy Queen*, *King Arthur*, *The Indian Queen*, *Dioclesian*, with the Masque in *Timon of Athens*, all compos'd by that great Master the late Mr Henry Purcell.
 COMMENT. Benefit Cuthbert and Smith. For the Entertainment of several Foreign Ministers. Tickets 5s. At 6 P.M.
- Thursday 12* DL LOVE FOR LOVE. As 15 March, but Nurse omitted.
 COMMENT. Benefit Miss Santlow. At the Desire of several Ladies of Quality.

INJUR'D LOVE. <i>Cast not listed</i> , but see 7 April.	<i>Friday 13</i> DL
INJUR'D LOVE. <i>Cast not listed</i> , but see 7 April.	<i>Saturday 14</i> DL
ALMAHIDE. Almahide – Signora de l'Epine. COMMENT. Admission as 11 April.	Queen's
INJUR'D LOVE. <i>Cast not listed</i> , but see 7 April. COMMENT. Benefit the Author.	<i>Monday 16</i> DL
THE INDIAN EMPEROR. As 27 Jan., but Cortez – Powell. COMMENT. Benefit Powell. At the Desire of several Ladies of Quality. [See also <i>Spectator</i> , 16 April.]	<i>Tuesday 17</i> DL
ALMAHIDE. As 14 April. COMMENT. Admission as 7 April.	<i>Wednesday 18</i> Queen's
LOVE'S LAST SHIFT. As 15 Jan., but Amanda – Mrs Porter. COMMENT. Benefit Mrs Porter. At the Desire of several Ladies of Quality.	<i>Thursday 19</i> DL
THE MAN OF MODE. As 22 Feb. COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality. Written by Sir George Etheridge.	<i>Friday 20</i> DL
VALENTINIAN. Valentinian – Powell; Acius – Keene; Maximus – Booth; Licinius – Bullock; Balbas – Norris; Chylax – Leigh; Lucina – Mrs Bradshaw; Lycias – Mrs Porter. COMMENT. As it was alter'd by the Earl of Rochester.	<i>Saturday 21</i> DL
ALMAHIDE. As 14 April. DANCING. As 20 March. COMMENT. At the Desire of several Ladies of Quality.	Queen's
THE AMOROUS WIDOW. As 9 Jan. With an Epilogue spoken by Mr Penkethman riding on an Ass. COMMENT. Benefit Penkethman. At the Desire of several Persons of Quality.	<i>Monday 23</i> DL
OTHELLO, MOOR OF VENICE. As 18 Jan. COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.	<i>Tuesday 24</i> DL
CONCERT. MUSIC. Vocal and Instrumental: a new Cantata with a Solo on the Harpsicord perform'd by Mr Babell Junior, with Variety of Concertos, and other Pieces Composed and perform'd by Mr Corbett and other of the best Masters. COMMENT. Benefit Signora Lody. At 7 P.M. Tickets 5s.	HDS
RINALDO. <i>Cast not listed</i> , but see 24 Feb. COMMENT. At the Desire of several Ladies of Quality. Lady Hervey to John Hervey, 26 April: Yesterday I dined with Lady Dalkeith, and she and Lady Katt: sup'd with me after the Opera, which was as full as ever I saw it at a subscription, but that was by way of party, in order to get it empty on Saturday (Hervey, I, 301).	<i>Wednesday 25</i> Queen's
CONCERT. MUSIC. Vocal and Instrumental. COMMENT. Benefit Sam. Marshall and Geo. Trevor. At 6 P.M. Tickets 5s.	CLH

- Tbursday 26* THE FUNERAL. As 9 Feb.
DL COMMENT. Benefit Johnson. At the Desire of several Ladies of Quality.
Written by Captain Steele.
- SH CONCERT.
MUSIC. Vocal and Instrumental, by the best Masters.
COMMENT. Benefit Dean. At 7 P.M. Tickets 2s. 6d.
- Friday 27* THE CARELESS HUSBAND. As 19 Feb.
DL COMMENT. Benefit Mrs Bicknell. At the Desire of several Ladies of Quality.
- Saturday 28* THE TRUE AND ANCIENT HISTORY OF KING LEAR. As 30 Nov. 1710.
DL HYDASPES. *Cast not listed*, but see 22 Nov. 1710.
COMMENT. Benefit Signora Elizabetha Pilotta Schiavonetti. At the Desire of several Ladies of Quality. Admission as 7 April.
- Monday 30* THE COMMITTEE. As 8 Nov. 1710, but Teague - Estcourt; Ruth - Mrs Oldfield. Also THE WALKING STATUE; or, The Devil in the Wine Cellar.
DL *Cast not listed*.
COMMENT. Benefit Norris. At the Desire of several Ladies of Quality.

May 1711

- Tuesday 1* THE FATAL MARRIAGE. As 14 Nov. 1710, but Isabella - Mrs Bradshaw;
DL Baldwin - Keene; Carlos - Powell.
COMMENT. Benefit Mrs Bradshaw. At the Desire of several Ladies of Quality.
- Wednesday 2* ALMAHIDE. *Cast not listed*, but see 14 April.
Queen's DANCING. By Thurmond and Mrs Granger.
COMMENT. At the Desire of several Ladies of Quality. Admission prices (no benches railed in) as 7 April.
- Tbursday 3* HAMLET, PRINCE OF DENMARK. As 24 March, but Laertes - Powell; Fop - Bowen; Ghost - Booth; Ophelia - Mrs Bradshaw.
DL COMMENT. Benefit Keene. At the Desire of several Ladies of Quality. Written by the Immortal Shakespear.
- Friday 4* THE BUSY BODY. As 12 Dec. 1710, but Miranda - Mrs Bicknell.
DL COMMENT. Benefit Pack. At the Desire of several Ladies of Quality.
- Saturday 5* THE OLD BACHELOR. As 27 Nov. 1710, but Laetitia - Mrs Oldfield; Lucy omitted.
DL
- Queen's RINALDO. Eustacio - Valentini Urbani, but see 24 Feb.
COMMENT. Benefit Giuseppe and Francesca Boschi. At the Desire of several Ladies of Quality. Admission to pit and boxes by ticket only at half guinea; first gallery 2s. 6d., upper gallery 1s. 6d.
- Monday 7* THE COMMITTEE. As 30 April, but Mrs Day omitted.
DL COMMENT. At the Desire of several Ladies of Quality.

KING HENRY THE FOURTH, Part I.	As 2 Dec. 1710, but Vernon - Bullock Jr; Douglas - Mills; Kate - Mrs Bradshaw. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. <i>Cast not listed.</i>	Tuesday 8 DL
	COMMENT. Benefit Bullock. At the Desire of several Persons of Quality.	
RINALDO.	<i>Cast not listed</i> , but see 5 May. COMMENT. At the Desire of several Ladies of Quality.	Wednesday 9 Queen's
CONCERT.		SH
MUSIC.	Vocal and Instrumental, by the best Performers; particularly, several select Entertainments of the following (English) Operas, viz. <i>The Indian Queen</i> , <i>King Arthur</i> , <i>The Fairy Queen</i> , and <i>Dioclesian</i> , the Masque in <i>Timon of Athens</i> , the Pastoral in <i>The Libertine</i> ; with several Songs out of the St. Cecilia's Musick: All compos'd by that great Master the late Mr Henry Purcell.	
	COMMENT. Benefit Cuthbert, Lovelace, and White. At the Desire of several Persons of Quality. Tickets 5s. At 6 P.M.	
THE TENDER HUSBAND.	As 11 Jan., but Aunt - Mrs Powell. Also THE STAGE COACH. <i>Cast not listed.</i>	Thursday 10 DL
	COMMENT. Benefit Mrs Knight. At the Desire of several Ladies of Quality.	
LOVE MAKES A MAN.	As 12 March, but Antonio - Bullock; Duart - Mills; Sancho - Norris; Angelina - Mrs Bradshaw; Louisa - Mrs Rogers; Teresa - Mrs Porter.	Friday 11 DL
	COMMENT. Benefit Bowen. At the Desire of several Persons of Quality.	
THE CHANCES.	As at Queen's, 7 Oct. 1710, but Anthony - Norris; Landlady - Mrs Willis; 1st Constantia omitted.	Saturday 12 DL
PYRRHUS AND DEMETRIUS.	Demetrius - Signora de l'Epine, but see 9 Dec. 1710. COMMENT. Benefit the Baroness. At the Desire of several Ladies of Quality. With a new Cantata after the Italian Manner. Admission as 7 April.	Queen's
THE UNHAPPY FAVOURITE.	As 28 Dec. 1710. COMMENT. At the Desire of several Persons of Quality.	Monday 14 DL
THE FAIRY QUEEN.	Robin Goodfellow - Young Scrub; Queen - Cleomire Lydell; King Obion - Dorindall Lydell.	PU
	COMMENT. Benefit the little Child that Dances with the Swords. At the Desire of several Persons of Quality. With new Scenes, Machines, and several Dances by Fairies.	
THE FORTUNE HUNTERS; or, Two Fools Well Met.	Young Wealthy - Wilks; Maria - Mrs Oldfield; Sir William - Bullock; Tom - Mills; Spruce - Norris; Shamtown - Pack; Littlegad - Bowman; Lady Sly - Mrs Powell; Sophia - Mrs Cox; Mrs Spruce - Mrs Bicknell.	Tuesday 15 DL
	COMMENT. Benefit Mrs Saunders and Mrs Cox. At the Desire of several Ladies of Quality.	
CLOTILDA.	<i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality. Admission as 11 April. And by reason of the Hot Weather, the Waterfall will play the best part of the Opera.	Wednesday 16 Queen's

- Tbursday 17* THE SCORNFUL LADY. As 25 Jan., but Welford – Bickerstaff. Also A DL BICKERSTAFF'S BURYING; or, Work for the Upholders. *Cast not listed.*
 COMMENT. Benefit Bickerstaff. At the Desire of several Persons of Quality. Mainpiece: Written by Beaumont and Fletcher.
- Friday 18* OEDIPUS, KING OF THEBES. Oedipus – Powell; Adrastus – Booth; Creon – DL Keene; Haemon – Mills; Tiresias – Boman; Phorbas – Husband; Ægeon – Cory; Ghost – Elrington; Citizens – Leigh, Norris, Bullock, Pack; Jocasta – Mrs Knight; Euridice – Mrs Bradshaw.
 COMMENT. Benefit Husband. At the Desire of several Persons of Quality. Tickets given out for *The Rover* taken at this play.
- SH CONCERT.
 MUSIC. Collected from the Works of the most Celebrated Masters in Europe.
 COMMENT. For the Benefit and Encouragement of some English Performers. In this Consort there will be a more exact Decorum than has been observ'd hitherto. At 6 P.M.
- Saturday 19* CLOTILDA. *Cast not listed.*
 Queen's COMMENT. Admission prices as 7 April. At the Desire of several Ladies of Quality. The Water Scene as 16 May.
- Monday 21* THE LIBERTINE DESTROY'D. John – Mills; Jacomo – Johnson; Antonio – DL Thurmond; Lopez – Bickerstaff; Francisco – Keene; Leonora – Mrs Knight; Maria – Mrs Porter; Octavia – Miss Sherburn; Flavia – Miss Willis; Shepherds – Norris, Leigh, Pack, Burkhead.
 DANCING. *Dutch Skipper and Wife.*
 COMMENT. Benefit Thurmond. At the Desire of several Ladies of Quality. With all the Original Decorations proper to the Play.
- GR PASTOR FIDO; or, The Faithful Shepherd. Acted all by Women.
 DANCING. By a girl of five who Dances with Swords to Admiration.
 SINGING. Between the Acts.
 COMMENT. Benefit Mrs Baxter. At Mr Penkethman's New Theatre in Greenwich. At 5 P.M., several People returning to London the same Night, it being Moonlight Nights.
- SH CONCERT.
 MUSIC. By the best Masters.
 COMMENT. Benefit Rhodes. At 7 P.M.
- Tuesday 22* THE SQUIRE OF ALSATIA. Squire – Bullock; Sir William – Penkethman; Young Belfond – Wilks; Sir Edward – Keene; Trueman – Mills; Cheatly – DL Bickerstaff; Shamwell – Bullock Jr; Lolpoop – Cross; Scrapeall – Norris; Isabella – Mrs Rogers; Teresa – Mrs Oldfield; Mrs Termagent – Mrs Knight; Lucy – Miss Sherburn; Ruth – Mrs Powell.
 DANCING. By Mrs Bicknell.
 COMMENT. Benefit Mrs Powell and Cross. At the Desire of several Persons of Quality. Written by the late Ingenious Mr Shadwell.
- Wednesday 23* CLOTILDA. *Cast not listed.*
 Queen's COMMENT. Admission charges as 7 April. Water Scene as 16 May.
- Tbursday 24* MARPLOT. As 30 Dec. 1710, but Marton omitted.
 DL COMMENT. Benefit Corey and Mrs Willis. At the Desire of several Ladies of Quality.

CONCERT.

MUSIC. *The Passion of Sappho* (Written by Mr Harison) and *The Feast of Alexander* (Written by Mr Dryden), as they are Set to Musick by Mr Thomas Clayton (Author of *Arsinoe*).

COMMENT. At Clayton's House in York Buildings. At 8 P.M. Tickets 5s. No Money receiv'd or Tickets given out at the House; [available at Charles Lillier's, Corner of Beauford Buildings, and at Eliot's St. James's Coffeehouse].

LOVE FOR LOVE. As 12 April, but Nurse - Mrs Willis; Prue - Mrs Bicknell.

COMMENT. Benefit Newman and Carnaby. At the Desire of several Ladies of Quality.

Thursday 24

YB

SIR COURTY NICE. As at Queen's, 16 Nov. 1710, but Leonora - Mrs Oldfield; Farewell and Aunt omitted.

Friday 25

DL

Saturday 26

DL

RINALDO. *Cast not listed*, but see 5 May.

COMMENT. At the Desire of several Persons of Quality. Admission prices as 7 April. Water Scene as 16 May.

Queen's

THE GAMESTER. Gamester - Mills; Hector - Pack; Sir Thomas - Bullock; Marquis - Bowen; Cogdie - Bullock Jr; Lovewell - Elrington; Lady Wealthy - Mrs Porter; Angelica - Mrs Bradshaw; Mrs Security - Mrs Willis; Favorite - Mrs Mills; Boxkeeper - Leigh.

COMMENT. Benefit Elrington and Mrs Mills. At the Desire of several Ladies of Quality.

Tuesday 29

DL

CONCERT.

YB

MUSIC. As 24 May.

COMMENT. As 24 May.

HYDASPES. *Cast not listed*, but see 22 Nov. 1710.

COMMENT. At the Desire of several Ladies of Quality. Admission prices as 7 April.

Wednesday 30

Queen's

THE FAIR QUAKER OF DEAL. As 6 Feb., but Whistlebooby - Norris; Cagg - Johnson; Hammock - Penkethman; Locker - Bullock; Whipstaff - Bowen; Swabb - Burkhead; Bucket - Bullock Jr; Belinda omitted. Also THE WALKING STATUE. *Cast not listed*.

COMMENT. Benefit Commodore Flip, alias Leigh. At the Desire of several Ladies of Quality.

Thursday 31

DL

June 1711

RINALDO. *Cast not listed*, but see 5 May.

COMMENT. Benefit the boxkeepers. At the Desire of several Persons of Quality. Tickets for *Hydaspes* taken on this day.

Saturday 2

Queen's

THE MAN OF MODE. As 22 Feb., but Harriet - Mrs Bradshaw.

COMMENT. Benefit the Widow of the late famous Tragedian Mr Betterton. At the particular Desire of several Ladies of Quality. Written by Sir George Etheridge.

Monday 4

DL

- Tuesday 5* **THE STRATAGEM.** As 8 Jan. Also **THE WALKING STATUE.** Parts by Norris, Burkhead, Leigh, Bickerstaff, Ryan, Bullock Jr, and Miss Sherburn.
 DL COMMENT. Benefit Burkhead. At the Desire of several Ladies of Quality.
- Thursday 7* **THE ROYAL MERCHANT.** As 17 Nov. 1710, but Higgen - Estcourt; Bertha - Mrs Bradshaw; Hemskirk and Jaqueline omitted.
 DL COMMENT. Benefit the boxkeepers. At the Desire of several Ladies of Quality.
- Tuesday 12* **RULE A WIFE AND HAVE A WIFE.** As 8 Feb. Also **THE WALKING STATUE.** *Cast not listed*, but see 5 June.
 DL COMMENT. Benefit Castleman. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.
- Tuesday 19* **THE LIBERTINE DESTROY'D.** As 21 May, but Francisco, Shepherds, Octavia omitted; Flavia - Miss Sherburn; Clara - Miss Willis.
 DL COMMENT. [Apparently the beginning of the Summer Season.]
- Friday 22* **TIMON OF ATHENS.** As 17 Feb., but Apemantus - Mills; Poet - Norris; Senators listed as Ælius - Johnson; Phaeax - Bullock; Isander - Leigh; but Norris [Cleon] omitted.
- Tuesday 26* **THE GOVERNOR OF BARCELONA;** or, **The Spanish Wives.** Governor - Johnson; Camillus - Mills; Peregrine - Booth; Moncada - Norris; Fryar - Bullock; Hidewell - Pack; Tiltup - Mrs Bradshaw; Elenora - Mrs Knight; Orada - Mrs Powell. Also **THE STAGE COACH.** Nicodemus - Pack.
 DL COMMENT. Mainpiece: Not Acted these Six Years.
- Friday 29* **THE SUCCESSFUL STRANGERS.** Silvio - Mills; Antonio - Booth; Carlos - Husband; Lopez - Norris; Francisco - Bullock Sr; Sancho - Pack; Guzman - Bullock Jr; Dorothea - Mrs Porter; Feliciana - Mrs Bradshaw; Farmosa - Mrs Powell.

July 1711

- Tuesday 3* **THE SOLDIER'S FORTUNE.** Sir David - Johnson; Sir Jolly - Bullock; Beaugard - Powell; Courtine - Mills; Fourbin - Norris; Bloody Bones - Cross; Vermin - Bullock Jr; Lady Dunce - Mrs Knight; Silvia - Mrs Rogers.
 DL COMMENT. At the Desire of several Persons of Quality. Not acted these four Years [but see 17 Jan. 1709]. Written by the late Ingenious Mr Otway.
- Friday 6* **OROONOKO.** As 19 Dec. 1710, but Governor - Thurmond; Blandford - Husband; Daniel - Pack; Lucy - Miss Sherbon.
- Tuesday 10* **THE TAMING OF A SHREW;** or, **Sawney The Scot.** Beaufoy - Keen; Woodall - Johnson; Petruchio - Powell; Geraldo - Husband; Winlove - Bickerstaff; Tranio - Bullock Jr; Sir Lyonel - Cross; Jamy - Norris; Sawney - Bullock Sr; Margaret - Mrs Bradshaw.
- Friday 13* **THE GAMESTER.** As 29 May, but Lovewell - Booth; Dorante - Norris; Marquis - Burkhead; Boxkeeper omitted. Also **THE WALKING STATUE.** *Cast not listed*, but see 5 June.

CONCERT.

MUSIC. *The Passion of Sappho* (by Harrison); *If Wine and Music have the Power* (by Prior); and *The Feast of Alexander* (by Dryden), all set to music by Thomas Clayton.

Monday 16
YB

COMMENT. At the Request of several Persons of Quality, (who, for the better Attention to the Performance, and of the Warmth of the Season, have desired that only 100 Tickets should be given out). At 8 P.M. Tickets 5s.

SOPHONISBA; or, Hannibal's Overthrow. Massanissa - Booth.

Tuesday 17
DL

COMMENT. At the Desire of several Ladies of Quality.

THE FEIGN'D INNOCENCE. As 4 Dec. 1710, but Old Moody, Mrs Millisent, Mrs Christian, and Rose omitted. Also THE STAGE COACH. *Cast not listed*,

Friday 20
DL

but see 26 June.

OTHELLO, MOOR OF VENICE. *Cast not listed*.

Saturday 21
GR

COMMENT. At the Desire of several Persons of Quality. By the same Company who acted there last Summer. Note, the Company will continue acting every Monday, Wednesday, and Saturday during the Summer Season. At 6 P.M. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.

CONCERT.

RI W

MUSIC. Vocal and instrumental, with vocal parts by Leveridge, Teno, Lawrence, Rainton, and a girl (scholar of Teno).

COMMENT. This Consort is Undertaken by Mr Teno and Mr Cuthbert. Tickets 2s. 6d. At 6 P.M.

THE RECRUITING OFFICER. *Cast not listed*.

Monday 23

GR

DON JOHN. As 19 June, but Antonio - Powell; Lopez - Booth.

Tuesday 24

DL

COMMENT. At the Desire of some Persons of Quality.

THE FAIR QUAKER OF DEAL. *Cast not listed*.

Thursday 26

GR

SINGING. With several Dialogues between the Acts.

COMMENT. Benefit your humble Servant Commodore Flipp, alias Leigh.

THE VOLUNTEERS; or, The Stock Jobbers. Blunt - Cross; Hackwell - Norris; Hackwell Jr - Booth; Welford - Mills; Sir Nicholas - Pack; Sir Timothy - Bullock; Nickum - Bullock Jr; Teresia - Mrs Saunders; Eugenia - Mrs Bradshaw; Clara - Mrs Porter; Winifred - Miss Willis; Mrs Hackwell - Mrs Powell.

Friday 27
DL

COMMENT. Not acted these twenty Years.

THE RECRUITING OFFICER. *Cast not listed*.

Saturday 28

GR

OTHELLO, MOOR OF VENICE. *Cast not listed*.

Monday 30

GR

COMMENT. [In *Daily Courant*, 26 July, *Hamlet* had been announced for this day.]

THE VOLUNTEERS. As 27 July.

Tuesday 31

DL

August 1711

DON SEBASTIAN, KING OF PORTUGAL. *Cast not listed*.

Thursday 2

GR

COMMENT. Benefit Husband. At the Desire of several Ladies of Quality.

- Friday 3* THE LANCASHIRE WITCHES. Parts by Mills, Booth, Johnson, Bullock, Norris, Pack, Bullock Jr, Elrington, Mrs Powell, Mrs Bradshaw, and Mrs Cox. Witches – Burkhead, Ryan, Mrs Mills, Mrs Willis.
 DL COMMENT. Benefit the Principal Actors. Carefully Revis'd. With all the Original Decorations of Scenes, Witches' Songs and Dances, proper for the Occasion.
- Saturday 4* THE RELAPSE. *Cast not listed.*
 GR COMMENT. At the Desire of several Ladies.
- Monday 6* THE LIBERTINE DESTROYED [Don John]. *Cast not listed.*
 GR
- Tuesday 7* THE LANCASHIRE WITCHES. As 3 Aug.
 DL COMMENT. Written by the Ingenious Mr Shadwell, late Poet Laureat. Carefully Revis'd. With all the Original Decorations of Scenes, Witches' Songs and Dances, proper to the Occasion.
- Tbursday 9* HAMLET, PRINCE OF DENMARK. *Cast not listed.*
 GR DANCING. By a Young Gentleman and Mrs Granger.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 10* THE VOLUNTEERS. As 27 July, but Hop – Burkhead.
 DL COMMENT. At the Desire of several Persons of Quality. Written by the Ingenious Mr Shadwell, late Poet-Laureat.
- Monday 13* THE COMICAL HISTORY OF DON QUIXOTE. *Cast not listed.*
 GR COMMENT. Being the last time of Acting there this Season.
- Tuesday 14* THE LANCASHIRE WITCHES. As 3 Aug.
 DL COMMENT. As 7 Aug.
- Tbursday 16* DON SEBASTIAN, KING OF PORTUGAL. *Cast not listed.*
 GR COMMENT. At the Desire of several Persons of Quality. Note, The Tide serves to return to London as soon as the Play is done. At 6 P.M.
- Friday 17* THE CITY RAMBLE; or, A Playhouse Wedding. Actors only listed, but edition ca. 1711 lists: Common Councilman – Johnson; Rinaldo – Booth; Count – Norris; Carlo – Mills; Don Garcia – Bullock Sr; Chevalier – Bullock Jr; Valerio – Elrington; Young Gentleman – Ryan; Viola – Mrs Bradshaw; Lucia – Mrs Rogers; Jenny – Miss Sherburne; Common Councilman's Wife – Mrs Knight; Old Woman – Mrs Willis; Antonio – Pack; Silvio – Burkhead.
 DL COMMENT. [By Elkanah Settle.] Never Acted before.
 Preface: I was reduced to the Necessity of bringing it in in the long Vacation, and consequently with a very narrow Expectation of Profit from the Product of so barren a Season. And as the then Emptiness of the Town cou'd give it but a few, though those all friendly Auditors, I sit down contented with the general Reception it has met.
- Saturday 18* THE COMICAL HISTORY OF DON QUIXOTE. *Cast not listed.*
 GR COMMENT. Note, The Moon shines and the Tide serves to return to London the same Night.
- Monday 20* VENICE PRESERV'D. *Cast not listed.*
 GR
- Tuesday 21* THE CITY RAMBLE. Actors only listed, but see 17 Aug.
 DL

THE JEW OF VENICE. *Cast not listed.*

Tbursday 23
GR

BARTHOLOMEW FAIR. As 8 March, but Winwife - Elrington; Busy - Pack; Nightingale - Burkhead; Purecraft - Mrs Powell; Ursula - Cross.

Friday 24
DL

COMMENT. At the Desire of some Persons of Quality. Written by the famous Ben. Johnson.

TUNBRIDGE WALKS. *Cast not listed.*

Saturday 25
GR

TIMON OF ATHENS. *Cast not listed.*

Monday 27
GR

MUSIC. By the same Masters that perform'd on Thursday last, viz: A Celebrated Concerto, or full Piece, compos'd by the famous Albinoni. A Sonata out of the last Works of that great Master Tibaldi. That excellent Piece for the Violin and Flute of Seignior Gasperine.

COMMENT. At the Desire of several Ladies. Mainpiece: that excellent Moral Play. At 6 P.M.

THE CITY RAMBLE. Actors only listed, but see 17 Aug.

Tuesday 28
DL

COMMENT. Benefit the Author.

THE PROVOKED WIFE. *Cast not listed.*

Tbursday 30
GR

MUSIC. Vocal and instrumental.
DANCING. *The Miller and his Wife.*

LOVE'S A JEST. Railmore - Mills; Lovewell - Elrington; Airy - Bowman; Sir Topewell Clownish - Johnson; Squire Illbred - Bullock; Sir Thomas Gaymood - Cross; Sam Gaymood - Pack; Plot - Norris; Humphrey Doddipole - Burkhead; Frankly - Bullock Jr; Lady Single - Mrs Porter; Francelia - Mrs Bradshaw; Christina - Miss Willis; Kitty - Miss Sherborn; Dol Hoyden - Mrs Willis.

Friday 31
DL

COMMENT. Never acted there before. This being the last time of acting till Winter.

September 1711

THE PROVOK'D WIFE. *Cast not listed.*

Monday 3
GR

DANCING. Several comic entertainments, particularly the *Night Scene of Scaramouch, Harlequin, the Cooper, his Wife, and others.*

COMMENT. The Tide serves this Night to return to London. At 6 P.M.

THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. *Cast not listed.*

Tbursday 6
GR

MUSIC. Vocal and Instrumental, Compos'd by the best Masters.

THE JEW OF VENICE; or, The Female Lawyer. *Cast not listed.*

Saturday 8
GR

SINGING. With several Songs and Dialogues between the Acts, by Teno, Rainton, and a Gentlewoman from London, who never perform'd there before; particularly that Celebrated Dialogue of *Tell Me Why, My Charming Fair*, composed by the late famous Mr Henry Purcell; and a *Mad Dialogue* composed by him: Also several Opera Songs with Instruments.

COMMENT. Benefit Teno and Rainton. That Celebrated Comedy . . . As it was perform'd before her Majesty on her Birth Day at St. James's.

- Tbursday 13* SHE WOU'D IF SHE COU'D. *Cast not listed.*
GR DANCING. By Thurmond Jr, particularly a *Spanish Entry* that he performed in the Opera at the Hay-Market last Winter with great Applause. As also that excellent and much admired *Scaramouch*, as it was performed by the famous Monsieur du Brill from the Opera at Brussels.
- COMMENT. Benefit Mrs Lewis. Written by the Ingenious Sir George Etheridge. Note, The Moon shines and the Tide serves up to London after Play.
- Monday 17* VENICE PRESERV'D. *Cast not listed.*
GR DANCING. As 13 Sept.
- Tbursday 20* THEODOSIUS; or, The Force of Love. *Cast not listed.*
GR MUSIC. With several extraordinary Entertainments, by those Gentlemen that lately performed on the Stage.
- COMMENT. At the Desire of several Ladies.



S E A S O N O F

1711-1712

No major change in the London theatrical situation occurred during this season. Drury Lane, controlled by Collier and managed by Wilks, Dogget, and Cibber, continued its monopoly of plays; the Queen's, managed by Swiny after an exchange of directorship with Collier, presented Italian opera exclusively. According to Cibber¹ it was a profitable season for drama but less satisfactory for opera. Possibly consideration for the operatic company dictated a series of directives by the Lord Chamberlain² which to some extent restricted Drury Lane so that its offerings would not prove a detriment to opera.

The principal new theatrical event was a series of performances at a playhouse in St. Martin's Lane, in which the sons and daughters of Drury Lane comedians produced several popular plays and offered songs and dances as well. A summer season existed at Greenwich, but the extant advertisements are too few to indicate the frequency of performance. Drury Lane played twice weekly during the summer.

Continuing his puppet shows, George Powell on 8 November 1711 opened a new season at Punch's Theatre in the Little Piazza near Great Russell Street, where he again imitated and mocked the playhouses. He produced *The History of Whittington*; *The History of Fryar Bacon, Bungy, and their Man Miles*; *The Town Rake or Punch Turned Quaker*; *The Chast Susanna or The Court of Babylon*; *The Vices of the Age Displayed or Poor Robin's Dream*; *Heroick Love or The Death of Hero and Leander*; *The State of Innocence and the Fall of Man*; *The Unnatural Brother or The Orphan Betrayed*; *The History of*

¹ *Apology*, II, 109.

² Lord Chamberlain's Office, 5/155, p. 159; Nicoll, *Early Eighteenth Century Drama*, p. 281.

King Bladud, Founder of the Bath; Orpheus and Eurydice; The Beautious Sacrifice; Faustus' Trip to the Jubilee; The False Triumph or The Destruction of Troy.

To these offerings Powell added dancing, such as a *Dutch Skipper and his Wife* (19 November 1711), a great variety of machinery (the figures in *King Bladud* moving in water), and many incidentals characteristic of plays and operas. For example, he sometimes imitated the theatres by advertising that two benches of the pit would be railed in at the price of boxes or that no one would be admitted wearing masks or (his own variation) riding hoods. He offered *Orpheus and Eurydice*, a puppet opera, by subscription, as being after the Italian manner. For most of the season he performed daily, frequently giving one puppet show for an entire week, than producing a new one or reviving an old one.

The major sources for the performances of the season are the *Daily Courant* and *The Spectator*. Both Drury Lane and the Queen's usually advertised in both journals, but there are some performances as well as concerts which were announced in only one.

The known rosters of the companies are as follows.

DRURY LANE. *Actors:* Bickerstaff, Birkhead, Booth, Bowen, Bowman, Bullock, Bullock Jr, Carnaby, Cibber, Cross, Dogget, Elrington, Estcourt, Griffith, Husband, Johnson, Keene, Leigh, Mills, Norris, Pack, Penkethman, Powell, Ryan, Spiller, Thurmond, Wilks. *Actresses:* Mrs Bicknell, Mrs Bradshaw, Mrs Cox, Mrs Knight, Mrs Mills, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Rogers, Miss Santlow, Mrs Saunders, Miss Sherburn, Miss Smith, Mrs Willis, Miss Willis. *Dancers:* l'Abbe Jr, Birkhead, de la Garde, Prince, Sandham, Thumond, Wade. *Singer:* Rainton. *Treasurer:* Castelman. *Prompter:* Newman.

QUEEN'S. *Singers:* Benedette Baldassari, Blender, Giuseppe Cassani, Cavaliero Nicolini Grimaldi, Lawrence, Leveridge; Mrs Barbier, Signora de l'Epine, Mlle Isabella Girardeau, Signora Manina, Mrs Pearson, Signora Maria Rosa Piscina, Signora Elizabetta Pilotti Schiavonetti.

ST. MARTIN'S LAN^E. *Actors:* Young Boman, Young Bullock, Young Mills, Young Norris, Young Pervill, Young Powell, Young Ray. *Actresses:* Miss Lydell, Miss Porter, Miss Younger. *Singer:* Young Boman.

September 1711

THE AMOROUS WIDOW; or, The Wanton Wife. Lovemore – Wilks; Wanton Wife – Mrs Oldfield; Barnaby – Dogget; Sir Peter – Johnson; Cunningham – Mills; Merryman – Penkethman; Clodpole – Bullock; Jeffery – Pack; Lady Pride – Mrs Willis; Amorous Widow – Mrs Powell; Philadelphia – Mrs Porter; Damaris – Mrs Bicknell; Prudence – Mrs Saunders.

Saturday 22
DL

THE RECRUITING OFFICER. Plume – Wilks; Kite – Estcourt; Brazen – Cibber; Ballance – Keene; Worthy – Mills; Bullock – Bullock; Pearmain – Norris; Appletree – Bullock Jr; Silvia – Mrs Oldfield; Melinda – Mrs Rogers; Rose – Mrs Bicknell.

Tuesday 25
DL

LOVE FOR LOVE. Ben – Dogget; Sir Sampson – Estcourt; Valentine – Wilks; Scandal – Booth; Tattle – Cibber; Foresight – Johnson; Trapland – Norris; Jeremy – Bowen; Angelica – Mrs Oldfield; Mrs Foresight – Mrs Rogers; Mrs Frail – Mrs Porter; Prue – Mrs Santlow; Nurse – Mrs Willis.

Thursday 27
DL

MADAM FICKLE; or, The Witty False One. Toby – Dogget; Zechiel – Pack; Lord Bellamore – Powell; Manly – Booth; Sir Arthur – Norris; Tilbury – Bullock; Old Jollyman – Johnson; Young Jollyman – Bullock Jr; Madam Fickle – Mrs Bradshaw; Constantia – Mrs Porter; Arbella – Miss Sherborn; Silvia – Miss Willis.

Saturday 29
DL

COMMENT. Not Acted these Ten Years.

October 1711

MADAM FICKLE. As 29 Sept.

Monday 1
DL

THE UNHAPPY FAVORITE; or, The Earl of Essex. Essex – Wilks; Southampton – Mills; Burleigh – Keene; Queen – Mrs Knight; Rutland – Mrs Rogers; Nottingham – Mrs Porter.

Tuesday 2
DL

LOVE MAKES A MAN; or, The Fop's Fortune. Lewis – Penkethman; Carlos – Wilks; Cludio – Cibber; Antonio – Bullock; Duart – Elrington; Sancho – Norris; Angelina – Mrs Bradshaw; Louisa – Mrs Rogers; Teresa – Mrs Porter.

Thursday 4
DL

THE CHANCES. John – Wilks; Frederick – Mills; Antonio – Penkethman; Anthony – Norris; Constantia – Mrs Oldfield; Landlady – Mrs Willis. Also **THE COUNTRY WAKE.** Hob – Dogget; Sir Thomas – Bullock; Friendly – Pack; Flora – Mrs Santlow.

Saturday 6
DL

COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham. Afterpiece: Revis'd with Alterations.

OROONOKO. Oroonoko – Booth; Aboan – Powell; Daniel – Penkethman; Imoinda – Mrs Rogers; Widow Lackit – Mrs Knight. Also **THE COUNTRY WAKE.** As 6 Oct.

Monday 8
DL

- Tuesday 9* THE SPANISH FRYAR; or, The Double Discovery. Fryar - Estcourt; Lorenzo - Wilks; Gomez - Norris; Elvira - Mrs Oldfield; Torrismond - Powell; Bertran - Mills; Raymond - Bowman; Pedro - Pack; Queen - Mrs Knight.
- Wednesday 10* THE STRATAGEM. Aimwell - Mills; Archer - Wilks; Sullen - Keene; Bonniface - Bullock; Foigard - Bowen; Gibbet - Cibber; Scrub - Norris; Mrs Sullen - Mrs Oldfield; Dorinda - Mrs Bradshaw; Cherry - Mrs Bicknell.
- Thursday 11* THE SCORNFUL LADY. Lady - Mrs Oldfield; Loveless - Wilks; Young Loveless - Mills; Welford - Booth; Morecraft - Bullock; Roger - Cibber; Poet - Norris; Martha - Mrs Bicknell; Abigail - Mrs Willis; Savil - Dogget.
 COMMENT. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.
- Friday 12* THE LANCASTHIRE WITCHES. Parts by Mills, Booth, Johnson, Bullock, Norris, Pack, Bullock Jr, Elrington, Mrs Powell, Mrs Bradshaw, Mrs Cox; Witches - Burkhead, Ryan, Mrs Mills, Mrs Willis.
 COMMENT. Written by the ingenious Mr Shadwell, late Poet Laureat. Carefully revis'd. With all the original Decorations of Scenes, Witches, Songs, and Dances proper to the Drama.
- Saturday 13* PHILASTER; or, Love Lies a Bleeding. Philaster - Wilks; King - Keene; Pharamond - Cibber; Dion - Mills; Clerimont - Bullock Jr; Trasiline - Elrington; Arethusa - Mrs Porter; Bellario - Miss Sherborn; Old Captain - Bullock Sr; Citizens - Leigh, Norris, Pack, Burkhead. Also THE COUNTRY WAKE. Hob - Dogget, but see 6 Oct.
 COMMENT. Mainpiece: Not Acted these Fifteen Years.
- Monday 15* PHILASTER. As 13 Oct. Also THE COUNTRY WAKE. As 13 Oct.
- Tuesday 16* THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Fair Quaker - Miss Santlow; Flip - Leigh; Mizen - Pack; Whistlebooby - Norris; Cagg - Johnson; Hammock - Pinkethman; Locker - Bullock; Whipstaff - Bowen; Swabb - Burkhead; Bucket - Bullock Jr; Arabella - Mrs Bradshaw; Worthy - Booth; Rovewell - Powell.
- Wednesday 17* THE ROVER; or, The Banish'd Cavaliers. Rover - Wilks; Hellena - Mrs Oldfield; Blunt - Estcourt.
- WCH* CONCERT.
 MUSIC. Vocal and instrumental, by the best Masters, viz. several of the late Opera Songs, with their Symphonies, as perform'd at the Opera; a Solo on the Flute-Almain; a solo on the Violin by Mr Beeston, which he never yet perform'd in Publick.
 COMMENT. Benefit Beeston. Tickets 2s. 6d. At 7 P.M.
- Thursday 18* THE ALBION QUEENS; or, The Death of Mary Queen of Scots. Queen Elizabeth - Mrs Knight; Queen Mary - Mrs Oldfield; Norfolk - Wilks; Morton - Mills; Cecil - Elrington; Davison - Booth; Gifford - Keene; Dowglas - Miss Sherborn.
 COMMENT. At the Desire of several Persons of Quality.
- Friday 19* THE BUSY BODY. Marplot - Pack; Sir George - Wilks; Sir Francis - Estcourt; Sir Jealous - Bullock; Charles - Mills; Miranda - Mrs Bicknell; Isabinda - Mrs Porter; Patch - Mrs Saunders.

MACKBETH. Mackbeth - Mills; Macduff - Wilks; King - Keene; Banquo - Powell; Seyton - Erlington; Lady Mackbeth - Mrs Knight; Lady Macduff - Mrs Porter; Hecate - Johnson; Witches - Dogget, Penkethman, Bullock; Lenox - Booth. Saturday 20
DL

COMMENT. With all the Decorations proper to the Play, and all the Principal Parts new dress'd.

THE VOLUNTEERS; or, **The Stock Jobbers.** Sir Nicholas - Pack; Colonel Hackwell - Norris; Blunt - Cross; Captain Hackwell - Booth; Welford - Mills; Nickum - Bullock Jr; Hop - Burkhead; Teresia - Mrs Saunders; Eugenia - Mrs Bradshaw; Clara - Mrs Porter; Winifred - Miss Willis; Mrs Hackwell - Mrs Powell; Sir T Kastril - Bullock. Monday 22
DL

COMMENT. Written by the ingenious Mr Shadwell, late Poet Laureat.

THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Graveairs - Mrs Rogers; Lady Easy - Mrs Knight; Edging - Mrs Bicknell. Also **THE COUNTRY WAKE.** As 13 Oct. Tuesday 23
DL

COMMENT. At the Desire of several Ladies of Quality.

THE OLD BACHELOR. Old Batchelor - Keene; Bellmour - Wilks; Vainlove - Booth; Sharper - Mills; Bluff - Estcourt; Sir Joseph - Bullock; Setter - Norris; Nykin - Dogget; Laetitia - Mrs Oldfield; Belinda - Mrs Rogers; Araminta - Mrs Bradshaw; Silvia - Miss Willis; Lucy - Mrs Saunders. Wednesday 24
DL

PHILASTER. As 13 Oct., but Clerimont, Trasiline, Old Captain omitted; Bullock and Spiller added to Citizens. Also **THE COUNTRY WAKE.** As 6 Oct. Thursday 25
DL

COMMENT. At the Desire of several Ladies of Quality.

THE REHEARSAL. Bayes - Estcourt; Johnson - Wilks; Smith - Mills; Prettyman - Powell; Volscius - Cibber; Kings of Brentford - Bullock and Bowen; Gentleman Usher - Penkethman; Physician - Cross; Thimble - Dogget; Fisher-man - Johnson; Pallas - Bullock; Hey Ho - Norris. Friday 26
DL

COMMENT. Written by the late Duke of Buckingham.

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; King - Keene; Horatio - Mills; Laertes - Powell; Ghost - Booth; Fop - Bowen; Gravedigger - Johnson; Queen - Mrs Knight; Ophelia - Miss Santlow. Saturday 27
DL

COMMENT. At the Desire of several Ladies of Quality.

THE LIBERTINE DESTROY'D [Don John]. Don John - Mills; Jacomo - Johnson; Antonio - Powell; Lopez - Booth; Francisco - Keene; Leonora - Mrs Knight; Maria - Mrs Porter; Clara - Miss Willis; Flavia - Miss Sherburn. Monday 29
DL

TIMON OF ATHENS; or, **The Man-Hater.** Timon - Powell; Alcibiades - Booth; Apemantus - Keene; Ælius - Johnson; Phaeax - Bullock; Cleon - Norris; Isander - Leigh; Evandra - Mrs Knight; Melissa - Mrs Bradshaw; Poet - Penkethman. Tuesday 30
DL

RULE A WIFE AND HAVE A WIFE. Leon - Powell; Copper Captain - Wilks; Estifania - Mrs Oldfield; Duke - Husband; Don Juan - Thurmond; Cacafogo - Bullock; Margaretta - Mrs Knight; Altea - Mrs Bicknell; Old Woman - Norris. Wednesday 31
DL

COMMENT. Written by Beaumont and Fletcher.

November 1711

- Tbursday 1* **THE SILENT WOMAN.** Silent Woman – Mrs Oldfield; Morose – Johnson; Truewit – Wilks; Clerimont – Mills; Dauphine – Booth; Sir Amorous – Bullock; Sir John – Cibber; Cutbeard – Norris; Otter – Estcourt; Lady Haughty – Mrs Saunders; Dol Mavis – Mrs Bicknell; Mrs Otter – Mrs Powell.
 COMMENT. At the Desire of several Persons of Quality. Written by the famous Ben. Johnson.
- Friday 2* **THE RELAPSE;** or, Virtue In Danger. Foppington – Cibber; Loveless – Wilks; Worthy – Mills; Sir Tunbelly – Bullock; Coupler – Johnson; Seringe – Norris; Lory – Penkethman; Amanda – Mrs Rogers; Berinthia – Mrs Oldfield; Hoyden – Mrs Bicknell.
- Saturday 3* **THE INDIAN EMPEROR;** or, The Conquest of Mexico by the Spaniards. Cortez – Powell; Montezuma – Keene; Odmar – Mills; Guyomar – Booth; Orbellan – Bullock Jr; Vasquez – Husband; Almeria – Mrs Knight; Alibech – Mrs Porter; Cydaria – Mrs Santlow. Also **THE COUNTRY WAKE.** As 13 Oct.
 COMMENT. At the Desire of several Ladies of Quality.
- Monday 5* **THE PILGRIM.** Pilgrim – Wilks; Alphonso – Johnson; Roderigo – Mills; Mad Englishman – Cibber; Mad Welshman – Norris; Mad Taylor – Penkethman; Mad Scholar – Keene; Mad Parson – Pack; Alinda – Miss Willis; Julietta – Mrs Bicknell.
- Tuesday 6* **KING HENRY THE FOURTH:** With The Humours of Sir John Falstaff. Falstaff – Estcourt; Hotspur – Booth; King – Keene; Prince of Wales – Wilks; Douglas – Mills; 1st Carrier – Johnson; 2d – Bullock; Francis – Norris; Kate – Mrs Santlow.
 COMMENT. At the Desire of several Persons of Quality.
- Wednesday 7* **THE CONFEDERACY.** Moneytrap – Dogget; Gripe – Bowen; Dick – Booth; Brass – Pack; Clarissa – Mrs Knight; Araminta – Mrs Porter; Flippanta – Mrs Bradshaw; Mrs Amlet – Mrs Willis; Corinna – Mrs Santlow.
- FE* **CONCERT.**
 MUSIC. Vocal and Instrumental. Note. There will be a particular Performance on the Arch and French Lute by an Italian Master, with Singing by the same.
 COMMENT. At 6 P.M. Tickets 2*s.* 6*d.*
- Tbursday 8* **THE FUNERAL;** or, Grief a la Mode. Brumpton – Keene; Hardy – Cibber; Campley – Wilks; Trusty – Mills; Sable – Johnson; Puzzle – Estcourt; Trim – Penkethman; Lady Brumpton – Mrs Rogers; Lady Harriet – Mrs Oldfield; Lady Sharlot – Mrs Porter; Madam d'Epingle – Mrs Bicknell; Fardingale – Norris; Kate – Bullock.
 COMMENT. At the Desire of several Ladies of Quality.
- Friday 9* **SHE WOU'D IF SHE COU'D.** Sir Oliver – Dogget; Sir Joslin – Estcourt; Courtall – Wilks; Freeman – Mills; Rakehell – Bickerstaff; Lady Cockwood – Mrs Knight; Ariana – Mrs Porter; Gatty – Mrs Santlow; Sentry – Mrs Saunders.
 COMMENT. Written by Sir George Etheridge.
- Saturday 10* **THE TRUE AND ANCIENT HISTORY OF KING LEAR.** Lear – Powell; Gloster – Cibber; Edgar – Wilks; Edmund – Mills; Gentleman Usher – Penkethman; Kent – Keene; Cordelia – Miss Sherborn.
 COMMENT. At the Desire of several Persons of Quality.

ALMAHIDE. Almanzor – Mrs Barbier.

COMMENT. Boxes 8s. Pit 5s. First Gallery 2s. 6d. Upper Gallery 1s. 6d. The two Benches in the Pit to be railed in at the Price of the Boxes. The Boxes upon the Stage half a Guinea.

Saturday 10
Queen's

THE WIFE'S RELIEF; or, The Husband's Cure. *Cast not listed*, but edition of 1712 lists: Volatil – Wilks; Riot – Cibber; Horatio – Booth; Valentine – Rian; Sir Tristram Cash – Doggett; Young Cash – Pack; Spitfire – Norris; Slur – Elrington; Hazard – Bullock Jr; Cynthia – Mrs Rogers; Arabella – Mrs Oldfield; Teraminta – Miss Willis; Aurelia – Miss Sherburn. Prologue spoken by Wilks. Epilogue spoken by Mrs Oldfield.

COMMENT. [By Charles Johnson.] Never acted before. The whole Play being new dress'd.

Monday 12
DL

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Tuesday 13
DL

ALMAHIDE. As 10 Nov.

Wednesday 14
Queen's

COMMENT. Admission as 10 Nov. At 6 P.M.

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Thursday 15
DL

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Friday 16
DL

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Saturday 17
DL

ALMAHIDE. As 10 Nov.

Queen's

COMMENT. Admission as 10 Nov. At 6 P.M.

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Monday 19
DL

COMMENT. Benefit the Author.

THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.

Tuesday 20
DL

COMMENT. Henry Cromwell to Alexander Pope, 7 Dec.: We have had a poor comedy of Johnson's (not Ben) which held seven nights, and has got him three hundred pounds, for the town is sharpset on new plays (Pope, I, 136).

HYDASPES. Darius – Signora Maria Rosa Piscina.

Wednesday 21
Queen's

COMMENT. Admission as 10 Nov. At 6 P.M.

PHILAster. As 25 Oct.

Thursday 22
DL

COMMENT. At the Desire of several Persons of Quality.

CONCERT.

SH

MUSIC. Vocal and Instrumental, most of which will be entirely new; and Mr Leveridge sings that celebrated Song, beginning at Genius of England.

COMMENT. Benefit Anthony Young, Organist of St. Clement-Danes. Tickets 5s.

THE SQUIRE OF ALSATIA. Sir William – Penkethman; Squire – Bullock; Young Belfond – Wilks; Sir Edward – Keene; Trueman – Mills; Cheately – Bickerstaff; Shamwell – Bullock Jr; Lolpoop – Leigh; Isabella – Mrs Rogers; Teresa – Mrs Oldfield; Mrs Termagent – Mrs Knight; Lucy – Miss Sherburn; Ruth – Mrs Powell.

Friday 23
DL

AURENGZEBE; or, The Great Mogul. Emperor – Keene; Aurengzebe – Powell; Morat – Booth; Arimant – Bowman; Nourmahal – Mrs Knight; Indamora – Mrs Rogers; Melesinda – Mrs Porter.

Saturday 24
DL

- Saturday 24* HYDASPES. As 21 Nov.
 Queen's COMMENT. Boxes 8s. Pit 5s. First Gallery 2s. 6d. Upper Gallery 1s. 6d. The Boxes on the Stage half a Guinea. At 6 P.M.
- Monday 26* SIR COURTY NICE; or, It Cannot Be. Sir Courtly - Cibber; Surly - Keene; Belguard - Mills; Hothead - Bullock Sr; Testimony - Johnson; Crack - Penkethman; Farewell - Bullock Jr; Leonora - Mrs Oldfield; Violante - Mrs Bicknell; Aunt - Mrs Powell.
- Tuesday 27* OTHELLO, MOOR OF VENICE. Othello - Booth; Cassio - Powell; Iago - Cibber; Brabantio - Keene; Roderigo - Bowen; Desdemona - Mrs Bradshaw; Emilia - Mrs Saunders.
- Wednesday 28* ALMAHIDE. As 10 Nov.
 Queen's COMMENT. Admission as 24 Nov. At 6 P.M.
- Thursday 29* THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling - Cibber; Dorimant - Wilks; Medley - Mills; Old Bellair - Penkethman; Young Bellair - Bullock Jr; Shoemaker - Bowen; Loveit - Mrs Oldfield; Belinda - Mrs Rogers; Harriet - Mrs Santlow; Emilia - Mrs Porter.
 COMMENT. Written by Sir George Etheridge.
- Friday 30* PHILASTER. As 25 Oct. Also THE COUNTRY WAKE. As 6 Oct.
 DL

December 1711

- Saturday 1* THE WIFE'S RELIEF. *Cast not listed*, but see 12 Nov.
 DL
- Queen's* ALMAHIDE. As 10 Nov.
 COMMENT. At the Desire of several Persons of Quality.
- Monday 3* VERTUE BETRAY'D; or, Anna Bullen. Anna Bullen - Mrs Oldfield; Henry VIII - Powell; Wolsey - Cibber; Northumberland - Keene; Piercy - Wilks; Rochford - Mills; Lady Diana - Mrs Rogers; Lady Elizabeth - Mrs Porter; Princess Elizabeth - Miss Smith.
 COMMENT. Not acted these five Years.
- Tuesday 4* VERTUE BETRAY'D. As 3 Dec.
 DL
- Wednesday 5* HYDASPES. Darius - Signora Margarita de l'Epine, but see 21 Nov.
 Queen's COMMENT. Admission as 24 Nov. At 6 P.M.
- Thursday 6* LOVE FOR LOVE. As 27 Sept., but Sir Sampson - Leigh.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 7* AURENGZEBE. As 24 Nov.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Saturday 8* THE ALCYMIEST. Subtle - Cibber; Face - Powell; Sir Epicure - Estcourt; Surly - Mills; Angry Boy - Bullock; Ananias - Johnson; Tribulation - Pack; Abel - Penkethman; Dapper - Norris; Dol - Mrs Saunders; Widow - Mrs Cox.
 COMMENT. Written by the famous Ben. Johnson.

HYDASPE. As 5 Dec.	Saturday 8 Queen's
COMMENT. Admission as 24 Nov., but stage boxes omitted.	
THE COMMITTEE; or, The Faithful Irishman. Teague - Estcourt; Careless - Wilks; Blunt - Mills; Day - Penkethman; Abel - Bullock; Obadiah - Johnson; Bookseller - Norris; Mrs Day - Mrs Powell; Arabella - Mrs Porter; Ruth - Mrs Oldfield.	Monday 10 DL
THE AMOROUS WIDOW. As 22 Sept.	Tuesday 11 DL
ANTIOCHUS. <i>Cast not listed</i> , but edition of 1712 lists: Ptolomy - Cassani; Antiochus - Cavaliero Nicolini Grimaldi; Leonildo - Mrs Barbier; Ormonte - Lawrence; Arsinoe - Signora Elizabetta Pilotti Schiavonetti; Oronte - Signora Isabella Girardeau; Janisbe - Signora Margarita de l'Epine.	Wednesday 12 Queen's
COMMENT. [Words by Apostolo Zeno. Music by Francesco Gasparini.] By Subscription. First Gallery 5s. Upper Gallery 2s. Stage Boxes 15s. At 6 P.M.	
MITHRIDATES, KING OF PONTUS. Mithridates - Mills; Zaphires - Wilks; Pharnaces - Powell; Archilaus - Bowman; Aquilius - Booth; Semandra - Mrs Oldfield; Monimia - Miss Sherborn. Also THE COUNTRY WAKE. As 13 Oct.	Thursday 13 DL
THE WIFE'S RELIEF. <i>Cast not listed</i> , but see 12 Nov.	Friday 14 DL
MITHRIDATES, KING OF PONTUS. As 13 Dec. Also THE COUNTRY WAKE. As 6 Oct.	Saturday 15 DL
ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec.	Queen's
COMMENT. By Subscription, as 12 Dec., but stage boxes omitted.	
LOVE MAKES A MAN. As 4 Oct.	Monday 17 DL
THE TENDER HUSBAND; or, The Accomplish'd Fools. Biddy - Mrs Oldfield; Sir Harry - Bullock; Tipkin - Norris; Clerimont - Mills; Captain Clerimont - Wilks; Humphrey - Penkethman; Pounce - Pack; Mrs Clerimont - Mrs Bradshaw; Aunt - Mrs Powell. Also THE COUNTRY WAKE. As 6 Oct.	Tuesday 18 DL
COMMENT. Mainpiece: For the Entertainment of the New Toasts and several Ladies of Quality. Afterpiece: At the Desire of several Persons of Quality.	
ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec.	Wednesday 19 Queen's
COMMENT. By Subscription, as 12 Dec.	
MITHRIDATES, KING OF PONTUS. As 13 Dec.	Thursday 20 DL
COMMENT. At the particular Desire of several Ladies of Quality.	
CONCERT.	COH
MUSIC. Vocal and Instrumental, where the famous Henricus Fonthonoycts will perform several Pieces on the French and Arch Lutes.	
DANCING. Mr Thurmond, Junr, who hath so often perform'd with the greatest Applause, will Dance an Entry.	
COMMENT. Benefit Thomas and John Baston. At 6 P.M.	
THE FEIGN'D INNOCENCE; or, Sir Martin Marall. Sir Martin - Bullock; Warner - Powell. Also THE SCHOOL BOY; or, The Comical Rivals. School Boy - Cibber; Major Rakish - Penkethman; Young Rakish - Mills.	Friday 21 DL
MACBETH. As 20 Oct.	Saturday 22 DL

- | | |
|------------------------------|---|
| Saturday 22
Queen's | ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec.
COMMENT. By Subscription, as 12 Dec. |
| Wednesday 26
Queen's | HYDASPE. As 5 Dec.
COMMENT. Admission as 24 Nov., but stage boxes omitted. At 6 P.M.
<i>The Spectator</i> , 26 Dec., has a letter from Thomas Clayton, Nicolino Haym, and Charles Dieupart, who state that they have joined together to offer entertainments of music in the future at Clayton's house in York Buildings. |
| Thursday 27
DL | VERTUE BETRAY'D. As 3 Dec. Also THE COUNTRY WAKE. As 13 Oct.
COMMENT. At the Desire of several Ladies of Quality. |
| Friday 28
DL | THE LIBERTINE DESTROY'D [Don John]. As 29 Oct.
COMMENT. At the Request of several Persons of Quality. |
| Saturday 29
DL
Queen's | THE WIFE'S RELIEF. <i>Cast not listed</i> , but see 12 Nov.
ALMAHIDE. As 10 Nov.
COMMENT. Admission as 24 Nov. |
| Monday 31
DL | THE NORTHERN LASS; or, The Nest of Fools. Northern Lass - Mrs Bicknell; Sir Philip - Wilks; Tridewell - Mills; Sir Paul - Johnson; Bulfinch - Estcourt; Widgin - Bullock; Anvil - Spiller; Nonsense - Norris; Howdee - Cibber; Beavis - Bickerstaff; Pate - Bullock Jr; Widow Fitchow - Mrs Knight. |

January 1712

- | | |
|-------------------------------|---|
| <i>Tuesday 1</i>
DL | THE CHANCES. As 6 Oct. 1711, but Peter - Cross; 2d Constantia - Mrs Porter; Mother - Mrs Powell. Also THE COUNTRY WAKE. As 6 Oct. 1711.
COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham. |
| <i>Wednesday 2</i>
Queen's | ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec. 1711.
COMMENT. By Subscription, as 12 Dec. 1711. |
| <i>Thursday 3</i>
DL | THE CARELESS HUSBAND. As 23 Oct. 1711.
COMMENT. At the Desire of several Ladies of Quality. |
| <i>Friday 4</i>
DL. | THE SCORNFUL LADY. As 11 Oct. 1711.
COMMENT. At the particular Desire of several Ladies of Quality. Written by Beaumont and Fletcher. |
| <i>Saturday 5</i>
DL | RULE A WIFE AND HAVE A WIFE. As 31 Oct. 1711, but Duke and Don Juan omitted. Also THE SCHOOL BOY. <i>Cast not listed</i> , but see 21 Dec. 1711.
COMMENT. Mainpiece: Written by Beaumont and Fletcher. |
| Queen's | ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec. 1711.
COMMENT. By Subscription, as 12 Dec. 1711. |
| <i>Monday 7</i>
DL | THE TEMPEST; or, The Inchanted Island. <i>Cast not listed</i> .
COMMENT. As it was altered from Shakespear by Sir Wil. D'Avenant, and the late Mr Dryden, Poets Laureat. With new Scenes, Machines, and all the Original Decorations proper to the Play. By her Majesty's Command no Persons are to be admitted behind the Scenes. |

THE TEMPEST. <i>Cast not listed.</i> COMMENT. As 7 Jan.	Tuesday 8 DL
ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec. 1711. COMMENT. Admission by ticket only at half a guinea. First Gallery 5s. Upper Gallery 2s. At 6 P.M. Letter by Peter Wentworth, 11 Jan.: Wednesday was the Opera and there he [Prince Eugene] brought a great crowd, so much that Operas are to be perform'd thrice a week whilst he stays here (<i>Wentworth Papers</i> , p. 246).	Wednesday 9 Queen's
THE TEMPEST. <i>Cast not listed.</i> COMMENT. As 7 Jan.	Thursday 10 DL
THE TEMPEST. <i>Cast not listed.</i> COMMENT. At the particular Desire of several Ladies of Quality. As it was altered from Shakesper by Sir Will. D'avenant, and the late Mr Dryden, Poets Laureat. With new Scenes, Machines, and all the Original Decorations proper to the Play.	Friday 11 DL
THE SPANISH FRYAR. As 9 Oct. 1711.	Saturday 12 DL
HYDASPES. <i>Cast not listed</i> , but see 5 Dec. 1711. COMMENT. Admission to pit and boxes by ticket only at 8s. First Gallery 4s. Upper Gallery 2s. At 6 P.M.	Queen's
THE FUNERAL. As 8 Nov. 1711. COMMENT. At the Desire of several Ladies of Quality.	Monday 14 DL
ALMAHIDE. <i>Cast not listed</i> , but see 10 Nov. 1711. COMMENT. Admission to pit and boxes by ticket only at 8s. First Gallery 3s. Upper Gallery 1s. 6d. Stage Boxes half a guinea. At 6 P.M.	Queen's
THE TEMPEST. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality. As 7 Jan.	Tuesday 15 DL
THE TEMPEST. <i>Cast not listed.</i> COMMENT. At the particular Desire of several Ladies of Quality. As 7 Jan.	Thursday 17 DI
HYDASPES. <i>Cast not listed</i> , but see 5 Dec. 1711. COMMENT. Admission as 14 Jan.	Queen's
THE AMOROUS WIDOW. As 22 Sept. 1711. ENTERTAINMENTS. With several additional Entertainments. COMMENT. At the Request of several Persons of Quality. <i>The Spectator</i> , 18 Jan., has a letter from Thomas Clayton, Nicolino Haym, and Charles Dieupart, who deny the rumor that their purpose in presenting concerts is to destroy opera. Rather they wish to improve the art of music, which they feel is utterly destroyed at the moment; however, there will be no performances at York Buildings until after that of the Subscription.	Friday 18 DL
THE PERPLEX'D LOVERS. <i>Cast not listed</i> , but edition of 1712 lists: Lord Richlove - Mills; Sir Roger Merryman - Leigh; Colonel Bastion - Wilks; Colonel Merryman - Bullock Sr; Belvill - Booth; Timothy - Pack; Le Front - Bowen; Constantia - Mrs Santlow; Camilla - Mrs Oldfield; Florella - Mrs Saunders. Prologue spoken by Booth. Epilogue spoken by Norris in Mourning. COMMENT. [By Susanna Centlivre.] Never Acted before.	Saturday 19 DL

- Saturday 19*
DL [In the Preface the author discusses her difficulties with the Epilogue. The managers did not think it safe to speak the Epilogue without a License. As she could not get it approved in time, Norris spoke "six Lines Extempore" asking the audience to excuse the defect and promising one for the second night. The spectators, convinced no Epilogue was intended, hissed. On the following day the Epilogue was licensed, but Mrs Oldfield, who had been intended to speak it, received letters against it; Norris then spoke an Epilogue which implied that the intended one had never been licensed.]
- Queen's **ANTIOCHUS.** *Cast not listed*, but see 12 Dec. 1711.
COMMENT. Admission as 24 Nov. 1711.
- Monday 21*
DL **THE PERPLEX'D LOVERS.** *Cast not listed*, but see 19 Jan. With a new Epilogue.
- SH **CONCERT.**
MUSIC. Vocal and Instrumental.
COMMENT. For the Entertainment of His Highness Prince Eugene of Savoy, His Highness having promis'd his Presence there. At 6 P.M.
- Tuesday 22*
DL **THE PERPLEX'D LOVERS.** *Cast not listed*, but see 19 Jan.
COMMENT. Note, The Author's Tickets that were given out for Monday will be taken this Day.
- Wednesday 23*
Queen's **RINALDO.** Argantes - Bandler, newly arriv'd; Godofredo - Signora de l'Epine; Eustacio - Mrs Barbier.
COMMENT. Admission to pit and boxes by ticket only at half a guinea. First Gallery 4s. Upper Gallery 1s. 6d. At 6 P.M.
- Tbursday 24*
DL **THE TEMPEST.** *Cast not listed.*
COMMENT. At the Desire of several Ladies of Quality. As 7 Jan.
- Friday 25*
DL **THE ROYAL MERCHANT;** or, Beggar's Bush. *Cast not listed.*
COMMENT. Written by Beaumont and Fletcher.
- Saturday 26*
DL **PHILASTER.** *Cast not listed*, but see 30 Nov. 1711.
COMMENT. At the particular Desire of several Ladies of Quality.
- Queen's **RINALDO.** As 23 Jan.
COMMENT. Admission as 23 Jan.
- Monday 28*
DL **THE STRATAGEM.** *Cast not listed*, but see 10 Oct. 1711.
- Tuesday 29*
DL **THE PILGRIM.** *Cast not listed*, but see 5 Nov. 1711.
- Queen's **RINALDO.** As 23 Jan.
COMMENT. Admission as 24 Nov. 1711.
- Tbursday 31*
DL **LOVE FOR LOVE.** *Cast not listed*, but see 6 Dec. 1711.
COMMENT. At the Desire of several Persons of Quality.

February 1712

- Friday 1*
DL **THE TEMPEST.** *Cast not listed.*
COMMENT. At the particular Desire of several Ladies of Quality. As 7 Jan.

THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 25 Sept. 1711.	Saturday 2 DL Queen's
ANTIOCHUS. <i>Cast not listed</i> , but see 12 Dec. 1711. COMMENT. Admission as 24 Nov. 1711.	
THE WIFE'S RELIEF. <i>Cast not listed</i> , but see 12 Nov. 1711.	Monday 4 DL TGB
CONCERT. <i>MUSIC</i> . Vocal and Instrumental in Italian, French, and English. COMMENT. For the Entertainment of Prince Eugene.	
THE FATAL MARRIAGE; or, The Innocent Adultery. <i>Cast not listed</i> .	Tuesday 5 DL
THE TAMING OF A SHREW; or, Sawny the Scot. <i>Cast not listed</i> . Also THE WALKING STATUE; or, The Devil in the Wine Cellar. <i>Cast not listed</i> .	Wednesday 6 DL
TIMON OF ATHENS. By members of the school. COMMENT. <i>Minutes of the Society for Promoting Christian Knowledge</i> , 7 Feb.: Mr SKEATE reported that John Honeycott the master of the Charity School at Clerkenwell had yesterday with the Children of the School publickly acted the play called Timon of Athens, and by Tickets signed by himself invited Several people to it.	CLK CS
THE UNHAPPY FAVOURITE. <i>Cast not listed</i> , but see 2 Oct. 1711. Also THE COUNTRY WAKE. <i>Cast not listed</i> , but see 6 Oct. 1711.	Thursday 7 DL
RINALDO. <i>Cast not listed</i> , but see 23 Jan.	Queen's
CONCERT. <i>MUSIC</i> . Vocal and Instrumental. COMMENT. Benefit John Geree. Postponed from 25 Jan.	SH
LOVE'S LAST SHIFT; or, The Fool in Fashion. <i>Cast not listed</i> .	Friday 8 DL
SHE WOUD IF SHE COUD. <i>Cast not listed</i> , but see 9 Nov. 1711. COMMENT. Written by Sir George Etheridge.	Saturday 9 DL
RINALDO. <i>Cast not listed</i> , but see 23 Jan. COMMENT. Admission as 24 Nov. 1711.	Queen's
THE HUMOROUS LIEUTENANT. <i>Cast not listed</i> . COMMENT. Not acted these three Years. Written by Beaumont and Fletcher.	Monday 11 DL
THE HUMOROUS LIEUTENANT. <i>Cast not listed</i> . COMMENT. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.	Tuesday 12 DL
JULIUS CAESAR. By the Scholars. Also THE WALKING STATUE. By the Scholars. COMMENT. The Epilogue to the afterpiece is printed in <i>Flying Post</i> , 3-5 March.	SPS
RINALDO. <i>Cast not listed</i> , but see 23 Jan. COMMENT. Admission as 24 Nov. 1711.	Wednesday 13 Queen's
AESOP. <i>Cast not listed</i> . Also THE COUNTRY WAKE. <i>Cast not listed</i> , but see 6 Oct. 1711. COMMENT. At the Desire of several Ladies of Quality.	Thursday 14 DL

- Friday 15* THE TEMPEST. *Cast not listed.*
DL COMMENT. As 7 Jan.
- Saturday 16* THE HUMOROUS LIEUTENANT. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.
- Queen's ANTIOCHUS. *Cast not listed*, but see 12 Dec. 1711.
COMMENT. Admission as 24 Nov. 1711.
- Monday 18* AMPHITRYON; or, The Two Socias. *Cast not listed.*
DL
- Tuesday 19* THE ALCYHMIST. *Cast not listed*, but see 8 Dec. 1711.
DL COMMENT. At the Desire of several Persons of Quality. Written by the famous Ben. Johnson.
- Wednesday 20* HYDASPES. *Cast not listed*, but see 5 Dec. 1711.
Queen's COMMENT. Admission as 24 Nov. 1711.
- Thursday 21* THE COMICAL REVENGE, or, Love in a Tub. *Cast not listed.*
DL COMMENT. Not Acted these Four Years. At the Desire of several Ladies of Quality. Written by Sir George Etheridge.
- Friday 22* THE COMICAL REVENGE. *Cast not listed.*
DL
- Saturday 23* EPSOM WELLS. *Cast not listed.*
DL
- Queen's RINALDO. *Cast not listed*, but see 23 Jan.
- Monday 25* THE REHEARSAL. *Cast not listed*, but see 26 Oct. 1711.
DL COMMENT. At the Desire of several Persons of Quality.
- Tuesday 26* THE TRUE AND ANCIENT HISTORY OF KING LEAR. *Cast not listed*, but see 10 Nov. 1711.
DL
- Wednesday 27* HAMLET. *Cast not listed*, but edition of 1712 lists: Ambleto - Cavaliero Nicolini Grimaldo; Valdemaro - Signora de l'Epine; Siffrido - Cassani; Gerilda - Signora Elizabetta Pilotti Schiavonetti; Veremonda - Signora Isabella Girardeau; Ildegarde - Signora Barbier; Fengon - Bendler.
COMMENT. [Text by Apostolo Zeno. Music by Francesco Gasparini.] By Subscription. First Gallery 5s. Upper Gallery 2s. Boxes upon the Stage 15s. At 6 P.M.
- DR CONCERT.
MUSIC. Vocal and Instrumental.
COMMENT. Benefit Mrs Stagg. Tickets 3s.
- Thursday 28* THE HUMOROUS LIEUTENANT. *Cast not listed.*
DL COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality.

March 1712

- Saturday 1* HAMLET. *Cast not listed*, but see 27 Feb.
Queen's DANCING. Several Entertainments, by six new Dancers.
COMMENT. By Subscription, as 27 Feb.

HAMLET.	<i>Cast not listed</i> , but see 27 Feb.	Tuesday 4
DANCING.	As 1 March.	Queen's
COMMENT.	By Subscription, as 27 Feb.	
MACBETH.	<i>Cast not listed</i> , but see 22 Dec. 1711.	Thursday 6
COMMENT.	At the Desire of several Persons of Quality. With all the Decorations proper to the Play.	DL
RINALDO.	<i>Cast not listed</i> , but see 23 Jan.	Queen's
COMMENT.	Admission as 24 Nov. 1711.	
CONCERT.		SH
MUSIC.	Vocal and Instrumental.	
COMMENT.	Benefit Lawrence. At 6 P.M. Postponed from Monday 3 March.	
THE MOURNING BRIDE.	<i>Cast not listed</i> .	Saturday 8
COMMENT.	At the Desire of several Persons of Quality.	DL
HAMLET.	<i>Cast not listed</i> , but see 27 Feb.	Queen's
DANCING.	As 1 March.	
COMMENT.	By Subscription, as 27 Feb.	
THE FAIR QUAKER OF DEAL.	<i>Cast not listed</i> , but see 16 Oct. 1711.	Monday 10
THE LIBERTINE DESTROY'D [Don John].	<i>Cast not listed</i> , but see 29 Oct. 1711.	Tuesday 11
HAMLET.	<i>Cast not listed</i> , but see 27 Feb.	Queen's
DANCING.	As 1 March.	
COMMENT.	By Subscription, as 27 Feb.	
THE ORPHAN; or, The Unhappy Marriage.	<i>Cast not listed</i> . Also THE COUNTRY WAKE.	Thursday 13
TRY WAKE.	<i>Cast not listed</i> , but see 6 Oct. 1711.	DL
CONCERT.		SH
MUSIC.	Vocal and Instrumental, especially the former. A young Gentlewoman will perform that has learnt of Mr Weely several Years; besides great variety of Entertainments too long to be inserted here.	
COMMENT.	At 7 P.M. Tickets 5s.	
THE TEMPEST.	<i>Cast not listed</i> .	Saturday 15
COMMENT.	At the Desire of several Ladies of Quality. As 7 Jan.	DL
HAMLET.	<i>Cast not listed</i> , but see 27 Feb.	Queen's
DANCING.	As 1 March.	
COMMENT.	By Subscription, as 27 Feb.	
THE DISTREST MOTHER.	<i>Cast not listed</i> , but edition of 1712 lists: Pyrrhus – Booth; Phoenix – Bowman; Orestes – Powell; Pylades – Mills; Andromache – Mrs Oldfield; Cephisa – Mrs Knight; Hermione – Mrs Porter; Cleone – Mrs Cox. Prologue written by Steele and spoken by Wilks. Epilogue by Budgell, spoken by Mrs Oldfield.	Monday 17
COMMENT.	[By Ambrose Phillips.] At the Desire of several Ladies of Quality. William Egerton: And in the Spring came on Mr Phillips's Tragedy, The DISTREST MOTHER. Mrs Rogers, an Actress, who in her Turn, had made a considerable Figure on the Stage, was designed the Part of (<i>Andromache</i> , <i>Hector's Widow</i> , &c. i.e.) the <i>Distrest Mother</i> . But the Author, as well as his Friends, were soon con-	DL

- Monday 17*
DL vinced that Mrs OLDFIELD was infinitely the more accomplished Person for so Capital a Part. Upon its being given to Her, Mrs Rogers raised a Posse of Profligates, fond of Tumult and Riot, who made such a Commotion in the House, that the Court hearing of it send four of the Royal Messengers, and a strong Guard, to suppress all Disorders. This being effected, the Play was brought upon the Stage and crowned with deserved Success (Egerton, pp. 31-32).
- Tuesday 18* THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Queen's HAMLET. *Cast not listed*, but see 27 Feb.
 COMMENT. Admission as 24 Nov. 1711.
- Thursday 20* THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Saturday 22 THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Queen's CONCERT and THOMYRIS (one scene).
 MUSIC. The Entertainment of Musick, which was performed before Her Majesty on her Birth Day. To which will be added, the famous Scene of Thomyris, compos'd by Signior Scarlatti, and sung by Signior Cavalliero Nicolino Grimaldi.
 DANCING. Several Entertainments by Mrs Santlow, and young Mr Camille, composed by Mr Isaack.
 COMMENT. Benefit Nicolino Grimaldi. Admission to boxes and pit by ticket only at half a guinea. First Gallery 2s. 6d. Upper Gallery 1s. 6d. At 6 P.M.
- Monday 24* THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Tuesday 25 THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Thursday 27 THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Queen's HYDASPES. Darius - Benedetti Baldissari, Servant to his Highness the Elector Balatine, newly arriv'd; but see 5 Dec. 1711.
 COMMENT. Admission to boxes and pit by ticket only at half a guinea. At 6 P.M.
- Saturday 29* THE DISTREST MOTHER. *Cast not listed*, but see 17 March.
DL
Queen's HYDASPES. As 27 March.
 COMMENT. Admission as 24 Nov. 1711.
- Monday 31* PHILASTER. *Cast not listed*, but see 25 Oct. 1711.
DL
 COMMENT. Benefit Mills. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.

April 1712

- Tuesday 1* THE SILENT WOMAN. *Cast not listed*, but see 1 Nov. 1711.
DL
 COMMENT. Written by the Famous Ben. Johnson.
- Queen's RINALDO. *Cast not listed*, but see 23 Jan.
 COMMENT. Admission as 24 Nov. 1711.

THE HUMOROUS LIEUTENANT. <i>Cast not listed.</i>	<i>Thursday 3</i>
COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality.	DL
Written by Beaumont and Fletcher.	
CONCERT.	<i>Friday 4</i>
MUSIC. An Entertainment of a new Song not yet published, by Leveridge and Lawrence.	SH
COMMENT. At 6 P.M. Tickets delivered for Lawrence's concert for 3 and 6 March will be received.	
JULIUS CAESAR: With The Death of Brutus and Cassius. <i>Cast not listed.</i>	<i>Saturday 5</i>
COMMENT. Written by Shakespear.	DL
ANTIOCHUS. Janisbe - Benedetti Baldissari, but see 12 Dec. 1711. Also THOMYRIS (the famous Scene only). As 22 March.	Queen's
COMMENT. Benefit Signora Elizabetta Piloti Schiavonetti. Admission to pit and boxes by ticket only at half a guinea. At 6 P.M.	
Lady Hervey to John Hervey, 5 April: Yet I venture to the Opera, because poor Pilota has great faction made against her (Hervey, I, 323).	
KING HENRY THE IV, Part I. Falstaff - Powell, but see 6 Nov. 1711.	<i>Monday 7</i>
COMMENT. Benefit Powell. At the Desire of several Persons of Quality.	DL
JULIUS CAESAR: With The Death of Brutus and Cassius. <i>Cast not listed.</i>	<i>Tuesday 8</i>
COMMENT. Written by Shakespear.	DL
CONCERT.	<i>Wednesday 9</i>
MUSIC. Italian Music, wherein will be a Performance by Signior Caval. Valeriano Pellegrini, Virtuoso of S. A. Ser. Electoral Pallatino, it being the first time of his Singing since his Arrival in England.	OSG
COMMENT. Benefit Giacomo Courti. At the Desire of several Persons of Quality. Tickets half a guinea.	
THE SPANISH FRYAR. <i>Cast not listed</i> , but see 9 Oct. 1711. Also THE COUNTRY WAKE. <i>Cast not listed</i> , but see 6 Oct. 1711.	<i>Thursday 10</i>
COMMENT. At the particular Desire of several Ladies of Quality.	DL
THE UNHAPPY FAVOURITE. Essex - Young Boman. With a new Prologue.	<i>Friday 11</i>
SINGING. By Young Boman.	SML
COMMENT. Benefit Young Boman. At the Desire of several Persons of Quality.	
THE COMMITTEE. Teague - Griffith, from Ireland; but see 10 Dec. 1711.	<i>Saturday 12</i>
COMMENT. At the Desire of several Persons of Quality.	DL
ANTIOCHUS. As 5 April.	Queen's
COMMENT. Admission as 24 Nov. 1711.	
<i>Monday 14-Saturday 19</i>	
<i>PASSION WEEK.</i>	
THE TEMPEST. <i>Cast not listed.</i>	<i>Monday 21</i>
COMMENT. At the Desire of several Ladies of Quality. As 7 Jan.	DL
LOVE FOR LOVE. <i>Cast not listed</i> , but see 6 Dec. 1711.	<i>Tuesday 22</i>
COMMENT. Benefit Estcourt. At the Desire of several Ladies of Quality.	DL

- Wednesday 23* ANTIOCHUS. As 5 April.
Queen's COMMENT. Admission as 24 Nov. 1711.
- Thursday 24* JULIUS CAESAR. *Cast not listed.*
DL COMMENT. Written by Shakespear.
- Friday 25* HAMLET, PRINCE OF DENMARK. *Cast not listed*, but see 27 Oct. 1711.
DL COMMENT. Benefit Booth. At the Desire of some Persons of Quality. Written by the Immortal Shakespear.
- Saturday 26* RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 5 Jan. Also THE COUNTRY WAKE. *Cast not listed*, but see 6 Oct. 1711.
DL COMMENT. At the Desire of several Persons of Quality.
- Queen's HYDASPES. *Cast not listed*, but see 27 March.
COMMENT. Benefit Benedette Baldassari. Admission as 24 Nov. 1711.
- Monday 28* THE AMOROUS WIDOW. *Cast not listed*, but see 22 Sept. 1711.
DL COMMENT. Benefit Mrs Porter, who is on her Recovery from a severe Feaver. At the Desire of several Ladies of Quality.
- Tuesday 29* VOLPONE; or, The Fox. Fox - Powell; Mosca - Wilks; Corbaccio - Johnson.
DL DANCING. Proper to the play, by Prince, Mrs Bicknell, and others.
COMMENT. Benefit Johnson. At the Desire of several Persons of Quality. Written by the Famous Ben. Johnson.
- Wednesday 30* ANTIOCHUS. *Cast not listed*, but see 5 April.
Queen's COMMENT. Benefit Mrs Barbier. Admission to pit and boxes by ticket only at half a guinea.

May 1712

- Thursday 1* THE RIVAL QUEENS: With The Death of Alexander the Great. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 2* THE STRATAGEM. *Cast not listed*, but see 10 Oct. 1711.
DL DANCING. By de Legard and Mrs Santlow.
COMMENT. Benefit Mrs Santlow. At the Desire of several Ladies of Quality.
- Saturday 3* THE ROVER. As 17 Oct. 1711, but Hellena - Mrs Bradshaw; Blunt - Griffith.
DL Also THE STAGE COACH. *Cast not listed.*
COMMENT. At the Desire of several Persons of Quality.
- Queen's HERCULES. *Cast not listed.*
COMMENT. [Text by Giacomo Rossi. Composer unknown. Apparently not published.] Never perform'd before. Admission as 24 Nov. 1711. At 7:30 P.M., the Entertainment being short.
- Monday 5* LOVE MAKES A MAN. As 4 Oct. 1711, but Antonio, Duart, Sancho, Angelica, Dona Louisa, and Dona Teresa omitted. With a new Epilogue spoken by Mr Penkethman riding on an Ass.
DL COMMENT. Benefit Penkethman. At the Desire of several Ladies of Quality.

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry – Wilks; Lady Lurewell – Mrs Oldfield.	Tuesday 6 DL
DANCING. By Prince, Thurmond, and Mrs Bicknell.	
COMMENT. Benefit Mrs Bicknell. At the Desire of several Ladies of Quality.	
HERCULES. <i>Cast not listed.</i>	Wednesday 7
COMMENT. Admission and time as 3 May.	Queen's
THE MOURNING BRIDE. Mourning Bride – Mrs Bradshaw; King – Keene; Osmyn – Booth.	Thursday 8 DL
COMMENT. Benefit Keene. At the Desire of several Ladies of Quality.	
VENICE PRESERV'D; or, A Plot Discover'd. Belvidera – Mrs Rogers.	Friday 9
COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality.	DL
Written by Mr Otway.	
THE TEMPEST. <i>Cast not listed.</i>	Saturday 10
COMMENT. At the particular Desire of several Persons of Quality. As 7 Jan.	DL
HERCULES. <i>Cast not listed.</i>	Queen's
COMMENT. Admission and time as 3 May.	
THE HISTORY AND FALL OF CAIUS MARIUS. Old Marius – Powell; Young Marius – Booth; Lavinia – Mrs Bradshaw.	Monday 12 DL
COMMENT. Benefit Mrs Bradshaw. At the Desire of several Ladies of Quality.	
Written by Shakespear, and alter'd by the late Mr Otway.	
THE OLD BACHELOR. As 24 Oct. 1711, but Old Batchelor, Laetitia, Belinda, Araminta, Sylvia, and Lucy omitted; Bluff – Johnson. Also THE STAGE COACH. Nicodemus Somebody – Pack; Basil – Booth; Jolt – Bullock; Macahone – Bullock Jr.	Tuesday 13 DL
DANCING. Proper to the Play.	
COMMENT. Benefit Bullock. At the Desire of several Persons of Quality.	
ANTIOCHUS. <i>Cast not listed</i> , but see 5 April.	Wednesday 14
COMMENT. Admission as 24 Nov. 1711. At 6:30 P.M.	Queen's
CONCERT.	SH
MUSIC. Vocal and Instrumental, in the Opera of Dioclesian, with several Additions. Composed by the Immortal Henry Purcel, which, for the Beauty of Expression, Excellency of Harmony, and Grandeur of Contrivance, gives a first Place to no Musical Opera in Europe. And the famous Mr Morphy will perform several Entertainments on the Irish Harp.	
COMMENT. Benefit Smith and Cuthbert. At 6 P.M. Tickets 5s.	
THE SPANISH FRYAR. As 9 Oct. 1711, but Torrismond, Elvira, Bertran, Raymond, Pedro, and Queen omitted. Also THE WALKING STATUE. <i>Cast not listed.</i>	Thursday 15 DL
DANCING. By Mrs Bicknell and others.	
COMMENT. Benefit Norris. At the Desire of several Ladies of Quality.	
DUKE AND NO DUKE. <i>Cast not listed.</i> Also THE SCHOOL BOY. <i>Cast not listed</i> , but see 21 Dec. 1711.	Friday 16 DL
DANCING. Between the Acts.	
COMMENT. Benefit Bowen. At the Desire of several Persons of Quality.	

- Saturday 17* **TIMON OF ATHENS.** *Cast not listed*, but see 30 Oct. 1711. Also **THE COUNTRY WAKE.** *Cast not listed.*
- DL*
- Queen's* **CALYPSO AND TELEMACHUS.** *Cast not listed*, but edition of 1712 lists: Calypso – Signora Margarita; Eucharis – Signora Manina; Telemachus – Mrs Barbier; Mentor – Mrs Pearson; Proteus – Leveridge.
COMMENT. [Text by John Hughes. Music by John Galliard.] Never Performed before. Admission as 24 Nov. 1711, but Benches in the Pit rail'd in at the Price of the Boxes. At 6 P.M.
- Monday 19* **LOVE FOR LOVE.** As 6 Dec. 1711, but Angelica – Mrs Bradshaw; Mrs Frail – Mrs Knight. Also **THE WALKING STATUE.** *Cast not listed.*
DL
DANCING. Proper to the Play.
COMMENT. Benefit Leigh. At the Desire of several Ladies of Quality.
- GR* **CONCERT.**
MUSIC. Vocal and Instrumental, by the best Masters now in England. In particular several Trumpets, Sonatas, Solos for the Violin and Flute. Singing in Italian and English.
DANCING. By the greatest Performers extant.
COMMENT. By Subscription. Tickets 2s. 6d. To begin at 5, and end at 8.
- Tuesday 20* **OROONOKO.** As 8 Oct. 1711, but Aboan, Daniel, and Imoinda omitted. Also **THE WALKING STATUE.** *Cast not listed.*
DL
DANCING. By Mrs Santlow.
COMMENT. Benefit Mrs Knight. At the Desire of several Persons of Quality. Note, That the Tickets given out for the Careless Husband, will be taken at this Play.
- Wednesday 21* **CALYPSO AND TELEMACHUS.** *Cast not listed*, but see 17 May.
Queen's **COMMENT.** Admission and time as 17 May.
- SML* **THE UNHAPPY FAVOURITE.** As 11 April, but Southampton – Mills' son; Burleigh – Young Powell; Sir Walter – Young Norris; Queen – Miss Porter; Rutland – Miss Younger. With a new Prologue by Miss Younger.
SINGING. Italian songs from *Hydaspe* sung by Young Boman.
COMMENT. Benefit Miss Younger. At the Desire of several Persons of Quality. Boxes 2s. 6d. Pit 1s. 6d. At 6 P.M.
- GR* **THE FATAL MARRIAGE.** *Cast not listed.*
COMMENT. [Advertised in *Daily Courant*, 17 May, not later.]
- MA* **CONCERT.**
MUSIC. By the best Masters; in which Mr Morphy will perform several Entertainments on the Silver string'd Harp, on which he has had the Honour to play before the present Emperor and the King of Portugal.
COMMENT. Benefit Morphy. Tickets 5s. N. B. Several of the best Masters of the Opera doing Mr Morphy the favour to perform in his Consort, it will begin exactly at five, and end in time for Persons of Quality to go there.
- Thursday 22* **OTHELLO, MOOR OF VENICE.** As 27 Nov. 1711, but Iago – Keene; Roderigo – Pack; Brabantio and Emilia omitted.
DL
COMMENT. Benefit Pack. At the Desire of several Persons of Quality.
- Friday 23* **THE FAIR QUAKER OF DEAL.** As 16 Oct. 1711.
DL

CALYPSO AND TELEMACHUS.	<i>Cast not listed</i> , but see 17 May.	Saturday 24
	COMMENT. Benefit the Author and the Composer. Boxes and Pit put together at half a guinea. First Gallery 2s. 6d. Upper Gallery 1s. 6d. At 6 P.M.	Queen's
THE LANCASHIRE WITCHES.	Actors only as 12 Oct. 1711, but Mrs Cox omitted.	Monday 26
	MUSIC. As 12 Oct. 1711, but Ryan omitted.	DL
	DANCING. By Prince and Mrs Bicknell.	
	COMMENT. Benefit Miss Willis. Written by the Ingenious Mr Shadwell, late Poet Laureat, carefully Revis'd.	
DON SEBASTIAN, KING OF PORTUGAL.	<i>Cast not listed</i> .	Tuesday 27
	COMMENT. Benefit Husband and Elrington. At the Desire of several Ladies of Quality. Not Acted these Five Years [but see 9 April 1709].	DL
ANTIOCHUS.	<i>Cast not listed</i> , but see 5 April.	Wednesday 28
	COMMENT. Admission as 24 Nov. 1711. And by reason of the hot Weather, the Water Fall will play. At 6 P.M.	Queen's
THE UNHAPPY FAVOURITE.	As 2 Oct. 1711, but Rutland - Mrs Bradshaw; Nottingham omitted.	Thursday 29
	DANCING. Comic dances by Thurmond, Prince, Mrs Bicknell, and others.	DL
	COMMENT. Benefit Mrs Saunders. At the Desire of several Ladies of Quality.	
THE FUNERAL.	<i>Cast not listed</i> , but see 8 Nov. 1711.	Friday 30
	DANCING. Four Scaramouches by Prince, l'Abbe Jr, Sandham, and Birkhead. Dutch Skipper by Sandham. Sailor's Jig by a Gentleman for his Diversion.	DL
	SINGING. A dialogue by Pack and Birkhead.	
	COMMENT. Benefit Corey and Birkhead. At the Desire of several Ladies of Quality.	
HYDASPES.	<i>Cast not listed</i> , but see 27 March.	Saturday 31
	COMMENT. Admission as 24 Nov. 1711. At 6 P.M.	Queen's

June 1712

OEDIPUS, KING OF THEBES.	Oedipus - Powell; Adrastus - Booth; Creon - Keene; Haemon - Mills; Tiresias - Boman; Citizens - Penkethman, Norris, Bullock, Pack, Leigh; Jocasta - Mrs Knight; Euridice - Mrs Bradshaw.	Monday 2
	COMMENT. Benefit Mrs Powell. At the Desire of several Persons of Quality.	DL
HERCULES.	<i>Cast not listed</i> . Being the last time of Signior Cavaliero Nicolini Grimaldi's performing on the English Stage.	Wednesday 4
	COMMENT. Benefit Boxkeepers. Admission as 24 Nov. 1711. At 7 P.M.	Queen's
THE UNHAPPY FAVOURITE.	As 21 May, but Southampton - Young Ray; Burleigh - Young Servil [Pervil?]; Nottingham - Miss Lydell; Sir Walter omitted.	SML
	SINGING. By a young Gentleman for his Diversion.	
	COMMENT. Benefit Nicolino Page [Nicolino's Page?]. At the Desire of several Ladies of Quality.	
MACBETH.	As 22 Dec. 1711, but King, Seyton, Lady Macbeth, and Lady Macduff omitted. Also THE PETTICOAT PLOTTER. Principal parts by Bullock,	Thursday 5
		DL

- Thursday 5* DL Norris, Pack, and Leigh; but edition of 1720 may represent cast for this performance: Sir Simon Scrapeall – Norris; Thrifty – Bullock; Truelove – Elrington; Plotwell – Pack; Nincompoop – Leigh; Ananias – Spiller; Cabbage – Burkhead; Isabella – Miss Sherburn; Mopsa – Miss Willis. Epilogue spoken by Elrington.
 COMMENT. [Afterpiece by Newburgh Hamilton.] Benefit Mrs Willis. At the Desire of several Ladies of Quality.
- Monday 9* DL THE COMICAL HISTORY OF DON QUIXOTE. Don Quixote – Bowen; Sancho – Leigh; Marcella – Mrs Bradshaw; Mary the Buxom – Mrs Bicknell; Country Maid – Miss Sherborn.
 DANCING. *Two Skippers* by Thurmond and Wade, being the first time of his dancing in public. Other new dances by Thurmond and others.
 COMMENT. Benefit Thurmond. Not Acted these Three Years [but see 17 Feb. 1710].
- Tuesday 10* DL THE RECRUITING OFFICER As. 25 Sept. 1711, but Ballance, Bullock, Pearmain, Appletree, and Melinda omitted; Silvia – Mrs Bicknell; Rose – Miss Sherburn. Also THE WALKING STATUE. *Cast not listed.*
 DANCING. By Prince and Mrs Bicknell. *Dutch Skipper* by Sandham. The celebrated *Four Scaramouches*.
 COMMENT. Benefit Cross and Carnaby.
- Wednesday 11* Queen's HERCULES. *Cast not listed*, but Cavaliero Nicolini Grimaldi will take his leave of England [see 4 June].
 COMMENT. Admission as 24 Nov. 1711. At 7 P.M.
- SML THE STRATAGEM. Archer – Young Pervil; Aimwell – Young Boman; Scrub – Young Norris; Sullen – Young Ray; Boniface – Bullock's youngest son; Mrs Sullen – Miss Porter; Cherry – Miss Younger; Dorinda – Miss Lydell.
 COMMENT. Benefit Young Boman and Young Pervil, who lately acted the Part of Gomez in *The Spanish Fryar*. Admission as 21 May.
- Thursday 12* DL THE COMICAL REVENGE. Sir Frederick – Wilks; Sir Nicholas – Dogget; Palmer – Estcourt.
 DANCING. *Blooza Bella* by Prince and Mrs Bicknell. *Dutch Skipper* by Thurmond and Mrs Bicknell. *Miller's Dance* by Prince and Leigh. *Original Dance by Eight Linkmen*.
 COMMENT. Benefit Castelman. At the Desire of several Ladies of Quality.
- Saturday 14* Queen's ANTIOCHUS. *Cast not listed*, but Cavaliero Nicolino Grimaldi will take his leave of England. [See also 11 June and 5 April].
 COMMENT. Admission as 24 Nov. 1711. By reason of the Hot Weather, the Water Fall will Play all the time. At 7 P.M.
- Tuesday 17* DL THE JOVIAL CREW. *Cast not listed*. Also THE STAGE COACH. *Cast not listed*, but see 13 May.
 ENTERTAINMENTS. Singing and Comic Dancing proper to the play.
 COMMENT. Benefit Boxkeepers. At the Desire of several Ladies of Quality.
- Wednesday 18* SML THE BUSY BODY. Busy Body – Young Pervil; Sir Jealous – Young Ray; Sir George – Young Boman; Charles – Young Mills; Whisper – Young Norris; Miranda – Miss Younger; Isabinda – Miss Porter; Patch – Miss Lydell. With a new Epilogue by Miss Porter.
 COMMENT. Benefit Miss Porter. At the Desire of several Ladies of Quality. Admission as 21 May, but Gallery 1s.

THE INDIAN EMPEROUR. As 3 Nov. 1711, but Cydaria - Miss Sherburn; Alibech - Mrs Rogers; Vasquez omitted. Also **THE WALKING STATUE.** *Cast not listed.* *Thursday 19* DL

DANCING. By Prince, Mrs Bicknell, and others.

COMMENT. Benefit Bickerstaff and Newman. At the Desire of several Ladies of Quality.

CALYPSO AND TELEMACHUS. *Cast not listed*, but see 17 May.

COMMENT. Admission as 24 Nov. 1711. At 7:30 P.M.

Saturday 21
Queen's

CALYPSO AND TELEMACHUS. *Cast not listed*, but see 17 May.

COMMENT. Admission as 24 Nov. 1711. At 7:30 P.M.

