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SOME ACCOUNT

OF THE

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ENGLISH STAGE,

FROM THE

RESTORATION IN 1660 TO 1830.

[By Rev. John Genest]

IN TEN VOLUMES.

Εἰ δὲ τι παρωπται, ἢ οὐκ ἀκριβῶς ἀνείληπται, μὴδεὶς ἡμᾶς γραφῆτω μεμψῆως,
ἐνοῶν ὡς πεπλανημένην ἱστορίαν συνελεξάμεν.—EVAGRIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS
HISTORY IS COMPILED FROM ALL QUARTERS.

VOL III.

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BATH :

PRINTED BY H. E. CARRINGTON.

SOLD BY THOMAS RODD, GREAT NEWPORT STREET, LONDON.

1832.

Entered at Stationers' Hall.

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THE [illegible]

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SOME ACCOUNT

OF THE

English Stage from the Restoration

IN 1660 TO 1830.

D. L. 1719-1720.

- Sep. 15. Sir Courtly Nice—19. Macbeth.
22. Recruiting Officer. Kite = Shepherd.
24. Constant Couple. Angelica = Mrs. Booth late
Mrs. Santlow.
26. Richard the 3d.
Oct. 3. Man of the Mode.
6. Not acted 3 years, Lady's last Stake. On this
day the bills were advertised in the Daily Post instead
of the Daily Courant.
8. Oronooko—9. Strategem. Dorinda = Mrs.
Younger.
10. Othello. Desdemona = Mrs. Thurmond.
11. Æsop and What d'ye call it?
13. Cato—14. Love's last Shift.
15. Tender Husband. Pounce = Shepherd.
16. Northern Lass—19. Committee.

20. Rule a Wife.
21. Spanish Fryar = Shepherd : Queen = Mrs. Porter.
22. Henry 4th part 1st — 24. Humorous Lieutenant.
23. Double Gallant. Clarinda = Mrs. Thurmond.
26. Pilgrim — — 27. Love makes a Man.
29. Bondman, acted but twice since the reign of King Charles the 1st, now revived with alterations.
30. Amphitryon. Mercury = Shepherd : Gripus = Norris.
- Nov. 2. Feigned Innocence. Sir Martin Marrall = Miller : Warner = Mills : Old Moody = Johnson : Rose = Mrs. Saunders.
3. Silent Woman = Mrs. Garnet — 5. Tamerlane.
6. Jovial Crew. Tallboy = Miller.
7. Fatal Marriage. Jaqueline = Miller.
9. Sir Solomon Single — no characters.
10. Way of the World.
11. Never acted, the Invader of his Country, or the Fatal Resentment. (altered by Dennis from Shakspeare) Coriolanus = Booth : Aufidius = Mills : Menenius = Cory : Cominius = Thurmond : Sicinius = W. Wilks : Brutus = Walker : Titus Lartius = Williams : Citizens and Servants = Penkethman, Johnson, Miller, Norris &c. : Volumnia = Mrs. Porter : Virgilia = Mrs. Thurmond : — if any body but Dennis himself had spelt Titus Lartius with a-g instead of a-t, Dennis would have been the first to have called him a blockhead — — tho' great part of this T. is Shakspeare's, and there can be no doubt but that Booth played Coriolanus well, yet it was acted only 3 times — after which the Managers, to the great indignation of Dennis, gave out another play, assigning as a

reason, that it was not worth their while to act any piece that would not bring them £100.

Dennis, in a dedication of 10 pages to the Duke of Newcastle, at that time Lord Chamberlain, complains bitterly of two or three insolent actors (particularly Cibber) who had no capacity, no education, nor the least concern for their country—for Dennis, it must be observed, wrote this play in the cause of his country and his sovereign—it was to have come out on Nov. 10th, but the Managers put it off till the 11th, that it might not interfere with the benefit of a young author at L. I. F.—this threw Dennis' own benefit on a Friday; and Friday, he says, was not only the worst day in the week for an audience, but his was that particular Friday, when a hundred persons, who designed to be there, were either gone to meet the King, or preparing in town to do their duty to him on his arrival from abroad—Dennis then modestly asserts that the Managers and their stage were more indebted to him than to any other writer in England—after all he does not prove that he was particularly ill used, but he proves that when a man is blinded with passion he will say any thing—no one had talked more about liberty than Dennis; yet he here wants the Duke to interfere with the management of the theatre in the same arbitrary manner in which his predecessors in office had done—and calls him the lawful Monarch of the Stage—in an advertisement he again attacks Cibber and his Tragedies, and says no one can get a play acted at D. L., unless he will flatter Wilks by telling him that he is an excellent Tragedian—which would be ridiculous and absurd.

Act 1st. Dennis omits the scene between Coriolanus and the Citizens, and that between the Ladies—he begins with Cominius at the head of the Roman army and the whole act consists of the military scenes.

Act 2d. He begins with a scene between Volumnia and Virgilia—omits the scene between Menenius and the Tribunes—that between Menenius and Volumnia, and the scene in the Capitol—he alters the meeting between Coriolanus and his wife and mother for the worse—he adds a good deal of low Comedy to the parts of the Citizens.

Act 3d. He mutilates the *first* scene between Coriolanus and the Tribunes shamefully, and concludes the act with a parting scene between Coriolanus and Virgilia—

Cor. ————— Adieu!

In quest of great revenge thy *Lover* flies.

Virg. Support me, Virgins, for Virgilia dies.

he had before said that the God of War had saved him at the request of *Love's* propitious Goddess—Cibber himself could not have done worse than this.

Act 4th. He begins with Coriolanus at Antium and puts in more low Comedy—Aufidius and the Volscians are discovered at table and Coriolanus is introduced—the scene between the Servants is considerably altered from the original one—the scene at Rome concludes with the Citizens driving off the Tribunes with an intent to throw them down from the Tarpeian Rock.

Act 5th. The scenes in which Menenius is concerned are omitted, and throughout the play his speeches of humour are left out—Aufidius and his Officers begin

the act—Coriolanus enters, and then Volumnia and the other Ladies—Aufidius goes out—Volumnia produces a dagger and threatens to make use of it, but she does not absolutely attempt to stab herself—when the Women retire, Coriolanus fights with Aufidius and kills him—he is killed by the Volscians—the women re-enter before he dies—Cominius comes on and concludes the piece—Dennis has retained *about* half of the original play, which he has altered much for the worse—as he was a man of abilities and a professed Critic, it might reasonably have been expected of him, that he would have had too much good sense to have mangled Shakspeare in the way that Tate, Cibber and others had done.

Nov. 14. Scornful Lady.

16. Busy Body. Marplot = Miller : Sir Francis Gripe = Norris : Sir George Airy = Wilks : Sir Jealous Traffick = Shepherd : Charles = Mills : Miranda = Mrs. Booth : Patch = Mrs. Saunders : Isabella = Mrs. Younger.

17. All for Love. Dolabella = Walker.

18. She wou'd if she cou'd. Sir Joslin Jolly = Shepherd : Lady Cockwood is omitted—rest as Dec. 5 1716.

19. King Lear—20. Chit Chat.

21. Orphan. Castalio = Wilks.

23. Greenwich Park.

24. Timon of Athens. Apemantus = Mills.

25. Rehearsal—28. Henry 8th—no characters.

30. Love for Love. Ben = Bickerstaffe : Sir Sampson Legend = Shepherd : Jeremy = Miller : Angelica = Mrs. Thurmond : Mrs. Frail = Mrs. Porter : Miss Prue = Mrs. Younger.

Dec. 3. Relapse. Sir Tunbelly Clunsey = Shepherd.

5. Jane Shore——8. Mourning Bride.

9. Country Wife.

11. Never acted, Spartan Dame. Cleombrotus = Booth : Eurytion = Wilks : Crites = Cibber : Leonidas = Mills : Agesilaus = Cory : Lysander = Thurmond : Celona (or Chelonis) = Mrs. Oldfield : Thelamia = Mrs. Porter : Euphemia = Mrs. Seal : Byzanthe = Mrs. Garnet :—acted about 9 times—this T. is founded on Plutarch's life of Agis, but Southerne has mixed much extraneous matter with the story—Leonidas, the King of Sparta, had been driven into banishment—Celona, Thelamia and Euphemia are his daughters—Cleombrotus is married to Celona, but in love with Thelamia, who is the wife of Eurytion—Cleombrotus is elected King—Eurytion, who had strongly opposed Cleombrotus, thinks it advisable to leave Sparta—he commits Thelamia to the care of Crites—Crites is secretly in the interest of Cleombrotus—in the 3d act, Crites tells Thelamia that her husband will visit her at night privately—Cleombrotus is received by her as her husband—she is highly indignant when she discovers the deceit which had been practised on her—she discloses her misfortune to Celona—as Celona does to Leonidas—and Leonidas to Eurytion—Leonidas had come to Sparta secretly—his party becomes superiour—Cleombrotus and Crites shut themselves up in the temple of Neptune—Eurytion and his friends get into the temple by secret passages—Cleombrotus is told that this was owing to the treachery of Crites—he throws down Crites from the battlements—a fight ensues—Cleombrotus is taken prisoner—Celona intercedes

with her father for him—Eurytion stabs Cleombrotus—Thelamia poisons herself—Celona determines to abandon the world—in reality Leonidas spared the life of Cleombrotus at the entreaties of his daughter—she went into banishment with her husband—some parts of this T. have great merit, but on the whole it is far from a capital play—the Episode of Thelamia is interesting and well written, but does not suit the story—Southerne should have studied Plutarch's life of Lycurgus, when he sat down to write this play, for want of doing so, he betrays much ignorance of Spartan manners—he foolishly talks of Lictor and Plebeian—Thelamia is not very likely to have heard of Lucretia; nor as a Spartan to have killed herself for what had happened to her——Crites says he has been in company with a set of men who railed on marriage—

————— “ First they swear the institution
 “ Was never made in heav'n.”

What Grecian ever dreamed that it was ?

When Cleombrotus throws Crites from the temple walls—he says—

“ If thou hast kindred devils in the air,
 “ To break thy fall, the priest may thank 'em for't.”

What can be more out of character ?

This T. was begun before the Revolution, but could not with any degree of propriety have been acted in the time of William and Mary, as many passages would have been rapturously applauded by the Jacobites——see Fate of Sparta at D. L. Jan. 31st 1788.

Southerne is said to have made £500 by this play—it was the practice formerly for an author to distribute tickets and solicit company to attend on his benefit nights—it was by this method that Southerne, who seems to have understood author-craft better than any of his contemporaries, made so much money of his plays—Malone adds that Addison first discontinued this custom—which is not correct, for Addison could not have continued it, if he had been inclined, as he gave the profits of *Cato* to the Managers—Southerne in his preface (not to the first, but to some subsequent edition—see his works) says that he sold the copy-right of this *T.* to Chetwood at the extraordinary price of £120—the Editor of the *B. D.* by mistake says £150—the *Revenge* was sold only for £50—Lintot gave a hundred guineas for the *Rival Modes* in 1726, which for several years continued the customary price of a new play. (*Malone.*)

Jan. 1. *Rover.* Hellena = Mrs. Booth.

2. *Hamlet.* Laertes = Walker : Fop = Miller : Queen = Mrs. Porter : Ophelia = Mrs. Booth.

5. *Caius Marius*—6. *Tempest.*

12. *Amorous Widow.* Barnaby Brittle = Norris : (he completely re-assumed his part) Merryman = Pinkethman : Lady Laycock = Mrs. Saunders : Philadelphia = Mrs. Younger.

13. *Bartholemew Fair.* Cokes = Miller : Justice Overdo = Shepherd : Edgeworth = Walker : Pigwife = Mr. Cross.

22. *Don John*—23. *Maid's Tragedy.*

24 was on a Sunday—on 25—26—27 the theatre was shut by order of the Lord Chamberlain.

28. *Careless Husband.* Lord Foppington = Cibber.

Feb.—She wou'd and she wou'd not. Hypolita = Mrs. Thurmond—Flora = Mrs. Younger.

10 Strategem. Boniface = Shepherd.

17. Never acted, Siege of Damascus—Christians. Phocyas (a noble and valiant Syrian) = Booth : Eumenes (governor of Damascus) = Wilks : Eudocia (his daughter) = Mrs. Porter :—Saracens—Caled (general of the army) = Mills : Abudah (next in command) = Thurmond : Daran (a wild Arabian) = Walker :—this is a very good T. by Hughes—it was acted about 10 times—the author died on the 1st night—for the history see Gibbon Ch. 51—Hughes has united the actions of Thomas and Jonas in the character of Phocyas—the fall of Damascus was protracted by the courage of Thomas, who was an illustrious Greek in a private condition—when the city was taken, Thomas, and the free-born patriots who had fought under his banner, went into exile—a nobleman of Damascus, of the name of Jonas, was betrothed to a wealthy maiden—they got out of the city, but Jonas was made a prisoner, and turned Mussulman—when the city was taken, he flew to the monastery, where Eudocia had taken refuge ; but the lover was forgotten ; the apostate was scorned—Jonas instigated the Saracens to pursue the inhabitants of Damascus—they came up with them as in the 5th act of the play—in the tumult of the battle, Jonas sought and found the object of his pursuit, but her resentment was inflamed by the last act of his perfidy ; and, as Eudocia struggled in his hateful embraces, she struck a dagger to her heart. (*Gibbon.*)

Gibbon observes that this play possesses the rare merit of blending nature and history, the manners of

the times and the feelings of the heart—he finds fault with the catastrophe, but without reason—the language of this play is good, but perhaps its principal merit consists in the just representation of manners—the Asiatics are not Europeans as is too often the case on the stage—in some verses prefixed to it Mr. Duncombe justly observes—

“ No modern phrases in these scenes appear,
 “ Antiquity’s more noble dress they wear :
 “ This master hand with direct judgment draws
 “ Th’ Arabian notions, manners, rites, and laws ;
 “ Displays degen’rate Christians’ growing crimes,
 “ And the vain pomp of these corrupted times.”

It was objected to this play that there seems not sufficient ground for those strong and stinging reproaches which Phocyas casts upon himself; nor for Eudocia’s rejecting of him with so much severity—it would have been more rational (considering the frailty of human nature and the violent temptations he lay under) if he had been at last prevailed on to profess himself a Mahometan; for then his remorse and self-condemnation would have been natural and his punishment just, and the character of Eudocia placed in a more amiable light.

To this the Editor of Hughes’ poems replies—that the play was written originally on this plan, but that when it was offered to the Managers of D. L. in 1718, they refused to act it, unless the author would alter the character of Phocyas; pretending that the audience would not bear the sight of him, after he had changed his religion, &c.—Hughes (who was then in a weak state) finding that if he did not

comply, his relations would probably lose the benefit of his play, consented with reluctance to new model the character of Phocyas. It is much to be wished that so good a writer as Hughes had not blundered about two of his names—he makes the last syllable but one in Eumenes long—and the last syllable but one in Heraclius short.

March 10. Mrs. Porter's bt. Lady's last Stake. pit and boxes laid together—tickets at 5s. each.

10. Volpone. Voltore = Bickerstaffe : Corvino = Cibber.

April 27. For the bt. of Mrs. Manley the author—Lucius 1st Christian King of Britain.

28. Walker acted Cassio for his bt.

May 3. Mrs. Horton's bt. Macbeth. Lady Macduff = Mrs. Thurmond :—Mrs. Horton did not act.

27. For bt. of Widow Bowen. Venice Preserved.

30. Unhappy Favourite. Essex = Booth : Southampton = Mills : Burleigh = Cory : Queen = Mrs. Porter : Rutland = Mrs. Thurmond : Nottingham = Mrs. Horton.

June 1. For bt. of Widow Leigh, Spanish Fryar.

2. Old Batchelor. Heartwell = Thurmond : Belinda = Mrs. Bignall :—last play.

Summer.

June 6. Walker's bt. to make up the deficiency of his last—Bondman.

8. Lancashire Witches.

11. Pilgrim—Pedro is omitted : Juletta = Mrs. Horton : Alinda = Mrs. Thurmond.

14. Fair Penitent—21. Sea Voyage.

30. Little French Lawyer = Norris : Sampson the foolish advocate = Miller : Lamira = Mrs. Thurmond.

July 7. Love for Money. Jiltall = Mrs. Horton.

19. Not acted 3 years, Ignoramus = Norris.

26. Not acted 4 years, London Cuckolds.

Aug. 23. Bartholemew Fair — last play. (*Bills from B. M.*)

SIR RICHARD STEELE AND THE DUKE OF NEWCASTLE.

A most important theatrical transaction took place in the course of this season—the Duke of Newcastle, as Lord Chamberlain, thought proper to shut up the theatre in spite of the Patent—see Jan. 25.

Steele on March 29th published a state of the dispute between himself and the Lord Chamberlain.

Steele, having lived in friendship with the Duke, and being at this time in Parliament through the Duke's influence, begins with saying—"The injury which I have received, great as it is, has nothing in it so painful as that it comes from whence it does —when I complained of it in a private letter to the Chamberlain, he was pleased to send his secretary to me, with a message to forbid me writing, speaking, corresponding, or applying to him in any manner whatsoever—since he has been pleased to send an English Gentleman a banishment from his per-

“son and counsels in a style thus royal, I doubt not
 “but that the reader will justify me in the method I
 “take to explain this matter to the town. * * *

“My Lord Chamberlain has, contrary to law
 “and justice, dispossessed me of my freehold, in a
 “manner as injurious to the King his Master, as to
 “me his fellow subject.” * * *

Steele then recites his Patent at full length, of
 which the following is an abridged statement—
 “George by the grace of God &c.—in consideration
 “of the good and faithful services which the said
 “Richard Steele hath done us, and doth intend to do
 “for the future, we grant to him, his executors, ad-
 “ministrators and assigns, for the term of his natural
 “life and for three years after, full power to gather
 “together and keep a company of Comedians—which
 “said company shall be stiled the Royal Company of
 “Comedians—and it shall and may be lawful for the
 “said Richard Steele &c. to take and receive of such
 “our subjects as shall resort to see such plays, such
 “sums of money as have accustomedly been given,
 “or shall be thought reasonable by him or them, in
 “regard of the great expences of scenes, musick, and
 “such new decorations, as have not been formerly
 “used. * * * and further we give to the said Rich-
 “ard Steele &c. full power to make such allowances
 “to the actors and other persons employed in the
 “theatre, as he or they shall think fit—and that the
 “said company shall be under the *sole* government of
 “the said Richard Steele, his Executors, Adminis-
 “trators or Assigns. * * *—and it being our desire
 “that our theatre may be instrumental to the pro-
 “motion of virtue and instructive to human life,

“ we do hereby command and enjoin, that no new
 “ play, or any old or revived play, be acted under the
 “ authority hereby granted, containing any passages
 “ or expressions offensive to piety and good manners,
 “ until the same be corrected and purged by the said
 “ Governor from such offensive and scandalous pas-
 “ sages and expressions.” * * *

Steele adds—“ When I was dispatched by the then
 “ Solicitor General, that learned Gentleman used
 “ this expression—‘ *Sir, the King has here given you*
 “ *a Freehold; and if from it you can prove you re-*
 “ *ceive £600 a year, you are qualified to be a Knight*
 “ *of any Shire in England*’—the terms of the Patent
 “ were settled by the Attorney and Solicitor General;
 “ they agreed the King could grant it—and however
 “ other men may, for their own humour or vanity,
 “ attempt to diminish or frustrate this act of their
 “ Master, I will, to their teeth, defend it; and make
 “ them understand, that there are men, who are not
 “ to be teased, vexed, worried, calumniated or brow-
 “ beaten out of the Laws of England.

“ But some have been pleased to say in common
 “ conversation, that Actors, as such, are not within the
 “ rules of the rest of the world, as if they were among
 “ men, like the *Feræ Naturæ* among animals; and
 “ that it is against our laws to tolerate the profession
 “ in itself—this matter will appear as it ought to do
 “ by the opinions of Pemberton, Northey and Parker,
 “ (the present Lord Chancellor) who have been con-
 “ sulted.

“ Pemberton says—‘ I do not see that to act Plays,
 “ Interludes, or Operas, is unlawful in itself, either
 “ by the Common Law, or by any Statute—it is true,

“ to wander about from country to country, as Stage-
 “ Players, is forbid by 39 El. c. 4—but not the act-
 “ ing of Plays &c. which may be used (for ought I
 “ see) as an innocent recreation.

“ ‘If the acting of plays were unlawful in its nature,
 “ and *malum in se* (which I do not take it to be) I
 “ do not see how the Lord Chamberlain, or any other
 “ Officer, or the King himself, could give a Licence
 “ to act any plays &c.—but taking the employment
 “ not to be unlawful in itself, I conceive the Lord
 “ Chamberlain, or Master of the Revels (with the
 “ King’s allowance) may authorize any persons to
 “ act, or forbid, and hinder them from acting, in any
 “ of the King’s Houses or Palaces—and their grants
 “ to any to act in other places may be used to coun-
 “ tenance or give a popular reputation to the Come-
 “ dies or Plays that they act—but I know of no other
 “ effect that they can have—and I conceive they can-
 “ not prohibit any to act in any place out of the
 “ King’s Palaces, so long as they behave themselves
 “ modestly and decently.’ ”

Steele then gives the opinions of Northey (the Attorney General) and Parker; after which he adds—
 “ The reader will observe that my Patent describes
 “ very largely the uses and purposes of it, as well as
 “ the limitations and restrictions, under which it
 “ ought to be enjoyed; and there is no power can
 “ make this void, or ought to frustrate it, unless the
 “ Patentee or his Assigns, shall be proved to trans-
 “ gress the limits prescribed—in such case there is a
 “ plain method of bringing the offenders before courts
 “ of justice; and the Patentee or those claiming
 “ under him, are there to stand upon the defensive—

“ but I have been deprived of my property by violence
“ under the conduct of craft, but that violence has
“ been as open, and that craft as shallow and as little
“ disguised, as follows—without any cause assigned,
“ or preface declaring by what authority, a noble
“ Lord sends a message directed to Sir Richard
“ Steele, Mr. Wilks and Mr. Booth to dismiss Mr.
“ Cibber; who for some time submitted to a disa-
“ bility of appearing on the stage, during the plea-
“ sure of one who had nothing to do with it—when
“ this lawless will and pleasure was changed, a very
“ frank declaration was made, that all the mortifica-
“ tion put upon Mr. Cibber was intended only as a
“ remote beginning of evils which were to affect the
“ Patentee, with some broad intimations, that the
“ force of the Patent itself should very soon be made
“ ineffectual by a Sign Manual——under an amaze-
“ ment at this audacious proceeding against the vali-
“ dity of a Patent from the King on the throne, and
“ taking myself as a Parliamentary Commissioner to
“ be of quality to write to Ministers of State, espe-
“ cially when it was only to implore their assistance
“ and protection, in order to avert this intended out-
“ rage upon the King’s authority, and the subjects’
“ property, I wrote to two great Ministers to that
“ purpose—but so great is the rage conceived against
“ me, that the consideration that the dignity of the
“ King was offended in obstructing his grant, could
“ not protect me from being ruined against his laws,
“ or procure the least notice of my remonstrance—
“ however on Friday Jan. 22 I presented in the pre-
“ sence of the Lord Chamberlain a petition to the
“ King.”

The petition states that Steele was possessed by Letters Patent of the sole government of a company of Comedians—that the Lord Chamberlain had by a written order intimidated a principal Comedian from acting; and does encourage other actors to disturb the petitioner's government to the great prejudice of his fortune and property—that the petitioner is further threatened with an extraordinary use of his Majesty's power—and that therefore he most humbly prays he may not be any way molested but by due course of law.

It was Steele's hard fate to find no other effect of this petition, but the following order the next day.

*“ Whereas by our royal licence dated Oct. 18 1714
 “ we did grant to Richard Steele, Robert Wilks,
 “ Colley Cibber, Thomas Dogget and Barton
 “ Booth, full power to establish a company of
 “ Comedians, we, having since received informa-
 “ tion of great misbehaviours committed by the
 “ company at D. L., have thought proper to re-
 “ voke the said licence, for the purpose of reform-
 “ ing the Comedians, and for establishing the
 “ just and ancient authority of the officers of our
 “ household, and more especially of our Cham-
 “ berlain : and we do farther (as much as in us
 “ lies and as by law we may) revoke and make
 “ void all other licences, powers and authorities
 “ whatsoever granted by us to the said Richard
 “ Steele, Robert Wilks, Colley Cibber, Thomas
 “ Dogget and Barton Booth, or to any of them
 “ severally.”*

Steele proceeds—“ I must here acknowledge that

“ the sense of the Chamberlain’s former patronage
 “ made me write him a letter in the theatre much
 “ below the justice of my cause, and that manhood
 “ which right and equity ought to have supported me
 “ in, against injury and oppression ; but since this
 “ was received as it was, I shall seek redress by ap-
 “ plication to the King in Council, or by due course
 “ of law—the reader will observe that the order
 “ mentions licences, powers and authorities, to the
 “ persons named therein, and then obliquely aims at
 “ the Patentee in the words, *or to any of them sever-*
 “ *ally*, but not a word of Grant or Patent, which was
 “ vested only in Steele, and which would not have
 “ agreed with the just and gracious words, *as much*
 “ *as in us lies and as by law we may.*

“ Under this thin disguise, and by misleading the
 “ King by the words of reserve against any unlawful
 “ molestation to be done me, the Lord Chamberlain
 “ took upon him immediately after, to send the fol-
 “ lowing order to the Managers of the Playhouse,
 “ with which they were intimidated, to forbear to act
 “ any longer under my jurisdiction, or pay me any
 “ money for the future, in contempt of our former
 “ contracts and agreements.

“ *Whereas his Majesty has thought fit by his Let-*
 “ *ters of Revocation bearing date the 23d day of*
 “ *Jan. 1719** (*for divers weighty reasons therein*
 “ *contained*) *to revoke his Royal Licence. For*
 “ *the prevention of any future misbehaviour, in*
 “ *obedience to his Majesty’s commands, I do by*

* O. S.

“ *virtue of my office of Chamberlain of his Majesty’s Household, hereby discharge you the said Managers and Comedians at the said Theatre in D. L. in Covent Garden, from farther acting. Given under my hand and seal this 25th day of Jan. 1719.* — To the Gentlemen managing the Company of Comedians at the Theatre in D. L. in Covent Garden, and to all the Comedians and Actors there.*”

Steele estimates his loss at £9800—he concludes the state of his case thus—“ But it is apparent the King is grossly and shamelessly injured * * * I never did one act to provoke this attempt, nor does the Chamberlain pretend to assign any direct reason of forfeiture, but openly and wittingly declares he will ruin Steele—which is in a man of his circumstances against one in mine, as great as the humour of Malagene in the Comedy† who values himself upon his activity in tripping up cripples * * * the Lord Chamberlain and many others may perhaps have done more for the House of Hanover than I have, *but I am the only man in his Majesty’s dominions who did all he could.*”

The Theatre was re-opened on the 28th of Jan.—Wilks, Cibber and Booth submitted to the Duke of Newcastle, and this lawful Monarch of the Stage, (as Dennis is pleased to call him) no doubt readily granted them a license—the London Journal for March 5th says—“ Yesterday morning the King’s Company of Comedians, belonging to the Playhouse in

* O. S.

† Friendship in Fashion.

“ D. L., were sworn at the Lord Chamberlain’s Office
 “ at White-hall, pursuant to an Order occasioned by
 “ their acting in obedience to his Majesty’s Licence,
 “ lately granted, exclusive of a Patent formerly ob-
 “ tained by Sir Richard Steele Knight—the tenor of
 “ the oath was, that, as his Majesty’s Servants, they
 “ should act subservient to the Lord Chamberlain,
 “ Vice Chamberlain, and Gentleman Usher in wait-
 “ ing.”

The Daily Post for May 2d 1721 says—“ We
 “ hear Sir Richard Steele is restored to his place of
 “ Comptroller of D. L.”—(*B. M.*)—Steele’s resto-
 ration was owing to the interference of his friend
 Mr. Walpole, who had just been made Chancellor
 of the Exchequer—(*Dr. Drake*)—it does not appear
 what legal steps Steele took to obtain redress—as
 the validity of the Patent and the authority of the
 Lord Chamberlain had been fairly at issue, it would
 have been most desirable to have had the question
 fully argued in a Court of Law.

It is very remarkable that Cibber should not say a
 syllable about this business, tho’ he was so particu-
 larly concerned in it—as he professed to publish an
 apology for his life and to write a history of the stage
 while he was on it, it was shabby in him to sink so
 important a transaction——did he think his own con-
 duct wrong, or was he afraid to speak out?

The only thing which can be said in vindication of
 Cibber’s silence, is by supposing that the Duke of
 Newcastle was instrumental in getting Cibber ap-
 pointed Poet Laureat—which might probably be the
 case.

The Theatre.

On Jan. 2 1719–20 Sir Richard Steele, under the assumed name of Sir John Edgar, published the 1st number of a paper called the Theatre—it was proposed to continue these papers every Tuesday and Saturday.

The original numbers are preserved in the British Museum, but no light is thrown on the dispute by any Manuscript observations.

No. 8. Jan. 26. states that when the Duke of Newcastle became Chamberlain, he sent for Steele and the other sharers in the Patent, and in an absolute manner offered them a License and demanded a resignation of the Patent, which Steele as absolutely refused—thus the matter rested for many months, and the next molestation they received was an order to dismiss Cibber—this order they obeyed; but Steele remonstrated by a letter to the Duke.

No. 11. Feb. 6. On Steele—in answer to a pamphlet entitled “The characters and conduct of Sir John Edgar, called by himself sole Monarch of the stage in D. L. and his three Deputy Governors—in two letters to Sir John Edgar.”

On Feb. 10. Cibber advertised in the Daily Post £10 reward for the discovery of the author “of the character and conduct of Sir John Edgar.”

No. 12. Feb. 9. On Dennis author of the Pamphlet on Sir John Edgar.

No. 14 states that Dryden’s Cleomenes and Rowe’s Jane Shore, when they complained of famine, re-

ceived offers of relief by bread thrown on the stage from the Upper Gallery.

The 28th and last number of the Theatre was published April 5th.

The two letters to Sir John Edgar are dated Jan. 23 1719–20—they do Dennis no credit—his passion for the supposed injustice done to him by the laying aside of Coriolanus (see D. L. Nov. 11 1719) had not yet subsided—at p. 15 he accuses Cibber of gross impiety—probably without reason—his attack on Cibber for gaming, and on Steele for want of œconomy, was well founded, but still Dennis had no right to interfere with their private characters—he should have confined his remarks to their theatrical conduct—the most remarkable passages in these letters are as follow—“Actors in England have
 “always been look’d upon as vagabonds and rogues
 “by Statute; unless they have been under the pro-
 “tection of our Kings, or of some of our English
 “Peers—yet in this last case, I have been credibly
 “inform’d, that, for great misdemeanors, they have
 “been sent to Whitehall, and whipt at the Porter’s
 “Lodge—and I have heard Jo Haines more than
 “once ingenuously own, that he had been whipt
 “twice there.”*

“If Cibber, in the days of King James, or King
 “Charles the First, had dar’d to treat a Lord Cham-
 “berlain with half the insolence that he has lately
 “done the present, his bones would have been as
 “bloody, as his head is raw.”

Here we have Dennis pleading for arbitrary power,

* Haines perhaps only meant what he said as a hoax.

tho' he affected to be a staunch advocate for liberty—Steele might have replied to Dennis, as Brutus does to Cassius—

“ You wrong'd yourself, to write in such a case.”

Nichols in 1791 reprinted, in 2 vols. all the papers and pamphlets, which were written on occasion of the dispute between Steele and the Duke of Newcastle—the greater part of them, by far, is very dull.

OF THE MASTER OF THE REVELS.

Chalmers in his Apology for the Believers in the Shakspeare-Papers, has a chapter on the Master of the Revels—he says—“ if we look into the King's household of early times, for the superintendant of the royal pastimes, we shall see an officer of high dignity and extensive power, who was called, in all formal proceedings, *Camerarius Hospitii*, and is named in the act of precedency the King's Chamberlain—this great officer, who is called in modern times the Lord Chamberlain, had the superintendence and government of the King's hunting and revels, of the comedians, musicians, and other royal servants, appointed either for use or recreation; he was of course by the original constitution of his office the real Master of the Revels, the

“ great director of the sports of the court by night,
 “ as well as of the sports of the field by day—
 “ the office of Master of the Revels was created in
 “ 1546—he had a salary of £10 per ann.—the
 “ Yeoman of the Revels had £9 : 2s. : 6d.—eight
 “ Players of Interludes had each of them £3 : 6s. : 8d.”

“ Sir Henry Herbert was appointed Master of the
 “ Revels by Charles the 1st; he exercised unbounded
 “ authority over the drama till the civil wars, when,
 “ with the suppression of the stage, his authority
 “ ceased—at the Restoration he resumed his former
 “ jurisdiction, but found that the recent times had
 “ given men new habits of reasoning, notions of
 “ privilege and propensities to resistance—he applied
 “ to the courts of justice for redress; but the verdicts
 “ of juries were contradictory; he appealed to the
 “ ruler of the state, but without receiving redress or
 “ exciting sympathy—like other disputed jurisdictions
 “ the authority of the Master of the Revels continued
 “ to be oppressive, till the Revolution taught new
 “ lessons to all parties.”

Gifford in a note to the *Alchemist* p. 34 says—
 “ the Masters of the Revels were tasteless and
 “ officious tyrants, who acted with little discrimina-
 “ tion, and were always more ready to prove their
 “ authority than their judgment—the most hateful
 “ of them was Sir Henry Herbert.”

Thomas Killebrew, the Patentee of the King's
 Company, succeeded Sir Henry Herbert as Master
 of the Revels in 1673—he died in March 1682-3,
 and was succeeded as Master of the Revels by
 Charles Killebrew, who continued in office till Jan.
 1724-5. (*Chalmers.*)

To this man did Cibber, when he had finished his *Richard the 3d*, apply for a license—Killegrew expunged the whole first act, without sparing a line of it—he alleged that the distresses of Henry 6th would put people too much in mind of King James.

There is no part of Cibber's Apology less exceptionable than this, in which he merely repeats the objection of the Licenser; yet Chalmers, in a note p. 535, after quoting it, observes with a sneer—"well might Pope cry out, *modest* Cibber."

In 1714–1715, Steele and his associates in the Patent considered themselves as sole judges of the plays proper to be acted in their theatre—but on their acting a new play, the Master of the Revels demanded his usual fee of forty shillings, tho' they had spared him the trouble of perusing it; this occasioned Cibber to be deputed to him, to inquire into the right of his demand, and to settle the matter amicably—Cibber, who in 1700 had smarted severely under the insolence of office, was not sorry to undertake the business; he told the Master of the Revels, that he came not to defend even their own right in prejudice to his; that if their Patent had inadvertently superseded the grant of any former Patent or Warrant, whereon he might ground his pretensions, they would not insist upon their broad seal, but would readily answer his demands upon sight of such his warrant, any thing in their Patent to the contrary notwithstanding; this Cibber thought he could not do, and when he found Killegrew made no direct reply to his question, he repeated it with greater civilities and offers of compliance, till he was

forced in the end to conclude with telling him, that as his pretensions were not backed with any visible instrument of right, and as his strongest plea was custom, they could not so far extend their complaisance, as to continue his fees upon so slender a claim to them—and from that time neither their plays or his fees, gave either party any farther trouble. (*Cibber.*)

Chalmers observes, “ It is amusing to hear, how “ this flippant negotiator explained his own pretensions and attempted to invalidate the right of his “ opponent; as if a subsequent charter, under the “ great seal, could supersede a preceding grant under “ the same authority : Charles Killegrew, who was “ now 65 years of age, seems to have been oppressed “ with the insolent civility of Colley Cibber.”

Chalmers may possibly be right as to the point of law, yet it would have been a satisfaction to common readers, if he had favoured us with that particular clause in Killegrew’s grant, which gave him an exclusive and irrevocable right to prohibit any play from being acted without his license—if Charles Killegrew really possessed a paramount legal authority from which even the Crown could not emancipate the Patentees of D. L., his behaviour towards Cibber in 1714–1715 was as pusillanimous, as it had been dictatorial in 1700—Cibber’s conduct on this occasion does him great credit, and is very far from meriting the sarcasm bestowed on it by Chalmers.

As Chalmers is so much inclined to censure Cibber, it would have been but fair in him to have pointed out distinctly what Killegrew’s right was, and what legal redress he would probably have met

with in a court of law, if he had brought an action against the Patentees of D. L. for acting a play without his license and for refusing to pay him his accustomed fee—unless Killegrew's claim was clearly legal Cibber could not possibly have been guilty of insolent civility, in declining to comply with it.

Tho' Steele and his associates carried their point against the Master of the Revels, yet it must be confessed that the clause in the Patent on which they founded their exemption is not worded so much in their favour as might be wished—indeed it does not differ materially from a similar clause in Davenant's Patent.

A question naturally arises, how did Rich act on this occasion? We should have been obliged to Chalmers if he had given us some information on this point—but he seems not to have paid this part of his subject the attention which it deserved—he only says in a vague manner, that the Master of the Revels, after Cibber's polite altercation with him, reviewed no more plays.

In 1725, Charles Henry Lee succeeded Killegrew as Master of the Revels: during 19 years he exercised such authority as was not opposed, and received such fees as were willingly paid.

By the Licensing Act the power which the Lord Chamberlain possessed before the appointment of the Master of the Revels was restored to him—the act neither noticed nor alluded to the Master of the Revels, any more than if he had not existed—such was the early origin, the irregular progress and obscure demise of the Master of the Revels! (*Chalmers.*)

Exit Tyrannus—unfortunately we cannot add, *Regum Dramaticorum ultimus*—by the Licensing Act King Log was changed into a water-snake, to the discomfiture of the poor frogs.

Chalmers gives a circumstantial account of all the persons, who successively held the invidious office of Master of the Revels—his account would have been vastly more interesting, if he had distinctly pointed out the limits of that authority, which the Masters of the Revels and the Lord Chamberlains had over players and plays, *according to law*—a statement of the more flagrant instances in which they had exceeded those limits, would have been a most valuable addition to the information, which he has given us.

Chalmers says—“ Charles Killegrew was born in “ 1650, but of what parentage I could not learn in “ the college of the heralds”—Charles Killegrew presented a petition to Queen Anne stating that his *father's* right of the Patent had been vested in him for the last 27 years—(*Dramatic Censor for 1811.*)

L. I. F. 1719-1720.

Oct. 2. Henry 4th. Worcester = Boheme : Poins = C. Bullock.

13. Macbeth. Lady Macbeth = Mrs. Bullock :

Witches = Bullock, C. Bullock, and Griffin: Murderers = Spiller and Harper.

Daily Courant Sep. 24. For Harper's bt, at Bullock's booth in the Birdcage Alley (probably at Southwark Fair) the Jew of Venice, with songs and dances, and the Drunken Man by Harper.

15. Twin Rivals. Elder Wou'dbe = Ryan.

17. Hamlet. Hamlet = Ryan: King = Quin: Horatio = Leigh: Osrick = C. Bullock: Gravedigger = Bullock: Sexton = Spiller.

22. Never acted there, Quaker's Wedding, or the Passionate Mistress—acted 5 times—this was only Vice Reclaimed, or the Passionate Mistress with a new title.

26. Tunbridge Walks. Belinda = Mrs. Biggs 1st appearance there.

31. Sir Walter Raleigh. Lady Raleigh = Mrs. Giffard.

Nov. 5. Royal Merchant. Clause = Quin: Prigg = C. Bullock.

7. Never acted, Henry 4th of France. King = Quin: Prince of Condé = Ryan: Duke of Vendosme = Leigh: Duke of Bouillon = Ogden: Pope's Nuntio = C. Bullock: French Bishop = Boheme: Montmorency = Harper: Ravilliac = Egleton: Charlotta = Mrs. Bullock: Louisa = Mrs. Biggs:—acted 4 times—at the opening of the play Charlotta is just married to the Prince of Condé—she was compelled by her father to marry him—she is beloved by the King, and in love with him—at the end of the 4th act she tells the King that she is married to the Prince, which he did not know before—the Prince had become jealous—he poisons his wife—she had not granted the King

any improper liberties—the Duke of Vendosme is the King's natural son—he and the Duke of Bouillon are friends, and both of them in love with Louisa—at the conclusion, the Duke of Bouillon resigns his pretensions to her—the Nuntio, the Bishop and the Priests excite Ravilliac to murder the King—he does so in the last scene—this is a poor T. by Beckingham—the language is indifferent—the characters of the King, and the Ecclesiasticks are not happily hit off—a great part of the play consists of uninteresting love scenes—in reality the King strongly promoted the marriage of the Prince of Condé with the daughter of the Constable Montmorency—it was attended with so many circumstances of extraordinary favour for the young princess, as afforded much matter of speculation—the Prince after some time became distracted with jealousy, and withdrew his wife from court—her death by poison seems to be fiction—see Modern Universal History vol. 21 p. p. 131-137-138—for a more particular account see Sully's Memoirs.

13. Love for Love. Tattle = Pack : Foresight = Griffin : Sir Sampson = Bullock : Miss Prue = Miss Stone.

14. Invader of his Country, or the Fall of Coriolanus—written by Shakspeare.

16. Hamlet. Ghost = Boheme : Queen = Mrs. Giffard.

17. Pilgrim. Pedro = C. Bullock : Alphonso = Griffin.

23. Committee. Teague = Harper : Mrs. Day = Mrs. Giffard.

24. Squire of Alsatia. Sir Edward Belfond = Quin.

26. Never acted, the Pretenders. Col. Lovely = Ryan : Lord George Belmour = Leigh : Bardach = C. Bullock : Sir Politick Noodle (a country justice) = Bullock : Capt. Hackit = Spiller : Sir Vanity Halfwit = Pack : Grogram (a mercer) = Harper : Varnish = Egleton : Lucinda = Mrs. Bullock : Melissa = Mrs. Spiller : Lady Jane (sister to Lovely) = Miss Stone : Spleen (woman to Lucinda) = Mrs. Giffard : Vapours (woman to Melissa) = Mrs. Robertson :—acted about 7 times—Lucinda is a young rich widow—she affects to have no fortune—Capt. Hackit, Grogram and Varnish are Pretenders or suitors to her—Col. Lovely and Lord George are also in love with her—she is in love with the Colonel—Melissa, out of spite, wishes to create a difference between them—for this purpose she writes a letter in Lovely's name, and gets Bardach to drop it in Lucinda's apartment—Lucinda is offended at the contents of the letter—Lovely and Lord George are great friends—they quarrel about Lucinda and fight—the Colonel is disarmed—Lucinda, who is at that time in boy's clothes, discovers herself to them—Lord George resigns her to Lovely—and at the conclusion marries Lady Jane—Melissa in the dark marries Sir Politick Noodle—she supposes him to be Sir Vanity Halfwit—he supposes her to be Lucinda—Capt. Hackit marries Vapours—he supposes her to be Melissa—Sir Vanity is going to marry Spleen—Varnish enters lighted by Betty—and Sir Vanity discovers that Spleen is not Melissa—Bardach, an effeminate footman is the best character—this is a moderate C. by John Leigh the actor—when it was printed, it was called Kensington Gardens, or the Pretenders—the author had probably found out that

there was already a C. called the Pretenders—it appears from the dedication that a subscription had been raised for the support of L. I. F.—the Prologue to the Lady's Triumph is addressed to the Subscribers—Leigh says to Lord Brooke—“the noble example you have shown, in being the first subscriber towards the support of our theatre, obliges me in gratitude to lay my scenes at your feet.”

Dec. 10. Richard the 2d with new scenes and habits—on the 9th it was said N.B. the company is obliged to lie still to day for a practice of the Tragedy—Richard 2d = Ryan : York = Boheme : Aumerle = Smith : Bolingbroke = Leigh : Bishop of Carlisle = C. Bullock : Northumberland = Ogden : Salisbury = Egletton : Queen = Mrs. Bullock : Lady Piercy = Mrs. Spiller :—acted 7 times—this is Shakspeare's play altered by Theobald, who, with the exception of some speeches which he has judiciously transposed, omits the 1st and 2d acts of the original play—he lays the scene the whole time at, or before, the Tower.

Act 1. After some discourse between York, Aumerle &c. the King enters—in Shakspeare, Richard on his landing from Ireland says—

“Dear earth I do salute thee with my hand” &c.

this is natural enough—but in Theobald, he travels from Wales to the Tower, and then says—“Dear earth” &c.—which is absurd—but absurdities are pitfalls into which the improvers of Shakspeare are pretty sure to tumble—the scene proceeds nearly as in the original 3d act, till towards the conclusion, and then the Queen and Lady Piercy enter.

Act 2d begins with a contemptible love dialogue

between Aumerle and Lady Piercy, Northumberland's daughter—the next scene lies before the outside of the Tower, and does not differ materially from Shakspeare's scenes before Flint Castle and in the wilds of Glostershire.

Act 3d. Salisbury gives the Bishop of Carlisle an account of Bolingbroke's reception in London, as York does to his Duchess in Shakspeare—we have then a scene between the King and Queen, in which he says—

“ We'll make foul weather with despised tears ;
 “ They, and our sighs shall lodge the summer
 “ corn,
 “ And make a dearth in this revolting land.”

—the act concludes with the Parliament scene not materially altered.

Act 4th. We have another love scene between Aumerle and Lady Piercy—in taking out his handkerchief he drops a parchment, which, after the departure of the lovers, Northumberland reads, and thereby discovers the conspiracy—the King and Queen have another interview—Northumberland gives Bolingbroke the parchment—York on being asked his opinion condemns the conspirators, but finding that Aumerle is one of them, he pleads for him.

Act 5th. Lady Piercy intreats her father to interfere in Aumerle's favour—he refuses—and she makes her exit with a rant—Aumerle &c. enter as to execution—the King and Queen are discovered—Northumberland enters and after some discourse calls for a guard—part of them hurry away the Queen—the King

snatches a sword, kills two of them, and in the scuffle is killed by Exton.

Bolingbroke, Northumberland &c. enter—

Bol. What noise of tumult did invade our ears ?

Ha ! Richard ! how came this ?

King. Question it not ;

Content, that all thy fears with me lie bury'd :
Unrival'd, wear the crown. O Isabella ! (*dies.*)
(*a screaming within.*)

Bol. What new assault of horror wounds us thus ?

Ross. The beauteous Piercy, with a desp'rate hand,

Hearing Aumerle was dead, a secret dagger
Drew from her side, and plung'd it in her breast.

North. My daughter ! Fate pursues my guilt too fast. (*exit.*)

—York enters, and, finding the King dead, kills himself—Bolingbroke concludes the play with a sentiment, which any body else would have delivered with more propriety than himself—

“ Tho' vengeance may a while withhold her hand,

“ A King's blood, unatoned, must curse the land.”

Theobald's additions are flat and his alteration on the whole is a very bad one ; but considerably more than half of this play is Shakspeare's—Theobald does not seem to have borrowed any thing from Tate—in his preface he says—“ I have made some innovations “ upon History and Shakspeare ; as in bringing

“ Richard and Bolingbroke to meet first at the Tower,
 “ keeping York steady to the interest of the King,
 “ heightening Aumerle’s character in making him die
 “ for the cause, and in dispatching Richard at the
 “ Tower, who, indeed, was murther’d at Pontefract
 “ Castle—in these and such instances I think there
 “ may be reserv’d a discretionary power of variation,
 “ either for maintaining *the unity of action*, or sup-
 “ porting *the dignity of the characters*—if the little
 “ Critics will be angry at this, I have patience to
 “ weather their ill nature: I shall stand excus’d among
 “ the better judges,

— “ *Dabiturque licentia sumpta pudenter.*”

The little Critics might have replied, but not *impudenter* in the way you have taken it.

Dec. 28. Bullock’s bt. Royal Merchant. Clause = Boheme.

Jan. 7. Cymbeline, or the Fatal Wager. Cymbe-
 line = Leigh : Ursaces = Ryan : Shatillion = C. Bul-
 lock : Pisanio = Boheme : Cloten = H. Bullock :
 Bellarius = Ogden : Palladore = Egleton : Arviragus
 = Smith : Jachimo = Spiller : Lucius = Diggs : Queen
 = Mrs. Giffard : Eugenia = Mrs. Bullock : Clarinna
 = Mrs. Gulick.

9. Sir Walter Raleigh and, never acted, a Farce in
 one act called the Hypochondriack. This seems to
 have been merely an alteration of the Humours of
 Purgatory; in the D. P. of which Farce Don Lopez
 is described as the Hypochondriack—see Feb. 8 1720.

11. Never acted, a Farce in 3 acts called the Half-
 Pay Officers—a principal part to be performed by
 Peg Fryer, it being the first time of her appearance

on any stage since the reign of King Charles the 2^d—to which will be added, a new Farce called *Hob's Wedding* in 2 acts, being the sequel to the *Country Wake*—with entertainments of dancing by Mrs. Fryer, particularly the *Bashful Maid* and an *Irish Trot*—there are no characters in the bill—but in the 2^d. edition of the *Half-Pay Officers*, printed in 1720, they stand thus—Bellayr = Ryan : Fluellin = Griffin : Culverin = Spiller : Meagre = C. Bullock : Loadham = Harper : Jasper = Boheme : Mac Morris = H. Bullock : Widow Rich = Mrs. Vandervelt : Benedict = Mrs. Bullock : Charlotte = Miss Stone : Jane = Mrs. Robertson :—this F. is attributed to Molloy, he says in the preface “ the part of Mrs. Fryer is in an old
 “ play, called *Love and Honour*, which she acted
 “ when she was young, and which was so imprinted
 “ in her memory, she could repeat it every word ;
 “ and it was to an accidental conversation with her,
 “ this Farce owed its being ; she acted with so much
 “ spirit and life, before two or three persons who had
 “ some interest with the house, that we judged it
 “ would do upon the stage ; she was prevailed upon
 “ to undertake it ; upon which this Farce was imme-
 “ diately projected and finished in 14 days.”

Mrs. Vandervelt and Mrs. Fryer appear to have been the same person, and one would suppose by the manner in which she is spoken of, that Fryer was her name when on the stage, but I have never seen that name in the D. P. of any old play—the Prologue says—

“ To night, strange means we try your smiles to
 “ win,
 “ And bring a good old Matron on the scene :

“ Kindly she quits a calm retreat to show
 “ What acting pleased you *fifty* years ago.
 “ When you behold her quivering on the stage,
 “ Remember, ’tis a personated age :
 “ Nor think, that no remains of youth she feels,
 “ She’ll show you, e’re she’s done—she has it in
 “ her heels.”

Whincop says “ Peg Fryer was 85—her character
 “ in the Farce was that of a very old woman ; she
 “ went through it very well, but when, the Farce
 “ being done, she was brought upon the stage again
 “ to dance a jig, which had been promised in the bills,
 “ she came tottering in, as if ready to fall and made
 “ two or three pretended offers to go out again, but
 “ all on a sudden, the music striking up the Irish
 “ Trot, she danced and footed it away almost as
 “ nimbly as any wench of 25 could have done”—
 Whincop adds that she was announced in the bills
 for the part of Lady Richlove—which is clearly a mis-
 take, and what he says about the dance is rather
 questionable, as it is in the 2d act that the Widow
 dances, and there is a stage direction that she should
 fall at the end of the dance—she perhaps danced her
 first dance in the 2d act, and the Irish Trot at the
 end of the piece.

As to the Farce itself, it is professedly a compila-
 tion—Fluellin is pretty much as in Shakspeare—
 Culverin is a bully like Pistol—he is made to eat the
 leek—the characters of Loadham, Meagre, and Jasper,
 with the greater part of what they say, are taken
 from those of Lodam, Rawbone and Camelion in
 Shirley’s Wedding—two speeches are well altered

from *Much ado about Nothing*—the Half-pay Officers are Bellayr, Fluellin and Mac Morris—Bellayr, Loadham and Meagre pay their addresses to Benedict—she and Charlotte are the Widow's granddaughters—Charlotte is a young girl, but very ready for a husband—Jasper is Meagre's man, and as thin as his master—Culverin wants to marry the Widow—she is very willing—Culverin is discovered to have been a highwayman, and the Widow's friends prevail on her to marry Fluellin—Bellayr and Mac Morris marry Benedict and Charlotte—Fluellin was a new character to a considerable part of the audience, as Shakspeare was not very much read, and his *Henry the 5th* had not been acted since the Restoration—the author of this Farce has put his materials pretty well together—he acknowledges his obligations to Shakspeare and Davenant, but says nothing of those to Shirley—some little addition is made to the character of the Widow—the original song is so good that it should have been retained.

For am'rous sighs, which Virgins use,
 She coughs aloud from lungs decay'd,
 And with her palsy cannot choose
 But show the trembling of a maid.

No nightly labour 'ere shall swell
 To any fruitfulness her womb ;
 For were she big, 'twould but foretel,
 A hopeful Tympany to come.

Let not her husband e're vex heaven,
 And for a plenteous offspring beg ;
 Since all the issue can be given,
 Is that which runneth in her leg.

Hob's Wedding is attributed to Leigh the actor—it was printed with songs in 1732 as the Sequel to Flora—see L. I. F. March 20 1732.

These two Farces were acted together 7 times—the author or authors had two benefits, viz. on the 3d and 6th nights.

Jan. 23. Quaker's Wedding. Ryan — Leigh — Pack—Spiller—C. Bullock—and Mrs. Bullock—C. Bullock probably acted Apish and Mrs. Bullock Annabella.

26. Never acted, Whig and Tory. Sir John Indolent = Griffin : Coblecause (an attorney) = Bullock : Reynard = Ryan : Charles Heartfree = Leigh : Ned Indolent = C. Bullock : Sir Rowland Heartfree = Harper : Philip = Spiller : Aminta and Charlotte (daughters to Sir John Indolent) = Mrs. Bullock and Mrs. Gulick : Maria (supposed daughter to Coblecause) = Mrs. Robertson : Fainwou'd (woman to Aminta) = Mrs. Giffard :—at the bottom of the bill was added—N. B. Whereas the liberty of the scenes has been lately abused by rioting, and disturbing the audiences, none for the future will be admitted, but those who shall take tickets at the stage door, which will be delivered out at half a guinea each.

Whig and Tory was acted about 8 times—Sir Rowland is a Whig—Sir John is a Tory—for this and other reasons they are at variance—Young Heartfree and Aminta are mutually in love—as they have no hopes of obtaining the consent of their parents, they agree to be married privately—Heartfree tells his design to Reynard—Aminta communicates her intention to Charlotte—Reynard contrives to have Heartfree taken into custody—Aminta is detained by her

father—Reynard and Charlotte go to the place of appointment, and are married—he supposes her to be Aminta—she supposes him to be Heartfree—the principal circumstances attending this marriage are taken from the Maid in the Mill—at the conclusion Reynard and Charlotte discover that they are man and wife—Sir Rowland and Sir John are reconciled—they give their approbation to the union of Heartfree and Aminta—Young Indolent marries Maria—she proves to be the daughter of Sir Rowland—Coblecause interlards his conversation with a good deal of law Latin—Sir John Indolent is a very absent man—but the little mistakes, which he is perpetually making, are not very diverting—the scene lies at a village in Norfolk—this is an indifferent C. by Griffin the actor—he has very properly not inserted any thing about politics, which could offend either party.

Feb. 5. By Subscription—the Island Princess revived—Boxes and Pit will be laid together—none to be admitted but by tickets at 7s. each—Gallery Box 4s.—first Gallery 2s. and 6d.—upper Gallery 1s. and 6d.

8. Hypochondriack. Don Lopez = Griffin.

13. Ryan acted Oronooko for first time and for his bt.

26. Jew of Venice. Jew = Griffin: Antonio = Ryan: Gratiano = C. Bullock: Nerissa = Mrs. Bullock.

29. Never acted, Imperial Captives. Genseric (King of the Vandals) = Quin: Thrasimond and Honoric (his sons) = Ryan and Egleton: Aspar (minister of state) = Boheme: Eudisia = Mrs. Seymour: Sophronia = Mrs. Bullock: the Empress = Mrs. Giffard:—acted about 5 times—the scene lies in Car-

thage—the Imperial Captives are the Empress and her daughter, Eudisia—Thrasimond and Eudisia are mutually in love—the Empress approves of their union—Sophronia is betrothed to Honoric, but secretly in love with Thrasimond—she is represented as the rightful heiress of that part of Africa, of which Genseric had made himself master—Honoric is Genseric's favourite son—Genseric suggests to him the advantage which would accrue from his marriage with Eudisia instead of Sophronia—Honoric makes no objection—Genseric signifies his wish first to the Empress, and then to Eudisia—each of them rejects the proposal with scorn—Genseric insists that Thrasimond should marry Sophronia—she avows to Thrasimond her love for him—Thrasimond determines to leave Carthage, and carry off Eudisia—the Empress imprudently endeavours to engage Sophronia to assist in the design—Sophronia from jealousy betrays them to Genseric—Thrasimond is thrown into prison—the people of Carthage mutiny—Sophronia animates them to release Thrasimond—Honoric and Genseric are killed—Sophronia hopes that Thrasimond will marry her from gratitude—on finding him firm in his attachment to Eudisia, she first stabs him, and then herself—she dies—Thrasimond's wound proves slight, and the play ends happily—the whole of this T. is fiction, but it is intimately connected with real facts—Eudoxia, the widow of Valentinian the 3d, was compelled to marry Maximus, who had killed her husband—she implored the aid of Genseric, King of the Vandals—he made himself master of Rome with little or no opposition—Eudoxia, who advanced to meet her friend and deliverer, soon be-

wailed the imprudence of her conduct—she was rudely stripped of her jewels, and carried, with her two daughters, a captive to Carthage—(*Gibbon ch. 36*)—after which no more seems to have been recorded of her—the play is an uninteresting T. without any particular fault—it is written with all the coldness and regularity of the French Theatre from whence it is borrowed—this Mottley acknowledges in the dedication, properly observing, that the concealing of a theft is an aggravation of the crime.

March 12. Quin's bt. Othello. Othello = Quin : Iago = Ryan : Desdemona = Mrs. Seymour.

19. Othello. Cassio = Leigh : Brabantio = Boheme : Roderigo = Pack : Æmilia = Mrs. Giffard.

24. Oronoko = Ryan : Aboan = Quin : Imoinda = Mrs. Bullock : Widow = Mrs. Giffard.

28. Confederacy. Moneytrap = Spiller : Gripe = C. Bullock : Clarissa = Mrs. Bullock : Mrs. Amlet = Peg Fryer.

31. For the Entertainment of Robinson Crusoe—for the bt. of Spiller. A collection of Farces after the English manner—viz. Walking Statue—Hob or Country Wake and Cobler of Preston.

And whereas I James Spiller of Gloucestershire, having received an invitation from Hildebrand Bullock of Liquor Pond Street London, to exercise the usual weapons of the noble science of defence, will not fail to meet this bold invader, desiring a full stage, blunt weapons, and from him much favour.*

* This advertisement, as well as several others inserted in the bills, is written with little attention to grammar—but no alteration ought to be made.

In the 13th number of the Anti-Theatre (March 29) there is a letter from Spiller to the author of that publication—he says—“ I have a great desire to engage you to be my friend, and recommend me to the town; and therefore I take the liberty to inform you, that on next Thursday will be acted, for the benefit of *myself* and *creditors*, a collection of Farces, after the English manner; and as I am a curious observer of nature, and can see as much with one eye as others do with both;* I think, I have found out what will please the multitude * * * I have tolerable good luck, and tickets rise apace, which makes mankind very civil to me; for I get up every morning to a levee of at least a dozen people, who pay their compliments, and ask the same question, ‘ When they shall be paid?’ all I can say, is, that wicked good company have brought me into this imitation of grandeur. I loved my friend and my jest too well to grow rich: in short, wit is my blind side; and so I remain,” &c.—it appears from the 15th number that Spiller had a good benefit.

April 19. Miss Stone acted the Fair Quaker.

22. Never acted, a Farce called the Theatre—all in the characters of the Italian Theatre—Prologue by Steele.

May 3. For bt. of Harper and Miss Stone. Committee, with a comic scene by Harper, mimicking a Drunken Man, and the song of four and twenty Stock-jobbers.

4. Ryan’s bt. never acted, a Farce in 3 acts called

* Spiller had but one eye.

Mississippi, with Country Wake and Walking Statue
—the Prologue to the Half-Pay Officers says—

“When we would entertain, we’re forc’d to ship ye,
“Tumblers from France, mock Kings from Mis-
“sissippi.”

5. Don Quixote = Ogden: Sancho = Harper: Mar-
cella = Mrs. Seymour: Mary the Buxom = Mrs. Giffard.

10. Walking Statue. Statue = C. Bullock.

11. Double Dealer. Lady Touchwood = Mrs.
Giffard.

17. Indian Emperour. Montezuma = Quin.

June 7. Unhappy Favourite. Essex = Ryan.

9. For bt. of Bullock and Pack. Cymbeline. No
more bills. (*Bills from B. M.*)

D. L. 1720-1721.

Sep. 10. Country Wife—15. Silent Woman.

13. Old Batchelor. Lætitia = Mrs. Thurmond:
Belinda = Mrs. Bicknell.

20. Recruiting Officer. Bullock = Miller: Apple-
tree = Pinkethman.

22. Amphitryon—24. Othello—27. Rehearsal.

29. Not acted 4 years, Comical Revenge. Sir
Frederick Frolick = Wilks: Dufoy = Cibber: Sir
Nicholas Cully = Norris: Palmer = Johnson: Col.
Bruce = Booth: Widow Rich = Mrs. Horton: Gra-
ciana = Mrs. Younger.

Oct. 1. King Lear.

3. She wou'd and she wou'd not.

4. Love for Love. Ben = Miller : Mrs. Foresight = Mrs. Horton.

5. Love makes a Man——7. Northern Lass.

6. Oronooko. Imoinda = Mrs. Thurmond.

8. Not acted 5 years, Comical Lovers, or Marriage a-la-Mode. Palamede = Wilks : Rhodophil = Booth : Celadon = Cibber : Melantha = Mrs. Bicknell : Florimel = Mrs. Booth : Doralice = Mrs. Thurmond.

12. Chances. 1st Constantia = Mrs. Younger : 2d Constantia = Mrs. Booth.

13. Sir Courtly Nice. Leonora = Mrs. Thurmond.

14. Æsop——17. Busy Body——19. Don John.

15. Constant Couple. Lady Lurewell = Mrs. Horton.

20. Not acted 6 years, Squire of Alsatia. Sir William Belfond = Pinkethman : Belfond Sen. = Miller : Belfond Jun. = Wilks : Sir Edward Belfond = Thurmond : Truman = Mills : Scrapall = Norris : Mrs. Termagant = Mrs. Garnet : Teresia = Mrs. Younger : Isabella = Mrs. Horton.

28. Fair Quaker = Mrs. Booth.

29. Committee. Teague = Miller : Obediah = Johnson : Day = Pinkethman : Abel = Cibber : Careless = Wilks : Blunt = Mills : Bookseller = Norris : Mrs. Day = Mrs. Baker : Ruth = Mrs. Garnet : Arbellia = Mrs. Horton.

31. Bartholemew Fair.

Nov. 1. Spanish Fryar. Dominic = Shepherd : Gomez = Norris : Torrismond = Booth : Lorenzo = Wilks : Bertran = Thurmond : Queen = Mrs. Thurmond : Elvira = Mrs. Booth.

2. Macbeth. 3d Witch = Shepherd : Lady Macbeth = Mrs. Horton : Lady Macduff = Mrs. Thurmond :—rest as before.

4. Tamerlane. Arpasia = Mrs. Thurmond : Selima = Mrs. Booth.

7. Strategem. Mrs. Sullen = Mrs. Horton.

10. Hamlet. Queen = Mrs. Thurmond.

11. She wou'd if she cou'd—12. Volpone.

15. Henry 4th, part 1st. King = Thurmond : Glendower = Cibber : Vernon = Walker : Carriers = Johnson and Miller.

18. Love's last Shift. Narcissa = Mrs. Thurmond.

19. Venice Preserved—21. Rover.

22. Fatal Marriage. Victoria = Mrs. Younger.

29. Cato. Portius = Walker : Marcia = Mrs. Horton.

Dec. 3. Richard 3d.—5. Jovial Crew.

6. Caius Marius.

8. Timon of Athens. Timon = Booth : Apeman-tus = Mills : Alcibiades = Walker : Poet = Pinketh-man : Senators = Johnson, Miller, Norris, Shepherd and Cross : Evandra = Mrs. Thurmond : Melissa = Mrs. Horton.

17. Not acted 17 years, Henry 4th, pt. 2d, written by Shakspeare and revised by Betterton—with a new Prologue and Epilogue—no characters—acted five nights successively and once afterwards.

Betterton's alteration was not printed till after the present revival, and then it was printed without a date—the Editor of the B. D. conjectures that it was printed in 1719, but at that time Mrs. Willis and her daughter were at L. I. F.—Henry 4th = Booth : Prince of Wales = Wilks : Archbishop of York =

Thurmond: Prince John of Lancaster = Walker: Westmoreland = Williams: Lord Chief Justice = Boman: Archbishop of Canterbury = Cory: Duke of Clarence = Theophilus Cibber: Sir John Falstaff = Mills: Justice Shallow = Cibber: Justice Silence = Miller: Pistol = Norris: Poin = W. Wilks: Bardolph = Shephard: Feeble, a woman's Taylor, (with the Epilogue in character) = Pinkethman: Hostess = Mrs. Willis: Doll Tearsheet = Mrs. Willis Jun.

Act 1. Betterton omits the whole scene at Warkworth, and begins with Falstaff and his boy—then follows the scene at the Archbishop of York's, and that of the arrest from Shakspeare's 2d Act.

Act 2 consists of the remainder of the original 2d act, but with the omission of the other scene at Warkworth—Northumberland is struck out of the D. P.

Act 3. Shakspeare's first scene is omitted; the act begins at Shallow's house—then follows the scene in which the Archbishop of York and his party are made prisoners.

Act 4 begins with the King's Soliloquy from the original 3d act—then comes the grand scene—in the King's fine address to his son, Betterton has injudiciously omitted two lines—

“ Let all the tears that should bedew my hearse,
“ Be drops of balm, to sanctify thy head.”

After that we have the scene in which Silence sings, and the act concludes with the interview between Henry the 5th and the Chief Justice.

Act 5. Two comic scenes of the original 5th act (the 1st and the 4th) are very improperly omitted—the act begins with the King's procession to Westminster

Abbey—Falstaff is rebuked by him, but not sent to prison by the Chief Justice—(see Dr. Johnson's note)——the play concludes with the first act of Henry the 5th abridged; and with the scene at Southampton from the same play—this explains how the Archbishop of Canterbury becomes one of the D. P., which must appear very strange to any person who sees the bill without having read the play——Betterton was unjustifiable in patching up his play from Henry the 5th, and his alteration on the whole is a bad one, but he has not taken any flagrant liberties with Shakspeare's text, except in one instance, when Falstaff is said to have been Page to Thomas *Mowbray* Duke of *Suffolk*, instead of Duke of Norfolk; an alteration which must have proceeded from great ignorance, or from shameful carelessness.

Dec. 26. *Tempest*—29. Mrs. Porter acted *Lady Macbeth*.

Jan 2. *Man of the Mode* Mrs. Loveit = Mrs. Oldfield:—her 1st appearance this season.

3. *Rule a Wife and have a Wife*.

4. Not acted 16 years, *Plain Dealer*—no characters—acted 5 times.

6. *Relapse*. *Berinthia* = Mrs. Oldfield.

10. *Careless Husband*.—12. *Henry 8th*.

13. *Double Gallant*.—16. *Scornful Lady*.

17. *Orphan*.—19. *All for Love*.

20. *Constant Couple*. *Lady Lurewell* = Mrs. Oldfield.

21. *Distressed Mother*.—24. *Maid's Tragedy*.

25. *Amorous Widow*.—27. *Tender Husband*.

Feb. 3. *Jane Shore*.

14. Never acted, *Refusal*, or the *Ladies' Philosophy*.

Sir Gilbert Wrangle = Pinkethman : Frankly = Wilks : Witling = Cibber : Granger = Booth : Charlotte = Mrs. Booth : Lady Wrangle = Mrs. Bicknell : Sophronia = Mrs. Oldfield :—this is on the whole a tolerable C.—it is in a great degree taken from Moliere's Learned Ladies—which had been previously adapted to the English stage by Wright—see Female Virtuoes T. R. 1693—the last scene of Cibber's 3d act has peculiar merit—he has borrowed the hint of it from Moliere, but he has greatly improved what he has borrowed—he has injudiciously made Sir Gilbert a South Sea director, and introduced a good deal of temporary matter, which might help the play originally, but which now hangs as a dead weight upon it—on this occasion Cibber reaped the first fruits of his politics in the Non-Juror—the Refusal was with difficulty acted 6 nights.

On Feb. 27 was advertised—with a dedication from Curll the bookseller to Cibber—the 2d edition of No Fools like Wits, as it was acted at L. I. F.—or the Refusal as it is acted at D. L. (see L. I. F. Jan. 10.)

“ Impartial Cibber now does freely own
 “ There's no imposing wit upon the town ;
 “ His title, not his play, we set to sale,
 “ If patchwork pleases, Moliere's sense can't
 “ fail.”

March 2. Not acted 3 years, Mithridates. Mithridates = Mills : Ziphares = Wilks : Pharnaces = Walker : Aquilius = Booth : Archilaus = Boman : Pelopidas = Thurmond : Semandra = Mrs. Oldfield : Monima = Mrs. Horton :—Booth, who patronised

Walker, appears to have resigned Pharnaces to him, and to have resumed his old part.

20. Mrs. Thurmond's bt. Mourning Bride. Osmyn = Booth: Gonzalez = Thurmond: Garcia = Walker: Zara = Mrs. Porter: Almeria = Mrs. Thurmond.

April 13. Mrs. Horton's bt. Not acted 3 years, Funeral. Lord Hardy = Cibber: Trim = Miller: Campley = Wilks: Lord Brumpton = Thurmond: Trusty = Mills: Sable = Johnson: Lady Brumpton = Mrs. Horton: Lady Harriet = Mrs. Booth: Lady Charlot = Mrs. Porter: Mademoiselle D'Epingle = Mrs. Bicknell: Tattleaid = Mrs. Saunders: Mrs. Fardingale = Mr. Norris: Kate Matchlock = Mr. Birkhead.

14. Mrs. Saunders' bt. Way of the World. Waitwell = Shepherd: Foible = Mrs. Willis.

18. Never acted, Revenge. Zanga = Mills: Alonzo = Booth: Carlos = Wilks: Leonora = Mrs. Porter: Isabella = Mrs. Horton:—this is on the whole a fine Tragedy by Dr. Young—the part of Zanga is admirably supported throughout, except perhaps in the last two lines—(see Abdelazer D. G. 1677)—the scenes between Zanga and Alonzo have singular merit; but the love scenes are contemptible—Alonzo would have killed Leonora (as he tells Zanga)—

“ But Oh her eyes struck first and murdered me.”

—acted 6 times.

26. Thurmond Senior's bt. Julius Cæsar. Brutus = Booth: Antony = Wilks: Cassius = Mills: Julius Cæsar = Thurmond: Octavius = Walker: Citizens = Johnson, Norris, Miller and others: Calphurnia = Mrs. Horton: Portia = Mrs. Thurmond.

May 29. Love for Money. Jiltall = Mrs. Horton.

June 2. At the particular desire of several Ladies of Quality—for the bt. of Hodgson formerly a Comedian in the King's Company—Fair Penitent.

Hodgson was admitted into the T. R. in 1690 or 1691—in 1695 he went with Betterton to L. I. F.—he continued on the stage till April 15 1706, and perhaps longer—he was the original Heartfree in the Provoked Wife.

6. Chances—last play.

Summer.

June 13. Country Wife.

16. Little French Lawyer.

20. Sea Voyage, or Commonwealth of Women. Capt. Marine = Mills : Franvil = Miller : Lieut. Du Pier = Williams : Frugal = Norris :—no women—they frequently advertised the characters by piecemeal ; if this play had been acted a 2d time, they would probably have given us the women.

27. Not acted 2 years, Titus Andronicus with the Rape of Lavinia. Titus = Mills : Aaron = Walker : Saturninus = Thurmond : Marcus = Boman : Lucius = Williams :—women omitted—with Stage Coach. Squire = Miller.

July 28. Country Wit. Sir Mannerly Shallow = Miller : Sir Thomas Rash = Norris : Ramble = Mills : Merry = Wilks Jun. : Christina = Mrs. Horton.

Aug. 1. Committee. Day = Shepherd : Obediah = Norris : Ruth = Mrs. Thurmond.

8. Not acted 25 years, Cleomenes, or the Spartan

Hero. Cleomenes = Mills : Cleanthes = Williams : Sosybius = Thurmond : Pantheus = Wilks Jun. : Cassandra = Mrs. Thurmond : Cleora = Mrs. Horton.

15. Sir Martin Marrall = Miller.

18. Lancashire Witches. Sir Timothy Shackleshed = Norris : Squire Hartfort = Miller : Isabella = Mrs. Horton.

22. Tempest—last play.

Mrs. Margaret Saunders in a letter to Curll Dec. 29 1730 says—"to the best of my remembrance I came on the stage in 1702, and my ill state of health obliged me to quit it in 1720"—she should have said 1721—she seems to have been the best Chambermaid of her time—Davies tells us that she returned to the stage for one night, and played Lady Wishfort for Mrs. Younger's last bt.—this must have been at C. G. in 1733-1734—Mrs. Saunders herself had a bt. at C.G. Jan. 19 1744.

Mrs. Saunders' characters—selection only.

Hay. 1707-1708. Mrs. Flareit in L. L. S.—*Wishwell in D. G.

D. L. 1708. Lucy in O. B.—Lady Haughty in Silent Woman.

D. L. 1708-1709. Mrs. Bisket in Epsom Wells—Edging in C. H.—*Patch in B. B.

Hay. 1709-1710. Parly in Constant Couple.

D. L. 1710-1711. Doris in Æsop—Æmilia in Othello—Dol Common in Alchemist.

1713-1714. *Flora in Wonder.

1714-1715. Lady Fidget in Country Wife—Viletta in She wou'd—Mrs. Raisin in Greenwich Park.

1715-1716. Widow Lackit in Oronooko—Tattleaid in Funeral—* Abigail in Drummer.

1716-1717. Lady Wou'dbe in Volpone.

1717-1718. Lady Wishfort.

* *Originally.*

L. I. F. 1720-1721.

Oct. 4. Don Quixote 2d part. Marcella = Mrs. Cross.

6. Royal Merchant—8. Oronooko.

11. Committee. Obediah = C. Bullock.

13. Spanish Fryar. Queen = Mrs. Seymour : Elvira = Mrs. Cross.

15. Never acted there, King Lear. Lear = Boheme : Edgar = Ryan : Kent = Ogden : Gloster = Quin : Bastard = Leigh : Gentleman Usher = Spiller : Cordelia = Mrs. Seymour : Regan = Mrs. Parker :—acted about 10 times in the course of the season.

18. Recruiting Officer. Sylvia = Mrs. Cross.

20. Othello.

22. Not acted 16 years, Merry Wives of Windsor by Shakspeare. Falstaff = Quin : Ford = Ryan : Sir Hugh Evans = Griffin : Dr. Caius = Harper : Slender

= C. Bullock : Justice Shallow = Boheme : Host = Bullock : Fenton = Eggleton : Page = Ogden : Pistol = Spiller : Mrs. Ford = Mrs. Cross : Mrs. Page = Mrs. Seymour : Mrs. Quickly = Mrs. Giffard : Anne Page = Miss Stone :—acted 18 times in the course of the season—Davies gives the cast very incorrectly—this great success of the original play must have mortified Dennis, whose alteration of it with his *improvements* was very coldly received.

27. C. Bullock's bt. Hamlet. Osrick = C. Bullock.

31. Devil of a Wife and Country Wake.

Nov. 1. Julius Cæsar = Boheme : Calphurnia = Mrs. Giffard,

2. Double Dealer. Sir Paul Plyant = Griffin : Lady Touchwood = Mrs. Seymour : Lady Plyant = Mrs. Giffard.

3. Cymbeline.

10. Not acted 12 years, Troilus and Cressida. Troilus = Ryan : Hector = Quin : Achilles = Leigh : Ulysses = Boheme : Agamemnon = Diggs : Diomedes = Eggleton : Ajax = Harper : Thersites = Bullock : Pandarus = Spiller : Cressida = Mrs. Seymour : Andromache = Mrs. Bullock :—acted 4 times.

15. Provoked Wife. Sir John Brute = Quin : Constant = C. Bullock : Heartfree = Leigh : Razor = Spiller : Lady Fanciful = Mrs. Cross : Lady Brute = Mrs. Seymour : Belinda = Mrs. Bullock : Mademoiselle = Mrs. Giffard.

18. Fair Quaker. Flip = Harper : Mizen = Eggleton : Dorcas = Miss Stone.

19. Macbeth. Lady Macbeth = Mrs. Bullock : Lady Macduff = Mrs. Seymour : 2d Witch = Griffin.

25. Double Dealer. Lord Froth = Egleton.

26. Not acted 20 years, Cheats. Whitebroth = C. Bullock:—see May 29.

29. Love makes a Man. Clodio = C. Bullock : Don Lewis = Spiller : Carlos = Leigh : Antonio = Bullock : Charino = Griffin : Don Duart = Ryan : Don Manuel = Boheme : Angelina = Miss Purdon : Louisa = Mrs. Bullock : Elvira = Mrs. Seymour.

Dec. 1. Traitor—2. Cheats.

6. Pack acted Barnaby Brittle for his bt.

8. Not acted 20 years, Measure for Measure by Shakspeare. Duke = Quin : Angelo = Boheme : Claudio = Ryan : Isabella = Mrs. Seymour : Lucio is omitted :—see Oct. 10—acted 8 times.

17 and 19. Whig and Tory.

21. Never acted there, Titus Andronicus, or the Rape of Lavinia. Aaron = Quin : Titus = Boheme : Lucius = Ryan : Saturninus = Leigh : Tamora = Mrs. Giffard : Lavinia = Mrs. Knapp.

22. Woman's a Riddle. Miranda = Mrs. Cross.

26. Coriolanus. Comic parts by Bullock, Pack, Griffin, Spiller and C. Bullock :—none of the bills tell us who acted Coriolanus, but there can scarcely be a doubt of Quin's acting the character.

27. Unhappy Favourite. Queen = Mrs. Bullock.

Jan. 7. Richard 2d. Aumerle = Quin : Queen = Mrs. Seymour : Lady Piercy = Mrs. Bullock :—she acted the Queen originally.

10. Never acted, No Fools like Wits. Ryan—Quin—C. Bullock—Pack—Griffin—Mrs. Bullock—Mrs. Seymour—Mrs. Giffard—acted 3 times—this was only the Female Virtuoso with a new title—(see T. R. 1693)—it was reprinted by Curll out of

spite to Cibber—on one page he gives the original cast, and on the opposite page he says—“thus Cibberized Sir Gilbert Wrangle &c.”—as the play was not reprinted till after it had been performed at L. I. F., it was absurd in Curll to give the original cast instead of the cast at L. I. F.—which was probably—Clerimont = Ryan : Meanwell = Quin : Sir Maggot Jingle = C. Bullock : Witless = Pack : Sir Maurice Meanwell = Griffin : Lovewitt = Mrs. Bullock : Mariana = Mrs. Seymour : Catchat = Mrs. Giffard.

17. Sir Walter Raleigh.

19. Never acted, in one act, the Chimera, or an Hue and Cry to Change Alley. Selfroth (the Projector) = Bullock : Teartext (a sham Parson) = Pack : Hide and Seek (a Banker) = Hall : Sir Nicholas Ninnyhammer = Bullock : Lord Gracebubble = Boheme : Capt. Scout = Barnes : Snap (a Stockjobber) = Spiller : Scrawl (Secretary to the Bubble) = Egleton : Lady Meanwell = Mrs. Seymour :—acted 3 times—this piece is attributed to Odell—it is written to expose the rage for speculation in money matters, which prevailed at this time—as a Drama it has little or nothing to recommend it—Selfroth and Hide and Seek are both of them cheats—they are at first friends, but they afterwards quarrel—Sir Nicholas is a country gentleman, who comes up to town to sell his estate for the sake of speculation—Teartext is Chaplain and Pimp to Lord Gracebubble—he introduces his Lordship to Lady Meanwell, who is Lady Gracebubble under an assumed name—his Lordship is chosen Governour of a Bubble, to give it a sanction—at the conclusion, Selfroth and Hide and Seek

are taken into custody—Lord Gracebubble insists that Hide and Seek should restore Sir Nicholas' estate to him—this Farce is printed in two acts, and without the second title—the two Bullocks are not distinguished in the D. P.—the father in all probability played Selfroth—several pieces which were performed in one act, were divided into two when printed, but without having any additions made to them.

28. Henry 4th, part 1st. Falstaff = Bullock: Hotspur = Ryan: King = Quin: Prince = Leigh: Worcester = Boheme: Francis = Spiller: Kate = Mrs. Bullock.

Feb. 1. Macbeth. Seyton = Boheme.

3. Advertisement from the Theatre in L. I. F.—“Whereas several persons on Wednesday last (Feb. 1st) came to the playhouse in a riotous manner to the interruption of the play and the disturbance of the audience: the company think fit to desist from acting till proper care be taken to prevent the like disorders for the future. N. B. the persons who occasioned the late disturbance are under prosecution for the same.”

Victor gives us an account of this riot, but he is not quite correct—the play was Macbeth; Walker was still at D. L. and the house seems to have been shut but 3 days.

A certain Earl, who was said to have been in a state of drunkenness for about 6 years, being behind the scenes at the close of a Comedy, and seeing one of his companions on the other side, crossed over the stage among the performers, and was accordingly hissed by the audience—Victor was standing by Rich

on the side that this Nobleman came over to; and on the uproar in the house at such an irregularity, the Manager said “I hope your Lordship will not take “it ill, if I give orders to the stage-door-keeper not “to admit you any more”—on his saying that, the Earl gave Rich a slap in the face, which Rich with proper spirit returned—on this his Lordship’s drunken companions collected themselves directly and Rich was to be put to death—but Quin, Ryan, Walker &c. stood forth in defence of the Manager, and a grand scuffle ensued, by which the Gentlemen were all driven out by the stage-door into the street—they then sallied into the Boxes with their swords drawn, and broke the sconces, cut the hangings (which were gilt leather finely painted) and continued the riot there, ’till Quin came round with a Constable and Watchmen, who took them all into custody and carried them before a Magistrate, by whom they were bound over to answer the consequences—but they were soon persuaded by their wiser friends to make up the matter, and the Manager got ample redress—the theatre was shut for about 7 or 8 days—the King being informed of the whole affair was highly offended, and ordered a Guard to attend this theatre as well as the other; which was not the case before.

Cibber, in the dedication of the Lady’s last Stake, speaks of those gentlemen who thrust themselves forward on the stage before a crowded audience, as if they resolved to play themselves and save the actors the trouble—and in his Apology he tells us, that in many a laboured scene of the warmest humour and of the most affecting passion, he had seen the best performers disconcerted by those idle gentlemen,

who were more desirous to come in for their share of the attention of the audience, than capable of any pleasure from the play; and who daily took their stands, where they might best elbow the actor, and interrupt him by their conversation: the inconvenience and plague of which custom was so intolerable, that he and his brother managers were forced to get rid of it, at the hazard of their lives—and their only expedient was by refusing money from all persons without distinction at the stage door, by which means they preserved to themselves the right and liberty of choosing their own company there: and by a strict observance of this order they brought what had been before debased into the licenses of a lobby into the decencies of a drawing-room.

Feb. 4. Richard 2d.

6. Emperour of the Moon. Ryan—Quin—Hall—Bullock—Spiller—Mrs. Cross—Miss Purden—Mrs. Giffard—see Oct. 25 1721.

9. Not acted 30 years, Much ado about Nothing. Ryan—Quin—Leigh—Boheme—Egleton—Bullock—Mrs. Seymour—Mrs. Cross—Mrs. Giffard—acted 3 times—the cast was probably Benedick = Ryan: Leonato = Quin: Claudio = Leigh: Pedro = Boheme: Dogberry = Bullock: Beatrice = Mrs. Cross: Hero = Mrs. Seymour.

13. Woman's Revenge and Walking Statue.

15. Tunbridge Walks—17. Cheats.

25. Island Princess. Armusia = Ryan: Ruy Dias = Leigh: King = Quin: Governor = Boheme: Quisara = Mrs. Seymour.

March 4. Never acted, Fair Captive. Mustapha = Quin: Alphonso = Ryan: Ozmin (a noble Turk)

= Leigh : Haly (chief Eunuch) = Boheme : Achmet (Aga of the Janizaries) = Egleton : Isabella = Mrs. Seymour : Irene = Mrs. Giffard : Daraxa = Mrs. Forrester :—acted 3 times—Alphonso, a noble Spaniard, comes to Constantinople to redeem Isabella, with whom he is in love—she had been taken prisoner by the Turks—Mustapha, the Grand Visier, is married to Irene, the daughter of the Sultan—he is secretly in love with Isabella, and for that reason had opposed her release—Irene suspects his motive, and obtains from her father his permission for Isabella to return to Spain—Alphonso bribes Haly to procure him a private interview with Isabella—he is discovered in the Seraglio, and sentenced to death—Irene gets him a reprieve—in the 5th act, Haly tells Isabella that Mustapha had ordered him to see Alphonso strangled, and that her only chance of saving him is by applying to the Visier in person—she does so—the Visier attempts to ravish her—she calls for help—Irene, dressed as a man, rushes in to her assistance—the Visier stabs Irene—Isabella runs off—Ozmin and Achmet excite the Janizaries to arms—they prove victorious—they recommend Alphonso and Isabella to depart from Constantinople without delay—the Visier is killed—Daraxa is a young lady, whom the Visier had seduced and deserted—she is disguised as an Eunuch—she stabs herself in the 3d act—this is a poor T.—it was written originally by Capt. Hurst, and afterwards materially altered by Mrs. Haywood.

11. Ryan's bt. never acted there, Richard the 3d. Richard = Ryan : King Henry = Boheme : Richmond = Leigh : Buckingham = Quin : Prince Edward =

Miss Stone : Lord Mayor = Bullock : Queen = Mrs. Seymour : Lady Anne = Mrs. Spiller : Duchess of York = Mrs. Giffard.

14. Unhappy Favourite. Southampton = Boheme.

16. Mrs. Seymour's bt. King Lear.

18. Quin's bt. not acted 10 years, Abra-Mulé. Mahomet = Boheme : Pyrrhus = Ryan : Solyman = Quin : Abra-Mulé = Mrs. Seymour :—acted 4 times.

25. For bt. of Keene's Widow. Measure for Measure.

27. Ryan's bt. Richard 3d. N. B. the tickets delivered out for Ryan's bt. March 11, that did not come, will be taken this day.

28. Jew of Venice.

April 1. Griffin's bt. not acted 2 years, Pilgrim. Pedro = Ryan : Alphonso = Griffin : Roderigo = Quin : Mad Englishman = Spiller : Mad Parson = Pack : Mad Taylor = Harper : 1st Outlaw = Bullock : Alinda = Mrs. Cross : Juletta = Mrs. Spiller.

