

*A Comparison Between the Two Stages* (1702), p. 19: *Sullen*: Oronooko. *Ramble*: Oh! the Favourite of the Ladies. *Sullen*: It had indeed uncommon Success, and the Quality of both Sexes were very kind to the Play, and to the Poet: No doubt it has Merit, particularly the last Scene; but 'tis as certain, that the Comick Part is below that Author's usual Genius. *Ramble*: I have a particular regard for Mr Southern's Stile and agreeable Manner; there's a Spirit of Conversation in every thing he writes. *Sullen*: I think very few exceed him in the Dialogue; his Gallantry is natural, and after the real manner of the Town; his acquaintance with the best Company entered him into the secrets of their Intrigues, and no Man knew better the Way and Disposition of Mankind. But yet I must say, his Diction is commonly the best part of him, especially in Comedy; but in Tragedy he has once in this, and in one other, Drawn the Passions very well.

DL

## CONCERT.

COMMENT. *London Gazette*, No. 3134, 18-21 Nov. 1695: Mr Finger's Consort of Vocal and Instrumental Musick, will begin on Monday next, the 25th Instant, in York-Buildings, at the usual hour.

Monday 25

YB

## December 1695

AGNES DE CASTRO. [By Catherine Trotter.] Edition of 1696: Prologue, Written by Mr Wycherley, at the Author's Request, Design'd to be spoke. Prologue, Spoken by Mr Powell. Epilogue Spoke by Mrs Verbruggen in Men's Cloaths. King - Sympson; Prince - Powell; Alvaro - Verbruggen; Lorenzo - Cibber; Diego - Hill; Pedro - Mills; Princess - Mrs Temple; Agnes de Castro - Mrs Rogers; Elvira - Mrs Knight; Bianca - Mrs Kent.

DL

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, No. 3153, 27-30 Jan. 1695/6, suggests that it was first given in December 1695, certainly no later than early January 1696.

PHILASTER; or, Love Lies a Bleeding. [Adapted from Francis Beaumont and John Fletcher by Elkanah Settle.] Edition of 1695: The Prologue, Spoken by Mr Horden. King - Simpson; Philaster - Powel; Pharamond - Cibbars; Dion - Powel, Sr; Cleremont - Lee; Thraselin - Horden; Arethusa - Mrs Knight; Galatea - Mrs Cibbars; Megra - Mrs Kent; Bellario - Mrs Rogers.

DL

COMMENT. Rich's Company. The date of the first performance of this revision is uncertain. Although the play was not entered in the *Term Catalogues* until June 1696, the edition is dated 1695. The production was certainly before May 1696, when Horden died, but the only fact which suggests a performance as early as December is the date on the title page. When the play was revived at Drury Lane on 13 Oct. 1711, the bill bore the heading: Not Acted these Fifteen Years.

THE LOVER'S LUCK. [By Thomas Dilke.] Edition of 1696: Prologue, Spoken by Mr Hodgson. Sir Nicholas Purflew - Bright; Alderman Whim - Underhil; Bellair - Betterton; Breviat - Freeman; Goosandelo - Bowman; Eager - Bowen; Sapless - Dogget; Jacona - Mrs Ayloff; Mrs Purflew - Mrs Bracegirdle; Mrs Plyant - Mrs Bowman; Vesuvia - Mrs Lee; Sprightly - Mrs Lawson; Landlady - Mrs Perin.

LIF

COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *London Gazette*, No. 3151, 20-23 Jan. 1695/6, and entered in the *Term Catalogues*, February 1695/6, suggests that it was probably acted not later than December 1695.

LIF According to the Edition of 1696, the music was set by John Eccles: "Come, Thyrsis, come" was sung by Reading and Mrs Hodgson; the other songs in the edition lack the names of the singers. In addition, "Rich mines of hot love are rooted here," sung by Bowman, was in *Deliciae Musicae*, The First Book of the Second Volume, 1696; and "Let us revel and roar," set by John Eccles and sung by Curco and Reading, was published in *Thesaurus Musicus*, The Fifth Book, 1696.

Downes, *Roscius Anglicanus*, p. 44: *Lovers Luck*, a Comedy, Wrote by Captain Dilks, which fill'd the House 6 Days together, and above 50 £ the 8th, the Day it was left off. *A Comparison Between the Two Stages* (1702), p. 20, lists it among the plays under the heading: Damn'd.

Monday 9 LOVE IN A TUB. [*The Comical Revenge*. By Sir George Etherege.] Cast not  
[DL or LIF] known.

COMMENT. It is not known in which theatre this revival occurred. It was witnessed by van Constantijn Huygens, Monday 19 Dec. 1695 N.S. [translation]: In the afternoon I was at the comedy with my wife and Mrs Creitsmar. They played an old show called: The Love in the Tubb (*Publications of the Dutch Historical Society*, New Series, xxv [Utrecht, 1877], 560).

Wednesday 11  
A FAST DAY

Mid-December CYRUS THE GREAT; or, The Tragedy of Love. [By John Banks.] Edition of  
LIF 1696: Prologue to Her Royal Highness. Cyrus the Great – Betterton; Cyaxares – Smith; Hystaspes – Kynaston; Craesus – Bowman; Abradatas – Hudson; Artabasis – Thurmond; Thomyris – Mrs Bowtell; Panthea – Mrs Barry; Lausaria – Mrs Bracegirdle. Epilogue, Spoken by the Boy and Girl, by way of Dialogue.

COMMENT. Betterton's Company. The date of the first performance is not certain, but contemporary sources refer to the fact that William Smith, who died in the last week of December, fell ill on the fourth day of its run; hence, it probably was first presented in mid-December. One song, "O take him gently from the pile," set by John Eccles and sung by Mrs Bracegirdle, is in *Deliciae Musicae*, The Fourth Book, 1696.