Wednesday 25
Queen's

July 1712

THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN, II. Titus - Booth; Phrartes - Mills; Tiberius - Keen; John - Powell; Berrenice - Mrs Rogers; Clarona - Mrs Bradshaw. *Tuesday 1* DL

COMMENT. Not Acted these Fifteen Years. N.B. The Company will Continue to Act, on every Tuesday and Friday, during this Summer Season.

THE TAMING OF A SHREW. Shrew - Mrs Bradshaw; Beaufoy - Keene; Petruchio - Mills; Geraldo - Husband; Winlove - Bickerstaff; Woodall - Johnson; Jammy - Norris; Sawny - Bullock. Also **THE PETTICOAT PLOTTER.** As 5 June. *Friday 4* DL

THE LANCASHIRE WITCHES. As 26 May, but Mrs Willis added and singers omitted. *Tuesday 8* DL

COMMENT. Written by the Ingenious Mr Shadwell, late Poet Laureat. Carefully revis'd. With all the Original Decorations of Scenes, Dances, Risings, Sinkings, and Flyings of the Witches. All the Musick both Vocal and Instrumental Compos'd by Mr Barret.

THE RECRUITING OFFICER. *Cast not listed.* With a new Prologue to be spoken by the Lion from the Opera in the Hay-Market, and a new Epilogue by a young Child who play'd the part of the Child in Caius Marius. *Wednesday 9* SML

COMMENT. Benefit Mrs Kent and Mrs Lyddel. At 6 P.M.

THE CITY POLITICKS. Podesta - Bullock; Florio - Powell; Artall - Booth; Dr. Panchy - Cross; Crafty - Pack; Bricklayer - Penkethman; Rosara - Mrs Bradshaw; Lucinda - Miss Willis. *Friday 11* DL

COMMENT. Not Acted these Eight Years. Written by Mr Crown.

THE CITY POLITICKS. As 11 July. *Tuesday 15* DL

COMMENT. Written by Mr Crown.

SOPHONISBA; or, Hannibal's Overthrow. Massinissa - Booth; Sophonisba - Mrs Rogers; Rosalinda - Mrs Bradshaw. Also **THE PETTICOAT PLOTTER.** As 5 June, but Bullock Jr replaces Leigh. *Friday 18* DL

COMMENT. At the Desire of several Persons of Quality.

- Saturday 19* THE LOVES OF BALDO AND MEDIA. Performed by Leveridge and Mrs Lindsey after the Italian Manner. With a new Prologue set to Musick, and sung by Leveridge and Mrs Lindsey.
 GR *MUSIC.* Concertos between the Acts.
DANCING. *Four Scaramouches. Dutch Skipper. Miller and his Wife.*
 COMMENT. The Boxes will be laid open to the Pit for this Day. Tickets 3s.
- Tuesday 22* LOVE AND A BOTTLE. Mockmode – Bullock; Roebuck – Mills; Lovewell – Bullock Jr; Lyrick – Johnson; Pamphlet – Norris; Club – Penkethman; Brush – Pack; Lucinda – Mrs Rogers; Leanthe – Miss Willis.
 DL COMMENT. Not Acted these Twelve Years. Written by the late Mr George Farquer.
- Friday 25* LOVE AND A BOTTLE. As 22 July.
 DL COMMENT. Written by the late Mr George Farquer.
- Tuesday 29* THE ORPHAN; or, The Unhappy Marriage. Castalio – Booth; Polydore – Powell; Chamont – Keen; Monimia – Mrs Bradshaw. Also THE PETTICOAT PLOTTER. As 18 July.
 DL COMMENT. At the Desire of several Persons of Quality.

August 1712

- Friday 1* THE GUARDIAN; or, The Cutter of Coleman Street. Jolly – Keen; Cutter – Powell; Worm – Norris; Puny – Pack; Truman – Booth; Lucia – Mrs Bradshaw; Aurelia – Mrs Saunders; Barebottle – Mrs Willis; Tabitha – Miss Willis. With a new Prologue proper to the Play, spoken by Pack.
 DL COMMENT. Not Acted these Ten Years. Written by the late Mr Abraham Cowley.
- Tuesday 5* THE FEIGN'D INNOCENCE. Sir Martin – Powell, but see 21 Dec. 1711. Also THE STAGE COACH. As 13 May, but Basil, Jolly, Macahone omitted.
SINGING. A Dialogue between a drunken Rake and a Town Miss, sung by Pack and Rainton.
DANCING. The last new Morrice Dance by Prince and others.
 DL COMMENT. [In *Daily Courant* and *Spectator*, 2 Aug., *The Guardian* had been announced for this day.]
- Friday 8* THE LONDON CUCKOLDS. Ramble – Mills; Townly – Husband; Doodle – Johnson; Wiseacre – Bullock; Dashwell – Bowen; Loveday – Bullock Jr; Arabella – Mrs Bradshaw; Peggy – Miss Willis.
 DL *DANCING.* Morrice Dance as 5 Aug.
- Tuesday 12* DON CARLOS, PRINCE OF SPAIN. Carlos – Booth; John – Powell; Queen – Mrs Bradshaw. Also THE PETTICOAT PLOTTER. *Cast not listed*, but see 18 July. With the New Prologue which was spoke (to the Cutter of Coleman Street) by Pack.
 DL COMMENT. At the Desire of several Persons of Quality.
- Friday 15* THE LONDON CUCKOLDS. As 8 Aug.
 DL *DANCING.* Morrice Dance as 5 Aug.

THE LIBERTINE DESTROY'D [Don John]. As 29 Oct. 1711, but Francisco,
Leonora, Clara, and Flavia omitted; Maria - Mrs Rogers. *Tuesday 19*
DL

THE LONDON CUCKOLDS. As 8 Aug.
DANCING. Morrice Dance as 5 Aug. *Friday 22*
DL

BARTHOLOMEW FAIR. Quarlous - Mills; Cokes - Bullock; Wasp - Johnson;
Littlewit - Norris; Busy - Pack; Win - Mrs Saunders. *Tuesday 26*
DL

DANCING. Morrice Dance as 5 Aug.

COMMENT. At the Desire of several Persons of Quality. It being the Time of
Bartholomew-Fair. Written by the Famous Ben Johnson. It being the last Time
of acting this Season.



S E A S O N O F

1712-1713

N 1712-13 Drury Lane and the Queen's continued their separate attention to plays and operas; neither had much competition from other forms of entertainment except numerous concerts and Powell's puppet shows. The opera company had a financial crisis in mid-January when, after two performances of the new opera *Theseus*, Owen Swiney, the manager, suddenly departed and left the singers with many unpaid salaries and bills for scenes and habits. After momentary confusion, the singers rallied and continued operatic performances on their own account, dividing the gains among themselves. Out of this affair John James Heidegger gradually assumed the management and began a long association with London operatic enterprises. Both Drury Lane and the Queen's continued their seasons into June, but there were no summer offerings. Instead, the Drury Lane company acted during the late summer in Oxford.

After a summer at Bath, Powell resumed his puppet offerings with some old and new pieces. His repertory included: *The Constant Lover or The Blind Beggar of Bednall Green: With The Comical Humours of Squire Punch and his Man Gudgeon; The False Triumph; The Town Rake or Punch Turned Quaker; The Magician's Fate: With The Comical Humours of Doctor Punch and Harlequin; Poor Robin's Dream; The Fall of Caleb, the Great Enchantress, or The Birth of St. George: With the Comical Humours of the Low Country Champion; The Unfortunate Lovers or The Fair Vow Breaker: With the Comical Humours of Sparrow and Pumpkin; The State of Innocence; Dick Whittington; Chaste Susanna; and Venus and Adonis or The Triumphs of Love.*

For the first third of the season *The Spectator* carried the advertisements of both Drury Lane and the Queen's. When Steele discontinued its publica-

tion in December, there was a short interval before Drury Lane reverted to advertising in the *Daily Courant* and a still longer one before the Queen's regularly advertised in it. During that period information concerning the opera comes principally from a document known as *Colman's Opera Register*.¹ Many entries have been reproduced in *The Mask*,² and Deutsch, in his documentary life of Handel, has excerpted those of primary interest for that composer.³

The known rosters for the two companies include the following performers.

DRURY LANE. *Actors:* Bickerstaff, Birkhead, Booth, Bowen, Bowman, Bullock Sr, Bullock Jr, Carnaby, Cibber, Corey, Cross, Dogget, Elrington, Husband, Johnson, Keene, Leigh, Mills, Norris, Pack, Penkethman, Powell, Ryan, Spiller, Thurmond, Wilks, Wright. *Actresses:* Mrs Baker, Mrs Bicknell, Mrs Bradshaw, Mrs Cox, Mrs Knight, Mrs Mountfort, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Rogers, Mrs Santlow, Mrs Saunders, Mrs Spiller, Miss Willis, Mrs Willis, Miss Younger. *Dancers:* l'Abbe, Norris Jr, Prince, Wade. *Singers:* Leveridge, Renton. *Boxkeeper:* King. *Treasurer:* Castelman. *Prompter:* Newman.

QUEEN'S. *Singers:* Pietro Guacini, Leveridge, Cavaliero Valeriano Pellegrini, Valentini Urbani, Signora Vittoria Albergotti, Mrs Barbier, Signora Margarita de l'Epine, Signora Manina, Signora Elizabetta Pilotti Schiavonetti. *Manager* (to 15 January 1713): Owen Swiney; afterwards, John James Heidegger.

September 1712

Saturday 20 DL	THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Knight; Lady Graveairs - Mrs Porter; Edging - Mrs Bicknell.
Tuesday 23 DL	THE CHANCES. John - Wilks; Frederick - Mills; Antonio - Penkethman; Anthony - Norris; Constantia - Mrs Oldfield. Also THE COUNTRY WAKE. Hob - Dogget; Friendly - Pack; Sir Thomas - Bullock; Flora - Mrs Santlow. COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham.
Thursday 25 DL	THE AMOROUS WIDOW; or, The Wanton Wife. Barnaby - Dogget; Wanton Wife - Mrs Oldfield; Lovemore - Wilks; Cunningham - Mills; Sir Peter - John-

¹ British Museum Ad MS II, 258.

² *Ibid.*, XII, 110-12.

³ For other operatic information, see Deutsch, *Handel: A Documentary Biography*, pp. 49-61.

son; Merryman – Penkethman; Clodpole – Bullock; Jeffrey – Pack; Philadelphia – Mrs Porter; Damaris – Mrs Bicknell.	<i>Thursday 25</i> DL
THE DISTREST MOTHER. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	<i>Saturday 27</i> DL
THE RECRUITING OFFICER. Plume – Wilks; Kite – Pack; Ballance – Keene; Worthy – Mills; Brazen – Cibber; Recruits – Norris, Bullock Jr; Melinda – Mrs Rogers; Silvia – Mrs Bicknell; Rose – Miss Younger.	<i>Tuesday 30</i> DL

October 1712

RULE A WIFE AND HAVE A WIFE. Leon – Powell; Copper Captain – Wilks; Estifania – Mrs Oldfield; Cacafogo – Bullock; Margaretta – Mrs Knight; Altea – Mrs Bicknell; Old Woman – Norris. Also THE COUNTRY WAKE . As 23 Sept., but Friendly, Sir Thomas, and Flora omitted. COMMENT. Mainpiece: Written by Beaumont and Fletcher.	<i>Thursday 2</i> DL
HAMLET, PRINCE OF DENMARK. Hamlet – Wilks; Ophelia – Mrs Mountfort; King – Keene; Horatio – Mills; Ghost – Booth; Queen – Mrs Knight; Grave-digger – Johnson. COMMENT. At the Desire of several Ladies of Quality.	<i>Saturday 4</i> DL
LOVE MAKES A MAN ; or, The Fop's Fortune . Lewis – Pinkethman; Carlos – Wilks; Cludio – Cibber; Antonio – Bullock; Sancho – Norris; Donna Louisa – Mrs Rogers; Angelina – Mrs Bradshaw.	<i>Monday 6</i> DL
OROONOKO. Oroonoko – Booth; Aboan – Powell; Driver – Johnson; Daniel – Pinkethman; Imoinda – Mrs Rogers; Widow Lackit – Mrs Knight; Charlot – Mrs Bicknell. COMMENT. At the Desire of several Ladies of Quality.	<i>Tuesday 7</i> DL
THE SPANISH FRYAR ; or, The Double Discovery . Fryar – Bullock; Lorenzo – Wilks; Gomez – Norris; Elvira – Mrs Oldfield; Torrismond – Powell; Bertran – Mills; Raymond – Bowman; Pedro – Bickerstaff.	<i>Wednesday 8</i> DL
THE CARELESS HUSBAND . As 20 Sept., but Edging omitted. Also THE COUNTRY WAKE . <i>Cast not listed</i> , but see 23 Sept. COMMENT. At the particular Desire of several Ladies of Quality.	<i>Thursday 9</i> DL
THE OLD BACHELOR. Fondlewife – Dogget; Sir Joseph – Bullock; Bellmour – Wilks; Vainlove – Booth; Heartwell – Keen; Sharper – Mills; Bluff – Johnson; Setter – Norris; Belinda – Mrs Rogers; Araminta – Mrs Bradshaw; Laetitia – Mrs Knight; Lucy – Mrs Saunders.	<i>Friday 10</i> DL
THE HUMOROUS LIEUTENANT. King – Keene; Demetrius – Wilks; Leontius – Powell; Lieutenant – Pinkethman; Caelia – Mrs Oldfield; Leucippe – Pack. COMMENT. At the Desire of several Persons of Quality.	<i>Saturday 11</i> DL
THE COMMITTEE ; or, The Faithful Irishman . Ruth – Mrs Mountfort; Arabella – Mrs Porter; Mrs Day – Mrs Powell; Careless – Wilks; Blunt – Mills; Teague – Bowen; Day – Pinkethman; Obadiah – Johnson; Bookseller – Norris.	<i>Monday 13</i> DL

- Tuesday 14* OTHELLO, MOOR OF VENICE. Othello – Booth; Iago – Keene; Cassio – Powell; Roderigo – Pack; Desdemona – Mrs Bradshaw; Emilia – Mrs Saunders.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 15* EPSOM WELLS. Clodpath – Johnson; Fribble – Pinkethman; Bisket – Bullock; Kick – Pack; Cuff – Burkhead; Bevil – Mills; Woody – Bowman; Rains – Bullock Jr; Mrs Woody – Mrs Knight; Carolina – Mrs Bradshaw; Lucia – Mrs Porter; Mrs Bisket – Mrs Saunders.
- Thursday 16* THE STRATAGEM. Aimwell – Mills; Archer – Wilks; Sullen – Keene; Boniface – Bullock; Scrub – Norris; Mrs Sullen – Mrs Oldfield; Dorinda – Mrs Bradshaw.
Also THE COUNTRY WAKE. *Cast not listed*, but see 23 Sept.
COMMENT. At the Desire of several Ladies of Quality.
- Friday 17* THE FEIGN'D INNOCENCE; or, Sir Martin Marall. Sir Martin – Bullock; Warner – Powell; Moody – Johnson; Millicent – Mrs Porter; Rose – Mrs Saunders.
Also THE COMICAL RIVALS; or, The School Boy. Boy – Cibber; Major Rakish – Penkethman; Jack Rakish – Mills.
- Saturday 18* THE DISTREST MOTHER. *Cast not listed*. With the Epilogue.
COMMENT. At the particular Desire of several Ladies of Quality.
- Monday 20* THE SQUIRE OF ALSATIA. Squire – Bullock; Sir William – Pinkethman; Sir Edward – Keene; Young Belfond – Wilks; Truman – Mills; Scrapeall – Norris; Mrs Termagent – Mrs Knight; Isabella – Mrs Porter; Teresa – Mrs Mountfort.
- Tuesday 21* THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Cortez – Powell; Montezuma – Keene; Odmar – Bickerstaff; Guyomar – Booth; Almeria – Mrs Knight; Alibech – Mrs Rogers; Cydaria – Mrs Porter.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 22* THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry – Wilks; Lady Lurewell – Mrs Oldfield; Standard – Mills; Smuggler – Johnson; Clincher Sr – Pinkethman; Young Clincher – Bullock; Vizard – Husband; Dicky – Norris; Lady Darling – Mrs Powell; Angelica – Mrs Bradshaw.
- Thursday 23* THE TRUE AND ANCIENT HISTORY OF KING LEAR. Lear – Powell; Edgar – Wilks; Gloster – Cibber; Edmund – Mills; Kent – Keen; Gentleman Usher – Penkethman; Cordelia – Mrs Bradshaw.
COMMENT. At the Desire of several Ladies of Quality.
- Friday 24* AESOP. *Cast not listed*. Also THE STAGE COACH. *Cast not listed*.
- Saturday 25* MACBETH. *Cast not listed*.
COMMENT. At the Desire of several Persons of Quality. With all the Original Decorations proper to the Play.
- Monday 27* AMPHITRYON; or, The Two Sosias. *Cast not listed*.
- Tuesday 28* AURENGZEBE; or, The Great Mogul. Emperor – Keene; Aurengzebe – Powell; Morat – Booth; Arimant – Boman; Nourmahal – Mrs Knight; Indamora – Mrs Rogers; Melesinda – Mrs Cox.
COMMENT. At the Desire of several Ladies of Quality.
- Wednesday 29* DON JOHN; or, The Libertine Destroy'd. John – Mills; Francisco – Keen; Antonio – Thurmond; Lopez – Bickerstaff; Iacomo – Johnson; Maria – Mrs Porter.

SHE WOU'D IF SHE COU'D. Sir Oliver - Dogget; Sir Joslin - Bullock; Courtal - Wilks; Freeman - Mills; Lady Cockwood - Mrs Knight; Ariana - Mrs Porter; Gatty - Mrs Mountfort; Sentry - Mrs Saunders. Thursday 30
DL

COMMENT. At the Desire of several Persons of Quality. Written by Sir George Etheridge.

THE PILGRIM. Alphonso - Johnson; Pilgrim - Bullock Jr; Roderigo - Mills; Mad Englishman - Cibber; Mad Welshman - Norris; Mad Taylor - Pinkethman; Mad Parson - Pack; Alinda - Miss Willis; Juletta - Mrs Bicknell. Also **THE COUNTRY WAKE.** *Cast not listed*, but see 23 Sept. Friday 31
DL

November 1712

THE UNHAPPY FAVOURITE; or, **The Earl of Essex.** Queen - Mrs Knight; Rutland - Mrs Rogers; Nottingham - Mrs Porter; Essex - Wilks; Southampton - Mills; Burleigh - Keen. Saturday 1
DL

COMMENT. At the Desire of several Persons of Quality.

THE TENDER HUSBAND; or, **The Accomplish'd Fools.** Sir Harry - Bullock; Humphrey - Pinkethman; Tipkin - Norris; Pounce - Pack; Clerimont - Mills; Captain Clerimont - Wilks; Biddy - Mrs Oldfield; Mrs Clerimont - Mrs Bradshaw; Lucy - Mrs Porter. Monday 3
DL

HAMLET, PRINCE OF DENMARK. As 4 Oct., but Laertes - Powell; Polonius - Cross; Fop - Bowen. Tuesday 4
DL

COMMENT. At the particular Desire of several Ladies of Quality.

THE TEMPEST; or, **The Inchanted Island.** *Cast not listed.* Wednesday 5
DL

COMMENT. As it was alter'd from Shakespear by Sir Will. d'Avenant, and the late Mr Dryden, Poets Laureat: With new Scenes, Machines, and all the original Decorations proper to the Play.

THE STRATAGEM. As 16 Oct., but Foigard - Bowen. Thursday 6
DL

COMMENT. At the particular Desire of several Ladies of Quality.

THE SUCCESSFUL PYRATE. *Cast not listed*, but edition of 1713 lists: Arviragus - Booth; Aranes - Wilks; Boreal - Mills; De Sale - Keen; Richardo - Cory; Piracquo - Husband; Sir Gaudy Tulip - Pinkethman; Chicane - Norris; Jollyboy - Leigh; Judge Bull - Bullock Sr; Sergeant Dolt - Bullock Jr; Counsellor Smooth - Pack; Zaida - Mrs Porter; Semanthe - Mrs Cox; Lydia - Mrs Spiller; Lesbia - Mrs Sanders. Prologue spoken by Wilks. Epilogue spoken by Norris. Friday 7
DL

COMMENT. [By Charles Johnson.] Never Acted before.

THE SUCCESSFUL PYRATE. *Cast not listed*, but see 7 Nov. Saturday 8
DL

THE SUCCESSFUL PYRATE. *Cast not listed*, but see 7 Nov. Monday 10
DL

COMMENT. Benefit the Author.

THE SUCCESSFUL PYRATE. *Cast not listed*, but see 7 Nov. Tuesday 11
DL

THE FUNERAL; or, **Grief a la Mode.** *Cast not listed.* Wednesday 12
DL

COMMENT. At the Desire of several Ladies of Quality.

- Wednesday 12* THE TRIUMPH OF LOVE. *Cast not listed.*
 Queen's COMMENT. Being a choice Collection of Musick composed by Scarlatti, Bononcini, Albinoni, Caesarin, Gasperini, and several other the most celebrated Italian Masters. Boxes 8s. Pit 5s. Gallery 2s. 6d. Boxes on the Stage half a guinea. At 6 P.M.
- Thursday 13* THE RIVAL QUEENS, With The Death of Alexander the Great. *Cast not listed.*
 DL
 HIC CONCERT.
 MUSIC. Vocal and Instrumental, Compos'd by some of the best Italian Masters.
 COMMENT. Benefit Signora Celotti. At the Request of several Ladies. At 6 P.M.
- Friday 14* THE RECRUITING OFFICER. *Cast not listed*, but see 30 Sept.
 DL
- Saturday 15* JULIUS CAESAR: With The Death of Brutus and Cassius. *Cast not listed.*
 DL COMMENT. Written by Shakespear.
- Queen's THE TRIUMPHS OF LOVE. *Cast not listed.*
 COMMENT. Description as 12 Nov.
- Monday 17* VOLPONE; or, The Fox. *Cast not listed.*
 DL COMMENT. Written by Ben Johnson.
- Tuesday 18* THE MOURNING BRIDE. *Cast not listed.*
 DL
- Wednesday 19* THE ROVER; or, The Banish'd Cavaliers. *Cast not listed.*
 DL
- Thursday 20* THE HISTORY AND FALL OF CAIUS MARIUS. *Cast not listed.*
 DL COMMENT. At the Desire of several Persons of Quality.
- Friday 21* THE TEMPEST. *Cast not listed.*
 DL COMMENT. As 5 Nov.
- Saturday 22* MACKBETH. *Cast not listed.*
 DL COMMENT. At the Desire of several Persons of Quality. With all the Original Decorations proper to the Play.
- Queen's THE FAITHFUL SHEPHERD. Singers only listed, but edition of 1712 lists: Mirtillo - Cavaliero Valeriano; Silvio - Valentino Urbani; Amarilli - Signora Elizabetta Pilotti Schiavonetti; Dorinda - Mrs Barbier; Eurilla - Signora Margarita de l'Epine; Tirenio - Leveridge.
 COMMENT. [Text by Giacomo Rossi. Music by George Frederic Handel.] Never Perform'd before. Compos'd by Mr Hendel.
Colman's Opera Register: This was not by Subscription but at ye usuall Opera Prices of Boxes 8s. Pit 5s. Gallery 2s. 6d. The Scene represented only ye Country of Arcadia. ye Habits were old.—ye Opera Short. [Published as *Pastor Fido*.]
- Monday 24* THE BUSY BODY. *Cast not listed.*
 DL
- B&S CONCERT.
 MUSIC. Vocal and Instrumental, viz. Haut Boys, German Flutes, Kettle-Drums, Trumpets, Octave Flutes, Violins, and Singing, by several Masters.
 COMMENT. Benefit Cook. By Subscription.

THE DISTREST MOTHER.	Pyrrhus - Booth; Orestes - Powell; Pylades - Mills; Andromache - Mrs Oldfield; Hermione - Mrs Porter. With the Epilogue.	Tuesday 25 DL
	COMMENT. At the Desire of several Ladies of Quality.	
THE FAIR QUAKER OF DEAL; or, The Humours of the Navy.	Quaker - Mrs Mountfort; Flip - Leigh; Mizen - Pack; Whistlebooby - Norris; Cagg - Johnson; Hammock - Penkethman; Arabella - Mrs Bradshaw; Whipstaff - Bowen; Swab - Burkhead; Bucket - Bullock Jr; Worthy - Booth; Rovewell - Powell.	Wednesday 26 DL
THE FAITHFUL SHEPHERD.	Singers only listed, but see 22 Nov. COMMENT. Composed by Mr Hendel. Boxes 8s. Pit 5s. Gallery 2s. 6d. Boxes on the Stage half a guinea. At 6 P.M.	Queen's
LOVE FOR LOVE.	Ben - Dogget. [Genest, II, 506, lists Angelica - Mrs Oldfield.]	Thursday 27 DL
THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but edition of 1719 lists: Don Ferdinand - Mills; Don Alvarez - Cibber; Don Gormaz - Booth; Don Carlos - Wilks; Don Alonzo - Thurmond; Don Sanchez - Elrington; Don Garcia - Boman; Ximena - Mrs Oldfield; Belzara - Mrs Porter. Epilogue spoken by Ximena. COMMENT. [By Colley Cibber. No edition before 1719.] Never Acted before.	Friday 28 DL
CONCERT.	MUSIC. Vocal and Instrumental, by the best Hands; several Songs of the newest Operas, with their Symphonies; with single, and two, and three Part Songs of the late Mr Beeston and his Scholar. A Sonata for 2 Hautboys, a Solo for a Flute, with that celebrated Piece for a single Violin and a Trumpet, never perform'd in publick but once before; and a Solo by Mr Beeston. COMMENT. Benefit Beeston. At 6 P.M. Tickets 2s. 6d.	OS
THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but see 28 Nov.	Saturday 29 DL
THE FAITHFUL SHEPHERD.	Singers only listed, but see 22 Nov. COMMENT. As 26 Nov.	Queen's

December 1712

THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but see 28 Nov. COMMENT. Benefit the Author.	Monday 1 DL
THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but see 28 Nov.	Tuesday 2 DL
THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but see 28 Nov.	Wednesday 3 DL
THE FAITHFUL SHEPHERD.	Singers only listed, but see 22 Nov. COMMENT. As 26 Nov.	Queen's
THE HEROICK DAUGHTER.	<i>Cast not listed</i> , but see 28 Nov. COMMENT. Benefit the Author.	Thursday 4 DL
A DUKE AND NO DUKE.	<i>Cast not listed</i> . Also THE COMICAL RIVALS. <i>Cast not listed</i> , but see 17 Oct.	Friday 5 DL

- | | |
|-------------------------|--|
| Saturday 6
DL | THE AMOROUS WIDOW. Barnaby – Dogget; Wanton Wife – Mrs Oldfield,
but see 25 Sept. |
| Queen's | THE FAITHFUL SHEPHERD. Singers only listed, but see 22 Nov.
COMMENT. As 26 Nov. |
| Monday 8
SH | CONCERT.
<i>MUSIC.</i> Vocal and Instrumental. Where will be perform'd several select Songs
with Symphonies out of the Operas; that celebrated Sonata for the Violin and
Lute, so often performed on the Stage by Signior Gasperini and Mr Pasiable.
<i>DANCING.</i> <i>Spanish Entry</i> and <i>Dutch Skipper</i> by a scholar of Du Ruel.
COMMENT. Benefit Thomas and John Baston. At 6 P.M. Tickets 2s. 6d.
[The discontinuance of <i>The Spectator</i> on 6 Dec. caused an interruption in the
advertisement of plays until 10 Dec.] |
| Wednesday 10
Queen's | DORINDA. <i>Cast not listed</i> , but singers included Cavaliero Valeriano, Valentini
Urbani, Signora Pilotta Schiavonetti, Mrs Barbier, Leveridge.
COMMENT. [By Niccola Haym. Apparently never printed.]
<i>Colman's Opera Register:</i> A new Pastorall Opera called Dorinda. The musick of
this is taken out of Severall Italian operas by Nic ^o Haym. In this Sig ^r a Margarita
had no part. The other Singers the same as in the former [<i>The Faithful Shepberd</i>],
the Same Scene & Habits also & the same prices. It was performed 4 times on the
opera days successively. |
| Tbursday 11
DL | JULIUS CAESAR. <i>Cast not listed</i> .
COMMENT. At the Desire of several Ladies of Quality. Written by Shakespear. |
| Friday 12
DL | SIR COURTLY NICE; or, It Cannot Be. Sir Courtly – Cibber; Leonora – Mrs
Oldfield; Belguard – Mills; Surly – Keene; Farewell – Bullock Jr; Hothead –
Bullock Sr; Testimony – Johnson; Crack – Penkethman; Violante – Mrs Bradshaw;
Aunt – Mrs Powell. |
| Saturday 13
DL | SHE WOU'D IF SHE COU'D. As 30 Oct.
COMMENT. At the Desire of several Persons of Quality. Written by Sir George
Etheridge. |
| Queen's | DORINDA. <i>Cast not listed</i> , but presumably as 10 Dec.
COMMENT. [Not advertised in <i>Daily Courant</i> , but performance inferred in
<i>Colman's Opera Register</i> .] |
| Monday 15
DL | THE NORTHERN LASS; or, The Nest of Fools. <i>Cast not listed</i> . |
| Tuesday 16
DL | THE SUCCESSFUL PYRATE. <i>Cast not listed</i> , but see 7 Nov.
COMMENT. Benefit Author. At the Desire of several Ladies of Quality. |
| Wednesday 17
DL | THE OLD BACHELOR. As 10 Oct., but Laetitia – Mrs Oldfield; Belinda –
Mrs Mountfort. |
| Queen's | DORINDA. <i>Cast not listed</i> , but presumably as 10 Dec.
COMMENT. As 13 Dec. |
| Tbursday 18
DL | WIT WITHOUT MONEY. <i>Cast not listed</i> . Also THE COUNTRY WAKE. <i>Cast
not listed</i> , but see 23 Sept.
COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written
by Beaumont and Fletcher. |

THE CONFEDERACY. Moneytrap – Dogget.	<i>Friday 19</i> DL
HAMLET, PRINCE OF DENMARK. As 4 Nov. COMMENT. At the Desire of several Ladies of Quality.	<i>Saturday 20</i> DL
DORINDA. <i>Cast not listed</i> , but presumably as 10 Dec. COMMENT. As 13 Dec.	Queen's
THE DISTREST MOTHER. As 25 Nov. COMMENT. At the Desire of several Persons of Quality.	<i>Monday 22</i> DL
THE TEMPEST. <i>Cast not listed</i> . COMMENT. As 5 Nov.	<i>Friday 26</i> DL
THE DOUBLE GALLANT. Sir Solomon – Johnson; Careless – Wilks; Clerimont – Booth; Atall – Cibber; Sir Squabble – Norris; Saunter – Pack; Lady Dainty – Mrs Oldfield; Lady Sadlife – Mrs Bicknell; Clarinda – Mrs Mountfort; Silvia – Mrs Bradshaw. COMMENT. Not Acted these Four Years.	<i>Saturday 27</i> DL
THE FAITHFUL SHEPHERD. <i>Cast not listed</i> , but see 22 Nov.	Queen's
THE DOUBLE GALLANT. As 27 Dec., but Strut – Bowen.	<i>Monday 29</i> DL
THE DOUBLE GALLANT. As 29 Dec., but Atall – Leigh; Old Wilful – Bullock.	<i>Tuesday 30</i> DL
CONCERT. <i>MUSIC.</i> Vocal and Instrumental, entirely New: by a Band of Thirty Performants, compos'd all after the Italian Manner. To begin with a full Trumpet-piece of Twelve Parts, in a Stile which the Undertaker has lately invented, different from every thing which has been yet perform'd. With several other full Pieces for Trumpets, Hautboys, Violins, &c. and Solos for the German Flute, the Violin and other Instruments as usual. Also several Cantatas, to be sung by the most Celebrated Voices in Town. COMMENT. At the Instance of several of the Nobility. By Subscription. Tickets 5s. At 7 P.M.	SH
RULE A WIFE AND HAVE A WIFE. As 2 Oct. Also THE COUNTRY WAKE. As 2 Oct. COMMENT. Mainpiece: Written by Beaumont and Fletcher.	<i>Wednesday 31</i> DL
[DORINDA?]. <i>Cast not listed</i> , but see 10 Dec. COMMENT. [No advertisement of this performance. Nicoll, p. 392, lists this opera, although <i>Colman's Opera Register</i> does not verify it.]	Queen's

January 1713

THE TEMPEST. <i>Cast not listed</i> . COMMENT. As 5 Nov. 1712. Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.	<i>Thursday 1</i> DL
LOVE FOR LOVE. As 27 Nov. 1712.	<i>Friday 2</i> DL

- Saturday 3* THE DOUBLE GALLANT. As 30 Dec. 1712.
 DL
 Queen's [DORINDA?] COMMENT. [No advertisement in *Daily Courant*. Nicoll conjectures this opera (p. 392).]
- Monday 5* OEDIPUS, KING OF THEBES. Oedipus - Powell; Adrastus - Booth; Creon - Keene; Tiresias - Boman; Jocasta - Mrs Knight; Eurydice - Mrs Bradshaw; Citizens - Penkethman, Norris, Bullock, Pack, Leigh.
- Tuesday 6* THE FEMALE ADVOCATES. *Cast not listed*, but edition of 1713 lists: Sir Charles Transfer - Bullock; Sir Feeble Dotard - Norris; Captain Stanworth - Booth; Heartly - Mills; Friendly - Bowman; Bite - Pack; Smart - Spiller; Mrs Freelo - Mrs Porter; Olivia - Mrs Bicknell; Charlotte - Mrs Mountfort; Brush - Mrs Spiller. Prologue. Epilogue.
 DL COMMENT. [By William Taverner.] Never Acted before.
- Wednesday 7* THE CONSTANT COUPLE. As 22 Oct. 1712, but Vizard and Lady Darling omitted.
- Thursday 8* THE TRUE AND ANCIENT HISTORY OF KING LEAR. As 23 Oct. 1712
 DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 9* THE PILGRIM. As 31 Oct. 1712. Also THE COUNTRY WAKE. As 2 Oct. 1712.
 DL
- Saturday 10* THE COMICAL REVENGE; or, Love in a Tub. Sir Frederick - Wilks; Sir Nicholas - Dogget; Palmer - Bullock; Wheedle - Keene; Bruce - Booth; Dufoy - Bowen; Widow - Mrs Knight; Graciana - Mrs Bradshaw; Aurelia - Mrs Porter.
 DL
- Queen's THESEUS. *Cast not listed*, but Deutsch (p. 52) conjectures the cast: Teseo - Valeriano; Agilea - Signora de l'Epine; Medea - Signora Pilotti; Egeo - Valentini; Clizia - Signora Gallia; Arcane - Mrs Barbier; Fedra - Signora Manina; Minerva - Leveridge.
 DL COMMENT. [Text by N. F. Haym. Music by G. F. Handel.]
Colman's Opera Register: Mr O. Swiny ye Manager of ye Theatre was now setting out a New Opera, Heroick. all ye Habits new & richer than ye former with 4 New Scenes, & other Decorations & Machines. Ye Tragick Opera was called Theseus. Ye Musick composed by Mr Handel. . . . ye Opera being thus prepared Mr Swiny would have got a Subscription for Six times, but could not.—he then did give out Tickets at half a Guinea each, for two Nights ye Boxes lay'd open to ye Pit, ye House was very full these two Nights.
- Monday 12* THE RECRUITING OFFICER. As 30 Sept. 1712, but Recruits designated as Bullock - Bullock; Pearmain - Norris.
 DL
- Tuesday 13* THE INDIAN EMPEROR. As 21 Oct. 1712.
 DL
- Wednesday 14* BARTHOLOMEW FAIR. Quarlous - Mills; Littlewit - Norris; Cokes - Bullock; Edgeworth - Bullock Jr; Wasp - Johnson; Win - Mrs Saunders; Busie - Pack; Grace - Miss Willis.
 DL COMMENT. Written by the Famous Ben. Johnson.
- Queen's THESEUS. *Cast not listed*, but presumably as 10 Jan.
 DL COMMENT. *Colman's Opera Register*: After these Two Nights [10 and 14 Jan.] Mr Swiny Brakes & runs away & leaves ye Singers unpaid ye Scenes & Habits

also unpaid for. The Singers were in Some confusion but at last concluded to go on with ye operas on their own accounts, & divide ye Gain amongst them.	<i>Wednesday 14</i> Queen's
THE HEROICK DAUGHTER. King – Powell; Alvarez – Mills; Gormaz – Keene; Carlos – Wilks; Sanchez – Booth; Ximena – Mrs Oldfield; Belzara – Mrs Porter; but see 28 Nov. 1712. With the Epilogue.	<i>Thursday 15</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
THE AMOROUS WIDOW. As 25 Sept. 1712, but Jeffrey and Damaris omitted; Philadelphia – Miss Willis.	<i>Friday 16</i> DL
THE DOUBLE GALLANT. As 30 Dec. 1712.	<i>Saturday 17</i>
COMMENT. At the Desire of several Persons of Quality.	DL
THESEUS. <i>Cast not listed</i> , but see 10 Jan.	Queen's
COMMENT. Colman's <i>Opera Register</i> : They perform'd ye Opera Theseus at ye usuall Opera prices.	
AMPHITRYON. Jupiter – Wilks; Amphitryon – Mills; Gripus – Norris; Mercury – Leigh; Sosia – Cross; Alcmena – Mrs Bradshaw; Phaedra – Mrs Bicknell.	<i>Monday 19</i> DL
JULIUS CAESAR. <i>Cast not listed</i> .	<i>Tuesday 20</i>
COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.	DL
THE STRATAGEM. As 6 Nov. 1712.	<i>Wednesday 21</i>
THESEUS. <i>Cast not listed</i> , but see 10 Jan.	DL
COMMENT. The Musick Composed by Mr Hendel. At the ordinary Prices, viz. The Boxes on the Stage Half a Guinea, the other Boxes 8s., the Pit 5s., the first Gallery 2s. 6d.	Queen's
THE MAN OF MODE; or, Sir Fopling Flutter. <i>Cast not listed</i> .	<i>Thursday 22</i>
COMMENT. At the Desire of several Ladies of Quality. And the principal Characters new Dress'd.	DL
THE COMMITTEE. As 13 Oct. 1712, but Careless – Booth.	<i>Friday 23</i>
MACKBETH. <i>Cast not listed</i> .	<i>Saturday 24</i>
COMMENT. At the Desire of several Persons of Quality. With all the Original Decorations proper to the Play.	DL
THESEUS. <i>Cast not listed</i> , but see 10 Jan.	Queen's
COMMENT. The Opera of Theseus composed by Mr Hendel will be represented in its Perfection, that is to say with all the Scenes, Decorations, Flights, and Machines. The Performers are much concerned that they did not give the Nobility and Gentry all the Satisfaction they could have wished, when they represented it on Wednesday last, having been hindered by some unforeseen Accidents at that time insurmountable.	
THE AMOROUS WIDOW. As 16 Jan., but Jeffrey – Pack; Damaris – Mrs Bicknell; Lady Pride – Mrs Willis; Widow – Mrs Powell.	<i>Monday 26</i> DL
OTHELLO, MOOR OF VENICE. As 14 Oct. 1712.	<i>Tuesday 27</i> DL
AESOP. <i>Cast not listed</i> . Also THE STAGE COACH. <i>Cast not listed</i> .	<i>Wednesday 28</i> DL

- Wednesday 28* THESEUS. *Cast not listed*, but see 10 Jan.
 Queen's COMMENT. *Colman's Opera Register*: Ye House was better filled at this than
 at ye former Two Operas.
- Thursday 29* THE HUMOURS OF THE ARMY. *Cast not listed*, but edition of 1713 lists:
 DL Brigadier Bloodmore - Keene; Colonel Hyland - Bullock Sr; Major Cadwalader -
 Dogget; Major Outside - Cibber; Captain Mattematicks - Bowen; Major Young
 Fox - Wilks; Captain Wildish - Booth; Captain Hearty - Mills; Wilmot - Powel;
 Bisket - Pinkethman; Blunder - Leigh; Ensign Rag - Bickerstaff; Ensign Standard -
 Ryans; Judge Advocate - Bowman; Clerk - Wright; Provost - Cross; Sergeant
 Fileoff - Pack; 1st Soldier - Spillar; 2d - Johnson; Mrs Bloodmore - Mrs Knight;
 Victoria - Mrs Oldfield; Leonora - Mrs Porter; Belvedera - Mrs Mountford;
 Clara - Miss Younger; 1st Trull - Norris; 2d - Bullock Jr. Prologue spoken by
 Booth. Epilogue spoken by Mrs Mountford.
 COMMENT. [By Charles Shadwell.] Never Acted before.
- CLH CONCERT.
 MUSIC. Vocal and Instrumental, with all the Celebrated Songs and Pieces of Musick,
 taken out of the last New Operas; the Songs and Musick all to be perform'd
 by the best Masters.
 COMMENT. At the Desire of several of the Nobility, Gentlemen and Ladies.
 Tickets 3s. At 7 P.M.
- Saturday 31* THE HUMOURS OF THE ARMY. *Cast not listed*, but see 29 Jan.
 DL
- Queen's DORINDA. *Cast not listed*, but see 10 Dec. 1712.
 COMMENT. With all the New Scenes and Decorations.

February 1713

- Monday 2* THE HUMOURS OF THE ARMY. *Cast not listed*, but see 29 Jan.
 DL COMMENT. Preface: A prodigious full third Night.
- Tuesday 3* THE HUMOURS OF THE ARMY. *Cast not listed*, but see 29 Jan.
 DL
- Wednesday 4* THE HUMOURS OF THE ARMY. *Cast not listed*, but see 29 Jan.
 DL
- Queen's THESEUS. *Cast not listed*, but see 10 Jan.
 COMMENT. The Opera . . . Compos'd by Mr Hendel, will be Represented
 in its Perfection (that is to say) with all the Scenes, Decorations, Flights, and
 Machines.
- Thursday 5* THE HUMOURS OF THE ARMY. *Cast not listed*, but see 29 Jan.
 DL COMMENT. Benefit the Author. Preface: A very good Sixth [Night].
- Friday 6* THE TEMPEST. *Cast not listed*.
 DL COMMENT. As 5 Nov. 1712.
- Saturday 7* THE CARELESS HUSBAND. As 20 Sept. 1712.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Queen's DORINDA. *Cast not listed*, but see 10 Dec. 1712.
 COMMENT. As 31 Jan.

THE NORTHERN LASS.	Lass - Mrs Bicknell; Sir Philip - Wilks; Tridewell - Mills; Anvil - Spiller; Sir Paul - Johnson; Bulfinch - Leigh; Widgin - Bullock; Nonsense - Norris; Howdee - Cibber; Beavis - Bickerstaff; Pate - Bullock Jr; Widow Fitchow - Mrs Knight; Sham Northern Lass - Mrs Willis. COMMENT. At the Desire of several Persons of Quality.	<i>Monday 9</i> DL
THE DISTREST MOTHER.	As 25 Nov. 1712. COMMENT. At the Desire of several Persons of Quality.	<i>Tuesday 10</i> DL
THE SPANISH FRYAR.	As 8 Oct. 1712, but Queen - Mrs Knight.	<i>Wednesday 11</i> DI.
THESEUS.	<i>Cast not listed</i> , but see 10 Jan. COMMENT. As 4 Feb.	Queen's
THE HUMOROUS LIEUTENANT.	As 11 Oct. 1712. COMMENT. At the Desire of several Persons of Quality. Written by Beaumont and Fletcher.	<i>Thursday 12</i> DI.
LOVE FOR LOVE.	As 27 Nov. 1712, but Sir Sampson - Leigh; Valentine - Wilks; Scandal - Booth; Tattle - Cibber; Foresight - Johnson; Trapland - Norris; Jeremy - Bowen; Angelica - Mrs Bradshaw; Mrs Foresight - Mrs Rogers; Mrs Frail - Mrs Porter; Prue - Mrs Bicknell; Nurse - Mrs Willis.	<i>Friday 13</i> DL
THE TRAGICAL HISTORY OF KING RICHARD THE THIRD.	<i>Cast not listed</i> . COMMENT. Not Acted these Three Years. At the Desire of several Ladies of Quality. Containing the Distresses and Death of King Henry the Sixth; the Murther of Young King Edward the Fifth, and his Brother, in the Tower; with the Landing of the Earl of Richmond, and the Memorable Battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster.	<i>Saturday 14</i> DL
THESEUS.	<i>Cast not listed</i> , but see 10 Jan. COMMENT. As 4 Feb.	Queen's
THE DOUBLE GALLANT.	As 30 Dec. 1712.	<i>Monday 16</i> DL
OROONOKO.	As 7 Oct. 1712.	<i>Tuesday 17</i> DL
THESEUS.	<i>Cast not listed</i> , but see 10 Jan. COMMENT. As 4 Feb.	Queen's
CINNA'S CONSPIRACY.	<i>Cast not listed</i> , but edition of 1713 lists: Octavius Caesar - Powel; Cinna - Booth; Maximus - Mills; Polycletus - Carnaby; Evander - Ryan; Euphorbus - Boman; Livia - Mrs Knight; Emilia - Mrs Oldfield; Fulvia - Mrs Cox. Prologue spoken by Cibber. Epilogue spoken by Mrs Porter. COMMENT. [Author unknown.] Never Acted before.	<i>Thursday 19</i> DL
CINNA'S CONSPIRACY.	<i>Cast not listed</i> , but see 19 Feb.	<i>Saturday 21</i> DL
THE FAITHFUL SHEPHERD.	Singers' names only, but see 22 Nov. 1712. COMMENT. Compos'd by Mr Hendel.	Queen's
CINNA'S CONSPIRACY.	<i>Cast not listed</i> , but see 19 Feb.	<i>Monday 23</i> DL
CONCERT.	MUSIC. Vocal and Instrumental, also one particular Piece for Hautboys.	SH

- Monday 23* DANCING. Country Dances after the Consort is over.
 SH COMMENT. Benefit Wells and Kenny. At 6 P.M. Tickets 2s. 6d.
- Tuesday 24* THE FAIR QUAKER OF DEAL. *Cast not listed*, but see 26 Nov. 1712. Also
 DL A WOMAN WILL HAVE HER WILL. *Cast not listed*.
 COMMENT. [Afterpiece: Author unknown. Apparently not published.] Benefit
 the Author of the afterpiece.
- Wednesday 25* CONCERT.
 TGB MUSIC. Vocal and Instrumental, by all the Masters belonging to the Opera.
 COMMENT. Benefit Rogier. At 7 P.M. Tickets 5s.
- Thursday 26* RICHARD THE THIRD. *Cast not listed*.
 DL COMMENT. At the Desire of several Ladies of Quality. As 14 Feb.
- Queen's ERNELINDA. Signora Albergotti, lately come from Italy, advertised, but edition
 of 1713 lists: Ricimero - Valentino Urbani; Rodoaldo - Signora de l'Epine;
 Ernelinda - Signora Elizabetta Pilotti Schiavonetti; Edwige - Signora Vittoria
 Albergotti; Vitige - Cavaliero Valeriano Pellegrini; Edelberto - Mrs Barbier.
 COMMENT. [Dedication signed by John James Heidegger.] By Subscription.
 Never Perform'd before.
Colman's Opera Register: Monr John James Heidegger managed both this & ye
 former Opera for ye Singers & ye Subscription was for Six Nights payng 10 Guin
 for 3 Tickets each Night, they not to give out above 400 Tickets a Night.
- Saturday 28* THE SCORNFUL LADY. Elder Loveless - Wilks; Young Loveless - Mills;
 DL Welford - Booth; Savil - Dogget; Roger - Cibber; Morecraft - Bullock; Scornful
 Lady - Mrs Oldfield; Martha - Mrs Bicknell; Abigail - Mrs Willis.
- Queen's ERNELINDA. As 26 Feb.
 COMMENT. By Subscription.

March 1713

- Monday 2* THE HEROICK DAUGHTER. As 15 Jan. With the Epilogue.
 DL COMMENT. Benefit Mrs Oldfield. At the Desire of several Ladies of Quality.
- Tuesday 3* THE SILENT WOMAN. Morose - Johnson; Truewit - Wilks; Clerimont - Mills;
 DL Dauphine - Booth; Sir Amorous - Bullock; Sir John - Cibber; Cutbeard - Norris;
 Otter - Pack; Silent Woman - Mrs Knight; Lady Haughty - Mrs Saunders;
 Dol Mavis - Mrs Bicknell; Mrs Otter - Mrs Powell.
- Queen's ERNELINDA. As 26 Feb.
 COMMENT. By Subscription.
- Wednesday 4* CONCERT.
 SH MUSIC. Vocal and Instrumental, by the best Hands of the Opera.
 COMMENT. Benefit Signora Celotti. At 6 P.M. Tickets 2s. 6d.
- Thursday 5* THE MAN OF MODE. *Cast not listed*.
 DL COMMENT. At the Desire of several Ladies of Quality. Written by Sir George
 Etheridge.

LOVE FOR LOVE. As 13 Feb. COMMENT. At the Desire of several Persons of Quality.	Saturday 7 DL
ERNELINDA. As 26 Feb. COMMENT. By Subscription.	Queen's
VIRTUE BETRAY'D; or, Anna Bullen. Henry VIII – Powell; Anna Bullen – Mrs Oldfield; Northumberland – Keene; Piercy – Wilks; Rochford – Mills; Wolsey – Cibber. COMMENT. Benefit Powell. At the Desire of several Ladies of Quality.	Monday 9 DL
LOVE MAKES A MAN. As 6 Oct. 1712, but Antonio, Sancho, Dona Louisa, and Angelina omitted.	Tuesday 10 DL
ERNELINDA. As 26 Feb. COMMENT. By Subscription.	Queen's
SHE WOU'D IF SHE COU'D. As 30 Oct. 1712. COMMENT. Written by Sir George Etheridge.	Thursday 12 DL
CONCERT. <i>MUSIC.</i> Vocal and Instrumental. A Person will perform who has learnt of Mr Weekly several Years. Besides great Variety of Dialogues and other Entertainments. COMMENT. Tickets 5s. At 6 P.M.	SH
THE ALBION QUEENS; or, The Death of Mary, Queen of Scotland. Queen Elizabeth – Mrs Knight; Queen Mary – Mrs Oldfield; Norfolk – Wilks; Morton – Mills; Cecil – Keene; Davison – Booth; Gifford – Bickerstaff; Dowglass – Mrs Porter. COMMENT. At the Desire of several Persons of Quality.	Saturday 14 DL
ERNELINDA. As 26 Feb. COMMENT. By Subscription. <i>Colman's Opera Register:</i> The House was very full all these Nights [28 Feb.–14 March].	Queen's
JULIUS CAESAR. Julius Caesar – Mills; Antony – Wilks; Brutus – Booth; Cassius – Powell; Caska – Keene; Plebeians – Johnson, Penkethman, Bullock, Norris, Cross, Leigh. COMMENT. Benefit Mills. Written by Shakespear.	Monday 16 DL
RULE A WIFE AND HAVE A WIFE. As 2 Oct. 1712. Also THE COUNTRY WAKE. As 2 Oct. 1712. COMMENT. Mainpiece: Written by Beaumont and Fletcher.	Tuesday 17 DL
THESEUS. <i>Cast not listed,</i> but see 10 Jan. COMMENT. Compos'd by Mr Hendel. With all the Scenes, Decorations, Flights, and Machines.	Queen's
HEROICK LOVE. <i>Cast not listed.</i> COMMENT. At the Desure of several Ladies of Quality.	Thursday 19 DL
CONCERT. <i>MUSIC.</i> Vocal and Instrumental. With a new Dialogue between Honour, Faction, and Peace. Set to Musick by Mr Weldon. Perform'd by Mr Leveridge, Mr Twisleton, and a Gentlewoman, that never sung in Publick. Likewise several Pieces of	Friday 20 CA

- Friday 20* Musick proper for the Trumpet, particularly a Sonata Compos'd by Signior Corelli, on purpose for Mr Twiselton when he was at Rome.
 CA COMMENT. Benefit Twiselton, Trumpet to his Excellency the Duke of Aumont.
- Saturday 21* THE INDIAN EMPEROR. As 21 Oct. 1712.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Queen's DORINDA. *Cast not listed*, but see 10 Dec. 1712.
 MUSIC. A Serenata, consisting of Eight Songs, Compos'd by Signior Albinoni.
 COMMENT. Admission to pit and boxes by ticket only at half a guinea. The Boxes upon the Stage 15s. Gallery 4s.
- Monday 23* THE UNHAPPY FAVOURITE. As 1 Nov. 1712, but Essex - Booth.
 DL COMMENT. Benefit Booth. At the Desire of several Persons of Quality.
- SH CONCERT.
 MUSIC. Vocal and Instrumental, by the best Masters. And an Irish Song to be sung by a young Gentlewoman that never sung in Publick before, a Scholar of Mr Lawrence's.
 COMMENT. Benefit Lawrence. At the Desire of several Persons of Quality. At 6 P.M. Tickets 2s. 6d.
- Tuesday 24* SIR COURTLY NICE. As 12 Dec. 1712.
 DL COMMENT. Colman's Opera Register: March 24 they gave out in ye printed Bills that they would revive ye Opera Rinaldo, but by some accident it was put off, & no Opera perform'd this Day.
- Wednesday 25* CONCERT.
 HIC MUSIC. Vocal and Instrumental, with the Echo Flute by Paisible, accompanied by Babel Jr on the Harpsichord. Vocal music by Signora Lodi.
 COMMENT. Benefit Signora Lodi and Corbett. Tickets 5s.
- Thursday 26* OTHELLO, MOOR OF VENICE. Othello - Booth, but see 27 Jan.
 DL COMMENT. At the Desire of several Ladies of Quality.
- Saturday 28* THE ORPHAN; or, The Unhappy Marriage. Castalio - Booth; Polydore - Powell; Chamont - Keene; Chaplain - Pack; Monimia - Mrs Bradshaw. Also THE COUNTRY WAKE. As 2 Oct. 1712.
 DL COMMENT. At the Desire of several Persons of Quality.
- Queen's ERNELINDA. Vitiges - Pietro Guacini, newly arriv'd from Italy; but see 26 Feb.
 COMMENT. Benefit Signora Pelotti. Admission as 21 March.
 Colman's Opera Register: Ye House was very full this Night.

Monday 30 March-Saturday 4 April

PASSION WEEK

April 1713

JULIUS CAESAR. As 16 March.

COMMENT. Benefit Penkethman. Written by Shakespear. N.B. The Tickets delivered out for *The Trip to the Jubilee* will be taken at this Play. [See Swift's *Journal to Stella* for the rehearsal of *Cato* at 10 A.M. on this day.]

Monday 6
DL**THE TEMPEST.** *Cast not listed.*

COMMENT. As 5 Nov. 1712.

Tuesday 7
DL**CONCERT.**

MUSIC. A Compleat Consort of Musick.

COMMENT. Benefit Claudio Roieri. At 6 P.M. Tickets 5s.

HAY GR

THE FUNERAL. *Cast not listed.**Wednesday 8*
DL**THE DOUBLE GALLANT.** As 30 Dec. 1712.

COMMENT. At the Desire of several Persons of Quality.

Thursday 9
DL**CONCERT.**

MUSIC. Vocal and Instrumental, performing several Songs out of the newest Operas, with One and Two Trumpets. With variety of new Concertos, for Flutes, German Flutes, Trumpets, Hautboys, and other Instruments. Compos'd by Mr Corbet, and Perform'd by him and others of the best Masters in the Opera.

COMMENT. Benefit Signora Victoria Albergotti Romano. At 6 P.M. Tickets half a guinea.

HIC

THE OLD BACHELOR. As 17 Dec. 1712, but Lucy omitted.*Friday 10*
DL**THE PILGRIM.** As 31 Oct. 1712. Also **THE COUNTRY WAKE.** As 2 Oct. 1712.*Saturday 11***ERNELINDA.** As 26 Feb., but see also 28 March.

DL

COMMENT. Benefit Valentino Urbani. Admission as 21 March. [He received £75 8s. 5d. See the Heidegger Memoranda in Deutsch, p. 59.]

Queen's

THE DISTREST MOTHER. *Cast not listed,* but see 25 Nov. 1712.*Monday 13*

COMMENT. Benefit Mrs Porter. And at the Desire of several Ladies of Quality the Pit and Boxes will be put together, and no Persons to be admitted but by printed Tickets . . . at 4s. N.B. The Tickets delivered out for the Pit, will be taken at the Gallery, and accounted for, at the Price of the Gallery.

DL

CATO. *Cast not listed,* but edition of 1713 lists: Cato – Booth; Lucius – Keene; Sempronius – Mills; Juba – Wilks; Syphax – Cibber; Portius – Powell; Marcus – Ryan; Decius – Bowman; Marcia – Mrs Oldfield; Lucia – Mrs Porter. Prologue written by Pope and spoken by Wilks. Epilogue written by Garth and spoken by Mrs Porter.

Tuesday 14
DL

COMMENT. [By Joseph Addison.] Never Acted before.

G. Berkeley to Sir John Percival, 16 April: On Tuesday last . . . Cato was acted the first time. I am informed the front boxes were all bespoke for nine days, a fortnight before the play was acted. I was present with Mr Addison, and two or three more friends in a side box, where we had a table and two or three flasks of burgundy and champagne, with which the author (who is a very sober man) thought it necessary to support his spirits in the concern he was then under, and

- Tuesday 14* indeed it was a pleasant refreshment to us all between the acts. . . . The actors
DL were at the expence of new habits, which were very magnificent. (Rand, p. 113.
See also Victor, II, 29-31, and Cibber, I, 122-23, II, 127-33).
- Wednesday 15* CATO. *Cast not listed*, but see 14 April.
DL
Queen's THESEUS. Advertised, but deferred.
 COMMENT. *Colman's Opera Register*: Theseus, was design'd to be perform'd,
 but finding they could not get Company sufficient, it was put off until the 18th.
- Thursday 16* CATO. *Cast not listed*, but see 14 April.
DL
- Friday 17* CATO. *Cast not listed*, but see 14 April.
DL
HIC CONCERT.
 MUSIC. By Nicolino Haym.
 COMMENT. By Subscription.
- Saturday 18* CATO. *Cast not listed*, but see 14 April.
DL
Queen's THESEUS. *Cast not listed*, but see 10 Jan.
 COMMENT. With all the Scenes, Decorations, Flights, and Machines. Boxes
8s. Pit 5s. Gallery 2s. 6d. Stage Boxes half a guinea.
Colman's Opera Register: A thin House.
- Monday 20* THE AMOROUS WIDOW. As 26 Jan.
DL COMMENT. Benefit Johnson.
- Tuesday 21* CATO. *Cast not listed*, but see 14 April.
DL
- Wednesday 22* CATO. *Cast not listed*, but see 14 April.
DL
- Thursday 23* CATO. *Cast not listed*, but see 14 April.
DL
- Friday 24* CATO. *Cast not listed*, but see 14 April.
DL
HIC CONCERT.
 MUSIC. Vocal and Instrumental, by Nicolino Haym and others. Singing by the
Baroness and another scholar of Haym's.
 COMMENT. By Subscription. For two guineas each subscriber is to have two
tickets each performance for four times. At 6 P.M.
- Saturday 25* CATO. *Cast not listed*, but see 14 April.
DL
Queen's DORINDA (Acts I and II). *Cast not listed*, but see 10 Dec. 1712.
 MUSIC. An Entertainment of the choicest Songs out of several Operas. Also a
Piece (never perform'd before) by Signior Cavaliero Valeriano. The Songs out
of the Opera will be as follows, Signora Pilotti, Convezzo luinghiero, Pria che la
doglia. Signor Valentini, Del fallo ful camin, Ti stringo o midiletto; [by] Signora
Margareta, E vano ognipensiero, To Beauty devoted, Love wou'd invade me;
[by] Mrs Barbier, Di se senti, Nume Alata; [by] Mrs Manina, Solo pieta vi chiedo,
Di luci adourno; concluding with the Chorus of Clotilda; and a new piece by
Signior Cavaliero Valeriano.
 COMMENT. Benefit Signora Margareta. [She received £76 5s. 8d. See Deutsch,
p. 58.]

RICHARD THE THIRD.	<i>Cast not listed.</i>	
COMMENT.	Benefit Mrs Bicknell. At the Desire of several Ladies of Quality.	
As 14 Feb.		Monday 27 DL
CATO.	<i>Cast not listed</i> , but see 14 April.	Tuesday 28 DL
CATO.	<i>Cast not listed</i> , but see 14 April.	Wednesday 29 DL
CATO.	<i>Cast not listed</i> , but see 14 April.	Thursday 30 DL

May 1713

CATO.	<i>Cast not listed</i> , but see 14 April.	Friday 1 DL
CONCERT.		HIC
MUSIC.	As 24 April.	
COMMENT.	By Subscription. The Third Performance. At 8 P.M.	
CATO.	<i>Cast not listed</i> , but see 14 April.	Saturday 2 DL
ERNELINDA.	As 26 Feb.	Queen's
COMMENT.	Benefit Cavaliero Valeriano Pellegrini. With an Addition of several new Songs, particularly an English one sung by Signor Cavaliero Valeriano Pellegrini. Admission as 21 March. [Valeriano received £73 19s. See Deutsch, p. 59.]	
JULIUS CAESAR.	As 16 March.	Monday 4 DL
COMMENT.	Benefit Keene. Written by Shakespear.	
CATO.	<i>Cast not listed</i> , but see 14 April.	Tuesday 5 DL
CATO.	<i>Cast not listed</i> , but see 14 April.	Wednesday 6 DL
RINALDO.	Godofredo - Signora Margareta; Argantes - Leveridge; Rinaldo - Mrs Barbier; Armida - Signora Pelotti; Eustacio - Valentini; Almirena - Signora Manina.	Queen's
COMMENT.	With all the proper Scenes and Machines.	
CATO.	<i>Cast not listed</i> , but see 14 April.	Thursday 7 DL
COMMENT.	G. Berkeley to Sir John Percival: Mr Addison's play has taken wonderfully, they have acted it now almost a month, and would I believe act it a month longer were it not that Mrs Oldfield cannot hold out any longer, having had for several nights past, as I am informed, a midwife behind the scenes (Rand, p. 115).	
CATO.	<i>Cast not listed</i> , but see 14 April.	Friday 8 DL
CONCERT.		HIC
MUSIC.	As 24 April.	
COMMENT.	By Subscription. The last Performance. At 8 P.M.	
CATO.	<i>Cast not listed</i> , but see 14 April.	Saturday 9 DL

- Saturday 9 Queen's** RINALDO. Rinaldo - Mrs Barbier, but see 6 May.
 COMMENT. Benefit Mrs Barbier. With all the proper Scenes and Machines. [Mrs Barbier received £15. See Deutsch, p. 58.]
- Monday 11 DL** THE FUNERAL. Brumpton - Keene; Hardy - Cibber; Campley - Wilks; Trusty - Mills; Sable - Johnson; Trim - Penkethman; Lady Brumpton - Mrs Rogers; Lady Sharlot - Mrs Porter; Lady Harriet - Mrs Bradshaw; Mrs d'Epingle - Mrs Bicknell; Fardingle - Norris.
 COMMENT. Benefit Mrs Rogers. Written by Mr Steele. N.B. The Tickets deliver'd out for King Lear will be taken at this Play.
- Tuesday 12 DL** THE WIFE OF BATH. *Cast not listed*, but edition of 1713 lists; Chaucer - Wilks; Doggrell - Pack; Franklyn - Penkethman; Doublechin - Bullock Sr; Merit - Bullock Jr; Astrolabe - Ryan; Antony - Norris; William - Lee; Drawer - Spillar; Myrtilla - Mrs Porter; Florinda - Mrs Mountfort; Alison - Mrs Bicknell; Busie - Mrs Saunders. Prologue spoken by Mrs Mountfort. Epilogue spoken by Mrs Bicknell.
 COMMENT. [By John Gay.] Never Acted before.
- SH** CONCERT.
 MUSIC. Vocal and Instrumental, particularly several Pieces by Mr Disabye upon the Trumpet.
 COMMENT. Benefit Disabye. Tickets 2s. 6d. At 7 P.M.
- Wednesday 13 DL** VENICE PRESERV'D; or, A Plot Discover'd. Jaffier - Booth; Pierre - Mills; Belvidera - Mrs Bradshaw.
 COMMENT. Benefit Mrs Bradshaw. At the Desire of several Ladies of Quality. Written by Mr Otway.
- Thursday 14 DL** THE WIFE OF BATH. Announced, but apparently deferred to 15 May.
- HIC** CONCERT.
 MUSIC. Vocal and Instrumental.
 COMMENT. Benefit St. Colombe. At 7 P.M.
- Friday 15 DL** THE WIFE OF BATH. *Cast not listed*, but see 12 May.
 COMMENT. Benefit the Author.
- SH** CONCERT.
 MUSIC. Vocal and Instrumental, by the best Masters. With several new Foreign Pieces, chose out from the greatest Authors. Also a Sonata on the Violin, and a single Piece on the Bass Viol.
 COMMENT. Benefit Eccles, Musician to his Grace. For the Entertainment of His Excellency, the Duke d'Aumont, Ambassador extraordinary from France. Tickets 5s. At 6 P.M.
- Saturday 16 DL** AURENGZEBE. As 28 Oct. 1712, but Melesinda omitted.
 COMMENT. At the Desire of several Ladies of Quality.
- Queen's** THESEUS. *Cast not listed*, but see 10 Jan.
 MUSIC. With the Addition of several New Songs, and particularly an Entertainment for the Harpsichord, Compos'd by Mr Hendel on purpose for that Day.
 COMMENT. Benefit Handel. [Admission as 21 March.] In all its former Perfection, viz. As Scenes, Flights, and Decorations. [Handel received £73 10s. 11d. See Deutsch, p. 59.]

KING HENRY THE 4TH: With The Humours of Sir John Falstaff. Falstaff - Bullock; Hotspur - Booth; King - Keene; Prince - Wilks; Douglas - Mills; 1st Carrier - Johnson; 2d - Leigh. COMMENT. Benefit Bullock.	<i>Monday 18</i> DL
SHE WOUD IF SHE COUD. As 30 Oct. 1712.	<i>Tuesday 19</i> DL
THE HUMOROUS LIEUTENANT. As 11 Oct. 1712, but Celia - Mrs Porter. COMMENT. Benefit Pack. At the Desire of several Persons of Quality. Written by Beaumont and Fletcher.	<i>Thursday 21</i> DL
LOVE FOR LOVE. As 13 Feb., but Prue - Miss Younger. DANCING. By Mrs Bicknell and others. COMMENT. Benefit Norris. At the Desire of several Persons of Quality.	<i>Monday 25</i> DL
THE COMICAL REVENGE. As 10 Jan. DANCING. By Prince and others, particularly <i>Eight Linkmen</i> . COMMENT. Benefit Mrs Knight. Written by Sir George Etheridge.	<i>Wednesday 27</i> DL
CONCERT. <i>MUSIC</i> . Vocal and Instrumental. With several Entertainments of Singing by the Baroness and Mrs Paulina, and several other Entertainments by some of the best Performers who are now in England. COMMENT. Benefit the Baroness and Mrs Paulina. Tickets 5s. At 7 P.M.	HIC
THE FAIR QUAKER OF DEAL. As 26 Nov. 1712. COMMENT. Benefit Mrs Mountfort.	<i>Friday 29</i> DL
ERNELINDA. <i>Cast not listed</i> , but see 11 April. COMMENT. It being the last Opera this Season. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes 15s.	<i>Saturday 30</i> Queen's

June 1713

THE PILGRIM. As 31 Oct. 1712. Also THE STAGE COACH. <i>Cast not listed</i> . DANCING. By Prince and others. COMMENT. Benefit Castelman.	<i>Monday 1</i> DL
THE LIBERTINE DESTROY'D [Don John]. As 29 Oct. 1712, but Jacomo - Bowen; Antonio - Booth; Leonora - Mrs Knight. Also A WOMAN WILL HAVE HER WILL. <i>Cast not listed</i> . COMMENT. Benefit Bowen. For the Entertainment of the Duke d'Aumont.	<i>Wednesday 3</i> DL
MACKBETH. King - Keene; Macbeth - Mills; Macduff - Wilks; Lenox - Booth; Banquo - Bickerstaff; Malcolm - Bullock Jr; Seyton - Cory; Lady Macbeth - Mrs Knight; Lady Macduff - Mrs Porter; Witches - Johnson, Penkethman, Norris, Bullock. <i>MUSIC</i> . The Witches' Musick set by Mr Leveridge, and perform'd by Mr Leveridge, Mr Renton, and others. DANCING. By Prince, Mrs Bicknell, and others. COMMENT. Benefit Bickerstaff. At the Desire of several Ladies of Quality.	<i>Friday 5</i> DL

- Tuesday 9* DL **EPSOM WELLS.** *Cast not listed,* but see 15 Oct. 1712. Also **THE MERRY WIVES OF BROAD STREET.** *Cast not listed.*
DANCING. By Prince and Mrs Bicknell.
COMMENT. Afterpiece: [By Charles Shadwell. Apparently not printed.] Written by the Author of the *Humours of the Navy.*
- Queen's **CONCERT.**
MUSIC. Several Opera Songs, Duettis, and Cantatas, of the best Masters, never Sung before, by Mrs Robinson and Valentino Urbani.
COMMENT. For Mrs Robinson. Pit and Boxes by ticket only at half a guinea. Stage Boxes 15s. Gallery 5s. At the Desire of several Ladies of Quality, to begin exactly at Half an Hour after Eight.
- Wednesday 10* DL **THE ROYAL MERCHANT;** or, Beggar's Bush. *Cast not listed.* Also **THE WALKING STATUE;** or, The Devil in the Wine Cellar. *Cast not listed.*
DANCING. *Scaramouch* by Jubilee Dicky's Youngest Son [Norris, Jr]. *Hornpipe* by a Gentleman for his Diversion.
COMMENT. Benefit Birkhead. At the Desire of several Persons of Quality.
- Friday 12* DL **THE LANCASHIRE WITCHES.** By Booth, Ryan, Johnson, Bullock, Norris, Pack, Keene, Bullock Jr, Mrs Powell, Mrs Bradshaw, Mrs Cox.
MUSIC. All the Musick both Vocal and Instrumental compos'd by Mr Barret.
DANCING. By Prince and Mrs Bicknell. Two *Dutch Skippers* by l'Abbe and Wade.
COMMENT. Benefit Ryan and Mrs Cox. Written by the Ingenious Mr Shadwell, late Poet Laureat; carefully Revis'd. With all the Original Decorations of Scenes, Risings, Sinkings, and Flyings of the Witches.
- Monday 15* DL **A FOND HUSBAND;** or, The Plotting Sisters. *Cast not listed.*
SINGING AND DANCING.
COMMENT. Benefit the Author, Mr D'Ursey. At the Desire of several Persons of Quality. [See *The Guardian*, 15 June.]
- Wednesday 17* DL **THE COMICAL HISTORY OF DON QUIXOTE.** Don Quixote - Bowen; Sancho - Leigh; Ambrosia - Booth; Cardenio - Bowman; Manuel - Pack; Bernardo - Norris; Mary the Buxom - Mrs Bicknell; Marcella - Mrs Bradshaw; Teresa - Mrs Willis.
DANCING. *Milk Maid's Dance*, not performed these 4 Years.
SINGING. *Smugg Upon Tuesday*, by Mrs Willis.
COMMENT. Benefit Miss Willis.
- Thursday 18* DL **THE HISTORY AND FALL OF CAIUS MARIUS.** Caius Marius - Powell; Marius Jr - Booth; Metellus - Bowman; Lavinia - Mrs Bradshaw; Nurse - Pack; 1st Clown - Penkethman; 2d - Norris.
DANCING. By Prince and Mrs Bicknell.
COMMENT. Benefit Boman.
- Friday 19* DL **THE JOVIAL CREW;** or, The Merry Beggars. By Powell, Booth, Keene, Johnson, Penkethman, Bullock, Norris, Leigh, Mrs Bicknell, and Mrs Mountfort. Also **THE STAGE COACH.** *Cast not listed.*
DANCING. By Prince and Mrs Bicknell. *Two Dutch Skippers.*
COMMENT. Benefit Newman and Mrs Baker. At the Desire of several Ladies of Quality.
- Saturday 20* Queen's **CONCERT.**
MUSIC. With a new Cantata, and several Opera Songs never Sung by her [Mrs Robinson] in Publick.
COMMENT. At the Desire of several Persons of Quality. Admission as 9 June.

THE TEMPEST; or, The Enchanted Island. Ferdinand - Wilks; Miranda - a Young Gentlewoman, who never appear'd upon the Stage before.

Tuesday 23
DL

COMMENT. Benefit Mrs Mills and Mrs Saunders. N.B. This is positively the last time of Acting till Winter, the Company being obliged to go immediately to Oxford. [For the Oxford repertory, see Cibber, II, 135-39.]

CONCERT.

MUSIC. Vocal and Instrumental.

Saturday 27
HA W

COMMENT. Benefit Pitchford and Bulkley Jr. At the Desire of several Persons of Quality. Tickets 2*s*. 6*d*. At 5 P.M.



S E A S O N O F 1713-1714

DURING 1713-14 the theatrical scene remained essentially as it had been during recent seasons: Italian operas at the Queen's, plays at Drury Lane. At the playhouse the popularity of Barton Booth, accelerated by his success in *Cato*, won him a share in the management along with Cibber, Wilks, and Dogget; but Dogget, who resisted the admission of Booth to equality with the other actor-managers, grew steadily more stubborn, ceased to act or manage, refused to dispose of his share, demanded a portion of the profits, and would not accept any of the compromises offered by Cibber and Wilks. Eventually the quarrels turned into litigation, and Dogget retired with a settlement. For nearly two decades thereafter, Wilks, Cibber, and Booth ruled Drury Lane.

For Drury Lane at least, the season was apparently very profitable. Without competition in the realm of drama, the company had as clear profits from the new license on 23 November 1713 to 18 June 1718 the sum of £1250 9s.¹ The company began a twice-a-week summer season which was abruptly terminated by the death of Queen Anne on 1 August 1714. During the season the company rarely advertised its admission charges or time of performance, the latter presumably remaining at six o'clock. The Queen's varied its admission charges for new and revived operas.

Elsewhere in London George Powell continued his puppet shows, offering old and new pieces; on 23 November 1713 he ventured into exhibitions of tumbling and dancing by a famous "Posture Maker" and a boy. On 26 November he met competition from "Mr Gibbon's Company of French Rope Dancers" at the Tennis Court in James Street, near the Hay-market. Gibbons' company performed a few times and disappeared.

¹ See a letter by Cibber, 30 June 1714, in BM Ad MS 38, 607.

The entries for this season again come principally from the *Daily Courant*, which held its virtual monopoly of theatrical notices, but some details of the opera again are taken from *Colman's Opera Register*.

The known rosters of the two companies are as follows.

DRURY LANE. *Actors:* Bickerstaff, Booth, Bowen, Bowman, Bullock Sr., Bullock Jr., Cibber, Corey, Cross, Dogget, Husband, Johnson, Keene, Leigh, Mills, Norris, Pack, Penkethman, Powell, Ryan, Spiller, Wilks. *Actresses:* Mrs Baker, Mrs Bicknell, Mrs Bradshaw, Mrs Cox, Mrs Knight, Mrs Mountfort, Mrs Oldfield, Mrs Porter, Mrs Powell, Mrs Rogers, Mrs Saunders, Mrs Willis, Miss Willis, Miss Younger. *Dancers:* Prince, Sandham, Wade; Mrs Santlow. *Singers:* Burkhead, Renton; Mrs Mills. *Prompter:* Newmann. *Treasurer:* Castelman. *Boxkeeper:* King.

QUEEN'S. *Singers:* Lawrence, Valentino; Mrs Barbier, Signora de l'Epine, Signora Catherina Galerati, Mrs Anastasia Robinson.

September 1713

- Tuesday 22** **MACKBETH.** *Cast not listed.*
DL *COMMENT.* Written by Shakespear.
- Thursday 24** **THE BUSIE BODY.** *Cast not listed.*
DL *COMMENT.* For the Entertainment of his Excellency the Duke d'Aumont, Ambassador extraordinary from the Court of France. By Her Majesty's Command, no Persons are to be admitted behind the Scenes, nor any Money to be return'd after the Curtain is drawn up.
- Saturday 26** **JULIUS CAESAR:** With The Death of Brutus and Cassius. *Cast not listed.*
DL *COMMENT.* Written by Shakespear.
- Tuesday 29** **THE PILGRIM.** Alphonso – Johnson; Pilgrim – Bullock Jr.; Roderigo – Mills; Mad Englishman – Cibber; Mad Welshman – Norris; Mad Taylor – Penkethman; Mad Parson – Pack; Alinda – Miss Willis; Juletta – Mrs Bicknell.

October 1713

- Thursday 1** **THE ROVER;** or, The Banish'd Cavaliers. *Cast not listed.*
DL
- Saturday 3** **OTHELLO, MOOR OF VENICE.** *Cast not listed.*
DL *COMMENT.* Written by Shakespear.
- Monday 5** **THE OLD BACHELOR.** *Cast not listed.*
DL

ORONOKO. <i>Cast not listed.</i> Also THE COUNTRY WAKE. <i>Cast not listed.</i> COMMENT. Afterpiece: At the Desire of several Ladies of Quality.	Tuesday 6 DL
THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Fair Quaker – Mrs Santlow.	Wednesday 7 DL
VENICE PRESERV'D; or, A Plot Discover'd. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Thursday 8 DL
THE LIBERTINE DESTROYED [Don John]. <i>Cast not listed.</i>	Friday 9 DL
THE INDIAN EMPEROUR; or, The Conquest of Mexico by the Spaniards. <i>Cast not listed.</i> COMMENT. At the Desire of several Persons of Quality.	Saturday 10 DL
LOVE FOR LOVE. Ben – Dogget.	Monday 12 DL
THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – Wilks; Southampton – Mills; Burleigh – Keene; Queen – Mrs Knight; Rutland – Mrs Rogers; Nottingham – Mrs Porter.	Tuesday 13 DL
AN EVENING'S LOVE; or, The Mock Astrologer. <i>Cast not listed.</i> COMMENT. Not Acted these Six Years. Written by the late Mr Dryden.	Wednesday 14 DL
THE AMOROUS WIDOW; or, The Wanton Wife. Barnaby – Dogget; Wanton Wife – Mrs Oldfield. COMMENT. For the Entertainment of the Duke d'Aumont.	Thursday 15 DL
AN EVENING'S LOVE. <i>Cast not listed.</i> COMMENT. Written by the late Mr Dryden.	Friday 16 DL
HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i> COMMENT. Written by Shakespear.	Saturday 17 DL
CATO. <i>Cast not listed.</i>	Monday 19 DL
CATO. <i>Cast not listed.</i>	Tuesday 20 DL
THE CHANCES. <i>Cast not listed.</i> Also THE COUNTRY WAKE. Hob – Dogget; Flora – Mrs Santlow. COMMENT. Mainpiece: As it was alter'd by the late Duke of Buckingham.	Wednesday 21 DL
THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry – Wilks; Lady Lurewell – Mrs Oldfield. COMMENT. At the Desire of several Ladies of Quality.	Thursday 22 DL
SIR COURTY NICE; or, It Cannot Be. Sir Courtly – Cibber; Surly – Keene; Hothead – Bullock; Testimony – Johnson; Crack – Penkethman; Leonora – Mrs Porter; Violante – Mrs Bradshaw.	Friday 23 DL
THE DISTREST MOTHER. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Saturday 24 DL
THE RECRUITING OFFICER. <i>Cast not listed.</i>	Monday 26 DL
JULIUS CAESAR. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality. Written by Shakespear.	Tuesday 27 DL

- Wednesday 28* RULE A WIFE AND HAVE A WIFE. *Cast not listed.* Also THE SCHOOL BOY. *Cast not listed.*
- Thursday 29* CATO. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 30* THE COMMITTEE; or, The Faithful Irishman. *Cast not listed.*
- Saturday 31* THE HISTORY AND FALL OF CAIUS MARIUS. *Cast not listed.*
DL COMMENT. As it is Alter'd from Shakespear, by Mr Otway.

November 1713

- Monday 2* THE SILENT WOMAN. *Cast not listed.*
DL COMMENT. Written by Ben. Johnson.
- Tuesday 3* THE WIFE'S RELIEF; or, The Husband's Cure. *Cast not listed.*
- Wednesday 4* THE SPANISH FRYAR; or, The Double Discovery. *Cast not listed.*
- Thursday 5* THE TEMPEST; or, The Enchanted Island. *Cast not listed.*
DL COMMENT. With Scenes, Machines, and all the Original Decorations proper to the Play.
- Friday 6* AMPHITRYON; or, The Two Sosias. *Cast not listed.* Also THE SCHOOL BOY.
DL *Cast not listed.*
- Saturday 7* AN EVENING'S LOVE. *Cast not listed.*
DL COMMENT. At the particular Desire of several Ladies of Quality. Written by the late Mr Dryden.
- Monday 9* THE DOUBLE GALLANT; or, The Sick Lady's Cure. Sir Solomon - Johnson; Careless - Wilks; Clerimont - Booth; Atall - Cibber; Sir Squabble - Norris; Strut - Bowen; Saunter - Pack; Sir Harry - Leigh; Old Wilful - Bullock; Lady Dainty - Mrs Oldfield; Lady Sadlife - Mrs Bicknell; Clarinda - Mrs Mountfort; Silvia - Mrs Bradshaw.
- Tuesday 10* THE ORPHAN; or, The Unhappy Marriage. *Cast not listed.* Also THE COUNTRY WAKE. *Cast not listed,* but see 21 Oct. 1713.
- Wednesday 11* THE WIFE'S RELIEF; or, The Husband's Cure. Riot - Cibber; Volatil - Wilks; Horatio - Booth; Sir Tristram - Dogget; Young Cash - Pack; Spitfire - Norris; Cynthia - Mrs Rogers; Arabella - Mrs Mountfort.
COMMENT. At the Desire of several Ladies of Quality.
- Thursday 12* CATO. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality.
- Friday 13* THE ROYAL MERCHANT; or, Beggar's Bush. *Cast not listed.*
DL COMMENT. Written by Beaumont and Fletcher.
- Saturday 14* THE HUMOROUS LIEUTENANT. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality.

THE SQUIRE OF ALSATIA. Squire – Bullock; Sir William – Penkethman; Sir Edward – Keene; Young Belfond – Wilks; Trueman – Mills; Scrapeall – Norris; Lolpoop – Cross; Isabella – Mrs Porter; Teresa – Mrs Mountfort; Mrs Termagent – Mrs Knight.	<i>Monday 16</i> DL
COMMENT. Written by Mr Shadwell, late Poet Laureat.	
THE MOURNING BRIDE. <i>Cast not listed.</i>	<i>Tuesday 17</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
LOVE MAKES A MAN; or, The Fop's Fortune. Don Lewis (Don Cholerick) – Penkethman; Carlos – Wilks; Cludio (Don Dismallo) – Cibber.	<i>Wednesday 18</i> DL
SHE WOU'D IF SHE COU'D. Sir Oliver – Dogget; Sir Joslin – Bullock; Courtall – Wilks; Freeman – Mills; Lady Cockwood – Mrs Knight; Ariana – Mrs Porter; Gatty – Mrs Santlow; Sentry – Mrs Saunders.	<i>Thursday 19</i> DL
COMMENT. Written by Sir George Etheridge.	
THE BUSIE BODY. <i>Cast not listed.</i> Also THE COUNTRY WAKE. <i>Cast not listed,</i> but see 21 Oct.	<i>Friday 20</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
THE TRUE AND ANCIENT HISTORY OF KING LEAR. <i>Cast not listed.</i>	<i>Saturday 21</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
THE STRATAGEM. Aimwell – Mills; Archer – Wilks; Bonniface – Bullock Sr; Sullen – Keen; Scrub – Norris; Mrs Sullen – Mrs Oldfield; Dorinda – Mrs Bradshaw; Cherry – Mrs Bicknell.	<i>Monday 23</i> DL
VOLPONE; or, The Fox. <i>Cast not listed.</i>	<i>Tuesday 24</i> DL
COMMENT. At the Desire of several Persons of Quality. Written by Ben. Johnson.	
THE APPARITION; or, The Sham Wedding. <i>Cast not listed,</i> but edition of 1714 lists: Sir Tristram Getall – Norris; Sir Thomas Eitherside – Bullock; Mendwell – Bowman; Welford – Booth; Friendly – Mills; Dawbwell – Keen; Foist – Spiller; Plotwell – Pack; Bankbill – Leigh; Aurelia – Mrs Mountfort; Clarinda – Mrs Santlow; Mrs Abigail Eitherside – Mrs Baker; Buisy – Mrs Saunders. Prologue spoken by Mills. Epilogue spoken by Mrs Santlow.	<i>Wednesday 25</i> DL
COMMENT. [Author unknown.] Never Acted before.	
THE APPARITION. <i>Cast not listed,</i> but see 25 Nov.	<i>Thursday 26</i> DL
COMMENT. Benefit the Author.	
ROPE DANCING.	TEC
ENTERTAINMENTS. Mr Gibbons's Company of French Rope Dancers where you will see a little Child about two Years and a half old perform such wonderful things on the stiff Rope, as is surprising to all that behold him. A Young Maiden, who dances to Admiration, and other extraordinary Dancing on the stiff Rope. The famous Scaramouch, lately come from France, who dances on the Rope, Plays on the Violin upon it, and turns himself as if he was going on the Ground. A Young Man who walks on the Slack Rope after the Italian manner; Lastly, The Famous Gibbon, who has had the honour to perform before most of the Courts in Europe, Tumbles, for Lightness, and Agility, far beyond what has ever yet been seen. You will likewise be entertained with good Musick.	
COMMENT. The lowest Price 6d. The rest 1s. Pit 1s. 6d. and the Stage 2s. 6d. At 6 P.M. For the Diversion of the Quality and Gentry. [The same company performed occasionally during the winter.]	

- Friday 27* OEDIPUS, KING OF THEBES. Oedipus - Powell; Adrastus - Booth; Creon - Keene; Tiresias - Boman; Jocasta - Mrs Knight; Euridice - Mrs Bradshaw; Citizens - Penkethman, Norris, Bullock, Pack, Leigh.
- Saturday 28* THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Knight; Lady Graveairs - Mrs Porter; Edgin - Mrs Bicknell.
COMMENT. At the Desire of several Ladies of Quality.
- Monday 30* THE SPANISH FRYAR. *Cast not listed.*
DL COMMENT. At the particular Desire of several Persons of Quality.

December 1713

- Tuesday 1* BARTHOLOMEW FAIR. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality. Written by Ben. Johnson.
- Wednesday 2* THE NORTHERN LASS; or, The Nest of Fools. Lass - Mrs Bicknell; Sir Philip - Wilks; Tridewell - Mills; Anvil - Spillar; Sir Paul - Johnson; Bulfinch - Leigh; Widgin - Bullock; Nonsense - Norris; Howdee - Cibber; Beavis - Bickerstaff; Pate - Bullock Jr; Widow Fitchow - Mrs Knight; Sham Lass - Mrs Willis.
- Thursday 3* CATO. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality.
- SH CONCERT.
MUSIC. Vocal and Instrumental, by the best Masters of the Opera.
COMMENT. Benefit Verner. Tickets 2s. 6d.
- Friday 4* THE ROVER. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality.
- Saturday 5* THE COMICAL REVENGE; or, Love in a Tub. *Cast not listed.*
DL COMMENT. Written by Sir George Etheridge.
- Monday 7* THE FEIGN'D INNOCENCE; or, Sir Martin Marall. *Cast not listed.* Also THE STAGE COACH. *Cast not listed.*
- Tuesday 8* MACKBETH. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.
- Wednesday 9* THE FUNERAL; or, Grief a la Mode. *Cast not listed.*
DL COMMENT. Written by Mr Steele.
- Thursday 10* THE ALBION QUEENS; or, The Death of Mary, Queen of Scotland. *Cast not listed.*
- Friday 11* THE CONFEDERACY. *Cast not listed.*
- Saturday 12* THE MAN OF MODE; or, Sir Fopling Flutter. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality. Written by Sir George Etheridge.

THE SILENT WOMAN. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality. Written by Ben. Johnson.	Monday 14 DL
AURENGE-ZEBE; or, The Great Mogul. <i>Cast not listed.</i>	Tuesday 15 DL
EPSOM WELLS. <i>Cast not listed.</i> COMMENT. Written by Mr Shadwell, late Poet Laureat.	Wednesday 16 DL
CATO. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Thursday 17 DL
THE SCORNFUL LADY. Scornful Lady - Mrs Oldfield; Savil - Johnson; Elder Loveless - Wilks; Young Loveless - Mills; Welford - Booth; Roger - Cibber; Morecraft - Bullock; Poet - Norris; Martha - Mrs Bicknell; Abigail - Mrs Willis. COMMENT. Written by Beaumont and Fletcher.	Friday 18 DL
HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i> COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.	Saturday 19 DL
THE ALCYHIMIST. <i>Cast not listed.</i> COMMENT. Written by Ben. Johnson.	Monday 21 DL
THE ALCYHIMIST. <i>Cast not listed.</i> COMMENT. At the Desire of several Persons of Quality. Written by Ben. Johnson.	Tuesday 22 DL
THE TEMPEST. <i>Cast not listed.</i> COMMENT. As 5 Nov.	Saturday 26 DL
THE TEMPEST. <i>Cast not listed.</i> COMMENT. As 5 Nov.	Monday 28 DL
CATO. <i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Tuesday 29 DL
THE OLD BACHELOR. <i>Cast not listed.</i>	Wednesday 30 DL
OROONOKO. <i>Cast not listed.</i>	Thursday 31 DL

January 1714

THE LANCASHIRE WITCHES. <i>Cast not listed.</i> MUSIC. All the Musick both Vocal and Instrumental compos'd by Mr Barret. COMMENT. Written by Mr Shadwell, late Poet Laureat, carefully Revis'd. With all the Original Decorations of Scenes, Dances, Risings, Sinkings, and Flyings of the Witches.	Friday 1 DL
THE TRAGICAL HISTORY OF KING RICHARD THE THIRD. <i>Cast not listed.</i> COMMENT. Containing the Distresses and Death of King Henry the Sixth; the Murther of Young King Edward the Fifth, and his Brother, in the Tower; with the Landing of the Earl of Richmond, and the Memorable Battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster.	Saturday 2 DL

- Monday 4* THE RECRUITING OFFICER. *Cast not listed.*
DL
- Tuesday 5* THE VICTIM. *Cast not listed*, but edition of 1714 lists: Agamemnon – Wilks; Achilles – Booth; Ulysses – Keen; Menelaus – Mills; Arcas – Rian; Euribates – Bullock Jr; Clytemnestra – Mrs Knight; Iphigenia – Mrs Porter; Eriphile – Mrs Oldfield. Prologue spoken by Wilks. Epilogue written by Cibber and spoken by Mrs Oldfield.
COMMENT. [By Charles Johnson.] Never Acted before.
- Wednesday 6* THE VICTIM. *Cast not listed*, but see 5 Jan.
DL
- Tursday 7* THE VICTIM. *Cast not listed*, but see 5 Jan.
DL
- Friday 8* THE VICTIM. *Cast not listed*, but see 5 Jan.
DL
- Saturday 9* THE VICTIM. *Cast not listed*, but see 5 Jan.
DL
- Queen's DORINDA. Silvio – Signora Catherina Galerati, lately arriv'd from Italy; Nicea – Signora de l'Epine. [Colman's *Opera Register* adds Mrs Barbier, Valentino, without assigning roles.]
COMMENT. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes, half a guinea.
- Monday 11* THE VICTIM. *Cast not listed*, but see 5 Jan.
DL
COMMENT. Benefit the Author.
- Tuesday 12* RULE A WIFE AND HAVE A WIFE. *Cast not listed*. Also THE SCHOOL BOY. *Cast not listed*.
DL
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- Wednesday 13* THE DOUBLE GALLANT. As 9 Nov. 1713.
DL
- Tursday 14* OTHELLO, MOOR OF VENICE. *Cast not listed*.
DL
COMMENT. Written by Shakespear.
- Friday 15* THE PILGRIM. As 29 Sept. 1713, but Mad Parson omitted.
DL
- Saturday 16* CATO. *Cast not listed*.
DL
COMMENT. At the Desire of several Ladies of Quality.
- Queen's DORINDA. As 9 Jan.
COMMENT. As 9 Jan.
- Monday 18* THE CHANCES. *Cast not listed*. Also THE STAGE COACH. *Cast not listed*.
DL
COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham.
- Tuesday 19* MACKBETH. *Cast not listed*.
DL
COMMENT. At the Desire of several Ladies of Quality. Written by Shakespear.
- Wednesday 20* THE AMOROUS WIDOW. *Cast not listed*, but see 15 Oct. 1713.
DL
COMMENT. At the Desire of several Persons of Quality.
- Tursday 21* THE MAN OF MODE. *Cast not listed*.
DL
COMMENT. At the Desire of several Ladies of Quality. Written by Sir George Etheridge.
- Friday 22* AN EVENING'S LOVE. *Cast not listed*.
DL
COMMENT. Written by the late Mr Dryden.

JULIUS CAESAR. <i>Cast not listed.</i>	Saturday 23
COMMENT. Written by Shakespear.	DL
DORINDA. As 9 Jan.	Queen's
MUSIC. With Symphonies play'd by the famous Signor Veracini, lately arriv'd from Italy.	
COMMENT. At Common Prices.	
THE AMOROUS WIDOW. <i>Cast not listed</i> , but see 15 Oct. 1713.	Monday 25
COMMENT. At the particular Desire of several Ladies of Quality.	DL
CONCERT.	SH
MUSIC. Vocal and Instrumental, by the best Masters.	
COMMENT. Benefit Thomas Baston and Young. Tickets 2s. 6d. At 6 P.M.	
VERTUE BETRAY'D; or, Anne-Bullen. Henry VIII – Powell; Anna Bullen – Mrs Oldfield; Piercy – Wilks.	Tuesday 26
COMMENT. At the Desire of several Ladies of Quality.	DL
THE LIBERTINE DESTROY'D [Don John]. <i>Cast not listed.</i>	Wednesday 27
COMMENT. With all the Original Decorations proper to the Play.	DL
CROESUS. Mrs Robinson performs a Part. The edition of 1714 lists: Creso – Signora Galerati; Ciro – Valentino; Climenide – Mrs Robinson; Rosena – Mrs Barbier; Adraspe – Signora Margharita; Oronote – [Lawrence, according to MS note in edition in BM, 11714 aa 23].	Queen's
MUSIC. As 23 Jan.	
COMMENT. [Dedication signed by N. Haym.]. A new Opera. Pit and Boxes put together and admission by ticket only at half a guinea. Stage Boxes 15s. Gallery 4s.	
THE TENDER HUSBAND; or, The Accomplish'd Fools. Biddy – Mrs Oldfield; Sir Harry – Bullock; Humphrey – Penkethman; Clerimont – Mills; Captain Clerimont – Wilks; Tipkin – Norris; Pounce – Pack; Mrs Clerimont – Mrs Bicknell; Aunt – Mrs Powell.	Thursday 28
CONCERT.	DL
MUSIC. Vocal and Instrumental. The Vocal to be perform'd by Mr Carey, a Gentleman and a Boy his Scholars. The Instrumental by the best Hands of the Opera. All the Pieces for Instruments are New, and Composed by Dr Pepusch.	SH
COMMENT. Benefit. Carey. The Words of the whole Entertainment are Printed, and will be given Gratis to each Person at their Entrance. At 6 P.M. Tickets 2s. 6d.	
THE COMMITTEE. <i>Cast not listed.</i>	Friday 29
CROESUS. As 27 Jan.	DL
MUSIC. As 23 Jan.	Queen's
COMMENT. At Common Prices.	