13. Never acted, Antiochus. Seleucus (King of Syria) = Quin : Antiochus (his son) = Ryan : Nicenor = Boheme : Arsaces (prince of a neighbouring country) = Egleton : Stratonice = Mrs. Seymour : Semandra (daughter to Selucus) = Mrs. Spiller :—acted 3 times—this is a dull T. by Mottley—it is founded on a passage in Plutarch's life of Demetrius—which is briefly as follows—Antiochus fell desperately in love with his mother in law, Stratonice—he determined to conceal his passion to the last, and pretended to be ill—his physician soon found that his disorder was love, and by diligent observation discovered that it was love for Stratonice—he then told Seleucus that his son's case was incurable, as he was

in love with his wife—Seleucus implored the physician to resign his wife to Antiochus—the physician asked if he would himself resign Stratonice to Antiochus—the King replied he would willingly do so—Antiochus and Stratonice were not long after married—in the play, Seleucus and Stratonice are just married, but the marriage is not consummated—she is in love with Antiochus—which is an addition to the original story—in the 2d act, Antiochus gives his friend Arsaces a broad hint of his passion for Stratonice—in the 3d act, Seleucus prepares to embrace his son—Antiochus throws himself on the ground—and makes his exit in a mad rant—in the 4th act Nicanor tells Seleucus that his son is in love with Stratonice—in the 5th act, the King and Nicanor overhear a conversation between Antiochus and Stratonice—they acknowledge their love for one another, but without any criminal intentions—he blames himself severely—and she determines to give a proof that she has gotten the better of her passion—Seleucus resigns Stratonice to Antiochus—she enters, and soon after dies, having poisoned herself—Antiochus offers to stab himself—he is carried off in a swoon—Nicanor is a treacherous statesman, and in love with Semandra—Seleucus stabs him in the 5th act—Arsaces and Semandra are mutually in love—at the conclusion they are united—Plutarch relates the story in a very interesting manner—but there is nothing interesting in the play—Antiochus, who gives the title to it, afterwards obtained the surname of Soter.

17. Busy Body. Miranda = Mrs. Cross : Patch = Mrs. Giffard : Isabinda = Mrs. Bullock.

19. Leigh's bt. Indian Emperour.

April 21. Never acted—for the bt. of the author—
 Fatal Extravagance. Bellmour = Quin : Courtney
 (Louisa's uncle) = Boheme: Bargrave = Ogden: Louisa
 (Bellmour's wife) = Mrs. Seymour :—Bellmour by
 his gaming and extravagance had reduced himself
 from affluence to poverty—he had also ruined his
 particular friend—Bargrave is his principal creditor—
 he produces Bellmour's bond, and threatens to put it
 into execution—Bellmour gets between him and the
 door—and forces him to fight—he kills Bargrave, and
 takes the bond from his pocket—Bellmour becomes
 desperate—he mixes poison for his wife and three
 children, pretending that it is a cordial—he believes
 that they have all drunk of it, and kills himself—
 Louisa and the children are saved—Courtney had
 found the poisoned cup, emptied and refilled it—
 news are brought that Bellmour's brother, on his re-
 turn from the east, was just dead, and had left a very
 large property to Bellmour——this T. in one act has
 on the whole considerable merit—in the first edition
 Mitchell speaks of himself as the author of it, but it
 was afterwards said to have been really the produc-
 tion of Aaron Hill, to whose writings the language
 bears a considerable resemblance—it was revived at
 L. I. F. Feb. 21 1730—both the Editors of the B. D.
 say that Fatal Extravagance was originally written in
 one act, with only four characters, but afterwards en-
 larged into 5 acts, with two additional characters,
 and presented at D. L. with success in 1726—it is
 sufficiently clear from the bills, that it was not acted
 at D. L. in 1726—Jones adds that there is a Dublin
 Edition of the piece in 1726—and at that theatre it may
possibly have been acted, as he and Baker represent,

in 5 acts—Fatal Extravagance was acted and printed in Dublin in 1721—it is divided into 2 acts, but no addition is made to the original one act—in Hill's works it is printed in one act, and with a new Prologue on the revival in Feb. 1729—this is correct, as the computation is made by old style.

22. Fatal Extravagance and Country House.

24. Anatomist. Sham Doctor = Spiller.

25. For the bt. of Boheme and Diggs. Tamerlane. Bajazet = Quin : Tamerlane = Boheme : Arpasia = Mrs. Seymour.

27. Mrs. Bullock's bt. Love's last Shift.

May 4. For bt. of Harper and Miss Stone. Don Quixote. Sancho = Harper : Marcella = Miss Stone.

5. Artful Husband. Sir Harry Freelove = Leigh : Winwife = Quin : Stockwell = Spiller : Frank Flash = Pack : Ned = H. Bullock : Belinda = Mrs. Bullock : Mrs. Winwife = Mrs. Seymour : Lady Upstart = Mrs. Giffard : Mademoiselle = Mrs. Cross.

8. Spanish Fryar. Elvira = Mrs. Bullock.

9. Don Sebastian.

10. Quaker's Wedding, or Passionate Mistress. Wilding = Leigh : Fondle = Spiller : Sir Feeble Goodwill = Pack : Gainlove = Ryan : Apish = Egleton : Mrs. Haughty = Mrs. Giffard : Lucia = Miss Purden : Malapert = Miss Stone.

25. Julius Cæsar. Portia = Mrs. Seymour.

29. Cheats. Scruple = Griffin : Mopus = Harper : Afterwit = Leigh : Jolly = Diggs : Runter = Boheme : Double Diligence = Bullock : Tyro = Pack : Bilboe = Egleton : Titere Tu = H. Bullock : Mrs. Whitebroth = Mrs. Giffard : Mrs. Mopus = Mrs. Elsam : Mrs. Double Diligence = Mrs. Gulick : Beatrice = Mrs.

Knapp : Cis = Miss Stone :—Alderman Whitebroth is omitted, C. Bullock was no doubt ill—the bill for Jan. 23 1720 gives us reason to suppose that Egleton played Apish May 10 1721 in consequence of C. Bullock's illness.

30. Quaker's Wedding. Fondle = Harper: Annabella = Mrs. Seymour.

June 7. Woman is a Riddle. Lady Outside = Mrs. Seymour.

8. Merry Wives—last play.

No Summer bills. (*Bills from B. M.*)

This season does Rich great credit, as besides Dryden's alteration of Troilus and Cressida, and Cibber's Richard the 3d, he revived 4 of Shakspeare's plays, 3 of which had not been acted at either theatre for several years.

D. L. 1721-1722.

Advertisement in Daily Post—“ The Managers of
 “ D. L. think it proper to give notice, that advertise-
 “ ments of their plays by their authority are published
 “ only in this paper and the Daily Courant, and that
 “ the publishers of all other papers, who presume to
 “ insert advertisements of the said plays. can do it
 “ only by some surreptitious intelligence or hearsay,
 “ which frequently leads them to commit gross mis-

“ takes, as mentioning one play for another, falsely
 “ representing the parts &c. to the misinformation
 “ of the town, and to the great detriment of the said
 “ Theatre.”

- Sep. 9. Rover. Valeria = Mrs. Heron.
 12. Love for Love——16. Macbeth.
 14. Oronooko. Imoinda = Mrs. Thurmond.
 21. Spanish Fryar. Elvira = Mrs. Oldfield : Queen
 = Mrs. Thurmond.
 23. Venice Preserved——26. Henry 4th.
 28. Constant Couple.
 30. Hamlet. Polonius = Griffin:—see L.I.F. Dec. 1.
 Oct. 2. Strategem——4. Amorous Widow.
 3. Julius Cæsar. Octavius = Williams : Calphur-
 nia = Mrs. Horton : Portia = Mrs. Thurmond.
 7. King Lear.
 9. Committee. Abel = Griffin : Ruth = Mrs.
 Oldfield.
 10. Timon of Athens——11. Humorous Lieutenant.
 12. Old Batchelor. Heartwell = Thurmond.
 13. Chances——14. Orphan. Chaplain = Cibber.
 16. Jovial Crew——17. Tender Husband.
 18. Funeral. Trim = Pinkethman : Puzzle =
 Shepherd : Tattleaid = Mrs. Baker : Kate Matchlock
 = Mr. Miller :—rest as April 13 1721.
 19. All for Love——21. Scornful Lady.
 20. Country Wife. Lady Fidget = Mrs. Moor.
 23. Relapse. Young Fashion = Wilks Jun. : Shoe-
 maker = Miller.
 24. Recruiting Officer.
 25. Not acted 10 years, Alchemist.
 27. Alchemist. Abel Drugger = Pinkethman :
 Face = Mills : Subtle = Cibber : Ananias = Johnson :

Tribulation = Griffin : Kastril = Miller : Sir Epicure
Mammon = Harper : Surly = Wilks Jun. : Dapper =
Norris : Dol Common = Mrs. Wetherilt.

28. Maid's Tragedy. Aspatia = Mrs. Booth.

30. Lancashire Witches.

31. Henry 8th = Booth : Queen = Mrs. Porter.

Nov. 1. Love makes a Man.

2. Not acted 15 years, Theodosius—no characters.

4. Tamerlane = Booth : Bajazet = Mills : Moneses
= Wilks : Axalla = Williams : Arpasia = Mrs. Old-
field : Selima = Mrs. Booth.

7. Sir Courtly Nice——8. Love's last Shift.

10. Not acted 4 years, Indian Emperour.

11. Careless Husband. Lady Graveairs = Mrs.
Horton.

13. Not acted 4 years, Wit without Money. Wilks
—Mills—Miller—Norris—Mrs. Oldfield and Mrs.
Porter—Miller acted Lance—the other performers
kept their old characters—see Hay. May 25 1707.

14. Jane Shore——15. Rehearsal.

17. Northern Lass.

18. Othello = Booth : Iago = Cibber : Cassio =
Wilks : Roderigo = Miller : Desdemona = Mrs.
Porter.

25. Man of the Mode. Emilia = Mrs. Heron.

28. Double Gallant. Lady Sadlife = Mrs. Bicknell:
Sylvia = Mrs. Booth.

Dec. 1. Caius Marius——5. Plain Dealer.

11. Not acted 10 years, Aurenge-Zebe. Emperour
= Mills : Aurenge-Zebe = Wilks : Morat = Booth :
Arimant = Thurmond : Nourmahal = Mrs. Porter :
Indamora = Mrs. Oldfield : Melisinda = Mrs. Younger :
—acted 5 times—Morat is a ranting extravagant part,

which Colley Cibber thought Booth did not play with sufficient spirit—especially where Nourmahal says—

“ ’Twill not be safe to let him live an hour.”

and Morat replies—

“ I’ll do’t, to show my arbitrary power.”

When this was objected to Booth, he very sensibly answered “ it was not through negligence, but by design that I gave no spirit to that ludicrous bounce —I know very well that a laugh of approbation may be obtained from the understanding few, but there is nothing more dangerous than exciting the laugh of simpletons, who know not where to stop —the Majority is not the wisest part of the audience and for that reason I will run no hazard.” (*Davies and Theo. Cibber.*)

22. Volpone. Voltore = Thurmond: Lady Wou’d-be = Mrs. Younger: Cælia = Mrs. Booth.

23. Cato. Portius = Thurmond.

Jan. 3. Tempest.

4. Not acted 10 years, Rival Fools—acted twice—no characters—see D. L. Jan. 11 1709.

6. Unhappy Favourite. Essex = Wilks: Burleigh = Cory.

8. Tender Husband—9. Silent Woman.

17. At the bottom of the bill—N.B. In yesterday’s Daily Journal Wit without Money was advertised instead of Julius Cæsar.

: 25. Never acted there, Ambitious Step-mother—no characters—acted twice.

: Feb. 2. Amphitryon. Gripus = Griffin.

: 12. Not acted 3 years, Busiris—acted twice.

19. Never acted, Briton. Vanoc = Booth: Valens (a Roman Tribune) = Mills: Yvor (Prince of the Silurians) = Wilks: Didius = Thurmond: Cartismand = Mrs. Porter: Gwendolen (daughter to Vanoc by his first wife) = Mrs. Booth:—acted about 8 times—Vanoc, Prince of the Cornavians, had married Cartismand, Queen of the Brigantians rather from ambition than love—Cartismand had promoted Vellocad, one of Vanoc's servants, to her bed—a war had ensued between Vanoc and Cartismand—Cartismand, being worsted in a battle, had begged protection from the Romans—she had previously ingratiated herself with them by betraying Caradoc to them—at the opening of the play, Didius arrives in Britain to take on him the command of the Roman forces—Vanoc and Valens had been formerly friends, and Vanoc had promised his daughter to Valens—but Vanoc, on quarrelling with the Romans, had betrothed her to Yvor—Yvor and Gwendolen are mutually in love—Yvor defeats the Caledonians, whom Cartismand had called in to her assistance—Gwendolen goes to the temple of Adraste to return thanks for the victory—on her return she is taken prisoner by the Romans—in the 3d act, Valens comes to Vanoc with offers of peace—Vanoc rejects all offers of peace till Cartismand and Gwendolen shall have been given up to him—Cartismand desires Didius to commit Gwendolen to her custody—he refuses to do so—Vanoc and Yvor attack the Roman Camp, and make themselves masters of it—in the mean time Cartismand had stabbed Gwendolen—when Yvor enters, he finds her dying—Vanoc vows vengeance on Cartismand—she kills herself—the catastrophe is badly

managed—Didius places Gwendolen in his tent, and says—

“ Keep a strict watch Centurion ; on your life
“ Forbid all entrance here.”

Yet in the very next page, Cartismand, who of all persons is most intended to be excluded, walks in without any trouble, or without any explanation how she was able to do so—this T. was written by Am- brose Philips—it is a pretty good play on the whole, but there is too much love—Vanoc and Cartismand are good characters—the scene between Vanoc and Valens is by far the best thing Philips ever wrote— Dr. Johnson observes of it—“ it is confessed to be “ written with great dramatic skill, animated by a “ spirit truly poetical.”

March 5. Mrs. Oldfield's bt. Way of the World.

12. Mrs. Porter's bt. Man of the Mode. N. B. Booth being suddenly taken ill, the tickets given out for Theodosius will be taken at this play.

27. Mrs. Thurmond acted Desdemona for her bt.

April 10. Griffin acted Don Manuel for his bt.

13. Distressed Mother. Orestes = Mills.

14. For bt. of the Author. Busy Body. Sir Jealous Traffick = Harper : Patch is omitted—rest as Nov. 16 1719.

17. Thurmond's bt. Mourning Bride.

23. For bt. of Williams. Theodosius. Varanes = Booth : Theodosius = Williams : Marcian = Mills : Atticus = Boman : Athanais = Mrs. Porter : Pulche- ria = Mrs. Horton.

25. For bt. of Bickerstaff, who by lameness with the gout has not appeared on the stage for above this

twelvemonth. Old Batchelor. N.B. he hopes his friends will not forsake him—he being very ill and unable to wait on them.

27. Comical Lovers.

May 5. Boman's bt. Henry 4th part 2d.

14. For bt. of Theophilus Cibber. Richard 3d.—it was advertised some days before with "*noverint univarsi*" at the top of the bill—and at the bottom "for the entertainment of those who will come."

21. Henry 8th. the principal parts by Booth—Cibber—Wilks—Mills—Johnson—Thurmond—Miller—Williams—Penkethman—Norris—Queen Katharine = Mrs. Porter.

24. Rule a Wife. Estifania = Mrs. Oldfield, being the last time of her acting till winter.

30. Fatal Marriage. Count Baldwin = Boman : —last play.

Summer.

June 12. Tempest.

July 10. Bartholemew Fair. N.B. this is the last play that will be acted this summer, by reason the theatre is to be painted against the Company's opening at the beginning of Sep. next. (*Bills from B. M.*)

L. I. F. 1721-1722.

Sept. 23. King Lear. Bastard = Walker.

27. Love's last Shift. Sir Novelty Fashion = C. Bullock : Elder Worthy = Quin : Younger Worthy = Leigh : Snap = Spiller : Sly = Bullock : Amanda = Mrs. Seymour : Flareit = Mrs. Egleton.

Oct. 3. Love makes a Man. Carlos = Walker : Louisa = Mrs. Seymour : Angelina = Miss Stone : Elvira = Mrs. Egleton.

5. Not acted 6 years, Orphan. Castalio = Ryan : Chamont = Quin : Polydore = Walker : Acasto = Boheme : Chaplain = C. Bullock : Monimia = Mrs. Seymour.

7. Richard 3d. Richmond = Walker.

10. Measure for Measure. Lucio = C. Bullock.

12. Recruiting Officer. Worthy = Walker : Kite = Hall : Sylvia = Mrs. Seymour.

14. Tamerlane. Moneses = Ryan : Axalla = Walker.

17. Jew of Venice. Shylock = Boheme : Antonio = Ryan : Bassanio = Walker : Gratiano = C. Bullock : Portia = Mrs. Seymour : Nerissa = Mrs. Bullock.

19. Provoked Wife. Mademoiselle = Mrs. Egleton.

20. Unhappy Favourite. Essex = Ryan : Southampton = Walker : Burleigh = Quin : Queen = Mrs. Bullock : Rutland = Mrs. Seymour : Nottingham = Mrs. Egleton.

21. Merry Wives of Windsor. Sir Hugh Evans = Phipps : Dr. Caius = Spiller : Mrs. Quickly = Mrs. Egleton.

24. Richard the 2d.

25. Emperour of the Moon. Harlequin = Spiller : Scaramouch = Bullock : Dr. Baliardo = Hall : Charmante = Ryan : Cinthio = Quin : Mopsophil = Mrs. Egleton : Bellemante = Mrs. Bullock : (Mrs. Cross acted the part Feb. 6 1721)—with Country Wake.

28. Henry 4th Part 1st. Falstaff = Quin : Hotspur = Walker : King = Boheme : Prince of Wales = Ryan : Vernon = Egleton : Francis = Spiller : Kate = Mrs. Bullock : Hostess = Mrs. Egleton.

31. Coriolanus.

Nov. 2. Abra-Mulé.

9. Don Sebastian = Walker : Dorax = Quin : Antonio = C. Bullock : Mufti = Bullock : Mustapha = Spiller : Benducar = Boheme : Almeyda = Mrs. Seymour : Morayma = Mrs. Bullock : Johayma = Mrs. Egleton.

11. Oronooko = Walker : Aboan = Quin : Governour = Boheme : Daniel = Spiller : Imoinda = Mrs. Bullock : Charlot Welldon = Mrs. Seymour : Widow = Mrs. Egleton : Lucy Welldon = Miss Stone.

12. Fair Quaker. Flip = Spiller : Mizen = Egleton : Worthy = Ryan : Rovewell = C. Bullock : Sir Charles Pleasant = Walker : Dorcas = Mrs. Rogeir : Arabella = Mrs. Bullock.

15. Merry Wives. Mrs. Quickly = Mrs. Giffard : —probably a mistake for Mrs. Egleton.

16. For the bt. of the author, Fair Captive.

18. Never acted there, Strategem. Archer = Ryan : Scrub = C. Bullock : Aimwell = Walker : Boniface = Bullock : Foigard = Spiller : Sullen = Quin : Gibbet = Egleton : Mrs. Sullen = Mrs. Seymour : Cherry = Mrs. Rogeir : Dorinda = Mrs. Bullock : Lady Bountiful = Mrs. Egleton.

25. Hamlet. Horatio = Walker.

29. Busy Body. Marplot = Spiller : Sir George = Ryan : Charles = Walker : Patch = Mrs. Egleton : Miranda = Mrs. Parlour.

Dec. 1. Love's last Shift. Younger Worthy = Walker : Sir W. Wisewood = Hall : Griffin's name was in the bill Sept. 27, but he probably did not act the character.

2. Never acted there, Venice Preserved. Jaffier = Ryan : Pierre = Quin : Renault = C. Bullock : Priuli = Boheme : Bedamar = Walker : Antonio = Spiller : Belvidera = Mrs. Seymour.

11. Not acted 5 years, London Cuckolds. Ramble = Ryan : Townly = Walker : Wiseacre = Bullock : Doodle = Hall : Dashwell = Spiller : Loveday = Egleton : Arabella = Mrs. Bullock : Eugenia = Mrs. Purden : Peggy = Mrs. Rogeir : Jane = Mrs. Egleton.

12. C. Bullock's bt. Double Dealer. Maskwell = Quin : Sir Paul Plyant = Phipps : Careless = Ryan : Brisk = C. Bullock : Mellefont = Walker : Lord Touchwood = Boheme : Lord Froth = Egleton : Lady Touchwood = Mrs. Seymour : Lady Froth = Mrs. Bullock : Lady Plyant = Mrs. Egleton : Cynthia = Mrs. Rogeir.

16. Richard 3d. Duchess of York = Mrs. Egleton.

18. *Not acted 15 years*, Injured Love, or the Lady's Satisfaction. Young Scrape = Egleton : Snuffle = C. Bullock : Rashlove = Ryan : Thrivemore = Quin : Capt. Cruize = Walker : Sir Bookish Outside = Bullock : Sir Saveall Scrape = Phipps : Tipple = Spiller : Surefriend = Diggs : Fidelia disguised as Ogle = Mrs. Bullock : Lucie disguised as Frolick = Mrs. Rogeir : Lady Outside = Mrs. Egleton : Widow Richlove =

Mrs. Seymour : Charmilla = Mrs. Stone :—acted 5 times—it came out at D. L. April 7 1711.

Jan 9. Never acted there, Soldier's Fortune. Beau-guard = Quin : Sir Jolly Jumble = Bullock : Courtine = Ryan : Fourbin = Spiller : Bloody Bones = Hall : Lady Dunce = Mrs. Seymour : Sylvia Mrs. Bullock : Sir Davy Dunce = C. Bullock :—this seems to have been his last time of performing—Soldier's Fortune was acted 6 times.

10. Othello = Quin : Iago = Ryan : Cassio = Walker : Brabantio = Boheme : Roderigo = Egleton : Desdemona = Mrs. Seymour : Æmilia = Mrs. Egleton.

11. Fatal Extravagance and Country House.

13. Not acted 3 years, Old Batchelor. Heartwell = Quin : Bellmour = Walker : Fondlewife = Aston, being his 1st appearance on this stage : Sir Joseph Wittol = Bullock : Capt. Bluff = Hall : Vainlove = Ryan : Setter = Spiller : Sharper = Egleton : Lætitia = Mrs. Seymour : Belinda = Mrs. Bullock : Araminta = Mrs. Rogeir : Sylvia = Miss Stone : Lucy = Mrs. Egleton.

Aston was a celebrated itinerant actor—on Jan. 4 1717 N. S. Tony Aston from Bath is said to have performed at the Globe and Marlborough Head in Fleet-Street, every Monday, Wednesday and Friday. (*British Museum.*)

He wrote a theatrical pamphlet in 24 pages—he calls it in the title page. “ A Brief Supplement to “ Colley Cibber Esqre; his Lives of the famous “ Actors and Actresses—*Si tu scis, melior ego—* “ By Anthony, Vulgo Tony, Aston—printed for the “ Author”—he begins with observing—“ Mr. Cibber “ is guilty of omission, that he hath not given us any

“ description of the several personages’ beauties, or
 “ faults—faults (I say) of the several Actors, &c. for

“ *Nemo sine crimine vivit.*

“ Or, as the late Duke of Buckingham says of cha-
 “ racters, that to show a man not defective,

————— “ were to draw

“ A faultless monster, that the world ne’er saw.”

He concludes with saying—“ The second part of
 “ their lives, with the continuation of Joe Haines’s
 “ pranks, the author hopes a fresh advance for—
 “ in the interim, he thanks his friends”——Aston’s
 pamphlet is without a date—but it was certainly
 written after July 1747, and probably before Sep.
 1748 when Mrs. Bracegirdle died—in speaking of
 her he concludes thus—“ she was alive July 20 1747;
 “ for I saw her in the Strand, L^ondon, then—with
 “ the remains of charming Bracegirdle.”

Isaac Reed wrote his name in his copy of Aston’s
 little book, with the date of 1769—he says—“ this
 “ Pamphlet contains several circumstances concern-
 “ ing the Performers of the last century, which
 “ are no where else to be found—it seems never to
 “ have been published”——he adds—“ Easter Mon-
 “ day 1795—though I have now possessed this
 “ pamphlet 26 years, it is remarkable that I never
 “ have seen another copy of it”—Isaac Reed’s copy
 fell into the hands of Mr. Field—I purchased it at
 Mr. Field’s sale in 1827 for £1 : 16s.

Aston says—“ I came on the stage at the latter
 “ end of King William’s reign, when Dogget left it,
 “ and when Joe Haines was declining in years and

“reputation”—Dogget’s retirement was only temporary, he returned to the stage in 1701—Joe Haines died in the same year—Anthony Aston seems to have been the person mentioned in Estcourt’s advertisement (see Estcourt D. L. 1712) as Trusty Anthony, who had adorned both the theatres in England and Ireland—Chetwood says he played in all the theatres in London, but never continued long in any; his way of living was peculiar to himself, he used to resort to the principal cities and towns in England with his Medley, as he called it, which consisted of some capital scenes of humour out of the most celebrated plays—his company was generally composed of himself, his wife and son; between every scene, a song or dialogue of his own composition filled up the slender entertainment: he pretended a right to every town he entered, and if a company came to any place where he exhibited his compositions, he would use all his art to evacuate the place of these interlopers, as he called them; as he was a person of humour and proper assurance he generally contrived to pick up a livelihood—he was as well known in every town, as the post-horse that carried the mail—Chetwood believed he was still travelling in 1749.

Jan. 22. Never acted, *Love and Duty*, or the *Distressed Bride*. Danaus (King of Argos) = Boheme: Lynceus (one of the sons of Ægyptus) = Quin: Idas (his friend) = Egleton: Hypermnestra (daughter to Danaus) = Mrs. Seymour: Iris (her confidant) = Mrs. Egleton:—acted 6 times—this T. was written by Sturmy—Ægyptus having 50 sons, and his brother Danaus as many daughters, the former wished to make a general family match—Danaus and his daugh-

ters to avoid this, made their escape to Argos, where they were received in a friendly manner—on this simple story Æschylus has written his *Suppliants*—Sturmy's play is a sort of second part to the Greek Tragedy—he makes some additions to the story, but not so as to contradict the more important parts of it—Lynceus had come to Argos as a stranger—he had saved the life of Danaus, and had fallen in love with Hypermnestra—she had fallen in love with him—Danaus had resolved that his daughters should not marry, as an oracle had foretold that he should be killed by a son in law—the other sons of Ægyptus arrive in Argos, but do not appear on the stage—Danaus consents that his 50 daughters should marry their cousins—he however exacts a promise from each of them, that she will murder her husband on the wedding night—Hypermnestra promises as the rest—not knowing at that time that her lover is Lynceus—in the 3d act, Lynceus discovers himself to her—Danaus also finds who he is—in the 4th act, the marriages take place—and 49 of the bridegrooms are murdered by their brides—Hypermnestra acknowledges to Danaus, that she had suffered Lynceus to escape—he threatens her with death—in the 5th act, Danaus is going to stab Hypermnestra, when Lynceus enters, and seizes his sword—he offers to kill Danaus—Hypermnestra places herself before her father—Lynceus casts away the sword, and embraces Hypermnestra—the guards of Danaus come to his assistance, and Lynceus is led off for execution—the people side with Lynceus and kill Danaus—Pausanias, in his 2d book, says that Danaus brought Hypermnestra to trial, for having suffered Lynceus to

escape, and that the Argives acquitted her—Pausanias tells us in what manner Danaus became King of Argos, and that Lynceus succeeded him, but he does not say whether Danaus died a natural, or a violent death—Sturmy has been peculiarly unfortunate in the choice of his subject, as hardly any abilities could make such a mythological story palatable to an English audience—except the use of Sir and my Lord, there is nothing absurd in this T., but it is void of incident and dull—Mrs. Seymour in the Epilogue is jocose on the subject of the play, but the lines must not be quoted.

Feb. 2. Never acted there, Drummer. Sir George Truman = Ryan : Vellum = Aston : Tinsel = Egleton : Fantome = Walker : Butler = Spiller : Coachman = Bullock : Gardener = Phipps : Abigail = Mrs. Egleton : Lady Truman = Mrs. Bullock :—when the Drummer came out at D. L. March 10 1716, it was acted but 3 times—on the present revival it was acted 12 times with inferiour performers—this is easily accounted for—in 1716 it was not known who was the author—Addison died in 1719, and Steele had now told the world that the Drummer was written by him.

13. Hibernia Freed. O Brien (Monarch of Ireland) = Boheme : O Neill (King of Ulster) = Ryan : Turgesius (King of Denmark) = Quin : Erric (a Danish officer) = Walker : O Connor (in love with Agnes) = Egleton : Herimon (her father) = Hulett : Eugenius (a bard) = Rogers : Sabina (daughter to O Brien) = Mrs. Seymour : Agnes (in love with Connor) = Mrs. Bullock :—acted 7 times—O Brien is reduced to be a precarious king at the will of the Danes—O Neill recovers his country from their gripe

—he comes to the assistance of O Brien—O Neill and Sabina are mutually in love—Turgesius falls in love with Sabina—she rejects his addresses—Turgesius orders O Brien to send Sabina and 14 other virgins to his camp, on the ensuing night—O Neill and 14 other young men are sent to the Danish Camp disguised as virgins—in the 1st scene of the 5th act, Erric tells Turgesius that the victims are arrived—Erric exhorts Turgesius to attack the foe—Turgesius determines to devote the night to love—Erric brings in O Neill, covered with a long black veil as Sabina—Erric retires—O Neill discovers himself—he advances swiftly to Turgesius with a dagger in his hand, but does not kill him—O Connor kills Erric, and the other young men kill the other ravishers—the Danes on finding that their King is a prisoner, and their chiefs slain, throw down their arms, and seek for safety in flight—Turgesius is led off—and Hibernia is Freed—O Neill and Connor are united to Sabina and Agnes—this is a dull T. with little or no incident till the 5th act—it was written by William Philips.

26. Soldier's Fortune. Sir David Dunce = Aston.

March 5. Ryan's bt. Committee. Teague = Aston, after the manner of Estcourt, with a new Epilogue as Teague riding on an ass : Obediah = Morgan : Day = Spiller : Careless = Ryan : Blunt = Quin : Abel = Bullock : Ruth = Mrs. Bullock : Mrs. Day = Mrs. Egleton : Arbella = Mrs. Seymour :—an edition of the Committee was printed in 1735 with the cast of this bill, except that C. Bullock's name by mistake stands to Obediah—his usual part.

8. Mrs. Seymour's bt. Island Princess. Comic parts by Bullock, Aston, and Spiller—the rest as before.

10. Mrs. Bullock's bt. *Busy Body*. Marplot = Paek, being the first time of his acting this season and the last time he will act on any stage—see April 21 and May 7 1724.

15. Quin's bt. *Spanish Fryar*. Dominic = Quin, 1st time : Gomez = Aston : Torrismond = Ryan : Lorenzo = Walker : Queen = Mrs. Seymour : Elvira = Mrs. Bullock :—with a new Farce, in one act, called *Hanging and Marriage, or the Dead Man's Wedding*—see B. D.

26. For the bt. of Christopher Bullock (who in great distress has kept his chamber these two months, under a severe and expensive sickness) *Merry Wives of Windsor*. Slender = W. Bullock.

29. Boheme's bt. *Pilgrim*. Pedro = Ryan : Alphonso = Aston : Mad Scholar = Boheme : Alinda = Mrs. Cross : Juletta = Mrs. Spiller.

31. For bt. of Mr. and Mrs. Egleton. *Don Quixote*. Don Quixote = Boheme : Sancho = Hall : Ambrosio = Walker : Chaplain = Bullock : Gardener = Spiller : Taylor = Aston : *Ravished Woman* = Mr. Morgan : Marcella = Mrs. Cross : Moll the Buxom = Mrs. Egleton :—from the parts which Mrs. Egleton had played this season there can be little doubt of her having been Mrs. Giffard before her marriage.—Chetwood says—“Egleton was commonly called “Baron Egleton, for taking that title upon him in “France, where he squandered away a small patri-
“mony—his person was perfectly genteel, and he
“was a very pleasing actor, but through a wild road
“of life, he finished his journey in the 29th year of
“his age.”

April 3. Spiller's bt. *Squire of Alsatia*—your vote

and interest are desired by James Spiller Comedian, being a person well affected to the present establishment of the said theatre—with a new Epilogue to be spoken by him on the occasion.

13. Woman's Revenge. Mrs. Mixum = Mrs. Egleton.

19. Mrs. Cross acted the Wanton Wife for her bt.

21. For the author. Sir Walter Raleigh with a new additional scene of the madness of Cobham.

May 4. Woman's a Riddle. Sir Amorous Vainwit = Egleton.

17. Aston's bt. Spanish Fryar. Gomez = Aston, being his last time of acting there.

18. Aston acted Fondlewife.

23. Aston acted Scrub.

June 2. King Lear—last play.

Summer.

June 13. Not acted 30 years, the History and Fall of Domitian, or the Roman Actor—revived with alterations. Paris = Walker : Domitian = Boheme : Parthenius = Ogden : Ælius Lamia = Leigh : Junius Rusticus = Diggs : Aretinus (Cæsar's spy) = Smith : Philargus = Phipps : 1st Tribune = Hulett : Augusta = Mrs. Seymour : Domitilla (cousin to Cæsar) = Mrs. Spiller : Julia (the daughter of Titus) = Mrs. Parlour :—acted 4 times—Paris is the Roman Actor—he is cited before the Senate—he enters boldly into a vindication of the stage—Parthenius, by the Emperor's orders, takes Domitia from her husband, Ælius Lamia—he forces him to sign a divorce—Do-

mitia is made Augusta—in the next act Lamia is put to death—Philargus, the father of Parthenius, is a rich miser—Paris suggests that he might perhaps be cured of his avarice by a play on that subject—at the request of Parthenius, a little play, or scene is represented before the Emperour and Empress—Philargus is compelled to be present at it—he considers this as a loss of time, but is tolerably well reconciled to his fate, when he is told that he will have nothing to pay—the play has no effect on him—Domitia's attention is engaged by Paris—she wishes him to play a lover—he accordingly acts Iphis—Domitilla is forced to play Anaxarete—(see Ovid b. 14 l. 698)—Domitia takes so lively an interest in all that Iphis says and does, that she makes it pretty plain that she is in love with Paris—Aretinus accuses her to the Emperour—Domitia sends for Paris to her private garden—she tells him, that she believes he possesses all those excellent gifts in reality, with which she had seen him graced on the stage—to this he replies—

————— “ The argument
 “ Is the same, great Augusta, that I, acting
 “ A fool, a coward, a traitor, or cold cynick,
 “ Or any other weak and vicious person,
 “ Of force I must be such. O, gracious madam,
 “ How glorious soever, or deform'd,
 “ I do appear in the scene, my part being ended,
 “ And all my borrow'd ornaments put off,
 “ I am no more, nor less, than what I was
 “ Before I enter'd.”

Domitia makes downright love to Paris—he is in a dilemma between his faith to the Emperour and his

fear of offending Domitia—he at first rejects her solicitations, and then seems inclined to yield to them—Domitian, who had overheard a part of their conversation, comes forward—Paris is so great a favourite with him, that he does not know how to acquit or punish him—at last he orders Paris to act a tragedy called “the False Servant”—in which he says he will play a part himself—Æsopus offers Domitian a foil—he declines it—when it is in his part to kill Paris, he makes use of his own sword—he is so infatuated with Domitia, that he not only pardons her, but courts her favour—she treats him with such insolence, that he at last prevails on himself to put down her name in his table book among the persons who are condemned to death—when the Emperour is asleep, Domitia takes his table book from under his pillow—she finds her name, and that of Parthenius written in it—Parthenius decoys Domitian from his guards by a stratagem—Stephanos and two others kill Domitian—for the history see Suetonius and Dio Cassius—this T. was written by Massinger—it was printed in 1629, and had been acted at Black Friars—Paris’ defence of the stage is excellent—the first of the little plays, and the scene between Paris and Domitia is good—the manner of Paris’ death is happily contrived—the rest of the play has not much to recommend it—Massinger has not been judicious in the choice of his subject—Domitian is a bad character for the stage—he excites no interest about him—we detest Iago, but we are never in a state of apathy, when he is on the stage—Gifford, and the Editor of the B. D. tell us that the Roman Actor was revived by Betterton—but they do not tell us on what authority they say

this—the Roman Actor is not enumerated by Gildon among Betterton's parts—Downes and Langbaine do not give us any intimation that the play had been revived——see D. L. May 23 1796.

Aug. 1. Not acted 2 years, Titus Andronicus. Aaron = Walker : Titus = Boheme : Emperour = Leigh : Tamora = Mrs. Seymour : Lavinia = Mrs. Morgan.

3. Devil of a Wife. Jobson = Spiller.

No more bills. (*Bills from B. M.*)

Miss Stone's name does not occur after this season—she is said to have recommended herself to the favour of the public, by her genteel figure, her agreeable countenance, and her pleasing voice—Davies, in his *Dramatic Miscellanies* vol. 2, p. 331, gives an interesting account of the cruel treatment which this poor woman met with—it is not here inserted, as the private affairs of the performers have little or no connexion with the History of the Stage.

Christopher Bullock was a very promising actor, and in the road to excellence—he seems to have possessed a considerable versatility of talent—his promptitude in altering and getting up pieces for the theatre was on the whole commendable, but in one or two instances he took rather an unfair advantage of what was going forward at D. L.

C. Bullock's characters—selection only.

D. L. 1708. Hippolito in *Tempest*.

Hay. 1709-1710. Thomas Appletree—Edward the 3d.

D. L. 1710-1711. Gratiano in Jew of Venice—
Sir Richard Vernon—Vermin in Soldier's Fortune.

1711-1712. Macahone in Stage Coach.

1712-1713. Pedro in Pilgrim.

1713-1714. *Don Pedro in Wonder.

L. I. F. 1714-1715. Fondlewife—*Trickwell in
Slip—Clodio in Love makes a Man.

1715-1716. Capt. Brazen—Sir Novelty Fashion
—*Vizard in Woman's Revenge—Novel in Plain
Dealer—Lord Rake in P. W.—*Snuffle in Clobber of
Preston—Sir Nicholas Peakgoose in Woman Captain.

1716-1717. Trim in Bury Fair—Younger Wou'dbe
in Twin Rivals—*Sir Amorous Vainwit in Woman's
a Riddle—Antonio in Don Sebastian.

1717-1718. Sir Harry Freelove in Artful Husband
—Riot in Wife's Relief—*Sir Francis Courtall in
Artful Wife—*Justice Bindover in Perjuror—*Col.
Feignwell—*Le Bronze in Coquet—probably Tar-
tuffe—Obediah in Committee.

1718-1719. Brisk in Double Dealer—*Marquis
Vilnaissance in Younger Brother.

1719-1720. Pains—2d Witch—Osrick—Prigg in
Royal Merchant—*Bardach in Kensington Gardens
—Bishop of Carlisle in Richard 2d—Shatillion in
D'Urfey's Cymbeline—*Meagre in Half Pay Officers
—*Ned Indolent in Whig and Tory—Gripe in Con-
federacy.

1720-1721. Slender—Constant in P. W.—Alder-
man Whitebroth in Cheats.

1721-1722. Chaplain in Orphan—Lucio in Mea-
sure for Measure—Scrub—Renault—Snuffle in
Injured Love—Sir Davy Duncie in Soldier's Fortune.

* *Originally.*

C. Bullock is mostly called Bullock Jun. in the Bills.

Pack (probably George Pack—see the petition to Queen Anne) left the stage in the meridian of life and set up a tavern near Charing Cross where he died, having no wife nor children—he once went to Ireland, but was so frightened by a storm at sea, that he could not appear half himself to the publick; and to lessen his voyage back again, he travelled to the north of Ireland and embarked for Scotland—he first came on the stage as a Singer, and being a smock-faced youth used to sing in the female parts—he was excellent in many characters—as Marplot—Capt. Mizen—Maiden &c.—nature seemed to mean him for such sort of parts. (*Chetwood.*)

Pack's characters—selection only.

L. I. F. 1700. Westmoreland in Henry 4th part 1st.

1702. *Stratocles in Tamerlane—he acted some other small parts in Tragedy—*Ogle in Beau's Duel.

1703-1704. *Fetch in Stage Coach.

L. I. F. and Hay. 1704-1705. *The Biter—*Hector in Gamester.

Hay. 1705-1706. *Brass—*Lopez in Mistake.

1706-1707. Kite—Mad Priest in Pilgrim—Antonio in Venice Preserved—Nicodemus Somebody in Stage Coach—Sosia—Shamtown in Fortune Hunters—Young Harfort in Lancashire Witches—Snatchpenny in Sauny the Scot—Foppington in City Heiress—Rabby Busy in Bartholemew Fair.

1707-1708. *Saunter in Double Gallant—Rakehell in She wou'd if she cou'd.

D. L. 1708. Sir Mannerly Shallow in Country Wit—Tattle—Sancho in Successful Strangers—Watt in Debauchee.

1708-1709. Cuff in Epsom Wells—*Sir Threadbare Gentry in Rival Fools—Tribulation in Alchemist—Leucippe in Humorous Lieutenant—*Marplot in B. B.

1709-1710. Abel in Committee—*Toby in Walking Statue—Crispin in Anatomist—*Capt. Mizen in Fair Quaker—Bustopha in Maid in the Mill—Roderigo in Othello.

1710-1711. Beau in Æsop—*Marplot in ditto—Chaplain in Orphan—Hidewell in Spanish Wives—Sir Nicholas Dainty in Volunteers—Sam Gaymood in Love's a Jest.

1711-1712. Jeffery in Amorous Widow—Zekiel in Madam Fickle—*Friendly in Country Wake as Farce—*Young Cash in Wife's Relief—Pounce in Tender Husband—*Timothy in Perplexed Lovers—Craffy in City Politics—Brush in Love and a Bottle—Puny in Cutter of Coleman Street.

1712-1713. Nurse in Caius Marius.

1713-1714. *Lissardo—Barnaby Brittle.

L. I. F. 1714-1715. *Sir Anthony Thinwit in Perplexed Couple.

1715-1716. *Mixum in Woman's Revenge—Jerry Blackacre—Razor in P. W.

1716-1717. Higgen in Royal Merchant—*Thisbe in Pyramus and Thisbe—Mandrake in Twin Rivals—Mustapha in Don Sebastian—*Frank Flash in Artful Husband.

1717-1718. Symonds in Fair Example—*Obediah Prim—*Madam Filette in Coquet.

1718-1719. Sir Paul Plyant.

1720-1721. Sir Feeble Goodwill in Quaker's
Wedding.

* *Originally.*

JULIUS CÆSAR.

Sheffield Duke of Buckingham left behind him 2 Tragedies—Julius Cæsar and Marcus Brutus, both founded on Shakspeare's play—they were published in 1722—the Prologue to Julius Cæsar begins with—

“ Hope to mend Shakspeare ! or to match his
“ style !

“ 'Tis such a jest would make a Stoick smile.”

Then why attempt it ?

Act 1st. All the low Comedy of the 1st scene is omitted—Antony offers Cæsar the crown on the stage—the scene between Brutus and Cassius—and that between Cassius and Casca are not materially altered, but several unnecessary changes are made.

Act 2d. Brutus' Soliloquy and the scene with the Conspirators are altered for the worse—that between Brutus and Portia is turned into a contemptible love dialogue—Brutus in love !!!

Act 3d consists of the scene at Cæsar's palace

badly altered—Calphurnia is omitted, and two Priests relate the ill omens that have happened.

Act 4th consists of the Senate scene considerably altered for the worse.

Act 5th is the scene in the Forum—Brutus' address to the Citizens is turned into blank verse with additions—one line deserves to be quoted—

“ And when a grieving parent whips his child.”

—Then follows the remainder of the scene not materially altered—with this the play ends.

Marcus Brutus—His Grace having but 2 acts of the original play to spin out into 5, was obliged to introduce some new characters—thus we have Junia wife to Cassius and sister to Brutus—Dolabella—Varius a young Roman studying at Athens, &c.

The first three acts are entirely the Duke's—in the first Dolabella is most absurdly introduced with a message from Antony to Brutus, requesting him to take the sovereign power on himself—in the 3d act Junia says—

————— “ But Rome's at stake ”—

To which Varius replies—

————— “ And well it would be lost,
“ For staying here one night within these arms.”

Cassius is almost of the same opinion.

The substance of the 4th and 5th Acts is taken from Shakspeare, but the words are the Duke's—the quarrelling scene is not badly written, but it is vastly inferiour to the original—Cassius says—

“ From a superiour my Stars defend me !”

This is quite wrong, as Cassius was an Epicurean and did not believe in planetary influence.

After Cassius has stabbed himself, Brutus comes on before Cassius dies—Cæsar's Ghost appears to Brutus at the close of the 3d act, and again just as he is going to kill himself.

Brutus some few hours before his death looked up to heaven and quoted a line from the *Medea* of Euripides—

“ O Jupiter forget not who is the author of these
“ wrongs.”

Shakspeare met with this circumstance in Plutarch, but did not insert it in his play, which is a pity.

Both the Duke's plays have a Chorus at the end of each act—those at the end of the 1st and 2d acts of *Marcus Brutus* were written by Pope *at the command* of his Grace—in *Marcus Brutus* the scene lies at Athens in the first three acts, and near Philippi in the last two—for this violation of the unity of place his Grace apologizes in the Prologue, but to satisfy us that he has preserved the unity of time, we are studiously informed that the play begins the day before the battle of Philippi and ends with it—consequently Brutus and Cassius with their attendants must have gone from Athens to Philippi in one day—this absurdity is rendered the more glaring as Cassius in act 2d says—

“ I must immediately haste to our friends
“ Who all assembled in the fields of Sardis
“ Wait there for me and Brutus.”

In the next scene Junia says that her husband is

gone to Sardis—however he rides post, and arrives at Philippi considerably within the 24 hours—into such disgraceful inconsistencies does the Duke fall from the silly affectation of *appearing* to preserve the unity of time.

In fact Brutus and Cassius met at Sardis—from thence, and not from Athens, they went to Philippi—their meeting was after a considerable interval, and several grounds of mutual complaint had occurred—but in the Duke's play, they had only been parted some few hours, nor had any cause for an angry expostulation taken place.

The Duke's plays are on the whole a *very bad* alteration of Julius Cæsar, but it would be doing him great injustice not to allow that his additions are very superiour to the stuff sometimes mixed up with Shakspeare's plays—he has many good sentiments well expressed—for instance—

————— “ From whence ever came
 “ Good sense or learning, arts of peace or war?
 “ Deepness of thought, or nobleness of nature?
 “ Except where liberty enlarged the mind?”

Shakspeare and the Duke of Buckingham have both drawn the character of Cassius according to history, but he has been frequently misrepresented as killing Cæsar more from personal pique than a love of liberty; even Dr. Warburton insinuates as much in one of his notes—Plutarch tells us that Cassius when he was a lad licked Faustus, the son of Sylla the Dictator, for magnifying his father's power over the Roman people—Faustus' tutors wanted to have Cassius punished for this—Pompey hearing of

it sent for the two boys—when Cassius said, “now
“Faustus repeat what you said before, and I will
“give you another licking.”

Plutarch says of Brutus that such was his virtue that he was a favourite of the generality of men, admired by the best of them, beloved by his friends and not hated even by his enemies.

The Duke speaks of him as—

“A man sublimely wise, exactly just.”

But in the tag at the conclusion he partially condemns him—

“Yet the just Gods a righteous judgment send,
“He lov’d his country, but he killed his friend.”

Suetonius speaking of Cæsar’s death says he was “*jure cæsus*”—justly killed—and Cicero in his 2d Phillipic—“*Etenim omnes boni, quantum in ipsis fuit, Cæsarem occiderunt : aliis consilium, aliis animus, occasio defuit ; voluntas nemini.*”

This appears to have been the general sense of the best, the wisest, and most disinterested persons in Rome, at the time when the fact was committed.

Cæsar’s kindness in giving Brutus &c. their lives, was only the kindness of a robber, who had first done them the greater wrong by usurping the power to take them—this is Dr. Middleton’s opinion, whose life of Cicero ought to be read by every person who wishes to get a good idea of Roman politics at that time.

Ως απολοιτο και αλλος, οτις τοικυτα γε ρεῖσι.

Homer.

In 1753 Aaron Hill published his *Roman Revenge*, a Tragedy written on the death of Julius Cæsar—it had been acted at Bath—it has some good lines in it, but on the whole it is superlatively dull—Hill has grossly misrepresented the characters of Cæsar—Brutus—Cassius and Servilia—he makes Calphurnia and Portia sworn friends from their childhood—but the greatest absurdity of all is, that he introduces Trinovantius, a *British* Tribune, who styles himself Cæsar's old Soldier, proposes to protect him from the Senate by his Britons, and afterwards threatens to avenge his death, and guard Britannia's liberty—which no one but his friend Cæsar had at that time ever attacked—Cæsar on his part politely tells him—

“ I thought the sons of Thames had felt no fears.”

Hill's object in writing this play was evidently to set Cæsar's character in the fairest point of view—he says of him in the Prologue—

“ And Cæsar had a soul *without one stain.*”

It seems then that Cæsar's wars in Gaul—his invasion of Britain—his overturning of the fundamental laws of his country—his complaisance to Nicomedes, &c.—are no stains.

Suetonius says of Cæsar when in Gaul—“ *nec deinde ullâ belli occasione, ne injusti quidem et periculosi, abstinuit ; tam fœderatis, quam infestis et feris gentibus ultro lacessitis, adeo * * * ut non nulli dedendum eum hostibus censuerint.*”

Livy says Valerius Poplicola passed a law “ *de sacrando cum bonis capite ejus, qui regni occupandi consilia inisset*”——after the Decemvirs it was

enacted “*ne quis ullum magistratum sine provocatione crearet, qui creasset, eum jus fasque esset occidi: neve ea cædes capitalis noxæ haberetur*”——When Mælius was killed by Servilius Ahala, the Dictator observed——“*nec cum eo tanquam cum cive agendum esse, qui natus in libero populo * * * spem regni conceperit.*”

Suetonius relates many happy witticisms made on a certain part of Cæsar’s private character——“*Omitto Calvi Licinii notissimos versus——*

————— “*Bithynia quicquid
Et Pædicator Cæsaris unquam habuit.*”

—again—

“*Gallias Cæsar subegit, Nicomedes Cæsarem,
Ecce Cæsar nunc triumphat, qui subegit Gallias,
Nicomedes non triumphat qui subegit Cæsarem.*”

Cicero said to Cæsar——“*Notum est, quid ille tibi, quid illi tu dederis.*”

Curio called him——“*Omnium mulierum virum, omnium virorum mulierem.*”

Bishop Hurd says——“All the laurels could not hide the baldness of Cæsar, nor the shameful cause to which it was owing.”

Voltaire’s Death of Cæsar is, in every respect, very inferiour to Shakspeare’s play—he speaks of Scipio very improperly, and makes Dolabella call himself an *old* soldier—to preserve the unity of place he falls into much the same absurdities that Addison does in Cato—in Shakspeare the Conspirators meet in Brutus’ orchard, and before it is light—in Voltaire’s play they settle their measures in the day time, and

at the Capitol—Cæsar also holds his confidential discourse with Brutus in the same public place—Hill and Voltaire both make Cæsar killed behind the scenes—Voltaire concludes his T. with Antony's address to the Citizens, which is in a considerable degree borrowed from Shakspeare.

We are not to imagine, as it is commonly believed, that the violences which followed Cæsar's funeral were owing to the general indignation of the Citizens against the murderers of Cæsar, excited either by the spectacle of his body or the eloquence of Antony; for it is certain that Cæsar, through his whole reign, could never draw from the people any public signification of their favour, but on the contrary was continually mortified by the demonstrations of their hatred and disaffection to him—what happened at the funeral was the effect of artifice and faction—Cicero calls it a conspiracy of Cæsar's freedmen.

From the known intrigue between Cæsar and Servilia, the mother of Brutus, a story has been raised that Brutus was Cæsar's son, tho' in fact Cæsar was but 15 years older than Brutus—(*Dr. Middleton*)—this story Hill and Voltaire have eagerly seized on for the sake of depreciating Brutus—in both their plays Cæsar discovers himself to Brutus as his father—Brutus is distressed at the discovery, but perseveres in his intentions—in the Duke of Guise Brutus is said to have stabbed his father, &c.—this no doubt at the time produced a thundering clap—the same thing is said in the Prologue to *Love in a Forest*.

Suetonius tells us that Cæsar was more in love with Servilia than with any other woman, but does not give the slightest hint that Brutus was his son; and as

he dwells more on the private transactions of the Emperours than any other historian, he would in all probability have noticed the report, if he had ever heard it.

D. L. 1722-1723.

Sep. 8. Careless Husband—11. Oronooko.

15. Hamlet. Fop = Cibber Jun.

18. Love for Love. Miss Prue = Miss Seal.

20. Old Batchelor—22. Othello.

25. Henry 8th—29. King Lear.

Oct. 2. Never acted, Artifice. Watchit = Griffin :

Ned Freeman = Mills : Sir John Freeman = Wilks :

Fainwell = W. Wilks : Tally = Harper : Sir Philip

Moneylove = Miller : Mrs. Watchit = Mrs. Oldfield :

Widow Headless = Mrs. Thurmond : Olivia = Mrs.

Horton : Louisa (a Dutch lady) = Mrs. Younger :—

acted 3 times—Sir John Freeman had been unjustly

disinherited by his father—his younger brother, Ned

Freeman, has the family estate, which is £4000 a

year—each of them makes love to Olivia, the daugh-

ter of Sir Philip Moneylove—she is in love with Sir

John—her father insists that she should marry Ned

—Ned Freeman had seduced Louisa under a promise

of marriage, and then deserted her—she comes to

England—he makes her a visit at her particular re-

quest—they drink two glasses of wine—she pretends that they are both poisoned—Ned Freeman thinks himself so near death that he marries Louisa, and gives his brother the estate—Louisa owns the artifice which she had made use of—Ned Freeman is reconciled to her on finding that she has £40,000—Sir Philip readily consents that Olivia should marry Sir John—it being always his wish that his daughter should go with the estate—Mrs. Headless is a rich widow who is very desirous of marrying a lord—Tally courts her as Lord Pharoah Bank—Ensign Fainwell courts her as a Gloucestershire gentleman—he is also in her family under the disguise of an awkward country servant—at the conclusion, he convinces the widow that Lord Pharoah Bank is an impostor, and prevails on her by an artifice to marry himself—Old Watchit is very jealous of a young wife, and not without good reason—Ned Freeman makes love to her—she encourages him—Watchit comes home while they are together—Ned has just time to hide himself behind a screen—she pretends to have hurt her leg violently—Watchit rubs it—Ned endeavours to make his escape, but is seen by Watchit—Ned then pretends to be a Proctor from Doctors Commons, and to have mistaken Watchit's house for that of Sir Nicholas Widgeon—this is Mrs. Centlivre's last play—on the whole it is a moderate C.—the scenes in which Mrs. Watchit is concerned are very good—the serious scenes are dull—the Editor of the B. D. says the Artifice was acted in 1721.

5. Rule a Wife—6. Venice Preserved.

7. Strategem—10. Volpone—11. Cato.

12. Amorous Widow. Barnaby Brittle = Norris.

13. Man of the Mode. Young Bellair = Cibber

Jun.

15. Relapse—16. Double Gallant.

17. Rover—18. Distressed Mother.

19. Julius Cæsar. Plebeians = Harper &c.

20. Sir Courtly Nice. Surly = Harper.

22. Funeral. Puzzle = Harper.

24. Silent Woman = Mrs. Thurmond : Otter =

Shepherd.

25. Tender Husband—26. Love makes a Man.

27. All for Love—29. Don John.

30. She wou'd and she wou'd not.

31. Love's last Shift.

Nov. 5. Tamerlane. Arpasia = Mrs. Thurmond.

7. Never acted, Conscious Lovers. Young Bevil = Booth : Tom = Cibber : Myrtle = Wilks : Cimberton = Griffin : Sealand = Williams : Sir John Bevil = Mills : Daniel = Theo. Cibber : Indiana = Mrs. Oldfield : Phillis = Mrs. Younger : Lucinda = Mrs. Booth : Mrs. Sealand = Mrs. Moore : Isabella = Mrs. Thurmond :—acted 18 times successively and 27 on the whole—this is the last and best of Steele's plays—he has very happily adapted the outlines of the Andria of Terence to modern times—in the preface he says that he wrote this play for the sake of the scene in the 4th Act, wherein Bevil evades the quarrel with his friend—he acknowledges his obligations to Cibber as Manager, but he does not make any mention of him as assisting in writing this Comedy; tho' Cibber afterwards says, it had been made appear by the oaths of several of the actors that this was the case—Booth when at Westminster School had

acted the part in the *Andria*, which corresponds to Young Bevil.

The *Conscious Lovers* was written some years before it was acted—on the first performance Victor sat by Steele in Burton's box—all the performers charmed the author, except Griffin—Burton's box was an enclosed part in the centre of the first gallery, where places were kept at the price of the pit—(*Victor*)—the Editor of the B. D. says the *Conscious Lovers* was acted and printed in 1721.

Nov. 29. Not acted 7 years, *Philaster*—no characters—acted twice.

Dec. 1. *Wit without Money*—3. *Chances*.

4. *Recruiting Officer*—5. *Scornful Lady*.

6. Not acted 3 years, *Siege of Damascus*.

7. *Country Wife*.

11. *Committee*. Abel = Cibber Jun.

21. *Bartholemew Fair*—22. *Theodosius*.

26. *Macbeth*.

Jan. 5. *Way of the World*.

7. *Tempest*. Hippolito = Theo. Cibber: Stephano = Shepherd: Ferdinand = W. Wilks: Ventoso = Harper: Dorinda = Miss Seal:—see Dec. 11 1718.

8. *Jane Shore and What d'ye call it*.

9. Never acted, *Love in a Forest* altered from *As you like it*. Jaques = Cibber: Orlando = Wilks: Alberto, the banished Duke = Booth: Adam = Mills: Oliver = Thurmond: Duke Frederick = Williams: Amiens = Cory: Robert de Bois = Roberts: Le Beu = Theo. Cibber: Charles, Master of the Duke's Academy = W. Mills: Rosalind = Mrs. Booth: Cælia = Mrs. Thurmond:—*Characters in the Mock play*—*Pyramus* = Pinkethman: Wall = Norris: Moon-

shine = Ray : Thisby = Mrs. (probably Mr.) Miller : —acted 6 times—this is a bad alteration of Shakspeare's play by Charles Johnson—he entirely omits the characters of Touchstone—Audrey—William—Corin—Phœbe and Sylvius, except that the last, in act 2d, speaks about 18 lines which belong to Corin—Johnson supplies the deficiency from some of Shakspeare's other plays, adding something, but not a vast deal, of his own—the Prologue says—

“ Now—As you like it—judge the following play.”

Act 1st. The wrestling between Orlando and Charles is turned into a regular combat in the Lists—Charles accuses Orlando of treason, several speeches are introduced from Richard the 2d.

Act 2d. When Duke Alberto enters with his friends, the speech about the wounded stag is very properly taken from the first Lord and given to Jaques ; an improvement which is still retained on the stage—in the next scene between the same parties, notwithstanding Touchstone is omitted, yet Jaques gives the description of his meeting with a fool—much however of his part in this scene is left out very injudiciously, as is still the case when *As you like it* is acted.

Act 3d. The verses which Cælia ought to read are omitted, and Touchstone's burlesque verses are given her instead—when Orlando and Jaques enter, they begin their conversation as in the original, and end it with part of the 1st act of *Much ado about Nothing*—Jaques speaking what Benedick says about women—when Rosalind and Cælia come forward, Jaques walks off with Cælia—Rosalind omits the account of

time's different paces—Jaques returns with Cælia and makes love to her—after which he has a Soliloquy patched up from Benedick and Touchstone, with some additions from C. Johnson.

Act 4th begins with a conversation between Jaques and Rosalind, in which he tells her of his love to Cælia—in the scene between Orlando and Rosalind considerable omissions are made and Viola's speech "She never told her love" &c. is inserted—Robert (Jaques) de Bois brings the bloody napkin to Rosalind, instead of Oliver, who does not appear after the 1st act—Robert says that he (not Oliver) was the person rescued from the lioness—that Oliver had killed himself, &c.—the act concludes with the 2d scene of Shakspeare's 5th act, in which Rosalind desires all the parties on the stage to meet her to-morrow—Jaques and Cælia are made in some degree to supply the place of Sylvius and Phœbe.

Act 5th consists chiefly of the burlesque Tragedy of Pyramus and Thisbe from *Midsummer Night's Dream*, this is represented before the Duke, while Rosalind is changing her dress, instead of Touchstone's description of the quarrel—when Rosalind returns, the play ends much as in the original—except that Jaques marries Cælia, instead of going in quest of Duke Frederick—and that the Epilogue is omitted.

Jan. 17. Constant Couple.

23. Not acted 3 years, Squire of Alsatia. Ter-magant = Mrs. Thurmond.

28. Rehearsal.

Feb. 4. Humorous Lieutenant—5. Jovial Crew.

6. Fatal Marriage.

15. Never acted, Humfrey Duke of Gloucester.

Duke of Gloucester = Booth : Cardinal Beaufort = Cibber : Duke of York = Mills : Earl of Salisbury = Thurmond : Earl of Warwick = Williams : Duke of Suffolk = Watson : Duke of Buckingham = Mills Jun. : Queen Margaret = Mrs. Oldfield : Duchess of Gloucester = Mrs. Porter :—acted 9 times—in the 1st act the Duchess of Gloucester is sentenced to do public penance—she entreats Gloucester to smother his resentment—in the 3d act, Gloucester receives an order to remain confined in his apartment—York is improperly represented as a strenuous friend to him—the populace rise in favour of Gloucester—Warwick by his desire appeases them—at the close of the 4th act, Beaufort sends two ruffians into Gloucester's chamber—he continues on the stage, while they murder him—in the 5th act, the Duchess of Gloucester and Warwick enter—Warwick finds the Duke murdered—York, Warwick and Salisbury accuse the Cardinal of the murder—Beaufort is staggered—Suffolk attempts to escape, but is killed by the populace—in the last scene Beaufort dies—this T. was written by Ambrose Philips—it is founded on Shakspeare's 2d part of Henry 6th from which Philips has borrowed about 30 lines—Shakspeare's play abounds too much in trifling incidents—Philips' has too much mere conversation—he has enlarged the character of the Cardinal with success, and on the whole his T. is not a bad one, but it is cold and declamatory in comparison with Shakspeare's—some of the sentiments he has introduced about Papal Rome &c. are proper in themselves, but not suited to the times—a fault which seldom or never occurs in Shakspeare—like Crown, Philips has adulterated the

inimitable scene of Beaufort's death with insipid additions, and the Duchess of Gloucester is absurdly made to say the greater part of what belongs to Henry 6th.

March 2. Not acted 7 years, Albion Queens. Norfolk = Wilks : Cecil = Williams : Morton = Mills : Davison = Booth : Douglas = Mrs. Booth : Queen Mary = Mrs. Oldfield : Queen Elizabeth = Mrs. Porter.

4. For bt. of Mrs. Oldfield. Mithridates.

9. Richard the 3d.

11. Mrs. Porter's bt. Aurenge-Zebe.

21. Mrs. Thurmond's bt. Maid's Tragedy. King = Mills.

April 4. Mrs. Younger's bt. Conscious Lovers 26th time.

18. Constant Couple. Sir Harry Wildair = Wilks, being the last time of his ever acting that part.

22. Never acted, Fatal Constancy. Omphales = Booth : Ammon = Williams : Tryphon = Cibber : Zimon = Mills : Hesione = Mrs. Porter :—Omphales, an Athenian nobleman, and Hesione, the daughter of Zimon, are betrothed—Ammon, an orphan depending upon Zimon, is secretly in love with Hesione—he openly professes great friendship for Omphales—Zimon, an Athenian general is a man of great courage, but grossly superstitious—Tryphon, who is an Augur, is gained over to the interest of Ammon—he persuades Zimon that the Gods oppose the union of Omphales and Hesione—he gradually prevails on him to give his daughter to Ammon—in the 5th act, Tryphon tells Zimon that Hesione has poisoned herself—Ammon, in the rage of disappointed love, acknowledges Tryphon's villany—Omphales fights with

Ammon and kills him—Hesione enters distracted—she dies—Omphales kills himself—this T. was written by Jacob—it is a dull play without any gross fault—it has strongly the appearance of being taken from some French piece—the unities of time and place are strictly preserved—as all the characters are Athenians, the author should have given them common Athenian names—whereas most of the names are not suited to the persons—Pallas is called Minerva—Epicurus and Plato are mentioned with much impropriety, the play being supposed to take place before the wars between the Persians and Athenians were ended.

24. At the bottom of the bill—“Whereas I am
 “ informed that there is a report about the town,
 “ that the Managers of D. L. have lately endeavoured
 “ to seduce me from L. I. F., I think myself obliged,
 “ in justice to the said Managers, to declare that the
 “ said report is entirely false ; and do hereby acknow-
 “ ledge that I first made overtures to be received into
 “ their company, for reasons at that time to myself
 “ best known—and further that it never was proposed
 “ by either the said Managers or myself, that I should
 “ quit L. I. F. without 6 months warning given to
 “ supply my parts, and a discharge in writing from
 “ the Managers of L. I. F.—Anthony Boheme—
 “ April 22 1723.”

29. Williams’ bt. Fatal Constancy 4th and last time.

30. Shepherd’s bt. Conscious Lovers 27th time.

May 3. For Bickerstaffe’s bt. Mourning Bride and Stage Coach—N.B. Bickerstaffe, being confined to his bed by his lameness, and his wife lying now dead, has no body to wait on the quality and his

friends for him, but hopes they'll favour him with their appearance.

9. For bt. of William Mills. Julius Cæsar.

10. For bt. of Mrs. Moore. Unhappy Favourite.

11. Harper's bt. Henry 4th part 1st. Falstaff = Harper : Hotspur = Booth : King = Thurmond : Prince of Wales = Wilks : Carriers = Johnson and Miller : Hotspur's Wife = Mrs. Booth : Hostess = Mrs. Willis.

15. Plain Dealer. Manly = Booth : Jerry Blackacre = Pinkethman : Novel = Cibber : Lord Plausible = Griffin : Major Oldfox = Shepherd : Freeman = Watson : Vernish = Thurmond : Petulant = Miller : Widow Blackacre = Mrs. Moore : Fidelia = Mrs. Younger : Olivia = Mrs. Horton.

16. For bt. of Cibber Jun. Sir Courtly Nice.

20. Timon of Athens——22. Busy Body.

30. Spanish Fryar. Elvira = Mrs. Booth : Queen = Mrs. Thurmond.

June 4. For bt. of Widow Bowen and Widow Leigh. Lancashire Witches.

6. Tempest——last play.

Summer.

June 12. Never acted, Sir Thomas Overbury. Earl of Somerset = Cibber Jun. : Sir Thomas Overbury (in love with Isabella) = Savage, the Author : Earl of Northampton (uncle to the Countess—in love with Isabella) = Bridgewater : Sir Gervas Elloways = Keith : Countess of Somerset = Mrs. Campbell : Isabella (in

love with Overbury) = Mrs. Brett :—acted 3 times—Lady Frances Howard had made love to Overbury—he had received her overtures with coolness—on the day before the play begins, she had married Somerset—Overbury and Somerset were great friends—Overbury had endeavoured to prevent Somerset's marriage—on finding him married, he says that Somerset and himself must part for ever—the Countess becomes Overbury's enemy—she swears to her husband that Overbury had made an attempt on her honour—Somerset believes her, but with reluctance—he accuses Overbury to the King—Overbury is confined in the Tower—the Countess fluctuates between love and hatred to Overbury—in the 4th act she sends him a love letter—it falls into Isabella's hands—and she gives it to Somerset—the Countess comes to the tower to visit Overbury—in the dark she mistakes Somerset for Overbury—Somerset becomes convinced of her guilt—Overbury is poisoned by some wine which the Countess had sent in her husband's name, but without his knowledge—Overbury before his death forgives Somerset—the Countess in a fit of frenzy confesses the murder—in which Northampton had had a large share—this is a moderate T. by Savage—he has represented the characters of Overbury and Somerset in too favourable a light—the love of the Countess for Overbury is mere fiction—for the real story see Mrs. Macaulay.

Dr. Johnson says—“Savage gained no great reputation by his acting; the theatre being a province for which nature seemed not to have designed him; for neither his voice, look nor gesture were such as were expected on the stage; and he was so

“ much ashamed of having been reduced to appear
 “ as a player, that he always blotted out his name from
 “ the list, when a copy of his tragedy was to be
 “ shown to his friends.”

Happy indeed would it have been for Savage, if he had never disgraced himself more than in acting Sir Thomas Overbury! Dr. Johnson some few pages before had said, that the condition of an actor makes almost every man, for whatever reason, contemptuous, insolent, petulant, selfish and brutal—this grossly illiberal observation reflects much more disgrace on Dr. Johnson himself than on the actors.

Savage in his advertisement expresses his great obligations to Theo. Cibber for superintending the Rehearsals &c., and concludes with saying—“ Mr. Cibber Jun. took the noblest method to improve others by doing justice to his own character ; and though he labours under the present disadvantage of small stature, I cannot help concurring with the opinion of many others, that in action and elocution, he is certainly a prodigy!”—Savage in the latter part of his life could not see his friends about to read this passage without snatching the play out of their hands.

Dr. Johnson says—“ Savage had taken a resolution to write a second tragedy upon the story of Sir Thomas Overbury, in which he preserved a few lines of his former play, but made a total alteration of the plan, added new incidents, and introduced new characters ; so that it was a new tragedy, not a revival of the former”—this passage does Dr. Johnson great discredit—that Savage revised his play seems perfectly true, every other assertion which Dr.

Johnson has here made, is a gross misrepresentation of the real fact—Sir Thomas Overbury as printed in Savage's works in 1775 differs but little or nothing from the edition of 1724—it was brought out at C. G. Feb. 1 1777 with alterations, but the Editor of this T. in 1777 arrogates to himself *much* more than he is entitled to—in his Advertisement, after mentioning Savage's resolution to write a second Tragedy on the story, he adds—"The following scenes are the
 " produce of that resolution—the manuscript of the
 " author was some time since put into the hands of
 " the Editor ; who, on perusing it, discovered a great
 " many beauties, surrounded by almost as many de-
 " fects : the Tragedy was not finished : and from the
 " disposition of the scenes and conduct of the catas-
 " trophe, it appeared altogether unfit for the stage—
 " in this rude state the Editor presented it to the
 " manager of C. G. who received it with candour
 " and at a convenient opportunity read the play with
 " him, and agreed to bring it on the stage when the
 " necessary alterations, to fit it for the scene should
 " be made."

In the altered play one change is made much for the worse ; Overbury is there represented as having made love to Isabella under the assumed name of Bellmour—the Editor says that the alterations have been made with the greatest deference to the manuscript of the author, it being his aim by necessary transpositions and abridgments to make Savage mend himself—the dialogue is improved—yet the greater part of it is the same as in the original play—and except in the dialogue there is no material alteration.

July 5. Never acted before—An Historical Tragedy of the Civil Wars between the Houses of York and Lancaster in the reign of King Henry 6th—altered from Shakspeare—containing the marriages of King Edward the 4th and Young Prince Edward with Lady Grey and Lady Anne—the distresses of Queen Margaret—the deposing of King Henry 6th—the battles fought at St. Albans, Wakefield, Mortimer's Cross, and Tewksbury—the deaths of Lord Clifford of Cumberland and his Son, the Duke of York, his son young Rutland, the great Earl of Warwick, and young Prince Edward and many other true historical passages. (*B. M.*)

King Henry = Roberts : Edward Prince of Wales = Cibber Jun. : Earl of Warwick = Bridgewater : Old Clifford = Boman : Young Clifford = Wilks Jun. : Duke of York = Savage : Edward = Oates : George = Parlour : Richard = Wilson : Queen Margaret = Mrs. Campbell : Lady Grey = Mrs. Seal : Lady Anne = Mrs. Brett :—this alteration was made by Theophilus Cibber, who has borrowed considerably from the former alteration made by Crown—see D. G. 1681.

Act 1. King Henry opens the play with a soliloquy—the Queen enters, and says Cade is killed (not by Iden but) by Young Clifford—this scene is from Crown—York and his party enter, and then the King &c.—this is the 1st scene of Shakspeare's 5th act in Henry 6th part 2d—with additions from Crown—the act concludes with the battle at St. Alban's from Shakspeare and Crown.

Act 2 begins with the Parliament scene from Shakspeare's 3d part, with additions from Crown—

then follows the scene between Sandal Castle and Wakefield—with this difference, that the Queen does not place a paper crown on York's head, and that Rutland is brought in dead—there are some additions from Crown, but the scene is chiefly Shakspeare's.

Act 3 begins with the scene at Mortimer's Cross, not materially altered from Shakspeare—the playbill is incorrect, as no battle was fought at this place—it should have been Ferrybridge*—in Cibber's play it is seldom mentioned where the scene lies—then follows the scene at Ferrybridge—Richard and Clifford exeunt fighting—these scenes differ but little from Shakspeare—when King Henry enters, his soliloquy is materially altered—many lines are omitted and others added by T. Cibber—Clifford enters wounded, and the scene goes on as in Shakspeare's 2d Act—Warwick sets off for France, and Lady Grey enters with a petition—the courtship is chiefly from Crown—Richard concludes the act with a soliloquy—T. Cibber adds several lines of his own—Shakspeare speaks of Lady Grey's husband as having lost his life “in the quarrel of the house of York,” whereas in fact he was on the other side—(see Rapin)—Crown corrects this mistake, which is not noticed by Johnson and Steevens.

* According to Shakspeare, who probably meant to represent the battle of Towton, which is 10 miles from Ferrybridge—Warwick was killed at the battle of Barnet—Queen Margaret and her son were taken prisoners at the battle of Tewksbury—Shakspeare represents this correctly—T. Cibber consolidates the two battles—it is clear from the bill that he meant to suppress the battle of Barnet, and to represent Warwick as killed at Tewksbury.

Act 4 begins with a soliloquy by Warwick, partly from Shakspeare—King Edward and his attendants enter—a Messenger relates what passed at the French Court—this is from Shakspeare—King Henry's party come on—this scene is partly from Shakspeare's scene at York in Act 2d and partly from Crown—Lady Anne, Warwick's daughter, enters, and Prince Edward makes love to her—this scene is chiefly T. Cibber's—Warwick and his Soldiers surprize King Edward in his Camp—and Lady Grey, with a Gentleman (instead of Rivers) concludes the act—these two short scenes differ from Shakspeare but very little.

Act 5 begins with some short scenes, partly from Shakspeare—then follows another love scene between Prince Edward and Lady Anne, by T. Cibber—Queen Margaret enters, seemingly at Tewksbury—some lines are introduced from Henry 5th, Act 3, Scene 1—the rest of the scene is from Shakspeare's Henry 6th—after an Alarum, there is a short scene by T. Cibber—Warwick dies as in Shakspeare—Queen Margaret and Prince Edward are taken prisoners—he is killed, and she is carried off—King Edward concludes the play—Richard gives a hint of what he intends to do at the Tower, but T. Cibber was obliged to omit the scene between him and King Henry, his father having forestalled him, and inserted it in his alteration of Richard the 3d.

T. Cibber's alteration is a very bad one; he has however retained considerably more of the original than Crown had done—as T. Cibber was not quite 20 years old, and as he was at this time in habits of intimacy with Savage, it is not improbable that

Savage might assist in writing such passages as were new.

July 16. Never acted, *Strollers*, a Farce in 2 acts, altered from the Play's the Plot—(see D. L. Feb. 19 1718)—acted 3 times—the 3d edition of this Farce as printed in 1767 consists but of one long act—there are no characters in the bill, but the cast was probably the same as Oct. 24—Sir Barnaby Bindover = Griffin: Capt. Carbine = Bridgewater: Macahone = Miller: Fidelia = Miss Tenoe: Betty Kimbow = Mr. Harper: Three Strollers (Buskin, Truncheon, and Spangle) = Cibber Jun., Shepherd, and Cory: Mrs. Buskin = Mrs. Willis.

26. Not acted 12 years, *Walking Statue*.

30. Never acted, a Farce in 2 Acts called, *It should have come sooner*; being the *Historick, Satyrick, Tragi-Comic Humours of Exchange Alley*—acted 3 times—this F. seems not to have been printed.

Aug. 12. Never acted, *Wife to be Lett*—by reason of the indisposition of an actress, the part of the wife is to be performed by Mrs. Haywood the author—Sir Harry Beaumont = W. Wilks: Graspall = Evans: Capt. Gaylove = Bridgewater: Toywell = Cibber Jun.: Shamble = Harper: Mrs. Graspall = Mrs. Haywood: Widow Stately = Mrs. Willis: Celemena = Mrs. Tenoe: Amadea = Mrs. Brett:—acted 3 times—Sir Harry Beaumont is in love with Mrs. Graspall—she likes him, but is virtuous—a letter from Sir Harry falls into Graspall's hands—he answers it in his wife's name—when Graspall and Sir Harry meet—Graspall offers to Let him his Wife for £2000—Sir Harry at first cannot believe that Graspall is in earnest, but on finding him serious, he sends the money—Graspall

enjoins his wife to perform the conditions—she refuses to obey her husband, and is deaf to Sir Harry's solicitations—she takes care however that he should have his money again—this part of the play is good—the other parts of it are dull—the character of Graspall is borrowed from that of Sordico in *Love the Leveller*—see D. L. Jan. 26 1704.

16. Never acted, a new Comedy, called the *Impertinent Lovers*, or a *Coquet at her Wit's end*—last time but one of acting till winter—this play is said to be printed, but it is scarce. (*Bills from B. M.*)

In the *Daily Journal* May 25 Mrs. Bicknell is said to have died of a consumption—her name was in the bills for the last time April 2, when she acted *Edging*—she does not seem to have acted for her bt. April 17—she is so often called Mrs. Bignal, that if she had not signed the petition in 1709 as M. Bicknell, it would have been difficult to have ascertained the proper mode of spelling her name—little is recorded of her—the *Tatler* in 1709 says that she acted the *Country Wife* for her bt. very happily; and adds, that she had a certain grace in her rusticity, that gives us hopes of her supplying in some parts our loss of Mrs. Verbruggen.

Mrs. Bicknell's characters—selection only.

Hay. 1706-1707. *Edging* in C. H.—*Rose* in R. O.—*Northern Lass*—**Cherry*—*Juleta* in *Pilgrim*—*City Heiress*.

D. L. 1708. *Phædra* in *Amphitryon*—*Betty Frisque* in *Country Wit*—*Miss Prue*—*Melantha* in *Marriage a-la-Mode*.

1708-1709. Country Wife—*Betty Plotwell in Modern Prophets.

Hay. 1709-1710. Mrs. Woodly in Epsom Wells—Arabella in London Cuckolds.

D. L. 1710-1711. Miss Hoyden—Sylvia in R. O.—Miranda in B. B.

1711-1712. Mary the Buxom.

1712-1713. Lady Sadlife—*Wife of Bath.

1713-1714. Mrs. Clerimont in T. H.

1714-1715. *Kitty in What d'ye call it.

1716-1717. *Mrs. Phœbe Clinket in Three Hours after Marriage.

1720-1721. *Lady Wrangle in Refusal.

* *Originally.*

L. I. F. 1722-1723.

Oct. 1. Busy Body. Marplot = Spiller.

2. Recruiting Officer. Brazen = Egleton.

4. Richard 3d.—9. Woman's a Riddle.

11. Love's last Shift. Sir Novelty Fashion = Egleton : Hillaria = Mrs. Cross.

12. Woman's Revenge. Vizard = Egleton : Mixum = Hall : Bevil = Walker : Thinkwell = Bullock : Tom = Spiller : Corinna = Mrs. Seymour : Mrs. Mixum

= Mrs. Egleton : Mother Griffin is omitted—with Hob.

13. Hamlet = Ryan : Ghost = Boheme : King = Quin : Horatio = Leigh : Laertes = Walker : Fop = Egleton : Gravediggers = Bullock and Spiller : Queen = Mrs. Seymour : Ophelia = Mrs. Cross.

16. Love makes a Man. Clodio = Egleton.

18. Julius Cæsar. Brutus = Quin : Cassius = Boheme : Antony = Walker : Julius Cæsar = Leigh : Comic characters = Bullock &c. : Calphurnia = Mrs. Seymour : Portia = Mrs. Bullock.

24. Double Dealer. Brisk = Egleton.

26. Don Quixote. Marcella = Mrs. Seymour.

27. Abra-Mulé——29. London Cuckolds.

30. Island Princess——31. Phipps acted Scrub.

Nov. 1. Othello——3. King Lear.

2. Measure for Measure. Lucio = Egleton.

On Tuesday last (seemingly Oct. 30) a great disturbance happened at the playhouse in L. I. F.—occasioned by several persons assaulting the Centinels upon duty there, and throwing dirt at them, one whereof, viz. Robert Warren, was taken into custody—on Thursday he was carried before Sir Thomas Jones, and being known to be a common disturber of the peace, was by him committed to the gate house, Westminster, from whence it seems he had been but lately discharged.

5. Tamerlane.

7. Old Batchelor. Fondlewife = Hippisley, who never appeared on that stage before.

8. Not acted 6 years, Œdipus. Œdipus = Boheme : Adrastus = Walker : Creon = Quin : Phorbias = Ryan : Jocasta = Mrs. Seymour : Eurydice = Mrs. Bullock : —acted 8 times.

12. Provoked Wife. Constant = Walker : Lady Fanciful = Mrs. Cross.

14. Emperour of the Moon—16. Jew of Venice.

17. Not acted 30 years, Spanish Curate. Lopez = Bullock : Sexton = Egleton : Don Henrique = Quin : Don Jamie = Ryan : Bartolus = Boheme : Leandro = Walker : the Parishioners = Morgan, Hall, Hippisley and Phipps : Amaranta = Mrs. Seymour : Violante = Mrs. Egleton : Jacintha = Mrs. Bullock : —acted 4 times—this C. was written by Beaumont and Fletcher—Langbaine, in 1691, says it had been frequently revived with general applause—it consists of two distinct plots—Don Henrique and Violante having no child, Don Jamie, his brother, is his heir—Henrique and Jamie are on bad terms—Violante, from hatred to Don Jamie, at first promises to acquiesce in any plan that may disappoint his hopes—Don Henrique in open Court acknowledges Ascanio as his son—Violante is so enraged at this, that she proposes to Don Jamie to have Don Henrique and Ascanio murdered—Don Jamie saves his brother's life, and exposes Violante—in the comic plot, Leandro having heard much of the beauty of Amaranta, the wife of a lawyer called Bartolus, is very desirous to see her—he bribes Lopez, the Spanish Curate, to introduce him to Bartolus as a young man who wishes to study the law—Bartolus, for the sake of 500 ducats, receives him as his pupil—Leandro gradually becomes acquainted with Amaranta, and discovers himself to her—Lopez joins Leandro's friends in a scheme for getting Bartolus from home—Diego, the Sexton, pretends to be dying—Lopez brings Bartolus to Diego's to make his Will, assuring him that Diego

is rich—this produces a very good scene—at the close of it, Bartolus perceives that he has been gulled—he dissembles his resentment, and invites the Gentlemen, with Lopez and Diego, to breakfast—he is going to take a severe revenge on them, but Don Jamie interposes, and he is forced to submit—Leandro had succeeded in his design on Amaranta—the serious scenes of this play are far from bad—the comic ones are excellent.

22. Domitian, or the Roman Actor. Aretinus = Quin : Parthenius = Ryan :—see Summer bills 1722.

23. Stategem. Scrub = Hippisley : Foigard = Morgan.

29. Venice Preserved.

30. Soldier's Fortune. Sir Davy Dunce = Hippisley.

Dec. 1. Not acted 6 years, Rival Queens. Alexander = Boheme : Clytus = Quin : Lysimachus = Ryan : Hephestion = Walker : Cassander = Leigh : Roxana = Mrs Seymour : Statira = Mrs. Bullock :—acted 6 times.

5. Busy Body. Marplot = Hippisley :—this may be correct, but it seems odd—see Oct. 7 1723.

8. Merry Wives. Sir Hugh Evans = Hippisley.

10. Spanish Fryar. Gomez = Hippisley.

14. Injured Love. Tipple = Hippisley.

15. Never acted, Compromise, or Faults on both Sides. Sir Lewis Despotick = Hall : Sir Clement Harpye = Hippisley : Weighty = Boheme : Charles Despotick = Walker : Saracen (an Innkeeper) = Bullock : Random = Leigh : Harriet (daughter to Sir Lewis) = Mrs. Bullock : Isabella (Niece to Sir Clement) = Mrs. Seymour : Old Woman = Mrs. Egleton :

Mrs. Saracen = Mrs. Morgan :—acted 3 times—this C. was written by Sturmy—it has no gross fault, but it is very dull—the scene lies at a Country Borough at the time of the election of the Mayor—Sir Lewis and Sir Clement are of different principles—the former is a high-flying Tory—the latter is of the godly party—they get half-drunk together and make up their quarrel—Weighty rescues Sir Lewis from the insults of a mob—Sir Lewis in return, consents to his union with Harriet—Young Despotick marries Isabella—in the 3d act there is a slight degree of low humour—Squire Random and Sir Lewis solicit the votes of a butcher and other persons of that rank.

21. Squire of Alsatia. Lolpoop = Hippisley : Cheatly = Walker : Mrs. Termagant = Mrs. Egleton : Teresia = Mrs. Seymour : Isabella = Mrs. Bullock.

31. Oronooko. Oronooko = Boheme : Daniel = Hippisley.

Jan 3. Not acted 30 years, (acted Aug. 1 1712) Cutter of Coleman Street. Cutter = Ryan : Col. Jolly = Quin : Puny = Egleton : Worm = Hippisley : Truman Sen. = Hall : Truman Jun. = Leigh : Aurelia = Mrs. Bullock : Lucia = Miss Purden : Tabitha = Mrs. Egleton : Jane is omitted—acted 7 times.

10. Julius Cæsar. Comic characters = Hippisley &c.

11. Not acted 3 years, Royal Merchant. Goswin = Leigh : Clause = Quin : Higgen = Ryan : Prigg = Egleton : Vandunke = Bullock : Wolfort = Walker : Hubert = Boheme : Boors = Hippisley and Hall : Gertrude = Mrs. Bullock : Jaculin = Mrs. Rogeir.

12. Henry 4th. Francis = Hippisley.

22. Not acted 12 years, Phædra and Hippolitus.

Theseus = Boheme : Hippolitus = Ryan : Lycon =
Quin : Phædra = Mrs. Seymour : Ismena = Mrs.
Bullock :—acted 3 times.

Feb. 1. Pilgrim. Pedro = Ryan : Alphonso = Hip-
pislely : Alinda = Mrs. Bullock : Julietta = Mrs. Eggleton.