Downes, *Roscius Anglicanus*, p. 44: *The Grand Cyrus*, wrote by Mr Banks; it was a good Play; but Mr Smith, having a long part in it, fell Sick upon the Fourth Day and Dy'd, upon that it lay by, and ne'er has bin Acted since. Gildon, *English Dramatick Poets*, p. 6: Tho' this Play had been formerly refus'd the Action, yet it held up its Head about Six Days together, and has been since Acted several Times. *A Comparison Between the Two Stages*: Sullen, p. 16: Banks's, which the Players damn'd and wou'd not Act of a great while, but at length it was acted, and damn'd then in manner and form.

Holidays CLEOMENES. [By John Dryden.] By the students of the Westminster School.  
WS Prologue, Written by Matthew Prior, Spoken by Lord Bathurst, at Westminster School, At a Representation of Mr Dryden's *Cleomenes, the Spartan Hero*, at Christmas, 1695.

COMMENT. For the Prologue, see Prior, *Dialogues of the Dead*, ed. A. R. Waller (Cambridge, 1907), p. 195. It is not certain on which day during the holidays the play was given.

Saturday 28 COMMENT. *Flying Post*, 26-28 Dec. 1695: Mr William Smith, a Gentleman,  
LIF belonging to the Theatre Royal, who had acquired a considerable Estate, and thereupon desisted from Acting, was prevailed upon by the New Play house to remount the Stage; but upon shifting his cloathes in the last New Play, took cold and died thereof this week. [See *Cyrus the Great*, mid-December.]

THE SHE-GALLANTS. [By George Granville, Lord Lansdowne.] Edition of 1696: Prologue to the She-Gallants, Spoke by Mr Betterton. Epilogue, Spoke by Mrs Bracegirdle. Bellamour – Betterton; Philabel – Hodgson; Frederick – Thurman; Sir Toby Cusifle – Underhill; Sir John Aery – Bowen; Vaunter – Dogget; Courtall – Bailie; Lady Dorimen – Mrs Barry; Angelica – Mrs Bracegirdle; Constantia – Mrs Bootell; Lucinda – Mrs Bowman; Plackett – Mrs Lee. Late December  
LIF

COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that it was advertised in the *Post Boy*, 27-29 Feb. 1695/6 and entered in the *Term Catalogues*, February 1695/6, suggests that it was probably acted not later than January 1695/6. It may have appeared around the turn of the year. One song, "While Phillis does drink," set by John Eccles and sung by Coper; and another, "So well Corinna likes the joy," the composer not named but sung by Young Laroch, a Boy of seven, are in *Deliciae Musicae*, The First Book of the Second Volume, 1696.

Downes, *Roscius Anglicanus*, p. 45: A Comedy, wrote by Mr George Greenvil, when he was very Young; Extraordinary Witty, and well Acted; but offending the Ears of some Ladies who set up for Chastity, it made its Exit. *A Comparison Between the Two Stages* (1702), p. 20: And a good Comedy, tho it had the Misfortune to be ill receiv'd.

## January 1696

LOVE'S LAST SHIFT; or, The Fool in Fashion. [By Colley Cibber.] Edition of 1696: Prologue, By a Friend, Spoken by Mr Verbruggen. Epilogue, Spoken by Miss Cross, who Sung Cupid. Sir Will Wisewoud – Johnson; Loveless – Verbruggen; Sir Novelty Fashion – Cibber; Elder Worthy – Williams; Young Worthy – Horden; Snap – Penkethman; Sly – Bullock; Lawyer – Mills; Amanda – Mrs Rogers; Narcissa – Mrs Verbruggen; Hillaria – Mrs Cibber; Flareit – Mrs Kent; Woman to Amanda – Mrs Lucas. DL

COMMENT. Rich's Company. The date of the première is not known, but Cibber (see below) states that it was acted in January; the Dedication was signed 7 Feb. 1695/6, and the play was advertised in the *London Gazette*, No 3157, 10-13 Feb. 1695/6. Two songs were published separately: "Go home, unhappy wench," set by Francks and sung by Mrs Cross and the Boy (in *Thesaurus Musicus*, The Fifth Book, 1696) and "What an ungratefull devil moves you," set by Daniel Purcell (in *Deliciae Musicae*, The First Book of the Second Volume, 1696). A separately-printed sheet of the second song states that it was sung by "The Boy."

Cibber, *Apology*, I, 212-14: The next Year I produc'd the Comedy of *Love's last Shift*; yet the Difficulty of getting it to the Stage was not easily surmounted; for, at that time, as little was expected from me, as an Author, as had been from my Pretensions to be an Actor. However, Mr Southern, the Author of *Oroonoko*, having had the Patience to hear me read it to him, happened to like it so well that he immediately recommended it to the Patentees, and it was accordingly acted in January 1695 [i.e., 1695/6]. In this Play I gave myself the Part of Sir Novelty, which was thought a good Portrait of the Foppery then in fashion. Here, too, Mr Southern, though he had approv'd my Play, came into the common Diffidence of me as an Actor: For, when on the first Day of it I was standing, myself, to prompt the Prologue, he took me by the Hand and said, Young Man! I pronounce thy Play a good one; I will answer for its Success, if thou dost not spoil it by thy own Action. . . . I succeeded so well in both, that People seem'd at a loss which they should give the Preference to.

*A Comparison Between the Two Stages* (1702), p. 16: *Ramble*: Ay, marry, that Play was the Philosopher's Stone; I think it did wonders. *Sullen*: It did so, and very deservedly; there being few Comedies that came up to 't for purity of Plot,