February 1714

THE FAIR QUAKER OF DEAL. As 7 Oct. 1713.	Monday 1
	DL

- Monday 1* CONCERT.
 HIC MUSIC. Vocal and Instrumental, by the best Masters of the Opera.
 COMMENT. Benefit Rogier. At 7 P.M. Tickets 5s.
- Tuesday 2* JANE SHORE. *Cast not listed*, but edition of 1714 lists: Duke of Gloster - Cibber; Lord Hastings - Booth; Catesby - Husbands; Sir Richard Ratcliff - Bowman; Bellmour - Mills; Dumont - Wilks; Alicia - Mrs Porter; Jane Shore - Mrs Oldfield. Prologue spoken by Wilks. Epilogue spoken by Mrs Oldfield.
 COMMENT. [By Nicholas Rowe.] Never Acted before.
- Wednesday 3* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL COMMENT. Tickets for the 3d or 6th Nights will be delivered . . . at half a Guinea each Ticket.
- Queen's CROESUS. As 27 Jan.
 MUSIC. As 23 Jan.
 COMMENT. Admission as 9 Jan.
- Thursday 4* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL COMMENT. N.B. The Boxes to be opened to the Pit, and no Persons admitted but by printed Tickets . . . at Half a Guinea.
- Friday 5* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Saturday 6* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Monday 8* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL COMMENT. Benefit the Author.
- Tuesday 9* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Queen's CROESUS. As 27 Jan.
 MUSIC. As 23 Jan.
 COMMENT. Admission as 9 Jan.
- Thursday 11* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Saturday 13* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Queen's CROESUS. *Cast not listed*, but see 27 Jan.
 COMMENT. Admission as 9 Jan.
- Monday 15* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL COMMENT. Benefit the Author. At Common Prices.
- Tuesday 16* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Queen's CROESUS. As 27 Jan.
 MUSIC. As 23 Jan.
 COMMENT. Admission as 9 Jan.
- Thursday 18* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL
- Saturday 20* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL

CROESUS.	As 27 Jan. MUSIC. As 23 Jan. COMMENT. Admission as 9 Jan.	Saturday 20 Queen's
THE HUMOROUS LIEUTENANT.	<i>Cast not listed.</i> COMMENT. At the particular Desire of several Ladies of Quality. Written by Beaumont and Fletcher.	Monday 22 DL
CONCERT.	MUSIC. Vocal and Instrumental, performed by Eminent Masters, English and Foreign. Among other choice Compositions, a celebrated Song of Mr Hendel's, by a Gentlewoman from Abroad, who hath never before exposed her Voice publickly in this Kingdom. To which will be added an uncommon Piece of Musick by Bassoons only. COMMENT. Benefit Wells and Kenny. Tickets 2s. 6d. At 6 P.M.	SH
JANE SHORE.	<i>Cast not listed</i> , but see 2 Feb.	Tuesday 23 DL
CROESUS.	As 27 Jan. MUSIC. As 23 Jan. COMMENT. Admission as 9 Jan.	Queen's
JANE SHORE.	<i>Cast not listed</i> , but see 2 Feb.	Tbursday 25 DL
THE TRAGICAL HISTORY OF KING RICHARD THE THIRD.	<i>Cast not listed.</i> COMMENT. As 2 Jan.	Saturday 27 DL
CROESUS.	As 27 Jan. MUSIC. As 23 Jan. COMMENT. Admission as 9 Jan.	Queen's

March 1714

JANE SHORE.	<i>Cast not listed</i> , but see 2 Feb. COMMENT. Benefit Mrs Oldfield.	Monday 1 DL
THE RICHMOND HEIRESS; or, A Woman Once in the Right.	<i>Cast not listed.</i> COMMENT. Not Acted these Six Years.	Tuesday 2 DL
JANE SHORE.	<i>Cast not listed</i> , but see 2 Feb.	Tbursday 4 DL
ARMINIUS.	<i>Cast not listed</i> , but edition of 1714 lists: Arminius – Signora Galerati; Ismena – Mrs Robinson; Cilene – Signora Margharita; Germanicus Caesar – Lawrence; Cecina – Mrs Barbier; Segestes – Valentino. COMMENT. [Dedication by John James Heidegger.] By Subscription. Stage Boxes 15s. Gallery 5s. <i>Colman's Opera Register</i> : By subscription for six times at ye usuall rate of 10 Guin for 3 Tickets.	Queen's
VENICE PRESERV'D.	<i>Cast not listed.</i> COMMENT. At the Desire of several Ladies of Quality.	Saturday 6 DL

- Saturday 6* ARMINIUS. *Cast not listed*, but see 4 March.
 Queen's COMMENT. By Subscription, with Stage Boxes 15s. Gallery 2s. 6d.
- Monday 8* THE CARELESS HUSBAND. As 28 Nov. 1713.
 DL COMMENT. Benefit Mills. At the Desire of several Ladies of Quality.
- Tuesday 9* LOVE MAKES A MAN. *Cast not listed*, but see 18 Nov. 1713.
 DL
- Tursday 11* LOVE FOR LOVE. *Cast not listed*, but see 12 Oct. 1713.
 DL
- Queen's ARMINIUS. *Cast not listed*, but see 4 March.
 COMMENT. By Subscription, as 6 March.
- Saturday 13* PHILASTER; or, Love Lies a Bleeding. Bellario – Mrs Santlow.
 DL
- Queen's ARMINIUS. *Cast not listed*, but see 4 March.
 COMMENT. By Subscription, as 6 March.
- Monday 15* CATO. *Cast not listed*.
 DL COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.
- Tuesday 16* JANE SHORE. *Cast not listed*, but see 2 Feb.
 DL COMMENT. At the particular Desire of several Ladies of Quality.
- Wednesday 17* CONCERT.
 HIC MUSIC. Vocal and Instrumental, by the best Masters; particularly several Sonatas
 to be performed by the famous Signor Veracini.
 COMMENT. Benefit the Baroness. Tickets 5s. At 7:30 P.M.
- Thursday 18* THE STRATAGEM. *Cast not listed*, but see 23 Nov. 1713.
 DL
- Queen's ARMINIUS. *Cast not listed*, but see 4 March.
 COMMENT. By Subscription, as 6 March.
- Saturday 20* HAMLET, PRINCE OF DENMARK. *Cast not listed*.
 DL COMMENT. Written by Shakespear.
- Queen's ARMINIUS. *Cast not listed*, but see 4 March.
 COMMENT. By Subscription, as 6 March.
- Monday 22-Saturday 27*
PASSION WEEK
- Monday 29* THE ALBION QUEENS. Queen Elizabeth – Mrs Knight; Queen Mary – Mrs Oldfield; Norfolk – Wilks; Cecil – Powell; Davison – Booth; Morton – Mills; Gifford – Bickerstaff.
 DL COMMENT. Benefit Powell. At the Desire of several Ladies of Quality.
- Tuesday 30* THE TEMPEST. *Cast not listed*.
 DL COMMENT. As 5 Nov.
- Wednesday 31* THE LANCASHIRE WITCHES. Parts by Mills, Johnson, Bullock, Norris, Pack, Keene, Bullock Jr, Mrs Powell, Mrs Bradshaw, Mrs Cox.
 DL MUSIC. As 1 Jan.
 COMMENT. As 1 Jan.
- Queen's CROESUS. *Cast not listed*, but see 27 Jan.
 COMMENT. Admission as 9 Jan.

April 1714

THE DISTREST MOTHER. <i>Cast not listed.</i>	<i>Thursday 1</i>
COMMENT. At the Desire of several Ladies of Quality.	DL
OEDIPUS TYRANNUS. Acted in Greek by Mr Low's Scholars.	MEG
COMMENT. By Sophocles.	
SIR COURTY NICE. <i>Cast not listed</i> , but see 23 Oct. 1713.	<i>Friday 2</i>
	DL
SIR SOLOMON SINGLE; or, The Cautious Coxcomb. <i>Cast not listed.</i>	<i>Saturday 3</i>
COMMENT. Not Acted these Ten Years [but see 28 Oct. 1707].	DL
ERNELINDA. Ernelinda – Mrs Robinson; Vitiges – Signora Catherina Galerati; Edwig – Signora Manina de l'Epine.	Queen's
MUSIC. A Solo by Veracini.	
COMMENT. Above half the Songs being New. Admission as 27 Jan.	
OEDIPUS TYRANNUS. As 1 April.	MEG
THE CARELESS HUSBAND. <i>Cast not listed</i> , but see 28 Nov. 1713.	<i>Monday 5</i>
COMMENT. Benefit Mrs Porter. Admission to Pit and Boxes by printed ticket only, at the particular Desire of several Ladies of Quality.	DL
CATO. <i>Cast not listed.</i>	<i>Tuesday 6</i>
COMMENT. At the Desire of several Ladies of Quality.	DL
CONCERT.	SH
MUSIC. Vocal and Instrumental, Italian and English. Note, At the Desire of several Gentlemen, Mr Grano Performs and Accompanies her [Mrs Fitzgerald's] voice in the Trumpet and German Flute. The Consort opening with an entire new Trumpet Sonata.	
COMMENT. Benefit Mrs Fitzgerald. For the Entertainment of His Excellency Don Bentura de Zari, the Emperor of Morocco's Ambassador. Tickets 2s. 6d. At 6 P.M.	
SIR SOLOMON SINGLE. <i>Cast not listed.</i>	<i>Wednesday 7</i>
ERNELINDA. As 3 April.	DL
MUSIC. As 3 April.	Queen's
COMMENT. Admission as 9 Jan.	
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed.</i> Also THE COMICAL RIVALS; or, The School Boy. <i>Cast not listed.</i>	<i>Thursday 8</i>
COMMENT. Mainpiece: Written by Beaumont and Fletcher.	DL
THE TENDER HUSBAND. As 28 Jan., but Aunt omitted.	<i>Friday 9</i>
COMMENT. At the Desire of several Ladies of Quality.	DL
CONCERT.	CL
MUSIC. Vocal and Instrumental, all New; Compos'd by Mr William Turner.	
COMMENT. Benefit William Turner. Tickets 3s. 6d. At 7 P.M.	

- Saturday 10* SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. *Cast not listed.*
DL COMMENT. Not Acted these Ten Years [but see 29 April 1707].
- Queen's ARMINIUS. *Cast not listed*, but see 4 March.
COMMENT. Benefit Mrs Robinson. Pit and Boxes put together with admission by ticket only at half a guinea. Stage Boxes 15s. Gallery 2s. 6d.
- Monday 12* JULIUS CAESAR. *Cast not listed.*
DL COMMENT. Benefit Johnson.
- Tuesday 13* SHE WOU'D AND SHE WOU'D NOT. *Cast not listed.*
DL
- Wednesday 14* THE SPANISH FRYAR. *Cast not listed.*
DL COMMENT. At the particular Desire of several Persons of Quality. Written by the late Mr Dryden.
- Thursday 15* SHE WOU'D AND SHE WOU'D NOT. *Cast not listed.*
DL
- Friday 16* THE ROVER. Rover - Wilks; Hellena - Mrs Rogers.
DL COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality.
- Saturday 17* RICHARD THE THIRD. *Cast not listed.*
DL COMMENT. As 2 Jan.
- Queen's ERNELINDA. *Cast not listed*, but see 3 April.
MUSIC. As 3 April.
COMMENT. Benefit Signora Galerati. Admission as 10 April.
- Monday 19* THE SQUIRE OF ALSATIA. *Cast not listed*. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. *Cast not listed.*
DL COMMENT. Benefit Penkethman. At the Desire of several Persons of Quality. Mainpiece: Written by Mr Shadwell, late Poet Laureat.
- CA CONCERT.
MUSIC. Vocal and Instrumental, by the best Hands of the Opera.
COMMENT. Benefit Mrs Celotti. At the Request of several Persons of Quality.
At 7 P.M.
- Tuesday 20* JANE SHORE. *Cast not listed*, but see 2 Feb.
DL
- Wednesday 21* SHE WOU'D AND SHE WOU'D NOT. *Cast not listed.*
DL
- Thursday 22* CATO. *Cast not listed.*
DL COMMENT. At the Desire of several Ladies of Quality.
- HIC CONCERT.
MUSIC. Vocal and Instrumental, of his [Veracini's] own Composing, viz. several Solos for the Violin, never yet perform'd before.
COMMENT. Benefit Veracini. At the Desire of several Persons of Quality. Tickets half a guinea. At 8 P.M.
- Friday 23* HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; Ghost - Booth; Ophelia - Mrs Mountfort.
DL COMMENT. Benefit Mrs Mountfort. At the Desire of several Ladies of Quality.
- Saturday 24* THE FAIR QUAKER OF DEAL. As 7 Oct. 1713.
DL

ERNELINDA. *Cast not listed*, but see 3 April. With new Additions to the Mad Scene, to be performed (only for this time, and no more) by Mrs Robinson. Saturday 24
Queen's
COMMENT. Benefit Valentini. Admission as 10 April.

THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Booth; Edgar - Wilks; Gloster - Cibber; Kent - Keene; Bastard - Mills; Gentleman Usher - Penkethman; Cordelia - Mrs Bradshaw. Monday 26
DL
COMMENT. Benefit Keene. At the Desire of several Ladies of Quality.

THE WONDER: A Woman Keeps a Secret. Actors' names only, but edition of 1714 lists: Don Lopez - Norris; Don Felix - Wilks; Frederick - Bickerstaff; Don Pedro - Bullock Jr; Colonel Britton - Mills; Gibby - Bullock Sr; Lissardo - Pack; Donna Violante - Mrs Oldfield; Donna Isabella - Mrs Santlow; Flora - Mrs Cox; Inis - Mrs Saunders. Prologue spoken by Mills. Epilogue written by Phillips and spoken by Mrs Santlow. Tuesday 27
DL

COMMENT. [By Susanna Centlivre.] Never Acted before.

THE WONDER. *Cast not listed*, but see 27 April. Wednesday 28
DL
HIC
CONCERT.

MUSIC. Vocal and Instrumental: a Solo of Corelli's by Mr Corbet, with variety of Pieces on the Echo Flute, Hautboy, German Flute, Trumpet, with a new Cantata; a Solo for the Harpsichord: All performed by the best Masters.

COMMENT. Benefit Signora Lodi and Corbet. Tickets 5s. At 8 P.M.

THE WONDER. *Cast not listed*, but see 27 April. Thursday 29
DL
COMMENT. Benefit the Author.

CONCERT. HIC
MUSIC. Vocal and Instrumental; With several extraordinary new Songs sung by the said Signora Stradiotti, and at the End of the Consort she will perform alone a Solo for the Harpsichord.

COMMENT. Benefit Signora Stradiotti, who has never yet perform'd in Publick since her Arrival here in England. Tickets 5s.

THE MAN OF MODE. *Cast not listed.* Friday 30
DL
DANCING. *Harlequin* by Mrs Santlow.
COMMENT. Benefit Mrs Santlow. At the Desire of several Ladies of Quality

May 1714

THE WONDER. *Cast not listed*, but see 27 April. Saturday 1
DL
Queen's

ARMINIUS (Acts I and II). *Cast not listed*, but see 4 March.

MUSIC. To which will be added the following Songs: *Sai pieta, Due pupille* [sung by Mrs Robinson]; *Lusinghe rezzose, Si t'intendo* [by Signora Galerati]; *Del fallo ful Camin, Ti stringo o mio diletto* [by Valentini]; *Cieco Amor, Ho un non so che nelcor* [by Mrs Barbier]; *Care labra, Una speranza* [by Mrs Manina]; *E vano ognipensiero, Si lieto e si contento* [by Mrs Margarita]; a new *Trumpet Song*. With a Sonata perform'd upon the Violin, by the wonderful Youth of 11 Years old. Upon the Trumpet by Mr Grannon [Grano?]. And on an Instrument of Invention entirely New, imitating the Harp and Lute, by Mrs Margarita.

COMMENT. Benefit Mrs Margarita.

- Monday 3** **THE HUMOROUS LIEUTENANT.** Demetrius – Wilks; Leontius – Powell; Lieutenant – Bowen; Celia – Mrs Oldfield.
DL **DANCING.** By Prince and Mrs Bicknell. A new *Saraband* and *Jig* by Miss Younger, being the first time of her Dancing alone on the Stage.
COMMENT. Benefit Mrs Bicknell. At the Desire of several Ladies of Quality. Mainpiece: Written by Beaumont and Fletcher.
- Tuesday 4** **THE WONDER.** *Cast not listed*, but see 27 April.
DL
TEC **CONCERT.**
MUSIC. Vocal and Instrumental, with several extraordinary Concertos and Solos performed by Mr Glash upon the Hautboy.
COMMENT. Benefit Glash. Tickets 5s. At 7 P.M.
- Wednesday 5** **THE AMOROUS WIDOW.** As 15 Oct. 1713, but Barnaby – Pack; Sir Peter – Johnson; Lovemore – Wilks; Cunningham – Mills; Merryman – Norris; Lady Laycock – Mrs Knight; Lady Pride – Mrs Willis.
DL **DANCING.** By Mrs Santlow.
COMMENT. Benefit Pack. At the Desire of several Ladies of Quality.
- HIC** **CONCERT.**
MUSIC. A Compleat Consort of Musick.
COMMENT. Benefit Signor Claudio. Tickets half a guinea. At 7 P.M.
- Thursday 6** **THE WONDER.** *Cast not listed*, but see 27 April.
DL **COMMENT.** Benefit the Author.
- Friday 7** **THE ORPHAN.** Orphan – Mrs Bradshaw; Castalio – Booth; Polydore – Powell; Chamont – Keene; Chaplain – Pack; Serena – Mrs Santlow.
DL **COMMENT.** Benefit Mrs Bradshaw. Written by Mr Otway.
- Saturday 8** **CATO.** *Cast not listed.*
DL **COMMENT.** It being particularly desir'd by several Ladies of Quality who have never yet seen it.
- Queen's** **CROESUS.** *Cast not listed*, but see 27 Jan.
COMMENT. Admission as 9 Jan.
- Monday 10** **SHE WOU'D AND SHE WOU'D NOT.** *Cast not listed.*
DL **DANCING.** By Mrs Santlow.
COMMENT. Benefit Bullock. At the Desire of several Persons of Quality.
- Wednesday 12** **VOLPONE.** *Cast not listed.*
DL **DANCING.** By Mrs Santlow.
COMMENT. Benefit Mrs Knight. At the Desire of several Persons of Quality. Written by Ben. Johnson.
- Queen's** **ERNELINDA.** *Cast not listed*, but see 3 April.
DL **DANCING.** Several Entertainments of Dancing.
COMMENT. Benefit boxkeepers. Pit and Boxes put together at 8s. Stage Boxes half a guinea. Gallery 2s. 6d.
- Friday 14** **THE DOUBLE GALLANT.** As 9 Nov. 1713, but Lady Sadlife – Mrs Porter.
DL **DANCING.** *Saraband* and *Jig* by Miss Younger.
COMMENT. Benefit Bowen.

TIMON OF ATHENS ; or, The Man Hater. Timon – Powell; Alcibiades – Booth; Apemantus – Husband; Nicias – Pack; Phaeax – Bullock; Isander – Burkhead; Isidore – Leigh; Thrasillus – Cross; Aelius – Johnson; Cleon – Norris; Demetrius – Cory; Diphilus – Ryan; Old Man – Boman; Poet – Bickerstaff; Evandra – Mrs Porter; Melissa – Mrs Bradshaw.	<i>Dancing.</i> Two French Peasants (new) and Two Harlequins by Sandham and Mrs Santlow.	<i>Comment.</i> Benefit Husband and Boman. At the Desire of several Persons of Quality.	<i>Monday 17</i> DL
THE SCORNFUL LADY . As 18 Dec. 1713, but Martha – Mrs Bradshaw.	<i>Dancing.</i> By Mrs Santlow, particularly a <i>Harlequin</i> .	<i>Comment.</i> Benefit Mrs Saunders. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.	<i>Wednesday 19</i> DL
CONCERT.	<i>Comment.</i> Benefit Signor Pardini. At 8 P.M.		<i>Thursday 20</i> HIC
SIR SOLOMON SINGLE . Sir Solomon – Keene; Betty – Miss Younger; Peregrine – Wilks; Single – Booth; Woodland – Boman; Wary – Johnson; Barter – Cory; Sir Arthur – Norris; Timothy – Bullock; Ralph – Leigh; Julia – Mrs Santlow; Alice – Mrs Willis.	<i>Comment.</i> Benefit Norris. At the Desire of several Persons of Quality.		<i>Friday 21</i> DL
CROESUS . <i>Cast not listed</i> , but see 27 Jan.	<i>Comment.</i> Admission as 9 Jan.		<i>Saturday 22</i> Queen's
THE CONSTANT COUPLE . As 22 Oct. 1713.	<i>Comment.</i> Benefit Miss Willis. At the Desire of several Ladies of Quality.		<i>Monday 24</i> DL
LOVE FOR LOVE . Sir Sampson – Bullock; Valentine – Wilks; Scandal – Booth; Tattle – Cibber; Ben – Bickerstaff; Foresight – Johnson; Trapland – Norris; Jeremy – Bowen; Angelica – Mrs Oldfield; Mrs Frail – Mrs Porter; Mrs Foresight – Mrs Cox; Prue – Miss Younger; Nurse – Mrs Willis; but see 12 Oct. 1713.	<i>Dancing.</i> By Mrs Santlow.	<i>Comment.</i> Benefit Bickerstaff. At the particular Desire of several Ladies of Quality.	<i>Wednesday 26</i> DL
CONCERT.	Vocal and Instrumental, wherein Gli Signori Vegelini (two select Musicians lately arriv'd) will perform several Solos and Sonatas on two different Instruments never heard in England before. With some celebrated Songs of the late Mr Henry Purcell, and an Addition of a famous Harp.	<i>Comment.</i> Benefit Mrs Orme. Tickets 3s. At 6 P.M.	<i>Thursday 27</i> SH
THE OLD BACHELOR . Heartwell – Keene; Bellmour – Wilks; Vainlove – Booth; Sharper – Mills; Sir Joseph – Bullock; Bluff – Johnson; Fondlewife – Cibber; Setter – Norris; Laetitia – Mrs Oldfield; Araminta – Mrs Bradshaw; Belinda – Mrs Mountfort; Silvia – Miss Willis; Lucy – Mrs Saunders.	<i>Dancing.</i>	<i>Comment.</i> Benefit Leigh.	<i>Friday 28</i> DL
ARMINIUS . <i>Cast not listed</i> , but see 4 March.	<i>MUSIC.</i> The following songs will be sung in the room of others: <i>Vieni o morte a Consolarmi</i> by Mrs Robinson; <i>Amor pui non Voglio</i> by Signora Galerati; <i>Ti stringo</i>		<i>Saturday 29</i> Queen's

- Saturday 29* Queen's *o mio diletto* by Valentini; *Amore inflama, or, To Beauty Devoted* by Signora Margarita; *Ho un non so che nelcor* by Mrs Barbier.
COMMENT. Admission as 9 Jan.
- Monday 31* DL THE STRATAGEM. As 22 Nov. 1713.
DANCING. By Mrs Santlow, Mrs Bicknell, Miss Younger, Prince, Wade, Sandham, and others, particularly a *Harlequin* and *Eight Linkmen*.
COMMENT. Benefit Prince, the Dancing-Master.

June 1714

- Wednesday 2* DL HENRY THE FOURTH: With The Humours of Sir John Falstaff. King - Keene; Prince of Wales - Wilks; Hotspur - Booth; Douglas - Mills; Falstaff - Bullock; Carriers - Johnson, Leigh; Francis - Norris; Hotspur's Wife - Mrs Santlow; Hostess - Mrs Willis.
DANCING. By Mrs Santlow.
COMMENT. Benefit Corey and Cross.
- Friday 4* DL THE TEMPEST. Prospero - Powell; Hypolito - Mrs Mountfort; Dorinda - Mrs Santlow; Alonzo - Keene; Ferdinand - Ryan; Antonio - Bullock Jr; Caliban - Johnson; Stephano - Bickerstaffe; Trincalo - Bullock; Ventoso - Norris; Mustacho - Leigh.
DANCING. By Mrs Santlow.
COMMENT. Benefit Newman and Mrs Baker. With Scenes, Machines, Dances, and all the Original Decorations proper to the Play. Boxes 5s. Pit 3s. Gallery 2s.
- Saturday 5* Queen's ERNELINDA. *Cast not listed*, but see 3 April.
COMMENT. Admission as 9 Jan.
- Monday 7* DL THE RICHMOND HEIRESS. *Cast not listed*. And at the Desire of several Persons of Quality, and to Entertain them and others of his Friends, there will be a New Oration by way of Prologue, written and to be spoken by Mr Durfey.
SINGING. Variety of Songs.
COMMENT. Benefit D'Urfey.
- Wednesday 9* DL SHE WOU'D AND SHE WOU'D NOT. *Cast not listed*.
DANCING. By Mrs Santlow, Mrs Bicknell, Prince, Wade, and Sandham.
COMMENT. Benefit Castelman.
- Friday 11* DL OROONOKO. Oroonoko - Booth.
SINGING. A comical dialogue sung by Pack and Birkhead.
DANCING. By Prince, Mrs Santlow and others.
COMMENT. Benefit Birkhead.
- Monday 14* DL THE INDIAN EMPEROR. Cortez - Powell; Guyomar - Booth; Cydaria - Miss Younger. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. *Cast not listed*.
DANCING. By Mrs Santlow, Prince, Wade, and Sandham.
COMMENT. Benefit Bullock Jr and Ryan. Mainpiece: Written by the late Mr Dryden.

TIMON OF ATHENS. *Cast not listed*, but see 17 May. Wednesday 16
DL
DANCING. By a Gentleman for his Diversion, lately arriv'd from Scotland. By Mrs Santlow and others.

COMMENT. Benefit Mrs Powell and King, the boxkeeper.

MACKBETH. King - Keene; Macbeth - Mills; Macduff - Wilks; Lenox - Booth; Banquo - Powell; Lady Macbeth - Mrs Knight; Lady Macduff - Mrs Porter; Hecate - Johnson; 1st Witch - Bullock; 2d - Norris; 3d - Leigh.

MUSIC. With all the Musick Compos'd by Mr Leveridge, and Sung by Renton, Mrs Mills, and Mrs Willis.

DANCING. By Mrs Santlow, Prince, and Mrs Bicknell.

COMMENT. Benefit Mrs Mills and Mrs Cox. Written by Shakespear. This being positively the last time of the Company's Acting this Season.

ERNELINDA. *Cast not listed*, but see 3 April. Wednesday 23
Queen's
MUSIC. In which the following Songs will be sung in the room of others: *Rio che tumido ingrossa londa* by Mrs Robinson. *Lusinghe Vezzose* by Signora Galerati. *Amore inflame; or, To Beauty Devoted* by Signora Margarita. *Ho un non so che nelcor* by Mrs Barbier. *Una speranza mi dice albore* by Mrs Manina.

COMMENT. By the particular Command of a Lady of Quality. N.B. Particular Care will be taken to keep the House Cold. Admission as 9 Jan.

THE PURITAN; or, Widow of Watling Street. *Cast not listed*, but in *Daily Courant*, 19 June, this cast was listed: George Pyeboard - Mills; Captain Idle - Keen; Nicholas St. Antlings - Bullock; Sir Godfrey Plus - Johnson; Skirmish - Bickerstaff; Frailty - Norris; Corporal Oath - Bowen; Edmond - Pack; Sir Oliver Muckhill - Leigh; Sir John Pennyclub - Bullock Jr; Sir Andrew Tipstaff - Ryan; Puttock - Cross; Widow Plus - Mrs Willis; Molly - Miss Younger; Frances - Miss Willis. With a New Prologue and Epilogue.

COMMENT. Not Acted these 50 Years. Written by Shakespear in the Reign of King James the First. N.B. There will be a Play acted upon every Tuesday and Friday during the Summer-Season.

THE LONDON CUCKOLDS. Townly - Mills; Doodle - Johnson; Wiseacre - Bullock; Dashwell - Bowen; Loveday - Ryan; Roger - Bullock Jr; Arabella - Mrs Bradshaw; Eugenia - Mrs Porter; Peggy - Miss Younger. Tuesday 29
DL

July 1714

THE LIBERTINE DESTROY'D [Don John]. Don John - Mills; Jacomo - Johnson; Maria - Mrs Porter. Friday 2
DL
MUSIC. With the Shepherd's Musick, compos'd by the late Mr Henry Purcel.

THE TAMING OF A SHREW; or, Sauny the Scot. Shrew - Mrs Bradshaw; Woodall - Johnson; Sir Lyonell - Cross; Winlove - Bickerstaff; Gerraldo - Ryan; Jamy - Norris; Tranio - Bullock Jr; Sauny - Bullock Sr.

SINGING AND DANCING. A Song and Dance, which us'd to be perform'd in The Devil in the Wine-Cellar.

DANCING. *Morris Dance* by Prince and others. *Country Man and Woman* by Burkhead and Mrs Willis.

COMMENT. At the Desire of some Persons of Quality who are leaving the Town.

- Friday 16* THE LANCASHIRE WITCHES. *Cast not listed*, but see 31 March.
 DL MUSIC. All the Musick, both Vocal and Instrumental, set by Mr Barret.
 DANCING. The *Witches' Dances* Compos'd by Mr Prince, and perform'd by him
 and others. *Country Man And Woman* by Burkhead and Mrs Willis.
 COMMENT. As 1 Jan.
- Tuesday 20* THE GAMESTER. Gamester – Mills; Hector – Pack; Sir Thomas – Bullock;
 DL Dorante – Norris; Lovewell – Ryan; Marquis – Bowen; Cogdie – Bullock Jr;
 Angelica – Mrs Bradshaw; Widow – Mrs Porter; Security Mrs Willis.
 DANCING. *Wedding Dance* by Prince and others.
- Tuesday 27* THE OLD TROOP; or Monsieur Raggou. *Cast not listed*. Also THE COUNTRY
 DL WEDDING. Roger – Pack; Joan – Mrs Willis.
 COMMENT. Mainpiece: Not Acted these Six Years. Afterpiece: Not perform'd
 these five Years.
- Friday 30* THE OLD TROOP; or, Monsieur Raggou. *Cast not listed*. Also THE COUNTRY
 DL WEDDING. As 27 July.

August 1714

The death of Queen Anne on 1 Aug. closed the theaters.

- Monday 31* THE CONSTANT LOVERS: With The Humours of Sir Timothy Little Wit and
 SF His Man Trip. Sir Timothy – Bullock; Trip – Norris; Buzzard – Penkethman.
 COMMENT. Whereas Wm Penkethman having formerly diverted the Quality
 and Gentry in Bartholomew-Fair and May-Fair, with Drolls, Musick, and other
 delightful Entertainments, he [will] entertain the Town during the Time of
 Southwark-Fair, with that most celebrated Droll.



S E A S O N O F 1714-1715

HE OPENING of the playhouse in Lincoln's Inn Fields was the most important theatrical event of the season. This marked the end, once and for all, of a dramatic monopoly by a single company in London. The playhouse, rebuilt on the site of the earlier one with the same name, had been planned by Christopher Rich, who died before the opening. On 18 December 1714, when the new company presented *The Recruiting Officer*, the management lay in the hands of his son, John Rich, who maintained a strategic position in London theatricals until his death in 1761.

This season is of unusual interest also because it is the first for which a complete record of the nightly receipts for a single theatre throughout a season has been preserved. (The basic source is *Rich's Register*, a copy of which is in the Folger Shakespeare Library.) During the winter the new house performed 114 times with a total income of approximately £7,900, an average of about £69 nightly. If benefits (occasions when the income was divided between theatre and actor) are excluded, 81 performances brought receipts of around £4,625, an average of £77 nightly. Although this level of income was probably profitable, it was a slim margin for a new company in need of scenes, costumes, machines, and other necessities. With the nightly charge for basic expense probably around £40, Lincoln's Inn Fields had a potential net of £17 nightly. (During the autumn of 1714 Drury Lane had an average profit of £26 nightly.)

Although full comparisons between the two houses cannot be made, clearly the prosperity of Drury Lane declined as a result of renewed competition. During its monopoly Drury Lane in 1712-13 had a profit of £4,000; in 1713-14, £3,600; and between 21 September 1714 and 17 December 1714,

£1,700.¹ In 1713-14 the nightly profit was £19,² but in January 1715, the first month of competition, it declined to £16 nightly and in March to only £7 or £8.³

During this season the *Daily Courant* continues to be the principal source of information for the daily offerings of the theatres. In addition, *Colman's Opera Register* offers information concerning Italian opera. For the receipts, *Rich's Register* is the primary source; they reappear in the *Winston Calendar* (Folger Library), the *Latreille Calendar* (British Museum) and another *Winston Calendar* (British Museum). The minor variations among these manuscripts seem to be the result of errors in copying figures from *Rich's Register*.

The known rosters of the three companies are as follows.

DRURY LANE. *Actors:* Bickerstaff, Birkhead, Booth, Bowen, Bowman Jr, Bullock (to 18 Dec. 1714), Bullock Jr (to 18 Dec. 1714), Cibber, Cole, Cross, Elrington, Evans, Young Frisbe, Griffin (to June 1715), Griffith, Harris, Johnson, Keene (to 18 Dec. 1714), Maddocks, Miller, Mills, Mills Jr, Norris, Norris Jr, Pack (to 18 Dec. 1714), Pendroy, Penkethman, Quin, Ray Jr, Ryan, Shepherd, Weller, Wilks, Wright. *Actresses:* Mrs Baker, Mrs Bicknell, Mrs Cox, Mrs Horton, Mrs Knight (to 18 Dec. 1714), Mrs Mills, Mrs Mountfort, Mrs Oldfield, Mrs Porter, Mrs Rogers (to 18 Dec. 1714), Mrs Santlow, Mrs Saunders, Mrs Willis, Miss Younger. *Dancers:* Coin, Newhouse, Prince, Sandham (after May 1715), Thurmond (briefly), Wade. *Singers:* Blackly, Randal, Renton, Teno; Mrs Barbier, Miss Booth, Signora de l'Epine. *Musician:* Paisible. *Treasurer:* Castelman. *Prompter:* Chetwood. *Boxkeeper:* King.

LINCOLN'S INN FIELDS. *Actors:* Bullock, Bullock Jr, H. Bullock, Church, Coker, Corey, Elliot, Griffin, Hall, Husband, Keene, Knapp, Francis Leigh, John Leigh, Ogden, Pack, Rogers, Schoolding, Smith, Spiller, Thurmond, Walker. *Actresses:* Mrs Clark, Mrs Cross, Mrs Finch, Mrs Garnet, Mrs Hunt, Mrs Kent, Mrs Knight, Mrs Moore, Mrs Rogers, Miss Rogers, Miss Schoolding, Mrs Spiller, Mrs Stockdale, Mrs Thurmond, Mrs Vincent. *Singers:* The Boy, Cook, Jones, Leveridge, Newberry, Rawlins, Reading; Mrs Cook. *Dancers:* la Bane, Bovil, du Pre, de la Garde, Lax, Moreau, Newhouse (to June 1715), Sandham (to May 1715), Shaw, Thurmond Jr, Tully; Miss Russell (later Mrs Bullock). *Musicians:* Bannister, Baston, Baston Jr, Dubourg, Grenoust, Stockdale. *Proprietor:* John Rich. *Treasurer:* Wood. *Boxkeepers:* Lovelace, White, Willmer. *Pit Officekeeper:* Henry Rich.

¹ Barker, *Mr Cibber of Drury Lane*, p. 99.

² *Ibid.*, p. 105. ³ *Ibid.*

KING'S. *Singers*: Philippo Balatti, Cavaliero Nicolino Grimaldi, Lawrence, Angelo Zanoni; Signora Aubert, Signora de l'Epine, Signora Galerati, Signora Pilotti, Mrs Robinson, Signora Stradiotti, Signora Diana Vico. *Dancers*: de la Garde; Mrs Bullock, Mrs Santlow (all temporarily on King's roster).

September 1714

THE RECRUITING OFFICER. <i>Cast not listed.</i> Prologue written by Steele and spoken by Wilks on His Majesty's Publick Entry.	Tuesday 21 DL
THE OLD BACHELOR. Laetitia - Mrs Oldfield.	Thursday 23 DL
THE PILGRIM. <i>Cast not listed.</i> COMMENT. Written by Beaumont and Fletcher.	Friday 24 DL
JANE SHORE. <i>Cast not listed.</i>	Saturday 25 DL
THE AMOROUS WIDOW; or, The Wanton Wife. Wanton Wife - Mrs Oldfield.	Monday 27 DL
CATO. <i>Cast not listed.</i>	Tuesday 28 DL
THE STRATAGEM. <i>Cast not listed.</i>	Wednesday 29 DL
SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. <i>Cast not listed.</i>	Thursday 30 DL

October 1714

LOVE FOR LOVE. <i>Cast not listed.</i>	Friday 1 DL
CATO. <i>Cast not listed.</i> COMMENT. At the particular Desire of several Ladies of Quality.	Saturday 2 DL
THE SPANISH FRYAR; or, The Double Discovery. <i>Cast not listed.</i>	Monday 4 DL
THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. <i>Cast not listed.</i>	Tuesday 5 DL
THE JOVIAL CREW; or, The Merry Beggars. <i>Cast not listed.</i> DANCING. By Mrs Santlow and Mrs Bicknell.	Wednesday 6 DL
OTHELLO, MOOR OF VENICE. <i>Cast not listed.</i> COMMENT. Written by Shakespear.	Thursday 7 DL
THE JOVIAL CREW. <i>Cast not listed.</i> DANCING. As 6 Oct.	Friday 8 DL

- Saturday 9* JULIUS CAESAR: With the Death of Brutus and Cassius. *Cast not listed.*
DL COMMENT. Written by Shakespear.
- Monday 11* THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry – Wilks; Lady Lurewell – Mrs Oldfield; Angelica – Mrs Santlow.
- Tuesday 12* SIR SOLOMON SINGLE; or, The Cautious Coxcomb. *Cast not listed.*
DI.
- Wednesday 13* OROONOKO. Oroonoko – Booth.
DL
- Thursday 14* LOVE'S LAST SHIFT; or, The Fool in Fashion. *Cast not listed.*
DL
- Friday 15* THE TRAGICAL HISTORY OF KING RICHARD THE THIRD. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality. Description as 2 Jan.
1714.
- Saturday 16* MARRIAGE A LA MODE; or, The Comical Lovers. *Cast not listed.*
DL COMMENT. All the Characters new dressed.
- Monday 18* MARRIAGE A LA MODE. *Cast not listed.*
DL COMMENT. As 16 Oct.
- Tuesday 19* THE FEIGN'D INNOCENCE; or, Sir Martin Mar-all. *Cast not listed.* Also THE STAGE COACH. *Cast not listed.*
- Wednesday 20* No play because of the Coronation of George I.
- Thursday 21* MACKBETH. *Cast not listed.*
DL MUSIC. All the Musick compos'd by Mr Leveridge.
DANCING. Proper to the Play.
COMMENT. Written by Shakespear.
- Friday 22* THE DOUBLE GALLANT; or, The Sick Lady's Cure. Sir Solomon – Johnson; Careless – Wilks; Clerimont – Booth; Atall – Cibber; Sir Squabble – Norris; Strut – Bowen; Saunter – Pack; Sir Harry – Cross; Old Wilful – Bullock; Lady Dainty – Mrs Oldfield; Lady Sadlife – Mrs Bicknell; Clarinda – Mrs Mountfort; Silvia – Mrs Santlow.
- Saturday 23* CATO. *Cast not listed.*
DI. COMMENT. At the Desire of several Persons of Quality.
- King's ARMINIUS. Arminius – Signora Galerati; Ismena – Mrs Robinson; Segestes – Philippo Salatri; Cilene – Signora Margaritta d'le Pine; Cecina – Signora Stradiotti.
COMMENT. The Pit and Boxes to be put together, and no Persons to be admitted without Tickets . . . at half a Guinea each. The Number not to exceed 400. Boxes upon the Stage 15s. Gallery 2s. 6d. And whereas by the frequent calling for the Songs again, the Operas have been too tedious; therefore the Singers are forbid to sing any Song but once; and 'tis hoped no body will call for 'em, or take it ill when not obeyed. The Book of the Opera at 1s. By Command, to begin exactly at 5. [Prince and Princess of Wales present.]
- Monday 25* RULE A WIFE AND HAVE A WIFE. Copper Captain – Wilks; Estifania – Mrs Oldfield.
DL DANCING. By Mrs Santlow.
COMMENT. Written by Beaumont and Fletcher.

THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – Booth; Southampton – Mills; Burleigh – Keene; Queen – Mrs Knight; Rutland – Mrs Rogers; Nottingham – Mrs Porter.

Tuesday 26
DL

ARMINIUS. *Cast not listed*, but see 23 Oct.

COMMENT. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes half a Guinea At 5:30 P.M. Notices as 23 Oct. It having been the Common Practice of several Persons to come into the Opera and stay a whole Act, and sometimes longer, without paying, to the great Prejudice of the Opera, therefore it is humbly desired for the future, that no Person will take it ill that they are not admitted without Tickets. [The King present.]

King's

THE SILENT WOMAN. *Cast not listed*.

Wednesday 27
DL

COMMENT. Written by Ben. Johnson.

WIT WITHOUT MONEY. *Cast not listed*.

Thursday 28
DL

COMMENT. Written by Beaumont and Fletcher.

THE JOVIAL CREW. *Cast not listed*.

Friday 29
DL

DANCING. As 6 Oct.

THE HISTORY AND FALL OF CAIUS MARIUS. *Cast not listed*.

Saturday 30
DL

COMMENT. As it was alter'd from Shakespear by the late Mr Otway.

November 1714

WIT WITHOUT MONEY. *Cast not listed*.

Monday 1
DL

DANCING. As 6 Oct.

COMMENT. At the Desire of several Persons of Quality. Written by Beaumont and Fletcher.

INJUR'D VIRTUE; or, The Virgin Martyr. *Cast not listed*, but see cast for performance at Richmond, probably in summer of 1714, in edition of 1715 and in Rosenfeld, pp. 274-75.

SOU

COMMENT. At the King's-Arms Tavern in Southwark.

SHE WOU'D IF SHE COU'D. *Cast not listed*.

Tuesday 2
DL

COMMENT. Written by Sir George Etheridge.

VENICE PRESERV'D; or, A Plot Discover'd. Jaffeir – Booth; Pierre – Mills; Beldivera – Mrs Rogers.

Wednesday 3
DL

LOVE'S LAST SHIFT. *Cast not listed*.

Thursday 4
DL

THE BUSIE BODY. *Cast not listed*.

Friday 5
DL

JANE SHORE. *Cast not listed*.

Saturday 6
DL

SHE WOU'D AND SHE WOU'D NOT. *Cast not listed*.

Monday 8
DL

COMMENT. At the Desire of several Persons of Quality.

- Tuesday 9* THE SCORNFUL LADY. Lady – Mrs Oldfield; Elder Loveless – Wilks; Young Loveless – Mills; Welford – Booth; Roger – Cibber; Savil – Johnson; Morecraft – Bullock; Poet – Norris; Martha – Mrs Bicknell; Abigail – Mrs Willis.
DL COMMENT. Written by Beaumont and Fletcher.
- Wednesday 10* CATO. *Cast not listed.*
DL COMMENT. At the particular Desire of several Ladies of Quality. Being obliged to begin at half an hour after Five precisely.
- Thursday 11* THE OLD BACHELOR. As 23 Sept.
DL DANCING. By Mrs Santlow. *Clown's Dance* by a Stranger.
- Friday 12* THE FATAL MARRIAGE; or, The Innocent Adultery. *Cast not listed.*
DL
- Saturday 13* THE CARELESS HUSBAND. *Cast not listed.*
DL
- Monday 15* THE SPANISH FRYAR. Torrismond – Booth; Bertran – Mills; Lorenzo – Wilks; Gomez – Norris; Fryar – Bullock; Queen – Mrs Porter; Elvira – Mrs Oldfield.
DL COMMENT. At the Desire of several Persons of Quality.
- Tuesday 16* THE LANCASHIRE WITCHES. *Cast not listed.*
DL COMMENT. With all the Original Decorations proper to the Play.
- King's ERNELINDA. Ricimero – Signora Diana Vico; Rodoaldo – Filippo Balatri; Ernelinda – Signora Pilotta; Edwige – Signora Margarita de l'Epine; Vitige – Signora Galerati; Edelberti – Signora Stradiotti.
COMMENT. Pit and Boxes by ticket only (not to exceed 400) at 8s. Stage Boxes half a guinea. At 5:30 P.M.
- Wednesday 17* THE CHANCES. *Cast not listed.*
DL COMMENT. As it was alter'd by the late Duke of Buckingham.
- Thursday 18* THE ALBIAN QUEENS: With the Death of Mary Queen of Scotland. *Cast not listed.*
DL
- Friday 19* THE EMPEROR OF THE MOON. *Cast not listed.*
DL COMMENT. Reviv'd at the particular Desire of several Persons of Quality. With new Scenes, Machines, and all the other Original Decorations proper to the Play.
- Saturday 20* THE EMPEROR OF THE MOON. *Cast not listed.*
DL COMMENT. As 19 Nov.
- King's ERNELINDA. *Cast not listed*, but see 16 Nov.
COMMENT. Admission as 26 Oct. *Colman's Opera Register*: ye Prince & Princess of Wales present, ye House not near full. Ye New Singers . . . meet with little applause as yet Mrs Robinson not singing.
- Monday 22* THE EMPEROR OF THE MOON. *Cast not listed.*
DL COMMENT. As 19 Nov. Prince and Princess of Wales present.
- Tuesday 23* THE CONSTANT COUPLE. As 11 Oct., but Beau Clincher – Penkethman; Angelica omitted.
DL
- Wednesday 24* LOVE MAKES A MAN; or, The Fop's Fortune. Lewis – Penkethman; Cludio – Cibber; Carlos – Wilks; Antonio – Bullock; Sancho – Norris; Angelina – Mrs Santlow; Louisa – Mrs Rogers; Elvira – Mrs Porter.

THE TEMPEST; or, The Enchanted Island. *Cast not listed,* but property bills dated 11 and 20 Nov. (in Folger Library) imply: Prospero - Mills; Dorinda - Mrs Santlow.
COMMENT. With Scenes, Machines, Dances, and all the Original Decorations proper to the Play.

Thursday 25
DL

LOVE'S LAST SHIFT. Sir Novelty - Cibber; Loveless - Wilks; Worthy - Mills; Sir William - Johnson; Snap - Penkethman; Narcissa - Mrs Oldfield; Amanda - Mrs Porter; Hillaria - Mrs Bicknell; Flareit - Mrs Saunders.
COMMENT. At the particular Desire of several Ladies of Quality.

Friday 26
DL

THE MAN OF MODE; or, Sir Fopling Flutter. Young Bellair - Bullock Jr; Sir Fopling - Cibber; Dormant - Wilks; Medley - Mills; Old Bellair - Norris; Loveit - Mrs Oldfield; Harriet - Mrs Mountfort; Lady Woodvil - Mrs Knight; Belinda - Mrs Porter; Pert - Mrs Bicknell.
COMMENT. At the Desire of several Ladies of Quality.

Saturday 27
DL

THE SQUIRE OF ALSATIA. Sir William - Penkethman.
COMMENT. Written by Mr Shadwell, late Poet Laureat.

Monday 29
DL

LOVE FOR LOVE. Ben - Griffith, from Ireland.

Tuesday 30
DL

December 1714

THE EMPEROUR OF THE MOON. *Cast not listed.*
DANCING. *Harlequin* by Mrs Santlow.
COMMENT. At the Desire of several Persons of Quality.

Wednesday 1
DL

THE COMICAL REVENGE; or, Love in a Tub. Sir Frederick - Wilks; Widow Rich - Mrs Oldfield.

Thursday 2
DL

THE TEMPEST. *Cast not listed,* but see 25 Nov.
COMMENT. As 25 Nov. Prince and Princess of Wales present.

Friday 3
DL

HAMLET, PRINCE OF DENMARK. Hamlet - Wilks; Ghost - Booth; Ophelia - Mrs Mountfort.
COMMENT. At the Desire of several Ladies of Quality. Written by Shakespear.

Saturday 4
DL

ERNELINDA. *Cast not listed,* but see 16 Nov.
DANCING. By Mrs Santlow (*Colman's Opera Register*).
COMMENT. In which there will be seen (for once only) the New Scene design'd for a New Opera. Admission as 26 Oct.

King's

THE COMMITTEE; or, The Faithful Irishman. Teague - Griffith; Careless - Booth; Blunt - Mills; Obadiah - Johnson; Day - Norris; Abel - Bullock; Mrs Day - Mrs Knight; Ruth - Mrs Mountfort; Arabella - Mrs Porter.

Monday 6
DL

THE DOUBLE GALLANT. As 22 Oct.

Tuesday 7
DL

Wednesday 8
DL

THE NORTHERN LASS; or, The Nest of Fools. Lass - Mrs Bicknell; Sir Philip - Wilks; Tridewell - Mills; Sir Paul - Johnson; Bulfinch - Cross; Widgin - Bullock; Nonsense - Norris; Howdee - Cibber; Widow Fitchow - Mrs Knight; Sham Lass - Mrs Willis.

- Tbursday 9* THE HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear –
DL Booth; Edgar – Wilks; Edmund – Mills; Cordelia – Mrs Santlow.
- Friday 10* RULE A WIFE AND HAVE A WIFE. As 25 Oct. Also THE STAGE COACH.
DL *Cast not listed.*
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- Saturday 11* JANE SHORE. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality.
- King's ARMINIUS. Ismena – Mrs Robinson; but see 23 Oct.
DANCING. As 4 Dec.
COMMENT. By Command. Admission as 26 Oct. *Colman's Opera Register:* Ye Prince & Princess present, ye House extraordinary full.
- Monday 13* THE TEMPEST. *Cast not listed,* but see 25 Nov.
DL COMMENT. By His Majesty's Command. As 25 Nov.
- Tuesday 14* THE RECRUITING OFFICER. *Cast not listed.*
DL
- Wednesday 15* THE EMPEROUR OF THE MOON. *Cast not listed.*
DL COMMENT. At the Desire of several Persons of Quality. As 19 Nov.
- King's ARMINIUS. As 11 Dec.
COMMENT. Admission as 26 Oct.
- Tbursday 16* THE WONDER: A Woman Keeps a Secret. Parts by Wilks, Bullock, Mills, Norris,
DL Pack, Mrs Oldfield, Mrs Santlow.
COMMENT. By His Royal Highness's Command. Prince and Princess present.
- Friday 17* THE ROYAL MERCHANT; or, Beggar's Bush. *Cast not listed.*
DL COMMENT. Written by Beaumont and Fletcher.
- Saturday 18* THE HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 9 Dec.,
DL but Kent – Keene.
COMMENT. At the Desire of several Ladies of Quality.
- LIF THE RECRUITING OFFICER. *Cast not listed.*
COMMENT. [Opening night, under the management of John Rich.] By the Company of Comedians under Letters Patents granted by King Charles the Second. Beginning exactly at Six. No Persons are to be admitted behind the Scenes, nor any Money to be return'd after the Curtain is drawn up. Receipts: £143. *Weekly Packet*, 18 Dec.: This Day the New Play-House . . . is to be open'd . . . by the Company that act under the Patent; tho' it is said, that some of the Gentlemen who have left the Theatre in Drury-Lane for that Service, are order'd to return to their Colours, upon Pain of not exercising their Lungs anywhere; which may in Time prove of ill Service to the Patentee; that has been at vast Expence to make his Theatre as convenient for the Reception of an Audience as any one can possibly be.
- King's ERNELINDA. *Cast not listed,* but see 16 Nov.
DANCING.
COMMENT. Admission as 26 Oct. *Colman's Opera Register:* Ye Prince & Princess went to ye Play this Night—ye Opera had but a thin House with Dancing.

THE LIBERTINE DESTROY'D.	John - Mills; Maria - Mrs Porter; Jacomo - Johnson.	<i>Cast not listed.</i>	<i>Monday 20</i> DL
	MUSIC. With the Shepherds' Musick Compos'd by the late Mr Henry Purcell.		
THE RECRUITING OFFICER.	<i>Cast not listed.</i>	LIF	
	ENTERTAINMENTS. As on Saturday last [not specified on Saturday 18].		
	COMMENT. Receipts: £82.		
THE ROVER; or, The Banish'd Cavaliers.	Rover - Wilks; Hellena - Mrs Oldfield.	<i>Tuesday 21</i>	
	COMMENT. By His Royal Highness's Command.	DL	
THE GAMESTER.	<i>Cast not listed.</i>	LIF	
	SINGING AND DANCING.		
	COMMENT. At 6 P.M. Receipts: £62 2s. 6d.		
THE ISLAND PRINCESS; or, The Generous Portuguese.	<i>Cast not listed.</i>	<i>Wednesday 22</i>	
	COMMENT. Not Acted these Nine Years. With proper Entertainments and Decorations.	DL	
THE BUSIE-BODY.	<i>Cast not listed.</i>	LIF	
	SINGING AND DANCING. By Du Pre, la Banc, Tully, Bovil, Mrs Russel, Miss Schoolding.		
	COMMENT. Receipts: £60 19s. 6d.		
ARMINIUS.	As 11 Dec.	King's	
	COMMENT. Admission as 26 Oct. At 5:30 P.M.		
THE ISLAND PRINCESS.	<i>Cast not listed.</i>	<i>Monday 27</i>	
	COMMENT. With proper Entertainments and Decorations.	DL	
THE ANATOMIST; or, The Sham Doctor.	<i>Cast not listed.</i>	LIF	
	SINGING AND DANCING.		
	COMMENT. Not Acted these Six Years. Receipts: £106 15s.		
THE ISLAND PRINCESS.	<i>Cast not listed.</i>	<i>Tuesday 28</i>	
	COMMENT. As 27 Dec.	DL	
THE ANATOMIST.	<i>Cast not listed.</i>	LIF	
	SINGING. By Leveridge.		
	DANCING. By Du Pre, Moreau, Tully, Bovil, Miss Russell, Miss Schoolding.		
	COMMENT. At the particular Desire of several Persons of Quality. Receipts: £65 19s. 6d.		
THE ISLAND PRINCESS.	<i>Cast not listed.</i>	<i>Wednesday 29</i>	
	COMMENT. As 27 Dec.	DL	
THE GAMESTER.	<i>Cast not listed.</i>	LIF	
	SINGING. By Leveridge.		
	DANCING.		
	COMMENT. Receipts: £50 1s.		
THE EMPEROUR OF THE MOON.	<i>Cast not listed.</i>	<i>Thursday 30</i>	
	COMMENT. At the Desire of several Persons of Quality. With New Scenes, Machines, Dances, and all other Decorations, proper to the Play. At Common Prices. [Prince and Princess present.]	DL	

- Tbursday 30* THE BUSY BODY. *Cast not listed.*
 LIF DANCING. As 28 Dec.
 COMMENT. At 5:30 P.M. Receipts: £30 13s.
- King's RINALDO. Rinaldo – Signora Diana Vico; Armida – Signora Pilotti; Almirena – Mrs Robinson; Godofredo – Signora Galerati; Argantes – Angelo Zanoni, lately arriv'd from Italy.
 COMMENT. By His Majesty's Command. With all the proper Decorations as Originally. Pit and Boxes together by Tickets at 8s. Stage Boxes half a guinea. Gallery 2s. 6d. At 5:30 P.M.
- Friday 31* THE STRATAGEM. *Cast not listed.*
 DL COMMENT. By His Royal Highness's Command.
- LIF THE RECRUITING OFFICER. *Cast not listed.*
 DANCING.
 COMMENT. Receipts: £32.

January 1715

- Saturday 1* THE TEMPEST. *Cast not listed*, but see 25 Nov. 1714.
 DL COMMENT. As 25 Nov. 1714.
- LIF THE UNHAPPY FAVOURITE. Queen – Mrs Rogers; Rutland – by a Person who never appear'd on the Stage before.
 DANCING. By de la Garde, who has not appear'd these Six Years.
 COMMENT. At 6 P.M. Receipts: £92 ss. 6d.
- Monday 3* THE SPANISH FRYAR. As 15 Nov. 1714, but Fryar – Cross.
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF THE ORPHAN; or, The Unhappy Marriage. Acasto – Corey; Castilio – Husband; Polidore – John Leigh; Chamont – Keene; Chaplain – Pack.
 SINGING. As 28 Dec. 1714.
 DANCING.
 COMMENT. Receipts: £78 3s. 6d.
- Tuesday 4* THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. As 9 Dec. 1714.
- LIF THE OLD BACHELOR. Heartwell – Keene; Bellmour – John Leigh; Fondle-wife – Bullock Jr; Sir Joseph – Bullock Sr; Bluff – Hall; Vainlove – Husband; Setter – Spiller; Araminta – Mrs Rogers; Belinda – Mrs Cross; Laetitia – Mrs Kent; Sylvia – Miss Schoolding; Lucy – Mrs Hunt.
 DANCING.
 COMMENT. Receipts: £50 19s. 6d.
- King's RINALDO. As 30 Dec. 1714.
 COMMENT. By His Royal Highness's Command. Admission as 26 Oct. 1714.
- Wednesday 5* MARRIAGE A LA MODE. Palamede – Wilks; Rhodophil – Booth; Celadon – Cibber; Melantha – Mrs Bicknell; Doralice – Mrs Porter; Florimel – Mrs Mountfort.
 DL COMMENT. King, Prince, and Princess present.

THE MISTAKE. Lopez - Pack.	Wednesday 5
DANCING.	LIF
COMMENT. Not Acted these Six Years. Receipts: £40 17s.	
THE COMMITTEE. As 6 Dec. 1714, but Teague - Bowen; Abel - Cibber.	Thursday 6
THE ANATOMIST. <i>Cast not listed.</i> Also THE STAGE COACH. Somebody - Pack.	DL
DANCING. <i>Spanish Entry and Dutch Skipper</i> by de la Garde and Miss Russell, which were perform'd on Saturday last.	LIF
COMMENT. Receipts: £53 2s.	
CATO. <i>Cast not listed.</i>	Friday 7
COMMENT. Prince and Princess present.	DL
THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Fair Quaker - Miss Scoolding; Flip - Leigh; Mizen - Pack; Sir Charles - Husband; Worthy - Smith; Rovewell - Bullock Jr; Easy - Cory; Arabella - Mrs Cross; Bellinda - Mrs Moor; Sham Quaker - Mrs Spiller; Jiltup - Mrs Hunt; Sailors - Bullock Sr, Hall, Spiller, Knap.	LIF
DANCING. By Du Pre, Tully, Bovil, Sandham, Miss Russell.	
COMMENT. Receipts: £72 2s.	
THE OLD BACHELOR. <i>Cast not listed</i> , but see 23 Sept. 1714.	Saturday 8
DANCING.	DL
COMMENT. By His Royal Highness's Command [but see King's].	
THE CONFEDERACY. Clarissa - Mrs Knight; Gripe - Fra. Leigh; Moneytrap - Spillar; Dick - John Leigh; Brass - Pack; Araminta - Mrs Moor; Corinna - Mrs Schoolding; Flippanta - Mrs Spillar; Amlet - Mrs Hunt.	LIF
DANCING. As 6 Jan.	
COMMENT. Receipts: £48 12s. 6d.	
RINALDO. As 30 Dec. 1714.	King's
COMMENT. With all the proper Decorations as Originally. Prince and Princess expected [<i>Weekly Packet</i> , 8 Jan., but see DL].	
THE ISLAND PRINCESS. <i>Cast not listed.</i>	Monday 10
COMMENT. At the Desire of several Persons of Quality. As 27 Dec. 1714.	DL
THE MISTAKE. <i>Cast not listed.</i>	LIF
DANCING. <i>French Sailor</i> by Du Pre and Miss Schoolding. Also by Moreau, Bovil, Miss Russell.	
COMMENT. Receipts: £33 19s. 6d.	
THE CARELESS HUSBAND. <i>Cast not listed.</i> Also HOB; or, The Country Wake. <i>Cast not listed.</i>	Tuesday 11
COMMENT. At the Desire of several Persons of Quality.	DL
THE UNHAPPY FAVOURITE. Essex - John Leigh; Southampton - Smith; Burleigh - Keene; Queen - Mrs Knight; Rutland - Mrs Vincent; Nottingham - Mrs Kent.	LIF
DANCING. As 6 Jan.	
COMMENT. At the Desire of several Persons of Quality. Receipts: £32 6s.	
THE ISLAND PRINCESS. Penkethman performing his own part.	Wednesday 12
COMMENT. As 10 Jan.	DL

- Wednesday 12* LOVE FOR LOVE. *Cast not listed.*
 LIF DANCING. By Du Pre and others.
 COMMENT. Receipts: £39 14s.
- Thursday 13* SHE WOU'D AND SHE WOU'D NOT. Trappanti - Penkethman.
 DI. COMMENT. By His Royal Highness's Command. [Prince and Princess present.]
- LIF THE FAIR QUAKER OF DEAL. As 7 Jan., but Easy omitted; Barmaid - Mrs Kent.
 DANCING. By de la Garde and Miss Russell.
 COMMENT. Receipts: £39 10s.
- Friday 14* AESOP. Jacob Quaint and Sir Polidorus - Penkethman. Also HOB. *Cast not listed.*
 DL
- LIF THE BUSY BODY. Marplot - Pack; Sir Jealous - Bullock Sr; Isabinda - Mrs Rogers; Miranda - Mrs Cross; Whisper - Bullock Jr. Also THE COUNTRY HOUSE. *Cast not listed.*
 DANCING. By Du Pre, Moreau, Bovile, Sandham, Miss Schoolding.
 COMMENT. Afterpiece: Not Acted these 12 Years. Receipts: £31 12s. 6d.
- Saturday 15* OTHELLO, MOOR OF VENICE. Othello - Booth; Iago - Cibber; Cassio - Wilks; Roderigo - Bowen; Desdemona - Mrs Porter; Emilia - Mrs Saunders.
 DL COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.
- LIF THE SPANISH FRYAR. *Cast not listed.*
 DANCING. As 13 Jan.
 COMMENT. Receipts: £42 9s. 6d.
- King's RINALDO. As 30 Dec. 1714.
 COMMENT. By His Royal Highness's Command. *Colman's Opera Register:* Ye King, Prince & Princess present, & a full House.
- Monday 17* THE CHANCES. *Cast not listed.* Also HOB. *Cast not listed.*
 DL COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham.
- LIF THE CONFEDERACY. *Cast not listed*, but see 8 Jan. Also THE COUNTRY HOUSE. *Cast not listed.*
 SINGING. By Leveridge and Mrs Cook, particularly Purcell's *Since Times Are So Bad.*
 DANCING. By Dupre, Bovile, and others.
 COMMENT. Receipts: £59 19s. 6d.
- Tuesday 18* THE CONSTANT COUPLE. *Cast not listed*, but see 23 Nov. 1714.
 DL COMMENT. By His Royal Highness's Command.
- LIF THE CHEATS OF SCAPIN. *Cast not listed.* Also THE COUNTRY HOUSE.
Cast not listed.
 DANCING. As 13 Jan.
 COMMENT. Mainpiece: Not Acted these Six Years. Receipts: £47 10s.
- Wednesday 19* CATO. *Cast not listed.*
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF THE INDIAN EMPEROUR. *Cast not listed.*
 DANCING. As 14 Jan.
 COMMENT. Receipts: £47 4s. 6d.

THE TEMPEST. <i>Cast not listed</i> , but see 25 Nov. 1714. COMMENT. As 25 Nov. 1714. At Common Prices.	Thursday 20 DL
THE CHEATS OF SCAPIN. <i>Cast not listed</i> . Also THE COUNTRY HOUSE. LIF <i>Cast not listed</i> . DANCING. By de la Garde and Miss Russell, particularly <i>Dutch Skipper</i> . COMMENT. Receipts: £54 16s. 6d.	
MARRIAGE A LA MODE. As 5 Jan. COMMENT. By His Royal Highness's Command.	Friday 21 DL
THE CONFEDERACY. <i>Cast not listed</i> , but see 8 Jan. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. <i>Cast not listed</i> . DANCING. As 14 Jan. COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £32 8s.	LIF
HAMLET, PRINCE OF DENMARK. As 4 Dec. 1714, but King - Evans, from Ireland; Gravedigger - Johnson; Queen - Mrs Porter. COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.	Saturday 22 DL
THE ORPHAN. <i>Cast not listed</i> , but see 3 Jan. Also THE WALKING STATUE. <i>Cast not listed</i> . DANCING. As 13 Jan. COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £58 10s. 6d.	LIF
RINALDO. As 30 Dec. 1714. COMMENT. By His Royal Highness's Command. Boxes 8s. Pit 5s. Gallery 2s. 6d. At 5:30 P.M.	King's
JULIUS CAESAR. Cassius - Elrington, from Ireland; Caesar - Mills; Brutus - Booth; Antony - Wilks; Portia - Mrs Porter. COMMENT. At the Desire of several Persons of Quality.	Monday 24 DL
OROONOKO. <i>Cast not listed</i> . COMMENT. Receipts: £28 7s. 6d.	LIF
LOVE MAKES A MAN. As 24 Nov. 1714, but Antonio omitted; Louisa - Mrs Porter; Elvira - Mrs Mountfort. COMMENT. Benefit Penkethman. By His Royal Highness's Command.	Tuesday 25 DL
THE ISLAND PRINCESS. <i>Cast not listed</i> . MUSIC. Frost Music out of <i>King Arthur</i> , composed by the late Mr Henry Purcel, and perform'd by Leveridge, Pack, Cook, Jones, Reading, Mrs Cross, Mrs Cook. DANCING. By Dupree, de la Garde, Moreau, Bovill, Sandham, Miss Russel, Miss Schoolding. COMMENT. With all new Cloaths, Scenes, and Decorations proper to the Play. Boxes 5s. Pit 3s. First Gallery 2s. Receipts: £139 7s. 6d.	LIF
THE RECRUITING OFFICER. Plume - Elrington; Kite - Evans.	Wednesday 26 DL
THE ISLAND PRINCESS. <i>Cast not listed</i> . MUSIC AND DANCING. As 25 Jan. COMMENT. As 25 Jan. Receipts: £83 5s.	LIF

- Thursday 27* THE TRAGICAL HISTORY OF KING RICHARD THE THIRD. *Cast not listed.*
 DL COMMENT. By His Royal Highness's Command. [Prince and Princess present.]
- LIF THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC AND DANCING. As 25 Jan.
 COMMENT. As 25 Jan. At 6 P.M. Receipts: £82 9s.
- King's RINALDO. As 30 Dec. 1714.
 COMMENT. By Command. The two young Princesses present.
- Friday 28* THE PILGRIM. *Cast not listed.* Also HOB. *Cast not listed.*
 DL COMMENT. Mainpiece: Written Originally by Beaumont and Fletcher, and
 revis'd with large Alterations.
- LIF THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC AND DANCING. As 25 Jan.
 COMMENT. As 25 Jan. Receipts: £68 10s. 6d.
- Saturday 29* SIR COURTY NICE; or, It Cannot Be. *Cast not listed.*
 DL COMMENT. By His Royal Highness's Command.
- LIF THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC AND DANCING. As 25 Jan.
 COMMENT. As 25 Jan. Receipts: £67 6s. 6d.
- King's RINALDO. As 30 Dec. 1714.
 COMMENT. *Colman's Opera Register:* a very thin house.

February 1715

- Tuesday 1* HAMLET, PRINCE OF DENMARK. As 22 Jan.
 DL COMMENT. By His Royal Highness's Command.
- LIF THE CONFEDERACY. *Cast not listed,* but see 8 Jan. Also THE COUNTRY HOUSE. *Cast not listed.*
 DANCING. By du Pre, Moreau, Bovil, Sandham, Miss Russel, Miss Schoolding, and Shaw, who has not appear'd upon the Stage these Six Years.
 COMMENT. At the Desire of several Ladies of Quality. Receipts: £81 10s. 6d.
- Wednesday 2* THE TEMPEST. *Cast not listed,* but see 25 Nov. 1714.
 DL COMMENT. As 25 Nov. 1714. At Common Prices.
- LIF LOVE FOR LOVE. Foresight - by one who never appear'd upon the Stage before; Sir Sampson - Bullock Sr; Valentine - J. Leigh; Scandal - Husband; Tattle - Pack; Jeremy - Spiller; Trapland - Bullock Jr; Angelica - Mrs Spiller; Mrs Frail - Mrs Knight; Mrs Foresight - Mrs Moore; Prue - Miss Schoolding.
 DANCING. As 13 Jan.
 COMMENT. Receipts: £46 13s.
- Thursday 3* THE SPANISH FRYAR. As 3 Jan., but Fryar - Evans; Torrismond - Elrington.
 DL COMMENT. By His Royal Highness's Command.

OROONOKO.	Oroonoko - Keene; Aboan - Smith; Governor - Schoolding; Blandsford - Husband; Stanmore - Bullock Jr; Jack - Elliott; Driver - Hall; Daniel - Pack; Imoinda - Mrs Rogers; Widow Lackit - Mrs Knight; Charlot - Mrs Kent; Lucy - Mrs Spillar. Also THE SLIP. <i>Cast not listed</i> , but edition of 1715 lists: Sir Anthony Bounteous - Hall; Trickwell - Bullock Jr; Companions - Knap, Bullock the Youngest, Coker; Roger - Spiller; Constable - Leigh; Gentleman - Corey.	<i>Tbursday 3</i> LIF
DANCING.	By du Pre, Moneau, Bovil, Sandham, Miss Russell.	
COMMENT.	Afterpiece: [By Christopher Bullock.] A Farce of one Act, taken out of a Play written by Mr Shirley, call'd, A Mad World, my Masters. Receipts: £40 9s.	
THE COUNTRY LASSES;	or, The Custom of the Manor. <i>Cast not listed</i> , but edition of 1715 lists: Heartwell - Booth; Modely - Wilks; Freehold - Mills; Sir John English - Johnson; Lurcher - Bickerstaffe; Sneak - Miller; Longbottom - Bowman Jr; Carbuncle - Cross; Tim Shacklefigure - Norris; Doublejugg - Birkhead; Vulture - Quin; Flora - Mrs Mountfort; Aura - Mrs Santlow. Prologue spoken by Miss Younger. Epilogue by Mrs Santlow in Boys Cloaths.	<i>Friday 4</i> DL
COMMENT.	[By Charles Johnson.] Never Acted before.	
THE OLD BACHELOR.	<i>Cast not listed</i> , but see 4 Jan. Also THE COUNTRY WAKE. <i>Cast not listed</i> .	LIF
DANCING.	As 13 Jan.	
COMMENT.	Receipts: £36 18s. 6d.	
THE COUNTRY LASSES.	<i>Cast not listed</i> , but see 4 Feb.	<i>Saturday 5</i> DL
THE INDIAN EMPEROR.	Guomar - by one who never appear'd on the Stage before; Montezuma - Keene; Odmar - Smith; Orbellan - Corey; Cortez - John Leigh; Vasquez - Husband; Almeria - Mrs Knight; Alibech - Mrs Rogers; Cydaria - Mrs Cross. Also THE SLIP. <i>Cast not listed</i> , but see 3 Feb.	LIF
DANCING.	By du Pre, Miss Russell, Miss Schoolding, particularly a <i>Scaramouche</i> by a Gentleman for his Diversion.	
COMMENT.	Receipts: £46 11s.	
RINALDO.	As 30 Dec. 1714.	King's
COMMENT.	By His Royal Highness's Command.	
THE COUNTRY LASSES.	<i>Cast not listed</i> , but see 4 Feb.	<i>Monday 7</i> DL
DANCING.		
COMMENT.	Benefit the Author.	
THE FAIR QUAKER OF DEAL.	As 7 Jan., but Cribbridge - Ogden. Also THE SLIP. <i>Cast not listed</i> , but see 3 Feb.	LIF
DANCING.	As 3 Feb.	
COMMENT.	Receipts: £45 10s.	
THE MAN OF MODE.	<i>Cast not listed</i> , but see 27 Nov. 1714.	<i>Tuesday 8</i> DL
COMMENT.	By His Royal Highness's Command.	
THE ISLAND PRINCESS.	<i>Cast not listed</i> .	LIF
MUSIC.	As 25 Jan.	
DANCING.	As 25 Jan., but Newhouse added.	
COMMENT.	Admission: 5s., 3s., 2s. Receipts: £69 9s. 6d.	
THE COUNTRY LASSES.	<i>Cast not listed</i> , but see 4 Feb.	<i>Wednesday 9</i> DL

- Wednesday 9* **THE GAMESTER.** *Cast not listed.* Also **THE BEAU DEMOLISHED.** Parts by Leveridge, Pack, Cook, Jones, Reading, and others.
DANCING. By du Pre, Moreau, Bovil, Sandham, Miss Schoolding. A *Scaramouch* by a Gentleman for his Diversion.
COMMENT. Afterpiece: An Entertainment of Vocal and Instrumental Musick. [Apparently not published.] Receipts: £55 7s. 6d.
- Thursday 10* **THE HUMOROUS LIEUTENANT.** Demetrius - Wilks; Celia - Mrs Oldfield; Lieutenant - Penkethman.
DANCING.
COMMENT. By His Royal Highness's Command. Written by Beaumont and Fletcher. [The Princess present.]
- LIF **THE COUNTRY HOUSE.** *Cast not listed.* Also **THE SLIP.** *Cast not listed*, but see 3 Feb. Also **THE BEAU DEMOLISHED.** As 9 Feb. Also **HOB.** *Cast not listed.*
DANCING. As 20 Jan.
COMMENT. Receipts: £80 4s. 6d.
- Friday 11* **THE ISLAND PRINCESS.** *Cast not listed.*
DL **DANCING.** By Wade, Mrs Santlow, Mrs Bicknell, and others.
- LIF **THE COUNTRY HOUSE.** *Cast not listed.* Also **THE SLIP.** *Cast not listed*, but see 3 Feb. Also **THE BEAU DEMOLISHED.** As 9 Feb. Also **HOB.** *Cast not listed.*
DANCING. As 20 Jan.
COMMENT. Receipts: £68 5s. 6d.
- Saturday 12* **HENRY THE FOURTH:** With the Humours of Sir John Falstaff. King - Mills; Prince of Wales - Wilks; Hotspur - Elrington; Falstaff - Evans; Carriers - Johnson, Penkethman; Francis - Norris; Hotspur's Wife - Mrs Santlow; Hostess - Mrs Willis.
- LIF **THE ISLAND PRINCESS.** *Cast not listed.*
MUSIC. As 25 Jan.
SINGING. By a Girl who never appeared on the Stage before.
DANCING. As 8 Feb.
COMMENT. As 25 Jan. Receipts: £82 os. 6d.
- King's **RINALDO.** As 30 Dec. 1714.
COMMENT. By His Royal Highness's Command.
- Monday 14* **HENRY THE FOURTH, PART I.** As 12 Feb.
- DL
- LIF **THE LONDON CUCKOLDS.** *Cast not listed.*
DANCING. As 3 Feb.
COMMENT. Receipts: £67 8s.
- Tuesday 15* **THE AMOROUS WIDOW.** As 27 Sept. 1714, but Merryman - Penkethman; Sir Peter - Johnson; Barnaby - Bowen; Lovemore - Wilks; Cunningham - Mills; Lady Pride - Mrs Willis; Lady Laycock - Mrs Saunders; Damaris - Mrs Bicknell; Philadelphia - Miss Younger.
DANCING.
COMMENT. By His Royal Highness's Command. [For the Princess' attendance at this play, see *Diary of Mary Countess Cowper*, pp. 46-47.]

THE COUNTRY HOUSE. <i>Cast not listed.</i> Also THE SLIP. <i>Cast not listed,</i> but see 3 Feb. Also THE BEAU DEMOLISHED. As 9 Feb. Also HOB. <i>Cast not listed.</i>	Tuesday 15 LIF
DANCING. As 20 Jan. COMMENT. Receipts: £61 1s. 6d.	
THE OLD BACHELOR. <i>Cast not listed,</i> but see 23 Sept. 1714.	Wednesday 16 DL LIF
THE PERPLEX'D COUPLE; or, Mistake upon Mistake. <i>Cast not listed,</i> but edition of 1715 lists: Sir Anthony Thinwit - Pack; Morecraft - Bullock Sr; Sterling - Griffin; Octavio - Leigh; Gentleman - Scolding; Crispin - Spillar; Leonora - Mrs Cross; Lady Thinwit - Mrs Knight; Isbel - Mrs Spillar. Prologue. Epilogue.	
COMMENT. [By Charles Molloy.] Never Acted before. [The Preface states that at the premiere it was roundly attacked and that its enemies gave out that it had failed, but it made a recovery.] Receipts: £76 12s. 6d.	
THE JOVIAL CREW. <i>Cast not listed.</i>	Thursday 17 DL
DANCING. As 6 Oct. 1714. COMMENT. By His Royal Highness's Command.	
THE PERPLEX'D COUPLE. <i>Cast not listed,</i> but see 16 Feb.	LIF
DANCING. COMMENT. Receipts: £30 19s.	
THE TEMPEST. <i>Cast not listed,</i> but see 25 Nov. 1714.	Friday 18 DL
COMMENT. As 25 Nov. 1714.	
THE PERPLEX'D COUPLE. <i>Cast not listed,</i> but see 16 Feb.	LIF
DANCING. COMMENT. Benefit the Author. N.B. The Tickets deliver'd out for a Comedy call'd All Jealous; or, Mistake upon Mistake: Will be taken this Night, it being the same Play. Receipts: £86 17s. 6d.	
THE DISTREST MOTHER. Pyrrhus - Booth; Orestes - Elrington; Andromache - Mrs Oldfield; Hermione - Mrs Porter. COMMENT. At the Desire of several Persons of Quality.	Saturday 19 DL
THE ISLAND PRINCESS. <i>Cast not listed.</i>	LIF
MUSIC. As 25 Jan. SINGING. By a Girl who never appeared on the Stage but once. DANCING. As 8 Feb. COMMENT. For the Entertainment of the Ambassador from Tripoli. Receipts: £85 19s. 6d.	
RINALDO. As 30 Dec. 1715. COMMENT. By His Royal Highness's Command, and for the Entertainment of their Highnesses, the Princess Royal and the Princess Amelia.	King's
THE HISTORY AND FALL OF CAIUS MARIUS. Old Marius - Mills; Young Marius - Booth; Sylla - Elrington; Granius - Ryan; Sulpitius - Bickerstaff; Ruffian and Apothecary - Penkethman; Lavinia - Mrs Porter; Nurse - Norris.	Monday 21 DL
THE BUSIE BODY. <i>Cast not listed.</i> Also THE BEAU DEMOLISHED. As 9 Feb., but Pack omitted. DANCING. As 3 Feb.	LIF

- Monday 21* COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £66 5s. 6d.
- Tuesday 22* DL THE FUNERAL; or, Grief a la Mode. Hardy - Cibber; Campley - Wilks; Trusty - Mills; Sable - Johnson; Trim - Penkethman; Lady Brumpton - Mrs Mountfort; Sharlot - Mrs Porter; Harriet - Mrs Santlow; Mrs Fardingale - Norris; Mrs D'Epingle - Mrs Bicknell; Kate - Miller.
 COMMENT. By His Royal Highness's Command.
- LIF THE INDIAN EMPEROR. *Cast not listed*, but see 5 Feb. Also THE BEAU DEMOLISHED. *Cast not listed*, but see 21 Feb.
 SINGING. By a Gentlewoman who never appear'd on the Stage before.
 DANCING. By de la Garde, Sandham, Miss Russel. A *Scaramouch* by a Gentleman for his own Diversion.
 COMMENT. For the Entertainment of Hadjie Saleh Aga, Ambassador from Tripoli. Receipts: £57 3s.
- Wednesday 23* DL JANE SHORE. *Cast not listed*. Also THE WHAT D'YE CALL IT. *Cast not listed*, but edition of 1715 lists: Squire Thomas - Johnson; Jonas Dock - Pinkethman; Peter Nettle - Norris; Sir Roger - Miller; Steward - Quin; Sir Humphrey - Cross; Justice Statute - Shepherd; Ghost of Child Unborn - Norris Jr; Kitty - Mrs Bicknell; Dorcas - Mrs Willis Sr; Joyce - Miss Younger; Aunt - Mrs Baker; Constable - Penray; Corporal - Weller.
 COMMENT. Afterpiece: [By John Gay.] Never Acted before.
- LIF THE LONDON CUCKOLDS. *Cast not listed*.
 DANCING. As 3 Feb.
 COMMENT. Receipts: £37 os. 6d.
- Thursday 24* DL RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 25 Oct. 1714.
 Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.
 COMMENT. By His Royal Highness's Command.
- LIF THE RECRUITING OFFICER. *Cast not listed*. Also THE WALKING STATUE.
 Cast not listed.
 SINGING. By the New Girl.
 DANCING. As 13 Jan.
 COMMENT. At the Desire of several Ladies of Quality. Receipts: £87 18s.
- Friday 25* DL THE CHANCES. Antonio - Penkethman; Duke - Booth; John - Wilks; Frederick - Mills; Antony - Norris; Peter - Cross; 1st Constantia - Mrs Porter; 2d - Mrs Oldfield; Landlady - Mrs Willis. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 25 Feb.
 COMMENT. Benefit Author of afterpiece. Mainpiece: As it was Alter'd by the late Duke of Buckingham.
- LIF THE COUNTRY HOUSE. *Cast not listed*. Also THE SLIP. *Cast not listed*, but see 3 Feb. Also THE BEAU DEMOLISHED. As 9 Feb. Also HOB. *Cast not listed*.
 DANCING. As 14 Jan.
 COMMENT. Receipts: £47 18s.
- Saturday 26* DL THE EMPEROR OF THE MOON. Harlequin - Penkethman. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.

OROONOKO. <i>Cast not listed</i> , but see 3 Feb.	<i>Saturday 26</i>
<i>SINGING.</i> By a Gentlewoman who never appear'd on the Stage before. By the new Girl both in Italian and in English.	LIF
<i>DANCING.</i> By du Pre, Moreau, Bovil, Sandham, and others.	
COMMENT. Receipts: £46 13s. 6d.	
LUCIUS VERUS. <i>Cast not listed</i> , but edition of 1715 lists: Lucio Vero - Signora Caterina Galerati; Lucilla - Signora Anastasia Robinson; Vologeso - Signora Diana Vico; Aspasia - Signora Elizabetta Pilotta Schiavonetti; Amiceto - Lawrence; Claudio - Angelo Zanoni.	King's
COMMENT. [Composer unknown. Text by Zeno.] By Subscription. By His Royal Highness's Command. Admission to Pit and Boxes by Ticket only. Stage Boxes 15s. Gallery 2s. 6d. The Book of the Opera given out with tickets. At 6:30 P.M. <i>Colman's Opera Register</i> : ye Musick managed by Nic ^o Haym.	
THE TENDER HUSBAND; or, The Accomplish'd Fools. Biddy - Mrs Oldfield; Humphrey - Penkethman; Clerimont - Mills; Captain Clerimont - Wilks; Tipkin - Norris; Mrs Clerimont - Mrs Bicknell; Fainlove - Mrs Porter; Aunt - Mrs Saunders.	<i>Monday 28</i>
<i>DANCING.</i> <i>Dutch Skipper</i> by Wade and Mrs Bicknell. <i>Harlequin</i> by Mrs Santlow. <i>French Peasant</i> by Wade and Mrs Santlow.	DL
COMMENT. Benefit Mills. By His Royal Highness's Command. Written by Mr Steele.	
THE JEW OF VENICE. <i>Cast not listed.</i>	LIF
<i>SINGING.</i> By Rawlins, who never appeared on the Stage but once, Cook, Jones. Several Songs in Italian and English by the New Girl.	
<i>DANCING.</i>	
COMMENT. Not Acted these Seven Years. Receipts: £63 16s. 6d.	

March 1715

THE EMPEROR OF THE MOON. As 26 Feb. Also THE WHAT D'YE CALL IT. <i>Cast not listed</i> , but see 23 Feb.	<i>Tuesday 1</i>
THE COUNTRY HOUSE. <i>Cast not listed.</i> Also THE SLIP. <i>Cast not listed</i> , but see 3 Feb. Also THE BEAU DEMOLISHED. As 9 Feb. Also HOB. <i>Cast not listed.</i>	LIF
<i>DANCING.</i> By du Pre, Moreau, Bovil, Sandham, Lax, Miss Schoolding.	
COMMENT. Receipts: £45 1s.	
CATO. <i>Cast not listed.</i> Also THE STAGE COACH. <i>Cast not listed.</i>	SH
<i>MUSIC AND DANCING.</i> By the best Masters.	
COMMENT. Benefit a Young Gentleman reduced to Prison by the Extravagancies of his Guardian. With Stage, Scenes, and Cloaths proper to the Play. At 5 P.M.	
THE SILENT WOMAN. <i>Cast not listed.</i>	<i>Thursday 3</i>
COMMENT. By His Royal Highness's Command. Written by Ben. Johnson.	DL
MACKBETH. <i>Cast not listed.</i>	LIF
<i>MUSIC.</i> With all the Musick both Vocal and Instrumental, Compos'd by Leveridge, and perform'd by him, Cook, Jones, Reading, and others.	

- Tbursday 3* SINGING. By a Boy who never appear'd on the Stage before.
 LIF DANCING. By Newhouse, du Pre, Moreau, Boval, Sandham, Miss Russell, Miss Schoolding.
 COMMENT. Receipts: £56 2s.
- Saturday 5* THE CONSTANT COUPLE. As 23 Nov. 1714, but Dicky - Norris; Angelica - Mrs Santlow. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.
 DL COMMENT. Benefit Norris. At the Desire of several Ladies of Quality.
- LIF THE ISLAND PRINCESS. *Cast not listed*.
 MUSIC. As 25 Jan.
 SINGING. By the New Girl.
 DANCING. As 3 March, but de la Garde added.
 COMMENT. As 25 Jan. Receipts: £105 7s.
- King's LUCIUS VERUS. *Cast not listed*, but see 26 Feb.
 COMMENT. By His Royal Highness's Command. By Subscription. With several Alterations. Admission as 26 Feb.
- Monday 7* THE DISTREST MOTHER. As 19 Feb. With the Epilogue. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF THE YEOMAN OF KENT [Tunbridge Walks]. *Cast not listed*.
 DANCING. As 14 Jan.
 COMMENT. Not Acted these Five Years. Receipts: £28 os. 6d.
- Tuesday 8* LOVE FOR LOVE. Valentine - Wilks; Ben - Bickerstaff; Scandal - Booth; Foresight - Johnson; Trapland - Norris; Jeremy - Bowen; Angelica - Mrs Oldfield; Mrs Frail - Mrs Porter; Prue - Miss Younger; but see 30 Nov. 1714.
 DL COMMENT. By His Royal Highness's Command.
- LIF MACKBETH. *Cast not listed*.
 MUSIC. As 3 March.
 DANCING. As 25 Jan.
 COMMENT. Receipts: £52 5s. 6d.
- Tbursday 10* THE SCORNFUL LADY. Lady - Mrs Oldfield; but see 9 Nov. 1714.
 DL DANCING. As 6 Oct. 1714.
 COMMENT. Benefit Mrs Oldfield. By His Royal Highness's Command.
- LIF THE ISLAND PRINCESS. *Cast not listed*.
 SINGING. By the New Boy and Girl.
 DANCING. By du Pre, de la Garde, Miss Russell, Miss Schoolding.
 COMMENT. By Command. Receipts: £154 18s. 6d. *Weekly Pocket*, 12 March: His Majesty honour'd that House [LIF] with his Presence the first Time since they open'd.
- Saturday 12* RULE A WIFE AND HAVE A WIFE. *Cast not listed*, but see 25 Oct. 1714. Also VENUS AND ADONIS. Venus - Mrs Barbier; Adonis - Mrs Margarita de l'Epine. Edition of 1715 adds: Mars - Blackly.
 DL MUSIC. By a select Band of the best Masters of Instrumental Musick.
 COMMENT. Afterpiece: [By Colley Cibber. Music by Dr Pepusch.] A New Musical Masque . . . in two several Interludes, compos'd after the Italian manner and perform'd all in English. N.B. A Printed Book of the Masque will be given each Person that pays in the Pit or Boxes.

THE OLD BACHELOR. Heartwell - Keene, but see 4 Jan. Also HOB. *Cast not listed.* *Saturday 12 LIF*

SINGING. By the New Boy.

DANCING.

COMMENT. Benefit Keene. At the Desire of several Ladies of Quality. Receipts: £170 1s.

LUCIUS VERUS. *Cast not listed,* but see 26 Feb.

COMMENT. By His Royal Highness's Command. By Subscription, as 26 Feb.

King's

THE ORPHAN. Acasto - Bowman; Castalio - Wilks; Chamont - Mills; Polydore - Booth; Chaplain - Cibber; Monimia - Mrs Porter; Serena - Mrs Santlow. Also **THE WHAT D'YE CALL IT.** *Cast not listed,* but see 23 Feb. *Monday 14 DL*

COMMENT. Benefit Mrs Porter. At the Desire of several Ladies of Quality. Mainpiece: Written by the late Mr Otway.

IBRAHIM, THE 13TH EMPEROR OF THE TURKS. Marina - Mrs Rogers' Daughter, who never yet appear'd upon any Stage. *LIF*

DANCING. As 10 March. Also a *Scaramouch* by a Gentleman for his own Diversion.

SINGING. By the New Girl. A Dialogue by Leveridge and Pack.

COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality. Not Acted these Six Years. Receipts: £130 2s.

AESOP. *Cast not listed,* but see 14 Jan. Also **VENUS AND ADONIS.** As 12 March. *Tuesday 15 DL*

COMMENT. By His Royal Highness's Command.

IBRAHIM, THE 13TH EMPEROR OF THE TURKS. As 14 March. *LIF*

SINGING. As 14 March.

DANCING. As 10 March, particularly a Dance made by Mr Isaac, perform'd before his Majesty on New-Year's Day, call'd, *The Friendship*, by de la Garde and Miss Russell.

COMMENT. Receipts: £35 15s.

THE CHANCES. *Cast not listed,* but see 25 Feb. Also **THE SCHOOL BOY;** or, **The Comical Rivals.** *Cast not listed.* *Thursday 17 DL*

DANCING. By Wade and Mrs Santlow.

COMMENT. Benefit Mrs Santlow. By Their Royal Highness's Command. Mainpiece: As it was alter'd by the late Duke of Buckingham.

MACKBETH. *Cast not listed.*

LIF

MUSIC. As 3 March.

DANCING. As 25 Jan.

SINGING. By the New Boy.

COMMENT. Receipts: £64 15s. 6d.

VOLPONE; or, **The Fox.** *Cast not listed.* Also **THE WHAT D'YE CALL IT.** *Cast not listed,* but see 23 Feb. *Saturday 19 DL*

DANCING. By Wade, Mrs Santlow, Mrs Bicknell, Prince, and others.

COMMENT. Benefit Johnson. At the Desire of several Ladies of Quality. Mainpiece: Written by Ben. Johnson.

THE CARELESS HUSBAND. *Cast not listed.* Also **THE WALKING STATUE.** *Cast not listed.* *LIF*

DANCING. As 14 March.

SINGING. As 10 March.

COMMENT. Benefit John Leigh. Receipts: £103 12s. 6d.

- Saturday 19* **LUCIUS VERUS.** *Cast not listed*, but see 26 Feb.
 King's COMMENT. By His Royal Highness's Command. By Subscription, as 26 Feb.
- Monday 21* **MITHRIDATES, KING OF PONTUS.** Mithridates – Elrington; Ziphares – Wilks; Pharnaces – Booth; Archilaus – Boman; Aquilius – Evans; Semandra – Mrs Oldfield; Monimia – Mrs Santlow. Also **THE WHAT D'YE CALL IT.**
 DL *Cast not listed*, but see 23 Feb.
DANCING. As 19 March.
COMMENT. Benefit Elrington. At the Desire of several Ladies of Quality.
- LIF **THE SQUIRE OF ALSATIA.** Squire – Bullock Sr.
SINGING. By the New Boy, Cook, Leveridge, Pack, Jones, and a Gentleman, whose Respect for Mr Bullock engages him to entertain his Friends for that Night only.
DANCING. By du Pre, Miss Russell, Miss Schoolding. A *Scaramouch* by a Gentleman for his Diversion.
COMMENT. Benefit Bullock Sr. At the Desire of several Ladies of Quality.
 Receipts: £158 16s. 6d.
- Tuesday 22* **SIR COURTY NICE.** *Cast not listed.* Also **VENUS AND ADONIS.** As
 DL 12 March.
MUSIC. As 12 March.
- LIF **THE JEW OF VENICE.** *Cast not listed.* Also **THE WALKING STATUE.** *Cast not listed.*
SINGING. By the New Boy. A Dialogue between Leveridge and Pack.
MUSIC. A Flute Solo by John Baston.
DANCING. By du Pre, Miss Russell, and others.
COMMENT. Receipts: £27 8s.
- Wednesday 23* **CONCERT.**
 GRT *MUSIC.* By the first Masters of the Opera.
COMMENT. Benefit Mrs Smith. At the Desire of several Ladies of Quality.
 At 7 P.M. Tickets 5s.
- Thursday 24* **WIT WITHOUT MONEY.** *Cast not listed.* Also **VENUS AND ADONIS.** As
 DL 12 March.
- LIF **TIMON OF ATHENS;** or, The Man-Hater. *Cast not listed.* Also **BACCHUS AND CUPID.** Bacchus – Leveridge; Cupid – New Boy.
SINGING. Dialogues by Leveridge, Cook, and Pack.
DANCING. As 5 March.
COMMENT. Benefit Pack. At the particular Desire of several Ladies of Quality.
 Afterpiece: A Masque of Musick, compos'd by the late Mr Hen. Purcel. Receipts:
 £158 11s. 6d.
- Saturday 26* **HAMLET, PRINCE OF DENMARK.** As 22 Jan., but Horatio – Mills; Laertes – Ryan. Also **THE WHAT D'YE CALL IT.** *Cast not listed*, but see 23 Feb.
 DL *DANCING.* As 6 Oct. 1714.
COMMENT. Benefit Mrs Mountfort.
- LIF **THE SQUIRE OF ALSATIA.** As 21 March, but Sir Edward – Keene; Sir William – F. Leigh; Young Belfond – J. Leigh; Lolpoop – Knap; Hackum – Spillar; Cheately – Corey; Isabella – Mrs Rogers; Teresa – Mrs Moor; Mrs Termagent – Mrs Knight; Lucia – Mrs Spillar; Ruth – Mrs Hunt.
SINGING. As 24 March.
DANCING. By de la Garde, Sandham, Newhouse, Mrs Russell, Miss Schoolding.
COMMENT. Receipts: £60 3s.

ARMINIUS. As 23 Oct. 1714, but Segestes - Signora Diana Vico; Cecina - Angelo Zanoni. Saturday 26
King's

DANCING.

COMMENT. By Command. In which twelve Songs will be alter'd. And several new Scenes not seen yet, (design'd for a New Opera) will be shown.

VERTUE BETRAY'D; or, Anna Bullen. Harry the 8th - Evans; Wolsey - Cibber; Piercy - Wilks; Rochford - Mills; Anna Bullen - Mrs Oldfield; Lady Blunt - Mrs Porter; Princess Elizabeth - the Little Child. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb. Monday 28
DL

COMMENT. Benefit Evans. At the Desire of several Ladies of Quality.

MACKBETH. *Cast not listed.* LIF

MUSIC. As 3 March.

DANCING. As 25 Jan.

COMMENT. Receipts: £28 12s. 6d.

SHE WOU'D AND SHE WOU'D NOT. *Cast not listed*, but see 13 Jan. Also Tuesday 29
DL

VENUS AND ADONIS. As 12 March.

THE ISLAND PRINCESS. *Cast not listed.* LIF

MUSIC. As 25 Jan.

DANCING. As 5 March.

COMMENT. Receipts: £44 os. 6d.

THE CARELESS HUSBAND. *Cast not listed.* Also VENUS AND ADONIS. Thursday 31
DL

As 12 March.

THEODOSIUS; or, The Force of Love. Athenais - Mrs Rogers' Daughter. Also LIF

THE BEAU DEMOLISHED. As 9 Feb., but Cook omitted.

SINGING. A Dialogue by Leveridge and Pack. A Trumpet Song by Rawlins. By the New Boy.

DANCING. As 25 Jan., particularly *An Italian Night Scene between Harlequin, Scaramouch, and Punch.*

COMMENT. Benefit Mrs Knight. Mainpiece: Not Acted these Six Years.

Receipts: £141 1s.

CONCERT. HIC

MUSIC. By Vallentino and Mrs Robinson.

COMMENT. Benefit Vallentino. At the Desire of several Persons of Quality. At 8 P.M. Tickets half a guinea.

