

Tuesday 28
DL

COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Constant Couple. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

There is no certainty that this is the first performance, but the fact that the play was advertised in the *Post Man*, 7–9 Dec. 1699, suggests that the first production may have occurred in mid-November. The Prologue also refers to the abandonment of Dorset Garden to "That strong Dog Sampson" (see 15 and 25 Nov. 1699).

A song, "Thus Damon knock'd at Celia's door," set by Daniel Purcell, was published separately about this time. Preface, Edition of 1700: All will join with me in Commendation of the Actors, and allow, without detracting from the Merit of others, that the Theatre Royal affords an excellent and compleat Set of Comedians. Mr Wilks's Performance has set him so far above Competition in the Part of Wildair, that none can pretend to envy the Praise due to his Merit.

Preface to *The Inconstant* (1702): I remember, that about two Years ago, I had a Gentleman from France [*The Constant Couple*] that brought the Play-house some fifty Audiencies in five months.

A Comparison between the Two Stages (1702), p. 32: *Critick*: But above all, commend me to the ingenious Author of the *Trip to the Jubilee*. *Ramble*: Oh Lord, Sir! you won't quarrel with that Play; never any thing did such wonders. *Critick*: Oh 'twas admirable! admirable! I wonder the Town did not just then bespeak the Bays for him. *Sullen*: Nay, for ought you and I know, he may live to enjoy 'em; I assure you all the run of the Town is on his side. The Owl was never more esteem'd at Athens than the *Trip to the Jubilee* was here. *Critick*: Indeed I have known a Footman have a great stroak with his Lord at begging a Favour; if all the Footmen in Town that admire him were to club for his Preferment, I don't know what might be done. *Ramble*: The Footmen? Ay, and the middle Gallery too, I assure you are of his side, and that's a strong Party. *Critick*: Why, I believe it, 'tis about the pitch of their Understanding; but if ever it diverted one Man of tolerable Sense I'll be hang'd. *Sullen*: I don't know who are your People of tolerable Sense, Mr Critick, but at that play I have seen the Pit, Box and Stage so crowded—and if that is not a sign.

Wednesday 29
DG ENTERTAINMENTS.

COMMENT. *London Post*, 24–27 Nov. 1699: [William Joy] being oblig'd to leave Town in order to pursue some other Method, can shew but twice, which will be God-willing on Wednesday and Friday next at the Theatre in Dorset Garden, beginning precisely at 11 a Clock, being resolved to shew no more before he leaves the Town.

December 1699

LIF

IPHIGENIA. [By John Dennis.] Edition of 1700: Prologue, Spoken by Mr Verbruggen as the Genius of England. Epilogue by Coll. Codrington. Orestes – Betterton; Pilades – Williams; Queen – Mrs Barry; Iphigenia – Mrs Bracegirdle; Euphrosine – Mrs Martin.

COMMENT. Betterton's Company. The date of the première is not known, but Dryden, on 14 Dec. 1699, indicated that the run of the play had been completed by that day. A copy in the Folger Shakespeare Library has a MS date of 23 Dec. 1699, and the *Post Man*, 21–23 Dec. 1699, has a notice of its publication.

Downes, *Roscius Anglicanus*, p. 45: *Ipbigenia* a Tragedy, wrote by Mr Dennis, a good Tragedy and well Acted; but answer'd not the Expences they were at in Cloathing it. [In *The Life of Mr John Dennis* (London, 1734) the author states that

Colonel Codrington prevailed on all his friends to take tickets for the dramatist's third night.] LIF

Preface, Edition of 1700: And from the first representations I expected all the success that I could reasonably desire. I never in my life at any Play took notice of a more strict attention, or a more profound silence. And there was something like what happen'd at the Representation of *Pacuvius* his Tragedy. For upon Orestes discovering his passion to Iphigenia in the fourth Act, there was a general murmur through the Pit, which is what I had never seen before. But after three or four representations, several people, who during that time had wholly abandon'd themselves to the Impression which Nature had made on them, began to study how to be discontented by Art; and repented heartily at having been pleas'd with what Athens and Rome and Paris had been pleas'd before.

A Comparison between the Two Stages (1702), p. 23: *Critick*: I must needs Complement him [Dennis] with the Success of his laborious *Iphigenia*: Ay, here's a Tragedy with a witness—show a more tragick Poet if you can—'twas a smart Epilogue. But I marvel a Man of Mr Dennis's Penetration wou'd suffer, nay beg his Friend to Burlesque him at that unreasonable rate: But the Author was conscious the Audience might mistake it for a Comedy, and so he gets Colonel C—— (he was sure his Word wou'd be taken) to tell 'em it was not a Comedy but a Tragedy: The hint was good and necessary, for o' my word very few knew what to make of it before, tho' there were many TREMENDOUS things in't. [The dialogue continues to examine Dennis' Preface, and Dennis's assertions there concerning his play.]

