

- TIMON OF ATHENS. [By Thomas Shadwell.] *Cast not known.* Saturday 2
DL
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and three in the Box at Timon of Athens. 16s.
- CONCERT. Thursday 7
YB
 COMMENT. *London Gazette*, No. 3250, 31 Dec. 1696-4 Jan. 1696/7: The Musick that was Perform'd of St. Cecilia's Day, Composed by Signior Nicola, will be Performed on Thursday night in York Buildings, being the 7th Instant.
- CONCERT. GB
 COMMENT. *London Gazette*, No. 3251, 4-7 Jan. 1696/7: At the two Golden Balls, the upper End of Bow-street, near Covent Garden, this day, being the 7th instant, will be performed a New Consort of Musick, with Trumpets, Flutes, Haught boys. Beginning exactly at 8 a Clock in the Evening; and to continue every Thursday following.
- COMMENT. From 16 Jan. 1696/7 to 18 May 1702 James Brydges, afterwards first Duke of Chandos, kept a diary in which he recorded, among other events, his attendance at the theatre. Unfortunately, his first entry dealing with the playhouses, like many other similar entries, does not name the play he saw; on 22 Jan. 1696/7 he wrote: my Uncle Warw: [lick Lake] carried me to y^e Playhouse. [For an account of his theatrical entries, see Lucyle Hook, "James Brydges Drops in at the Theater," *Huntington Library Bulletin*, VIII (1945), 306-11.] Friday 22
DL, DG, LIF
- AESOP. See December 1696. DL
 COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and two in the box at Espo. 12s.

Saturday 30

A FAST DAY FOR THE MARTYRDOM OF CHARLES I

February 1697

- TIMOLEON; or, The Revolution. [Possibly by Southby.] Edition of 1697: [DL or LIF]
 Prologue. Epilogue. No actors' names.
 COMMENT. It is not certain what company produced this play, if it was acted; and it may not have been staged. A manuscript note on Bodleian Malone 116 attributes it to Southby. As the play was advertised in the *Post Boy*, 2-4 March 1696/7, and as a copy in the Library of Congress bears the manuscript date of 10 March 1696/7, the play, if produced, was probably first acted not later than February 1696/7.
- THE TRIUMPHS OF VIRTUE. *Autor not known.* Edition of 1697: Duke of Polycastro - Williams; Lorenzo - Lee; Perollo - Harland; Antonio - Cibber; Gurello - Rogers; Rinaldo - Mills; Fidelio - Disney; Montano - Simpson; Gusman - Pinkethman; Luperto - Bullock; Massetto - Dogget; Dutchess - Mrs Finch; Bellamira - Mrs Rogers; Isidora - Mrs Cross. Prologue, Spoken by Mrs Allison. Epilogue, Spoken by Mrs Rogers. DL
 COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 17-20 April 1697, suggests

- DL a première preceding Easter; in addition, the large number of minor actors suggests a Lenten performance, possibly in February, certainly no later than early March. One song, “So fair young Caelia’s charms,” the music by Daniel Purcell and sung by Mr Magnus’s Boy, was printed separately in 1697.
A Comparison Between the Two Stages (1702), p. 18: *Triumphs of Vertue*, tho’ I think this no ill Play, yet ’twas Damn’d.
- Thursday 4*
DL, LIF COMMENT. James Brydges, *Diary*: I went to y^e playhouse in Covent Garden, & after that to y^e playhouse in Lincolns inn fields (Huntington MS St 26).
- Saturday 6*
At Court LOVE FOR LOVE. [By William Congreve.] See 30 April 1695.
 COMMENT. *Post Boy*, 2–4 Feb. 1696/7: On Monday the King visited the Princess of Denmark and invited her to Whitehall on Saturday next, it being her Royal Highnesses Birth Day, and his Majesty has been pleased to give the Right Honourable the Lord Chamberlaine Orders to have the Play called *Love for Love*, written by Mr Congreve, Acted there the better to Celebrate the Day.
Post Boy, 6–9 Feb. 1696/7: Last Saturday being the Anniversary of her Royal Highness the Princess Ann of Denmark’s birth, . . . at night the King was pleased to Entertain her with a fine Comedy, call’d *Love for Love*, Written by Mr Congreve, Acted by his Majesty’s servants at Whitehall, where the Court appeared very gay and splendid, suitable to the occasion. [Somewhat similar references appear also in Luttrel, *A Brief Relation*, IV, 180, and *The Flying Post*, 6–9 Feb. 1696/7.]
- Monday 15*
DL, LIF COMMENT. James Brydges, *Diary*: I went to y^e Playhouse in Covent Garden, where I met Mr Knight, after w^{ch} I went to y^r other playhouse, & there saw S^r Charles Barinton, & M^r Mildmay; before y^e play was done, I came hence home (Huntington MS St 26).
- Friday 19*
LIF COMMENT. James Brydges, *Diary*: To y^e Grecian Coffee house, where meeting M^r Pits, wee went together to y^e playhouse in Lincoln Inn Fields (Huntington MS St 26).
- Saturday 20*
LIF THE MOURNING BRIDE. [By William Congreve.] Edition of 1697: Prologue, Spoken by Mr Betterton. Epilogue, Spoken by Mrs Bracegirdle. Manuel – Verbruggen; Gonsalez – Sanford; Garcia – Scudamour; Perez – Freeman; Alonzo – Arnold; Osmyn – Betterton; Heli – Boman; Selim – Baily; Almeria – Mrs Bracegirdle; Zara – Mrs Barry; Leonora – Mrs Boman.
 COMMENT. Betterton’s Company. The date of the first performance is not certain, but the evidence points to this day as a strong possibility. Downes, *Roscius Anglicanus* (p. 44) states that it was given thirteen days consecutively, and John Coke (see 16 March 1696/7) states that it was acted “till Saturday” (16 March 1696/7). If the tragedy was acted on Wednesdays but not Fridays, as was often the practice in Lent, and if the farce alluded to for Saturday, 16 March 1696/7, comprised the entire program, this day was probably the première. The following sequence of performances is based on these premises.
 Downes, *Roscius Anglicanus*, p. 44: *The Mourning Bride* . . . had such Success, that it continu’d Acting Uninterrupted 13 Days together. Gildon, *English Dramatick Poets*, p. 23: This Play had the greatest Success, not only of all Mr Congreve’s, but indeed of all the Plays that ever I can remember on the English Stage, excepting some of the incomparable Otway’s.
 Aston, *A Brief Supplement* (in Cibber, *Apology*, II, 302): His [Betterton’s] Favourite, Mrs Barry, claims the next in Estimation. They were both never better pleas’d, than in Playing together.—Mrs Barry outshin’d Mrs Bracegirdle in the Character of Zara in the *Mourning Bride*, altho’ Mr Congreve design’d Almeria for that Favour.