April 1715

EPSOM WELLS. Woolly - Wilks; Bevil - Mills; Rains - Bickerstaff; Fribble - Penkethman; Bisket - Norris; Clodpole - Johnson; Mrs Woolly - Mrs Bicknell; Carolina - Mrs Oldfield; Lucia - Mrs Porter; Mrs Bisket - Mrs Saunders. Also Saturday 2
DL

THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.

DANCING. As 19 March.

COMMENT. Benefit Penkethman. At the Desire of several Persons of Quality.

THE OLD BATCHELOR. *Cast not listed*, but see 4 Jan. Also THE BEAU LIF

DEMOLISHED. As 9 Feb., but Cook omitted.

- Saturday 2* SINGING. By the New Boy.
 LIF DANCING. As 25 Jan. Also a new *Swedish Dance* by de la Garde and Miss Russell.
Dutch Skipper.
 COMMENT. Benefit de la Garde. Receipts: £119 8s.
- King's LUCIUS VERUS. *Cast not listed*, but see 26 Feb.
 COMMENT. Benefit Signora Pilotti. By His Majesty's Command. Pit and Boxes together by tickets only at half a guinea. Stage Boxes 15s. Gallery 4s. Tickets for *Ernelinda* taken. At 6 P.M.
- Monday 4* THE MAN OF MODE. As 27 Nov. 1714, but Old Bellair - Penkethman; Young Bellair - Booth; Shoemaker - Bowen; Lady Woodvill omitted. Also THE WHAT D'YE CALL IT *Cast not listed*, but see 23 Feb.
 DL DANCING. As 19 March.
 COMMENT. Benefit Mrs Saunders. At the Desire of several Persons of Quality.
- LIF KING HENRY THE IVTH, PART I. Falstaff - Hall.
 SINGING. By Leveridge. A Dialogue by Pack and Cook. A Three-Part Song by Rawlins, Cook, and Jones.
 MUSIC. A Flute Piece to be perform'd by Mr John Bastion, of his own Composition.
 DANCING. By du Pre, de la Garde, Moreau, Bovil, Miss Russell, Miss Schoolding.
 COMMENT. Benefit Hall. At the Desire of several Ladies of Quality. Receipts: £64 10s. 6d.
- Tuesday 5* THE EMPEROR OF THE MOON. As 26 Feb. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.
 DL
- LIF THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC. As 25 Jan.
 DANCING. As 5 March.
 COMMENT. At the Desire of several Ladies of Quality. Receipts: £54 12s.
- Wednesday 6* CONCERT.
 SH MUSIC. Vocal and Instrumental. The Particulars will be express'd in the Great Bills.
 COMMENT. Benefit Tenoe. Tickets 5s. At 6 P.M.
- HIC CONCERT.
 MUSIC. Vocal and Instrumental, intirely New. Particularly several solos for the Violin, to be perform'd by Mr Alexander Bitti, newly arriv'd from Italy.
 COMMENT. Benefit the Baroness. Tickets 5s. At 7 P.M.
- Thursday 7* THE TENDER HUSBAND. *Cast not listed*, but see 28 Feb. Also VENUS AND ADONIS. As 12 March.
 DL SINGING. A new English cantata, *The Britannia*, Compos'd on the Occasion of his Majesty's Happy Arrival in his Dominions.
 MUSIC. Several new Pieces of Instrumental Musick.
 DANCING.
 COMMENT. Benefit Mrs Margarita de l'Epine. At the Desire of several Ladies of Quality. Pit and Boxes put together and admission by printed tickets only at 8s.
- LIF THE BUSIE-BODY. *Cast not listed*, but see 14 Jan. Also THE COUNTRY WAKE. *Cast not listed.*
 MUSIC. A Solo to be perform'd on the Stage by the famous Matthew Dubourg, a Youth of 12 Years of Age.
 DANCING. As 5 March.
 COMMENT. Benefit du Pre. At the Desire of several Ladies of Quality. Receipts: £121 2s.

LOVE FOR LOVE. As 8 March. <i>DANCING.</i> As 19 March. Also <i>Drunken Peasant</i> by Coin. <i>COMMENT.</i> Benefit Mrs Bicknell.	Saturday 9 DL
THE AMOROUS WIDOW. <i>Cast not listed.</i> Also THE SLIP. <i>Cast not listed,</i> but see 3 Feb. <i>SINGING.</i> By Leveridge, Rawlins, and the New Boy. <i>DANCING.</i> As 25 Jan. <i>COMMENT.</i> Benefit Miss Schoolding. At the Desire of several Ladies of Quality. Receipts: £88 17s. 6d.	LIF
ERNELINDA. Ernelinda – Mrs Robinson, but see 16 Nov. 1714. <i>COMMENT.</i> Benefit Mrs Robinson. By Command. With the Original Mad-Scene. Admission as 2 April. <i>Colman's Opera Register:</i> Ye House & ye stage full ye King, Prince, &c. present.	King's
<i>Monday 11-Saturday 16</i> PASSION WEEK.	
THE TEMPEST. <i>Cast not listed,</i> but see 25 Nov. 1714. Also VENUS AND ADONIS. As 12 March.	Monday 18 DL
SOPHONISBA; or, Hannibal's Overthrow. Sophonisba – Mrs Rogers; Rosalinda – Mrs Rogers' daughter. Also HOB. <i>Cast not listed.</i> <i>SINGING.</i> A Dialogue by Leveridge and Pack. <i>DANCING.</i> As 3 March. <i>Harlequin and Two Punches. The Scaramouches. The Dutch Skipper</i> by de la Garde and Miss Russell. <i>COMMENT.</i> Benefit Husband. Receipts: £91 17s. 6d.	LIF
THE STRATAGEM. Aimwell – Mills; Archer – Wilks; Boniface – Evans; Sullen – Bickerstaff; Scrub – Norris; Mrs Sullen – Mrs Oldfield; Dorinda – Mrs Mountfort; Cherry – Mrs Bicknell. With a Prologue by the Child that acted the Princess Elizabeth in Anna Bullen. Also HOB. <i>Cast not listed.</i> <i>SINGING.</i> A Dialogue by Renton and Mrs Willis. <i>DANCING.</i> By Mrs Santlow, Wade, Prince, and others. <i>COMMENT.</i> Benefit Bickerstaff. At the particular Desire of several Ladies of Quality.	Tuesday 19 DL
THE EMPEROR OF THE MOON. <i>Cast not listed.</i> <i>SINGING.</i> By Leveridge, Pack, Cook, Jones, and Little Boy. <i>DANCING.</i> By du Pre, Moreau, Bovil, Miss Russell, Miss Schoolding. <i>COMMENT.</i> Benefit Your Humble Servant Francis Leigh. At the Desire of several Ladies of Quality. Receipts: £102.	LIF
LADY JANE GRAY. <i>Cast not listed,</i> but edition of 1715 lists: Duke of Northumberland – Mills; Duke of Suffolk – Boman; Lord Guilford Dudley – Booth; Earl of Pembroke – Elrington; Earl of Sussex – Ryan; Gardiner Bishop of Winchester – Cibber; Sir John Gates – Shepherd; Lieutenant of Tower – Quin; Captain of Guards – Maddocks; Dutchess of Suffolk – Mrs Porter; Lady Jane Gray – Mrs Oldfield. Prologue spoken by Booth. Epilogue spoken by Mrs Porter. <i>MUSIC.</i> In the play a cantata, <i>The Meditation</i> , set to music by Pepusch and sung by Mrs de l'Epine and Mrs Barbier. <i>COMMENT.</i> [By Nicholas Rowe.] Never Acted before. <i>The Medley</i> , 22 April: Whereas Nicodemus Somebody, Esq; alias The Merry Mr Pack, belonging to the Play-house in Lincolns-Inn-Fields, was on Wednesday Night last very noisy and troublesome in the first Gallery of the Theatre-Royal in Drury-lane, he's desir'd	Wednesday 20 DL

- Wednesday 20*
- DL hereby, when out of his own House, to behave himself with a little more Manners and Discretion, and not distinguish himself again by his ill-natur'd Gestures and frequent Hissings.
- LIF THE EMPEROR OF THE MOON. Scaramouch – Bullock; Harlequin – Spiller.
SINGING. As 19 April.
DANCING. As 4 April.
COMMENT. Receipts: £30 2s. 6d.
- Thursday 21*
- DL LADY JANE GRAY. *Cast not listed*, but see 20 April.
- LIF LOVE MAKES A MAN. Cholerick – Spiller.
SINGING AND DANCING. To be exprest in the Great Bills.
COMMENT. Benefit Spiller. Receipts: £72 17s.
- Friday 22*
- DL LADY JANE GRAY. *Cast not listed*, but see 20 April.
- LIF TIMON OF ATHENS. *Cast not listed.* Also BACCHUS AND CUPID. As 24 March.
DANCING. By du Pre, Moreau, Bovil, Sandham, Newhouse, Miss Russell, Miss Schoolding.
COMMENT. Receipts: £31 6s.
- Saturday 23*
- DL LADY JANE GRAY. *Cast not listed*, but see 20 April.
- LIF LOVE'S LAST SHIFT. *Cast not listed.*
SINGING. By the New Boy. *Trumpet Song* by Rawlins. A Dialogue by Leveridge and Pack.
DANCING. As 4 April. Also *A Countryman and a Harlequin*.
COMMENT. Benefit Bullock Jr. At the Desire of several Ladies of Quality. Receipts: £70 15s. 6d.
- King's LUCIUS VERUS. *Cast not listed*, but see 26 Feb.
COMMENT. Benefit Signora Galerati. With several Songs alter'd. Admission as 23 Oct. 1714. By Command. *Weekly Journal*, 30 April: His Majesty was incognito . . . at Lucius Verus . . . as were the Prince and Princess of Wales, who went publickly.
- Monday 25*
- DL LADY JANE GRAY. *Cast not listed*, but see 20 April.
- LIF THE ISLAND PRINCESS. *Cast not listed.*
MUSIC. As 25 Jan.
DANCING. By de la Garde, du Pre, Moreau, Bovil, Miss Russell.
COMMENT. Receipts: £26 10s.
- GRT CONCERT.
MUSIC. Vocal and Instrumental. With several Solos on the Bass Viol and German Flute by Signor Pietro.
COMMENT. Benefit Pietro. At 7 P.M. Tickets 5s.
- Tuesday 26*
- DL LADY JANE GRAY. *Cast not listed*, but see 20 April.
COMMENT. Benefit the Author.
- LIF LOVE IN A TUB (the Comic Part). *Cast not listed.* Also ALEXANDER THE GREAT (an Opera). *Cast not listed.*
SINGING. A Dialogue (after the Italian Manner) betwixt two Boys, one of which never appear'd on the Stage before.

<i>DANCING.</i> As 4 April.	<i>Tuesday 26</i>
COMMENT. Benefit Leveridge. Afterpiece: Never perform'd before [but apparently not published. Author unknown.] Receipts: £133 14s.	LIF
<i>CONCERT.</i>	GRT
<i>MUSIC.</i> Vocal and Instrumental, Particularly several new Concertoes to be perform'd by Mr Corbet and others.	
COMMENT. Benefit Mrs Lody and Corbet. At 7 P.M. Tickets 5s.	
<i>LADY JANE GRAY.</i> <i>Cast not listed</i> , but see 20 April.	<i>Wednesday 27</i>
<i>RULE A WIFE AND HAVE A WIFE.</i> <i>Cast not listed</i> , but see 25 Oct. 1714.	<i>Thursday 28</i>
Also <i>VENUS AND ADONIS</i> . As 12 March.	DL
<i>MUSIC.</i> The Echo Flute by Paisible.	
<i>SINGING.</i> By Mrs Barbier.	
<i>DANCING.</i> By Mrs Santlow.	
COMMENT. Benefit Mrs Barbier. At the Desire of several Persons of Quality. Pit and Boxes together at 5s.	
<i>THE RECRUITING OFFICER.</i> <i>Cast not listed</i> . With a New Prologue.	LIF
<i>SINGING.</i> By Leveridge, Pack, New Boy. <i>Trumpet Song</i> by Rawlins.	
<i>DANCING.</i> As 4 April. Also <i>Dutch Skipper</i> and <i>Venetian Dance</i> by de la Garde and Miss Russell.	
COMMENT. Benefit Mrs Cross. At the Desire of several Ladies of Quality. [<i>The Way of the World</i> intended, but deferred by Indisposition of a Person who was to play a principal Part.] Receipts: £98 16s. 6d.	
<i>CONCERT.</i>	GRT
<i>MUSIC.</i> Vocal and Instrumental, by the best Masters of the Opera. With several Pieces to be play'd by himself [Dubourg].	
COMMENT. Benefit Mathew Dubourg, the Youth of 12 Years of Age. At 7 P.M. Tickets 5s.	
<i>LADY JANE GRAY.</i> <i>Cast not listed</i> , but see 20 April.	<i>Friday 29</i>
<i>THEODOSIUS; or, The Force of Love.</i> As 31 March.	LIF
<i>SINGING.</i> By the New Boy. <i>Trumpet Song</i> by Rawlins.	
<i>DANCING.</i> By de la Garde, Moreau, Bovil, Miss Russell.	
COMMENT. Receipts: £20.	
<i>THE CONSTANT COUPLE.</i> As 23 Nov. 1714, but Standard - Mills; Smugler - Johnson; Clincher Sr - Bowen; Clincher Jr - Miller; Dicky - Norris; Angelica - Mrs Santlow; Parly - Mrs Saunders. Also HOB. <i>Cast not listed</i> .	<i>Saturday 30</i>
COMMENT. Benefit Bowen. At the Desire of several Ladies of Quality.	DL
<i>LOVE MAKES A MAN.</i> As 21 April, but Carlos - J. Leigh; Duart - Smith; Cludio - Bullock Jr; Antonio - Bullock Sr; Sancho - Knap; Angelina - Mrs Spiller; Louisa - Mrs Rogers; Elvira - Mrs Knight. Also <i>THE SLIP</i> . <i>Cast not listed</i> , but see 3 Feb.	LIF
<i>SINGING.</i> By Lawrence and the New Boy.	
<i>DANCING.</i> By du Pre, Moreau, Bovil, Miss Russell.	
COMMENT. Receipts: £17.	
<i>LUCIUS VERUS.</i> <i>Cast not listed</i> , but see 26 Feb.	King's
COMMENT. Benefit Signora Vico. By Command.	

May 1715

- Monday 2* LADY JANE GRAY. *Cast not listed*, but see 20 April.
 DL
- LIF THE COMICAL HISTORY OF DON QUIXOTE, PART II. *Cast not listed*.
SINGING. By Leveridge, Rawlins, Cook, New Boy.
DANCING. As 25 April. Also *Dutch Skipper* by de la Garde and Miss Russell. *Harlequin and Two Puncbes* by du Pre, Moreau, and Bovil.
COMMENT. Benefit Smith. At the Desire of several Ladies of Quality. Receipts: £103 12s.
- SH CONCERT.
MUSIC. Vocal and Instrumental, the Vocal consisting of English and Italian Songs, by a Celebrated Italian Lady, and the Instrumental by the best Masters both English and Foreign.
COMMENT. Benefit Wells and Kenny. At the Request of several Persons of Quality. At 6 P.M. Tickets 2s. 6d.
- Tuesday 3* CATO. *Cast not listed*.
 DL *DANCING*. As 19 March.
COMMENT. Benefit Ryan and Miss Younger.
- LIF THE SQUIRE OF ALSATIA. Squire - Bullock Sr, but see 26 March. Also THE BEAU DEMOLISHED. *Cast not listed*, but see 9 Feb.
SINGING. A *Pastoral* by Leveridge and the New Boy.
DANCING. As 25 April.
COMMENT. Benefit Miss Russell. At the Desire of several Ladies of Quality. Receipts: £83 3s.
- Wednesday 4* THE SPANISH FRYAR. *Cast not listed*, but see 3 Jan. Also THE WHAT D'YE CALL IT. *Cast not listed*, but see 23 Feb.
- Thursday 5* THE BUSIE-BODY. *Cast not listed*. Also THE CUSTOM OF THE COUNTRY.
 DL *Cast not listed*.
COMMENT. Benefit the author. At the particular Desire of several Ladies of Quality.
- LIF THE COMICAL HISTORY OF DON QUIXOTE, PART II. *Cast not listed*.
SINGING. In Italian and English, by a Gentlewoman who never appear'd on that Stage before.
DANCING. As 25 April. Also *Harlequin and Two Puncbes* as 2 May. *Venetian Dance* as 28 April.
COMMENT. Benefit Mrs Moor. At the Desire of several Ladies of Quality. Receipts: £77 1s.
- SH CONCERT.
MUSIC. Vocal and Instrumental, Singing by a New Italian Lady.
COMMENT. Benefit the Widow and Children of Christian Steffkins. At 6 P.M. Tickets. 5s.
- Friday 6* THE AMOROUS WIDOW. *Cast not listed*, but see 15 Feb. Also VENUS AND ADONIS. As 12 March.

THE SEA VOYAGE; or, Commonwealth of Women. Aminta - Mrs Rogers' Daughter. *Friday 6*
LIF

SINGING. By Leveridge, Rawlins, New Boy.

MUSIC AND DANCING. As 2 May.

COMMENT. Benefit Corey. Receipts: £67 4s.

THE DOUBLE GALLANT. As 22 Oct. 1714, but Old Wilful - Miller; Wishwell - Mrs Saunders; Squabble, Strut, Saunter, Sir Harry omitted. *Saturday 7*
DL

DANCING. As 19 April.

COMMENT. Benefit Miller and Mrs Cox.

HYDASPES. Hydaspes - Cavaliero Nicolino Grimaldi. *King's*

COMMENT. By Command. Admission as 23 Oct. 1714. At 6 P.M. *Daily Courant* 11 May: Whatever Persons paid for Box-Tickets for the Opera of Hydaspes, which was perform'd on Saturday the 7th Instant, by reason of several Persons of Quality (who could not be denyed) coming in without Tickets; those who had taken them, and could not find Room, may send their Tickets to the Theatre-Office . . . and their Money will be repaid.

THE DISTREST MOTHER. As 19 Feb. Also THE WHAT D'YE CALL IT. *Monday 9*
Cast not listed, but see 23 Feb. DL

LOVE'S LAST SHIFT. *Cast not listed*. LIF

SINGING. By the New Boy.

MUSIC. A New Piece of Musick (never perform'd before), by Banister, the two Bastions, and Stockdale.

DANCING. By de la Garde, Moreau, Bovil, and Mrs Bullock (the late Miss Russell). *Swedish Dale Karl and His Wife* by de la Garde and Mrs Bullock.

COMMENT. Receipts: £18 10s. 6d.

CONCERT. GRT

MUSIC. Vocal and Instrumental. With Signora Pilotti, Signora Diana, and Mr Angelo Zanoni. And several Solos on the Bass-Viol to be perform'd by him.

COMMENT. Benefit Angelo Zanoni. At 7 P.M. Tickets half a guinea.

WIT WITHOUT MONEY. *Cast not listed*. Also THE SCHOOL BOY. *Cast not listed*. *Tuesday 10*
DL

DANCING. By Thurmond, Mrs Santlow, Mrs Bicknell.

COMMENT. Benefit Quin.

LOVE FOR LOVE. Ben - Mrs Hunt, but see 2 Feb. Also HOB. *Cast not listed*. LIF

SINGING. By Leveridge and the New Boy.

DANCING. By de la Garde, du Pre, Moreau, Bovil, Mrs Bullock. Also *Swedish Dance* as 9 May.

COMMENT. Benefit Mrs Hunt. Receipts: £65 7s. 6d.

HYDASPES. As 7 May. *Wednesday 11*
King's

COMMENT. By Command. Admission as 26 Oct. 1714. *Colman's Opera Register*: Ye House extraordinary full.

LADY JANE GRAY. *Cast not listed*, but see 20 April. *Thursday 12*
DL

COMMENT. Benefit the Author. At the Desire of several Ladies of Quality.

THE ISLAND PRINCESS. *Cast not listed*. LIF

MUSIC. As 25 Jan.

DANCING. By de la Garde, du Pre, Moreau, Bovil, Mrs Bullock.

- Tbursday 12* LIF COMMENT. Benefit Mrs Kent. At the Desire of several Persons of Quality. Tickets for *The Adventures of Five Hours* taken this day. Receipts: £72 1s. 6d.
- Friday 13* DL JULIUS CAESAR. *Cast not listed*, but see 24 Jan.
DANCING. By Prince, Wade, Birkhead, Mrs Bicknell, Mrs Willis.
SINGING. A New Two-part Song by Teno and Rainton.
COMMENT. Benefit Birkhead.
- LIF TAMERLANE. Selima - Mrs Rogers' Daughter.
SINGING. *Trumpet Song*, the Instrumental part by Mr Grenoust, and the Vocal by Mr Rawlins. By the Little Boy.
MUSIC. Violin solo by Matthew Dubourg.
DANCING. By de la Garde, Bovil, Mrs Bullock. *Harlequin and a Countryman. Swedish Dal Karl and Wife*, as 9 May.
COMMENT. Benefit Wood. At the particular Desire of several Persons of Quality. *Weekly Pocket*, 14 May: There has been a great Disturbance at . . . Lincoln's-Inn-Fields this Week, by the Means of some Gentlemen, who were in the Interest of the other House, and made Use of Catcalls to interrupt and ridicule their Theatrical Entertainments; but the Disturbers of the Peace were soon silenc'd. Receipts: £125 16s. 6d.
- Saturday 14* King's HYDASPES. As 7 May.
COMMENT. By His Royal Highness's Command. Admission as 26 Oct. 1714.
- Monday 16* LIF TAMERLANE. As 13 May.
SINGING. As 13 May.
DANCING. *Spanish Entry and Scaramouch* by Thurmond, lately arriv'd from Ireland.
COMMENT. Written by Mr Rowe, Esq. Receipts: £50 15s. 6d.
- GRT CONCERT.
MUSIC. Vocal and Instrumental, with Singing by Signora Diana Vico and Angelo Zanoni.
COMMENT. Benefit a Lady under Misfortunes. At 7 P.M. Tickets 5s.
- Tuesday 17* DL JANE SHORE. Gloster - Cibber; Hastings - Booth; Shore - Wilks; Bellmour - Mills; Sir Richard - Boman; Jane Shore - Mrs Oldfield; Alicia - Mrs Porter. A Prologue to be spoken by a Little Girl. Also THE CUSTOM OF THE COUNTRY. *Cast not listed*.
SINGING. Purcell's *You Say 'Tis Love*.
DANCING. As 19 April.
COMMENT. Benefit Boman and Mrs Baker.
- LIF THE WAY OF THE WORLD. *Cast not listed*. A Prologue upon an Ass by Spiller.
DANCING. As 12 May.
COMMENT. Benefit Mrs Spiller. Tickets for *Pophilaster* taken this day. Receipts: £58 4s. 6d.
- GRT CONCERT.
MUSIC. A Compleat Concert of Musick.
COMMENT. Benefit Claudio. At the Desire of several Ladies of Quality. At 7 P.M. Tickets 5s.
- Wednesday 18* DL THE COUNTRY WIFE. Pinchwife - Booth; Horner - Wilks; Sparkish - Cibber; Sir Jasper - Norris; Harcourt - Mills; Dorilant - Ryan; Margery - Mrs Bicknell; Lady Fidget - Mrs Saunders; Alithea - Mrs Santlow; Mrs Fidget - Miss Younger; Mrs Squeamish - Miss Willis.
COMMENT. Not Acted these Six Years. Written by Mr Wycherley. Carefully Revis'd.

THE MARRIAGE HATER MATCH'D. <i>Cast not listed.</i> A New Prologue by Miss Schoolding's Sister.	Wednesday 18 LIF
MUSIC. Vocal and Instrumental by Leveridge, Reading, New Boy.	
DANCING. As 12 May. Also <i>Swedish Dal Karle</i> as 9 May.	
COMMENT. Benefit Schoolding and Mrs Rogers. At the Desire of several Ladies of Quality. Receipts: £59 10s.	
SHE WOU'D AND SHE WOU'D NOT. As 13 Jan., but Manuel - Cibber; Philip - Booth; Octavio - Mills; Diego - Norris; Hypolita - Mrs Mountfort; Flora - Miss Younger; Viletta - Mrs Saunders; Rosara - Mrs Santlow.	Friday 20 DL
DANCING. By Mrs Santlow, Mrs Bicknell, Prince, Wade, Birkhead, Sandham.	
THE FAIR QUAKER OF DEAL. Fair Quaker - Mrs Rogers' Daughter; but see 7 Feb. With a New Prologue.	Saturday 21 LIF
DANCING. As 12 May.	
COMMENT. Receipts: £44 4s. 6d. The Season being so far advanc'd that the Cloaths, Scenes, and Decorations proper to the New Tragedy, call'd, The Fair Captive, cannot be got ready as soon as was intended, we are oblig'd for some time to defer it. N.B. The Tickets deliver'd out for the Benefit of the Author of the Tragedy, will be taken at this Play.	
HYDASPES. As 7 May.	King's
COMMENT. By His Royal Highness's Command. For the last time. Admission as 26 Oct. 1714.	
THE COUNTRY WIFE. <i>Cast not listed</i> , but see 18 May. Also VENUS AND ADONIS. <i>Cast not listed</i> , but see 12 March.	Monday 23 DL
COMMENT. Mainpiece: Written by Mr Wycherley. Carefully Revis'd.	
THE CARELESS HUSBAND. Careless Husband - Wilks; Lady Betty - Mrs Oldfield; Foppington - Cibber; Morelove - Mills; Lady Easy - Mrs Porter; Lady Graveairs - Mrs Mountfort; Edging - Mrs Bicknell.	Tuesday 24 DL
SINGING. Purcell's <i>No Kissing At All</i> . A single Song by a Scholar of Mr Teno's. At the Desire of several Ladies of Quality, <i>A Mimick Song of the Country Life</i> and <i>The Dame of Honour</i> by Mrs Willis.	
DANCING. By Prince, Mrs Bicknell, Birkhead, Miss Willis.	
VALENTINIAN. Valentinian - Thurmond, being the first Time of his Acting since his Arrival from Ireland, Ætius - Keene; Maximus - Smith; Pontius - Husband; Comic Parts by Bullock Sr, Knap, Hild. Bullock; Lucina - Mrs Rogers; Eunuch - Mrs Garnet.	LIF
SINGING. As 21 May. Also a Dialogue by Leveridge and Pack.	
DANCING. <i>Grand Spanish Entry</i> by du Pre, Moreau, Boval, Mrs Bullock. <i>Entry</i> and <i>Dutch Skipper</i> by de la Garde and Mrs Bullock. A new <i>Cbacone</i> by Mrs Bullock.	
COMMENT. Benefit Knapp. At the Desire of several Persons of Quality. Receipts: £95 4s. 6d.	
AMADIS. <i>Cast not listed</i> , but edition of 1715 lists: Amadis of Gaul - Cavaliero Nicolino Grimaldi; Dardanus - Signora Diana Vico; Oriana - Mrs Anastasia Robinson; Melissa - Signora Elizabetta Pilotti Schiavonetti.	Wednesday 25 King's
DANCING.	
COMMENT. [Music by Handel. Text probably by J. J. Heidegger.] By Subscription, with the Pit and Boxes by ticket only (not to exceed 400). Stage Boxes 15s. Gallery 5s. At 6 P.M. And Whereas there is a great many Scenes and Machines to be mov'd in this Opera, which cannot be done if Persons should stand upon the	

- Wednesday 25* King's Stage (where they could not be without Danger) it is therefore hop'd no Body, even the Subscribers, will take it Ill that they must be deny'd Entrance on the Stage.
- Thursday 26* **TAMERLANE.** *Cast not listed*, but see 13 May.
LIF SINGING AND DANCING. As will be express'd in the Great Bills.
COMMENT. Benefit Hall and Wilmer (boxkeeper). Receipts: £66 2s. 6d.
- Friday 27* **HAMLET, PRINCE OF DENMARK.** As 26 March, but King - Bickerstaff.
DL DANCING. As 19 March.
COMMENT. Benefit Mrs Mills.
- Saturday 28* ENTERTAINMENTS.
YB ENTERTAINMENT. It consisted of Pyramids of all manner of Sweetmeats, the most generous Wines, Burgundy, Champaign, &c. and was usher'd in by a Prologue written by Mr Tickel, under Secretary to Mr Addison, and concluded by an Epilogue written by himself; which was very merry and free with his own Character; after which, a large Table that was in the Area of the Consort-House, was taken away to make Room for the Company to Dance Country-Dances. . . . We are likewise to acquaint the Reader, that an Ode of Horace was set to Musick and sung upon the Occasion, with several other very particular Songs and Performances, both Vocal and Instrumental; and that Mrs Younger spoke the Prologue, and Mr Wilks the Epilogue, which, after Sir Richard's Way, was extremely Diverting (*Weekly Packet*, 4 June).
COMMENT. Steele's Censorium. For other accounts, see Loftis, pp. 108-9, and Blanchard, pp. 69, 108, 120.
- Tuesday 31* **LOVE'S LAST SHIFT.** As 26 Nov. 1714, but Elder Worthy - Ryan; Snap - Norris.
DL DANCING. *A Cooper and his Wife. Scaramouch and Harlequin.*
COMMENT. Benefit Wade.

June 1715

- Wednesday 1* **THE RECRUITING OFFICER.** *Cast not listed.* Also **THE COUNTRY HOUSE.**
LIF *Cast not listed.*
SINGING. A Dialogue by Leveridge and Pack.
DANCING. As 12 May. *Swedish Dal Karle* as 9 May.
COMMENT. Benefit Lovelace and White, boxkeepers. At the Desire of several Ladies of Quality. Receipts: £122 15s.
- Thursday 2* **THE CONSTANT COUPLE.** *Cast not listed*, but see 30 April. Also **THE CUSTOM OF THE COUNTRY.** *Cast not listed.*
DL SINGING. By Miss Booth and Mrs Willis, particularly *The Dame of Honour* and *Mock Song of the Country Life*.
MUSIC, Solo on Echo Flute by Paisable.
DANCING. By Prince, Wade, Sandham, Newhouse, Mrs Santlow, Mrs Bicknell. *Tub Dance between a Cooper, His Wife, His Man, Scaramouch, and Harlequin. Four Scaramouches.*
COMMENT. Benefit Castelman and Robinson.

- THE CITY RAMBLE;** or, The Humours of the Comptors. *Cast not listed*, but edition of 1715 lists: Sir Humphrey Halfwit - Schoolding; Justice Hardhead - Hall; Ezekiel Prim - Griffin; Abraham - Pack; Mordecai - Knap; Rachel - Mrs Hunt; 1st Whore - Leigh; 2d - Churchman; 3d - Walker; 4th - Mrs Stockdale; Twang - Bullock. Prologue and Epilogue spoken by Bullock. Also **THE COUNTRY HOUSE.** *Cast not listed.* Also **HOB.** *Cast not listed.*
- DANCING.** As 12 May.
- COMMENT.** Mainpiece: [By Charles Knipe.] Never Acted before. Benefit the Author. Receipts: £114 7s.
- HYDASPES.** As 7 May. King's
- COMMENT.** By Command. Admission as 26 Oct. 1714. At 6 P.M.
- COURT GALLANTRY;** or, Marriage a la Mode. *Cast not listed.* With an Oration before it, address'd to his Majesty, and their Royal Highnesses the Prince and Princess of Wales, on the glorious Advantages of Unity and Amity amongst us; Written and Spoken by himself [D'Ursey].
- SINGING.** Several New Songs written by D'Ursey.
- DANCING.** By Mrs Santlow and others.
- COMMENT.** Benefit D'Ursey. By His Royal Highness's Command.
- THE SQUIRE OF ALSATIA.** *Cast not listed*, but see 26 March. LIF
- SINGING.** *Dialogue between a Drunken Smith and his Wife* by Cook and Newberry. *Trumpet Song* by Rawlins, never perform'd on that Stage before. *Two-Part Song* by the Two Boys, never perform'd but once before.
- DANCING.** As 12 May. Also *Dutch Skipper* by de la Garde and Mrs Bullock.
- COMMENT.** Benefit Rawlins and Cook. Tickets for *The Amorous Widow* taken this Day. Receipts: £66 6s.
- THE JOVIAL CREW.** Oldrents - Shepherd; Hearty - Cross; Clack - Norris; Vincent - Ryan; Oliver - Booth; Springlove - Mills; Randal - Johnson; Tallboy - Miller; Hilliard - Bickerstaff; Rachel - Mrs Bicknell; Meriel - Mrs Santlow; Amy - Mrs Horton. Also **THE COUNTRY WAKE.** *Cast not listed.*
- SINGING.** *Country Dialogue* by Renton and Mrs Willis. *Mimick Song in Praise of a Country Life* by Mrs Willis.
- DANCING.** By Mrs Santlow, Mrs Bicknell, Prince.
- COMMENT.** Benefit Shepherd and Mrs Horton.
- THE COMICAL HISTORY OF DON QUIXOTE, PART II.** *Cast not listed.* LIF
- Also **THE CITY RAMBLE.** *Cast not listed*, but see 2 June.
- DANCING.** Express'd in the great Bills.
- COMMENT.** Receipts: £27 17s. 6d.
- THE EMPEROR OF THE MOON.** *Cast not listed*, but see 26 Feb. Also **THE CITY RAMBLE.** Parts by Pack, Bullock, Hall, F. Leigh, and Spiller, but see 2 June. Tuesday 7
- DANCING.** *Swedish Dal Karle* as 9 May. *Harlequin and Two Punches* by du Pre, Moreau, Boval. *Scaramouche* by Thurmond Jr.
- COMMENT.** Receipts: £36 12s.
- THE TEMPEST.** *Cast not listed*, but see 25 Nov. 1714. Friday 10
- COMMENT.** Benefit Chetwood, Prompter, and King, Boxkeeper. Being the last time of the Company's Acting this Season.
- AMADIS.** *Cast not listed*, but see 25 May. King's
- COMMENT.** By Subscription, as 25 May. According to *Colman's Opera Register*, 28 May, Mrs Robinson was ill and did not perform again during this season.

- Monday 13* CONCERT.
CL MUSIC. A Compleat Consort of Musick.
COMMENT. Benefit Pitchford. At 7 P.M. Tickets 5s. At the Academy in Chancery Lane.
- Tuesday 14* VALENTINIAN. As 24 May, but Pontius - Corey. Also LOVE IN A SACK.
LIF Cast not listed, but edition of 1715 lists: Sir Arthur Addlepage - Griffin; Courtley - Corey; Captain Debonair - Spiller; Phillip - H. Bullock; Olivia - Mrs Vincent; Aurelia - Mrs Finch; Jenny - Mrs Hunt. Prologue. Epilogue.
SINGING. By Cook, Rawlins, Little Boy.
DANCING. By de la Garde, du Pre, Mrs Bullock. *Scaramouch and French Peasant* by a Gentleman for his own Diversion.
COMMENT. Benefit Pit Doorkeepers. At the particular Desire of several Ladies of Quality. Afterpiece: [By Benjamin Griffin.] Never perform'd before. Receipts: £100 12s. 6d.
- Wednesday 15* AMADIS. Cast not listed, but see 25 May.
King's COMMENT. By Subscription, as 25 May.
- Friday 17* DON CARLOS, PRINCE OF SPAIN. King - Bowman's Son; Don Carlos - Mills' Son; Don John - Young Ray; Roi Gomez - Young Frisbe; Queen - Miss Younger; Eboli - Miss Willis. And the Original Epilogue, Spoken by the Child that Acted Princess Elizabeth in Anna Bullen.
DL SINGING. By Miss Booth.
COMMENT. Benefit the Young Persons that perform the Play. Written by Mr Otway.
- Saturday 18* AMADIS. Advertised, but Colman's *Opera Register* states that intense heat between 15 and 25 June postponed the operas.
King's
- Tuesday 21* GREENWICH PARK. Advertised but deferred 'till an Alteration of the Weather.
DL
- Thursday 23* THE DOATING LOVERS; or, The Libertine Tam'd. The principal Part to be perform'd by Mrs Thurmond, who never appear'd on this Stage before; but edition of 1715 lists: Gaylove - J. Leigh; Sir Butterfly Ayrewould - Bullock Sr; Sir Timothy Tweedle - Bullock Jr; Colonel Winfield - Keene; Choleric - Griffin; Bounce - Hall; Decoy - Pack; Witful - Knapp; Thump - F. Leigh; Haircut - Church; Constable - Rogers; Upholder - Hil. Bullock; Servant - Cocker; Lady Youthful - Mrs Kent; Cosmilia - Mrs Thurmond; Clarinda - Mrs Cross; Secret - Mrs Garnet; Prate - Mrs Hunt; Giddy - Mrs Clarke. Prologue written and spoken by Bullock Jr. Epilogue spoken by Mrs Thurmond.
LIF DANCING. By de la Garde and Mrs Bullock.
COMMENT. [By Newburgh Hamilton.] Never Acted before. At 6 P.M. Receipts: £37 16s.
- Friday 24* GREENWICH PARK. Principal parts by Mills, Johnson, Bickerstaff, Miller, Mrs Porter, Mrs Saunders.
DL COMMENT. Not Acted these Six Years. Carefully Revis'd.
- Saturday 25* RINALDO. Rinaldo - Cavaliero Nicolino Grimaldi; but see 30 Dec. 1714.
King's DANCING.
COMMENT. Benefit Nicolino. With New Scenes and Cloaths, particularly the Scene with the Fountain. Pit and Boxes half a guinea. Stage Boxes 15s. Gallery 4s. At 6 P.M.
Weekly Packet, 25 June: Signior Nicolini's Quail-Pipe continues to lug the Nobility and Gentry by the Ears, who have gone very far on his last Benefit-Night, towards

equipping him for another purchase at Venice, he having already built a stately Edifice there, near the Rialto, upon which is written in Characters of Gold, VILLA BRITANNICA, as a Testimony that Scaliger's Saying, that we are Hospitibus Feri, is a downright Untruth, and falsely imputed to our Nation.

THE BOATING LOVERS. Advertised, but deferred to 28 June.

Saturday 25
King's

BARTHOLOMEW FAIR. Cokes - Miller; Quarlous - Mills; Wasp - Johnson; Busy - Bickerstaff; Overdo - Shepherd; Edgeworth - Ryan; Littlewit - Norris; Winwife - Quin; Ursula - Cross; Nightingale - Birkhead; Mrs Littlewit - Mrs Saunders; Mrs Wellborn - Miss Willis.

Monday 27
LIF

SINGING. By Miss Booth. *Mimic Song of the Country Life* by Mrs Willis.

Tuesday 28
DL

DANCING. By Prince and others.

COMMENT. Written by Ben. Johnson.

THE BOATING LOVERS. As 23 June.

LIF

COMMENT. Benefit the Author. Receipts: £85 3s.

AMADIS. *Cast not listed*, but see 25 May.

King's

COMMENT. By Subscription, as 25 May.

HAMLET, PRINCE OF DENMARK. *Cast not listed*.

Thursday 30
LIF

DANCING. By Thurmond Jr.

COMMENT. Receipts: £35 14s. 6d.

CONCERT.

SH

MUSIC. A Consort of Musick, in 14 Languages, to be perform'd by Mr Abell, lately arriv'd from Italy . . . where he is to be accompanied by a great Number of the best English Masters in Instrumental, with Sicilian Illuminations. The Songs are as follows: Greek, Latin, Spanish, Italian, English, Scotch, Irish, French, High-Dutch, Low-Dutch, Danish, Swedish, Lingua Franca, Turkish. The Sea-Compass to be Sung if desired.

COMMENT. To all the Nobility, Gentlemen, and Ladies. At 7 P.M.

Weekly Journal, 2 July: The Pleasure that our English People of Quality took, in being acquainted, that a Gentleman of ours, the curious Mr Abel, hath brought over hither all the most delicate Entertainments . . . made them last Thursday, for his Encouragement, flock in abundance to his Concert . . . among whom were the Princess of Wales, who went Incognito, besides several of the Nobility, and other Persons of Quality.

July 1715

GREENWICH PARK. George Reveller - Mills; Worthy - Bickerstaff; Sir Thomas - Miller; Raison - Johnson; Sassafras - Shepard; Florella - Mrs Porter; Dorinda - Mrs Horton; Mrs Raison - Mrs Saunders; Violante - Mrs Cox; Aunt - Mrs Baker. SINGING. In Italian by Bowman's Son. *Roger and Dolly* by Renton and Mrs Willis. DANCING. By Miss Younger.

Friday 1
DL

COMMENT. At the Desire of several Persons of Quality.

AMADIS. *Cast not listed*, but see 25 May.

Saturday 2
King's

COMMENT. By His Royal Highness's Command. By Subscription, as 25 May.

- Tuesday 5* THE COMICAL TRANSFORMATION. *Cast not listed.* Also LOVE IN A SACK.
 LIF *Cast not listed*, but see 14 June.
 DANCING. Dutch Skipper by Thurmond Jr and Mrs Cross.
 COMMENT. Not Acted these Six Years. Receipts: £59 5s. 6d.
- Wednesday 6* SIR MARTIN MAR-ALL [The Feigned Innocence]. Parts by Mills, Johnson,
 DL Miller, Cross, Mrs Porter, Mrs Saunders. Also THE CUSTOM OF THE
 COUNTRY. *Cast not listed.*
 SINGING. By Miss Booth.
 DANCING. By Birkhead and Mrs Willis.
 COMMENT. Mainpiece: Written by Mr Dryden.
- Thursday 7* THE COMICAL TRANSFORMATION. *Cast not listed.* Also LOVE IN A SACK.
 LIF *Cast not listed*, but see 14 June.
 DANCING. As 5 July.
 COMMENT. Receipts: £37 13s.
- King's AMADIS. Advertised but possibly postponed to Saturday 9.
- Friday 8* THE LANCASHIRE WITCHES; or, Teague O Dively. *Cast not listed.*
 DL MUSIC. All the Musick, both Vocal and Instrumental, set by Mr Barret.
 DANCING. By Prince, Birkhead, Mrs Willis.
 COMMENT. Written by Mr Shadwell, late Poet Laureat. With all the Original
 Decorations of Scenes, Dances, Risings, Sinkings, and Flyings of the Witches.
- LIF THE JEW OF VENICE. Portia - Mrs Thurmond. Also THE CITY RAMBLE.
 Cast not listed, but see 2 June.
 DANCING. By de la Garde and Mrs Bullock. Scaramouch by a Gentleman for his
 Diversion.
 COMMENT. Benefit Henry Rich, Pit Officekeeper. At the Desire of several
 Ladies of Quality. Tickets for the New Medley will be taken. Receipts: £124 1s. 6d.
- Saturday 9* AMADIS. *Cast not listed*, but see 25 May.
 King's DANCING.
 COMMENT. By His Royal Highness's Command. By Subscription, as 25 May.
- Tuesday 12* THE TEMPEST. *Cast not listed*, but see 25 Nov. 1714.
 DL COMMENT. As 25 Nov. 1714. At the Desire of several Persons of Quality. At
 Common Prices.
- LIF THE COMMITTEE. *Cast not listed.*
 DANCING. By Thurmond Jr.
 COMMENT. Receipts: £30 13s. 6d.
- Thursday 14* HAMLET, PRINCE OF DENMARK. *Cast not listed.*
 LIF DANCING. By Thurmond Jr and Mrs Cross.
 COMMENT. Benefit the Gallery, Box and Door Keepers. At the Desire of several
 Ladies of Quality. Receipts: £78 4s. 6d.
- Friday 15* GREENWICH PARK. As 1 July.
 DL SINGING. Roger and Dolly by Renton and Mrs Willis.
 DANCING. By Burkhead and Mrs Willis.
 COMMENT. At the Desire of several Persons of Quality.
- Tuesday 19* THE INDIAN QUEEN. *Cast not listed.*
 DL MUSIC. With the Original Musick, both Vocal and Instrumental, Compos'd by

that famous English Master Mr Henry Purcell, The principal Parts sung by Randall, Renton, Teno, Burkhead, Mrs Willis, Mrs Mills, Miss Booth.	<i>Tuesday 19</i> DL
<i>DANCING.</i>	
COMMENT. Not Acted these Ten Years. Written by Sir Robert Howard.	
THE COMMITTEE. Advertised, but apparently deferred or dismissed.	<i>Wednesday 20</i> LIF
THE DEVIL OF A WIFE; or, The Comical Transformation. <i>Cast not listed.</i> Also LOVE IN A SACK. <i>Cast not listed,</i> but see 14 June.	<i>Thursday 21</i> LIF
<i>DANCING.</i> As 5 July. <i>Spanish Entry and Punch</i> by Shaw.	
COMMENT. Benefit Gallery Office Keeper. At the Desire of several Ladies of Quality. Receipts: £52 16s. 6d.	
THE INDIAN QUEEN. <i>Cast not listed.</i> The Prologue to be sung exactly at Six.	<i>Friday 22</i>
MUSIC. As 19 July.	DL
<i>DANCING.</i>	
COMMENT. Written by Sir Robert Howard.	
HYDASPES. <i>Cast not listed,</i> but see 7 May.	<i>Saturday 23</i>
COMMENT. Listed only in <i>Colman's Opera Register</i> : No Opera performed since ye 23 July, ye Rebellion of ye Tories and Papists being ye cause - ye King and Court not liking to go into such Crowds these troublesome times.	King's
CONCERT.	GRT
MUSIC. Vocal and Instrumental, by the best Masters. In which [Castrucci] will perform several Solos on the Violin, intirely New.	
COMMENT. Benefit Castrucci, who came lately over from Italy with the Lord Burlington. At 7 P.M.	
FLORA'S VAGARIES. <i>Cast not listed.</i>	<i>Tuesday 26</i>
SINGING. <i>Mimick Song of a Country Life</i> by Mrs Willis. <i>No Kissing At All</i> by Renton and Mrs Willis.	DL
COMMENT. Not Acted these Six Years.	
THE RIVAL QUEENS: With the Death of Alexander the Great. <i>Cast not listed.</i>	<i>Wednesday 27</i>
<i>DANCING.</i> By Thurmond Jr.	LIF
COMMENT. Receipts: £21 4s. 6d.	
THE INDIAN QUEEN. <i>Cast not listed.</i> Prologue as 22 July.	<i>Friday 29</i>
MUSIC. As 19 July.	DL
COMMENT. At the Desire of several Persons of Quality. Written by Sir Robert Howard. At Common Prices.	
THE GAMESTER. Advertised, but apparently not given.	LIF

August 1715

THE LANCASHIRE WITCHES. <i>Cast not listed.</i> Also HOB. <i>Cast not listed.</i>	<i>Tuesday 2</i>
<i>DANCING.</i> By Prince, Birkhead, Mrs Willis.	DL
COMMENT. As 8 July.	

- Wednesday 3* A DUKE AND NO DUKE. *Cast not listed.*
 LIF SINGING. *'Tis Sultry Weather, Pretty Maid* by Hall and Mrs Thurmond.
 DANCING. A new *Entry* by Thurmond Jr and Mrs Cross. A new *French Peasant* by Spiller, F. Leigh, Mrs Spiller.
 COMMENT. Not Acted these Five Years. Receipts: £37 8s. 6d.
- Thursday 4* A DUKE AND NO DUKE. *Cast not listed.* Also THE CHEATS OF SCAPIN.
 LIF *Cast not listed.*
 SINGING AND DANCING. As 3 Aug.
 COMMENT. Receipts: £32 10s.
- Friday 5* BONDUCA; or, The British Worthy. *Cast not listed.* With the Epilogue to the Play, spoken by the Child that acted Princess Elizabeth in *Anna Bullen*.
 DL MUSIC. With the Addition of that Celebrated Musick compos'd by the late Mr Henry Purcell, and now perform'd by Randal, Renton, Teno, Burkhead, Mrs Willis, Mrs Mills, Miss Booth.
 COMMENT. Not Acted these Ten Years. Written Originally by Beaumont and Fletcher, and since Revis'd.
- Tuesday 9* BONDUCA. *Cast not listed.* Also THE CONTRIVANCES; or, More Ways Than One. *Cast not listed*, but edition of 1715 lists: Argus - Norris; Hearty - Shepard; Rovewell - Quin; Robin - Miller; Constable - Cross; First Mob - Weller; 2d - Pendroy; 3d - Cole; Woman Mob - Wright; Servant - Harris; Boy - Young Norris; Arethusa - Miss Willis; Betty - Mrs Baker.
 DL MUSIC. Mainpiece: Composed by Henry Purcell.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher, and since Revis'd. Afterpiece: [By Henry Carey.] A New Farce.
- Wednesday 10* THE RECRUITING OFFICER. *Cast not listed.*
 LIF SINGING. *'Tis Sultry Weather, Pretty Maid* by Cook and Mrs Thurmond.
 DANCING. *Entry* by Thurmond Jr. *French Peasant* by Thurmond Jr and Mrs Cross. *Miller's Dance* by Spiller, Mrs Spiller, F. Leigh.
 COMMENT. Benefit Giles and Martin. At the Desire of several Ladies of Quality. Receipts: £69 6s.
- Thursday 11* THE FALSE COUNT; or, A New Way to Play an Old Game. False Count - Spillar; Carlos - Keene; Antonio - John Leigh; Francisco - Hall; Guzman - Bullock Jr; Julia - Mrs Thurmond; Clara - Mrs Vincent; Isabella - Mrs Moor; Jacinta - Mrs Hunt.
 LIF SINGING. A Dialogue by Pack and Cook.
 DANCING. *Dutch Skipper* by Thurmond Jr and Mrs Cross.
 COMMENT. Not Acted these Ten Years. Written by the Ingenious Mrs Behn. Receipts: £25 17s. 6d.
- Friday 12* BONDUCA. *Cast not listed.* Also THE CONTRIVANCES. *Cast not listed*, but see 9 Aug.
 DL MUSIC. As 9 Aug.
 COMMENT. Mainpiece: Written Originally by Beaumont and Fletcher, and since Revis'd.
- Tuesday 16* THE TEMPEST. *Cast not listed*, but see 25 Nov. 1714. Also THE CONTRIVANCES. *Cast not listed*, but see 9 Aug.
 DL COMMENT. At the Desire of several Persons of Quality. Mainpiece: With Scenes, Machines, Dances, and all the Original Decorations proper to the Play.

THE FALSE COUNT. As 11 Aug., but Baltazar - Knapp; Sebastian - Griffin. SINGING. As 11 Aug. DANCING. By Thurmond Jr. COMMENT. Receipts: £34 12s.	Wednesday 17 LIF
THE FAIR PENITENT. <i>Cast not listed.</i> SINGING AND DANCING. COMMENT. Not Acted these Ten Years. At the Desire of several Ladies of Quality. Receipts: £29 18s. 6d.	Thursday 18 LIF
THE SURPRIZAL. <i>Cast not listed.</i> SINGING. Purcell's <i>Genius of England</i> sung by Randal. DANCING. By Miss Younger. COMMENT. Not Acted these Twenty-Five Years. Written by the late Sir Robert Howard.	Friday 19 DL
BONDUCA. <i>Cast not listed.</i> Also THE CONTRIVANCES. <i>Cast not listed</i> , but see 9 Aug. MUSIC. As 9 Aug. SINGING. As 19 Aug. COMMENT. At the Desire of several Persons of Quality. This being positively the last time of the Company's Acting till Winter.	Tuesday 23 DL
THE FAIR PENITENT. <i>Cast not listed.</i> Also LOVE IN A SACK. <i>Cast not listed</i> , but see 14 June. SINGING. <i>Proud Woman, I Scorn You</i> by Pack and Cook. DANCING. <i>Scaramoucb</i> by Thurmond Jr. <i>Dutch Skipper</i> by Thurmond Jr and Mrs Cross. <i>Miller's Dance</i> as 10 Aug. COMMENT. Benefit a Gentleman in Prison. Receipts: £115 9s.	LIF
HYDASPES. As 7 May, but Berenice - Signora de l'Epine; Mandane - Signora Aubert, lately arrived; Dario - Signora Diana Vico. DANCING. <i>Dutch Skipper</i> by de la Garde and Mrs Bullock. COMMENT. By Command. With the Cloaths and several Scenes belonging to Amadis; with the Fountain Scene. Admission as 25 June. The King present.	Saturday 27 King's
THE DEVIL OF A WIFE; or, A Comical Transformation. <i>Cast not listed.</i> Also LOVE IN A SACK. <i>Cast not listed</i> , but see 14 June. DANCING. As 23 Aug. COMMENT. Benefit Tim. Buck, to release him out of Prison. At Common Prices. Receipts: £100 13s.	Wednesday 31 LIF

September 1715

THE SIEGE OF TROY. <i>Cast not listed.</i> COMMENT. By Mrs Mynns. At the Queen's Arm Tavern near the Marshalsea Gate . . . that celebrated Entertainment. . . . With all the Decorations, Movements, Scenes, Machines, Dances, Musick, &c. to the full Grandeur of what it appear'd Eight Years since in Bartholomew-Fair.	Monday 5 SF
BATEMAN; or, The Fair Vow Breaker. <i>Cast not listed.</i> COMMENT. In the same House, on a small Stage, will likewise be presented by Mr Maddox, The Droll of Bateman.	SF

Thursday 15 ENTERTAINMENTS.

SF COMMENT. Ryder (p. 101): We first went into Norris's booth and then into Penkethman and Bullock booth. They are both of them very mean and fit only to make us laugh. The farces are made up out of several very comical parts of other plays which are collected together. Penkethman and Bullock are a mere farce to look at them only; they have both of them so very simple a look, but yet in a very different kind. There was the Duke of Montague and some company of fashion. There was rope dancing and tumbling at Penkethman and Bullock. It was very low life represented. There were now and then some good humorous turns came in that made us laugh with a just pleasure.



S E A S O N O F

1715-1716

THE THEATRICAL situation of 1715-16 did not markedly differ from that of the preceding season. Drury Lane and Lincoln's Inn Fields competed for the patronage of Londoners who preferred legitimate drama, although both houses offered more songs, dances, and music than they had announced in the previous year. Operatic performances, beginning late in the season, continued at the King's Theatre. Both patent houses also had summer seasons in which each usually performed twice weekly, though not on the same nights.

Once again, the receipts for Lincoln's Inn Fields appear in *Rich's Register*; they suggest a less satisfactory season financially. For the first fifty-two performances (excluding benefits), the box office income totalled £1,514 2s. 6d., an average of slightly less than £30 nightly. With the basic charge for each performance remaining around £40, Lincoln's Inn Fields ran a deficit on a good many evenings. On 3 December 1715, however, John Rich began a very profitable run of *The Prophetess*. The first seven performances averaged better than £100 each. This high level did not last, however, and for the regular season (excluding benefits) the average nightly return was only about £33.

Less complete information for Drury Lane suggests that it also had unprofitable nights and certainly a very narrow margin between profit and deficit. For thirty-two nights (13 October to 18 November 1715), the nightly profit averaged £3; for the next twelve nights, £13; and for December 1715, when Lincoln's Inn Fields had its prosperous run of *The Prophetess*, twenty-two nights brought a total of only £40 profit, not quite £2 nightly. For the entire season the Drury Lane managers calculated their profit as £878, about £5 nightly. Both theatres continued to begin per-

formances at six o'clock, but rarely advertised the time of performance or admission charges.

As before, the basic source for all performances is the *Daily Courant*. *Rich's Register* (Folger Library) gives the performances and the receipts at Lincoln's Inn Fields. For the operatic performances *Colman's Opera Register* has some additional information. And the financial figures for Drury Lane are from the suit of Dogget vs. Wilks, Cibber, Booth, and Castelman.¹

The known rosters for the three companies are as follows.

DRURY LANE. *Actors*: Bickerstaff, Birkhead, Booth, Bowen, Bowman, Bowman Jr, Cibber, Diggs, Higginson, F. Leigh, Johnson, Maddocks, Miller, Mills, Norris, Norris Jr, Oates, Penkethman, Quin, Ryan, Shepherd, Turner, Walker, Weller, Wilks, W. Wilks, Wilson, Wright. *Actresses*: Mrs Baker, Mrs Bicknell, Mrs Horton, Miss Lindar, Mrs Mountfort, Mrs Oldfield, Mrs Porter, Mrs Santlow, Mrs Saunders, Miss Younger, Mrs Willis, Miss Willis. *Dancers*: Baxter, Boval, Dupre, Dupre Jr, F. Leigh, Prince, Sorin, Wade. *Singers*: Carey, Rawlins, Turner, Mrs Barbier, Mrs Bowman, Mrs de l'Epine. *Musicians*: Bitty, Mercy, Paisible. *Prompter*: Chetwood. *Treasurer*: Castelman. *Officekeeper*: Wilks' Brother. *Boxkeepers*: King, Lovelace, White.

LINCOLN'S INN FIELDS. *Actors*: Bullock, Bullock Jr, H. Bullock, Coker, Corey, Frisbie, Godard, Griffin, Hall, Husband, Keene, Knapp, J. Leigh, Morgan, Ogden, Pack, Paul, Rich, Rogers, Schoolding, Scot, Smith, Spiller, Thurmond, Watson. *Actresses*: Mrs Chantrell, Mrs Cook, Mrs Cross, Mrs Finch, Mrs Garnet, Mrs Hunt, Mrs Kent, Mrs Knight, Mrs Moore, Mrs Robertson, Mrs Rogers, Miss Rogers, Mrs Rubridge, Mrs Schoolding, Mrs Spiller, Mrs Thurmond, Mrs Vincent. *Singers*: The Boy, Cook, Leveridge, Randall, Reading; Mrs Fitzgerald, Mrs Fletcher. *Dancers*: Aubert, de la Garde, Moreau, Newhouse, Shaw, Thurmond Jr, Tully; Mrs Bullock, Miss Smith. *Musicians*: John Baston, Baston Jr, Clodio, Grano, Kytch. *Treasurer*: Wood. *Housekeeper*: Bewley. *Pitofficekeeper*: Henry Rich.

KING'S. *Singers*: Antonio Bernacchi, Giorgio Giacomo Berwillibald, Cavaliero Nicolini Grimaldi, Lawrence; Mrs Robinson, Signora Elizabetta Pilotti Schiavonetti, Signora Diana Vico, Signora Elena Viviani.

¹ Public Record Office, C 33/335.

September 1715

HAMLET, PRINCE OF DENMARK. <i>Cast not listed.</i>	<i>Tuesday 27</i>
<i>DANCING.</i>	LIF
COMMENT. At 6 P.M. Receipts: £50 7s.	
THE BUSY BODY. Parts by John Leigh, Smith, Pack, Bullock Sr, Mrs Rogers, Mrs Cross, Mrs Spillar. Also THE WALKING STATUE. <i>Cast not listed.</i>	<i>Wednesday 28</i>
<i>DANCING.</i>	LIF
COMMENT. Receipts: £33 18s.	
LOVE MAKES A MAN; or, The Fop's Fortune. Lewis – Spiller; Antonio – Bullock Sr; Charino – Griffin; Carlos – J. Leigh; Clodio – Bullock Jr; Sancho – Knapp; Duart – Smith; Angelina – Mrs Spillar; Louisa – Mrs Rogers; Elvira – Mrs Knight; Honoria – Mrs Vincent.	<i>Thursday 29</i>
<i>DANCING.</i> By Shaw.	LIF
COMMENT. Receipts: £37 9s.	
THE PILGRIM. Pilgrim – Watson, a Gentleman who never appear'd upon any Stage.	<i>Friday 30</i>
<i>DANCING.</i> By de la Garde and Mrs Bullock, particularly a new <i>Spanish Entry</i> and <i>Swedish Dal Karle.</i>	LIF
COMMENT. Receipts: £54 13s.	

October 1715

THE EMPEROR OF THE MOON. <i>Cast not listed.</i>	<i>Saturday 1</i>
<i>SINGING.</i> By the Boy.	LIF
<i>DANCING.</i> As 30 Sept. <i>Punchanello</i> by Shaw.	
COMMENT. Receipts: £52 18s.	
A COMICAL TRANSFORMATION; or, The Devil of a Wife. <i>Cast not listed.</i>	<i>Monday 3</i>
Also HOB; or, The Country Wake. <i>Cast not listed.</i>	LIF
<i>SINGING.</i> As 1 Oct.	
<i>DANCING.</i> <i>Punchanello and Scaramouch</i> by Shaw and Thurmond Jr.	
COMMENT. Receipts: £47 2s. 6d.	
THE SPANISH FRYAR; or, The Double Discovery. Fryar – Bullock Sr; Torrison – Smith; Bertran – Cory; Lorenzo – J. Leigh; Gomez – Spillar; Alphonso – Bullock Jr; Raymond – Schoolding; Leonora – Mrs Knight; Elvira – Mrs Moor.	<i>Tuesday 4</i>
<i>DANCING.</i> As 1 Oct.	LIF
COMMENT. Receipts: £35 16s.	
THE FALSE COUNT; or, A New Way to Play an Old Game. False Count – Spillar; Carlos – Keene; Antonio – J. Leigh; Francisco – Hall; Guzman – Bullock Jr; Baltazar – Knapp; Sebastian – Griffin; Captain – Coker; Julia – Mrs Thurmond; Clara – Mrs Vincent; Isabella – Mrs Moor; Jacinta – Mrs Hunt.	<i>Wednesday 5</i>
<i>DANCING.</i> By Thurmond Jr and Shaw.	LIF
COMMENT. Receipts: £41 1s. 6d.	

- Tbursday 6* THE ISLAND PRINCESS; or, The Generous Portuguese. *Cast not listed.*
 LIF *MUSIC.* The *Frost Music* out of *King Artur*, compos'd by the late Mr Henry Purcell, and perform'd by Leveridge, Pack, Cook, Reading, and others.
SINGING. By Signora Maria Fletcher, formerly Menene.
DANCING. By de la Garde, Shaw, Thurmond, and Mrs Bullock.
COMMENT. Receipts: £54 7s. 6d.
- Friday 7* THE WIFE'S RELIEF; or, The Husband's Cure. Volatil - J. Leigh; Riot - Thurmond; Horatio - Husband; Valentine - Cory; Sir Tristram - Knapp; Young Cash - Pack; Spitfire - Spiller; Cinthea - Mrs Rogers; Arabella - Mrs Thurmond; Teraminta - Mrs Vincent; Aurelia - Mrs Spiller.
SINGING. As 1 Oct.
DANCING. As 5 Oct. *Harlequin* by Aubert, who never appear'd upon a Stage before.
COMMENT. Receipts: £49 14s. 6d.
- Saturday 8* THE WIFE'S RELIEF. As 7 Oct.
 LIF *SINGING.* As 1 Oct.
DANCING. As 6 Oct.
COMMENT. Receipts: £49 9s. 6d.
- Monday 10* THE RECRUITING OFFICER. Rose - one who never appear'd upon the Stage before. Ballance - Keene; Plume - J. Leigh; Worthy - Smith; Brazen - Bullock Jr; Kite - Hall; Bullock - Bullock Sr; Pearmain - Spiller; Appletree - Knapp; Constable - F. Leigh; Melinda - Mrs Rogers; Sylvia - Mrs Cross; Lucy - Mrs Spiller.
DANCING. As 5 Oct., particularly *Dutch Skippers* and *Punchanello*.
COMMENT. Receipts: £49 5s.
- Tuesday 11* THE COMICAL HISTORY OF DON QUIXOT, PART II. Duke - Cory; Cardenio - Watson; Ambrosia - Smith; Don Quixot - Ogden; Manuel - Pack; Pedro - Schoolding; Bernardo - Bullock Jr; Diego - Rogers; Page - Coker; Sancho - Knapp; Taylor - Griffin; Dutchess - Mrs Finch; Lucinda - Mrs Vincent; Marcella - Mrs Cross; Rodriquez - Mrs Kent; Teresa - Mrs Hunt; Mary the Buxom - Mrs Moor.
SINGING. As 6 Oct.
DANCING. As 30 Sept.
COMMENT. Receipts: £47 3s.
- Wednesday 12* LOVE'S LAST SHIFT; or, The Fool in Fashion. Sir William - Griffin; Loveless - J. Leigh; Sir Novelty - Bullock Jr; Elder Worthy - Husband; Young Worthy - Smith; Snap - Spiller; Sly - Bullock Sr; Amanda - Mrs Rogers; Narcissa - Mrs Moor; Hillaria - Mrs Spiller; Flareit - Mrs Kent.
SINGING. As 1 Oct.
DANCING. By Thurmond Jr and Mrs Cross. *Dutch Skipper. Miller's Dance* by F. Leigh, Spiller, and Mrs Spiller.
COMMENT. Receipts: £32 13s. 6d.
- Tbursday 13* THE COUNTRY WIFE. Horner - Wilks; Harcourt - Mills; Dorilant - Ryan; Pinchwife - Booth; Sparkish - Cibber; Sir Jasper - Norris; Mrs Pinchwife - Mrs Bicknell; Alithea - Mrs Santlow; Lady Fidget - Mrs Saunders; Mrs Dainty - Miss Younger; Mrs Squeamish - Miss Willis.
COMMENT. Written by Mr Wycherley, Carefully Revis'd. [In *Daily Courant*, 6 Oct., DL had announced its opening had been delayed to finish the New Decorations of the House.]

THE ISLAND PRINCESS. <i>Cast not listed.</i>	<i>MUSIC.</i> As 6 Oct.	<i>DANCING.</i> By de la Garde, Moreau, Thurmond Jr, Shaw, Mrs Bullock.	<i>SINGING.</i> As 6 Oct.	<i>COMMENT.</i> With Cloaths, Scenes, and Decorations proper to the Play. Receipts: £39 9s.	Thursday 13 LIF
THE OLD BACHELOR. <i>Cast not listed.</i>	<i>DANCING.</i> By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, Miss Younger.				Friday 14 DL
A DUKE AND NO DUKE. <i>Cast not listed.</i> Also THE COUNTRY HOUSE.	<i>Cast not listed.</i>	<i>DANCING.</i> By Aubert, Moreau, Thurmond Jr, Shaw. <i>Harlequin</i> and <i>French Peasant</i> by Aubert.	<i>COMMENT.</i> Receipts: £II 11s. 6d.		LIF
THE STRATAGEM. <i>Cast not listed.</i>	<i>DANCING.</i> As 14 Oct.	<i>COMMENT.</i> At the Desire of several Ladies of Quality.			Saturday 15 DL
TAMERLANE. <i>Cast not listed.</i>	<i>SINGING.</i> By Rawlins. A dialogue by Leveridge and Pack.	<i>DANCING.</i> By de la Garde and Mrs Bullock, new drest. <i>Punchanello</i> by Shaw.	<i>COMMENT.</i> Receipts: £22 16s.		LIF
THE BUSIE BODY Sir George – a Nephew of Mr Wilks's.					Monday 17 DL
A MEDLEY: THE CITY RAMBLE; or, The Humours of the Counter. <i>Cast not listed.</i> Also THE COUNTRY HOUSE. <i>Cast not listed.</i> Also THE COUNTRY WAKE. <i>Cast not listed.</i>	<i>SINGING.</i> As 1 Oct.	<i>DANCING.</i> As 6 Oct.	<i>COMMENT.</i> Receipts: £23 15s.		LIF
JANE SHORE. <i>Cast not listed.</i> Also THE WHAT D'YE CALL IT. <i>Cast not listed.</i>	<i>COMMENT.</i> At the Desire of several Ladies of Quality. [Rich's Register lists <i>Lady Jane Gray</i> .]				Tuesday 18 DL
MACKBETH. <i>Cast not listed.</i>	<i>MUSIC.</i> Vocal and Instrumental, compos'd by Mr Leveridge, and perform'd by him, Cook, Reading, and others.	<i>DANCING.</i> As 13 Oct.	<i>COMMENT.</i> Receipts: £26 16s. 6d.		LIF
SIR COURTY NICE; or, It Cannot Be. <i>Cast not listed.</i>	<i>DANCING.</i> As 14 Oct., the Comic Entertainments compos'd by Monsieur Dupre.				Wednesday 19 DL
THE WIFE'S RELIEF. As 7 Oct.	<i>SINGING.</i> As 1 Oct.	<i>DANCING.</i> By de la Garde and Mrs Bullock, particularly <i>Venetian Dance</i> and <i>Dutch Skipper</i> .	<i>COMMENT.</i> Receipts: £10 8s.		LIF

- Tbursday 20* THE CONSTANT COUPLE; or, A Trip to the Jubilee. *Cast not listed.* Also VENUS AND ADONIS. Parts by Mrs Margareta and Mrs Barbier.
 DL COMMENT. At the Desire of several Persons of Quality. Afterpiece: a Masque, Compos'd to Musick after the Italian Manner, and perform'd all in English.
- LIF OROONOKO. Oroonoko – Paul, who never appear'd on the Stage before.
 SINGING AND DANCING. As 6 Oct.
 COMMENT. Receipts: £11 7s.
- Friday 21* CATO. *Cast not listed.*
 DL
- LIF THE FOND HUSBAND; or, The Plotting Sisters. *Cast not listed.*
 SINGING. As 1 Oct.
 DANCING. As 6 Oct.
 COMMENT. Never Acted there before. Receipts: £23 1s.
- Saturday 22* THE CARELESS HUSBAND. Careless Husband – Wilks; Lady Betty – Mrs Oldfield; Foppington – Cibber; Morelove – Mills; Lady Easy – Mrs Porter; Lady Graveairs – Mrs Mountfort; Edging – Mrs Bicknell.
 DL DANCING. As 14 Oct.
- LIF THE UNHAPPY FAVOURITE; or, The Earl of Essex. Essex – a Gentleman for his Diversion [John Rich, according to *Rich's Register*]; Southampton – Thurmond; Burleigh – Keene; Sir Walter – Watson; Queen – Mrs Knight; Rutland – Mrs Rogers Jr; Nottingham – Mrs Kent.
 SINGING. By Randal and the Boy. *Trumpet Song* by Mrs Fletcher, accompanied by Mr Granno.
 DANCING. *Spanish Entry* and *Dutch Skipper* by de la Garde and Mrs Bullock. *Puncbanello* by Shaw.
 COMMENT. At the Desire of several Ladies of Quality. Receipts: £39.
- Monday 24* SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. *Cast not listed.*
 DL DANCING. A new *Spanish Entry* by Dupre and Mrs Santlow. *Harlequin and Two Puncbanellos*, composed by Dupre and performed by him, Boval, Dupre Jr.
- LIF THE LUCKY PRODIGAL; or, Wit at a Pinch. *Cast not listed*, but edition of 1715 lists: Gerard – Griffin; Charles – Smith; False Marquess – Bullock Jr; Andrew – Knapp; Merlin – Spiller; Jaquinette – H. Bullock; Madam Bertrand – Mrs Kent; Lucinda – Mrs Vincent; Cydne – Mrs Rubridge; Priscilla – Mrs Spiller. Prologue. Also A WOMAN'S REVENGE; or, A Match in Newgate. *Cast not listed*, but edition of 1715 lists: Thinkwell – Bullock Sr; Freeman – Husband; Bevil – Thurmond; Mixum – Pack; Vizard – C. Bullock; Tim – Spiller; Padwell – Spiller; Harry – Wood; Jack – Rogers; Tom – Ogden; A Fidler – H. Bullock; Celia – Mrs Vincent; Miranda – Mrs Spiller; Corinna – Mrs Thurmond; Mother Griffin – Griffin; Mrs Mixum – Mrs Hunt. Prologue written by Theobald and spoken by Keene. Epilogue spoken by Mother Griffin, the Bawd.
 DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Schoolding, Mrs Cross, particularly an *Italian Night Scene between a Scaramouch, a Harlequin, and a Puncbanello*.
 COMMENT. [Mainpiece: Author unknown. Never Acted before. Afterpiece: By Christopher Bullock. Never Acted before.] The Prince of Wales present. Receipts: £34 19s.
- Tuesday 25* THE COUNTRY WIFE. As 13 Oct.
 DL COMMENT. As 13 Oct.

- THE LUCKY PRODIGAL.** *Cast not listed*, but see 24 Oct. Also **A WOMAN'S REVENGE**. *Cast not listed*, but see 24 Oct. With a New Prologue by Mr Keene. *DANCING*. *Italian Night Scene* as 24 Oct. *COMMENT*. Receipts: £30 19s. *Tuesday 25 LIF DL*
- RULE A WIFE AND HAVE A WIFE.** *Cast not listed*. Also **THE WHAT D'YE CALL IT.** *Cast not listed*. *COMMENT*. Mainpiece: Written by Beaumont and Fletcher. *Wednesday 26 DL*
- THE LUCKY PRODIGAL.** *Cast not listed*, but see 24 Oct. Also **A WOMAN'S REVENGE**. *Cast not listed*, but see 24 Oct. Prologue as 25 Oct. *SINGING*. As 22 Oct. *DANCING*. By de la Garde, Moreau, Shaw, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross. *Italian Night Scene* as 24 Oct. *COMMENT*. Benefit the Author. Receipts: £86 3s. *LIF*
- THE CHANCES.** *Cast not listed*. Also **THE SCHOOL BOY; or, The Comical Rivals**. *Cast not listed*. *DANCING*. As 14 Oct. *COMMENT*. Mainpiece: As it was alter'd by the late Duke of Buckingham. *Thursday 27 DL*
- THE LUCKY PRODIGAL.** *Cast not listed*, but see 24 Oct. Also **A WOMAN'S REVENGE**. *Cast not listed*, but see 24 Oct. Prologue as 25 Oct. *SINGING*. As 22 Oct. *DANCING*. As 26 Oct. *COMMENT*. Receipts: £25 6s. *LIF*
- LOVE FOR LOVE.** *Cast not listed*. *SINGING*. By Turner. *DANCING*. By Wade and Mrs Bicknell, particularly *Dutch Skippers*. *Friday 28 DL*
- THE FOND HUSBAND.** Fond Husband – Bullock Sr; Rashly – Leigh; Ranger – Thurmond Sr; Fumble – Knap; Sir Roger – Scot; Sneak – Spillar; Spatterdash – H. Bullock; Jeremy – Coker; Emilia – Mrs Moor; Maria – Mrs Knight. *DANCING*. By Moreau, Thurmond Jr, Mrs Schoolding, Mrs Cross. *COMMENT*. Receipts: £13 10s. *LIF*
- THE MAID'S TRAGEDY.** *Cast not listed*. Also **VENUS AND ADONIS** (First Interlude). *Cast not listed*, but see 20 Oct. *DANCING*. By Dupre, Boval, Dupre Jr, Mrs Santlow, Miss Younger. *COMMENT*. Mainpiece: Not Acted these Five Years. *Saturday 29 DL*
- MACBETH.** *Cast not listed*. *MUSIC*. As 18 Oct. *DANCING*. By de la Garde, Moreau, Shaw, Thurmond Jr, Mrs Bullock, Mrs Cross, Mrs Schoolding. *COMMENT*. Receipts: £30 2s. *LIF*
- THE TENDER HUSBAND; or, The Accomplished Fools.** *Cast not listed*. *SINGING*. As 28 Oct. *DANCING*. By Wade, Prince, and others. *COMMENT*. Written by Sir Richard Steele. *Monday 31 DL*
- LOVE'S LAST SHIFT.** *Cast not listed*, but see 12 Oct. *SINGING*. By the Boy. *Trumpet Song* as 22 Oct. *LIF*

Monday 31 **DANCING.** By de la Garde, Moreau, Mrs Bullock, Mrs Schoolding, Mrs Cross.
LIF **COMMENT.** Benefit Keating. At the Desire of several Persons of Quality.
 Receipts: £64 18s. 6d.

November 1715

- Tuesday 1* **THE MAID'S TRAGEDY.** *Cast not listed.* Also **VENUS AND ADONIS** (First Interlude). Venus – Mrs Barbier; Adonis – Mrs Margarita.
DL **DANCING.** As 29 Oct.
COMMENT. Mainpiece: Written by Beaumont and Fletcher.
- LIF** **OEDIPUS, KING OF THEBES.** *Cast not listed.*
MUSIC. Vocal and Instrumental, compos'd by Mr Hen. Purcell, and perform'd by Leveridge, Randal, Reading, the Boy.
DANCING. A new dance by Moreau and Mrs Cross.
COMMENT. Not Acted these Five Years. Receipts: £25 10s.
- Wednesday 2* **LOVE MAKES A MAN.** *Cast not listed.*
DL **MUSIC.** A Piece for the Echo Flute by Paisible.
DANCING. By Prince, Wade, Birkhead, Leigh, Mrs Bicknell.
- LIF** **THE MISTAKE.** *Cast not listed.* Also **HOB.** *Cast not listed.*
DANCING. By de la Garde and Mrs Bullock.
COMMENT. Receipts: £12 18s.
- Thursday 3* **THE SILENT WOMAN.** *Cast not listed.*
DL **SINGING.** As 28 Oct.
DANCING. As 14 Oct.
COMMENT. Written by Ben. Johnson.
- LIF** **THE FAIR PENITENT.** *Cast not listed.* Also **THE STAGE COACH.** *Cast not listed.*
DANCING. As 29 Oct.
COMMENT. Receipts: £19 16s.
- Friday 4* **THE JOVIAL CREW; or, The Merry Beggars.** *Cast not listed.*
DL **DANCING.** By Mrs Santlow and Mrs Bicknell.
- LIF** **THE ANATOMIST; or, The Sham Doctor.** *Cast not listed.* Also **THE CITY RAMBLE.** *Cast not listed.*
DANCING. By Moreau, Thurmond Jr, Shaw, Mrs Schoolding, Mrs Cross.
COMMENT. Receipts: £19 4s.
- Saturday 5* **THE FALSE FRIEND.** *Cast not listed.* Also **MYRTILLO.** *Cast not listed,* but edition of 1716 lists: Myrtillo – Mrs de l'Epine; Laura – Mrs Barbier; Lycon – Burkhead; Mopsa – Mrs Willis.
DANCING. Proper to the Masque by Dupre, Boval, Dupre Jr, Miss Santlow, Mrs Bicknell, Miss Younger.
COMMENT. [Afterpiece: By Colley Cibber.] Never perform'd before. Compos'd to Musick after the Italian Manner and performed all in English. The Habits being all New.

THE PILGRIM. As 30 Sept. SINGING. By Mrs Fletcher, Randal, and the Boy. DANCING. As 29 Oct. COMMENT. Receipts: £17 2s. 6d.	Saturday 5 LIF
THE FALSE FRIEND. Cast not listed. Also MYRTILLO. By Mrs de l'Epine and Mrs Barbier, but see 5 Oct. DANCING. As 5 Oct.	Monday 7 DL
THE OLD BACHELOR. Old Batchelor – Keene. DANCING. As 4 Nov. COMMENT. Receipts: £12 10s.	LIF
THE OLD BACHELOR. Cast not listed. DANCING. As 14 Oct. COMMENT. At the particular Desire of several Persons of Quality.	Tuesday 8 DL
THE INDIAN EMPEROR; or, The Conquest of Mexico. Cydaria – a Gentlewoman who never appear'd on the Stage before. Also THE STAGE COACH. Cast not listed. DANCING. As 29 Oct. COMMENT. Receipts: £19 11s. 6d.	LIF
THE SPANISH FRYAR; or, The Double Discovery. Torrismond – Booth; Bertrand – Mills; Lorenzo – Wilks; Friar – [F.] Leigh; Queen – Mrs Porter; Elvira – Mrs Oldfield.	Wednesday 9 DL
THE SQUIRE OF ALSATIA. Cast not listed. DANCING. By de la Garde, Thurmond Jr, Mrs Bullock, Mrs Cross. COMMENT. Receipts: £19 8s.	LIF
THE SCORNFUL LADY. Cast not listed. Also VENUS AND ADONIS (Second Interlude). Mars – Turner; other parts by Mrs Barbier and Mrs de l'Epine. DANCING. As 29 Oct. COMMENT. At the Desire of several Persons of Quality.	Thursday 10 DL
THE UNHAPPY FAVOURITE. Essex – Rich, but see 22 Oct. SINGING. By Randal. Trumpet Song as 22 Oct. DANCING. By de la Garde, Shaw, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross. A new Chaconne by Mrs Bullock. A new comic dance by Aubert and Mrs Cross. Italian Night Scene as 26 Oct. COMMENT. Receipts: £80 os. 6d.	LIF
THE LANCASHIRE WITCHES. Cast not listed. MUSIC. Vocal and Instrumental set by Mr Barret. DANCING. By Prince, Wade, Birkhead, Mrs Bicknell, Mrs Willis. COMMENT. Written by Mr Shadwell, late Poet Laureat. With all the Original Decorations.	Friday 11 DL
TIMON OF ATHENS; or, The Man Hater. Cast not listed. MUSIC. With the Mask of Musick proper to the Play, compos'd by the late Mr Hen. Purcel. Bacchus – Leveridge; Cupid – the Boy. DANCING. To be expressed in the Great Bills. COMMENT. Receipts: £25 5s.	LIF

- Saturday 12** **HAMLET, PRINCE OF DENMARK.** Hamlet - Wilks; Ghost - Booth; Horatio - DL Mills; Gravedigger - Johnson; Queen - Mrs Porter; Ophelia - Mrs Santlow.
COMMENT. At the Desire of several Ladies of Quality.
- LIF** **A WOMAN'S REVENGE.** *Cast not listed*, but see 24 Oct.
SINGING. As 5 Nov.
DANCING. By de la Garde, Shaw, Thurmond, Mrs Bullock, Mrs Schoolding, Mrs Cross. The *Italian Night Scene*.
COMMENT. At the Desire of several Persons of Quality. Receipts: £39 9s.
- Monday 14** **THE DOUBLE GALLANT; or, The Sick Lady's Cure.** *Cast not listed*.
DL **DANCING.** By Prince, Wade, Birkhead, Mrs Willis, Miss Younger, particularly a Dance compos'd by Prince after the Italian Manner.
- LIF** **THE RECRUITING OFFICER.** As 10 Oct., but Constable omitted; Rose - Mrs Rubridge.
DANCING. By Shaw, Thurmond Jr, Mrs Schoolding.
COMMENT. Receipts: £15 11s.
- Tuesday 15** **THE MAID'S TRAGEDY.** *Cast not listed*. Also **MYRTILLO**. By Mrs Margarita, DL Mrs Barbier, and others; but see 5 Nov.
DANCING. As 5 Nov.
COMMENT. At the particular Desire of several Ladies of Quality.
- LIF** **SOPHONISBA; or, Hannibal's Overthrow.** *Cast not listed*.
SINGING. As 5 Nov.
DANCING. By de la Garde, Thurmond Jr, Shaw, Mrs Bullock, Mrs Schoolding, Mrs Cross.
COMMENT. Receipts: £18 10s. 6d.
- Wednesday 16** **THE AMOROUS WIDOW; or, The Wanton Wife.** Wanton Wife - Mrs Oldfield.
DL Also **THE WHAT D'YE CALL IT.** *Cast not listed*.
- LIF** **OEDIPUS, KING OF THEBES.** *Cast not listed*.
MUSIC. As 1 Nov.
DANCING. By de la Garde, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross.
COMMENT. Receipts: £13 16s.
- Thursday 17** **TIMON OF ATHENS.** Timon - Booth. Also **VENUS AND ADONIS** (Second Interlude). As 10 Nov.
DL **DANCING.** By Dupre, Boval, Dupre Jr, Mrs Santlow, Mrs Bicknell, Miss Younger.
- LIF** **THE DEVIL OF A WIFE; or, A Comical Transformation.** *Cast not listed*. Also **THE PETTICOAT PLOTTER**. *Cast not listed*.
SINGING. As 5 Nov.
DANCING. As 4 Nov., particularly a new dance by Moreau and Mrs Cross.
COMMENT. Receipts: £22 17s. 6d.
- Friday 18** **THE TEMPEST; or, The Inchanted Island.** *Cast not listed*. **VENUS AND ADONIS** (two interludes). By Mrs Margarita, Mrs Barbier, and Turner.
DL **COMMENT.** At the particular Desire of several Ladies of Quality. Mainpiece: With Scenes, Machines, Dances, and all the Original Decorations proper to the Play.

THE JEW OF VENICE. *Cast not listed.* Also **THE PETTICOAT PLOTTER.** *Cast not listed.* *Friday 18*

LIF

SINGING. By Randal and the Boy.

MUSIC. A flute solo by John Baston.

DANCING. By de la Garde, Thurmond Jr, Shaw, Mrs Bullock, Mrs Cross.

COMMENT. Receipts: £12 19s.

THE MAN OF MODE; or, Sir Fopling Flutter. Sir Fopling – Cibber; Dorimant – Wilks; Medley – Mills; Old Bellair – Penkethman; Young Bellair – Ryan; Loveit – Mrs Oldfield; Harriet – Mrs Mountfort; Belinda – Mrs Porter; Pert – Mrs Bicknell. *Saturday 19*

DL

DANCING. By Dupre, Mrs Santlow, and others.

THE PLAIN DEALER. *Cast not listed.*

LIF

SINGING. As 6 Oct.

DANCING. As 29 Oct. *Dutch Skipper* by de la Garde and Mrs. Bullock. The last new comic dance by Moreau and Mrs Cross.

COMMENT. Not Acted these Ten Years. Written by Mr Wycherley. Receipts: £37 1s.

THE FUNERAL; or, Grief a la Mode. *Cast not listed.* Also **MYRTILLO.** *Cast not listed,* but see 5 Nov. *Monday 21*

DL

DANCING. As 11 Nov.

THE PLAIN DEALER. *Cast not listed.*

LIF

SINGING. As 6 Oct.

DANCING. As 4 Nov. The last new comic dance by Moreau and Mrs Cross.

COMMENT. Written by Mr Wycherley. Receipts: £22 5s.

TIMON OF ATHENS. *Cast not listed,* but see 17 Nov. Also **MYRTILLO.** As 5 Nov. *Tuesday 22*

DL

DANCING. By Dupre, Boval, Dupre Jr, Miss Santlow, Mrs Bicknell, Miss Younger.

COMMENT. At the Desire of several Persons of Quality.

THE EMPEROR OF THE MOON. *Cast not listed.* Also **ACIS AND GALATEA.** *Cast not listed.* *LIF*

DANCING. Proper to the Masque by de la Garde, Moreau, Thurmond, Shaw, Newhouse, Mrs Bullock, Mrs Schoolding.

COMMENT. Mainpiece: With all the Scenes, Machines and Decorations proper to the Play. Afterpiece: The Words set to Musick by Mr Eccles. Receipts: £40 11s. 6d.

THE ROVER; or, The Banished Cavaliers. *Cast not listed.* *Wednesday 23*

DL

SINGING. By Turner, particularly an English Cantata compos'd by Dr Pepusch.

DANCING. By Prince, Wade, Mrs Santlow, Mrs Bicknell.

THE ORPHAN; or, The Unhappy Marriage. *Cast not listed.*

LIF

SINGING. As 5 Nov.

DANCING. As 28 Oct. The last new comic dance by Moreau and Mrs Cross.

COMMENT. Receipts: £15 16s. 6d.

JULIUS CAESAR: With The Death of Brutus and Cassius. *Cast not listed.* *Thursday 24*

DL

COMMENT. At the Desire of several Persons of Quality.

A WOMAN'S REVENGE; or, A Match in Newgate. *Cast not listed,* but see 24 Oct. Also **ACIS AND GALATEA.** *Cast not listed.* *LIF*

DANCING. As 22 Nov.

COMMENT. Receipts: £30 10s.

- Friday 25* THE FALSE FRIEND. *Cast not listed.* Also MYRTILLO. As 5 Nov.
 DL DANCING. As 22 Nov.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LJF THE WIFE'S RELIEF. *Cast not listed,* but see 7 Oct.
 SINGING. As 5 Nov.
 DANCING. By de la Garde, Thurmond Jr, Shaw, Newhouse, Mrs Bullock, Mrs Schoolding, Mrs Cross.
 COMMENT. Benefit Bewley (housekeeper). Receipts: £15 os. 6d.
- Saturday 26* THE RELAPSE; or, Virtue in Danger. *Cast not listed.*
 DL SINGING. As 28 Oct.
 DANCING. As 14 Oct.
- LIF THE ISLAND PRINCESS. *Cast not listed.*
 MUSIC. As 6 Oct., but Mrs Cross added.
 DANCING. By de la Garde, Shaw, Thurmond Jr, Mrs Bullock, Miss Schoolding.
 COMMENT. Receipts: £22.
- Monday 28* THE RELAPSE. *Cast not listed.*
 DL SINGING. As 28 Oct.
 DANCING. As 14 Oct.
- LIF A MEDLEY: THE CITY RAMBLE. *Cast not listed.* Also ACIS AND GALATEA. *Cast not listed.* Also THE COUNTRY HOUSE. *Cast not listed.*
 DANCING. Proper to the Masque [Acis and Galatea] by de la Garde, Tully, Shaw, Thurmond Jr, Newhouse, Mrs Bullock, Mrs Schoolding.
 COMMENT. Receipts: £21 12s. 6d.
- Tuesday 29* THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. Lear - Booth; Edgar - Wilks; Edmund - Mills; Cordelia - Mrs Santlow.
 DL COMMENT. At the Desire of several Ladies of Quality.
- LIF THE PLAIN DEALER. Manly - Keene; Freeman - [J.] Leigh; Varnish - Thurmond; Novel - Bullock Jr; Plausible - Knapp; Jerry - Pack; Olivia - Mrs Cross; Fidelia - Mrs Rogers Jr; Eliza - Mrs Vincent; Widow - Mrs Hunt.
 DANCING. By Thurmond Jr, Shaw, and Mrs Schoolding.
 COMMENT. Written by Mr Wycherley. Receipts: £18 9s.
- Wednesday 30* WIT WITHOUT MONEY. *Cast not listed.* Also THE WHAT D'YE CALL IT.
 DL Cast not listed.
 DANCING. By Prince, Wade, Birkhead, Mrs Bicknell.
 COMMENT. Written by Beaumont and Fletcher.
- LIF THE LONDON CUCKOLDS. Wiseacre - Bullock Sr; Doodle - Knapp; Dashwell - Scot; Townly - Husband; Ramble - [J.] Leigh; Loveday - Bullock Jr; Eugenia - Mrs Knight; Arabella - Mrs Moor; Peggy - Mrs Schoolding; Aunt - Mrs Hunt.
 SINGING. As 5 Nov.
 DANCING. As 9 Nov.
 COMMENT. Receipts: £28 2s. 6d.

December 1715

LOVE'S LAST SHIFT. <i>Cast not listed.</i> Also MYRTILLO. As 5 Nov.	Tuesday 1 DL
THE DISTREST MOTHER. <i>Cast not listed.</i> Also THE BULLS AND BEARS. <i>Cast not listed.</i>	Friday 2 DL
COMMENT. Afterpiece: [Author unknown. Apparently not published.] A New Farce (Never Acted before). At the Desire of several Ladies of Quality.	
THE HUMOROUS LIEUTENANT. <i>Cast not listed.</i> Also THE BULLS AND BEARS. <i>Cast not listed.</i>	Saturday 3 DL
COMMENT. Mainpiece: Written by Beaumont and Fletcher.	
THE PROPHETESS; or, The History of Dioclesian. <i>Cast not listed.</i> With a New Prologue.	LIF
COMMENT. Not Acted these Sixteen Years. And all the Original Musick. The Habits, Scenes, Machines, Dances, and all other Decorations proper to the Play, being entirely New. Boxes 6s. Pit 5s. Gallery 2s. 6d. Upper Gallery 1s. 6d. And whereas there are a great many Scenes and Machines to be mov'd in this Opera, which cannot be done if Persons should stand on the Stage, (where they could not be without Danger) it is therefore hoped no Person will take it ill that they must be deny'd Entrance on the Stage. Receipts: £198 18s. 6d.	
AESOP. <i>Cast not listed.</i> Also THE BULLS AND BEARS. <i>Cast not listed.</i>	Monday 5 DL
SINGING. As 23 Nov.	
DANCING. By Dupre, Boval, Dupre Jr, Prince, Wade, Birkhead, Mrs Santlow, Mrs Bicknell, Mrs Younger.	
THE PROPHETESS. <i>Cast not listed.</i> With a New Prologue.	LIF
COMMENT. Description and Admission as 3 Dec. Receipts: £109 12s. 9d.	
KING RICHARD III. Richard - Cibber; Henry VI - Wilks; Buckingham - Mills; Queen - Mrs Porter. Edition of 1718 adds: Prince Edward - Norris Jr; Duke of York - Miss Lindar; Richmond - Ryan; Norfolk - Boman Sr; Ratcliff - Oates; Catesby - Diggs; Tressel - W. Wilks; Oxford - Boman Jr; Lieutenant - Quin; Blunt - Wright; Lord Mayor - Miller; Tyrrel - Weller; Forrest - Wilson; Dighton - Higginson; Lady Anne - Mrs Horton; Duchess of York - Mrs Baker.	Tuesday 6 DL
THE PROPHETESS. <i>Cast not listed.</i> With a New Prologue.	LIF
COMMENT. Description and Admission as 3 Dec. Receipts: £93 6s. 6d.	
THE ROYAL MERCHANT; or, Beggar's Bush. <i>Cast not listed.</i> Also THE WHAT D'YE CALL IT. <i>Cast not listed.</i>	Wednesday 7 DL
DANCING. As 19 Nov.	
THE PROPHETESS. <i>Cast not listed.</i> With a New Prologue.	LIF
COMMENT. Description and Admission as 3 Dec. Receipts: £77 5s.	
THE CARELESS HUSBAND. <i>Cast not listed,</i> but see 22 Oct. Also VENUS AND ADONIS (Part I). <i>Cast not listed,</i> but see 1 Nov.	Tuesday 8 DL
DANCING. As 29 Oct.	
COMMENT. At the particular Desire of several Ladies of Quality.	

- Thursday 8* THE PROPHETESS. *Cast not listed.* With a New Prologue.
 LIF COMMENT. Description and Admission as 3 Dec. Receipts: £88 2s. 6d.
- Friday 9* EPSOM WELLS. Fribble – Penkethman; Woolly – Wilks; Bevil – Mills; Rains –
 DL Bickerstaff; Clodpate – Johnson; Bisket – Norris; Carolina – Mrs Oldfield; Lucia –
 Mrs Porter; Mrs Woolly – Mrs Bicknell; Mrs Bisket – Mrs Saunders.
- LIF THE PROPHETESS. *Cast not listed.* With a New Prologue.
 COMMENT. Description and Admission as 3 Dec. Receipts: £55 11s. 6d.
- Saturday 10* THE MAID'S TRAGEDY. *Cast not listed.* Also THE WHAT D'YE CALL IT.
 DL *Cast not listed.*
 DANCING. As 29 Oct.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LIF THE PROPHETESS. *Cast not listed.* With a New Prologue.
 COMMENT. Description and Admission as 3 Dec. Receipts: £93 10s. 6d.
- Monday 12* THE RELAPSE. Foppington – Cibber; Loveless – Wilks; Young Fashion –
 DL Walker; Worthy – Mills; Sir Tunbelly – F. Leigh; Lory – Penkethman; Coupler –
 Johnson; Berinthia – Mrs Oldfield; Hoyden – Mrs Bicknell; Amanda – Mrs Porter.
 SINGING. As 28 Oct.
- LIF THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. Mizen – Pack;
 Flip – Hall; Worthy – Smith; Rovewell – Bullock Jr; Sir Charles – Husband;
 Cribbridge – Ogden; Easy – Cory; Indent – Rogers; Scruple – Griffin; Arabella –
 Mrs Cross; Dorcas – Miss Rogers; Belinda – Mrs Moor; Jenny – Mrs Spiller;
 Jiltup – Mrs Hunt; Advocate – Mrs Finch; Barmaid – Mrs Kent; Sailors – Spiller,
 Bullock Sr, Knap.
 SINGING. By Randal and the Boy.
 DANCING. As 4 Nov.
 COMMENT. Receipts: £16.
- Tuesday 13* VENICE PRESERV'D; or, A Plot Discover'd. *Cast not listed.*
 DL COMMENT. At the Desire of several Persons of Quality. Written by the late
 Mr Otway.
- LIF THE PLAIN DEALER. *Cast not listed,* but see 29 Nov.
 DANCING. By Moreau, Thurmond Jr, Shaw, Mrs Schoolding.
 COMMENT. Receipts: £17 1s. 6d.
- Wednesday 14* THE STRATAGEM. *Cast not listed.*
 DL DANCING. As 29 Oct.
- LIF THE AMBITIOUS STEPMOTHER. *Cast not listed.*
 DANCING. As 4 Nov.
 COMMENT. Not Acted these Ten Years. Written by Mr Row. Receipts:
 £15 12s. 6d.
- Thursday 15* THE SCORNFUL LADY. *Cast not listed.* Also VENUS AND ADONIS (Second
 DL Interlude). As 10 Nov.
 DANCING. As 29 Oct.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF THE SQUIRE OF ALSATIA. Advertised but dismissed.