ACHILLES; or, Iphigenia in Aulis. [By Abel Boyer.] Edition of 1700: Prologue, Written by Tho. Cheek, Esq., spoken by Mr Powell. Epilogue, Written by Mr Motteux, spoken by Mr Norris. No actors' names. No actors' names, [but Mrs Wilkins acted Eriphile]. DL

COMMENT. Rich's Company. The date of the première is not known, but Dryden, writing on 14 Dec. 1699, indicates that this play had had its first performance by that date. The Dedication is dated 10 Jan. 1699/1700, and the play was advertised in the *Post Boy*, 20-23 Jan. 1699/1700.

Preface, Edition of 1700: Another difficulty this Play labour'd under, was its being acted at a time when the whole Town was so much, and so justly diverted by the *Trip to the Jubilee*.

When the play was revised and reprinted in 1714, the new edition—*The Victim; or, Achilles and Iphigenia in Aulis*—indicates that “The Invocation to Diana” in the last act was set by Gottfreid Finger, the first verse being sung by Freeman, the second verse by Mrs Erwin, and the third verse by W. Pate. Advertisement, Edition of 1714: The following Tragedy . . . having been translated into English [from Racine], with considerable Additions, by Mr Boyer, and pass'd the Correction and Approbation of the late famous Mr Dryden, and several other Persons distinguish'd as well by their Wit and Learning, as by their Taste and Discernment, was acted with general Applause, towards the End of the Year 1699, and Beginning of 1700. The Reasons why this Excellent Play stopt, on a sudden, in a full Career, are, in some Measure, accounted for in Mr Boyer's Preface: To which he might have added, That the Dutchess of Marlborough, who at that Time bore an irresistable Sway, bespoke the Comedy then in Vogue [*The Constant Couple*], during the Run of *Iphigenia in Aulis*; And that this Tragedy receiv'd no small Prejudice, from the Person that acted Eriphile [Mrs Wilkins], who sunk under the Weight of so great a Part.

A Comparison Between the Two Stages (1702), pp. 24-25: *Sullen*: Then comes the second *Iphigenia* in all her Charms, and like a superiour Mistress was resolv'd to eclipse her Rival: No cast was spar'd by the Masters, nor toil by the Actors; the Town was bespoke in its favour, and all the Friends of this new Fletcher and Beaumont were ingaged to clap it. She appear'd, but what pity 'twas (as the Prefacer says) that a Play which had such a glorious run shou'd in four Days

- DL disappear, never to rise again. Oh! says Mr D——, mine was acted six Days; and I'll hold you a hundred Pound—just what I got by't—How's that?, says Boyer—I say, Sir, that I'll hold you, or any Man, a hundred Pound, 'twill be acted again ten times this Winter. With that B—— fell a laughing, and replies, Sir, says he, I'll stake my *French Dictionary* against your *Criticisms on Blackmore*, and that I think is odds enough—I say, I'll hold you that Bet, that you did not get fifty Shillings by't, and that the House lost a hundred Pound. This had like to ha' made sad work; but all was well, for neither of 'em have been acted since, for they both sleep in everlasting Tranquillity. [See also pp. 23–25 for other remarks about the two *Iphigenia* plays.]
- LIF A CURE FOR JEALOUSIE. [By John Corye.] Edition of 1701: No actors' names. COMMENT. Betterton's Company. The date of the première is not known, but the Preface indicates that it appeared during the run of *The Constant Couple*, which apparently was most frequently acted during November, December, and January.
- Friday 1 ENTERTAINMENTS. [By William Joy.]
DG COMMENT. See the notice on 29 Nov. 1699.
- Thursday 7 ENTERTAINMENTS.
DG COMMENT. *London Post*, 4–6 Dec. 1699: At the Request of several Persons of Quality, on Thursday next, being the 7th Inst. at the Theatre in Dorset Garden, the Famous Kentishmen, Wm. and Rich. Joy, design to show to the Town before they leave it, the same Tryals of Strength both of them, that Wm. had the Honour of showing before His Majesty, and their Royal Highnesses, with several other Persons of Quality; for which, he receiv'd a considerable Gratuity. . . . Beginning exactly at 2, and Ending at 4. The Boxes 4s. the Pit 2s. 6d. 1st Gallery 2s. Upper Gall. 1s.
- Wednesday 13 COMMENT. On this day James Brydges attended an unnamed play at this theatre
LIF (Huntington MS St 26).
- YB CONCERT.
COMMENT. *London Gazette*, No. 3556, 7–11 Dec. 1699: On Wednesday next, the 13th Instant, will be performed at York-Buildings, a Consort of Musick, with the last St. Cecilia's Song, for the Benefit of Mr Pate and Mr [Daniel] Purcell, beginning exactly at 8 at night.
- Thursday 14 THE MARRIAGE HATER [MATCHED]. [By Thomas D'Urfey.] *Cast not*
DL *known*.
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and three in the Box at Marriage hater. 16s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.
John Dryden to Mrs Steward, 14 Dec. 1699: Both the *Iphigenias* have been playd with bad Success; & being both acted, one against the other, in the same week, clashed together, like two rotten ships, which cou'd not endure the shock; & sunk to rights (*The Letters of John Dryden*, p. 131).
- Saturday 16 THE EARL OF ESSEX. [*The Unhappy Favourite*. By John Banks.] *Cast not*
DL *known*.
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley in the Box at Earle of Essex. 4s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.