12. Drummer. Vellum = Hippislely.

18. Never acted, a Farce in 3 acts called *Cartouche*,
or the French Robbers—(with Country House)—no
characters in the bill—acted 7 times—a translation
of a French piece called *Cartouche* was published in
1722—Freelove is in love with Isabella, the daughter
of Tradewell, a rich merchant—Tradewell had pro-
mised her to a country squire called Noddy—Free-
love engages Shamwell, who is his father's clerk, but
one of the Robbers, in his interest—Shamwell applies
to *Cartouche* for his assistance—Shamwell tells Pis-
tol, that *Cartouche* is surrounded by 100 archers, and
likely to be taken prisoner—*Cartouche* however es-
capes—he had fought till his powder and ball were
exhausted—after which he had crept up the chimney
in his shirt—gotten into a neighbouring house, and
pretended that he was pursued for debt—the people
of the house gave him an old frock, in which disguise
he walked through the soldiers without being known
—this passes behind the scenes—Noddy is twice rob-
bed by some of the gang—*Cartouche* forces him to
change clothes—*Cartouche* goes to Tradewell's dressed
as Noddy—he gets from Tradewell the money which
he was to pay Noddy—after he has made his exit, Nod-
dy enters in the frock—Tradewell takes Noddy for
Cartouche—an Exempt and some soldiers do the same
—young *Cartouche*, who is found concealed in the
house, addresses Noddy as his brother—Freelove con-

vinces the Exempt that Noddy is not Cartouche—Noddy sets off for the country—and the piece ends with the union of Freelove and Isabella—Freelove says that Cartouche has just been taken in a tavern—this is a tolerable Farce—it seems to have been brought on the English stage after it had been printed—at the end of it is advertised—“ The life of Cartouche, the famous French robber, who was broke alive upon the wheel at Paris the 24th of Nov. last, giving an account of his education in the College of Jesuits, and the pranks he played there ; of the several robberies he committed alone, and of his turning thief taker ; how after several and various escapes, he put himself at the head of a gang, which defied the publick justice of France above 7 years ; with a particular relation how he was apprehended, and the manner of his execution ; also an account of his bold and undaunted behaviour under confinement and upon the scaffold : the whole being a series of adventures and incidents, remarkable, entertaining, and full of variety—translated from the original just arrived from France.”

22. Never acted, Mariamne. Herod the Great = Boheme : Flaminius (a Roman General) = Ryan : Sohemus (first Minister) = Quin : Pheroras (the King's brother) = Walker : High Priest = Leigh : Hazeroth (a relation to the Queen) = Ward : Narbal (of the Queen's party) = Diggs : Sameas (the King's cupbearer) = Egleton : Mariamne = Mrs. Seymour : Arsinoe (the Queen's chief attendant) = Mrs. Bullock : Salome (the King's sister) = Mrs. Egleton :—the play begins with the return of Herod after he had been confirmed in his kingdom by Octavius Cæsar—

he is however obliged to send his young son to Rome as a hostage—Mariamne is much distressed at this—the young prince is resigned to Flaminius by the hands of Arsinoe—she to her surprise finds Flaminius to be her husband—each of them had supposed the other to be dead—Herod does not enter till the 3d act—Mariamne reproaches him for having given up their son to the Romans—he pleads necessity—Arsinoe most imprudently tells Mariamne, that Herod had left orders with Sohemus for her death, in case he should himself have fallen a victim to Cæsar's resentment—Mariamne refuses to go to the banquet—she is unjustly accused of an attempt to poison Herod, and committed to custody—the High Priest prevails on Herod to see her—she upbraids him with his orders to Sohemus—and is again consigned to the guards—Arsinoe convinces Herod of Mariamne's innocence—he sends her to prevent Mariamne from being put to death—the poison had already been administered to Mariamne—she embraces Herod before she dies—he dies also—this T. was written by Fenton—it was acted about 18 times—the story is interesting, to which the great success it met with was probably owing—there are one or two good scenes between Herod and Mariamne—the rest of the play is indifferent—it seems liable to one serious objection—Arsinoe acts a very unnatural part towards her friend and patroness—besides it was Sohemus himself who told Mariamne the secret—see Josephus book 15. ch. 7.—the death of Salome is awkwardly managed—Sohemus and Salome had bribed Sameas to poison Herod and Mariamne—Hazeroth is poisoned instead—Sohemus, fearing a discovery, stabs

Sameas—he wrests the dagger from Sohemus, and in falling backward strikes it into Salome's bosom—the death of Herod is fiction—Boheme distinguished himself in this T.—Salomé is studiously marked with an accent on the last syllable—if Fenton had looked into the Greek of Josephus, (which as he was able to do, he ought to have done) he would have seen that the second syllable was long—Voltaire has written a play on the same subject—the plot itself is too simple for 5 acts—to lengthen it out, Fenton has introduced the Episode of Flaminius and Arsinoe, and Voltaire makes the Roman Prætor Varus in love with Mariamne—they both have several unimportant scenes—Fenton has not borrowed any thing from Lord Orrery's play, or from Pordage's Herod and Mariamne.

Dr. Johnson says—"this T. was written at the house of Southerne, who is said to have contri- buted such hints as his theatrical experience supplied: when it was shown to Cibber, it was rejected by him, with the additional insolence of advising Fenton to engage himself in some employment of honest labour, by which he might obtain that support, which he could never hope for from his poetry—the play was acted at L. I. F., and the brutal petulance of Cibber was confuted, tho' perhaps not shamed, by general applause—Fenton's profits are said to have amounted to near £1000"—Cibber might be a little wrong in rejecting this play, but if he had done it with civility, he would not have been liable to much censure.

Fenton was one day in company with Ford a clergyman, and Broome his associate in translating those

books of the *Odyssey*, which Pope did not choose to translate himself—it was determined to go and see the *Merry Wives of Windsor*, which was acted that night; and Fenton, as a dramattick poet, took them to the stage-door; where the door-keeper enquiring who they were, was told that they were three very necessary men, Ford, Broome and Fenton: the name in the play, which Pope restored to Brook, was *then* Broome. (*Dr. Johnson.*)

Pope's edition of Shakspeare was printed in 1723—the name of Broome had crept into the Prompt-book before the publication of the first Folio in 1623—when Bardolph tells Falstaff that Master Brook would fain speak with him, and had sent him a draught of sack—Falstaff replies—“Such Brooks are welcome to me, that o'erflow with such liquor”—the players by substituting *Broome* for *Brook* had made Falstaff talk nonsense—it was probably for this reason that Dennis, when he altered the *Merry Wives* to the *Comical Gallant*, omitted these speeches.

March 30. Walker acted Alexander the Great for his bt.

April 2. Mrs. Seymour's bt. Amorous Widow—(no characters)—with Jupiter and Europa, or the Intrigues of Harlequin. Jupiter in the character of Harlequin = Lun: Clown = Hippisley: Columbine = Mrs. Egleton.

4. Hippisley acted Sir Paul Plyant.

16. Bullock's bt. Committee. Teague = H. Bullock: Day = Hippisley: Arbella = Mrs. Boheme late Mrs. Seymour:—her name was to Mariamne as Mrs. Seymour April 15, probably by mistake—she seems to have been married in Passion Week.

On Monday last, Reakstraw, a young player belonging to L. I. F., died, in consequence of a wound, which he accidentally received as he was acting in Darius King of Persia, at a booth in Moorfields—the foil glanced in at his eye, and into his brain—his widow had part of a benefit at L. I. F. May 18.

18. For bt. of Mrs. Cross. Hamlet. Polonius = Hippisley.

23. Never acted, Fatal Legacy. Eteocles (King of Thebes) = Boheme: Polynices (his brother) = Ryan: Creon (their uncle) = Quin: Phocias = Walker: Jocasta (mother to Eteocles and Polynices) = Mrs. Boheme: Antigona (her daughter) = Mrs. Bullock:—acted 3 times—Eteocles and Polynices, the sons of Œdipus, contended for the throne—Polynices was driven into banishment—he returned with an army, and besieged Thebes—here the play begins—Jocasta in vain endeavours to reconcile her sons—by her persuasion however they have a personal interview in the 4th act—this, instead of producing a reconciliation, produces a determination to decide the quarrel by single combat—this scene is written in imitation of one in the Phœnissæ of Euripides, but it is very inferiour to it—in the 5th act, Jocasta stabs herself, and gives the dagger as a Legacy to Antigona—Creon tells Antigona that her brothers had killed one another—and falsely adds that Phocias is also killed—Phocias is the son of Creon—he and Phocias are in love with Antigona—she is in love with Phocias—on hearing of his death, Antigona stabs herself—Creon, on hearing of her death, stabs himself—Phocias succeeds to the crown—the dedication says this play was written by a young Lady, and

that the first four Acts were taken from Racine—it is in every respect a poor T.—it is full of absurdities—*Antigone* is called *Antigona*—the elder Son of Creon is called Phocias, instead of Hæmon as in Sophocles—the Persian name of Artaban is given to the other son of Creon, who, tho' he does not appear, is mentioned five times—in Euripides he is called Menœceus—the Gordian knot is spoken of, tho' it does not seem to have become a proverbial expression till after the time of Alexander the Great—the modern appellation of Madam occurs about 19 times, besides which we have—Sir—my Lord—your Highness——*if* we may judge of Racine by those plays, which have been taken from him, and adapted to the English stage, he was very ignorant of Grecian manners—persons who choose to write on Grecian subjects should study the Greek plays, as Horace recommends—

————— “ *Vos exemplaria Græca*
“ *Nocturnâ versate manu, versate diurnâ.*”

May 2. Country Wake. Hob = Hippiisley.

3. For bt. of Hippiisley. Not acted 2 years, Troilus and Cressida. Troilus = Ryan : Hector = Boheme : Ulysses = Walker : Achilles = Hulett : Agamemnon = Diggs : Diomedes = Egleton : Thersites = Quin : Pandarus = Hippiisley : Cressida = Mrs. Boheme : Andromache = Mrs. Bullock.

18. Macbeth. Hecate = Hall : 3d Witch = Hippiisley.

22. Recruiting Officer. Plume = Walker : Sylvia = Mrs. Cross.

June 7. Mariamne = Mrs. Boheme :—this is said to be her last appearance on the stage.

No more bills. (*Bills from B. M.*)

Mrs. Seymour was tall and well made—her countenance was expressive—her voice pleasing and flexible—she felt all the passions and expressed them suitably—Ryan told Davies that he preferred her to all the actresses he had ever seen ; in which he was no doubt much too partial, but still she must have had great merit to engage him so strongly in her favour. (*Davies.*)

She acted in the Summer Company at D. L. in 1717—and in 1718—but she made no figure till she came to L. I. F.

Mrs. Seymour's characters—selection only.

L. I. F. 1718-1719. Lucia in Cato—Rutland—Lady Raleigh—Lady Brute.

1719-1720. Desdemona.

1720-1721. Queen in Spanish Fryar—Cordelia—Mrs. Page—Lady Touchwood—Cressida—Lady Macduff—Isabella in Measure for Measure—Queen in Richard the 2d—Quisara in Island Princess—Queen in Richard the 3d—Abra-Mulé—*Louisa in Fatal Extravagance—Arpasia in Tamerlane—Mrs. Winwife in Artful Husband—Portia in J. C.—Annabella in Quaker's Wedding.

1721-1722. Amanda in L. L. S.—Monimia—Sylvia in R. O.—Portia in Jew of Venice—Almeyda in Don Sebastian—Charlot Welldon in Oronooko—Mrs. Sullen—Belvidera—Lady Dunce in Soldier's

Fortune—Lætitia in O. B.—Augusta in Roman Actor altered.

1722-1723. Queen in Hamlet—Calphurnia in J. C.—Marcella in Don Quixote—Jocasta in Œdipus—Amaranta in Spanish Curate—Roxana—Phædra in P. and H.—*Máriamne.

* *Originally.*

D. L. 1723-1724.

- Sep. 14. Conscious Lovers——17. Love for Love.
 19. Relapse. Miss Hoyden = Mrs. Younger.
 21. Oronooko. Imoinda = Mrs. Thurmond.
 24. Julius Cæsar——26. Spanish Fryar.
 Oct. 1. Old Batchelor = Harper : Belinda = Mrs. Horton.
 2. Sir Thomas Overbury for bt. of the Author.
 3. Committee——8. Henry 4th.
 9. Strategem. Cherry = Miss Tenoe.
 10. Alchemist. Dapper = Cibber Jun.
 15. Mourning Bride. Garcia = Bridgewater.
 16. Not acted 20 years, Inconstant. Young Mirabel = Wilks : Duretete = Miller : Old Mirabel = Pinkethman : Dugard = Bridgewater : Petit = Cibber Jun. : Bizarre = Mrs. Thurmond : Oriana = Mrs. Booth : Lamorce = Mrs. Heron.

18. Rule a Wife. Cacafoغو = Harper.

19. Othello. Cassio = Williams.

21. Rover—23. Scornful Lady.

24. Sir Courtly Nice with Strollers—as before.

25. Amorous Widow—26. All for Love.

29. Macbeth—30. Chances—31. Cato.

Nov. 1. Funeral. Mademoiselle D'Epingle = Mrs. Younger : Kate Matchlock = Mr. Miller.

2. Careless Husband. Edging = Mrs. Younger.

4. Tamerlane—7. Theodosius.

8. Squire of Alsatia. Mrs. Termagant = Mrs. Thurmond.

9. Not acted 3 years, Lady's last Stake. Mrs. Conquest = Mrs. Thurmond : Hartshorn is omitted—rest as Dec. 17 1715.

12. Caius Marius. Sulpitius = Harper.

14. Double Gallant. Lady Sadlife = Mrs. Horton.

15. Love makes a Man. Carlos = Williams.

18. Tender Husband. Mrs. Clerimont = Mrs. Booth.

19. Love's last Shift. Narcissa = Mrs. Thurmond.

21. Volpone—22. Northern Lass.

23. Fatal Marriage—27. Distressed Mother.

29. Rehearsal—30. Jane Shore.

Dec. 5. Never acted, Henry the 5th, or the Conquest of France by the English—on Shakspeare's foundation—with several sets of scenes entirely new and proper to the play. King Henry = Booth : Dauphin = Wilks : Exeter = Mills : Bourbon = Bridgewater : King of France = Thurmond : Lord Scroop = Williams : Cambridge = Mills Jun. : Gray = Oates : Princess Catharine = Mrs. Oldfield : Harriet = Mrs. Thurmond :—Hill should have given this Lady some

name that was certainly in use in the time of Henry 5th—Charles the 1st's Queen probably introduced the name of Henrietta or Harriet into England—this T. was acted 6 times—it has considerable merit, but after all, it is but a bad alteration of Shakspeare's play, and will not deserve a place on the stage till Shakspeare is forgotten—Hill has omitted all the Comic characters—his taste was too Frenchified to relish the humour of Fluellin—the admirable description of Falstaff's death, or even the scene between the King and the private Soldiers.

To supply these omissions, the characters of the Dauphin and the Princess are considerably enlarged—a new character is introduced, Harriet the niece of Lord Scroop, whom Henry the 5th is said to have seduced, and afterwards deserted, with the offer of a pension—the King is supposed to have visited France and seen the Princess under the assumed name of Owen Tudor, at which time she fell in love with him—Hill seems to have read Lord Orrery's Henry 5th and to have borrowed a hint or two from it.

Act 1st begins with the English Camp before Harfleur—the original compliments on the King are spoken by Exeter &c.—the King enters—the Salique Law is discussed in some few words—the French Embassadour delivers his message, and the Citizens of Harfleur give up the town—all this is from Shakspeare with some alteration—the rest of the act is Hill's—Cambridge, Scroop, and Gray consult about the conspiracy—Harriet, who is in boy's clothes, has a scene with her Uncle.

Act 2d begins with the French Camp—Exeter delivers his message—this is chiefly from Shakspeare

—Harriet, the Dauphin, the Princess &c. conclude the act—the last speaks Henry the 5th's speech about Ceremony.

Act 3d. The Princess tells her Confidant of her love to Tudor—the scene changes to a barrier on a bridge—the two Kings embrace over the bar, but the proposals for peace are broken off by the Dauphin's interposition—the Princess is surprised to find that Owen Tudor is the King.

Act 4th. Harriet is taken up on suspicion of treason, and brought to the King—she at first reproaches him with his desertion of her, but is afterwards pacified—she gives him the Dauphin's letters and stabs herself—the conspiracy is detected in a scene chiefly from Shakspeare's 2d act—the Princess enters and desires permission to pass through the English Camp to the Castle of Agincourt, which is politely granted to her by the King.

Act 5th begins with the scene in which one of the French Nobles boasts of his armour—the Dauphin of his horse &c.—this approaches so near to Comic, that one is surprised Hill should have retained it—Henry 5th speaks part of the last Chorus and the speech about St. Crispin—while the battle is supposed to be fought behind the scenes, the Genius of England rises and sings—the account of Suffolk's and York's death is retained—the Dauphin yields the kingdom to Henry 5th, and the Princess marries him.

Dec. 14. Venice Preserved—17. Orphan.

20. Way of the World—28. Macbeth.

30. Timon. Senators = Harper &c.

Jan. 8. Plain Dealer. Widow = Mrs. Baker.

15. Never acted, Captives. Phraortes (King of

Media) = Wilks : Sophernes (Prince of Persia) = Booth : Hydarnes = Mills : Araxes = Williams : Orbasius = Bridgewater : Astarbe (Queen of Media) = Mrs. Porter : Captive = Mrs. Oldfield :—acted 7 times—Phraortes had conquered the Persians, and taken Sophernes prisoner—he had saved his life, and treated him with kindness—on finding that Sophernes had a wife, he gives orders that search should be made for her—Astarbe makes love to Sophernes—he declines her overtures, but in a respectful manner—she is highly offended—Hydarnes and others had formed a conspiracy to kill the King—they are discovered, and put into prison—Astarbe promises Hydarnes his pardon, if he will accuse Sophernes of having joined in the conspiracy—he does so—and Sophernes is condemned as a traitor—a female Captive entreats an audience of Phraortes—she tells a feigned story, and obtains from Phraortes an order that Sophernes should die by her hand—by this strategem she gets access to Sophernes—he is her husband—she is Cylene—she gives Sophernes her veil, and he makes his escape from the prison—Astarbe tells the King what Cylene had done—Cylene is brought in for execution—Hydarnes attempts to stab the King, but is at that moment himself stabbed by Sophernes—Hydarnes acknowledges that he had accused Sophernes falsely by the Queen's instigation—the Queen kills herself—Phraortes gives Cylene to Sophernes, and promotes him to the highest rank next to himself—this T. was written by Gay—it has no particular fault—but the whole of it is so remote from common life that it does not affect one—Gay had interest enough with the Princess of Wales to excite her curiosity to hear

the author read his play to her; the day was fixed, and Gay was commanded to attend—he waited for some time with the play in his hand, but being a very modest man, and unequal to the trial he was going to, when the door of the drawing-room, where the Princess sat with her ladies, was opened for his entrance, he was so much confused, and concerned about making his proper obeisance, that he did not see a low footstool that happened to be near him, and stumbling over it, he fell against a large skreen, which he overset, and threw the ladies into no small disorder—her Royal Highness' goodness soon reconciled this whimsical accident, but the unlucky author was not so soon clear of his confusion—(*Victor*)—Gay seems to have been an awkward fellow—in the Confederates Mrs. Oldfield is made to say—

“ But hark ! who's entering here ? I'll run away ;
 “ For by the clumsy tread it should be Gay.”

Feb. 12 and 13. Fatal Constancy.

15. Mithridates. Pharnaces = Booth.

17. Jovial Crew——22. Maid's Tragedy.

March 24. Not acted 7 years, Epsom Wells.

April 8. Johnson's bt. Henry 8th. King = Booth :
 Wolsey = Cibber : Buckingham = Wilks : Cranmer
 = Mills : Gardiner = Johnson : Queen = Mrs. Porter :
 Anne Bullen = Mrs. Horton.

15. Miller's bt. Wit without Money.

16. Griffin acted Sir W. Wisewou'd for his bt.

18. Penkethman's bt. Humorous Lieutenant =
 Pinkethman : Demetrius = Wilks : Leontius = Mills :
 Antigonus = Thurmond : Seleucus = Boman : Menip-
 pus = Shepherd : Charinthus = Norris : Celia =

Mrs. Oldfield : Leucippe = Mr. Cross : Governess = Mrs. Baker.

20. For bt. of Thurmond Dancing Master (Mrs. Thurmond's husband)—Othello.

24. Hamlet. Ophelia = Mrs. Thurmond.

27. King Lear. Kent = Williams : Gloster = Thurmond.

28. Harper's bt. Amphitryon. Jupiter = Wilks : Sosia = Harper : Mercury = Shepherd : Amphitryon = Mills : Gripus = Griffin : Alcmena = Mrs. Thurmond : Phædra = Mrs. Tenoe.

May 8. Silent Woman = Mrs. Oldfield, being her last appearance till winter.

13. For bt. of Chetwood Prompter. Lancashire Witches.

14. Unhappy Favourite. Essex = Booth : Rutland = Mrs. Thurmond.

16. Recruiting Officer. Kite = Harper : Sylvia = Mrs. Younger.

23. Pinkethman's bt. Epsom Wells. Wilks — Mills — Johnson — Wilks Jun. — Norris — Harper — Pinkethman — Mrs. Thurmond — Mrs. Younger — Mrs. Heron &c.

25. For bt. of Widow Leigh. Tempest—last play. No Summer bills. (*Bills from B. M.*)

Ram Alley—a Gentleman lent me a copy of this play with the following cast in manuscript—it is clear that Ram Alley was revived at D. L. about this time ; and it seems most probable that the revival took place in 1723 or 1724, as Mrs. Seal and Pinkethman acted in it—Mrs. Seal played a small part in 1719 and a part of some importance in the summer of 1723—her part in Ram Alley is not a bad one—Sir Oliver

Small-shanks = Shepherd : Tom Small-shanks and Will Small-shanks (his sons) = Cibber Jun. and Wilks : Throate = Norris : Justice Tutchin = Pinkethman : Boutcher = Mills : Lieutenant Beard = Harper : Captain Face = Miller : Dash (Throate's clerk) = Mills Jun. : Widow Taffata = Mrs. Thurmond : Constantia Sommerfield = Mrs. Booth : Lady Sommerfield (her mother) = Mrs. Heron : Frances (Will Small-shanks' courtezan) = Mrs. Younger : Adriana (the widow's maid) = Mrs. Seal.

Ram Alley, or Merry Tricks is a good C. by Lodowick Barry—it was printed in 1611, and had been acted by the children of the King's Revels—Ram Alley is situated near the Temple, and seems to have been part of Alsatia (see Squire of Alsatia T. R. 1688)—William Smallshanks is a wild young man, who had mortgaged his small estate to a lawyer called Throate—with the assistance of his friend Boutcher, he pretends to have run away with the daughter of Lady Sommerfield, who is a rich heiress—he brings his Courtezan to Throate's as the heiress—Throate prevails on her to marry him instead of Small-shanks, but in order to compound the matter he restores to Small-shanks his mortgage—Constantia, the real heiress, is in love with Boutcher and follows him as his Page—at the conclusion, they are married—Taffata, a mercer's widow, agrees to marry Sir Oliver Small-shanks—on the night before the wedding, William Small-shanks convinces her that a young husband would suit her better than an old one—Sir Oliver comes to her house with a serenade of fiddles—his son appears at the widow's chamber window in his shirt—a similar incident occurs in the Parson's Wed-

ding, and Woman's a Riddle—but with this difference—in those plays the lovers gain admission into the ladies' chambers without their knowledge, and the ladies consent to a marriage to save their reputations—whereas in *Ram Alley*, the widow agrees to reverse the proper order of things, and to take the marriage ceremony last.

Pinkethman seems not to have acted after this time—several of his parts early in the next season, were given to other performers—in the D. P. of different plays he is sometimes called Penkethman and sometimes Pinkethman—it is impossible to determine which is right, as he signs his name to *Love without Interest* in 1699 as Will Penkethman; and to *Courtship a-la-mode* in 1700 as Will Pinkethman—the Epilogue to the former of these plays is said to be spoken by Penkethman—in the 10th line of it his name is spelt Pinkethman—he is often called Pinkey, but seldom or never Penkey.

He originally held a low rank in the theatre, in 1692 his name appears to a very small character—on the secession of Betterton and his friends in 1695, he came into better parts and made a visible improvement till he became the first actor in his line—he was an imitator of Leigh, but to those who had not seen Leigh, he might well pass for more than a common original: he was rather a droll than a chaste actor, he seems to have been a vast favourite with the Gallery, and to have had a great deal of fun in his countenance; the Prologue to the *Conscious Lovers* says—

“ Some fix all wit and humour in grimace,
“ And make a livelihood of Pinkey's face.”

He had from nature a great deal of comic power but his judgment was not by any means equal to it—he was apt to insert many things not in his part, and to take great liberties—if they succeeded all was well ; if he met with a rebuke, he would say to himself, yet loud enough to be heard, “Odso I believe I am wrong” —which once was so well received by the audience, that they turned their reproof into applause. (*Chiefly Cibber.*)

The instance alluded to by Cibber is probably the same as that related at length by Davies—the play was the Recruiting Officer—and when Wilks, as Captain Plume, asked Pinkethman, as one of the Recruits, his name, instead of answering as he ought, he replied, “ Why don’t you know my name Bob? “ I thought every fool had known that”—Wilks in a rage whispered him Thomas Appletree, the name of the Recruit—the other retorted aloud “ Thomas “ Appletree! Thomas Devil! my name is Will Pinkethman”—and immediately addressing himself to the upper regions, he said “ Hark ye friend don’t you “ know my name?” ‘ Yes Master Pinkey,’ said a voice from the Gallery ‘ we know it very well’—the playhouse was now in an uproar—the audience at first enjoyed the folly of Pinkethman, and the distress of Wilks, but the joke growing tiresome they brought the former to his senses with a good hiss.

The Tatler pretends to have received a letter from Bullock and Pinkethman requesting him to draw a parallel between them, as he had before done in a few lines, between Wilks and Cibber—he therefore informs posterity that William Bullock and William

Pinkethman are of the same age, profession and sex—they both distinguish themselves in a very particular manner under the discipline of the crabtree, with this only difference, that Bullock has a more agreeable squall, and Pinkethman a more graceful shrug—Pinkethman devours a cold chicken with great applause, but Bullock's talent lies chiefly in sparrow-grass—Pinkethman is very dexterous in conveying himself under a table: Bullock is no less active in jumping over a stick: Pinkethman has a great deal of money, but Bullock is the taller man.

When Pinkethman first acted Harlequin in the Emperour of the Moon, several gentlemen fancied that a great deal of the drollery and spirit of his grimace was lost by his wearing of the usual black mask—they therefore insisted that the next time he acted that part, he should play without it; which he did accordingly—but he was no more Harlequin—his humour was quite disconcerted—he could not summon up the effrontery necessary for the character, without the covering of that unchanging face, which he was sure would never blush for it—(*Cibber*)—see Sep. 18 1702.

Davies says, when George the 2d, then Prince of Wales, commanded the comic scenes in Venice Preserved to be revived, Pinkethman acted Antonio and Mrs. Horton Aquilina—this is very probable; but I never saw the character of Aquilina in any play bill, tho' I particularly looked for it.

Pinkethman had a theatre of his own at Richmond and usually a booth at Bartholemew Fair—Downes says in 1708—“ He's the darling of Fortunatus, and

“ has gained more in Theatres and Fairs in 12 years
 “ than those who have tugged at the oar of acting
 “ these 50.”

Pinkethman's characters—selection only.

T. R. 1692. *Taylor in Volunteers.

1693. *Porter in Maid's last Prayer.

1694. 2d Innkeeper and Jack Sawce in Canterbury
 Guests.

D. L. 1696. *Sir Merlin Marteen in Younger
 Brother—*Nic Froth in Cornish Comedy.

1697. *Major Rakish in Woman's Wit—*Balder-
 noe in Plot and no Plot—1st Tradesman, Quaint and
 Sir Polidorus Hogstye in Æsop—Lory—Humorous
 Lieutenant.

1698. *Min Heer Tomas in Campaigners—Snatch-
 penny in Sauny the Scot.

1699. *Club in Love and a Bottle——*Beau
 Clincher in Constant Couple.

1700. Mad Taylor in Pilgrim.

1701. *Don Lewis in Love makes a Man——
 *Clincher in Sir Harry Wildair—*Charles Codshead
 in the Bath.

1702. *Trim—*Lopez in False Friend—*Old
 Mirabel—Harlequin in Emperor of the Moon—
 *Trappanti—*Subtleman in Twin Rivals.

1703. *Squib in Tunbridge Walks—*Whimsey in
 Fair Example.

1703-1704. *Storm in Lying Lover—Young Hart-
 fort in Lancashire Witches—at Court—Ralph in Sir
 Solomon—and Dr. Caius.

1704-1705. *Humphry Gubbin in Tender Husband.

1705-1706. Sir William Belfond in Squire of Alsatia—*Chum in Hampstead Heath.

1706-1707. Day in Committee.

1707-1708. Nonsense in Northern Lass—Hearty in Jovial Crew.

1708. Crack in Sir Courtly Nice—Antonio in Chances—Van Grin in Marriage-Hater—Daniel in Oronooko—Old Brag in Love for Money—Antonio in Venice Preserved.

1708-1709. Gentleman Usher in King Lear—Fribble in Epsom Wells—*Sir Oliver Oldwit in Rival Fools—Dashwell in London Cuckolds—Sneak in Fond Husband—Abel Drugger—Costar Pearmain.

Hay. 1709-1710. Snap in Love's last Shift—Scrub—Shorthose in Wit without Money—Gentleman Usher in Rehearsal—Merryman in Amorous Widow—*Clinch in Man's Bewitched—Old Bellair in Man of the Mode—*Major Rakish in Schoolboy—Calianax in Maid's Tragedy.

D. L. 1710-1711. *Tipple in Injured Love.

1711-1712. Bricklayer in City Politics.

1712-1713. *Bisket in Humours of the Army.

1714-1715. Ruffian and Apothecary in Caius Marius—*Jonas Dock in What d'ye call it.

1715-1716. *Butler in Drummer.

1716-1717. *Underplot in Three Hours after Marriage.

1717-1718. Thomas Appletree—1st Witch—Sir Wilful Witwoud.

1720-1721. Feeble in Henry the 4th part 2d with Epilogue in character—*Sir Gilbert Wrangle in Refusal.

1722-1723. Jerry Blackacre in Plain Dealer—Justice Tutchin in Ram Alley.

* *Originally.*

L. I. F. 1723-1724.

Sep. 28. *Œdipus*. Jocasta = Mrs. Knight: Eurydice = Mrs. Wilson, being her first appearance on any stage.

30. *Macbeth* = Quin: *Macduff* = Ryan: *Banquo* = Boheme: *Lenox* = Walker: *Hecate* = Hall: 1st Murderer = Spiller: *Witches* = Bullock, Hippisley and Morgan: *Lady Macbeth* = Mrs. Knight: *Lady Macduff* = Mrs. Wilson.

Oct. 2. *Othello*. *Desdemona* = Mrs. Sterling from Dublin.

7. *Busy Body*. *Marplot* = Egleton: *Sir Francis Gripe* = Hippisley: *Miranda* = Mrs. Sterling: *Patch* = Mrs. Egleton.

9. *Emperour of the Moon and Country Wake*.

11. *Richard 3d*. *Queen* = Mrs. Wilson: *Lady Anne* = Mrs. Vincent: *Duchess of York* = Mrs. Knight.

14. *Drummer*. *Vellum* = Hippisley.

18. *Love makes a Man*. *Charino* = Hippisley.

24. *Henry 4th*. *Hotspur* = Boheme.

31. *Julius Cæsar*. *Calphurnia* = Mrs. Knight.

- Nov. 1. Cutter of Colman Street.
2. *Island Princess*. Quisara = Mrs. Parker : Comic characters = Bullock, Spiller, and Hippisley.
4. *Tamerlane*. Arpasia = Mrs. Parker.
12. *Fair Quaker*. *Scruple* = Hippisley : Sailor = Boheme : Dorcas = Mrs. Rogeir : Arabella = Mrs. Cross.
14. *Hamlet*. Queen = Mrs. Knight.
16. *Pilgrim*. Alinda = Mrs. Brett.
18. *Oronooko* = Boheme : Daniel = Spiller : Imoinda = Mrs. Vincent.
19. *Soldier's Fortune*. Lady Dunce = Mrs. Vincent.
21. *Troilus and Cressida*. Cressida = Mrs. Sterling : Andromache = Mrs. Knight.
23. *Amorous Widow*—25. *Squire of Alsatia*.
26. *Rival Queens*. Cassander = Walker : Roxana = Mrs. Knight : Statira = Mrs. Parker.
28. Not acted 20 years, a C. called *Like to Like*, or a *Match well made up*. Piperollo = Spiller : Bellides = Walker : Bertollo = Hippisley : Moncado = Quin : Fabio = Bullock : Lisauris = Diggs : Vertego = Egleton : Paulina = Mrs. Cross : Angellina = Mrs. Vincent : Annophil = Mrs. Brett : Isabella = Mrs. Morgan : Morulla = Mrs. Egleton : — acted twice — no play is noticed by this name in the B. D.—as Piperollo—Fabio—Paulina—Angellina and Morulla are characters in Shirley's *Sisters*, it was doubtless an alteration of his play which was acted on this evening.

The *Sisters* is a very good play—it was not printed till 1652, but it had been acted at Black Friars, probably in 1640, when the King and Court were at

York—Shirley in his Prologue says—“ London is “ gone to York”—Paulina and Angellina are Sisters, the first is remarkable for her excessive pride, the other for her humility—their father had left a large fortune to Paulina, and only a pittance to Angellina—Antonio, who is their uncle, dislikes Paulina for her excessive vanity, and wishes to dissuade Angellina from going into a nunnery, which it is her intention to do—a nobleman, called Contarini, visits Paulina from curiosity—she receives him as if she had been a Princess—he falls in love with Angellina—Frapolo, who is the Captain of a gang of Banditti, comes to Paulina’s with his companions disguised as fortune-tellers—Frapolo tells Paulina that she will be married to a Prince—she believes him—in the next act, Frapolo visits Paulina as Farnese Prince of Parma—she marries him—the real Farnese arrives—Frapolo is forced to own that he is only Prince of the Banditti—Fabio and Morulla, on hearing that Paulina was to be married to the Prince of Parma are frightened—they acknowledge that Paulina is their daughter, and that they had substituted her for the real Paulina, who had died when she was at nurse with Morulla—Antonio observes—“ Why there’s a baggage and a “ thief well met then”—hence the titles of the altered play—at the conclusion, Farnese marries Angellina—Contarini marries Pulcheria, a Sicilian lady, who was disguised as his page, and to whom he had been contracted—Piperollo is the son of Fabio and Morulla—he joins the Banditti, and persuades them to rob his father and mother—he gets a service in Paulina’s family—one of the fortune-tellers assures him, that he will first be robbed and beaten—and then be made

a knight—he attends Lucio, Paulina's steward, who had been to receive her rents—Piperollo is very desirous to be robbed, as he thinks that if the first part of the prophecy be accomplished, the other part will certainly follow—he attracts the notice of the Bandidi by the noise which he makes—and is delighted at being robbed and beaten—in the altered play the names of Farnese—Frapolo—Antonio—Contarini—Lucio—Pulcheria and Francescina—seem to have been changed to—Moncado—Bellides—Bertollo—Lisauris—Vertego—Annophil and Isabella.

Nov. 30. Mrs. Centlivre died about this time—she wrote 2 Tragedies, 3 Farces and 14 Comedies—her Tragedies do her no credit—most of her Farces and Comedies are good—the Wonder and Busy Body will always deserve a place among our best plays—for an account of her private life see Whincop.

Dec. 2. Spanish Fryar. Gomez = Hippisley: Raymond = Boheme: Queen = Mrs. Parker: Elvira = Mrs. Cross.

3. Cartouche. Cartouche = Spiller.

7. Mariamne. Mariamne = Mrs. Parker.

9. Woman's Revenge. Mother Griffin = Hippisley.

16. Don Quixote. Gardener = Hippisley.

20. Rich on this evening produced one of his grand Pantomimes, called the Necromancer, or History of Dr. Faustus—it was very successful—a play seems to have been acted before it for form's sake—the name of the play only was in the bill from Dec. 20 to Feb. 24—the rest of the bill was occupied by the Necromancer—a Pantomime called Dr. Faustus had been brought out at D. L. in the more early part of this season.

27. Unhappy Favourite.

Feb. 24. Never acted, Edwin. Edwin (King of Britain) = Boheme : Leolin (his captive and competitor) = Ryan : Gomel (chief minister to Edwin) = Quin : Albert (a nobleman of Edwin's party) = Walker : Tudor = Hulett : Adeliza = Mrs. Parker : Matilda (Edwin's sister) = Mrs. Vincent :—acted 6 times—this T. was written by Jeffreys—it has no gross fault, nor has it any thing to recommend it—the scene lies at Verulam—the plot is improbable.

March 16. Beaux Strategem. Mrs. Sullen = Mrs. Parker.

19. Quin's bt. Not acted 3 years, Titus Andronicus. Aaron = Quin : Titus = Boheme : Bassianus = Walker : Saturninus = Leigh : Lucius = Ryan : Tamora = Mrs. Egleton : Lavinia = Mrs. Sterling :—the same play is announced for Quin's bt. April 25, when it is again said not to have been acted for 3 years ; and tickets given out for the Roman Maid were to be taken.

23. Walker's bt. Old Batchelor.

26. Ryan's bt. Not acted 20 years, King and no King. Arbaces = Boheme : Bessus = Quin : Mardonius = Ryan : Tigranes = Walker : Gobrias = Leigh : Swords-men = Spiller and H. Bullock : Panthea = Mrs. Brett : Spaconia = Mrs. Parker : Arane = Mrs. Knight.

28. Boheme's bt. King Lear. Cordelia = Mrs. Brett.

April 6. For bt. of Mr. and Mrs. Egleton. Not acted 5 years, Devil of a Wife. Jobson = Spiller : Parson Noddy = Egleton : Butler Chip = Hippisley : Countryman = Bullock : the part of the Devil of a

Wife by Mrs. Egleton : Nell is omitted—with Country House.

7. Spiller's bt. Love makes a Man. Elvira = Mrs. Knight.

9. Measure for Measure. Isabella = Mrs. Parker.

14. Never acted, Belisarius. Belisarius = Boheme: Justinian = Ryan : Hermogenes = Quin : Proclus (friend to Belisarius) = Walker : Vitiges (King of the Goths) = Diggs : Macro (in love with Almira) = Egleton: Almira (daughter to Vitiges) = Mrs. Brett: Valeria (sister to Justinian) = Mrs. Parker:—acted 6 times—Belisarius enters in triumph with Vitiges as a prisoner—Justinian at his request sets Vitiges free—he offers Valeria to Belisarius—Belisarius receives the offer with coolness, as he is in love with Almira—Valeria is offended—Hermogenes instigates her against Belisarius—in the 3d act, he announces to Belisarius, that the Emperour had dismissed him from his command, and confiscated his property—Almira consoles him—Belisarius says that empire, glory and power are vain when compared with love—Hermogenes accuses Belisarius to the Emperour as guilty of treason—Belisarius requests to be allowed to retire with Almira to a villa on the Tyber—Justinian considers this as a confirmation of his ambitious designs—Belisarius is led off to have his eyes put out—he re-enters blind—Almira, on seeing him in that condition, faints—Justinian is convinced of Belisarius' innocence—Hermogenes is condemned—Belisarius is killed by Macro—Almira is also killed—this T. was written by William Philips—it is a poor play—Gibbon, after giving the simple narrative of Belisarius' fall, (which happened in his old age) adds—

“ that he was deprived of his eyes and reduced by
 “ envy to beg his bread—‘ give a penny to Belisa-
 “ rius the General’—is a fiction of modern times”—
 in the play *Belisarius* says “ Who will give an Obelus
 “ to relieve my wants ? ”—this, tho’ not true in fact,
 might perhaps be tolerated on the stage, if properly
 introduced ; but one is disgusted to the last degree, at
 finding *Belisarius*’ disgrace attributed to his love for
Almira, and rejection of *Valeria*.

21. *Mrs. Knight*’s bt. *Oronooko*. *Daniel* = *Pack* :
Imoinda = *Mrs. Vincent* : *Widow* = *Mrs. Knight*.

22. *Mrs. Cross*’ bt. *Provoked Wife*. *Razor* =
Egleton : *Lady Brute* = *Mrs. Knight* : *Belinda* = *Mrs.*
Sterling :—rest as before.

24. For bt. of *Hippisley* and *Mrs. Rogeir*. *Pil-*
grim.

25. *Titus Andronicus*. *Tamora* = *Mrs. Knight*.

28. *Merry Wives*. *Dr. Caius* = *Spiller* : *Mrs.*
Ford = *Mrs. Cross* : *Mrs. Page* = *Mrs. Parker*.

29. For bt. of *Mrs. Brett* and *Mrs. Sterling*. *Don*
Sebastian. *Antonio* = *Egleton* : *Muly Moluch* = *Bo-*
heme : *Alhneyda* = *Mrs. Parker* : *Morayma* = *Mrs.*
Sterling :—see Nov. 9 1721.

May 2. For the bt. of the (reputed) author of
Fatal Extravagance. *Spanish Fryar*. *Queen* = *Mrs.*
Parker.

7. *Pack*’s bt. *Drummer and Country Wake*.
Friendly = *Pack* : *Hob* = *Spiller*.

8. *Devil of a Wife*—*Nell* is again omitted.

15. For bt. of *Hulett* and *Chapman*. *King Lear*.
Kent = *Hulett* : *Albany* = *Chapman*.

21. Not acted 10 years, *Cheats of Scapin*. *Scapin*
 = *Hippisley*.

26. London Cuckolds. Eugenia = Mrs. Knight.
 June 3. Double Dealer. Sir Paul Plyant = Hip-
 pisley : Lord Froth = Spiller : Lady Touchwood =
 Mrs. Egleton : Lady Froth = Mrs. Cross : Lady
 Plyant = Mrs. Knight :—rest as before.

Summer.

June 23. Not acted 12 years, Love and a Bottle.
 Roebuck = Walker : Lyrick = Bullock : Brush = Spil-
 ler : Leante = Mrs. Vincent : Lucinda = Mrs. Mof-
 fet, being her 1st appearance :—acted about 5 times.

July 3. Not acted 6 years, Sophonisba. Massi-
 nissa = Walker :—acted 3 times.

14. Not acted 10 years, Love's Contrivance.

21. Indian Emperor. Cortez = Walker.

31. Not acted 20 years, Massaniello carefully re-
 vised and altered from D'Urfey—(see D. L. 1699)—
 Massaniello = Walker : Cardinal = Leigh : Duke of
 Mataloni = Hulett : Prince of Bissignano = Ogden :
 Viceroy = Smith : Pedro = Huddy : Comic parts by
 Bullock, Hall &c. : Belleraiza Duchess of Mataloni
 = Mrs. Moffet :—with a new Prologue—acted 3
 times—Chetwood gives us a song in 8 stanzas written
 by John Leigh the actor, in which it is said—

“ Tom Walker, his creditors meaning to chouse,
 “ Like an honest good-natured young fellow,
 “ Resolv'd all the summer to stay in the house
 “ And rehearse by himself Massaniello.”

Chetwood adds in a note, that Walker took some
 pains one summer to contract the two parts of Mas-

saniello into one—he is however incorrect in supposing that the altered play was not acted till the winter—Walker seems to have been very well calculated for acting Massaniello.

Aug. 11. Never acted, Roman Maid. Galerius Cæsar = Walker : Dioclesian = Ogden : Paulinus (a Roman general) = Boheme : a Christian Hermit = Leigh : Maximus = Huddy : Carus = Hulett : Paulina (the Roman Maid—daughter to Paulinus) = Mrs. Moffet : Camilla (sister to Dioclesian) = Mrs. Parker : Serena (his wife) = Mrs. Plomer :—acted 3 times—this is the cast of the play as printed, and as it was acted on the 20th of Jan. 1725—on the 1st night, Smith, Mrs. Morgan and Mrs. Cantrell acted in it, instead of Boheme, Mrs. Parker and Mrs. Plomer—Dioclesian makes Galerius his associate in the Empire—Galerius had been in love with Camilla—he is now in love with Paulina—Camilla is highly indignant at being deserted by him—Dioclesian declares his intention of exterminating the Christians—Paulina tells Galerius that she is a Christian—Serena makes the same acknowledgment to Dioclesian—Dioclesian sends her to prison—in the 4th act, Galerius intercedes with Dioclesian to prevent the persecution—Dioclesian overhears a conversation between Galerius and Paulina, in which she almost converts him to Christianity—Dioclesian is in a rage—in the 5th act, the scene changes to the Temple of Vesta—Paulina is about to be sacrificed—Paulinus implores Dioclesian's mercy for his daughter—Dioclesian orders Camilla to prepare to plunge a dagger into Paulina's bosom—a Ghost rises—no person sees it but Camilla—she throws away the

dagger, and runs off—it thunders and lightens—the statue of Vesta falls suddenly to the ground—Galerius frees the Empress and forces his way into the temple—Dioclesian resigns the empire to him—Paulina is stabbed by Maximus—before her death, she entreats Galerius to stop the persecution of the Christians—he promises to do so—the scene lies in the neighbourhood of Rome—this T. was written by Hurst—it is on the whole a poor play, but there are some good passages in it—the author tells us in his dedication, that the Roman Maid is celebrated in history for her beauty, piety, and constancy—the rest of the play is fiction—the character of Galerius is misrepresented in the grossest manner—he was really of a stern temper and haughty mind, and to his importunities it was owing, that Dioclesian began a general persecution of the Christians—see Gibbon Chap. 16th—Two speeches in the play are so absurd that they deserve to be quoted—

————— “ Alas! she’s cold,
 “ Cold as the Thracian Shepherdess, that tends
 “ Her harmless flock on the bleak mountain’s
 “ top
 “ Cover’d with snow.”

The Hermit is represented as living—

“ *In a lone cave, within a darksome wood,
 “ Near the Mount Aventine.*”

20. Love and a Bottle. Last time but one of acting—No date—probably 22—Whereas the play of Massaniello was given out to be acted this day, several of the actors being ill, makes us incapable of per-

forming that or any other play, and therefore thanking the town for all their favours, we humbly take our leave till the Winter season. (*Bills from B. M.*)

Mrs. Knight seems not to have acted after this season—little or nothing is recorded of her, but from the parts she acted, she must have been an actress of some importance—In the Female Wits she is said to read much and to be a judge of plays—in 1709 she signed the petition as Fran. M. Knight—Gildon in the preface to Phaeton says that she acted admirably in that T. and proved herself one of the best actresses of the age.

Mrs. Knight's characters—selection only.

T. R. 1684. *Angeline in Disappointment.

1688. *Teresia in Squire of Alsatia.

1689. *Mrs. Spruce in Fortune Hunters.

1691. *Mrs. Raison in Greenwich Park—*Miss Jenny in Love for Money.

1694. *Dorothea and *Dutchess in 1st and 2d part of Don Quixote—*Julia in Fatal Marriage.

1695. *Arethusa in Settle's Philaster.

D. L. 1696. *Mirtilla in Younger Brother—*Widow Lackitt in Oronooko—*Bonduca in ditto as altered.

1698. *Althæa in Phaeton.

1701. *Elvira in Love makes a Man.

1702. *Viletta in She wou'd and she wou'd not.

1703. *Mrs. Haughty in Vice Reclaimed.

1703-1704. *Queen Elizabeth in Albion Queens.

1704-1705. *Lady Easy.

1707-1708. Melinda in Recruiting Officer—Hilaria in Tunbridge Walks—Jocasta—Mrs. Fitchew in Northern Lass—Rachael in Jovial Crew.

1708. Queen in Hamlet—Lady Subtle in Marriage-Hater—Lady Dunce in Soldier's Fortune—Silent Woman—Mrs. Termagant in Squire of Alsatia—Lady Lurewell.

1708-1709. Mrs. Barry not being engaged she played several of her parts—Lady Macbeth—Alcmena—Margarita in Rule a Wife—Roxana—Almeria in Indian Emperor—Leonora in Spanish Fryar—Angellica in Rover—Berinthia in Relapse—Lætitia in Old Batchelor—Scornful Lady—Queen Katharine—Maria in Fond Husband—Almeyda in Don Sebastian—Mrs. Woodly in Epsom Wells—Cleopatra in All for Love—Widow in Comical Revenge.

1709-1710. Nourmahal in Aurenge-Zebe—Queen Elizabeth in Unhappy Favourite—Mrs. Frail—Evandra in Shadwell's Timon of Athens—Clarissa in Confederacy—Zara in M. B.—*Lady Mezro in Bickerstaff's Burying—Calphurnia.

1710-1711. Lady Wou'dbe in Volpone—Evadne in Maid's Tragedy—Lady Cockwood in She wou'd if she cou'd—Leonora in Libertine.

1713-1714. *Clytemnestra in Victim.

L. I. F. 1714-1715. *Lady Thinwit in Perplexed Couple.

1715-1716. Lady Brute.

1716-1717. *Lady Upstart in Artful Husband—Pulcheria in Theodosius.

1718-1719. Lady Plyant.

1723 1724. She seems to have returned to the

stage after an absence of 4 seasons—she acted Duchess of York in Richard 3d—Andromache in Troilus and Cressida—Arane in King and no King.

* *Originally.*

Mrs. Cross, when a girl, spoke the Prologue to the 3d part of Don Quixote with Horden at D. L. in 1696—in 1699 she had left the stage and was gone to France with a certain Baronet—to this Joe Haines alludes in his Epilogue to Love and a Bottle—see D. L. 1699—on Jan. 2. 1704 O. S. Mrs. Cross returned to D. L. after an absence of 5 years—her name does not appear in the bills after this season—Curll in his life of Mrs. Oldfield says Mrs. Cross was last at L. I. F. and has been dead some years.

Mrs. Cross' characters—selection only.

T. R. 1696. *Altesidora in Don Quixote part 3d.

1697. *Miss Hoyden in Relapse.

1704-1705. Florimel in Secret Love—Gatty in She wou'd if she cou'd—*Mrs. Clerimont in Tender Husband—Jacinta in Evening's Love.

1705-1706. *Mrs. Sago in Basset Table.

1706-1707. Dorinda in Dryden's Tempest—Jiltall in Love for Money.

Hay. 1707-1708. *Lady Sadlife in Double Gallant—Melantha in Marriage a-la-Mode—*Miss Notable in Lady's last Stake.

D. L. 1708-1709. Belinda in Old Batchelor—
*Miranda in Busy Body.

Hay. 1709-1710. Ophelia—Harriet in Man of
the Mode.

L. I. F. 1715-1716. Olivia in Plain Dealer—
Lady Fanciful—Cornelia in Feigned Courtezans.

1716-1717. *Miranda in Woman's a Riddle—
Morayma in Don Sebastian.

1720-1721. Mrs. Ford—Bellemante in Emperor
of the Moon—in Much ado about Nothing—probably
Beatrice—Alinda in Pilgrim—Mademoiselle in Art-
ful Husband.

1722-1723. Hillaria in Love's last Shift.

1723-1724. Paulina in Sisters altered—Elvira in
Spanish Fryar.

* *Originally.*

There are several seasons in which she seems to
have had no engagement.

PANTOMIMES AND ENTERTAINMENTS.

The Performers who were under Rich's direction
were so inferior to those at D. L. that the latter car-
ried away all the applause and favour of the town—

Victor says, they could never see any thing like an audience to any play without an interest made for it, till the success of Pantomimes and the Beggar's Opera—in this distress the Genius of Rich suggested to him a species of entertainment which has always been considered by persons of sense as contemptible, but which at the same time has ever been followed and encouraged—Pantomimes were brought forward, and as sound and show in the last century obtained a victory over sense and reason; the same event would have followed again, if the company at D. L. had not, from the experience of past times, thought it advisable to adopt the same measures.

The fertility of Rich's invention in these exotic entertainments and the excellence of his own performance in that line must be ever acknowledged—by means of these only he kept the managers of the other house from relaxing their diligence; and to the disgrace of the public taste frequently obtained more money by such ridiculous and paltry exhibitions than all the sterling merit of the rival theatre was able to acquire. (*B. D.*)

Christopher Bullock spoke the Epilogue to 'Tis well if it takes in the character of Harlequin, and Rich before this time had produced some little Harlequinades in the taste of the Italian Night-scenes, but his Genius does not seem to have blazed forth till *about* 1723—Thurmond who was a dancing master brought out his Pantomime of Harlequin Dr. Faustus at D. L. about the beginning of 1723–1724—this Rich seems to have considered as an encroachment on his Prerogative—in Dec. 1723 he produced his Necromancer or Dr. Faustus, which was acted with greater success

and no doubt gotten up with superior splendour—to this rivalship between the two Pantomimes the Epilogue to Edwin alludes—

“ Yon rival theatre, by success made great,
 “ Plotting destruction to our sinking state,
 “ Turn’d our own arms upon us—and—woe’be
 “ to us,
 “ They needs must raise the Devil to unde us !
 “ Straight our Enchanter gave his spirits wing
 “ And conjur’d all the town within this ring.”

Cibber speaks very sensibly on this subject and says that he never would have consented to prostitute a playhouse in which he had a concern by such exhibitions, if there had not been a second theatre—but as this was the case, they were obliged at D. L. either to comply with the public taste or to starve—he adds that they made use of their Pantomimes chiefly to support their weak plays.

Pope, speaking of the absurdity of these exhibitions, says,

“ When, lo! to dark encounter in mid air
 “ New Wizards rise, here Booth and Cibber there :
 “ Booth in his cloudy tabernacle shrin’d,
 “ On grinning dragons Cibber mounts the wind.”

To this Cibber in his letter to Pope replies—“ if you figuratively mean by this that I was an encourager of those fooleries, you are mistaken, for it is not true : if you intend it literally, that I was duncce enough to mount a machine, there is as little truth in that too.”

What Wilks’ opinion on this subject was, does not

appear : but Booth went one step farther than Cibber ; and when a number of gentlemen one day in a coffee-house gave him their thanks for the extraordinary pleasure they had received the night before from his performance of *Varanes*, and at the same time civilly blamed him for tacking to so fine a part the senseless stuff of *Perseus* and *Andromeda*, adding that it was much beneath the dignity of the theatre, Booth frankly answered, that he thought a thin audience a much greater indignity to the stage than that they had mentioned, and a full one most likely to keep up the spirit of the actor and consequently heighten the representation : he begged them to consider that there were many more spectators than men of taste and judgment ; and if by the artifice of a Pantomime, they could entice a greater number to partake of a good play than could be drawn without it, he could not see any great harm in it : that as these pieces were performed after the play they were no interruption to it, and for his part he confessed he considered profit as well as fame ; and as Aaron Hill had justly observed, he could not think it was the business of the managers to be wise to empty boxes. (*Theo. Cibber.*)

Booth seems eagerly to have caught at an expression of Hill's, who was certainly no friend to Pantomimes, as appears from his *Snake in the Grass*—Victor tells us, that Booth had contracted a love for money.

Theophilus Cibber (in his life of Booth) observes, that however the severer critics might cry out against these mummeries, as they often called them ; yet as the managers found laying out some hundreds on a

piece of this description would bring them in as many thousands, who can be surprised that they continued them, while they turned so much to their account?

As plays were then usually acted at common prices, viz. Boxes 4s, Pit 2s and 6d, First Gallery 1s and 6d, Upper Gallery 1s, their receipts made a much better figure in the office, when by a Pantomime they were enabled to advance their prices to Boxes 5s, &c., and so considerably encreased the number of their spectators, that instead of receiving (at common prices) about £500 per week, they generally found the sum total of 6 days' playing amounted to near £1000—so great was the run to many of these Entertainments, that the advanced prices by their frequent use became rather the common prices—what were called advanced prices, till then, had been taken only on very particular occasions; such as Benefit-Nights, or the first run of a new or revived play new dressed &c.

It was objected that those who were desirous to see a play were obliged to pay an advanced price for what they did not want to see—to this objection Theo. Cibber started a remedy which the managers approved, and by his advice a N. B. was inserted in the Bills to this effect—"the Advance-Money to be returned to those who choose to go out before the Overture to the Entertainment"—this silenced the clamour against the advanced prices, and the managers did not find the receipts much lessened by it, for it may be questioned if there was a demand for the return of £20 in 10 years—see D. L. Dec 14 1734—and D. L. Dec. 28 1744.

HAYMARKET.

In 1720 Potter a Carpenter began to erect a Theatre—it was not built for any particular person or company, but seems to have been intended as a mere speculation by the architect, who relied on its being occasionally hired for dramatic exhibitions. (*B. D.*)

At the new Theatre over against the Opera House in the Hay. Dec. 12 1723 will be presented a new C. called the Female Fop—to be performed by persons, who never yet appeared in public—(*B. M.*)—of these Milward, who played Trueman and spoke the Prologue, is the only one who afterwards became conspicuous.

The Female Fop, or the False one fitted, is an indifferent C.—it is attributed to Sandford—Sir Zealwou'd Fainall, the father of Clarinda, is a pretender to sanctity but really a villain—he designs to marry his daughter to Timothy Lecture, but at the conclusion he consents to her marriage with Manworth—Manilia who seems to give the 2d title to the play, promises to marry Trueman, but afterwards marries Sir Levity Modish—Sir Levity is taken up on suspicion of being concerned in a robbery—Manilia considers herself as ruined——Sir Levity turns out to be Trueman's sister—Trueman and Manilia are reconciled—this play was acted 3 times.

D. L. 1724-1725.

- Sep. 12. Hamlet—15. Love for Love.
 17. Old Batchelor—22. Spanish Fryar.
 24. King Lear. Gentleman Usher = Cibber Jun.
 26. Othello—29. Committee.
 Oct. 3. Henry 4th part 1st—6. Unhappy Favourite.
 8. Strategem—9. Mourning Bride.
 10. Careless Husband—13. Theodosius.
 14. Double Gallant.
 16. Not acted 10 years, Royal Merchant. Goswin = Wilks :—the other characters are omitted.
 17. Orphan—19. Rule a Wife.
 20. Distressed Mother—21. Wit without Money.
 24. Sir Courtly Nice. Crack = Miller : Surly = Harper : Hothead = Williams : Leonora = Mrs. Thurmond : Violante = Mrs. Heron.
 26. Scornful Lady—27. Macbeth.
 29. Lancashire Witches.
 Nov. 2. Tender Husband. Humphry Gubbin = Miller : Sir Harry Gubbin = Harper.
 3. Not acted 4 years, Æsop = Cibber :—rest omitted.
 4. Tamerlane.
 6. Funeral. Trim = Miller : Puzzle = Shepherd : Kate Matchlock = Mr. Harper.
 9. Fatal Marriage.
 10. Amorous Widow. Merryman = Shepherd.
 12. Cato—13. Rover—14. All for Love.
 16. Chances. Antonio = Shepherd : 1st Constan-
 tia = Mrs. Porter.
 19. Conscious Lovers. Phillis = Mrs. Seale.

18. Rehearsal—20. Recruiting Officer.

21. Man of the Mode. Old Bellair = Harper.

24. Caius Marius.

26. Constant Couple. Sir Harry Wildair (by particular desire) = Wilks: Beau Clincher = Miller: Wilks acted Sir Harry Dec. 16—Feb. 5—March 4 for Mrs. Oldfield's bt. —and May 27.

27. Love's last Shift. Snap = Cibber Jun.

Dec. 7. Relapse. Lory = Cibber Jun.: Young Fashion = Wilks Jun.: Miss Hoyden = Mrs. Tenoe.

8. Amphitryon.

9. Never acted, Cæsar in Ægypt. Julius Cæsar = Booth: Antony = Wilks: Achoreus = Cibber: Ptolemy = Cibber Jun.: Photinus = Mills: Septimius = Bridgewater: Cleopatra = Mrs. Oldfield: Cornelia = Mrs. Porter:—acted 6 times—the plan of this T. is chiefly borrowed from the False One (see the 4th Vol. of Beaumont and Fletcher 1778)—that part of it which concerns Cornelia is said to be taken from Corneille's Pompey—in reality, Cornelia, after Pompey's death, was conveyed in safety to Cyprus—in Cibber's play, Septimius pursues her, and brings her back to Alexandria as a prisoner—Cæsar treats her with kindness and respect—she in return reveals to Cæsar a conspiracy formed against his life—nothing can be more out of character and romantic, than the scenes between Cæsar and Cornelia—Fletcher's play is a very good one—Cibber's is dull and uninteresting—Fletcher has represented Cæsar as he really was—Cibber has placed him in too favourable a light—Achoreus in the False One has every appearance of being a fictitious character—Cibber has enlarged the part, but not improved it—in the 3d act, Achoreus

reads Cæsar a lecture—Cæsar hears it with great patience—Cibber in the 1st scene makes Ptolemy say that tho' his father was confirmed [on his throne by Pompey's means, yet Pompey was not a greater friend] to him than Cæsar—

“ Whose thousand Talents from his private store,
“ Advanc'd, gave life, and sinews to our cause.”

Ptolemy Auletes had purchased Cæsar's friendship with a large bribe—Plutarch says, that Cæsar remitted the debt to Ptolemy's children in part, but demanded the other part to pay his army—Cæsar was over head and ears in debt, and could not possibly advance to Ptolemy 1000 talents from his private store—at the close of the 1st act, Cleopatra reminds Ptolemy, that he and herself had attended their father to Rome—

“ Your age was unsusceptible of care,
“ But mine (or flattery deceiv'd me well)
“ Bloom'd in full beauty, and attracted hearts :
“ Yet of my conquests, I shall boast but one :
“ Cæsar pretended love : I urg'd him to a proof :
“ He gave the noblest : he restor'd our Ægypt.”

Here we have another gross absurdity—it is by no means clear, that Cleopatra accompanied her father to Rome—if she did, she could only have been a child—Ptolemy Auletes reigned about 4 years after his re-establishment, and Cleopatra was but 17 at his death—Victor says that he was very merry with a party in the pit on the first night that Cæsar in Ægypt was performed—they laughed at Cibber's *quavering Tragedy tones* in Achoreus, as much as they did at

his pasteboard swans which the carpenters pulled along the Nile.

Dec. — Love makes a Man. Don Lewis = Miller : Antonio = Shepherd.

22. Jane Shore—26. Don John—29. Henry 8th.

31. Silent Woman. Otter = Shepherd.

Jan. 4. Plain Dealer. Jerry Blackacre = Cibber

Jun. : Fidelia = Mrs. Booth.

9. Not acted 10 years, Virtue Betrayed. Henry 8th = Booth : Piercey = Wilks : Wolsey = Cibber : Northumberland = Thurmond : Anna Bullen = Mrs. Oldfield : Lady Elizabeth Blunt = Mrs. Horton :—acted 8 times.

16. Venice Preserved. Antonio is omitted.

20. Squire of Alsatia. Sir W. Belfond = Harper.

27. Way of the World. Sir Wilful Witwou'd = Harper : Lady Wishfort = Mrs. Baker :—see Feb. 14 1718.

Feb. 1. Not acted 15 years, Sophonisba. Massinissa = Booth : Hannibal = Mills : Maheralbal = Thurmond : Bomilcar = Bridgewater : Scipio = Williams : Massina = Mrs. Booth : Rosalinda = Mrs. Thurmond : Sophonisba = Mrs. Porter :—acted twice.

6. Richard the 3d.

April 5. Mrs. Horton acted Phillis for her bt.—Davies says—“ Upon Mrs. Younger’s quitting D. L. “ she was called upon to act Phillis—Mrs. Younger “ had acted the part originally, and so much to the “ satisfaction of the public, that Mrs. Horton met “ with unhandsome treatment from the audience— “ she bore this with patience for some time, at last “ she advanced to the front of the stage, and said to “ the persons in the Pit, who were hissing, ‘ Gentle-

“ men what do you mean? what displeases you? my
 “ acting or my person?” — this proper display of
 “ spirit recovered the spectators to good humour, and
 “ they cried out with one voice — ‘ No, no, Mrs.
 “ Horton we are not displeased, go on, go on.’ ”

As Mrs. Seale acted Phillis on Nov. 19th, Mrs. Horton seems rather to have selected the part of Phillis for her benefit, than to have been called on by the managers to play it.

April 21. Harper's bt.—not acted 4 years, Love for Money. Old Meriton = Boman: Ned Brag = Bridgewater: Betty Jiltall = Mrs. Horton: Mirtilla = Mrs. Heron: Miss Molly = Miss Lindar: Lady Addleplot = Mr. Harper:—see July 11 1718.

22. Oronooko. Daniel = Cibber Jun.

30. Mrs. Baker's bt. What d'ye call it? Sir Humphry = Shepherd: Jonas Dock = Cibber Jun.: Kitty = Mrs. Tenoe:—for the other characters see Feb. 23 1715.

May 1. Bridgewater acted Axalla for his half benefit.

11. Timon of Athens. Poet = Cibber Jun.

24. For bt. of Mrs. Willis, Widow Bowen, and Widow Leigh—Tempest.

June 18. Julius Cæsar—last play.

No Summer bills. (*Bills from B. M.*)

L. I. F. 1724-1725.

Sep. 23. Œdipus. Jocasta = Mrs. Parker: Eurydice = Mrs. Bullock:—she was not engaged the last

season; this was probably owing to her husband's illness, who is said not to have died till 1724.

28. Macbeth. Lady Macbeth = Mrs. Bullock.

Oct. 2. Busy Body—5. Love makes a Man.

6. Royal Merchant. Ginkes = Hippisley: Gertrude = Mrs. Bullock.

12. London Cuckolds. Lady No (Arabella) = Mrs. Bullock: Engine = Mrs. Egleton.

14. Not acted 10 years, False Friend. Don John = Quin: Don Pedro = Ryan: Don Guzman = Walker: Don Felix = Boheme: Lopez = Egleton: Galindo = Hippisley: Leonora = Mrs. Bullock: Jacinta = Mrs. Egleton: Isabella = Mrs. Moffet: — acted 4 times.

22. Richard the 3d. Lady Anne = Mrs. Bullock. Queen = Mrs. Parker.

23. Amorous Widow. Barnaby Brittle = Hippisley: Lovemore = Walker: Cunningham = Diggs: Merryman = Spiller: Sir Peter Pride = Hall: Mrs. Brittle = Mrs. Bullock: Lady Laycock = Mrs. Egleton: Philadelphia = Mrs. Purden: Prudence = Mrs. Morgan: — rest omitted.

27. Squire of Alsatia.

30. Fair Quaker—31. King Lear.

Nov. 3. Soldier's Fortune. Lady Dunce = Mrs. Vincent.

4. Tamerlane—6. Pilgrim.

7. Henry 4th—12. Mariamne.

10. Emperour of the Moon and Country House.

13. Cheats of Scapin. Scapin = Hippisley: Shift = Spiller: Thrifty = Bullock: Gripe = Hall: Octavian = Walker: Leander = Diggs: Lucia = Mrs.

Brett : Clara = Mrs. Vincent : --- with Cobler of Preston.

14. Measure for Measure.

18. Merry Wives. Slender = Egleton : Mrs. Ford = Mrs. Moffet : Mrs. Page = Mrs. Parker.

24. Belisarius. Almira = Mrs. Bullock.

25. Love and a Bottle. Roebuck = Walker : Love-well = Ryan : Mockmode = Egleton : Lyrick = Hippisley : Club = Bullock : Pamphlet = Morgan : Leanthe = Mrs. Vincent : Lucinda = Mrs. Bullock : Trudge = Mrs. Egleton : Pindress = Mrs. Morgan.

27. Drummer.

28. Not acted 7 years, Prophetess—acted 26 times successively, and 4 times afterwards.

Jan. 4. For bt. of Dennis. Old Batchelor. Sir Joseph Wittol = W. Bullock : Lætitia = Mrs. Bullock.

5. Double Dealer—7. Rival Queens.

11. Never acted, Every Man in his Humour, revived with alterations. Kitely = Hippisley : Capt. Bobadil = Hall : Brainworm = Spiller : Stephen = W. Bullock : Knowell Sen. = Quin : Knowell Jun. = Ryan : Wellbred = Walker : Justice Clement = Bullock : Marwit = Egleton : Downright = Hulett : Mrs. Kitely = Mrs. Bullock : Clara = Mrs. Moffet : Lucinda = Mrs. Butcher :—acted 3 times—what the alterations made at this time were, it is impossible to say, as the play seems never to have been printed in its altered state—either Hippisley was totally out of his element, or the part of Kitely was spoilt so as to make it suit the talents of the actor—the latter is perhaps the more probable supposition—when Dennis altered the Merry Wives of Windsor, he materially injured the character of Ford—it seems that

even an imaginary Cuckold was to be made ridiculous.

14. Island Princess—18. Woman's Revenge.

20. For bt. of the Author. Roman Maid—see Aug. 11 1724.

21. Rich brought out another of his grand Pantomimes—from this time to Feb. 27 the names of the plays only were advertised; the remainder of the bill was appropriated to Harlequin a Sorcerer—see C. G. Feb. 11 1752.

25. Recruiting Officer—26. Oronooko.

Feb. 6. Love's last Shift—9. Unhappy Favourite.

27. Never acted, the Bath Unmasked. Sprightly = Ryan: Count Fripon = Walker: Lord Wiseman = Boheme: Sir Captious Whiffle = Hippisley: Pander = Egleton: Sharper = Diggs: Taylor = Hall: Liberia and Honoria (daughters to Lady Ambs-ace) = Mrs. Bullock and Mrs. Vincent: Cleora = Mrs. Parker: Lady Ambs-ace = Mrs. Egleton: Miss Whiffle = Mrs. Legar: Fripon's Wife = Mrs. Plomer:—acted about 7 times—Lord Wiseman is in love with Liberia—she prefers Count Fripon—Lord Wiseman is so disgusted with Liberia's conduct, that he transfers his affections to Honoria who had always had his esteem—Lady Ambs-ace's passion is gaming—she encourages the match between the Count and her daughter upon the promise of receiving from the Count £5000, which is the fourth part of Liberia's fortune—Liberia and the Count are married—he turns out to be a cheat—the marriage is set aside as he was previously married—Pander runs off with Miss Whiffle—Sir Captious recovers his daughter before it is too late—Sprightly marries Cleora—this

is an indifferent C. by Odingsells—he meant by the title to imply that he had described the humours of Bath.

March 29. Walker's bt. Massaniello.

31. Mrs. Bullock's bt. Strategem. Mrs. Sullen = Mrs. Bullock: Cherry = Mrs. Legar:—Mrs. Legar was perhaps the actress who came out as Mrs. Rogeir.

April 5. Ryan's bt. Never acted there, Rover. Willmore = Ryan: Ned Blunt = Spiller: Belville = Quin: Frederick = Walker: Don Pedro = Boheme: Don Antonio = Egleton: Sancho = Hippisley: Hel- lena = Mrs. Bullock: Angellica = Mrs. Parker: Flo- rinda = Mrs. Legar: Valeria = Mrs. Butcher: Mo- retta = Mrs. Egleton.

7. For bt. of Mr. and Mrs. Egleton—not acted 6 years, Sauny the Scot.

26. Committee. Day = Hippisley: Mrs. Day = Mrs. Egleton.

28. Hamlet.

May 1. Richard the 3d. 1st Murderer = Spiller.

18. Sauny the Scot. Sauny = Bullock: Petruchio = Ogden: Woodall = Hippisley: Snatchpenny = Spiller: Tranio = Walker: Lord Beaufoy = Hulett: Margaret the Shrew = Mrs. Egleton.

21. Massaniello. Cardinal = Boheme: Viceroy = Ogden: Comic characters = Bullock, Spiller, Egle- ton, Hippisley, &c.

24. For bt. of Keen's widow and two others. Love and a Bottle.

27. Bath Unmasked—last play.

No Summer bills. (*Bills from B. M.*)

D. L. 1725-1726.

Sep. 4. Othello—7. Old Batchelor.

9. Love for Love—11. Hamlet.

14. Committee—16. Oronooko.

18. Henry 4th—23. Spanish Fryar.

25. Relapse. †Young Fashion = Cibber Jun. :
Lory = Harper : Syringe = Norris.

28. Love makes a Man.

30. Julius Cæsar. Calphurnia = Mrs. Horton :
Portia = Mrs. Thurmond.

Oct. 2. Not acted 3 years, Country Wife.

7. Double Gallant. Sylvia = Mrs. Cibber :—this
actress was Theophilus Cibber's first wife ; not the
famous Mrs. Cibber.

9. Constant Couple. Sir Harry Wildair = Wilks.

12. Rule a Wife—14. Amphitryon.

16. Orphan. Serena = Mrs. Cibber.

18. Strategem—19. Mourning Bride—20. Rover.

21. Not acted 12 years, Heroick Love. Aga-
memnon = Booth : Achilles = Mills : Nestor = Cory :
Ulysses = Thurmond : Patroclus = W. Mills : Chryses
= Williams : Chalcas = Roberts : Chruseis = Mrs.
Porter : Briseis = Mrs. Thurmond :—this T. seems
to have been acted but once.

22. Wit without Money.

23. Amorous Widow. Barnaby Brittle = Cibber :
Merryman = Harper : Clodpole = Miller : Philadel-
phia = Mrs. Cibber.

25. Scornful Lady. Younger Loveless = W. Mills :
Captain = Harper : Poet = Norris.

26. Distressed Mother with Hob = Miller.

27. Plain Dealer—28. Tender Husband.

29. Don John—30. Tempest.

Nov. 1. Theodosius. Leontine = Thurmond.

3. Squire of Alsatia. Belfond Jun. = Bridgewater.

4. Tamerlane—6. Careless Husband.

8. Silent Woman = Mrs. Thurmond.

9. Rehearsal—10. Venice Preserved.

12. Fair Penitent revived. Lothario = Booth :
Horatio = Mills : Sciolto = Williams : Altamont =
Wilks : Calista = Mrs. Oldfield : Lavinia = Mrs.
Horton :—acted 6 times.

17. Country Wife = Mrs. Cibber.

18. Unhappy Favourite—20. All for Love.

22. Love's last Shift—23. Fatal Marriage.

27. Way of the World.

29. Not acted 20 years, Twin Rivals. Elder
Wou'dbe = Wilks : Younger Wou'dbe = Bridgewater :
Trueman = Cibber : Richmore = W. Mills : Subtle-
man = Griffin : Alderman = Johnson : Balderdash =
Shepherd : Teague = Miller : Aurelia = Mrs. Oldfield :
Constance = Mrs. Porter : Mrs. Midnight = Mr.
Harper :—acted 7 times—Cibber originally acted
Younger Wou'dbe, he seems now to have preferred
the other character—Mandrake was now for the 1st
time called Mrs. Midnight.

Dec. 9. Chances.

18. Maid's Tragedy. Amintor = Wilks : Melan-
tius = Booth : King = Mills : Calianax = Griffin :
Evadne = Mrs. Porter : Aspatia = Mrs. Thurmond.

22. King Lear—28. Virtue Betrayed.

Jan. 3. Conscious Lovers. Phillis = Mrs. Horton.

5. Volpone.

11. Never acted there—revised by the author—Provoked Wife. Sir John Brute = Cibber : Constant = Wilks : Heartfree = Booth : Razor = Miller : Lord Rake = Bridgewater : Col. Bully = Harper : Justice = Shepherd : Taylor = Griffin : Lady Fanciful = Mrs. Cibber : Lady Brute = Mrs. Oldfield : Belinda = Mrs. Booth : Mademoiselle = Mrs. Brett :—acted 11 times—Cibber says—“ in 1725 we were called upon in “ a manner that could not be resisted to revive the “ Provoked Wife—the author was prevailed upon to “ substitute a new-written scene in the place of one “ in the 4th act ”—there is strong reason to suppose that this is another proof of Cibber’s inaccuracy as to dates—it is certain that the Provoked Wife was revived with alterations Jan. 19 1706, when Vanburgh had the direction of the Hay.—and there is no ground for supposing that he altered his play a second time——In the play as originally written, the Taylor enters with a bundle.

Lord Rake. Let me see what’s in that bundle.

Taylor. An’t please you, it is the Doctor of the Parish’s Gown.

Lord Rake. The Doctor’s Gown!—Hark you, Knight, you won’t stick at abusing the Clergy, will you?

Sir John. No, I’m drunk and I’ll abuse any thing—

Lord Rake. Then you shall wear this gown, whilst you charge the Watch ; that tho’ the blows fall upon you, the scandal may light upon the Church.

Sir John. A generous design—by all the Gods—give it me—(*he takes the gown and puts it on.*)

Lord Rake. He looks like a Bishop going to the holy war.

Enter Constable and Watch.

Cons. Methinks, Sir, a man of your coat might set a better example.

Sir John. Sirrah, I'll make you know—there are men of my coat can set as bad examples—as you can do, you Dog you.

Watch. I'll warrant he has been murdering some body to-night.

Sir John. Sirrah, there's nothing got by murder but a halter : my talent lies towards drunkenness and Simony.

Sir John is then carried before the Justice dressed as he is.

Collier had made such tragical outcries against Vanburgh for his abuse of the Clergy, that when Vanburgh revived his play at the Hay, he was forced to strip Sir John Brute of his gown, and put him into woman's clothes—No respectable Clergyman however need take offence at Parson Hiccup—the original scenes are to be met with in the early editions of the Provoked Wife and in Vanburgh's Works—as much of them is retained in the present scenes as could be—but the happiest witticism in the whole play, or rather in the whole of Vanburgh's writings, is unavoidably lost.

Jan. 22. Lady's last Stake. Miss Notable = Mrs. Cibber.

Feb. 2. Never acted, Hecuba. Polymnestor = Booth : Agamemnon = Mills : Ulysses = Bridgewater : Talthybius = Roberts : Hecuba = Mrs. Porter : Polyxena (her daughter) = Mrs. Cibber : Iphis (her attendant) = Mrs. Brett :—acted 3 times—this T. is attributed to West, who was afterwards Lord Chancellor

of Ireland—it is a free translation from the Greek play of the same name—Euripides opens his plot very badly—the Ghost of Polydorus tells the audience that he is Polydorus, the son of Priam and Hecuba—that he was consigned to the care of Polymnestor the King of Thrace—and that Polymnestor had killed him, for the sake of appropriating to himself the gold which had been sent with him—the play is supposed to take place after the destruction of Troy, and before the return of the Greeks to their homes—the Greeks determine to sacrifice Polyxena at the tomb of Achilles—Hecuba, on hearing this, calls forth Polyxena, and laments over her—Polyxena submits to her fate with great resolution—Ulysses carries off Polyxena—she is sacrificed—Hecuba sends an attendant to fetch water to wash the dead body—the attendant finds the corpse of Polydorus—Hecuba concludes that he has been murdered by Polymnestor—with the permission of Agamemnon, she sends a message to Polymnestor, in which she particularly requests him to come to her—he comes, and brings his two children with him—Hecuba entices Polymnestor into her tent—the Trojan women kill the children, and put out the eyes of Polymnestor—Polymnestor imprecates curses on Hecuba—the Greek play is a very good one, particularly in point of language—the chief alteration which West has made is, that in the first scene Polymnestor and his two confederates relate the murder of Polydorus—the 3d act is perhaps the shortest in any regular play—this T. would probably act dully, but it is worth reading, as many parts are very well written; but one is sorry to meet with some improper expressions in the dia-

logue ; one of the Thracians speaks of Leviathan and Behemoth—Ulysses calls Hecuba *Madam*—this play was unsuccessful, one reason of which was, that “ *it was not heard*—a rout of Vandals in the Galleries “intimidated the young actresses, disturbed the “audience and prevented all attention.”

4. *Æsop*—7. *Cato*. Marcus = Bridgewater.

March 17. Mrs. Thurmond's bt. She wou'd and She wou'd not.

April 15. For bt. of Cibber Jun. and Mrs. Cibber. Man of the Mode. Old Bellair = Harper : Young Bellair = Cibber Jun. : Harriet = Mrs. Booth : Belinda = Mrs. Cibber : Emilia = Mrs. Butler : Pert = Mrs. Tenoe :—rest as usual.

23. Bridgewater acted Aimwell for his bt.

May 7. For bt. of Hallam — Robt. Williams — and Miss Tynte. Henry 4th. Hotspur = Booth : Prince of Wales = Giffard from Dublin, being his 1st appearance on this stage:—Booth's Hotspur was one of the most perfect exhibitions of the stage ; he was piqued on this occasion at Giffard's appearance, and exerted himself in a particular manner ; he played the whole part with such fire and energy of spirit, as roused his auditors to an extravagance of applause, and made Giffard confess, notwithstanding his prepossession in favour of Elrington, that Booth in power, spirit, and judgment went far beyond him in that part—Giffard afterwards acknowledged to Theo. Cibber, that this was the case in every other character that Booth acted. (*Theo. Cibber.*)

Davies relates this story somewhat differently ; he says that Booth, who entertained too great contempt for Wilks in Tragedy, and of course still more des-

pised Giffard, who imitated Wilks, declared without any ceremony that he would that night "let off an "Irish actor"—Lacy, Victor and others who were present told Davies they never saw a more animated performance.

19. For bt. of Giffard and Pinkethman's Widow. Recruiting Officer. Brazen = Giffard, his 2d appearance.

23. Timon. Evandra = Mrs. Thurmond.

25. Sir Courtly Nice—last play.

No Summer bills. (*Bills from B. M.*)

L. I. F. 1725-1726.

Sep. 24. King Lear. Cordelia = Mrs. Parker.

Oct. 1. Royal Merchant. Higgen = Hippisley.

4. Never acted there, Country Wife. Horner = Ryan : Pinchwife = Quin : Sir Jasper Fidget = Hippisley : Sparkish = Egleton : Harcourt = Walker : Dorilant = Diggs : Quack = Hall : Country Wife = Mrs. Younger, being her first appearance on that stage : Lady Fidget = Mrs. Bullock : Alithea = Mrs. Parker : Lucy = Mrs. Morgan : Mrs. Dainty Fidget = Mrs. Ward : Mrs. Squeamish = Mrs. Butcher :—acted 8 times.

13. Recruiting Officer. Plume = Ryan : Brazen = Egleton : Balance = Quin : Worthy = Walker : 1st Recruit = Spiller : Welch Collier = Hippisley : Sylvia = Mrs. Younger : Melinda = Mrs. Bullock : Rose = Mrs. Laguerre :—rest omitted.

15. Rival Queens. Roxana = Mrs. Parker.

16. Henry 4th—19. Busy Body.

22. Woman's Revenge and Country House.

23. Love's last Shift. Sir Novelty Fashion = Egleton : Loveless = Ryan : Sir W. Wisewou'd = Hippisley : Younger Worthy = Walker : Snap = Spiller : Amanda = Mrs. Parker : Narcissa = Mrs. Bullock : Flareit = Mrs. Egleton.

25. Oronooko. Oronooko = Boheme : Aboan = Quin : Daniel = Spiller : Imoinda = Mrs. Bullock : Charlot Welldon = Mrs. Younger : Widow Lackit = Mrs. Martin from Dublin.

26. Bath Unmasked—27. Drummer.

28. Hamlet. Queen = Mrs. Parker : Ophelia = Mrs. Vincent.

30. Never acted there, Henry 8th.

Nov. 2. Double Dealer. Lady Touchwood = Mrs. Parker.

4. Tamerlane—6. London Cuckolds.

8. Soldier's Fortune—9. Richard 3d.

10. Amorous Widow.

11. Rover. Hellena = Mrs. Younger : Angellica = Mrs. Bullock : Florinda = Mrs. Parker.

13. Never acted there, Æsop—acted 4 times.

17. Unhappy Favourite—18. Spanish Fryar.

20. Prophetess—24. Cheats of Scapin.

29. Squire of Alsatia. Sir W. Belfond = Spiller : Elder = Belfond = Bullock : Younger Belfond =

Walker : Sir Edward Belfond = Quin : Mrs. Termagant = Mrs. Eggleton : Teresia = Mrs. Younger.

30. *Island Princess*. Quisara = Mrs. Bullock.

Dec. 2. *Macbeth*. Lady Macbeth = Mrs. Parker : Lady Macduff = Mrs. Bullock :—see Sep. 30 1723.

4. Committee.

6. *Othello*. Desdemona = Mrs. Younger.

7. *Æsop*. Æsop = Quin : Learchus = Hippisley : Oronces = Walker : Sir Polydorus Hogstye = Diggs : Roger = Bullock : Quaint = Spiller : Doris = Mrs. Eggleton : Hortensia = Mrs. Parker : Euphronia = Mrs. Younger.

8. Never acted, *Capricious Lovers*. Galliard = Ryan : Beaumine = Walker : Col. Mock-youth = Hippisley : Squire Pert = Eggleton : Sir John Cuddy (an effeminate fop) = Bullock Jun. : Trusty (servant to Galliard) = Spiller : Roger (servant to the Colonel) = Bullock : Graciana = Mrs. Younger : Flora = Mrs. Moffet : Mrs. Mince-mode = Mrs. Bullock : Mrs. Fading = Mrs. Parker : Frizle (servant to Mrs. Mince-mode) = Mrs. Eggleton :—acted 3 times—Galliard and Beaumine fall in love with Graciana and Flora—the ladies fall in love with them—Col. Mock-youth is guardian to Graciana and Flora—he intends to marry Graciana to Sir John Cuddy, and to keep Flora to himself—the Col. is twice frightened by the Ghost of a lawyer who had forged a will in his favour—Frizle acts the Ghost the first time, and Trusty the second—two marriages in masks take place—Mrs. Fading marries Graciana who is in boy's clothes—Mrs. Mince-mode marries Frizle—each of them supposes she has married Galliard—at the conclusion Galliard and Beaumine are united to Graciana and

Flora—this is a poor C. by Odingsells ; there is however a considerable degree of humour in the character of Mrs. Mince-mode, who (as the author expresses it) grows sick at the sight of a man, and refines upon the significancy of phrases till she resolves common conversation into obscenity.

15. Julius Cæsar = Ryan : Plebeians = Bullock, Hippisley, Spiller, &c. : Calphurnia = Mrs. Harold : —rest as Oct. 18 1722.

16. Not acted 7 years, Confederacy. Brass = Eggleton : Dick = Walker : Moneytrap = Spiller : Gripe = Hippisley : Clarissa = Mrs. Parker : Flippanta = Mrs. Younger : Corinna = Mrs. Rice : Araminta = Mrs. Moffet : Mrs. Amlet = Mrs. Eggleton : —acted 9 times.

Jan. 3. Emperour of the Moon.