OROONOKO. Oroonoko – Booth; Imoinda – Mrs Oldfield. SINGING. As 28 Oct.	<i>Friday 16</i> DL
A WOMAN'S REVENGE. <i>Cast not listed</i> , but see 24 Oct. Also ACIS AND LIF GALATEA. <i>Cast not listed</i> . DANCING. As 22 Nov. COMMENT. Receipts: £17 3s. 6d.	
THE LADY'S LAST STAKE; or, The Wife's Resentment. Wronglove – Wilks; Brilliant – Cibber; Sir Friendly – Mills; Lady Wronglove – Mrs Porter; Miss Notable – Mrs Younger; Mrs Conquest – Mrs Mountfort; Lady Gentle – Mrs Santlow; Hartshorn – Mrs Saunders. COMMENT. Not Acted these Seven Years.	<i>Saturday 17</i> DL
MACBETH. <i>Cast not listed</i> . MUSIC. As 18 Oct. DANCING. By de la Garde, Moreau, Shaw, Thurmond, Mrs Bullock, Mrs Schoolding. COMMENT. Receipts: £27 11s. 6d.	LIF
THE LADY'S LAST STAKE. As 17 Dec. DANCING. By Dupre, Boval, Dupre Jr, Wade, Mrs Bicknell.	<i>Monday 19</i> DL
THE PROPHETESS. <i>Cast not listed</i> . COMMENT. At the Desire of several Ladies of Quality. Receipts: £138 10s.	LIF
LOVE MAKES A MAN. Lewis – Penkethman; Cludio – Cibber; Carlos – Wilks; Sancho – Norris; Angelina – Mrs Santlow; Louisa – Mrs Porter; Elvira – Mrs Mountfort. SINGING. As 28 Oct. MUSIC. As 2 Nov.	<i>Tuesday 20</i> DL
THE PROPHETESS. <i>Cast not listed</i> . COMMENT. At the Desire of several Ladies of Quality. [The Prince of Wales present. Receipts: £37 19s. 6d.]	LIF
THE CONSTANT COUPLE. <i>Cast not listed</i> . Also MYRTILLO. As 7 Nov. DANCING. As 22 Nov. COMMENT. At the Desire of several Ladies of Quality.	<i>Wednesday 21</i> DL
THE PROVOK'D WIFE. <i>Cast not listed</i> . Also THE MOUNTEBANK; or, The Country Lass. <i>Cast not listed</i> . DANCING. New humorous dances by de la Garde, Shaw, Thurmond, Tully, New- house, Mrs Bullock, Particularly <i>The W'bat D'Ye Call It</i> by de la Garde and Mrs Bullock and <i>Night Scene</i> as 24 Oct. COMMENT. Mainpiece: Not Acted these Eight Years. Carefully Revis'd. Afterpiece: [Author unknown. Apparently not published.] A New Comic Masque. Receipts: £30 10s.	LIF
HAMLET, PRINCE OF DENMARK. As 12 Nov., but King – Bickerstaff.	<i>Thursday 22</i> DL
THE PROVOK'D WIFE. <i>Cast not listed</i> . Also THE MOUNTEBANK. <i>Cast not listed</i> . DANCING. As 21 Dec., but <i>Night Scene</i> omitted. COMMENT. Receipts: £19 15s.	LIF

- | | | |
|---------------------|-----------|--|
| <i>Monday 26</i> | <i>DL</i> | THE EMPEROR OF THE MOON. <i>Cast not listed.</i> Also VENUS AND ADONIS (First Interlude). <i>Cast not listed,</i> but see 1 Nov.
COMMENT. Mainpiece: With New Scenes, Machines, Dances, and all other Decorations proper to the Play. |
| <i>LIF</i> | | THE PROPHETESS. <i>Cast not listed.</i>
COMMENT. Receipts: £68 19s. 6d. |
| <i>Tuesday 27</i> | <i>DL</i> | TIMON OF ATHENS. As 17 Nov. Also VENUS AND ADONIS (Second Interlude). As 10 Nov.
DANCING. As 14 Oct. |
| <i>LIF</i> | | THE LONDON CUCKOLDS. <i>Cast not listed,</i> but see 30 Nov. Also THE MOUNTEBANK. <i>Cast not listed.</i>
DANCING. As 21 Dec. , but <i>Night Scene</i> omitted.
COMMENT. Receipts: £40 3s. |
| <i>Wednesday 28</i> | <i>DL</i> | THE COUNTRY WIFE. As 13 Oct. Also THE WHAT D'YE CALL IT. <i>Cast not listed.</i> |
| <i>LIF</i> | | THE COMICAL HISTORY OF DON QUIXOTE, PART II. <i>Cast not listed,</i> but see 11 Oct. Also THE MOUNTEBANK. Mountebank – Leveridge; Country Lass – Pack.
DANCING. By de la Garde, Moreau, Shaw, Thurmond Jr, Tully, Newhouse, Mrs Bullock, Mrs Cross. <i>The What D'Ye Call It</i> , as 21 Dec.
COMMENT. Receipts: £30 0s. 6d. |
| <i>Thursday 29</i> | <i>DL</i> | CATO. <i>Cast not listed.</i>
COMMENT. At the Desire of several Persons of Quality. |
| <i>LIF</i> | | A WOMAN'S REVENGE. <i>Cast not listed,</i> but see 24 Oct. Also HOB. <i>Cast not listed.</i>
DANCING. As 4 Nov.
COMMENT. Receipts: £30 10s. 6d. |
| <i>Friday 30</i> | <i>DL</i> | THE ROVER. Wilmore – Wilks; Blunt – Johnson; Belville – Mills; Sancho – Norris; Hellena – Mrs Mountfort; Angelica – Mrs Porter; Moretta – Mrs Saunders; Valeria – Mrs Younger.
SINGING. As 28 Oct.
DANCING. By Wade and Mrs Bicknell. |
| <i>LIF</i> | | THE AMBITIOUS STEPMOTHER. <i>Cast not listed.</i>
DANCING. By de la Garde, Moreau, Shaw, Thurmond Jr, Mrs Schoolding, Mrs Cross.
COMMENT. Receipts: £9 8s. |
| <i>Saturday 31</i> | <i>DL</i> | PHILASTER; or, Love Lies a Bleeding. Philaster – Wilks; Pharamond – Cibber; Dion – Mills; Comic parts by Norris, F. Leigh, Miller; Bellario – Mrs Santlow; Arethusa – Mrs Porter.
COMMENT. Not Acted these Three Years. |
| <i>LIF</i> | | A MEDLEY: The CITY RAMBLE. <i>Cast not listed.</i> Also ACIS AND GALATEA. <i>Cast not listed.</i> Also THE COUNTRY HOUSE. <i>Cast not listed.</i>
DANCING. As 22 Nov. , but Tully added.
COMMENT. Receipts: £17 6s. |

January 1716

JANE SHORE. <i>Cast not listed.</i> Also THE WHAT D'YE CALL IT. <i>Cast not listed.</i>	Monday 2
THE ANATOMIST. <i>Cast not listed.</i> Also THE WALKING STATUE. <i>Cast not listed.</i>	LIF
DANCING. As 4 Nov. 1715. COMMENT. Receipts: £23 14s.	
PHILAster. As 31 Dec. 1715, but King - Quin; Megra - Mrs Saunders.	Tuesday 3
THE PROVOK'D WIFE. Sir John - Keene; Heartfree - J. Leigh; Constant - Husband; Razor - Pack; Rake - Bullock Jr; Lady Fanciful - Mrs Cross; Lady Brute - Mrs Knight; Belinda - Mrs Thurmond; Mademoiselle - Mrs Schoolding.	LIF
DANCING. <i>The What D'Ye Call It</i> by de la Garde and Mrs Bullock. COMMENT. Receipts: £16 15s. 6d.	
GREENWICH PARK. <i>Cast not listed.</i> Also MYRTILLO. As 7 Nov. 1715. DANCING. As 22 Nov. 1715. COMMENT. Mainpiece: Carefully Revis'd.	Wednesday 4
THE ROYAL MERCHANT. Clause - Keene; Florez - J. Leigh; Woolfort - Smith; Hubert - Thurmond; Hemskirk - Husband; Vandunck - Bullock Sr; Beggars - Pack, Bullock Jr, Griffin, Knap, H. Bullock; Boors - Spiller, Hall, Scot; Bertha - Mrs Spiller. DANCING. As 4 Nov. 1715. COMMENT. Receipts: £15 11s. 6d.	LIF
THE UNHAPPY FAVOURITE. Essex - Wilks; Southampton - Mills; Queen - Mrs Porter; Rutland - Mrs Oldfield. COMMENT. At the Desire of several Ladies of Quality.	Thursday 5
LOVE MAKES A MAN. <i>Cast not listed</i> , but see 29 Sept. 1715. DANCING. As 29 Oct. 1715. COMMENT. Receipts: £13 5s.	LIF
THE TEMPEST. <i>Cast not listed.</i> Also VENUS AND ADONIS (First Interlude). <i>Cast not listed</i> , but see 1 Nov. 1715.	Friday 6
THE ISLAND PRINCESS. <i>Cast not listed.</i> MUSIC. As 6 Oct. 1715, but Mrs Cross added. DANCING. As 26 Nov. 1715. COMMENT. Receipts: £19 5s.	LIF
OTHELLO, MOOR OF VENICE. Othello - Booth; Iago - Cibber; Cassio - Wilks; Lodovico - Mills; Roderigo - Bowen; Desdemona - Mrs Santlow; Emilia - Mrs Saunders. COMMENT. At the Desire of several Ladies of Quality. Written by Shakespear.	Saturday 7
THE FATAL MARRIAGE; or, The Innocent Adultery. Isabella - Mrs Rogers. SINGING. By Randal.	LIF

- Saturday 7* DANCING. As 17 Dec. 1715, particularly *Two Puncbanellos, Harlequin and Dame Ragondi*.
 LIF COMMENT. Receipts: £19 11s.
- Monday 9* LOVE FOR LOVE. *Cast not listed.*
 DL SINGING. By Rawlins.
 DANCING. As 19 Dec. 1715.
- LIF THE ROYAL MERCHANT. As 4 Jan., but Bertha omitted.
 DANCING. As 4 Nov. 1715.
 COMMENT. Receipts: £13 6s.
- Tuesday 10* MACKBETH. Mackbeth - Mills; Macduff - Wilks; Banquo - Booth; Lady Macbeth - Mrs Porter.
 DL COMMENT. With all the Decorations proper to the Play.
- LIF THE DEVIL OF A WIFE [Comical Transformation]. *Cast not listed.* Also THE MOUNTEBANK. *Cast not listed*, but see 28 Dec. 1715.
 DANCING. As 18 Nov. 1715, particularly a New Dance call'd *The Morris*, composed by Mr Isaac, and at the Request of several Masters perform'd by de la Garde and Mrs Bullock.
 COMMENT. Receipts: £18 4s. 6d.
- Wednesday 11* THE RECRUITING OFFICER. Plume - Wilks; Brazen - Cibber; Kite - F. Leigh;
 DL Worthy - Mills; Silvia - Mrs Bicknell; Rose - Miss Younger.
- LIF THE GAMESTER. *Cast not listed.*
 DANCING. By Moreau, Thurmond Jr, Shaw, Newhouse, Mrs Schoolding, Mrs Cross, *Harlequin, Two Puncbanellos and Dame Ragondi*.
 COMMENT. Receipts: £13 6s.
- Thursday 12* THE TENDER HUSBAND. *Cast not listed.* Also APOLLO AND DAPHNE. By Mrs Margarita, Mrs Barbier, Turner, Mrs Willis. Edition of 1716 lists: Apollo - Mrs Margarita; Daphne - Mrs Barbier; Peneus - Turner; Doris - Mrs Willis.
 DL DANCING. As 22 Nov. 1715.
 COMMENT. Afterpiece: [By John Hughes.] A New Musical Masque, perform'd all in English. At the Desire of several Ladies of Quality. Mainpiece: Written by Sir Richard Steele.
- LIF THE CONFEDERACY. *Cast not listed.*
 DANCING.
 COMMENT. Receipts: £7 4s.
- Friday 13* THE HISTORY AND FALL OF CAIUS MARIUS. Old Marius - Mills; Young Marius - Booth; Sylla - Ryan; Sulpitius - Bickerstaff; Ruffian and Apothecary - Penkethman; Lavinia - Mrs Porter; Nurse - Norris.
- LIF THE EMPEROR OF THE MOON. *Cast not listed.* Also ACIS AND GALATEA. *Cast not listed.*
 DANCING. As 22 Nov. 1715.
 COMMENT. Receipts: £23 12s. 6d.
- Saturday 14* RULE A WIFE AND HAVE A WIFE. *Cast not listed.* Also APOLLO AND DAPHNE. As 12 Jan.
 DL DANCING. By Dupre, Boval, Dupre Jr, Wade, Mrs Santlow, Mrs Bicknell, Mrs Younger.
 COMMENT. At the Desire of several Ladies of Quality. Mainpiece: Written by Beaumont and Fletcher.

THE PROPHETESS. <i>Cast not listed.</i>	Saturday 14
MUSIC. As 3 Dec. 1715.	LIF
COMMENT. Receipts: £67 6s.	
SIR COURTY NICE. <i>Cast not listed.</i> Also APOLLO AND DAPHNE. As 12 Jan.	Monday 16
DANCING. As 19 Nov. 1715.	DI.
COMMENT. At the Desire of several Persons of Quality.	
THE BUSIE BODY. <i>Cast not listed</i> , but see 28 Sept. 1715. Also LOVE IN A SACK. <i>Cast not listed.</i>	LIF
DANCING.	
COMMENT. Receipts: £9 10s. 6d.	
THE SOLDIER'S FORTUNE. Beaugard - Mills; Sir Davy - Johnson; Siy Jolly - Miller; Courtine - Wilks; Fourbin - Norris; Lady Dunce - Mrs Mountfort; Sylvia - Mrs Santlow.	Tuesday 17
COMMENT. Not Acted these Seven Years.	DL
THE PROPHETESS. <i>Cast not listed.</i>	LIF
COMMENT. Receipts: £53 18s.	
OTHELLO, MOOR OF VENICE. As 7 Jan.	Wednesday 18
COMMENT. At the particular Desire of several Ladies of Quality. Written by Shakespear.	DL
THE FOND HUSBAND. <i>Cast not listed</i> , but see 28 Oct. 1715.	LIF
SINGING. As 12 Dec. 1715.	
DANCING. As 4 Nov. 1715. A New Dance by Moreau and Mrs Schoolding.	
COMMENT. Receipts: £12 18s. 6d.	
SIR COURTY NICE. <i>Cast not listed.</i> Also VENUS AND ADONIS (First Interlude). <i>Cast not listed</i> , but see 1 Nov. 1715.	Thursday 19
DANCING. As 22 Nov. 1715.	DL
COMMENT. By His Royal Highness's Command.	
THE LONDON CUCKOLDS. <i>Cast not listed</i> , but see 30 Nov. 1715. Also THE MUNTEBANK. As 28 Dec. 1715.	LIF
DANCING. By de la Garde, Moreau, Shaw, Thurmond Jr, Tully, Newhouse, Mrs Bullock, Mrs Cross. <i>The What D'Ye Call It</i> as 3 Jan.	
COMMENT. Receipts: £13 14s.	
THE SOLDIER'S FORTUNE. As 17 Jan.	Friday 20
SINGING. By Turner and Rawlins.	DL
COMMENT. Written by the late Mr Otway.	
THE JEW OF VENICE. <i>Cast not listed.</i>	LIF
SINGING. As 12 Dec. 1715.	
DANCING. As 11 Jan.	
COMMENT. Receipts: £11 17s. 6d.	
THE ORPHAN. Castalio - Wilks; Polydore - Booth; Chamont - Mills; Chaplain - Cibber; Monimia - Mrs Porter. Also APOLLO AND DAPHNE. As 12 Jan.	Saturday 21
COMMENT. At the Desire of several Ladies of Quality.	DL
THE PROPHETESS. <i>Cast not listed.</i>	LIF
COMMENT. Receipts: £38 15s.	

- Monday 23** **SHE WOUD AND SHE WOUD NOT.** Manuel – Cibber; Philip – Booth; Octavio – Wilks Jr; Trappanti – Penkethman; Soto – Birkhead; Hipolita – Mrs Mountfort; Rosara – Mrs Santlow; Flora – Miss Younger; Viletta – Mrs Saunders. **SINGING.** An English Cantata composed by Pepusch and sung by Turner. **DANCING.** By Dupre, Bovil, Dupre Jr.
- LIF **THE OLD BACHELOR.** Announced but dismissed.
- Tuesday 24** **THE ROYAL MERCHANT.** Merchant – Wilks; Woolfort – Booth; Hubert – Mills. Also **APOLLO AND DAPHNE.** As 12 Jan. **DANCING.** As 23 Jan. **COMMENT.** At the particular Desire of several Ladies of Quality.
- LIF **THE CONFEDERACY.** *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed*, but edition of 1716 lists: Sir Jasper Manly – Ogden; Clerimont – Coker; Toby Guzzle – Spiller; Snuffle – Bullock Jr; Grist – Bullock Sr; Maid – Mrs Garnet; Dame Hacket – Hall; Dorcas Guzzle – Griffin. Prologue spoken by Bullock Jr. **DANCING.** As 29 Oct. 1715. **COMMENT.** Afterpiece: [By Christopher Bullock]. A New Farce of one Act. Receipts: £26 19s. 6d. In the preface Bullock states that he began the farce on Friday 20, finished it on Saturday 21, acted it on Tuesday 24.
- Wednesday 25** **THE SILENT WOMAN.** Morose – Johnson; Silent Woman – Mrs Oldfield; Truewit – Wilks; Clerimont – Mills; Dauphine – Booth; Sir John – Cibber; Sir Amorous – Miller; Cutbeard – Norris; Lady Haughty – Mrs Saunders; Dol Mavis – Miss Younger. **COMMENT.** Written by Ben. Johnson.
- LIF **THE ANATOMISH.** *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed*, but see 24. Jan. **SINGING AND DANCING.** **COMMENT.** Receipts: £21 16s. 6d.
- Thursday 26** **VOLPONE; or, The Fox.** Volpone – Mills; Mosca – Wilks; Corbaccio – Johnson; Corvino – Cibber; Sir Politic – Norris; Celia – Mrs Santlow; Lady Woudbe – Mrs Saunders. **DANCING.** By Dupre, Boval, Dupre Jr, Miss Younger. **COMMENT.** At the Desire of several Persons of Quality. Written by Ben. Johnson.
- LIF **THE COMICAL HISTORY OF DON QUIXOTE, PART II.** *Cast not listed*, but see 11 Oct. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed*, but see 24 Jan. **SINGING AND DANCING.** **COMMENT.** Receipts: £24 7s.
- Friday 27** **THE DOUBLE GALLANT.** *Cast not listed.* **SINGING.** *Genius Of England* by Turner.
- LIF **THE FATAL MARRIAGE.** *Cast not listed*, but see 7 Jan. Also **THE COBLER OF PRESTON.** *Cast not listed*, but see 24 Jan. **MUSIC.** A Violin Solo by Clodio. **SINGING.** A Cantata by Mrs Fitzgerald. **DANCING.** By de la Garde, Shaw, Mrs Bullock, Mrs Schoolding. **COMMENT.** Receipts: £26 18s.

PHILASTER. As 3 Jan.
COMMENT. At the particular Desire of several Ladies of Quality. Written by Beaumont and Fletcher. Saturday 28
DL

THE PROPHETESS. *Cast not listed.*
COMMENT. Receipts: £51 11s. 6d. Admission: 5s., 3s., 2s., 1s. 6d. LIF

AESOP. *Cast not listed.* Also **THE WHAT D'YE CALL IT.** *Cast not listed.*
SINGING. As 28 Oct. 1715.
DANCING. As 22 Nov. 1715.
COMMENT. At the particular Desire of several Ladies of Quality.

THE EMPEROR OF THE MOON. *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan.
SINGING AND DANCING.
COMMENT. Receipts: £27 18s. 6d. LIF

February 1716

OROONOKO. As 16 Dec. 1715, but Aboan - Mills; Driver - Johnson; Daniel - Penkethman; Widow - Mrs Saunders; Charlotte - Mrs Bicknell; Lucy - Mrs Younger. Wednesday 1
DL

THE SPANISH FRYAR. *Cast not listed,* but see 4 Oct. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan.
SINGING. A dialogue by Leveridge and Mrs Fitzgerald.
COMMENT. Receipts: £18 19s. 6d. LIF

LUCIUS VERUS. Lucius Verus - Cavaliero Nicolino Grimaldi; Vologero - Signora Diana Vico; Amiceto - Giorgio Giacomo, lately arriv'd; Arpasia - Signora Pilotti; Lucilla - Signora Elena Viviani, lately arriv'd.
COMMENT. By Command. With all the New Scenes and Cloaths. In which above 20 Songs are chang'd. Pit and Boxes together by ticket only at half a guinea, the number not to exceed 400. Stage Boxes 15s. Gallery 2s. 6d. [The King present.]

LOVE'S LAST SHIFT. *Cast not listed.* Also **MYRTILLO.** *Cast not listed,* but see 5 Nov. 1715.
DANCING. As 22 Nov. 1715.
COMMENT. At the Desire of several Ladies of Quality. Thursday 2
DL

THE RECRUITING OFFICER. *Cast not listed,* but see 14 Nov. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan.
SINGING. As 1 Feb.
DANCING. By de la Garde, Shaw, Mrs Bullock.
COMMENT. Receipts: £26 2s. 6d. LIF

THE CHANCES. *Cast not listed.*
COMMENT. See *A Calendar of the Inner Temple Records*, IV, 24, and Ryder, pp. 177-78. IT

THE RELAPSE. *Cast not listed,* but see 12 Dec. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed,* but edition of 1716 lists: Sir Charles Briton - Rian; Friday 3
DL

- Friday 3**
DL Captain Jolly – Walker; Constable – Leigh; Butler – Birkhead; Kit Sly – Pinkethman; Betty – Mrs Willis Jr; Cicely Gundy – Mrs Baker; Joan – Mrs Willis. Prologue spoken by Wilks.
 COMMENT. Afterpiece: [By Charles Johnson.] A New Farce of Two Acts only.
- LIF A WOMAN'S REVENGE. *Cast not listed*, but see 24 Oct. 1715. Also THE COBLER OF PRESTON. Cobler – Spiller; but see 24 Jan.
 SINGING. By Randal, Mrs Fitzgerald, and the Boy.
 DANCING. By Shaw and Mrs Schoolding.
 COMMENT. Receipts: £15 13s. 6d.
- Saturday 4**
DL THE CARELESS HUSBAND. *Cast not listed*, but see 22 Oct. 1715. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
 COMMENT. At the particular Desire of several Persons of Quality.
- LIF THE PROVOKED WIFE. Sir John – Keene; but see 3 Jan. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
 SINGING AND DANCING.
 COMMENT. Receipts: £25 6s.
- King's LUCIUS VERUS. As 1 Feb.
 COMMENT. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes half a guinea.
- Monday 6**
DL CATO. *Cast not listed*. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
 COMMENT. Benefit the Author of afterpiece. At the Desire of several Ladies of Quality.
- LIF THE ISLAND PRINCESS. *Cast not listed*.
 MUSIC. As 6 Oct. 1715, but Mrs Cross added.
 SINGING. By Mrs Fitzgerald.
 DANCING. As 26 Nov. 1715.
 COMMENT. Receipts: £44 8s.
- Tuesday 7**
LIF THE FATAL VISION; or, The Fall of Siam. *Cast not listed*. No cast listed in edition of 1716. Prologue. Epilogue spoken by Mrs Cross.
 COMMENT. [By Aaron Hill.] Never Acted before. All the Cloaths, Scenes, and Decorations to the Play being entirely New. Receipts: £78 1s. 6d.
- Wednesday 8**
DL GREENWICH PARK. *Cast not listed*. Also THE COBLER OF PRESTON.
Cast not listed, but see 3 Feb.
 DANCING. As 29 Oct. 1715.
- LIF THE FATAL VISION. *Cast not listed*.
 COMMENT. Receipts: £30 10s.
- Thursday 9**
DL THE FUNERAL. Hardy – Cibber; Campley – Wilks; Trusty – Mills; Sable – Johnson; Puzzle – Bowen; Trim – Penkethman; Lady Brumpton – Mrs Mountfort; Lady Sharlot – Mrs Porter; Lady Harriet – Mrs Santlow; Mlle D'Epingle – Mrs Bicknell; Tattleaid – Mrs Saunders; Mrs Fardingle – Norris; Kate Matchlock – Miller. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
- LIF THE FATAL VISION. *Cast not listed*.
 COMMENT. Benefit John and Chr. Rich. At 6 P.M. Notice concerning scenes and machines essentially as 3 Dec. 1715. Receipts: money £35 10s. and tickets £45 16s.

THE TENDER HUSBAND.	<i>Cast not listed.</i> Also THE COBLER OF PRESTON.	Friday 10
	<i>Cast not listed,</i> but see 3 Feb.	DL
DANCING.	As 29 Oct. 1715.	
	COMMENT. At the particular Desire of several Ladies of Quality. Mainpiece: Written by Sir Richard Steele.	
THE PLAIN DEALER.	<i>Cast not listed,</i> but see 29 Nov. 1715. Also THE BEAU DEMOLISH'D.	LIF
	By Leveridge, Pack, and others.	
DANCING.	As 2 Nov. 1715.	
	COMMENT. At the particular Desire of several Ladies of Quality. Written by the late Mr Wycherley. Receipts: £35 9s.	
LADY JANE GRAY.	<i>Cast not listed.</i>	Saturday 11
		DL
THE FATAL VISION.	<i>Cast not listed.</i>	LIF
	COMMENT. Receipts: £27 18s. 6d.	
LUCIUS VERUS.	As 1 Feb., with Lucius Verus by Nicolini, who is perfectly recover'd.	King's
	COMMENT. Admission as 4 Feb.	
THE SPANISH FRYAR.	As 9 Nov. 1715, but Gomez - Norris.	Monday 13
	DANCING. As 29 Oct. 1715.	DL
	COMMENT. Ryder (p. 181): It is a very good play and well acted. I observed that most of the clappings were upon party accounts. There happened to be some reflections upon the priests which the Whigs clapped extremely and the Tories made a faint hiss.	
THE FATAL VISION.	<i>Cast not listed.</i>	LIF
	COMMENT. Receipts: £20 4s. 6d.	
CATO.	<i>Cast not listed.</i> Also THE COBLER OF PRESTON.	Tuesday 14
	<i>Cast not listed,</i> but see 3 Feb.	DL
	COMMENT. At the particular Desire of several Ladies of Quality.	
THE FATAL VISION.	<i>Cast not listed.</i>	LIF
	COMMENT. Receipts: £26 17s. 6d.	
THE DISTREST MOTHER.	<i>Cast not listed.</i> Also THE COBLER OF PRESTON.	Thursday 16
	<i>Cast not listed,</i> but see 3 Feb.	DL
	COMMENT. At the Desire of several Ladies of Quality.	
THE FALSE COUNT.	<i>Cast not listed,</i> but see 5 Oct. 1715. Also THE COBLER OF PRESTON.	LIF
	<i>Cast not listed,</i> but see 24 Jan.	
	SINGING. By Leveridge and Mrs Fitzgerald.	
	DANCING. By Moreau, Shaw, Mrs Schoolding, Mrs Cross.	
	COMMENT. Receipts: £31 12s.	
AMADIS.	Oriana - Mrs Robinson.	King's
	COMMENT. With all the New Scenes, Machines, and Cloaths belonging to the Opera. Admission as 1 Feb.	
THE AMOROUS WIDOW.	As 16 Nov. 1715, but Sir Peter - Johnson; Lovemore - Wilks; Cunningham - Mills; Merryman - Penkethman; Barnaby - Norris; Lady Pride - Mrs Willis; Lady Laycock - Mrs Saunders; Damaris - Mrs Bicknell;	Saturday 18
		DL

- Saturday 18* Philadelphia – Miss Younger. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
 DL DANCING. By Dupre, Boval, Dupre Jr, Mrs Santlow.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF THE PROPHETESS. *Cast not listed.*
 COMMENT. Receipts: £92.
- Monday 20* THE BUSIE BODY. *Cast not listed*, but see 17 Oct. 1715. Also MYRTILLO.
 DL *Cast not listed*, but see 5 Nov. 1715.
 DANCING. As 22 Nov. 1715.
- LIF THE CONFEDERACY. *Cast not listed.* Also THE MOUNTEBANK. *Cast not listed*, but see 28 Dec. 1715.
 DANCING.
 COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £54 3s.
- Tuesday 21* THE STRATAGEM. Aimwell – Mills; Archer – Wilks; Gibbet – Cibber; Foigard – Bowen; Scrub – Norris; Mrs Sullen – Mrs Oldfield; Dorinda – Mrs Mountfort; Cherry – Mrs Bicknell. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
- LIF THE PERFIDIOUS BROTHER. *Cast not listed*, but edition of 1715 lists: Gonsalvo – Corey; Sebastian – Keene; Roderick – Smith; Beaufort – J. Leigh; Luciana – Mrs Rogers; Selinda – Mrs Rogers Jr. Prologue. Epilogue written by Molloy and spoken by Mrs Cross.
 COMMENT. [By Lewis Theobald.] Never Acted before. Receipts: £25 8s. 6d. Preface: I am only sorry, it did not answer so well to Mr Rich, as I hop'd it would have done. . . . The Play was got up with indefatigable Application, in Twelve Days time from the first Reading, which is less than ever any Tragedy was known to be got ready in.
- King's AMADIS. As 16 Feb.
 COMMENT. As 16 Feb., but admission as 4 Feb. At 6 P.M. No Person whatever to stand upon the Stage, by reason of the great many Scenes and Machines which are to be moved in this Opera.
- Thursday 23* THE SCORNFUL LADY. Elder Loveless – Wilks; Young Loveless – Mills; Welford – Booth; Sir Roger – Cibber; Savil – Johnson; Poet – Norris; Lady – Mrs Oldfield; Martha – Mrs Bicknell; Abigail – Mrs Willis. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
 DL DANCING. As 19 Nov. 1715.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF THE PERFIDIOUS BROTHER. *Cast not listed*, but see 21 Feb.
 COMMENT. Receipts: £17 19s. 6d.
- Saturday 25* MITHRIDATES, KING OF PONTUS. Mithridates – Mills; Zephares – Wilks; Pharnaces – Booth; Archilaus – Boman; Semandra – Mrs Oldfield; Monimia – Mrs Santlow. Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb.
- LIF THE PERFIDIOUS BROTHER. *Cast not listed*, but see 21 Feb.
 COMMENT. Benefit the Author. Receipts: money £25 17s. and tickets £81 7s.

THE OLD BACHELOR. *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 3 Feb. Monday 27
DL

DANCING. As 22 Nov. 1715.

COMMENT. At the particular Desire of several Ladies of Quality.

THE PERFIDIOUS BROTHER. *Cast not listed,* but see 21 Feb. Also **THE LIF COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan. SINGING.

SINGING. As 16 Feb.

DANCING. By de la Garde, Thurmond Jr, Shaw, Mrs Schoolding, Mrs Cross.

COMMENT. Receipts: £22 6s.

TIMON OF ATHENS. *Cast not listed,* but see 17 Nov. 1715. Tuesday 28
DL

DANCING. As 22 Nov. 1715.

THE SEA VOYAGE; or, **A Commonwealth of Women.** *Cast not listed.* Also **THE BEAU DEMOLISH'D.** As 10 Feb. LIF

DANCING. By Shaw, Thurmond Jr, Mrs Schoolding, Mrs Cross.

COMMENT. Receipts: £26 17s.

March 1716

THE EMPEROR OF THE MOON. *Cast not listed.* Also **THE WHAT D'YE CALL IT.** *Cast not listed.* Thursday 1
DL

SINGING. As 28 Oct. 1715.

THE LONDON CUCKOLDS. *Cast not listed,* but see 30 Nov. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan. LIF

SINGING. As 16 Feb.

DANCING. As 27 Feb.

COMMENT. Afterpiece: At the particular Desire of several Persons of Quality. Receipts: £45 13s. 6d.

KING HENRY THE FOURTH, With The Humours of Sir John Falstaff. Falstaff – Mills; Hotspur – Booth; King – Bowman; Prince of Wales – Wilks; Francis – Norris; Carriers – Johnson, Miller; Lady Hotspur – Mrs Santlow; Hostess – Mrs Willis. Saturday 3
DL

THE PROVOK'D WIFE. As 4 Feb. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan. LIF

SINGING. By Leveridge, Randal, and Mrs Fitzgerald.

DANCING. As 30 Dec. 1715.

COMMENT. Benefit Keene. At the particular Desire of several Ladies of Quality. Receipts: money £45 1s. and tickets £109 3s.

AMADIS. As 16 Feb.

COMMENT. Benefit Mrs Robinson. By Command. The Pit and Boxes at half a guinea. Stage Boxes 15s. Gallery 4s. The King and a great Number of the Nobility present. King's

THE MAN OF MODE. *Cast not listed,* but see 19 Nov. 1715. With a New Epilogue, recommending the Cause of Liberty to the Beauties of Great Britain: Spoken by Mrs Oldfield. Monday 5
DL

- Monday 5* DANCING. As 19 Nov. 1715.
 DL COMMENT. Benefit Mrs Oldfield. The Epilogue was printed by Lintott.
- LIF THE ROYAL MERCHANT. *Cast not listed*, but see 4 Jan. Also THE MOUNTEBANK. *Cast not listed*, but see 28 Dec. 1715.
DANCING. As 30 Dec. 1715. *Two Punchanellas, Harlequin and Dame Ragondi*.
 COMMENT. At the particular Desire of several Ladies of Quality. Benefit a Gentleman of Musick on account of Arrears. Receipts: money £32 18s. and tickets £87 16s. 6d.
- Tuesday 6* THE ROVER. As 30 Dec. 1715, but Frederick - Ryan; Pedro - Quin; Florinda - Mrs Horton.
- LIF THE FATAL VISION. *Cast not listed*.
SINGING. Sing, All Ye Muses by Leveridge and Randal.
 COMMENT. Benefit Mrs Rogers. At the particular Desire of several Ladies of Quality. Receipts: money £24 18s. 6d. and tickets £45 16s.
- King's AMADIS. As 16 Feb.
 COMMENT. Admission as 4 Feb.
- Thursday 8* THE CONSTANT COUPLE. Sir Harry - Wilks; Lady Lurewell - Mrs Oldfield.
 DL *DANCING. A Mimick Night Scene, after the Italian Manner, between a Harlequin, Scaramoucb, and Dame Ragonde*, being the same that was perform'd with great Applause, by the Sieurs Allard, 14 Years ago. Also by Dupre, Mrs Santlow, and others.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF THE PROPHETESS. *Cast not listed*.
 COMMENT. Receipts: £59 16s.
- Saturday 10* THE DRUMMER; or, The Haunted House. *Cast not listed*, but edition of 1716 lists: Sir George Trueman - Wilks; Vellum - Johnson; Tinsel - Cibber; Fantome - Mills; Butler - Penkethman; Coachman - Miller; Gardiner - Norris; Lady Trueman - Mrs Oldfield; Abigail - Mrs Saunders. Prologue. Epilogue spoken by Mrs Oldfield.
 COMMENT. [By Joseph Addison]. Never Acted before.
- LIF EVERY BODY MISTAKEN. *Cast not listed*. Also PRESUMPTUOUS LOVE. *Cast not listed*, but edition of 1716 lists: Jupiter - Cook; Mercury - Mrs Cross; Momus - Reading; Ixion - Randal; Damon - Leveridge; Deiopeia - Mrs Fitzgerald; Mopsa - Mrs Hunt.
 COMMENT. Mainpiece: [By William Taverner. Apparently not printed.] Never Acted before. Afterpiece: [By William Taverner.] A New Masque of Vocal and Instrumental Musick of Two Acts. Receipts: £31 10s.
- King's PYRRHUS AND DEMETRIUS. Pyrrhus - Cavaliero Nicolini Grimaldi; Demetrius - Antonio Bernacchi; Marius - Signora Diana Vico; Climene - Mrs Robinson; Deidamia - Signora Elena Croce Viviani.
 COMMENT. By Command. With New Scenes. Admission as 1 Feb. [The King present.]
- Monday 12* HAMLET, PRINCE OF DENMARK. *Cast not listed*, but see 22 Dec. 1715.
 DL Epilogue as 5 March.
 COMMENT. Benefit Cibber.

EVERYBODY MISTAKEN. *Cast not listed.* Also **PRESUMPTUOUS LOVE.** *Cast not listed,* but see 10 March.
COMMENT. Receipts: £28 16s.

Monday 12
LIF

THE DRUMMER. *Cast not listed,* but see 10 March. Epilogue, apparently, as 5 March.

Tuesday 13
DL

COMMENT. Ryder (p. 195): There is a good deal of mirth in [*The Drummer*] and something pleasant and entertaining. The prince was at the play. An epilogue was spoken to recommend the cause of religion and liberty and loyalty to the care of the ladies, some part of which was very good. The beginning of it was but dull. However, I was very well pleased to hear it clapped by a full house and a general approbation of the sentiments.

EVERYBODY MISTAKEN. *Cast not listed.* Also **PRESUMPTUOUS LOVE.** *Cast not listed,* but see 10 March.
COMMENT. Receipts: money £39 15s. and tickets £75 2s.

LIF

PYRRHUS AND DEMETRIUS. As 10 March.

King's

COMMENT. Admission as 4 Feb.

CONCERT.

Wednesday 14
SH

MUSIC. Vocal and Instrumental, by the best Masters.
COMMENT. Benefit Tenoe. Tickets 3s. At 6 P.M.

CONCERT.

HIC

MUSIC. Vocal and Instrumental, in which [Castracci] will perform several Solos on the Violin.

COMMENT. Benefit Castracci, lately come from Rome. At 7 P.M.

KING HENRY THE FOURTH, Part I. *Cast not listed.*

Thursday 15
LIF

SINGING. By Leveridge, Randal, Pack, Mrs Fitzgerald.

DANCING. As 4 Nov. 1715.

COMMENT. Benefit Pack. At the particular desire of several Persons of Quality. Receipts: money £56 and tickets £81 3s.

CONCERT.

HIC

MUSIC. Vocal and Instrumental, the Instrumental by Castraccio, lately arriv'd from Rome.

COMMENT. Benefit Signora Isabella Aubert.

THE DRUMMER. *Cast not listed,* but see 10 March.

Saturday 17
DL

COMMENT. Benefit the Author.

THE SQUIRE OF ALSATIA. *Cast not listed.*

LIF

SINGING. By Randal and Mrs Fitzgerald.

DANCING. As 4 Nov. 1715.

COMMENT. At the particular Desire of several Persons of Quality. Receipts: £32 15s.

PYRRHUS AND DEMETRIUS. As 10 March.

King's

COMMENT. By Command. Admission as 4 Feb.

CATO. *Cast not listed.*

Monday 19
DL

DANCING. As 22 Nov. 1715.

COMMENT. Benefit Mills.

- Monday 19** **LIF** A SEA VOYAGE. Franville - Bullock Sr; Appetite - Spiller. Also THE ADVENTURES OF HALF AN HOUR. *Cast not listed*, but edition of 1716 lists: Captain Courtal - Ogden; Tagg - Pack; Aminadab - Bullock Jr; Drawer - Frisby; Mrs Tagg - Mrs Schoolding.
SINGING. As 17 March.
DANCING. As 4 Nov. 1715.
COMMENT. Afterpiece: [By Christopher Bullock.] A New Farce of One Act. Benefit Bullock Sr. At the particular Desire of several Ladies of Quality. Receipts: £69 16s.
- Tuesday 20** **DL** LOVE FOR LOVE. *Cast not listed.*
DANCING. Night Scene as 8 March.
COMMENT. At the Desire of several Ladies of Quality.
- LIF** THE PROPHETESS. *Cast not listed.*
COMMENT. Receipts: £30 18s.
- Wednesday 21** **HIC** CONCERT.
MUSIC. Vocal and Instrumental. In which will be sung several Songs in Italian and English, out of the Opera of *Pyrrhus and Demetrius*, with several other Songs besides, and several Solos to be perform'd by Castrucci.
COMMENT. Benefit the Baroness. Tickets 5s. At 7 P.M.
- Thursday 22** **DL** JULIUS CAESAR. *Cast not listed.*
DANCING. As 22 Nov. 1715.
COMMENT. Benefit Booth. At the Desire of several Ladies of Quality.
- LIF** THE PROVOK'D WIFE. Lady Fanciful - Mrs Cross, but see 3 Jan. And a New Epilogue spoken by Mrs Cross. Also HOB. *Cast not listed.*
DANCING. By Moreau and Mrs Cross.
COMMENT. Benefit Mrs Cross. At the particular Desire of several Ladies of Quality. Receipts: money £53 1s. 6d. and tickets £75 7s. The Epilogue was separately printed in 1716.
- Saturday 24** **DL** THE CARELESS HUSBAND. *Cast not listed*, but see 22 Oct. 1715. And a New Epilogue, upon the late Aurora Borealis, spoken by Wilks.
DANCING. As 29 Oct. 1715.
COMMENT. Benefit Wilks. At the Desire of several Ladies of Quality.
- LIF** THE ISLAND PRINCESS. *Cast not listed.*
MUSIC. As 6 Oct. 1715, but Mrs Cross added.
DANCING. Yellow Stockings by Schoolding. A new Spanish Entry by a Person who never yet perform'd on the Stage. Also as 4 Nov. 1715.
COMMENT. Benefit John Leigh. At the particular Desire of several Ladies of Quality. Receipts: money £45 9s. and tickets £53 11s.
- King's** PYRRHUS AND DEMETRIUS. *Cast not listed*, but see 10 March.
COMMENT. Admission as 4 Feb.

Monday 26-Saturday 31
 PASSION WEEK

April 1716

- THE JOVIAL CREW.** Talboy – Miller; Clack – Norris; Hearty – Penkethman; Oliver – Booth; Springlove – Mills; Randal – Johnson; Vincent – Ryan; Hilliard – Bickerstaff; Rachel – Mrs Bicknell; Meriel – Mrs Santlow; Amie – Miss Younger. Also **THE CONTRIVANCES**; or, **More Ways Than One**. *Cast not listed.* **SINGING.** By Turner and Mrs Bowman. **DANCING.** As 22 Nov. 1715. **COMMENT.** Benefit Miller. **Monday 2 DL**
- THE DEVIL OF A WIFE;** or, **A Comical Transformation.** *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 24 Jan. **DANCING.** As 4 Nov. 1715, particularly *Two Punchanolloes, Harlequin and Dame Ragonde.* **COMMENT.** Receipts: £25 18s. 6d. **LIF**
- THE EMPEROR OF THE MOON.** *Cast not listed.* Also **VENUS AND ADONIS.** As 18 Nov. 1715. **DANCING.** As 22 Nov. 1715. **Tuesday 3 DL**
- THE COMICAL HISTORY OF DON QUIXOTE, PART II.** *Cast not listed,* but see 11 Oct. 1715. Also **THE HUMOURS OF PURGATORY.** *Cast not listed,* but edition of 1716 lists: Don Lopez – Griffin; Don Silvio Ogden; Guzman – Schoolding; Cardus – Knap; Diego – H. Bullock; Jacomo – Coker; 1st Mob – Godard; 2d – Rogers; 3d – Scot; Julia – Mrs Moore; Constantia – Mrs Robertson. **SINGING.** As 6 Feb. **DANCING.** As 4 Nov. 1715. **COMMENT.** Afterpiece: [By Benjamin Griffin.] **A New Farce of Two Acts.** Receipts: £27 4s. 6d. **LIF**
- THE COUNTRY WIFE.** *Cast not listed,* but see 13 Oct. 1715. Also **THE WHIMSICAL DEATH OF HARLEQUIN.** Scaramouch – Sorin; Harlequin – Baxter, lately arriv'd from Paris, who have variety of Entertainments of that Kind, and make but a short stay in England. **COMMENT.** Mainpiece: Written by the late Mr Wycherley. Afterpiece: An Italian Farce. **Wednesday 4 DL**
- THE ANATOMIST.** *Cast not listed.* Also **THE HUMOURS OF PURGATORY.** *Cast not listed,* but see 3 April. **DANCING.** As 28 Oct. 1715. **COMMENT.** Receipts: £13 5s. **LIF**
- PYRRHUS AND DEMETRIUS.** As 10 March. **COMMENT.** By Command. Admission as 4 Feb. **King's**
- LOVE MAKES A MAN.** *Cast not listed,* but see 20 Dec. 1715. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 3 Feb. **DANCING.** As 18 Feb. **COMMENT.** Benefit Penkethman. At the particular Desire of several Persons of Quality. **Thursday 5 DL**
- OROONOKO.** Widow Lackit – Mrs Knight; but see 20 Oct. 1715. A New Epilogue spoken by Mrs Knight. Also **THE COBLER OF PRESTON.** *Cast not listed,* but see 3 Feb. **LIF**

- Tbursday 5* SINGING. As 15 Feb.
 LIF DANCING. By de la Garde, Moreau, Thurmond Jr, Mrs Schoolding, Mrs Cross, particularly the last new comic dance by Moreau and Mrs Cross.
- COMMENT. Benefit Mrs Knight. At the particular Desire of several Ladies of Quality. Receipts: money £27 17s. 6d. and tickets £23 13s. The Epilogue was printed in *Weekly Journal or British Gazetteer*, 7 April, with a note: The Author of the following Epilogue would never have thought of publishing such a Trifle, but to let the Town see that scandalous Piece (as some were pleas'd to call it) not fit to be spoken. Mrs Knight's Zeal to the Government (which she has always express'd at the Worst of Times) cannot be enough applauded. . . . It was wrote with no other Design than to do her some Service on her Benefit-Day; but has had indeed a quite contrary Effect, and kept back that Part of her Audience whose Money is as good as other Peoples, tho' their Principles (as being Tories) are the worst in the World.
- Friday 6* THE CHANCES. *Cast not listed.* Also THE COBLER OF PRESTON. *Cast not listed*, but see 3 Feb. Also THE WHIMSICAL DEATH OF HARLEQUIN. As 4 April.
- LIF THE EMPEROR OF THE MOON. *Cast not listed.* Also THE HUMOURS OF PURGATORY. *Cast not listed*, but see 3 April.
- DANCING. By Moreau, Shaw, Thurmond Jr, Tully, Mrs Schoolding, Mrs Cross.
- COMMENT. Receipts: £9 17s. 6d.
- Saturday 7* THE LADY'S LAST STAKE. *Cast not listed*, but see 17 Dec. 1715.
- DL COMMENT. Benefit Mrs Santlow. At the Desire of several Ladies of Quality. The Pit and Boxes together at 5s. each Ticket. First Gallery 2s. Upper Gallery 1s. [The King present.]
- LIF THE FAIR PENITENT. *Cast not listed.*
- SINGING. As 6 Feb.
- DANCING. As 4 Nov. 1715.
- COMMENT. Receipts: £16 12s. 9d.
- Monday 9* THE COMICAL REVENGE; or, Love in a Tub. Palmer - Johnson, who never perform'd it before.
- DL SINGING. As 28 Oct. 1715.
- DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, particularly *The Original Dance of Linkmen*.
- COMMENT. Benefit Johnson. *The Diary of Mary Countess Cowper*, pp. 103-4: She [Mrs Clayton] and Lady W. Powlett, and I went to the Play together, for the Benefit of Johnson, who is the best Comedian this Day upon the Stage, and I believe as true and good a Player as ever was in any Age, for the Parts that he plays.
- LIF LOVE FOR LOVE. Ben - a Gentleman who never appear'd on this Stage before. Also HOB. *Cast not listed.*
- MUSIC. Two Entertainments on the Flute to be perform'd by Mr Mercy.
- DANCING. By de la Garde, Moreau, Shaw, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross, particularly *The Dutch Skipper* by de la Garde and Mrs Bullock.
- COMMENT. Benefit de la Garde. At the particular Desire of several Ladies of Quality. Receipts: money £36 17s. 6d.; tickets £70 15s.
- Tuesday 10* THE STRATAGEM. *Cast not listed.*
- DL SINGING. As 28 Oct. 1715.

DANCING. As 22 Nov. 1715.	Tuesday 10
COMMENT. Benefit Dupre. The Princesses Anna and Amelia present.	DL
SIR COURTLY NICE. <i>Cast not listed.</i> Also LA GUINQUETTE; or, Harlequin Turned Tapster. Apparently performed by Sorin and Baxter.	Wednesday 11
DANCING. An Entertainment of Mimick Dancing, by Harlequin, call'd, <i>La Caprice</i> , in Imitation of Mlle Provost, the Famous Dancer in the Opera at Paris.	DL
COMMENT. Afterpiece: A New Italian Piece by Mons Sorin and Mr Baxter. At the Desire of several Persons of Quality.	
THE ISLAND PRINCESS. <i>Cast not listed.</i> Also PYRAMUS AND THISBE, LYON, MOONSHINE, AND WALL. <i>Cast not listed</i> , but edition of 1716 lists: Peter Quince - Bullock Sr; Bottom - Spiller; Flute - H. Bullock; Starveling - Cocker; Semibreve - Knap; Crotchet - H. Bullock; Gamut - Cocker; Prologue - Leveridge; Pyramus - Leveridge; Wall - Randal; Lyon - Cook; Moonshine - Reading; Thisbe - Pack. Epilogue - Leveridge and Pack.	LIF
MUSIC. With all New Musick (for that Night) both Vocal and Instrumental.	
COMMENT. Benefit Leveridge. Afterpiece: [By Richard Leveridge.] A Comic Masque, compos'd in the high Style of Italy. N.B. The Books of the Masque are just printed for W. Mears . . . and sold by him, and at Mr Leveridge's in Tavistock-street. Receipts: money £37 10s. 6d. and tickets £75 4s.	
PYRRHUS AND DEMETRIUS. As 10 March.	King's
COMMENT. By Command. Admission as 4 Feb.	
LOVE'S LAST SHIFT. <i>Cast not listed.</i>	Thursday 12
SINGING. By Turner, particularly an English Cantata, compos'd by Dr Pepusch.	DL
DANCING As 22 Nov. 1715.	
COMMENT. Benefit Mrs Porter. At the Desire of several Ladies of Quality.	
CATO. <i>Cast not listed.</i> Also LA GUINQUETTE. As 11 April.	Friday 13
COMMENT. For the Entertainment of his Excellency the Ambassador from the States General.	DL
MACBETH. <i>Cast not listed.</i>	LIF
MUSIC. As 18 Oct. 1715.	
DANCING. As 31 Oct. 1715.	
COMMENT. Benefit Husband. At the particular Desire of several Ladies of Quality. Receipts: money £25 4s. 6d. and tickets £27 1s.	
THE AMOROUS WIDOW. As 18 Feb., but Damaris and Philadelphia omitted.	Saturday 14
SINGING. As 28 Oct. 1715.	DL
DANCING. As 22 Nov. 1715.	
COMMENT. Benefit Norris, alias Jubilee-Dicky. At the Desire of several Ladies of Quality.	
A WOMAN'S REVENGE. Mixum - Pack; Mrs Mixum - Mrs Hunt; but see 24 Oct. 1715. Also ACIS AND GALATEA. <i>Cast not listed.</i> Also THE COBLER OF PRESTON. <i>Cast not listed</i> , but see 24 Jan.	LIF
DANCING. As 22 Nov. 1715.	
COMMENT. Benefit Mrs Hunt. At the particular Desire of several Ladies of Quality. Receipts: money £15 15s. 6d. and tickets £28 13s.	
THE MAID'S TRAGEDY. King - Mills; Amintor - Wilks; Melantius - Booth; Calianax - Penkethman; Evadne - Mrs Porter; Aspatia - Mrs Mountfort.	Monday 16
MUSIC. A New Concerto by Paisible and others.	DL
DANCING. As 22 Nov. 1715.	
COMMENT. Benefit Mrs Mountfort. At the Desire of several Ladies of Quality.	

- Monday 16* LIF HAMLET. Advertised as a benefit for Thurmond, but *Rich's Register* states: No Play by reason Mr Thurmond did not lay down 20 Guineas in the office for his Benefit.
- Tuesday 17* DL WIT WITHOUT MONEY. *Cast not listed.* Also THE DEATH OF DIDO. Aeneas - Mrs Barbier; Dido by Mrs de l'Epine; Mercury - Turner; Cupid - Mrs Boman.
COMMENT. Benefit Mrs de l'Epine. Afterpiece: [Words by Barton Booth. Music by Pepusch.] A New Masque, Set to Musick after the Italian Manner, and perform'd all in English. At the Desire of several Ladies of Quality.
- LIF KING HENRY THE FOURTH, Part I. King - Keene; Falstaff - Bullock Sr.
DANCING. As 29 Oct. 1715.
COMMENT. Benefit Mrs Bullock. At the particular Desire of several Ladies of Quality. Receipts: money £14 2s. 6d. and tickets £31 1s.
- Wednesday 18* DL AESOP. *Cast not listed.* Also THE WHAT D'YE CALL IT. *Cast not listed.* Also THE WHIMSICAL DEATH OF HARLEQUIN. As 4 April.
DANCING. As 19 Nov. 1715.
- King's CLEARTES. *Cast not listed*, but edition of 1716 lists: Dorisbe - Signora Elizabetta Pilotti Schiavonetti; Climene - Signora Elena Croce Viviani; Arsace - Antonio Bernacchi; Clearte - Cavaliero Nicolini Grimaldi; Elmira - Mrs Robinson; Fileno - Lawrence; Aurillo - Giorgio Giacomo Berwillibald.
COMMENT. By Subscription. Admission as 3 March. At 6 P.M.
- Thursday 19* DL THE NORTHERN LASS; or, The Nest of Fools. *Cast not listed.*
SINGING. As 28 Oct. 1715.
DANCING. As 22 Nov. 1715, particularly *Toller's Ground* by Mrs Bicknell and her Sister.
COMMENT. Benefit Mrs Bicknell. At the Desire of several Ladies of Quality.
- LIF THE FALSE COUNT. False Count - Spiller; but see 5 Oct. 1715. Also THE COBLER OF PRESTON. *Cast not listed*, but see 24 Jan.
SINGING AND DANCING.
COMMENT. Benefit Spiller. Receipts: money £17 5s. 6d. and tickets £37 7s.
- HIC CONCERT.
MUSIC. Vocal and Instrumental.
COMMENT. Benefit Mathew Dubourg, age 13. At the particular Desire of several Ladies of Quality. Tickets 5s. At 7 P.M.
- Friday 20* DL THE OLD BACHELOR. *Cast not listed.* Also LA GUINQUETTE. As 11 April.
DANCING. A new *Italian Night Scene* by Sorin and Baxter. *La Caprice* as 11 April.
COMMENT. Benefit Sorin and Baxter.
- LIF THE RECRUITING OFFICER. *Cast not listed*, but see 14 Nov. 1715.
SINGING AND DANCING.
COMMENT. Benefit Hall. At the particular Desire of several Ladies of Quality. Receipts: money £15 6s. 6d. and tickets £23 14s.
- Saturday 21* DL HAMLET, PRINCE OF DENMARK. As 22 Dec. 1715, but Laertes - Ryan.
DANCING. By Dupre, Boval, Dupre Jr, Prince, Mrs Bicknell, Miss Younger.
COMMENT. Benefit Bickerstaff. At the particular Desire of several Ladies of Quality.

THE ROYAL MERCHANT.	<i>Cast not listed</i> , but see 9 Jan. With an Epilogue to be spoken by Spiller, riding on an Ass.	Saturday 21
DANCING.	As 5 Jan. <i>Italian Night Scene between Punch, Scaramouch and Harlequin</i> .	LIF
COMMENT.	Benefit Shaw. At the particular Desire of several Ladies of Quality. The Boxes are to be laid open to the Pit, and Tickets delivered for <i>The Plain Dealer</i> taken. Receipts: money £9 4s. and tickets £103 1s.	
CLEARTES.	<i>Cast not listed</i> , but see 18 April.	King's
COMMENT.	Admission as 1 Feb.	
THE NORTHERN LASS.	<i>Cast not listed</i> . Also <i>LA GUINQUETTE</i> . As 11 April.	Monday 23
DANCING.	As 20 April.	DL
THE PROVOK'D WIFE.	As 3 March.	LIF
SINGING.	By Mrs Fitzgerald and The Boy.	
DANCING.	As 17 Dec. 1715.	
COMMENT.	Benefit Bullock Jr. At the Desire of several Ladies of Quality. Receipts: money £19 14s. 6d. and tickets £71 7s.	
THE HUMOROUS LIEUTENANT.	<i>Cast not listed</i> . Also <i>DIDO AND AENEAS</i> . As 17 April.	Tuesday 24
COMMENT.	Benefit Mrs Barbier. At the Desire of several Ladies of Quality.	DL
THE PILGRIM.	Alinda - Mrs Thurmond, but see 30 Sept. 1715. And a new Epilogue by Mrs Thurmond. Also <i>THE WALKING STATUE</i> . <i>Cast not listed</i> . DANCING. As 29 Oct. 1715.	LIF
COMMENT.	Benefit Mrs Thurmond. At the particular Desire of several Ladies of Quality. Care is taken to prevent any Disappointment. Receipts: money £14 9s. and tickets £33 13s. The Epilogue was separately printed (1716); see BM 164 1. 30.	
THE TEMPEST.	<i>Cast not listed</i> . Also <i>THE WHIMSICAL DEATH OF HARLEQUIN</i> . As 4 April. Also <i>DIDO AND AENEAS</i> . <i>Cast not listed</i> , but see 17 April.	Wednesday 25
		DL
THE COMICAL HISTORY OF DON QUIXOTE. PART II.	Sancho - Knapp, but see 11 Oct. 1715.	LIF
SINGING.	By Leveridge and Mrs Fitzgerald, particularly <i>Since Times Are So Bad</i> .	
MUSIC.	A New Concerto for the Flute by Bastion Sr, Bastion Jr, and others.	
DANCING.	As 17 Dec. 1715.	
COMMENT.	Benefit Knapp. At the particular Desire of several Ladies of Quality. Receipts: money £14 1s. 6d. and tickets £37 16s.	
CLEARTES.	<i>Cast not listed</i> , but see 18 April.	King's
COMMENT.	By Subscription. Admission as 1 Feb.	
SHE WOU'D IF SHE COU'D.	<i>Cast not listed</i> . Epilogue as 5 March.	Thursday 26
SINGING.	As 28 Oct. 1715.	DL
DANCING.	By Dupre, Mrs Santlow, Mrs Younger.	
COMMENT.	Benefit Mrs Saunders. Written by Sir George Etheridge.	
THE PLAIN DEALER.	<i>Cast not listed</i> , but see 29 Nov. 1715.	LIF
SINGING.	New songs by Mrs Fletcher.	
MUSIC.	A Lesson upon the Harpsichord, to be perform'd by an Eminent Master.	
DANCING.	As 17 Dec. 1715.	
COMMENT.	Benefit Mrs Manina Fletcher. At the particular Desire of several Ladies of Quality. Receipts: money £18 3s. 6d. and tickets £24 14s.	

- Friday 27* SIR COURTY NICE. *Cast not listed.* Also THE WHAT D'YE CALL IT.
 DL *Cast not listed.* Also THE WHIMSICAL DEATH OF HARLEQUIN. As
 4 April.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LIF THE NORTHERN HEIRESS; or, The Humours of York. *Cast not listed,* but
 edition of 1716 lists: Gamont - Leigh; Welby - Ch. Bullock; Bareface - Pack; Sir
 Loobily Joddrell - Bullock Sr; Sir Jeffrey Hearty - Hall; Ralph - Morgan; Country-
 man - H. Bullock; Tinsel - Coker; Isabella - Mrs Thurmond; Louisa - Miss
 Rogers; Lady Ample - Mrs Knight; Lady Greasy - Mrs Hunt; Lydia - Mrs
 Spiller; Dolly - Mrs Chantrell; Lady Swish - Mrs Cook; Lady Cardivant - Mrs
 Kent; Susan - Mrs Rubridge. Prologue.
 COMMENT. [By Mrs Mary Davys.] Never Acted before. Preface: The first
 Night, in which lay all the Danger, was attended with only two single Hisses.
 . . . The one was a Boy, and not worth taking Notice of, the other a Man who
 came prejudic'd. Receipts: £28 10s.
- Saturday 28* THE MAN OF MODE. *Cast not listed,* but see 19 Nov. 1715.
 DL DANCING.
 COMMENT. Benefit Ryan. Written by Sir George Etheridge.
- LIF THE NORTHERN HEIRESS. *Cast not listed,* but see 27 April.
 COMMENT. Receipts: £10 8s.
- King's CLEARTES. *Cast not listed,* but see 18 April.
 COMMENT. By Subscription. Admission as 1 Feb.
- Monday 30* THE FUNERAL. *Cast not listed,* but see 9 Feb. Also LA GUINQUETTE. As
 DL 11 April. Also DIDO AND AENEAS. *Cast not listed,* but see 17 April.
 COMMENT. At the particular Desire of several Ladies of Quality.
- LIF THE GAMESTER. *Cast not listed.*
 SINGING. As 16 Feb.
 DANCING. By de la Garde, Moreau, Shaw, Thurmond Jr, Kellom's Scholar, Mrs
 Bullock, Mrs Schoolding, Mrs Cross.
 COMMENT. Benefit Mrs Schoolding. At the Desire of several Persons of
 Quality. Receipts: money £9 18s. and tickets £32 16s.

May 1716

- Tuesday 1* OTHELLO, MOOR OF VENICE. *Cast not listed,* but see 7 Jan.
 DL SINGING. As 28 Oct. 1715.
 DANCING. By Dupre, Boval, Dupre Jr, Mrs Bicknell, Miss Younger.
 COMMENT. Benefit Quin. At the Desire of several Ladies of Quality.
- LIF THE NORTHERN HEIRESS. *Cast not listed,* but see 27 April.
 COMMENT. Benefit the Author. Receipts: money £20 16s. and tickets £51 3s.
- Wednesday 2* GREENWICH PARK. *Cast not listed.* Also THE WHIMSICAL DEATH OF
 DL HARLEQUIN. As 4 April. Also VENUS AND ADONIS (First Interlude).
 Cast not listed, but see 1 Nov. 1715.
 DANCING. As 19 Nov. 1715.

TIMON OF ATHENS; or, The Man Hater. <i>Cast not listed.</i>	<i>MUSIC.</i> In it a Masque of Vocal and Instrumental Musick, compos'd by the late Mr Henry Purcell, and perform'd by Leveridge, Cook, Reading, the Boy, Mrs Cross, and others.	<i>SINGING.</i>	<i>DANCING.</i> By Smith's Daughter, who never perform'd on the Stage before.	<i>COMMENT.</i> Benefit Smith and Corey. At the Desire of several Ladies of Quality. Receipts: money £18 11s. 6d. and tickets £67 14s.	Wednesday 2 LIF
PYRRHUS AND DEMETRIUS. As 10 March.	<i>MUSIC.</i> To which will be added, the Famous Scene of <i>Thomyris</i> , beginning <i>Posso Contar L'Arene</i> , performed by Cavaliero Nicolini Grimaldi.	<i>SINGING.</i>	<i>DANCING.</i> As 14 Oct. 1715.	<i>COMMENT.</i> Benefit Nicolini. By Command. Admission as 1 Feb.	King's
RULE A WIFE AND HAVE A WIFE. <i>Cast not listed.</i> Also THE COUNTRY WAKE. <i>Cast not listed.</i>	<i>SINGING.</i> Mimic Country Song by Mrs Willis.	<i>DANCING.</i> As 14 Oct. 1715.	<i>COMMENT.</i> Benefit Miss Willis. At the Desire of several Ladies of Quality.		Thursday 3 DL
THE PROPHETESS. <i>Cast not listed.</i>	<i>SINGING.</i>	<i>DANCING.</i> As 29 Sept. 1715.	<i>COMMENT.</i> At the Desire of several People of Quality. Receipts: £46 2s. 6d.		LIF
LOVE MAKES A MAN. <i>Cast not listed,</i> but see 29 Sept. 1715. With a New Epilogue spoken by Miss Rogers.	<i>SINGING.</i> A New Dialogue between Leveridge and Mrs Fitzgerald, accompanied with Violins and Hautboys, after the Italian Manner.	<i>DANCING.</i> As 29 Oct. 1715.	<i>COMMENT.</i> Benefit Miss Rogers. At the particular Desire of several Ladies of Quality. Receipts: money £26 18s. 6d. and tickets £32.		Friday 4 LIF
CLEARTES. <i>Cast not listed,</i> but see 18 April.	<i>SINGING.</i>	<i>DANCING.</i> As 29 Sept. 1715.	<i>COMMENT.</i> By Subscription. Admission as 1 Feb.		Saturday 5 King's
VENICE PRESERV'D. <i>Cast not listed.</i>	<i>SINGING.</i> A new Italian Night Scene Between Harlequin and Mezzetin by Sorin and Baxter.	<i>DANCING.</i> The last new Pasacale and Swedish Dal Karle by de la Garde and Mrs Bullock.	<i>COMMENT.</i> At the particular Desire of several Ladies of Quality. Written by the late Mr Otway.		Monday 7 DL
THE CONFEDERACY. <i>Cast not listed.</i> With a New Epilogue to the Town, by Mrs Moore.	<i>MUSIC.</i> A Concerto for the Violin and Flute, compos'd by John Baston, and perform'd by him and his brother.	<i>SINGING.</i>	<i>DANCING.</i>	<i>COMMENT.</i> Benefit Mrs Moore. At the Desire of several Persons of Quality. Receipts: money £15 5s. and tickets £35.	LIF
THE RELAPSE. As 12 Dec. 1715, but Surgeon - Norris.	<i>SINGING.</i> As 28 Oct. 1715.	<i>DANCING.</i>	<i>COMMENT.</i> Benefit F. Leigh. At the particular Desire of several Ladies of Quality.		Tuesday 8 DL

- Tuesday 8* THE LONDON CUCKOLDS. *Cast not listed*, but see 30 Nov. 1715.
 LIF SINGING. As 16 Feb.
 DANCING. As 29 Oct. 1715, but Shaw omitted.
 COMMENT. Benefit Ogden and Mrs Kent. At the Desire of several Persons of Quality. Receipts: money £9 9s. and tickets £26 8s.
- Wednesday 9* LOVE FOR LOVE. Sir Sampson – F. Leigh; Ben – Bickerstaff; Valentine – Wilks; Scandal – Booth; Tattle – Cibber; Foresight – Johnson; Trapland – Norris; Jeremy – Bowen; Angelica – Mrs Oldfield; Mrs Frail – Mrs Porter; Prue – Miss Younger; Nurse – Mrs Willis.
 DL SINGING. As 28 Oct. 1715.
 DANCING. As 22 Nov. 1715.
 COMMENT. Benefit Bowen. At the particular Desire of several Ladies of Quality.
- King's HYDASPES. *Cast not listed*.
 COMMENT. Benefit Signora Elizabetta Pilotti Schiavonetti, Servant to Her Royal Highness. By Command. Admission as 1 Feb.
- Thursday 10* THE SPANISH FRYAR. *Cast not listed*, but see 13 Feb. Also THE WHIMSICAL DEATH OF HARLEQUIN. As 4 April.
 DL DANCING. *Harlequin, Mezzetin and Colombe. La Caprice*, as 11 April.
 COMMENT. Benefit Sorin and Baxter, being the last time of their performing in England.
- LIF THE ISLAND PRINCESS. *Cast not listed*.
 MUSIC. The *Frost Music* from *King Arthur*. And a Concerto to be perform'd upon the Hautboy by Mr Kytch upon the Stage.
 SINGING. As 6 Feb.
 DANCING. A new *Grand Dance* composed by Moreau. *Entry* by Kellum's Scholar and Miss Schoolding. *The What D'Ye Call It* by de la Garde and Mrs Bullock.
 COMMENT. Benefit Moreau and Wood (Treasurer). At the particular Desire of several Ladies of Quality. Receipts: money £24 8s. and tickets £70 18s.
- Friday 11* KING HENRY THE FOURTH, Part I. As 3 March, but King – Thurmond.
 DL SINGING. As 28 Oct. 1715.
 DANCING. As 22 Nov. 1715.
 COMMENT. Benefit Cross and Wilks' Nephew.
- LIF THE SPANISH FRYAR. Torrismond – Rogers; Elvira – Mrs Cross; Teresa – a Young Gentlewoman for her Diversion, but see 4 Oct. 1715.
 SINGING AND DANCING.
 COMMENT. Benefit Rogers and Frisby. At the particular Desire of several Ladies of Quality. Receipts: money £18 17s. 6d. and tickets £66 1s.
- Saturday 12* JANE SHORE. *Cast not listed*. Also THE WHIMSICAL DEATH OF HARLEQUIN. *Cast not listed*, but see 4 April.
 DL DANCING. As 10 May [but Sorin and Baxter not mentioned].
 COMMENT. At the particular Desire of several Ladies of Quality.
- King's CLEARTES. *Cast not listed*, but see 18 April.
 COMMENT. By Subscription. Admission as 1 Feb.
- Monday 14* THE CONSTANT COUPLE. *Cast not listed*, but see 8 March. With a Prologue by a little Girl. Also THE CUSTOM OF THE COUNTRY. *Cast not listed*. With an Epilogue by Penkethman riding on an Ass.

SINGING. By Turner and Mrs Boman.	<i>Monday 14</i>
DANCING. By Dupre, Boval, Dupre Jr; Mrs Santlow, Mrs Bicknell, Mrs Willis, Miss Younger.	DL
COMMENT. Benefit Mrs Baker.	
 CATO OF UTICA. <i>Cast not listed.</i> No actors' names in edition of 1716.	LIF
COMMENT. [By John Ozell.] Never Acted before. Receipts: £23 17s.	
 THE TENDER HUSBAND. <i>Cast not listed.</i> Also THE WHIMSICAL DEATH OF HARLEQUIN. <i>Cast not listed,</i> but see 4 April. Also DIDO AND AENEAS. <i>Cast not listed,</i> but see 17 April.	<i>Tuesday 15</i>
DANCING. Harlequin, Mezzetin and Colombine.	DL
 CATO OF UTICA. <i>Cast not listed.</i>	LIF
COMMENT. Receipts: £14 os. 6d.	
 PYRRHUS AND DEMETRIUS. As 10 March.	King's
MUSIC. As 2 May.	
COMMENT. By His Royal Highness's Command. With Magnificent New Scenes, Particularly one in Perspective of a Royal Palace, which exceeds any that has been seen in England, containing about One Thousand Yards of Painting by Sig Roberto Clerici, and not to be seen again this Year. Admission as 1 Feb. [The Prince and Princess present.]	
 TIMON OF ATHENS. <i>Cast not listed,</i> but see 17 Nov. 1715.	<i>Wednesday 16</i>
DANCING. As 14 Oct. 1715. Lads and Lasses. Dame Ragundy And Her Family.	DL
SINGING. By Turner, Renton, and Mrs Willis.	
COMMENT. Benefit Birkhead. At the Desire of several Persons of Quality.	
 CATO OF UTICA. <i>Cast not listed.</i>	LIF
COMMENT. Benefit the Author. Receipts: £45 16s.	
 AMPHITRYON; or, The Two Sosias. <i>Cast not listed.</i> Also THE SCHOOL BOY. <i>Cast not listed.</i>	<i>Friday 18</i>
SINGING. A New Cantata by Turner.	DL
MUSIC. A New Concerto on the Violin by Bitty.	
DANCING. As 22 Nov. 1715. Dutch Skipper by Mrs Bicknell and Miss Younger.	
COMMENT. Benefit Miss Younger. By His Royal Highness's Command. Mainpiece: Written by the late Mr Dryden. [The Prince present.]	
 THE FATAL MARRIAGE. <i>Cast not listed,</i> but see 7 Jan.	LIF
SINGING. As 6 Oct. 1715.	
MUSIC. Two New Concertoes on the Stage by Kitch, on the Hautboy and Double Cortell.	
DANCING. Dutch Skipper by de la Garde. Night Scene between Harlequin, Scaramouch and Puncb. By de la Garde, Moreau, Shaw, Thurmond Jr, Kellom's Scholar, Newhouse, Mrs Bullock, Mrs Schoolding, Mrs Cross.	
COMMENT. Benefit Coker and Mrs Vincent. Receipts: money £10 os. 6d. and tickets £55 6s.	
 CATO. <i>Cast not listed.</i> Also THE WHAT D'YE CALL IT. <i>Cast not listed.</i>	<i>Monday 21</i>
SINGING AND DANCING.	DL
COMMENT. Benefit Walker.	
 LOVE'S LAST SHIFT. <i>Cast not listed,</i> but see 12 Oct. 1715. Also THE COBLER OF PRESTON. <i>Cast not listed,</i> but see 24 Jan.	LIF

- Monday 21** *SINGING.* As 16 Feb.
LIF *DANCING.* As 29 Oct. 1715.
 COMMENT. Benefit Mrs Spiller. Afterpiece: At the particular Desire of several Persons of Quality. Receipts: money £17 9s. 6d. and tickets £10 4s.
- Tuesday 22** **THE ISLAND PRINCESS.** *Cast not listed.*
LIF *MUSIC Frost Music from King Arthur.*
SINGING AND DANCING.
 COMMENT. Benefit the Boy. Receipts: money £25 1s. and tickets £29 18s.
- Wednesday 23** **THE TENDER HUSBAND.** *Cast not listed.* Also **THE WHAT D'YE CALL IT.** *Cast not listed.*
DL *DANCING.* As 22 Nov. 1715.
 COMMENT. At the particular Desire of several Ladies of Quality.
- Thursday 24** **JULIUS CAESAR.** *Cast not listed.* Also **HOB.** *Cast not listed.*
DL *SINGING AND DANCING.*
 COMMENT. Benefit Boman. At the Desire of several Persons of Quality.
- LIF** **MACBETH.** *Cast not listed.*
MUSIC. As 18 Oct. 1715.
SINGING. A Cantata sung by Mrs Fletcher.
DANCING. By de la Garde, Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross.
 COMMENT. Receipts: £15 18s. 6d.
- Friday 25** **THE NORTHERN LASS.** *Cast not listed.* Also **THE CONTRIVANCES.** *Cast not listed.*
DL *SINGING.* In Italian and English (for this Night Only) by Carey.
DANCING. By Dupre Jr, Mrs Santlow, Mrs Bicknell, Miss Younger. *Harlequin* by Dupre and Mrs Santlow. *Mimic Dance and Song* by Mrs Willis.
 COMMENT. Benefit Shepherd and Chetwood (Prompter).
- Saturday 26** **PYRRHUS AND DEMETRIUS.** As 10 March, With an Addition of Musick to [Marius], compos'd by Mr Peter Sandoni.
King's COMMENT. Benefit Signora Diana Vico. Admission as 1 Feb.
- Monday 28** **THE EMPEROR OF THE MOON.** *Cast not listed.* Also **THE MOUNTEBANK.**
LIF *Cast not listed,* but see 28 Dec. 1715.
DANCING. As 24 May.
 COMMENT. Receipts: £19 19s.
- Tuesday 29** **THE WITTY AND HUMOROUS LADIES;** or, **The Soldier's Fortune.** *Cast not listed,* but see 17 Jan.
ORATION. With a New Oration on several famous Heads, design'd as an Entertainment for the Court, and the rest of his Friends, written and spoken by [D'Urfey] on the Stage.
SINGING AND DANCING. By the best Performers.
 COMMENT. Benefit D'Urfey.
- Wednesday 30** **AN EVENING'S LOVE;** or, **The Mock Astrologer.** *Cast not listed.* Also **THE COUNTRY WAKE.** *Cast not listed.* And a New Prologue spoken by Turner. And a New Epilogue spoken by Penkethman, riding on an Ass.
SINGING. *Mad Song* and *Mad Dialogue* composed by Purcell and sung by Turner and Mrs Willis, in their proper Habits.

DANCING. As 22 Nov. 1715. *Harlequin* by Mrs Santlow. *Mimic Song and Dance* by Mrs Willis. Wednesday 30
DL

COMMENT. Benefit Robinson and Turner. Mainpiece: Written by the late Mr Dryden. Afterpiece: At the Desire of several Ladies of Quality, we are oblig'd (instead of *The What D'Ye Call It*) to Act . . . *The Country Wake*. ,

THE ROVER. *Cast not listed*, but see 6 March.

Thursday 31
DL

SINGING. By Carey.

MUSIC. A New Concerto for the Flute by Paisable.

DANCING. *Myrtillo's Grand Dance*, *The Country Lads and Lasses*, and *The Striping Dance* by Dupre, Prince, Mrs Santlow, Mrs Bicknell.

COMMENT. Benefit Mrs Mills.

LOVE'S LAST SHIFT. *Cast not listed*, but see 12 Oct. 1715.

LIF

SINGING. As 16 Feb.

MUSIC. A Concerto for a Violin and Flute, compos'd by John Baston, and perform'd by him and his Brother.

DANCING. As 22 Nov. 1715. *Venetian Dance* by de la Garde and Mrs Bullock. *French Peasant* by Newhouse and Mrs Cross.

COMMENT. Benefit Paul, Newhouse, and the Prompter. At the Desire of several Persons of Quality. Receipts: money £17 17s. and tickets £70 2s.

PYRRHUS AND DEMETRIUS. Advertised as Benefit for Antonio Bernacchi, but deferred. King's

June 1716

THE TRUE AND ANCIENT HISTORY OF KING LEAR AND HIS THREE DAUGHTERS. *Cast not listed*, but see 29 Nov. 1715. Friday 1
DL

DANCING. As 1 May.

COMMENT. At the Desire of several Persons of Quality.

THE SQUIRE OF ALSATIA. *Cast not listed*.

LIF

SINGING. As 6 Oct. 1715.

DANCING. By Moreau, Thurmond Jr, de la Garde, Mrs Bullock, Mrs Cross, Mrs Schoolding.

COMMENT. Benefit Mrs Finch. Receipts: money £11 12s. 6d. and tickets £25 15s.

PYRRHUS AND DEMETRIUS. As 10 March.

Saturday 2
King's

COMMENT. Benefit Antonio Bernacchi. By Command. With an Addition of a New Scene perform'd by Bernacchi.

THE PROVOK'D WIFE. As 4 Feb.

Monday 4
LIF

SINGING. As 6 Feb.

MUSIC. Concerto upon the Hautboy by Kytch.

DANCING. By de la Garde, Moreau, Thurmond Jr, Mrs Bullock.

COMMENT. Benefit Captain Knipe. At the Desire of several Ladies of Quality. Receipts: money £20 10s. and tickets £45 8s.

HAMLET, PRINCE OF DENMARK. As 21 April, but King and Laertes omitted.

Tuesday 5
DL

SINGING. By Turner, Carey, and Mrs Boman.

- Tuesday 5* DANCING. As 26 Jan.
 DL COMMENT. Benefit Wilks' Brother, the Office Keeper. At the particular Desire of several Persons of Quality.
- LIF THE OLD BACHELOR. As 7 Nov. 1715.
 SINGING. As 6 Oct. 1715.
 DANCING. As 1 June.
 COMMENT. Benefit Lovelace and White, Boxkeepers. At the Desire of several Persons of Quality. Receipts: money £7 8s. 6d. and tickets £56 9s.
- Wednesday 6* LOVE'S LAST SHIFT. *Cast not listed.*
 DL SINGING. By Turner. *Mad Dialogue* by Turner and Mrs Willis.
 MUSIC. A New Concerto for the Little Flute, by Paisable and others.
 DANCING. By Dupre, Dupre Jr, Prince, Boval, Mrs Santlow, Miss Younger.
 COMMENT. Benefit Castelman. At the Desire of several Persons of Quality. And for the Entertainment of His Excellency Don Luis da Cunha, Ambassador Extraordinary from the King of Portugal.
- LIF LOVE FOR LOVE. *Cast not listed*, but see 9 April.
 SINGING AND DANCING.
 COMMENT. Benefit Pit Doorkeepers. Receipts: money £5 19s. 6d. and tickets £99.
- King's CLEARTES. *Cast not listed*, but see 18 April.
 COMMENT. Benefit Signora Elene Croce. By Command.
- Friday 8* THE TEMPEST. *Cast not listed.*
 DL COMMENT. Benefit Weller, Boman Jr, Maddocks.
- LIF THE ROYAL MERCHANT; or, The Beggar's Bush. *Cast not listed*, but see 9 Jan.
 SINGING. As 6 Oct. 1715.
 DANCING. As 1 June. *Dutch Skipper*.
 COMMENT. Benefit Gallery Doorkeepers. Receipts: money £7 10s. and tickets £116 15s.
- Saturday 9* SIR COURTLY NICE. *Cast not listed.*
 DL SINGING. By Turner, Renton, Mrs Willis.
 DANCING. As 29 Oct. 1715.
 COMMENT. Benefit King, Boxkeeper. At the particular Desire of several Ladies of Quality. Being the last time of the Company's Acting this Season.
- HIC CONCERT.
 MUSIC. Vocal and Instrumental, by the best Masters of the Opera.
 COMMENT. Benefit Giorgio Giacomo Beswilleball, Servant to his Serene Highness the Margrave of Brandenburgh Anspach, Brother to Her Royal Highness the Princess of Wales. At the particular Desire of several Persons of Quality. Tickets 5s. At 7 P.M.
- Tuesday 12* THE BUSIE BODY. Marplot - Pack.
 LIF SINGING. As 6 Feb.
 DANCING. By de la Garde, Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Mrs Cross, Miss Smith. *Swedish Dal Karle* by de la Garde and Mrs Bullock. New Dance by Thurmond Jr and Miss Smith, his Scholar.
 COMMENT. Benefit the Young Actors on Account of their Arrears. Receipts: money £15 4s. 6d. and tickets £79 7s.

CLEARTES. <i>Cast not listed</i> , but see 18 April.	Wednesday 13
COMMENT. Benefit Signora Elena Croce. By Command.	King's
THE CONSTANT COUPLE. Sir Harry – Wilks; Lady Lurewell – Mrs Oldfield; Standard – Mills; Smugler – Johnson; Beau Clincher – Penkethman; Young Clincher – Miller; Vizard – Bickerstaff; Dicky – Norris; Angelica – Mrs Santlow; Parly – Mrs Saunders.	Friday 15 DL
SINGING. As 28 Oct. 1715.	
DANCING. By Prince, Mrs Santlow, Mrs Bicknell, Miss Younger.	
COMMENT. At the particular Desire of several Ladies of Quality. Being positively the last Time of the Company's Acting this Season.	
THE IGNORAMUS; or, The English Lawyer. Ignoramus – Norris.	Tuesday 19
SINGING. By Turner and Mrs Boman, particularly a Purcell <i>Pastoral Dialogue</i> .	DL
DANCING. <i>Mimic Song and Country Dance</i> by Mrs Willis.	
COMMENT. Not Acted these Ten years. N.B. There will be a Play acted on every Tuesday and Thursday during the Summer-Season till Bartholomew Fair begins.	
THE TAMING OF THE SHREW; or, Sawny the Scot. Sawny – Bullock Sr.	Wednesday 20
DANCING. By Thurmond Jr and Mrs Cross, particularly <i>Dutch Skipper</i> .	LIF
COMMENT. Not Acted these Five Years. N.B. There will be Acting at that Theatre every Wednesday and Friday, till the 24th of August. Receipts: £17 3s. 6d.	
AMADIS. <i>Cast not listed</i> , but see 16 Feb.	King's
MUSIC. Two New Symphonies.	
COMMENT. Benefit the Instrumental Musick. By Command. With all the Scenes and Cloaths belonging to this Opera, particularly the Fountain Scene.	
IGNORAMUS. As 19 June. With an Epilogue spoken by Penkethman riding on an Ass.	Thursday 21 DL
SINGING AND DANCING. As 19 June.	
THE PLAIN DEALER. <i>Cast not listed</i> , but see 29 Nov. 1715.	Friday 22 LIF
DANCING.	
COMMENT. Benefit Henry Rich, Pit Officekeeper. At the Desire of several Persons of Quality. Receipts: money £24 14s. and tickets £55 13s.	
BONDUCA; or, The British General. Caratack – Mills. Epilogue as 21 June.	Tuesday 26
MUSIC. With all the Original Musick, as it was compos'd by the late Henry Purcell. <i>Hear Ye Gods Of Britain</i> sung by Turner.	DL
COMMENT. At the particular Desire of several Persons of Quality who are going out of England.	
THE TAMING OF THE SHREW. As 20 June.	Wednesday 27
DANCING. As 20 June.	LIF
COMMENT. Receipts: £20 2s. 6d.	
THE LANCASHIRE WITCHES. <i>Cast not listed</i> . Also HOB; or, The Country Wake. <i>Cast not listed</i> .	Thursday 28 DL
COMMENT. Mainpiece: Written by Mr Shadwell, late Poet Laureat.	
THE WOMAN CAPTAIN. Woman Captain – Mrs Thurmond.	Friday 29
DANCING. A New Dance by Thurmond Jr and Miss Smith.	LIF
COMMENT. Not Acted these Seven Years. Written by the late Mr Shadwell. Receipts: £25 4s.	

Saturday 30 **CLEARTES.** *Cast not listed*, but see 18 April.
King's **COMMENT.** By Command. Being the last Opera that will be perform'd this Season. Admission as 4 Feb. At 6 P.M. [The King present.]

July 1716

- Tuesday 3** **THE ASSIGNATION; or, Love in a Nunnery.** *Cast not listed.*
DL **SINGING.** By Turner and Mrs Boman.
COMMENT. Not Acted these Twenty Years. Written by the late Mr Dryden.
- Wednesday 4** **THE WOMAN CAPTAIN.** As 29 June, but Sir Humphrey – J. Leigh; Gripe – Griffin; Sir Christopher – Bullock Sr; Sir Nicholas – Bullock Jr; Blunderbuss – Spiller; Hildebrand – H. Bullock; Phillis – Mrs Spiller; Bellamy – Ogden; Wildman – Coker; Serjeant – Hall; Richard – Knapp; Chloris – Mrs Vincent; Celia – Mrs Finch.
DANCING. As 29 June.
COMMENT. Receipts: £21 13s. 6d.
- Thursday 5** **THE ASSIGNATION.** *Cast not listed.* Also **THE STAGE COACH.** *Cast not listed.*
DL **SINGING.** As 3 July.
COMMENT. Mainpiece: Written by the late Mr Dryden.
- Friday 6** **THE EMPEROR OF THE MOON.** Scaramouch – Bullock Sr; Harlequin – Spiller. Also **THE COBLER OF PRESTON.** Cobler – Spiller, but see 24 Jan.
LIF **DANCING.**
COMMENT. Receipts: £23 14s. 6d.
- Tuesday 10** **BONDUCA.** *Cast not listed*, but see 26 June. Also **HOB.** *Cast not listed.*
DL **MUSIC.** With all the Original Music, composed by Purcell.
COMMENT. At the Desire of several Persons of Quality.
- Wednesday 11** **AURENGZEBE; or, The Great Mogul.** Emperor – Keene; Aurengzebe – J. Leigh; Morat – Smith; Arimant – Corey; Nourmahal – Mrs Rogers; Indamora – Miss Rogers; Melesinda – Mrs Spiller.
DANCING. As 29 June.
COMMENT. Not Acted these Five Years [but see DL 15 Dec. 1713]. Receipts: £15 16s. 6d.
- Thursday 12** **THE COUNTRY WIT; or, Sir Mannerly Shallow.** Sir Mannerly – Miller; Sir Thomas – Norris; Ramble – Mills; Tom Rash – Johnson; Merry – Wm. Wilks; Booby – F. Leigh; Constable – Cross; Lady Faddle – Mrs Hunt; Christina – Mrs Horton; Betty – Mrs Garnet; Isabela – Mrs Baker; Dame Rash – Mrs Willis.
DL **DANCING.** By Boval, Prince, Birkhead.
SINGING. As 28 Oct. 1715.
COMMENT. Not Acted these Seven Years.
- King's** **AMADIS.** *Cast not listed*, but see 16 Feb.
MUSIC. A New Symphony, Compos'd by the Famous Signor Atilio Ariosti, in which he performs upon a New Instrument, call'd Viola D'Amour.

THE DEVIL OF A WIFE; or, A Comical Transformation. Jobson - Spiller. Also THE COBLER OF PRESTON. <i>Cast not listed</i> , but see 6 July. DANCING. By Thurmond Jr, Newhouse, Mrs Cross, Miss Smith, particularly <i>French Peasant and His Wife</i> by Newhouse and Mrs Cross. COMMENT. Receipts: £19 11s. 6d.	Friday 13 LIF
THE COUNTRY WIT. As 12 July. SINGING. As 28 Oct. 1715. DANCING. A New Dance by Boval, Prince, Birkhead. COMMENT. Written by Mr Crown, Author of Sir Courtly Nice.	Tuesday 17 DL
THE WOMAN CAPTAIN. As 29 June, but see 4 July. DANCING. By Thurmond Jr, Newhouse, Mrs Cross, Miss Smith. COMMENT. Benefit Elizabeth Bewley, Mrs Aylett, and Young Gwin. Receipts: money £16 2s. 6d. and tickets £38 10s.	Wednesday 18 LIF
THE PILGRIM. Alphonso - Johnson; Roderigo - Mills; Pedro - Quin; Alinda - Miss Willis; Juletta - Mrs Horton; Mad Englishman - Miller; Mad Welshman - Norris; Mad Priest - Burkhead; Mad Taylor - F. Leigh; Mad Scholar - Turner, who never acted before; with a Mad Song proper to his Part. SINGING. New Songs by Mrs Bowman. DANCING. <i>The Boor Left In The Lurch</i> (new) by Burkhead and Mrs Willis.	Thursday 19 DL
THE JEW OF VENICE. <i>Cast not listed</i> . Also THE COBLER OF PRESTON. As 6 July. MUSIC. Flute solo by John Baston. DANCING. As 29 June. COMMENT. Receipts: £18 16s. 6d.	Friday 20 LIF
THE COMICAL HISTORY OF DON QUIXOTE, PART II. <i>Cast not listed</i> . SINGING. By Turner and Mrs Bowman, particularly <i>Genius Of England</i> and a Purcell <i>Pastoral Dialogue</i> . DANCING. <i>The Original Song and Dance by Milkmaids</i> . <i>The Wedding Dance</i> by Prince, Birkhead, and others.	Tuesday 24 DL
THE TAMING OF THE SHREW. As 20 June, but Peg - Mrs Thurmond. Also THE WALKING STATUE. <i>Cast not listed</i> . DANCING. By Thurmond Jr, Newhouse, Mrs Schoolding, Mrs Cross. COMMENT. Benefit Schoolding. Receipts: money £17 os. 6d. and tickets £4 16s.	Wednesday 25 LIF
THE COUNTRY WIT. As 12 July. DANCING. By Boval, Prince, Birkhead. SINGING. As 28 Oct. 1715. COMMENT. As 17 July.	Thursday 26 DL
THE FEIGNED COURTIZANS; or, A Night's Intrigue. <i>Cast not listed</i> . DANCING. By Thurmond Jr and Miss Smith. COMMENT. Not Acted these Twenty Years. Written by the late Ingenious Mrs Behn. Receipts: £12 11s.	Friday 27 LIF
THE FEIGNED COURTIZANS. Announced but dismissed.	Saturday 28 LIF
THE TEMPEST. Neptune - Turner; Amphitrite - Mrs Mills; Earthy Spirit - Renton; Airy Spirit - Mrs Bowman. COMMENT. [Advertised in <i>Daily Courant</i> , 30 July, but not 31 July.]	Tuesday 31 DL

August 1716

- Friday 3* THE FEIGNED COURTIZANS. Galliard – J. Leigh; Morisini – Hall; Sir Harry – Smith; Octavo – Corey; Crapine – Morgan; Sir Signall – Bullock Sr; Tickletext – Griffin; Pedro – Spiller; Julio – Bullock Jr; Cornelius – Mrs Cross; Marcella – Mrs Thurmond; Laura – Mrs Spiller; Phillipa – Mrs Rubridge; Sabina – Mrs Chantrel.
DANCING. By Mrs Schoolding, Thurmond Jr, Miss Smith.
COMMENT. Written by the late ingenious Mrs Behn. Receipts: £23 13s. 6d.
- Tuesday 7* THE TEMPEST. As 31 July, but Aeolus – Carey.
 DL *MUSIC.* All the Musick compos'd by Mr Weldon, and perform'd Compleat, as at the Revival of the Play.
COMMENT. At the Desire of several Gentlemen and Ladies. With all the proper Decorations of Scenes, Machines, and Dances. At Common Prices.
- Wednesday 8* THE FEIGNED COURTIZANS. As 3 Aug.
 LIF *DANCING.* As 27 July.
COMMENT. Written by the late ingenious Mrs Behn. Receipts: £19 10s.
- Thursday 9* THE DUKE OF GUISE; or, The Massacre of Paris. Admiral – Mills; King – Walker; Duke – Ryan; Cardinal – Quin; Marguerite – Mrs Horton.
 DL *SINGING.* By Turner and Mrs Bowman. *The Genius* sung by Turner.
COMMENT. Not Acted these Eighteen Years. Written by Mr Nath. Lee.
- Friday 10* LOVE FOR LOVE. Tattle – Thurmond Jr, who never acted on the Stage before; but see 8 April.
 LIF *COMMENT.* Receipts: £13 6s. 6d.
- Tuesday 14* THE DUKE OF GUISE. As 9 Aug. Also THE STAGE COACH. *Cast not listed.*
 DL *SINGING.* As 9 Aug.
COMMENT. Mainpiece: Written by Mr Nath. Lee.
- Wednesday 15* THE ANATOMIST. *Cast not listed.* Also THE COBLER OF PRESTON. As 6 July.
 LIF *DANCING.* Scaramouch by Thurmond Jr.
COMMENT. Receipts: £15 6s. 6d.
- Thursday 16* THE PILGRIM. As 19 July. Also THE CHEATS OF SCAPIN. *Cast not listed.*
 DL *DANCING.* By Boval, Prince, Birkhead.
SINGING. By Mrs Bowman.
COMMENT. For the Entertainment of several Foreign Ministers. Afterpiece: Made into one Act.
- Friday 17* AURENGZEBE. *Cast not listed.* Also THE WALKING STATUE. Walking Statue – Spiller.
 LIF *DANCING.* As 29 June.
COMMENT. Rich's Register lists *The Emperor Of The Moon* as the mainpiece. Receipts: £22 6s. 6d.
- Tuesday 21* THE DUKE OF GUISE. As 9 Aug. Also THE STAGE COACH. *Cast not listed.*
 DL *SINGING.* As 9 Aug.

THE TEMPEST. As 7 Aug., but Earthy Spirit omitted.

Thursday 23
DL

MUSIC. As 7 Aug.

COMMENT. With all the proper Decorations of Scenes, Machines, and Dances.
At Common Prices.

September 1716

THE WHAT D'YE CALL IT. Timothy Peascod - Penkethman; Sir Roger - Jubilee Dicky [Norris].

Tuesday 25
SF

SINGING, DANCING, AND ROPE DANCING.

COMMENT. Benefit Penkethman. At the Desire of several Persons of Quality.
At Penkethman's Booth. At 6 P.M. Boxes 2s. 6d. Pit 1s. 6d. Gallery 1s.



S E A S O N O F 1716-1717

No GREAT change in the London theatrical situation occurred during this season. Drury Lane, under the actor-managers, and Lincoln's Inn Fields, under John Rich, competed in the presentation of plays; the King's confined itself to Italian opera. Both playhouses had summer seasons, although that at Lincoln's Inn Fields ended in mid-summer. Plays and drolls were exhibited at Bartholomew Fair and Southwark Fair, the offerings at the latter being marked by interference from the constables.