[THE AMOROUS WIDOW; or, The Wanton Wife. By Thomas Betterton.] A Monday 18
cast in the edition of 1706 is compatible with the company at this time: Sir Peter LIF
Pride – Freeman; Cuningham – Verbrugen; Lovemore – Betterton; Barnaby
Brittle – Dogget; Jeffrey – Fieldhouse; Clodpole – Bright; Merryman – Underhill;
Lady Laycock – Mrs Leigh; Lady Pride – Mrs Willis; Mrs Brittle – Mrs Bracegirdle;
Philadelphia – Mrs Porter; Prudence – Mrs Hunt; Damaris – Mrs Prince.

COMMENT. Betterton's Company. It is not certain that this play was given at this time, but Vanbrugh, writing on 25 Dec. 1699, states that Thomas Dogget, who had been acting in Norwich, was in London "last Week," and acted six times, presumably on 18, 19, 20, 21, 22, 23 Dec. 1699. *The Amorous Widow* is a likely play for this week, as Barnaby Brittle was one of Dogget's best roles. In addition, the Inner Temple, which usually requested popular plays, selected it for its revels on 3 Feb. 1699/1700.

Nearly all the individuals in the cast in the 1710 edition acted in London during this season, with two exceptions: Fieldhouse and Mrs Hunt. Their roles may have been played by them or by other performers if they were not in the company at this time. I owe the suggestion that this was the play in which Dogget appeared to Professor Lucyle Hook.

COMMENT. John Vanbrugh to the Earl of Manchester, 25 Dec. 1699: Miss Evans Monday 25
the dancer at the New Playhouse is dead too; a fever Slew her in eight and forty DL, LIF
hours. She's much lamented by the Towne as well as the House, who can't well
bare her loss; Matters running very low with 'em this Winter; if Congreve's Play
[*The Way of the World*] don't help 'em they are undone. 'tis a Comedy and will be
play'd about Six weeks hence, nobody has seen it yet.

Liveridge is in Ireland, he Owes so much money he dare not come over, so for want of him we han't had one Opera play'd this Winter; tho' Purcell has set one New One and Fingar another. We have got the Woman from the Chesire Cheese upon the Stage, who has the best Voyce for't by much that has been there at any time. We have the Emperors Crooked Eunuch here, Francisco. They give him a hundred and twenty Guineas for five times. he has sung Once and was well likt. Dogget was here last Week, they gave him thirty pound to act Six times, which he did and fill'd the house every time (*The Complete Works of Sir John Vanbrugh* [Bloomsbury: Nonesuch Press, 1928], IV, 4).

THE TRAGICAL HISTORY OF KING RICHARD III. [Adapted from William Late December
Shakespeare by Colley Cibber.] Edition of 1700: King Henry the Sixth – Wilks; DL
Edward Prince of Wales – Miss Allison; Richard Duke of York – Miss Chock;
Richard Duke of Gloucester; – Cibber; Duke of Buckingham – Powel; Lord
Stanley – Mills; Duke of Norfolk – Simpson; Ratcliff – Kent; Catesby – Thomas;
Henry Earl of Richmond – Evans; Oxford – Fairbank; Elizabeth – Mrs Knight;
Ann – Mrs Rogers; Cicely – Mrs Powel.