7. Never acted, Female Fortune-teller. Sir Charles Mirmont = Walker : Ringwood = Ryan : Spring = Quin : Apwigeon = Hippisley : Mrs. Joiner = Mrs. Eggleton : Mrs. Apwigeon = Mrs. Vincent : Astræa = Mrs. Parker : Scuttle = Mrs. Younger : Clarinda = Mrs. Moffet : Frances = Mrs. Morgan : —acted 7 times—this C. is stolen from Dame Dobson—see T. R. 1684—all the names, but that of Frances, are changed for the sake of concealing the theft—Mrs. Joiner—Sir Charles—Astræa—Clarinda—Ringwood—Scuttle—Mr. and Mrs. Apwigeon—are nearly the same characters as Dame Dobson—the Colonel—the Countess—Lady Noble—Hartwell—Lady Rich—Mr. and Mrs. Jenkin—the original play is by far the better of the two—several of Ravenscroft's characters are omitted—the scene between Quære and Spring is new—and nearly the whole of the 5th act—the two stage tricks are omitted—instead of the

latter of them, Ringwood rises through a trap with his shirt bloody, and a sword in his hand—Ringwood is said to have fought a duel with Sir Charles, and to have been severely wounded—yet in the 4th act he accosts Sir Charles in a friendly manner, and assists him in detecting Mrs. Joiner—at the conclusion however he settles £200 a year on her—it is not clear who the Mr. Johnson was that wrote this C.

19. Measure for Measure.

Feb. 5. False Friend—11. Fair Quaker.

19. Never acted, Money the Mistress. Lieutenant Colonel Mourville = Ryan: Davila (a commissary) = Hippisley: Col. Warcourt = Quin: Don Manuel (a Spanish captain) = Boheme: Marsan (a French captain) = Walker: Wingrave (an English captain) = Milward: Governour of Tangier = Diggs: Moluza (a Moor) = Hall: Mariana (daughter to Davila) = Mrs. Younger: Harriet (his niece) = Mrs. Bullock: Diana (wife to Marsan) = Mrs. Moffet: Teresa (wife to Don Manuel) = Mrs. Martin:—acted 3 times—the scene lies at Tangier, and the Moorish camp before the town—Mourville is an agreeable Frenchman, and a man of courage—he is in love with Mariana, not however without some view to her fortune—Mariana is in love with him—the Governour sends Mourville to make a sally on the enemy—he is taken prisoner—as he had exceeded his orders, the Governour refuses to ransom him—Warcourt pays his addresses to Mariana—Davila commands her to accept them—Warcourt makes Mariana a present of some handsome jewels—she thinks it not right to receive them—they are left in Harriet's hands—Davila is sent to the Moorish camp to negotiate an

exchange of prisoners—Mariana and Harriet disguise themselves—they bribe Davila to carry them with him—Moluza, whose prisoner Mourville is, on finding that he is not to be redeemed, agrees to set Mourville at liberty, and to keep Mariana instead—Mourville and Harriet return to Tangier—Davila is much disturbed on being told that his daughter is a prisoner—his chagrin is increased by the intelligence that two rich ships are taken, the cargo of which chiefly belonged to him—Warcourt ransoms Mariana—Mourville believes Davila to be ruined, and is prevailed on by Harriet to marry her—Harriet pawns the jewels—the Jew to whom she pawns them, knows them to be those which he made up for Warcourt—the affair is brought under the cognizance of the Gouverneur—Harriet owns that she pawned the jewels, and that Mourville is her husband—Mariana faints—Mourville's conduct towards Mariana is universally reprobated—the ships, which had been taken, prove to be the property, not of Davila, but of Harriet's father, who is ruined by the loss of them—Mourville makes his exit in confusion and disappointment—the Gouverneur and Davila recommend Mariana to give her hand to Warcourt—she makes no objection, but requests that the matter may not be pressed upon her immediately—Warcourt, whose behaviour through the whole play has been highly honourable, readily consents—this play was written by Southerne, who was at this time, as he tells us in the dedication, 66 years old—it is a tolerably good piece, and by no means a proof that the author's faculties were impaired by age, as has been said.—Charles the 2d came into possession of Tangier in 1662, as a part

of his wife's fortune—he laid out a great deal of money upon it—but in 1683 he ordered it to be dismantled and abandoned—in Pepys' memoirs there is much said about Tangier—the play would have had a better chance of success, if it had been brought out during the time that Tangier was in the hands of the English—in 1726 the majority of the audience probably did not know much about Tangier—Victor tells us that he was behind the scenes the 1st night, and was very sorry to find that the audience did not take the age and great merit of the author into consideration and quietly dismiss this last weak effort to please them—when they were hissing dreadfully in the 5th act, Rich, who was standing by Southerne, asked him if he heard what the audience were doing? his answer was “No, Sir, I am very deaf.”

The Prologue was written by Welsted and spoken by Quin—after alluding to Imoinda and Isabella, it proceeds—

“ Oh! then protect in his declining years,
 “ The man, that fill'd your mothers' eyes with
 “ tears!
 “ The last of Charles' bards—
 “ Nor let the wreath from his grey head be torn,
 “ For half a century with honour worn!
 “ In him the poets' Nestor ye defend,
 “ Great Otway's peer and greater Dryden's friend.”

The behaviour of the audience would have been shameful, even if the play had been worse.

March 19. Quin's bt. Provoked Wife. Sir John Brute = Quin: Constant = Walker: Heartfree = Ryan: Razor = Egleton: Lady Fanciful = Mrs.

Younger : Lady Brute = Mrs. Parker : Belinda = Mrs. Bullock : Mademoiselle = Mrs. Legare.

21. Ryan's bt. Never acted there, She wou'd if she cou'd. Sir Oliver Cockwood = Hippiſley : Sir Joslin Jolley = Bullock : Courtall = Ryan : Freeman = Walker : Rake-hell = Spiller : Lady Cockwood = Mrs. Parker : Gatty = Mrs. Younger : Ariana = Mrs. Bullock : Sentry = Mrs. Egleton :—acted 4 times.

24. Mrs. Bullock's bt. Mariamne = Mrs. Parker.

April 2. Boheme's bt. Not acted 3 years, Abra-Mulé.

11. Walker's bt. Sophonisba. Hannibal = Boheme : Massinissa = Walker : Scipio = Ryan : Prince Massina = Mrs. Younger : Rosalinda = Mrs. Moffet : Sophonisba = Mrs. Bullock :—with Walking Statue. Sir Timothy Tough = Hippiſley : Corporal Cuttum = Spiller.

14. Œdipus. Phorbas = Leigh :—this is the only part to which his name has appeared of late, but if the bill be correct, he was still on the stage—he died in 1726 in his 37th year—Chetwood says he promised well, but did not mend—after Ryan and Walker came to L. I. F. he was rather thrown into the back ground.

22. Mrs. Parker's bt. Henry 8th. King = Quin : Wolsey = Boheme : Buckingham = Ryan : Cromwell = Walker : Queen = Mrs. Parker : Anne Bullen = Mrs. Bullock.

25. Hippiſley acted Polonius for his bt.

27. Strategem. Dorinda = Mrs. Younger.

28. For the bt. of an author whose play is deferred till next season—Merry Wives of Windsor.

May 3. Pilgrim. Alphonso = Hall : Mad Welch-

man = Hippisley : Alinda = Mrs. Bullock : Juletta = Mrs. Younger.

9. Abra-Mulé = Mrs. Bullock.

26. Old Batchelor. Belinda = Mrs. Younger.

30. Island Princess—last play.

Summer.

June 17. Love's Contrivance. Octavio = Milward.

24. Not acted 8 years, Fond Husband. Bubble = Bullock : Fumble = Norris : Rashley = Milward :—acted 5 times.

July 5. Not acted 6 years, Tunbridge Walks. Reynard = Milward : Loveworth = Chapman : Belinda = Mrs. Grace from Dublin :—acted 4 times.

15. Not acted 12 years, Man's the Master. Don John = Milward : Sancho = Bullock : Lucilla = Miss Fenton, 1st appearance :—acted twice.

22. Never acted there, Epsom Wells. Bevil = Milward : Woodyly = Chapman : Bisket = Bullock :—acted twice.

Aug. 2. Not acted 8 years, Gamester. Lovewell = Milward : Count Cogdie = Chapman :—acted 4 times.

12. Not acted 12 years, Spanish Wives. Governor = Bullock : Marquis = Chapman : Camillus = Milward :—acted twice.

19. Not acted 16 years, Wits—revived with alterations. Elder Pallatine = Ogden : Younger Pallatine = Milward : Sir Morglay Thwack = Morgan : Sir Tyrant Thrift = Norris : Pert = W. Bullock : Engine = Chapman : Lady Ample = Mrs. Vincent : Lucy

= Mrs. Grace: Mrs. Queasy = Mrs. Martin :—last play but one.

22. Fond Husband—last play. (*Bills from B. M.*)

Norris, who played Fumble this Summer and whose name had occurred before to small parts, was probably son to Norris of D. L.—both of Norris' sons were on the stage, but neither of them resembled his father, except in stature. (*Chetwood.*)

Egleton seems not to have acted after this season—see his bt. March 31 1722—he at first played small parts in Tragedy, but at Christ. Bullock's death he succeeded to most of his parts in light Comedy, and by his own death he made room for Chapman in the same line.

D. L. 1726-1727.

Sep. 3. Othello. Othello = Booth: Iago = Cibber: Cassio = Williams: Brabantio = Thurmond: Roderigo = Miller: Desdemona = Mrs. Thurmond: Æmilia = Mrs. Butler.

6. Rover—8. Fair Penitent.

10. Old Batchelor. Belinda = Mrs. Horton.

13. Oronooko. Widow = Mrs. Wetherilt: Lucy Welldon = Mrs. Cibber.

15. Provoked Wife. Heartfree = Booth :—his last appearance before his long illness.

17. Relapse—22. Funeral.

24. Constant Couple—29. Committee.

Oct. 1. Sir Courtly Nice—4. Strategem.

6. Double Gallant—8. Chances.

11. Love for Love.

13. Man of the Mode—15. Volpone.

20. Not acted 3 years, Alchemist. Abel Druggar = Miller : Kastril = Bridgewater : Surly = W. Mills : Dapper = Cibber Jun. : Lovewit = Shepherd : Dame Pliant = Mrs. Butler :—rest as Oct. 27 1721.

22. Humorous Lieutenant = Miller : Leucippe = Mr. Harper :—see April 18 1724.

25. Silent Woman—27. Amorous Widow.

Nov. 1. Provoked Wife. Heartfree = W. Mills.

2. Love's last Shift—3. Richard the 3d.

4. Tamerlane = Williams.

9. Love makes a Man—10. Amphitryon.

12. Hamlet. Ghost = Bridgewater.

15. Wit without Money—16. Macbeth.

19. Not acted 5 years, Albion Queens. Davison = Bridgewater :—rest as March 2 1723.

25. Æsop.

26. Not acted 7 years, Comical Revenge. Sir Frederick Frolick = Wilks : Dufoy = Cibber : Sir Nicholas Cully = Norris : Palmer = Johnson : Whædle = Shepherd : Col. Bruce = Bridgewater : Widow Rich = Mrs. Oldfield : Graciana = Mrs. Butler : Aurelia = Mrs. Cibber :—acted 3 times.

29. Mithridates—30. Tender Husband.

Dec. 3. Never acted there, Phædra and Hippolitus. Theseus = Mills : Hippolitus = Bridgewater : Lycon = Williams : Phædra = Mrs. Porter : Ismena = Mrs. Cibber :—acted 3 or 4 times.

12. Twin Rivals—13. Fatal Marriage.

14. Scornful Lady—15. Unhappy Favourite.

17. Way of the World. Fainall = W. Mills : Mrs. Fainall = Mrs. Heron : Foible = Mrs. Wetherhilt.

20. King Lear—probably by Mills.

Jan. 16. Distressed Mother. Pyrrhus = Booth, his first appearance since his illness :—the house was crowded very early, and the extraordinary applause he received, spoke at once the sense the town had of his merit, and their joy at his return. (*Theo. Cibber.*)

20. Not acted 5 years, Country Wit. Sir Manerly Shallow = Miller : Ramble = Mills : Sir Thomas Rash = Griffin : Merry = Cibber Jun. : Lord Drybone = Shepherd : Tom Rash = Johnson : Booby = Harper : Christina = Mrs. Horton :—rest omitted—acted about 3 times.

21. Orphan—24. Tempest.

25. Cato. Cato = Booth : Marcia = Mrs. Horton.

26. Rehearsal. Bayes = Cibber.

27. Never acted, Rival Modes. Bellamine = Wilks : Sagely = Mills : Earl of Late-Airs = Cibber : Lord Toupet (his son) = Cibber Jun. : Sir Oliver Bruin = Harper : George (servant to Lord Toupet) = Miller : Henry (servant to the Earl) = Norris : Amoret (a rich widow) = Mrs. Oldfield : Melissa (daughter to Sir Oliver) = Mrs. Porter : Clary (woman to Amoret) = Mrs. Horton :—acted 6 times—Bellamine, who is of a gay disposition, is in love with Melissa, who is grave—Sagely, who is grave, is in love with Amoret who is gay—the Earl of Late-Airs is a coxcomb according to the late mode—Lord Toupet is a coxcomb according to the present mode—Sir Oliver comes up to town to marry his daughter to Lord Toupet—the Earl sends for his son from Paris for the same purpose—Amoret contrives to break the match by setting the two fathers at variance—at the conclusion, she gives her hand to Sagely—Melissa

is married to Bellamine with her father's consent—Time equal to that of the representation—this C. is remarkably dull—the high expectations raised of it before its appearance put one in mind of the mountains in labour—Smythe in his Motto (*Cæstus artemque repono*) threatens to lay up his talents and write no more—a man cannot lay up what he never had.

Feb. 4. Mourning Bride.

8. Recruiting Officer. Plume = Wilks: Brazen = Cibber: Kite = Harper: Bullock = Miller: Pearmain = Norris: Sylvia = Mrs. Thurmond: Melinda = Mrs. Horton.

9. Jane Shore.

About 9 bills are deficient—no intimation is given that the Theatres were shut, but that probably was the case.

23. Not acted 5 years, Aurenge-Zebe. Melisinda = Mrs. Cibber.

25. Second time for 5 years, Henry 4th part 2d. Prince of Wales = Williams: Falstaff = Harper: Feeble = Griffin:—see Dec. 17 1720.

March 2. Conscious Lovers.

9. Mrs. Oldfield's bt. Amorous Widow. Barnaby Brittle = Norris.

April 3. Lancashire Witches—5. Julius Cæsar.

8. Plain Dealer—17. Theodosius.

19. For bt. of Cibber Jun. and Mrs. Cibber. Careless Husband with (not acted 4 years) Strollers.

24. Harper's bt. Virtue Betrayed — with Stage Coach. Squire = Miller:—end of the play Harper's Drunken Man.

29. Bridgewater's bt. Caius Marius. Apothecary = Griffin: Ruffian = Miller:—rest as usual — with Schoolboy. Young Rakish = Bridgewater.

May 5. She wou'd and She wou'd not. Trappanti = Miller: Don Manuel = Cibber: Don Philip = Booth: Soto = Harper: Diego = Norris: Hypolita = Mrs. Thurmond: Rosara = Mrs. Booth.

8. Country Wife. Sir Jasper Fidget = Norris: Lady Fidget = Mrs. Horton.

22. For bt. of Widow Leigh and Widow Bowen. Country Wit.

24. For bt. of the author of Shakspeare Restored —(*Theobald.*)—Rule a Wife and have a Wife.

In 1728 Pope published the *Dunciad*—at the head of the Dunces he placed poor Theobald, whom he accused of ingratitude, but whose real crime was supposed to be that of having revised Shakspeare more happily than himself. (*Dr. Johnson.*)

If Pope had been inclined to have done his duty as an Editor of Shakspeare, he would have given the Menders of that author a most conspicuous place in the *Dunciad*.

June 2. Way of the World. Last play.

No summer bills. (*Bills from B. M.*)

L. I. F. 1726-1727.

Sep. 14. Recruiting Officer——16. Busy Body.

19. Royal Merchant——26. Macbeth.

28. *Œdipus*. Phorbas = Milward : Jocasta = Mrs. Berriman : Citizens = Bullock, Spiller, and Hippisley.

Oct. 3. *Country Wife*. Sparkish = Milward : Alithea = Mrs. Berriman : Mrs. Dainty Fidget = Mrs. Rice : Mrs. Squeamish = Miss Fenton :—see Oct. 4 1725.

5. *Prophetess*—12. *Spanish Fryar*.

14. *She wou'd if she cou'd*—17. *Richard 3d*.

19. *Scapin and Country House*.

24. *Not acted 10 years, Mistake*. Don Carlos = Ryan : Sancho = Hippisley : Lopez = Spiller : Don Lorenzo = Walker : Don Alvarez = Boheme : Don Felix = Hall : Metaphrastus = Hulett : Leonora = Mrs. Younger : Jacinta = Mrs. Egleton : Camillo = Mrs. Bullock : Isabella = Mrs. Berriman.

21. *Provoked Wife*—26. *Confederacy*.

Nov. 2. *Pilgrim*. Alphonso = Hippisley.

4. *Tamerlane*—7. *Old Batchelor*.

8. *Rival Queens*. Hephestion = Milward : Cassander = Walker : Roxana = Mrs. Berriman :—rest as Dec. 1 1722.

10. *Rover*. Florinda = Mrs. Berriman.

14. *Orphan*. Chaplain = Milward : Monimia = Mrs. Berriman :—rest as Oct. 5 1721.

18. *King Lear*. Cordelia = Mrs. Younger.

21. *Island Princess*.

30. *Fond Husband*. Bubble = Bullock : Fumble = Hippisley : Rashley = Milward : Ranger = Quin : Sir Roger Petulant = Hall : Sneak = Spiller : Maria = Mrs. Berriman : Emilia and Cordelia are omitted.

Dec. 14. *Never acted, Dissembled Wanton, or My Son get Money*. Lord Severne = Quin : Col. Severne (his son) = Ryan : Beaufort = Walker : Sir

Humphry Staple (a citizen) = Hall : Toby (his son) = W. Bullock: Wormwood (servant to Lord Severne) = Hippisley : Miss Severne disguised as Sir Harry Truelove = Mrs. Younger : Emilia (ward to Lord Severne) = Mrs. Bullock : Lettice (her woman) = Mrs. Eggleton : Miss Jenny Staple = Mrs. Legar :—acted about 5 times—Beaufort and Miss Severne were mutually in love—Lord Severne, who did not approve of their union, had sent his daughter to France—she appears in the play as Sir Harry Truelove—Emilia is the only person that knows who Sir Harry really is—Col. Severne was to have married Emilia—Lord Severne thinks Emilia too intimate with Sir Harry—he is also informed of an intimacy, which had formerly subsisted between Col. Severne and Lady Bellamont—for these reasons he postpones the intended marriage—Col. Severne fancies that Emilia is a wanton—he is confirmed in his suspicions by Sir Harry—Emilia is offended at being addressed in a loose manner by the Colonel—but instead of expressing her displeasure at his conduct, she agrees to meet him in Lettice's room—Lettice is dressed as her mistress—Lord Severne and the Colonel see her go into her room—they believe her to be Emilia—the Colonel follows her—Emilia enters from another door—this clears up her character as to the assignation—but the father and son still think her to have been too familiar with Sir Harry—Sir Harry discovers himself to be Miss Severne—Col. Severne and Emilia are reconciled—Lord Severne gives his daughter to Beaufort—the author of this C. was Leonard Welsted—his play is well written, but it wants incident—Sir Humphry and Toby are good

characters—they give the second title to the play—Toby, by his father's direction, had paid his addresses to Emilia.

22. Soldier's Fortune——27. London Cuckolds.

Jan. 4. Hamlet. Queen = Mrs. Berriman.

9. Æsop. Hortensia = Mrs. Berriman.

10. Henry 4th——11. False Friend.

16. Never acted, Fall of Saguntum. Fabius (a young Roman) = Ryan : Murrus (son to Sicoris) = Walker : Eurydamas = Quin : Sicoris (governour of Saguntum) = Boheme : Theron (chief priest of Hercules) = Hulett : Lycormas (an under priest) = Diggs : Curtius (a Roman) = Milward : Candace = Mrs. Berriman : Timandra (daughter to Sicoris) = Mrs. Bullock :—acted about 3 times—the scene lies within the walls of Saguntum, as besieged by Hannibal—the siege is far advanced, and the Saguntines are distressed for want of provisions—Fabius and Timandra are mutually in love—Candace had been taken prisoner by Fabius—she is in love with him—Murrus and Hannibal are in love with Candace—Eurydamas is a villain, who means to betray Saguntum to Hannibal—Lycormas is his confederate—Hannibal requires them, as a proof of their sincerity to procure the liberty of Candace—for this purpose Eurydamas raises a suspicion that Fabius intends to revolt to the Carthaginians, and carry Candace with him—the Saguntines mutiny—Sicoris, with the assistance of Theron, appeases the tumult—he agrees however that Candace should be removed from the custody of Fabius, and placed in the temple of Hercules—Fabius is so offended at the suspicion which has been entertained of him, that he refuses to fight

—the Saguntines sustain a defeat, owing to the absence of Fabius, who had hitherto been their chief support—Timandra prevails on Fabius to resume his arms—another engagement takes place—Murrus is killed, and Fabius mortally wounded—Timandra becomes distracted—Eurydamas is condemned to death for his treachery—Candace stabs herself, after having been ravished by Murrus—Sicoris and the Saguntines determine to set the city on fire—the author of this T. was Frowde—some speeches in it are not badly written, but on the whole it is a dull and uninteresting play—it appears from the Epilogue that it had been rejected at D. L.—Candace is a very unnatural character—she is an African Queen—an Amazon and a great warrior—yet we find her ravished by a single man—which is quite ridiculous—every thing in this play is fiction except the mere siege—for the history on which it is founded, see the beginning of the 21st book of Livy, and of the 3d book of Polybius—Crevier, in the preface to his edition of Livy, observes—“ Polybius, a very judicious and faithful historian, “ weighs with great care the causes of the second “ Punic war—he determines, that if the origin of the “ war be attributed to the Fall of Saguntum, the Car- “ thaginians acted unjustly—but that if the conduct “ of the Romans with regard to Sardinia be taken “ into the account—the Carthaginians did no more than “ they had a right to do—but what says Livy?—he “ accurately repeats all that Polybius had said in favour “ of the Romans, and passes over in silence all that he “ had said in favour of the Carthaginians—this he does “ with the bad and unpardonable design of conceal- “ ing the truth.”

31. Strategem, Gibbet = Milward.
 Feb. 2. Henry 8th. Queen = Mrs. Berriman.
 March —. Rape of Proserpine—successful Pan-
 tomime.
18. Cartouche—20. Measure for Measure.
 25. Anatomist.
- April 3. For bt. of Boheme who was ill. Macbeth.
 Lady Macbeth = Mrs. Berriman.
7. Walker's bt. Not acted 5 years, Venice Pre-
 served. Jaffier = Ryan : Pierre = Walker : Priuli =
 Milward : Renault = Hulett : Antonio = Spiller : Bel-
 videra = Mrs. Berriman.
10. Mrs. Bullock's bt. Woman's a Riddle. Sir
 Amorous Vainwit = W. Bullock : Col. Manley =
 Ryan : Vulture = Bullock : Miranda = Mrs. Younger :
 Lady Outside = Mrs. Bullock :—rest omitted.
17. Mrs. Berriman's bt. Jew of Venice. Antonio
 = Ryan : Bassanio = Walker : Portia = Mrs. Berri-
 man :—rest omitted.
19. Mrs. Berriman acted Lady Touchwood.
- 27 or 28. For bt. of Diggs' Widow. Rover. An-
 gellica = Mrs. Berriman.
29. Never acted, Philip of Macedon. Perses =
 Walker : Demetrius = Ryan : Philip, King of Mace-
 don = Hulett : Antigonus = Milward : Didas = Quin :
 Philocles = Berriman : Herodorus = Lacy : Isteria =
 Mrs. Berriman : Olympias (daughter to Philip) =
 Mrs. Younger :—acted 4 times—this T. is in a great
 degree historical—Perses, the elder son of Philip, is
 jealous of the popularity of his brother, Demetrius
 —Philip is jealous of the regard shown by the Romans
 to Demetrius—Perses, in the 2d act, accuses Deme-
 trius of an attempt to murder him—Demetrius

defends himself from the unjust accusation—Philip comes to no determination—at last he is induced, by a forged letter and other artifices, to believe that Demetrius is more attached to the Romans than to himself—Demetrius is killed—Philip is convinced of his innocence, when it is too late—he appoints Antigonus his successor, and dies—all these circumstances (with one slight variation) are taken from the 40th book of Livy—Didas, Philocles, and Herodorus are real persons—the women are fictitious characters—Isteria, a Gaulish Princess, had been sent into Macedon by her brother, with a view of being married to Perses—she falls in love with Demetrius—he falls in love with her, but without becoming a rival to his brother—Antigonus and Olympias are mutually in love—at the conclusion of the play, Philip gives her to Antigonus—this is a very dull T. by Lewis, but there is nothing in it particularly wrong—the author adheres much more closely to history than Dr. Young, whose *Brothers* (see D. L. March 3 1753) is likewise founded on the dissensions in the family of the last Philip—the dedication of this play is quoted very unfairly in the B. D.

May 4. Tunbridge Walks. Reynard = Milward : Loveworth = Walker : Squib = Spiller :—rest omitted.

19. Never acted (there) Caradoc the Great, or the Valiant Welshman. Caradoc (probably) = Walker : Gald = Milward : Earle = Hippisley : Cartismanda = Mrs. Berriman :—this Manuscript bill is very badly written—Hippisley no doubt played Morgan Earl of Anglesey, a comic character.

The Editor of the B. D. says that the Valiant Welshman (for that is properly the first title of this

play) was printed in 1615—my copy is printed in 1663 with a cut of Caradoc (or Caractacus) on horseback—it was written by R. A. Gent., and had been acted sundry times by the Prince of Wales his servants—it is professedly founded on the 12th book of the Annals of Tacitus—but the far greater part of it is fictitious, or borrowed from the British historians—Octavian is King of North Wales—a part of his dominions had been usurped by the Earl of Monmouth—a battle ensues between them—Caradoc kills Monmouth—Octavian rewards him with his daughter, Guiniver—the King of Britain requests the assistance of Octavian against the Romans—Octavian sends Caradoc to join the Britons—Codigune, the bastard son of Octavian, conspires against his father—Octavian is poisoned—Guiniver and Voada, the sister of Caradoc, are taken prisoners—this passes in dumb show—a battle takes place between the Romans and Britons—Caradoc takes the Emperour Claudius prisoner, and afterwards releases him—Claudius in return gives him a golden lion to wear about his neck—Caradoc goes back to Wales—he fights with the usurper, and spares his life—he sets his wife and sister at liberty—he gives the latter to Gald, the brother of the King of Britain—the Romans renew the war—Caradoc is compelled to implore the assistance of Venusius, Duke of York—during the absence of Venusius, his wife, Cartismanda, betrays Caradoc to the Romans—Gald, Venusius &c. defeat the Romans—in the last scene, Caradoc is brought before Claudius at Rome—the Emperour recognises the lion, and promises to send Caradoc and his friends home with honour—the author has introduced a Bard

by way of Chorus—in the 3d and 4th acts we have a Witch—she creates a huge serpent—a shepherd informs Caradoc of the great mischief done by the serpent—Caradoc goes in quest of it—an old man tells him the serpent is invulnerable—but gives him a herb which has power over sorcery—the serpent enters—Caradoc shows the herb—the serpent retreats into a temple—Caradoc pursues it—the Witch is taken and burnt—on the whole this is a poor play, but there is a good comic scene, the outlines of which are borrowed from that of the grave-diggers in Hamlet—this scene was stolen by Dogget, and inserted in his Country Wake at the close of the 3d act.

22. Merry Wives of Windsor. Mrs. Page = Mrs. Berriman.

June 14. Tunbridge Walks—last play. (*Bills from B. M.*)

The bills do not give any intimation that Mrs. Berriman was a new actress, nor do they explain who she was—in the course of this season, she acted Jocasta, Alithea, Queen Katharine, Hortensia, Lady Touchwood, Angellica and Mrs. Page—in 1727-1728, she acted Arpasia, Queen in Richard the 3d, Cleora in Bath Unmasked, and Lady Brute—all of them parts belonging to Mrs. Parker—it seems therefore probable, that Mrs. Parker was now married to Berriman, who acted a small part in Philip of Macedon.

D. L. 1727-1728.

- Sep. 7. Othello——9. Henry 4th, part 2d.
 12. Spanish Fryar——14. Constant Couple.
 16. King Lear——19. Old Batchelor = Harper.
 21. Conscious Lovers. Myrtle = Bridgewater.
 26. Love for Love. Miss Prue = Mrs. Cibber.
 28. Strategem. Sullen = Harper : Cherry = Mrs. W. Mills late Mrs. Tenoe.
 23. Hamlet——30. Macbeth.
 Oct. 3. Julius Cæsar = Williams : Calphurnia = Mrs. Butler.
 7. Way of the World. Waitwell = Shepherd.
 9. Not acted 10 years, Adventures of five Hours. Don Octavio = Booth : Don Antonio = Mills : Diego = Johnson : Ernesto = Miller : Sancho = Norris : Porcia = Mrs. Horton :—rest omitted.
 10. Double Gallant with Harlequin Dr. Faustus. Harlequin = Clark : Punch = Burney : Bawd = Mr. Harper : Diana = Mrs. Booth.
 11. No play on account of the Coronation.
 12. Committee——13. Theodosius.
 14. Careless Husband——16. Don John.
 19. Tender Husband. Fainlove = Mrs. Mills.
 20. Funeral——21. All for Love——23. Rover.
 24. Distressed Mother——25. Country Wife.
 26. Not acted 3 years, Henry 8th. King = Booth : Wolsey = Cibber : Buckingham = Wilks : Cranmer = Mills : Gardiner = Johnson : Queen Catharine = Mrs. Porter : with the Coronation of Anne Bullen.

Booth was particularly celebrated for acting the

King ; tho' he gave full scope to the humour, yet he never dropped the dignity of the character ; when he appeared most familiar he was by no means vulgar ; when angry, his eye spoke majestic terror, he gave the full idea of that arbitrary Prince, who thought himself born to be obeyed—(*Theo. Cibber*)—when he pronounced these 4 words “ Go thy ways Kate” he did it with such a happy emphasis, that the audience not only applauded, but admired him—when he said —“ and now to breakfast with what appetite you “ may” his expression was rapid and vehement, and his look tremendous—Cibber was much praised for his acting of Wolsey—but he wanted that easy dignity and deportment, which a man like Wolsey, so familiar in the greatest Courts of Europe, must have acquired—his pride and passion were impotent and almost farcical—his grief, resignation and tenderness were inadequate from a deficiency of powers ; and when he said

“ This candle burns not clear, 'tis I must snuff it,

“ Then out it goes—” he imitated with his forefinger and thumb the extinguishing of a candle with a pair of snuffers—(*Davies*)—One must lament that Shakspeare should have used a metaphor so unworthy of him, but surely the actor should rather endeavour to sink the thing, than to bring it peculiarly into notice—(see Bath Dec. 30 1820)—Wilks very properly thought Buckingham worthy of his attention—in the first scene his resentment and indignation at Wolsey broke out with suitable impetuosity—his action was vehement and his motion quick and disturbed—his demeanour when condemned was gentle, graceful and pathetic—his grief was manly, resigned

and temperate—Mrs. Porter, after kneeling to the King, uttered her first speech with such intelligence and sensibility, as commanded applause and attention—in the trial scene her behaviour was dignified and highly affecting; and in the sick scene truly pathetic—her bad voice did not obstruct the forcible expression of grief. (*Davies.*)

Dr. Johnson says that “the Genius of Shakspeare comes in and goes out with Katharine, and that every other part may be easily conceived and easily written—”but surely a more ticklish task never fell to an author’s lot than to draw Henry the 8th with all his peculiarities, and yet without offending Queen Elizabeth, in whose reign Malone labours successfully to prove this play was written.

Oct. 30. Lancashire Witches. Sir Edward Harfort = Shepherd: Squire Harfort = Miller: Sir Timothy Shacklehead = Norris: Tom Shacklehead = Johnson: Isabella = Mrs. Horton: Theodosia = Mrs. Mills: Lady Shacklehead = Mrs. Wetherhilt: —rest omitted.

31. Henry 8th and Coronation 4th time—this representation cost the Managers near £1000—a Mock Coronation was brought out at L. I. F. and disapproved. (*Theo. Cibber.*)

Nov. 7. The Royal Family went to see the Coronation in Henry 8th.

There are no bills for Nov.—this deficiency is in great measure supplied by Theo. Cibber, who says —“Booth acted Henry the 8th above 20 nights successively, but finding himself fatigued with playing the part so often, he began to wish for some respite —tho’, till the illness he was but lately recovered

“ from, he frequently acted in a new (or revived) play,
“ a capital laborious part many successive nights with
“ great spirit &c. without wanting a relaxation, or
“ having recourse to the modern manner of puffing
“ an indisposition of a principal performer in the
“ bills, to the interruption of the run of the piece ; or
“ making a previous bargain with the managers to
“ appear but a certain number of nights in one week
“ —a new political trick to keep up a performer’s
“ consequence by becoming scarce—these little arts
“ he was above—weakened by his late indisposition,
“ he really wanted rest, but as the Coronation was
“ vastly followed, he wished that part of the enter-
“ tainment might be continued.

“ I began about this time (by my assiduity in my
“ business, my constant attendance to part of the regu-
“ lation of rehearsals, and some other little matters of
“ management) to be a sort of favourite with Wilks,
“ and a kind of deputy manager to him—Booth
“ therefore on this occasion consulted me apart, how
“ to bring Wilks into the scheme of continuing the
“ Coronation, yet dropping the play, without its seem-
“ ing a proposal of Booth’s—I undertook the busi-
“ ness and pursued the following method—the Satur-
“ day morning I waited on the managers at their
“ office, where they constantly settled their weekly
“ expenses, and fixed the business of the ensuing
“ week—at these meetings also they settled the order
“ in which new or revived plays or entertainments
“ should be brought forward—heard the (frequent
“ imaginary) grievances of the company, and gave
“ rewards to, or advanced the salaries of, such per-
“ formers as, on any emergency, had been of par-

“ ticular service, or had given proofs of their im-
“ provement in their business ; which last articles,
“ I remember, had never passed unnoticed by them.

“ I took occasion to say to Wilks—that the com-
“ pany of the other house, as I pretended to have
“ been informed, were busied in privately getting up
“ the play of Anna Bullen, and proposed to add the
“ Coronation to it—I did not forget to hint that I had
“ heard many people wish to see Wilks in the part of
“ Piercy, and that Mrs. Oldfield’s performances in
“ the part of Anna Bullen, if the Coronation was
“ added as no improper addition to them, would pro-
“ bably give the play a very great run—Booth im-
“ mediately backed my proposal of forestalling the
“ other house by directly getting up the play and
“ tacking the Coronation to it—Wilks swallowed the
“ bait, and Anna Bullen was immediately ordered
“ into rehearsal—but Booth’s business was but half
“ done ; for tho’ Banks’ Henry the 8th required not
“ the force, nor all the attention due to Shaks-
“ peare’s, and as Booth said, the former was a part
“ he could play with, in comparison with the latter—
“ yet he had a step farther to take—which was to
“ bring Wilks to consent that the Coronation should
“ be added to other plays, as a detached entertain-
“ ment—to bring this about he again applied to me ;
“ and I told him, I believed, we should find no great
“ difficulty in it—accordingly I informed the mana-
“ gers at our next meeting, that I was led into the
“ mistake of Anna Bullen’s being revived at the
“ other house, by seeing the part of Piercy in the
“ hands of one of their actors (which I really had)
“ and by having intimation given me, that several

“ Properties, as Coronets, Scepters, Armour &c.
 “ were making for the use of that stage, which I now
 “ was convinced they intended for the decoration of
 “ a mock Coronation to be added to all their plays—
 “ I therefore submitted it to their better judgment,
 “ whether it would not be advisable to perform ours
 “ as before hinted, and tack it to plays, which of
 “ themselves, either through repetition or other acci-
 “ dents, had not latterly caused an overflow—I ad-
 “ dressed myself chiefly to Wilks, who said—for his
 “ part he was indifferent, but bid me ask my father’s
 “ opinion (who at this juncture was absent)—I took
 “ upon myself to answer for my father’s assent
 “ to what Wilks thought proper—as for my part,
 “ said Booth, I don’t think Theo’s thought amiss
 “ — Wilks added (to my no small satisfaction)
 “ ’Twas his opinion the younker’s thought might
 “ prove a very lucky one—that they might do as they
 “ would, for he left it to them—what swayed with
 “ him, I knew, was his playing many parts to large
 “ audiences rather than indifferent ones (a natural
 “ and not culpable vanity)—on this concession of
 “ his I immediately added the ceremony of the
 “ Champion to the Coronation, and it was continued
 “ to a great number of Tragedies and Comedies.”

Theo. Cibber is not quite correct, as Booth cer-
 tainly did not play Henry the 8th 20 nights succes-
 sively—he forgets that Anna Bullen (*Virtue Be-
 trayed*) had been acted in the preceding season ; and
 makes some other small mistakes ; all of which are
 very excusable, as he seems not to have written the
 life of Booth till 1753.

Dec. 1. Rehearsal.

4. Scornful Lady. Welford = Bridgewater.

5. Fatal Marriage. Biron = Williams : Villeroy = Mills : Fernando = Norris : Jaqueline = Miller : Frederick = Bridgewater : Isabella = Mrs. Porter : Victoria = Mrs. Thurmond : Julia = Mrs. Butler.

7. Way of the World. Fainall = W. Mills.

On this day Savage the author was convicted of wilful murder.

The Coronation was tacked to all these plays.

13. Never acted, Double Falshood, or the Distrest Lovers. Julio = Williams : Henriquez = Wilks : Roderick = Mills : Duke Angelo (father to Roderick and Henriquez) = Corey : Camillo (father to Julio) = Griffin : Don Bernard (father to Leonora) = Harper : Master of the Flocks = Bridgewater : 1st Shepherd = Norris : Leonora = Mrs. Porter : Violante = Mrs. Booth :—Julio and Leonora are mutually in love—Henriquez seduces Violante on a promise of marriage—he deserts her for Leonora—he is aware of Leonora's attachment to Julio, and contrives to have Julio sent for to court—Don Bernard insists that Leonora should abandon Julio, and marry Henriquez—Leonora sends a letter to Julio—he returns in disguise—Leonora assures him that she will never marry Henriquez—the scene opens and discovers an altar with other preparations for the marriage—Julio claims Leonora—he is forced out by the servants of Henriquez—Leonora faints and is carried off—she takes refuge in a nunnery—Violante disguises herself as a boy—Julio runs mad on the mountains—Roderick assists Henriquez in getting Leonora from the nunnery, but takes care not to let her be in his brother's power—Violante tells Roderick where

Julio is—at the conclusion Henriquez marries Violante with his father's consent—Julio and Leonora are united—scene Andalusia—this is a very good play, but certainly not Shakspeare's, as Theobald endeavoured to persuade the world—Dr. Farmer conjectures with much probability that it was Shirley's—Theobald in the preface speaks of having three Manuscript copies of it, one of which was in the hand-writing of Downes, and had been formerly in the possession of Betterton, who intended to have brought out this play, but did not do it—there is a great similarity between the latter part of Julio's character and that of Octavian in the Mountaineers—they are both taken from the story of Cardenio in Don Quixote.

19. Double Falshood 6th time. Julio = Booth, being his 1st appearance since his illness.

Booth had rehearsed Julio several times; when the play was ready for acting, he was prevented from appearing in it by illness, and the character was supplied by Williams, to whom Booth had given the part to study, as doubting of being able to appear in it himself; but at Theobald's earnest entreaty he good-naturedly disregarded his indisposition and played the part on this evening. (*T. C.*)

20—21—22 and 26. Booth acted Julio.

28. Jane Shore. Hastings = Booth.

29. Tempest—30. Booth acted Cato.

Jan. 1. Virtue Betrayed, or Anna Bullen. Henry 8th = Booth: Lady Diana Talbot = Mrs. Cibber.

2. Recruiting Officer—3. Love's last Shift.

4. Booth acted Brutus.

8. Virtue Betrayed. Henry 8th = Booth.

9. Double Falshood. Julio = Booth :—this was his last performance.

The Coronation was tacked to most of these plays.

10. Never acted, Provoked Husband. Lord Townly = Wilks : Sir Francis Wronghead = Cibber : Manly = Mills : Count Basset = Bridgewater : Squire Richard = Young Wetherelt : John Moody = Miller : Lady Townly = Mrs. Oldfield : Lady Wronghead = Mrs. Thurmond : Lady Grace = Mrs. Porter : Miss Jenny = Mrs. Cibber : Mrs. Motherly = Mrs. Moore : Myrtilia = Mrs. Grace.

Whoever is curious in dramatic concerns ought to read “the Journey to London,” which is to be met with in Vanburgh’s works ; he would then see what part of this play was written by Cibber and what by Vanburgh ; this is the more necessary, as some theatrical books give a wrong account of this matter*—the fact is that Vanburgh left behind him *near 4 acts*—Cibber finished the play in a way greatly to his credit ; the alterations he made are for the better, but the courtship of Manly and Lady Grace is somewhat dull.

Act 1st. The soliloquy and the first scene are Cibber’s—nearly the whole of John Moody’s part is Vanburgh’s—the whole of the courtship between Manly and Lady Grace is Cibber’s.

Act 2d is Vanburgh’s with slight additions from Cibber.

In Act 3d the scene between Lord and Lady

* At C. G. in 1820–1821 the Provoked Husband was repeatedly advertised as Cibber’s play.

Townly is Vanburgh's and Cibber's—Lady Grace's mode of life is Vanburgh's.

Act 4th is chiefly Vanburgh's—particularly the Scene where Sir Francis describes his going to the Minister and the House of Commons.

In Act 5th the scene with Poundage is Vanburgh's—the rest of the play is Cibber's.

The characters in the Original are, Sir Francis Headpiece—Lord Loverule (Lord Townly)—Sir Charles—Uncle Richard—Col. Courtly (Count Basset)—Squire Humphry—John Moody—Lady Arabella (Lady Townly)—Lady Headpiece—Miss Betty—Clarinda (Lady Grace)—Mrs. Motherly—Martilla—Sir Charles and Uncle are consolidated in Manly.

On the first night this C. was acted, Cibber's Non-juror enemies took a vast deal of pains to damn it, they so far succeeded that Cibber at one time gave it up for lost—there were several interruptions, where the actors were obliged to stand still, particularly one in the 4th act, which Victor thought it impossible for the play to outlive—the next day it was attacked in the papers and triumphed over as a dead and damned piece—a severe criticism was made upon it in general terms of invective for the writer disdained to enter into particulars; yet this damned play was acted 28 nights together, and left off at a receipt of £140, which happened to be more than in 50 years before, could be said of any play whatsoever. (*Cibber.*)

Sir Francis' saying ay, when he should have said no, is an exquisite piece of humour—Harley, who was afterwards Earl of Oxford, was a personal favourite with Charles the 2d—on some important

question he voted against the Court, for which the King chid him severely—the next day he voted as the King wished him—which the King took notice of at night, and said, you were not against me to day—he replied, “no Sir I was against my conscience to “day”—this was so drily delivered, that the King seemed pleased with it, and it was much talked of. (*Burnet.*)

Vanburgh died in 1726—he wrote or altered about 10 dramatic pieces—he is one of our very best writers in Comedy—Cibber justly observes of him, that he had a peculiar skill in adapting French plays to the English stage—his *Provoked Wife* however is a proof that he could write an excellent Comedy without borrowing—Vanburgh was the great architect of his day—he built *Blenheim* for the Duke of Marlborough &c.—his buildings were in general so heavy, that a wag said of him—

“Lie heavy on him earth, for he
“Laid many a heavy load on thee.”

Feb. 10. *Provoked Husband* 27th time successively.

16. *Love in several Masques.* Wisemore = Mills : Merital = Wilks : Malvil = Bridgewater : Sir Positive Trap = Harper : Rattle = Cibber : Lord Formal = Griffin : Sir Apish Simple = Miller : Lady Matchless = Mrs. Oldfield : Vermilia = Mrs. Porter : Helena = Mrs. Booth : Lady Trap = Mrs. Moore : Catchit (woman to Vermilia) = Mrs. Mills :—Merital and Helena are mutually in love—her uncle, Sir Positive Trap, insists that she should marry Sir Apish Simple—Lady Matchless, to oblige Helena, holds out

a lure to Sir Apish—he deserts Helena, and makes love to Lady Matchless—Merital and Helena are united—Lady Matchless is a young and rich widow—Lord Formal, Rattle, and Sir Apish are suitors to her—in the last act, Wisemore, in the disguise of a lawyer, tells her that a claim is made to her fortune by a relation of her late husband—Lord Formal, Rattle, and Sir Apish relinquish all pretensions to her—she gives her hand to Wisemore—Malvil and Vermilia are mutually in love—Catchit, from mercenary motives, excites a quarrel between them—at the conclusion they are reconciled—this is a moderate C.—it probably came out on the 12th; it does not appear how often it was acted as the bills in Feb. are defective—Fielding in his preface says, it was received with more success than he had a right to expect, notwithstanding it succeeded the Provoked Husband, which was acted 28 nights successively, and was contemporary with an Entertainment which engrossed all the talk and admiration of the town.

St. James' Evening Post from Feb. 17 to 20 1728.

“On Feb. 17 Cibber made his speech in the Rolls Chapel in the cause about Sir Richard Steele.” (*B.M.*)

As Sir Richard Steele gave himself no concern about the management of the theatre, to which he was equally bound with the other three Patentees, they thought it reasonable to make a charge of £1 13s. 4d. for their trouble every acting day—to this Steele did not object, and so the matter went on for near 3 years—but Sir Richard's property being thrown into the hands of his creditors, a Chancery suit was commenced against the acting managers about this charge—as the chief point in dispute was,

of what kind or importance the business of a manager is. Cibber was recommended by his Counsel to plead that part of the cause himself, which he did so much to the satisfaction of Sir Joseph Jekyll, then Master of the Rolls, that he made a decree in their favour.

Of all this Cibber gives a long and circumstantial account—but with his usual accuracy as to dates, he tells us that the cause came to a hearing in 1726—towards the conclusion of his speech, he says—“tho’ the managers are not all of them able to write plays, yet they have all of them been able to do as profitable a thing; they have invented and adorned a spectacle, that for 40 days together has brought more money to the house than the best play that was ever writ: the spectacle I mean is that of the Coronation-ceremony of Anna Bullen”—this theatrical coronation was of course in consequence of the real coronation of George the 2d—one would hardly suppose it possible that any author could be so shamefully negligent, as to represent the coronation of the reigning king as taking place in the year before his father’s death.

Feb. 21. Polyxena is said to be in Rehearsal at D. L.

29. For the bt. of the author of a new play, which cannot conveniently be acted this season—Man of the Mode.

March 9. Alchemist. Able Drugger = Cibber Jun.

11. Unhappy Favourite—12. Amphitryon.

16. Mrs. Thurmond’s bt. Provoked Husband.

18. Mrs. Booth’s bt. Double Falshood.

25. Mrs. Horton acted Lady Fanciful for her bt.

26. Albion Queens.

April 1. Orphan—very few bills in this month.

11. For bt. of Theo. Cibber and Mrs. Cibber.
Provoked Husband.

May 1. Griffin's bt. Double Falshood.

2. Mrs. Butler's bt. Fair Penitent. Lothario =
Bridgewater : Lavinia = Mrs. Butler.

8. Macbeth. Lenox = Cibber Jun.

10. She wou'd and she wou'd not. Octavio =
Cibber Jun : Flora = Mrs. Cibber.

14. Henry 8th. King = Harper.

17. Chetwood's bt. What d'ye call it?—with
Hob. Hob = Miller : Old Hob = Harper :—and
Strollers.

20. Chances. Don John = Wilks : Don Frederick
= Mills : Antonio = Miller : Peter = Harper : 1st
Constantia = Mrs. Cibber : 2d Constantia = Mrs.
Booth : Landlady = Mrs. Willis.

23. Richard 3d. Richard = Cibber : Henry 6th
= Wilks : Buckingham = Mills : Queen = Mrs. Por-
ter : Lady Anne = Mrs. Horton.

28. For bt. of Wright and Widow Pinkethman.
Tamerlane. Omar = Cibber Jun.

31. Spanish Fryar.

No more bills. (*Bills from B. M.*)

When Booth last appeared on the stage he was but in his 46th year—he continued ill a long time ; and his friends had frequent hopes of his recovery—he died May 8 1733—about a month before his death he seemed to be better—he would sometimes talk what characters he proposed to revive and plan operations for the ensuing winter—when intervening health would permit, he was pursuing his studies,

often revolving in his mind past negligences and searching after new beauties, which he hoped to live to put into execution ; he knew *the longest life was too short for the almost endless study of an actor.* (*Theo. Cibber.*)

He had learning to understand perfectly what it was his part to speak, and judgment to know how it agreed or disagreed with his character—hence arose a peculiar grace which was visible to every spectator, tho' few were at the pains of examining into the cause of their pleasure—he could soften and slide over with an elegant negligence the improprieties of a part he acted, while on the contrary he could dwell with energy upon the beauties, as if he exerted a latent spirit, which he had kept back for such an occasion, that he might alarm, awaken and transport in those places only, which were worthy of his best exertions—(*Aaron Hill*)—he had certainly all the advantages that Art or Nature could bestow to make an admirable actor—the tones of his voice were all musical ; and he had so excellent an ear, that no one ever heard a dissonant note come from him ; he was not only harmonious, but properly so, while he filled the ear, he spoke to the heart—his articulation was so excellent, that he was heard to the farthest part of the theatre when he almost whispered—his voice was never known to fail him, yet he was not so lavish as to throw it away on any unnecessary occasion—he despised a Ranter and scorned to purchase applause at the expense of his lungs and the disgrace of his judgment—his attitudes were all picturesque, his general deportment was majestic—his madness in *Lear* is hardly to be described, never

did pity or terror more vehemently possess an audience, than by his judicious and powerful execution of that part—his gaiety and gallantry in Lothario and Varanes, though properly varied, were remarkably pleasing and great—in Varanes he excelled in the description of the chase, “when through the woods,” &c.—in Antony, in the description of Cleopatra, and in the spirited speeches when roused by Ventidius to renew the war—in Myron when he says, “I’ll bend the bow,” &c.—in Jaffier, when having described his friends on the rack, he turned quick to Belvidera, he conveyed such a mixture of tenderness, pity and terror, as spoke to the heart of all who saw or heard him—in Othello (which Colley Cibber says was his best part) the heart breaking anguish of his jealousy would have drawn tears from the most obdurate, yet in his grief he never whined nor blubbered, in his rage he never mouthed nor ranted—he excelled likewise in Cato—Brutus—Timon—Pyrrhus—Tamerlane—Young Marius—and Osmyn. (*Theo. Cibber.*)

Davies says, no one who has acted the Ghost in Hamlet since Booth, has been at all equal to him—his slow, solemn, and under-tone of voice, his noiseless tread and his whole deportment inspired the audience with awful astonishment—the gay libertine air he gave to Polydore has not been equalled since; tho’ Walker his pupil was more than a tolerable copy of his master.

In acting Othello one night to a small audience he was languid for the first 2 acts; in the 3d as if roused from a lethargy to the most animating vigour, he displayed such uncommon fire and force that

when he retired into the Green-room, Cibber asked him what had inspired him so on a sudden?—“why,” said Booth, “I saw by chance an Oxford man in the Pit, whose judgment I revere more than that of a whole audience.”

During the time of his indisposition he was frequently able to go to the theatre, tho’ not able to perform—Wilks was called on to play 2 of his parts—Jaffier and Hastings—Victor told Davies that Booth was not pleased with the applause which Wilks received—see April 15 and Oct. 17 1730.

Booth has been known to read a scene in a part acted by Betterton to the admiration of his hearers—but when asked why he would not so represent the part throughout, his constant answer was, that it was too much for him—he took from his great exemplar what he could and fitted it to his own powers and manner. (*Davies.*)

Aaron Hill observes that tho’ in the customary rounds of business he played several parts in Comedy, yet he seldom appeared in any of them much to his advantage—the passions which he found in Comedy were not strong enough to excite his fire, and what seemed want of qualification, was only absence of impression—Booth played many Walking Gentlemen, and to those parts Hill’s observation is no doubt applicable; but when Booth acted a part in Comedy that was worthy of his attention this was not the case—Theo. Cibber says, if Booth had never appeared in Tragedy, he would have been considered as an excellent actor from his performance in Comedy, and appeals to those who had seen him in *Young Bevil*—*Pinchwife*—the *Plain Dealer*—*Scandal*—

Heartfree and many other parts to justify his assertion—Colley Cibber says Booth failed in Essex—plaintive distress did not suit him.

Booth's characters.

Dublin 1698 and 1699. Oronooko—Col. Bruce in Comical Revenge—Freeman in She wou'd if she cou'd—Medley in Man of the Mode.

L. I. F. 1700. Maximus in Valentinian—*Artaban in Ambitious Stepmother.

1701. *Gratiano in Jew of Venice—*King of Bayonne in Love's Victim.

1702. *Axalla in Tamerlane—*Townlove in Gentleman Cully—*Capt. Bellmein in Beau's Duel—*Eugenio in Stolen Heiress.

1703. *Virotto in Governour of Cyprus—*Sebastian in Love Betrayed.

1703-1704. *Capt. Basil in Stage Coach—*Ullamar in Liberty Asserted—Alexas in All for Love—Single in Sir Solomon.

L. I. F. and Hay. 1704-1705. *Friendly in the Biter.

Hay. 1705-1706. *Dick in Confederacy—*Telemachus in Ulysses—*Don Carlos in Mistake—*Gustavus in Revolution of Sweden—*Constantius in British Enchanters.

1706-1707. Sir Richard Vernon—Farewell in Sir Courtly Nice—*Sir Charles Richley in Platonick Lady—Laertes—Louis in Comical Revenge—Clytus—Dauphine in Silent Woman—Julius Cæsar—Young

Bellair in *Man of the Mode*—Guyomar in *Indian Emperor*—Cassio—Don Octavio in *Adventures of Five Hours*—Rhodophil in *Comical Lovers*—Don Juan in *Rule a Wife*—Wolfort in *Royal Merchant*—Buckingham in *Henry 8th*—Granius in *Caius Marius*—Polydore—*Hippolitus—Bedamar in *Venice Preserved*—Biron in *Fatal Marriage*—Alcibiades in *Timon of Athens*—Winlove in *Sauny the Scot*—Antonio in *Dutchess of Malfy*—Warner in *Sir Martin Marrall*—Cornet in *Old Troop*—Massinissa in *Sophonisba*—Edgworth in *Bartholemew Fair*—Palante in *Cæsar Borgia*.

1707-1708. Elder Worthy in *Love's last Shift*—*Clerimont in *Double Gallant*—Hotspur—*Hengist in *Royal Convert*—Lenox in *Macbeth*—Oliver in *Jovial Crew*.

D. L. 1708. Ghost in *Hamlet*—Ramble in *Country Wit*—Scandal in *Love for Love*—Aquilus in *Mithridates*—Morat in *Aurenge-Zebe*—Duke in *Chances*—Vainlove in *O. B.*—Osmyn in *M. B.*—Welford in *Scornful Lady*—Don Lopez in *Libertine*—Criminalhaz in *Empress of Morocco*—Antonio in *Successful Strangers*—Don Carlos in *ditto*—Bonario in *Volpone*.

1708-1709. Adrastus in *Œdipus*—Otto in *Rollo*—*Cunningham in *Rival Fools*—*Appius in *Appius and Virginia*—Lovewell in *Gamester*—Oronooko—Antonio in *Don Sebastian*—Demetrius in *Humorous Lieutenant*—*Ned Whimsey in *Modern Prophets*—Col. Bruce in *Comical Revenge*—Achilles in *Troilus and Cressida*.

1709-1710. Essex—Charles in *Busy Body*—Careless in *Committee*—Castalio—Valentine in *Love for Love*—Brutus in *J. C.*—*Athelwold in *Elfrid*—

Othello—Solyman in Abra-Mulé—Young Marius in Caius Marius—*Capt. Worthy in Fair Quaker—Antonio in Maid in the Mill—Young Valere in Gamester.

Hay. and D. L. 1710-1711. Torrismond—*Vera-mant in Generous Husband—Bassanio in Jew of Venice—Davison in Albion Queens—Col. Peregrine in Spanish Wives—Col. Hackwell Jun. in Volunteers—*Rinaldo in City Ramble.

D. L. 1711-1712. Manley in Madam Fickle—*Horatio in Wife's Relief—*Belvil in Perplexed Lovers—*Pyrrhus in Distressed Mother—Titus Vespasian in Destruction of Jerusalem—Artall in City Politics—Truman Jun. in Cutter of Coleman Street.

1712-1713. *Arviragus in Successful Pyrate—*Captain Stanworth in Female Advocates—*Capt. Wildish in Humours of the Army—*Cinna in Cinna's Conspiracy—*Cato—Jaffier—Ambrosio in Don Quixote.

1713-1714. *Welford in Apparition—*Achilles in Victim—*Hastings.

1714-1715. *Heartwell in Country Lasses—Phar-naces in Mithridates—*Lord Guilford Dudley in Lady Jane Gray—Pinchwife in Country Wife—Don Philip in She wou'd and She wou'd not.

1715-1716. Timon of Athens—King Lear—Banquo—Melantius in Maid's Tragedy.

1716-1717. *Lorenzo in Cruel Gift—Tamerlane—Bajazet in Sultanness—*Lucius King of Britain.

1717-1718. *Col. Woodvil in Non-Juror—Fainall.

1718-1719. *Don Gormaz in Ximena—Antony in All for Love—Cæsar Borgia—*Worthy in Chit Chat—*Myron in Busiris.

1719-1720. *Coriolanus in Invader of his Country — *Cleombrotus in Spartan Dame — *Phocyas in Siege of Damascus.

1720-1721. King in Henry 4th part 2d — *Granger in Refusal — *Alonzo in Revenge.

1721-1722. *Vanoc in Briton — Varanes — Henry 8th.

1722-1723. *Young Bevil — *Alberto in Love in a Forest — *Humfrey Duke of Gloucester — *Omphales in Fatal Constancy — Plain Dealer.

1723-1724. *King in Henry 5th by Hill — *Sophernes in Captives.

1724-1725. *Julius Cæsar in Cæsar in Ægypt — Henry 8th in Virtue Betrayed.

1725-1726. Agamemnon in Heroic Love — Lothario — Heartfree in P. W. — *Polymnestor in Hecuba.

1726-1727. No new character.

1727-1728. Julio in Double Falshood.

* *Originally.*

Some few characters in obscure plays are omitted.

Davies says that Booth acted Falstaff, in Henry 4th part 1st, once for his benefit.

L. I. F. 1727-1728.

Sep. 18. Henry 4th part 1st—22. Confederacy.

25. Rover—27. Recruiting Officer.

29. Merry Wives of Windsor.

Oct. 2. Amorous Widow. Cunningham = Milward :—see Oct. 23 1724.

6. Othello—9. Royal Merchant.

17. Not acted 10 years, Gamester. Young Valere = Walker : Hector = Spiller : Sir Thomas Valere = Boheme : Dorante = Hippisley : Lovewell = Milward : Cogdie = Chapman : Angelica = Mrs. Younger : Lady Wealthy = Mrs. Clarke, 1st appearance.

19. King Lear. Albany = Milward : Cornwell = Chapman : Cordelia = Mrs. Younger.

26. Island Princess Ruy Dias = Milward.

31. Œdipus. Phorbias = Ryan : Ægeon = Chapman : Hæmon = Milward.

Nov. 4. Tamerlane. Arpasia = Mrs. Berriman : Selima = Mrs. Younger.

7. Prophetess—10. False Friend.

14. Rival Queens.

15. Volpone. Volpone = Quin : Mosca = Ryan : Corbaccio = Hippisley : Voltore = Boheme : Sir Politick Wou'dbe = Spiller : Bonario = Milward : Peregrine = Chapman : Lady Wou'dbe = Mrs. Younger : Celia = Mrs. Bullock.

27. Mistake—28. Cheats of Scapin.

Dec. 4. Fond Husband.

11. Not acted 7 years, Cheats. Scruple = Hippisley : Whitebroth = Smith : Mopus = Boheme :

Jolly = Walker : Afterwit = Milward : Bilboe = Spiller:—the other characters are omitted—with Harlequin Anna Bullen—this seems to have been the mock Coronation mentioned by Theo. Cibber.

14. She wou'd if she cou'd.

16. Venice Preserved—18. Spanish Fryar.

19. Oronooko—20. Drummer.

21. Richard 3d. Queen = Mrs. Berriman.

22. Anatomist—26. London Cuckolds.

28. Unhappy Favourite.

Jan. 5. Double Dealer—8. Squire of Alsatia.

17. Never acted, Sesostris, or Royalty in Disguise.

Sesostris (the son of Pharnazes and Nitocris) = Ryan : Omar = Boheme : Phanes (chief minister of Omar, but in the interest of Sesostris) = Milward : Dion (his friend) = Chapman : Ammon = Ogden : Nitocris (the widow of Pharnazes) = Mrs. Berriman : Ariaspe (daughter of Phanes) = Mrs. Younger : — acted about 8 times—several years before the play begins, Omar had murdered Pharnazes, the King of Ægypt, and usurped his throne—Phanes had contrived to save Sesostris, and had brought him up privately—Psamnites, Omar's son, had been absent 14 years—Phanes, who knew the day on which he was to return, informed Sesostris of it—Sesostris met Psamnites and killed him—he also apparently killed Ammon, who was governour to Psamnites—Phanes advises Sesostris to pass himself on Omar as his son—Sesostris produces a letter and a ring which he had taken from Psamnites, and Omar has no doubt about the matter—the pretended Psamnites adds that he had killed Sesostris—Omar signifies his intention of marrying Ariaspe—Ariaspe

had seen Sesostris at her father's house, and had fallen in love with him—he had fallen in love with her—she is surprised at finding her lover apparently the son of Omar—Sesostris by the positive command of Omar, acquaints Nitocris that Sesostris is killed—he produces the sword which Nitocris had sent to her son—in a subsequent scene, Nitocris attempts to stab Sesestris, as supposing him to be the murderer of her son—Ariaspe snatches the dagger from her—Sesostris discovers himself to his mother—Ammon recovers from his wounds, and reveals to Omar that Sesostris is not his son—Sesostris acknowledges himself to be the son of Pharnazes—he is dragged off by Omar's guards—Omar goes to the temple at the particular request of Phanes—Nitocris and Ariaspe are left on the stage—Sesostris soon after returns—he says, that the friends of Phanes, who were concealed in the temple, had overpowered the guards of Omar, and that he himself had killed Omar with a knife which he had snatched from the altar—the scene lies at Memphis—this is an indifferent T. by Sturmy—the Editor of the B. D. observes, that Dr. Browne in his *Barbarossa*, and Voltaire in his *Merope*, have borrowed considerably from this play.

29. Never acted, *Beggar's Opera*. Macheath = Walker : Peachum = Hippisley : Lockit = Hall : Filch = Clark : Jemmy Twitcher = H. Bullock : Robin of Bagshot = Lacy : Mat of the Mint = Spiller : Ben Budge = Morgan : Beggar = Chapman : Player Milward : Polly Peachum = Miss Fenton : Lucy Lockit = Mrs. Eggleton : Mrs. Peachum and Diana Trapes = Mrs. Martin : Mrs. Coaxer = Mrs. Holiday : Mrs. Vixen = Mrs. Rice : Jenny Diver = Mrs.

Clarke : Mrs. Slammekin = Mrs. Morgan :—Quin had so happy an ear for music, and was so famous for singing with ease a common ballad or catch, that Gay was persuaded to offer him the part of Macheath; but after a short trial he gave it up, from despair of acquitting himself with the dissolute gaiety and bold vigour of deportment necessary to the character—it was then given to Walker; and the ease and gaiety with which he acted Macheath established his reputation—he knew no more of music than barely singing in tune; but then his singing was supported by his inimitable action, by his speaking to the eye and charming the ear—Davies says, that though he greatly admired Mrs. Wilson's adroitness in Filch, when this Opera was reversed at the Hay., yet he thought the meagre countenance and shambling figure of Clark much better fitted to the character of a pick-pocket than a female's delicate person. (*Davies.*)

This play, written in ridicule of the Musical Italian Drama, was first offered to Cibber and his brethren at D. L. and rejected by them—it being then carried to Rich had the effect, as was ludicrously said, of making *Gay rich and Rich gay.*

Spence has given the original and progress of it in Pope's words—“ Dr. Swift had been observing once
 “ to Mr. Gay, what an odd pretty sort of thing a
 “ Newgate Pastoral might make—Gay was inclined
 “ to try such a thing for some time; but afterwards
 “ thought it would be better to write a Comedy on
 “ the same plan—this was what gave rise to the
 “ Beggar's Opera—he began on it; and when first
 “ he mentioned it to Swift, the Doctor did not much
 “ like the project—as he carried it on, he shewed

“ what he wrote to both of us, and we now and then
 “ gave a correction or a word or two of advice, but
 “ it was wholly of his own writing—when it was
 “ done neither of us thought it would succeed—we
 “ showed it to Congreve ; who said, it would either
 “ take greatly, or be damned confoundedly—we were
 “ all, at the first night of it, in great uncertainty of
 “ the event ; till we were much encouraged by over-
 “ hearing the Duke of Argyle, who sat in the next
 “ box to us, say, ‘ It will do—it must do! I see it
 “ in the eyes of them’—this was a good while
 “ before the 1st Act was over and so gave us ease
 “ soon ; for that Duke (besides his own good taste)
 “ had a particular knack in discovering the taste of
 “ the public—he was quite right in this, as usual ;
 “ the good nature of the audience appeared stronger
 “ and stronger every Act and ended in a clamour of
 “ applause.”*

Its reception is thus recorded in the notes to the
 Dunciad, “ this piece was received with greater ap-
 “ plause than was ever known—besides being acted
 “ in London 63 days without intermission and re-
 “ newed the next season with equal applause, it
 “ spread into all the great towns of England—it
 “ made its progress into Wales, Scotland and Ireland
 “ —the ladies carried about with them the favourite
 “ songs of it in fans—houses were furnished with it
 “ in screens—furthermore it drove out of England
 “ (for that season) the Italian Opera, which had car-

* From this account it appears with what little reason Cibber
 has been censured in modern times for rejecting this piece.

“ried all before it for 10 years”—(see the Epilogue to *Love in a Riddle*)—when it was printed, the reception was different according to the different opinion of its readers—Swift commended it as a piece that placed all kinds of vice in the strongest and most odious light; but others censured it, as giving encouragement not only to vice, but to crimes, by making a highwayman the hero, and dismissing him at last unpunished—it has been even said, that after the exhibition of the *Beggar’s Opera* the gangs of robbers were multiplied.

Both these decisions are surely exaggerated—the play, like many others, was plainly written only to divert, without any moral purpose, and is therefore not likely to do good—nor can it be conceived, without more speculation than life requires or admits, to be productive of much evil—highwaymen and house-breakers seldom frequent the play-house, or mingle in any elegant diversion; nor is it possible for any one to imagine that he may rob with safety, because he sees Macheath reprieved upon the stage. (*Dr. Johnson.*)

Such is the determination of that strict Moralist Dr. Johnson—the clamour however still continues—*about 1772* Sir John Fielding sent letters to the Managers of D. L. and C. G. advising them not to perform the *Beggar’s Opera*, as it tended to encrease the number of thieves—Garrick (who had no good Singer except Vernon) affected to approve of what Sir John Fielding said—Colman’s answer was as follows — “ Mr. Colman’s compts. to Sir J. F. he “ does not think *his* the *only* house in *Bow Street*, “ where thieves are hardened and encouraged—and

“ will persist in continuing the representation of that
 “ admirable Satire the Beggar’s Opera.” (*Lee Lewes’
 Memoirs.*)

Notwithstanding all the merits of this piece, it is much to be wished that it had never been written, as its success has entailed on us from that time to this, those bastard Comedies styled Operas—most of which have been miserably inferior to the Prototype, and many of them little more than mere vehicles for the Songs—if however Operas were confined to a Theatre of their own (as of late years at the Lyceum) it would not be much amiss—but to have Hamlet at D. L. or C. G. one night, and Artaxerxes the next is abominable.

Steevens, on the celebrated passage in the Merchant of Venice “ the man that has no Music in
 “ himself” &c.—observes—“ this passage which is
 “ neither pregnant with physical or moral truth, nor
 “ poetically beautiful in an eminent degree, has con-
 “ stantly enjoyed the good fortune to be repeated by
 “ those, whose inhospitable memories would have
 “ refused to admit or retain any other sentiment of
 “ the same author, however exalted or just—the truth
 “ is, that it furnishes the vacant fiddler, with some-
 “ thing to say in defence of his profession ; and sup-
 “ plies the Coxcomb in Music, with an invective
 “ against such as do not pretend to discover all the
 “ various powers of language in inarticulate sounds.”

Lord Chesterfield in his 148th letter to his son, after having enumerated music among the *illiberal* pleasures, adds—“ if you love music, hear it ; go to
 “ Operas, Concerts, and pay fiddlers to play to you ;
 “ but I must insist upon your neither piping nor

“fiddling yourself—it puts a gentleman in a very
 “frivolous contemptible light; brings him into a
 “great deal of bad company, and takes up a
 “great deal of time, which might be much better
 “employed—few things would mortify me more,
 “than to see you bearing a part in a Concert,
 “with a fiddle under your chin, or a pipe in your
 “mouth.”

Again, letter 153, “A taste of sculpture and
 “painting is, in my mind, as becoming as a taste of
 “fiddling and piping is unbecoming a man of fashion
 “—the former is connected with history and poetry,
 “the latter with nothing that I know of, but *bad*
 “*company*”—Again—“Painting and sculpture are
 “very justly called liberal arts; a lively and strong
 “imagination, together with a just observation, being
 “absolutely necessary to excel in either; which, in
 “my opinion, is by no means the case in music,
 “though called a liberal art, and now in Italy placed
 “above the other two—a proof of the decline of that
 “country.” (*Steevens.*)

Steevens, in a note on Henry the 4th, speaks of
singing as an art, which can render *birds alone* more
 valuable.

Kratter in his “Maid of Marienburg” makes a
 young man, who plays well on the guitar and com-
 poses for it, observe—“He who is no more than a
 “musician, and who seeks to be nothing farther in
 “the course of his life than to be a musician, does
 “not appear to me to be a *machine* of greater
 “significance than the instrument on which he
 “plays.”

March 9. Ryan’s bt. Not acted 12 years, Fortune

Hunters. Young Wealthy = Ryan : Spruce = Spiller : Sir William Wealthy = Bullock : Tom Wealthy = Walker : Shamtown = Hippisley : Littlegad = Chapman : Lady Sly = Mrs. Berriman : Maria = Mrs. Younger : Sophia and Mrs. Spruce are omitted.

14. Quin's bt. Pilgrim. Alinda = Miss Fenton.

18. Hamlet. Ophelia = Miss Fenton.

21. Mrs. Bullock's bt. Bath Unmasked. Sharper = Milward : Pander = Chapman : Cleora = Mrs. Berriman :—see Feb. 27. 1725.

28. Love makes a Man. Clodio = Chapman : Elvira = Mrs. Berriman.

April 1. Boheme's bt. Mariamne.

6. Walker's bt. Love and a Bottle. Brush = Spiller : Beggar = Chapman : Leathe = Miss Fenton :—see Nov. 25 1724.

23. Bold Stroke for a Wife. Feignwell = Milward : Obediah Prim = Hippisley : Sir Philip Modelove = Chapman : Ann Lovely (probably) = Mrs. Younger :—rest omitted—Ann Lovely was Mrs. Bullock's part.

24. Don Quixote. Don Quixote = Boheme : Ambrosio = Chapman : Chaplain = Bullock : Marcella = Miss Fenton :—rest omitted.

26. Busy Body. Miranda = Mrs. Younger :—with, never acted, Cobler's Opera. Old Pyefleet = Hippisley : Harry Pyefleet = Laguerre : Melton = Hall : Lieutenant = Chapman : Sailor = H. Bullock : Cobler = Hippisley : Player = Milward : Peg Welfleet = Mrs. Egleton : Jenny Melton = Miss Warren :—Harry and Jenny are on the point of being married privately—Peg Welfleet, who is in love with Harry, endeavours to break the match—Harry is taken by

a press gang, but afterwards released—at the conclusion Harry and Jenny are married with the consent of their fathers—this musical trifle was written by Ryan the actor—it is not without some degree of humour—on June 11 1731 it was acted at D. L. as the Amours of Billingsgate—the Cobler's Opera was printed at Dublin in 1729—this edition states Mistress Hippisley as acting Apleek, a Welsh Oyster-woman, who is with child by Harry—the part was no doubt acted by Mister Hippisley—see C. G. April 24 1739.

29. For bt. of Polly (Miss Fenton.) Strategem. Cherry = Miss Fenton.

Miss Lavinia Fenton quitted the stage at the end of this season—she was afterwards Duchess of Bolton—for farther particulars of her, see Cooke's Life of Macklin, page 41.

There is a very good print of the original performers in the Beggar's Opera—Act 3. Scene II.—Mrs. Egleton is on her knees to Hall and Miss Fenton to Hippisley—Walker is in the middle—the Duke of Bolton is the principal figure in the stage-box.

May 4. Miss Fenton's 2d bt. Beggar's Opera, 47th time.

11. Old Batchelor. Sharper = Milward.

18. Provoked Wife. Razor = Chapman: Lady Brute = Mrs Berriman :—see March 19 1726.

29. Jew of Venice. Shylock = Ogden.

30. Country Wife.

June 19. Beggar's Opera 62d time—last play.

The note to the Dunciad, as above quoted, says this Opera was acted 63 times without intermission—the latter part of this assertion is manifestly wrong;

and there seems no good reason to suppose that the former part is correct. (*Bills from B. M.*)

HAY. 1728.

Penelope—this is a burlesque Opera in 3 short acts—there is a slight degree of humour in the dialogue, but none at all in turning Ulysses and Penelope into such low characters as a sergeant in the grenadiers and the keeper of an alehouse.

Lottery—the author of this piece is unknown—it is a dull C. in 5 acts without any particular fault.

D. L. 1728-1729.

The theatre opened Sep. 7th, but it does not appear with what play.

12. Love for Love—only bill for September.

Oct. 1. Theodosius. Varanes = Elrington :—owing to Booth's illness he was at this time the great support of this theatre in Tragedy—for Elrington see Irish Stage 1732.

3. Committee. Mrs. Day = Mrs. Wetherhilt.

5. Mourning Bride. Osmyrn = Elrington : Zara = Mrs. Porter : Almeria = Mrs. Thurmond : Bonan acted his original part of Heli.

8. Distressed Mother. Orestes = Elrington : Pyrrhus = Williams.

10. Rule a Wife——12. Othello = Elrington.

15. Orphan. Castalio = Wilks : Chamont = Elrington : Polydore is omitted : Chaplain = Bridge-water : Monimia = Mrs. Porter : Serena = Mrs. Cibber.

17. Constant Couple. Lady Darling = Mrs. Moore.

18. Henry 4th part 2d. King = Elrington.

19. Provoked Husband——21. Relapse.

22. Fair Penitent. Lothario = Elrington : Lavinia = Mrs. Horton.

23. Funeral. Lord Brumpton = Williams.

24. Tender Husband——25. Double Gallant.

29. Henry 8th. King = Harper.

30. Don John——31. Strategem.

There are no bills for Nov.

Nov. 9. Booth is dangerously ill at his house in Charles Street C. G.

14. Young Leigh at D. L. had his arms broken by the Machinery in Perseus and Andromeda, being let down too rapidly at Rehearsal. (*B. M.*)

Chetwood in 1749 says—“Ralph Elrington some years ago was admired as Harlequin; in one of his feats of activity he was much hurt, and was in some danger of breaking his neck to please the spectators; yet this unlucky spring met with universal applause—I remember a Tumbler at the Hay, who by such an accident beat the breath out of his body, this raised such vociferous applause as

“lasted longer than the man’s life, for he never
 “breathed more—Another accident like this fell out
 “in Dr. Faustus at L. I. F., where a machine in the
 “working broke, and threw down the mock Pierrot
 “headlong with such force, that the poor man broke
 “a plank on the stage with his fall and expired—
 “Another was so sorely maimed, that he did not
 “survive many days—and a third, a female, broke
 “her thigh—but to prevent such accidents for the
 “future, those persons are represented by inani-
 “mate figures, so that if they break a neck, a leg,
 “or an arm, there needs no surgeon—Another acci-
 “dent of the same kind happened in Smock-Alley,
 “which gave me much concern, as having a hand
 “in the contrivance—the late Mr. Morgan being
 “to fly on the back of a witch in the Lancashire
 “Witches, through the ignorance of the workers in
 “the machinery, the Fly broke, and they both fell
 “together, but through Providence they neither of
 “them were much hurt; and such care was taken
 “afterwards that no accident of that kind could
 “happen.”

Nov. 18. Mrs. Oldfield is very ill at her house in Grosvenor Street.

Dec. 2. Scornful Lady = Mrs. Oldfield.

6. Macbeth = Mills : Macduff = Elrington : Lady Macbeth = Mrs. Porter.

7. Careless Husband——13. Rehearsal.

14. Cato = Elrington.

21. All for Love. Antony = Elrington.

26. Albion Queens.

Jan. 2. Tempest. Prospero = Mills : Ferdinand = Wilks : Caliban is omitted : Stephano = Shepherd :

Hippolito = Mrs. Cibber : Trincalo = Miller : Ventoso = Norris : Mustacho = Harper : Ariel = Miss Robinson, Jun : Miranda = Mrs. Booth : Dorinda = Miss Raftor :—Miss Raftor (afterwards Mrs. Clive) had an early turn for the stage—she told Chetwood that when she was about 12 years old, Miss Johnson (afterwards married to Theo. Cibber) and herself used to tag after Wilks (her own words) wherever they saw him, and gape at him as a wonder.

Miss Raftor had a facetious turn of humour and infinite spirits, with a voice and manner, in singing songs of pleasantry, peculiar to herself—this induced Theo. Cibber and Chetwood to recommend her to Colley Cibber ; who, the moment he heard her sing, put her down in the list of performers at 20s. per week—her first appearance was in boy's clothes as Ismenes, Page to Ziphares, in Mithridates ; the character had a song suited to the circumstances of the scene, which she performed with extraordinary applause—this was probably in Nov.—Miss Raftor was then 17, and never did any person of her age fly to perfection with such rapidity. (*Chetwood.*)

7. Never acted, a new Pastoral called Love in a Riddle. Arcas (a nobleman) = Mills : Ægon (his friend) = Harper : Amyntas = Williams : Iphis = Mrs. Thurmond : Philautus (a conceited courtier) = Cibber : Damon = Ray : Cimon = Miller : Mopsus = Oates : Corydon = Griffin : Ianthé = Mrs. Cibber : Phillida (the daughter of Corydon) = Mrs. Raftor : Pastora = Mrs. Lindar :—the appellation of *Miss* was at this time come into fashion, but not universally adopted—the same actress in the same year is called both Mrs. and Miss Raftor—the scene of

this Pastoral lies in Arcadia—Arcas and Ægon had exchanged children—Amyntas and Ianthe are really the children of Arcas, but are supposed to be the children of Ægon—Iphis and Pastora are supposed to be the son and daughter of Arcas, but are really the son and daughter of Ægon—Amyntas and Pastora are mutually in love—so are Iphis and Ianthe—Ianthe however rejects the love of Iphis from a slight quarrel which she has to him—she promises to be reconciled, if he can expound an oracle which Diana has given to her—Philautus attempts to ravish Ianthe—Iphis rescues her—he also expounds the riddle—and they are reconciled—in the underplot, Cimon and Mopsus are in love with Phillida—she is in love with Damon—Damon likes her, but protests against marriage—at the conclusion he marries her—this Opera was written by Cibber—a Pastoral is so unnatural a thing that it requires a great deal of good poetry to make it tolerable—it may easily be conceived that Cibber's is not of that nature—his serious scenes are very dull, and some few expressions occur very ill suited to a Pastoral—Damon and Ægon are good comic characters—the Epilogue is also good—it was sung by Harper—on the first night this piece was vilely hooted, on the second, the Prince of Wales being present and the clamour repeated, Cibber stept forward to the Pit, and told the audience that since they were not inclined the play should go on, he gave them his word that after that night, it should never be acted again; but in the mean time he hoped they would consider in whose presence they were, and for that reason suspend any farther marks

of their displeasure. While Miss Raftor was singing the riot ceased—Chetwood says, that a person in the stage-box next to his post (as Prompter) called out to his companion, “Zounds Tom! take care, or “that charming little Devil will save all.”

Cibber, not long after, formed the best scenes of Love in a Riddle into a Musical Entertainment—they have been frequently acted as Damon and Phillida.

Jan. 9. Orphan. Polydore = Williams.

11. King Lear = Mills : Edgar = Elrington.

13. Chances—17. Provoked Wife.

18. William Congreve Esq. died in Surry Street Strand, aged 51.

20. Love makes a Man. Honoria = Miss Raftor.

21. Humorous Lieutenant—24. Old Batchelor.

25. Mithridates. Monima = Mrs. Cibber.

28. Henry 4th part 1st. Hotspur = Elrington : Glendower = Cibber : Hostess = Mrs. Willis.

29. Silent Woman. Dol Mavis = Mrs. Cibber.

31. Volpone = Mills : Mosca = Wilks : Corbaccio = Johnson : Corvino = Cibber : Sir Politick Wou'dbe Norris : Lady Wou'dbe = Mrs. Horton : Celia = Mrs. Booth.

Feb. 3. Alchemist. Abel Drugger = Miller.

4. Tamerlane.

6. Never acted, Village Opera. Sir Nicholas Wiseacre = Harper : Young Freeman = Williams : Lucas (an old gardener) = Johnson : Brush (servant to young Freeman) = Miller : File (servant to Sir William Freeman) = Oates : Sir William Freeman = Griffin : Hobinol = Berry : Cloddy = Ray : Betty = Mrs. Thurmond : Rosella (daughter to Sir Nicholas) =

Miss Raftor : Lady Wiseacre = Mrs. Shireburn : Peggy = Mrs. Grace : Dolly = Mrs. Mills : Susan = Mrs. Roberts :—Sir Nicholas and Sir William had agreed that their children should be married together—the young people had not seen one another—Rosella is in love with Hartwell—Young Freeman is in love with Betty—he had hired himself to Sir Nicholas as a gardener, and assumed the name of Colin—Betty had eloped from her father to avoid a match which she did not like—she is entertained by Rosella as her servant, but treated as a friend—she is in love with Colin—Hobinol and Cloddy desert Peggy and Susan—and make love to Betty—Sir Nicholas expects Young Freeman—he means to have his daughter married directly—Sir William sends File with an excuse to Sir Nicholas as his son had disappeared—File meets with Brush, who is an old acquaintance—they agree that Brush should assume the character of his master—and endeavour to marry Rosella—Sir Nicholas believes Brush to be Young Freeman—Colin learns from Betty what is going forward—he presents himself to Sir Nicholas in his proper character—Sir Nicholas insists that Brush is his friend's son, and Young Freeman an impostor—Sir William Freeman arrives—Brush and File beg pardon—Sir William consents that Young Freeman should marry Betty—Sir Nicholas consents to Rosella's union with Hartwell—the 1st act concludes with a statute scene—this piece was written by C. Johnson—it is very superiour to the generality of Operas ; Lucas in particular is a good character—there is a striking similarity between the underplot of this piece and Neck or Nothing—see D. L. Nov. 18 1766—Love in a

Village is in a great degree stolen from the Village Opera—see C. G. Dec. 8 1762.

Feb. 15. Man of the Mode.

24. Fatal Marriage. Carlos = Cibber Jun. : Porter = Harper.

25. Virtue Betrayed. King = Harper : Lady E. Blunt = Mrs. Horton.

27. Village Opera 4th time—it had been deferred on account of Mrs. Thurmond's illness.

March 6. Sir Courtly Nice—the bills in March are defective, and there are none in April till the 28th.

May 1. Rover. Valeria = Miss Raftor.

3. Mrs. Butler's bt.—(she did not act)—Wit without Money. Roger = Harper : with What d'ye call it? Kitty = Mrs. Mills :—and a song by Miss Raftor.

7. Henry 4th part 2d. King = Mills : Prince of Wales = Wilks : Pistol = Cibber Jun. :—rest as before—Mills wanted dignity of deportment necessary to represent the King, but was above mediocrity—Colley Cibber took unusual pains to instruct his son in Pistol—it became his great part. (*Davies.*)

8. Funeral. Lady Harriet = Mrs. Cibber.

14. Chetwood's bt. Country Wife. Country Wife = Mrs. Cibber : Lady Fidget = Mrs. Horton : Alithea = Mrs. Butler :—with, never acted, Lover's Opera. Justice Dalton = Harper : Aminadab Prim = Griffin : Edgar = Oates : Moody = Ray : Monsieur Varole = Miller : Squire Clodpole = Berry : Lucy = Mrs. Thurmond : Clara = Mrs. Cibber : Flora = Miss Raftor :—Clara and Flora are daughters to Dalton—they have independent fortunes—their father wants them to marry Prim and Clodpole—he is to have £4000 for his consent—Lucy pretends to side with

Dalton against her mistresses—at the conclusion Clara and Flora marry Edgar and Moody—Lucy contrives to get herself married to Prim—Clodpole marries Varole, who is disguised as a woman—this musical trifle was written by Chetwood himself.

16. For the orphan children of the late Mr. Farquhar—Recruiting Officer. Balance = Mills : Rose = Mrs. Roberts :—rest as before.

20. Love's last Shift. Hillaria = Mrs. Horton :—to-morrow night will be the last night of acting unless commanded.

21. Wright's bt. Love for Love.

Summer.

26. Timon of Athens. Phæax = Harper.

28. Tempest. Caliban = Johnson.

There are no bills for June.

July 4. Second time for 15 years, Country Lasses. Sir John English = Griffin : Shacklefigure = Norris : Vultur = Berry : Doublejugg = Burnet : Aura = Mrs. Cibber : Flora = Mrs. Heron :—rest omitted—with Phebe, or Beggar's Wedding—this Opera was printed in 1729 with the following cast—Hunter = Mrs. Roberts : Chaunter = Bridgewater : Justice Quorum = Fielding : Grigg = Berry : Cant = Cibber Jun. : Gage = Lacy : Mump = Roberts : Phebe = Miss Raftor : Tippet = Mrs. Heron : Mrs. Chaunter = Mrs. Shireburn : Tib Tatter = Mrs. Willis :—for the plot see Hay. 1729—the piece seems to have been acted at that theatre before it was acted at D. L.—the ori-

ginal three acts were now reduced to one long act—there was not a vast deal omitted.

11. Not acted 6 years, Duke and no Duke.

13. Third night these 9 years, Bonduca.

18. Country Wedding. Rako = Charke : Ply = Berry :—this piece came out at L. I. F. May 6 1729.

25. Not acted 10 years, Whig and Tory. Cobblecase = Bridgewater : Sir John Indolent = Griffin : Young Indolent = Cibber Jun. : Maria = Miss Raftor :—acted 3 times.