The receipts at Lincoln's Inn Fields again show a considerable variation. In October they averaged £30 nightly; in November, £38; in December, £45. This slow rise in income was speeded by the presentation of operas in English during January, when the receipts for nonbenefit nights averaged £57. In February Rich had the highest nonbenefit income for the year, an average of £66 nightly. For the season the receipts amounted to approximately £9,630; for nonbenefit performances only, £5,625. Allowing the treasurer £40 for each benefit night, the money accruing to the management for the season was approximately £7,250, an average of £40, at the theoretical line between profit and loss. Hence, there may well have been truth behind the rumor which Richard Steele reported to his wife on 11 June 1717 that Lincoln's Inn Fields might close and that Rich, as compensation for withdrawing from competition, might be given a salary by Drury Lane.

During this season the principal source of theatrical data continued to be the *Daily Courant*. The box office receipts are again in *Rich's Register*. On benefit nights they are usually divided into units: money, representing the sums taken in at the theatre, and tickets, the sums resulting from the sale of tickets by individual players.

The known rosters of the companies are as follows.

DRURY LANE. *Actors:* Bickerstaff, Birkhead, Booth, Bowen, Bowman Sr, Bowman Jr, Cibber, Cross, Dogget, Higginson, Johnson, F. Leigh, Miller, Mills, Norris, Penkethman, Quin, Ryan, Shepherd, Thurmond, Turner, Walker, Weller, Wilks, W. Wilks. *Actresses:* Mrs Baker, Mrs Bicknell, Mrs Garnet, Mrs Horton, Mrs Hunt, Miss Lindar, Mrs Mills, Mrs Mountfort, Mrs Oldfield, Mrs Porter, Mrs Santlow, Mrs Sounders, Mrs Seymour, Miss Younger, Mrs Willis, Miss Willis. *Dancers:* Boval, Dupre, Dupre Jr, Prince, Shaw (in April), Wade, Weaver. *Singers:* Turner, Mrs Bowman, Mrs Fitzgerald (after 30 Dec.). *Musician:* Paisible. *Prompter:* Chetwood. *Treasurer:* Castelman. *Boxkeepers:* Cook, King, Wilkins. *Officekeeper:* Wilks.

LINCOLN'S INN FIELDS. *Actors:* Bullock, Bullock Jr, Corey, Eaton, Elrington, Elrington Jr, Giffard, Griffin, Hall, Husband, Keene, Knapp, J. Leigh, Ogden, Pack, Rogers, Schoolding, Scot, Smith, Spiller. *Actresses:* Mrs Cross, Mrs Elsam, Mrs Finch, Mrs Haywood, Mrs Kent, Mrs Knight, Mrs Moore, Mrs Robertson, Mrs Rogers, Miss Rogers (later Mrs Bullock Jr), Mrs Rubridge, Mrs Spiller, Mrs Thurmond. *Dancers:* Cook, de la Garde, Glover, Kellom's Scholar, Lun (J. Rich), Moreau, Newhouse, Salle Sr, Salle, Shaw (Drury Lane in April), Thurmond Jr, Mrs Bullock, Mlle Cerail, Mlle Salle, Mrs Schoolding, Miss Schoolding, Miss Smith. *Singers:* Armstrong, Cook, Jones, Lawrence, Leveridge, Reading, Mrs Aubert, Mrs Barbier, Mrs de l'Epine, Mrs Fitzgerald (to 30 Dec.), Mrs Fletcher. *Treasurer:* Wood. *Numberer:* Cross. *Prompter:* Steed. *Boxkeepers:* Gallant, Giles, Lovelace, Mines, White, Wilmer. *Pit Officekeeper:* Henry Rich. *Wardrobe Keeper:* Hall.

KING'S. *Singers:* Gaetano Berenstatt, Antonio Bernacchi, Cavaliero Nicolini Grimaldi, Signora Maria Grasetti, Signora Elizabetha Pilotti, Mrs Robinson. *Dancers:* Glover, Salle (briefly), Mlle Cerail, Mlle Salle (briefly).

September 1716

Saturday 29
DL

THE COUNTRY WIFE. Horner - Wilks; Harcourt - Mills; Pinchwife - Booth; Sparkish - Cibber; Sir Jasper - Norris; Mrs Pinchwife - Mrs Bicknell; Alithea - Miss Younger; Lady Fidget - Mrs Saunders; Mrs Dainty - Mrs Horton; Mrs Squeamish - Miss Willis.

COMMENT. Written by the late Mr Wycherley. Carefully Revis'd.

October 1716

KING HENRY THE FOURTH; With The Humours of Sir John Falstaff. Falstaff – Mills; King – Thurmond; Prince – Wilks; Hotspur – Booth; Carriers – Johnson, Miller; Francis – Norris; Hotspur's Wife – Mrs Santlow; Hostess – Mrs Willis.	<i>Tuesday 2</i> DL
COMMENT. Written by Shakespear.	
LOVE MAKES A MAN; or, The Fop's Fortune. Lewis – Penkethman; Cludio – Cibber; Carlos – Wilks; Sancho – Norris; Louisa – Mrs Horton; Angelina – Mrs Santlow; Elvira – Mrs Mountfort.	<i>Thursday 4</i> DL
SINGING. By Turner.	
LOVE'S LAST SHIFT; or, The Fool in Fashion. <i>Cast not listed.</i>	<i>LIF</i>
MUSIC. A Concerto to be perform'd on the Stage.	
DANCING. By Thurmond Jr and Mrs Schoolding.	
COMMENT. Receipts: £18 4s.	
HAMLET, PRINCE OF DENMARK. Hamlet – Wilks; King – Bickerstaff; Horatio – Mills; Ghost – Booth; Polonius – Cross; Laertes – Ryan; Gravedigger – Johnson; Queen – Mrs Porter; Ophelia – Mrs Santlow.	<i>Saturday 6</i> DL
COMMENT. At the Desire of several Ladies of Quality.	
HAMLET, PRINCE OF DENMARK. Hamlet – Elrington, lately arriv'd from Ireland, who never appeared on this Stage before.	<i>LIF</i>
COMMENT. Receipts: £57 17s. 6d.	
THE WOMAN CAPTAIN. <i>Cast not listed.</i>	<i>Monday 8</i> <i>LIF</i>
SINGING AND DANCING.	
COMMENT. Receipts: £23 9s. 6d.	
LOVE FOR LOVE. Sir Sampson – F. Leigh; Valentine – Wilks; Ben – Bickerstaff; Scandal – Booth; Tattle – Cibber; Foresight – Johnson; Trapland – Norris; Jeremy – Bowen; Angelica – Mrs Oldfield; Mrs Frail – Mrs Porter; Mrs Foresight – Mrs Horton; Prue – Miss Younger; Nurse – Mrs Willis.	<i>Tuesday 9</i> DL
SINGING. As 4 Oct.	
DANCING. By Dupre, Boval, Dupre Jr, Mrs Santlow, Mrs Bicknell, Miss Younger	
BURY FAIR. Sir Humphrey – Bullock; Trim – Bullock Jr; Bellamy – Husband; Wildish – J. Leigh; Oldwit – Hall; La Roche – Knapp; Lady Fantast – Mrs Kent; Philadelphia – Mrs Spiller; Gertrude – Mrs Thurmond; Mrs Fantast – Mrs Moor.	<i>Wednesday 10</i> <i>LIF</i>
SINGING. A New Cantata by Mrs Fitzgerald.	
DANCING. By Moreau, Thurmond Jr, Mrs Schoolding, Miss Smith.	
COMMENT. Receipts: £40 19s. 6d.	
THE SPANISH FRYAR; or, The Double Discovery. Torrismond – Booth; Bertran – Mills; Lorenzo – Wilks; Fryar – F. Leigh; Gomez – Norris; Queen – Mrs Porter; Elvira – Mrs Oldfield.	<i>Thursday 11</i> DL
THE OLD BACHELOR. Bellmour – Wilks; Vainlove – Booth; Sharper – Mills; Sir Joseph – Bowen; Bluff – Johnson; Setter – Norris; Fondlewife – Cibber; Laetitia – Mrs Oldfield; Araminta – Mrs Porter; Belinda – Mrs Mountfort; Silvia – Miss Willis; Lucy – Mrs Saunders.	<i>Friday 12</i> DL
SINGING. As 4 Oct.	
DANCING. As 9 Oct.	

- Friday 12* **BURY FAIR.** *Cast not listed*, but see 10 Oct.
 LIF *SINGING.* As 10 Oct.
 DANCING. As 10 Oct., particularly a New Dance by Moreau and Mrs Schoolding.
 COMMENT. Receipts: £20 6s.
- Saturday 13* **MACKBETH.** Mackbeth - Mills; Macduff - Wilks; Banquo - Booth; Lady Mackbeth - Mrs Porter; Lady Macduff - Mrs Horton.
 DL *COMMENT.* At the Desire of several Persons of Quality. Written by Shakespear. With all the Decorations proper to the Play.
- LIF **OROONOKO.** Oroonoko - Elrington.
 MUSIC. A New Cantata by Mrs Fitzgerald.
 DANCING. As 10 Oct.
 COMMENT. Receipts: £49 2s. 6d.
- Monday 15* **THE STRATAGEM.** Aimwell - Mills; Archer - Wilks; Sullen - Bickerstaff; Foigard - Bowen; Gibbet - Cibber; Scrub - Norris; Mrs Sullen - Mrs Oldfield; Dorinda - Mrs Mountfort; Cherry - Mrs Bicknell.
- LIF **THE RECRUITING OFFICER.** Plume - Elrington.
 SINGING. By Mrs Fletcher. A Dialogue by Leveridge and Pack.
 DANCING. As 4 Oct.
 COMMENT. Receipts: £24.
- Tuesday 16* **THE RELAPSE;** or, Virtue In Danger. Foppington - Cibber; Loveless - Wilks; Worthy - Mills; Young Fashion - Walker; Sir Tunbelly - F. Leigh; Coupler - Johnson; Lory - Penkethman; Surgeon - Norris; Amanda - Mrs Porter; Berinthia - Mrs Oldfield; Hoyden - Mrs Bicknell.
 DL *SINGING.* As 4 Oct.
 DANCING. As 9 Oct.
- LIF **THE LONDON CUCKOLDS.** *Cast not listed.*
 MUSIC. As 13 Oct.
 DANCING. As 10 Oct.
 COMMENT. Receipts: £9 4s.
- Wednesday 17* **THE UNHAPPY FAVOURITE;** or, The Earl of Essex. Essex - Wilks; Southampton - Mills; Queen - Mrs Porter; Rutland - Mrs Oldfield. Also **THE WHAT D'YE CALL IT.** *Cast not listed.*
- LIF **THE EMPEROR OF THE MOON.** Scaramouch - Bullock Sr; Harlequin - Spiller. Also **THE COBLER OF PRESTON.** *Cast not listed.*
 SINGING. By Mrs Fletcher.
 MUSIC. A Concerto on the Violin and Flute compos'd by John Baston and to be perform'd on the Stage by him and his Brother.
 DANCING. As 10 Oct.
 COMMENT. Receipts: £25 12s.
- Thursday 18* **TIMON OF ATHENS;** or, The Man-Hater. Timon - Booth.
 DL *SINGING.* As 4 Oct.
 DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, Miss Younger, particularly *Lads and Lasses* and *Dame Ragundy and Her Family, in the Characters of a Harlequin Man and Woman, Two Fools, a Punch, and Dame Ragundy.*
 COMMENT. At the Desire of several Persons of Quality.

THE UNHAPPY FAVOURITE. Essex - Elrington; Southampton - J. Leigh; Burleigh - Keene; Sir Walter - Ogden; Queen - Mrs Knight; Rutland - Miss Rogers; Nottingham - Mrs Kent. Thursday 18
LIF

DANCING. Serious and Comic, by two Children, Scholars of M Ballon, lately arriv'd from the Opera at Paris [M and Mlle Salle], particularly *Two Puncbanellos*, *Two Harlequins and a Dame Ragonde*, the Harlequins to be perform'd by the two Children.

COMMENT. N.B. Their [the Children's] Stay will be short in England.
Admission: 5s., 3s., 2s. Receipts: £47 12s. 6d.

THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry - Wilks; Lady Lurewell - Mrs Oldfield; Colonel Standard - Mills; Smuggler - Johnson; Beau Clincher - Penkethman; Young Clincher - Miller; Vizard - Bickerstaff; Dicky - Norris; Angelica - Mrs Santlow; Parly - Mrs Saunders. Friday 19
DL

A WOMAN'S REVENGE; or, A Match in Newgate. Mixum - Pack. LIF

SINGING. By Mrs Fitzgerald.

DANCING. By the two Children. *Dame Ragonde* by Cook, Moreau, Newhouse, with *Harlequin* and *Harlequiness* by the Children.

COMMENT. Receipts: £20 10s.

JULIUS CAESAR: With the Death of Brutus and Cassius. *Cast not listed.* Saturday 20
DL

COMMENT. Written by Shakespear.

KING HENRY THE IVTH, Part I. Hotspur - Elrington; King - Keene; Prince - J. Leigh; Falstaff - Bullock Sr; Comic Parts by Spiller, Bullock Jr, Knapp, Griffin. LIF

SINGING. As 19 Oct.

DANCING. As 19 Oct.

COMMENT. Receipts: £47 2s.

THE JOVIAL CREW; or, The Merry Beggars. Tallboy - Miller; Clack - Norris; Hearty - Penkethman; Oliver - Booth; Springlove - Mills; Randal - Johnson; Vincent - Ryan; Hilliard - Bickerstaff; Rachell - Mrs Bicknell; Meriel - Mrs Santlow; Amie - Miss Younger. Monday 22
DL

SINGING. By Turner and Mrs Boman.

DANCING. As 9 Oct., with a *Mimic Night Scene, after the Italian Manner, between Harlequin, Scaramouch and Dame Ragonde*, being the same that was perform'd with great Applause, by the Sieurs Alard, 14 Years ago.

THE TAMING OF THE SHREW; or, Sawny the Scot. Sawny - Bullock; Peg - Mrs Thurmond. LIF

DANCING. By de la Garde and Mrs Bullock, particularly *Swedish Dal Karle*.

COMMENT. Receipts: £17 12s.

THE DISTREST MOTHER. Orestes - Mills; Pyrrhus - Booth; Andromache - Mrs Oldfield; Hermione - Mrs Porter. With the Epilogue. Also **THE STAGE COACH.** Nicodemus Somebody - Miller. Tuesday 23
DL

COMMENT. At the Desire of several Ladies of Quality.

OEDIPUS, KING OF THEBES. Orestes - Elrington; Creon - Keen; Adrastus - J. Leigh; Jocasta - Mrs Knight; Eurydice - Mrs Rogers. LIF

DANCING. A New Dance by Moreau and Mrs Schoolding. A Serious Dance by Salle and Mlle Salle, his Sister, the Two Children from the Opera at Paris.

COMMENT. Receipts: £41 6s. 6d.

- Wednesday 24* THE ROVER; or, The Banish'd Cavaliers. Rover - Wilks; Belvil - Mills; Blunt - DL Johnson; Frederick - Ryan; Pedro - Quin; Hellena - Mrs Mountfort; Angelica - Mrs Porter; Florinda - Mrs Horton; Moretta - Mrs Saunders.
SINGING. As 22 Oct.
DANCING. *Night Scene* as 22 Oct.
- LIF THE ROYAL MERCHANT. Advertised but dismissed.
- Thursday 25* RULE A WIFE AND HAVE A WIFE. Captain - Wilks; Estifania - Mrs Oldfield; Leon - Mills. Also THE COBLER OF PRESTON. *Cast not listed.*
DL *DANCING.* As 9 Oct.
COMMENT. At the Desire of several Ladies of Quality.
- LIF THE ISLAND PRINCESS; or, The Generous Portuguese. Armusia - Elrington. Also PYRAMUS AND THISBE. *Cast not listed.*
DANCING. By de la Garde, Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Miss Smith. A new *Spanish Entry* and a new *Harlequin* by Salle and Mlle Salle.
COMMENT. Afterpiece: Compos'd in the High Stile of Italy. Receipts: £49 3s. 6d.
- Friday 26* THE BUSIE-BODY. *Cast not listed.* Also THE COBLER OF PRESTON. *Cast not listed.*
DL *SINGING.* As 22 Oct.
DANCING. *Night Scene* as 22 Oct.
- LIF THE PROVOK'D WIFE. Sir John - Keene. Also PYRAMUS AND THISBE.
Cast not listed.
SINGING. As 17 Oct.
DANCING. By de la Garde, Thurmond Jr, Mrs Bullock, Miss Smith. *Spanish Entry* and *Harlequin* as 25 Oct.
COMMENT. Receipts: £30.
- Saturday 27* THE AMOROUS WIDOW; or, The Wanton Wife. Wanton Wife - Mrs Oldfield; Barnaby - Cibber; Sir Peter - Johnson; Lovemore - Wilks; Cunningham - Mills; Merriman - Penkethman; Clodpole - Miller; Lady Pride - Mrs Willis; Lady Laycock - Mrs Saunders.
DL *SINGING.* As 4 Oct.
DANCING. By Dupre, Boval, Dupre Jr, Mrs Santlow.
- LIF JULIUS CAESAR. Brutus - Keene; Cassius - Elrington.
DANCING. By Salle and Mlle Salle.
COMMENT. Receipts: £48 9s.
- Monday 29* THE COUNTRY WIT; or, Sir Mannerly Shallow. Sir Mannerly - Miller; Sir Thomas - Norris; Ramble - Mills; Tom - Johnson; Merry - W. Wilks; Booby - F. Leigh; Constable - Cross; Lady Faddle - Mrs Hunt; Christina - Mrs Horton; Dame Rash - Mrs Willis.
DL *SINGING.* As 22 Oct.
DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead. *Night Scene* as 22 Oct.
COMMENT. Written by the Author of Sir Courtly Nice.
- LIF THE DEVIL OF A WIFE; or, A Comical Transformation. *Cast not listed.* Also PYRAMUS AND THISBE. Pyramus - Leveridge; Thisbe - Pack; Wall - Laurence; Lyon - Cook; Moonshine - Reading. And an Epilogue to be spoken by Spiller riding on an Ass.
DANCING. By de la Garde, Moreau, Mrs Bullock, Mrs Schoolding. *Spanish Entry* and *Harlequin* as 25 Oct.
COMMENT. Receipts: £29 6s.

THE DUKE OF GUISE; or, *The Massacre of Paris*. *Cast not listed.* Also **THE STAGE COACH**. *Cast not listed*, but see 23 Oct. **SINGING**. As 22 Oct., with *The Genius* sung by Turner. **COMMENT**. Mainpiece: Written by Mr Nat. Lee.

MACKBETH. *Cast not listed.* **MUSIC**. Vocal and Instrumental, by Leveridge, Cook, Reading. **SINGING**. By Mrs Fletcher. **DANCING**. By de la Garde, Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding. *Harlequin* and Serious Dance by Salle and Mlle Salle. **COMMENT**. Receipts: £26 15s.

THE NORTHERN LASS; or, *The Nest of Fools*. *Cast not listed.* **SINGING**. As 22 Oct. **DANCING**. By Prince, Birkhead, Mrs Willis, Mrs Bicknell. *Night Scene* as 22 Oct.

THE FEIGNED COURTIANS; or, *The Nest of Fools*. *Cast not listed.* **SINGING**. As 19 Oct. **DANCING**. By de la Garde, Moreau, Mrs Bullock, Mrs Schoolding. *Spanish Entry* by Salle and Mlle Salle. **COMMENT**. Written by the late Ingenious Mrs Behn. Receipts: £19 14s.

November 1716

JANE SHORE. Jane Shore – Mrs Oldfield; Alicia – Mrs Porter; Gloucester – Cibber; Hastings – Booth; Belmour – Mills; Dumont – Wilks. Also **THE WHAT D'YE CALL IT**. *Cast not listed.* **COMMENT**. At the Desire of several Ladies of Quality.

AURENGZEBE; or, *The Great Mogul*. Morat – Elrington. **DANCING**. A new *Dutch Skipper* by Thurmond Jr and Miss Smith. Serious and Comic by Salle and Mlle Salle. **COMMENT**. Receipts: £43 17s. 6d.

LOVE'S LAST SHIFT. Sir Novelty – Cibber; Sir William – Johnson; Loveless – Wilks; Worthy – Mills; Snap – Penkethman; Sly – Miller; Amanda – Mrs Porter; Narcissa – Mrs Oldfield; Hillaria – Mrs Bicknell; Flareit – Mrs Saunders. **SINGING**. As 4 Oct. **DANCING**. As 9 Oct.

THE PROPHETESS; or, *The History of Dioclesian*. *Cast not listed.* **DANCING**. **COMMENT**. Receipts: £55 19s.

THE SCORNFUL LADY. Elder Loveless – Wilks; Young Loveless – Mills; Welford – Booth; Sir Roger – Cibber; Savil – Johnson; Poet – Norris; Lady – Mrs Oldfield; Martha – Mrs Bicknell; Abigail – Mrs Willis. **DANCING**. By Dupre, Boval, Dupre Jr, Mrs Santlow, Miss Younger. **COMMENT**. At the Desire of several Ladies of Quality.

THE TWIN RIVALS. Elder Woudbe – Elrington. **DANCING**. As 1 Nov.

- Saturday 3* COMMENT. Not Acted these Twelve Years. Written by the late Mr Farquhar.
LIF Receipts: £36 13s.
- Monday 5* TAMERLANE. *Cast not listed*, but Bajazet - Mills (Chetwood, *General History of the Stage*, p. 214). With a New Prologue, written by the Author of the Play.
DL COMMENT. Not Acted these Seven Years. All the Habits being intirely New. [The Prologue was printed in *Weekly Journal or British Gazetteer*, 24 Nov.]
- LIF THE TWIN RIVALS. As 3 Nov., but Young Woudbe - Bullock Jr; Truman - J. Leigh; Richmore - Husband; Subtleman - Spiller; Alderman - Bullock Sr; Mandrake - Pack; Constance - Mrs Rogers; Aurelia - Miss Rogers; Balderdash - Hall.
DANCING. By Shaw and Miss Schoolding. *Dutch Skipper* as 1 Nov. *Night Scene*. By Salle and Mlle Salle.
COMMENT. Written by the late Mr Farquhar. Receipts: £80 17s. 6d.
- Tuesday 6* TAMERLANE. As 5 Nov.
DL COMMENT. Ryder, *Diary*, pp. 359-60: Went to see the tragedy of *Tamerlane* which was acted with a new prologue in honour of King William and in memory of what he did for us. The play itself is good. . . . Mills who acted the part of Bajazet did it mighty well and expressed that furiousness and rage and malice and ambition admirably well in his gesture at the end, but, which is his distinguishing character, very well kept up throughout. I observed in the general that the manner of speaking in our theatres in tragedy is not natural. There is something that would be very shocking and disagreeable and very unnatural in real life. Persons would call it theatrical, meaning by that something stiff and affected.
- LIF THE TWIN RIVALS. As 5 Nov., but Teague - Knapp.
DANCING. As 5 Nov.
COMMENT. Written by the late Mr Farquhar. Receipts: £36 15s. 6d.
- Wednesday 7* TAMERLANE. Bajazet - Quin [Chetwood, *General History of the Stage*, p. 214], but see 5 Nov. With a New Prologue, written by the Author of the Play.
DL
- LIF THE TWIN RIVALS. As 6 Nov.
DANCING. As 5 Nov.
COMMENT. Written by the late Mr Farquhar. Receipts: £30 17s.
- Thursday 8* TAMERLANE. As 7 Nov.
DL
- LIF JULIUS CAESAR. As 27 Oct.
SINGING. As 30 Oct.
DANCING. By Shaw, Mrs Schoolding, Salle, and Mlle Salle.
COMMENT. Receipts: £29 18s. 6d.
- Friday 9* TAMERLANE. *Cast not listed*, but see 7 Nov.
DL
- LIF THE FATAL MARRIAGE; or, The Innocent Adultery. Biron - Elrington; Baldwin - Keene; Fernando - Griffin; Villeroy - J. Leigh; Carlos - Corey; Frederick - Bullock Jr; Jaquelin - Pack; Sampson - Bullock Sr; Isabella - Mrs Rogers; Victoria - Mrs Cross.
SINGING. By Leveridge and Mrs Fitzgerald.
DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Schoolding, Miss Smith.
COMMENT. Receipts: £28 1s.
- Saturday 10* TAMERLANE. *Cast not listed*, but see 7 Nov. Prologue as 7 Nov.
DL COMMENT. At the Desire of several Ladies of Quality.

HAMLET, PRINCE OF DENMARK. As 6 Oct., but King - Keene; Horatio - J. Leigh; Ghost - Smith; Laertes - Corey; Gravediggers - Spiller, Hall; Queen - Mrs Knight; Ophelia - Mrs Cross. Saturday 10
LIF

DANCING. By Salle and Mlle Salle, particularly *The Dutch Skipper*.

COMMENT. At the Desire of several Ladies of Quality. Receipts: £48 16s.

THE DOUBLE GALLANT; or, The Sick Lady's Cure. Sir Solomon - Johnson; Clerimont - Booth; Careless - Wilks Jr; Atall - Cibber; Old Wilful - Miller; Lady Dainty - Mrs Oldfield; Lady Sadlife - Mrs Bicknell; Clarinda - Mrs Mountfort; Silvia - Mrs Santlow; Wishwell - Mrs Saunders. Monday 12
DL

SINGING. As 22 Oct.

DANCING. By Dupre, Boval, Dupre Jr, Miss Younger. *Night Scene* as 22 Oct.

THE CITY WIVES CONFEDERACY. *Cast not listed.* LIF

SINGING. As 19 Oct.

DANCING. *French Peasant* by Moreau and Mrs Cross. *Dutch Skipper* by Salle and Mlle Salle.

COMMENT. Receipts: £21 2s.

WIT WITHOUT MONEY. Valentine - Wilks; Francisco - Mills; Lance - Miller; Shorthose - Norris; Lady Heartwell - Mrs Oldfield; Isabella - Mrs Porter. Also THE WHAT D'YE CALL IT. *Cast not listed.* Tuesday 13
DL

COMMENT. Mainpiece: Written by Beaumont and Fletcher.

THE SPANISH FRYAR. Torrismond - Elrington; Bertran - Corey; Lorenzo - J. Leigh; Gomez - Spiller; Dominic - Bullock Sr; Leonora - Mrs Knight; Elvira - Mrs Cross. LIF

SINGING. As 30 Oct.

DANCING. As 27 Oct.

COMMENT. Receipts: £21 10s. 6d.

GREENWICH PARK. Sir Thomas - Penkethman; George - Mills; Raison - Johnson; Dorinda - Mrs Horton; Florella - Miss Younger; Mrs Raison - Mrs Saunders. Wednesday 14
DL

DANCING. By Dupre, Boval, Dupre Jr, Mrs Santlow, Mrs Bicknell. *Night Scene* as 22 Oct.

COMMENT. Carefully Revis'd.

THE ANATOMIST; or, The Sham Doctor. *Cast not listed.* Also THE COUNTRY HOUSE. *Cast not listed.* LIF

DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Cross, Mrs Schoolding, Miss Smith. *French Sailor* by Shaw and Mrs Schoolding. *Dutch Skipper* by Thurmond Jr and Miss Smith.

COMMENT. Receipts: £21 1s.

TAMERLANE. *Cast not listed*, but see 7 Nov. Prologue as 7 Nov. Thursday 15

COMMENT. At the particular Desire of several Ladies of Quality. See also *The Diary of Dudley Ryder*, p. 364. DL

THE PROPHETESS. *Cast not listed.* LIF

DANCING. And with a New Grand Comic Dance, Compos'd by Moreau, and to be perform'd by him, Cook, Kellum's Scholar, Newhouse, Mrs Schoolding, Miss Smith, Salle, Mlle Salle.

COMMENT. Admission: 5s., 3s., 2s. Receipts: £76 9s.

- Friday 16** **AESOP.** *Cast not listed.* Also **THE CHEATS OF SCAPIN.** *Cast not listed.*
 DL *SINGING.* As 22 Oct.
 DANCING. As 9 Oct.
- LIF** **THE TWIN RIVALS.** As 6 Nov.
 DANCING. By Shaw, Mrs Bullock, Mrs Schoolding, Salle, Mlle Salle.
 COMMENT. Written by the late Mr Farquhar. Receipts: £22 10s.
- Saturday 17** **THE HUMOROUS LIEUTENANT.** *Cast not listed.*
 DL *COMMENT.* At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.
- LIF** **DON SEBASTIAN, KING OF PORTUGAL.** Don Sebastian - Elrington; Dorax - Keene.
 DANCING. *Grand Comic Dance* as 15 Nov.
 COMMENT. Not Acted these Seven Years. Receipts: £48 16s. 6d.
- Monday 19** **KING HENRY THE EIGHTH.** *Cast not listed.* And the Author's Original Prologue.
 DL *COMMENT.* Not Acted these Eight Years. Written by Shakespear. Containing, the Death of the Duke of Buckingham. The Fall of Cardinal Wolsey. The Divorce, and Death of Queen Catherine. The Coronation of Queen Anne Bullen, and the Christning of Queen Elizabeth. With Decorations proper to the Play. [The Prince of Wales present.]
- LIF** **DON SEBASTIAN, KING OF PORTUGAL.** As 17 Nov.
 DANCING. *Dutch Skipper* by Salle and Mlle Salle. *Grand Comic Dance* as 15 Nov.
 COMMENT. At the particular Desire of Several Ladies of Quality. Receipts: £44 8s.
- Tuesday 20** **KING HENRY THE EIGHTH.** *Cast not listed.*
 DL *COMMENT.* Description as 19 Nov.
- LIF** **DON SEBASTIAN, KING OF PORTUGAL.** As 17 Nov.
 DANCING. As 27 Oct.
 COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £22 4s.
- Wednesday 21** **KING HENRY THE EIGHTH.** *Cast not listed.*
 DL *COMMENT.* Description as 19 Nov.
- LIF** **THE GAMESTER.** *Cast not listed.* Also **PYRAMUS AND THISBE.** As 29 Oct.
 DANCING. By Thurmond Jr, Miss Smith, Salle, Mlle Salle.
 COMMENT. Receipts: £32 18s. 6d.
- Thursday 22** **THE MAN OF MODE; or, Sir Fopling Flutter.** *Cast not listed.*
 DL *DANCING.* As 27 Oct.
 COMMENT. By His Royal Highness's Command. All the Characters being New Dress'd. [The Prince of Wales present.]
- LIF** **TIMON OF ATHENS.** Timon - Keene. Also **PYRAMUS AND THISBE.** As 29 Oct.
 DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Bullock, Mrs Cross, Miss Smith, Salle, Mlle Salle.
 COMMENT. Receipts: £48 18s. 6d.

KING HENRY THE EIGHTH. <i>Cast not listed.</i> COMMENT. Description as 19 Nov.	Friday 23 DL
THE BUSIE-BODY. <i>Cast not listed.</i> DANCING. As 21 Nov. COMMENT. Receipts: £24 12s. 6d.	LIF
KING HENRY THE EIGHTH. <i>Cast not listed.</i> COMMENT. At the particular Desire of several Persons of Quality. Description as 19 Nov.	Saturday 24 DL
THE PROPHETESS. <i>Cast not listed.</i> DANCING. A New Serious Dance composed by Moreau and performed by Moreau and Mrs Bullock. By Salle and Mlle Salle. COMMENT. At the Desire of several Persons of Quality. Receipts: £76 18s. 6d.	LIF
SHE WOU'D AND SHE WOU'D NOT; or, The Kind Imposter. Manuel - Cibber; Philip - Booth; Octavio - Wilks Jr; Trappanti - Penkethman; Soto - Birkhead; Hipolita - Mrs Mountfort; Rosara - Mrs Santlow; Flora - Miss Younger; Viletta - Mrs Saunders. SINGING. An English Cantata by Turner. DANCING. By Dupre, Boval, Dupre Jr, Mrs Santlow, Mrs Bicknell.	Monday 26 DL
LOVE MAKES A MAN. Carlos - Elrington; Cludio - Bullock Jr; Lewis - Spiller; Elvira - Mrs Knight; Louisa - Mrs Rogers; Angelina - Miss Rogers. DANCING. As 22 Nov. COMMENT. Receipts: £26 19s.	LIF
THE TENDER HUSBAND; or, The Accomplish'd Fools. Humphrey - Penkethman; Sir Harry - Miller; Tipkin - Norris; Clerimont Sr - Mills; Captain Clerimont - Wilks; Mrs Clerimont - Mrs Bicknell; Aunt - Mrs Saunders; Biddy - Mrs Oldfield. Also THE WHAT D'YE CAL IT. <i>Cast not listed.</i> COMMENT. At the particular Desire of several Ladies of Quality.	Tuesday 27 DL
THE UNHAPPY FAVOURITE. Essex - Elrington, but see 18 Oct. DANCING. As 24 Nov. COMMENT. Receipts: £27 2s.	LIF
THE NORTHERN LASS. <i>Cast not listed.</i> DANCING. As 9 Oct. COMMENT. By His Royal Highness's Command.	Wednesday 28 DL
THE ISLAND PRINCESS. As 25 Oct. MUSIC. The <i>Frost Music</i> performed by Leveridge, Pack, Cook, Reading, Mrs Cross. DANCING. A new Serious Dance, compos'd by Moreau, and perform'd by Moreau, Kellum's Scholar, Cook, Newhouse, Mrs Schoolding, Miss Smith, Salle, Mlle Salle. By Moreau, Shaw, Mrs Bullock. COMMENT. Benefit Shaw. At the Desire of several Ladies of Quality. Receipts: money £58 2s. 6d.; tickets £66 16s.	LIF
SIR COURTY NICE; or, It Cannot Be. Sir Courtly - Cibber. MUSIC. A New Concerto by Paisible and others. DANCING. As 3 Nov.	Thursday 29 DL
THE OLD BACHELOR. <i>Cast not listed.</i> SINGING. As 30 Oct.	LIF

- Tbursday 29* DANCING. *Grand Comic Dance* as 15 Nov. The last new *Serious Dance* by Moreau and Mrs Bullock. A new *Serious Dance*, compos'd by Shaw, and perform'd by Shaw, Kellum's Scholar, Newhouse, Mrs Schoolding, Mrs Cross.
 LIF COMMENT. Receipts: £19 13s. 6d.
- Friday 30* JANE SHORE. As 1 Nov.
 DL COMMENT. By His Royal Highness's Command.
- LIF THE EMPEROR OF THE MOON. As 17 Oct. Also THE WALKING STATUE; or, The Devil in the Wine Cellar. *Cast not listed.*
 SINGING. As 30 Oct.
 DANCING. As 21 Nov., particularly *Dutch Skipper* by Salle and Mlle Salle.
 COMMENT. Receipts: £39 17s. 6d.

December 1716

- Saturday 1* OTHELLO, MOOR OF VENICE. *Cast not listed.*
 DL COMMENT. At the Desire of several Persons of Quality. Written by Shakespear.
- LIF AURENGZEBE. As 1 Nov., but Emperor – Keene; Aurengzebe – J. Leigh; Arimant – Corey; Nourmahal – Mrs Rogers; Indamora – Miss Rogers; Melesinda – Mrs Spiller.
 DANCING. A new *Dance of a Scaramouch and Dame Ragonde* compos'd by Moreau and perform'd by Salle and Mlle Salle.
 COMMENT. Receipts: £32 11s.
- Monday 3* VENICE PRESERV'D; or, A Plot Discover'd. *Cast not listed.*
 DL COMMENT. By His Royal Highness's Command. Written by the late Mr Otway.
- LIF LOVE FOR LOVE. *Cast not listed.*
 SINGING. As 30 Oct.
 DANCING. As 1 Dec.
 COMMENT. Receipts: £22 16s. 6d.
- Tuesday 4* THE SILENT WOMAN. Silent Woman – Mrs Oldfield; Morose – Johnson; Truewit – Wilks; Clerimont – Mills; Dauphine – Booth; Lafool – Miller; Jack Daw – Cibber; Cutbeard – Norris; Lady Haughty – Mrs Saunders; Dol Mavis – Miss Younger.
 SINGING. As 4 Oct.
 DANCING. By Dupre, Boval, Dupre Jr.
- LIF A WOMAN IS A RIDDLE. *Cast not listed*, but edition of 1717 lists: Colonel Manly – Leigh; Charles Courtwell – Elrington; Sir Amorous Vainwit – Bullock Jr; Vulture – Bullock Sr; Aspin – Spiller; Butler – Ogden; Servant – Eaton; Lady Outside – Mrs Rogers; Miranda – Mrs Cross; Clarinda – Mrs Spiller; Necessary – Mrs Elsom. Prologue spoken by Elrington. Epilogue spoken by Mrs Cross.
 DANCING. As 27 Oct.
 COMMENT. [By Christopher Bullock.] Never Acted before. Receipts: £65 11s.
- Wednesday 5* SHE WOU'D IF SHE COU'D. Courtal – Wilks; Freeman – Mills; Sir Oliver – Norris; Sir Joslin – F. Leigh; Lady Cockwood – Mrs Hunt; Ariana – Mrs Porter; Gatty – Mrs Santlow; Sentry – Mrs Saunders.

DANCING.	By Mrs Santlow.	Wednesday 5
COMMENT.	Written by Sir George Etheridge.	DL
A WOMAN IS A RIDDLE.	<i>Cast not listed</i> , but see 4 Dec.	LIF
DANCING.	By Salle and Mlle Salle, who stay but Nine Days longer.	
COMMENT.	Receipts: £28 2s. 6d.	
TAMERLANE.	<i>Cast not listed</i> , but see 7 Nov. With a Prologue, Written by the Author of the Play.	Thursday 6
COMMENT.	By His Royal Highness's Command. <i>The Weekly Journal or British Gazetteer</i> , 8 Dec.: Last Thursday Night his Royal Highness the Prince of Wales was at the Theatre in Drury-Lane, when one Mr Freeman, a mad Gentleman of 2000 <i>l</i> . per Ann. offering to go into the Boxes, and being stopt by one of the Centries in the Passage, he shot him above the Shoulder; however the Centry knockt him down, and securing him, 2 or 3 more loaded Pistols were found in his Pockets. . . . The sudden Discharge of Mr Freeman's Pistol put the Ladies and others withinside the Playhouse into some Consternation at first. . . . The Gentlemen about the Prince, and almost throughout the House, drew their Swords upon the Occasion of this Disorder, which was soon over.	DL
A WOMAN IS A RIDDLE.	<i>Cast not listed</i> , but see 4 Dec.	LIF
DANCING.	By Salle and Mlle Salle, who stay but eight days longer.	
COMMENT.	Benefit the Author. Receipts: money £49 1s. 6d.; tickets £62 18s. 6d.	
LOVE FOR LOVE.	<i>Cast not listed</i> , but see 9 Oct.	Friday 7
SINGING.	As 4 Oct.	DL
DANCING.	By Dupre, Boval, Dupre Jr, Mrs Bicknell.	
COMMENT.	At the Desire of several Persons of Quality.	
A WOMAN IS A RIDDLE.	<i>Cast not listed</i> , but see 4 Dec.	LIF
DANCING.	By Salle and Mlle Salle, who stay but seven days.	
COMMENT.	Receipts: £26 15s.	
KING HENRY THE EIGHTH.	<i>Cast not listed</i> .	Saturday 8
COMMENT.	At the particular Desire of several Persons of Quality. Description as 19 Nov.	DL
A WOMAN IS A RIDDLE.	<i>Cast not listed</i> , but see 4 Dec.	LIF
DANCING.	By Salle and Mlle Salle, who stay but six days. <i>Grand Comic Dance</i> as 15 Nov.	
COMMENT.	At the Desire of several Ladies of Quality. Receipts: £41 15s. 6d.	
CLEARTES.	<i>Cast not listed</i> .	King's
COMMENT.	Pit and Boxes put together by tickets only at half a guinea. Stage Boxes 15s. Gallery 2s. 6d. Servants will be allow'd to keep Places in the Boxes.	
BARTHOLOMEW FAIR.	<i>Cast not listed</i> .	Monday 10
DANCING.	By Dupre, Boval, Dupre Jr, Mrs Bicknell, Miss Younger.	DL
COMMENT.	By His Royal Highness's Command. Written by Ben. Johnson.	
A WOMAN IS A RIDDLE.	<i>Cast not listed</i> , but see 4 Dec. With the Prologue, and a New Epilogue.	LIF
DANCING.	By Salle and Mlle Salle, the last time but one of their Dancing on the Stage during their Stay in England. <i>Grand Comic Dance</i> as 15 Nov.	
COMMENT.	Benefit the Author. Receipts: money £42 14s.; tickets £8 5s.	

- Tuesday 11* THE FUNERAL; or, Grief a la Mode. *Cast not listed.* Also THE COUNTRY WAKE. *Cast not listed.*
 DL SINGING. As 22 Oct.
- LIF THE TWIN RIVALS. *Cast not listed*, but see 6 Nov.
DANCING. A new comic dance, *The Drunken Man*, by Salle and Mlle Salle. A Scene in the French *Andromache* burlesqued, with Orestes - Salle; Hermione - Mlle Salle. *Grand Comic Dance* as 15 Nov.
COMMENT. Benefit Salle and Mlle Salle. Receipts: money £109 17s.; tickets £52 10s.
- Wednesday 12* THE MOURNING BRIDE. *Cast not listed.*
 DL *COMMENT.* Not Acted these Three Years.
- LIF KING HENRY THE FOURTH, Part I. As 20 Oct.
SINGING. As 30 Oct.
DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Miss Smith.
COMMENT. Receipts: £21 1s. 6d.
- Thursday 13* THE LANCASHIRE WITCHES. *Cast not listed.*
 DL *DANCING.* By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, Miss Younger, particularly a *Pastoral* from *Myrtillo*.
COMMENT. By His Royal Highness's Command. With Decorations proper to the Play.
- LIF THE PLAIN DEALER. Plain Dealer - Keene; Jerry - Pack; Olivia - Mrs Cross; Widow - Mrs Knight.
DANCING. As 12 Dec.
COMMENT. Written by the late Mr Wycherley. Receipts: £17 1s.
- HIC CONCERT.
MUSIC. Vocal and Instrumental, Consisting of an Ode design'd for the Prince's Birth-Day, an Ode on the King, and that Celebrated Piece of Mr Dryden, called the Feast of Alexander. All composed by Mr Tho. Clayton, Author of *Arsinoe*.
COMMENT. At 7 P.M. Tickets 5s.
- Friday 14* THE COMICAL REVENGE; or, Love in a Tub. Sir Frederick - Wilks; Sir Nicholas - Norris; Bruce - Booth; Palmer - Johnson; Dufoy - Bowen; Mrs Rich - Mrs Oldfield; Jenny - Mrs Saunders.
 DL *SINGING.* As 22 Oct.
DANCING.
COMMENT. Written by Sir George Etheridge.
- LIF THE PROPHETESS. *Cast not listed.*
COMMENT. Receipts: £39 1s. 6d.
- Saturday 15* THE CARELESS HUSBAND. Foppington - Cibber; Morelove - Mills; Sir Charles - Wilks; Lady Betty - Mrs Oldfield; Lady Easy - Mrs Porter; Lady Graverairs - Mrs Mountfort; Edging - Mrs Bicknell.
 DL *DANCING.* As 3 Nov.
COMMENT. At the Desire of several Ladies of Quality.
- LIF THE TWIN RIVALS. *Cast not listed*, but see 6 Nov.
DANCING. As 11 Dec., the last appearance of Salle and Mlle Salle.
COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £124 2s. 6d.

CLEARTES. <i>Cast not listed.</i>	Saturday 15
COMMENT. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes half a guinea.	King's
THE CRUEL GIFT; or, The Royal Resentment. <i>Cast not listed</i> , but edition of 1717 lists: King of Lombardy – Mills; Duke of Milan – Bowman; Lorenzo – Booth; Antenor – Quin; Learchus – Ryan; Cardono – Walker; Agonistus – Wilks; Leonora – Mrs Oldfield; Antimora – Mrs Porter. Prologue written by Sewell and spoken by Wilks. Epilogue written by Rowe and spoken by Mrs Oldfield.	Monday 17 DL
COMMENT. [By Susanna Centlivre.] Never Acted before.	
THE ISLAND PRINCESS. As 25 Oct.	LIF
MUSIC. As 28 Nov.	
DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Miss Smith, particularly a new <i>Shepherdess</i> by Mrs Schoolding.	
COMMENT. Receipts: £24 4s. 6d.	
THE CRUEL GIFT. <i>Cast not listed</i> , but see 17 Dec.	Tuesday 18
SINGING. A Dialogue between Cook and a Gentlewoman, who never appear'd on any Stage before.	DL
DANCING. By Thurmond Jr, Mrs Bullock, Mrs Schoolding, Miss Smith.	LIF
COMMENT. Not Acted these Fourteen Years. Written by the late Mr Farquhar. N.B. In Consideration of the Diversion the French Children have given the Town, Mr Rich has engag'd their Stay in England for some time longer, and on Thursday day next they will perform again. Receipts: £25 1s.	
THE CRUEL GIFT. <i>Cast not listed</i> , but see 17 Dec.	Wednesday 19
THE INCONSTANT. <i>Cast not listed.</i>	DL
DANCING. As 18 Dec.	LIF
COMMENT. Written by the late Mr Farquhar. Receipts: £19.	
THE CRUEL GIFT. <i>Cast not listed</i> , but see 17 Dec.	Thursday 20
WOMAN'S A RIDDLE. <i>Cast not listed</i> , but see 4 Dec.	DL
DANCING. <i>Drunken Man</i> by Salle and Mlle Salle. <i>Grand Comic Dance</i> as 15 Nov.	LIF
COMMENT. At the particular Desire of several Persons of Quality. Receipts: £48 os. 6d.	
CONCERT.	HIC
MUSIC. Vocal and Instrumental.	
COMMENT. Benefit Conrado Shoneman. At 6 P.M.	
THE CRUEL GIFT. <i>Cast not listed</i> , but see 17 Dec.	Friday 21
CATO OF UTICA. <i>Cast not listed.</i>	DL
DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Miss Schoolding, Miss Smith.	LIF
COMMENT. At the Desire of several Persons of Quality. Receipts: £14 9s. 6d.	
THE CRUEL GIFT. <i>Cast not listed</i> , but see 17 Dec.	Saturday 22
COMMENT. Benefit the Author.	DL
THE SQUIRE OF ALSATIA. <i>Cast not listed.</i>	LIF
DANCING. <i>Dutch Skipper</i> and <i>Spanish Entry</i> by Salle and Mlle Salle.	
COMMENT. Written by the late Mr Shadwell. Receipts: £54 2s. 6d.	

- Saturday 22* CLEARTES. *Cast not listed.*
King's COMMENT. Admission as 15 Dec. At 6 P.M.
- Wednesday 26* KING HENRY THE EIGHTH. *Cast not listed.*
DL COMMENT. Written by Shakespear. Description as 19 Nov.
- LIF WOMAN'S A RIDDLE. As 4 Dec., but Butler and Necessary omitted.
DANCING. By Salle and Mlle Salle. A new *Italian Mimic Scene between a Scaramouch, Harlequin, Country Farmer, His Wife, and others.*
COMMENT. Receipts: £81 16s.
- Tursday 27* TAMERLANE. Tamerlane - Booth; Bajazet - Mills; Moneses - Wilks; Axalla - Walker; Prince of Tanais - Ryan; Dervise - Quin; Arpasia - Mrs Oldfield; Selima - Mrs Santlow; but see also 7 Nov.
- LIF THE PROPHETESS. *Cast not listed.*
DANCING. *Grand Comic Dance* as 15 Nov.
COMMENT. Receipts: £85 19s. 6d.
- Friday 28* THE TEMPEST; or, The Enchanted Island. Neptune - sung by Turner.
DL COMMENT. With the Scenes, Machines, Songs, Dances, and all the Decorations proper to the Play.
- LIF THE EMPEROR OF THE MOON. As 17 Oct. Also THE COBLER OF PRESTON. *Cast not listed.*
DANCING. *French Andromache Burlesqued* as 11 Dec. *Grand Comic Wedding Dance* as 15 Nov.
COMMENT. Receipts: £50 10s. 6d.
- Globe TONY ASTON'S MEDLEY.
ENTERTAINMENTS. 1. A new Prologue. 2. *Riot and Arabella.* 3. *Woodcock, Squib and Hillaria.* 4. *Serjeant Kite and Mob.* 5. *Ben and Miss Prue.* 6. *Fondlewife and Laetitia.* 7. *Teague.* 8. *Jerry Blackacre and Widow.* 9. *Drunken Man.* 10. A new Epilogue. With Dances and new Comical Songs.
COMMENT. He gives his humble Duty to the Quality and Service to his Friends and Acquaintances, hoping they will grace his first Night, at 6 P.M. 1s. N.B. All this is perform'd by Mr Anthony Aston, his Wife and Son of 10 Years only, and will continue Nightly, Bills being stuck up of the whole Entertainment, which varies each Night.
- Saturday 29* THE MAID'S TRAGEDY. King - Mills; Amintor - Wilks; Melantius - Booth; Calianax - Penkethman; Evadne - Mrs Porter; Aspatia - Mrs Mountfort.
DL COMMENT. At the Desire of several Ladies of Quality.
- LIF THE ISLAND PRINCESS. As 25 Oct. Also PYRAMUS AND THISBE. As 29 Oct.
DANCING. By Moreau, Shaw, Thurmond, Cook, Mrs Bullock, Mrs Schoolding, Miss Smith, Salle, Mlle Salle. Likewise an Italian Mimic Scene, never perform'd but once, call'd *Harlequin Executed; or, The Farmer Disappointed* [see 26 Dec.].
COMMENT. Receipts: £70 6s. 6d.
- Monday 31* THE SPANISH FRYAR. As 11 Oct.
DL SINGING. As 4 Oct. A New Cantata by Mrs Fitzgerald, being the first Time of her Performance on this Stage.
COMMENT. At the Desire of several Persons of Quality.

THE INCONSTANT. *Cast not listed.*

DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Schoolding, Miss Smith, Salle, Mlle Salle.

COMMENT. Receipts: £21 19s. 6d.

Monday 31
LIF

January 1717

KING RICHARD THE THIRD. *Cast not listed.*

Tuesday 1
DL
LIF

MACBETH. *Cast not listed.*

MUSIC. As 30 Oct. 1716.

DANCING. *Grand Comic Wedding Dance* as 15 Nov. 1716 but Newhouse omitted, Mrs Cross added. *Harlequin Executed*, as 29 Dec. 1716.

COMMENT. Receipts: £66 4s. 6d.

THE RECRUITING OFFICER. Plume - Wilks; Kite - Leigh; Brazen - Cibber; Worthy - Mills; Silvia - Mrs Bicknell; Rose - Miss Younger.

Wednesday 2
DL

SINGING. By Turner and Mrs Fitzgerald.

DANCING. As 4 Dec. *Mimic Night Scene after the Italian Manner.*

CAMILLA. *Cast not listed*, but edition of 1717 lists: Latinus - Jones; Prenesto - Mrs Margarita; Turnus - Mrs Barbier; Metius - Armstrong; Linco - Leveridge; Camilla - Mrs Fletcher; Lavinia - Mrs Aubert; Tullia - Pack.

LIF

COMMENT. To be perform'd all in English. Receipts: £163 4s. Admission: 5s., 3s., 2s.

THE RELAPSE. As 16 Oct. 1716.

Thursday 3
DL

SINGING. As 4 Oct. 1716.

DANCING. *Grotesque Dance* by Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, Miss Younger.

JULIUS CAESAR. As 27 Oct. 1716.

LIF

DANCING. As 27 Oct. 1716.

COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £33 5s. 6d.

THE CHANCES. John - Wilks; Frederick - Mills; Antonio - Penkethman; Peter - Norris; 1st Constantia - Mrs Porter; 2d - Mrs Oldfield; Landlady - Mrs Willis. Also THE SCHOOL BOY; or, The Comical Rivals. *Cast not listed.*

Friday 4
DL

COMMENT. Mainpiece: As it was Alter'd by the late Duke of Buckingham.

WOMAN'S A RIDDLE. *Cast not listed*, but see 26 Dec. 1716.

LIF

DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Cook, Mrs Bullock, Mrs Schoolding, Miss Smith, Salle, Mlle Salle. A new *Comic Dance*, compos'd by Thurmond Jr, and to be perform'd by him and Miss Smith.

COMMENT. Receipts: £28 4s.

TONY ASTON'S MEDLEY.

Globe

ENTERTAINMENTS. A lively Abstract of the most Comical Characters of our best Comedies, which are reputed the Master-Pieces of the top Comedians, with new proper Songs to each Character.

COMMENT. Mutatos Agere Formas. Admission: 1s. At 6 P.M. To act every Monday, Wednesday, Friday.

- Saturday 5* THE TRUE AND ANCIENT HISTORY OF KING LEAR. Lear - Booth; Edgar - Wilks; Edmund - Mills; Gloster - Quin; Kent - Bickerstaff; Usher - Penkethman; Cordelia - Mrs Santlow.
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF CAMILLA. *Cast not listed*, but see 2 Jan.
 COMMENT. To be perform'd all in English. Admission: 5s., 3s., 2s., Stage Boxes 7s. 6d. Receipts: £129 10s.
- King's RINALDO. Goffredo - Antonio Bernacchi; Almirena - Mrs Robinson; Rinaldo - Cavaliero Nicolini Grimaldi; Argantis - Gaetano Berenstatt, lately arriv'd; Armida - Signora Elizabetta Pilotti.
 COMMENT. With all the Original Scenes and Machines belonging to the Opera. Admission: Pit and Boxes 8s. Stage Boxes half a guinea. Gallery 2s. 6d. At 6 P.M.
- Monday 7* THE STRATAGEM. As 15 Oct. 1716.
 DL SINGING. As 2 Jan.
 DANCING. As 9 Oct. 1716.
- LIF THE FEIGN'D COURTEZANS; or, A Night's Intrigue. *Cast not listed*.
 DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Mrs Bullock, Mrs Schooling, Miss Smith, Salle, Mlle Salle.
 COMMENT. Written by the late Ingenious Mrs Behn. Receipts: £22 10s. 6d.
- Globe TONY ASTON'S MEDLEY.
 ENTERTAINMENTS. As 4 Jan.
- Tuesday 8* THE RELAPSE. *Cast not listed*, but see 16 Oct. 1716.
 DL SINGING. As 2 Jan.
 DANCING. As 3 Jan.
 COMMENT. By His Royal Highness's Command.
- LIF THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards. Montezuma - Keene; Cortez - Elrington; Guyomar - Bullock Jr; Orbellan - Cory; Vasquez - Husbands; Pizarro - Rogers; Odmar - Smith; Almeria - Mrs Knight; Alibech - Mrs Rogers; Cydaria - Mrs Cross. Also HOB. Hob - Spiller.
 DANCING. As 27 Oct. 1716.
 COMMENT. Receipts: £43 9s. 6d.
- Wednesday 9* OROONOKO. Oroonoko - Booth; Aboan - Mills; Driver - Johnson; Daniel - Penkethman; Imoinda - Mrs Oldfield; Widow Lackit - Mrs Saunders; Charlot - Mrs Bicknell; Lucy - Miss Younger.
 DL SINGING. By Turner and Bowman.
 DANCING. *Mimic Night Scene after the Italian Manner between a Harlequin, a Scaramouch, and Dame Ragonde*.
- LIF CAMILLA. *Cast not listed*, but see 2 Jan.
 COMMENT. As 5 Jan. Receipts: £126 8s.
- Globe TONY ASTON'S MEDLEY.
 ENTERTAINMENTS. As 4 Jan.
- Thursday 10* THE CONSTANT COUPLE. As 19 Oct. 1716.
 DL SINGING. As 2 Jan.
 DANCING. As 3 Nov. 1716.
 COMMENT. At the Desire of several Ladies of Quality.

THE PROVOKED WIFE.	As 26 Oct. 1716, but Heartfree - Leigh; Constant - Husband; Rake - Bullock Jr; Razor - Pack; Lady Brute - Mrs Knight; Belinda - Mrs Thurmond; Lady Fanciful - Mrs Cross; Mademoiselle - Mrs Schoolding. DANCING. By Moreau, Mrs Bullock, Salle, Mlle Salle. COMMENT. Receipts: £25 8s.	Tuesday 10 LIF
THE SOLDIER'S FORTUNE.	<i>Cast not listed.</i> COMMENT. By His Royal Highness's Command. Written by the late Mr Otway.	Friday 11 DL
THE WIFE'S RELIEF; or, The Husband's Cure.	<i>Cast not listed.</i> DANCING. By Moreau, Kellom's Scholar, Mrs Bullock, Mrs Schoolding, Salle, Mlle Salle. <i>Dutch Skipper</i> and <i>Serious Dance</i> by Salle and Mlle Salle. COMMENT. Receipts: £19 2s. 6d.	LIF
TONY ASTON'S MEDLEY.	ENTERTAINMENTS. As 4 Jan.	Globe
HAMLET, PRINCE OF DENMARK.	As 6 Oct. 1716, but Fop - Bowen. Edition of 1718 adds: Rosencrantz - W. Wilks; Guildenstern - Quin; Marcellus - Shepherd; Lucianus - Norris; 2d Gravedigger - Leigh. COMMENT. At the Desire of several Ladies of Quality.	Saturday 12 DL
CAMILLA.	<i>Cast not listed</i> , but see 2 Jan. COMMENT. As 5 Jan. Receipts: £121 5s. 6d.	LIF
RINALDO.	As 5 Jan. COMMENT. Admission as 15 Dec. 1716. At 6 P.M.	King's
MACKBETH.	<i>Cast not listed</i> , but see 13 Oct. 1716. COMMENT. By His Royal Highness's Command. Written by Shakespear.	Monday 14 DL
THE WOMAN CAPTAIN.	Woman Captain - Mrs Thurmond. SINGING. By Cook. DANCING. <i>Grand Comic Wedding Dance</i> by Moreau, Kellom's Scholar, Cook, Mrs Schoolding, Mrs Cross, Miss Smith, Salle, Mlle Salle. COMMENT. Receipts: £21 16s.	LIF
TONY ASTON'S MEDLEY.	ENTERTAINMENTS. As 4 Jan.	Globe
THE DISTREST MOTHER.	As 23 Oct. 1716. COMMENT. At the particular Desire of several Ladies of Quality.	Tuesday 15 DL
THE ROYAL MERCHANT; or, Beggar's Bush.	<i>Cast not listed.</i> DANCING. By Moreau, Kellom's Scholar, Thurmond Jr, Mrs Bullock, Mrs Cross, Miss Smith, Salle, Mlle Salle. COMMENT. Receipts: £27 3s. 6d.	LIF
THREE HOURS AFTER MARRIAGE.	<i>Cast not listed</i> , but edition of 1717 lists: Fossile - Johnson; Possum - Norris; Nautilus - Lee; Ptisan - Miller; Plotwell - Cibber; Underplot - Penkethman; Sir Tremendous - Bowman; First Player - Walker; 2d - Quin; Sailor - Bickerstaff; Mrs Townly - Mrs Oldfield; Mrs Phoebe Clinket - Mrs Bicknell; Sarsnet - Mrs Hunt; Prue - Mrs Willis. Prologue. Epilogue spoken by Mrs Oldfield. COMMENT. [By John Gay and others.] Never Acted before.	Wednesday 16 DL

- Wednesday 16* CAMILLA. *Cast not listed*, but see 2 Jan.
 LIF COMMENT. As 5 Jan. Receipts: £107 9s.
- Globe TONY ASTON'S MEDLEY.
 ENTERTAINMENTS. As 4 Jan.
- Thursday 17* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF THE SHE GALLANTS. *Cast not listed*.
 SINGING. As 14 Jan.
 DANCING. By Moreau, Mrs Bullock, Salle, Mlle Salle.
 COMMENT. Not Acted these Fourteen Years. Receipts: £37 3s.
- Friday 18* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF THE SHE GALLANTS. *Cast not listed*.
 SINGING. As 14 Jan.
 DANCING. As 17 Jan.
 COMMENT. Receipts: £25 10s. 6d.
- Globe TONY ASTON'S MEDLEY.
 ENTERTAINMENTS. Seven New Scenes: *Lorenzo, Gomez, and Elvira. Learbus, Roger, Aesop, and Euphronia. Antonio and Aquilius. Jerry Blackacre and Widow. The Drunken Man.* With New Songs, and a *Scaramouch*.
- Saturday 19* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF CAMILLA. *Cast not listed*, but see 2 Jan.
 COMMENT. As 5 Jan. Receipts: £55 18s.
- King's RINALDO. As 5 Jan.
 COMMENT. Admission as 15 Dec. 1716.
- Monday 21* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF THE TWIN RIVALS. As 6 Nov. 1716.
 DANCING. By Salle and Mlle Salle. *Grand Comic Wedding Dance* as 14 Jan.
 COMMENT. Receipts: £32 7s. 6d.
- Globe TONY ASTON'S MEDLEY.
 ENTERTAINMENTS. Medley of Characters done by the best Comedians.
- Tuesday 22* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF OEDIPUS, KING OF THEBES. As 23 Oct. 1716, but Tiresias - Corey; Haemon - Smith; Phorbas - Husband; Comic parts by Bullock, Hall, Knapp.
 DANCING. By Moreau, Thurmond Jr., Mrs Schoolding, Mrs Cross, Salle, Mlle Salle.
 COMMENT. Receipts: £45 5s.
- Wednesday 23* THREE HOURS AFTER MARRIAGE. *Cast not listed*, but see 16 Jan.
 DL
 LIF CAMILLA. *Cast not listed*, but see 2 Jan.
 COMMENT. As 5 Jan. Receipts: £90 19s. 6d.

RINALDO.	As 5 Jan. COMMENT. Boxes 8s. Pit 5s. Gallery 2s. 6d. Stage Boxes 7s. 6d.	Wednesday 23 King's
TONY ASTON'S MEDLEY.	ENTERTAINMENTS. As 21 Jan.	Globe
CATO.	Cato - Booth; Juba - Wilks; Sempronius - Mills; Syphax - Cibber; Portius - Walker; Marcus - Ryan; Marcia - Mrs Oldfield; Lucia - Mrs Porter. COMMENT. At the Desire of several Ladies of Quality.	Thursday 24 DL
THE PROPHETESS.	<i>Cast not listed.</i> COMMENT. Receipts: £55 4s. 6d.	LIF
OROONOKO.	<i>Cast not listed</i> , but see 9 Jan. DANCING. As 3 Nov. 1716. COMMENT. By His Royal Highness's Command.	Friday 25 DL
WOMAN IS A RIDDLE.	As 26 Dec. 1716. Also PYRAMUS AND THISBE. As 29 Oct. 1716, but Wall - Armstrong. DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Miss Smith, Salle, Mlle Salle. COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £31 11s. 6d.	LIF
TONY ASTON'S MEDLEY.	ENTERTAINMENTS. As 21 Jan.	Globe
THE MAN OF MODE.	Sir Fopling - Cibber; Dorimant - Wilks; Old Bellair - Penkethman; Young Bellair - Ryan; Medley - Mills; Loveit - Mrs Oldfield; Harriet - Mrs Mountfort; Emilia - Miss Younger; Pert - Mrs Bicknell; Belinda - Mrs Porter. DANCING. As 12 Nov. 1716. COMMENT. At the Desire of several Ladies of Quality.	Saturday 26 DL
CAMILLA.	Advertised but dismissed because of Mrs Barbier's illness.	LIF
RINALDO.	As 5 Jan. COMMENT. Admission as 23 Jan.	King's
THE OLD BACHELOR.	As 12 Oct. 1716, but Heartwell - Bickerstaff. SINGING. As 2 Jan. DANCING. As 9 Oct. 1716.	Monday 28 DL
DON SEBASTIAN, KING OF PORTUGAL.	As 17 Nov. 1716, but Emperor - J. Leigh; Muley Zeydan - Smith; Benducar - Corey; Antonio - Bullock Jr; Mufti - Bullock; Alvarez - Rogers; Mustapha - Pack; Almeyda - Mrs Rogers; Morayma - Mrs Cross; Johayma - Mrs Kent. DANCING. As 25 Jan. COMMENT. Receipts: £27 10s.	LIF
TONY ASTON'S MEDLEY.	ENTERTAINMENTS. As 21 Jan.	Globe
TIMON OF ATHENS.	As 18 Oct. 1716, but Evandra - Mrs Porter. SINGING. As 2 Jan. DANCING. As 9 Oct. 1716. <i>Pastoral from Mytillo.</i> COMMENT. At the Desire of several Persons of Quality.	Tuesday 29 DL

- Tuesday 29* **THE PROVOK'D WIFE.** Sir John - Keene; but see 10 Jan.
 LIF *DANCING.* As 10 Jan. *Harlequin Executed; or, The Farmer Disappointed.*
 COMMENT. Receipts: £29 18s. 6d.
- Thursday 31* **VOLPONE;** or, *The Fox.* Volpone - Mills; Mosca - Wilks; Sir Politick - Norris;
 DL Corbaccio - Johnson; Corvino - Cibber; Voltore - Bickerstaff; Bonario - Ryan;
 Lady Wouldbe - Mrs Saunders; Celia - Mrs Santlow.
DANCING. As 10 Dec. 1716.
 COMMENT. Written by Ben. Johnson.
- LIF **THE ISLAND PRINCESS;** or, *The Generous Portuguese.* As 25 Oct. 1716.
 Also *PYRAMUS AND THISBE.* As 25 Jan.
DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Cook, Mrs Bullock, Mrs Schoolding, Mrs Cross, Miss Smith, Salle, Mlle Salle, particularly *Grand Comic Wedding Dance.*
 COMMENT. Receipts: £39 7s.
- Globe **TONY ASTON'S MEDLEY.**
 ENTERTAINMENTS. As 21 Jan.

February 1717

- Friday 1* **MACKBETH.** *Cast not listed,* but see 13 Oct. 1716.
 DL COMMENT. At the particular Desire of several Persons of Quality. Written by Shakespear.
- LIF **THE SPANISH FRYAR.** As 13 Nov. 1716.
DANCING. By Salle and Mlle Salle, particularly *Serious Dance, Dutch Skipper, and French Andromache Burlesqued* as 11 Dec. 1716.
 COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £30 18s.
- Globe **TONY ASTON'S MEDLEY.**
 ENTERTAINMENTS. As 21 Jan.
- Saturday 2* **THE ORPHAN;** or, *The Unhappy Marriage.* Castalio - Wilks; Polydore - Booth;
 DL Chamont - Mills; Chaplain - Cibber; Acasto - Boman; Page - Miss Younger; Monimia - Mrs Porter.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF **HAMLET, PRINCE OF DENMARK.** As 10 Nov. 1716, but Polonius - Griffin.
DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding, Miss Smith, Salle, Mlle Salle.
 COMMENT. Receipts: £23 11s. 6d.
- King's **PYRRHUS AND DEMETRIUS.** Pyrrhus - Cavaliero Nicolini Grimaldi; Demetrius - Antonio Bernacchi; Marius - Gaetano Berenstatt; Climenta - Mrs Robinson; Deidamia - Signora Maria Grasetti, lately arriv'd.
 COMMENT. By Command.
- Monday 4* **THE JOVIAL CREW.** As 22 Oct. 1716.
 DL *SINGING.* By Turner, Mrs Fitzgerald, Mrs Boman.
DANCING. As 9 Oct. 1716.

LOVE MAKES A MAN.	Louisa - a Gentlewoman lately arriv'd from Ireland, and who never yet appear'd upon that Stage.	<i>SINGING.</i> By Leveridge. <i>DANCING.</i> As 25 Jan. COMMENT. Receipts: £20 6s.	Monday 4 LIF
TONY ASTON'S MEDLEY.	<i>ENTERTAINMENTS.</i> As 21 Jan.		Globe
THE EMPEROR OF THE MOON.	<i>Cast not listed.</i> Also THE WHAT D'YE CALL IT.	<i>Cast not listed.</i> <i>DANCING.</i> Night Scene as 22 Oct. 1716.	Tuesday 5 DL
AURENGZEBE.	As 1 Dec. 1716, but Arimant omitted.	<i>DANCING.</i> As 25 Jan. COMMENT. Receipts: £23 6s.	LIF
THE LANCASHIRE WITCHES.	<i>Cast not listed.</i>	<i>SINGING.</i> As 4 Feb. <i>DANCING.</i> By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, Mrs Bicknell, Miss Younger, particularly <i>Pastoral</i> from <i>Myrtillo</i> .	Wednesday 6 DL
THE BUSY BODY.	Marplot - Pack.	<i>SINGING.</i> As 4 Feb. <i>DANCING.</i> By Moreau, Thurmond Jr, Mrs Schoolding, Miss Smith, Salle, Mlle Salle, <i>Harlequin Executed; or The Farmer Disappointed.</i> COMMENT. Receipts: £25 10s.	LIF
TONY ASTON'S MEDLEY.	<i>ENTERTAINMENTS.</i> As 21 Jan.		Globe
THE REHEARSAL.	<i>Cast not listed.</i>	COMMENT. By His Royal Highness's Command. With all the Decorations proper to the Play. [Prince and Princess present.]	Thursday 7 DL
SOPHONISBA; or, Hannibal's Overthrow.	<i>Cast not listed.</i>	<i>DANCING.</i> As 2 Feb. COMMENT. Receipts: £31 2s. In <i>Daily Courant</i> , 6 Feb., <i>The Spanish Fryar</i> had been announced for this day.	LIF
THE REHEARSAL.	<i>Cast not listed.</i>		Friday 8 DL
THE RECRUITING OFFICER.	As 15 Oct. 1716.	<i>DANCING.</i> As 10 Jan. COMMENT. At the Desire of several Ladies of Quality. Receipts: £22 5s. 6d.	LIF
OTHELLO, MOOR OF VENICE.	<i>Cast not listed.</i>	COMMENT. In <i>Daily Courant</i> , 9 Feb., <i>The Rehearsal</i> is announced, but <i>Rich's Register</i> has it marked out and <i>Othello</i> superimposed.	Saturday 9 DL
THE PROPHETESS.	<i>Cast not listed.</i>	COMMENT. Receipts: £43 3s. 6d.	LIF
RINALDO.	As 5 Jan.	COMMENT. By Command.	King's

- Monday 11* **GREENWICH PARK.** *Cast not listed, but see 14 Nov. 1716.*
 DL *DANCING.* As 26 Nov. 1716.
 COMMENT. By His Royal Highness's Command. Carefully Revis'd.
- LIF **THE ARTFUL HUSBAND.** *Cast not listed, but edition of 1717 lists:* Sir Harry Freelove – Elrington; Winwife – Keene; Stockwell – Spiller; Frank Flash – Pack; Steward – Rogers; Ned – Knapp; Butler – Hall; Lady Upstart – Mrs Knight; Belinda – Mrs Thurmond; Mrs Winwife – Mrs Rogers; Decoy – Mrs Kent; Maria – Mrs Schoolding. Prologue spoken by Elrington. Epilogue spoken by Mrs Thurmond.
 COMMENT. [By William Taverner.] Never Acted before. The Dresses for all the Characters being entirely new. Receipts: £58 4s.
- Tuesday 12* **THE TEMPEST.** *Cast not listed, but see 28 Dec. 1716.*
 DL *SINGING.* As 4 Feb.
 COMMENT. At Common Prices.
- LIF **THE ARTFUL HUSBAND.** *Cast not listed, but see 11 Feb.*
 COMMENT. Receipts: £53 3s. 6d.
- Wednesday 13* **AMPHITRYON; or, The Two Sosias.** *Cast not listed.*
 DL *SINGING.* As 4 Feb.
 DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Santlow, particularly *Lads and Lasses.*
- LIF **CAMILLA.** *Cast not listed, but see 2 Jan.*
 COMMENT. As 5 Jan. Receipts: £101 4s. 6d.
- Thursday 14* **THE ROVER.** As 24 Oct. 1716, but Pedro, Frederick, Florinda, Moretta omitted;
 DL Sancho – Norris.
 DANCING. Night Scene as 22 Oct. 1716.
- LIF **THE ARTFUL HUSBAND.** *Cast not listed, but see 11 Feb.*
 COMMENT. Benefit the Author. Receipts: money £72 12s.; tickets £64 18s.
- Globe **TONY ASTON'S MEDLEY.**
 ENTERTAINMENTS. As 21 Jan.
 COMMENT. For the Benefit of a Gentleman in Distress.
- Friday 15* **THE PILGRIM.** Alphonso – Johnson; Roderigo – Mills; Pedro – Quin; Mad Englishman – Miller; Mad Taylor – Penkethman; Mad Welshman – Norris; Mad Scholar – Turner; Alinda – Miss Willis; Juletta – Mrs Bicknell.
 DL *SINGING.* As 4 Feb.
- LIF **THE ARTFUL HUSBAND.** *Cast not listed, but see 11 Feb.*
 COMMENT. Receipts: £38 17s. 6d.
- Globe **TONY ASTON'S MEDLEY.**
 ENTERTAINMENTS. As 21 Jan.
- Saturday 16* **RULE A WIFE AND HAVE A WIFE.** As 25 Oct. 1716.
 DL *SINGING.* As 4 Feb.
 DANCING. As 9 Oct. 1716.
 COMMENT. At the Desire of several Ladies of Quality.
- LIF **CAMILLA.** *Cast not listed, but see 2 Jan.*
 COMMENT. As 5 Jan. Receipts: £61 12s. 6d.

AMADIS. Amadis - Cavaliero Nicolini Grimaldi; Dardanus - Antonio Bernacchi; Oriana - Mrs Robinson; Melissa - Signora Elizabetta Pilotti. Mrs Robinson will perform all the Songs which was Originally Compos'd for this Opera. COMMENT. By His Majesty's Command. Admission as 15 Dec. 1716	Saturday 16 King's
THE COUNTRY WIT. As 29 Oct. 1716, but Constable omitted. SINGING. As 22 Oct. 1716. DANCING. <i>Night Scene</i> as 22 Oct. 1716. COMMENT. Written by Mr Crown, the Author of Sir Courtly Nice.	Monday 18 DL
THE ARTFUL HUSBAND. <i>Cast not listed</i> , but see 11 Feb. COMMENT. Receipts: £41.	LIF
TONY ASTON'S MEDLEY. ENTERTAINMENTS. As 21 Jan.	Globe
THE SCORNFUL LADY. As 3 Nov. 1716. DANCING. By Dupre, Boval, Mrs Santlow, Miss Younger. COMMENT. At the particular Desire of several Ladies of Quality. Written by Beaumont and Fletcher.	Tuesday 19 DL
THE ARTFUL HUSBAND. <i>Cast not listed</i> , but see 11 Feb. COMMENT. Benefit the Author. Receipts: money £52 1s.; tickets £20 7s.	LIF
THE REHEARSAL. <i>Cast not listed</i> . COMMENT. At the Desire of several Persons of Quality.	Wednesday 20 DL
CAMILLA. <i>Cast not listed</i> , but see 2 Jan. COMMENT. As 5 Jan. Receipts: £65 3s. 6d.	LIF
TONY ASTON'S MEDLEY. ENTERTAINMENTS. As 21 Jan.	Globe
KING HENRY THE EIGHTH. <i>Cast not listed</i> . COMMENT. Written by Shakespear.	Thursday 21 DL
THE ARTFUL HUSBAND. <i>Cast not listed</i> , but see 11 Feb. DANCING. <i>The Submission</i> , a new Dance, compos'd by Kellom and perform'd by Salle and Mlle Salle. COMMENT. Receipts: £48 7s. 6d.	LIF
LOVE MAKES A MAN. As 4 Oct. 1716, but Elvira - Mrs Porter.	Friday 22 DL
THE ARTFUL HUSBAND. <i>Cast not listed</i> , but see 11 Feb. DANCING. As 21 Feb. COMMENT. Receipts: £25 11s. 6d.	LIF
TONY ASTON'S MEDLEY. ENTERTAINMENTS. As 21 Jan.	Globe
THE REHEARSAL. <i>Cast not listed</i> . COMMENT. At the particular Desire of several Persons of Quality.	Saturday 23 DL
THE ARTFUL HUSBAND. <i>Cast not listed</i> , but see 11 Feb. DANCING. As 21 Feb. COMMENT. Receipts: £52 16s.	LIF

- Saturday 23** **AMADIS.** As 16 Feb.
King's **COMMENT.** By His Majesty's Command. N.B. This Opera will be performed without Scenes, The Stage being in the same Magnificent Form as it was in the Ball [on 21 Feb.]. Admission as 15 Dec.
- Monday 25** **THE SULTANESS.** *Cast not listed*, but edition of 1717 lists: Bajazet - Booth; Roxana - Mrs Porter; Atalida - Mrs Oldfield; Acomat - Mills; Osmyn - Ryan; Zatisma - Mrs Baker; Zara - Mrs Garnet. Prologue spoken by Wilks. Epilogue spoken by Mrs Santlow.
DL **COMMENT.** [By Charles Johnson.] Never Acted before.
- LIF** **LOVE MAKES A MAN.** As 26 Nov. 1716 but Antonio - Bullock Sr; Charino - Griffin; Sancho - Knapp. See also 4 Feb.
SINGING. As 4 Feb.
DANCING. By Thurmond Jr, Miss Smith, Salle, Mlle Salle. *The Submission* as 21 Feb.
COMMENT. At the Desire of several Ladies of Quality. Receipts: £29 4s.
- Globe** **TONY ASTON'S MEDLEY.**
ENTERTAINMENTS. As 21 Jan.
- Tuesday 26** **THE SULTANESS.** *Cast not listed*, but see 25 Feb.
DL
- LIF** **THE ISLAND PRINCESS.** *Cast not listed*, but see 25 Oct. 1716.
DANCING. By Thurmond Jr, Miss Smith, Salle, Mlle Salle. *La Folie*, a new Dance, composed by Moreau. *French Andromache Burlesque* by Salle and Mlle Salle.
COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £33 18s. 6d.
- Wednesday 27** **THE SULTANESS.** *Cast not listed*, but see 25 Feb.
DL **COMMENT.** Benefit the Author.
- LIF** **CALYPSO AND TELEMACHUS.** *Cast not listed*, but edition of 1717 lists: Calypso - Mrs Aubert; Eucharis - Mrs Fletcher; Telemachus - Mrs Barbier; Mentor - Mrs de L'Epine; Proteus - Leveridge.
COMMENT. [Music by Galliard. Text by Hughes. Performed in English.]
Receipts: £99 2s.
- SH** **CONCERT.**
MUSIC. Vocal and Instrumental.
COMMENT. The first of Twelve Grand Concerts. In *Daily Courant*, 9 Jan., proposals had been issued for setting up by subscription a monthly concert for the first Wednesday of each month. There were never to be fewer than three of the best singers and nineteen performers in all. Each subscriber was to pay to Trustees John Shipton and Thomas Ives one guinea for a year. The concerts were to begin when there were 350 subscribers. On this date 100 subscriptions had been received.
- Thursday 28** **THE SULTANESS.** *Cast not listed*, but see 25 Feb.
DL
- LIF** **DON SEBASTIAN, KING OF PORTUGAL.** As 17 Nov. 1716, but see 28 Jan.
DANCING. As 10 Jan. *Harlequin Executed; or, The Farmer Disappointed*.
COMMENT. Benefit Keene. Receipts: money £52 16s. 6d.; tickets £116 1s.

March 1717

SIR COURTY NICE. Sir Courtly - Cibber; Belguard - Mills; Testimony - Johnson; Crack - Penkethman; Hothead - Miller; Surly - Thurmond Jr; Leonora - Mrs Porter; Violante - Mrs Bicknell. *Friday 1* DL

MUSIC. A new Concerto by Paisable and others.

DANCING. As 19 Feb.

THE COMICAL HISTORY OF DON QUIXOTE, PART II. *Cast not listed.* *LIF*

MUSIC. A Concerto for the Violin and Flute, compos'd by Mr John Baston, and to be perform'd on the Stage by himself and Brother.

DANCING. As 2 Feb.

COMMENT. Receipts: £19 5s.

TONY ASTON'S MEDLEY.

Globe

ENTERTAINMENTS. As 21 Jan.

COMMENT. Any Person being welcome to speak any of our Scenes.

THE MAID'S TRAGEDY. *Cast not listed*, but see 29 Dec. 1716. Also **THE LOVES OF MARS AND VENUS.** Mars - Dupre; Vulcan - Weaver; Venus - Mrs Santlow; Graces - Mrs Bicknell, Miss Younger, Miss Willis; Followers of Mars - Prince, Boval, Wade, Birkhead. *Saturday 2* DL

COMMENT. Afterpiece: a New Dramatick Entertainment of Dancing after the Manner of the Antient Pantomimes. Mainpiece: At the Desire of several Ladies of Quality.

THE ARTFUL HUSBAND. As 11 Feb., but Steward, Butler, and Ned omitted. *LIF*
DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Cook, Mrs Bullock, Salle, Mlle Salle.

COMMENT. At the Desire of several Persons of Quality. N.B. The Opera of Calypso is oblig'd to be deferred by Reason of Mrs Barbier's Indisposition. Receipts: £34 8s. 6d.

PYRRHUS AND DEMETRIUS. As 2 Feb.

King's

COMMENT. [Grasetti] will Sing only Part of the Recitativo, without Songs, to shorten the Opera. This Opera will be perform'd without Scenes, Stage being in the same Magnificent Form as it was in the Ball. Admission as 15 Dec.

The whole SPANISH FRYAR. By Tony Aston and family.

Globe

KING HENRY THE EIGHTH. *Cast not listed.*

Monday 4

COMMENT. By His Royal Highness's Command. Written by Shakespear. DL
[The Prince of Wales present.]

THE SQUIRE OF ALSATIA. *Cast not listed.*

LIF

SINGING. As 4 Feb.

DANCING. As 25 Jan. *La Folie* by Moreau and Mrs Bullock.

COMMENT. Written by the late Mr Shadwell. Receipts: £31 1s. 6d.

CATO. *Cast not listed*, but see 24 Jan. Also **THE LOVES OF MARS AND VENUS.** As 2 March. *Tuesday 5* DL

COMMENT. At the Desire of several Ladies of Quality.

- Tuesday 5* **SOPHONISBA.** *Cast not listed.*
 LIF *DANCING.* By Salle and Mlle Salle. *La Folie* as 4 March.
 COMMENT. Receipts: £28 19s. 6d.
- Thursday 7* **THE TENDER HUSBAND.** *Cast not listed,* but see 27 Nov. 1716.
 DL *DANCING.* By Dupre and Mrs Santlow.
 COMMENT. Benefit Mills. By Their Royal Highnesses' Command. The tickets given out for *The Orphan* taken this day. [The Prince and Princess present.]
- LIF **CALYPSO AND TELEMACHUS.** *Cast not listed,* but see 27 Feb.
 COMMENT. Admission as 5 Jan. Receipts: £73 5s.
- Saturday 9* **MITHRIDATES, KING OF PONTUS.** *Cast not listed.* Also **THE LOVES OF MARS AND VENUS.** As 2 March.
- LIF **CALYPSO AND TELEMACHUS.** *Cast not listed,* but see 27 Feb.
 COMMENT. Admission as 5 Jan. Receipts: £31 2s. 6d.
- King's **RINALDO.** As 5 Jan.
 COMMENT. By Command. With all the Original Scenes, belonging to this Opera. Admission as 15 Dec. 1716.
- Monday 11* **LOVE FOR LOVE.** *Cast not listed,* but see 9 Oct. 1716.
 DL *DANCING.* As 7 March.
 COMMENT. Benefit Mrs Oldfield. By Their Royal Highnesses' Command. By Command, to begin at half an Hour after Six.
- LIF **THEODOSIUS; or, The Force of Love.** Theodosius – J. Leigh; Varanes – Elrington; Marcian – Keene; Leontine – Corey; Pulcheria – Mrs Knight; Athenais – Miss Rogers.
 SINGING. As 30 Oct. 1716.
 DANCING. *Grand Comic Wedding Dance.* *La Folie* as 4 March.
 COMMENT. Benefit Mrs Rogers. At the Desire of several Ladies of Quality. Receipts: money £39 3s.; tickets £27 2s.
- Globe **TONY ASTON'S MEDLEY.**
- Tuesday 12* **THE STRATAGEM.** *Cast not listed,* but see 15 Oct. 1716. Also **THE LOVES OF MARS AND VENUS.** As 2 March, but 4 Cyclops by the Comedians.
 DL COMMENT. At the Desire of several Persons of Quality.
- LIF **THE PROPHETESS.** *Cast not listed.*
 DANCING. *Grand Comic Wedding Dance* as 15 Nov. 1716.
 COMMENT. At the particular Desire of several Ladies of Quality. Receipts: £28 12s.
- Wednesday 13* **CONCERT.**
 SH *MUSIC.* Singing by Hughes, Weely, Mrs Fitzgerald.
 COMMENT. The Second of the 12 Grand Concerts [see 27 Feb.]. N.B. No Footmen to be admitted, nor any Wine to be drank there.
- Globe **TONY ASTON'S MEDLEY.**
- HIC **CONCERT.**
 MUSIC. Vocal and Instrumental, the vocal by Antonio Bernacchi and Gaetano Berenstat.
 COMMENT. Benefit Castrucci.

THE CARELESS HUSBAND.	As 15 Dec. 1716, but Lady Graveairs - Mrs Saunders.	<i>Dancing.</i> By Dupre, Boval, Mrs Santlow, Mrs Bicknell, Miss Younger, particularly <i>Myrtilla</i> .	COMMENT. Benefit Cibber.	<i>Tursday 14 DL</i>
THE TWIN RIVALS.	<i>Cast not listed,</i> but see 6 Nov. 1716. Also THE FOOTMAN TURNED GENTLEMAN.	<i>Cast not listed.</i>		LIF
	<i>Dancing.</i> As 25 Jan.			
	COMMENT. Afterpiece: [Author unknown. Apparently not printed.] A New Farce of Two Acts. Receipts: £48.			
WENCESLAUS.	<i>Cast not listed.</i>	COMMENT. [Author unknown. Apparently not printed.] A new Opera. By Their Royal Highnesses' Command. Admission as 5 Jan. N.B. Servants will be allow'd to keep Places. At 6 P.M.		King's
TONY ASTON'S MEDLEY.				<i>Friday 15 Globe</i>
TAMERLANE.	<i>Cast not listed,</i> but see 27 Dec. 1716. Also THE LOVES OF MARS AND VENUS.	As 12 March.		<i>Saturday 16 DL</i>
	COMMENT. At the Desire of several Persons of Quality.			
THE RIVAL QUEENS; or, Alexander the Great.	Alexander - Elrington; Clytus - Keene; Lysimachus - J. Leigh; Statira - Mrs Rogers; Roxana - Mrs Knight; Parisatis - Miss Rogers.	<i>Dancing.</i> As 27 Oct. 1716.	COMMENT. Benefit Elrington. At the particular Desire of several Persons of Quality. Receipts: £110 19s. 6d.	LIF
WENCESLAUS.	<i>Cast not listed.</i>	<i>Dancing.</i> By Mlle Cerail, lately arriv'd from Paris, and Glover, who never Danc'd in Publick.	COMMENT. By His Majesty's Command. Admission as 15 Dec. 1716.	King's
THE AMOROUS WIDOW.	Barnaby - Dogget; but see 27 Oct. 1716.	COMMENT. Benefit Mrs Porter. By Their Royal Highnesses' Command. Pit and Boxes put together at 5s. by Seal'd Tickets. Galleries: 2s., 1s.		<i>Monday 18 DL</i>
THE INDIAN EMPEROR; or, The Conquest of Mexico by the Spaniards.	As 8 Jan., but Guyomar - J. Leigh; Orbellan, Vasquez, Pizarro, Odmar omitted; Cydaria - Miss Rogers. And a new Epilogue in praise of the Hoop'd Petticoat spoken by Bullock. Also THE BUTCHER TURNED GENTLEMAN.	<i>Cast not listed.</i>	COMMENT. Benefit J. Leigh. Receipts: money £111 9s.; tickets £63 16s. [The afterpiece is presumably the same as that of 14 March with an altered title.]	LIF
TONY ASTON'S MEDLEY.				Globe
LOVE'S LAST SHIFT.	<i>Cast not listed,</i> but see 2 Nov. 1716.	<i>Singing.</i> As 4 Oct. 1716.	<i>Dancing.</i> As 9 Oct. 1716.	<i>Tuesday 19 DL</i>
		COMMENT. Benefit Dupre. By Command. For the Entertainment of the Young Princesses.		

- Tuesday 19* THE PROVOK'D WIFE. Sir John - Keene; Lady Fanciful - Mrs Cross; but see LIF
 10 Jan.
SINGING. By Leveridge and Cook.
DANCING. As 25 Jan.
 COMMENT. Receipts: £24 11s. The Opera of Calypso and Telemachus is oblig'd to be deferr'd by Reason of Mrs Barbier's being ill.
- Wednesday 20* CONCERT.
 HIC MUSIC. Vocal and Instrumental, by the best Masters. Singing by Cavaliero Nicolini Grimaldi and Botelli, lately arriv'd.
 COMMENT. Benefit Botelli. At 7 P.M. Tickets half a guinea.
- Thursday 21* THE REHEARSAL. *Cast not listed.* Also THE LOVES OF MARS AND VENUS.
 DL As 12 March.
 COMMENT. At the Desire of several Persons of Quality.
- LIF WOMAN'S A RIDDLE. *Cast not listed,* but see 26 Dec. 1716.
DANCING. Grand Comic Wedding Dance as 15 Nov. 1716. Dutch Skipper.
 COMMENT. Benefit Mrs Cross. Receipts: money £34 16s. 6d.; tickets £93 12s.
- King's AMADIS. *Cast not listed,* but see 16 Feb. With the Addition of a New Scene, the Musick compos'd by Mr Hendel, and perform'd by Cavaliero Nicolino Grimaldi and Mrs Robinson.
DANCING. By de Mirail's Scholar and Mlle Cerail.
 COMMENT. Benefit Mrs Robinson. Admission as 8 Dec. 1716.
- Friday 22* CONCERT.
 HIC MUSIC. Vocal and Instrumental by the best Masters. With several Solos and Concertos to be performed by Dubourg.
 COMMENT. Benefit Matthew Dubourg, the Youth of 14 Years of Age. Tickets 5s. At 7 P.M.
- Saturday 23* THE ORPHAN. *Cast not listed,* but see 2 Feb. Also THE LOVES OF MARS AND VENUS. As 12 March.
 DL COMMENT. At the particular Desire of several Ladies of Quality.
- LIF TIMON OF ATHENS. As 22 Nov. 1716. Also PYRAMUS AND THISBE.
 Pyramus - Leveridge; Thisbe - Pack, but see 25 Jan.
DANCING. Grand Comic Wedding Dance as 15 Nov. 1716.
 COMMENT. Receipts: £34 12s. 6d.
- Monday 25* LOVE FOR LOVE. Ben - Dogget, but see 9 Oct. 1716.
 DL COMMENT. Benefit Mrs Santlow. Pit and Boxes together by Seal'd Tickets at 5s. By His Majesty's Command. Tickets for Mrs Santlow's benefit for *The Rehearsal* and *Sir Courtly Nice* taken at this play.
- LIF HAMLET, PRINCE OF DENMARK. Hamlet - Elrington, but see 2 Feb.
SINGING. As 4 Feb.
DANCING. Grand Comic Wedding Dance as 15 Nov. Harlequin by Salle and Mlle Salle.
 COMMENT. Benefit Pack. At the Desire of several Persons of Quality. Receipts: money £102 1s. 6d.; tickets £78 14s.
- Tuesday 26* THE SCORNFUL LADY. As 3 Nov. 1716.
 DL *DANCING.* As 10 Dec. 1716.
 COMMENT. Benefit Norris. Written by Beaumont and Fletcher.

THE SQUIRE OF ALSATIA. *Cast not listed.*
SINGING. As 4 Feb.
DANCING. As 25 March.
COMMENT. Receipts: £21 7s. 6d.

Tuesday 26
LIF

CONCERT.
MUSIC. Vocal and Instrumental. With Singing by Antonio Bernacchi and Gaetano Berenstatt, and several Solos by Castrucci on the Violin and Pietro on the Bass-Viol and German Flute.
COMMENT. Benefit Pietro. Tickets 5s.

Wednesday 27
HIC

CONCERT.
MUSIC. Vocal and Instrumental by the very best Masters. The Vocal by Hughs, Weely, Gates, Turner, Mrs Fitzgerald, and Mrs Boman. With an Entertainment on the Harpsicord by Babel, intirely new. A Solo on the Flute by Paisible, and a Solo on the Hautboy by Kitch.
COMMENT. Benefit the Widow Armstrong. At 6 P.M.

SH

THE REHEARSAL. *Cast not listed.*
DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Bicknell, Miss Younger.
COMMENT. Benefit Booth. By Their Royal Highnesses' Command. Tickets given out for *The Orphan* taken at this play.

Thursday 28
DL

MACBETH. Macbeth – Keene; Macduff – Elrington.
MUSIC. As 30 Oct. 1716.
DANCING. As 2 Feb.
COMMENT. Benefit Bullock Sr. No receipts extant.

LIF

TONY ASTON'S MEDLEY.
COMMENT. Any Person may bespeak what Scene, Song, or Soliloque they please.

Friday 29
Globe

THE SPANISH FRYAR; or, The Double Discovery. As 11 Oct. 1716.
SINGING. By Turner, Boman, and Mrs Fitzgerald.
DANCING. As 10 Dec. 1716.
COMMENT. At the particular Desire of several Persons of Quality.

Saturday 30
DL

OROONOKO. As 13 Oct. 1716, but Aboan – Smith; Daniel – Pack; Imoinda – Mrs Rogers; Widow Lackit – Mrs Knight.
DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding. *Harlequin* by Salle and Mlle Salle. *Dutch Skipper* by Salle and Mlle Salle.
COMMENT. Receipts: £23 12s.

LIF

CLEARTES. *Cast not listed.*
COMMENT. By His Majesty's Command. In which will be seen two New Scenes, one representing a most Magnificent Palace, containing above a Thousand Yards of Painting. The other a Room adorn'd with Tapestry, representing the famous Battles of Alexander by Mons le Brun; both (in their kind) exceeding any Scenes that has been seen in England. Admission as 8 Dec. 1716.

King's

April 1717

- Monday 1* THE RELAPSE. *Cast not listed*, but see 16 Oct. 1716. Also THE COUNTRY DL WAKE. Hob - Dogget.
DANCING.
 COMMENT. Benefit Mrs Bicknell. By His Majesty's Command.
- LIF THE ARTFUL HUSBAND. As 2 March. With the Epilogue.
DANCING. As 30 March.
 COMMENT. Benefit Mrs Knight. At the Desire of several Ladies of Quality. Receipts: money £55 os. 6d.; tickets £43 15s.
- Globe TONY ASTON'S MEDLEY.
- Tuesday 2* THE HUMOROUS LIEUTENANT. *Cast not listed*. Also THE SHIPWRECK; DL or, Perseus and Andromeda. Perseus (Harlequin) - Weaver; Monster Crocodile - Wade; Andromeda (Colombine) - Mrs Bicknell; Four Sailors and Wives by the Comedians.
 COMMENT. Mainpiece: Written by Beaumont and Fletcher. Afterpiece: A New Dramatick Entertainment of Dancing in Grotesque Characters.
- LIF CAMILLA. Turnus - Mrs Barbier, but see 2 Jan.
 COMMENT. As 5 Jan. Receipts: £49 17s.
- Wednesday 3* CONCERT.
 HIC MUSIC. Vocal and Instrumental, by the best Masters. With a Solo by Matthew Dubourg.
 COMMENT. Benefit Mrs Aubert. At 7 P.M. Tickets 5s.
- Globe TONY ASTON'S MEDLEY.
- Thursday 4* GREENWICH PARK. Sir Thomas - Penkethman; but see 14 Nov. 1716. And DL an Epilogue by Penkethman riding on an Ass. Also THE WHAT D'YE CALL IT. *Cast not listed*.
SINGING. As 4 Feb.
DANCING. By Dupre, Boval, Dupre Jr, Prince, Mrs Bicknell.
 COMMENT. Benefit Penkethman. At the particular Desire of several Persons of Quality.
- LIF JULIUS CAESAR. As 27 Oct. 1716.
SINGING. Genius Of England, with a full Accompaniment of Instruments as it was never perform'd before; and that Noble Martial Song for Two Voices, Sing, All Ye Muses.
DANCING. By Moreau, Thurmond Jr, Mrs Bullock, Mrs Schoolding.
 COMMENT. Benefit Leveridge. Receipts: £47.
- King's TITUS MANLIUS. *Cast not listed*.
 COMMENT. By His Majesty's Command. With New Scenes and all New Cloaths. Pit and Boxes by Subscription. Stage Boxes 15s. Gallery 2s. 6d.
- Saturday 6* THE MAN OF MODE. *Cast not listed*, but see 26 Jan. Also THE SHIPWRECK. DL As 2 April.
 COMMENT. At the Desire of several Ladies of Quality.