COMMENT. Rich's Company. The date of the première is not known, but the Dedication is dated February 1699/1700, the play was entered in the *Term Catalogues* in February 1699/1700, and advertised in the *Flying Post*, 16 March 1699/1700. The latest likely date for the first production is January 1700, but the play may have appeared in late December as a rival to LIF's production of *I Henry IV* early in January 1700.

Cibber, *Apology*, I, 275: But the Master of the Revels, who then licens'd all Plays for the Stage, assisted this Reformation [of the morality of the stage] with a more zealous Severity than ever. He would strike out whole Scenes of a vicious or immoral Character, tho' it were visibly shewn to be reform'd or punish'd; a severe Instance of this kind falling upon my self may be an Excuse for my relating it: When *Richard the Third* (as I alter'd it from Shakespear) came from his Hands to the Stage, he expung'd the whole first Act without sparing a Line of it. This extraordinary Stroke of a *Sic volo* occasion'd my applying to him for the small Indulgence of a

- Late December*
DL Speech or two, that the other four Acts might limp on with a little less Absurdity! no! he had no leisure to consider what might be separately inoffensive. [Cibber continues with an explanation of the censor's argument for cutting the act.]
Preface to Cibber's *Ximena*, 1719: *Richard the Third*, which I alter'd from Shakespeare, did not raise me Five Pounds on the Third Day.

January 1700

- Wednesday 3*
DG ENTERTAINMENTS.
COMMENT. *London Post*, No. 30, 1-3 Jan. 1700: This day at the Theatre-Royal in Dorset-garden, the Famous Kentish-man Mr Joy, designs to show the same Tryals of Strength, he had the honour of showing before his Majesty, the Prince and Princess of Denmark, and several Persons of Quality, viz. The lifting a weight of 2240 *l*. Holding an extraordinary large Cart-Horse; and afterwards breaking a Rope that will bear 3500 weight. There will likewise be shewn the Sister, carrying 5 Bushels of Wheat, or any other grain; She being but 15 Years of Age. They will also show on Thursday, Friday, and Saturday, beginning at 3 of the Clock, and ending at 4 in the Afternoon. Boxes 3*s*. Pit 2*s*. 1st Gallery 1*s*. Upper gallery 6*d*.
- Thursday 4*
DG ENTERTAINMENTS. See 3 Jan. 1700.
- Friday 5*
DG ENTERTAINMENTS. See 3 Jan. 1700.
- Saturday 6*
DG ENTERTAINMENTS. See 3 Jan. 1700.
- Tuesday 9*
LIF KING HENRY THE FOURTH: With the Humours of Sir John Falstaff. [Altered from William Shakespeare by Thomas Betterton.] Edition of 1700: King Henry IV – Berry; Prince of Wales – Scudamore; John Earl of Lancaster – Bayly; Northumberland – Boman; Henry Percy, surnamed Hotspur – Verbruggen; Westmorland – Pack; Worcester – Freeman; Owen Glendower – Hodgson; Douglas – Arnold; Sir Walter Blunt – Trout; Sir Richard Vernon – Harris; Sir John Falstaff – Betterton; Bardolph – Bright; Francis the Drawer – Bowen; Katherine Percy – Mrs Boman; Hostess – Mrs Leigh.
COMMENT. Betterton's Company. This performance was probably the first day of this revival, for Matthew Prior wrote to Abraham Stanyan, 8 Jan. 1699/1700: To-morrow night Betterton acts Falstaff, and to encourage that poor house the Kit Katters have taken one side-box and the Knights of the Toast have taken the other (HMC, Bath MSS. [London, 1908], III, 394). See also 28 Jan. 1699/1700. The play was advertised in the *London Gazette*, No. 3601, 13-16 May 1700, and the title page states: Reviv'd, with Alterations. Written Originally by Mr Shakespear.
- Thursday 11*
[DL or LIF] COMMENT. James Brydges, *Diary*: About 6: went to y^e play. I staid there a quarter of an hour (Huntington MS St 26).
- [*Saturday 20*]
[DL or LIF] COMMENT. Alice Hatton, writing on (possibly) 20 Jan. 1699/1700: I was last night (wth Lady Longuevil and Lady Arundel) at y^e Princess's, and Lady Long: was so kind to offer to carry me to y^e Opera to day wth her and Lady Portland; but I was so unfortunate as to be engaged to go to Lady Denbighs to see y^e famous Mrs Binges dance, or else I should have bin glad to have waited on Lady Long: tho I had seen it before and think it very silly. Mr Abel is to have a fine musicke meeting to morrow, and y^e tickets are guineas a piece, w^{ch} is a little to much for me to throw away; so I shall not be there, and I find so many y^t can afford it better