

of my mind, y^t I fancy, if he had had lower rates, he would have got more (Hatton Correspondence, Camden Society, XXIII [1878], 245). It is difficult to assign a proper date to this letter. It is unlikely that it was written on Saturday 20 Jan., as Abell was not likely to offer a concert on Sunday at which admission would be charged. It is possible that the opera referred to is *The Grove*, which is known to have been performed on 19 Feb. 1700, but the fact that this opera was unsuccessful makes it unlikely that it had its premiere in mid-January and was played again in mid-February. Perhaps the letter should be dated mid-February.

[Saturday 20]
[DL or LIF]

COMMENT. James Brydges, *Diary*: I din'd at Mr Gervase Pierrepont's, with Mr Moor, Dr Davenant, Mr Scobell, & Mr Harcourt; about 8: I set y^e 2 first down at y^e playhouse, & came home (Huntington MS St 26).

Tuesday 23
[DL or LIF]

COMMENT. Villiers Bathurst to Arthur Charlett, 28 Jan. 1699/1700: The Wits of all qualities have lately entertained themselves with a revived humour of Sir John Falstaff in Henry the Fourth, which has drawn all the town, more than any new play that has bin produced of late; which shews that Shakespeare's wit will always last: and the criticks allow that Mr Betterton has hitt the humour of Falstaff better than any that have aimed at it before (G. Thorn-Drury, *More Seventeenth Century Allusions to Shakespeare*, [London, 1924], p. 48).

Sunday 28
LIF

COMMENT. James Brydges, *Diary*: I went & din'd at y^e fountain, after w^{ch} I went to y^e Playhouse in Lincolns Inn fields, & saw my Cozen Hussys & Coz: Roberts there. I staid an act (Huntington MS St 26).

Monday 29
LIF

Tuesday 30

A FAST DAY FOR THE MARTTRDOM OF CHARLES I

February 1700

COMMENT. *A Comparison Between the Two Stages* (1702), commenting upon Betterton's success with *I Henry IV* (see 9 Jan. 1699/1700) pictures Betterton entering his Closet and praying to Shakespeare for further assistance (p. 25), with the result that "tho' some of those Plays that Batterton Acted were Historical, and consequently highly irregular, yet they never fail'd to please" (p. 26). Sullen adds: Well, this lucky hit of Batterton's put D. Lane in a non-plus! Shakespear's Ghost was rais'd at the New-house, and he seem'd to inhabit it for ever: What's to be done then? Oh, says Rich I'll pray as well as he—What? Shall a Heathen Player have more Religion than a Lawyer? No, it shall never be said—with that Mr R—— goes up to the Garret (a pair of Stairs higher than his own Apartment) and taking Ben Johnson's Picture with him, he implores.

[DL, LIF]

This work implies that Betterton presented *Henry VIII* in addition to *I Henry IV* and that Rich revived *Volpone*, *The Alchymist*, and *The Silent Woman*, which had, according to the author of this work, lain unacted for twenty years (p. 26).

MEASURE FOR MEASURE; or, Beauty the Best Advocate. [Altered from William Shakespeare by Charles Gildon.] Edition of 1700: Prologue [Written] by Mr Oldmixon, Spoken by Mr Betterton. Epilogue: Shakespeare's Ghost, Spoken by Mr Verbruggen. Duke of Savoy – Arnold; Angelo – Betterton; Escalus – Berry; Claudio – Verbruggen; Lucio – Baile; Balthazar – Pack; Provost – Freeman; Isabella – Mrs Bracegirdle; Julietta – Mrs Bowman; Mariana – Mrs Prince.

LIF