Aug. 1. A new Tragi-Comi-Pastoral-Farcical Opera, called Country Wedding and Skimmington.

5. Contrivances with a new Prologue. Robin = Cibber Jun. : Rovewell = Charke : Arethusa = Miss Raftor :—the songs in the Contrivances will be printed and delivered at the theatre gratis.

7. Contrivances, Country Wedding, and Phebe.

9. Last play—Country Lasses. Lurcher = Cibber Jun. : with Contrivances and an Epilogue by Cibber Jun.—this Epilogue is preserved in the British Museum, but it is serious, and not worth quoting.

An edition of the London Cuckolds was printed in 1729 with the following cast—Wiseacre = Shepherd : Doodle = Johnson : Dashwell = Miller : Ramble = Wilks : Townly = Mills : Loveday = W. Mills : Arabella = Mrs. Thurmond : Eugenia = Mrs. Willis Jun. : Peggy = Mrs. Lindar : Aunt = Mrs. Willis Sen.

L. I. F. 1728-1729.

- Sep. 16. Lear King of England.
 18. Strategem. Gibbet = Chapman.
 20. Beggar's Opera. Polly = Miss Warren.
 Oct. 7. Othello. Roderigo = Chapman : Ludovico = Milward : Desdemona = Mrs. Younger.
 9. Prophetess—23. Provoked Wife.
 26. Rover—29. Woman's Revenge.
 Nov. 1. Hamlet—2. Busy Body.
 4. Tamerlane—8. Marplot—no characters.
 11. Œdipus.
 18 and 19. Henry 4th part 1st. Francis = Spiller.
 20. Julius Cæsar. Octavius = Milward : Portia = Mrs. Bullock : Calphurnia = Mrs. Buchanan :—the bills do not mention Mrs. Buchanan as a new performer, nor do they explain who she was.
 22. London Cuckolds.
 24 and 25. Emperour of the Moon.
 Dec. 3. Macbeth. Malcolm = Milward : Lenox = Walker : Lady Macbeth = Mrs. Berriman : Lady Macduff = Mrs. Buchanan.
 7. Never acted, Virgin Queen. Pallantus = Ryan : Axartes = Quin : Phraortes (a minister of state) = Boheme : Arsamnes (his son) = Walker : Eumenes = Milward : Olympia (Queen of Persia) = Mrs. Buchanan : Artesia (a captive Princess of Cyprus) = Mrs. Younger : Euryone (wife to Axartes) = Mrs. Templar :—acted 3 times—this T. was written by Barford—it is a poor play both as to plot and language.
 26. Unhappy Favourite.

28. Merry Wives. Fenton = Chapman.

31. Old Batchelor. Araminta = Mrs. Buchanan.

Jan. 1. Beggar's Opera by Children—acted 9 nights successively—If I am not greatly mistaken, I many years ago saw an edition of the Beggar's Opera as acted by Children, with Woodward's name to one of the characters—in the Thespian Dictionary he is said to have acted Peachum at this time with great success.

13. Measure for Measure. Duke = Quin : Lucio = Chapman : Angelo = Milward : Claudio = Ryan : Isabella = Mrs. Buchanan.

14 and 15. Beggar's Opera by the Lilliputians—they acted it—17—21—24—27 and Feb. 4—on the whole 16 times.

18. Drummer—20. Royal Merchant.

23. Jew of Venice—29. Bold Stroke for a Wife. Feb. 3. Othello. Desdemona = Mrs. Buchanan.

5. Spanish Fryar—6. Island Princess.

7. Venice Preserved. Jaffier is omitted : Pierre = Quin : Renault = Chapman : Priuli = Milward : Antonio = Hippisley : Belvidera = Mrs. Buchanan.

8. False Friend.

10. Never acted, Themistocles, the Lover of his Country. Themistocles (General to Xerxes) = Quin : Aristides (General to the Athenians) = Ryan : Xerxes (King of Persia) = Walker : Artaban and Mardonius (Persians) = Chapman and Milward : Demaratus (friend to Themistocles) = Ogden : Nesiptolema (daughter to Themistocles) = Mrs. Buchanan : Artemisia (the warlike Queen of Caria) = Mrs. Berriman :—acted 9 times—the scene lies at Magnesia in Asia—Themistocles, having been banished, had taken

refuge in the Persian dominions—he had conquered Ægypt—and taken Aristides and other Grecians prisoners—he sets the prisoners free—Aristides declines the offer of liberty—Xerxes is in love with Nesiptolema—Artemisia is in love with Xerxes—Artaban and Mardonius accuse Themistocles to Xerxes—Artemisia threatens Xerxes to abandon his cause, unless he will banish Themistocles—Xerxes refuses to do so—he marries Nesiptolema—in the 3d act, Aristides and Themistocles have a conference—Aristides discovers himself—he tells Themistocles that the Athenians have recalled him—Themistocles determines, if possible, to effect a peace between Xerxes and the Athenians—he introduces Aristides to Xerxes as an ambassadour—Xerxes refuses all proposals for peace, except on conditions of subjection—Themistocles interposes so far, that Xerxes orders his guards to seize him—Nesiptolema intercedes for her father—Xerxes grants Themistocles some hours to consider if he will serve against the Grecians—Xerxes is reconciled to Artemisia—he divorces himself from Nesiptolema, and banishes Themistocles—the troops mutiny in favour of Themistocles—Themistocles, that he may not fight against his country, nor be ungrateful to Xerxes, takes poison—Aristides does the same—but without any sufficient reason—Nesiptolema wishes to poison herself—Themistocles prevents her—she stabs herself—Xerxes enters before Themistocles dies—he acknowledges that Themistocles had acted with honour——this T. is attributed to Dr. Madden—it is on the whole a moderate play—the language is better than the plot—the whole of the plot is fiction, except the banish-

ment and death of Themistocles — the absurdity of making Aristides one of the D. P. is so gross, that it must be considered as an unpardonable fault — the character of Artemisia is not well managed—Dr. Madden unfortunately speaks of Plebeian and Sabbath—when Xerxes enters, all the characters, but Themistocles, prostrate themselves before him—Dr. Madden, who had read Plutarch with attention, knew this to be wrong, but for the sake of doing honour to his Hero, he has been guilty of a wilful impropriety.

24. Beggar's Opera by the Comedians 35th time.

March 3. Country Wife. Sparkish = Chapman : Dorilant = Milward.

4. Never acted, Frederick, Duke of Brunswick-Lunenburg. Frederick = Walker : Count Waldec (nephew to the Archbishop of Mentz) = Quin : Duke of Wirtemberg = Ryan : Anspach = Milward : Ridolpho = Chapman : Adelaid = Mrs. Berriman : Anna (wife to Frederick) = Mrs. Buchanan :—acted 3 times—at the opening of the play Frederick is just elected Emperour of Germany A. D. 1400—he had been married 3 years—previously to his marriage he had paid his addresses to Adelaid, the sister of Count Waldec—no engagement had taken place between them—Adelaid was highly offended at being deserted by him — she is still in love with him — the Duke of Wirtemberg is in love with her—Ridolpho is the deputy of the Archbishop of Mentz at the diet—he had secret orders from his master to murder Frederick, if he should not succeed in opposing his election—Waldec enters heartily into Ridolpho's design—they agree to waylay Frederick on his road to

Frankfort—Adelaid overhears their conversation—she writes a letter to Frederick, to request he would give her a private audience in her apartment, as she had something to communicate to him of high importance to himself—the letter falls into Waldec's hands—Frederick comes to Adelaid as she desired—Ridolpho, Waldec and others rush in with drawn swords, and fall upon the Emperour—the Duke of Wirtemberg defends him—Anhalt &c. come to his assistance—Ridolpho is killed—the Emperour and Waldec are mortally wounded——this is an indifferent T. by Mrs. Haywood—the subject is not well calculated for the drama—the love scenes are dull—Mrs. Haywood dedicates her play to the Prince of Wales—her object in writing it, was to represent one of his ancestors as raised to the imperial dignity for his great virtues—Voltaire, in his annals of the Empire, gives no character of Frederick, he only says that he was murdered by a Count of Valdec, while he was preparing for his coronation.

10. Quin's bt. Double Dealer. Brisk = Chapman.

17. Ryan's bt. Strategem and Cobler's Opera.

20. Mrs. Younger's bt. Country Wife and (never acted there) What d'ye call it? Kitty Carrot = Mrs. Younger.

27. Volpone. Sir Politick = Chapman : Corvino = Walker.

April 8. Pilgrim. Mad Scholar = Milward.

10. Love's last Shift. Sir Novelty Fashion = Hawker : Sir W. Wisewou'd = Hippisley : Elder Worthy = Milward : Younger Worthy = Walker : Sly = Bullock : Hillaria = Mrs. Buchanan : — rest omitted.

11. Fortune Hunters. Sophia = Mrs. Bullock.

15. Recruiting Officer. Brazen = Chapman.

17. Mistake. Alvarez = Milward : Lopez = Chapman.

19. Tunbridge Walks. Squib = Pinkethman Son of the famous Will Pinkethman.

24. Confederacy. Brass = Chapman : Dick = Walker : Moneytrap = Hippisley : Clarissa = Mrs. Bullock : Flippanta = Mrs. Younger.

30. Amorous Widow. Merryman = Pinkethman : Clodpole = Bullock : Philadelphia = Mrs. Younger.

May 2. Cheats of Scapin—an edition of this Farce is published with the following cast, which was in all probability the cast of this evening—Scapin = Hippisley : Shift = Chapman : Thrifty = Bullock : Gripe = Ogden : Sly = Clarke : Lucia = Miss Warren : Clara = Mrs. Younger.

3. Busy Body. Marplot = Chapman : Miranda = Miss Holliday.

5. Beggar's Opera. Polly = Miss Cantrell.

6. Never acted, Wedding. Peartree = Salway : Rako (his friend) = Hawker : Ply = Hall : Margery = Mrs. Cantrel : Mother to Margery = Mrs. Eggleton :—acted about twice—Peartree, a Gardener, is in love with Margery, a fruit-gatherer—her mother insists that she should marry Ply, who is a rich waterman—at the conclusion, Ply is arrested for dealing in smuggled goods—the mother consents to the union of Peartree and Margery—this Tragi-Comi-Pastoral-Farsical Opera was written by Hawker, who acted Rako—it is a mere trifle, but as such not bad—the author has introduced an Hudibrastick Skimmington, which he thus explains—

————— “ I’ll tell thee, t’other day,
 “ There was at neighbour Stitch’s house a fray :
 “ He being but a Taylor had the worse,
 “ And the Grey-Mare e’en proved the better horse:
 “ And that the shrew’s great courage may be
 “ known,
 “ They ride to day forsooth a Skimmington.”

“ Enter the Skimmington—the March sung by the
 “ women who proceed the ceremony”—in the Farce
 as printed there is a cut from Hudibras (see Canto 2d
 part 2d) representing a ludicrous procession—a shift
 and petticoat are carried in triumph—the wife rides
 before her husband, he rides with his head to the
 horse’s tail.

It should be observed that Hawker calls his piece
 simply “ the Wedding”—when it was brought out at
 D. L. it was called the “ Country Wedding,” tho’ the
 scene lies only at Fulham—the Editor of the B. D.
 says—“ Country Wedding and Skimmington was
 “ acted at D. L.—it has 25 (23) airs, and was com-
 “ posed for the young company in the summer.”

Country Wedding, or the Cocknies bit, a ballad
 Farce in one act, was printed in 1749 as acted at the
 Hay.—there are no performers’ names—it is a pleas-
 ing trifle—the plot might be borrowed from May’s
 Heir—Dolly is the daughter of a country farmer—
 she is in love with Roger—her father means to
 marry her to a Londoner—she pretends to be with
 child—and he is glad to have her married to Roger
 —when the ceremony is over, the father is told of
 the trick that had been played on him.

The Editor of the B. D. says that this piece is the

same as Hawker's Country Wedding, which is a gross and unpardonable mistake—he afterwards details the plot of the Cocknies bit, as the plot of the Country Wedding, or Love in a Dale—the whole of the account in the B. D. is confused and incorrect—the Editor had either not read Hawker's piece and the Cocknies bit, or else had totally forgotten them.

15. Fond Husband.

19. Flora. Friendly = Walker : Sir Thomas = Hippisley.

21. Beggar's Opera 43d time—this number seems to be exclusive of the Lilliputians.

27. Strategem—no more bills—(*Bills from B. M.*)

The great success of the Beggar's Opera encouraged the author to write a second part, called Polly—when it was ready for Rehearsal it was suppressed by the Lord Chamberlain—there can be no doubt of its having been forbidden to be acted, not so much for any thing contained in it, as out of a mean, dirty, pitiful spirit of revenge for the honest and open satire of the Beggar's Opera——Polly was published by Subscription, and Gay is said to have made much more money than he would have done by the representation—see Hay. 1777 June 19.

Gay says in his preface—“ It was on Saturday
 “ morning Dec. 7 1728 that I waited upon the Lord
 “ Chamberlain ; I desired to have the honour of
 “ reading the Opera to his grace, but was ordered
 “ to leave it with him, which I did ; upon expecta-
 “ tion of having it returned on the Monday following ;
 “ but I had it not till Thursday Dec. 12th, when I
 “ received it from his grace with this answer ; ‘ that
 “ it was not allowed to be acted, but commanded to

“ be suppress’—this was told me in general, without
 “ any reasons assigned, or any charge against me
 “ of my having given any particular offence—
 “ Since this prohibition I have been told, that I am
 “ accused, in general terms, of having written many
 “ disaffected libels and seditious pamphlets—as it has
 “ ever been my utmost ambition (if that word may
 “ be used on this occasion) to lead a quiet and
 “ inoffensive life, I thought my innocence in this
 “ particular would never have required a justifica-
 “ tion ; and as this kind of writing is what I have
 “ ever detested and never practised, I am persuaded
 “ so groundless a calumny can never be believed,
 “ but by those who do not know me”——It appears
 from this preface that Stede was Prompter at
 L. I. F.

HAY. 1729.

Royal Captives—this T. is founded on the Hecuba
 of Euripides, but with one material alteration—it is
 a poor play—the author in a modest preface says
 that he was but 16, when he wrote it.

Patron, or Statesman’s Opera—this piece is in 2
 acts—it is printed without a date, but it was acted
 in 1728 or 1729. Lord Falcon (a minister of state,
 Patron to Merit)=Hulett : Sir Jolly Glee (his friend,
 in love with Mrs. Rhubarb)=Giffard : Merit (a
 gentleman undone by depending on Lord Falcon)=
 Reynolds : Stout (his friend)=Gillow : Pointer (a

pimp) = Pearce : Peggy Lure (a woman of the town, a pretended wife to Merit) = Mrs. Nokes :—this is very far from being a bad piece—Peggy Lure, as Mrs. Merit, attends Lord Falcon's levee—he is pleased with her beauty, and gives Merit a patent place of £400 a-year, on condition of her not being ungrateful—she passes herself on Sir Jolly as Mrs. Rhubarb and gets £500 from him—Lord Falcon and Sir Jolly meet at Merit's and are surprised to find that they have been both taken in by the same woman, and that she is not Merit's wife.

Hurlothrumbo, or the Supernatural—this is a strange play—Johnson, the author of it, was a dancing master from Cheshire, and evidently half mad—Whincop says—“ this play was acted for
 “ above 30 nights running—so great a heap of non-
 “ sense and absurdities was never packed together ;
 “ but to those who had the ill nature to be delighted
 “ with seeing a man make a fool of himself, it afforded
 “ an uncommon pleasure—the author played Lord
 “ Flame himself, speaking sometimes in one key,
 “ and sometimes in another, sometimes dancing,
 “ sometimes fiddling, and sometimes walking upon
 “ stilts—he brought out a similar piece the next
 “ year, but without success, the town being surfeited
 “ with that sort of writing.”

Beggar's Wedding—Chaunter is the King of the Beggars—Hunter is his reputed son—Chaunter had brought him up as a Gentleman—Phebe is the reputed daughter of Quorum—Hunter and Phebe are mutually in love—at the conclusion Hunter turns out to be Quorum's son—Quorum says Phebe is not his daughter—and consents to her union with

Hunter—the Beggar's Wedding is then celebrated—Grigg is the bridegroom—and Tib Tatter the bride—Quorum wants Chaunter to quit his way of life—he refuses to do so—this ballad Opera was written by Colley—it seems to have come out at Dublin, and then to have been acted at this Theatre—it has a tolerable share of low humour.

Love and Revenge, or the Vintner outwitted—this piece is merely Woman's Revenge turned into an Opera with slight alterations—it was printed without a date—in all probability it was acted in the season of 1729-1730.

D. L. 1729-1730.

In the *Biographia Dramatica* Sir Richard Steele is said to have died Sept. 21 1729, after having retired to his seat near Carmarthen in Wales—but Victor in his 120th letter says—“Steele left London
“in 1725, and retired to *Hereford*, where he was
“lodged and boarded at the house of a mercer, who
“was his agent, and receiver of the rents of an
“encumbered estate of £600 a year, which Sir
“Richard obtained by his late wife—I was told, he
“retained his cheerful sweetness of temper to the
“last; and would often be carried out in a summer's
“evening, where the country lads and lasses were

“ assembled at their rural sports—and with his pencil
“ give an order on his agent, the mercer, for a new
“ gown to the best dancer.”

Dr. Johnson in his life of Addison says—“ Steele
“ whose imprudence of generosity, or vanity of pro-
“ fusion, kept him always incurably necessitous,
“ upon some pressing exigence, in an evil hour,
“ borrowed £100 of his friend Addison, probably
“ without much purpose of repayment; but Addison
“ who seems to have had other notions of £100,
“ grew impatient of delay, and reclaimed his loan
“ by an execution. Steele felt with great sensibility
“ the obduracy of his creditor; but with emotions
“ of sorrow rather than of anger.”

Victor's account of this matter is worth attention, as it seems more correct than Dr. Johnson's, and places Addison's conduct in a very different light—Steele built an elegant small house adjoining to the side of the Palace at Hampton—he furnished it completely, and lived in it a few years with the utmost delight; but as he was a stranger to oeconomy he was often embarrassed—and at last compelled to apply to Addison to lend him a thousand pounds, on a mortgage of the house and furniture, which request was complied with, and his attorney directed to draw a bond and judgment, payable in 12 months—at the expiration of which, Steele not having the thousand pounds to repay, Addison's attorney entered up an execution—the house and furniture were sold, and the surplus arising to Steele was sent him, with a genteel letter from Addison, to assign his friendly reason for taking so extraordinary a step, viz. to try (if possible) to

awake him from that lethargy, which must end in his inevitable ruin. Steele received that letter with his usual philosophical composure; and met his friend with the same gaiety of temper that he had always done; and which subsisted during Addison's life.

Victor says he had this anecdote from Wilks, and adds—"during the last year which Steele passed in London, I seldom missed seeing him in some part of every day—and being always delighted with his old stories, I ventured when I found him in the vein, to mention the above remarkable anecdote—he told me it was literally true—and that he received it, as he believed it was meant by his friend, *to do him service.*"

The Theatre opened Sep. 11, but there are no bills till—Sep. 20. Othello=Mills: Bianca=Miss Raftor.

23. Henry 4th part 2d—25. Henry 8th.

29. Mourning Bride. Osmyn = Mills: King = W. Mills: Gonzalez = Cory: Garcia = Williams: Zara = Mrs. Porter: Almeria = Mrs. Thurmond.

30. Relapse. Young Fashion = Cibber Jun.: Lory = Harper: Surgeon = Norris.

No bills for Oct.—Nov.—or Dec.—except—Dec.

31. Tamerlane.

Jan. 1. Don John—2. Funeral.

3. Humorous Lieutenant—6. Tempest.

9. Never acted, Humours of Oxford. Gainlove = Wilks: Haughty and Conundrum (two Fellows of a College) = Harper and Griffin: Ape-all = Cibber: Col. Trumore = Mills: Shamwell = Bridgewater: Old Ape-all = Roberts: Timothy (his servant) = Norris: Vice Chancellor = W. Mills: Dash (a drawer) = Oates: Lady Science (a great pretender to learning)

= Mrs. Porter : Clarinda (her niece) = Mrs. Oldfield : Victoria (her daughter) = Mrs. Booth : Kitty (an Oxford Jilt) = Miss Raftor : Haughty's Wife = Mrs. Grace :—acted 7 times—Gainlove's father, out of partiality for his younger brother, had sent him to seek his fortune with a portion of £500—they had not seen one another for 10 years—Gainlove had led a dissolute life, and is ruined—he falls in love with Victoria, and reforms—Col. Trumore is in love with Clarinda—she treats him ill, and seems inclined to marry Shamwell, who is an Irish fortune-hunter, and who pretends to be a lord—in the last act, she causes Shamwell to be taken into custody, and gives her hand to Trumore—Ape-all is a trifling ridiculous fop—at the opening of the play, he is an undergraduate—in the 2d act he is told that his father is dead—he is much pleased at the news, and throws off his gown—he makes love to Victoria—Kitty writes a letter to him in Victoria's name—she offers to marry him, but desires she may be allowed to wear a veil—Old Ape-all arrives at Oxford—he had raised the report of his death to try how his son would behave—he assumes the disguise of a parson—he marries Young Ape-all to Kitty—he discovers Gainlove to be his elder son, and is reconciled to him—he promises to give him £2000 a year—Lady Science consents to the union of Gainlove and Victoria—she had herself married Haughty—a woman who was privately Haughty's wife, makes her appearance—and Lady Science is again her own mistress—this C. is attributed to James Miller, who is said to have begun it during the time that he was an undergraduate in

Wadham College—it is a tolerable play—Haughty and Conundrum are very good characters.

Jan. 17. Provoked Husband. Miss Jenny = Mrs. Cibber.

19. Tender Husband. Fainlove = Mrs. Cibber : Aunt = Mrs. Moore : with Strollers.

20. Double Gallant. Wishwell = Mrs. Heron.

21. Albion Queens. Douglas = Mrs. Cibber.

23. Rehearsal.

24. Hamlet. Hamlet = Wilks : Ghost = Bridgewater : Horatio = Mills : King = W. Mills : Laertes = Williams : Polonius = Griffin : Gravedigger = Johnson : Fop = Cibber Jun. : Queen = Mrs. Porter : Ophelia = Mrs. Booth.

26. Never acted, Timoleon. Timoleon = Mills : Timophanes = Bridgewater : Dinarchus = Williams : Olinthus = W. Mills : Orthagoras = Cory : Lycander (friend to Timophanes) = Watson : Æschylus = Roberts : Pheron = Roscoe : Ghost = Boman : Eunesia (daughter to Dinarchus) = Mrs. Porter : Cleone (sister to Olinthus) = Mrs. Cibber :—acted 14 times—it has been said that the author's friends were so zealous on the first night that not a scene was drawn without a clap, the very candle-snuffers received their share of approbation, and a couch made its entrance with universal applause—it is remarkable that in another new Tragedy very soon after, the same couch met with a severe repulse, tho' it had acted its part altogether as well—(see B. D. and the preface to Johnson's *Medæa*.)

This play is founded on the first part of the history of Timoleon—Timoleon in a battle had saved the

life of his brother Timophanes—Timophanes having afterwards made himself Tyrant of Corinth, Timoleon accompanied by two friends, Æschylus and Orthogoras, earnestly endeavoured to prevail on him to restore their country to liberty; Timophanes at first laughing at them and then growing savage, Timoleon retreated to a short distance and burst into tears, while the two others killed Timophanes—on these slender materials Martyn has written this T., adding the rape of Cleone, and some love scenes between Timoleon and Eunesia.

In the play Timoleon is represented as having been wounded in a battle—he had recovered of his wounds, and returns to Corinth in the 2d act—Eunesia tells him, as a piece of news, that his brother had made himself Tyrant of Corinth—this is very badly managed—it is ridiculous to suppose that Timoleon could be ignorant of a matter of public notoriety—Dinarchus is sent to prison—in the 3d act Timoleon warns Timophanes of the danger he will incur, if he should persist in enslaving his country—Timophanes ravishes Cleone—Lycander gets Eunesia into his power—the Ghost of Timophanes' father appears to him—Timophanes and Timoleon fight—Timophanes is disarmed—Lycander attempts to ravish Eunesia—Timoleon kills him—the last scene lies in a temple—Timoleon and his friends offer a sacrifice—Timophanes enters *unattended*—Timoleon makes another attempt to persuade Timophanes to restore his country to liberty—Timophanes is killed as in the real story—some parts of this T. are very well written, but it wants incident sadly—it might be

greatly improved by being reduced to 3 acts—in the last scene Dinarchus stabs Pheron, at the moment he is going to stab Timoleon; this is taken from a circumstance that really happened to Timoleon several years afterwards in Sicily, and which was more interesting in the real fact than in the play, the person who killed the assassin doing it from private revenge, and not on Timoleon's account—there is no one of Plutarch's lives more entertaining than that of Timoleon.

Feb 10. Constant Couple with Chambermaid. Sir Nicholas Wiseacre = Harper; Colin = Mrs. Roberts; Brush = Miller; File = Oates; Sir William Freeman = Griffin; Betty = Mrs. Thurmond; Rosella = Miss Raftor; Lady Wiseacre = Mrs. Wetherhilt:—the Chambermaid is only C. Johnson's Village Opera cut down to an afterpiece—it is in one act, but this one act is quite of the usual length of two—Lucas and some of the smaller characters are omitted—this abridgement is attributed to Philips, but his name does not appear in the title page—the Motto is—*Diminuendo restituit.*

19. Fair Penitent. The part of Lothario will be attempted by a Gentleman—N. B. the Boxes not being sufficient to answer the great demand for places, at the particular desire of several persons of quality, the Pit and Boxes will be put together for their better accommodation.

John Highmore Esquire, a Gentleman possessed of an estate of £800 a year, offered himself for one night to play the part of Lothario; prompted to that extravagance by a wager of £100—the Managers

readily accepted the proposal; and besides the benefit of the greatest receipt they had ever known to a stock play, (as the stage was crowded) Highmore made them a present of the rich suit he had provided for the character—this unhappy Gentleman had not one requisite for an actor, yet if his vanity would have suffered him to have ended the frolic with this night's performance, all would have been well; but he was encouraged by the flattery of his injudicious acquaintance to persist so long in his folly, that at last he was in danger of obtaining a cure from some part of his audience, who thought themselves injured and insulted, instead of being entertained. (*Victor.*)

21. Lothario by a Gentleman.

23. Sir Courtly Nice. Violante = Mrs. Butler.

24. Scornful Lady. Martha = Mrs. Cibber.

28. Never acted, Sophonisba. Masinissa = Wilks: Syphax = Mills: Scipio = Williams: Lælius = Bridgewater: Sophonisba = Mrs. Oldfield:—this cast is from the play as printed—the play was acted about 10 times—Sophonisba is married to Syphax—Syphax is defeated and taken prisoner—she entreats Masinissa not to let her fall into the hands of the Romans—he swears that the Romans shall not hurt her—between the 3d and 4th acts they are married—in the 5th act, Scipio claims Sophonisba—Masinissa sends her a bowl of poison—she drinks it—Masinissa attempts to stab himself—Lælius prevents him—and the play ends—for Lee's Sophonisba see T. R. 1676—Thomson has made Sophonisba, as she ought to be, the principal character—but he has destroyed the interest of the story in a great degree by making her a mere patriot—in the 4th act she says to Syphax—

“ All love, but that of Carthage, I despise.
 “ I formerly to Masinissa thee
 “ Preferr’d not, nor to thee now Masinissa,
 “ But Carthage to you both.”

Mrs. Oldfield spoke this line

“ Not one base word of Carthage—on thy soul !”

with such grandeur of action, a look so tremendous, and a voice so powerful, that the audience were struck, and expressed their feelings with uncommon applause.

Cibber was endured in Tragedy on account of his general merit in Comedy ; but he persisted so long in acting Tragic parts, that at last the public grew out of patience, and fairly hissed him off the stage—in this play he laid his hands on the part of Scipio, and was for two nights successively as much exploded as any bad actor could be : Williams, by desire of Wilks, made himself master of the part, but he marching in the military procession from the farther end of the stage, and wearing the same dress as Cibber, was saluted as he had been ; till the audience finding their mistake turned their groans and hisses to loud applause. (*Davies.*)

What Davies here says about the procession may be correct ; but Scipio certainly seems to enter alone ; immediately before his entrance Masinissa says—“ I want his *secret* audience—leave *us* Narva ”—the real Masinissa would have said *me*.

This T. raised such expectation, that every Rehearsal was dignified with a splendid audience, collected to anticipate the delight, which was preparing

for the publick ; it was observed however that nobody was much affected and that the company rose as from a moral lecture—the play has one feeble line—

Oh Sophonisba, Sophonisba Oh !

this gave occasion to a waggish parody

Oh Jemmy Thomson, Jemmy Thomson Oh !

which was for a while echoed through the town (*Dr. Johnson*) and then burlesqued by Fielding in *Tom Thumb*.

Booth and Victor were present when Thomson read his play in manuscript—Masinissa in the 1st speech of the 5th Act says—

————— “ The breezy Spring
 “ Sits loosely-floating on the mountain-top,
 “ And deals her sweets around.”

Very fine (says Booth)—but what the devil does it here?—I had rather that pretty flower was stuck in the middle of a love poem, than in the 5th act of a tragedy. (*Victor.*)

March 19. Mrs. Oldfield's bt. Fair Penitent. Lothario = a Gentleman.

21. Orphan. Polydore = a Gentleman: Chamout = Mills.

30. Never acted, Bays' Opera. Bays = Cibber Jun. : Arabella and Belinda (his friends) = Mrs. Butler and Mrs. Shireburn:—characters in the Opera rehearsed—Cantato (usurper of the empire of Wit) = Mrs. Roberts : Tragedo (the lawful heir, confined by Cantato) = Charke : Pantomime (pretender to the throne of Wit) = Berry : Harlequin (his chief minis-

ter) = Miller : Lord Briton (general of the English forces) = Bridgewater : Crispin (a cobbler) = Harper : Bassoon and Crowdero (servants to Cantato) = Oates and Rosco : Dulceda (Cantato's daughter) = Miss Raftor : Farcia (Pantomime's daughter) = Mrs. Heron :—acted 3 times—this Opera was written by Odingsells—it is very dull—the design is much better than the execution.

April 2. Mrs. Porter's bt. Spanish Fryar. Dominic = Shepherd : Gomez = Griffith from Dublin : Torrismond = Gentleman : Lorenzo = Wilks : Bertran = Williams : Raymond = Boman : Queen = Mrs. Porter : Elvira = Mrs. Oldfield.

4. Careless Husband.

6. Mrs. Booth's bt. Way of the World.

8. Mrs. Thurmond's bt. Provoked Wife. Heart-free = W. Mills : Constable = Norris : Lady Brute = Mrs. Oldfield : Lady Fanciful = Mrs. Horton : Belinda = Mrs. Booth : Mademoiselle by a young Gentlewoman, being her 1st attempt on any stage :—with Lover's Opera. Lucy = Mrs. Thurmond :—the new actress was Charlotte, the Youngest daughter of Colley Cibber, lately married to Charke the singer. (*Mrs. Charke.*)

10. Man of the Mode. Harriet = Mrs. Horton.

11. Provoked Husband. Lady Townly = Mrs. Oldfield : Miss Jenny = Miss Raftor.

13. Relapse. Berinthia = Mrs. Oldfield.

15. For bt. of Williams. Jane Shore. Hastings = Wilks : Dumont = Williams : Gloster = Cibber : Belmour = W. Mills : Jane Shore = Mrs. Oldfield : Alicia = Mrs. Porter : with Lover's Opera. Edgar = Charke : Moody = Mrs. Roberts.

16. Orphan. Serena = Miss Raftor.
20. For bt. of Cibber Jun. and Mrs. Cibber. Tender Husband. Bidy Tipkin = Mrs. Oldfield :—see Patie and Peggy May 31 1731.
21. For bt. of Mr. Thurmond and Mrs. Butler. Double Gallant. Lady Dainty = Mrs. Oldfield.
23. Mrs. Oldfield acted Estifania.
24. Griffin's bt. Whig and Tory revised by the author. Sir John Indolent = Griffin :—rest omitted.
25. Mrs. Oldfield acted Mrs. Sullen.
27. Bridgewater acted Varanes for his bt.
28. For bt. of Charke and Miss Raftor. Provoked Wife. Belinda = Mrs. Thurmond : Mademoiselle = Mrs. Charke, being her 2d appearance on any stage : Lady Brute = Mrs. Oldfield :—Curll says this was her last time of performing—Mrs. Charke, in the narrative of her life, says that Mrs. Oldfield's last appearance was on the night of her own first appearance ; which is certainly wrong—She adds that Mrs. Horton being ill on this evening Mrs. Cibber was called on to play Lady Fanciful ; this is probably correct—but she is quite mistaken in supposing that Mrs. Cibber had not played the part before—without the assistance of the bills it would have been impossible to have decided whether Curll or Mrs. Charke was right, as to Mrs. Oldfield's last appearance.
29. Shepherd's bt. Amphitryon. Alcmena = Mrs. Thurmond.
30. For bt. of Griffith from Dublin. Love makes a Man. Clodio = Cibber : Don Lewis = Griffith : Carlos = Wilks : Charino = Griffin : Angelina = Mrs.

Cibber: Louisa = Mrs. Horton: Elvira = Mrs. Porter:
Honorina = Miss Raftor.

No more bills except two of no consequence. (*Bills from B. M.*)

An edition of Love's last Shift was printed in 1730 with the following cast. Loveless = Wilks: Sir Novelty Fashion = Cibber: Elder Worthy = Williams: Younger Worthy = Mills: Sir William Wisewoud = Johnson: Snap = Cibber Jun.: Sly = Miller: Amanda = Mrs. Porter: Narcissa = Mrs. Thurmond: Hillaria = Mrs. Heron: Flareit = Mrs. Mills:—the cast is the same in the 12mo. edition of Cibber's works—one or the other of which led Murphy, in his Life of Garrick, into the gross mistake of saying, that Wilks and Mrs. Porter played the parts originally.

Mrs. Henrietta Moor was at one time in possession of a respectable line of parts, but latterly she dwindled down to very inferiour characters—she probably left the stage about this time.

Mrs. Anne Oldfield died Oct. 23 1730 in her 47th year—Curll published a Life of Mrs. Oldfield in 86 pages, which contain but little theatrical information—according to him, her first appearance on the stage was in 1699, when on the temporary retirement of Mrs. Cross, she succeeded to her part of Candiope in Secret Love—her second part was Alinda in the Pilgrim; and on the death of Mrs. Verbruggen she obtained the part of Lady Lurewell—Curll's account does not exactly agree with what Cibber says, but the difference is not material—Curll seems not to have published his account of Mrs. Oldfield till 1741—but some Memoirs of her, in a small pamphlet,

were published soon after her death—the 4th edition of this pamphlet was printed in 1730.

Mrs. Oldfield was in person tall, genteel and well-shaped; her countenance was pleasing and expressive, enlivened with large speaking eyes, which in some particular Comic situations, she kept half shut; especially when she intended to give effect to some brilliant or gay thought: in sprightliness of air and elegance of manner she excelled all actresses, and was greatly superiour in the clear, sonorous, and harmonious tones of her voice—(*Davies*)—after her success in *Lady Betty Modish* all that nature had given her of the actress seemed to have risen to its full perfection; but the variety of her powers could not be known, till she was seen in variety of characters, which as fast as they fell to her she equally excelled in—in the wearing of her person she was particularly fortunate, her figure was always improving to her 36th year: but her excellence in acting was never at a stand; and *Lady Townly*, one of her last new parts, was a proof that she was still able to do more, if more could have been done for her. (*Cibber.*)

Wilks' Copper Captain was esteemed one of his best characters; Mrs. Oldfield was equally happy in *Estifania*; when she drew the pistol from her pocket, pretending to shoot Perez, Wilks drew back as if greatly terrified, and in a tremulous voice uttered "what thy own husband?" she replied with an archness of countenance and a half shut eye "let mine own husband then, be in's own wits" in a tone of voice in imitation of his, that the theatre was in a tumult of applause.

When Ryan and Mrs. Younger acted these parts at L. I. F. it was universally allowed, that tho' they were Comedians of great merit, they fell infinitely short of Wilks and Mrs. Oldfield. (*Davies.*)

Cibber says nothing of her performance in Tragedy, but Chetwood speaks highly of her Cleopatra and Calista—and it is certain that she acted several first rate parts in Tragedy much to the satisfaction of the Town—she had for some time a dislike to Tragedy, she would often say “ I hate to have a Page “ dragging my tail about ; Why do they not give Porter these parts? She can put on a better Tragedy “ face than I can ”—when Mithridates was revived, it was with much difficulty that she was prevailed on to take the part assigned her, but she performed it to perfection, and after that she seemed much better reconciled to Tragedy. (*Chetwood.*)

She had one mark of good sense rarely known in a performer of eminence—to the last year of her life she never undertook any part she liked, without being importunately desirous of having all the help in it, that another could possibly give her; but it was a hard matter to give her a hint that she was not able to improve—with all her merit, she was less presuming in her station, than several who had not half her pretensions to be troublesome to the Managers : but she lost nothing by her easy conduct ; she had every thing she asked, which she took care should be always reasonable, because she hated as much to be grudged as denied a civility. (*Cibber.*)

Mrs. Oldfield's characters.

D. L. 1700. *Alinda in Pilgrim altered—*Aurelia in Perjured Husband—*Sylvia in Grove.

1701. *Miranda in Humour of the Age—*Queen Helen in Virgin Prophetess—*Ann of Brittanie in Unhappy Penitent.

1702. *Cimene in Generous Conqueror—*Lady Sharlot in Funeral—*Jacinta in False Friend—*Camilia in Modish Husband.

1703. *Lucia in Old Mode—*Lucia in Fair Example—*Belliza in Love's Contrivance.

1703-1704. *Victoria in Lying Lover—*Queen Mary in Albion Queens.

1704-1705. *Lady Betty Modish—*Biddy Tipkin in Tender Husband.

1705-1706. *Arabella in Hampstead Heath—*Lady Reveller in Basset Table—*Izadora in Perolla and Izadora—*Sylvia in R. O.—*Viletta in Fashionable Lover.

Hay. 1706-1707. Elvira in Spanish Fryar—Leonora in Sir Courtly Nice—*Isabella in Platonick Lady—Celia in Volpone—Widow Rich. in Comical Revenge—Silent Woman—*Florimel in Comical Lovers—Monimia—*Mrs. Sullen—Imoinda—Lady Lurewell—*Ismena in Phædra—Lady Hartwell in Wit without Money—Maria in Fortune Hunters.

1707-1708. Narcissa in Love's last Shift—*Lady Dainty—*Ethelinda in Royal Convert—*Mrs. Conquest in Lady's last Stake.

D. L. 1708. Elvira in Love makes a Man—Angelica in Love for Love—Semandra in Mithridates—

2d Constantia—Euphronia in *Æsop*—Lady Harriet in *Funeral*—Florella in *Greenwich Park*—Hellena in *Rover*—Teresia in *Squire of Alsatia*.

1708-1709. *Lady Rodomont in *Fine Lady's Airs*—Carolina in *Epsom Wells*—*Lucinda in *Rival Fools*—Mrs. Loveit in *Man of the Mode*.

Hay. 1709-1710. Louisa in *Love makes a Man*—Rutland—Estifania—Mrs. Brittle—*Belinda in *Man's Bewitched*—Berinthia in *Relapse*—Scornful Lady—Flora in *Country Wake*—Lætitia in *Old Batchelor*—Ruth in *Committee*.

D. L. 1710-1711. *Fidelia in *Injured Love*.

1711-1712. *Arabella in *Wife's Relief*—Anna Bullen in *Virtue Betrayed*—*Camilla in *Perplexed Lovers*—Celia in *Humorous Lieutenant*—*Andromache in *Distressed Mother*.

1712-1713. Gatty in *She wou'd if she cou'd*—*Victoria in *Humours of the Army*—*Emilia in *Cinna's Conspiracy*—*Marcia in *Cato*.

1713-1714. *Eriphile in *Victim*—*Jane Shore—*Violante in *Wonder*.

1714-1715. *Lady Jane Gray.

1715-1716. Lady Truman in *Drummer*.

1716-1717. *Leonora in *Cruel Gift*—Arpasia in *Tamerlane*—*Mrs. Townley in *Three Hours after Marriage*—*Atalida in *Sultanness*—*Rosalinda in *Lucius King of Britain*.

1717-1718. *Maria in *Non Juror*—Millamant.

1718-1719. *Ximena in ditto—Cleopatra in *All for Love*—*Sophronia in *Masquerade*—*Florinda in *Chit Chat*—*Mandane in *Busiris*.

1719-1720. *Celona in *Spartan Dame*.

1720-1721. *Sophronia in *Refusal*.

1721-1722. Indamora in Aurenge-Zebe.

1722-1723. *Mrs. Watchit in Artifice—*Indiana—
*Queen Margaret in Humfrey Duke of Gloucester.

1723-1724. *Princess Catharine in Hill's Henry
5th—*Captive in Captives.

1724-1725. *Cleopatra in Cæsar in Ægypt.

1725-1726. Calista—Aurelia in Twin Rivals—
Lady Brute.

1726-1727. *Amoret in Rival Modes.

1727-1728. *Lady Townly—*Lady Matchless in
Love in several Masques.

1728-1729. No new character.

1729-1730. *Clarinda in Humours of Oxford—
*Sophonisba in ditto.

* *Originally.*

Anthony Aston says that Mrs. Oldfield in free Comedy borrowed something from Mrs. Verbruggen's manner.

L. I. F. 1729-1730.

Sept. 12. King Lear. Kent = Hulett: Gentleman
Usher = Morgan: Goneril = Mrs. Buchanan.

17. Not acted 8 years, Sir Walter Raleigh. Sir
Walter = Quin: Howard = Ryan: Young Raleigh =
Walker: Gundamor = Boheme: Cobham = Chapman:

Salisbury = Hulett: Sir Julius Cæsar = Milward: Lady Raleigh = Mrs. Berriman: Olympia = Mrs. Buchanan.

19. Country Wife with Flora. Hob = Legar: Flora = Mrs. Cantrell: Hob's Mother = Mrs. Egleton.

22. Hamlet = Ryan: Ghost = Boheme: King = Quin: Horatio = Milward: Laertes = Walker: Polonius = Hippisley: Fop = Chapman: Gravediggers = Bullock and Pinkethman: Queen = Mrs. Berriman: Ophelia = Mrs. Vincent.

—— Old Batchelor. Sharper = Milward: Setter = Chapman: Lætitia = Mrs. Bullock: Belinda = Mrs. Younger.

29. Rover. Ned Blunt = Hall.

Oct. 1. Beggar's Opera——6. Provoked Wife.

13. Œdipus. Ghost = Chapman.

15. Merry Wives——17. Volpone.

20. Spanish Fryar. Bertran = Milward.

22. Fortune Hunters——24. Island Princess.

25. Double Dealer——28. Prophetess.

30. London Cuckolds——31. Woman's Revenge.

Nov. 1. Venice Preserved.

4. Tamerlane. Dervise = Milward.

8. Maid's Tragedy. Amintor = Ryan: Melantius = Quin: King = Boheme: Calianax = Hippisley: Lysippus = Walker: Strato = Milward: Diagoras = Chapman: Evadne = Mrs. Berriman: Aspatia = Mrs. Buchanan:—repeated on 10th.

11. Emperour of the Moon——13. Julius Cæsar.

14. Mistake——18. Royal Merchant.

22. Measure for Measure.

25. Never acted, Rape. Sebastian = Ryan: Alonzo = Quin: King of Spain = Boheme: Ramirez = Walker: Octavio = Chapman: Isabella brought

up as Ferdinand = Mrs. Younger: Emilia = Mrs. Buchanan: Queen Dowager of Portugal = Mrs. Bullock: Queen of Spain = Mrs. Berriman:—acted 4 times—this T. is only an alteration of Brady's play—see Rape at T. R. 1692—some slight changes are made in the dialogue—the Vandals and Goths of the original play are turned into Spaniards and Portuguese—the only alteration of consequence is, that Sebastian the Prince of Portugal is brought up as a Page, and called Carlos, whereas in the old play the Prince of the Goths is brought up as a woman, and called Valdaura—the characters of Alonzo and Emilia correspond to those of Genselaric and Eurione.

29. Henry 4th.

Dec. 2. Pilgrim.

3. Never acted, Momus turned Fabulist, or Vulcan's Wedding. Momus = Hulett: Jupiter = Milward: Vulcan = Hall: Apollo = Salway: Mercury = Ray: Mars = Walker: Neptune = Morgan: Plutus = Hippisley: Venus = Mrs. Cantrell: Juno = Mrs. Egleton: Ægle = Miss Rogers:—acted about 16 times—the scene lies in the avenues of the Court of Destiny—about 6 months before this Opera begins, Venus had sprung out of the sea—most of the Gods are in love with her—Jupiter, as he cannot marry her himself, wishes Vulcan to marry her, with an intent of making him a cuckold—Destiny pronounces his decree—he leaves Venus to her own choice of a husband—Venus is quite a coquette—she thinks that if she should choose an agreeable husband, his rivals would lose all hope, and she would lose their service—this determines her to choose Vulcan—in

the 1st scene, Jupiter swears by Styx that he will banish Momus from the skies for ever, if he should, during the present day, utter one single satirical word against any of the Gods—Momus is in a dilemma—he is afraid of Jupiter, yet he thinks it intolerable to live for so many hours without a bit of scandal—he resolves to turn Fabulist—he avoids mentioning any God by name, but makes fables about birds and beasts, suiting them to the persons who are on the stage—this is a moderate Opera by an anonymous author—it appears from the Introduction that it was taken from the French, but with this difference, the fables were spoken in France, and sung in England.

15. Rival Queens——16. Jew of Venice.

20. Amorous Widow——29. Unhappy Favourite.

Jan. 1. Macbeth. Seyton = Chapman.

2. Perseus and Andromeda 1st time.

9. Drummer——15. Æsop.

19. Never acted there, Wife of Bath by Gay—this play came out originally at D. L. May 12 1713—it was now brought forward with alterations and revisions by the author—it was unsuccessful each time—Plowdon (originally Franklyn) = Boheme : Sir Harry Gauntlet (originally Chaucer) = Ryan : Doggrell = Chapman : Merit = Milward : Hubert (originally Doublechin) = Hall : Astrolabe = Ogden : Grist and Spigot (two new characters) = Hippisley and Hulett : Alison = Mrs. Egleton : Busy = Mrs. Cantrell : Myrtilla = Mrs. Younger : Florinda = Mrs. Templar :—acted 3 times.

22. Recruiting Officer. Plume = Ryan : Brazen = Chapman : Balance = Quin : Worthy = Walker :

Bullock = Bullock : Welch Collier = Hippisley : Sylvia = Mrs. Younger : Melinda = Mrs. Bullock : Rose = Miss Holliday : Lucy = Mrs. Eggleton.

23. Busy Body. Marplot = Chapman : Sir Francis Gripe = Hippisley : Sir George Airy = Ryan : Sir Jealous Traffic = Bullock : Charles = Walker : Miranda = Mrs. Younger : Patch = Mrs. Eggleton : Isabinda = Mrs. Bullock.

26. Oronooko = Boheme : Aboan = Quin : Blandford = Milward : Stanmore = Chapman : Hotman = Hulett : Capt. Driver = Hall : Daniel = Hippisley : Imoinda = Mrs. Bullock : Widow = Mrs. Eggleton : Charlotte Welldon = Mrs. Younger : Lucy Welldon = Mrs. Laguerre.

Feb. 9. Anatomist.

21. Fatal Extravagance—the cast was probably Bellmour = Quin : Courtney = Boheme : Bargrave = Ogden : Louisa = Mrs. Younger :—acted about 7 times.

March 2. Cartouche.

9. Oronooko, with, never acted, Hudibras, or Trulla's Triumph.

19. Quin's bt. at the particular desire of several persons of quality, Beggar's Opera. Macheath = Quin :—Servants will be allowed to keep places on the stage—Quin does not seem to have repeated the character.

21. Strategem. Aimwell = Milward : Cherry = Miss Holliday.

April 2. Mrs. Bullock's bt. Country Wife and What d'ye call it? Squire Thomas = Chapman : Peter Nettle = Hippisley : Timothy Peascod is

omitted : Steward = Milward : Kitty = Mrs. Younger : Dorcas = Mrs. Egleton.

6. Love's last Shift. Amanda = Mrs. Buchanan.

7. Never acted there, Comical Rivals, or the School Boy, in 2 acts. School Boy = Mrs. Younger.

20. Milward's bt. Cato. Cato = Boheme : Syphax = Quin : Juba = Walker : Sempronius = Hulett : Portius = Ryan : Marcus = Milward : Decius = Chapman : Marcia = Mrs. Bullock : Lucia = Mrs. Younger :—with the Wedding, in which will be introduced a Skimmington.

30. Confederacy. Corinna = Miss Holliday.

May 6. Mariamne = Mrs. Buchanan :—this may be correct, but Mariamne and Amanda were Mrs. Berriman's parts.

9. False Friend. Leonora = Mrs. Younger = Isabella = Mrs. Berriman.

11. Squire of Alsatia. Shamwell = Chapman : Trueman = Milward.

18. Fair Quaker. Rovewell = Milward : Dorcas = Mrs. Younger : with, never acted there, Damon and Phillida.

23. Don Quixote. Duke = Milward : Ambrosio = Walker : Bernardo = Hippisley : Duchess = Mrs. Berriman :—rest omitted.

June 4. Boheme's bt. Tamerlane. Bajazet = Quin : Tamerlane = Boheme : Moneses = Ryan : Axalla = Walker : Arpasia = Mrs. Berriman : Selima = Mrs. Boheme, who never appeared on any stage before :—last play.

Mrs. Boheme must have been Boheme's second wife—she is said to have died of a consumption on

Jan. 7 1731—her name was in the bill for Dec. 4 1730. (*Bills from B. M.*)

Nichols, in a note to the 13th number of the Anti-Theatre, says—“ James Spiller was seized with an apoplectic fit on the stage Jan. 31 1730, while performing in the Rape of Proserpine—he died on the 7th of Feb. following”——he was one of those actors who are their own enemies, and in consequence died young—he for several years together shared the general fate of performing all his parts excellently well, in an unfashionable theatre and to thin audiences.

He was a Comedian who had a peculiar excellence above most of his brethren, who generally retained a sameness, or at least, a singularity to be known by in all characters, 'tho ever so various; but he had the happiness of transforming himself into whatever character he represented—a remarkable instance of which, occurred the first night of the Artful Husband, when his patron and admirer, the Duke of Argyle, literally mistook him for a new actor, and recommended him that night behind the scenes to Rich as a man who deserved encouragement.*

The famous Riccoboni, who belonged to the Italian Theatre at Paris, was in London about 1715, when he saw Spiller, and gave the following account of him—“ He acted the Old Man in a Comedy taken from the Crispin Medicin with such a nice degree of perfection, as one could expect in no

* This is so good a story that one hopes it is true.

“ player who had not 40 years’ experience—I made
 “ no doubt of his being an old Comedian, who,
 “ instructed by long practice, and assisted by the
 “ weight of years, had performed the part so naturally
 “ —but how great was my surprise, when I learnt
 “ that he was a young man about the age of 26!——I
 “ could not believe it; but I owned that it might be
 “ possible, had he only used a trembling and broken
 “ voice, and had only an extreme weakness possessed
 “ his body; because I conceived that a young actor
 “ might by the help of art, imitate that debility of
 “ nature to such a pitch of excellence; but the
 “ wrinkles of his face, his sunk eyes, and his loose
 “ yellow cheeks, the most certain marks of age,
 “ were incontestible proofs against what they said
 “ to me—notwithstanding all this, I was forced to
 “ submit to truth, because I was credibly informed,
 “ that the actor, to fit himself for the part of
 “ this old man, spent an hour in dressing himself,
 “ and disguised his face so nicely, and painted so
 “ artificially a part of his eye-brows and eye-lids,
 “ that at the distance of 6 paces, it was impossible
 “ not to be deceived.” (*Victor.*)

Spiller’s Characters—selection only.

D. .L 1709-1710. * Corporal Cuttum in Walking Statue—Don Francisco in Successful Strangers.

At Greenwich 1710. Polonius—Marplot—Higgen—Brass—Coupler—Bustopha in Maid in the Mill.

D. L. 1711-1712. Captain Anvil in Northern Lass.

L. I. F. 1714-1715. Harlequin in Emperor of the Moon—Don Lewis in Love makes a Man—Guillion in False Count.

1715-1716. Gomez—Spitfire in Wife's Relief—*Tom and Padwell in Woman's Revenge—Sir William Belfond in Squire of Alsatia—*Cobler of Preston—Petro in Feigned Courtezans.

1716-1717. *Aspin in Woman's a Riddle—Hob in Country Wake—*Stockwell in Artful Husband—Ben in Love for Love—Hector in Gamester.

1717-1718. Whimsey in Fair Example—*Periwinkle.

1718-1719. Lord Froth—*Prate in 'Tis well if it takes.

1719-1720. 1st Murderer in Macbeth—*Culverin in Half pay Officers—Moneytrap.

1720-1721. Gentleman Usher in Lear—Pistol in Merry Wives—Pandarus—Razor—Sham Doctor in Anatomist.

1721-1722. Dr. Caius—Mustapha in Don Sebastian—Daniel in Oronooko—Foigard—Marplot—Antonio in Venice Preserved—Dashwell in London Cuckolds—Fourbin in Soldier's Fortune—Day in Committee—Jobson.

1723-1724. Piperollo in Like to Like—Cartouche in ditto—Brush in Love and a Bottle.

1724-1725. Merryman in Amorous Widow—Shift in Scapin—Brainworm—Ned Blunt in Rover—1st Murderer in Richard 3d—Snatchpenny in Sauny.

1725-1726. Quaint in Æsop—Rake-hell in She wou'd if she cou'd.

1726-1727. Lopez in Mistake.

1727-1728. Sir Politick Wou'dbe in Volpone—
* Mat of the Mint—Spruce in Fortune Hunters.

* *Originally.*

GOODMAN'S FIELDS, 1729-1730.

A new Theatre was opened under the direction of Odell.

Chetwood says—"Odell, from not understanding "the management of a company (as indeed how "should any one, that is not, in some sort brought "up to that knowledge?) soon left it to Giffard that "did."

Oct. 31. Recruiting Officer. Plume = Giffard.

Nov. 4. Orphan. Castalio = Giffard : Monimia = Mrs. Giffard, being her 1st appearance in England.

Giffard and his wife were the chief support of this theatre—Pinkethman and W. Bullock, from L. I. F., made their first appearance on Nov. 17—the plays were generally good, but not well acted.

Jan. 26. Never acted, Temple Beau. Wilding = Giffard : Sir Avarice Pedant = Collet : Sir Harry Wilding = Pinkethman : Veromil = W. Giffard : Valentine = Williams : Pedant (son to Sir Avarice) = W. Bullock : Pincet (servant to Wilding) = Bardin : Lady Lucy Pedant (wife to Sir Avarice—a coquette) = Mrs. Giffard : Lady Gravely (her sister—a prude)

= Mrs. Haughton : Bellaria = Mrs. Purden : Clarissa = Mrs. Seal:—acted about 11 times—Wilding had been 6 years at the Temple—during which time he had studied nothing but dress and gallantry—Sir Harry comes up to town—ransacks his son's chambers, and at last breaks open a box, in which he finds a love letter from a married woman—Sir Harry, when he sees his son at Sir Avarice's, attacks him about the letter—Wilding is at first at a loss for an excuse—his father turns the letter, and finds it directed to Capt. Belvil—a name under which Wilding had carried on his intrigue—Wilding pretends that he had changed his rooms—Sir Harry believes that he has committed a felony in breaking open the strong box of a stranger—Wilding has a design on Lady Lucy and Lady Gravely—each of them gives him encouragement—particularly the latter—his father wants him to marry Bellaria—he makes no objection, as she is a fine woman with £20,000—in the last act, Pincet, in the disguise of a counsellor, assures Sir Harry that he is likely to be hanged.—*Pincet.* My brother Starchum indeed offered, that upon a bond of £5000 he would make up the affair; but I thought it much too extravagant a demand; and so I told him flatly—we wou'd be hanged—*Sir Harry.* Then you told a damn'd lie; for if twice that sum wou'd save us, we will not—Sir Harry gives Pincet a bond of annuity for £500 a year—Pincet gives the bond to Wilding—the underplot is rather serious—Veromil and Bellaria are mutually in love—he supposes her to be abroad—but finds her unexpectedly at the house of Sir Avarice, who is her uncle—Valentine was on the point of marriage with Clarissa—but, on falling

in love with Bellaria, he breaks off the match—at the conclusion, Veromil marries Bellaria—Valentine and Clarissa are reconciled—this C. is equal to the Miser, and much superiour to any other of Fielding's plays—Mrs. Giffard says in the Epilogue—

“ For spite of all the strength which men rely in,
“ We very rarely fall—without complying.”

Feb. 24. Never acted, Fate of Villany. Sebastian = Giffard : King of Arragon = Will Giffard : Ramirez = Huddy : Alonzo (his dependent) = Smith : Rinaldo = Williams : Victoria (the supposed daughter of Ramirez) = Mrs. Giffard : Bellamante disguised as Carlos = Mrs. Purden :—acted 3 times—the Villain is Ramirez, the chief minister of the King—Sebastian, the King's general, is in love with Victoria—she is in love with him—Ramirez has a hereditary hatred to Sebastian—the King falls in love with Victoria—Sebastian returns in triumph with prisoners, one of whom is Rinaldo—Sebastian owns that he is privately married to Victoria—the King banishes Sebastian—Ramirez hires two bravoës to murder him—an account is brought that Sebastian is dead—Victoria is compelled to marry the King—Sebastian enters, and is committed to prison—Rinaldo discovers himself to Sebastian as his father—Carlos is discovered to be a woman, and the sister of Sebastian—the King is convinced of Ramirez' villany—in the last act Sebastian is brought to the scaffold—the King pardons him—and condemns Ramirez to death—he restores Victoria to Sebastian—she turns out to be the daughter of Alonzo—Bellamante enters as a woman—the

King offers to marry her immediately—this sudden transfer of his affections is ridiculous, but on the whole this is far from a bad T.—it was published without the author's name, but it is attributed to Walker the actor—some parts of it are very well written—others very poorly—it has strongly the appearance of being an alteration of some old play.

April 2. Never acted, Fashionable Lady, or Harlequin's Opera—this is a moderate Opera by Ralph—it was acted 9 times—it is very deficient in plot and incident, but the dialogue is not badly written.

28. Not acted 20 years, Man's Bewitched.

June 8. Never acted, Widow Bewitched. Colonel Courtly = W. Giffard : Stanza (a pretender to poetry) = Giffard : Cockade (valet to the Colonel) = Pinkethman : Freelove = W. Williams : Anehor (a sailor) = Collet : Young Lady Languish = Mrs. Haughton : Matilda (niece to Old Lady Languish) = Mrs. Giffard : Mimiek (woman to Young Lady Languish) = Mrs. Mountford : Old Lady Languish (mother to Sir George Languish and Arabella) = Mrs. Palmer : Arabella = Miss Vaughan :—acted 4 times—the Widow Bewitched is Young Lady Languish—Sir George Languish, about 3 years before the play begins, had been taken by pirates on his voyage to Leghorn—since which time he had not been heard of—Col. Courtly and Arabella were mutually in love—the Colonel, notwithstanding that he had been on the most intimate terms with Matilda, had applied to her to promote his success with Arabella—she had engaged to do so, but in reality had excited a quarrel between them—at her suggestion Courtly pays his addresses to Young Lady Languish—she meets them

more than half way, but is afraid of marrying the Colonel, as she is under no certainty of her husband's death—Arabella retaliates on Courtly by accepting the addresses of Stanza—Freelove courts Young Lady Languish for the sake of her fortune—he promises Mimick £500 if she can bring about the match—Mimick engages Anchor to tell her mistress that he was present at Sir George's funeral—Lady Languish communicates this circumstance to the Colonel—he acknowledges that his love for her was only a feint—in the 5th act an explanation takes place between the Colonel and Arabella—they are married—after the ceremony is over, the Colonel borrows the parson's gown—and in that disguise he marries Stanza to Mimick, and Matilda to Cockade—Stanza supposes Mimick to be Arabella—Matilda supposes Cockade to be the Colonel—Young Lady Languish comes forward, and declares her intention of marrying Freelove—this obliges Old Lady Languish to produce a letter from her son, in which he announces his return to England—this C. is attributed to Mottley—it is a good play—it was revived at D. L. April 26 1786. (*Bills from B. M.*)

In the List of Dramatic Poets 1747, Mottley is said to have given the public the book that bears the title of “Joe Miller's Jests”—it was a collection made by him, partly from other books, and partly from his recollection of original stories in conversation.

HAY. 1730.

In March. Author's Farce and the Pleasures of the Town. Luckless, the author, is dunned by his landlady, Mrs. Moneywood—he tells her he has no money, but that he will pay her, if his play should succeed—he is in love with her daughter, Harriet—she is in love with him—Witmore, who is Luckless' friend, pays Mrs. Moneywood—in the 3d act, Luckless' piece—the Pleasures of the Town—is rehearsed—he calls it a Puppet-Show, but it is acted by men and women—he hopes that his Puppet-Show will expel Farce and Opera, as they have done Tragedy and Comedy—one of the scenes lies in the Court of Nonsense—Signior Opera—Don 'Tragedio—Sir Farcical Comick—Dr. Orator—Monsieur Pantomime and Mrs. Novel pay their respects to Nonsense—she thanks them all, but gives the preference to Signior Opera—at the conclusion, Luckless turns out to be the son of the King of Bantam, and Mrs. Moneywood to be the Queen of old Brentford—this is one of those irregular pieces in which Fielding shines much more than in some of his regular Comedies—Witmore says—“ When the Theatres are Puppet-Shows and the Comedians Ballad-Singers ; when fools lead the Town, wou'd a man think to thrive by his wit? If you must write, write Nonsense, write Operas, write Entertainments.

Bookwright—“ There are your acting plays, and your reading plays.”

Witmore—“ I do not understand that distinction.

Bookwright—“ Why, Sir, your acting play is entirely supported by the merit of the Actor, without any regard to the Author at all—In this case it signifies very little whether there be any sense in it or no—Now, your reading play is of a different stamp, and must have wit and meaning in it—these latter I call your Substantive, as being able to support themselves—the former are your Adjective, as what require the buffoonery and gesture of an Actor to be joined to them to show their signification.

“ A play, like a bill, is of no value before it is accepted, nor indeed when it is, very often—this too is a plentiful year of plays—and they are like Nuts: in a plentiful year they are commonly very bad.”

Marplay the Actor says—“ For their hisses, I have been used to them; and any man who loves hissing may have his three shillings worth of me whenever he pleases.”

Tom Thumb—the 2d Edition of this piece was printed in 1730—it was then called a Tragedy—not the Tragedy of Tragedies—it is perhaps the best burlesque Tragedy ever written—it came out originally in 2 acts, but the great success which it met with induced Fielding to enlarge it to 3 acts—this was effected by the addition of the character of Glumdalca—by Grizzle’s courtship to Huncamunca—his fighting with Tom Thumb, &c.

In the original piece Grizzle kills Tom Thumb’s Ghost—Fielding in the preface desires those who object to this circumstance, to recollect seriously whether they have not seen in several celebrated plays such expressions as these—*Kill my soul—Stab*

my very soul—Bleeding soul—Dying soul, cum multis aliis—all which visibly confess, that for a Soul or Ghost to be killed is no impossibility.

In some of the editions of this piece, in its improved state notes are added to point out [the particular passages Fielding meant to ridicule.

Rival Father, or the Death of Achilles—this is a poor play by Hatchett—it is professedly taken from the Death of Achilles by Corneille—the plot is contemptible to the last degree—the Rival Father is Achilles—he and Pyrrhus are in love with Polyxena—mythological stories, even when judiciously treated, rarely please; but when the principal personages are represented contrary to received notions, they disgust—here we have two of the heroes of antiquity making love through 5 acts—besides Pyrrhus did not come to the Siege of Troy till after his father's death; see the Philoctetes of Sophocles l. 346 to 354.

Female Parson, or Beau in the Suds—Lady Quibus had been compelled to marry Sir Quibble Quibus—but had refused him the privileges of a husband—Sir Quibble keeps Miss Lure—Capt. Noble and Lady Quibus are mutually in love—by her direction he finds Sir Quibble at Lure's—Sir Quibble and Lady Quibus agree to part—Pinner enters disguised as a Parson—she says that as she had married them, so she would divorce them—she discovers herself—Lady Quibus and Noble are united—the Beau is Modely—he is beaten by the Captain—coaxed out of a watch by Lure—and thrown into the suds by her bullies—this Opera in 3 short acts

was written by Coffey—it is a poor piece—Whincop says it was damned on the first night.

Merry Masqueraders, or the Humorous Cuckold—this is a tolerable C.—the Editor of the B. D. says it was twice acted at the Hay. in 1730—it was reprinted in 1734 as the Masquerade, but with the former running title.

Fatal Love, or the Degenerate Brother—this T. was written by Wandesford—it is a poor play—the plot is evidently stolen from the Fatal Marriage, but with considerable alterations, that the theft might not be too glaring.

D. L. 1730-1731.

No bills for September.

Oct. 1. Cato = Mills : Sempronius = a new actor.

3. Not acted 5 years, Lady's last Stake. Lord Wronglove = Wilks : Lord George Brilliant = Cibber : Sir Friendly Moral = Mills : Porter = Cibber Jun : Lady Wronglove = Mrs. Porter : Miss Notable = Mrs. Cibber : Lady Gentle = Mrs. Booth : Hartshorn = Mrs. Mills : Mrs. Conquest = Mrs. Thurmond.

6. Amphitryon. Phædra = Mrs. Mills : Bromia = Mrs. Wetherhilt.

8. Wit without Money. Valentine = Wilks : Francisco = Watson : Lovegood = Shepherd : Lance = Griffin : Shorthose = Norris : Fountain = Cibber

Jun: Roger = Harper : Lady Hartwell = Mrs. Heron :
Isabella = Mrs. Cibber : Lucy = Mrs. Mills :—with
Strollers.

10. Not acted 10 years, Greenwich Park. Young
Reveller = Cibber : Sir Thomas Reveller = Harper :
Raison = Johnson : Sasafra = Shepherd : Lord
Worthy = Bridgewater : Florella = Mrs. Booth :
Dorinda = Mrs. Horton : Violante = Mrs. Butler :
Lady Hazard = Mrs. Grace : Mrs. Raison = Mrs.
Mills : Aunt = Mrs. Wetherhilt :—acted 4 times.

17. Venice Preserved. Jaffier = Wilks.

20. Not acted 10 years, Fair Quaker. Flip =
Harper : Mizen = Cibber Jun. : Sailors = Norris,
Griffin, Shepherd, &c. : Dorcas = Mrs. Cibber :
Arabella = Mrs. Thurmond : Belinda = Mrs. Butler :
Jenny Private = Miss Vaughan.

22. Love's last Shift. Hillaria = Mrs. Heron.

24. Theodosius—28. Busy Body.

29. Rehearsal—31. Timon of Athens.

Nov. 26. Man of the Mode—only bill in this
month.

Dec. 1. Othello. Roderigo = Cibber Jun.

2. Chances. Antonio = Shepherd : 1st Constantia
= Mrs. Cibber : 2d Constantia = Mrs. Booth.

7. Fair Penitent. Bridgewater and Mrs. Thur-
mond certainly acted Lothario and Calista—and
probably on this evening. F.

8. Relapse.

9. Oronooko—a young actor made his 1st ap-
pearance in the character of Oronooko—this was
Marshall.

10. Fatal Marriage.

11. Never acted, Medæa. Jason = Wilks : Creon

(King of Corinth) = Mills : Ægæus (King of Athens) = W. Mills : Medæa = Mrs. Porter : Creusa = Mrs. Thurmond : Ethra (sister to Medæa) = Mrs. Horton : —acted three times—this T. was written by Johnson—it is neither a good, nor a bad play—the character of Medæa is tolerably well supported, but it is very inferior to the same character in Euripides.

In the Medea of Euripides, Jason marries Glauca, the daughter of Creon—Medea is indignant to the last degree at being deserted by a man who was under such great obligations to her—Creon orders Medea to leave Corinth—she obtains permission from him to continue there for one day—Jason visits Medea—she meets him with reproaches—Ægeus comes to Corinth—he promises Medea an asylum at Athens—Medea, having secured this important point, determines to revenge herself on the father, the husband, and the bride—for this purpose she requests Jason to come to her—she pretends to submit to her doom with patience—she sends a crown and a robe to Glauca as a present—Glauca puts them on, and dies in a dreadful manner, the crown and robe being impregnated with deadly poison—Creon embraces his daughter, and is involved in her fate—Medea kills her children, after a struggle between her love for them, and her desire to revenge herself on Jason—the play concludes with mutual reproaches between Jason and Medea—Medea makes her escape in a chariot given her by the Sun—this is one of the best of Euripides' Tragedies.

Seneca in his Medea does not differ materially from Euripides—he calls Creon's daughter Creusa.

Johnson has founded his play on that of Euripides

—but he makes some important changes in the story —Ægeus is improperly made three syllables instead of two, and he is most absurdly said to have fallen in love with Medea at Colchis, before Jason sailed thither in the Argo, which, according to the poets, was the first ship—Creusa dies on the stage—Creon stabs himself—Medea kills herself, but not her children—in the Greek and Latin play the daughter of Creon is not one of the D. P.—Medea's Nurse is a character of some importance—Johnson has turned her into the sister of Medea, perhaps thinking that the original character would not suit an English audience—Glover in his Medea has managed the story much better than Johnson—see D. L. March 24 1767 —Charles Johnson in his preface says, that Mrs. Porter's performance was wonderful, and that the glorious spirit with which she rose in her action would have saved the Tragedy, if it had had fair play—he complains with reason of some young men belonging to the Inns of Court, who came with a determination to damn the piece; and if (as he observes) humanity, generosity, honour, candour and good manners are the characteristics of a Gentleman; they, who conduct themselves in a playhouse without any of these qualifications, do not deserve that name—Johnson should have quoted for his Motto a line from the Medea of Seneca—

“ *Si judicas cognosce—si regnas jube.*”

Medea in Euripides says—

Κορινθιαι γυναικες εξηλθον δομων.

O Corinthian women I am come out of the houses—the line however may with propriety be understood to mean—the Corinthian women are come out of their houses—in which sense it was applied by Euthymus to the Corinthians under Timoleon in Sicily—the joke was a good one, but it cost Euthymus his life, for the soldiers, when they took him prisoner, were so enraged at the insult that they killed him. (*Plutarch.*)

Dec. 17. Tempest—21. Silent Woman.

26. Unhappy Favourite—29. Cato = Marshall.

31. Henry 4th part 1st. Hotspur by the Gentleman who obliged the house by his performance last year.

Jan. 2 Orphan.

5. Mrs. Porter acted Athanais. F.

6. Whig and Tory—8. Alchemist.

12. Old Batchelor—15. Spanish Fryar.

19. Tamerlane. Bajazet = Marshall.

20. Never acted, the Lover. Granger = W. Mills: Eustace = Mills: Capt. Smart = Cibber Jun.: Sir John Trueman = Williams: Modely = Bridgewater: Squire Timberdown = R. Wetherhilt: Loveless = A. Hallam: Eugenio = Watson: Constable = Harper: Inanthe (daughter to Sir John) = Mrs. Cibber: Harriet = Mrs. Heron: Lætitia = Mrs. Thurmond: Isabel (a woman of the town) = Mrs. Butler:—Granger is very punctual in his attendance at Church, and apparently a moral man—in reality his principles are very bad—he had seduced Lætitia, who was his ward, and had gotten possession of her fortune—Granger and Loveless are suitors to Inanthe—she pretends that her father is ruined—Loveless drops her acquaint-

ance—Granger makes proposals to her for going into keeping with him—Eustace is honourably in love with Inanthe, but does not make his passion known to her, till he supposes she has lost her fortune—she is pleased with his generosity and accepts his proposals—Granger attempts to have Eustace murdered—Eugenio is a part of no importance, but he seems to give the title to the play rather than Eustace—he had fallen in love with Harriet, who was at that time very young—he had made no person acquainted with his love for her but Sir John—he had gone abroad with a view to make his fortune equal to hers—on his return she marries him—at the conclusion, Granger's real character is completely discovered—Lætitia is likely to recover her fortune—this play was acted about 9 times—it is a sensible dull Comedy, precisely the reverse of what might have been expected from Theo. Cibber—its chief merit consists in the character which he wrote for himself—the players omitted several speeches in the representation, which must have been greatly to the advantage of the play, but T. Cibber thought proper to print it as originally written.

27. Indian Emperour. Montezuma = Mills : Cortez = Wilks : Odmar = Bridgewater : Almeria = Mrs. Porter : Cydaria = Mrs. Cibber : Alibech = Mrs. Horton.

Feb. 3. Distressed Mother—4. Funeral—5. Rover. 8. Jovial Crew. Hearty = Harper : Oldrents = Shepherd : Springlove = Mills : Vincent = Bridgewater : Hilliard = Charke : Justice Clack = Griffin : Oliver = W. Mills : Randal = Johnson : Patrico = Boman : Martin = R. Wetherhilt : 1st Beggar-man

= Berry : Rachel = Mrs. Heron : Meriel = Mrs. Cibber : Amie = Miss Raftor : 2d Beggar-woman = Miss P. Vaughan :—this was Brome's play turned into an Opera in 3 acts—the alteration was effected by curtailing the dialogue, leaving out the exceptionable parts, and adding a considerable number of songs, most of which are vastly superiour to the trash usually put into an Opera—the character of Tallboy should on no account have been omitted.

17. For the bt. of Savage, author of several poetical pieces. Orphan. Polydore = Marshall.

19. Double Gallant.

22. Never acted, Eurydice. Periander (King of Corinth) = Mills : Procles (Tyrant of Epidaurus) = Marshall : Polydore (son to Periander and Eurydice) = Hallam : Leonidas (a nobleman, secretly in the Queen's interest) = Bridgewater : Medon (the favourite of Procles) = W. Mills : Eurydice (Queen of Corinth) = Mrs. Porter : Melissa (her confidant) = Mrs. Butler :—acted about 13 times—during the absence of Periander, Procles had gotten possession of Corinth—at the opening of the play, Periander is shipwrecked near Corinth—he is taken prisoner by the guards of Procles—Procles is in love with Eurydice—she rejects his addresses—Medon had artfully contrived to make Periander believe, that Eurydice had yielded herself to the embraces of Procles—when Periander is brought in by the guards, Eurydice is on the stage with Procles—this confirms Periander in his jealousy—in the 4th act, Polydore, who had been left behind with a part of Periander's forces, makes an attack on Corinth—the Corinthians open the gates to him—Procles is taken prisoner—Periander is restored to

his throne—he still believes Eurydice to have been false to him—she enters and kneels to him—he makes his exit without speaking to her—she poisons herself—when it is too late Periander is convinced of her innocence—she dies—Periander draws his sword to stab himself—his friends seem to prevent him—he throws himself by the body—and dies—Procles had killed himself—there is a striking resemblance between this play and Tracy's Periander, which had been brought out at L. I. F. on the 13th of Jan.—each of them is founded on the Travels of Cyrus—Mallet has however made considerable changes in the story, particularly in the character of Polydore, and in the manner of Eurydice's death—some parts of his play are well written, but on the whole it is an indifferent T.—it excites no interest—Eurydice was revived at D. L. March 3 1759, but without success.

March 8. Henry 4th part 1st. Hotspur = Gentleman.

15. For bt. of Mills. Rule a Wife. Estifania = Mrs. Heron : Old Woman = Mr. Griffin : with What d'ye call it ? Timothy Peascod = Cibber. Jun.

20. Never acted, Highland Fair, or the Union of the Claus. Charles (Captain of an Independent Company) = W. Mills : Willy (his serjeant and pimp) = Johnson : Donald (an old vassal of Euen) = Harper : Duncan (an old vassal of Colin) = Paget : Alaster (son to Donald) = Fielding : Davy (son to Duncan) = Mrs. Roberts : Kenneth (Alaster's companion) = Berry : Maggy (sister to Kenneth) = Mrs. Thurmond : Jeany (daughter to Duncan) = Miss Vaughan : Nanny (daughter to Donald) = Miss Rafter :—the scene lies on the Braes, between the Highlands and Lowlands of Scotland—Euen, a Highland

Chief, and Colin, a Braes Laird, had partly agreed to meet at the Fair, and put an end to the feuds, which had so long subsisted between their clans—in order to cement the union, it was settled that Alaster and Nanny should be married to Jeany and Davy—Alaster and Jeany are mutually in love—Nanny is in love with Kenneth—Kenneth is in love with her—Davy is in love with no one but himself—Kenneth wishes to prevent the union that he may not lose Nanny—a quarrel takes place between the clans—Charles and Alaster by their exertions restore tranquillity—Charles takes Kenneth and Davy into custody, and confines them in separate tents—Kenneth makes Willy drunk, and escapes—he marries Nanny privately and returns to his prison—Maggy is a buxom widow—she gives Charles encouragement, but seemingly without any intention of granting him what he wants—she marries Davy—at the conclusion, the two Chiefs meet—the ceremony of their meeting takes place in dumb show—Charles and Willy are very good characters—this Opera in 3 acts was acted about 3 times—it was written by Mitchell—it is a very pleasing piece—the dialogue is simple, sensible and sprightly—without any mixture of the Scottish Dialect, it being the author's intention to represent the music, manners, and dresses of his countrymen rather than their dialect—Fielding (as quoted in the B. D.) says, that the audience sat three nights staring at each other, and *scarce knowing what to make of their entertainment*; on the 4th they joined in a laugh of explosion, which the author mistook for approbation—this story may be true, but if true, it is strange, as Mitchell in an introduction between a Critick and the Poet had clearly explained the nature of his piece.

22. Mrs. Booth's bt. Jane Shore. Hastings by a Gentleman : Shore = Bridgewater : Jane Shore = Mrs. Thurmond :—on the 12th it was said that Booth would set out for Montpelier for the recovery of his health.

25. Mrs. Thurmond's bt. Provoked Wife. Lady Brute = Mrs. Heron : with Lover's Opera.

29. Mrs. Horton's bt. Way of the World. Mil-lamant = Mrs. Horton :—she seems to have played the part on Jan. 14 when the Way of the World was acted.

April 1. Johnson's bt. Sir Courtly Nice. Sir Courtly = Cibber : Crack = Cibber Jun. : Hothead = Shepherd : Testimony = Johnson : Surly = Harper : Leonora = Mrs. Thurmond : Violante = Mrs. Butler : Aunt = Mrs. Wetherhilt.

5. For bt. of Cibber Jun. and Mrs. Cibber. Lover, with Jovial Crew in one Act—Note, books of the Play and Opera will be sold at the Theatre—Cibber Jun. acted Springlove.

8. Harper's bt. Love for Love. Valentine = Wilks : Foresight = Johnson : Tattle = Cibber : Ben = Harper : Scandal = W. Mills : Sir Sampson Legend = Shepherd : Trapland = Griffin : Angelica = Mrs. Thurmond : Mrs. Frail = Mrs. Porter : Miss Prue = Mrs. Cibber : Mrs. Foresight = Mrs. Horton : Nurse = Mrs. Willis.

10. Mourning Bride.

21. Strategem. Archer = Wilks : Scrub = Griffin : Aimwell = Mills : Boniface = Shepherd : Foigard = Cibber Jun. : Gibbet = Cibber : Sullen = Harper : Mrs. Sullen = Mrs. Horton : Dorinda = Mrs. Heron : Cherry is omitted.

22. Miss Raftor acted Miss Prue for her bt. with Contrivances—probably—Argus = Griffin : Arethusa = Miss Raftor. F.

No more bills in April.

May 1. Constant Couple. Beau Clincher = Cibber Jun. : Dicky is omitted : Lady Lurewell = Mrs. Horton : Angelica = Mrs. Booth : Parly = Mrs. Mills.

3. Double Gallant. Lady Sadlife = Mrs. Heron : Lady Dainty = Mrs. Horton : Clarinda = Mrs. Thurmond : Sylvia = Mrs. Cibber.

7. For bt. of Marshall. Oronooko = Marshall : Aboan = W. Mills : Governour = Bridgewater : Capt. Driver = Johnson : Daniel = Cibber Jun. : Imoinda = Mrs. Thurmond : Widow = Mrs. Wetherhilt.

8. R. Wetherhilt played Timothy Peascod for his bt.

10. For bt. of Fielding and Paget. Relapse. Berrinthia = Mrs. Thurmond : with Phœbe. Chaunter = Bridgewater : Phœbe = Miss Raftor : Tib Tatter = Mrs. Willis.

12. For bt. of Hallam, Berry, Roberts, and Miss Vaughan. Indian Emperour with, never acted, Sailor's Opera.

17. Macbeth. Lenox = Cibber Jun. : Witches = Griffin, Shepherd, and R. Wetherhilt.

18. Henry 8th. Buckingham = Bridgewater : Norfolk = W. Mills : Surry = Cibber Jun. : Cromwell = Watson :—rest as before.

19. Henry 4th part 2d. King = Mills : Prince of Wales = W. Mills : Westmoreland = Bridgewater : Chief Justice = Boman : Lancaster = Marshall : Archbishop of York = Paget : Archbishop of Canterbury = Cory : Hastings = Watson : Falstaff = Harper : Shallow = Cibber : Pistol = Cibber Jun. : Poins = Oates : Bardolph = Shepherd : Silence = Griffin :

Feeble = Oates : Falstaff's boy = Miss Robinson :
 Hostess = Mrs. Wetherhilt : Dol Tearsheet = Mrs.
 Shireburn :—as this bill is printed, Oates probably
 played both the characters assigned him—last play.

31. For the bt. of the brothers and sisters of Mr.
 Charles Williams deceased. Busy Body. Marplot
 = Cibber Jun. : Sir George Airy = W. Mills : Sir
 Francis Gripe = Harper : Sir Jealous Traffick =
 Shepherd : Charles = Marshall : Whisper = R.
 Wetherhilt : Miranda = Mrs. Butler : Patch = Mrs.
 Mills : Isabinda = Mrs. Cibber :—with a Scotch
 ballad Opera called Patie and Peggy. Patie = Mrs.
 Roberts : Roger = Cibber Jun. : Sir William Worthy
 (Patie's father) = Corey : Glaud and Symon (Sir
 William's tenants) = Fielding and A. Hallam : Peggy
 = Miss Raftor : Jenny = Miss M. Vaughan : Margery
 = Mrs. Shireburn :—Patie and Peggy are mutually
 in love—Sir William returns from abroad—Peggy
 proves to be his niece—and he is pleased with the
 union of Patie and Peggy, which he had at first
 opposed—this Ballad Opera in one long act seems to
 have come out at Theo. Cibber's bt. April 20 1730—
 the preface is dated April 1730—T. Cibber says—
 “ I am indebted to Ramsay's Gentle Shepherd for
 “ the greatest part of the following piece * * *
 “ I have scarcely ventured to make any farther altera-
 “ tions than were absolutely necessary, in bringing
 “ the tale within the compass of one act, adding to
 “ the number of songs, and changing it into the
 “ English dialect, without which it would not have
 “ been intelligible to our auditors ; nor indeed had
 “ I time to vary it more, my Benefit being fixed be-
 “ fore I had laid my design, which was planned and

“finished in one day”—*Theo. Cibber* seems to have managed the alteration pretty well—he has omitted the characters of *Bauldy* and *Mause*, and shortened all the scenes.

Williams was a promising actor who died young—(*Theo. Cibber.*)—he was buried at *Battersea*—the actors attended his *Funeral*.

Summer.

June 4. *Fair Quaker*. *Arabella* = *Mrs. Charke* :—*Mrs. Charke* says that her 2d character was *Alicia* in consequence of *Mrs. Porter's* accident—it is more probable that it was in consequence of a sudden indisposition of *Mrs. Porter*, who seems to have played till the end of the season—*Mrs. Charke* adds that her 3d part was the *Distressed Mother* in the *Summer*.

7. *Tempest*. *Trincalo* = *Harper* : *Mustacho* = *Cibber Jun.* : *Caliban* = *Wetherhilt Sen.* : *Dorinda* and *Amphitrite* = *Miss Raftor* : *Sycorax* = *Mr. Charke*.

9. *Bonduca*. *Caratach* = *Bridgewater* : *Venutius* = *Cibber Jun.* : *Bonduca* = *Mrs. Butler* : *Bonvica* = *Miss Raftor* : *Claudia* = *Mrs. Cibber* : with *Hob* by *Cibber Jun.*

11. *Libertine Destroyed*. *Don John* = *Bridgewater* : *Jacomo* = *Harper* : 1st *Shepherd* = *Cibber Jun.* : *Leonora* = *Mrs. Butler* : *Maria* = *Mrs. Cibber* : with a *Ballad Opera* called the *Amours of Billingsgate*—*Melton* = *Berry* : *Pyefleet* = *Oates* : *Harry Pyefleet* = *Charke* : *Jenny Melton* = *Miss Raftor* : *Peg Wellfleet* = *Mrs. Mills* :—this is only the *Cobler's Opera* with a new name.

22. Never acted, the Merchant, or the true History of George Barnwell—if this bill be correct, the play was originally called the Merchant simply—George Barnwell=Cibber Jun.: Thorowgood=Bridgewater: Trueman=W. Mills: Barnwell's Uncle=Roberts: Blunt=R. Wetherhilt: Milwood=Mrs. Butler: Maria=Mrs. Cibber: Lucy=Mrs. Charke:—in Lillo's works, printed in 1810, Mrs. Clarke's name stands to Lucy—there was at this time such an actress as Mrs. Clarke, but she certainly did not play Lucy—this T. was acted to crowded houses; the many happy strokes of nature and passion supplied the imagined deficiencies of art; and Pope, who was present at the first representation, observed that Lillo had never deviated from propriety, except in a few passages in which he aimed at a greater elevation of language than was consistent with character and situation—many persons on the first night had bought the old ballad of George Barnwell with an intent to make a ludicrous comparison between that and the new play, but they found themselves so affected with the true pathos of this Tragedy, that they threw away the ballad and took out their handkerchiefs. (*Life of Lillo.*)

In the first Edition of this T. the last act consists of 11 scenes—the 10th ends with George Barnwell going off to execution—the 11th scene is short; Trueman, Blunt, and Lucy enter—the last says that Milwood goes to death with horror, loathing life and yet afraid to die—between these two scenes Lillo afterwards inserted another, at the place of execution with the gallows at the farther end of the stage—this scene tho' omitted in the modern theatres, was

probably acted for several years—it ought never to have been laid aside—see Bath Jan. 29 1817.

An advertisement prefixed to the *Christian Hero* and dated Feb. 8 1734-5, states that the 5th genuine edition of the *London Merchant* was that day published, with a new Frontispiece from an additional scene, never before printed.