THE TWIN RIVALS.	As 6 Nov. 1716, but Balderdash - Bullock Jr. DANCING. As 21 Dec. 1716. COMMENT. Benefit Rogers. Receipts: money £30 19s. 6d.; tickets £11 11s.	Saturday 6 LIF
HAMLET, PRINCE OF DENMARK.	Hamlet - Wilks; Ghost - Bowman; Gravedigger - Johnson; Queen - Mrs Porter; Ophelia - Mrs Mountfort; but see 12 Jan. SINGING. As 22 Oct. 1716. DANCING. As 12 Nov. 1716. COMMENT. Benefit Johnson. At the Desire of several Ladies of Quality.	Monday 8 DL
THE ARTFUL HUSBAND.	Belinda - Mrs Thurmond; but see 2 March. SINGING. As 4 Feb. DANCING. A new <i>Grand Comic Dance</i> composed by Thurmond Jr and performed by him, Cook, Kellom's Scholar, Newhouse, Mrs Bullock, Miss Smith. A new <i>Spanish Dance</i> composed by Thurmond Jr and performed by him and Miss Smith. <i>Entry</i> by Kellom's Scholar. <i>Dutch Skipper</i> by Salle and Mlle Salle. COMMENT. Benefit Mrs Thurmond. Receipts: money £36 17s.; tickets £48 16s.	LIF
TONY ASTON'S MEDLEY.		Globe
THE CONSTANT COUPLE.	<i>Cast not listed</i> , but see 2 April. DANCING. A new <i>Comic Dance</i> by Mrs Bicknell and Shaw, being the first Time of his Performance on this Stage. COMMENT. Benefit Weaver.	Tuesday 9 DL
CAMILLA.	<i>Cast not listed</i> , but see 2 April. COMMENT. Receipts: £32 or. 6d.	LIF
CONCERT.	MUSIC. Vocal and Instrumental, with Solos on Violin by Castrucci. COMMENT. Benefit Mrs Mons.	Wednesday 10 HIC
TONY ASTON'S MEDLEY.	COMMENT. The Scenes desired in the Penny-Post Letter will be perform'd, or any other desired.	Globe
MARRIAGE A LA MODE;	or, The Comical Lovers. Palamede - Wilks; Rhodo- phil - Mills; Celadon - Cibber; Florimel - Mrs Mountfort; Doralice - Mrs Porter; Melantha - Mrs Bicknell. SINGING. As 4 Feb. DANCING. As 12 Nov. 1716. COMMENT. Benefit Mrs Mountfort.	Thursday 11 DL
THE PROPHETESS.	<i>Cast not listed</i> . With a New Prologue to the Town. COMMENT. Benefit Husband. With all the Original Musick, Scenes, Machines, Habits and Dances proper to the Play. N.B. That Night (only) the Front of the Gallery will be adorn'd with the Original Pictures of several of our most celebrated Poets, particularly those who have been most excellent in the Dramatick Way, as Shakespear, Ben. Johnson, Fletcher, Dryden, &c. together with that of our English Orpheus, the late Mr Henry Purcell. Receipts: money £52 9s.; tickets £43 16s. See also <i>The Censor</i> , No. 73 (9 April) and No. 75 (13 April).	LIF
AMADIS.	<i>Cast not listed</i> . A New Scene as 21 March. DANCING. By Glover and Mlle Cerail, particularly a <i>Spanish Dance</i> .	King's

- Tbursday 11* King's COMMENT. Benefit Cavaliero Nicolini Grimaldi. By Command. Admission as 8 Dec. 1716.
- Friday 12* HIC CONCERT.
MUSIC. Vocal and Instrumental, by the best Masters. With several Songs by the Baroness, and several Solos by Bitti.
COMMENT. Benefit the Baroness. At 7 P.M. Tickets 5s.
- Globe TONY ASTON'S MEDLEY.
- Saturday 13* DL WIT WITHOUT MONEY. *Cast not listed*, but see 13 Nov. 1716.
SINGING. As 4 Feb.
COMMENT. At the particular Desire of several Persons of Quality. Written by Beaumont and Fletcher.
- LIF THE ISLAND PRINCESS. As 25 Oct. 1716, but Governor - Keene; Quisara - Mrs Spiller. With a new Comi-Tragi-Mechanical Prologue in the gay Stile, written and to be spoke by Spiller.
SINGING. By Leveridge and Pack.
DANCING. As 21 Dec. 1716. *La Folie* by Moreau and Mrs Bullock.
COMMENT. Benefit Spiller and Mrs Spiller. The Prologue is printed and will be dispos'd of at the House that Night for the Author. Receipts: money £24 2s. 6d.; tickets £71 10s.
- King's TITUS MANLIUS. *Cast not listed*.
COMMENT. By Subscription, as 4 April.

Monday 15-Saturday 20
PASSION WEEK

- Tuesday 16* Globe TONY ASTON'S MEDLEY.
- Tbursday 18* Globe TONY ASTON'S MEDLEY.
- Monday 22* DL THE TEMPEST. *Cast not listed*, but see 28 Dec. 1716.
SINGING. As 4 Feb.
COMMENT. At Common Prices.
- LIF THE EMPEROR OF THE MOON. As 17 Oct. 1716. Prologue as 13 April. Also THE CHEATS; or, The Tavern Bilkers. Punch - Shaw; Scaramouch - Thurmond Jr; Harlequin - Lun [John Rich].
DANCING. As 21 March.
COMMENT. Afterpiece: An Italian Night Scene. Receipts: £39 16s. 6d.
- Globe TONY ASTON'S MEDLEY.
- Tuesday 23* DL THE COUNTRY WIFE. As 29 Sept. 1716, but Dorilant - W. Wilks.
DANCING. As 4 Dec. 1716.
COMMENT. Benefit Will. Wilks and Turner. Written by the late Mr Wycherley.
- LIF THE EARL OF ESSEX [The Unhappy Favorite]. Essex - Elrington; Nottingham - Mrs Haywood, lately arriv'd from Ireland; but see 18 Oct. 1716. Also THE COUNTRY WAKE. As 8 Jan.
SINGING. As 4 Feb.
DANCING. By Miss Schoolding, Scholar to Moreau, who never danc'd on the Stage before, by Glover, Scholar of Dumirail, and Mlle Cerail, from the Opera

at Paris. *Swedish Dal Karle* and a New Comic Scene, *The Loves of Harlequin and Colombine*, by Salle and Mlle Salle. Tuesday 23
LIF

COMMENT. Benefit Moreau. Receipts: money £53 10s.; tickets £38 2s.

TONY ASTON'S MEDLEY.

Globe

PHORMIO. By the King's Scholars.

WS

COMMENT. *Weekly Journal or British Gazetteer*, 27 April: Last Tuesday Night Phormio, a Play out of Terence, was acted by the King's Scholars at Westminster, where were present several Lords and other Persons of Quality.

THE LANCASHIRE WITCHES. *Cast not listed.*

Wednesday 24

DL

DANCING. A *Scaramouch* and a *Dutch Boor* by a Master lately arriv'd from the Theatre at Amsterdam, being the first Time of his Appearance on the English Stage.

SINGING. As 4 Feb.

THE ARTFUL HUSBAND. *Cast not listed*, but see 2 March. Prologue as 13 April.

LIF

Also THE BUTCHER TURNED GENTLEMAN. *Cast not listed*. Also THE CHEATS; or, The Tavern Bilkers. As 22 April.

DANCING. As 21 March.

COMMENT. Benefit Corey. Receipts: money £37 18s.; tickets £38 17s.

THE OLD BACHELOR. As 28 Jan., but Sir Joseph – Miller.

Thursday 25

DL

SINGING. As 4 Feb.

DANCING. As 10 Dec. 1716.

COMMENT. Benefit Miller.

HAMLET, PRINCE OF DENMARK. As 2 Feb., but Ophelia – Mrs Thurmond.

LIF

SINGING. As 4 Feb.

DANCING. By Thurmond Jr, Shaw, Mrs Bullock, Miss Smith. The last new *Grand Dance* by Thurmond Jr, Cook, Mrs Bullock.

COMMENT. Benefit Mrs Bullock. Receipts: money £35 15s. 6d.; tickets £69 9s.

CONCERT.

Friday 26

CORH

MUSIC. By eminent Masters; and Morphy, at the Desire of the Quality, is to perform an Entertainment of Italian, Scotch, and Irish upon his Harp; particularly a Solo compos'd by the famous Antonio Corria.

COMMENT. Benefit Morphy. By Subscription. Gallery 2s. 6d. At 7 P.M.

JULIUS CAESAR. *Cast not listed.*

Saturday 27

DL

SINGING. As 4 Feb.

DANCING. As 10 Dec. 1716.

COMMENT. Benefit Bickerstaff. Written by Shakespear.

THE RIVAL QUEENS. As 16 March.

LIF

DANCING. By Moreau and Mrs Bullock. *Grand Comic Wedding Dance* by Moreau, Mrs Schoolding, Salle, Mlle Salle. *Harlequin Executed; or, The Farmer Disappointed*.

COMMENT. Benefit Miss Rogers. At the Desire of several Ladies of Quality. Receipts: money £29 6s. 6d.; tickets £48 11s.

TITUS MANLIUS. *Cast not listed.*

King's

COMMENT. By Subscription, as 4 April.

- Monday 29* **TAMERLANE.** As 27 Dec. 1716, but Axalla - Ryan; Prince and Dervise omitted; DL Selima - Mrs Porter.
SINGING. As 4 Feb.
DANCING. As 10 Dec. 1716.
COMMENT. Benefit Mrs Saunders.
- LIF** **THE FORTUNE HUNTERS;** or, Two Fools Well Met. *Cast not listed.* Also **THE JEALOUS DOCTOR;** or, The Intriguing Dame. Fossile (Punch) - Shaw; Plotwell (Scaramouch) - Thurmond Jr; Underplot (Harlequin) - Lun [J. Rich]; Pitsan (Pierot) - Griffin; Mrs Townley (Colombe) - Miss Schoolding.
DANCING. French Sailor By Shaw and Miss Schoolding. By Miss Schoolding's Sister.
COMMENT. Benefit Miss Schoolding. Receipts: money £44 17s. 6d.; tickets £25.

May 1717

- Wednesday 1* **THE FORTUNE HUNTERS.** *Cast not listed.* Also **THE JEALOUS DOCTOR;** or, The Intriguing Dame. As 29 April.
DANCING. As 27 Oct. 1716.
COMMENT. Receipts: £51 1s. 6d.
- Thursday 2* **OTHELLO, MOOR OF VENICE.** Othello - Booth; Iago - Cibber; Cassio - DL Ryan; Desdemona - Mrs Porter; Emilia - Mrs Saunders.
SINGING. As 4 Feb.
DANCING. As 10 Dec. 1716.
COMMENT. Benefit Ryan. Written by Shakespear.
- LIF** **KING HENRY THE FOURTH, Part I.** As 20 Oct. 1716, but comic parts omitted.
SINGING. As 4 Feb.
DANCING. As 21 Dec. 1716.
COMMENT. Benefit Bullock Jr. At the Desire of several Persons of Quality. Receipts: money £26 3s.; tickets £50 15s.
- King's** **RINALDO.** *Cast not listed,* but see 5 Jan.
COMMENT. Benefit Signora Elizabetha Pilotti. By Command. Admission as 8 Dec. 1716.
- Friday 3* **THE CRUEL GIFT.** *Cast not listed,* but see 17 Dec. 1716.
COMMENT. Benefit the Author. By His Royal Highness's Command.
- LIF** **JULIUS CAESAR.** As 27 Oct. 1716. Also **THE JEALOUS DOCTOR.** As 29 April.
DANCING. As 27 Oct. 1716.
COMMENT. Benefit Settle. Receipts: money £20 10s. 6d.; tickets £41 7s.
- HIC** **CONCERT.**
MUSIC. Vocal and Instrumental. The Vocal by Turner and Mrs Fitzgerald; and the Instrumental by the best Hands in the Opera. Also several new Solos and Concertos will be perform'd by Matthew Dubourg. Also by Pietro on the German Flute.
COMMENT. Benefit Lenniker. At 7 P.M. Tickets 5s.

THE SPANISH FRYAR. As 11 Oct. 1716. SINGING. As 4 Feb. DANCING. As 10 Dec. 1716. COMMENT. Benefit Leigh. At the particular Desire of several Ladies of Quality. Written by the late Mr Dryden.	Saturday 4 DL
THE FORTUNE HUNTERS. <i>Cast not listed.</i> Also THE JEALOUS DOCTOR. LIF As 29 April. DANCING. As 27 Oct. 1716. COMMENT. Receipts: £23 5s.	
TITUS MANLIUS. <i>Cast not listed.</i> COMMENT. By Subscription, as 4 April.	King's
SHE WOU'D IF SHE COU'D. <i>Cast not listed</i> , but see 5 Dec. 1716. DANCING. As 10 Dec. 1716, particularly a new <i>Comic Dance</i> by Shaw and Mrs Bicknell. COMMENT. Benefit Miss Younger. By His Majesty's Command. Written by Sir George Etheridge.	Monday 6 DL
THE PROVOK'D WIFE. <i>Cast not listed</i> , but see 10 Jan. Also THE JEALOUS DOCTOR. <i>Cast not listed</i> , but see 29 April. MUSIC, With a Lesson on the Harpsicord to be perform'd by an eminent Master. SINGING. As 19 March. DANCING. As 21 Nov. 1716. A Dance by Moreau and Mrs Schoolding's Sister, a Scholar to Moreau. COMMENT. Benefit Wood. Receipts: money £40 2s. 6d.; tickets £86 5s.	Tuesday 7 LIF
DON JOHN; or, The Libertine Destroy'd. Don John - Mills; Jacomo - Bowen. SINGING. As 4 Feb. DANCING. As 4 April. COMMENT. Benefit Bowen.	Wednesday 8 DL
MACKBETH. <i>Cast not listed</i> , but see 13 Oct. 1717. DANCING. As 10 Dec. 1716. COMMENT. Benefit Quin.	Thursday 9 DL
THOMYRIS. <i>Cast not listed.</i> COMMENT. All the Parts to be perform'd in English. Receipts: £31 12s.	LIF
THE HISTORY AND FALL OF CAIUS MARIUS. Marius Sr - Mills; Marius Jr - Booth; Granius - Walker; Sylla - Ryan; Metellus - Boman; Sulpitius - Bickerstaff; Cinna - Quin; Comic parts by Penkethman, Miller, Cross, Birkhead; Lavinia - Mrs Porter; Nurse - Norris. DANCING. By Mrs Bicknell and Miss Younger. SINGING. As 4 Feb. COMMENT. Benefit Chetwood and Mrs Moore.	Friday 10 DL
LOVE FOR LOVE. Sir Sampson - Hall; Ben - Spiller, who never perform'd it before. Also HARLEQUIN EXECUTED. <i>Cast not listed.</i> SINGING. As 4 Feb. DANCING. By Moreau, Thurmond Jr, Mrs Schoolding, Miss Smith. COMMENT. Benefit Hall. Receipts: money £23 os. 3d.; tickets £44 3s.	LIF
CONCERT. MUSIC. Vocal and Instrumental, consisting of Compositions of both Kinds by the best Masters; and particularly a New Symphony compos'd by Babel, with a Solo	SH

- Friday 10** on the Harpsicord to be perform'd by him; and also several New Solos and Concertos by that celebrated Youth, Matthew Dubourg.
SH COMMENT. Benefit Kenny. At 7 P.M. Tickets 3s.
- Saturday 11** **LUCIUS, THE FIRST CHRISTIAN KING OF BRITAIN.** *Cast not listed*, but edition of 1717 lists: Honorius – Thurmond; Vortimer – Ryan; Lucius – Booth; Arminius – Mills; Prince of Cambria – Bowman; Sylvius – Miss Younger; Rosalinda – Mrs Oldfield; Emmelin – Mrs Horton; Irene – Mrs Baker. Prologue written by a Young Gentleman and spoken by Walker. Epilogue written by Prior and spoken by Mrs Horton.
DL COMMENT. [By Mrs Mary Manley.] Never Acted before.
- LIF** **THE ARTFUL HUSBAND.** *Cast not listed*, but see 2 March.
DANCING. French Scene by Salle, Mlle Salle, and their father. By Moreau, Mrs Schoolding, Salle, Mlle Salle.
 COMMENT. Benefit Salle and Mlle Salle. By His Majesty's Command. Receipts: money £25 8s. 6d.; tickets £78 11s.
- King's** **TITUS MANLIUS.** *Cast not listed.*
 COMMENT. By Subscription, as 4 April.
- Monday 13** **LUCIUS, THE FIRST CHRISTIAN KING OF BRITAIN.** *Cast not listed*, but see 11 May.
DL
- LIF** **MACKBETH.** As 28 March, but Lenox – Smith.
MUSIC. Vocal and Instrumental, by Leveridge and Cook.
DANCING. As 9 Nov. 1716. A new *Comic Dance* and a *Spanish Entry* by Thurmond Jr and Miss Smith.
 COMMENT. Benefit Smith. Receipts: money £13; tickets £44 4s.
- King's** **WENCESLAUS.** *Cast not listed.*
 COMMENT. Benefit Antonio Bernacchi. By Command. Admission as 8 Dec. 1716. [The King present.]
- Tuesday 14** **RULE A WIFE AND HAVE A WIFE.** As 25 Oct. 1716, but Margareta – Mrs Horton; Cacafogo – Leigh; Old Woman – Norris; Alithea – Mrs Baker. With a New Prologue by Miss Lindar. And an Epilogue by Penkethman, riding on an Ass.
SINGING. As 4 Feb., particularly Comic Songs by Mrs Willis.
DANCING. As 10 Dec. 1716.
 COMMENT. Benefit Mrs Baker. At the Desire of several Ladies of Quality. Written by Beaumont and Fletcher.
- Wednesday 15** **VOLPONE.** As 31 Jan., but Voltore – Quin; Celia – Miss Younger.
DL *SINGING.* As 4 Feb.
 DANCING. As 4 April.
 COMMENT. Benefit Castelman. Written by Ben. Johnson.
- LIF** **OEDIPUS, KING OF THEBES.** As 22 Jan., but Ghost – Ogden; Comic Parts omitted.
 SINGING. By Leveridge and Mrs Cook.
 DANCING. As 10 May.
 COMMENT. Benefit Ogden, Elrington Jr, Mrs Finch, Mrs Elsam. Receipts: money £10 15s.; tickets £95 3s.

SIR COURTY NICE.	As 1 March, but Surly omitted. SINGING. As 2 Jan. DANCING. By Dupre, Boval, Dupre Jr, Birkhead, Miss Younger. <i>Mimic Night Scene.</i>	<i>Tursday 16</i> DL
COMMENT.	Benefit Birkhead. At the Desire of several Ladies of Quality.	
THE JEW OF VENICE.	Jew - Griffin; Portia - Mrs Thurmond. Also THE MASQUERADE; or, An Evening's Intrigue. <i>Cast not listed</i> , but edition of 1717 lists: Reveller - Spiller; Gaymein - Ogden; Ogle - Griffin; Callow - C. Bullock; Lady Graveairs - Mrs Finch; Lady Harriet - Mrs Robertson; Flippant - Mrs Rubridge. DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Cook, Newhouse, Mrs Schoolding, Miss Smith, Salle, Mlle Salle, particularly <i>Grand Comic Wedding Dance</i> and <i>Dutch Skipper</i> by Salle and Mlle Salle.	LIF
COMMENT.	Benefit Griffin, Coker, Mrs Robertson. Afterpiece: [By Benjamin Griffin.] A New Farce. Receipts: money £14 9s.; tickets £42 15s.	
THE CONSTANT COUPLE.	As 19 Oct. 1716, but Vizard - Wilks Jr; Angelica - Miss Younger. SINGING AND DANCING.	<i>Friday 17</i> DL
COMMENT.	Benefit Cross. At the Desire of several Ladies of Quality.	
THE ARTFUL HUSBAND.	<i>Cast not listed</i> , but see 2 March. Prologue as 13 April, and the Original Epilogue. SINGING. As 4 Feb. DANCING. As 9 Nov. 1716.	LIF
COMMENT.	Benefit Cross (Numberer) and Steed (Prompter). Receipts: money £16 17s.; tickets £57 10s.	
LUCIUS, THE FIRST CHRISTIAN KING OF BRITAIN.	<i>Cast not listed</i> , but see 11 May. COMMENT.	Benefit the Author. <i>Saturday 18</i> DL
THE SQUIRE OF ALSATIA.	Sir William - Spiller; Sir Edward - Keene; Belfond - Bullock Sr; Belfond Jr - Leigh; Teresia - Mrs Spiller; Mrs Termagent - Mrs Knight; Isabella - Mrs Rogers Jr. Also THE CHEATS. <i>Cast not listed</i> , but see 22 April. DANCING. By Shaw, Thurmond Jr, Miss Smith.	LIF
COMMENT.	Mainpiece: Written by the late Mr Shadwell. Receipts: £19 14s.	
RINALDO.	<i>Cast not listed</i> , but see 5 Jan. COMMENT.	Benefit Gaetano Berenstatt. Admission as 8 Dec. 1716. King's
THE RELAPSE.	As 16 Oct. 1716, but Young Fashion omitted. SINGING. As 2 Jan. <i>Ballad Of Sally</i> by Mrs Willis. DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Bicknell, Miss Younger, Miss Willis.	<i>Monday 20</i> DL
COMMENT.	Benefit Mrs Willis and Daughter.	
THE SHE GALLANTS.	<i>Cast not listed</i> . Also HARLEQUIN EXECUTED. <i>Cast not listed</i> . SINGING. As 14 Jan. DANCING. As 10 May. <i>Dutch Skipper</i> by Thurmond Jr and Miss Smith.	LIF
COMMENT.	Benefit Knapp and Mrs Kent. Receipts: money £8 9s.; tickets £49 19s.	

- Tuesday 21* KING HENRY THE FOURTH, Part I. As 2 Oct. 1716, but Hotspur's Wife omitted.
DL SINGING AND DANCING.
COMMENT. Benefit Prince. Written by Shakespear.
- LIF THE FAIR QUAKER OF DEAL; or, The Humours of the Navy. *Cast not listed.*
Also THE JEALOUS DOCTOR. *Cast not listed*, but see 29 April.
COMMENT. Benefit Shaw and Thurmond Jr. Afterpiece: At the Desire of several Persons of Quality. Receipts: money £17; tickets £34 5s.
- Wednesday 22* AMPHITRYON. Amphitryon - Mills; Jupiter - Wilks. A Prologue spoken by Miss Lindar. And a Comical Epilogue by Penkethman.
DL MUSIC. A Solo and Sonata on the Violin by Matthew Dubourg and others.
SINGING. *Mad Dialogue* by Purcell sung by Turner and Mrs Fitzgerald.
DANCING.
COMMENT. Benefit Robinson and Shepherd.
- LIF THE BUSY BODY. As 6 Feb.
DANCING. As 10 May.
COMMENT. Benefit White (Boxkeeper). Receipts: money £8 15s.; tickets £78 12s.
- Thursday 23* THE ORPHAN. As 2 Feb. Also THE STAGE COACH. *Cast not listed*, but see 23 Oct. 1716.
DL SINGING AND DANCING.
COMMENT. Benefit Boman.
- LIF THE TWIN RIVALS. *Cast not listed*, but see 6 Nov. 1716.
DANCING. By Moreau, Shaw, Thurmond Jr, Mrs Cross, Miss Smith, Miss Schoolding, particularly a dance by Moreau and Miss Schoolding. A new *Scotch Dance* and *French Peasant*, both composed by Newhouse, and performed by him and Mrs Cross. A New Dance to be performed by a Gentleman who never appeared on the English Stage before.
COMMENT. Benefit Schoolding, Scott, Giffard, Newhouse, Mrs Elizabeth Bewley. Receipts: money £9 10s. 6d.; tickets £126 10s.
- Friday 24* KING HENRY THE EIGHTH. *Cast not listed.*
DL DANCING. By Mrs Bicknell and Miss Younger.
COMMENT. Benefit Walker. Written by Shakespear.
- LIF THE ANATOMIST and HOB. Advertised but dismissed.
- Saturday 25* THE SILENT WOMAN. As 4 Dec. 1716, but Lady Centaure - Mrs Mills; Mrs Otter - Mrs Baker. A Comical Epilogue spoken by Penkethman Riding on an Ass.
DL MUSIC. A New Solo on the Violin compos'd and perform'd by Bitte on the Stage.
COMMENT. Benefit Mrs Mills. Written by Ben. Johnson.
- King's TITUS MANLIUS. *Cast not listed.*
COMMENT. By Subscription, as 4 April.
- Monday 27* THE HUMOROUS OLD RAKE; or, Greenwich Park. *Cast not listed.* And a New Oration on several Famous Heads, for the Entertainment of the Court, and the Audience his Friends, will be spoken by [D'Urfe] on the Stage.
DL SINGING. A very Comical Song about the Humours of the Town.
COMMENT. Benefit D'Urfey.

HAMLET, PRINCE OF DENMARK. As 2 Feb., but Laertes, Polonius, and Gravediggers omitted.	<i>Monday 27</i> LIF
DANCING. By Moreau, Thurmond Jr, Mrs Schoolding, Miss Smith, particularly Moreau's last new dance performed by him and Miss Schoolding.	
COMMENT. Benefit Henry Rich, Pit Officekeeper. Receipts: money £15 4s. 6d.; tickets £43 2s.	
WOMAN'S A RIDDLE. <i>Cast not listed</i> , but see 26 Dec. 1716. Also THE WALKING STATUE. <i>Cast not listed</i> .	<i>Tuesday 28</i> LIF
DANCING. By Moreau, Thurmond Jr, Cook, Mrs Schoolding, Miss Smith, particularly several new dances composed by Cook and performed by him and a Master, who never performed on any Stage before.	
SINGING. As 19 March.	
COMMENT. Benefit Cook, Eaton, Hastings, and Mrs Wellman. Receipts: money £12 14s. 6d.; tickets £76 12s.	
THE RECRUITING OFFICER. <i>Cast not listed</i> , but see 2 Jan.	<i>Wednesday 29</i> DL
SINGING. As 4 Feb.	
DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Miss Younger, Mrs Willis.	
COMMENT. Benefit the Orphan Children of the late Mr Farquhar, the Author. By Command. For the Entertainment of the Young Princesses.	
THE ROVER. As 14 Feb., but Pedro - Quin; Frederick - Ryan; Florinda - Mrs Horton; Moretta - Mrs Saunders; Valeria - Miss Younger. And an Epilogue by Penkethman riding on an Ass.	<i>Thursday 30</i> DL
SINGING. As 2 Jan., particularly <i>Genius Of England</i> by Turner.	
DANCING. As 4 Dec. 1716.	
COMMENT. Benefit Jones and Diggs.	
LOVE MAKES A MAN. <i>Cast not listed</i> , but see 25 Feb. Also HARLEQUIN EXECUTED. Harlequin - Lun [J. Rich].	LIF
SINGING. As 19 March.	
DANCING. As 10 May.	
COMMENT. Benefit Lovelace and Wilmer, Boxkeepers. Receipts: money £13 9s. 6d.; tickets £94 17s.	
AMADIS. <i>Cast not listed</i> , but see 21 March.	King's
MUSIC. Two Pieces of Music between the Acts.	
COMMENT. Benefit the Instrumental Music. Pit and Boxes half a guinea. Stage Boxes 15s. Gallery 3s.	
DON JOHN; or, The Libertine Destroy'd. <i>Cast not listed</i> , but see 8 May.	<i>Friday 31</i> DL
MUSIC. A Solo on the Stage by Claudius Phillips.	
DANCING. <i>Mimic Night Scene</i> .	
COMMENT. Benefit Weller and Boman Jr.	

June 1717

THOMYRIS. Thomyris - Mrs Aubert; Orontes - Mrs Barbier; Cleora - Mrs Fletcher; Tigranes - Mrs Margarita de l'Epine; Baldo - Leveridge; Medea - Pack. *Saturday 1*
LIF

- Saturday 1* LIF DANCING. By Moreau, Kellom's Scholar, Mrs Schoolding, Miss Smith, Salle, Mlle Salle.
 COMMENT. At the Desire of several Persons of Quality. Receipts: £51 14s.
- King's CLEARTES. *Cast not listed.*
 COMMENT. Admission as 15 Dec. 1716.
- Monday 3* DL THE CHANCES. As 4 Jan., but Duke - Thurmond; Petruchio - Boman; Anthony - Cross. Also THE STAGE COACH. *Cast not listed*, but see 23 Oct. 1716.
 SINGING. As 4 Feb.
 DANCING. By Birkhead, Prince, Miller, Mrs Bicknell, Miss Younger.
 COMMENT. Benefit Cook and Wilkins, Boxkeepers. Mainpiece: As it was Alter'd by the late Duke of Buckingham.
- LIF THE ISLAND PRINCESS. *Cast not listed*, but see 13 April.
 DANCING. As 10 May.
 COMMENT. Benefit Hall (Wardrobe Keeper), Mines, Gallant, Giles, Oder. Receipts: money £8 3s. 6d.; tickets £110 5s.
- Wednesday 5* LIF THE RECRUITING OFFICER. As 15 Oct. 1716.
 SINGING. As 19 March.
 DANCING. As 10 May.
 COMMENT. Benefit Pitdoorkeepers. Receipts: money £11 15s.; tickets £140 15s.
- King's RINALDO. *Cast not listed*, but see 5 Jan.
 DANCING. By Salle and Mlle Salle, who never perform'd on this Stage before.
 COMMENT. Benefit the Boxkeepers. Admission as 5 Jan.
- Thursday 6* DL LOVE MAKES A MAN. As 22 Feb., but Lewis - Miller; Antonio - Leigh; Charino - Cross; Angelina - Miss Younger; Louisa omitted.
 SINGING. As 2 Jan.
 DANCING. By Dupre, Boval, Dupre Jr, Prince, Birkhead, Mrs Bicknell, Mrs Willis.
 COMMENT. Benefit Mrs Fitzgerald.
- Friday 7* DL THE STRATAGEM. As 15 Oct. 1716, but Foigard omitted. Also THE COUNTRY WAKE. *Cast not listed*, but see 1 April.
 DANCING. As 24 May.
 COMMENT. Benefit Wilks, Officekeeper, and King, Boxkeeper. Advertised as the last play of the season.
- LIF OROONOKO. As 30 March. With an Epilogue to be spoken by Spiller, riding on an Ass.
 DANCING. By Moreau, Thurmond Jr, Kellom's Scholar, Cook, Newhouse, Mrs Schoolding, Miss Smith, Salle, Mlle Salle, particularly *Grand Comic Dance* composed by Moreau. *Dutch Skipper* by Salle and Mlle Salle.
 SINGING. As 19 March.
 COMMENT. Benefit Gallery Doorkeepers. Receipts: money £7 8s.; tickets £110 11s.
- Monday 10* DL THE TEMPEST. Prospero - Mills; Caliban - Johnson; Ferdinand - Ryan; Ven-toso - Norris; Mustacho - Leigh; Sycorax - Cross; Stephano - Bickerstaff; Dorinda - Mrs Younger; Miranda - Miss Willis Jr; but see 28 Dec. 1716.
 COMMENT. With all the Scenes, Machines, Songs, Dances, and all the other Decorations proper to the Play. At Common Prices.

THE PROPHETESS. *Cast not listed.*

DANCING. By Salle and Mlle Salle. N.B. This will be the last Time of their Performance during their Stay in England.

COMMENT. Receipts: £29 17s.

Monday 10
LIF

THE TAMING OF THE SHREW. *Cast not listed,* but see 22 Oct. 1716.

DANCING. By Thurmond and Miss Smith, particularly a new *Swedish Dale Karle.*

COMMENT. Benefit Miss Smith, Kellom's Scholar, Buck, Cross, Williams. Receipts: money £9 8s.; tickets £61 4s.

Wednesday 12
LIF

THE CONSTANT COUPLE. As 17 May, but Vizard - Bickerstaff; Beau Clincher - Bowen.

COMMENT. Benefit Norris, to make up the Deficiency of his last. Wilks and Mrs Oldfield perform this once for Norris, it being positively the last time of their Acting this Winter.

Friday 14
DL

CONCERT.

MUSIC. A Serenade, compos'd by Thomas Roseingrave, and to be sung by Bernacchi and Berenstatt.

COMMENT. Benefit Roseingrave. At 8 P.M. Tickets half a guinea.

YB

THE FATAL MARRIAGE. Biron - Booth; Villeroy - Mills; Isabella - Mrs Porter; Victoria - Miss Younger.

DANCING. As 24 May.

Tuesday 18
DL

COMMENT. At the particular Desire of several Ladies of Quality. An exact Computation being made, how many the Pit and Boxes will hold, with ease; they are to be put together, and such a Number of Tickets will be printed, and no more; to be deliver'd this present Tuesday, at Boman's Chocolate-House in Bridges-street, no Money being to be taken at the Theatre, but for the Gallery. N.B. By desire the Play is not to begin till 9 a Clock, by reason of the Heat of the Weather; Nor the House to be open'd till Eight.

CAMILLA. Advertised as benefit for Mrs Manina Fletcher but deferred till another Time, by Reason of the Heat of the Weather.

Tbursday 20
LIF

THE NORTHERN LASS. Sir Philip - Wilks; Tridewell - Mills; Sir Paul - Johnson; Bulfinch - Cross; Widgin - Miller; Anvil - Shepherd; Nonsense - Norris; Beavis - Bickerstaff; Howdee - Cibber; Widow - Mrs Moor; Lass - Mrs Bicknell; Mrs Trainwell - Mrs Baker; Holdup - Mrs Willis.

COMMENT. At the particular Desire of several Ladies of Quality.

Monday 24
DL

THE GAMESTER. Young Valere - Leigh; Sir Thomas - Bullock Sr; Hector - Spiller; Cogdie - Bullock Jr. Also **THE COBLER OF PRESTON.** *Cast not listed.*

COMMENT. Receipts: £16 os. 6d.

Tuesday 25
LIF

IGNORAMUS; or, *The English Lawyer.* Ignoramus - Norris.

SINGING. As 4 Oct. 1716.

DANCING. *Mimic Song And Country Dance* by Mrs Willis.

Tbursday 27
DL

THE EMPEROR OF THE MOON. As 17 Oct. 1716. Also **THE WALKING STATUE.** *Cast not listed.*

DANCING. By Miss Smith.

COMMENT. Receipts: £19 19s.

Friday 28
LIF

- Saturday 29* **TITUS MANLIUS.** *Cast not listed.*
 King's COMMENT. By Command. Admission as 15 Dec. 1716. Being the last Opera
 that will be perform'd.

July 1717

- Tuesday 2* **SIR MARTIN MARALL.** Sir Martin - Miller; Warner - Mills; Moody - Johnson; Sir John - Wilks Jr; Carrier - Cross. Also HOB. Hob - Bickerstaff, but see 1 April.
 DL SINGING. As 4 Oct. 1716.
 COMMENT. At 6:30 P.M. Written by Mr Dryden.
- Wednesday 3* **CAMILLA.** *Cast not listed*, but see 2 April.
 LIF MUSIC. A New Concerto for the Flagelot, compos'd by Dr Pepusch.
 COMMENT. Benefit Mrs Manina Fletcher. At the particular Desire of several Persons of Quality. Admission: 5s., 3s., 2s., 1s. On Stage 7s. At 7 P.M. Receipts: money £61 5s. 6d.; tickets £33 18s.
- Thursday 4* **THE LANCASHIRE WITCHES.** *Cast not listed.* Also **THE CHEATS OF SCAPIN.** *Cast not listed.*
 DL SINGING. By Turner, particularly *Genius Of England*.
 DANCING. By Birkhead and Mrs Willis.
 COMMENT. The Doors to be open'd at 5 a Clock, and the Play to begin at half an Hour after Six.
- Friday 5* **THE DEVIL OF A WIFE; or, A Comical Transformation.** *Cast not listed.* Also **THE COBLER OF PRESTON.** *Cast not listed.*
 LIF DANCING. A new Comic Dance by Miss Smith.
 COMMENT. Receipts: £18 18s. 6d.
- Tuesday 9* **THE EUNUCH.** *Cast not listed.*
 DL COMMENT. Never acted on the British Stage. One of Terence's Comedies. Translated by Mr Echard and Sir Roger L'Estrange.
- Wednesday 10* **THE CITY POLITICKS.** Parts by Leigh, Smith, Spiller, Bullock, Bullock Jr, Hall, Mrs Bullock Jr [late Miss Rogers Jr], Mrs Spiller.
 LIF DANCING.
 COMMENT. Not acted these Eight Years [but see DL 15 July 1712]. Written by the late Mr Crown, Author of Sir Courtly Nice. Receipts: £25 1s.
- Thursday 11* **THE EUNUCH.** *Cast not listed.*
 DL COMMENT. Translated by Mr Echard and Sir Roger L'Estrange.
- Friday 12* **THE CITY POLITICKS.** As 10 July.
 LIF DANCING.
 COMMENT. Written by the late Mr Crown, Author of Sir Courtly Nice. Receipts: £16 10s. 6d.
- Tuesday 16* **BARTHOLOMEW FAIR.** Parts by Mills, Johnson, Norris, Miller, Ryan, Quin, Bickerstaff, Cross.
 DL SINGING. As 22 Oct. 1716.
 DANCING. By Prince, Birkhead, Mrs Willis.

COMMENT. At the particular Desire of several Ladies of Quality. Written by Ben. Johnson. Previously there had been advertised for this day <i>The Unlucky Lover; or, The Merry London Cuckolds.</i>	Tuesday 16 DL
THE CITY POLITICKS. As 10 July. <i>DANCING.</i> COMMENT. As 12 July. Receipts: £9.	Wednesday 17 LIF
THE UNLUCKY LOVER; or, The Merry London Cuckolds. <i>Cast not listed.</i> <i>SINGING.</i> As 22 Oct. 1716. COMMENT. Carefully revis'd.	Thursday 18 DL
THE SEA VOYAGE; or, A Commonwealth of Women. <i>Cast not listed.</i> Epilogue spoken by Miss Lindar. <i>SINGING.</i> As 22 Oct. 1716. COMMENT. Written by Beaumont and Fletcher, and since revis'd with Alterations.	Tuesday 23 DL
THE SEA VOYAGE. <i>Cast not listed.</i> Epilogue as 23 July. <i>SINGING.</i> As 22 Oct. 1716. COMMENT. As 23 July.	Friday 26 DL
THE LITTLE FRENCH LAWYER. Lawyer - Norris. <i>SINGING.</i> As 22 Oct. 1716. COMMENT. Not Acted these Twenty Years. Written by Beaumont and Fletcher.	Tuesday 30 DL

August 1717

THE LITTLE FRENCH LAWYER. As 30 July. <i>SINGING.</i> As 22 Oct. 1716. COMMENT. Written by Beaumont and Fletcher.	Friday 2 DL
THE HISTORY OF JANE SHORE. Jane Shore - Mrs Spiller. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. Weazole - Norris. COMMENT. From the Theatre Royal, Leigh and Jubilee Dicky, alias Norris, At the great Theatrical Booth at Tottenham Court, during the time of the Fair.	Monday 5 TC
THE OLD TROOP; or, Monsieur Raggou. Raggou - Bowen; Captain - Ryan; Lieutenant - Thurmond; Cornet - Wilks Jr; Flea Flint - Quin; Ferretfarm - Shepard; Bumpkin - Miller; Telltroth - Bickerstaff; Burndorp - Higginson; Joyner - Cross; Lancashire Trooper - Johnson; Dol Troop - Mrs Hunt; Biddy - Miss Willis Jr. <i>SINGING.</i> <i>Harvest Home</i> by Birkhead. <i>Sally</i> by Mrs Willis, like a Shoemaker's Prentice. <i>DANCING.</i> <i>Countryman and Women</i> by Prince and others.	Tuesday 6 DL
THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug. COMMENT. As 5 Aug.	TC

- Wednesday 7* TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Thursday 8* TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Friday 9* DL THE UNLUCKY LOVERS. Doodle - Johnson; Dashwell - Bowen; Wiseacre - Shepard; Ramble - Ryan; Townly - Mills; Loveday - Wilks Jr; Roger - Birkhead.
DANCING. Mimic Song And Country Dance by Mrs Willis.
- TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Saturday 10* TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Monday 12* TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Tuesday 13* DL TITUS ANDRONICUS; or, The Rape of Lavinia. Titus - Mills; Aaron - Quin; Bassianus - Walker; Lucius - Ryan; Marcus - Boman; Saturnius - Thurmond.
Also THE STAGE COACH. As 23 Oct. 1716.
SINGING. Sally, as 6 Aug.
COMMENT. Not Acted these Fifteen Years [but see DL 17 Nov. 1704]. Written by Shakespear. Revis'd with Alterations.
- TC THE HISTORY OF JANE SHORE. As 5 Aug. Also THE PLEASANT AND COMICAL ADVENTURES OF SIR ANTHONY NOODLE AND HIS LITTLE MAN WEAZLE. As 5 Aug.
COMMENT. As 5 Aug.
- Friday 16* DL TITUS ANDRONICUS. As 13 Aug. Also THE STAGE COACH. As 23 Oct. 1716.
SINGING. Sally, as 6 Aug.
COMMENT. Written by Shakespear. Revis'd with Alterations.
- Tuesday 20* DL TITUS ANDRONICUS. As 13 Aug. Also THE STAGE COACH. As 23 Oct. 1716.
SINGING. Sally, as 6 Aug.
COMMENT. As 16 Aug.
- Thursday 22* DL THE SCOWRERS. Sir William - Ryan; Wildfire - Wilks Jr; Tope - Bickerstaff; Sir Humphrey - Shepard; Whackhum - Miller; Rant - Quin; Lady Maggot - Mrs Hunt; Eugenia - Mrs Seymour; Clara - Mrs Willis Jr.
DANCING. As 9 Aug.
COMMENT. Not Acted these Twenty Years. Written by the late Mr Shadwell, then Poet-Laureat.

TITUS ANDRONICUS. As 13 Aug. Also **THE STAGE COACH.** As 23 Oct. **Friday 23**
1716. **DL**

SINGING. *Sally*, as 6 Aug.

COMMENT. At the particular Desire of several Persons of Quality. As 16 Aug.
 Being positively the last time of Acting till Winter.

ARGULUS AND PARTHENIA. *Cast not listed.* Also **THE EARL OF ESSEX.** **Saturday 24**
Cast not listed. **BF**

COMMENT. Gibson, ed., *Blundell's Diary*, p. 143: This being Bartholemew
 Fair I went to Smithfield and saw a Fars acted which was called Argulus and
 Parthenia and a Poppy Play called Earl of Essex.

ROBIN HOOD AND LITTLE JOHN. *Cast not listed.* Also **PATIENT GRISELL** **Monday 26**
AND THE BABES IN THE WOODS. *Cast not listed.* **BF**

COMMENT. Gibson, p. 143. Afterpiece: A Poppy Play.

September 1717

THE NOBLE SOLDIER; or, Love in Distress. *Cast not listed.* Also **THE** **Monday 9**
COMICAL ADVENTURES OF MASTER BILLY SOFHEAD, HIS MOTHER, **SF**
AND SISTER SALLY. *Cast not listed.*

COMMENT. At Bullock's and Leigh's Great Theatrical Booth, in Angel-Court,
 next the King's Bench. Mainpiece: a Dramatick Opera.

TWICE MARRIED AND A MAID STILL; or, Bedding Makes the Bargain Last.
 Old Merriwell – Penkethman; Tim (his son) – Pack; Vincent – Quin; Peregrine –
 Ryan; Lord Worthy – Diggs; Sir William Willful – Shepard; Cook – Norris;
 Trusty – Spiller.

SINGING AND DANCING.

COMMENT. At Penkethman and Pack's very large, commodious Booth, proper
 for the Reception of the Quality. A new Droll.

COMMENT. *Weekly Journal or British Gazetteer*, 14 Sept.: On Thursday . . . Mr
 Bullock and Mr Leigh were taken out of their Booth in Southwark, as we hear,
 upon an Information against them; but being carried before the Lord Mayor, they
 were releas'd upon Bail. **Thursday 12**

COMMENT. *Weekly Journal or British Gazetteer*, 21 Sept.: We hear Mr Penketh-
 man will bring his Action against the informing Constables, for breaking open his
 Booth last Friday was 7-Night, and taking him off the Stage, contrary to the King's
 Patent, under the Umbrage of which he acts, being sworn Servant to His Majesty;
 especially against such of them as were out of their Liberty, when they executed
 that Office. The Fair will continue Monday and Tuesday Night. **Friday 13**

TWICE MARRIED AND A MAID STILL; or, Bedding Makes the Bargain Fast.
 As 9 Sept., but Lucia – Mrs Spiller; Maria – Mrs Baxter; Betty – Miss Shepherd.
Saturday 14
SF

COMMENT. *Post Boy*, 26 Sept.: On Friday last, his Royal Highness the Prince
 came incognito to Southwark-Fair, and saw the Droll at Penkethman's, and after
 at Bullock and Leigh's Booth. **Friday 20**
SF

Wednesday 25 THE RECRUITING OFFICER. *Cast not listed.* And the usual Epilogue Spoke SF upon an Ass.

DANCING. *Lancashire Hornpipe* by Esq Timothy's Countryman, who perform'd it with so much Applause during the Time of the Fair. *Mimic Scene Between Harlequin And A Peasant.* *Vaulting on the Horse* by a Gentleman lately arriv'd from France.

COMMENT. Benefit Penkethman, Pack, and Spiller. At Penkethman's Booth near St. George's Church, in Southwark. The Boxes and Pit are laid together, and the Booth will be pull'd down on Thursday. At 6 P.M.

Weekly Journal or British Gazetteer, 5 Oct.: Wednesday at the Quarter-Sessions for the Borough of Southwark, Mr Penkethman, Mr Leigh, and other Persons taken out of their Booths by the Informing Constables during the Time of the Fair, appear'd upon their Recognizances, and were immediately Discharg'd, there being no Prosecution, upon which Occasion the Recorder severely reprimanded the Constables for presuming to molest such as Acted upon a Lawful Patent, whilst they let others pass undisturb'd, who were really under the Censure of the Act against Strolling, or Vagrant Players.

INDEX TO VOLUME 1

INDEX TO VOLUME 1

All plays, farces, operas, pantomimes, and some entertainments are indexed under title and under author also. With respect to dances, songs, prologues, epilogues, and other entertainments of this type, only those which have a specific name or title have been indexed. For example, a dance which is announced simply as a "Comic Dance" does not appear in the index, but a "Harlequin Dance" is represented. A "Prologue" or an "Epilogue" is not indexed, but an "Epilogue spoken upon an Ass" is indexed. Names of persons—actors, singers, dancers, playwrights, commentators—listed in the Calendar do not appear in the index, except that dramatic and operatic productions are listed under the authors or composers, if known, and the composition of the acting companies for the principal theatres is indexed under the name of the theatre.

Main entries for dramatists and composers are in capital letters; titles of plays and operas in small caps; and titles of "entertainments" in italic.

A

- L'Abbe (dancer), lxxxiv
Abell, John: Composer of coronation song, 19
ABRA MULE. *See* Trapp, Joseph
Accommodations in theatres: basic, xliv–xlv; variations, xlvi; improvised, xlvi. *See also* Audiences
ACIS AND GALATEA. *See* Motteux, P. A.
Acrobatics, cxlii–cxliii
ACT AT OXFORD, AN, cl
Acting: public interest in, cxxi; incomes from, cxxii; uncertainty of profession, cxxii; by family groups, cxxiii; by children, cxxiii–xxiv; by women, cxxiv; specialization in, cxxiv–xxv; improvising in, cxxv–xxvi; standards of, cxxvi–xxvii; versatility in, cxxvii–xxviii; multiple roles in, cxxviii–xxix
ADDISON, JOSEPH, cl-li
—CATO: costumes for, civ; properties for, cvi; initial run, cxxvi; burlesqued, cxlii; reading by the managers, cl; casting, cli; political implications, cxliii; performances, 299–301, 309–10, 312–14, 318–20, 322, 329–30, 332, 337–38, 345, 354, 372, 382, 388, 393, 397, 403, 433, 439
—Cato: costumes for, civ; properties for, cvi; initial run, cxxvi; burlesqued, cxlii; reading by the managers, cl; casting, cli; political implications, cxliii; performances, 299–301, 309–10, 312–14, 318–20, 322, 329–30, 332, 337–38, 345, 354, 372, 382, 388, 393, 397, 403, 433, 439
—DRUMMER, THE: properties for, cvii; reception at premiere, clxxiv; performances, 392–93
—ROSAMOND: subscription for, xxiv; in competition with Italian opera, lxxvi; performances, 142–43
Admission to theatres: increased charges for pantomime, xx; collection of charges, lvi, lvii–lix; evasion of charges, lvi–lvii; tickets for admission, lvi–lvii; range of charges, lvii–lx, 25, 75, 101; increased charges at benefit, cn. *See also* Advanced prices; After-Money; Common prices
Advanced prices, lvii–lviii
ADVENTURES IN MADRID, THE, 126
ADVENTURES OF FIVE HOURS, THE, 95–96, 106, 139, 356
ADVENTURES OF HALF AN HOUR, THE, 394
Advertising: in newspapers, xlili, lxxxix–xcii; content of notices, xlvi, xciii; by posted bills, lxxxix–xcii; by oral announcement, lxxxix; the puff, xciii–xciv. *See also* Daily Courant; Spectator; Tatler
AENEAS AND DIDO, 55
AESOP. *See* Vanbrugh, Sir John
After-money, xxxiv, lvii, lix

- Afterpieces: increase in, cxvi–xviii; runs of, cxviii; farcical, cxviii–xix; musical, cxix; processions as afterpieces, cxix; pantomimic, cxix–xx; objections to double bills, cxx
- AGREEABLE DISAPPOINTMENT, THE**, 31, 89
- Aitken, G. A., lxxxvn
- Albemarle, William Anne, Earl of, xlvi
- ALBION QUEENS, THE.** *See* Banks, John
- ALCHYMIST, THE.** *See* Jonson, Ben
- ALEXANDER.** *See* Lee, Nathaniel, *The Rival Queens*
- ALEXANDER THE GREAT (opera?)**, 352
- ALL FOR LOVE.** *See* Dryden, John
- ALL FOR THE BETTER**, 28
- ALMAHIDE.** *See* Bononcini, Giovanni
- ALMYNA**, clvii, 134–35
- ALTEMIRA**, 17
- Amadei, Filippo, lxxvii
- AMADIS (opera).** *See* Handel, G. F.
- AMADIS; OR, THE LOVES OF HARLEQUIN AND COLOMBINE.** *See* Rich, John
- Amants Constants, Les (dance)**, cxxxiv
- AMBITIOUS STEPMOTHER, THE.** *See* Rowe, Nicholas
- AMORE E MAESTA (opera)**, lxxvi
- AMOROUS WIDOW, THE.** *See* Betterton, Thomas
- AMPHITRYON.** *See* Dryden, John
- ANATOMIST, THE.** *See* Ravenscroft, Edward
- ANCIENT HISTORY OF KING LEAR, THE.** *See* Shakespeare, William, *King Lear*
- Anderson, Mrs (dancer), cxxx
- Andromache Burlesqued*, cxlii, 426, 428, 434, 438, 450
- Angel (musician), cxxxviii
- ANGRY DOCTOR; OR, THE DOUBTING PHILOSOPHERS.** *See* Centlivre, Susanna, *Love's Contrivances*
- ANNA BULLEN.** *See* Banks, John, *Virtue Betrayed*
- Anne, Queen of England: attendance at plays, lv, clxi; statute concerning players, cxvin; death of, 307
- ANTIOCHUS (opera).** *See* Gasparini, Francesco
- ANTIOCHUS THE GREAT**, cxliv, 16–17
- APOLLO AND DAPHNE (masque).** *See* Hughes, John
- APOLLO AND DAPHNE; OR, THE BURGOMASTER TRICKED**, cxxxii
- APPARITION, THE; OR, THE SHAM WEDDING**, 311
- APPIUS AND VIRGINIA**, 184, 185
- Applebee's Weekly Journal*, lxx, cxliii, clii, clxxi
- Arbuthnot, John, lxxiv
- ARGULUS AND PARTHENIA**, 459
- Ariosti, Attilio, lxxiv, lxxvii
- ARMINIUS (opera)**, lxvi, 317, 318, 320, 321, 323, 330, 331, 334, 335, 349
- Arne, Thomas, lxiv
- ARSINOE, QUEEN OF CYPRUS.** *See* Clayton, Thomas
- ARTFUL HUSBAND, THE.** *See* Taverner, William
- ARTIFICE, THE**, cliv
- ASSIGNATION, THE**, 408
- Aston, Tony: as actor, xxxvii, cxxiii, cxlvii; his Medley of Characters, xxxix, xciv, 428–41, 443–47
- Aston, Mrs Tony, cxxiii
- Aston, Walter, cxxii
- ASTYANAX**, lxxvi, clxiv
- AS YOU FIND IT**, 34–35
- ATHELWOLD**, cli-lii
- Atkins (boxkeeper), lviii
- Atkins, Mrs, xcix
- Audiences: composition of, xliv–lxvii, clxlxii; citizens, xliv–xlv; Templars, xliv, clvii; persons of quality, xliv–xlv; beaux and wits, xliv–xlv; footmen, xlvi; royalty, clxi–lxii; Free Masons, clxii; behavior of spectators, clxiii–lxix; political partisanship of, clxiii–lxiv; claques, clxiv–lxv; critical attitudes of, clxv–lxvi; disturbances by, clxvi–lxvii; inattention of, clxvii–lxviii; responsiveness of, clxviii–lxix
- AURENGZEBE.** *See* Dryden, John
- Aylitt (gallery keeper), lix

B

- Bacchanalian Music* (from *The Mad Lover*), 71
- BACCHUS AND CUPID**, 348, 352
- Badinage Champetre, Le* (dance), cxxxii, cxxxiv
- Baggs, Zachary: as treasurer, cxxii; *Concerning the Poor Actors*, cxxii, 175
- Bairam Feast Dance*, 220

- BAKER, THOMAS, cl, clxviii
 —ACT AT OXFORD, AN, cl
 —FINE LADY'S AIRS, THE, xxix, clxviii, 180, 194
 —HAMSTEAD HEATH, 105
 —HUMOURS OF THE AGE, THE, xliv, xlv, 8, 39
 —TUNBRIDGE WALKS, xc, 31, 38–40, 45, 46, 48, 51, 55, 59, 67, 76, 80, 88, 102, 112, 145, 147, 155, 160, 223, 224, 226, 239, 255, 346
Ballad of Sally, The, cxl, 451, 457
Ballad on My Lady's Twitcher, cxl
 Ballad opera, xvii, xix, cxix, cxxxvi
 BANKS, JOHN
 —ALBION QUEENS, THE: charges at revival, lvii; performances, 60, 61, 80, 244, 260, 297, 312, 318, 332
 —ISLAND QUEENS, THE, 60
 —UNHAPPY FAVOURITE, THE: acted by young performers, xxx; costumes for, civ; roles played by Mills and Wilks, cxxvii–xxviii; performances, 31, 47, 50, 57, 66, 76, 79, 94, 103, 111, 113, 125, 130, 133, 136, 137, 140, 155, 157, 160, 161, 164, 171, 178, 183, 192, 200, 202, 203, 206, 213, 223, 236, 239, 249, 259, 269, 273, 276, 277, 287, 298, 309, 331, 336, 337, 372, 375, 383, 416, 417, 423, 446
 —VIRTUE BETRAYED: epilogue to, cxxiii; performances, 34, 37, 40, 45, 53, 121, 160, 264, 266, 297, 315, 349, 363
 Barbier, Mrs (singer): use of pass at Lincoln's Inn Fields, lix; her salary, lxvii; charges at her benefit, xcvi; disagreement with manager over her benefit, cii; costumes for, cv; as featured vocalist, cxxxix
 Barker, R. H., lii
 Barnes (proprietor of booth), xxxvi
 Barry, Elizabeth (actress), xcvi
 Bartholomew Fair, xxxvii, xxxviii, 413
 BARTHOLOMEW FAIR. *See* Jonson, Ben
 BASSET TABLE, THE, 107, 108
 BATEMAN OR THE FAIR VOW BREAKER, 365
 Bath, 283
 BATH, THE, 11–12, 29
Bath Teazer, The (song), cxl
 Baxter (dancer), cviii
 BEAU DEMOLISHED, THE (musical), cxviii, cxix, 342–45, 349, 354, 389, 391
 BEAUMONT, FRANCIS, cxxv, cxlix, clxxiii. *See also* Beaumont, Francis, and Fletcher, John
 BEAUMONT, FRANCIS, and FLETCHER, JOHN
 —HUMOROUS LIEUTENANT, THE, cvi, cxxviii, 60, 63, 92, 116, 125, 190, 269, 270, 273, 285, 295, 303, 310, 317, 322, 342, 379, 399, 422, 444
 —KING AND NO KING, A, lx, 69, 92, 103, 138
 —LITTLE FRENCH LAWYER, THE, 457
 —LOYAL SUBJECT, THE, 98, 102, 112
 —MAID IN THE MILL, THE, 65, 215, 216, 219, 232
 —MAID'S TRAGEDY, THE, cvi, 56, 57, 131, 157, 163, 218, 238, 373, 374, 376, 380, 397, 428, 439
 —PHILASTER, 260, 261, 263, 264, 268, 318, 356, 382, 383, 387
 —ROYAL MERCHANT, THE (adapted by Henry Norris), 96, 97, 102, 103, 106, 108, 111, 116, 120, 125, 130, 131, 140, 157, 168, 218, 221, 229, 236, 252, 268, 304, 310, 334, 379, 383, 384, 386, 392, 399, 406, 418, 431
 —RULE A WIFE AND HAVE A WIFE, 6, 9, 27, 49, 58, 95, 96, 104, 105, 114, 130, 132, 140, 161, 163, 177, 201, 213, 242, 252, 261, 266, 274, 285, 291, 297, 310, 314, 319, 330, 334, 344, 346, 353, 373, 384, 401, 418, 436, 450
 —SCORNFUL LADY, THE, cli, 29, 32, 57, 61, 94, 169, 182, 212, 216, 241, 245, 250, 260, 266, 296, 313, 323, 332, 346, 375, 380, 390, 419, 437, 442
 —WIT WITHOUT MONEY, cxix, clivn, 136, 137, 148, 156, 201, 244, 290, 331, 348, 355, 378, 398, 421, 446
 BEAU'S DUEL, THE, 21, 27
 BEAUTIOUS SACRIFICE, THE (puppet show), 258
 Bedford, Arthur, clxxii
 Bedford Coffee House, lxxxix
 BEGGAR'S BUSH, THE. *See* Beaumont, Francis, and Fletcher, John, *Royal Merchant*
 BEGGAR'S OPERA, THE. *See* Gay, John
 BEGGAR'S WEDDING, THE, clxxv

- BEHN, APHRA
 —CITY HEIRESS, THE, 13, 150
 —EMPEROR OF THE MOON, THE, cvi, cxviii, cxxix, 26, 34, 45, 49, 51, 52, 56, 71, 72, 77, 83, 84, 92, 106, 132, 137, 138, 156, 177, 187, 206, 207–9, 211, 212, 218, 220, 228, 332–35, 344, 345, 350–52, 369, 377, 382, 384, 387, 391, 395, 396, 404, 408, 410, 416, 424, 428, 435, 446, 455
 —FALSE COUNT, THE, 364, 365, 369, 389, 398
 —FEIGNED COURTIZANS, THE, 409, 410, 419, 430
 —ROVER, THE, cviii, 32, 45, 48, 53, 57, 78, 82, 85, 103, 110, 130, 138, 170, 172, 178, 185, 188, 193, 201, 207, 219, 223, 230, 236, 244, 245, 260, 274, 288, 308, 312, 320, 335, 377, 382, 392, 405, 418, 436, 453
 BELISARIUS, clxxiv
 Benefits: for authors, xviii, c–ci; time of, liv–lx, xcvi; origin of, xcvi; for actors, xcvi–xcviii; solicitation of spectators by actors, xcvi–xcix; deduction of nightly charges, xcvi, c–cii; for house servants, xcix; charitable, xcix–c; deductions at authors' benefits, c–cii; receipts for authors, ci–ii; advantages and defects of, cii
 Berriman, Mrs Anne (actress), xcvi
 Bespeaking a play, cxiv–xv
 BETTERTON, THOMAS: as manager, xxiii, xxxii, xxxix, xl, lxii, lxxi, lxxx, lxxxii, 197; as actor, xxxiii, c, ciii, cxxi, cxxii
 —AMOROUS WIDOW, THE, cxiv, cxxviii, 58, 64, 69, 88, 106, 107, 122, 124, 139, 202, 203, 206, 211, 220, 240, 247, 259, 265, 267, 274, 284, 290, 293, 300, 309, 314, 315, 322, 329, 342, 351, 354, 376, 389, 397, 418, 441
 BICKERSTAFF'S BURYING, A. *See* Centlivre, Susanna
 Bicknell, Mary (actress-dancer): performs a Scotch Dance, xci; her place in sequence of benefits, xcvi; stage properties for, cvii; as singer-dancer, cxxx; benefit for, clxi
 BITER, THE, 82
 Bitte (musician), cxxxviii
Blind Man's Buff (dance), cxxxiv
Blouzabella (dance), 37, 38, 70, 72, 86, 278
 BLOW, JOHN: anthems, 18, 20; *Te Deum Laudamus*, 20
 Boheme, Anthony (actor), lxvii, xciii, cxxiii
 BOLD STROKE FOR A WIFE, A, cxiv
 Boman. *See* Bowman, John
 BONDUCA. *See* Powell, George
Bonny Highlander, *The* (dance), cxxxiii
 BONONCINI, GIOVANNI, lxxiv, lxxvii, cxxxix
 —ALMAHIDE, 208–10, 212, 213, 215–17, 220, 247, 248, 263, 264, 266, 267
 —ASTYANAX, lxxvi, clxiv
 —ETEARCO, 240, 241
 —FLORA AND BLESA (from *Almabide*), 215, 226
Boor Left in the Lurcb, *The* (dance), cxxxiv, 409
 Booth, Barton: as manager of Drury Lane, xxvi, iii, lxxiv, lxxxv, lxxxvi, lxxxviii, xciii, cxxii, cxxix, cxlix, cl; as actor, xcvi, civ, cxxi, cxxiii, cxxviii, cxxviii, cli, clii, clxi, 307
 —DEATH OF DIDO, THE, cxix, 398–400, 403
 Booth, Hester (actress-dancer), cxxi, cxxiii, cxxiv
 Bowen, William (actor), lxxxiv
 Bowman, John (actor), lxxx, cxxxix, cxl
 Bowman, John Jr (actor), xxx, cxxiii
 Bowman, Elizabeth (actress), cxxxix
 Braddy: *Upon God's Omnipresence*, 20
 Bradshaw, Mrs (actress), cli
 BREVAL, JOHN: THE CONFEDERATES, xlvi; THE STROLLERS, cxxix
 Bridgwater, R. (actor), cxxix
 Bristol, John Hervey, 1st Earl of, xxviii
 Bristol, Lady, cxlii
 BRITAIN'S HAPPINESS, 58, 60
Britannia, *The* (cantata), 350
 BRITISH ENCHANTERS, THE. *See* Lansdowne, George Granville, Lord
British Enchanters, *The* (puppet show), 234
British Journal, xxxiii, lxxx, ci, clxiiii, clxxvi, clxxvii
 British Museum: manuscripts in, xxviii, xlvi, i, liii, lv, lx, lxii, lxviii, 328; playbill in, xc
 BRITON, THE, clxiv
Britons Strike Home (song), 135

- BROME, RICHARD
 —JOVIAL CREW, THE, 22, 61, 63, 76, 77, 83, 109, 162–64, 169, 178, 186, 209, 222, 241, 278, 304, 329, 331, 343, 359, 374, 395, 417, 434
 —NORTHERN LASS, THE, 79, 81, 83, 85–87, 97, 107, 111, 116, 118, 119, 122, 126, 127, 134, 137, 140, 160, 161, 167, 170, 178, 185, 219, 236, 242, 266, 290, 295, 312, 333, 398, 399, 404, 419, 423, 455
 Bruce, James (manager), lxxiv
 Brussels: theatres in, xliv
 Buck (merchant), 1
 BUCKINGHAM, GEORGE VILLIERS, DUKE OF
 —CHANCES, THE, cvii, cviii, cxxviii, 56, 88, 167, 168, 170, 178, 185, 199, 204, 212, 222, 226, 235, 249, 259, 266, 284, 309, 314, 332, 338, 344, 347, 373, 387, 396, 429, 454
 —REHEARSAL, THE, 80, 81, 84, 86, 106, 115, 133, 137, 143, 158, 166, 183, 202, 238, 241, 261, 270, 435, 437, 442, 443
 BULLOCK, CHRISTOPHER: as actor, xxxv, cxiii, cxxiii, cxxvi, clv
 —ADVENTURES OF HALF AN HOUR, THE, 394
 —COBLER OF PRESTON, THE, cxiii, cxviii, cxix, clv, 386–89, 391, 395, 397, 398, 403, 408–10, 416, 455
 —PERJUROR, THE, cxvii, cxix
 —SLIP, THE, cxviii, 341–45, 351, 353
 —WOMAN IS A RIDDLE, 424, 425, 427, 429, 433, 442, 453
 —WOMAN'S REVENGE, A, 372, 373, 376, 377, 381, 382, 388, 397, 417
 Bullock, Hildebrand (actor). cxiii
 Bullock, Jane (actress), cxxiii, clvii
 Bullock, William: as manager of booth at fairs, xxxvii–xxxix; salary, lxvii; benefit for, lxxxiv, xcvi; as actor, xcviin, cvii, cxxii, cxxiii, cxxv; changes theatrical affiliation, 129
 Bullock, William Jr (actor), cxxiii
 Bullock, Mrs (actress), lxvii, xcix, cv
 Bullock, Mrs (dancer), cxxx
 BULLS AND BEARS, THE (anonymous), 379
Burgomaster and his Frow (dance), cxxxiv
 Burlesques, cxlii, cxliv
 BURNABY, WILLIAM
 —LADIES' VISITING DAY, THE, 6
 —LOVE BETRAYED, 31, 89
 —MODISH HUSBAND, THE, 18
 —REFORMED WIFE, THE, 156
 Burney, Charles (theatrical historian), lxxiii
 Burridge, Richard, clxx
 BURY FAIR. *See* Shadwell, Thomas
 BUSY BODY, THE. *See* Centlivre, Susanna
 BUTCHER TURNED GENTLEMAN, 441, 447
 Byrd, William, cxiv, clxvii, clxviii
 Byrom, John, lxxxix

C

- CAESAR BORGIA, 68, 113, 151
 CAESAR IN EGYPT, cx
 CAIUS MARIUS. *See* Otway, Thomas
 CALYPSO AND TELEMACHUS. *See* Hughes, John
 CAMILLA. *See* Haym, Nicolino
 Campion, Mary (actress), xc, xci
 Cantrell, Mrs (actress), lvii
Caprice, La (dance), 397, 398, 402
 CAPTIVES, THE, cxlv
Caracteres de la Danse, Les (dance), cxxxiv
Card Dance, cxxxiv
 Cardigan, Lord, li
 CARELESS HUSBAND, THE. *See* Cibber, Colley
 CARES OF LOVE, THE, clxxiii, 98, 99
 CAREY, HENRY, cxl
 —CONTRIVANCES, THE, 364, 365, 395, 404
 CARLISLE, JAMES: THE FORTUNE HUNTERS, 149, 154, 156, 164, 200, 249, 448, 449
 Caroline, Queen, xviii
 Carter, Mrs (dresser at LIF), lxvii
 CARYLL, JOHN, clxii
 —THE CAUTIOUS COXCOMB, 96
Case of the Comedians, The, lxvii
 Castelman, Richard (treasurer), lxxxiv, cviii, cxxixn
 Castilio, Signior, cxxv
 Casting parts, cli–lii
 Castle, Thomas (merchant), lxiv
 CATO. *See* Addison, Joseph
 CATO OF UTICA, 403, 427
 CAUTIOUS COXCOMB, THE. *See* Crowne, John
Censor, The, clx, clxxi

- Censorship: and obscenities in plays, xl; of scandalous interlude, xlvi; of epilogue, cxliv; and the Lord Chamberlain, cl; and immorality of stage, 43. *See also* Lord Chamberlain
- CENTLIVRE, SUSANNA, cxliv, cxlv, cxlix
- ARTIFICE, THE, cliv
 - BASSET TABLE, THE, 107, 108
 - BEAU'S DUEL, THE, 21, 27
 - BICKERSTAFF'S BURYING, A, 217, 222, 250, 354, 356, 358, 362, 402
 - BOLD STROKE FOR A WIFE, A, cxiv
 - BUSY BODY, THE, cv, cxiv, cxliv, 192–94, 200, 201, 203–6, 210, 219, 222, 238, 248, 260, 278, 288, 308, 311, 331, 335, 336, 338, 343, 350, 354, 369, 371, 385, 390, 406, 418, 423, 452
 - CRUEL GIFT, THE, 427, 448
 - GAMESTER, THE, 88, 93, 104, 107, 114, 131, 188, 193, 212, 217, 223, 228, 251, 252, 326, 335, 342, 363, 384, 400, 422, 455
 - HEIRESS, THE, 30
 - LOVE'S CONTRIVANCES, 37–40, 46, 54, 58, 62, 65, 70, 95, 117
 - MAN'S BEWITCHED, THE, 205
 - MARPLOT, 239, 250
 - PERJURED HUSBAND, THE, xlv, cxlv
 - PERPLEXED LOVERS, THE, xli, cxliv, 267, 268
 - PLATONICK LADY, THE, clxv, 132, 133
 - WONDER, THE, 321, 322, 334
- Cbacone* (dance), cxxxiii, 38, 57, 70, 78, 102, 113, 114, 115, 126, 218, 357, 375
- Chambers, Isabella (singer), lxvii, cv, cxxxix
- CHANCES, THE. *See* Buckingham, George Villiers, Duke of
- Chapman, Thomas (actor), xxxxvii, lix
- Charles II, xxxix, lv, clx, clxi
- Cbaste Susanna*, *The* (puppet show), 257, 283
- CHAVES, A.: THE CARES OF LOVE, clxxiii, 98, 99
- CHEATS, THE, OR THE TAVERN BILKERS, 446, 447, 451
- CHEATS OF SCAPIN, THE. *See* Otway, Thomas
- Chest Dance*, cxxxiv, 229
- Chetwood, W. R., xxxviii, cxxi, cxlii, cxlvii
- Chimney Sweeper's Song*, A, cxl, 30
- CHIT CHAT, THE, xlvii, clviii
- Choreographers, cxxxii
- CIBBER, COLLEY: as co-manager of Drury Lane, xxvi, lxxxiii–lxxxvi, lxxxviii, lxxxix, ciii, cvii, cxlix–cliv, cxxix, 129, 197, 233, 257, 307; and licensing of plays, xli; and profits of Drury Lane, liv; as actor, xcv, cxv, cxxi, cxxiv, cxxv, cxliv, cxlvii; benefits for, xcvi, cxviii, cxxiv; as dramatist, ci, cx, cxiii, cxlv, clxxi; and rehearsal of *The Refusal*, clxi; and politics, clxii; mentioned, xxiv, cxvii, cxxxiii. *See also* Cibber, Colley, *Apology*
- Apology*: on Queen's Theatre, xxvii; on subscriptions, lx; on opera, lxxii; on Christopher Rich, lxxxii; on management, lxxxvii; on acting, cxxv–xxvi
- CAESAR IN EGYPT, cx
- CARELESS HUSBAND, THE, xxiv, cxxvii, 82, 83, 84, 86, 89, 90, 95, 104, 108, 118, 122, 131, 132, 135, 140, 142, 160, 162, 164, 182, 202, 224, 243, 248, 261, 266, 284, 285, 294, 312, 318, 319, 332, 337, 347, 349, 357, 372, 379, 388, 394, 426, 431, 441
- COMICAL LOVERS, THE, xlviin, ix, 139, 141, 158, 166, 171, 185, 199, 211, 243, 330, 336, 339, 359, 445
- COMICAL RIVALS, THE, 27, 35, 40, 58, 62, 78, 82, 105, 212, 214, 265, 266, 275, 286, 289, 310, 314, 319, 347, 355, 373, 403, 429
- DOUBLE GALLANT, THE, lvi, cvi, 156, 159, 166, 291, 292, 293, 295, 299, 310, 314, 322, 330, 333, 335, 376, 387, 421
- HOB OR THE COUNTRY WAKE, cvi, cxviii, cxxix, 213, 259–62, 265, 266, 269, 273, 274, 276, 285–87, 290–92, 297, 298, 309–11, 337, 338, 341–45, 347, 350, 351, 353, 369, 371, 382, 394, 396, 401, 404, 405, 407, 408, 426, 430, 444, 446, 452, 454, 456
- LADY'S LAST STAKE, THE, 160, 161, 167, 381, 396
- LOVE MAKES A MAN, xxix, xlvi, lvi, cvii, cxiv, cxlv, 6, 7, 12, 27, 45, 48, 51, 55, 60, 77, 83, 105, 115, 135, 136, 141, 155, 157, 165, 178, 184, 192, 200, 202, 207, 213, 219, 225, 235, 241, 244, 249, 259, 265, 274, 285, 297, 311, 318, 332, 339, 352, 353, 369, 374, 381, 383, 395, 401, 415, 423, 435, 437, 438, 453, 454

- LOVE'S LAST SHIFT, cvii, cxxvii, 11, 38, 46, 50, 53, 62, 93, 103, 134, 154, 157, 163, 181, 200, 210, 240, 247, 269, 330, 331, 333, 352, 355, 358, 370, 373, 379, 387, 397, 403, 405, 406, 415, 419, 441
- MYRTILLO, 374–78, 383, 387, 390
- NONJUROR, THE, cxvii, clxxi
- PEROLLA AND IZADORA, xliv, 109, 112
- REFUSAL, THE, cliv, clxv
- RIVAL FOOLS, THE, clii, 182, 183
- SHE WOULD AND SHE WOULD NOT, 28, 29, 64, 144, 147, 320, 322, 324, 329, 331, 338, 349, 357, 386, 423
- VENUS AND ADONIS, lxvi, cxix, cxxxix, 346, 348, 349, 351, 353, 354, 357, 372–76, 379, 380, 382, 383, 385, 395, 400
- WOMAN'S WIT, A, ci
- XIMENA, 29, 289, 293, 296, 297
- Cibber, Susanna (actress), lv
- Cibber, Theophilus: as theatrical historian, lvii, lviii, lxxxvi, cxxvin; as actor, cxxiii, cxxix
- CINNA'S CONSPIRACY, clxv, 295
- CIRCE, cii, 12, 71, 122
- CITY HEIRESS, THE. *See* Behn, Aphra
- CITY NYMPHS, THE. *See* Steele, Richard, *The Tender Husband*
- CITY POLITICKS, THE. *See* Crowne, John
- City Rake*, *The* (puppet play), 233
- CITY RAMBLE, THE, OR A PLAYHOUSE WEDDING, cxlix, clvi, 254–55
- CITY RAMBLE, THE, OR THE HUMOURS OF THE COMPTORS. *See* Knipe, Charles
- CITY WIVES CONFEDERACY, THE. *See* Vanbrugh, Sir John, *The Confederacy*
- Clark (actor), lxvii, lxxxv
- Clarkson (officer of LIF), lxv
- CLAYTON, THOMAS, xxxviii, lxxi, cxxxviii
- ARSINOE, QUEEN OF CYPRUS, xxiv, lxxi, lxxvi, 85–87, 89–92, 94–97, 105, 107–10, 115, 117, 118, 126–28, 140, 141, 251, 426
- PASSIONS OF SAPPHO, THE, cxxxviii, 251, 253
- CLEARTES (opera), cix, 398–402, 406–8, 425, 427, 428, 443, 454
- Clegg, Master (musician), cxxiv
- Clinch (imitator), cxliv
- Clerici, Roberto (scene designer), lxxiv, cix
- CLOTILDA. *See* Conti, Francesco
- COBLER OF PRESTON, THE. *See* Bullock, Christopher; Johnson, Charles
- COFFEY, CHARLES: THE BEGGAR'S WEDDING, clxxv
- Coke, Thomas, 3
- Collier, J.: *An Oration*, 20
- Collier, Jeremy: attacks on the stage, xvii, cxxi, clxxi; his *Dissuasive from the Playhouse*, 49
- Collier, William (manager-director), lxxxii, lxxxvi, 233, 257
- Colman's Opera Register*, lxxiii, lxxviii, 284, 308, 328, 368
- Comfort of audiences, xlviii
- COMICAL ADVENTURES OF MASTER BILLY SOFTHEAD, THE (droll), 459
- Comical Entertainment in a Tavern*, A, 45, 50
- COMICAL GALLANT, THE, 19
- Comical Humours of Squire Puncb and his Man Gudgeon*, *The* (puppet play), 283
- Comical Night Scene*, 51
- COMICAL REVENGE, THE. *See* Etherege, Sir George
- Comi-Tragi-Mechanical Prologue*, 446
- COMICAL TRANSFORMATION, THE. *See* Jevon, T.
- Commedia dell'arte*, xix, cxvi, cxix, clxxvi
- COMMITTEE, THE. *See* Howard, Sir Robert
- Common prices, lvii, lviii
- Commons, House of, xxxvn
- Comparison between the Two Stages*, A, xxiiin, xcvi
- Composition of theatrical companies: theory of a balanced company, lxii, lxxxii, cxxi, cxxxvii; organization of Lincoln's Inn Fields in 1724–25, lxvii; operation of a company, cxxii
- Concerts: halls for, xxxviii, xxxix; vogue of, cxli
- CONFEDERACY, THE. *See* Vanbrugh, Sir John
- CONFEDERATES, THE, xl
- CONGREVE, WILLIAM, xli, xlvi, xlvi, xlvi, lxxxiv, clxxxiv
- DOUBLE DEALER, THE, cxlviii, 49
- JUDGMENT OF PARIS, THE, lviii, lx, 9, 11, 30, 54, 55, 89, 120, 121
- LOVE FOR LOVE, cxii, cxxiv, cxxvi, cxxxviii, cxlviii, 65, 67, 96, 97, 108, 113, 165, 167, 168, 172, 178, 187, 189, 190, 199, 200, 204, 206, 209, 219, 224, 235, 242, 244,

- CONCREVE, WILLIAM
 —LOVE FOR LOVE (*cont.*)
 246, 251, 259, 264, 268, 273, 276, 289,
 291, 295, 297, 303, 309, 318, 323, 329,
 333, 338, 340, 346, 351, 355, 373, 384,
 394, 396, 402, 406, 410, 415, 424, 425,
 440, 449
 —MOURNING BRIDE, THE, cxxvii, 148,
 168, 209, 271, 275, 288, 311, 426
 —OLD BACHELOR, THE, cxxviii, cxxix,
 cxlvi, 5, 9, 28, 40, 45, 48, 77, 78, 85,
 104, 109, 114, 118, 168, 181, 190, 204,
 215, 226, 237, 248, 261, 275, 285, 290,
 299, 308, 313, 323, 329, 332, 336, 337,
 341, 343, 347, 349, 371, 375, 386, 391,
 398, 406, 415, 423, 433, 447
 —SQUIRE TRELOOBY (with Vanbrugh and
 Walsh), 62, 67, 68, 115, 116, 118, 124
 —WAY OF THE WORLD, THE, xlviin, cxv,
 cxlvi, 110, 353, 356
 CONQUEST OF GRANADA BY THE SPANIARDS,
 THE, 64, 124, 187
 CONQUEST OF SPAIN, THE, 93
 CONSCIOUS LOVERS, THE. *See* Steele, Sir
 Richard
 CONSTANT COUPLE, THE. *See* Farquhar,
 George
Constant Lover, The (puppet play), 283
 CONSTANT LOVERS, THE, 326
 CONSULTATION, THE, 92, 93
 CONTI, FRANCESCO: CLOTILDA, lxxvi,
 186–88, 249–50, 300
 Contracts, xlivi, lxxxiii–lxxxv, cxxii
 CONTRIVANCES, THE. *See* Carey, Henry
Convezzo lungibero (song), 300
 Cook (actor), xcix
Cooper and his Wife, A (dance), 358
 CORELLI, ARCANGELO, cxii
 —*Sixth Double Note Solo*, 148
 COREY, JOHN (actor-dramatist), cxxix
 —METAMORPHOSIS, THE, 77
 CORIOLANUS. *See* Dennis, John, *The Invader
 of his Country*
 Cornwall (painter), lxv
 Costs of seasonal operations, xxi
 Costumes: kinds and costs, ciii–v
Cotillion (dance), cxxxiii
Country Dialogue, 86
Country Farmer's Daughter (dance), 29, 32, 72,
 78, 84, 102–3
 Country Frenchman and his Wife (dance),
 cxxxiv, 68
 COUNTRY HOUSE, THE. *See* Vanbrugh, Sir
 John
 COUNTRY INNOCENCE, THE. *See* Beaumont,
 Francis, and Fletcher, John, *The Maid in
 the Mill*
Country Lads and Lasses (dance), cxxxiv, 405
 COUNTRY LASSES, THE, 341
Countryman and Harlequin (dance), 352
Country Man and Woman (dance), 325–26, 457
Country Revels, The (dance), cxxxiv
 COUNTRY WAKE, THE. *See* Cibber, Colley,
 Hob
 COUNTRY WEDDING, THE. *See* Motteux, P. A.,
 Acis and Galatea
 COUNTRY WIFE, THE. *See* Wycherley,
 William
 COUNTRY WIT, THE. *See* Crowne, J.
Court Cards Dance, cxxxiv
 Court of Common Council, xxxvii
 COURTSHIP A LA MODE, lxxx, lxxxi, cliv
 Covent Garden Theatre: construction,
 xxvi, xxxiv; patent for, xl–xli; payments
 to shareholders, liv
 COWLEY, ABRAHAM: THE GUARDIAN,
 26, 280
 Cowper, Mary, cxiv
Craftsman, The, xlvi, l, clxiv
 Crail, Mlle, lxxviii
 CRAUFORD, DAVID, lxxx, lxxxi, cliv
 —COURTSHIP A LA MODE, lxxx, lxxxi, cliv
 —LOVE AT FIRST SIGHT, 61–62
 Creta, Joachim, cxxxviii
 CRISPIN AND CRISPINIANUS, 20
Critical Discourse Upon Operas, A (1709), 142
Critical Review of the Public Buildings, A, xxv
 Criticism: attention to drama in periodicals,
 clxx–lxxi; concern with morality of drama,
 clxxi–lxxii; debate over function of drama,
 clxxii–lxxiii; estimate of current taste,
 clxxiii–lxxxv; critical attitude toward new
 plays, clxxiv–lxxv; antagonism to novelty,
 clxxiv–lxxvi; scarcity of formal criticism,
 clxxvi–lxxvii
CROESUS (opera), 315–18, 322–23
Crowing of the Cock, The (song), cxliv
 CROWNE, JOHN
 —CAUTIOUS COXCOMB, THE, 59, 61–64, 96,
 111, 118, 131, 142, 155, 319, 323, 330

—CITY POLITICKS, 99, 102, 103, 279, 456, 457
 —COUNTRY WIT, THE, 44, 55, 78, 161, 163, 165, 174, 181, 204, 208, 408, 409, 418, 437
 —DESTRUCTION OF JERUSALEM, THE, 279
 —SIR COURTY NICE, cii, 44, 46, 56, 78, 84, 89, 98, 104, 110, 132, 137, 155, 164, 178, 184, 200, 206, 225, 231, 236, 251, 264, 290, 298, 309, 319, 340, 348, 371, 385, 397, 400, 406, 423, 439, 442, 450
 CRUEL GIFT, THE, 427, 448
 CUCKOLD IN CONCEIT, THE, 143, 193–94
 CUPID AND BACCHUS, 138
 Curtain music, xviii, lvii, lviii, clx
 Curtain time, xx, li, 25, 75, 101, 176
 CUSTOM OF THE COUNTRY, THE. *See* Centlivre, Susanna, *A Bickerstaff's Burying*
 Cuzzoni, Signora, lxxvi, lxxvii, lxxx, cxiv, clxxv
Cyclops Dance, cxxxiii, 69
 CYMBELINE. *See* Shakespeare, William
 CZAR OF MUSCOVY, THE, cxlv, 8

D

Daily Advertiser, xxviii
 Daily Courant: theatrical news in, xxiii, xxiv, lxi; theatrical advertising in, xxviii, xxix, xlivi, lxvi, xc, xcii
 Daily Journal: theatrical news in, xx, xxxiii, xxxvii, l, lxxix, cix, cxix, clxii, clxxvii; theatrical advertising in, xcii, xciv, cii, cx, clii
 Daily Post: theatrical advertising in, lxvi, xcii, xciv; theatrical news in, cx, cxix, clxxviii
Dame of Honour, The (song), 123, 128, 357, 358
Dame Ragonde (with variations, dances), cxxxiv, 22, 403, 416, 417
Dance after the Neapolitan Manner, 228
Dance by a Switzer, 229
Dance by Four Scaramouches, 69
Dance of Eight, 123
 Dancing, theatrical: vogue of, lxxviii, cxxx–xxxii; theory of, cxxxii–xxxii; role of choreographers in, cxxxii; figure dances, cxxxiii; national dances, cxxxiii; narrative

dances, cxxxiii–xxxiv; repetitious nature of, cxxxv. *See also* Music in the theatres; Specialties
 DARIUS, xxxix
 D'AVENANT, CHARLES: CIRCE, 12, 71, 122
 D'AVENANT, WILLIAM, xxxix, xl, xli
 —PLAYHOUSE TO BE LET, A, 127
 Davies, Thomas: on settle room at Drury Lane, xxv; on interior of Lincoln's Inn Fields, xxxii–xxxiii; on management of Dury Lane, lxxxvi, cxlix; account of Penkethman's ad-libbing, cxxv; on premiere of *The Provoked Husband*, cxxvi–xxvii; on Mrs Horton's reception in *The Conscious Lovers*, cxiv–lxv; on a revival of *The Merry Wives of Windsor*, clxviii
 DAVYS, MARY: THE NORTHERN HEIRESS, clxv, 400
Dear Pretty Youth (song), 136
 DEATH OF KING HENRY VI, THE, 27
 DEATH OF DIDO, THE. *See* Booth, Barton
 DEBAUCHEES, THE. *See* Massinger, Philip
 Defoe, Daniel, clxxii
 Delany, Mary, lxxx
Del fallo ful camin (song), 300
 DENNIS, JOHN: attacks *The Conscious Lovers*, ciin, clxxin; discusses his *Coriolanus*, cl; relations with managers, clvi–lvii
 —APPIUS AND VIRGINIA, 184, 185
 —COMICAL GALLANT, THE, 19
 —GIBRALTAR, 87, 88
 —INVADER OF HIS COUNTRY, THE, cl, clvi
 —LIBERTY ASSERTED, 59–62
 Desnoyer (dancer), cxxxii
 DESTRUCTION OF JERUSALEM, THE, 279
 Deutsch, O. E., lxxivn, lxxvn, lxxvin, lxxviiin
 Devonshire Girl (dancer), xci
 Devoto (scene painter), cix, cx
Dialogue between a Drunken Smith and his Wife, 359
Dialogue between a Dutch and French Woman, 127
Dialogue between a Town Miss and a Drunken Soldier, 104, 114
Dialogue between Cupid and Bacchus (*The Tempest*), 136
Dialogue between Honour, Faction, and Peace, 297

- Dialogue between the English and Paris Gazetteers*, cxl, 136
- Dialogue between Two Beaus and Two Coquet Ladies*, 27
- Dialogue representing a Vain Promising Courtier and a Sycophant*, cxl
- Dick's Coffee House, lxxxix
- Dick Whittington* (puppet play), 283
- DIDO AND AENEAS. *See* Booth, Barton, *The Death of Dido*
- Dieupart, Charles, lxxi
- DIFFERENT WIDOWS, THE, 47
- Di luci adourno* (song), 300
- DIOCLESIAN. *See* Dryden, John, *The Prophetess*
- DIONE, xlivi
- Di se senti* (song), 300
- DISTRESSED BEAUTY, THE, xxxii
- DISTREST MOTHER, THE. *See* Philips, Ambrose
- Disturbances in theatres, xlvii, clxiv-lxix
- Diverting Post*, xxvi, xxvii
- DOATING LOVERS, THE, 360-61
- Dogget, Thomas: as manager, xxvi, lii, lxxxii, lxxxiii, lxxxv, lxxxvi, ciii, cxxv, cxxvi, 233, 257, 307; as actor, xxxvii, xcviin, cxxi, cxxii
- Dominic (scene painter), cix
- DON CARLOS. *See* Otway, Thomas
- DON JOHN. *See* Shadwell, Thomas
- DON QUIXOTE. *See* D'Urfey, Tom
- DON SEBASTIAN. *See* Dryden, John
- DORINDA. *See* Haym, Niccolo
- Dorset Garden Theatre: management of, xxiii; reopening of, xxiv; demolition of, xxiv; lighting, xlviii; composition of company, 3, 130
- DOUBLE DEALER, THE, cxlviii, 49
- DOUBLE DISTRESS, THE, 8
- DOUBLE FALSEHOOD, THE, cxxvin
- DOUBLE GALLANT, THE. *See* Cibber, Colley
- Downes, John: *Roscius Anglicanus*, 56, 64, 65, 91
- Dovey (employee of Lincoln's Inn Fields), lxv
- DRUMMER, THE, cvii, clxxiv, 392-93
- Drunken Beau and a Chimney Sweeper* (dance), 71
- Drunken Man* (dance), 426
- Drunken Officer and a Town Miss* (song), 86
- Drunken Peasant* (dance), 351
- Drury Lane Theatre: remodeling of, xxiv; capacity, xxiv-xxv; acoustics, xxiv; interior, xxiv-xxv; exterior, xxv; backstage life at, xxv; accommodations, xlxi, xlvi-xlvii; expenditures for lighting, xlxi; lighting, xlxi-l; fire prevention, xlxi-l; curtain time, li; profits, lii, lxxxvii-lxxxviii, 307, 327-28, 367; expense vouchers for, liii, lxiv, ciui-viii; royal patronage of, lv-lvi; expenditures for repairs and upkeep, lxiv; expenditures for stage properties, lxv; expenditures for wardrobe, lxv-lxvi; operation by Christopher Rich, lxxxii; operation by actor-managers, lxxxii-lxxxviii; disagreements among managers, lxxxv-lxxxvi; duties of managers, lxxxii-lxxxiii, lxxxvii-lxxxviii; managers' relations to Lord Chamberlain, lxxxvi-lxxxvii; contracts, lxxxiv-lxxxv; advertising, lxxxix-xcv; benefits, xcvi-cii; costumes, kinds and costs, ciui-iv; costs of stage properties, cv-viii; realism in stage properties, cv-vi; rentals of stage properties, cvi-viii; machines and scenes, cviii-x; repertory, cxiii-xx, cxxvii-xxviii; afterpieces, cxvi-xx; dances in repertory, cxxx-xxxv; musicians and orchestra, cxxxvii-xxxix; prompter, cli; casting, cli-lii; rehearsals, cliii-lvi; premieres, clvi-lii; political affiliations, clxiii-lxiv; disturbances, clxiv-lxix; composition of company, 3-4, 15-16, 26, 44, 75, 101, 129, 153-54, 176, 198, 234, 257-58, 283-84, 307-8, 328, 367-68, 413-14
- DRYDEN, JOHN, cl, clvi, clxxiii
- ALL FOR LOVE, lxv, cxxvi, 7, 56, 67, 87, 110, 191
- AMPHITRYON, cl, 94, 98, 115, 119, 148, 155, 166, 177, 186, 201, 204, 238, 270, 286, 293, 310, 403, 436, 452
- ASSIGNATION, THE, 408
- AURENGZEBE, cxxvii, 106, 124, 139, 166, 189, 202, 205-6, 220, 232, 243, 263-64, 286, 302, 313, 408, 410, 419, 424, 435
- CONQUEST OF GRANADA, THE, 64, 124, 187
- DON SEBASTIAN, 89, 114, 117, 142, 190, 253-54, 277, 422, 433, 438
- EVENING'S LOVE, AN, 92, 95, 103, 114, 309-10, 314, 404
- FEAST OF ALEXANDER, THE, 251, 253, 426

- FEIGNED INNOCENCE, THE, c, 73, 77, 82, 150, 173, 210, 225, 237, 253, 265, 280, 286, 312, 330, 362, 456
- INDIAN EMPEROR, THE, cxiv, 29, 92, 95, 106, 138, 140–41, 157, 160, 167, 178, 182, 186, 204–5, 215, 241, 247, 262, 279, 286, 292, 298, 309, 324, 329, 338, 344, 375, 430, 441
- KING ARTHUR, cxxxvii, 7, 10, 52, 62, 95, 119–20, 246, 249, 339, 370, 404
- MARRIAGE A LA MODE, 5, 31–32
- OEDIPUS, KING OF THEBES (with Nathaniel Lee), 21, 56, 85, 87, 123, 126, 159–60, 163, 178, 209, 215, 229, 231, 250, 277, 292, 312, 374, 376, 417, 432, 450
- PROPHETESS, THE, lxviii, cxxxvii, cxxxix, 5–6, 27, 52, 71, 94, 246, 275, 367, 379–82, 385, 387, 390, 392, 394, 401, 419, 421, 423, 426, 428, 432, 435, 440, 445, 455
- SECRET LOVE, lx, 71, 76, 79, 87–89, 97, 117, 121
- SPANISH FRYAR, THE, xxxi, c, cxvi, clxiii, 47, 62, 66, 69, 78, 80, 83, 87, 94, 103, 109, 113, 115, 130, 132, 138, 143, 154, 157, 163–64, 166, 178, 183, 200, 203, 212–13, 218, 235, 243, 260, 267, 273, 275, 285, 295, 310, 312, 320, 329, 332, 336, 338, 340, 354, 369, 375, 387, 389, 402, 415, 421, 428, 434–35, 443, 449
- Dubourg, Matthew, cxxiv
- DUKE AND NO DUKE, A. *See* Tate, Nahum
- DUKE OF GUISE, THE, 410, 419
- Duel (employee of Lincoln's Inn Fields), lxiii
- Dumont (musician), lxv
- Duplessis (dancer), cv
- Dupre (dancer), xcvi, cxxx, clxi
- Dupre Jr (dancer), cxxx
- Durastanti, Margherita, lxx
- D'URFÉY, THOMAS, xci, cn, cxliv, clvii
- BATH, THE, 11–12, 29
- DON QUIXOTE (I and II), cxxxix, 38, 72, 93, 128, 211, 213, 254, 278, 304, 354, 359, 370, 382, 386, 395, 399, 409, 439
- FOND HUSBAND, THE, 69, 71, 149, 185, 221, 229–30, 304, 372–73, 385
- FOOL'S PREFERMENT, THE, 40
- LOVE FOR MONEY, 145, 171
- MADAM FICKLE, 71, 259
- MARRIAGE HATER MATCHED, THE, 6, 69, 167, 191, 357
- MODERN PROPHETS, THE, xxix, cn, 191–92
- OLD MODE AND THE NEW, THE, xci, clx, 33
- Oration of several Famous Heads*, 404, 452
- Oration on the Glorious Advantages of Unity and Amity*, 359
- RICHMOND HEIRESS, THE, 317, 324
- VIRTUOUS WIFE, THE, 96
- WONDERS IN THE SUN, THE, cxxxix, clvii, clx, 122–25
- Dutch Boor* (dance), 447
- Dutch Skipper* (dance), cxxxiii, 68, 127, 143, 212, 228, 290, 337, 339, 345, 351, 353–54, 357, 359, 362, 365, 370–73, 377, 396, 403, 406–7, 419–22, 424, 427, 431, 434, 442–43, 445, 451, 454
- Dutch Skipper and his Wife* (dance), 250, 258, 277–78, 280