Dr. Percy re-printed the old *Ballad* in his collection—he observes—“The *Ballad* was printed at least “as early as the middle of the 17th century: the “tragical narrative seems to relate a real fact; but “when it happened I have not been able to discover”—Lillo follows the *Ballad* till *Milwood* sends for the *Constable*—in the *Ballad* *George Barnwell* gets off by sea, and writes a letter to the *Lord Mayor*, acknowledging his own guilt and that of *Sarah Milwood*—she was seized and hanged at *Ludlow*, where *George Barnwell*’s uncle had lived—he was hanged for murder in *Polonia*.

In 1752 *Dr. Barrowby* was sent for to the apprentice of a capital merchant; on finding that the fever the young man was in, proceeded from uneasiness of mind he pressed him to confess the cause of it; which after much solicitation he did, by acknowledging that he had formed a connection with a kept mistress, and had embezzled £200 of the money entrusted to his care: but that on going a few nights before to see *Ross* in *George Barnwell* and *Mrs. Pritchard* in *Milwood*, he was so forcibly struck, that he had not enjoyed a moment’s peace since, and wished to die to avoid the shame of a discovery—the young man’s father, by *Dr. Barrowby*’s recommendation, paid the money—the son recovered and lived to be an eminent

merchant—Ross received at his benefit for 9 or 10 years a note sealed up with 10 guineas and these words—“ a tribute of gratitude from one who was highly obliged and saved from ruin by seeing Mr. Ross in G. B.”—the story at large is in the 4th Vol. of Lee Lewes' Memoirs, in a letter from Ross dated 1787.

June 25. London Merchant 2d time ; with singing by Miss Raftor.

Aug. 6. Never acted, the Devil to Pay, or the Wives Metamorphosed—taken from the Devil of a Wife by Jevon—Jobson = Harper : Sir John Loverule = Stoppelear : Ananias = Charke : Gaffer Dungfork = Cibber Jun. : Nell = Miss Raftor : Lady Loverule = Mrs. Mills :—Tickets delivered out in the author's name will be taken on any night that this Opera is performed.

This alteration was made by Coffey &c.—another alteration was afterwards made—for particulars see B. D.—the part of Nell established Miss Raftor's reputation and occasioned her salary to be encreased.

7. Daily Post—We hear that Miller, (who has not appeared on any stage this twelvemonth) W. Mills, and Oates design to entertain the town, during the time of Bartholemew Fair, with a new Opera, called the Banished General or Love in Distress.

18. Never acted, the Triumphs of Love and Honour. Aristarchus (King of Cyprus) = W. Mills : Philander (his General) = Cibber Jun : Philocles (Prince of Rhodes) = R. Wetherhilt : Dion (Friend to Philander) = Fielding : Urania (the King's daughter—in love with Philander) = Miss Raftor : Thalia (sister to Philander) = Mrs. Charke :—Aristarchus

acknowledges his obligations to Philander for having repelled the enemies who had invaded Cyprus—he tells him to ask a reward—Philander asks for Urania—Aristarchus says that he had just promised her to Philocles, and cannot break his word—the nuptial rites are begun—Urania faints—the ceremony is deferred—she makes her escape, and disguises herself as a shepherdess—Philander and Urania meet—Philocles, on finding that Urania is in love with Philander, resigns his pretensions to her—Aristarchus gives her to Philander—Dion marries Thalia—this is a serious play by Cooke in 3 short acts and in blank verse—it has nothing to recommend it—nor has it any particular fault.

20. London Merchant 17th time with Devil to Pay—no more bills and probably no more plays.

(*Bills from British Museum—those marked F. are from Mr. Field.*)

Mrs. Porter in the summer of 1731 met with an accident, which occasioned the dislocation of her thigh-bone; and disabled her from appearing on the stage till Jan. 25 1733—for the particulars of this accident see Davies' Miscellanies Vol. 3. page 465.

Jan. 28. Mr. Henry Norris of D. L. was married to Mrs. Jenny Willis daughter of Mrs. Willis of the same house. (*B. M.*)

Norris played the beginning of this season, but seems not to have acted after his marriage—he was born in 1665 near the spot where Dorset Garden Theatre was afterwards built—his mother was one of the first female performers, (*Chetwood*) at the Duke's Theatre.

Norris was on the Irish stage in 1695—(*Chet-*

wood)—Victor tells us that Norris as an actor seemed to derive a great part of his merit from the oddity of his little formal figure and his singular squeaking tone of voice ; to that degree, that his coming into a coffee house and calling to the waiter in his soberest manner would have raised a smile in the face of the gravest man present—Chetwood on the contrary says that he spoke Tragedy very well, but never performed any serious part, as his diminutive figure must have made the sentiments ridiculous—yet he acted Cato gravely to Pinkethman's Juba, at the latter's theatre at Richmond, while Pinkethman and the rest burlesqued their parts—in the summer of 1710, he acted the Dervise in Tamerlane at Greenwich, which he no doubt played seriously, as the other performers were regular Tragedians—he was the best Gomez in the Spanish Fryar and Sir Jasper Fidget in the Country Wife that Victor ever saw.

Davies says Norris died about 1725, which is incorrect—Chetwood says he was born in 1665 and died in his 69th year, that is in 1733 or 1734—in the bill for Nov. 15 1731 at G. F. Gomez is said to be acted by Norris from Dublin, son of the late famous comedian of that name, alias Jubilee Dicky—it is not clear whether *late* refers to the father's death, or only to his retirement from the stage—there is good reason to believe that Henry Norris, who married Mrs. Willis, was the father and not the son—the point however is not absolutely certain.

Norris' characters—selection only.

Dublin 1698. Sir Nicholas Cully in Comical

Revenge—Sir Oliver Cockwood in *She wou'd if she cou'd*.

D. L. 1699. * Dicky in *Constant Couple*.

1700. * Pizalto in *Perjured Husband*.

1701. * Sancho in *Love makes a Man*—* Dicky in *Sir Harry Wildair*.

1702. * Mrs. Fardingale in *Funeral*—* Petit in *Inconstant*.

1703. * Symonds in *Fair Example*—* Martin in *Love's Contrivance*—Daniel in *Oronooko*.

1703-1704. Solon in *Marriage-Hater*.

1704-1705. * Duenna in *Gibraltar*—* Tipkin in *Tender Husband*—Prigg in *Royal Merchant*.

Hay. 1706-1707. Gomez—Testimony in *Sir Courtly Nice*—Sir Politick Wou'dbe in *the Fox*—Sir Oliver Cockwood—Moneytrap—Sir Nicholas Cully—Cutbeard in *Silent Woman*—Old Bellair in *Man of the Mode*—* Scrub—Shorthose in *Wit without Money*—Gripus in *Amphitryon*—Spruce in *Fortune Hunters*—Dashwell in *London Cuckolds*—Sneak in *Fond Husband*—Fernando in *Fatal Marriage*.

1707-1708. Snap in *Love's last Shift*—* Sir Squabble Splithair in *Double Gallant*—Calianax in *Maid's Tragedy*—1st Witch—Justice Clack in *Jovial Crew*.

D. L. 1708. Sir Thomas Rash in *Country Wit*—Learchus in *Æsop*—Nicompoop in *Love for Money*—Osrick—Don Lopez in *Successful Strangers*—Tom Saleware in *Debauchee*.

1708-1709. Dapper in *Alchemist*—Micher in *Stage Coach*.

1709-1710. Sir Francis Gripe—Obediah in *Com-*

mittee—Foresight—* Sir Timothy Tough in Walking Statue—Sir Martin Marrall—Sancho in Mistake—Nurse in Caius Marius.

Greenwich—Summer of 1710. Dervise in 'Tamerlane—Bubble in Fond Husband.

D. L. 1710-1711. Francis in Henry 4th—Heyho in Rehearsal—* Flyblow in Generous Husband—Old Woman in Rule a Wife—Setter in Old Batchelor—Fourbin in Soldier's Fortune—Col. Hackwell Sen. in Volunteers.

1711-1712. Sir Arthur Oldlove in Madam Fickle—* Dick in Country Wake as Farce—* Spitfire in Wife's Relief—Pamphlet in Love and a Bottle—Worm in Cutter of Coleman Street.

1713-1714. * Sir Tristram Gettall in Apparition—* Don Lopez in Wonder—Merryman in Amorous Widow—Sir Arthur Addell in Sir Solomon.

1714-1715 Day in Committee—* Tim Shacklefigure in Country Lasses—* Peter Nettle in What d'ye call it—Bisket in Epsom Wells—Sir Jasper Fidget in Country Wife.

1715-1716. * Gardener in Drummer—Barnaby Brittle—Ignoramus.

1716-1717. Little French Lawyer.

1717-1718. * Buskin in Play's the Plot—Gripe in Love in a Wood.

1718-1719. Fondlewife.

1720-1721. Pistol in Henry 4th pt. 2d.

1729-1730. * Timothy in Humours of Oxford.

* *Originally.*

L. I. F. 1730-1731.

- Sept. 16. King Lear—18. Country Wife.
 23. Strategem with Damon and Phillida.
 25. Henry 4th—28. Oronooko.
 30. Beggar's Opera.
- Oct. 1. Emperor of the Moon.
 2. Recruiting Officer.
 7. Jew of Venice. Gratiano = Milward.
 12. Fair Quaker. Flip = Hulett : Mizen = Ray :
 Worthy = Ryan : Rovewell = Milward : Sir Charles
 Pleasant = Walker : Scruple = Hippisley : Dorcas
 Zeal = Mrs. Laguerre : Arabella Zeal = Mrs. Bullock :
 Belinda = Mrs. Vincent. F.
 14. Othello. Desdemona = Mrs. Buchanan.
 19. Double Dealer. Brisk = Chapman : Lady
 Touchwood = Mrs. Berriman.
 21. Royal Merchant—26. Mistake.
 23. Woman's Revenge. Vizard = Chapman :
 Freeman = Milward : Mother Griffin = Mr. Hippisley.
 27. Unhappy Favourite. Essex = Ryan : South-
 ampton = Walker : Burleigh = Quin : Queen Eliza-
 beth = Mrs. Berriman : Nottingham = Mrs. Buchanan.
 30. Drummer. Tinsel = Chapman.
- Nov. 2. Maid's Tragedy. King = Boheme.
 3. Spanish Fryar—4. Tamerlane.
 6. Æsop. Learchus = Hippisley : Oronces = Mil-
 ward : Fop = Chapman : Hortensia = Mrs. Berriman.
 10. Never acted, Silvia, or the Country Burial.
 Sir John Freeman = Walker : Welford (his tenant)
 = Hulett : Jonathan (servant and pimp to Sir John)

= Hippisley : Timothy Stitch = Laguerre : Ploughshare = Salway : Gaffer Gabble = Hall : Silvia (daughter to Welford) = Mrs. Cantrell : Betty = Mrs. Egleton : Goody Busy (a midwife) = Mrs. Martin : Dorothy Stitch = Mrs. Kilby : Lettice Stitch = Mrs. Vincent : Goody Gabble = Mrs. Rice : Goody Costive = Mrs. Forrester :—acted 3 times—Sir John is in love with Silvia—she is in love with him—he is a sworn enemy to matrimony—he wishes her to live with him without being married—she is offended—Dorothy Stitch is deposited in her grave on the stage—Timothy Stitch determines to watch all night by her grave, as he had promised her to do—she was subject to fits, and afraid of being buried before she was dead—she recovers from her trance, and goes home with her husband—their daughter Lettice comes to the Churchyard to look for her father—Sir John meets with her, and easily persuades her to pass the night with him—Betty, Sir John's housekeeper, who had also been seduced by him, is angry at being forced to wait upon Lettice—she tells Welford and Silvia what had happened—at the conclusion, Welford declares that Sir John is his son, and that Silvia is the daughter and heiress of the late Sir John Freeman—Silvia is reconciled to her lover—he is happy to marry her—he makes a provision for Lettice—Jonathan marries Betty—this is a tolerable good Opera in 3 acts—the fault of it is, that Lillo sometimes makes his characters sing in very improper situations—Goody Busy is a good character.

13. Hamlet—14. Rover.

15. Busy Body—17. Old Batchelor.

23. Conscious Lovers. Young Bevil = Quin : Tom

= Ryan : Myrtle = Walker : Cimberton = Hippisley : Sealand = Chapman : Sir John Bevil = Milward : Indiana = Mrs. Buchanan : Phillis = Mrs. Younger : Isabella = Mrs. Berriman :—acted about 9 times.

Dec. 3. False Friend. Don John = Quin : Don Pedro = Ryan : Don Guzman = Walker : Don Felix = Milward : Lopez = Chapman : Galindo = Hippisley. Leonora = Mrs. Bullock : Jacinta = Mrs. Egleton :—this bill is from Mr. Field's collection, the Manuscript in the British Museum says that Boheme played Don Felix on this evening, and that it was his last performance—which may be correct—Don Felix was Boheme's part.

4. Never acted there, (it seems to have been acted at the Hay.) Coffee-house Politician, or the Justice caught in his own Trap. Squeezum (a trading Justice) = Hippisley : Ramble = Walker : Sotmore = Hulett : Politick = Chapman : Capt. Constant = Milward : Worthy = Ogden : Staff (a constable) = Hall : Porer = Maclean : (Macklin) Hilaret = Mrs. Younger : Mrs. Squeezum = Mrs. Bullock : Isabella (sister to Worthy) = Mrs. Boheme : Mrs. Staff = Mrs. Kilby : Cloris = Mrs. Stevens :—acted about 4 times—the Coffee-house Politician is Politick—his daughter, Hilaret, is to be married to Constant—she wishes her father good night, and then sets off with her woman, Cloris, for the place where she was to meet her lover—they are frightened in the street, and separated—Ramble meets Hilaret, and not supposing her to be a virtuous woman, he treats her accordingly—she calls out for help—Staff and the Watch take them both to the Round-house—they are carried the next morning before Squeezum—Squeezum commits Ramble to the

custody of Staff—and offers Hilaret to take her into keeping—she pretends to accede to his proposal—Constant is falsely charged with having attempted a rape, and is also lodged at Staff's—Mrs. Squeezum takes a fancy to Ramble, and procures him his liberty—Squeezum writes a letter to Hilaret, and appoints her to meet him at a tavern—she keeps the appointment, taking care to have Sotmore within call—the Justice is proceeding to take liberties with her—she calls for help, and Sotmore enters—they force him to give an order for Constant's release—Constant is set at liberty—but Squeezum in his letter to Staff had directed him to come to him with his assistants—Staff does so—and Squeezum charges Sotmore and Hilaret with a conspiracy against him—in the last scene they are brought before Justice Worthy—Squeezum accuses them—Brazencourt and another false witness support the accusation—Mrs. Squeezum enters with the letter, which her husband had written to Hilaret—Squeezum's villany is completely discovered—Ramble turns out to be the son of Politick, and the husband of Isabella—Politick agrees to the union of Constant and Hilaret—this is a good C. by Fielding—the humour is low and (as may be supposed from the running title of *Rape upon Rape*) not very decent—two Farces, the *Upholsterer* and the *Adventures of a Night*, are in great measure taken from this play—Mrs. Younger in the Epilogue asks the Ladies—

——— “ Pray, do all your frowns arise
 “ Because so much of rape and rape we bawl?
 “ Or is it that we have no rape at all?

“ Indeed our poet to oblige the age,
 “ Had brought a dreadful scene upon the stage ;
 “ But I perceiving what his muse would drive at, }
 “ Told him the Ladies never would connive at
 “ A downright actual rape—unless in private.” }

Cooke in his Life of Macklin says—“ he was at
 “ first rejected by Rich ; and when he was after-
 “ wards *let in* to the theatre (to use his own expres-
 “ sion) for his salary was so small he could hardly
 “ say he was *engaged*, his characters were very
 “ trifling—at last an opportunity presented itself of
 “ taking him out of this drudgery—in the Coffee-
 “ house Politician some part was originally designed
 “ for another, who either failed in the representation,
 “ or was taken ill after the first night—on the spur
 “ of the occasion Macklin was thought of—he more
 “ than answered the author’s expectation, for if we
 “ are to believe his own opinion, his performance
 “ contributed much to the success of the piece—and
 “ indeed when we consider that this C. had a *con-*
 “ siderable run, though much under the par of
 “ Fielding’s general abilities, we are inclined to think
 “ Macklin did not over compliment himself.”

Macklin’s name stands to Porer, a part of four
 lines and half—it is not very probable that an actor,
 who had been cast for such a part, should on an
 emergency have been put into one of the principal
 characters—and if Macklin had really distinguished
 himself on such an occasion, and had even con-
 tributed to the success of the piece, it is strange
 indeed that we should hear little more of him till he
 was engaged at D. L. in 1733—1734—besides when

the play was printed, why was Macklin's name put to Porer, and not to the part, which he is said to have played after the first night?—Cooke seems to have received this story from Macklin himself, and to have retailed it, without considering whether it were within the verge of probability or not—Euripides in his *Helena* says—“Nothing is more useful to mankind than a prudent mistrust”—a maxim peculiarly applicable to the history of the stage.

Congreve in his *Memoirs of Macklin* 1798, says—
 “about the year 1725 he was engaged by Rich at
 “L. I. F. where he performed one season: the cha-
 “racter he first appeared in, according to his own
 “relation, was that of Alcander in *Œdipus*, in which
 “he spoke so little to the satisfaction of the Mana-
 “ger, that a separation in consequence soon took
 “place—he then made another tour into the country,
 “and the first notice of his after performance ap-
 “peared on Sept. 18 1730, when he acted Sir
 “Charles Freeman in the *Strategem*, at Lee and
 “Harper's great Booth, in the Bowling Green,
 “Southwark: from his undertaking so trifling a
 “character in so indifferent a company, it may be
 “concluded, that Macklin, as an actor, was not then
 “held in much estimation—in the winter of the
 “same year he was again engaged at L. I. F. and, as
 “he himself affirmed at a time when his memory
 “was not impaired, received the first marks of
 “applause in the small part of a false evidence in
 “Fielding's *C. of the Coffee-house Politician*—in
 “the printed copy of this play his name stands
 “against the character of Porer, but that being over

“ in the first act, he appeared again in the fifth in the
 “ other part of Brazencourt—he used to say he had
 “ been peculiarly happy in dressing the character.”

Here we have a clear and consistent account—
 Brazencourt speaks but 4 lines and half—but they
 are so good, that it is highly probable Macklin was
 applauded.

Dec. 8. Love makes a Man. Don Lewis =
 Pinkethman.

14. Orphan—15. Momus turned Fabulist.

16. Provoked Wife—18. School Boy.

21. Cheats of Scapin—28. Anatomist.

30. Macbeth = Quin : Macduff = Ryan : Banquo
 = Milward : Lenox = Walker : Malcolm = Chap-
 man : Hecate = Hall : Witches = Bullock, Pinketh-
 man, and H. Bullock : Lady Macbeth = Mrs. Berri-
 man : Lady Macduff = Mrs. Buchanan. F.

Jan. 4. For the bt. of Dennis. Volpone.

8. Merry Wives. Shallow = Chapman.

12. Amorous Widow. Merryman = Pinkethman.

13. Never acted, Periander. Periander (King of
 Corinth) = Quin : Procles (King of Epidaurus) =
 Ryan : Hypsenor = Walker : Aristides (Friend to
 Periander) = Milward : Zeno = Hulett : Alcander =
 Chapman : Lycophron (son to Periander and Me-
 lissa) = Clarke : Lycon = Ogden : General of the
 Thebans = Haughton : Melissa (Queen of Corinth) =
 Mrs. Buchanan : Clarinda = Mrs. Templar :—acted
 about 5 times—Periander leaves Corinth to make
 war on Corcyra—Zeno and Alcander, two of the
 principal men of Corinth, endeavour to restore their
 country to liberty—they besiege Melissa in the fort
 to which she had retired—Procles gets possession of

Corinth—he makes love to Melissa—she rejects his addresses, and is sent to prison—Hypsenor is a treacherous villain, who deserts Periander and sides with Procles—Periander returns to Corinth in disguise—Hypsenor finds him out, and tells him that Melissa had readily yielded herself to the embraces of Procles—he also informs Periander by letter that she had a design on his life—Lycen, to whose custody Melissa had been committed, sets her at liberty—when Melissa comes to Periander, she is stabbed by him—Lycophon draws his sword on Periander, but afterwards throws it away—the Thebans come to the assistance of Periander—Procles and Hypsenor are taken prisoners—Periander stabs Procles, and condemns Hypsenor to death—he restores the Corinthians to their liberty—the catastrophe is peculiarly flat—Periander, being convinced of Melissa's innocence, wishes to put an end to his own life—with this intent he orders two of his slaves to station themselves by the sea, and to kill the first man that should pass that way—he goes off the stage purposely to be killed by them—this is a poor T. by Tracy—he has prefixed to it the history of Periander, but instead of following Herodotus and Diogenes Laertius, he has founded his play chiefly on a French romance called the *Travels of Cyrus*—according to Herodotus (see book 3d) Procles was the father of Melissa—Tracy calls Melissa's confidant Clarinda, an unpardonable fault, as nothing could be more easy than to have given her a Grecian name—Dr. Ridley was present when this T. was read at a Tavern, where the author gave a magnificent supper on the occasion—the Doctor being asked how he and

his brother critics liked the piece, replied, that they were all unanimous in praise——of the supper. (*B. D.*)

20. London Cuckolds. Loveday = Milward.

28. King Lear = Quin 1st time : Gloster = Hulett : Gentleman Usher = Pinkethman :—Quin, who had acted Gloster many years with approbation to Boheme's Lear, was on his death persuaded to undertake the part ; but he fell infinitely short of his predecessor in almost every scene : he had neither the tender nor the violent emotions of the soul, and therefore should not have hazarded his reputation in a part, for which nature never designed him. (*Davies.*)

Feb. 2. Measure for Measure. Angelo = Ryan :—perhaps a mistake in the manuscript bill—Ryan usually acted Claudio—and Milward seemed to have succeeded Boheme in Angelo—see May 17.

3. Never acted, Philotas—Philotas = Ryan : Clitus = Quin : Craterus (enemy to Philotas) = Hulett : Cassander (friend to Philotas) = Walker : Arsaces (captive to Philotas) = Milward : Lysimachus = Chapman : Antigona (captive to Philotas) = Mrs. Berriman : Cleora (wife to Philotas) = Mrs. Buchanan :—acted 6 times——Philotas returns to the camp of Alexander, after having subdued some rebellious provinces—Craterus had prejudiced Alexander against him—Alexander takes all his offices from him—Cleora had arrived in the camp—Clitus, with difficulty, reconciles Philotas and Cleora—Philotas dismisses Antigona, who was his mistress—Antigona, out of revenge, repeats the intemperate speeches which Philotas, in his hours of revelry, had

been guilty of—Philotas is likewise charged with having concealed a plot to murder Alexander—Philotas is severely tortured—Antigona is sorry for having accused Philotas—she stabs Arsaces by whose persuasion she had done so—she discovers Arsaces to be a Persian prince, with whom she was in love, and whom she supposed to be dead—she offers to stab herself, but is prevented, and taken into custody—in the last scene, Philotas is brought in supported by Cassander—he dies—this is a tolerable T.—Frowde, in the conduct of his plot, follows Plutarch and Quintus Curtius—Arrian says little of Philotas—and Justin, to whom the B. D. refers us, next to nothing—Antigona is a real character—(see Plutarch's Life of Alexander)—Arsaces and Cleora are fictitious ones—Frowde very improperly makes the last syllable but one in Craterus long—both the editors of the B. D. say, the characters of Clitus, Alexander, and Philotas, are well supported—there is no such character in the play as Alexander—the story of Philotas had been dramatized by Daniel in 1605.

27. Never acted, Merope. Egistus alias Cleander = Ryan : Glycon = Quin : Nicanor (his favourite) = Chapman : Adrastus (son to Nicanor) = Walker : Polydorus = Milward : Merope (the widow of Cresphontes) = Mrs. Berriman : Timoclea (daughter to Polydorus) = Mrs. Templer : Ismene = Mrs. Buchanan :—acted 3 times—about 15 years before the play begins, Glycon had killed Cresphontes the King of Messene, and usurped his throne—two of the sons of Cresphontes had been killed with their father—his third son, Cleander, had been saved—he had been

brought up by Polydorus in Thessaly as his own son—and under the name of Egistus—in the 2d act, he comes to Messene, but without Polydorus—he is assailed by a robber whom he kills—he is taken into custody for the murder—and a ring of great value is found upon him—Glycon sends the ring to Merope—she knows it, and concludes that Egistus had killed Cleander and taken it from him—she requests Glycon to put Egistus into her power—Glycon complies with her request—and she forces Egistus to drink poison—he appears to die—Polydorus enters, and says that Egistus was Cleander—Merope falls into a temporary frenzy—the poison proves to be only an opiate—Egistus on waking is told that he is Cleander—he kills Glycon—Adrastus sides with Cleander—and all ends happily—there is a love episode—Egistus and Timoclea fall in love with one another at first sight—Adrastus and Ismene are in love—Glycon makes love to Merope, but only from motives of policy—this is an indifferent T. by Jeffreys—it is professedly taken from the Italian—Milward says in the Prologue—

“ Sound, to our cost they long have sent us o’er ;
 “ But sense is what they never lent before.”

Jeffreys is said to have been educated at Westminster and Cambridge, yet he stupidly calls Cresphontes, Cresfontes—and Mycenæ Messene—Voltaire says—“ a Merope was brought out at London in 1731
 “ —who would believe that love should have been
 “ introduced into such a story ? but since the time of
 “ Charles the second, love has taken possession of
 “ the English stage ; and one must acknowledge that

“no nation in the world has painted that passion so
“badly”—for Hill’s *Merope*, see D. L. April 15 1749.

March 8. *Othello*. Roderigo = Chapman.

22. Ryan’s bt. *Constant Couple*. Sir Harry Wild-
air = Ryan : Col. Standard = Quin : Clincher Sen.
= Pinkethman : Clincher Jun. = Chapman : Vizard
= Milward : Lady Lurewell = Mrs. Younger : An-
gelica = Mrs. Buchanan : Smuggler and Parly are
omitted.

April 1. Walker’s bt. *Gamester*. Hector = Chap-
man : Cogdie = Aston :—see Oct. 17 1727.

3. Never acted, *Orestes*. Orestes = Ryan : Thoas
= Quin : Pylades = Walker : Barzanes and Araxes
(Scythian officers) = Chapman and Milward : Magi-
cian = Hulett : Hecat = Hall : Grecian Sailors = Pin-
kethman and Hippisley : Circe = Mrs. Berriman :
Iphigenia = Mrs. Buchanan : Hermione = Mrs.
Younger : Ghost of Clytemnestra = Mrs. Templer :
—acted about 6 times—this play is professedly found-
ed on Dr. Davenant’s Opera of *Circe*—see D. G.
1677—but Theobald has written the dialogue afresh,
and made material alterations in the plot—the cha-
racters of Ithacus and Ormida are left out—that of
Hermione is introduced in their stead—Thoas is in
love, not with Iphigenia, but with Circe—she had
agreed to marry him, but they are not married—
Circe makes love to Orestes—he rejects it—she saves
him from being sacrificed, as, in Davenant’s piece—
the scene changes to Circe’s bower—Orestes is about
to yield to her solicitations—Thoas enters with his
guards, and carries off Orestes—at the close of the
4th act, Orestes, Pylades, Iphigenia and Hermione
prepare to make their escape—Thoas pursues them

—he takes Pylades and Iphigenia prisoners—Orestes rescues them—in the last scene his ship appears under sail—Circe kills herself—Theobald's piece has not much to recommend it, but it is in every respect better than Davenant's—Theobald calls it an Opera in the old sense of the word—the next Editor of the B. D. would do well to read the Prologue.

21. Confederacy. Clarissa = Mrs. Berriman.

23. Hippisley's *bt.* Amorous Widow, with, never acted, Honest Welchman. David Shenkin = Hippisley : Sanguin = Milward : Doubtful = Hulett : Tipple = Salway : Mrs. Doubtful = Mrs. Buchanan = Jane = Mrs. Egleton :—Sanguin and Mrs. Doubtful had been mutually in love—he had refused to marry her, and she had married Doubtful—Sanguin takes a journey to Bristol in the hope of making Doubtful a cuckold—he gets into the house by a balcony—David sees him, and alarms Doubtful—Sanguin makes his escape—Mrs. Doubtful is offended at Sanguin's attempt on her virtue—she sends Jane to Sanguin, and appoints him to come to her at night—when he comes, Jane and Tipple let down a rope from a crane which belongs to the warehouse at the top of the house—Sanguin gets into the slings of the rope, and is drawn up to a certain height—Tipple and Davy beat him—Sanguin is set at liberty—and Doubtful is convinced of his wife's chastity—after Sanguin has made his escape in the 1st act, he conceals himself in a hogshead—a maid pours a pail of water into the hogshead—this incident is borrowed from *Tottenham Court Act 3 Scene 5*—the circumstance of the crane seems to have been borrowed from *Englishmen for my Money*, in which play a Dutchman is suspended in a

basket much in the same manner as Sanguin—this is a good Farce—when it was printed, it was called a Journey to Bristol, or the Honest Welchman—it was written by John Hippisley (not Hipplesley) Comedian, and sold by him at his Coffee-house in Newcastle Court without Temple Bar—it appears from a note to the dedication that Hippisley was born near Ocky Hole in Somersetshire—this circumstance is of little importance, but it ought not to have been overlooked by the Editor of the B. D.—this F. was acted twice—see Connaught Wife.

24. Milward acted *Ædipus*. for his bt.

30. Never acted, *Contract*—acted 3 times—but in all probability not printed.

May 6. Never acted, *Judgment of Paris*, or the *Triumph of Beauty*. Paris = Walker: Mercury = Salway: Miller = Hulett: Miller's Son = Laguerre: Juno = Mrs. Egleton: Pallas = Mrs. Forrester: Venus = Mrs. Cantrell: Nymph = Mrs. Holiday: Miller's wife = Mrs. Martin:—this is a pastoral ballad Opera in one act—it is written partly in prose, and partly in blank verse—the Miller refuses to let his son go to the revels—the Wife insists that he should go—Paris adjudges the prize to Venus—Venus rewards him with the love of the Nymph.

17. *Measure for Measure*. Angelo = Milward.

20. *Prophetess*. Dioclesian (rather Diocles) = Quin: Maximinian = Ryan: Cosroe = Walker: Charinus = Milward: Geta = Hippisley: Aurelia = Mrs. Bullock:—rest omitted—this is the first cast we have of the *Prophetess*, though it had been acted frequently.

June 7. London Cuckolds. (*Bills from B. M. —the few which are marked with F. are from Mr. Field.*)

Anthony Boheme died of a fever in the prime of life—he had been bred a sailor, and, by walking the quarter decks of a ship from a boy, had contracted a straddling in his gait, of which no art or application could ever cure him—he was tall and erect with a manly countenance; he was peculiarly happy in his voice, his musical and pathetic tones of grief went to the heart; he was an original actor and not an imitator; his manner of acting Lear was very different from Booth's; tho' he wanted judgment and variety for some parts of the character, yet he excelled in the passages of distress; he succeeded in giving a trait of the antique to the whole: his features were expressive and his whole action suited to the age and expression of Lear—he had also a singular vein of humour, and was excellent in some parts in Comedy—Macklin used to speak of him with great approbation. (*Victor and Davies.*)

Davies, in his *Dramatic Miscellanies* Vol. 3 p. 179, says—Don Carlos was revived at L. I. F. about 50 years since, when Boheme's action in Philip, and Mrs. Seymour by her excellence in the Queen rendered their names celebrated, and contributed to establish a company struggling with difficulties—It does not appear from the bills that Boheme and Mrs. Seymour ever played Philip and the Queen—they might however have done so in the summer—but if they had particularly distinguished themselves in those parts, and done material service to the company, we

should certainly have had their names in the bills for those characters—Davies has perhaps confounded Don Carlos with Mariamne.

In the dedication of the Beggar's Pantomime, it is said that Theophilus Cibber did not think scandal a crime, when he endeavoured to make the late Mr. Boheme appear as scandalously ludicrous, as his fertile Genius could invent.

Boheme's characters—selection only.

L. I. F. 1718-1719. *Cobham in Sir Walter Raleigh.

1719-1720. Ghost in Hamlet—*York in Theobald's Richard 2d—Clause in Royal Merchant—*Jasper in Half pay Officers—Brabantio.

1720-1721. King Lear—Shallow in Merry Wives of Windsor—Julius Cæsar—Angelo—Titus Andronicus—Henry 6th in Richard the 3d—Southampton in Essex—Mahomet in Abra-Mulé—Tamerlane.

1721-1722. Acasto—Shylock—King in Henry 4th part 1st—Priuli—Lord Touchwood—Don Quixote—Domitian in Roman Actor.

1722-1723. Cassius—Ædipus—Alexander—Oroonoko—Theseus in Phædra and Hippolitus—*Herod in Mariamne—Hector in Dryden's Troilus and Cressida.

1723-1724. Banquo—Hotspur—Arbaces in King and no King.

1725-1726. Hannibal in Sophonisba—Wolsey.

1727-1728. Sir Thomas Valere in Gamester—
 Voltore in Volpone—Mopus in Cheats.

1728-1729. Probably ill great part of the season
 —Milward played some of his parts.

1729-1730. King in Maid's Tragedy—Cato.

* *Originally.*

G. F. 1730-1731.

Giffard and his wife were, as before, the support
 of the theatre—Woodward who acted on Oct. 5
 seems to have been a performer of no importance—
 the famous Woodward was at this time a youth.

Oct. 30. Merry Wives. Ford = Giffard : Simple
 = Young Woodward : Mrs. Ford = Mrs. Giffard.

Dec. 10. Merry Wives. Simple = Master Wood-
 ward : Fenton = Havard :—this is the first bill in
 which his name appears.

31. Constant Couple. Dicky = Master Woodward.

Jan. 7. Orphan. Page = Master Woodward.

Feb. 1. A new T. called the Fall of the Earl of
 Essex—acted 4 times—this is professedly an altera-
 tion of Banks' Unhappy Favourite—the alteration is
 attributed to Ralph—nearly the whole of the dialogue
 is written afresh—no material change is made in the
 conduct of the piece till Essex enters in the 2d act

—the Queen speaks to him, which she does not do, at his first entrance in the original play—in the 3d act, she does not strike him—in the 5th act, the scaffold is exhibited to the audience—and Essex is brought in in a coffin, after his execution——Ralph's play is very dull, but on the whole it is better than the original piece.

22. Never acted before, the Cynick, or the Force of Virtue—with the Stage Coach, a new Opera in 2 acts—this was in all probability nothing more than Farquhar's Farce enlarged into 2 acts by the addition of songs.

23. Cynick. Diogenes = Huddy : Apelles = Giffard : Manes = Morgan : Hephestion = Havard : Parmenio = Beaumont : Melippus = Bullock : Campaspe = Mrs. Giffard : Lais = Miss Smith :—the other characters are omitted—the Cynick was no doubt an alteration of Alexander and Campaspe, written by Lilly, and reprinted by Dodsley—at the opening of the play, Alexander had lately rased Thebes—Timoclea and Campaspe are Theban Captives—Alexander falls in love with Campaspe—he orders Apelles to paint her picture—Apelles falls in love with her—she falls in love with him—Alexander finds that they are mutually attached, and resigns Campaspe to Apelles—this play was printed in 1584—it had been acted at Court and at Blackfriars—it is superiour to the generality of Lilly's plays—the plot is slight, but the dialogue is good, particularly so far as Diogenes is concerned—Langbaine tells us that the story is related by Pliny in his Natural History b. 35 ch. 10—Pliny says that Alexander commanded Campaspe *nudam pingi*—the scene lies at Athens,

but Lilly, not attending to that circumstance, introduces the modern expression Madam, and many scraps of Latin—one of the characters says to Manes “ You know that Mons is so called *a movendo*, because it stands still ; and thou art named Manes *a manendo*, because thou run’st away.”

Diogenes Laertius, in his life of Diogenes the Cynick, has recorded many of his Apophthegms—some of which are introduced in this play, but not the one which was perhaps his best—Plato having defined Man to be an animal with two legs and without feathers ; and the definition being generally approved of, Diogenes went into his school carrying with him a cock which he had stripped of his plumage—“ Here,” said he, “ is Plato’s Man ”—this occasioned Plato to amend his definition, and to add to it—“ with broad nails.”

May 5. Master Woodward’s bt. Orphan. Page = Master Woodward : with Tom Thumb. Tom Thumb = Master Woodward, with a new Prologue written by Master Woodward and spoken by the author in the character of Tom Thumb.

12. Devil of a Wife. Spirits = Miss Smith and Master Woodward.

June 1 and 2. Master Woodward acted one of the Priestesses in Sophonisba and one of the Spirits in the Tempest.

4. Bold Stroke for a Wife—at the bottom of the bill—N.B. the article in the Daily Advertiser of Wednesday last (June 2) which mentions Mr. Odell’s intending to decline concerning himself any longer with the management of G. F. playhouse, is a false and scandalous libel, for which the printer &c. of that

paper will be prosecuted with the utmost severity by me—Tho. Odell.

The last time of the Company's performing this season. (*Bills from B. M.*)

HAY. 1731.

Jan. 1. Generous Freemason—3d time—To which will be added Tom Thumb—in which will be introduced a new act, called The Battle of the Poets, or the Contention for the Laurel. Between Coment Profound, Sulky Bathos, Fopling Fribble, Noctifer, &c.—with songs proper to the same—Printed books of the Battle of the Poets will be sold at the Theatre—(F.)—the character of Fopling Fribble is said to have been meant for Colley Cibber.

Generous Freemason is an Opera in 3 acts—it was written by Chetwood—Sebastian, a Freemason, and Maria run away together—on their voyage to Spain they are taken prisoners by Mirza, and carried into Tunis—the King of that place falls in love with Maria, and the Queen with Sebastian—Mirza turns out to have been born of British parents, and to be a Freemason—he effects the escape of the lovers and himself—these scenes are serious and written in blank verse or rhyme—the other part of this Opera

is quite comic — Old Moody is resolved that his daughter, Cælia, shall marry Squire Noodle—she is in love with Cleremont—his servant Davy plays tricks with Noodle under colour of initiating him in Freemasonry—at the conclusion Cleremont is married to Cælia, and Noodle to a kept mistress—these scenes have a considerable degree of low humour.

Wanton Jesuit, or Innocence Seduced—this Opera, in 3 acts, was printed in 1731—it is said to have been acted at the Hay.—the dialogue of it is well written, but as a Drama this Opera is defective ; it consists merely of the story of Father Girard and Miss Cadiere thrown into scenes and acts—an affair which at this time made a great noise, as well it might—the Preface says—“ the following Ballad-Opera is a faithful translation of the French Original.”

Spendthrift — Young Spendthrift is extravagant and much addicted to gaming—he has however good principles at bottom—he had been a suitor to Jenny, the daughter of Careful, but as he had wasted his fortune, he is forbidden the house by her father—Jenny still continues her attachment to him—his servant, Sam, had known him from a child—he is sorry for his master’s vices, but serves him with the greatest fidelity—Young Spendthrift, by his gaming, is reduced to distress—Old Spendthrift, who was supposed to be dead, returns home—he is reconciled to his son, and persuades Careful to consent to his son’s union with Jenny—the dialogue of this C. is well written, but it wants incident—Draper says he had the hint of his play from the London Prodigal—he has taken more than a hint, but he has improved what he has borrowed—Young Spendthrift is a better

character than the London Prodigal—Sam is a new character, and a very pleasing one.

July—Grub Street Opera. Sir Owen Apshinken (very fond of tobacco)=Furnival: Puzzletext (his chaplain)=Reynholds: Master Owen (son to Sir Owen)=Stopler: Robin (Sir Owen's butler)=Mullart: Apshones (Sir Owen's tenant)=Wathen: Lady Apshinken=Mrs. Furnival: Sweetissa (her woman)=Mrs. Nokes: Susan (her cook)=Mrs. Mullart: Molly (daughter to Apshones)=Miss Patty Vaughan:—Robin and Sweetissa are mutually in love—two letters are purposely dropped—these letters produce a quarrel between Robin and Sweetissa—Master Owen makes love to all of his mother's maids—at the conclusion, he marries Molly—and acknowledges that he wrote the letters by way of a frolic—Robin and Sweetissa are reconciled—this is a moderate Opera in 3 acts by Fielding—it had been in part acted as the Welch Opera—the Player begins the Introduction by saying to the Author “ I very much approve “ the alteration of your title from the Welch to the “ Grub Street Opera.”

Letter-Writers, or a New Way to keep a Wife at Home. Rakel=Lacy: Commons (nephew to Wisdom and Softly)=Mullart: Wisdom=Jones: Softly=Hallam: Risque (servant to Rakel)=Reynhold: Mrs. Wisdom=Mrs. Lacy: Mrs. Softly=Mrs. Mullart:—Wisdom and Softly wish to keep their Wives at Home—for this purpose each of them writes the other's wife a threatening Letter—Rakel is intimate with Mrs. Wisdom and Mrs. Softly—he visits Mrs. Wisdom—her husband comes home, and Rakel is put into a closet—Wisdom makes his wife open the

door—Rakel runs against him, throws him down, and makes his exit—Mrs. Wisdom pretends that Rakel was one of the persons who had sent her the threatening letter—Rakel orders Risque to break the window of the closet, that it might be supposed he had gotten into the house that way—Rakel makes Mrs. Wisdom a second visit—on the approach of Mrs. Softly he gets under the table—Risque had broken into the closet for the sake of stealing what he could find—he is taken into custody—Commons enters drunk, and overturns the table—Rakel is discovered—Risque swears that Rakel was an accomplice in the robbery—the Constable carries them both off—they are brought before Softly as a magistrate—Commons is sorry for the blunder he had committed—two letters, which Mrs. Wisdom and Mrs. Softly had written to Rakel, are found in his pocket and read—they had no address, and Commons pretends that they were written to him—he assures Wisdom and Softly that Rakel is an officer in the army—Rakel tells Wisdom, that he had no design on any thing that belonged to him, except his wife—and for that he begs her pardon—Mrs. Softly finds out that her husband and Wisdom had written the threatening letters—this piece seems to have been acted in 1731—it is a good C. in 3 acts by Fielding—
—the character of Commons in particular has merit—he is a dissipated young fellow from the University, who is going into Orders—Rakel says to him—
—“Hast thou the impudence to pretend to a call?”
—Commons replies—“Ay, Sir, the usual call: I
“have the promise of a good living.”

D. L. 1731-1732.

Sep. 18. Hamlet. Laertes = A. Hallam.

21. Country Wife. Pinchwife = W. Mills : Sir Jasper Fidget = Griffin : Quack = Shepherd : Alitheia = Mrs. Butler.

23. Provoked Wife.

25. Old Batchelor. Sir Joseph Wittol = Cibber Jun. : with Jovial Crew. Justice Clack = Cibber Jun. :—this was Griffin's part.

28. Double Gallant.

30. Wit without Money. Shorthose = Cibber Jun. Oct. 2. Devil to Pay in one act. Lady Loverule = Mrs. Grace :—this Farce was frequently acted.

5. Volpone. Voltore = Roberts.

7. Alchemist. Abel Drugger = Cibber Jun. : Dapper = R. Wetherhilt.

9. Silent Woman. Morose = Johnson : Truewit = Wilks : Sir Amorous La Foole = Cibber Jun. : Tom Otter = Shepherd : Sir John Daw = Cibber : Cutbeard = Oates : Dauphine = Bridgewater : Clerimont = Mills : Silent Woman = Mrs. Thurmond : Mrs. Otter = Mrs. Wetherhilt : Lady Haughty = Mrs. Shireburn : Mrs. Centaure = Mrs. Grace : Mrs. Mavis = Mrs. Butler :—Davies says Otter was well acted by Shepherd, and Sir Amorous with vivacity by Theo. Cibber.

12. Fair Penitent—14. Henry 4th part 2d.

19. Recruiting Officer. Bullock = Shepherd : Recruits = Cibber Jun. and R. Wetherhilt : Rose = Mrs. Cibber.

21. Timon of Athens. Timon = Mills : Apeman-

tus = W. Mills : Alcibiades = Bridgewater : Poet = Cibber Jun. : Evandra = Mrs. Thurmond : Melissa = Mrs. Butler.

23. At the desire of several persons of distinction and eminent merchants of the city of London—London Merchant.

26. Rehearsal. Bayes = Cibber.

30. Not acted 7 years, Bartholemew Fair. Cokes = Cibber Jun. : Waspe = Johnson : Rabby Busy = Griffin : Justice Overdo = Shepherd : Ursula = Mr. Harper : Win Littlewit = Miss Raftor.

Nov. 1. Not acted 2 years, Provoked Husband. John Moody is omitted : Lady Townly = Mrs. Heron : Lady Grace = Mrs. Cibber : Miss Jenny = Miss Raftor :—rest as originally—acted about 4 times.

4. Tamerlane, with the usual Prologue—Tamerlane = Bridgewater : Bajazet = Mills : Moneses = Wilks : Axalla = Cibber Jun. : Arpasia = Mrs. Thurmond : Selima = Mrs. Cibber.

6. Strategem—8. Sir Courtly Nice.

9. Chances—10. Amphitryon.

12. Greenwich Park and Amours of Billingsgate.

13. Henry 8th. Lord Sands = Griffin : Queen = Mrs. Horton : Anne Bullen = Mrs. Butler :—rest as before. F.

15. Othello—16. Don John.

20. Constant Couple. Sir Harry Wildair = Wilks.

22. Oronooko = Marshall.

23. Rover—24. Man of the Mode.

26. Funeral—27. Virtue Betrayed.

Dec. 1. Macbeth. Banquo = Bridgewater : Lady Macbeth = Mrs. Horton.

2. Tempest.

3. Not acted 2 years, She wou'd and she wou'd not. Trappanti = Cibber Jun. : Don Philip = Bridgewater : Viletta = Mrs. Mills : Flora = Mrs. Cibber.

7. Busy Body. Marplot = Cibber Jun : Sir George = Wilks : Sir Francis = Griffin : Miranda = Mrs. Booth : Isabinda = Mrs. Cibber : Sir Jealous and Patch are omitted.

9. For the author. London Merchant.

10. Never acted, Athelwold. Athelwold (Earl of Lancaster) = Bridgewater : Edgar (King of England) = Mills : Leolyn (Prince of North Wales) = A. Hallam : Oswald (minister of state) = Theo. Cibber : Ethelinda (his niece) = Mrs. Cibber : Elfrid (daughter of the Duke of Cornwall) = Mrs. Booth :—acted 3 times—Hill had dramatized the story of Elfrid in 1710, and brought it out at D. L. on the 3d of Jan.—in his preface to Athelwold he speaks slightly of his first play, and says —“ I considered myself as “ not deserving pardon from the publick, till I had “ purchased it with something *Better* on the same “ subject—this was the original of Athelwold—the “ new play has neither thought, design, nor expres- “ sion, in the least resembling the old one”—it so happens however, that as the second play is better than the first in some respects, so it is worse in others—Hill had by this time acquired vast notions of regal consequence—he says that in Elfrid, the King came out of his hands stript of every thing that became his condition, and only a Monarch in title—to make amends for this deficiency, he here sets Edgar on royal stilts—but in the old play he had drawn the King's character in a manner, not only more natural, but more conformable to history—Hill

lays the scene of this play at Court, thereby following the example of Ravenscroft and Rymer—but with this salvo, that Athelwold is forced by a storm to land at Chester, contrary to his intentions—this alteration is vastly for the worse, not merely because the principal events of the play did actually take place at Athelwold's house, but because they cannot with any degree of propriety be supposed to take place elsewhere—Hill has also added an Episode, which is by no means an improvement—he has borrowed a hint or two from Rymer—he concludes with some very good lines—

“ O Leolyn, be obstinately just,
 “ Indulge no passion and betray no trust ;
 “ Let never man be bold enough to say
 “ Thus and no farther shall my passion stray,
 “ The first crime past compels us into more,
 “ And guilt proves *Fate*, that was but *Choice*
 “ before.”

The last two lines are peculiarly applicable to the Forger of the Manuscripts attributed to Shakspeare in 1795.

14. Spanish Fryar—18. Lady's last Stake.

21. Indian Emperour.

22. Not acted 2 years, Scornful Lady. Lady = Mrs. Heron : Abigail = Mrs. Willis :—with Beggar's Wedding.

Jan. 1. Cato, with Lottery—seemingly 1st time—Jack Stocks = Cibber Jun. : Stocks (the keeper of a lottery office) = Harper : Lovemore = Stoppelear : Whisk (his servant) = R. Wetherhilt : 1st Buyer = Berry : 2d Buyer (a hackney coachman) = Mullart :

Cloe = Miss Raftor : Jenny = Miss Williams : Mrs. Stocks = Mrs. Wetherhilt :—Cloe comes up to town—she fancies she shall have a prize of £10,000 in the Lottery, and speaks of herself as having a fortune to that amount—Jack Stocks assumes the title of Lord Lace—he persuades Cloe to marry him—the last scene lies in Guildhall—the Lottery is drawn—Cloe's ticket comes up a blank—Jack Stocks resigns his wife to Lovemore—this is a ballad Farce by Fielding—a trifle, but pleasing enough—acted about 12 times—the 3d edition was printed in 1732 with a new scene.

3. *Stragem.* Scrub = Cibber :—thus the M.S. —probably Jun.

8. *Way of the World.*

10. Never acted, *Modish Couple.* Lord Modely = Wilks : Claremont = Mills : Grinly = Cibber : Sir Lubbardly Block = Harper : Squire Chip (his son) Cibber Jun : Lady Modely = Mrs. Heron : Clarissa = Mrs. Cibber : Lucy (her maid) = Mrs. Grace :—acted 4 times—Lord and Lady Modely live together on fashionable terms—Claremont is very desirous to bring them to a change of conduct—for this purpose he makes love to Lady Modely—and requests Clarissa, to whom he is privately married, to encourage Lord Modely's addresses—Clarissa makes an assignation with Lord Modely—Lady Modely, by Claremont's direction, goes to the appointed place—Lord Modely, in the dark, mistakes his wife for Clarissa—at the conclusion they are reconciled, and promise to reform—Grinly marries Lucy, supposing her to be a lady of large fortune—Scene Hampton Court—this is a dull C. by Captain Bodens—Fielding wrote the

Epilogue, yet in Pasquin, 1736, he makes Queen Ignorance say—

——“ Take this play, and bid ’em forthwith
 “ act it ;
 “ There is not in it either head or tail ;
 “ The Modish Couple is its name, myself
 “ Stood Gossip to it.”

Capt. Bodens might have replied that his play was not much worse than Fielding’s *Modern Husband*, or his *Universal Gallant*—the *Gentleman’s Magazine* says that the *Modish Couple* was touched up by Cibber.

21. *Amorous Widow*.

26. *Chances*. Constantia = Mrs. Horton :—the MS. does not say whether 1st or 2d.

29. *Careless Husband*. Victor says Mrs. Heron succeeded Mrs. Oldfield in *Lady Betty Modish*.

Feb. 3. Never acted, *Injured Innocence*. Theodore (the General) = Mills : Ferdinand (King of Naples) = Marshall : Alphonso (his uncle) = Bridgewater : Miranda = Mrs. Horton :—Theodore and Miranda are mutually in love—during his absence, she is accused of incontinence, and condemned to do immediate penance—Theodore meets the procession, leads her to the shrine, and offers to marry her—the King sends for her, and promises that she shall have justice done to her—in the course of the play the King is supposed to be murdered—at the conclusion Alphonso appears to be a villain—Theodore and Miranda are united—this is a dull T. by Bellers—it was acted 6 or 8 times, but the author was obliged to make up the deficiency

of some nights—(*Gent.'s Mag.*)—in the Epilogue it is said—

“ Our Bard pretends his plot's of his own making”

—this is a barefaced falsehood—in the 1st Act of the *Unfortunate Lovers*, Arthiope is falsely accused of incontinence, and condemned to punishment; her lover, Duke Altophil, meets her in the street as she is doing penance, joins her in the procession, and says—

“ 'Tis to the Church, she shall obey the law.

“ *Hold high the taper*, and move boldly on;

“ That injur'd Hymen is thy torch; and this

“ My Wedding day.”

All these circumstances are exactly related in the first scene of *Injured Innocence*, and Theodore is represented as saying—

“ *Hold high the tapers*, I will lead her on

“ As to my public spousals, in the sight

“ Of all the envying world.”

As the two plays go on they differ essentially, but in both the lady is daughter of the deceased general Gonsalvo, and her lover is imprisoned.

Feb. 12. Wilks acted *Hamlet*.

21. Never acted, *Modern Husband*. Lord Richly = Cibber: Bellamant = Wilks: Modern = Bridgewater: Capt. Bellamant = Cibber Jun.: Gaywit = W. Mills: Col. Courtly = Hallam: Lord Lazy = Boman: Woodall = Harper: Mrs. Modern = Mrs. Heron: Lady Charlotte Gaywit (daughter to Lord Richly) = Mrs. Cibber: Mrs. Bellamant = Mrs.

Horton : Emilia = Mrs. Butler : Lately (Mrs. Modern's woman) = Mrs. Charke :—acted 14 times—Bellamant is married to a second wife—Capt. Bellamant and Emilia are his children by a former marriage—Modern and his wife live at an expense greatly beyond their income—she had had an intrigue with Lord Richly with the approbation, or rather at the persuasion, of her husband—for this Lord Richly had paid £1500—his passion for Mrs. Modern had cooled, and he proposes to her to assist him in seducing Mrs. Bellamant—he promises her £1000, if he should succeed—Mrs. Bellamant rejects Lord Richly's offers with indignation—Modern suggests to his wife the profit that would accrue from his bringing an action against Lord Richly—she objects to this on account of her reputation—Modern then bribes a footman to swear that he had seen Bellamant and Mrs. Modern in an improper situation—Bellamant acknowledges to his wife, that he had been intimate with Mrs. Modern, but not at the time when he was accused—Gaywit takes measures to prevent Modern from prosecuting Bellamant with any prospect of success—at the conclusion Capt. Bellamant marries Lady Charlotte—Gaywit marries Emilia—the characters of Mr. and Mrs. Modern are well conceived, but this C. is on the whole a dull piece of business—it was written by Fielding.

March 2. Mrs. Porter's bt. Modern Husband 13th time.

7. Alchemist. Able Drugger = Cibber :—probably Jun.

27. Provoked Husband. Lady Townly = Mrs. Horton :—probably a mistake—Lady Grace = Mrs.

Porter :—certainly a mistake, as Mrs. Porter did not play this season—Victor says Mrs. Heron succeeded Mrs. Oldfield in Lady Townly.

30. Committee. Careless = Wilks.

April 1. Mourning Bride. (probably) Osmyn = Mills : Zara = Mrs. Horton : Almeria = Mrs. Thurmond : F.

17. Bridgewater's bt. Henry 4th pt. 1st. Falstaff = Harper : Hotspur = Bridgewater : King = Mills : Prince of Wales = Wilks : Glendower = Cibber : Carriers = Johnson and Cibber Jun. : Hostess = Mrs. Willis :—with, never acted, Ephesian Matron—(F.)—this is said to be a Farce in one act by C. Johnson.

24. Orphan. Castalio = Wilks : Monimia = Mrs. Horton : F.

27. Tender Husband.

28. She wou'd if she cou'd. Sir Oliver Cockwood = Griffin : Sir Joslin Jolly = Harper : Courtall = Wilks . Freeman = Mills : Rakehell = Cibber Jun. : Lady Cockwood = Mrs. Shireburn . Ariana = Mrs. Cibber : Gatty = Mrs. Booth : F.

29. Rover. Wilmore = Wilks : Ned Blunt = Johnson : Belville = Mills : Helena = Mrs. Booth : Angellica = Mrs. Horton : Florinda = Mrs. Heron : (F.)—with Ephesian Matron. (*B. M.*)

May 1. Rule a Wife. Leon = Mills : Perez = Wilks : Cacafo = Harper : Estifania = Mrs. Heron : Margaritta = Mrs. Horton : Old Woman = Mr. Griffin : with Lover's Opera. Lucy = Miss Raftor, 1st time :—this bill is from Mr. Field—the manuscript bill in *B. M.* states that Mrs. Horton acted Estifania on this evening—which is probably a mistake—see

March 15 1731—Mrs. Horton seems not to have acted Estifania till she went to C. G.

2. Double Gallant. Careless (probably) = Wilks.

3. Tom Thumb the Great—repeated 12 and 25.

5. Macbeth. Macduff = Wilks : Lady Macduff = Mrs. Butler.

8. Wilks acted Sir George Airy.

9. Committee. Wilks probably acted Careless.

10. Relapse. Loveless = Wilks.

15. Mistake. Wilks probably acted Don Pedro—this was perhaps his last time of acting.

17. London Merchant.

Summer.

June 1. Never acted, Old Debauchees and Covent Garden Tragedy.

Old Debauchees. Father Martin = Cibber Jun : Old Laroon = Shepherd : Young Laroon = W. Mills : Jourdain = Roberts : Isabel (his daughter) = Miss Raftor : Beatrice = Miss Williams :—scene Toulon—Old Laroon is a Debauchee, and a sworn enemy to priests—Jourdain had led a very bad life—he confesses his sins to Father Martin—Father Martin acquires a great influence over him—Young Laroon and Isabel are mutually in love, and on the point of being married—Father Martin makes Jourdain defer his daughter's marriage—he wants to debauch Isabel—he directs her to go to her chamber, and make it quite dark—she suspects his design—when Father Martin comes to her chamber, he is received by Young Laroon, who is disguised as a woman—

Father Martin is completely exposed—and the piece ends with the union of Young Laroon and Isabel—this is a pretty good C. in 3 acts—it is founded on the story of Father Girard and Miss Cadiere, but Fielding, by adding some plot and incident, has made his piece much more fit for the stage than the *Wanton Jesuit*.

Covent Garden Tragedy in 2 acts. Lovegirlo = Cibber Jun. : Capt. Bilkum = Mullart : Gallono (a drunkard) = Paget : Leathersides = Roberts : Mother Punchbowl = Mr. Bridgewater : Kissanda = Miss Raftor : Stormanda = Mrs. Mullart : Nonparel = Miss Mears :—Mother Punchbowl keeps a house of entertainment—Capt. Bilkum is her bully—Lovegirlo promises to take Kissanda into keeping—Stormanda is so enraged that she engages Bilkum to kill Lovegirlo—Lovegirlo is said to be dead—Kissanda faints—Stormanda is supposed to have hanged herself—at the conclusion it appears, that Lovegirlo is run through the coat, and not through the body—and that Stormanda had hung up her gown, and not herself—the characters in this piece are too low for mock Tragedy, but still it must be allowed that Fielding has written it with a good deal of humour.

13. *Old Debauchees*—3d night for the author's bt.—this piece was afterwards called the *Debauchees* or the *Jesuit caught*—it was revived at D. L. Oct. 17 1745.

(*Bills from B. M.—the few which are marked with F. are from Mr. Field.*)

Steele's Patent was granted for his life and for 3 years after—that term being nearly expired, a new Patent was made out in favour of Wilks, Cibber and

Booth—it appears from Wilks' Will that it was granted for 21 years to commence from Sept. 1 1732—it passed the great seal April 25 1732.

Wilks died at his house in Bow Street Covent Garden on the 27th of Sept. 1732—the London and Gentleman's Magazines for Oct. contain some verses on his death—We have here a flagrant instance of Cibber's want of accuracy—he says Wilks died in 1731—Victor and the B. D. say the same—Chetwood is correct—Victor ought to have known better as he wrote Wilks' Epitaph—he was probably led astray by Cibber, who seems to have been implicitly followed, as it was not suspected that he could have been so shamefully negligent as to assign wrong dates to transactions in which he was materially concerned—Cibber had not a correct notion even of the date of the Patent in which he was a sharer, according to his computation, Wilks' name was inserted in it after his death.

Cibber says of Wilks, that if he was not the most correct or most judicious, yet, take him for all in all, he was certainly the most diligent, the most laborious and most useful actor that he had seen on the stage for 50 years—Wilks' passion was fame, he seemed to have no joy in life but to be distinguished on the stage, he was always sure there to do his best, and willingly underwent constant labour—by his example and authority he prevented negligence in the other actors—tho' his forte was gay Comedy, yet when he acted Tragedy, in sorrow, tenderness and resignation, he seemed pathetically to feel, look and express the character. (*Cibber.*)

The Spectator commends Wilks in Macduff, Sir

Harry Wildair, Mosca, and the Prince of Wales—Davies says, the last part was considered as one of the most perfect exhibitions on the stage—Cibber preferred Mountfort to Wilks in Macduff.

The persons who mention Wilks, generally speaking, content themselves with saying, that he excelled all actors of his time in genteel and lively Comedy, but seldom enter into particulars, whereas they *labour* to persuade us that he played Tragedy well.

Wilks was so genteely elegant in his fancy of dress for the stage, that he was often followed in his fashion, tho' in the street his plainness of habit was remarkable. (*Chetwood.*)

An eminent critic speaking of Wilks in 1729 said—“ whatever he did upon the stage, let it be ever so
 “ trifling, whether it consisted in putting on his
 “ gloves, or taking out his watch, lolling on his cane,
 “ or taking snuff, every movement was marked with
 “ such an ease of breeding and manner, every thing
 “ told so strongly the involuntary motion of a gentle-
 “ man, that it was impossible to consider the cha-
 “ racter he represented in any other light than that
 “ of reality—but what was still more surprising,
 “ that person who could thus delight an audience
 “ from the gaiety and sprightliness of his manner,
 “ I met the next day in the street hobbling to a
 “ hackney coach, seemingly so enfeebled by age and
 “ infirmities, that I could scarcely believe him to be
 “ the same man.”

Chetwood says that Wilks was the first proposer in any joint charity from the theatrical stock, and often prevailed upon the unwilling liberality of the other Managers: his care of Farquhar's Orphan

daughters, by giving them several Benefit plays, continued to the last of his days, and in losing him they in reality lost a father—his private acts of charity were numberless.

Wilks seems to have carried his generosity rather too far—a man who for more than 20 years had been in the receipt of £1000 per ann. should not have left his widow in a precarious situation—the London Magazine for December 1732 says—“the case of Mrs. Wilks deserves the utmost concern: the humane temper and universal benevolence of her late husband having left her little, besides her share in the Patent for her support.”

A Life of Wilks was published in 1732 by Slow—it was written by a person who called himself Daniel O'Bryan Esquire, and who said that a particular intimacy had subsisted between himself and Wilks from their childhoods to the time of Wilks' death.

Another Life of Wilks was published in 1733—it was written by Curll the bookseller—he dedicated it to Mrs. Wilks—and in the preface he has given us the following testimonial.

Bow Street C. G. Oct. 16 1732—Whereas two false and scandalous pamphlets have been injuriously published by one Rayner, and *Slow*, under the Title of Memoirs, &c.—and Authentick Memoirs, &c. of Mr. Wilks—This is to assure the Public that the Genuine Account of Mr. Wilks's Family &c. will be printed only for, and published by, Mr. Curll, with all convenient speed.

Mary Wilks, his Relict.

M. F. Shaw, his Daughter-in-Law.

The most remarkable passage, in O'Bryans's Life

of Wilks, is that, in which he says that Wilks was turned out of the office of the Secretary of War in Ireland for neglect of duty—this is so directly in opposition to what Cibber and others say of him, that it does not seem deserving of any credit—O'Bryan does not say much of Wilks' theatrical life, and what he does say, is very incorrect—Neither of the Pamphlets contains any information of much importance.

Wilks' characters.

Dublin. Othello.

T. R. between 1690 and 1695. Lysippus in Maid's Tragedy.

Dublin 1698. Sir Frederick Frolick in Comical Revenge—Courtall in She wou'd if she cou'd—Dorimant in Man of the Mode.

D. L. 1698. Probably in the autumn—Palamede in Marriage a-la-Mode.

1699. * Sir Harry Wildair in Constant Couple—* Agamemnon in Achilles.

1700. * Pedro in Pilgrim altered—* Capt. Bellair in Courtship a-la-Mode.

1701. * Carlos in Love makes a Man—* Railton in the Humour of the Age—* Paris in Virgin Prophetess—* Duke of Lorraine in Unhappy Penitent.

1702. * Almerick in Generous Conqueror—* Campley in Funeral—* Don Pedro in False Friend—* Lionel in Modish Husband—* Young Mirabel in Inconstant—* Elder Wou'dbe in Twin Rivals.

1703. * Reynard in Tunbridge Walks—the Rover

—* Frederick in Old Mode—* Bellmie in Love's Contrivance—Mosca in the Fox—Oronooko—* Wilding in Vice Reclaimed—* Julio in Patriot.

1703-1704. * Young Bookwit in Lying Lover—Amintor in Maid's Tragedy—* Norfolk in Albion Queens—Alexander the Great—Celadon in Secret Love—at Court—Dolabella in All for Love—Peregrine Wary in Sir Solomon.

1704-1705. * Sir Charles Easy—Sir Frederick Frolick in Comical Revenge—* Capt. Clerimont in Tender Husband—Goswin in Royal Merchant—Theodore in Loyal Subject.

1705-1706. * Bloom in Hampstead Heath—* Sir James Courtly in Basset Table—* Perolla in Perolla and Izadora—* Capt. Plume—Valentinian—* Farewell in Fashionable Lover.

Hay. 1706-1707. Prince of Wales in Henry 4th pt. 1st.—Dorimant in Man of the Mode—Lorenzo in Spanish Fryar—Moneses—Copper Captain—* Belvil in Platonick Lady—Essex—Col. Careless in Committee—Courtall in She wou'd if she cou'd—Sir Philip Luckless in Northern Lass—Truewit in Silent Woman—Hamlet—probably sooner—Antony in Julius Cæsar—* Palamede in Comical Lovers—Marius Junior in Caius Marius—Castalio—* Archer—Jaffier—Valentine in Wit without Money—Jupiter in Amphitryon—Young Wealthy in Fortune Hunters.

1707-1708. Loveless in Love's last Shift—* Careless in Double Gallant—Cortez in Indian Emperor—* Aribert in Royal Convert—* Lord Wronglove in Lady's last Stake—Macduff—Vincent in Jovial Crew.

D. L. 1708. Valentine in Love for Love—Ziphares in Mithridates—Don John in Chances—Sir Philip Freewit in Marriage-Hater—Courtine in Soldier's Fortune—Bellmour in Old Batchelor—Belfond Junior in Squire of Alsatia—Jack Amorous in Love for Money—* Artaban in Persian Princess.

1708-1709. Edgar in King Lear—Loveless in Relapse—*Col. Blenheim in Fine Lady's Airs—Woodly in Epsom Wells—*Young Oldwīt in Rival Fools—Johnson in Rehearsal—*L. Icilius in Appius and Virginia—Ozmyn in Conquest of Granada—Don Sebastian—Horner in Country Wife—*Sir George Airy in B. B.—Troilus.

Hay. 1709-1710. Villeroy in Fatal Marriage—Lovemore in Amorous Widow—*Faithful in Man's Bewitched—Face in Alchemist—Elder Loveless in Scornful Lady—Woodvil in Country Wake—Lord Montacute in Edward 3d—Henry 6th in Richard 3d—Rashley in Fond Husband—Beaupres in Villain—Othello—*Lothario in Force of Friendship.

D. L. 1710-1711. *Col. Ravelin in Marplot—*Rashlove in Injured Love.

1711-1712. Philaster—*Volatil in Wife's Relief—Piercy in Virtue Betrayed—*Col Bastion in Perplexed Lovers—Demetrius in Humorous Lieutenant.

1712-1713. *Major Young Fox in Humours of the Army—*Juba—*Chaucer in Wife of Bath—Ferdinand in Tempest.

1713-1714. *Agamemnon in Victim—*Dumont—*Don Felix in Wonder.

1714-1715. Cassio—*Modely in Country Lasses.

1715-1716. *Sir George Truman in Drummer.

1716-1717. No new character.

1717-1718. *Heartly in Non-Juror—Mirabell in Way of the World.

1718-1719. *Don Carlos in Ximena—*Sir George Jealous in Masquerade—*Bellamar in Chit Chat—*Memnon in Busiris.

1719-1720. *Eurytion in Spartan Dame—*Eumenes in Siege of Damascus.

1720-1721. Prince of Wales in Henry 4th part 2d—*Frankly in Refusal—*Carlos in Revenge.

1721-1722. Aurenge-Zebe—*Yvor in Briton.

1722-1723. *Sir John Freeman in Artifice—*Myrtle in Conscious Lovers—*Orlando in Love in a Forest.

1723-1724. *Dauphin in Hill's Henry 5th—*Phraortes in Captives—Buckingham in Henry 8th.

1724-1725. *Antony in Cæsar in Ægypt.

1725-1726. Altamont in Fair Penitent—Constant in Provoked Wife.

1726-1727. *Bellamine in Rival Modes.

1727-1728. *Henriquez in Double Falsehood—*Lord Townly—*Merital in Love in several Masques.

1728-1729. No new character.

1729-1730. *Gainlove in Humours of Oxford—*Masinissa in Thomson's Sophonisba—Hastings.

1730-1731. *Jason in Medæa.

1731-1732. *Lord Modely in Modish Couple—*Bellamant in Modern Husband.

Some few characters in obscure plays are omitted.

* *Originally.*

Cibber fills several pages of the latter part of his Apology with complaints of the impetuosity of Wilks'

temper; he says that Dogget assigned as a principal reason for giving up his lucrative share in the theatre, that he could not put up with Wilks' temper—that Booth had his share of the same uneasiness and often complained of it—and that some of the deserters to L. I. F. in 1714 told him, that the greatest grievance they had to complain of at D. L. was the passionate speeches which Wilks on every slight occasion would make use of.

Wilks was no doubt passionate, but who can believe all that Cibber tells us on this point?—the deserters were certainly tempted to go to L. I. F. by the promise of better pay and better parts—as Wilks has not told his own story, let the author of the *Laureat* speak for him—he thus addresses Cibber—“ One
 “ may easily conceive the foundation of your malice
 “ to Wilks—his crime was merit—it is, and was,
 “ the opinion of most people, both within and with-
 “ out the doors of the theatre, that he was the cor-
 “ ner-stone that supported it—if he sometimes chas-
 “ tised you with his tongue, were not your idleness,
 “ your neglect of your business, your tyrannical be-
 “ haviour to your inferiours, the occasions of his
 “ rebuking you?—did not you often hurt the thea-
 “ trical affairs by your avarice and ill conduct?—
 “ did you not by your general misbehaviour towards
 “ authors and actors, bring an odium on your brother
 “ managers, as well as yourself? I have been assured,
 “ no person who ever had power on the stage, was
 “ ever so universally odious to the actors as yourself;
 “ and these were the reasons which might sometimes
 “ provoke Wilks to treat you with the same asperity
 “ you used to others—your partiality is so notorious,

“ with relation to Wilks, that every one sees you
 “ never praise him, but to rail at him ; and only oil
 “ your hone, to whet your razor.”

The naturally close and sullen dispositions of Dogget and Cibber, quite opposite to Wilks’ open and generous mind, must now and then clash and occasion convulsions in their affairs—Dogget’s great anxiety was to take advantage of the rise and fall of the Stocks ; Cibber was addicted to gaming and all manner of pleasure—what could Wilks, who was a man of regularity and intent on the credit of the theatre, do with such partners as a stock-jobber and a gamester ? in the decorations of plays they grudged every necessary expense, while his spirit took pleasure in dressing every character as it ought to be, and furnishing such other ornaments as the plays required. (*Davies and Laureat.*)

Cibber himself says—“ Dogget, who was naturally
 “ an œconomist, kept our expenses and accounts to
 “ the best of his power within regulated bounds :
 “ Wilks, who had a stronger passion for glory than
 “ gain, was apt to be lavish : for example at the be-
 “ ginning of almost every season he would order two
 “ or three suits to be made or refreshed for actors of
 “ moderate consequence, that his having constantly a
 “ new one for himself might seem less particular,
 “ tho’ he had as yet no new part for it : this Dogget
 “ always looked on with the eye of a man in pain :
 “ but I (tho’ I liked the matter as little as Dogget
 “ himself) only commended his fancy, or at most
 “ whispered him not to give himself so much trouble
 “ about others upon whose performance it would be
 “ thrown away : Wilks with an air of triumph replied

“—‘ why now that was what I really did it for, to
 “ show others that I love to take care of them, as
 “ well as of myself.’”

Here Cibber without intending it places Wilks' conduct in an advantageous point of view ; at the time that he complains of Wilks' profusion, each of the Managers, by his own acknowledgment, cleared £1000 a year.

Wilks as Manager was the most reprehensible for his partiality to Mills : which seems to have been as much owing to jealousy of Booth, as to friendship for Mills—on Verbruggen's death (see Hay. Nov. 15 1707) when Wilks was himself only a hired actor, he with a high hand gave Pierre to Mills, who had no pretensions to that part in comparison with Booth then young as he was. (*Cibber.*)

Of the three Managers Cibber was for many reasons the least esteemed by the players—the author of the *Laureat* says—“ several of the surviving actors are
 “ ready to testify, that he was always against raising
 “ or rewarding, or by any means encouraging merit
 “ of any kind ; they know how many disputes he
 “ had with Wilks on this account, who was impatient,
 “ when justice required it, to reward the meritorious”
 —this is probably an exaggerated account—see what *Theo. Cibber* says Nov. 1727.

The manner in which the three Managers treated dramatic writers is thus represented by the author of the *Laureat*.

“ The Court sitting, Chancellor Cibber (for the
 “ two others sat only for form's sake) nodded to the
 “ author to open his manuscript—the author begins
 “ to read—in which if he failed to please the corrector,

“ he would sometimes condescend to read it himself
 “ —if the play struck him—as it would if he found
 “ any thing new in it, and he thought he could par-
 “ ticularly shine in it as an actor—he would lay down
 “ his pipe (for the Chancellor always smoked when
 “ he made a decree) and cry ‘by Heaven there is
 “ something in this—I do not know but it may do—
 “ I will play such a part’—when the reading was
 “ finished, he made his corrections and sometimes
 “ without any propriety.”

Davies is not surprised, that Wilks, who was a man of plain good sense, but without a learned education, should thus submit to Cibber’s judgment, but observes that Booth’s resignation of his understanding to an inferiour must be resolved into an habitual love of ease—to this indolence of Booth it is probably owing that Cibber makes little or no complaint of him in his Apology.

After all that has been said against Chancellor Cibber, it does not appear that he often made a wrong decree: most of the good plays came out at D. L.—nor am I aware that Cibber is much to be blamed for rejecting any play, except the Siege of Damascus in the first instance.

Cibber very properly observes —“ among the many
 “ disagreeable circumstances attending the manage-
 “ ment of a theatre, one was the persecution we so
 “ often met with from bad authors, tho’ I am not
 “ conscious we ever did any of them the least injury
 “ —yet this was not all we had to struggle with; to
 “ supersede our right of rejecting a play, the recom-
 “ mendation, or rather imposition, of some great
 “ persons (whom it was not prudent to disoblige)

“ sometimes came in to support their pretensions ;
 “ and then, *cout que cout*, acted it must be ! so when
 “ the short life of this wonderful nothing was over,
 “ the actors were perhaps abused in a preface for
 “ obstructing the success of it, and the Town pub-
 “ lickly damned us for our private civility.”

“ Thus was our administration often censured for
 “ circumstances, which it was not in our power to
 “ prevent—if therefore some plays were brought on
 “ the stage, that were never fit to have been seen
 “ there, let this be our excuse for it—and let our
 “ merit in rejecting many bad plays, which were
 “ pressed upon us, be weighed against the few that
 “ were thus imposed upon us.”

Thus far Cibber's conduct to authors seems to have been as little censurable as that of any Manager before his time or since—but the author of the *Laureat* brings two heavy charges against him ; in both of which there seems to be too much truth—he accuses him of pilfering scenes from manuscript plays which had been put into his hands, as Manager—see *Double Gallant* Hay. Nov. 1 1707—and taxes him with taking delight in rebuffing dramatic writers, and calling that pastime of his the *Choaking of Singing-Birds*—he relates the particulars of Cibber's insolence to Fenton—(see *Mariamne* L. I. F. Feb. 22 1723)—and adds—“ a certain young Gentleman applied to
 “ you as Corrector of D. L. to look over his piece
 “ and see if you thought it fit for representation ;
 “ you turned over the first leaf, and having read only
 “ two lines, you returned it with these words, ‘ Sir
 “ it will not do ’—full of this adventure you came to
 “ Button's ready to split with laughter ; you related

“ this incident to your friend Col. Brett, who instead
 “ of joining in your mirth, put on a severe brow and
 “ reprobated your conduct in very rough language ;
 “ after which he turned his back upon you and left
 “ the room—I believe this just chastisement some-
 “ what affected you, for you made no reply ; you
 “ squinted indeed as usual, took a pinch of snuff,
 “ and sat down to ruminate on the affair, under the
 “ pretence of reading a Spectator.”

L. I. F. 1731-1732.

Sept. 17. Othello = Quin: Iago = Ryan: Cassio = Walker : Brabantio = Milward: Roderigo = Chapman: Desdemona = Mrs. Younger: Æmilia is omitted.

20. Conscious Lovers—22. Strategem.

27. Macbeth. Banquo = Milward : Lady Macbeth = Mrs. Hallam :—Dr. Burney had written after Mrs. Hallam her 1st appearance on the stage—and then scratched it out again—she was probably the same person as Mrs. Berriman—in the course of this season Mrs. Hallam acted Lady Macbeth, Queen in Spanish Fryar, Richard the 3d, and Hamlet—Florinda—Portia—Belvidera—Alithea—Arpasia—Amanda—Elvira—Jocasta—Maria in Fond Husband—Isabella in Mistake—Lady Brute—Roxana—Antigona—all these parts had been acted by Mrs. Berriman—Isabella in the Conscious Lovers is said to be acted by Mrs.

Berriman on Sep. 20, and by Mrs. Hallam on Dec. 14.

29. Henry 4th part 1st. Falstaff = Quin : Hotspur = Walker : King = Milward : Prince of Wales = Ryan : Poins = Chapman : Francis = Hippisley : Kate—Mrs. Bullock.

Oct. 1. Constant Couple. Alderman Smuggler = Hippisley.

11. Spanish Fryar. Leonora = Mrs. Hallam.

13. Oronooko = Hulett.

18. Rover. Florinda = Mrs. Hallam.

20. Jew of Venice. Shylock = Ogden : Antonio = Ryan : Bassanio = Walker : Gratiano = Milward : Portia = Mrs. Hallam : Nerissa = Mrs. Bullock : Jessica = Miss Holliday : with School boy. Major Rakish = Hippisley : Young Rakish = Walker : Friendly = Milward : School boy = Mrs. Younger.

25. Venice Preserved. Belvidera = Mrs. Hallam.

27. Country Wife. Alithea = Mrs. Hallam.

30. Emperour of the Moon. Dr. Baliardo = Hall : Harlequin = Pinkethman : Scaramouch = Hippisley : Charmante = Milward : Cinthio = Chapman : Mopsophil = Mrs. Egleton :—Elaria and Bellemante are omitted.

Nov. 2. Never acted there, Provoked Husband. Lord Townly = Ryan : Sir Francis Wronghead = Hippisley : Manly = Quin : Count Basset = Chapman : Squire Richard = Ray : John Moody is omitted : Lady Townly = Mrs. Younger : Lady Wronghead = Mrs. Cantrell : Lady Grace = Mrs. Buchanan : Miss Jenny = Miss Binks :—acted about 5 times.

Nov. 4. Tamerlane = Milward : Bajazet = Quin :

Moneses = Ryan : Axalla = Walker : Arpasia = Mrs. Hallam : Selima = Mrs. Younger.

6. Double Dealer.

8. Love's last Shift. Sir Novelty Fashion = Chapman : Loveless = Ryan : Elder Worthy = Milward : Younger Worthy = Walker : Sir W. Wisewou'd = Hippisley : Snap = Pinkethman : Narcissa = Mrs. Bullock : Amanda = Mrs. Hallam : Hillaria = Mrs. Buchanan.

9. Busy Body—10. Beggar's Opera.

12. London Cuckolds. Wiseacre = Hippisley : Dashwell = Pinkethman : Ramble = Ryan : Townly Walker : Loveday = Milward : Lady No = Mrs. Bullock : Peggy = Miss Holliday :—rest omitted.

13. Measure for Measure.

15. Richard 3d. Richard = Ryan : King Henry = Milward : Richmond = Walker : Buckingham = Quin : Queen = Mrs. Hallam : Lady Anne = Mrs. Bullock : Duchess of York = Mrs. Buchanan.

17. Hamlet = Ryan : Ghost = Quin : King = Hullett : Horatio = Milward : Polonius = Hippisley : Fop = Chapman : Gravedigger = Bullock : Queen = Mrs. Hallam.

18. Amorous Widow—19. Country House.

22. Drummer—23. Momus turned Fabulist.

25. Never acted there, She wou'd and she wou'd not. Trappanti = Chapman : Don Manuel = Hippisley : Don Philip = Ryan : Octavio = Walker : Soto = Pinkethman : Hypolita = Mrs. Younger : Flora = Mrs. Stevens : Rosara = Mrs. Bullock :—acted 4 times successively—Viletta is omitted in all the bills.

Dec. 1. Prophetess. Prophetess = Mrs. Hallam.

2. Anatomist.

3. Love makes a Man. Clodio = Chapman : Don Lewis = Pinkethman : Carlos = Walker : Charino = Hippisley : Louisa = Mrs. Bullock : Elvira = Mrs. Hallam.

6. Royal Merchant. Goswin = Ryan : Clause = Quin : Wolfort = Walker : Hempskirke = Milward : Vandunke = Bullock : Higgen = Hippisley : Prigg = Chapman : Bertha = Mrs. Bullock.

8. Merry Wives. Shallow = Chapman : Slender = Clarke : Mrs. Ford = Mrs. Younger. F.

9. Œdipus. Jocasta = Mrs. Hallam.

11. Volpone. Corvino = Walker——13. Æsop.

14. Conscious Lovers. Isabella = Mrs. Hallam.

15. Rule a Wife and have a Wife. Leon = Quin : Copper Captain = Ryan : Cacafoغو = Hulett : Duke = Milward : Estifania = Mrs. Younger : Margarita = Mrs. Buchanan : Old Woman = Mr. Hippisley :—acted about 8 times.

29. Macbeth. 2d Witch = Hippisley.

Jan. 1. Duke and no Duke——10. Gamester.

12. Orphan——26. Fair Quaker.

Feb. 14. Not acted 3 years, Fond Husband. Bubble = Chapman : Fumble = Hippisley : Rashley = Milward : Ranger = Quin : Emilia = Mrs. Bullock : Maria = Mrs. Hallam.

15. Mistake. Isabella = Mrs. Hallam.

21. Beggar's Opera. Lucy = Mrs. Eggleton.

28. Provoked Wife. Lady Brute = Mrs. Hallam.
March 14. False Friend.

20. Old Batchelor, with, never performed, Sequel to the Opera of Flora, or Hob's Wedding. Hob = Laguerre : Woodville = Walker : Sir Thomas Testy

= Hippisley : Truelove = Salway : Saywell = Aston : Old Hob = Hall : Lady Testy = Mrs. Cantrell : Lucia = Mrs. Vincent : Hob's Mother = Mrs. Egleton : Mary = Mrs. Forrester :—the Country Wake came out in 5 acts—see L. I. F. 1696—Dogget himself reduced it to a Farce—see D. L. Oct. 6 1711—Leigh brought out Hob's Wedding at L. I. F. Jan. 11 1720—this consisted of those scenes of the Country Wake which Dogget had omitted in his Farce—Hippisley is said to have added the songs to Hob's Wedding at this time—the Sequel to Flora is a very good ballad Farce, but the original play is much better than any of the pieces which have been taken from it.

21. Quin's bt. Committee. Teague = Quin : Careless = Ryan : Blunt = Walker : Obediah = Hippisley : Ruth = Mrs. Bullock : Arbella = Mrs. Buchanan.

23. Ryan's bt. Provoked Husband, with, never performed, Tho' strange 'tis True, or Love's Vagaries — Walker — Chapman — Milward — Hippisley — this Farce seems to have been acted but once, and not to have been printed.

25. Never acted, Married Philosopher. Young Bellefleur = Milward : Sir Harry Sprightly = Ryan : Odway = Hulett : Old Bellefleur = Quin : Horatio = Walker : Brush (servant to Young Bellefleur) = Chapman : Violetta (a coquette) = Mrs. Younger : Melissa (her sister) = Mrs. Hallam : Pinwell (Melissa's woman) = Mrs. Stevens :—acted about 5 times — Old Bellefleur had lost the bulk of his property by becoming security for a friend—Young Bellefleur had been educated at the expense of Odway, who is his maternal uncle—Odway had behaved with gene-

rosity to him as to money matters, but he is a man of coarse manners, and impatient of contradiction—Young Bellefleur had been married to Melissa for near two years—he is very anxious to have his marriage kept secret, partly because he does not wish to offend his uncle, but chiefly because he had formerly exercised his wit in ridicule of matrimony—Melissa is much embarrassed with the addresses of Sir Harry Sprightly—Young Bellefleur is equally annoyed by Odway, who insists that he should marry his wife's daughter—in the 5th act, Young Bellefleur avows his marriage—Odway is at first in a violent passion—but by degrees he becomes pacified, and reconciled to his nephew—Sir Harry transfers his affections from Melissa to Odway's daughter in law—this is a forced incident, and by no means suited to the rest of Sir Harry's character—Violetta marries Horatio—this C. is professedly taken from the French—it was adapted to the English stage by Kelly—it is on the whole a good play, but there is too much mere dialogue—the plot of Mrs. Inchbald's *Married Man*, which came out at the Hay. July 15 1789, does not differ materially from the plot of this play—she has managed some points better than Kelly, and some worse.

30. *Confederacy*. Gripe = Pinkethman: Corinna = Miss Holliday: Araminta = Mrs. Vincent: Mrs. Amlet = Mrs. Eggleton:—rest as before. F.

April 10. Walker's bt. *Rival Queens*. Alexander = Walker: Clytus = Quin: Lysimachus = Ryan: Hephestion = Milward: Cassander = Hulett: Thesalus = Chapman: Roxana = Mrs. Hallam: Statira = Mrs. Bullock.

14. Hippisley's bt. Strategem. Archer = Ryan : Scrub = Hippisley : Aimwell = Walker : Boniface = Hulett : Gibbet = Chapman : Mrs. Sullen = Mrs. Bullock : Dorinda = Mrs. Younger : with, never performed, the Medley, or Hippisley's Drunken Man—it should be remembered that Harper had exhibited his Drunken Man several years before Hippisley.

18. Mrs. Egleton's bt. Pilgrim, with a new ballad Opera called the Maggot written by Mrs. Egleton—there are no performers' names—the piece seems not to have been printed.

24. Mrs. Buchanan's bt. Not acted 8 years, Don Sebastian. Don Sebastian = Walker : Dorax = Quin : Antonio is omitted : Muley Moluch = Milward : Muley Zeydan = Lacy : Mufti = Bullock : Captain (of the Rabble) = Pinkethman : Almeyda = Mrs. Buchanan : Morayma = Mrs. Bullock.

26. Miss Holliday's bt. Never acted there, Lady's last Stake. Lord Wronglove = Walker : Lord George Brilliant = Chapman : Sir Friendly Moral = Milward : Lady Wronglove = Mrs. Hallam : Mrs. Conquest = Mrs. Younger : Miss Notable = Miss Holliday : Lady Gentle = Mrs. Bullock.

27. Milward's bt.—before the Free Masons. Recruiting Officer. Plume = Ryan : Brazen = Chapman : Balance = Quin : Kite = Hall : Bullock = Bullock : Worthy = Walker : Welch Collier = Hippisley : Sylvia = Mrs. Younger : Melinda = Mrs. Bullock : (F.) Rose = Miss Holliday.

28. Double Dealer, with an Opera, never performed, called Telemachus. Telemachus = Roberts.

29. For the author. Philotas. Antigona = Mrs. Hallam.

May 1. Busy Body. Miranda = Miss Holliday.

2. Fond Husband, and Tom Thumb—Tom Thumb was acted 3 times.

12. Macbeth. Murderer = Hippisley : Lady Macbeth = Mrs. Bullock.

18. Committee. Blunt = Quin : Teague is omitted.

22. London Merchant. George Barnwell = Milward : Uncle = Chapman : Blunt = Aston : Milwood = Mrs. Buchanan :—rest omitted—seemingly acted but once.

June 2. Woman's Revenge, with Perseus and Andromeda, being the last time of the company's acting at that theatre. (*Bills from B. M. and Mr. Field.*)

Teraminta, an Opera in 3 acts by Carey, was printed in 1732—it had been acted at L. I. F.—it is a mere vehicle for music—as a drama it is contemptible.

G. F. 1731-1732.

The house, being newly fitted up and made more commodious and warm, was opened Sep. 27—Mrs. Roberts from D. L. made her 1st appearance in Milwood.

Nov. 4. Tamerlane. Haly = Woodward.

15. Spanish Fryar. Gomez = Norris from Dublin, son of the late famous Comedian of that name, alias Jubilee Dicky.

24. Orphan. Chamont = Delane from Dublin, seemingly his 1st appearance—(see Irish Stage 1728)—Castalio = Giffard : Monimia = Mrs. Giffard.

26. Delane acted Othello.

Dec. 7. Delane acted Orestes.

9. Mourning Bride. Selim = Young Woodward.

13 and 20. Delane acted Oronooko and Essex.

30. Lady Jane Gray. Pembroke = Delane.

Jan. 3. Committee. Teague = Miller from D. L.

17. Committee 12th time.

20 and 27. Miller acted Ben and Sir J. Wittol.

28 or 29. Delane acted Hotspur.

Feb. 5. Constant Couple. Standard = Delane : Clincher Sen. = Miller.

8. Spanish Fryar. Torrismond = Delane.

— Love makes a Man. Don Lewis = Miller.

17. Provoked Husband. Manly = Delane : John Moody = Miller.

21. A new Comedy, called the Jealous Husband, or Modern Gallantry—Delane, &c.—this play was acted twice—it seems not to have been printed.

26. Hamlet. Hamlet = Giffard : Ghost = Delane : 1st Gravedigger = Miller : Ophelia = Mrs. Giffard.

March 7. A new Opera called the Footman—acted 5 times—most of the characters in this piece are servants who assume the names of their masters and mistresses—the piece would have been better, if it had been written in 2 acts instead of 3—it wants incident, but some parts of the dialogue have considerable merit.

20. Delane acted Richard the 3d for his bt.

23. Miller's bt. Strategem. Archer = Giffard : Scrub = Norris : Aimwell = Delane : Foigard = Miller : Mrs. Sullen = Mrs. Giffard.

27. Tender Husband. Numps = Miller : Clerimont Sen. = Delane :—with Devil to Pay. Jobson = Miller, 1st time.

28. Delane acted Tamerlane.

April 1. Mourning Bride. Osmyn = Delane.

10. Miller acted Trappanti.

12. Pilgrim. Roderigo = Delane : Mad Englishman = Miller.

17. Miller acted Timothy Peascod.

21. Burney's bt. Committee and Harlequin's Contrivance. Harlequin to be attempted by Young Woodward : Pierrot = Burney.

22. Miller acted Marplot.

29. Rule a Wife. Leon = Delane : Cacafofo = Miller : with Stage Coach. Squire Somebody = Miller.

May 10 or 18. For bt. of H. Woodward and Miss Wherrit. Love for Love. Ben = Miller, being the last time he will perform the part this season :—with Harlequin's Contrivance. Harlequin = Woodward.

15. Contrivances. Robin = Miller.

23. Flora. Hob = Miller : last night. (*Bills from B. M.*)

HAY. 1732.

Restoration of King Charles the 2d, or the Life and Death of Oliver Cromwell, an Histori-Tragi-

Comi-Ballad Opera, was forbidden to be acted—it was written by Walter Aston—the parts had been cast for this theatre—the piece itself is a jumble of Tragedy Comedy and Opera—the serious scenes are in blank verse, and very poorly written—the comic scenes have a considerable share of humour—Britannia opens the play, and declares her intention of protecting her darling Charles—Cromwell enters and begins a Soliloquy with—

“ O Cromwell ! *wretched, happy, restless Cromwell.*”

He sings an air and invokes the damn'd fiend—Grimbald rises—it appears that Cromwell had sold himself to the Devil—the battle of Worcester takes place—the King enters pursued by Cromwell—they fight—Cromwell disarms the King and is going to stab him, Britannia descends and carries the King off safe in her Chariot—Cromwell sings—the King's fighting with Cromwell is a poetical fiction, and puts one in mind of what Henry the 4th says—

“ Thou dost belie him, Percy, thou dost belie him,
 “ He never did encounter with Glendower ;
 “ I tell thee, he durst as well have met the devil
 “ alone,
 “ As Owen Glendower for an enemy.”

In the next scene the King conceals himself in an Oak—Cromwell's soldiers are going to destroy the tree—Britannia descends and says—

“ Now, piteous Gods defend my darling Son !”

a shower of fire falls with thunder and lightning, and disperses the Soldiers.

Act 2. The King comes to a cottage in disguise— Dame Sarah not knowing the King rates him for not winding up the jack, &c. “ Why you black, tawny—
“ face, lanthorn-jawed, charcoal-brow’d, wide-mouth’d,
“ long-nosed, lath-back, spindle-shank’d, awkward
“ ninny, did’st thou never see a jack before! stand
“ out of my way you booby”—on finding who he really is, she informs against him, but he makes his escape to Bristol.

Act. 3. Grimbald rises and summons Cromwell—he faints and in the next scene is said to be dead— Monk seizes Ireton (who had been dead some years before) and declares his intention of restoring the King—the mob roast rumps—the King and attendants enter—Britannia descends—she and the King conclude the piece with an air.

All Cromwell’s party are designated in the D. P. as villains, and Dame Sarah as a treacherous virago—except what she says of the King—an acknowledgement of Cromwell’s abilities—and the observation of a simpleton. “ that any man has brains
“ enough for a soldier, who can draw a trigger”—there seems nothing in this Opera which could give offence to the most determined loyalist.

Cromwell begins the 3d Act with telling Ireton that the King had fled from Bristol to Southampton, was discovered, had then hired a small boat to France—

“ And as my packet says is safe arriv’d——

“ For I have spies in all the foreign courts.”

Lord Orrery told Burnet he was once walking with Cromwell at Whitehall, when a man almost in rags came in view—Cromwell presently dismissed his Lordship, and carried the man into his closet; the next time he saw Lord Orrery, he told him that man had brought him an important piece of intelligence.

Cromwell knew every thing that passed in the King's little Court, and yet none of his spies were discovered, but one only.

A Gentleman desired leave from Cromwell to travel, which he obtained, on condition that he should not see the King; this he promised: when he arrived where the King was, he requested permission to wait on him at night, which was granted—when he took leave of the King, he received a letter, which he sewed in the crown of his hat—of all this Cromwell had full information from one of the three persons who were present—the Gentleman on his return came with confidence to Cromwell, and being demanded by him if he had punctually performed his promise, he answered that he had—but said Cromwell, “who was it that put out the candles when you “spoke to Charles Stuart?”—he then took the Gentleman's hat, and, finding the letter, sent him to the Tower—see Ludlow's Memoirs, vol. 2 p. 149.

D. L. 1732-1733.

Sept. 8. Rehearsal with *Mock Doctor*, or the *Dumb Lady Cured*. Gregory = Cibber Jun. : Sir Jasper = Shepherd : Leander = Stopelear : Dorcas = Miss Raftor : Charlotte = Miss Williams :—this Farce is taken from Moliere by Fielding ; but great part of it had been brought on the English stage before, by Mrs. Centlivre in *Love's Contrivance*, and by Lacy in the *Dumb Lady*—the *Mock Doctor* is said to have come out in the Summer—this no doubt was the case, the bills being very defective.

19. Committee. Teague = Cibber Jun. : Ruth = Mrs. Thurmond : she appears to have acted some few times at D. L. the beginning of this season, but on the 18th of Oct. she was engaged at G. F.

21. *Spanish Fryar*. Dominic = Shepherd : Gomez = Griffin : Torrismond = Mills : Lorenzo = W. Mills : Queen = Mrs. Thurmond : Elvira = Mrs. Booth.

23. *Busy Body*—with *Devil of a Duke*, or *Trappolin's Vagaries*. Trappolin = Bridgewater : Lavinio = Roberts : Puritan = Jones : Flametta = Miss Raftor : 2d Woman = Mrs. Willis :—this is *Duke* and no *Duke* turned into a ballad Opera with slight alterations.

26. *Amphitryon*. Jupiter = Mills : *Amphitryon* = W. Mills.

28. *Macbeth*. Macduff = Cibber Jun. : Murderer = Harper : Lady Macbeth = Mrs. Horton.

30. *Relapse*. Amanda = Mrs. Cibber.

Oct. 3. *Old Batchelor*. Belmour = W. Mills : Fondlewife = Cibber : Sir Joseph Wittol = Cibber

Jun. : Heartwell = Harper : Bluff = Johnson : Sharper = Mills : Setter = Oates : Lætitia = Mrs. Thurmond : Belinda = Mrs. Horton : Araminta = Mrs. Butler : Silvia = Miss Raftor. F.

5. Cato. Cato = Mills : Juba = A. Hallam : Semprounus = W. Mills : Syphax = Cibber : Portius = Bridgewater : Marcia = Mrs. Horton : Lucia = Mrs. Cibber :—(F.)—with Lottery.

14. Richard 3d = Cibber : with Devil to Pay, and a new Prologue to the memory of Wilks.

17. Henry 4th pt. 1st. Prince of Wales = W. Mills : Owen Glendower = Cibber Jun. : Francis = R. Wetherhilt : Kate = Mrs. Booth :—rest as before. F.

19. Henry 4th pt. 2d—21. Greenwich Park. F.

24. Double Gallant. Careless = A. Hallam. F.

26. London Merchant.

28. Love for Love. Ben = Cibber.

Nov. 2. Love for Love, and Contrivances.

4. Tamerlane. Bajazet = Mills : Tamerlane = Bridgewater : Moneses = A. Hallam : Axalla = Cibber Jun. : Arpasia = Mrs. Horton : Selima = Mrs. Booth. F.

■ 7. (probably) Distressed Mother, and What d'ye call it. Kitty Carrot = Miss Raftor.

14. Funeral. Lord Hardy = W. Mills : Trim = Cibber Jun. : Campley = Bridgewater : Trusty = Mills : Sable = Johnson : Lady Brumpton = Mrs. Horton : Lady Charlot = Mrs. Cibber : Lady Harriet = Mrs. Booth : Kate Matchlock = Mr. Harper. F.

18. Man of the Mode. Sir Fopling Flutter = Cibber : Dorimant = W. Mills : Medley = Mills : Old Bellair = Harper : Young Bellair = Cibber Jun. :

Mrs. Loveit = Mrs. Heron : Harriet = Mrs. Booth :
Belinda = Mrs. Cibber : Emilia = Mrs. Butler. F.

22. Miller acted Teague, being his first appearance at D. L. for 3 years.

25. Love for Love. Ben = Cibber : Tattle = Cibber Jun.

Dec. 1. Love makes a Man.

2. Betty, or the Country Bumpkins.

4. Othello. Othello = Mills : Iago = Cibber : Cassio = Bridgewater : Desdemona = Mrs. Booth : Emilia = Mrs. Butler. F.

6. or 7. Way of the World. Mirabel = Bridgewater : Witwou'd = Cibber : Sir Wilful Witwou'd = Harper : Fainall = W. Mills : Petulant = Boman : Waitwell = Shepherd : Millamant : Mrs. Horton : Lady Wishfort = Mrs. Mills : Mrs. Marwood = Mrs. Butler : Foible = Mrs. Shireburn : Mrs. Fainall = Mrs. Heron :—with a Ballad Opera called Betty. Betty = Miss Raftor. F.

9. Sir Courtly Nice. Crack = Miller : Leonora = Miss Raftor : Aunt = Mrs. Shireburn :—rest as before. F.

11. Cælia, or the Perjured Lover. Wronglove = W. Mills : Lovemore (father to Cælia) = Bridgewater : Meanwell (his steward) = Mills : Bellamy (formerly in love with Cælia) = Hallam : Gentleman = Berry : Constable = Harper : Cælia = Mrs. Cibber : Mrs. Lupine = Mrs. Charke : Lupine's women = Mrs. Shireburn, &c.—Wronglove is a libertine with regard to women—he had debauched Cælia, and taken her from her father's house—her mother had died of grief—at the opening of the play, Wronglove had become tired of Cælia—she presses him to per-

form his promise of marriage—as she is pregnant, he places her under the care of Mrs. Lupine, who is, as he says, a midwife, but who really keeps a house of entertainment—Bellamy remonstrates with Wronglove on his behaviour to Cælia—Wronglove treats the matter with levity—Cælia is disgusted with the manners of Mrs. Lupine and her family—Mrs. Lupine gives her a letter from Wronglove, in which he says, that he is going to be married to a lady of large fortune—Cælia is shocked at his cruelty—and reproaches herself for her own folly in trusting him—Meanwell brings her a kind letter from her father—she faints—on her recovery, she requests Meanwell to remove her to a creditable lodging—he promises to do so—in the mean time Mrs. Lupine and all her family are taken into custody—Cælia is carried off with them—Wronglove enters dressed as a bridegroom—Bellamy reproaches him in strong terms—Wronglove strikes Bellamy—they are going to fight, but are prevented—Cælia is discovered in the prison—Meanwell comes to her—and then her father—they do their best to console her—a Gentleman relates the result of a duel between Wronglove and Bellamy—Wronglove was killed, but before he died, he exculpated Bellamy; and earnestly implored his father to consider Cælia as his wife—Cælia dies of a broken heart——this play has singular merit—it will afford great pleasure to any one, who is a lover of simplicity and true pathos—it was acted but twice, as the audience took offence at Mother Lupine and her family—Charles Johnson says in his advertisement “ however necessary it was to show “ the manners of these people, in order to raise the

“distress of Cælia; yet I took care that nothing “indecent should be said”—Booth advised him to alter his play as to the Comic characters, and to wait till another season—the Epilogue written by Fielding and spoken by Miss Raftor, is good in itself, but it absurdly turns the distress of Cælia into ridicule.

“Lud! what a fuss is here! what blood and
“slaughter!

“Because poor Miss has prov’d her mother’s
“daughter.

“This unknown Bard is some insipid beast,
“From Cornwell or Northumberland at least;
“Where if a Virgin chance to step aside,
“And taste forbidden sweetmeats of a bride,
“The virtuous Ladies, like infection, fly her,
“And not one marrying booby will come nigh
“her.

“Here Miss may take great liberties upon her,
“And have her Man, and yet may keep her
“Honour,” &c.

12. Cælia—seemingly for the last time.

This was C. Johnson’s last play, and by far his best—he was in general a plagiarist—without acknowledging his obligations to others—and without pretending to have only borrowed a hint, when he had borrowed a great deal—on the whole his dramatic writings do him credit—he wrote or altered 19 pieces.

13. Henry 8th. The Manuscript in the B. M. takes no notice of Mrs. Porter’s accident, and of her consequent absence from the stage—it states

that she acted Queen Katharine on this night, and on March 26th—which is clearly wrong—Mrs. Horton succeeded Mrs. Porter in Queen Katharine.

16-18—and 19. Beggar's Opera—no characters.

20. Orphan. Chaplain = Cibber :—probably Jun.

These bills are from the B. M., with some from Mr. Field—the Compiler of the bills in the British Museum has sometimes copied them with great apparent exactness, but in this season he has been sadly careless.

Jan. 1. Don John, with Cephalus and Procris. Procris = Miss Raftor :—this was a dramatic Masque with a Pantomime Interlude—it is printed, but without the names of the performers.

2. Rule a Wife. Estifania = Mrs. Heron : Margarita = Mrs. Horton.

3. Provoked Wife. Sir John Brute = Cibber : Constant = Mills : Heartfree = W. Mills : Lady Brute = Mrs. Heron : Lady Fanciful = Mrs. Horton : Belinda = Mrs. Booth : Mademoiselle = Mrs. Charke.

5 and 8. Hamlet. Hamlet = Mills : Ghost = Bridgewater : King = W. Mills : Polonius = Griffin : 1st Gravedigger = Johnson : Queen = Mrs. Butler : Ophelia = Mrs. Booth :—Mills seems to have played Hamlet for the 1st time Nov. 11—the Gentleman's Magazine says, those who had seen him in Horatio could not relish him in Hamlet.

Several performers have continued to play Hamlet to a late period of life, but Mills is perhaps the only actor who played the part for the 1st time at the age of 50 or 60—a too great diffidence in his own abilities was certainly not Mills' failing—he

seems to have seized on almost every capital part that was within his reach, whether suited to his line of acting or not—according to all accounts of him he was very unfit for Falstaff—Othello—Lear—Macbeth and Orestes.

9. Double Gallant. Atall = Cibber : Sir Solomon Sadlife = Johnson : Lady Sadlife = Mrs. Heron : Lady Dainty = Mrs. Horton : Clarinda = Mrs. Charke.

10. Distressed Mother. Orestes = Mills : Pyrrhus = W. Mills : Andromache = Mrs. Horton : Hermione = Mrs. Butler.

12. Carey's bt. Love for Love. Ben = Miller : Tattle = Cibber :—with Contrivances. Arethusa = Miss Raftor.

13. Love makes a Man. Clodio = Cibber : Don Cholerick = Miller : Louisa = Mrs. Horton : Elvira = Mrs. Butler.

16. Strategem. Archer = Bridgewater : Aimwell = Mills : Scrub = Griffin : Foigard = Miller : Sullen = Harper : Mrs. Sullen = Mrs. Horton.

17. Rehearsal. Bayes = Cibber.

19. Alchemist. Abel Drugger = Cibber Jun. : Face = Mills : Subtle = Cibber : Ananias = Johnson : Tribulation = Griffin : Sir Epicure Mammon = Harper : Dol Common = Mrs. Mullart : with a new Tragi-Comi-Farcical-Ballad Opera, called Wat Tyler, or the State-menders. Wat Tyler = Johnson : Jack Straw = Miller : Hod = Harper : Ball = Griffin : Cicely = Miss Raftor : not acted again.

20. Indian Emperour. Montezuma = Mills : Cortez = Bridgewater : Almeria = Mrs. Butler : Alibech = Mrs. Horton : Cydaria = Miss Raftor.

22. Committee. Teague = Miller : Obediah = Johnson : Day = Griffin : Mrs. Day = Mrs. Mullart : Ruth = Mrs. Heron : Arbella = Mrs. Butler : Mrs. Chat = Mrs. Willis.

23. Man of the Mode. Harriet = Mrs. Horton : Belinda = Miss Raftor.

25. By their Majesties Command—For the bt. of Mrs. Porter—Unhappy Favourite. Essex = Mills : Southampton = W. Mills : Queen Elizabeth = Mrs. Porter, being the first time of her appearing on the stage these 2 years : Rutland = Mrs. Horton :—N. B. Servants will be allowed to keep places on the stage, and Ladies are desired to send them by 3 o'clock—there was an advertisement from Mrs. Porter to return thanks for the honour, benevolence and indulgence shown to her at her benefit.

27. Venice Preserved. Jaffier = W. Mills : Pierre = Mills : Belvidera = Mrs. Horton.

29. Never acted, Boarding School Romps, or the Sham Captain. Ned Brag = Berry : Zachary Brag = Shepherd : Alderman Nincompoop = Griffin : Coupee = Oates : Warble = Stopelear : Lady Termagant = Mr. Harper : Miss Jenny = Miss Raftor : Miss Molly = Mrs. Charke :—this is a ballad Farce in 2 acts by Coffey ; it is taken from Love for Money, or the Boarding School—see T. R. 1691.

31. Mrs. Porter acted Queen Elizabeth—her second appearance for 2 years.

Feb. 5. Henry 8th. King = Harper : Wolsey = Cibber : Buckingham = Bridgewater : Cranmer = Mills : Surry = Cibber Jun. : Gardiner = Johnson : Lord Sands = Griffin : Anne Bullen = Mrs. Butler :

Queen Katharine = Mrs. Porter, being the last time of her acting this season.

6. Old Batchelor. Sir Joseph Wittol = Miller : Lætitia = Mrs. Heron :—rest as before—with a new Pantomime Entertainment, called the Judgment of Paris. Helen = Mrs. Booth : Thalia = Miss Raftor :—she acted the Grace, not the Muse—Hesiod, in his Generation of the Gods, l. 909 makes the middle syllable of Thalia, the Grace, short.

8. Strategem. Cherry = Miss Holiday, her 1st appearance there.

12. Richard the 3d = Cibber :—no other character in the bill.

17. Never acted, Miser. Lovegold = Griffin : Frederick = Bridgewater : Clermont = W. Mills : Ramilie = Cibber Jun. : Lappet = Miss Raftor : Mariana = Mrs. Horton : Harriet = Mrs. Butler :—this C. is the only one of Fielding's plays, which still keeps possession of the Stage—it is taken from Moliere, who borrowed the principal character from the Aulularia of Plautus—Fielding has improved the Catastrophe, and the characters of Lappet and Mariana are better than the corresponding ones in Moliere, or in Shadwell's Miser ; but this C. rather wants incident ; a fault which Shadwell avoids by means of an Underplot—Victor says “Griffin remained little noticed “till this play came out, in which he showed great “abilities, and met with general approbation”—this is hardly correct—Griffin had played several good parts before the Miser.

22. For the bt. of the late Mr. Wilks' Widow, Scornful Lady. Elder Loveless = W. Mills : Younger

Loveless = A. Hallam : Savil = Johnson : Welfort = Bridgewater : Sir Roger = Cibber : Widow = Mrs. Butler : Abigail = Mrs. Willis : Martha = Miss Holiday : Scornful Lady = Mrs. Heron :—the play was acted by their Majesties Command—Boxes on the stage, and part of the pit turned into boxes.

26. For bt. of Cibber Sen. Provoked Wife and Mock Doctor. Cibber had *perhaps* sold his share in the Patent—it does not appear from the bills, that Wilks, Cibber and Booth took any benefits, after they became Patentees.

March 5. For bt. of Mills. Careless Husband. Lord Foppington = Cibber Jun. : Sir Charles Easy = W. Mills : Lord Morelove = Mills : Lady Betty Modish = Mrs. Heron : Lady Easy = Mrs. Booth : Lady Graveairs = Mrs. Horton : Edging = Miss Raftor.

8. Mrs. Booth's bt. Albion Queens. Queen Elizabeth = Mrs. Porter : Queen Mary = Mrs. Heron : Douglas = Mrs. Booth.

10. Miller's bt. Love makes a Man. Carlos = A. Hallam :—he acted the part so as for Wilks not to be missed in it ; he was like Wilks in look and manner. (*Gentleman's Magazine.*)

12. Mrs. Horton's bt. Relapse. Lord Foppington = Cibber Jun. : Loveless = A. Hallam : Berinthia = Mrs. Horton : Amanda = Mrs. Heron : Miss Hayden = Mrs. Charke.

28. For bt. of Cibber Jun. Constant Couple. Sir Harry Wildair (by desire) attempted by Cibber Jun. : Standard = Mills : Smuggler = Johnson : Clincher Sen. = Miller : Lady Lurewell = Mrs. Horton : with (never acted) Mock Officer — Miller — Harper — Griffin, &c.

29. Mrs. Heron's bt. Provoked Husband. Lord Townly = W. Mills : Sir Francis Wronghead = Cibber, his 1st appearance since his late indisposition : Lady Townly = Mrs. Heron : Miss Jenny = Miss Raftor.

31. By particular desire—Albion Queens. Queen Elizabeth = Mrs. Porter :—with (1st time) Harlot's Progress.

April 4. Griffin's bt. Conscious Lovers. Young Bevil = W. Mills : Tom = Cibber : Myrtle = Bridgewater : Cimberton = Griffin : Indiana = Mrs. Booth : Phillis = Miss Raftor.

6. Miss Raftor's bt. Miser. James = Miller :—with (never performed) Deborah, or a Wife for you all—*written by the author of the Miser*—Justice Mitimus = Griffin : Lawyer Trouble = Johnson : Alexander Whittle = Miller : Deborah = Miss Raftor :—acted but once.

7. Harlot's Progress. Beau Mordecai = Stoppelear : Miss Kitty = Miss Raftor.

9. For bt. of W. Mills and Mrs. Mills. Busy Body. Marplot = Miller : Sir Francis Gripe = Griffin : Sir George Airy = W. Mills : Miranda = Mrs. Booth : Patch = Mrs. Mullart.

11. Bridgewater's bt. Rover. Wilmore = Bridgewater : Ned Blunt = Johnson : Hellena = Mrs. Booth : Angellica = Horton : with a ballad Opera (never performed) called the Imaginary Cuckold—taken from Moliere.

13. Mrs. Butler's bt. Jane Shore. Hastings = W. Mills : Dumont = Bridgewater : Gloster = Cibber Jun. : Jane Shore = Mrs. Butler : Alicia = Mrs. Charke.

18. Shepherd's bt. Timon of Athens. Timon = Mills : Evandra = Mrs. Horton.

19. Miss Holiday's bt. Country Wife. Horner = Bridgewater : Pinchwife = W. Mills : Sparkish = Cibber Jun. : Sir Jasper Fidget = Griffin : Country Wife = Miss Holiday : Lady Fidget = Mrs. Horton : —with Imaginary Cuckold. Fancifull = Berry : Meanwell = Jones : Lelius = Stoppelear : Snap = Mullart : Mrs. Fancifull = Miss Raftor : Cælia = Miss Atherton : Isabella = Mrs. Mullart.

24. Love for Love. Tattle = Cibber Jun. : Miss Prue = Miss Raftor.

30. For bt. of A. Hallam and Mrs. Walter. King Lear. Lear = Mills : Edgar = A. Hallam : Gentleman Usher = Cibber Jun. : Cordelia = Mrs. Booth : —with a ballad Opera (never performed) called the Mock Countess—see C. G. Nov. 11 1734.

May 5. For bt. of Roberts and Jones. Theodosius. Athanais = Mrs. Horton : —with (never performed) the Livery Rake, or the Intriguing Servants. Tom (the footman) = Berry : Toby (the innkeeper) = Jones : Harry = Ridout : Phillis (the Country Girl) = Miss Raftor : Phillis (the Chambermaid) = Mrs. Mullart : Lucy = Mrs. Shireburn : Dorcas = Mrs. Herle : —Tom is the Livery Rake—he had been intimate with Phillis the Chambermaid—he deserts her, and is on the point of marrying Phillis the Country Girl—Phillis the Chambermaid contrives to get herself married to Tom—this Opera in one act is attributed to Philips—it is a pleasing trifle—Miss Norris, the Granddaughter of Jubilee Dicky, spoke an Epilogue.

7. Mrs. Charke's bt. Henry 4th part 2d. Falstaff

= Harper : King = Mills : Prince of Wales = W. Mills : Shallow = Cibber : Pistol = Cibber Jun. : Silence = Miller : Feeble = Griffin :—with a Pastoral of 2 acts (never performed) called Damon and Daphne. Damon = Mrs. Charke : Cornus = Roberts : Ægeon = Ridout : Phaon = Berry : Thirsis = Raftor : Satyr = Jones : Amor = Mrs. Mullart : Daphne = Mrs. Grace : Venus = Miss Raftor : Hymen = Stoppelear : Cupid = Young Cunningham.

14. Amorous Widow. Barnaby Brittle = Griffin : Clodpole = Miller : Merryman = Harper : Mrs. Brittle = Mrs. Heron :—with Mock Countess 2d time—no characters.

15. Orphan. Monimia = Mrs. Horton : Serina = Miss Raftor.

21. A new Masque called Venus, Cupid and Hymen — this Masque was probably taken from Damon and Daphne—the characters are the same.

29. Tempest. Hypolito = Mrs. Charke : Dorinda = Miss Raftor.

30. By desire—Cibber acted Bayes.

31. Miser, 26th time, and Harlot's Progress, about 19th time—No more bills. (*From my own Bills.*)

It has been mentioned that Mr. Highmore exposed himself by playing Lothario and some other characters—Booth who was a man of quick penetration soon fixed his eye upon this gentleman for a purchaser of his share in the new Patent ; Victor, who was intimate with both parties, was desired by Booth to make the proposal to Highmore, who as soon as he heard it replied “ ah, ah ! and have they thought of “ it at last ? I really expected to have heard from “ some of them on this subject.” Highmore paid

Booth £2500 for *half* his share, stipulating however for all the power in the management of the theatre to which Booth was entitled—fortunately for Booth this was the first sale that had been offered, and it was owing to that circumstance alone that so extravagant a price was given—this transaction seems to have taken place about the beginning of the season 1732-1733—when it was publickly known, Cibber seemed greatly hurt at the thoughts of meeting Mr. Highmore and Mr. Ellis (whom Mrs. Wilks had appointed to act for her) in the office of Managers, and said to avoid the importance of the one and the ignorance of the other, he would have his deputy too : he accordingly appointed his son Theophilus to act for him, who wanted nothing but power to be as troublesome as any young man living : however by his great activity and superiour knowledge in the business, he got up a new Pantomime called the Harlot's Progress (a story just then invented and made popular by that great Genius Hogarth) which was much approved and brought a great deal of money to the theatre—by these means Highmore was a gainer at the close of the season ; but that profit, and the disgust he conceived at the behaviour of young Cibber, determined him to treat with the father for his share in the Patent—the bargain was completed and Highmore paid Cibber 3000 Guineas for his whole share—Victor says this was at the beginning of the season in 1733 ; which is not correct, as the London Magazine for June speaks of Cibber as having lately sold his share in the Patent.

Booth died in May—Theo. Cibber says he left behind him a very large fortune, part of which was

an estate known by the names of Barton, Booth, and Cowley Streets—every one who has been educated at Westminster knows Barton and Cowley Streets; but a Gentleman who lived several years in Cowley Street knows nothing of Booth Street.

Mrs. Hester Booth in all probability did not act after this season—she seems to have been a pleasing actress with no great powers—Theo. Cibber speaking of her as Mrs. Santlow says—“She was a beautiful
 “ woman, lovely in her countenance, delicate in her
 “ form, a pleasing actress, and a most admirable
 “ dancer; generally allowed, in the last mentioned
 “ part of her profession, to have been superiour to
 “ all who had been seen before her, and perhaps she
 “ has not been since excelled.”

Mrs. Cibber died in Jan.—(*London Magazine*)—she was a rising genius, and likely to have proved a good actress, if she had lived. (*Chetwood.*)

Cibber concludes his Apology in a hasty manner, without mentioning the precise time when he left the stage, or sold his interest in the theatre—he seems to have been engaged as an actor at 12 Guineas per week (*Gent's Mag.*)—this however lasted but a short time.

Cibber had been on the stage more than 40 years—the author of the *Laureat* says—“he was in stature of the middle size, his complexion fair, inclinable to the sandy, his legs somewhat of the thickest, his shape a little clumsy, not irregular; and his voice rather shrill than loud or articulate, and cracked extremely when he endeavoured to raise it: he was in his younger days so lean, as to be known by the name of Hatchet Face”—see

Epilogue to Lady's last Stake—the Gentleman's Magazine says—"his shape was finely proportioned, yet not graceful, easy, but not striking; when he represented a ridiculous humour he had a mouth in every nerve, and became eloquent without speaking: his attitudes were pointed and exquisite; his expression was stronger than painting: he was beautifully absorbed by the character, and demanded and monopolized attention: his very extravagancies were coloured with propriety."

Cibber speaking of himself soon after he came on the stage says, "the first thing that enters into the head of a young actor is the desire of being a hero; in which ambition I was soon snubbed by the insufficiency of my voice, and my dismal pale complexion, so that I had but a melancholy prospect of ever playing a lover to Mrs. Bracegirdle: what was most promising in me was the aptness of my ear, for I was soon allowed to speak justly, tho' what was grave and serious did not equally become me"—all through his Apology he speaks modestly of his own acting: he mentions, with some degree of complacency, his performance of Wolsey—Fondlewife—Sir Fopling Flutter—Iago—Syphax—Richard the 3d—Bayes—Sir Courtly Nice—Æsop—Shallow and Lord Foppington: and this surely was no more than he might do without censure.

Davies says he excelled in a variety of Comic characters, but his perfection of acting was the coxcomb of quality, and especially Lord Foppington in the Careless Husband; as the fashions of the times altered, he adjusted his action and behaviour to them and introduced every species of growing foppery—

Davies commends his Sir John Brute—(see C. G. April 20 1749)—and especially his Justice Shallow, but reprobates his Wolsey and Iago — Cibber played many parts in Tragedy, but seems to have failed in that line of acting ; the Gentleman's Magazine says, Quin was sometimes wrong in his Tragic parts, Cibber was always so.

Foote used to say of Garrick—“ yes, the hound
 “ has something clever, but if his excellence was to
 “ be examined, he would not be found in any part
 “ equal to Colley Cibber's Sir John Brute, Lord
 “ Foppington, Sir Courtly Nice, or Justice Shallow”
 —(*Wilkinson*)—tho' this was evidently said with a
 view to depreciate Garrick, yet it is still a proof of
 the high opinion Foote had of Cibber in these characters.

Davies says that when Cibber played Shallow after his return to the stage, the audience were quite delighted with seeing him again and in one of his best parts : his transition from asking the price of ewes, to trite but grave reflections on mortality, was so natural and attended with such an unmeaning roll of his small pigs-eyes, that perhaps no actor was ever superiour in the conception and execution of such solemn insignificany—Davies adds—“ On Dogget's
 “ leaving the stage, the part had been given to John-
 “ son, but on Johnson's being ill, Cibber made him-
 “ self master of it, and performed it so much to the
 “ satisfaction of the public, that he retained it as
 “ long as he continued on the stage : on his retiring
 “ Johnson resumed the part when he was between
 “ 70 and 80 : but tho' he was chaste in his colouring
 “ and correct in his drawing, he wanted the high

“ finishing and warm tints of Cibber—whether Johnson considered his being deprived of Shallow for almost 20 years, as a Manager’s trick, or dishonest mœuvre of Cibber, is not known; but the old man never spoke of him with any complacency.”

Betterton brought out his alteration of the 2d part of Henry 4th *about* 1701—Johnson belonged to the other theatre—as Betterton did not publish his alteration, it is highly improbable that it should have been acted at D. L. before the re-union of the two companies in 1708—when it was revived at D. L. in 1720, it was said in the bill not to have been acted for 17 years—it seems therefore impossible to assign any time at which Johnson could have played Shallow before Cibber—Johnson might possibly be offended at Cibber for resuming the part on his return to the stage—that Dogget played Shallow, when Betterton brought out his alteration, is extremely probable, but as the play was not printed till 1720, one would like to know on what authority Davies affirmed the fact.

Cibber’s characters.

T. R. 1691. *Sir Gentle’s Servant in Sir Anthony Love—*Sigismond (17 lines) in Alphonso King of Naples — *Pyrrot (9 lines) in Bussy D’Ambois altered.

1692. *Albimer in Rape—*Splutter in Marriage-Hater—in the D. P. he is called Mr. Colly—Pisano in Traytor.

1693. *Aminadab in Very Good Wife.

1694. *Perez and *Duke in Don Quixote 1st and 2d pt.

1695. Fondlewife—Pharamond in Philaster.

D. L. 1696. *Sir Novelty Fashion—*Smyrna in Lost Lover—*Artabazus in Pausanias—*Lorenzo in Agnes de Castro.

1697. *Praiseall in Female Wits—* Longville in Woman's Wit—*Lord Foppington in Relapse—*Antonio in Triumphs of Virtue—*Bull Junior in Plot and no Plot—*Æsop—Demetrius in Humorous Lieutenant.

1698. *Marqui Bertran in Campaigners—*Bond in Imposture Defeated.

1699. *Ulysses and *Calchas in Achilles.

1700. *Mad Englishman and *Stuttering Cook in Pilgrim altered—*Parmenio in Grove—*Richard 3d as mangled by himself.

1701. *Clodio in Love makes a Man—*Mons. Marquis in Sir Harry Wildair—*Crab in the Bath.

1702. *Malespine in Generous Conqueror—*Lord Hardy in Funeral—*Don John in False Friend—*Lord Promise in Modish Husband—*School Boy—*Don Manuel in She wou'd and she wou'd not—*Younger Wou'dbee in Twin Rivals.

1703. *Springlove in Fair Example—*1st Alderman's Lady in City Customs.

1703-1704. Sir Courtly Nice—*Latine in Lying Lover.

1704-1705. *Lord Foppington in Careless Husband—Howdee in Northern Lass—*Dr. Refugee in Quacks—Wimble in Squire Trelooby—seemingly at L. I. F.

1705-1706. *Lampoon in Hampstead Heath—

*Pacuvius in Perollo and Izadora—*Capt. Brazen in R. O.

Hay. 1706-1707. Sir Fopling Flutter in Man of the Mode—*Sharper in Platonic Lady—Corvino in Volpone—Humphry Gubbin in Tender Husband—Sir John Daw in Silent Woman—*Celadon in Comical Lovers—Surry in Henry 8th—Chaplain in Orphan—*Gibbet in Beaux' Strategem—Renault in V. P.

1707-1708. Rabby Busy in Bartholemew Fair—*Atall in Double Gallant—Worcester in Henry 4th—*Lord George Brilliant in Lady's last Stake—Hilliard in Jovial Crew.

D. L. 1708. Osrick—Ben in Love for Love—Sir Roger in Scornful Lady—Trim in Bury Fair—Young Reveller in Greenwich Park—Frederick in Rover.

1708-1709. Gloster in King Lear—Tiresias in Oedipus—Glendower in Henry 4th—*Nicknack in Fine Lady's Airs—Prince Volscius in Rehearsal—Cranmer in Henry 8th—Subtle in Alchemist—Count Cogdie in Gamester—Iago—Sparkish in Country Wife.

Hay. 1709-1710. Tattle—Burleigh in Unhappy Faavourite—*Manage in Man's Bewitched.

D. L. 1710-1711. Kick in Epsom Wells—*Capt. Cruise in Injured Love.

1711-1712. Riot in Wife's Relief—Wolsey in Virtue Betrayed.

1712-1713. *Major Outside in Humours of the Army—*Syphax.

1713-1714. *Gloster in Jane Shore.

1714-1715. *Bishop of Winchester in Lady Jane Gray.

1715-1716. *Tinsel in Drummer.

1716-1717. Barnaby Brittle in Amorous Widow
—*Plotwell in Three Hours after Marriage—Bayes.

1717-1718. *Dr. Wolf in Non Juror—Witwou'd
—*Peter Pirate in Play's the Plot.

1718-1719. Don Alvarez in Ximena—not originally—Alexas in All for Love—*1st and 2d Figure in Masquerade—*Alamode in Chit Chat.

1719-1720. *Crites in Spartan Dame.

1720-1721. Dufoy in Comical Revenge—Abel in Committee—Shallow in Henry 4th—*Wilding in Refusal.

1721-1722. No new character.

1722-1723. *Tom in Conscious Lovers—*Jaques in Love in a Forest, altered from As you like it—*Cardinal Beaufort in Humphrey Duke of Gloucester—*Tryphon in Fatal Constancy—Novel in Plain Dealer.

1723-1724. Wolsey in Henry 8th.

1724-1725. *Achorcus in Cæsar in Ægypt.

1725-1726. Trueman in Twin Rivals—Sir John Brute.

1726-1727. *Earl of Late-Airs in Rival Modes.

1727-1728. * Sir Francis Wronghead—*Rattle in Love in several Masques.

1728-1729. *Philautus in Love in a Riddle.

1729-1730. *Ape-all in Humours of Oxford—*Scipio in Sophonisba—hissed.

1730-1731. No new character.

1731-1732. *Grinly in Modish Couple—*Lord Richly in Modern Husband.

1732-1733. No new character.

Cibber retired from the stage at the close of this

season—he seems to have returned to it on Oct. 31 1734—he played occasionally for some few years and retired again—his last appearance was in Feb. 1745, when he brought out his *Papal Tyranny* at C. G. and acted **Pandulph*.

* *Originally.*

Cibber wrote, or altered, about 25 dramatic pieces—his Tragedies are almost forgotten, and several of his Comedies are become obsolete—he was a great plagiarist, but he frequently altered for the better what he borrowed—he fails most in the dialogue, which is often flimsy, and sometimes very dull; for this reason his bustling Comedy of *She wou'd and She wou'd not* is perhaps his best play.

In 1721 he published a superb edition of his works in Quarto, from which he excluded 2 or 3 of his worst plays—another edition of his works was printed in small Octavo—this edition has *Woman's Wit*, but not *Xerxes*.

As an author we are the most obliged to Cibber for the *Apology* for his life, the dedication of which is dated Nov. 6 1739—as soon as it reached Dublin, Faulkner the Printer sent it to Swift, who told him the next day, that Cibber's book had captivated him, and that he sat up all night to read it through—when Cibber heard this he was highly delighted—(*Davies*)—this testimony was the more honourable to Cibber, as Swift was the intimate friend of Pope—Cibber is said to have made £1500 by his *Apology*. (*Laureat.*)

Cibber had created himself many enemies, one of

whom, in 1740, published a pamphlet called the *Laureat*, in which he reviewed Cibber's *Apology*, chapter by chapter, with the last degree of ill-nature—he says that the *Apology* is obscurely and immethodically written—that Cibber's style is every where embarrassed and sometimes unintelligible—that it abounds in fustian, false English and ridiculous flowers of rhetoric—all this is true, but these faults are vastly overbalanced by one consideration—Cibber has given an account of many important theatrical transactions, of which without his book we should have known little or nothing—if indeed he had written a plain, faithful and orderly account of the stage, without impertinent and trifling digressions, his *Apology* would have been more useful and more entertaining; but the author of the *Laureat* only excites a smile at his own expense, when he tells Cibber, that old as he is, he may live to see his precious labours become the vile wrappers of chandlery wares—Cibber's *Apology* is still read by many persons, who have never seen, nor perhaps even heard of the *Laureat*.

To the *Laureat* is added—"The history of the life, manners and writings of *Æsopus* the Tragedian, from a fragment of a Greek Manuscript found at Rome in the 6th Century, and now preserved in the library of the Vatican; interspersed with observations of the translator"—as this is said with a grave air, and as there are several (pretended) quotations from the Greek Manuscript, one at the first glimpse would suppose that the author was in earnest—the life of *Æsopus* however turns out to be the life of Colley Cibber—Sir Richard

Steele is humorously called the Roman Knight Censorinus Chalibiensis.

The following extract may serve as a specimen of the exaggerated manner in which Cibber's conduct is represented.

“ He had not long travelled in the provinces, but
 “ he grew weary of strolling, and ambitiously at-
 “ tempted to gain a settlement in Rome itself, and
 “ succeeded so well as to get himself inrolled in the
 “ lowest class of those Comedians, who acted under
 “ the direction of Claudius Divitius, (Christopher
 “ Rich) at the salary of about one shilling of our
 “ money a night : here he stood the hiss of the
 “ people many years ; he never attempted to open his
 “ mouth, but the whole audience constantly expressed
 “ their dislike of him : he was indeed at that time,
 “ both in his manner and form, quite disagreeable :
 “ here he for a while lost the name of *Æsopus*, and
 “ was called *Colleius* ; and I have frequently seen
 “ his name written thus, to some little parts he then
 “ acted.”

Cibber came to London when he was about 18—while he was waiting in expectation of some situation, through the interest of the Duke of Devonshire, he frequented the scenes of D. L. till he obtained an engagement ; there seems therefore no reason for supposing that he had ever been in a strolling company—that he was hissed in the small parts at first assigned him, is probably said at random—the *Marriage-hater Matched* (1692) is the only play in which I have met with Cibber's name as Mr. Colly—that it was frequently thus written has every appearance of being a false assertion.

The Laureat, and particularly the life of Æsopus, are well written — they contain some theatrical information — the vindication of Wilks does the author credit—but in justice to Cibber we ought to read them with a certain degree of distrust, as the work of an inveterate enemy.

The author taxes Cibber with forgetting that Booth acted Jaffier—nothing can be more certain than that Booth did not play Jaffier at the time of which Cibber is speaking.

Cibber, in his Apology, suppresses the name of his 2d play (Woman's Wit) which was damned—the author of the Laureat says—“let my ill-natured memory supply that defect, it was called Perolla and Izadora”—he adds p. 101—“the Critics who have mentioned it say, (*for there is not one tittle of the piece come down to us*) that it was the strangest and most unnatural stuff that ever was written. *Nobody understood the story; nobody ever heard of the names of his heroes; nobody from the beginning to the end could conceive what was meant.*”

Cibber must have triumphed at the gross ignorance of the subject displayed in this paragraph—as Woman's Wit and Perolla and Izadora were both in print, the blunder is inexcusable—the assertion about Perolla and Izadora is peculiarly unfortunate—as that Tragedy is founded on history, and the names of 3 of the principal characters occur in the 23d book of Livy.

It is particularly worthy of observation, that the author of the Laureat had not the wit to attack Cibber in his most vulnerable part—his shameful negligence as to dates.

Cibber succeeded Eusden as Poet Laureat in 1730—it was said of Cibber—“ as an actor, he had undoubted merit ; as a dramatic writer, his character was both good and bad ; as Laureat, he was unquestionably the worst that ever was”—his Odes were for some years published in the Magazines, and turned into ridicule ; his new year’s Ode for 1736 is followed by a Pastoral dialogue—

Strephon. Colley has tuned again his fife.

Thyrsis. Has he? ——— ’s life.

Strephon. Nor is he yet quite out of breath.

Thyrsis. Not yet? ——— ’s death.

Fielding in *Pasquin*, 1736, makes Lord Place promise one of the Voters to get him appointed Poet Laureat.

Voter. Poet! no my Lord, I am no Poet, I can’t make verses.

Lord Place. No matter for that—you’ll be able to make Odes.

Voter. Odes my Lord! what are those?

Lord Place. Faith, Sir, I cannot tell well what they are ; but I know you may be qualified for the place without being a Poet.

Cibber himself says in his Apology “ as a little bad poetry is the greatest crime our most celebrated living author in his satirical works lays to my charge, I am willing to subscribe to his opinion of it.”

Malone tells us that in Dryden’s time the Poet Laureat was not subjected to the drudgery of making Odes.

Cibber in his letter to Pope 1742 says—“ In your remarks on the *Dunciad* you inform us that Eusden

“ no sooner died, but his place of Laureat was supplied by Cibber, on which was made the following Epigram, (may I not believe by yourself?)

“ In merry old England it once was a rule,
 “ The King had his Poet and also his Fool.
 “ But now we’re so frugal, I’d have you to know it,
 “ That Cibber can serve both for Fool and for Poet.

“ A good jest is a good thing let it fall upon who it will: I dare say Cibber would never have complained of Mr. Pope, if he had never said any worse of him.”

In the Egotist 1743 Cibber is made to say—“ upon the first day of a new piece at the Hay., when a personal jest upon me flew souce in my face, while I sat in the eye of a full audience, was I not as suddenly loud in my laugh and applause, as any common spectator?”—it was probably at the joke about his Odes that Cibber laughed—he would hardly have been able to raise a laugh, when Fielding attacked him for mangling Shakspeare.

Pope in several of his attacks on Cibber, was personal and illiberal—Fielding only attacked Cibber’s works, and his remarks were not more severe than just—that Cibber was much hurt at them is evident from what he says of Fielding, whom he does not name, but describes as a broken Wit—he has the vanity to say “ I shall not give the particular strokes of his ingenuity a chance to be remembered by reciting them.”

L. I. F. and C. G. 1732-1733.

Sep. 22. Hamlet. Ophelia = Miss Binks.

25. Recruiting Officer—27. Strategem.

29. Venice Preserved.

Oct. 2. Confederacy. Clarissa = Mrs. Hallam.

4. Othello. Æmilia = Mrs. Stevens.

6. Merry Wives. Mrs. Ford = Mrs. Younger :
Mrs. Page = Mrs. Hallam : Anne Page = Miss Holliday :—she appears to have acted the beginning of this season at L. I. F. and the latter part of it at D. L.

11. Orphan. Castalio = Ryan : Chamont = Quin : Polydore = Walker : Acasto = Milward : Monimia = Mrs. Hallam : Serena = Miss Holliday.

16. Provoked Husband. Squire Richard = Neale.

18. Not acted 3 years, Maid's Tragedy. King = Milward : Evadne = Mrs. Hallam : — rest as Nov. 8 1729.

20. Æsop = Quin : Learchus = Hippisley : Hortensia = Mrs. Hallam : Euphronia = Mrs. Younger.

21. Rule a Wife. Leon = Quin : Copper Captain = Ryan : Cacafofo = Hall : Duke = Milward : Estifania = Mrs. Younger : Margarita = Mrs. Buchanan : Old Woman = Mr. Hippisley. F.

25. Measure for Measure. Clown = Hippisley : Isabella = Mrs. Hallam.

28. Fond Husband—30. Macbeth.

Nov. 3. False Friend. Leonora = Mrs. Bullock.

4. Tamerlane = Milward—7. Love makes a Man.

8. Tunbridge Walks. Reynard = Milward : Love-worth = Walker : Squib = Pinkethman : Maiden = Neale, 3d appearance on this stage : Belinda = Miss

Holliday :—rest omitted—Pinkethman went to G. F.
Dec. 18.

9. Oronoko = Walker : Imoinda = Mrs. Bullock.

11. Volpone. Voltore = Milward.

13. Provoked Wife.

14. Busy Body. Miranda = Mrs. Younger.

16. Country Wife——17. Mistake.

22. Old Batchelor. Sir Joseph Wittol = Neale.

27. Drummer.

Dec. 2. Love's last Shift.

5. Anatomist, being the last time of performing at that Theatre.

6. No play.

The new Theatre in Covent Garden was opened.

Dec. 7. On account of the great demand for places the Pit and Boxes were laid together at 5s—first Gallery at 2s—upper Gallery at 1s—and to prevent the scenes from being crowded, admission on the stage was raised to half a Guinea.

Way of the World. Mirabell = Ryan : Fainall = Quin : Sir Wilful Witwou'd = Hippisley : Witwou'd = Chapman : Waitwell = Pinkethman : Millamant = Mrs. Younger : Mrs. Marwood = Mrs. Hallam : — rest omitted = Davies says Mrs. Stevens and Mrs. Buchanan acted Foible and Mrs. Fainall : he adds—“ the scenes were new and extremely well painted ; all the decorations were suited to the grandeur and magnificence of the building—Quin was a judicious speaker of Fainall's sentiments, but heavy in action and deportment ; Walker who succeeded him played the part much better—Ryan was greatly inferiour to Wilks in Mirabell—Chapman's Witwou'd, though not so

“ finished as that of Colley Cibber, was of his own
 “ drawing and very comic—Hippisley, tho’ not so
 “ laughable and lubberly a figure as Harper in Sir
 “ Wilful, yet pleased by dint of comic spirit and
 “ natural humour—Neale’s Petulant was diverting,
 “ whimsical and odd—Mrs. Younger in Millamant
 “ was spirited, but not equal to Mrs. Oldfield—Mrs.
 “ Egleton was quite at home in Lady Wishfort”—
 the Way of the World was acted 3 nights suc-
 cessively.

14. Fair Quaker.

16. Beggar’s Opera. Polly = Miss Norsa being
 her 1st appearance:—the Beggar’s Opera was per-
 formed 20 times between Dec. 16 and Jan. 11—the
 Manuscript in the B. M. says that during the run of
 it the company acted at L. I. F., but this is not quite
 so clearly expressed as might be wished—it appears
 however certain that both theatres were open in the
 Christmas Holidays for some few nights.

Dec. 26. Tunbridge Walks. Squib = Chapman :
 Hillaria = Mrs. Younger.

Jan. 1. Unhappy Favourite. Essex = Ryan : Bur-
 leigh = Quin : Queen = Mrs. Hallam : Rutland =
 Mrs. Bullock :—Chapman acted Southampton, prob-
 ably in consequence of Walker’s acting Macheath
 at the other theatre—these two plays seem to have
 been acted at C. G.

15. Not acted 14 years, Plain Dealer. Manly =
 Quin : Novel = Chapman : Lord Plausible = Hippis-
 ley : Freeman = Milward : Vernish = Ryan : Fidelia
 = Mrs. Buchanan : Olivia = Mrs. Younger :—rest
 omitted—acted about 6 times.

18. Merry Wives. Slender = Neale.

27. Constant Couple. Clincher Sen. = Chapman:
Clincher Jun. = Neale.

Feb. 5. Duke and no Duke. Trappolin = Chapman : Duke = Milward : Puritan = Hippisley.

6. Strategem. Boniface = Bullock.

8. Double Dealer. Maskwell = Quin : Sir Paul Plyant = Hippisley : Careless = Ryan : Brisk = Chapman : Mellefont = Walker : Lord Touchwood = Milward : Lord Froth = Neale : Lady Froth = Mrs. Bullock : Lady Touchwood = Mrs. Hallam : Lady Plyant is omitted.

10. Never acted, Achilles. Achilles = Salway : Lycomedes (King of Seyros) = Quin : Diphilus (his pimp) = Aston : Ajax = Hall : Periphas (nephew to Theaspe) = Walker : Ulysses = Chapman : Diomedes = Laguerre : Theaspe (Queen of Seyros) = Mrs. Cantrell : Deidamia, Lesbia, and Philoe (her daughters) = Miss Norsa, Miss Binks and Miss Oates : Artemona (a court lady) = Mrs. Egleton : Thetis = Mrs. Buchanan :—acted about 20 times—Achilles is disguised as a woman, at the particular desire of his mother, Thetis—who knows that if he should go to Troy, he would be killed—Lycomedes believes him to be a woman, and places him among his daughters—Achilles gives Deidamia good reason to know that he is a man—Lycomedes falls in love with Achilles—Theaspe is jealous—Lycomedes attempts to use force with Achilles—Achilles pushes him down—in the last act Ulysses and Diomedes enter disguised as merchants—Ulysses, after showing some things to the ladies, opens a packet with armour in it, as if by mistake—the armour attracts

the attention of Achilles—Ulysses addresses him by name, and wants him to go to Troy—Deidamia detains him—at the conclusion, he agrees to marry Deidamia, and then to set off for the Grecian Camp—Ajax is with great impropriety represented as being at Scyros, instead of being at Troy—this is an indifferent Opera in 3 acts—it was written by Gay—it was revived in 1773 as Achilles in Petticoats—see C. G. Dec. 16 1773.

March 15. Quin's bt. not acted 12 years, Siege of Damascus. Phocyas = Ryan : Caled = Quin : Eumenes = Milward : Eudisia = Mrs. Younger :—acted 3 times.

26. Easter Monday. Beggar's Opera at C. G. and Tunbridge Walks at L. I. F.

29. Ryan's bt. Rule a Wife and Stage Coach. Uncle Micher = Hippisley.

30. Walker's bt. Love and a Bottle. Roebuck = Walker : Loveworth = Ryan : Mockmode = Neale : Pamphlet = Chapman : Lyrick = Hippisley : Lucinda = Mrs. Bullock :—rest omitted.

31. Provoked Husband. Lady Townly = Mrs. Bullock.

April 2. Hippisley's bt. Royal Merchant and Journey to Bristol.

3. Othello and Wedding.

4. Never acted, Fatal Secret. Bosola = Quin : Ferdinand, Duke of Calabria = Ryan : Cardinal of Arragon = Walker : Antonio = Milward : Marquis of Pescara = Chapman : Young Duke of Malfy = Miss Binks : Dutchess of Malfy = Mrs. Hallam :—acted 4 times—this is professedly an alteration of the Dutchess of Malfy—see L. I. F. 1664—Theobald's first

3 acts do not differ very materially from Webster's—in the 4th act he gives the plot a different turn—in Webster's play the Dutchess is strangled on the stage—in Theobald's she is carried off the stage for that purpose—in Theobald's last scene, the Duke and Cardinal kill one another by mistake—the Young Duke enters—Bosola promises to produce the body of the Dutchess—he brings her in alive—Antonio, who is disguised as a pilgrim, discovers himself, and the play ends happily—this is effected by making Bosola turn out an honest man instead of a villain—the Young Duke, who is supposed to be about 12 years old, is a new character—Theobald's alteration on the whole is not a bad one, but it is too violent—he should have retained more of the original play—he tells us in his preface that the plot is not fictitious, but founded on the historians of Naples—he adds—
 “ I have retained the names of the characters—I
 “ have adopted as much of Webster's tale as I con-
 “ ceived for my purpose, and as much of his writing
 “ as I could turn to account—I have no where spared
 “ myself out of indolence, but have often engrafted
 “ his thoughts and language, because I was conscious
 “ I could not so well supply them from my own
 “ fund”—The Gentleman's Magazine for April says
 —“ King Log's Fatal Secret met with the fate it
 “ deserved—Achilles succeeded better than it
 “ deserved.”

April 10. Henry 4th.

12. Milward acted Jaffier for his bt.

13. Mrs. Hallam's bt. Mariamne. Herod = Milward ; Flaminius = Ryan ; Sohemus = Quin ; Pheroras = Walker ; High Priest = Chapman ; Mariamne

= Mrs. Hallam : Arsinoe = Mrs. Bullock :—with, never acted there, Devil to Pay. Jobson = Hall.

17. Mrs. Buchanan's bt. Fair Penitent. Lothario = Walker : Horatio = Quin : Sciolto = Chapman : Altamont = Milward : Calista = Mrs. Buchanan :—with Devil to Pay and Medley.

21. King Lear. Gloster = Milward : Kent = Chapman.

23. Way of the World. Petulant = Neale.

27. Never acted, a new Farce called the Mock Lawyer. Mock Lawyer = Chapman :—the Editor of the B. D. says that this is a ballad Opera by Phillips—it is printed, but scarce.

28. At L. I. F. Duke and no Duke, with Perseus and Andromeda.

May 1. Not acted 16 years, Timon of Athens. Timon = Milward : Apemantus = Quin : Alcibiades = Walker : Evandra = Mrs. Hallam : Melissa = Mrs. Buchanan.

10. Committee. Teague = Neale : Obediah is omitted : Day = Hippisley : Blunt = Quin : Able = Chapman : Ruth = Mrs. Bullock : Arbella = Mrs. Buchanan :—this bill is probably incorrect, as Obediah was Hippisley's part—see March 21 1732.

14. Rover.

17. Conscious Lovers. Cimberton = Chapman :—this was Hippisley's part in general ; and he could hardly be ill, as he acted Daniel in Oronooko on the 16th, and Moneytrap on the 18th.

19. Merry Wives, with a new Farce called the Rape of Helen. Mercury = Laguerre : Menelaus = Hippisley : Paris = Salway : Castor = Aston : Pollux = Hale : Justice Gryphus = Hall : Helen = Miss

Binks : Venus = Miss Norsa : Juno = Mrs. Cantrell : Minerva = Mrs. Eggleton :—Venus had promised Helen to Paris, in return for the apple which he had adjudged to her—Mercury is sent by Jupiter to assist Venus in her plot—he is disguised as a Rhodian pedlar—Venus is disguised as Antiope—Juno and Minerva are disguised as country girls—Helen and Paris fall mutually in love—Iris, by the order of Juno, puts Menelaus on his guard—he calls out the Militia—Paris and Helen enter in disguise—they bribe Castor and Pollux, and by their means effect their escape—Mercury and Venus are brought in as Paris and Helen—they discover themselves, and laugh at Juno, Minerva, and Menelaus—this is a Mock Opera in one very long act by Breval—the dialogue is neatly written—the Rape of Helen seems not to have been acted after this season—it was not printed till 1737.

21. Spanish Fryar.

23. Plain Dealer. Jerry Blackacre = Neale.

June 1. She wou'd and she wou'd not. (*Bills from B. M.*)

There are no Summer bills, but two pieces were certainly brought out in the Summer.

Tuscan Treaty, or Tarquin's Overthrow—some parts of this T. are well written, but on the whole it is a poor play—it is founded on the 2d book of Livy, but the greater part of it is fiction.

Fancy'd Queen—this is a moderate Opera in one long act—the plot is stolen from Shirley's Sisters—see L. I. F. Nov. 28 1723.

Mrs. Eggleton died about this time; she was a comic actress much admired by the best judges—the Duke of Argyle, who was a frequenter of the theatre and

a constant friend to the actors, took a particular pleasure in seeing her on the stage—with a great share of merit she was extremely diffident, and never attempted a new character, but with the utmost apprehension of failing to please—she was unfortunately too much addicted to the bottle. (*Davies.*)

Mrs. Egleton's characters—selection only.

L. I. F. 1717-1718—as Mrs. Giffard—Mary the Buxom in *Don Quixote*—Patch.

1719-1720. Lady Raleigh—Mrs. Frail—Queen in *Hamlet* and *Essex*—Lucy in *Recruiting Officer*—Mrs. Day—Æmilia in *Othello*—Widow Lackit—Lady Touchwood in *Double Dealer*.

1720-1721. Mrs. Quickly—Lady Plyant in *D. D.*—Mademoiselle in *Provoked Wife*—Tamora in *Titus Andronicus*—Lady Upstart in *Artful Husband*.

1721-1722 — as Mrs. Egleton — Mrs. Flareit in *Love's last Shift*—Mopsophil in *Emperour of the Moon*—Hostess in *Henry 4th*—Johayma in *Don Sebastian*—Lucy in *Old Batchelor*—Abigail in *Drummer*—Mrs. Mixum in *Woman's Revenge*.

1722-1723. Mrs. Termagant in *Squire of Alsatia*—Juletta in *Pilgrim*.

1723-1724. Nell in *Devil of a Wife*.

1724-1725. Jacinta in *False Friend*—Lady Laycock in *Amorous Widow*—Margaret the Shrew in *Sauny the Scot*.

1725-1726. Doris in *Æsop*—Mrs. Amlet in *Confederacy*.

1726-1727. Jacinta in Mistake.

1727-1728. *Lucy Lockit.

1729-1730. Wife of Bath.

C. G. 1732-1733. Lady Wishfort.

* *Originally.*

G. F. 1732-1733.

Curll and Chetwood tell us that Henry Giffard was born in 1699—that he joined the Bath company in 1719, and in 2 years' probation made such a progress that he was invited by Rich to L. I. F. where he continued 2 years more and then went to Dublin—that is in 1723—they add that Mr. and Mrs. Giffard came to England in 1730—this account is very inaccurate—Giffard acted Young Valere at L. I. F. May 3 1718, but he seems to have had no engagement under Rich till many years after that time*—he certainly went to Ireland sooner than Curll and Chetwood represent, as he acted Honorio in the Rival Generals and spoke the Epilogue in 1722—In the spring of

* The point is not certain, as Giffard's name stands to a small part at L. I. F. Dec. 14 1717.

1726 he made a trip to England and acted the Prince of Wales to Booth's Hotspur on May 7th—on the 19th he had a benefit with Pinkethman's widow, when he acted Capt. Brazen—this was probably through the influence of Wilks—Cibber in his *Apology*, p. 371, complains much of some civilities shown by Wilks to two Irish actors—Giffard certainly returned to England in 1729, when he was engaged by Odell.

In 1731 Giffard published proposals for erecting a theatre, by subscription, in or near Goodman's Fields—one of the original papers is in my possession:

Curll says that Giffard rebuilt Odell's Theatre—Chetwood with much greater probability tells us that Giffard caused to be built an intire, new, beautiful, convenient Theatre by the same architect with that of C. G.—it is clear from the proposals that Giffard had not fixed on a spot for his play house—the new Theatre was situated in Ayliffe Street, and was opened on Oct. 2—a print of this Theatre, from a drawing in the British Museum, was published in 1813—Odell's theatre seems to have been in Lemane Street—see G. F. 1745 and 1746.

Oct. 2. Henry 4th. Falstaff = Hulett: Hotspur = Delane: Prince of Wales = Giffard:—repeated Oct. 3.

11. Merry Wives. Falstaff = Hulett.

18. Mourning Bride. Osmyn = Delane: Selim = Woodward: Zara = Mrs. Roberts: Almeria = Mrs. Thurmond from D. L. being her first appearance at that theatre:—F.—acted 5 times successively.

Nov 4. Tamerlane. Arpasia = Mrs. Thurmond:—F.

13. Old Batchelor. Sir Joseph Wittol = R. Wetherhilt from D. L. : Lætitia = Mrs. Thurmond.

18. Delane acted Castalio.

Dec. 1. Julius Cæsar. Brutus = Delane : Antony = Giffard : Cassius = Hulett : Portia = Mrs. Thurmond :—acted 12 times successively. (*Bills from B. M.*)

Jan. 8. Virtue Betrayed. Piercy = Delane : Henry 8th = Hulett : Anna Bullen = Mrs. Thurmond :—acted 3 times successively.

13. Constant Couple and, never acted there, Tavern Bilkers—seemingly a Pantomime—1st Drawer = Woodward.

18. Conscious Lovers. Bevil = Delane : Daniel = Woodward.

24. Beggar's Opera. Macheath = Hulett : Polly = Mrs. Thurmond : Lucy = Mrs. Roberts :—acted 5 times successively.

Feb. 5. Decoy, or the Harlot's Progress—acted about 4 times—there are no characters in the bill, and the piece seems to have been only a Pantomime, as at D. L.

12. Mrs. Thurmond's bt. Jane Shore. Hastings = Giffard : Shore = Delane : Gloster = Hulett : Jane Shore = Mrs. Thurmond : Alicia = Mrs. Roberts.

19. Delane's bt. Macbeth = Delane : Donalbain = Woodward.

20. Timoleon revived. Timoleon = Delane : Timophanes = Hulett : Dinarchus = Giffard : Eunesia = Mrs. Giffard :—acted about 4 times.

March 5. Rule a Wife with, never acted, Mad Captain. Serjeant Sly = Hulett : Captain Attall = Bardin : Sir Marvin Maugre = Lyon : Pinch = Mor-

gan : Snip = Pinkethman : Master Johnny Snip = Stopelear : Hillaret (daughter to Sir Marvin) = Mrs. Hamilton : Betty (her maid) = Mrs. Roberts :— Pinch and Snip dun Attall—Sly says the Captain is Mad—he gives Pinch and Snip a guinea a-piece, and pretends that they are enlisted—Attall marries Hillaret—Master Johnny marries Betty—he supposes her to be her mistress—this Opera in one long act is attributed to Drury—it is an indifferent piece.

6. Careless Husband. Lord Foppington = Wetherhilt.

15. Never acted, Scanderbeg—This is a poor T. by Havard the Actor—it is founded on a novel of the same name—it was acted 2 or 3 times.

17. Hulett's bt. King Lear. Lear = Delane : Edgar = Giffard : Gloster = Hulett.

30. Mrs. Thurmond's bt. Relapse. Lord Foppington = Wetherhilt : Loveless = Giffard : Worthy = Delane : Berinthia = Mrs. Thurmond : Amanda = Mrs. Giffard.

April 13. Chetwood's bt. Constant Couple, with a ballad Opera in one act, called the Mock Mason—this was the comic scenes of Chetwood's Generous Freemason.

19. Delane acted Cato.

May 4. Recruiting Officer. Sylvia = Mrs. Thurmond.

10. For the bt. of Woodward and 2 others. Old Batchelor. Setter = Woodward.

24. Last play—(*From my own Bills.*)

BARTHOLEMEW AND SOUTHWARK
FAIRS, 1733.

At Cibber's, Griffin's, Bullock's and Hallam's Booth. Tamerlane, intermixed with the Miser.

At Lee and Harper's Booth—the true and ancient history of Bateman, or the Unhappy Marriage, with the comical humours of Sparrow, Pumpkin and Slicer—and a diverting scene of the Midwife and Gossips at the Labour.

At Lee and Harper's Booth. Jephtha's Rash Vow, or the Virgin Sacrifice, with the comical humours of Capt. Bluster and his man Diddimo—Jephtha = Hullett : Capt. Bluster = Harper.

At Fielding and Hippisley's Booth. Love and Jealousy, or the Downfall of Alexander the Great, with a Cure for Covetousness. Loveit = Mrs. Pritchard.

At Miller, Mills, and Oates' Booth. Jane Shore, with the comical humours of Sir Anthony Noodle and his man Weazle. (*From my own Bills.*)

D. L. 1733-1734.

Mrs. Booth, on her husband's death, became possessed of a sixth part of the Patent, which she sold to Giffard (as it was said) for £1500.

Highmore opened the Theatre for this season with

only Mr. Ellis as agent for Mrs. Wilks to assist him : Giffard's attention was of course devoted to G. F. and he had only made his purchase in the D. L. Patent as a good stake in an establishment, which he thought much surer than his own. (*Victor.*)

Victor in 1761 says—Two weeks had not passed before all the principal performers (Mrs. Clive, Mrs. Horton and Bridgewater excepted) revolted from the Patentees and set up for themselves at the little Theatre in the Hay.—and in his preface to *Altamira* 1776 he tells us, that his play had been rehearsed 2 or 3 times before the conspiracy broke out—it seems strange that Victor should have made a mistake, even after a lapse of years, in a point in which he was so much concerned—yet it is certain, that the principal actors did not play at D. L. till March 12 1734—and that their intention of playing at the Hay, had been announced to the public at Bartholemew Fair.

Victor adds—“ The violence of this transaction “ was at this juncture so notorious, that it immediately threw the whole town into parties—the “ friends to the Seceders urged that the actors were “ a free people and not to be sold with the Patent, “ as slaves with a plantation in the West Indies—at “ this time there were no articles subsisting between the “ managers and the actors”—but tho' the actors were under no *obligation* to continue with the Patentees, yet it does not appear that they had any particular grievance to complain of ; and their return to D. L. so soon after seems to prove that in this instance they acted capriciously and injudiciously——their salaries per week at D. L. were as follows—

Theophilus Cibber for himself and wife, who did

but little £5—Mills Jun. for himself and wife, who was of little use, £3—Mills Sen. £1 per day—for 200 days certain—and a clear benefit—Johnson and Miller £5 each—Harper and Griffin £4 each—Shepherd £3—Hallam for himself and his father, who was of little use, £3—Mrs. Heron £5—her salary had been raised from £2 the preceding winter, yet she refused several parts and acted seldom—the Patentees were at the daily charge of more than £49 each acting day. (*Gent.'s Mag.*)

This statement must have been made with reference to the season 1732-1733—Mrs. Cibber was at this time dead.

But whatever was the case of the actors in general, the two Cibbers were certainly bound in conscience to support Highmore—Victor with honest indignation says, it appeared to him shocking that the son should immediately render void and worthless what his father had just received £3150 for, as a valuable concern: and adds that he had frequent disputes with the father and son whenever they met.

Davies tells us, that the elder Cibber applied to the Duke of Grafton, (probably) then Lord Chamberlain, for his interest to procure a Patent in favour of his son, which the Duke, seeing the injustice of the request, peremptorily refused.

Highmore, thus distressed and deserted, collected what performers he could from the country theatres but none were of any promise, except Macklin.

In this maimed condition the business of course went lamely on; for a very middling company of players could be expected to bring but thin audiences, especially while party prevailed, and the same plays

were acted much better at the Hay.—in consequence of this, there was a balance every Saturday morning against the Manager of 50 or 60 Pounds ; and his pride, as well as his honour, was too much concerned not to induce him to make up the deficiency every week with the greatest exactness : this deficiency, which lasted from 20 to 30 weeks, amounted to a considerable sum. (*Victor.*)

On Oct. 30th the following letter was sent to Mr. John Mills and the other persons acting at the Hay.—but lately belonging to D. L. and C. G.—the letter was signed by Mary Wilks—John Highmore—John Ellys—and John Rich——“ We have been daily in
 “ hopes, that before this, the mediation of friends
 “ would have put an end to the differences that have
 “ for some time been between us : and tho’ we are
 “ well advised of the unlawfulness as well as unrea-
 “ sonableness of your acting, yet we are extremely
 “ unwilling to take such methods as the law pre-
 “ scribes, without first assuring you, that if you think
 “ fit to return to your respective companies, we shall
 “ be ready on our parts to do whatever can be thought
 “ reasonable for us : but if you still persevere in your
 “ separation, which is greatly prejudicial to us, we
 “ shall be necessitated (tho’ contrary to our inclina-
 “ tions) to proceed in such a manner as the law di-
 “ rects, for supporting the royal patents under which
 “ we act : we are in hopes of an amicable answer
 “ from you, directed to the theatre in D. L.”

None of the persons directed to being there, it was left at Mr. Mills’ house, and in about two hours after return’d unopen’d ; and a new direction was immediately put on it, address’d to Mr. Theophilus Cibber : to which he the same day returned the fol-

lowing lines—"I have received a letter from you, which speaks of several persons and different companies ; but as no particular names are mention'd, and the letter is directed to me alone, I can only answer for myself—I am well advis'd, that what I am about is legal, and I know 'tis reasonable ; and therefore I do not think of changing my present condition for servitude." (*From Newspaper.*)

Highmore, thus deserted by his actors, first endeavoured to prevail on the Lord Chamberlain to interfere in his behalf, but failing in this, he was persuaded to put the Vagrant Act in execution against the Seceders—accordingly Harper was taken up and committed to Bridewell Nov. 12 1733—Davies tells us that Harper was fixed on, on account of his natural timidity, and the London Magazine says that previously to this, the Patentees of D. L. and C. G. being resolved to try whether they had an exclusive right to the acting of plays, for that purpose summoned the Revels' company and the company of G. F. before a bench of Justices Nov. 5 ; the case was argued by Counsel on both sides, but the Justices, not being satisfied as to the formality of the summons, dismissed the players for that time.

Nov. 20th Harper's case came on before the chief Justice of the King's Bench : many eminent lawyers were heard on both sides : in Harper's favour it was said, that tho' he was a player yet he did not wander about from place to place like a Vagabond, nor was there any appearance of his being chargeable to any parish ; for that he was not only a freeholder in Surry, but a housekeeper in Westminster ; and farther that he was an honest man, paid his debts, did

no man any injury, and was well esteemed by many gentlemen of good condition—against Harper it was alleged, that he came under the Act of the 12th of Queen Anne, and that he did wander from place to place, for that he had formerly acted at D. L. and likewise at Bartholemew and Southwark Fairs—the result was, that Harper was discharged upon his recognizance (*Lond. Mag.*)—and left Westminster Hall amidst the acclamations of several hundred persons who crowded it on the occasion. (*Kirkman.*)

In the course of the season another enterprising Gentleman appeared, Charles Fleetwood, Esq., who (as Victor says) purchased the *whole* Patent for very little more than poor Highmore gave for half of it—but Victor is not correct—Fleetwood probably purchased the shares of Highmore and Mrs. Wilks, but Giffard beyond a doubt retained his portion of the Patent in 1735—(see Hay. Aug. 1 1735)—and perhaps for some years after.

Fleetwood was a man of great fortune and fashion; his friendship and connections with many persons of quality gave him the promise of a power that must carry all before it—and so it did—his first object was the bringing back of the Seceders, in which he had little difficulty; the most grave and sensible part of them were already sick of their enterprize, and ashamed of being made the dupes of so young and wild a leader as Theo. Cibber—they therefore readily closed with the overtures that were made them to return to D. L., thus peace was restored to the entire satisfaction of both parties; but the attorney was now thought necessary, and articles of agreement were mutually signed between

the manager and the actors, when not only the salary, but other particulars, as parts and privileges, were ascertained. (*Victor.*)

D. L. was opened on the 14th, or rather on the 24th of September.

24. Not acted these 10 years—Æsop. Æsop = Bridgewater : Learchus = Aston : Sir Polydorus Hogstye = Topham : Doris = Miss Raftor : Hortensia = Mrs. Horton : Euphronia = Miss Holliday.

28. Spanish Fryar. Dominic and Gomez = Giffard and Norris, both from Goodman's Fields : Torrismond = Marshall : Colonel (Lorenzo) = Bridgewater : Queen = Mrs. Horton : Elvira = Mrs. Ware, being her first appearance there :—Giffard was probably W. Giffard.

Oct. 3. Rule a Wife. Leon = Marshall : Copper Captain = Bridgewater : Cacafoغو = Giffard : Estifania = Miss Raftor : Margarita = Mrs. Horton : Old Woman = Mr. Norris.

5. Strategem. Mrs. Sullen = Mrs. Horton : Cherry = Mrs. Clive, formerly Miss Raftor :—with Mock Doctor. Gregory = Wescomb from Edinburgh : Dorcas = Mrs. Clive.

8. Oronooko = Marshall : Aboan = Bridgewater : Charlot Weldon = Miss Morse.

10. London Merchant with (not acted 5 years) Harlequin, Dr. Faustus. Diana = Mrs. Clive.

12. Beggar's Opera. Polly = Mrs. Clive.

17. Richard the 3d. Richard = Roberts : King Henry = Bridgewater : Richmond = Marshall : Queen = Mrs. Horton.

19. Spanish Fryar. Dominic = Hyde 1st appearance there : Elvira = Mrs. Clive.

24. Miser with Harlot's Progress.

31. Recruiting Officer. Brazen = *Mechlin*, being his 1st appearance there :—Macklin's original name was M'Laughlin, but finding it rather difficult to be pronounced by Englishmen, he changed it to Macklin——at this time he was generally called *Mecklin* or *Mechlin*—in the bill for Oct. 8 1734, his name is spelt one way in the play, and another way in the Farce.

Nov. 5. Tamerlane = Bridgewater : Arpasia = Mrs. Horton.

9. Never acted there but once—Opera of Operas, or Tom Thumb the Great—set to music after the Italian manner by Mr. Lampe—Queen Dollalolla = Mrs. Clive :—this piece was in 3 acts—it came out at the Hay. on the 31st of May 1733—when it was acted 11 times at least.

21. Busy Body. Marplot = Macklin. B.

23. Timon of Athens. Timon = Bridgewater : Evandra = Mrs. Horton. B.

Dec. 1. Busy Body. Miranda = Mrs. Clive. B.

5. Never acted, Timon in Love, or the Innocent Theft. Timon = Roberts : Pierot = Bridgewater : Socrates = Hewitt : Plutus = Norris : Mercury or Aspasia = Mrs. Clive : Eucharis = Mrs. Horton :—acted three times—B—in the Introduction, Timon is discovered at the foot of a rock—he imprecates vengeance on his false friends—Mercury and Plutus appear to him—Plutus, by Jupiter's order, makes Timon rich in spite of his teeth—Timon requests Mercury to turn his ass into a man—Mercury turns him into Pierot—Pierot retains the remembrance and simplicity of his first estate—he prevails on

Timon to take the money which Plutus had brought him—here the Introduction ends, and the scene changes to Athens—Mercury himself assumes the character of Aspasia—Eucharis is in love with Timon—Aspasia tells her, that the only way to succeed with Timon is to humour his foible, and rail at the world—Eucharis takes her advice—Pierot asks Timon for money—Timon refuses to give him any—Aspasia pretends to be in love with Pierot—she persuades him to steal Timon's treasure—and then coaxes him out of it—Timon reproaches Pierot with his treachery—Pierot pleads that he took the treasure with no bad design, and that if Timon had made a right use of it, he should not have been tempted to steal it—Aspasia enters—Pierot desires her to restore the treasure to Timon—she refuses—Eucharis offers her hand and fortune to Timon—Mercury resumes his proper shape—he tells Timon that he was Aspasia—he restores his treasure to him—enjoins him to make a good use of it—and to accept the offer of Eucharis—this piece is attributed to Kelly—it is a Comedy in 3 acts with songs, taken from the French—as there is scarcely any plot or incident in it, it seems badly calculated for representation, but as the dialogue is written with a good deal of ingenuity, it is well worth reading.

11. Love makes a Man. Clodio = Macklin. B.

17. Theodosius. Athanais = Mrs. Horton. B.

21. Committee. Teague = Macklin : Ruth = Mrs. Horton. B.

Jan. 3. Not acted 30 years, Cornish Squire. Squire Trelooby = Bridgewater : Wimble = Macklin : Lovewell = Marshall : Tradewell = Norris : Physicians =

Mullart and Hallam : Julia = Mrs. Cooper : Nerina = Mrs. Mullart :—this Farce in 3 acts was first acted at L. I. F. March 30 1704—it was repeated for Mrs. Bracegirdle's bt. on May 23—it was brought out at Hay. Jan. 28 1706—it was not printed till some few days before this revival—Ralph in his preface says —“ it was first played by Subscription, and so great “ were the expectations from it, that the pit and boxes “ were laid together at half a Guinea, and the gal- “ lery at a crown ” — the encreased prices were doubtless owing, not to the cause assigned by Ralph, but to the music which preceded this Farce—“ how “ the publication of this piece came to be delay'd so “ long I cannot tell—my copy was imperfect, but I “ have endeavoured to supply the omissions ”—this accounts for the difference in the last scene between the Cornish Squire and the other translation of Monsieur de Pourceaugnac published in 1704.

After the Cornish Squire, was acted a Farce in 2 Acts called the Sham Pilgrims—altered from Beaumont and Fletcher—there were no characters in the bill, and the Farce seems not to have been acted a second time.

8. Cornish Squire 3d time and Livery Rake. Tom = Stoppelear : Toby = Mullart : Harry = Turbutt : Phillis (the chambermaid) = Miss Atherton : Phillis (the country girl) = Mrs. Clive : Lucy = Miss Morse.

15. Author's Farce with (never acted) Intriguing Chambermaid. Valentine = Stoppelear : Colonel Bluff = Macklin : Oldecastle = Norris : Rakeit (servant to Mrs. Highman) = Mullart : Goodall = Jones : Slap = Topham : Lettice (servant to Valentine) = Mrs. Clive : Mrs. Highman = Mrs. Mullart : Charlotte (her

niece) = Miss Atherton :—Goodall had gone abroad—during his absence, his son, Valentine, had been very extravagant—he and Charlotte are mutually in love—Mrs. Highman wants her niece to marry Oldcastle, and threatens to turn her out of doors, if she should encourage Valentine's visits—Valentine gives a great dinner to Col. Bluff, &c.—Goodall returns home—Lettice waylays him—she tells him that his house is haunted—Slap comes with a Constable and assistants to arrest Valentine—Col. Bluff drives them off—at the conclusion, Goodall is reconciled to his son—and Mrs. Highman consents to the union of Valentine and Charlotte—this is a good C. in 2 acts with songs—it was written by Fielding, who tells us that he took it from a French piece by Regnard—(see *Lucky Prodigal* L. I. F. Oct. 24 1715)—this is no doubt true—but the foundation of the plot comes originally from the *Mostellaria* of Plautus—Fielding turned the servant into a chambermaid for the sake of Mrs. Clive's acting—she contributed to the success of the piece, and he furnished her with an excellent part—he has prefixed an Epistle to Mrs. Clive, in which he praises her for her private character and particularly for her conduct towards the Patentees.

19. Author's Farce—in which will be introduced an Operatical Puppet Shew, called the Pleasures of the Town—with great additions and a new Prologue and Epilogue—this was the 5th night—the characters were in the bill for the 1st time—Luckless = Mullart : Marplay Sen. = Stoppelear : Marplay Jun. = Macklin : Mrs. Moneywood = Mrs. Mullart :—Mrs. Clive acted Harriet in the Author's Farce, and Mrs. Novel in the Pleasures of the Town—in the Author's Farce as

printed, the two players are called Marplay and Sparkish.

31. Oronooko. Charlot Weldon = Mrs. Elmy late Miss Morse.

Feb. 4. A new Pantomime Entertainment, called Cupid and Psyche. Pallas = Mrs. Elmy : Columbine = Mrs. Clive :—this Entertainment was so successful, that a Farce by Fielding, which had been rehearsed, was deferred—Cupid and Psyche, or Columbine Courtezan, is printed—it consists of two serious scenes about Cupid and Psyche—and a Harlequinade—the business of which is described.

5. Cupid and Psyche. Garagantua = Mynheer Cajanus :—this character is not in the 1st bill, nor in the D. P. of the piece as printed—“ Harlequin enters
 “ as a Conjuror—he attempts to strip several persons
 “ of their cloaks, &c.—they seem angry, and refuse
 “ to be served in that manner—on which he stamps
 “ with his foot, and a formidable figure arises, who
 “ terrifies them into compliance”—it was probably here that Mynheer Cajanus made his appearance—this bill explains a very obscure passage in the preface to Don Quixote in England—see Hay. 1734—Cupid and Psyche was acted on Feb. 28—at the bottom of the bill it is said—“ Note, Mynheer Cajanus is prevail'd upon (at the request of several persons of distinction) to stay a few days longer in
 “ England, and to appear as usual in the above entertainment.”

11. Never acted, Fatal Falsehood, or Distressed Innocence. Belladine (a young nobleman) = Bridgewater : Rainford (brother to Louisa) = Marshall : Manlove (friend to Belladine) = Paget : Wilmot

(friend to Rainford)=Turbutt: Maria = Mrs. Horton: Louisa = Miss Holliday: Amanthe (her attendant) = Mrs. Elmy:—acted 4 times—Belladine had been contracted to Maria, but forced by his father to marry Louisa—Rainford, on his return to England after an absence of 10 years, had paid his addresses to Maria—she had declined them—Belladine, on his father's death, marries Maria—the play begins on their wedding day—Belladine proposes to settle his affairs, and go abroad with Maria—Amanthe informs Louisa that Belladine had married a second wife—Louisa visits Rainford disguised as a man—she discovers herself to him—he vows vengeance on Belladine—Louisa tells Maria that Belladine's first wife is alive—she draws her sword on Maria—Belladine enters—he and Louisa fight—she is killed—Rainford and Belladine fight—Belladine is killed—Maria goes mad and dies—Time 12 hours—scene Bristol—this T. in 3 acts was written by Hewitt—probably the person who had acted Socrates in Timon in Love—it is a poor piece—it would have been better if the author had written it in prose.

13. By their Majesties' Command, for the bt. of Mrs. Wilks—not acted 20 years, Island Princess—no characters.

March 4. Mrs. Horton acted Lady Townly for her bt.

7. By their Majesties' Command, for the bt. of Mrs. Porter. Albion Queens. Norfolk = Marshall: Queen Mary = Mrs. Horton: Queen Elizabeth = Mrs. Porter: Dowglas = Miss Holliday:—the pit and boxes were laid together.