E

- Earl of Essex, The* (puppet show), 459
- EARL OF ESSEX, THE. *See* Banks, John, *The Unhappy Favourite*
- Eberlin (scene painter), cix
- ECCLES, JOHN: payments to, lxii; his *Trumpet Song*, 86
- Echo*, *The* (dance), cxxxiv
- Echo*, *The* (music), 112
- EDWARD III, 215
- Egerton, William, clix
- Egleton, Jane (actress), xcix
- Egmont, Viscount Percival, First Earl of, cln
- Eight Linkmen* (dance), cxxxiv
- ELFRID, 207–8, 213
- Elrington, Thomas (actor), cxxvin
- EMPEROR OF THE MOON, THE. *See* Behn, Aphra
- EMPERRESS OF MOROCCO, THE. *See* Settle, Elkanah
- ENCHANTED ISLAND OF ARCADIA, THE, lxvi
- English Medley* (dance), cxxxii
- Enthoven Collection, liii, lxiii
- Enthusiastick Song*, *The*, cxl, 28, 70, 134, 162
- Entered Apprentice's Song*, *The*, cxl
- Entr'acte entertainments, xvii
- Entry* (dance), xci, cxxxiii, 27, 32, 38, 57, 86, 103, 112, 124, 364, 402, 445

- Epilogue expressing the Dreadful Hardships
Lawyers and Players suffer in a long Vacation,*,
231
- Epilogue in a Riding Habit upon a Pad-Nagg,*
223–24
- Epilogue on the Life and Morals of the Ob-
server*, 44–45
- Epilogue representing a French Officer*, 71
- Epilogue representing Somebody and Nobody*, 189
- Epilogue representing the Figure of Nobody*, 188,
210
- Epilogue showing the Power of Beauty*, 245
- Epilogue spoken upon an Ass*, 22, 68, 72, 119,
122, 169, 230, 247, 274, 399, 404, 407,
444, 450, 452–54, 460
- Epilogue to the Town*, 27, 145
- Epilogue upon all Mankind being Actors*, 225, 244
- Epilogue upon the late Aurora Borealis*, 394
- L'Epine, Francesca Margherita, cxxxix
- EPSOM WELLS. *See* Shadwell, Thomas
- Equi-Vocal Epilogue after the old English
Manner*, 161
- ESTCOURT, RICHARD: as co-manager
of Drury Lane, xxi; as actor, cviiin, cxxiv
—FAIR EXAMPLE, THE, 34, 48–49
—PRUNELLA, 166
- ERNELINDA. *See* Heidegger, J. J.
- ETEARCO, 240, 241
- ETHEREGE, SIR GEORGE, clxxiii
—COMICAL REVENGE, THE, cvi–vii, 54, 58,
67, 85–86, 90, 92, 104, 134, 163, 193, 270,
278, 292, 303, 312, 333, 352, 396, 426
—MAN OF MODE, THE, cxxviii, 63, 84, 87,
95, 106, 113, 115, 118, 131–32, 138, 171,
184, 209, 243, 247, 251, 264, 293, 296,
312, 314, 321, 333, 341, 350, 377, 391,
400, 422, 433, 444
—SHE WOULD IF SHE COULD, 90, 97, 103,
109, 113, 130, 133, 137, 158, 167, 202,
239, 245, 256, 262, 269, 287, 290, 297,
303, 311, 331, 399, 424, 449
- EUNUCH, THE, 456
- EUROPE'S REVELS, 115–16, 120
- E vano ognipensiero* (song), 300
- Evening Post*, THE, xxxv
- EVENING'S LOVE, AN. *See* Dryden, John
- EVERYBODY MISTAKEN, 392–93
- Expenditures of the theatres: for fixed
charges, lxiii; for taxes, lxiii–lxiv; for repairs
and upkeep, lxiv–lxv; for stage properties,
lxv; for wardrobe, lxv–lxvi; for printing,
lxvi–lxvii; for weekly payroll, lxvii–lxviii
- F
- Fairbank, Henry (actor), lix
- FAIR EXAMPLE, THE, 34, 48–49
- Fair in an Uproar*, THE (1707), 151
- FAIR PENITENT, THE. *See* Rowe, Nicholas
- FAIR QUAKER OF DEAL, THE. *See* Shadwell,
Charles
- Fairs: description of, xxxvi–xxxvii.
- FAIRY QUEEN, THE. *See* Settle, Elkanah
- FAITHFUL BRIDE OF GRANADA, THE, 66
- FAITHFUL GENERAL, THE, 112–13
- FAITHFUL SHEPHERD, THE (opera), 288–91,
295
- Faithful Shepherd*, THE (dance), cxxxiv
- FALLING OUT OF LOVERS, THE, 231
- Fall of Caleb*, THE (puppet show), 283
- FALL OF SIAM, THE. *See* Hill, Aaron, THE
Fatal Vision
- FALL OF SAGUNTUM, THE, xciii, xcix, ci
- FALSE COUNT, THE. *See* Behn, Aphra
- FALSE FRIEND, THE. *See* Vanbrugh, Sir John
- False Triumph*, THE (puppet show), 258, 283
- Famous History of Dorastus and Fawnia, THE
(droll), 41
- Farcies: as afterpieces, cxviii
- FAREWEL FOLLY, 85–87
- FARQUHAR, GEORGE, cxlv, clvii, clvx
—CONSTANT COUPLE, THE, civ, cxv, cxxvii,
5, 7, 27, 32, 46, 48, 51, 54, 67, 77, 83,
106, 144, 146, 155, 172, 187, 193, 200,
214, 222, 228, 241, 275, 286, 292, 299,
309, 323, 330, 332, 338, 346, 353, 358, 372,
381, 392, 402, 407, 417, 430, 445, 451, 455
—INCONSTANT, THE, cxlv, clvx, 18, 427, 429
—LOVE AND A BOTTLE, 280
- RECRUITING OFFICER, THE, xxxii, cxii,
cxxxvii, clvii, clvx, 122–23, 126, 130–37,
140–44, 146, 148, 154–56, 159, 161–63,
169, 177, 182, 186–87, 190, 192–93, 198–
200, 204–6, 215, 222, 227–28, 235, 242,
245, 253, 259, 269, 278–79, 285, 288, 292,
309, 314, 327, 329, 334–36, 339, 344, 353,
358, 364, 370, 376, 384, 387, 398, 416,
429, 435, 453–54, 460

- SIR HARRY WILDAIR, clx, 10–11
 —STAGE COACH, THE, xxxi, cxiv, cxx, clxv, 55, 78, 107, 145, 148, 192–94, 199–201, 204, 206, 212, 218, 228, 232, 235, 252–53, 274–75, 278, 280, 286, 293, 304, 312, 314, 330, 334, 337, 345, 374–75, 408, 410, 417, 419, 452, 454, 458–59
 —STRATAGEM, THE, xcvi, cxii, cxxviii, 142–45, 147, 149, 154, 157, 159, 164, 166, 169, 171, 178, 187, 190, 193–94, 206, 221, 235, 240, 243, 252, 260, 268, 274, 278, 286–87, 293, 318, 324, 329, 336, 351, 371, 380, 390, 396, 416, 430, 440, 454
 —TWIN RIVALS, THE, 29–30, 419–20, 422, 426, 432, 441, 445, 452
 FASHIONABLE LOVER, THE, clxxvi, 121
 FATAL MARRIAGE, THE. *See* Southerne, Thomas
 FATAL VISION, THE, lxv, 388–89, 392
 Faustina, Signora (singer), rivalry with Signora Cuzzoni, lxxvi, lxxvii; and dissension in Royal Academy of Music, lxxx, cxiv
Faustus' Trip to the Jubilee (puppet show), 258
 FEAST OF ALEXANDER, THE, 251, 253, 426
 FEIGNED COURTIZANS, THE. *See* Behn, Aphra
 FEIGNED INNOCENCE. *See* Dryden, John
 FEMALE ADVOCATES, THE, 292
Female Tatler, The, cxxv, cxlixn, clxxi
 FENTON, ELIJAH: MARIAMNE, c-ci, cxlix
 Fenton, Lavinia (singer), cxxiv, cxlix
 FICKLE FAIR ONE, THE (musical), cxxxix
 FICKLE SHEPHERDESS, THE, 33
 Fielding (proprietor of booth), xxxvii
 FIELDING, HENRY: LOVE IN SEVERAL MASQUES, clvii, clvx
 FILLE A LA MODE, LA, xxxvi
 FILMER, E.: THE UNFORTUNATE COUPLE, 73
 Financing new theatres, liii–liv
 FINE LADY'S AIRS, THE. *See* Baker, Thomas
 Finley (proprietor of booth), xxxvi
 Fires and fire prevention, xlxi–xlxi
Fisherman and his Wife (dance), cxxxiv
 Fitzgerald, Percy, xxvin, cxxxviin
Flag Dance, cxxxiv
 FLETCHER, JOHN, cxxv, cxlii, clxxiii. *See also* Beaumont, Francis, and Fletcher, John
 —NIGHT WALKER, THE, 104
 —ROLLO, DUKE OF NORMANDY, 107, 181
 —SEA VOYAGE, THE (with Massinger, Philip), 21, 137, 173, 218, 223, 230, 355, 391, 394, 457
 Fletcher, Mrs (singer), xcvi
 FLORA AND BLESA, 215, 226
 FLORA'S VAGARIES, 363
 Florence, Italy, lxxvi
 FLORIDANTE, lxxv
Flying Post, The, clxvii
Fog's Weekly Journal, xxxix, clxxi
 Folger Shakespeare Library, xxiv, xl, liii, lxxxivn, xcix, c, cii, cxii, 327–28
Folie, La (dance), 438–40
Folie d'Espagne, La (dance), cxxxiii
Follette s'est ravizée, La (dance), cxxxiv
 FOND HUSBAND, THE. *See* D'Urfe, Thomas
 FOOL'S PREFERMENT, THE, 40
 FOP'S FORTUNE, THE. *See* Cibber, Colley, *Love Makes a Man*
 FORCE OF FRIENDSHIP, THE. *See* Johnson, Charles
Foresters' Dance, cxxxiv
 Forfeits, lv
 FORTUNE HUNTERS, THE. *See* Carlisle, James
Four and Twenty Stock Jobbers (song), cxl
Four Scaramouches (dance), 224, 277–78, 280, 358
Four Winds (dance), cxxxv
 Fox, Henry, xxi
 FOX, THE. *See* Jonson, Ben, *Volpone*
Freeholder's Journal, The, clxiv, clxxin
 Free Masons, clxii
French Clown (dance), cxxxiv, 126
 French comedians in London: and repertory system, xix; open New Theatre in the Haymarket, xxxvi; patronized by George I, lv; financed by subscriptions, lx; attacked by critics, clxxvi
French Peasant (dance), 123, 127, 209, 211–12, 215, 218, 228, 230–31, 323, 345, 364, 371, 405, 421, 452
French Peasant and his Wife (dance), 70, 229–30, 409
French Sailor (dance), cxxxiv, 337, 421, 448
French Sailor and his Wife, cxxxiv
 Friendly, J., xciv
Friendship, The (dance), 347
 FRIENDSHIP IMPROVED, 29

FROWDE, PHILIP, ci
 —FALL OF SAGUNTUM, THE, xciii, xcix, ci
 FUNERAL, THE. *See* Steele, Sir Richard
Fury's Dance, A, cxxxiii

G

Galerati, Catterina (singer), lxxiv
 Gallant (employee of Lincoln's Inn Fields), lix
 Gallia, Maria (singer), cxxxix
 GALLIARD, JOHN: as composer, lxvii
 —CIRCE, cii
 GAMESTER, THE. *See* Centlivre, Susanna
 Garde, de la (dancer), cxxiv
 Garrick, David, xlxi
 GASPERINI, FRANCESCO (musician-composer), cxxxviii
 —ANTIOCHUS (opera), lxvi, 265–70, 273–75,
 277–78
 —HAMLET (opera), 270–72
 GAY, JOHN, ci, cxlv, cl
 —BEGGAR'S OPERA, THE, xvii, xxxiii, xlvi,
 xlvii, lii, lvii, lix, ci, cii, cxiii, cxix, cxxiii,
 cxxviii, clvii, clviii
 —CAPTIVES, THE, cxlv
 —DIONE, xliii
 —POLLY, xlii, cl
 —THREE HOURS AFTER MARRIAGE, cxlvi,
 clxxi, 431–32
 —WHAT D'YE CALL IT, THE, cxvn, cxix,
 344–50, 354–55, 371, 373, 376, 378–80,
 382–83, 387, 391, 398, 400, 403–5, 411, 416,
 419, 421, 423, 435, 444
 —WIFE OF BATH, THE, 302
 GENEROUS CONQUEROR, THE, 17
 GENEROUS HUSBAND, THE, 241
 Genoa: theatres in, xliv
Genteel Round (dance), 29
 GENTLEMAN CULLY, THE, 12
 George I: his birthday celebrated at Richmond Theatre, xxxii; orders Drury Lane company to act at Hampton Court, xxv; restores Christopher Rich's patent, xl–xli; attends opera, xlviii; his patronage of theatres, lv–lvi, lxiv, clvi; his subsidy of opera, lxi, lxxv; his command performances, cxiv; prologue upon his arrival in England, cxlvii; his preference for

French comedians, clxxvi; mentioned xxii, xxvi; clvii, clxiii
 GIBRALTAR, 87, 88
 Gibbons (proprietor of booth), 307
 Gibson (merchant), lxv
 Giffard, Henry (actor-manager), cxxviii
 GILDON, CHARLES, cl
 —LOVE'S VICTIM, 10
 —LUCIUS JUNIUS BRUTUS, cl
 —PATRIOT, THE, xliv, 29
 Gillier (musician), cxxxviii
 Glover, Richard (?) (dancer), xcvi, cxxx
 Goodman's Fields Theatre, lxvii, lxviii
Go, Perjured Man (song), cxl
 GORING, CHARLES: IRENE, cxlv, 165–66
 Goupy, Joseph (scene designer), lxxiv
 GOVERNOR OF BARCELONA, THE, 252
 GOVERNOUR OF CYPRUS, THE, xci, 30
Grand Comic Wedding Dance, cxxxiv, 421, 424–
 29, 431–32, 434, 440, 442, 447, 451
Grand Dance, cxxxiv, 107, 110, 402
Grand Dance of Spirits, cxxxv
Grand Dance of the Laird, 65
 Great Storm of 1703, clxxii
Green Room, The (poem), cxxxvi
 GREENWICH PARK. *See* Mountfort, William
 Greenwich Theatre: history of, xxix–xxx;
 composition of company, 198, 234;
 mentioned xxi, xxii
 GRIFFIN, BENJAMIN, xxxi, xcvi, cxxii, cxxix
 —HUMOURS OF PURGATORY, THE, 395–96
 —INJURED VIRTUE, xxxi, clxxii, 331
 —LOVE IN A SACK, 360, 362–63, 365, 385
Grub Street Journal, The, clix, clxxvii
 GUARDIAN, THE, 26, 280
 GUINQUETTE, LA, 397–400
 Gwin (employee of Lincoln's Inn Fields),
 lix, xcix

H

Haines, Joe (actor), cxlvii
 HALF PAY OFFICERS, THE, cliv, clviii
 Hall, John (actor), xxxvii, xxxix, lxvii
 HAMILTON, NEWBURGH: THE DOATING LOVERS, 360–61
 —THE PETTICOAT PLOTTER, cxix, 277,
 279–80, 376–77

- HAMLET (opera), 270–72
 HAMLET, PRINCE OF DENMARK. *See* Shakespeare, William
 Hampton Court: proposals for a theatre, xxxiv–xxxv; opening of, xxxv; costs of, xxxv; mentioned, xxii, lvi, clxi
HAMSTEAD HEATH, 105
 HANDEL, G. F.: operas by, xvii; and Royal Academy of Music, lxi, lxx, lxxiv, lxxvii, cxxxviii, 284
 —AMADIS OF GAUL, lxxviii, lxxix, 357, 359–62, 389–92, 407–8, 437–38, 442, 445, 453
 —FAITHFUL SHEPHERD, THE, 288–91, 295
 —FLORIDANTE, lxxv
 —MUTIUS SCAEVOLO (with Bononcini), lxxvii
 —PASTOR FIDO, cxxiv, 131, 136, 250
 —RICHARD I, clvi
 —RINALDO, lxxviii, lxxix, 243–49, 251, 268–71, 298, 301–2, 336–43, 360, 430–33, 435, 440, 448, 451, 454
 —THESEUS, lxxiii, lxxix, 283, 292–95, 297, 300, 302
 —*Water Musick*, cxxxviii
 HANNIBAL. *See* Lee, Nathaniel, *Sopbonisba*
Hark Te, Madam (song), 71
Harlequin and a Countryman (dance), 356
Harlequin and Two Puncbes (dance), 351, 354, 359
 HARLEQUIN ANNA BULLEN, cxix
 HARLEQUIN A SORCERER, cx, cxliii
Harlequin Dance, 84, 121, 211, 224, 345–46, 370–71, 404, 417–18, 442–43
 HARLEQUIN DOCTOR FAUSTUS, lxvii, cxviii
Harlequine (dance), 417
 HARLEQUIN EXECUTED, cxix, 428–29, 434, 438, 447, 449, 451, 453
Harlequin Man and Woman (dance), 51, 72, 215
Harlequin, Mezzetin, and Colombe (dance), 402
Harlequins (dance), 323
 HARLEQUIN SHEPPARD, cx
 HARLEQUIN'S TRIUMPH, cxxxii
 HARLEQUIN TURNED JUDGE, cxx
 Harley, Abigail, cxiv
 Harley, Edward, cxiv
 Harper, John: as proprietor of booth, xxxvii, xxxviii; as actor, cxxiv, cxxix; his *Drunken Man*, cxliv
 Harrison (merchant), l, lix
 Hart, Charles (actor), c
 Harvard Theatre Collection, xxxiii, xxxiv, liii, lv, lvi, lviii
Harvest Home (song), 457
 Harvey (scene painter), lxv, cviii
HAWLING, FRANCIS: THE IMPERTINENT LOVERS, cliv
 HAYM, NICCOLO, lxxi, lxxvii
 —CAMILLA, xxiv, lxxii, cv, clvii, 121–28, 133–34, 136–42, 144, 146, 148, 158, 160–61, 164–66, 168–70, 182, 184–86, 188–89, 191–93, 200, 202, 204–5, 429–30, 432–33, 436–37, 444–45, 455–56
 —CROESUS, 315–18, 322–23
 —DORINDA, 290–92, 294, 298, 300, 314–15
 —PYRRHUS AND DEMETRIUS, lxvi, cix, 180–83, 185–86, 188–92, 194, 200–201, 203–5, 207, 211, 216, 237–40, 242, 249, 392–95, 397, 401, 403–5, 434, 439
 —RADAMISTUS, lxxvii
 —VESPAZIAN, lxxix
 Hayman (scene painter), cix
 Haymarket, New Theatre in the: xx; finances, xxi, lviii; construction, xxii, xxv; cost, xxxv; capacity, xxxvi; companies, xxxvi; patent, xxxvi; rental, xxxvi; mentioned, xli, lii
 HECUBA, cliv, clvii
 HEIDEGGER, J. J., xxi, lxi, lxxiii, lxxiv, 283
 —ERNELINDA, lxi, 296–99, 301, 303, 319–22, 324–25, 332–34, 350–51
 Henry, Matthew, xcixn
 HEIRESS, THE, 30
 HEIR OF MOROCCO, THE. *See* Settle, Elkanah
 HENRY IV, PART I. *See* Shakespeare, William
 HENRY IV, PART II. *See* Shakespeare, William
 HENRY VIII. *See* Shakespeare, William
 Herbert, Henry, xxxix, xl
 Herbert, Lord George, xlviii
 HERCULES (opera), 274–75, 277–78
Heroic Love (puppet play), 234, 257
HEROICK DAUGHTER, THE. *See* Cibber, Colley, Ximena
Heroine, The (dance), 88–89
 Hervey, Lord John, xxi, xlvi
 HEWITT, JOHN: A TUTOR FOR THE BEAUX, clv
 HIBERNIA FREED, xciv, cxlv, clxiv
Hickford's Room, xxxviii
 Higgins (acrobat), cxlii

- HIGGONS, BEVIL: THE GENEROUS CONQUEROR, 17
Higland Laird and his Attendants (dance), cxxxiii
Higland Lilt (dance), cxxxiii, 29, 32, 38, 78
HILL AARON: and experimental theatre, xx–xxi; and the New Theatre in the Hay-market, xxxvi; as manager of opera, lxxii; theories of opera, lxxviii; casting of *Atelwold*, cli–lii; and rehearsals, clv
—ATHELWOLD, cli–lii
—ELFRID, 207–8, 213
—FATAL VISION, THE, lxv, 388–89, 392
—SQUIRE BRAINLESS, 220
—WALKING STATUE, THE, 208–13, 217–18, 222–23, 225, 228, 248–49, 252, 269, 275–76, 278–79, 304, 320, 324–25, 339, 344, 347, 369, 383, 399, 409, 424, 453, 455
Hill, Mrs (singer), lxxii, lii
Hippisley, John (actor), xxxvii, lix, xcix, cxliv
HISTORY AND FALL OF CAIUS MARIUS, THE. *See* Otway, Thomas
History of Bateman, The (droll), 41
History of Fryar Bacon, Bungy, and their Man Miles, The (puppet show), 257
History of Jane Shore, The (droll), 457–58
History of King Bladud, The (puppet show), 233, 257–58
History of Whittington, The (puppet show), 233, 257
HOB. *See* Cibber, Colley
HOB'S WEDDING, clviii
Hodgson (actor), 3
Hold, John, Ere You Leave Me (song), 226, 228
Holt (workman), lxv
Hooke, Mrs (actress), lxxxiv
Hopkins (workman), lxv
HOPKINS, CHARLES: FRIENDSHIP IMPROVED, 29
Hornpipe (dance), 304
Horton, Mrs Christiana (actress), clxiv
Hotson, Leslie, xxiin, xxiiin, xxxix, 3n
Houghton, James (actor), xcix
HOWARD, SIR ROBERT
—COMMITTEE, THE, cxxvii, 8, 65, 67, 78–79, 81, 83, 86, 91, 97, 102, 106, 109, 113, 115, 121, 127–28, 130, 133, 143, 148, 155, 157, 164, 178, 184, 203, 205, 218, 227, 235, 248, 265, 273, 285, 293, 310, 315, 333, 337, 362–63
—INDIAN QUEEN, THE (with John Dryden), cxxxvii, 7, 62, 122, 246, 249, 341, 362–63
—SURPRIZAL, THE, 365
Hudelston (merchant), lxviii
Hudson (musician), lxvii
Hughes (singer), xci
HUGHES, JOHN
—APOLLO AND DAPHNE (masque), lxv, cvii, cli, 384–86
—CALYPSO AND TELEMACHUS, 276–77, 279, 438, 440, 442
—SIEGE OF DAMASCUS, THE, xlivi
HUMOROUS LIEUTENANT, THE. *See* Beaumont, Francis, and Fletcher, John
HUMOROUS OLD RAKE, THE. *See* Mountfort, William, *Greenwich Park*
Humours of Bedlam, The (dance), cxxxiv. *See also* Vanbrugh, Sir John, *The Pilgrim*
HUMOURS OF OXFORD, THE, clvi
HUMOURS OF PURGATORY, THE, 395–96
HUMOURS OF THE AGE, THE, xliv, xlv, 8, 39
HUMOURS OF THE ARMY, THE, 294
HUMOURS OF THE COUNTER, THE. *See* Knipe, Charles, *The City Ramble*
HUMOURS OF THE NAVY, THE. *See* Shadwell, Charles, *The Fair Quaker of Deal*
Hunt (workman), lxv
Hunt, Mrs (actress), lxxxiv, cxxiv
HURLOTHRUMBO, lxxxix
Husband, Benjamin (actor), lxxxiv, xcvi
HYDASPES. *See* Mancini, Francesco
Hyde Park Grenadier, The (song), cxl
HYPOCHONDRIACK, THE, cxix

I

- IBRAHIM, 13TH EMPEROR OF THE TURKS, 27, 53, 58, 347
If Wine and Music Have the Power (song), 253
IGNORAMUS, 10, 407, 455
IMPERTINENT LOVERS, THE, cliv
Imitations, cxliii–xliv
Income of theatres: lv
INCONSTANT, THE. *See* Farquhar, George
Increase in number of theatres, xxii
Indian Dance, cxxxv
INDIAN EMPEROR, THE. *See* Dryden, John
INDIAN QUEEN, THE. *See* Howard, Sir Robert

- Indian Tambour Dance*, cxxxiii, 62
Indian Trumpet Song, 68
INJURED LOVE, 246–47
INJURED VIRTUE, xxxi, clxxii, 331
In Praise of Fishing (song), cxl
In Praise of Love and Wine (song), cxl
 Interiors of theatres, xlivi–xliv
INTERLUDE OF CITY CUSTOMS, AN, 39
INVADER OF HIS COUNTRY, THE, cl, clvi
 IRENE, cxlvi, 165–66
Irish Dance, cxxxiii, 32
Irish Jig, cxxxiii, 44
Irish Trot, cxxxiii, cxxxiii, 71, 104
Irish Whim (song), 68
ISLAND PRINCESS, THE. *See* Motteux, P. A.
ISLAND QUEENS, THE, 60
 Italian comedians: in London, xix; and subscriptions, lx; distribute printed copies of plays, lxvi; rent King's Theatre in the Haymarket, lxxv–lxxvi
Italian Night Scenes (with variations), 103, 206, 208, 215, 217–18, 220, 223–24, 226, 229–30, 255, 349, 372–73, 375–76, 381, 398–99, 401, 403, 428
Italian Scaramouch Dance, 71, 73, 113–15, 124, 215, 226, 229
- J
- Jacobs, Giles, 142
Jalousie of Three Pierrots, A (dance), cxxxii
 James II, xcvi
 JANE SHORE. *See* Rowe, Nicholas
JEALOUS DOCTOR, THE, 448–49, 452
Jeptah's Rash Vow (droll), 41
Jeunesse, La (dance), cxxxiv
 JEVON, THOMAS: A COMICAL TRANSFORMATION, 70, 73, 362–63, 365, 369, 376, 384, 395, 409, 418
JEW OF VENICE, THE. *See* Shakespeare, William
Jig, 322
John, E're You Leave Me (song), cxl
 Johnson, Benjamin (actor): benefits for, lxxxiv, xc; roles of, xcvi, cli
 JOHNSON, CHARLES: epilogue to *The Victim*, cix; rivalry with Bullock, cxiii; on criticism, cxx; rehearsal of his comedy, cliv; attacks on his *Medea*, clxix
 —COBLER OF PRESTON, THE, cv–vi, cxiii, 387–91, 395–96, 418
 —COUNTRY LASSES, THE, 341
 —FORCE OF FRIENDSHIP, THE, xliv, cxx, 219, 221
 —GENEROUS HUSBAND, THE, 241
 —GENTLEMAN CULLY, THE, 12
 —LOVE IN A CHEST, 221
 —LOVE IN A FOREST, clvii
 —MASQUERADE, THE, cliv, clvii, 451
 —MEDEA, clxvi, clxix
 —SUCCESSFUL PYRATE, THE, lxxxviii, cxlv, 287, 290
 —SULTANESS, THE, 438
 —VICTIM, THE, cix, 314
 —VILLAGE OPERA, THE, lxxxix, clxvi
 —WIFE'S RELIEF, THE, 263–64, 266, 269, 310, 370–71, 378, 431
 JOHNSON, SAMUEL: of Chesire: HURLOTHRUMBO, lxxxix
 Jones (choreographer), cxxxii
 JONSON, BEN, xxxiii, xc, clxxiii
 —ALCHYMIST, THE, cxvi, 9–10, 27, 185–86, 188, 192, 208, 210, 242, 246, 264, 270, 313
 —BARTHOLOMEW FAIR, 21–22, 61, 63, 77, 84, 151, 155, 174, 176–77, 224, 244, 255, 281, 292, 312, 361, 425, 456
 —SILENT WOMAN, THE, 6, 12, 35, 45, 50, 57, 78, 116, 136, 141, 155, 157, 163, 170, 182, 186, 194, 208, 212, 224, 237, 244, 262, 272, 296, 310, 313, 331, 345, 374, 386, 424, 452
 —VOLPONE, xc, cvi, cviii, cxxviii, 6, 12, 36, 38, 47, 49, 59, 69, 81, 95, 106, 133, 171, 186, 193, 208, 236–37, 274, 288, 311, 322, 347, 386, 434, 450
 JOVIAL CREW, THE. *See* Brome, Richard
JUBILEE, THE. *See* Farquhar, George, *The Constant Couple*
JUDGMENT OF PARIS, THE. *See* Congreve, William
JULIUS CAESAR. *See* Shakespeare, William
JUPITER AND EUROPA, cx
- K
- Keene, Theophilus (actor), cxxi
 KILLIGREW, THOMAS, xxxix, xl, xli
 —CHIT-CHAT, THE, xlvi, clviii

- KING AND NO KING, A. *See* Beaumont, Francis, and Fletcher, John
- KING ARTHUR. *See* Dryden, John
- KING LEAR. *See* Shakespeare, William
- King's Head Inn, xxxvn
- King's Theatre in the Haymarket: location of, xxxv–xxxvi; royal patronage of, xlvi, clxi; policies of, lvi; musicians employed by, cxxxviii; composition of company, 329, 368, 414. *See also* Queen's Theatre in the Haymarket
- Kipling, John (treasurer), lxxiv
- Knight, Frances (actress), cviii, clxiii
- KNIPE, CHARLES: THE CITY RAMBLE, cxix, 359, 362, 371, 374, 378, 382
- Krutch, J. W., clxxiin
- L
- LACY, JOHN: THE OLD TROOP, 104, 150, 326, 457
- Ladder Dance*, 128, 229–30
- LADIES' VISITING DAY, THE, 6
- Lads and Lasses* (dance), 403, 416, 436
- LADY JANE GRAY, 351–55, 371, 389
- LADY'S LAST STAKE, THE. *See* Cibber, Colley
- LADY'S TRIUMPH, THE, lx
- Lafass (merchant), lxvi
- Laferry (dancer), xci
- Lambert (scene designer), cviii
- Lancashire Hornpipe* (dance), 460
- LANCASHIRE WITCHES, THE. *See* Shadwell, Thomas
- LANSDOWNE, GEORGE GRANVILLE, LORD. *See also* Shakespeare, William, *Jew of Venice*
- BRITISH ENCHANTERS, THE, 118–22, 125, 134, 143, 145
- SHE GALLANTS, THE, 432, 451
- Lanyon (dancer), cxxx
- Laroon (dancer), xci
- Latour, Miss (dancer), cxxx
- Latreille Calendar, 328
- Lawrence (boxkeeper), lviii
- Layfield (dancer), cxliv
- LEE, NATHANIEL, cl
- CAESAR BORGIA, 68, 113, 151
- DUKE OF GUISE, THE, 410, 419
- MITHRIDATES, xxviii, xxix, 77, 81, 166, 168, 195, 265, 348, 390, 440
- RIVAL QUEENS, THE, cxxxv, 8, 10, 37, 69, 111, 125, 131, 136, 138, 164, 170, 178, 182–83, 185, 189, 210, 226, 274, 288, 363, 441, 447
- SOPHONISBA, 78–79, 114, 127, 151, 173, 177, 207, 253, 279, 351, 376, 435, 440
- THEodosius, 37, 56, 145, 256, 349, 353, 440
- Lee, Mrs (actress), lvii
- Legar (dancer), cxl
- LEIGH, JOHN, xxxvii, xxxviii, cxxii, cli
- HOB'S WEDDING, clxviii
- Let the Dreadful Engines* (song), 28–29, 68
- Letter to My Lord, A*, lxxix
- Letters Describing the Characters and Customs of the English*, lxxix, cxli
- LEVERIDGE, RICHARD: in charge of singers, lxii; salary of, lxvii; benefits for, xciv; costumes for, cv; as actor and singer, cxxxix, cxl; on variety in entertainment, clxxvii
- PYRAMUS AND THISBEE, clxxvii, 397, 418, 422, 428, 433–34
- LIBERTINE DESTROYED, THE. *See* Shadwell, Thomas, *Don John*
- LIBERTY ASSERTED, 59–62
- License, theatrical: license *vs.* patent, xxxix–xl; types of, xli; for Drury Lane, lxxxvi, 233, 307. *See also* Patents
- Licensing Act of 1737, xvii, xl, xliii, cl
- Lighting in theatres, xliv, xlviii, xl ix
- LIKE MASTER LIKE MAN, 86
- LIKE TO LIKE, 9
- Limitations on numbers of spectators, xlvi–xlvii
- Lincoln's Inn Fields Theatre: composition of company, xxiii, cxxi, cxxii, cxxxvii–xxxviii, 3–4, 16, 26, 44, 76, 101, 328, 367–68, 414; rebuilding in 1714, xxxii; design, xxxii–xxxiii; interior, xxxii–xxxiii; accommodations, xxxii–xxxiv, xliii–xlviii; capacity, xxxiii–xxxiv; remodeling, xxxiii; distribution of spectators, xxxiii–xxxiv; patent, xl–xli; expenditures for music, lxiii; for taxes, lxiii–lxiv; for stage properties, lxv; for wardrobe, lxvi; for printing, lxvi; for weekly payroll, lxvi–lxviii; for bill setters, lxiii; for repairs and up-

- Lincoln's Inn Fields Theatre (*cont.*)
 keep, lxiv–lxv; fires and fire prevention, l–li; account books, liii; collection of receipts, lviii–lix; admission charges and subscriptions, lx; receipts *vs.* expenditures, lxviii; profits, lxviii, 327, 367, 413; management, lxxx–lxxxvi; advertising, xcii–xciii; benefits, xcvi; costumes, ciii–v; machines, cviii–xi; repertory, cxiii–xx, cxxvii; afterpieces, cxvi–xx; dancing, cxxx–xxxv; rehearsal, cliii–lvi; premieres, clvi–lix; political affiliations, clxiii–lxiv; disturbances, clxv–lxviii; musicians and orchestra, cxxxvii–xxxix; opening in 1714, 327; receipts, 327, 367
- LITTLE FRENCH LAWYER, THE, 457
- LOCK, MATTHEW: PSYCHE, 68
- Loftis, John, xlin, xliiin, lxxxvin
- LONDON CUCKOLDS, THE. *See* Ravenscroft, Edward
- London Gazette*, lxxiiin, lxxv
- London Journal*, xxxvi, lxix, lxxv, cxin, cliv, clxxi
- Lord Chamberlain: power of silencing, xxv, xl; authority over companies, xxxix–xl; fees for licensing plays, xli; opposition to, xli; orders to theatres, xl, xlii, lxxxii, 43, 175, 257; power of censorship, xl–xlii; relationship to management, xlivi; as governor of Royal Academy of Music, lxxii
- Louvre (dance), cxxxiii
- Love and a Bumper* (music), cxix
- LOVE AND A BOTTLE, 280
- LOVE AND DANGER, 47–48
- LOVE AT A LOSS, 5
- LOVE AT FIRST SIGHT, 61–62
- LOVE BETRAYED, 31, 89
- LOVE FOR LOVE. *See* Congreve, William
- LOVE FOR MONEY, 145, 171
- LOVE IN A CHEST, 221
- LOVE IN A FOREST, clvii
- LOVE IN A SACK, 360, 362–63, 365, 385
- LOVE IN A TUB. *See* Etheridge, Sir George, *The Comical Revenge*
- LOVE IN SEVERAL MASQUES, clvii, clxv
- LOVE MAKES A MAN. *See* Cibber, Colley
- LOVE'S A JEST, 255
- LOVE'S CONTRIVANCE. *See* Centlivre, Susanna
- LOVE'S LAST SHIFT. *See* Cibber, Colley
- LOVES OF BALDO AND MEDIA, THE, 280
- LOVES OF ERGASTO, THE, lxxii, lxxvi, 91–92
- LOVES OF HARLEQUIN AND COLOMBINE, THE, 447
- LOVES OF MARS AND VENUS, THE (musical), 55, 58, 70
- LOVES OF MARS AND VENUS, THE (pantomime), 439–42
- LOVE'S TRIUMPH, lxix, 167–68, 170
- LOVE'S VICTIM, 10
- LOVE THE LEVELLER, cxlv, 54–55
- Love Would Invade Me* (song), 300
- Lovick (merchant), lxvi
- LOYAL SUBJECT, THE, 98, 102, 112
- Lucas (employee of Lincoln's Inn Fields), xlix
- Lucas, Mrs (actress), lxiii, xci
- LUCIUS, xlvi, 450–51
- LUCIUS JUNIUS BRUTUS, cl
- LUCIUS VERUS, 345–48, 350, 352–53, 357, 388–89
- LUCKY PRODIGAL, THE, clxv, 372–73
- LYING LOVER, THE, 49–50
- M
- MACBETH. *See* Shakespeare, William
- Machines, theatrical, lxxviii–lxxix, ciii–xi
- Macky, John, xlix, xlvi, clx
- MADAM FICKLE, 71, 259
- MADDEN, SAMUEL: THEMISTOCLES, cxlix
- Mad Dialogue*, *The*, 137, 145
- Mademoiselle and her Dancing Dogs* (entertainment), cxxxiv
- MAD LOVER, THE, cxxxix, 35, 57, 71, 86
- Mad Man and Mad Lady*, *The* (song), 226
- Mad Man's Dance*, cxxxiv, 30
- Mad Song*, *The* (from *Don Quixote*), 38–39
- MAGICIAN, THE, cxxix
- Magician's Fate*, *The* (puppet play), 283
- MAIDEN QUEEN, THE. *See* Dryden, John, *Secret Love*
- MAID IN THE MILL, THE. *See* Beaumont, Francis, and Fletcher, John
- MAID'S THE MISTRESS, THE, clvi, 172
- MAID'S TRAGEDY, THE. *See* Beaumont, Francis, and Fletcher, John
- Main (gallery keeper), lix

- Mainwaring, John, lxxiiii
 Management: theory of, xx, lxxx-lxxxviii; types of, lxxx
 Manchester, Duke of, xxviiii, lxxii
MANCINI, FRANCESCO: HYDASPES, xxx, cvi, cix, cxxxvii, 214-24, 236-39, 242-43, 246, 248, 251, 263-67, 270, 272, 274, 276-77, 355-57, 359, 363, 365, 402
MANGORA, cxxxv, cliii
MANLEY, MARY, clvii
 —ALMYNA, clvii, 134-35
 —LUCIUS, xlvi, 450-51
MANNING, FRANCIS: ALL FOR THE BETTER, 28
MAN OF MODE, THE. *See* Etherege, Sir George
MAN'S BEWITCHED, THE, 205
MARIAMNE, c-ci, cxlix
MARPLOT, 239, 250
MARRIAGE A LA MODE. *See* Dryden, John.
See also Cibber, Colley, *The Comical Lovers*
MARRIAGE HATER MATCHED, THE. *See* D'Urfe, Thomas
MARRY OR DO WORSE, 47
MARS AND VENUS (musical), 55, 58, 70
MARS AND VENUS OR THE MOUSE TRAP, cxx
 Marshall, William (actor), clxiii
 Masons, Free and Accepted, cxiv
MASQUERADE, THE, cliv, clvii, 451
MASSANIELLO. *See* Massinger, Philip
MASSINGER, PHILIP. *See also* Fletcher, John
 —**NEW WAY TO PAY OLD DEBTS**, A, cxlvii, 174
 —**RISE AND FALL OF MASSANIELLO, THE**, xciv, cx, cxxxvii
Master of the Revels, xxxix, xl, 43
MATCH IN NEWGATE, A, OR THE VINTER TRICKED, 71, 103
 May Fair, xxxvi-xxxvii
May Morning's Adventure, The (song), cxl
MAYOR OF QUEENBOROUGH, THE, 220
 McManaway, James G., xcixn
MEASURE FOR MEASURE. *See* Shakespeare, William
MEDEA, clxvi, clxix
MEDECIN MALGRE LUY, LE. *See* Centlivre, Susanna, *Love's Contrivances*
Medley Dance, 38
- MERRY WIVES OF BROAD STREET, THE**, 304
METAMORPHOSIS, THE, 77
MIDDLETON, THOMAS(?): *THE PURITAN*, 325
Milk Maid's Dance, 304
Milk Pail Dance, cxxxiv
Mezzetin, a Clown, and Two Chair-men (dance), 37
MILLER, JAMES: THE HUMOURS OF OXFORD, clvi
 Miller, Josias (actor), xxxvii, xxxix, cxxix
Miller and his Wife (dance), cxxxiv, 218, 255, 280
Miller's Dance, cxxxiv, 68, 72, 161, 220, 223, 230, 278, 364-65, 370
 Mills, John (actor): benefits for, xlvi, lxxxiv, xcvi, xcvi, clxi; costumes for, civ; as actor, cxxi, cxxiii; roles of, cxxvii, cxxviii, clii, clxi
 Mills, William (actor), xxx, cxxiii
 Milward, William (actor), lix
Mimic Country Song (variant titles), cxl, 357-59, 361, 363, 401, 458
Mimic Epilogue burlesquing the Italian Opera, 225
Mimic Italian Night Scene (variant titles), 27, 392, 394, 417-21, 429-30
Minuet, cxxxiii
 Mirail, de (dancer), lxxviii
MISER, THE, 68, 72
MISER, THE, OR WAGNER AND ABERICOCK, cxxxii
Misses' Lamentations for Want of their Wizard Masks, The (song), cxl, 67
Miss's Weekly Journal, xx, lxxix, xcv, clxxiii, clxxv
MITHRIDATES. *See* Lee, Nathaniel
MOCK POMPEY, 127
MODERN PROPHETS, THE, xxix, cn, 191-92
MODISH HUSBAND, THE, 18
 Mohocks, clxii
MOLLOY, CHARLES, clxv
 —**HALF PAY OFFICERS, THE**, cliv, clxviii
 —**PERPLEXED COUPLE, THE**, clv, 343
MONEY'S THE MISTRESS, clviii
 Montagu, Duke of, xxxvi
 Montigny (dancer), xcix
 Moor, John, xxxvn
MOORE, THOMAS: MANGORA, cxxxv, cliii

- Moor's Dance*, cxxv, 384
 Morley, Henry, xxxvii
 Morley, Lady Penelope, 3
 Morley, William, 3
Morris Dance, 73, 280–81, 325
 MOTTEUX, P. A., lxxi
 —ACIS AND GALATEA, cxix, 29, 32, 35, 57, 71, 91, 122, 124, 202, 206–7, 209, 214, 326, 377–78, 381–82, 383, 397
 —BRITAIN'S HAPPINESS, 58, 60
 —EUROPE'S REVELS, 115–16, 120
 —FAREWEL FOLLY, 85–87
 —ISLAND PRINCESS, THE, xliv, lx, cxxxv, cxxxvii, cxxxix, 6, 7, 28, 30, 54, 113–14, 116–17, 119–20, 123, 134–35, 159, 161–62, 229, 335, 337, 339–43, 346, 349–50, 352, 355, 370–71, 378, 383, 388, 394, 397, 402, 404, 418, 423, 427–28, 434, 438, 446, 454
 —LOVE'S A JEST, 255
 —LOVE'S TRIUMPH, lxix, 167–68, 170
 —TEMPLE OF LOVE, THE, lxxii, xci, 119–20
 MOUNTEBANK, THE, 381–82, 384–85, 390, 392, 404
 MOUNTFORT, WILLIAM, cxxv
 —EDWARD III, 215
 —GREENWICH PARK, 64–65, 89, 111, 170, 178, 181, 360–62, 383, 388, 400, 421, 436, 444, 452
 —SUCCESSFUL STRANGERS, THE, 174, 210, 252
 —ZELMANE, 80
 Mountfort, Mrs Susanna (actress), xcvi
 MOURNING BRIDE, THE. *See Congreve, William*
 Muratori, Ludovico Antonio, lxxvii
 Musical afterpieces, cxix
 Music in the theatres, lvii–lviii, cxxxvi–xli. *See also Dancing; Specialties*
 MUTTIUS SCAEVOLA, lxxvii
Muzette, The (dance), cxxxiii
 MYRTILLO. *See Cibber, Colley*
Myrtillo (dance), cxxxiv, 405, 426, 433, 435

N

Nassau, The (dance), cxxxiv
 NECROMANCER, THE, cxi, cxviii

NEPTUNE AND AMPHITRITE. *See Shakespeare, William, The Tempest*

NEST OF FOOLS, THE. *See Brome, Richard, The Northern Lass*

Newcastle, Duke of, xxviin, lxi

NEWEST HUMOURS OF HARLEQUIN, THE, 35

Newhouse (property man), lvx

Newhouse (dancer), cxxx

Newmarket's Delight (dance), cxxxiii

Nicolini (Nicolini Grimaldo), lxx

Nicoll, Allardyce, xxxiin, xxxvn, xxxix, xlvi, xlviin, lxiiin, lxix, lxxiin, lxxxin, lxxxiv, lxxxvn, xcii, xcvi, xcviin, cin, cviin, cxxin, cxxxviin, 43n

Nightingale Song, The, 37

Nightly charges at theatres: lv, lxii–lxiii, lxviii, lxix, xcvi–xcviii

Night Scene (variant titles), 22, 45, 53, 207, 209. *See also Italian Night Scene*

NIGHT WALKER, THE. *See Fletcher, John*

Nivelon, Francis (dancer), xviii, lxvii, xcvi, cv, cxxxii

No Kissing At All (song), cxl

NONJUROR, THE. *See Cibber, Colley*

Norris, Henry (actor): as proprietor of booth, xxxvii, xxxviii; as actor, xlvi, cxxxii, cxlii, cxlvii; benefits for, xcvi, xcvi

Norris, Henry, Jr (actor), civ, cxxiii

Norris, Mrs (dresser at Lincoln's Inn Fields), civ, cxxiii

North Country Maggot (dance), cxxxiv

NORTHERN HEIRESS, THE, clxv, 400

NORTHERN LASS, THE. *See Brome, Richard*

NOBLE SOLDIER, THE, 459

Nume Alata (song), 300

NUMITORE, lxxiv

O

Oates, James (actor), cxxix

Observator, The, 43

OEDIPUS. *See Dryden, John*

OEDIPUS TYRANNUS, 319

Ogden, John (actor), lix, clxiii

Ogden, Mrs (dancer), cxxx

Ob, London is a Fine Town (song), cxl

OLD BATCHELOR, THE. *See Congreve, William*

N

Nassau, *The* (dance), cxxxiv
NECROMANCER, THE, cxi, cxviii

O

- Oates, James (actor), cxxix
Observator, The, 43
 OEDIPUS. *See* Dryden, John
 OEDIPUS TYRANNUS, 319
 Ogden, John (actor), lix, clxiii
 Ogden, Mrs (dancer), cxxx
Ob, London is a Fine Town (song), cxl
 OLD BACHELOR, THE. *See* Congreve,
 William

- Oldfield, Mrs Anne (actress): benefits for, xlivi, xlvi, xlvii, xcvi, cii, clxi; epilogues by, xliv, cix, cxlv, cxlvii, clxiii; disagreements with manager, lxxxiv, xcvi; costumes for, civ, cxxii; as actress, cxv, cxxiv, cxxvi, cxxviii, clix, mentioned, lxxiiii
OLDMIXON, JOHN
 —GOVERNOR OF CYPRUS, THE, xci, 30
 —**THYRSIS**, 246
OLD MODE AND THE NEW, THE, xci, clx, 33
OLD TROOP, THE, 104, 150, 326, 457
 Opera, English, xix
 Opera, Italian: theory of, xx, lxxvi-lxxvii; cost of seasonal operations, xxi; subscriptions to, xxix, lx, lxi, lxxv, lxxx; royal patronage of, lv, lxxv; finances for, lxix, lxxii-lxxv; subsidies to, lx, lxx, lxxiii, lxxv; expenditures for, lxix-lxx; rehearsals of, lxxix, clvi; admission to, lx-lxi; composition of companies, lx, lxviii, lxix, 175, 233; receipts for, lx, lxix; 234; management of, jointly with drama, lxxii; management of Royal Academy of Music, lxxiii-lxxvi; disturbing influences in, clxiv. *See also* Royal Academy of Music
 Orations, cxliv
 Orchestra: functions of, cxxxvi, cxxxvii; size of, cxxxvii; salaries for, cxxxvii; instrumentalists in, cxxxviii; vocalists in, cxxxviii-cxxxix; concerts by, cxli
 Orders (passes), lviii-l ix
 Orfeur (proprietor of booth), xxxviii
Original Dance by Eight Linkmen (with variations), 278, 396
Original Song and Dance by Milkmaids, 409
Original Weekly Journal, clxviiin
OROONOKO. *See* Southerne, Thomas
ORPHAN, THE. *See* Otway, Thomas
Orpheus and Eurydice (puppet show), 258
ORRERY, CHARLES BOYLE, EARL OF:
 AS YOU FIND IT, 34-35
ORRERY, ROGER BOYLE, EARL OF:
 ALTEMIRA, 17
OTHELLO. *See* Shakespeare, William
OTWAY, THOMAS, cxx, clxxiii
 —CHEATS OF SCAPIN, THE, 35, 72, 109, 209, 227, 338-39, 364, 410, 422, 456
 —DON CARLOS, PRINCE OF SPAIN, xxxiii, 44, 58, 174, 280, 360
 —**HISTORY AND FALL OF CAIUS MARIUS**, THE, 10, 51, 57, 59, 111, 122, 140, 213, 223, 231, 244, 275, 288, 304, 310, 331, 343, 384, 449
 —**ORPHAN**, THE, cxiv, cxxvii, cxxviii, 70, 98, 109, 127-28, 141, 203, 229, 243, 271, 280, 298, 310, 322, 336, 339, 347, 377, 385, 434, 442-43, 452
 —**SOLDIER'S FORTUNE**, THE, cxxvi, 94-95, 104, 168, 183, 252, 385, 404, 431
 —**VENICE PRESERVED**, 7, 48, 53, 79, 93, 110, 141, 146-47, 158, 172, 188, 213, 220, 225, 240, 254, 256, 275, 302, 309, 317, 331, 380, 401, 424
 Owen, Edward (printer), xcii
 Oxford, 25, 283
OZELL, JOHN: CATO OF UTICA, 403, 427

P

- Pack, George (actor), cxl, cxlvii
 Pagod, The (dancer), cxxx
 Paisible (musician), cxxxviii
Palaemon to Celia (poem), clxiv
PAN AND SYRINX, lviii, cxiv, cxix
 Pantomime: vogue of, xix, cxv, cxvii-cxviii; properties for, cx-xi; development of, cxix-xx
 Paris: theatres in, xl ix
Pasquin (periodical), cxliii, clxxi, clxxv, clxxvii
Passacaille (dance), cxxxiii, 126, 401
PASSION OF SAPPHO, THE, cxxxviii, 251, 253
Pastoral Dance, 354
PASTOR FIDO, cxxiv, 131, 136, 250
 Patents, xxxvi, xxxix, xl, xli, lxxxviii. *See also* Licenses
Patient Grisell (droll), 459
PATRIOT, THE, xliv
 Paxton (merchant), lxvi, lxviii
 Pelling (dancer), cxxx
 Penkethman, William: as manager of Greenwich Theatre, xxix-xxx, 197, 234; as manager of Richmond Theatre, xxxi-xxxii, civ; as proprietor of booth at fairs, xxxvi-xxxviii; as actor, xlvi, cvii, cxxi, cxxiii; benefits for, lxxxiv, xc, xcvi; epilogues by, xci, cxlvii

- Penkethman, William, Jr (actor), cxxiii, cxxv, cxlii, cxliii, cxliv
PEPUSCH, CHRISTOPER, lxvii, cxxxvii, cxxxviii
 —MEDITATION, THE, 351
 —THOMYRIS, lxxvi, 144–48, 160–61, 163–64, 166, 169–71, 202, 204, 206–7, 211, 213, 215, 272, 401, 449, 453
Pepusch, Godefrede, cxxxviii
Pepys, Samuel, lxxxix
Perceval, John, 15
PERFIDIOUS BROTHER, THE, 390–91
PERJURED HUSBAND, THE, xlvi, cxlv
PERJUROR, THE, cxvii, cxix
PERROLA AND IZADORA, xliv, 109, 112
PERPLEXED COUPLE, THE, clxv, 343
PERPLEXED LOVERS, THE, xli, cxliv, 267, 268
PERSEUS AND ANDROMEDA(with variations), cx, cxx, cxxxii, cxxxvii
PERSIAN PRINCESS, THE, cxlv, 172
PETTICOAT PLOTTER, THE. *See* Hamilton, Newburgh
PHAEDRA AND HIPPOLITUS, 146–47
PHILASTER. *See* Beaumont, Francis, and Fletcher, John
PHILIPS, AMBROSE, clxiv
 —BRITON, THE, clxiv
 —DISTREST MOTHER, THE, clxi, 271–72, 285–86, 289, 291, 295, 299, 309, 319, 343, 346, 355, 379, 389, 417, 431
PHILLIPS, WILLIAM
 —BELISARIUS, clxxiv
 —HIBERNIA FEED, xciv, cxlv, clxiv
PHORMIO, 447
PILGRIM, THE. *See* Vanbrugh, Sir John
Piourette (dance), cxxxiii
PIX, MARY, cxlv
 —ADVENTURES IN MADRID, THE, 126
 —CONQUEST OF SPAIN, THE, 93
 —CZAR OF MOSCOVY, THE, cxlv, 8
 —DIFFERENT WIDOWS, THE, 47
 —DOUBLE DISTRESS, THE, 8
 —IBRAHIM, 27, 53, 58, 347
 —SPANISH WIVES, THE, 40
Plain Dealer, *The* (periodical), clxxi
PLAIN DEALER, THE. *See* Wycherley, William
Plaisirs, Les (dance), cxxxiv
PLATONICK LADY, THE, clxv, 132, 133
Players Turned Academicks, *The*, 40
PLAYHOUSE TO BE LET, A, 127
Pleasant and Comical Adventures of Sir Anthony Noodle, The (droll), 457–58
Poitier, Michael (dancer), cxxx, cxxxii
 Politics: influence on theatres, cxiii–lxiv
POLLY, xlii, cl
Poor Robin's Dream (puppet play), 234, 283
Pope, Alexander, lxxiv, cvii, cxii, clxxiv
PORTA, G.: NUMITORE, lxxiv
Porter, Miss (actress), xxx
Porter, Mrs Mary (actress): benefits for, xlivi, lxxxiv, xcvi, clxi; costumes for, civ, clii, cliv; principal roles of, cxxviii
PORTER, THOMAS: THE VILLAIN, 28, 38, 70, 222, 236, 240
Posso Contar L'Arene (song), 401
Post Boy Robbed of his Mail, The, xxvii
Post Man, cxxin, 43
Potter, John, xxii, xxxvn
Powell, George (puppeteer), xxvi, c, cviii, 233, 257, 283, 307
POWELL, GEORGE: BONDUCA, cxxxvii, cxxxix, 52, 117–18, 135, 364–65, 407–8
Powell (scene man), lxx
 Premieres, clvi–lix
PRESUMPTUOUS LOVE, 392–93
Pria che la doglia (song), 300
 Printing: for theatres, lxvi, xcii
 Processions: as afterpieces, cxix
 Production of a play: securing old and new plays, cxlviii–lxix; reading a new play, cxlix–l; securing a permit, cl; writing parts, cli; casting, cli–lii; rehearsals, cliii–lvi
PROFESSOR OF FOLLY, THE (musical), cxix
 Programs: of theatres, cxviii–xix
 Prologues and epilogues, cxliv–xlvii
Prologue between the English and Paris Gazetteers, 136
Prologue by way of Elegy on the Death of the Royal Oak Lottery, 45
Prologue: Dialogue between Heraclitus Ridens and the Observator, 44
Prologue in Honour of the Army and Fleet, 29
Prologue Occasioned by the Good News (1704), 72
Prologue representing a French Officer, 71
Prologue to the Town, 73, 155
Prompter, cli
Prompter, The (periodical), liii, clv, clviii, clxxvii

- PROPHETESS, THE. *See* Dryden, John
Proud Woman, I Scorn You (song), 365
 PROVOKED HUSBAND, THE. *See* Vanbrugh, Sir John
 PROVOKED WIFE, THE. *See* Vanbrugh, Sir John
 PRUNELLA, 166
 PSYCHE, 68
Punch Dance, 363
Punchanello Dance, 70, 81, 369, 371–72
Punchanello and Scaramouch (dance), 369
 Punch's Theatre, xxx, 257
 PURCELL, DANIEL: *Ode on the Happy Accession of Her Majesty*, 52
 PURCELL, HENRY, xci, cxxiii, cxxxvii, cxl
 —AENEAS AND DIDO, 55
 —BACCHUS AND CUPID, 348, 352
 —*Bess of Bedlam* (song), 45
 —CUPID AND BACCHUS, 138
 —*Eunuch's Dialogue*, *The*, 95, 114
 —*Fair Iris* (song), cxl, 39
 —*Fife and Harmony of War*, *The* (song), 38
 —*Four Seasons*, *The* (music), 68
 —*From Rosy Bowers* (song), 67, 70
 —*Frost Music*, *The* (from *King Arthur*), 52, 93, 96–97, 339, 370, 402, 404, 423
 —*Genius of England*, *The* (song), 39, 95, 365, 409–10, 419, 444, 453, 456
 —*Go, Perjured Man* (song), 113
 —*Hear Ye Gods of Britain* (song), 407
 —*Mad Dialogue*, A, 94, 97, 114, 255, 404, 406, 452
 —*Mad Song*, A, 404
 —*Masque* (in *Timon of Athens*), 62
 —*My Dearest, My Fairest* (song), 102
 —*No Kissing At All* (song), 357, 363
 —*O Lead Me to some Peaceful Gloom* (song), 69
 —*Pastoral Dialogue*, A, 407, 409
 —*Prologue to The Indian Queen*, 62
 —*Sacrifice in King Arthur*, *The*, 62
 —*St. Cecilia's Music*, 249
 —*Since Times are so Bad* (song), 29–30, 338, 399
 —*Sing, All Ye Muses* (song), 29, 392, 444
 —*Tell me why, My Charming Fair* (song), 87, 255
 —*Thus at Height of Love We Live* (song), 94
 —*When I Drink My Heart is Possessed* (song), 113
 —*Yorksire Feast, The* (song), 8, 12
 —*You Say 'Tis True* (song), 356
 PURITAN, THE, 325
 PYRAMUS AND THISBE. *See* Leveridge, Richard
Pyrrhic Dance, cxxxv
 PYRRHUS AND DEMETRIUS. *See* Haym, Niccolo
- Q
- QUACKS, THE, cl, 90–91, 97
Quaker's Dance, 33, 72
Quaker's Delight (dance), cxxxiii
Quarter Staff Dance, 215
 QUEEN ELIZABETH. *See* Banks, John, *The Unhappy Favorite*
Queen Elizabeth's Dame of Honour (song), 124
 Queen's Theatre in the Haymarket: acoustics of, xxiv, xxvii; location of, xxvi–xxvii; cost of, xxvi–xxvii; construction of, xxvi–xxvii, 25; interior of, xxvii; remodeling of, xxvii; capacity of, xxviii–xxix, xxxii; admissions charges to, lx; box office receipts for, lx; subscriptions to, lx; management of, lxxii, lxxxi; costumes for, ciii; properties for, cvi; scenes for, cix; orchestra for, cxxxvii; opening of, 75; composition of company for, 76, 129–30, 153–54, 176, 198, 233–34, 257–58, 307–8, 283–84. *See also* King's Theatre in the Haymarket
 Quin, James: benefits for, xcvi, xcix, cxiv; costumes for, cv; mentioned, lix
- R
- RADAMISTUS, lxxvii
 Raftor, Miss Catherine (singer), cxxxix
 Rainton (singer), cxxxix
 Rakestraw (actor), xxxix
 RAPE OF PROSERPINE, THE, cv, cxlv
 RAVENSCROFT, EDWARD
 —ANATOMIST, THE, 55, 64, 116, 208, 212, 222, 335, 337, 374, 383, 386, 395, 410, 421, 452

- IGNORAMUS, 10, 407, 455
 —LONDON CUCKOLDS, THE, 22, 72, 77–78, 128, 130, 135, 138, 149–50, 173, 176, 183, 190, 224, 280–81, 325, 342, 344, 378, 382, 385, 391, 402, 416
 Ray, John (actor), lxxxv, cxxxix
 Read's Printing House, li
 Reason (proprietor of York Buildings), xxviii
 Receipts: and expenditures in theatrical enterprises, lxviii–lxix
 Recitals, cxliv
 RECRUITING OFFICER, THE. *See* Farquhar, George
 Redfern (boxkeeper), lviii, xciv
 REFORMED WIFE, THE, 156
 REFUSAL, THE, cliv, clxv
 REHEARSAL, THE. *See* Buckingham, George Villiers, Duke of
 Rehearsals: adequacy of, cliii–liv; length of, cliv–lv; public, clvi
 RELAPSE, THE. *See* Vanbrugh, Sir John
 Repairs: and upkeep of theatres, lxiv–lxv
 Repertory system: history of, xviii–xix; theory of, xix–xx, cxii–xiii; experimentation in, xx–xxi; planning of, cxii–xiii; competitive offerings in, cxiii; freedom from effective copyright, cxiii; influence of command performances on, cxiv–xv; influence of requests by spectators on, cxiv; influence of public taste on, cxv; influence of available talent on, cxv; types of afterpieces in, cxvi–xx; growth of afterpieces with, cxvii–xviii; farces as afterpieces in, cxviii–xix; musicals as afterpieces in, cxix; processions as afterpieces in, cxix; pantomime as afterpieces in, cxix–xx. *See also* Acting; Dancing; Music in the theatres; Specialties
 REVOLUTION OF SWEDEN, THE, clxv, clxvii, 117
 Reynolds (proprietor of booth), xxxvii
 RHODES, RICHARD: FLORA'S VAGARIES, 363
 Rich, Christopher: plans for new theatre, xxiii, xxxii; changes in Drury Lane, made by, xxiv; differs with Lord Chamberlain, xxv, xl, xlivi, xcvi; as manager of Drury Lane, lxv, lxxi, lxxxii, ciii, 129, 327
 —AMADIS, cxx
- Rich, Christopher Mosier, lix, lxiii, lxvn, lxxii, lxxiv
 RICHARD I (opera), clvi
 RICHARD II, cliv
 RICHARD III. *See* Shakespeare, William
 RICHMOND HEIRESS, THE, 317, 324
 Richmond Theatre: opening of, xxxi; management of, xxxi; subscriptions to, xxxi; benefits of, xxxi–xxxii; exhibitions of pictures in, xxxi; royal patronage of, xxxii, xxxiii; mentioned, xxi, xxii
 Richmonds Wells, xxxi, xxxii
Rich's Register, cxiii, 327, 368, 413
Rigbt Irish Trot (dance), 22, 86
 RINALDO. *See* Handel, G. F.
 RISE AND FALL OF MASSANIELLO, THE, xciv, cx, cxxxvii
 RISE OF VENICE, THE, cxxxii
 Riva, Giuseppe, lxxvi, lxxvii
 RIVAL FOOLS, THE, clii, 182, 183
 RIVAL MODES, THE, cxlvi
 RIVAL QUEENS, THE. *See* Lee, Nathaniel
 RIVAL QUEENS BURLESQUED, 226
 Roberts, John (actor), lxxxv
 Roberts, Mrs John (actress), lxxxv
Robin Hood and Little John (droll), 459
 Robinson, Anastasia (singer), lxxiv
 Robinson, Robert (scene painter), cviii
 Robinson, Mrs Turner (singer), cxli
 ROCHESTER, JOHN WILMOT, EARL OF: VALENTINIAN, 56, 123, 132, 210–11, 247, 357, 360
 Rochetti, Gaetano Phillipo (singer), xcvi, cxxxix
 Roger (dancer), cxxxii
Roger a Coverly (dance), 30
Roger and Dolly (song), 361–62
 Rogers, Mrs E. (balcony keeper), lviii
 Rogers, Jane (actress), cviii, clix
 ROGER'S WEDDING (masque), 218
 Rolli, Paolo Antonio, lxxiv, lxxvi
 ROLLO, DUKE OF NORMANDY, 107, 181
 ROSAMOND. *See* Addison, Joseph
 Rosenfeld, Sybil, xxx, xxxi, lxvn, cxlvii
 ROVER, THE. *See* Behn, Aphra
 ROWE, NICHOLAS, cli, clxxiii
 —AMBITIOUS STEPMOTHER, THE, 5, 134, 380, 382
 —BITER, THE, 82
 —FAIR PENITENT, THE, 35, 37, 365, 374, 396

- JANE SHORE, cxxvii, cli, 316–18, 320, 329, 331, 334, 344, 356, 371, 383, 402, 419, 424
 —LADY JANE GREY, 351–55, 371, 389
 —ROYAL CONVERT, THE, 159, 162
 —TAMERLANE, ciii, cxxv, cxxvii, cxlvii, cxliii, 17, 21, 63, 70, 85, 119, 132, 170, 214–15, 232, 356, 358, 371, 420–41, 428, 441, 448
 —ULYSSES, 108–10, 118
 Royal Academy of Music: limitations on number of spectators, xxviii–xix; salaries for singers, liii, lxx, lxxiv; admission charges, lxi; subsidy, lxi, lxx; subscriptions, lxi, lxxiii, lxxv; management and officers, lxxi, lxxiii, lxxiv; disagreements within academy, lxxvi, lxxix–lxxx; organization and meetings, lxxiii–lxxiv; public rehearsals, lxxix; royal patronage, lxxv; assessments, lxxv; commissioning of operas, lxxvii, lxxviii; supplemental entertainments, lxxviii. *See also* Opera, Italian
 ROYAL AMAZON, THE. *See* Pepusch, Christopher, *Thomyris*
 ROYAL CONVERT, THE, 159, 162
 ROYAL MERCHANT, THE. *See* Beaumont, Francis, and Fletcher, John
 Ruel, du (dancer), xc
 RULE A WIFE AND HAVE A WIFE. *See* Beaumont, Francis, and Fletcher, John
 Rundle, Thomas, clxxiv
Running Footman's Dance, xviii, cxxxiv
Rural Dialogue, cxl
 Ryan, Lacy (actor), xxxvii, lix, xcvi, cxxii, cli
 Ryder, Dudley, cxxv, clxiii
- S
- Sacrifice, The* (song), 52
Sailor and his Lass (dance), cxxxiv
Sailor's Dance, 228
Sailor's Jig, 277
Sailor's Song, cxl
St. James's Evening Post, xxxi
St. James's Journal, clxxii
St. Martin's Lane Theatre, xxx; composition of company, cxxiii, 257–58
- Salle Sr (dancer), xcvi
 Salle Jr (dancer), lxxviii, xcvi, cxxiv, cxxxii, cxliii
 Salle, Marie (dancer), lxxviii, xcvi, cxxxi, cxlii
Saltarella, The (dance), 166
 Salway, Thomas (actor), cxxxix
 Sambroke, Kitty, cxiv
 Santlow, Hester (dancer-actress): benefits for, xcvi, cxli; costumes for, civ, cvi; dances by, cxxx, cxxxv
Saraband (dance), 322
Satyr Upon All Trades, A (song), cxl
 Savage (actor), lxxxv
 SAVAGE, THE (anonymous), cxlv
 Sawyer, Paul, xxxiv
Scaramouch Dance, 117, 120, 127–28, 205, 208, 211, 218, 223, 256, 304, 341, 344, 347–48, 362–63, 365, 447
Scaramouch and Dame Ragonde (dance), 424
Scaramouch and Harlequin (dance), 358
Scaramouches (dance), 351
Scaramouch Man and Woman (dance), xci, 32
Scene between Scaramouch, Harlequin, &c., 32
Scene between Scaramouch, Harlequin, Country Farmer, and his Wife, cxxxiv
 Scenes and machines: costs of, cviii; stress on, in spectacle, cix; attempts at realism by, cx; for pantomimes, cx–cxi
SCHOOL BOY, THE. *See* Cibber, Colley, *The Comical Rivals*
SCORNFUL BRIDE, THE. *See* Beaumont, Francis, and Fletcher, John, *The Scornful Lady*
SCORNFUL LADY, THE. *See* Beaumont, Francis, and Fletcher, John
Scotcb and Irish Dance, 69
Scotcb Dance, xci, cxii, 22, 32, 113, 452
Scotcb Song in Praise of a Highland Laird, 65
Scotcb Whim (dance), 39
Scotcb Whim and Irish Trot (dance), 72
 SCOWRERS, THE, 458
 Seasonal pattern of theatres, xviii–xix, liv, cxii–cxiii
SEA VOYAGE, THE. *See* Fletcher, John
SECRET LOVE. *See* Dryden, John
 Senesino (singer), lxxiv, lxxvii, lxxx
 SETTLE, ELKANA, cviii, cix, cxlviii, clvi
 —CITY RAMBLE, THE, cxlix, clvi, 254–55

- EMPEROR OF MOROCCO, THE, 13, 72, 77, 173
 —FAIRY QUEEN, THE, 31, 52, 246, 249
 —HEIR OF MOROCCO, THE, 72, 177, 183
 —LADY'S TRIUMPH, THE, ix
 —VIRGIN PROPHETESS, THE, cix, 11, 51, 56, 106
 —WORLD IN THE MOON, THE, 27, 39
 SEWELL, GEORGE: SIR WALTER RALEIGH, clvii
 Seymour, Mrs Anna (actress), cxxiii
 SGANARELL. *See* Vanbrugh, Sir John, *The Cuckold in Conceit*
 SHADWELL, CHARLES, cxlix, clvii
 —FAIR QUAKER OF DEAL, THE, cxlix, clvii, 214–18, 221, 224, 227–28, 238–39, 242, 251–52, 260, 271, 276, 289, 296, 303, 309, 315, 320, 337–38, 341, 357, 380, 452
 —HUMOURS OF THE ARMY, THE, 294
 —MERRY WIVES OF BROAD STREET, THE, 304
 SHADWELL, THOMAS
 —BURY FAIR, 22, 169–70, 172, 181, 415–16
 —DON JOHN, 12, 47, 51, 66–67, 76, 87, 112, 132, 159, 173, 178, 182, 205, 226, 249–50, 252–54, 261, 266, 271, 281, 286, 303, 309, 315, 325, 335, 449, 453
 —EPSOM WELLS, cvi, 180–81, 183, 185, 187, 190, 194, 200, 203, 218, 228, 237, 270, 286, 304, 313, 349, 380
 —LANCASHIRE WITCHES, THE, cxxx, 30, 46, 49, 52, 57, 64, 72, 105, 149–51, 156, 158, 173, 177, 215–16, 218, 254, 260, 277, 304, 313, 318, 326, 332, 362–63, 375, 407, 426, 435, 447, 456
 —MISER, THE, 68, 72
 —SCOWRERS, THE, 458
 —SULLEN LOVERS, THE, 45
 —VIRTUOSO, THE, 4, 91
 —VOLUNTEERS, THE, 253–54, 261
 —WOMAN CAPTAIN, THE, 46, 59, 216–17, 407–9, 415, 431
 Shafto (doorkeeper), lix
 SHAKESPEARE, WILLIAM, xxxiii, cxv, cxx, clxxiii, clxxvi
 —CYMBELINE, ciii, 26
 —HAMLET, xviii, cii, cvii, cxii, cxv, cxxviii, 48, 56, 63, 77, 79, 86, 97, 106, 108, 124, 130, 134, 137, 147, 149, 158, 163, 172, 177, 183, 192, 194, 199, 201, 207, 212–13, 220, 222, 226, 235, 245, 248, 253–54, 261, 274, 285, 287, 291, 309, 313, 318, 320, 333, 339–40, 348, 358, 361–62, 369, 376, 381, 392, 398, 405, 415, 421, 431, 434, 442, 445, 447, 453
 —HENRY IV, PART I, civ, cxiii, cxxvii, 79, 81, 84, 110, 130–31, 133, 135, 158, 164, 180–81, 187, 221, 236–37, 249, 262, 273, 303, 324, 342, 350, 391, 393, 398, 402, 415, 417, 426, 428, 448, 452
 —HENRY IV, PART II, cxiii, cxxvii, cxxix, clxii
 —HENRY VIII, xliv, lix, cxix, clxiin, 5, 94, 140–41, 168, 184, 422–23, 425, 437, 439, 452
 —JEW OF VENICE, THE (adaptation by Granville, George), xxxviii, 7, 36, 130, 242, 255, 345, 348, 362, 377, 385, 409, 451
 —JULIUS CAESAR, lx, civ, cvi, cx, 57, 120, 137, 144, 206, 220, 231, 269, 273–74, 288, 290, 293, 297, 299, 301, 308–9, 315, 320, 330, 339, 356, 377, 394, 404, 417–18, 420, 429, 444, 447–48
 —KING LEAR (adaptation by Nahum Tate), cvi, cxxvii, 28, 45–46, 51, 80, 97, 124, 128, 131, 162, 178, 190, 211, 237, 248, 255, 262, 286, 292, 311, 321, 334, 336, 378, 405, 430
 —MACBETH, cxxxv, cxxxix, clxxii, 28, 49, 52, 54, 59, 65, 70, 81, 83, 92, 107, 112, 116, 138–39, 146, 159, 162–63, 171, 177–78, 182, 193, 203, 205–6, 216, 220, 227, 236, 240, 246, 261, 265, 271, 277, 286, 288, 293, 303, 308, 312, 314, 325, 330, 345–47, 349, 371, 373, 381, 384, 397, 416, 419, 429, 431, 434, 443, 449–50
 —MEASURE FOR MEASURE, 124
 —MERRY WIVES OF WINDSOR, THE, cxiii, clxviii, 64, 66, 92, 110
 —OTHELLO, civ, cxii, 36, 58, 65, 81, 89, 95, 111, 138, 147, 178, 188, 199, 209, 223, 225, 240, 247, 253, 264, 276, 286, 293, 298, 308, 314, 329, 338, 383, 385, 400, 425, 435, 448
 —RICHARD III (adaptation by Colley Cibber), lviii, 63, 91, 210, 217, 222, 295–96, 301, 313, 317, 320, 330, 340, 379, 429
 —TAMING OF THE SHREW, THE, 78, 150–51, 154, 173, 252, 269, 279, 325, 407, 409, 417, 455

- TEMPEST, THE, cvi, cvii, cxxxv, cxxxvii, cxxxix, cli, clxxi, 7–8, 27, 50, 69, 119, 135–36, 138, 140, 162, 174, 209–12, 218, 222, 227, 266–68, 270–71, 273, 275, 287–88, 291, 294, 299, 305, 310, 313, 318, 324, 333–34, 336, 339–40, 343, 351, 359, 362, 364, 376, 382, 399, 406, 409–11, 428, 436, 454
- TIMON OF ATHENS, civ, cxxviii, 7, 36, 40, 50, 55, 58, 62, 82, 86, 104, 112, 127, 137, 140, 149–50, 156, 160, 173, 205–6, 221, 242–43, 246, 249, 252, 255, 261, 269, 276, 323, 325, 348, 352, 375–76, 382, 391, 401, 403, 416, 422, 433, 442
- TITUS ANDRONICUS, cxiv, 73, 76, 80, 449, 458–59
- TROILUS AND CRESSIDA, 194
Shakespeare's Ladies, cxiv
Sharers (renters) in theatres, liii–liv, lxiii
Shaw (dancer), lxxxv
SHE GALLANTS, THE, 432, 451
Shepard, Jack, cx
Shepberdess, The (dance), 427
SHIPWRECK, THE, 444–45
SHE WOULD AND SHE WOULD NOT. *See* Cibber, Colley
SHE WOULD IF SHE COULD. *See* Etherege, Sir George
SIEGE OF BARCELONA, THE, 128
SIEGE OF DAMASCUS, THE, xlivi
SIEGE OF TROY, THE, 365
SILENT WOMAN, THE. *See* Jonson, Ben
SIR COURTLY NICE. *See* Crowne, John
SIR FOPLING FLUTTER. *See* Etherege, Sir George, *The Man of Mode*
SIR HARRY WILDAIR, clx, 10–11
SIR MANNERLY SHALLOW. *See* Crowne, John, *The Country Wit*
SIR MARTIN MARALL. *See* Dryden, John, *The Feigned Innocence*
SIRR (merchant), lxvi
SIR SOLOMON SINGLE. *See* Caryll, John, *The Cautious Coxcomb*
SIR WALTER RALEIGH, clvii
Six Watermen (dance), cxxxv
Skipwith, George, lix
Slater (employee of Lincoln's Inn Fields), lxiii
SLIP, THE, cxviii, 341–45, 351, 353
SMITH, EDMUND: PHAEDRA AND HIPPOLITUS, 146–47
- Smith, Samuel (merchant), c
Smith (unidentified), lix
SMYTHE, JAMES: THE RIVAL MODES, cxlvi
Smugg Upon Tuesday (song), cxl, 304
Societies for the Reformation of Manners, clxxii
SOLDIER'S FORTUNE, THE. *See* Otway, Thomas
Somerset, Charles, Duke of, xxvi
Solo pieta vi cbiedo (song), 300
Song in Imitation of an Old Woman, 68, 71
Song of a Butcher's Wife, cxl
SOPHOCLES: OEDIPUS TYRANNUS, 319
SOPHONISBA. *See* Lee, Nathaniel
SOUTHERNE, THOMAS, clviii
—FATAL MARRIAGE, THE, xxx, cxxviii, 45, 59, 63, 70, 107, 123, 130, 149, 177, 184, 200, 223, 225, 236, 248, 269, 276, 332, 383, 386, 403, 420, 455
—MONEY'S THE MISTRESS, clxiii
—OROONOKO, cvi, cxxxv, 21, 31, 34, 39, 46, 48, 53, 65, 68, 77–78, 115, 125, 139, 143, 170, 188, 204, 208, 219, 225, 238, 252, 276, 285, 295, 309, 313, 324, 330, 339, 341, 345, 372, 381, 387, 395, 416, 430, 433, 443, 454
—SPARTAN DAME, THE, clviii
—SQUIRE OF ALSATIA, THE, 52–53, 55, 57–58, 60, 62, 64, 70, 76, 80, 84, 92, 105, 110, 117, 149, 157, 171, 178, 188, 250, 263, 286, 311, 320, 333, 348, 354, 359, 375, 380, 393, 405, 427, 439, 443, 451
South Sea Bubble, The (song), cxl
Southwark Fair, xxxvii, xxxviii, cxxix, 413
Spanish Dance, 81
Spanish Entry, 256, 290, 337, 356–57, 369, 372, 394, 418–19, 427, 445, 450
SPANISH FRYAR, THE. *See* Dryden, John
SPANISH WIVES, THE, 40
SPARTAN DAME, THE, clxviii
Specialties: acrobatics, cxlii–cxliii; imitations and burlesques, cxliii–cxlv; recitals and orations, cxliv; prologues and epilogues, cxliv–cxvii. *See also* Dancing; Music in the Theatres
Spectator, The, lxxviii, xcvi, cxxi, clxxiii, clxxvi, 234, 258, 283
Spencer (actor), xxxix

- Spiller, James: as proprietor of booth, xxxvii; benefit for, lxvi; as actor, cxxi, cxxiii, cxxv, cxxviii, cxlvii
 Spiller, Mrs James (actress), cxxiii
Spinning Wheel Dialogue, The, 78, 122
SQUIRE BRAINLESS, 220
SQUIRE OF ALSATIA, THE. *See* Southerne, Thomas
SQUIRE TRELOOBY. *See* Congreve, William
STAGE COACH, THE. *See* Farquhar, George
 Stage properties: cost of, lxv, cv-viii; realism in, cv-vi; rentals of, cv, cviii
State of Innocence, The (puppet show), 257, 283
 Stede, John (prompter), cli
 Steele, Sir Richard: as proprietor of Great Room, xxxvii; and Drury Lane, xli, lli, ci, cl, clxii
—**CONSCIOUS LOVERS, THE**, xciv, ci, ciiin, clxiv, clxxi
—**FUNERAL, THE**, cix, 17, 37, 47, 50-51, 110, 168, 189, 208, 211-12, 238, 242, 248, 262, 267, 277, 287, 299, 302, 312, 344, 377, 388, 400, 426
—**LYING LOVER, THE**, 49-50
—**TENDER HUSBAND, THE**, xcvi, cv, cxxv, 92-94, 96, 105, 107, 111, 114, 118, 125-26, 134, 141, 157, 165, 172, 184, 207, 210, 240, 249, 265, 287, 315, 319, 345, 350, 373, 384, 389, 403-4, 423, 440
STRATAGEM, THE. *See* Farquhar, George
Stripping Dance, cxxxiv, 405
STROLLER, THE, cxxix
Submission, The (dance), 437
 Subscriptions, xx-xxi, lix, lx
 Subsidies for theatres, lv
SUCCESSFUL PYRATE, THE, lxxxviii, cxlv, 287, 290
SUCCESSFUL STRANGERS, THE, 174, 210, 252
SULLEN LOVERS, THE, 45
Sultan and Sultaness (dance), cxxxiii
SULTANESS, THE, 438
 Summers, Montague, xxvn
SURPRIZAL, THE, 365
 Sutherland, J. R., xciiin
Swedes, The (dance), cxxxiii
Swedish Dal Karl (dance, with variations), 355-59, 369, 401, 406, 417, 447, 455
Swedish Peasant (dance), 210
 Swift, Jonathan, xlvi
- SWINY, OWEN: as manager, lxxii, lxxxii, lxxxvi, 129, 233, 257, 283
—**QUACKS, THE**, cl, 90-91, 97
Swiss Dance, 127
- T
- Tale of a Tub, A*, xlvi
TAMERLANE. *See* Rowe, Nicholas
TAMING OF THE SHREW, THE. *See* Shakespeare, William
TATE, NAHUM. *See also* Shakespeare, William, *King Lear*
—**DUKE AND NO DUKE, A**, 57, 107, 229, 275, 289, 364, 371
—*In Praise of Virtue* (poem), 20
—*Introductory Poem Upon Music*, 18
—*Oration, The*, 18
—*Upon the Reformation of Poetry* (poem), 20
Tatler, The, xxix, xcvi, cxxi, clxxi, clxxvi
TAVERNER, WILLIAM, clvi
—**ARTFUL HUSBAND, THE**, 436-37, 439, 444-45, 447, 450-51
—**EVERYBODY MISTAKEN**, 392-93
—**FAITHFUL BRIDE OF GRANADA, THE**, 66
—**FEMALE ADVOCATES, THE**, 292
—**MAID'S THE MISTRESS. THE**, clvi, 172
—**PRESUMPTUOUS LOVE**, 392-93
Tavern Scene (dance), cxxxiv
 Taylor (boxkeeper), lviii
 Taylor (merchant), lxvi
Tea Table, The, clxxi
TEMPEST, THE. *See* Shakespeare, William
 Templars, xliv, clvii-lviii, clxii, clxv
TEMPLE OF LOVE, THE, lxxii, xci, 119-20
TENDER HUSBAND, THE. *See* Steele, Sir Richard
 Tennis Court in the Haymarket, xxxviii, 307
TERENCE: THE EUNUCH, 456; **PHORMIO**, 447
Terrible Stormy Wind and Tempest, The, 50
 Thaler, Alwin, lxxxiv, cln
Theatre, The (periodical), xlvi, lxxxvii
 Theatre Royal in Bridges Street, xlix
Theatrical Inquisitor, The, xxvn
THEMISTOCLES, cxlix
THEOBALD, LEWIS, cxlvi, cliv
—**APOLLO AND DAPHNE; OR, THE BURGOMASTER Tricked**, cxxxii

- DOUBLE FALSEHOOD, THE, cxxvin
 —PAN AND SYRINX, lviii, cxiv, cxix
 —PERFIDIOUS BROTHER, THE, 390–91
 —PERSIAN PRINCESS, THE, cxlv, 172
 —RICHARD II, cliv
THEodosius. See Lee, Nathaniel
Theseus. See Handel, G. F.
Thomyris. See Pepusch, Christopher
Three Children on Ice (dance), cxxxiv
Three Clowns (dance), 126
Three French Peasants (dance), 141
THREE HOURS AFTER MARRIAGE. See Gay, John
Three Sailors and their Wives (dance), 141
Thurmond, Mrs Jane (actress), cxxiii
Thurmond, John (actor), cii, cxxiii
Thurmond, John Jr (actor), cxxiii, cxxxii
 —MISER, THE, OR WAGNER AND ABERI-COCK, cxxxii
THYRSIS, 246
Tickets for theatres, lvi–lix
Tildon (merchant), lxvi
Tillemans, Peter (scene designer), lxxiv, cix
TIMON OF ATHENS. See Shakespeare, William
'Tis Joy to Wound a Lover (song), cxl
'Tis Sultry Weather, Pretty Maid (song), 364
Ti stringo o miodiletto (song), 300
TITUS ANDRONICUS. See Shakespeare, William
TITUS MANLIUS, 444, 446–47, 450, 452, 456
To Beauty Devoted (song), 300
Tofts, Mrs Catherine (singer), cxxii, cxxxix
Toller's Ground (dance), 21–22, 37, 398
Tom's Coffee House, lvi
Tonson, Jacob, xxvi, cxlix
Topham (singer), xxxviii
Tottenham Court Fair, xxxvii
Town Rake, The (puppet show), 257, 283
TRAPP, JOSEPH, clviii
 —ABRA MULE, 53–55, 57, 61, 63, 65, 82, 210, 245
TRAYTOR, THE, OR THE TRAGEDY OF AMIDEA, 46, 77
TRIP TO THE JUBILEE, A. See Farquhar, George, The Constant Couple
TRIUMPH OF LOVE, THE (opera), 288
TROILUS AND CRESSIDA. See Shakespeare, William
TROTTER, CATHERINE, clv, clvii
 —LOVE AT A LOSS, 5
 —REVOLUTION OF SWEDEN, THE, clxv, clxvii, 117
 —UNHAPPY PENITENT, THE, 7
TRUE AND ANCIENT HISTORY OF KING LEAR, THE. See Shakespeare, William, King Lear
Trumpet Song, 30, 96, 98, 352–53, 356, 359, 372
Trumpet Tune, 216
Tub Dance, cxxxiv, 121, 358
Tubman (doorkeeper), lix
TUKE, SAMUEL: THE ADVENTURES OF FIVE HOURS, 95–96, 106, 139, 356
TUNBRIDGE WALKS. See Baker, Thomas
Turkey Cock Music, cxl, 30, 71
Turkish Dance, cxxxiii
Turner, William: Anthems, 18
TUTOR FOR THE BEAUX, A, clv
Twice Married and a Maid Still (droll), 459
TWIN RIVALS, THE. See Farquhar, George
TWIN VENTURERS, THE, 223
Two Dutch Skippers, 304
Two Frenchmen and Two Frenchwomen (dance), 22
Two Puncbanellos (with variations), 384, 392, 395, 417
Two Skippers, 278
- U
- Uffenbach, Z. C. von, cvi, cix, cxxxv, cxxxvii
ULYSSES, 108–10
UNFORTUNATE COUPLE, THE, 73
UNFORTUNATE DUTCHESS OF MALFEY, THE, 150–51
Unfortunate Lovers, The (puppet show), 283
UNHAPPY CHOICE, THE, 103
UNHAPPY FAVORITE, THE. See Banks, John
UNHAPPY PENITENT, THE, 7
Union Dance, cxxxiv, 145
UNION OF THE THREE SISTER ARTS, THE (musical), lxvi
United Company (1695), xxxix–xl, 3
Universal Journal, cii, cxi
Universal Spectator, xlvi, cii, cxxiii, clxii, clxxv, clxxvii
UNLUCKY LOVER, THE, 457
Unnatural Brother, The (puppet show), 257

V

- Vacation Epilogue*, 21–22
Vain, Promising Courtier (song), 124
VALENTINIAN. *See* Rochester, John Wilmot, Earl of
VANBRUGH, SIR JOHN: builds Queen's Theatre, xxii, xxiii, xxvi–xxvii, 129, 153; receives license for company, xli; disagrees over wardrobe stock, xlivi, lxv, lxxiiin, lxxiv; finances Queen's Theatre, liii; interest of, in opera, lxi, lxxii; negotiations of, with Lord Chamberlain, lxxxiv; plays by, clxxiii
—AESOP, cvi, 27, 48, 54, 78, 91, 108, 118, 168, 237, 269, 286, 293, 338, 379, 387, 398, 422
—CONFEDERACY, THE, 105–7, 109, 111, 114–15, 126, 134, 206–8, 224, 232, 236, 242, 262, 291, 312, 337–40, 384, 386, 390, 401, 421
—COUNTRY HOUSE, THE, lvi, cxviii, 31, 96–97, 338–40, 342–45, 358–59, 371, 378, 382, 421
—CUCKOLD IN CONCEIT, THE, 143, 193–94
—FALSE FRIEND, THE, 18–19, 214, 374–75, 378
—MISTAKE, THE, lviii, 109, 111–12, 114–15, 120, 212, 215, 230–31, 337, 374
—PILGRIM, THE, 5, 40, 45, 48, 51, 53, 79, 115, 117, 147–48, 155, 158, 163, 172, 187, 201, 213, 218, 223, 235, 262, 268, 287, 292, 299, 303, 308, 314, 329, 340, 369, 375, 399, 409–10, 436
—PROVOKED HUSBAND, THE (with Colley Cibber), lxxxivn, cxxvi, cxxixn, clvii
—PROVOKED WIFE, THE, cxiv, 114–15, 120–21, 212, 255, 381, 383, 388, 391, 394, 399, 405, 418, 431, 434, 442, 449
—RELAPSE, THE, xlvin, cxix, cxxvii, 7, 28, 36, 39, 46, 48, 88, 90, 98, 102, 108, 131, 133, 138, 164, 178, 184, 209, 212, 214, 231–32, 238, 254, 262, 378, 380, 387, 401, 416, 429–30, 444, 451
Venetian Dance, 38, 353–54, 371, 405
Venice: theatres in, xliv
VENICE PRESERVED. *See* Otway, Thomas
Venus and Adonis (puppet show), 283
VENUS AND ADONIS. *See* Cibber, Colley Verbruggen, John, xcix
VESPASIAN, lxxxix
VICE RECLAIMED, 39
Vices of the Age Displayed, The (puppet show), 257, 261
VICTIM, THE, cix, 314
Victor, Benjamin, cx, cxxviii, cli, cliii, clviiin
VILLAGE OPERA, THE, lxxxix, clxvi
VILLAIN, THE. *See* Porter, Thomas
VIRGIN PROPHETESS, THE. *See* Settle, Elkanah
VIRTUE BETRAYED. *See* Banks, John
VIRTUOSO, THE, 4, 91
VIRTUOUS WIFE, THE, 96
Virtuous Wife, The (puppet show), 233–34
Visiting Scene of Four Aldermen's Ladies, A, 145
Vocal Epilogue after the newest English, French, Dutch, and Italian Manner, 161
Vocalists in theatrical programs, cxxxviii–xl
VOLPONE. *See* Jonson, Ben
VOLUNTEERS, THE, 253–54, 261
Von Uffenbach, Z. C. *See* Uffenbach, Z. C.
von

W

- Wales, Prince of, xxxi, cxiv, cxxiii, cxliv, clxi
Wales, Princess of, xxxi, lviii, lix, lxxvi, cxliv, clxi
Walker, Thomas (actor), lix, xciv, cxxiv
WALKER, T.: THE WIT OF A WOMAN, cxvi, 69, 73
WALKER, WILLIAM: MARRY OR DO WORSE, 47
WALKING STATUE, THE. *See* Hill, Aaron
WANTON WIFE, THE. *See* Betterton, Thomas, *The Amorous Widow*
Wardrobe, theatrical, lxv–lxvi
Warren, Mrs (actress-singer), xcix, cxxxix
WAY OF THE WORLD, THE. *See* Congreve, William
Weaver, John, xcvi, cxxiv, cxxxii, cxxxii
Weaver's Complaint against the Calico Madams, The (song), cxl
Wedding Dance, The, 37–38, 409
Weekly Journal (variant titles), xxxi, xxxv, xciiin, xcviin, cx, cxxv, clvin, clxii, clxiii, clxviii, clxxiv, clxxvi

- Weekly Medley, The*, clvi
Weekly Packet, The, xxxii, xlvi, c
 WENCESLAUS (opera), 441, 450
 WEST, RICHARD, cliv
 —HECUBA, cliv, clvii
What D'Ye Call It, The (dance), clxii, 381–82, 385, 402
 WHAT D'YE CALL IT, THE. *See* Gay, John
Wbimsical Country Wedding, The (dance), 232
Wbimsical Dance, 229–31
 WHIMSICAL DEATH OF HARLEQUIN, THE (Italian farce), 395–96, 398–400, 402–3
Wbimsical Song, A, 27
Wbim, The (dance), 38
Wbip of Dunbyn, The (dance), xci, cxxxiii, 29, 32, 35, 38, 78, 114, 158
 White, A. F., xxxixn
 White, E. W., cxxxviii
 White, Mrs (merchant), lxvi
 White's Chocolate House, lvi
Widow in Tears, The (song), cxl, 124
 WIFE OF BATH, THE, 302
 WIFE'S RELIEF, THE. *See* Johnson, Charles
 WILKINSON, RICHARD: *Vice Reclaimed*, 39
 Wilks, Robert: as co-manager of Drury Lane, xxvi, lli, lxxxviii, lxxxix, xciii, ciii, 129, 257, 307; duties of, as manager, l, lxxxii–lxxxvi, cli; benefits for, as actor, xcvi–clxi; costumes for, civ–v; roles of, cxv, cxxi, cxxv–xxvii, xxviii, cxlix
 William III, clxiii, 15
 Williams, Charles (actor), cxxvin
 Willis, Mrs Elizabeth, lxxxiv, lxxxv, cxxxix, cxl
 Willis, Miss Mary, lxxxv, cxxiii
 Will's Coffee House, lvi
 Wilmer (boxkeeper), lviii, lix, xcix
 Windmill Hill, xxxix
 Windsor Castle, xxxv
 Winston Calendar, 328
 WISEMAN, JANE, cxliv
 —ANTIOCHUS THE GREAT, cxliv, 16–17
 WIT AT A PINCH, clxv, 372–73
Witches' Dance, 326
 WIT OF A WOMAN, THE, cxvi, 69, 73
 WITTY AND HUMOROUS LADIES, THE. *See* D'Ursey, Thomas, *The Soldier's Fortune*
 WIT WITHOUT MONEY. *See* Beaumont, Francis, and Fletcher, John
- WOMAN CAPTAIN, THE. *See* Shadwell, Thomas
 WOMAN IS A RIDDLE, A. *See* Bullock, Christopher
 WOMAN'S REVENGE, A. *See* Bullock, Christopher
 WOMAN'S WIT, A, ci
 WOMAN WILL HAVE HER WILL, A, 296, 303
 WONDER, THE, 321, 322, 334
 WONDERS IN THE SUN, THE. *See* D'Ursey, Thomas
 Wood, Thomas, lxviii, xcix
Wood Nymph, The (dance), cxxxiv, 103
Wooden Shoe Dance, 230
 Wooley (merchant), lxv
 WORLD IN THE MOON, THE, 27, 39
 Wren, Christopher, xxviii
 WYCHERLEY, WILLIAM, clxxiii
 —COUNTRY WIFE, THE, xcix, cvii, cxiv, cxxviii, 16, 30, 190–91, 212, 356–57, 370, 372, 382, 395, 414, 446
 —PLAIN DEALER, THE, 5, 7, 28, 48, 59, 81, 87–88, 107, 377–78, 380, 389, 399, 407, 426
- X
- XIMENA. *See* Cibber, Colley
- Y
- Yellow Stockings* (dance), 394
 YEOMAN OF KENT, THE. *See* Baker, Thomas, *Tunbridge Walks*
 York Buildings, xxxviii
 YOUNG COQUET, THE, 96–97, 119
 YOUNGER BROTHER, THE, clxiv
 Younger, Miss Elizabeth (actress), xxx, xcvi, xcix, cv, cxxi, cxxx, clvii, clxiv
- Z
- ZELMANE, 80

3 146aa 4830
 04/97 BRI 02-013-01 Gec

UNIVERSITY OF MICHIGAN



3 9015 03892 2269