11. Mrs. Clive's bt. Never acted there (acted Dec.

17 1709—Feb. 2 1711 &c. &c.) Confederacy. Brass = Macklin : Moneytrap = Norris : Clarissa = Mrs. Horton : Flippanta = Mrs. Clive : Corinna = Miss Holliday : Mrs. Amlet = Mrs. Willis who performed the part originally :—with the Lottery. Lord Lace = Macklin : Lady Lace = Mrs. Clive :—N.B. Notwithstanding the actors from the Hay. are to play here to morrow, Mrs. Clive's bt. will certainly be this day at D. L. (*Chiefly from my own bills, the few, which are marked with a B, are from B. M.*)

HAY. 1733-1734.

In the only interview which I had with Dr. Burney I understood him to say, that he had the Hay. bills from the beginning—when, some few months after his decease, I was at the British Museum transcribing his bills, I perceived on coming to D. L. 1733-1734 that he had taken little or no notice of the secession of the principal performers—I concluded that he had reserved his account for the Hay.—on my requesting to have the Hay. bills, they could not be found, tho' the Librarian was so obliging as to allow me to look for them myself—the new plays at that theatre must consequently be arranged at random, except when some information can be obtained.

In 1827 the Hay, bills for this season fell into my hands at Mr. Field's sale.

The seceding actors from D. L. fitted up and decorated this theatre with the greatest expedition—they were called the Comedians of his Majesty's Revels—the Master of the Revels was probably prevailed on, without much difficulty, to exert the authority which still remained to him in their favour—the Daily Post for Sep. 29 contains a translation of Lee's Patent as Master of the Revels.

Sep. 26. Love for Love. Cibber Jun. gave notice one day at Bartholemew Fair, that the Hay, would be opened on the 20th of Sep. with Love for Love—the notice is said to have been received with the strongest applause.

Oct. 3. Committee—8. Rule a Wife.

5. Love makes a Man, with Devil to Pay. Nell = Mrs. Pritchard :—she acted Nell for the 1st time on the 26th of Sep.—Miss Vaughan acted in the Widow Bewitched at Goodman's Fields in 1729-1730—in 1730-1731 she acted in the Fair Quaker and the Highland Fair at D. L.—Miss Martha or Patty Vaughan's name stands to two small parts in the same season—as Mrs. Pritchard's maiden name was Hannah Vaughan, there was good reason for supposing that she had acted as Miss Vaughan—but good reason must yield to better—on the 30th of April 1733 Mrs. Christian formerly Miss Vaughan had a benefit at G. F.—Mrs. Nelson formerly Miss M. Vaughan acted in the Farce—Mrs. Pritchard certainly acted in Fielding's and Hippisley's Booth in Bartholemew Fair 1733—her part was Loveit in an Opera called a Cure for Covetousness, or the Cheats

of Scapin—a duet between her and Salway was a great favourite—a complimentary copy of verses was addressed to her in the Daily Post—the writer of them calls this her *first essay*—he adds—

“ Surpriz’d we view thy dawning excellence ;
 “ From hence transplanted to a brighter stage,
 “ (And prophet may I be !) thou’lt charm the
 “ age.”

10. Henry 4th part 1st. Hotspur = Milward (from C. G.) being the 1st time of his performing with this company: — with Mock Doctor. Dorcas = Mrs. Pritchard.

12 Henry 4th part 2d. Shallow = Johnson: Archbishop of York = Milward.

13. Provoked Husband. Sir Francis Wronghead = Griffin: Count Basset = Cibber Jun.

15. Tender Husband. Capt. Clerimont = W. Mills: Humphrey Gubbin = Miller: Sir Harry Gubbin = Harper: Clerimont Sen. = Mills: Tipkin = Griffin: Pounce = Shepherd: Bidy Tipkin = Mrs. Heron: Fainlove = Mrs. Charke:—with Livery Rake Trapp’d, or the Disappointed Country Lass. Tom = Berry: Toby Slang = Harper: Harry = Ridout: Phillis (the Country Lass) = Mrs. Pritchard: Phillis (the Chambermaid) = Miss Oates: Lucy = Miss Mann: Dorcas = Mrs. Shireburn.

17. Hamlet. Hamlet = Mills: King = Milward: Ghost = Boman: Fop = Cibber Jun.: Ophelia = Mrs. Pritchard.

19. Busy Body. Miranda = Mrs. Butler.

20. Careless Husband. Lord Foppington = Cibber Jun.: Edging = Mrs. Pritchard.

27. Constant Couple.

29. Jane Shore, with Opera of Operas. Cleora = Mrs. Pritchard.

Nov. 1. Recruiting Officer. Plume = W. Mills : Brazen = Cibber Jun. : Balance = Mills : Worthy = Milward : Kite = Harper : Bullock = Miller : Sylvia = Mrs. Charke.

3. Relapse. Lord Foppington = Cibber Jun.

5. Tamerlane = Milward : Axalla = Cibber Jun. : Arpasia = Mrs. Heron.

10. Venice Preserved. Renault = Cibber Jun. : Belvidera = Mrs. Butler : with Wanton Wife and Opera of Operas.

21. Henry 4th. Falstaff = Harper :—he was set at liberty on the 20th—he acted in the 2d part on the 22d.

23. Oronooko = Milward : Charlot Weldon = Mrs. Charke.

24. Love for Love with an Impromptu Revel Masque on the joyous occasion of the intended Royal Nuptials—Mrs. Pritchard acted a Shepherdess—on the 26th the Masque was called the Festival.

26. Othello = Mills : Brabantio = Milward.

27. Miser. Frederick = Milward : Mariana = Mrs. Heron : Lappet = Mrs. Pritchard.

28. Harper's bt. Cato. Cato = Mills : Portius = Milward : Syphax = Cibber Jun.

Dec. 5. Way of the World. Witwou'd = Cibber Jun. : Millamant = Mrs. Heron.

10. Scornful Lady. Welford = Milward : Morecraft = Shepherd : Sir Roger = Griffin : Lady = Mrs. Heron : Abigail = Mrs. Charke.

12. Amphitryon. Phædra = Mrs. Pritchard.

17. Wit without Money. Valentine = W. Mills : Shorthose = Cibber Jun. : Launce = Miller : Widow = Mrs. Heron.

18. For the Benefit of Mr. John Dennis. Provoked Husband and Festival.

Dennis being much distressed very near the close of his life, it was proposed to act a play for his benefit; and Thomson, Mallet, Benjamin Martin and Pope took the lead upon the occasion, the play, which was the Provoked Husband, was represented at the Hay. Dec. 18 1733, and Pope, condescended so far to lay aside his resentment against his former antagonist as to write a Prologue which was spoken by Theo. Cibber—Dennis had at this time become blind—Pope's benevolence was not so pure as could be wished, for his Prologue was throughout a sneer upon the poor old critic, who happily, either from vanity, or the decay of his intellects, did not perceive its tendency—Dennis survived this assistance only 20 days, dying on the 6th of Jan. 1733-4 in the 77th year of his age. (*Biographia Britannica.*)

Pope's Prologue is not to be found in Warburton's edition of his works; he was perhaps conscious that the printing of it would do him no credit.

Dennis wrote or altered 9 dramatic pieces—2 of them are only bad alterations of Shakspeare's plays—his 4 Tragedies are indifferent—his 2 Comedies have considerable merit—some of his critical remarks are very good.

Dec. 19. Fox. Volpone = Mills : Mosca = A. Hallam : Corbaccio = Johnson : Voltore = Milward : Corvino = Berry : Sir Politick = Griffin : Avocatori = Boman, &c. : Lady Wou'dbe = Mrs. Charke : Cælia = Mrs. Butler.

20. Alchemist. Subtle = W. Mills : Dol Common = Mrs. Charke.

22. Silent Woman. Sir John Daw = Cibber Jun.

26. London Merchant. Thorowgood = Milward.

Jan. 4. Flora. Hob = Miller : Hob's Father = Harper : Hob's Mother = Mrs. Pritchard.

10. Double Gallant. Atall = Cibber Jun. : Clerimont = Milward : Lady Sadlife = Mrs. Heron : Clarinda = Mrs. Charke : Sylvia = Mrs. Pritchard.

12. Albion Queens. Queen Elizabeth = Mrs. Butler : Queen Mary = Mrs. Heron : Douglas = Mrs. Charke : with Dido and Æneas—a dramatic Masque, written by the late Barton Booth Esq.—set to music by Mr. Arne—Æneas = Miss Jones : Mercury = Kelly : Cupid = Young Master Arne : Dido = Miss Arne :—Intermixed (by particular desire) with a Grotesque Pantomime, called the Burgo-Master Trick'd. Burgo-Master's servant = Cibber Jun. : Peasant Woman = Mrs. Pritchard.

Feb. 1. Milward acted Othello.

8. Old Batchelor. Fondlewife = Griffin . Sharper = Milward.

12. Never acted, Mother-in-Law, or the Doctor the Disease. Sir Credulous Hippish = Griffin : Doctor Mummy = Johnson : Looby Headpiece (his nephew) = Cibber Jun. : Beaumont (in love with Belina) = W. Mills : Heartly (brother to Sir Credulous) = Milward : Dr. Diascordium = Miller : Gallipot = Harper : Cranny (an attorney) = Shepherd : Poet = Oates : Lady Hippish (the Mother in law) = Mrs. Butler : Primrose (Belina's maid) = Mrs. Heron : Belina and Agnes (daughters to Sir Credulous) = Mrs. Pritchard and Miss Robinson :—in the play as printed, Heartly

is by mistake called Heartwell in the D. P.—and Mills' name stands to the part—but his name is not in the bills—this C. is attributed to James Miller—it is on the whole a pretty good play—the bulk of it is taken from the Imaginary Invalid—for the plot see the 10th vol. of Moliere 1755—Lady Hippish's behaviour, on finding her husband alive instead of dead, is borrowed from Sir Patient Fancy—the character of Looby Headpiece is taken from Monsieur de Pourceaugnac—Lady Hippish says to Belina—“When we were at the play last, there were some beastly speeches which made all the rest of us cover our faces and stop our ears, but you did not so much as blush at the abominable lewdness”—Belina replies—“You perhaps Madam are better skilled in lewdness than I am; for my part I saw none at all in it, I always consider things on the side they are shown me, and never turn them to look for what's not fit to be seen; a woman's modesty and virtue don't lie in grimace; that affected niceness, which is so much shocked at the shadow of things, will often bear with the reality.”

22. Mother in Law, to which (at the desire of several persons of quality) will be added a new Tragedy of half an act, called Chrononhotonthologos—this is a good burlesque T. by Carey—it was acted several times—there were no performers' names in the bill.

March 9. Mother in Law 18th time—being the last time of the company's acting in this theatre. (*From my own Bills.*)

D. L. 1733-1734 IN CONTINUATION.

March 12. Mother in Law. Sir Credulous = Griffin : &c.—being their first appearance on that stage this season—Fleetwood was become Patentee.

18. Mrs. Heron's bt. Careless Husband. Lord Foppington = Cibber Jun. : Lady Betty Modish = Mrs. Heron : Lady Easy = Mrs. Butler : Edging = Mrs. Clive.

23. Miller's bt. Provoked Husband. Lady Townly = Mrs. Heron : Miss Jenny = Mrs. Clive :—the original scenes of John Moody will be restored—the part to be performed by Miller.

25. Johnson's bt. Funeral. Lord Brumpton = Milward.

26. Harper's bt. Way of the World. Millamant = Mrs. Heron.

28. For bt. of Miss Arne, (afterwards Mrs. Cibber). Constant Couple. Sir Harry Wildair = Cibber Jun. : Lady Lurewell = Mrs. Heron :—with Love and Glory. Venus = Miss Arne.

30. For bt. of Cibber Jun. Fair Penitent. Lothario = Cibber Jun. : Horatio = Mills : Sciolto = Milward : Altamont = A. Hallam : Calista = Mrs. Heron : Lavinia = Mrs. Butler :—with, never acted there, Country House. Janno = Cibber Jun. : Marquis = Macklin : Colin = Miller : Mawkin = Mrs. Charke :—this Farce had been acted at D. L. June 16 1705.

April 2. Milward's bt. All for Love. Antony = Milward : Ventidius = Mills : Cleopatra = Mrs. Heron : Octavia = Mrs. Butler.

4. Mrs. Butler's bt. Love for Love. Valentine = Mills : Ben = Miller : Tattle = Cibber Jun. : Angelica = Mrs. Heron : Mrs. Frail = Mrs. Butler : Miss Prue = Miss Robinson.

6. Alchemist. Dragger = Cibber Jun.

20. Henry 8th. Wolsey = Mills : Cranmer = Milward : Queen = Mrs. Horton.

22. Relapse. Lord Foppington = Cibber Jun. : Sir Tunbelly = Shepherd : Shoemaker = Miller : Berinthia = Mrs. Heron : Miss Hoyden = Mrs. Charke.

23. Bridgewater's bt. Careless Husband. Sir Charles Easy = Bridgewater : Lord Foppington = Macklin : Lady Betty Modish = Mrs. Horton.

24. Tender Husband—25. Strategem.

29. For bt. of Mr. Arne and Young Master Arne. Careless Husband, with Britannia altered from Love and Glory.

30. For bt. of Mrs. Shirebourn and Mrs. Pritchard. Way of the World. Mirabell = A. Hallam : Petulant = Boman : Millamant = Mrs. Heron : Mrs. Marwood = Mrs. Butler : Mrs. Fainall = Mrs. Pritchard.

May 1. Committee. Abel = Cibber Jun.

4. For bt. of the Editor of Shakspeare—(Theobald)—Henry 4th part 2d.—with a Prologue and Epilogue.

13. Mrs. Charke's bt. Othello. Othello = Cibber Jun. : Roderigo = Mrs. Charke : Brabantio = Boman : Desdemona = Mrs. Clive : Æmilia = Mrs. Butler.

15. Chetwood's bt. Tempest. Trincalo = Miller.

21. Cato. Decius = Boman : Marcia = Mrs. Horton.

23. Love for Love. Miss Prue = Mrs. Clive.

24. Conscious Lovers. Bevil Jun. = W. Mills : Tom = Cibber Jun. : Cimberton = Griffin : Myrtle = A. Hallam : Sealand = Milward : Sir John Bevil =

Mills : Indiana = Mrs. Heron : Phillis = Mrs. Clive :
—being the last time of acting this season. (*From
my own Bills.*)

Mrs. Horton seems to have been put into the back ground on account of her not having deserted Highmore—this was very unfair, and perhaps the cause of her going to C. G.

Mrs. Pritchard performed but seldom after the return of the seceding actors to D. L.

Macklin seems not to have acted after March 30th, except for Bridgewater's bt.

Mrs. Cibber, late Miss Arne, acted Psyche on May 24th.

The return of the capital actors to their old theatre made a very visible difference in the audiences to the advantage of the new Patentee, whose unskilfulness in the business of the stage was by that circumstance the longer concealed—Theo. Cibber had contrived to insinuate himself so far into the good graces of Fleetwood that he was appointed acting Manager—but Fleetwood some time after finding him an improper person displaced him for Macklin, who long continued in the highest favour with him and for some years conducted the business of the theatre with success.

The Elder Mills was the only Tragedian in the Company, who could venture to appear in the characters acted by Booth—the burden of the business lay entirely on him ; out of the 180 nights in the season he played 170—thus he was very useful and always decent—but his abilities, never great and now on the decline, were not equal to Hamlet or Othello—however as no competitor offered, these parts be-

came his right by seniority and he died in possession of them—Thus Victor—but he is not correct—Mills was dispossessed of Othello at the opening of the next season.

C. G. 1733-1734.

Sep. 15. Othello. Desdemona = Mrs. Buchanan.

18. Beggar's Opera—20. Provoked Husband.

25. Strategem—27. Busy Body.

Oct. 2. Venice Preserved. Belvidera = Mrs. Buchanan.

4. Recruiting Officer—6. Way of the World.

11. Macbeth. Banquo = Walker.

17. She wou'd and She wou'd not, with Mock Lawyer. Cheatly = Hippisley.

18. Country Wife—20. Provoked Wife.

23. Unhappy Favourite—26. Rover.

27. Maid's Tragedy—29. London Cuckolds.

31. Rule a Wife, with, never acted, Stage Mutineers, or a Playhouse to be Let—this is a Tragi-Comi-Farcical-Ballad Opera by a Gentleman late of Trinity College Cambridge. Pistol = Aston : Crambo (an author) = Cole : Truncheon = Mullart : Comic = Jones : 1st Manager = Hale : Madam Haughty = Mrs. Cantrell : Mrs. Squeamish = Mrs. Stevens : Miss Crotchet = Miss Norsa : Miss Lovemode = Miss

Rogers :—at the opening of the piece, Crambo's play is to be rehearsed—Mrs. Squemish enters with her part in her hand—she protests she will not play it—Mrs. Haughty does the same—Miss Lovemode does not object to her part, but to the dress in which she was to play it—the 1st Manager observes—“ this “ is Pistol's work, who has spirited them up to this “ contumacy ”—Theophilus Cibber was so famous for his acting in the 2d part of Henry 4th, that he acquired the name of Pistol—at first rather as a mark of merit—but finally as a term of ridicule—he was drawn in that character by Hogarth with several others of the seceding Actors from D. L.—he was not ill represented by Aston—*perhaps* some of the other characters may be meant for some of the other performers—the Wardrobe-keeper in enumerating the things in his custody mentions “ Apollo's withered “ crown of Bays ”—to which the Manager replies “ let that be laid aside for Mr. Pistol ; he may claim “ that perhaps by hereditary right ”—the observations in the B. D. on this piece are one proof among others, that the Compilers of that work sometimes make remarks on a play without reading it, or at best with a very imperfect recollection of it ; they tell us that *all* the speeches of Pistol are written in the Mock Tragedy style and that the Farce is written in favour of the performers ; neither of which assertions is true.

The motto to the Stage Mutineers is “ *Bella, horrida Bella* ”—the piece is not badly written, but the Prologue is the best part of it.

Nov. 1. Constant Couple—3. Volpone.

5 and 6. Tamerlane. Stratocles = Chapman.

8. False Friend—9. Spanish Fryar.

10. Othello. Desdemona = Mrs. Younger.

14. King Lear——16. Double Dealer.

19. Measure for Measure. Angelo = Walker.

21. Plain Dealer.

26. Love makes a Man. Don Lewis = Morgan from G. F.

30. Henry 4th.

Dec. 3. Pilgrim. Mad Scholar = Walker : Porter = Chapman :—the Women are omitted.

4. Oronooko——5. Orphan. Chaplain = Hall.

8. Not acted 7 years, She wou'd if she cou'd. Sir Oliver Cockwood = Hippisley : Courtall = Ryan : Freeman = Walker : Rake-hell = Chapman : Gatty = Mrs. Younger : Ariana = Mrs. Bullock :—rest omitted—acted 6 times successively.

17. Royal Merchant.

19. Pilgrim. Juletta = Mrs. Younger.

20. Not acted 10 years, Troilus and Cressida. Troilus = Ryan : Hector = Walker : Diomedes = Chapman : Ajax = Hall : Thersites = Quin :—rest omitted—Davies says—“ Walker acted Hector “ with his usual spirit and animated action—Troilus fell to Ryan's share—Quin was esteemed an “ excellent Thersites—Hippisley excited much mirth “ in Pandarus—Mrs. Buchanan, a fine woman and “ a pleasing Actress, was Cressida—Lacy was Agamemnon, and Chapman pleased himself and “ nobody else in Diomed.”

21. Merry Wives and Country House.

22. Love's last Shift. Hillaria = Mrs. Buchanan.

26. Richard 3d. Henry 6th = Chapman.

31. Mistake.

Jan. 3. Hamlet——7. Troilus and Cressida.

9. Never acted, *Lady's Revenge, or the Rover Reclaimed.* Sir Harry Lovejoy = Ryan : Sir Lively Brainless = Chapman : Heartly (in love with Lætitia) = Walker : Tom (servant to Sir Harry) = Salway : Lady Traffick = Mrs. Hallam : Angelina (daughter to Lord Lovewell) = Mrs. Buchanan : Betty (her woman) = Mrs. Younger : Lætitia (sister to Sir Harry) = Mrs. Bullock :—Sir Harry is a man of loose principles when women are concerned—he had seduced Lucia Belfast under a promise of marriage—he became tired of her, and prevailed on her to marry Sir Peregrine Traffick—he wished to renew his intimacy with her, but she was deaf to his solicitations while a wife—her husband died, and she suffered herself to be again led astray by Sir Harry—he is again tired of her—he had begun to make honourable love to Angelina—this however did not prevent him from having an intrigue with Betty—Lady Traffick finds a letter from Maria to Sir Harry—she goes to the place of appointment in the hope of preventing the ruin of Maria—she arrives there too late—she discovers Betty's intrigue with Sir Harry—Betty acquaints her with Sir Harry's addresses to Angelina—Lady Traffick, out of Revenge, tells Angelina all that had passed between Sir Harry and herself—Angelina suspends her design of marrying Sir Harry—Lady Traffick generously releases him from his promise to her—Angelina gives her hand to Sir Harry—Sir Harry settles Tom in a farm on condition that he will marry Betty—Heartly and Lætitia are united—Sir Lively declares his intention of marrying Maria—she is not one of the D. P.—Lady Traffick is left sadly in the lurch—Sir

Harry can hardly be said to be Reclaimed, as he does not do the justice which it is in his power to do her—this C. was written by Popple—some parts of it are a little dull, but on the whole it is a pretty good play—on the 4th night 8 or 10 young fellows came purposely to damn it, they were overpowered by the majority of the house, but the author thought proper to withdraw his play—Ryan and Quin addressed the audience in consequence of the disturbance—see the preface.

17. Old Batchelor. Setter = Chapman.

18. Cato = Quin : Sempronius = Walker : Syphax = Chapman : Portius = Ryan : Marcus and Juba are omitted : Lucia = Mrs. Younger : Marcia = Mrs. Buchanan.

26. Æsop—28. Drummer.

Feb. 4. Tunbridge Walks—5. Woman's Revenge.

8. Jew of Venice—no characters.

14. Careless Husband. Sir Charles Easy = Ryan : Lord Foppington = Chapman : Lord Morelove = Walker : Lady Betty Modish = Mrs. Younger : Lady Easy = Mrs. Hallam : Lady Graveairs = Mrs. Buchanan : Edging is omitted.

19. Amorous Widow—20. Confederacy.

23. Duke and no Duke—28. Achilles.

March 5. Distressed Wife 1st time—Ryan—Quin—Chapman—Mrs. Younger and Mrs. Buchanan—acted 4 times—this C. was written by Gay—it is void of plot and incident—but great part of the dialogue is well written—Lady Willit, by her extravagance, has involved her husband in considerable pecuniary difficulties—she had buoyed him up with the hopes of a place at court—Barter, who is his

uncle, strongly recommends him to leave London—Sir Thomas Willit is sensible of the propriety of this advice—in the last act, he gives a peremptory order to have the coach brought to the door, and insists that Lady Willit should retire with him to their house in the country—Lord Courtlove pays his addresses to Miss Sprightly—she only laughs at him, and in the last scene acknowledges that she is privately married—Lord Courtlove marries Miss Friendless—Ryan, Quin, Mrs. Younger and Mrs. Buchanan probably acted Sir Thomas, Barter, Lady Willit and Miss Sprightly—Barter observes—“of all beggars I look upon a minister’s follower to be the meanest”—Gay died in 1732—the *Distressed Wife* was not printed till 1743, and it was then printed without the slightest intimation that it had been ever acted—it is only from the bills in the B. M. that this point has been ascertained—Gay wrote about 12 dramatic pieces—none of them do him any particular credit, except the *Beggar’s Opera*—see C. G. April 27 1771.

12. Quin’s bt. Cato, his 3d appearance in that character.

18. Ryan’s bt. Never acted there, *Fatal Marriage*. Villeroy = Ryan :—rest omitted.

19. Mrs. Bullock acted Lady Macbeth for her bt.

28. Walker’s bt. *Timon of Athens*. Timon = Walker : Apemantus = Quin : Alcibiades = Ryan : Poet = Chapman :—rest omitted.

April 6. Chapman’s bt. *Squire of Alsatia*. Squire = Chapman : Sir Edward Belfond = Quin : Lolpoop = Hippisley : Teresia = Mrs. Younger :—rest omitted

—on 15. Young Belfond = Walker :—on May 3. Sir Edward Belfond = Lacy.

April 22. Mrs. Buchanan's bt. Mourning Bride.

30. Never acted there, Lottery—no characters.

May 4. Fatal Marriage. Biron = Lacy : Carlos = Walker : Fernando = Hippisley : Jaqueline = Chapman : Isabella = Mrs. Hallam : Victoria = Mrs. Younger.

7. Busy Body, and Strollers.

9. Spanish Fryar. Raymond = Chapman.

17. Mourning Bride. Osmyn = Ryan : King = Walker : Gonzalez = Quin : Garcia = Chapman : Zara = Mrs. Hallam : Almeria = Mrs. Buchanan.

24. Macbeth—no more bills.

(*Bills from B. M.—the whole season in Manuscript only.*)

Mrs. Younger left the stage at the close of this season—she was much followed in Belinda (O. B.) and several other characters, especially the Country Wife—she was a general actress, and sometimes attempted Tragedy, but not much to her advantage—(*Davies*)—Mrs. Saunders, in 1736 in her letter to the author of the history of the Stage, says it was the opinion of the town, that both Mrs. Younger and her sister, Mrs. Bicknell, were excellent in their way.

Mrs. Younger's characters—selection only.

D. L. 1705-1706. Princess Elizabeth in Virtue Betrayed.

1710-1711. Lightning in Rehearsal—Page in Orphan.

1712-1713. Rose—Miss Prue.

1713-1714. Peggy in London Cuckolds.

1714-1715. *Joyce in What d'ye call it?—Flora in She wou'd and she wou'd not.

1715-1716. Miss Notable—Lucy Welldon.

1716-1717. Celia in Volpone—Dorinda in Tempest—Victoria in Fatal Marriage.

1720-1721. 1st Constantia.

1721-1722. Lady Wou'dbe in Volpone.

1722-1723. *Phyllis in Conscious Lovers—Fidelia in Plain Dealer.

1723-1724. Miss Hoyden—Edging—Sylvia in R. O.

1724-1725. Seemingly not engaged at either theatre.

L. I. F. 1725-1726. Country Wife 1st appearance there—Charlot Welldon in Oronooko—Hellena in Rover—Desdemona—Flippanta—Lady Fanciful—Gatty in She wou'd if she cou'd—Juletta in Pilgrim—Belinda in Old Batchelor.

1726-1727. Leonora in Mistake—Cordelia—Miranda in Woman's a Riddle.

1727-1728. Angelica in Gamester—Selima in Tamerlane—Miranda in B. B.

1728-1729. Kitty Carrot in What d'ye call it.

1729-1730. Louisa in Fatal Extravagance—School-boy—Lucia in Cato—Fair Quaker.

1730-1731. Lady Lurewell.

1731-1732. Lady Townly—Hypolita in She wou'd and she wou'd not—Mrs. Ford—Estifania—Mrs. Conquest in Lady's last Stake.

C. G. 1732-1733. Millamant—Hillaria in Tun-

bridge Walks—Olivia in Plain Dealer—Eudocia in Siege of Damascus.

1733-1734. Lady Betty Modish.

* *Originally.*

G. F. 1733-1734.

Sept. 21. Provoked Husband. Squire Richard = Woodward.

Oct. 3. Unhappy Favourite. Queen Elizabeth = Mrs. Thurmond: with Mock Doctor. Harry = Woodward.

15. Funeral. Lord Hardy = Delane: Campley = Giffard: Lady Charlot = Mrs. Thurmond: Lady Harriet = Mrs. Giffard:—acted about 7 times.

Nov. 14. Wonder. Don Felix = Giffard: Lissardo = Pinkethman: Col. Briton = Delane: Violante = Mrs. Giffard: Flora = Mrs. Roberts:—acted 11 times successively.

29. Rival Queens. Alexander = Delane: Clytus = Hulett: Statira = Mrs. Giffard: Roxana = Mrs. Thurmond:—acted 8 times successively.

Jan. 3. Delane acted Varanes.

14. Indian Emperour. Montezuma = Hulett: Cortez = Giffard: Guyomar = Delane: Almeria = Mrs. Thurmond: Cydaria = Mrs. Giffard:—acted 4 times successively.

19. Love makes a Man. Jaques = Woodward.

Feb. 5. Careless Husband. Lord Foppington = Wetherhilt.

11. Constant Couple with a new Entertainment, called Britannia, or the Royal Lovers—acted above 30 times—The Happy Nuptials, a Pastoral Epithalamium written by Carey and printed in 1733, is said in the titlepage to have been performed at G. F.—and to have been given gratis at the said theatre—it is not noticed in the bills, nor in the B. D.—it consists of a short dialogue about the marriage of the Prince of Orange and the Princess Anna of England—it seems to have been introduced in the last scene of Britannia—the date assigned to it must be understood as 1733-4.

March 5. Mrs. Giffard's bt. Fair Penitent and Lover's Opera. Squire Clodpole = Woodward.

18. Hulett acted Richard the 3d for his bt.

April 29. Henry 4th and Britannia. Germanicus = Mrs. Thurmond : Britannia = Mrs. Roberts : Lord Rake = Hulett : Capt. Bully = Mynheer Cajanus Sen. brother to the famous tall man who lately appeared at D. L.

May 7. For bt. of Woodward, &c. Double Gallant and Stage Coach. Woodward acted Supple and Fetch.

15. Relapse. Shoemaker = Woodward.

17. Phebe. Hunter = Mrs. Roberts : Chanter = Hulett.

23. Hulett's bt. Tunbridge Walks and Britannia—N.B. Hulett having been very much indisposed for some time before his benefit in March last, had not the opportunity of waiting on his friends, so

humbly hopes they will favour him with their company this night—being positively the last time of acting this season. (*From my own Bills.*)

Mrs. Thurmond at the beginning of the next season returned to D. L.

HAY. 1734.

Don Quixote in England C. in 3 acts with songs. Don Quixote = Roberts: Sancho = Mullart: Squire Badger = Macklin: Fairlove = Warwell: Sir Thomas Loveland = Machen: Guzzle = Jones: Brief (a lawyer) = Topham: Dr. Drench = Hallam: Dorothea (daughter to Sir Thomas) = Miss Atherton: Jezebel (her woman) = Mrs. Hide: Mrs. Guzzle = Mrs. Martin:—the scene lies at an Inn, of which Guzzle is the landlord—he threatens to arrest Don Quixote for his bill—Fairlove and Dorothea are mutually in love—her father means to marry her to Squire Badger, whom he has not seen—she comes to the inn to meet Fairlove—Fairlove not being arrived, she amuses herself with the humours of Don Quixote and Sancho—she dresses up Jezebel as Dulcinea—Don Quixote believes her to be Dulcinea—Dorothea presents herself to Don Quixote as an unhappy princess—he takes her under his protection—at the

conclusion, Sir Thomas finds the Squire to be a drunken brute, and gives his daughter to Fairlove—Don Quixote, Sancho and Squire Badger are good characters—but on the whole this is only a moderate piece—Fielding says in his preface—“ that it was begun in 1728, but laid aside, and that at the solicitations of the distressed actors at D. L. he had revised it with additions—being thus altered it was often rehearsed at that theatre, and a particular day appointed for its action ; but the Giant Cagnus, of a race who were always enemies to our poor Don, deferred his appearance so long, that the intervention of the actors’ benefits would have put it off to the next season, if he had not brought it out at the Hay.”—it seems to have been acted about April after the return of the Seceders to D. L.

Congreve in his life of Macklin says—“ on the return of the principal actors to D. L. (March 12 1734) Macklin became no longer serviceable, he therefore joined a company under Fielding at the Hay.—at the beginning of the season 1734–1735 he was engaged by Fleetwood at D. L. and made his first appearance as Poins ”—this seems correct ; as it accounts for Macklin’s acting Squire Badger ; and as his name does not appear at D. L. after March 12, except for Bridgewater’s bt.

D. L. 1734-1735.

Sep. 7. Love for Love. Valentine = Milward : Sir Sampson = Harper : Angelica = Mrs. Thurmond : Miss Prue = Mrs. Clive.

10. Othello. Othello = Quin, being his 1st appearance there for 16 years : Iago = W. Mills : Cassio = Cibber Jun. : Brabantio = Milward : Roderigo = Miller : Desdemona = Mrs. Thurmond : Æmilia = Mrs. Butler :—Fleetwood prevailed on Quin to come to D. L. by an offer of £500 a year, instead of £300 which he received from Rich—Quin offered to stay at C. G. for a less sum ; but Rich declared no actor was worth more than £300 per ann. (*Davies.*)

12. Amphitryon. Jupiter = Mills : Sosia = Harper : Mercury = Shepherd : Alcmena = Mrs. Thurmond : Phædra = Mrs. Pritchard.

14. Cato. Cato = Quin : Portius = Milward : Sempronius = Mills : Syphax = Cibber Jun. : Marcia = Mrs. Thurmond.

24. Henry 4th. Falstaff = Quin : Hotspur = Milward : King = Mills : Northumberland = Boman : Glendower = Cibber Jun. : Poins = Macklin : Gads-hill = Este.

26. Committee. Abel = Macklin : Mrs. Chat = Mrs. Willis.

28. Mourning Bride. Osmyn = Milward : King = Mills : Gonzalez = Quin : Garcia = Cibber Jun. : Zara = Mrs. Butler : Almeria = Mrs. Thurmond.

Oct. 3. Old Batchelor = Quin : Sir Joseph Wittol = Miller : Fondlewife = Griffin : Noll Bluff = John-

son: Sharper = Milward: Lætitia = Mrs. Thurmond:
Silvia = Mrs. Pritchard: Lucy = Mrs. Charke.

8. Miser. Frederick = Milward: Ramilie = *Mechlin*:—with Mock Doctor. Davy = *Mecklin*.

9. Spanish Fryar. Dominic = Quin: Gomez = Griffin: Torrismond = Milward: Bertran = Mills: Queen = Mrs. Thurmond: Elvira = Mrs. Clive.

12. Unhappy Favourite. Essex = Milward: Burleigh = Quin: Queen = Mrs. Butler: Rutland = Mrs. Thurmond:—with Columbine Courtezan. Columbine = Mrs. Clive: Columbine's Maid = Mrs. Pritchard.

14. Henry 8th. King = Harper: Wolsey = Mills: Buckingham = W. Mills: Cranmer = Milward: Gardiner = Johnson: Surrey = Cibber Jun.: Lord Sands = Miller: Suffolk = Boman: Campeius = Shephard: Capucius = Turbutt: Dr. Butts = Griffin: Queen = Mrs. Thurmond: Anne Bullen = Miss Holliday.

17. Relapse. Lord Foppington = Cibber Jun.: Loveless = Milward: Sir Tunbelly = Shephard: Worthy = Mills: Surgeon = Griffin: Shoemaker = Miller: Coupler = Johnson: Berinthia = Mrs. Heron: Amanda = Mrs. Butler: Miss Hoyden = Mrs. Charke.

19. Mother in Law. Primrose = Mrs. Clive: Agnes = little Miss Cole, her 1st appearance there.

21. Provoked Husband. Lady Wronghead = Mrs. Thurmond: Miss Jenny = Mrs. Clive:—with the Harlot's Progress. Beau Mordecai = Salway: Kitty = Mrs. Clive: Madam Decoy = Mr. Turbutt: Ladies of Pleasure = Mrs. Pritchard, &c.

22. Tempest, or the Enchanted Island. Prospero = Mills: Ferdinand = W. Mills: Caliban = Johnson: Trincalo = Miller: Stephano = Shephard: Mustacho

= Macklin : Hippolito = Miss Holliday : Ariel = Young Master Arne : Dorinda = Mrs. Clive : Miranda = Mrs. Walter : Sycorax = Mr. Jones : Neptune = Salway : Milcha = Mr. Roberts : Amphitrite = Mrs. Cantrell : Watermen = Harper, &c.

23. Rule a Wife. Leon = Mills : Copper Captain = W. Mills : Cacafoغو = Harper : Estifania = Mrs. Heron : Margarita = Mrs. Butler : Old Woman = Mr. Griffin.

24. Venice Preserved. Jaffier = Milward : Pierre = Mills : Renault = Cibber Jun. : Priuli = Boman : Belvidera = Mrs. Thurmond :—with Devil to Pay. Jobson = Harper : Sir John Loverule = Salway : Nell = Mrs. Clive : Lady Loverule = Mrs. Pritchard.

25. Conscious Lovers. Bevil Jun. = Quin : Tom = Cibber Jun. : Myrtle = W. Mills : Sealand = Milward : Sir John Bevil = Mills : Humphry = Shepherd : Indiana = Mrs. Heron : Phillis = Mrs. Clive : Lucinda = Miss Holliday : Isabella = Mrs. Pritchard.

26. Richard 3d = Quin : Henry 6th = Milward : Buckingham = Mills : Richmond = Cibber Jun. : Norfolk = Boman : Lord Mayor = Harper : Queen = Mrs. Thurmond : Lady Anne = Mrs. Heron : Duchess of York = Mrs. Butler.

31. Rehearsal. Bayes = Cibber Sen. :—this seems to have been Colley Cibber's first appearance, after he had retired from the stage. (*From my own Bills.*)

Nov. 4. Tamerlane = Quin : Bajazet = Mills : Moneses = Milward : Axalla = Cibber Jun. : Arpasia = Mrs. Thurmond.

8. Not acted 8 years, Julius Cæsar. Brutus = Quin : Antony = Milward : Cassius = Mills : Julius Cæsar = W. Mills : Casca = Cibber Jun. : Octavius

= Salway : Artemidorus = Shepherd : Trebonius = Winstone : Caius Ligarius = Boman : Citizens = Johnson, Miller, Griffin, Harper, Macklin, and others: Calphurnia = Mrs. Butler : Portia = Mrs. Thurmond: —By his Majesty's command no persons to be admitted behind the scenes—acted 5 times successively and twice afterwards.

Nov. 14. At the particular desire of several Ladies of Quality. Careless Husband. Lord Foppington = Cibber Sen :—no other character is mentioned in the bill—this was a compliment generally paid to Colley Cibber after his return to the stage.

16. Double Gallant. Atall = Cibber — probably Jun.:—Sir Solomon Sadlife = Johnson : Careless = W. Mills: Clerimont = Milward : Wilful = Miller : Sir Harry Atall = Shepherd : Finder = Berry : Dr. Bolus = Harper : Capt. Strut = Macklin : Lady Sadlife = Mrs. Heron : Lady Dainty = Mrs. Butler : Clarinda = Mrs. Thurmond : Sylvia = Miss Holliday : Wishwell = Mrs. Shireburn :—with Intriguing Chambermaid.

20. Love makes a Man. Don Cholerick = Miller : Clodio = Cibber Jun. : Carlos = Milward : Sancho = Macklin : Angelina = Miss Holliday : Louisa = Mrs. Charke : Elvira = Mrs. Butler.

22. Constant Couple. Sir Harry Wildair = Cibber Jun. : Clincher Sen. = Miller : Clincher Jun. = Macklin : Dicky = Young Master Arne : Lady Lurewell = Mrs. Heron.

25. Never acted, Junius Brutus. Brutus = Mills : Titus (his son) = Milward : Messala (secretly in the interest of Tarquin) = Cibber Jun. : Cælius (ambassador from Porsenna) = W. Mills : Valerius Popli-

cola = Berry: Lucia (daughter to Tarquin) = Mrs. Heron: Hortensia (her confidant) = Mrs. Pritchard:—acted 7 or 8 times—Titus and Lucia are mutually in love—Titus is distracted between his love for Lucia, and his love for his country—at last he joins the conspiracy in favour of Tarquin—Brutus condemns him as Consul, and forgives him as his father—Messala kills himself—this is a cold and uninteresting T. by Duncombe—it is professedly taken from Voltaire, with some alteration, particularly in the 5th act; in the French play the heroine's death is related, in the English play she kills herself on the stage, after an additional love scene with Titus—Titus is represented as indignant because the Senate would not allow him to stand for the Consulship before the legal age—this is a gross absurdity—Tiberius is not one of the D. P.—but Valerius says of him that he chose to die fighting rather than surrender himself—this is a foolish perversion of a well known fact—at p. 25 Brutus says the Senators—

“ Have heap'd no wealth, tho' hoary grown in
“ honours.”

At p. 28 Messala says of the Senators—

“ On crowns they trample with superiour pride;
“ They haughtily affect the pomp of princes.”

These speeches are highly improper, as the play takes place in the first year of the Roman Republic—Voltaire, in his dedication to Lord Bolingbroke says—“ We were both surprised, that this subject, “ so peculiarly adapted to your stage, should not have “ been treated by any English author”—he adds in a note—“ There is a Brutus by an author whose name

“is Lee; but it is a piece not known, and never acted in London”—here we have two mistakes in one short sentence.

Dec. 2. Cibber Sen. acted Sir John Brute.

3. Alchemist. Abel Drugger = Cibber Jun.: Subtle = W. Mills: Dol Common = Mrs. Charke.

6. Not acted 30 years, Merry Wives of Windsor. Falstaff = Quin: Ford = Milward: Sir Hugh Evans = Griffin: Dr. Caius = Harper: Slender = Cibber Jun.: Shallow = Johnson: Host = Miller: Page = Berry: Fenton = Este: Bardolph = Shepherd: Simple = Young Master Arne: Robin = Young Master Green: Mrs. Ford = Mrs. Heron: Mrs. Page = Mrs. Butler: Mrs. Quickly = Mrs. Shireburn: Anne Page = Miss Holliday:—acted 5 times successively.

13. Tender Husband. Capt. Clerimont = W. Mills: Pounce = Shepherd: Tipkin = Griffin: Bid- dy Tipkin = Mrs. Heron: Mrs. Clerimont = Miss Holliday: Fainlove = Mrs. Charke: Aunt = Mrs. Shireburn.

14. Recruiting Officer. Plume = W. Mills: Brazen = Cibber Jun.: Balance = Quin: Worthy = Milward: Kite = Harper: Bullock = Miller: Thomas Appletree = Macklin: Sylvia = Mrs. Thurmond: Melinda = Mrs. Butler: Rose = Miss Holliday: Lucy = Miss Mann: with, 2d time, a Pantomime called Merlin, or the Devil at Stone-Henge. Merlin = Laguerre: 2 Spirits = Cibber Jun. and Mrs. Clive: Farmer = Macklin: Italian Lady = Mrs. Cibber: Country Lass = Mrs. Clive:—Boxes 5s—Pit 3s—1st Gallery 2s.—2d Gallery 1s—No money under the full price to be taken during the whole time of the performance—the advanced money to be return-

ed to those who go out before the Overture of the Entertainment begins.

16. Old Batchelor—26. Cato.

Some few bills are missing about this time.

Jan. 3. Oronooko. Oronooko = Milward : Aboan = Quin : Capt. Driver = Harper : Daniel = Cibber
 Jun. : Imoinda = Mrs. Thurmond : Widow Lackit = Mrs. Shireburn : Charlot Welldon = Mrs. Charke :
 Lucy Welldon = Miss Mann.

6. Venice Preserved. Pierre = Quin :—with a new Farce called an Old Man taught Wisdom, or the Virgin Unmasked. Coupee = Laguerre : Quaver = Salway : Blister = Harper : Wormwood = Macklin : Goodwill = Shepherd : Thomas = Este : Miss Lucy = Mrs. Clive :—this is a ballad F. by Fielding—it is a mere trifle, without plot or incident, but it is certainly well written and has some good strokes of humour—it was acted with success.

8. Unhappy Favourite. Queen Elizabeth = Mrs. Porter.

9 and 10. Sir Courtly Nice = Cibber Sen.:—N. B. this bill is in Manuscript only and Sen. is omitted—but there is a printed paragraph which says Cibber Sen. is to play Sir Courtly Nice on Thursday.

13. Never acted, Christian Hero. Turks—Amurath (the Sultan) = Quin : Mahomet (his son) = W. Mills : Osmyn (the Vizier) = Berry : Hellena (daughter to Amurath and in love with Scanderbeg) = Mrs. Thurmond : Cleora (her confidant) = Mrs. Pritchard :—Christians—Scanderbeg = Milward : Arantes = Mills : Amasie = Cibber Jun. : Althea = Mrs. Butler :—the scene lies near Croia, the metropolis of Albania—Croia is besieged by Amurath—Aran-

thes, the prince of Durazzo, with his daughter Althea, falls into the hands of the Turks—Scanderbeg and Althea are mutually in love—Amurath hopes that Scanderbeg's friendship for Arantes and his love for Althea, will induce him to make peace on dishonourable terms—Scanderbeg is distracted—Arantes and Althea wish him to continue firm, whatever the result may be to themselves—Amasie is a relation to Scanderbeg—he had joined the Turks, and turned Mahometan—in the 3d act, he comes to Scanderbeg, and plays the hypocrite so well, that Scanderbeg forgives him—Amasie's object is to assassinate Scanderbeg—Hellena becomes acquainted with his design—her love for Scanderbeg prompts her to prevent it—for this purpose she and Cleora come to Scanderbeg's camp disguised as men—one of Scanderbeg's officers suspects Hellena to be a spy, and gives her a mortal wound—before her death she puts Scanderbeg on his guard against Amasie—in the 5th act Scanderbeg attacks the Turkish camp—Amurath had ordered Arantes and Althea to be put to death—just as Althea is about to drink the poison which she is compelled to take, Scanderbeg rushes in and rescues her—Amurath is taken prisoner—Scanderbeg gives him his liberty, and places Amasie in his power—Amurath orders Amasie to be impaled alive—Amurath dies—this T. was written by Lillo—it was acted 4 times—it is on the whole a good play, and deserved a much better fate—it is decidedly the best of the 3 Tragedies written on the story of Scanderbeg—a life of Scanderbeg was printed—it was inscribed to the spectators of the Christian Hero—another life of Scanderbeg was prefixed to Whincop's

play—from which it appears, that John Castriot, King of Epirus and Albania, was forced by Amurath to send his 4 sons to Adrianople as hostages—George the youngest of them, to whom the Turks afterwards gave the name of Scanderbeg or Alexander the Great, was at that time but 8 years old—Amurath was so pleased with him, that he had him carefully educated, and in process of time promoted him to high offices—John Castriot died—Amurath seized on his dominions, and secretly poisoned his 3 eldest sons—he strove by bestowing fresh favours on Scanderbeg to extinguish the memory of the wrongs which he had done to his family—but all the honours bestowed on Scanderbeg could not erase from his mind the love of his native country—a favourable opportunity occurred, and Scanderbeg rescued Epirus and Albania from the Turks, after having defeated them in several battles—he died a natural death in 1467, and at the age of 63—Gibbon says he was 40 when he set up for independence, so that the love introduced in the Tragedies, is not only inconsistent with Scanderbeg's general character, but with his time of life—Lillo's love scenes are the worst part of his play, but he does not give us such a nauseating dose of them as Havard and Whincop do—Gibbon's account of Scanderbeg is much less favourable than the preceding histories—Scanderbeg, who had turned Christian, was not likely to be a favourite with Gibbon—Amasie is a real character—he deserted Scanderbeg, and fled to Adrianople—he was ever after a concealed traitor or an open enemy to Scanderbeg—Lillo's T. contains many just sentiments well expressed—Scanderbeg says—

“ Despotick power, that root of bitterness,
 “ That tree of death that spreads its baleful arms
 “ Almost from pole to pole, beneath whose cursed
 “ shade,
 “ No good thing thrives, and ev’ry ill finds shelter ;
 “ Had found no time for its detested growth,
 “ But for the follies and the crimes of men,” &c.

17. *Conscious Lovers*, with *Old Man taught Wisdom*. *Bookish* = *Berry* :—at the end of the 2d act of the play, the *Black Joke* by *Nivelon* and *Miss Mann*—in the modern editions of this Farce, as the *Virgin Unmasked*, the character of *Wormwood* is printed, but marked as omitted in representation—that of *Bookish* is not even re-printed—the author in the 1st edition says—“ N.B. whereas the audience
 “ expressed a dislike to one particular character, it
 “ has been since entirely omitted in representation” &c.—*Bookish* is far from a bad character, and *Fielding* was quite right in not omitting the part when he printed his piece.

Bookish says—“ I shall throw myself at no woman’s
 “ feet, for I look on myself as the superior of the
 “ two.”

Lucy. What, do you think yourself better than me?

Bookish. Touching the sex I do, most certainly—
 These were probably the speeches which gave offence;
 but which could not have given offence to any woman
 of good sense—when women take offence at such re-
 marks as these, they give the strongest proof of the
 inferiority of their understanding.

20. *Way of the World*. *Mirabell* = *Milward*: *Fain-
 all* = *W. Mills*: *Witwoud* = *Cibber Jun.*: *Sir Wilful*

Witwoud = Harper : Petulant = Macklin : Waitwell = Shepherd : Millamant = Mrs. Heron : Lady Wishfort = Mrs. Shireburn : Mrs. Marwood = Mrs. Butler : Mrs. Fainall = Mrs. Pritchard : Foible = Miss Mann.

22. All for Love. Antony = Milward : Ventidius = Quin : Dolabella = W. Mills : Cleopatra = Mrs. Heron : Octavia = Mrs. Butler :—with a new piece called the Plot. Dr. Chronos = Harper : Dr. Mildman = Shepherd : Undertaker = Macklin : English Lady = Mrs. Pritchard : Nurse = Mrs. Willis :—this is a temporary trifle, interspersed with songs—the greater part of it is written in what the author calls Tragitive—the Physicians are much alarmed at the success of one Ward, whose drops and pills seem at this time to have been in vogue—the Prologue is much better than the piece itself—it is called in the manuscript bill a Pantomime, but it is not so called in the titlepage—an English and French Harlequin are two of the D. P.—but there is no Pantomime in the piece as printed.

23. By 'their Majesties' command—for Mrs. Porter's bt. Fatal Marriage. Biron = Quin : Villeroy = W. Mills : Count Baldwin = Boman : Carlos = Cibber Jun. : Fernando = Griffin : Jaqueline = Miller : Sampson = Harper : Isabella = Mrs. Porter : Victoria = Mrs. Thurmond : Julia = Mrs. Pritchard : Nurse = Mrs. Shireburn :—to begin exactly at six—pit and boxes at 5s.

25. Provoked Husband—28. Wit without Money.

27. Man of the Mode. Sir Fopling Flutter = Cibber Sen. :—no other character in the bill.

29. Scornful Lady. Elder Loveless = W. Mills : Savil = Johnson : Welford = Milward : Sir Roger =

Griffin : Morecraft = Shepherd : Lady = Mrs. Heron :
Abigail = Mrs. Willis.

31. Careless Husband. Lord Foppington = Cibber Sen.

Feb. 4. Country Wife. Horner = W. Mills : Pinchwife = Quin : Sparkish = Cibber Jun. : Sir Jasper Fidget = Griffin : Harcourt = Mills : Quack = Shepherd : Mrs. Pinchwife = Mrs. Clive : Lady Fidget = Mrs. Pritchard : Alithea = Mrs. Butler.

7. At the desire of several persons of Quality, Henry 8th—this bill is printed with peculiar carelessness—the name of the play and the part of Queen Katharine are omitted—at the bottom of the bill for Feb. 6 Mrs. Porter was announced for Queen Katharine.

10. Never acted, Universal Gallant, or the Different Husbands. Mondish = Quin : Capt. Spark = Cibber Jun. : Sir Simon Raffler = Griffin : Col. Raffler = Harper : Gaylove = W. Mills : Mrs. Raffler = Mrs. Heron : Lady Raffler = Mrs. Butler : Clarinda = Miss Holliday :—acted 3 times—the Universal Gallant is Capt. Spark—he is much more fond of the reputation of an amour than of the reality—the Different Husbands are Sir Simon and the Colonel—Sir Simon is perpetually jealous—the Colonel has a high opinion of his wife's virtue—she and Mondish had been on a footing of intimacy—Sir Simon writes a letter to Spark in his wife's name—Spark drops the letter purposely so that Mondish may find it—at the appointed time Sir Simon dresses himself as a woman—Spark in the dark mistakes him for Lady Raffler—but instead of making use of the opportunity, he talks about indifferent matters, and is impa-

tient for Mondish to interrupt them—Mondish and Lady Raffle enter with a light—Spark is laughed at by Colonel Raffle, who had overheard what had passed between him and Sir Simon—Gaylove marries Clarinda—this C. was written by Fielding—the first 4 acts are very dull—the 5th is tolerably good—the *Gent.'s Magazine* says that the audience sat quiet till the 3d act was almost over, in hopes the play would mend, but finding it grew worse and worse, they lost all patience, and not an expression or a sentiment afterwards passed without its deserved censure.

24. Junius Brutus—for the Author.

25. Richard 3d. Richard = Quin : Queen = Mrs. Porter : with, never acted, Cure for a Scold. Manly (Petruccio) = Mecklin : Archer (Grumio) = Salway : Sir William Worthy = Shepherd : Gainlove = Cross : Heartwell = Este : Physician = Harper : Peg (Katharina) = Mrs. Clive : Flora = Mrs. Pritchard : Lucy = Mrs. Cross :—this is a ballad Farce by Worsdale, who was a portrait-painter—it is a very bad alteration of the *Taming of a Shrew*—in the titlepage Worsdale professes to have founded his piece on Shakspeare's play, but in reality he has stolen the greater part of the dialogue from Sauny the Scot—either verbatim, or with slight changes.

26. For the bt. of Swiny. Old Batchelor. Fondlewife = Cibber Sen. :—the other characters are in this bill—the pit and boxes were laid together, and part of the stage was formed into boxes—Cibber's conduct in acting for his old friend does him credit.

27. Busy Body. Marplot = Cibber Jun. : Sir Francis Gripe = Griffin : Sir George Airy = W.

Mills : Sir Jealous Traffick = Shepherd : Charles =
 Este : Whisper = Macklin : Miranda = Mrs. Clive :
 Patch = Mrs. Pritchard : Isabinda = Miss Holliday :
 —with Cure for a Scold 2d time.

March 6. Never acted, Man of Taste, or the
 Guardians. Sir Positive Bubble (Guardian to Do-
 rinda) = Griffin : Freeloze (his brother—Guardian to
 Angelica) = Mills : Valentine (in love with Dorinda)
 Milward : Sir Humphrey Henpeck (father to Maria
 and uncle to Dorothea) = Harper : Harcourt (repul-
 sed by Maria) = W. Mills : Martin (his servant—
 encouraged by Maria as Lord Apemode) = Cibber
 Jun. : Horatio (repulsed by Dorothea) = Este : Rey-
 nard (his servant—encouraged by Dorothea as Col.
 Cockade) = Miller : Lady Henpeck (a pretender to
 learning) = Mrs. Cross : Maria and Dorothea (pre-
 tenders to taste and politeness) = Mrs. Clive and
 Mrs. Pritchard : Dorinda (in love with Valentine) =
 Mrs. Thurmond : Angelica = Miss Holliday :—this
 C. is attributed to James Miller—it is on the whole
 a good play—it is professedly taken from Moliere,
 but with some alteration—Miller has consolidated
 the Romantick Ladies and the School for Husbands
 —the characters of Harcourt, Horatio, Martin, Rey-
 nard, Maria, and Dorothea are from the former
 play—the characters of Sir Positive Bubble, Free-
 love, Valentine, Dorinda, and Angelica are from the
 latter — Sir Humphrey and Lady Henpeck are
 chiefly from the Learned Ladies—at p. 24. some few
 short speeches are borrowed from the Countess of
 Escarbagnas.

10. Mills' bt. Hamlet. Hamlet = Mills : Ghost =
 Quin : King = Milward : Laertes = W. Mills : Hora-

tio = Este : Polonius = Griffin : Osrick = Cibber Jun. :
Gravedigger = Johnson : Queen = Mrs. Butler :
Ophelia = Mrs. Clive.

13. Quin's bt. Volpone. Volpone = Quin : Mosca
= W. Mills : Corbaccio = Johnson : Corvino = Mills :
Voltore = Milward : Sir Politick Wou'dbe = Griffin :
Lady Wou'dbe = Mrs. Clive : Celia = Mrs. Butler.

22. Milward's bt. Not acted 10 years, Siege of
Damascus. Phocyas = Milward : Caled = Quin :
Eumenes = Mills : Abudah = W. Mills : Daran =
Cibber Jun. : Eudocia = Mrs. Heron.

24. Mrs. Clive acted Phillis and Miss Lucy for
her bt.

April 11. Harper's bt. Henry 4th pt. 2d. Falstaff
= Harper : Hostess = Mrs. Cross : Doll Tearsheet =
Miss Mann :—rest as before—Harper must have
been much mortified at being obliged to resign Fal-
staff in the 1st part to Quin.

14. Miller's bt. Silent Woman. Sir Amorous La
Foole = Miller : Truewit = W. Mills : Dauphine =
Milward : Epicœne = Mrs. Butler : Mrs. Otter =
Mrs. Charke.

21. Mrs. Butler's bt. Albion Queens. Norfolk =
W. Mills : Morton = Mills : Davison = Milward :
Queen Mary = Mrs. Heron : Queen Elizabeth = Mrs.
Butler : Dowglas = Mrs. Charke.

23. Mrs. Heron's bt. Provoked Wife. Sir John
Brute = Quin : Constant = Mills : Heartfree = W.
Mills : Razor = Cibber Jun. : Col. Bully = Harper :
Lady Fanciful = Mrs. Clive : Lady Brute = Mrs.
Heron : Belinda = Mrs. Butler : Mademoiselle =
Mrs. Charke.

25. Careless Husband. Sir Charles Easy = W.

Mills : Lord Foppington = Cibber Jun. : Lord Morelove = Mills : Lady Betty Modish = Mrs. Heron : Lady Easy = Mrs. Butler : Edging = Mrs. Clive : Lady Graveairs = Mrs. Thurmond.

28. Miss Holliday's bt. Rover. Willmore = W. Mills : Ned Blunt = Cibber Jun : Belville = Mills : Hellena = Miss Holliday : Angellica = Mrs. Butler : Florinda = Mrs. Pritchard : Callis = Mrs. Willis.

May 5. By command of his Royal Highness—for the bt. of the author of the Farce. All for Love, and Cure for a Scold. Manly (by command) by the author, for that night only.

6. For the bt. of Coffey, author of the Devil to Pay. Rover, with, never acted, the Merry Cobbler—being the 2d part of the Devil to Pay and written by the author of the 1st part. Sir John Loverule = Salway : Jobson = Harper : Tony (his half-starved prentice) = Master Arne : Sledge (a smith) = Winstone : Snip (a tailor) = Macklin : Brass (a tinker) = Turbut : Nell = Mrs. Clive : Lady Loverule = Mrs. Pritchard : Doll (the tinker's trull) = Mrs. Cross :—Sir John wants to have an intrigue with Nell—he comes to Jobson's disguised as the Conjuror—Jobson beats him—Lady Loverule is described in the D. P. as much altered for the better—Jobson tells her of Sir John's attempt on Nell—and wants her to retaliate on him—she pretends to comply with Jobson's proposal—in the last scene, Jobson is concealed under a table—Sir John makes love to Nell—Jobson is discovered—Lady Loverule laughs at him—and Nell forgives him—this little piece is very inferiour to the first part.

7. For bt. of Berry, Mrs. Pelling, and Mrs. Prit-

chard. Volpone. Corvino = Berry : Lady Wou'dbe = Mrs. Pritchard :—with Flora. Hob's Mother = Mrs. Pritchard.

10. For the bt. of the author of the Farce. Cato, with, never acted, Trick for Trick. Sancho (servant to Don Fernand) = Macklin : Guzman (servant to Don Lopes) = Hallam : Don Lopes (governor of Sevil) = Berry : Don Fernand = Salway : Don Garcia = Shepherd : Don Diego = Turbutt : Elvira (daughter to Don Garcia) = Mrs. Chantrill : Eugenia (her confidant) = Mrs. Pritchard : Estifania = Master Arne :—this is a Farce with songs by Fabian—on the whole it is a good piece—the bulk of the plot is taken from the story of the Prince of Mousel in the Persian Tales—the pretended dinner is not a new invention, but borrowed from some other story—this Farce was acted but once, in consequence of the fatal quarrel between Macklin and Thomas Hallam, which took place on this evening ; it was about a wig, that Macklin had worn the night before as Sancho in Love makes a Man, and which Hallam had then gotten to play Guzman in—Macklin ran a stick into Hallam's eye in the scene room, in consequence of which Hallam died the next day.

May 16. We hear that Macklin has sent a letter to a principal person belonging to D. L. signifying his great sorrow, and his intention to surrender himself the next session at the Old Bailey.

May 20. Tickets delivered out by Macklin cannot be admitted this night.

When Macklin was tried, the Jury found a verdict of Manslaughter—Kirkman gives a circumstantial account of the trial, and says that Macklin on his

first appearance afterwards was received with great applause—he acted *Ramilie*—Hallam's death, to say the least of it, was a very awkward affair on Macklin's part.

It has been observed that Thomas Hallam was a near relation to Mrs. Mattocks—she said herself (if I am not mistaken) that he was a relation, but she did not know in what degree.

May 14. Chetwood's *bt.* *Strategem.* Archer = W. Mills : Scrub = Cibber Jun : Aimwell = Milward : Foigard = Miller : Boniface = Shepherd : Sullen = Quin : Mrs. Sullen = Mrs. Heron : Cherry = Mrs. Clive : Dorinda = Miss Holliday.

27. *Man of Taste*—about 28th time.

June 3. For *bt.* of Arne and Allen, *Numberers*, and Wright. *Relapse.*

9. (last play) *Venice Preserved.* Pierre = Mills.

11. For the *bt.* of Mr. Odell formerly Master of Goodman Fields Theatre. *Cato.* Decius = Boman : with *Old Man taught Wisdom*—positively the last play, till the Summer Company begins to act in July.

Summer.

July 1. *London Merchant.* George Barnwell = Cibber Jun. : Thorowgood = Milward : Milwood = Mrs. Charke : Lucy = Mrs. Pritchard :—with *Mock Doctor.* Dorcas = Mrs. Pritchard :—this was the only performance—see Hay. Aug. 1.

The *Daily Post* for June 26 says that the *Heroick Daughter* was speedily to be revived by the Summer

Company at D. L.—the character of Ximena by Mrs. Cibber being her first attempt of that kind—at the end of the play will be acted a new ballad Farce, called the Honest Yorkshireman. (*Bills from B. M.*)

The London Magazine for April gives the case of John Mills, Ben Johnson, James Quin, Josias Miller, Theophilus Cibber, John Harper, Benjamin Griffin, William Mills, William Milward, Charles Shepherd, Thomas Walker, Lacy Ryan, John Hippisley, Dennis Delane, Thomas Chapman, Samuel Stephens, Mary Heron, Elizabeth Butler, Christiana Horton, Anne Hallam, Jane Bullock and Elizabeth Buchanan—in behalf of themselves and the other Comedians of D. L. and C. G.

They state that if the bill now depending in Parliament for restraining the number of Playhouses, and for preventing any person from acting, except under the three Patents should pass into a law, it would subject them to the arbitrary will of any persons, who might buy the Patents, for no doubt there may be soon (as has heretofore been practiced) Cartels, as they call them, established between the Patentees, that one house should never receive an actor, who had left the other, let the motive be ever so just—the Patentees may thus oblige the present actors to submit to the hardest terms, or reduce them to beggary by taking from them the exercise of their profession.

They add that John Mills, Johnson, Miller, Theo. Cibber, Harper, Griffin, W. Mills, Milward, Mrs. Heron and Mrs. Butler had taken a lease of D. L. for 15 years at a rent of £920 per Annum, besides taxes and repairs—and as the law now stands they

run no risk ; but should the bill now depending pass into a law, the Patentees may go to another house, and the Lessees be forced to pay this great rent, without daring to make any use of the playhouse, which must end in their ruin : they therefore hope that if the bill should pass, provision may be made for their case, they being as much entitled to be protected in the rights which they now by law enjoy, as the Patentees.

Victor and Davies do not say a syllable of this agreement between the actors and Fleetwood—it was perhaps never put into execution.

C. G. 1734-1735.

Sep. 18. Hamlet. Hamlet = Ryan : Ghost = Walker : Polonius = Hippisley : Osrick = Chapman : Queen = Mrs. Hallam : Ophelia = Miss Binks.

20. Love makes a Man, with Lottery. Jack Stocks = Chapman : Cloe = Miss Norsa.

23. Strategem. Cherry = Miss Binks.

25. Love's last Shift. Elder Worthy = Hale.

27. Beggar's Opera. Lucy = Miss Binks.

30. Never acted there, Albion Queens. Norfolk = Ryan : Queen Mary = Mrs. Horton, her 1st appearance on that stage : Queen Elizabeth = Mrs. Hallam : —acted 3 times successively.

Oct. 7. Way of the World. Fainall = Walker : Millamant = Mrs. Horton.

9. Unhappy Favourite. Essex = Ryan : Southampton = Walker : Queen Elizabeth = Mrs. Hallam : Rutland = Mrs. Horton :—with, never acted, a C. in 2 acts, taken from Plautus and Shakspeare, called See if you Like it, or 'Tis all a Mistake. Stoppelear—Chapman—Aston—Mullart—Ridout—James—Miss Norsa and Miss Binks—this piece was no doubt founded on the Comedy of Errors, that being the only play which Shakspeare has borrowed from Plautus—it is not noticed in the common Theatrical books, or by Steevens in his list of the plays altered from Shakspeare.

12. (at L. I. F.) For the bt. of a Widow. Recruiting Officer. Sylvia = Miss Binks : Rose = Miss Brunette, being her 1st appearance on any stage :—by desire Hippisley will perform his Drunken Man.

14. For bt. of the author of the new Comedy. Fatal Marriage. Biron = Bridgewater : Julia = Mrs. Buchanan : Isabella = Mrs. Hallam :—with See if you Like it—third time.

16. Provoked Husband. Manly = Bridgewater : Lady 'Townly = Mrs. Horton.

18. Plain Dealer. Manly = Bridgewater : Freeman = Hale : Fidelia = Mrs. Buchanan : Olivia = Mrs. Horton : Widow Blackacre = Mrs. Mullart :—with, never acted there, Mock Doctor. Gregory = A. Hallam : Dorcas = Miss Norsa.

19. Othello. Othello by Stephens, a citizen of London, who never appeared on any stage before : Iago = Ryan : Cassio = Walker : Roderigo = Chapman : Desdemona = Mrs. Buchanan : Æmilia = Mrs. Mullart :—acted 4 times successively and 9 times on the whole—Davies gives us an account of Stephens;

he is not quite correct, but his mistakes are of no importance—"there was something singular in the fortune of Stephens—he was a button-maker, and had been a constant attendant at the theatre, particularly when Booth acted—he was told by his friends, that his voice resembled Booth's both in strength and melody, and that his imitation of Booth was just as well as pleasing—in 1734 he ventured to act Othello; his figure was not unsuitable to the part; his voice was strong, and he had by close auricular attention acquired some of Booth's happy cadences—the spectators were equally surprized and delighted—however the charm was not wound up so powerfully as to last long—Rich, either by mistake or design, persuaded the new actor to choose Polydore for his 2d part—Stephens was in form bulky, in the management of his person awkward, and advanced to near his 40th year; consequently he was very unfit to represent a gay young libertine—the audience, out of respect for his performance of Othello, did not show him any marks of disapprobation; but this act of indiscretion was equally hurtful to the actor and the manager—Stephens acted several parts, and particularly the Duke of York in Richard 2d, with approbation, but as he never came up to his first attempt, so he gradually fell in the public esteem—he ended his theatrical life on the Bath stage"—(*Davies*)—in 1761 he acted Henry the 8th at Portsmouth, to which place the Bath company went that Summer. (*Wilkinson.*)

25. She wou'd if She cou'd. Sir Joslin Jolley = Morgan: Lady Cockwood = Mrs. Hallam.

29. London Cuckolds. Dashwell = Neale : Doodle = Mullart : Peggy = Miss Norsa.

Nov. 1. Never acted there, Wonder. Don Felix = A. Hallam : Col. Briton = Walker : Lissardo = Chapman : Gibby = Neale : Violante = Mrs. Horton : —seemingly acted but once.

4. Tamerlane. Tamerlane = Stephens : Bajazet = Walker : Moneses = Ryan : Axalla = A. Hallam : Arpasia = Mrs. Hallam : Selima = Miss Binks : —acted 3 times successively.

7. Tunbridge Walks. Reynard = A. Hallam : Squib = Chapman : Maiden = Neale : with Mock Doctor. Gregory = Hippisley.

8. No bill.

9. An Italian Opera—frequently the case this season.

11. Country Wife. Pinchwife = Ryan : Horner = A. Hallam : Country Wife = Miss Binks : Lady Fidget = Mrs. Bullock : — with, never acted there, Mock Countess. Sir Solomon Selfwill = Morgan : Sir Toby Doubtful = Hippisley ; Capt. Bellmie = Aston : Octavio = Stoppelear : Guzzle = Mullart : —Lucinda = Miss Norsa : Lucy = Miss Binks : Mrs. Guzzle = Mrs. Mullart : —this F. seems not to have been printed—the Editor of the B. D. says that it is taken from the Play is the Plot—(see D. L. Feb. 19 1718)—but as in that C. the Mock Countess only enters in one scene, it was obvious that that scene alone could not constitute a Farce—the bill for this evening makes it quite clear, that the Mock Countess was taken from Mrs. Centlivre's Love's Contrivance, with the addition of one scene from the Play's the Plot.

12. Strategem. Sullen = Bridgewater.

21. Never acted there, *Double Gallant*. Atall = Chapman: Sir Solomon Sadlife = Hippisley: Careless: A. Hallam: Clerimont = Walker: Lady Sadlife = Mrs. Bullock: Lady Dainty = Mrs. Horton: Clarinda = Mrs. Stevens: Sylvia = Miss Norsa: Wishwell = Mrs. Mullart.

25. For bt. of Mitchell (reputed) author of the Tragedy. *Fatal Extravagance*. Bellmour = Walker: Louisa = Mrs. Bullock: with *Rule a Wife*. Leon = Ryan: Copper Captain = A. Hallam: Estifania = Mrs. Horton: Margarita = Mrs. Buchanan: Old Woman = Mr. Hippisley.

28. *Cato*. Cato = Stephens: Sempronius = Walker: Juba = A. Hallam: Syphax = Chapman: Portius = Ryan: Marcus = Hale: Decius = Bridgewater: Marcia = Mrs. Horton: Lucia = Mrs. Buchanan:—acted 4 times.

Dec. 26. *Richard the 3d* = Ryan: Henry 6th = Walker: Buckingham = Bridgewater: Richmond = A. Hallam: Tressel = Chapman: Lord Mayor = Mullart: Queen = Mrs. Hallam: Lady Anne = Mrs. Bullock: Duchess of York = Mrs. Buchanan.

Jan. 4. *Orphan*. Castalio = A. Hallam: Chamont = Ryan: Polydore = Stephens: Monimia = Mrs. Horton:—seemingly acted but once.

16. Acted but twice, *Distressed Mother*. Orestes = Ryan: Pyrrhus = Stephens: Hermione = Mrs. Hallam: Andromache (with the original Epilogue) = Mrs. Horton.

17. *Busy Body*. Miranda = Miss Norsa:—with *Schoolboy*. Major Rakish = Hippisley: Young Rakish = Walker.

21. *Constant Couple*. Col. Standard = Bridgewater: Lady Lurewell = Mrs. Horton.

23. Amorous Widow. Barnaby Brittle = Hippi-
sley : Lovemore = Walker : Cunningham = Hale :
Merryman = Chapman : Mrs. Brittle = Mrs. Bullock.

25. Never acted there, Jane Shore. Hastings =
Stephens : Dumont = A. Hallam : Gloster = Ryan :
Bellmour = Hale : Jane Shore = Mrs. Horton : Alicia
= Mrs. Hallam :—acted 4 times.

31. Provoked Wife. Sir John Brute = Bridge-
water : Constant = Walker : Heartfree = Ryan :
Razor = Chapman : Lady Fanciful = Mrs. Horton :
Lady Brute = Mrs. Hallam : Belinda = Mrs. Bullock :
Mademoiselle = Miss Norsa.

Feb. 3. Drummer. Sir George Truman = Ryan :
Tinsel = Chapman : Vellum = Hippi-
sley : Fantome =
Walker : Coachman = Neale : Abigail = Mrs. Mullart :
Lady Truman = Mrs. Bullock :—with, never acted,
Toyshop. Master of the Toyshop = Chapman : 1st
Gentleman = Bridgewater : 2d Old Man = Hippi-
sley : 1st Lady = Mrs. Bullock : the other characters by A.
Hallam, Hale, Neale, Miss Norsa, and Miss Binks :
—this little piece was acted with much success, it has
great merit, but seems better calculated for perusal
than representation—Dodsley sent it to Pope and
desired his opinion of it—Pope, in a letter dated
Feb. 5 1732-3, signified his approbation of the Mo-
rality and Satire contained in it, but doubted whether
it had action enough to please on the stage—how-
ever he recommended it to Rich, and by his interest
it was brought out—Dodsley says he took the first
hint of the Toyshop from Randolph's Conceited
Pedlar—as the Pedlar makes remarks on the articles
which he offers for sale, so does the Toyman.

4. She wou'd and She wou'd not. Soto = Neale.

8. Cheats of Scapin. Scapin = Hippisley.

10. Duke and no Duke. Trappolin = Chapman.

11. Jew of Venice. Shylock = Aston : Antonio = Ryan : Bassanio = Walker : Gratiano = Chapman : Portia = Mrs. Hallam : Nerissa = Mrs. Bullock : Jessica = Miss Binks.

13. Royal Merchant. Goswin = Ryan : Clause = Bridgewater : Wolfort = Walker : Hubert = A. Hallam : Hempskirke = Hale : Higgen = Hippisley : Prigg = Chapman : Vandunke = Morgan : Bertha = Mrs. Bullock : Jaculin = Miss Binks.

15. Not acted 8 years, Abra-Mulé. Mahomet = Stephens : Solyman = Walker : Pyrrhus = Ryan : Abra-Mulé = Mrs. Buchanan :—acted 5 times.

22. Never acted, Rival Widows, or the Fair Libertine. Freelove = Ryan : Young Modern = Chapman : Modern (his uncle) = Bridgewater : Sir William Freelove = Hippisley : Lady Bellair = Mrs. Horton : Lady Lurcher = Mrs. Hallam : Double (her woman) = Mrs. Stephens :—acted 6 times—Sir William Freelove makes his son a very shabby allowance—Modern makes his nephew a very liberal one—Lady Lurcher pretends to be religious, but is in reality a woman of bad principles—Lady Bellair is gay and extravagant, but of good principles at bottom—it is with much impropriety that she is called a Fair Libertine—she is only above vulgar prejudices—Freelove is in love with Lady Bellair—she is in love with him, but she takes care not to let him know it—Lady Lurcher is in love with Freelove—by her persuasion Young Modern pays his addresses to Lady Bellair—she objects to his usual behaviour—he affects to dress plain and to be very serious—his uncle is displeased at this

supposed change—at the conclusion, Lady Bellair and Freelove are united with the consent of Sir William—it appears that Lady Lurcher had defrauded Lady Bellair of £10,000—this C. was written by Mrs. Cooper—it is on the whole a tolerable play, but it wants incident sadly—in the 3d act two speeches of Modern, about the pleasures of the country, are copied from Massinger's Guardian—in the last scene of the same act, Freelove begs Lady Bellair to grant him a favour at parting—he allows her to make every exception she can think of, and then requests her never to love him or desire his company—this is copied from Hide Park act 2 scene the last.

March 11. For the bt. of the author of the Opera. *Abra-Mulé*, with, never acted, a serio-comico-farcical-Elysian Ballad Opera in 2 acts, called *Macheath in the Shades, or Bayes at Parnassus*. Macheath = Stoppelear : Bayes = Chapman : Polly = Miss Norsa : Alexander = Mullart : Peachum = Hippisley : Sejanus = Paget : Charon = Morgan : Cardinal Wolsey = Houghton : Mat o' Mint = Clark : Ben Johnson = Aston : Horace = Wignell : Cleopatra = Mrs. Templar : Jenny Diver = Miss Binks : Slammekin = Mrs. Kilby : Thalestris = Mrs. Forrester : Mrs. Trapes = Mrs. Martin : Hellen = Miss S. Rogers : and the part of Mercury by Hale :—it seems to have been acted but once.

13. Mrs. Horton's bt. *Mariamne*. Herod = Stephens : Flaminius = Ryan : Pheroras = Walker : Sohemus = Bridgewater : High Priest = Hale : *Mariamne* = Mrs. Horton : *Arsinoe* = Mrs. Bullock : —with Toyshop.

15. Walker's bt. *Sophonisba*. *Massinissa* = Wal-

ker : Hannibal = Stephens, 1st time : Massina = Mrs. Stevens : Scipio = Ryan : Rosalinda = Mrs. Buchanan : Sophonisba = Mrs. Bullock.

Daily Post—On Saturday night (the 15th) about 12, Ryan passed by several footmen in Great Queen Street L. I. F. unmolested, and crossing the way he heard a person following him ; he imagined it might be one of those servants whom he had passed by, but on his turning about, a villain immediately clapped a pistol to his mouth, which he discharged upon saying “Stand”—the pistol was certainly only charged with powder—as soon as he had executed his purpose, Ryan said—“Friend you have killed me, but I forgive you”—the fellow took only his sword from him, which he afterwards dropped—Ryan called for the Watch, by whom he was conducted to Mr. Kirwood’s the surgeon in Queen Street, where being dressed, he was carried home—several of his teeth are shot out, and his face and jaw-bone are much shattered.

17. Ryan’s name was in the bill for Loveless in Love’s last Shift—this was no doubt owing to the bill having been sent to the printer’s on the Saturday night.

Ryan addressed a letter in the Daily Post to his friends, in which he stated the uncertainty of his being *ever* able to appear on the stage again and expressed his hopes that they would excuse his not making a personal application to them for his benefit.

18. Hippisley’s bt. Strategem. Archer = A. Hallam : Cherry = Hippisley’s daughter, who never appeared on any stage before :—see D. L. Jan. 11 1740.

19. Ryan's bt. Provoked Husband. Lord Townly = A. Hallam :—with, never acted, School for Women (taken from Moliere)—Hippisley—Mullart—Hale—Neale—Miss Norsa and Mrs. Martin—this F. seems not to have been printed.

20. Daily Post—the Prince of Wales sent Ryan 10 Guineas, and would have attended his bt., if he had not been pre-engaged—there was a crowded audience—Ryan is considerably better and there are great hopes he will be able to appear again on the stage this season—the wad of chewed paper in the pistol is believed to have done him the greatest hurt; not only in rooting out his teeth, of which 4 are lost, but in very much lacerating the left corner of his mouth and the muscular part of the cheek—by good fortune his fore-teeth are preserved, so that his speech will not be impeded, the mischief exerting itself on his upper jaw; a part of which came away with one of his double teeth fixed in it.

22. Bridgewater's bt. Provoked Wife. Sir John Brute = Bridgewater :—with Flora. Hob = Bridgewater : Flora = Miss Norsa.

Daily Post. Ryan returned thanks to his friends for the favours done him at his bt.—he added, that they had allayed his pains, and given him spirits to support himself under a most severe trial—it appears that Sir William Saunderson had by his exertions engaged near a fourth part of the audience on this occasion—besides the compliment he paid Ryan on his own part.

25. Mrs. Hallam's bt. Way of the World. Mirabell = A. Hallam.

29. Chapman's bt. Not acted 4 years, Gamester.

Young Valere = Chapman :—with Toy Shop—the play was changed from Rule a Wife on account of Ryan.

April 3. Upon a consultation of the surgeons it appears, that Ryan received his hurt from a pistol loaded with shot, and not from a wad of paper as was at first believed ; several shots have been taken from between his teeth, and from his wound upon suppuration : he is judged to be in so fair a way of recovery, that 'tis hoped in a short time he will be able to make his appearance on the stage ; and that his face will neither be scarified, his mouth any way distorted, nor his speech or figure any way impaired.

7. Fond Husband. Bubble = Chapman : Fumble = Hippisley : Rashley = A. Hallam : Ranger = Bridgewater : Sneak = Neale : Emilia = Mrs. Bullock : Maria = Mrs. Hallam.

8. Mrs. Bullock's bt. Richard 3d = A. Hallam : Henry 6th = Chapman : Richmond = Walker : Tressel = Hale :—see Dec. 26.

10. Stephens' bt. King Lear = Stephens 1st time : Edgar = A. Hallam : Gloster = Bridgewater : Bastard = Walker : Kent = Chapman : Gentleman Usher = Neale : Cordelia = Mrs. Horton.

11. The new C. called the Double Deceit having been deferred till Friday next, in hopes that Ryan would be capable of performing, that there may be no disappointment to the audience, he intends to use his endeavours to execute his part in the best manner he is able ; which, as it is not very long, 'tis hoped may be attempted without detriment, tho' the inside of his mouth is not sufficiently recovered to venture

upon a part of any force—A. Hallam played Sir Harry Wildair for his bt. on this evening.

16. *She wou'd and She wou'd not.* Don Philip = Bridgewater.

17. *Henry 4th.* Falstaff = Bridgewater : King = Stephens : Prince of Wales = A. Hallam.

18. *Mrs. Buchanan's bt. Abra-Mulé.* Pyrrhus = A. Hallam :—with Country House. Monsieur Bernard = Mullart : Marquis = Chapman : Janno = Hippisley : Luca = Morgan : Madame Bernard = Mrs. Bullock.

19. *L. I. F. (an Opera at C. G.)* Othello for the bt. of the Prompters. Iago = A. Hallam.

25. (Friday) *Never acted, Double Deceit, or a Cure for Jealousy.* Bellair = Ryan, 1st appearance since his misfortune : Young Courtlove = Walker : Sir William Courtlove = Hippisley : Gaylife (his nephew) = Hallam : Jerry = Chapman : Frank = Neale : Violetta = Mrs. Buchanan : Harriet Richly = Mrs. Horton : Fanny Richly = Miss Binks : Lettice (woman to Violetta—disguised as a man) = Mrs. Stevens : Rose = Mrs. Kilby : Jenny = Mrs. Templer : Mrs. Lettwell = Mrs. Mullart :—acted twice—this C. consists of two distinct plots—Sir William insists that his son and nephew should marry Harriet and Fanny—the young men prevail on Sir William to let them assume the disguise of their own servants, and to dress up Jerry and Frank as themselves—the young ladies are informed of this design on them—they assume the characters of their own servants, and make Rose and Jenny pretend to be their mistresses—Young Courtlove and Gaylife fall in love with Harriet and Fanny, supposing them

to be servants—Harriet and Fanny fall in love with Courtlove and Gaylife, but are aware that they are gentlemen—at the conclusion young Courtlove and Gaylife marry Harriet and Fanny—they had been previously told who the ladies really were—Jerry and Frank marry Jenny and Rose supposing them to be the ladies—Rose and Jenny suppose Frank and Jerry to be the gentlemen—in the other plot, Bellair and Violetta are mutually in love—she wishes to cure him of his tendency to Jealousy—she assumes the dress of a man, and calls herself Careless—she becomes acquainted with Bellair, as they both lodge at Mrs. Lettwell's—Careless pretends to be on the most intimate footing with Violetta—Lettice, in her proper character, tells Bellair a very different story—he does not know what to think of the matter—in the last act, he discovers Careless to be Violetta—he begs pardon for having entertained a bad opinion of her—and she forgives him—Mrs. Lettwell is an amorous widow who makes advances both to Careless and Bellair—this is a pretty good C. by Popple—each of his plays deserved better success than it met with—his dialogue is colloquial and natural, but sometimes too diffuse.

29. Miss Norsa acted the Country Wife for her bt.

May 1. Old Batchelor. Heartwell = Bridgewater :
Belinda = Mrs. Horton : Lætitia = Mrs. Bullock.

5. Oronooko = Walker : Aboan = Stephens, 1st
time : Blandford = Chapman : Daniel = Hippisley :
Imoinda = Miss Binks : Widow = Mrs. Martin.

7. King Lear at L. I. F.—an Opera at C. G.

8. Spanish Fryar and Mock Lawyer.

9. Schoolboy = Miss Binks.

13. Schoolboy = Neale.
14. L.I.F. Royal Merchant. Goswin = Chapman : Prigg = Neale.
15. Confederacy and Mock Countess.
16. Squire of Alsatia. Sir Edward Belfond = Bridgewater :—rest bad.
20. Gamester. Young Valere = Walker : Sir Thomas Valere = Mullart : Hector = Chapman.
23. Mrs. Bullock is said to be dangerously ill.
26. Mock Lawyer = Chapman : Justice Love-Law = Mullart : Valentine = Stoppelear : Cheatly = Wignell : Dash = Aston : Lætitia = Miss Norsa : Betty = Miss Binks.
27. Paget's bt.—Walker acted Essex.'
- June 17. Love's last Shift—last time of the Company's performing.

Summer at L. I. F.

June 19. For a Family in distress. Careless Husband : Lord Foppington = Mrs. Charke : with Devil to Pay. Sir John Loverule = Mrs. Charke.

July 11. By a company of Comedians—for the author of the Farce—London Merchant. Milwood = Mrs. Charke : Lucy = Mrs. Pritchard : with Honest Yorkshireman. Honest Yorkshireman = Salway : Sapskull = Este : Muckworm = Jones : Blunder = Turbot : Slango = Cross : Combrush = Mrs. Pritchard : Arbella = Mrs. Cantrell : — see Hay. Aug. 1 1731.

16. By a company of Comedians from both theatres—Provoked Husband. Sir Francis Wronghead to be attempted by Mrs. Charke.

23. Never acted, Squire Basinghall, or the Cheap-side Beau—to which will be added—the Stage Mutineers with alterations and additions by the author of the Comedy.

30. For bt. of the author. Squire Basinghall 3d time, with a new Ballad Opera, called Politicks on both Sides—neither of these pieces is printed.

Aug. 25. Bartholemew Fair. Pickle Herring = Mrs. Charke:—the company will continue to act every day till the opening of the theatres.

No more bills.

The bills in the British Museum for this season are full of information—almost all of them are printed—some few are missing, (probably on Opera nights) and some, but not very many, are in Manuscript.

Mrs. Jane Bullock's name does not appear in the bills after this season—she went to Ireland, where she died in 1739—she had a graceful form and figure, and pleased in several characters. (*Chetwood.*)

G. F. 1734-1735.

Sep. 25. Lun Jun. (Woodward) acted Harlequin.

Oct. 14. Inconstant. Petit = Woodward.

16. Henry 4th. Falstaff = Hulett: Hotspur = Delane: Prince of Wales = Giffard: Prince John = Woodward: Mortimer = Havard.

17. Hamlet. Hamlet = Giffard : Ghost = Delane.

21. Delane acted Polydore.

29. Bold Stroke for a Wife, with, never acted there but once, the Necromancer, or Harlequin Doctor Faustus. Harlequin = Lun Jun. (*From my own Bills.*)

Nov. 13. Fond Husband—acted several times.

25. Britannia. Victory = Woodward.

Dec. 3. Never acted but once there, Country Lasses. Heartwell = Delane : Modely = Giffard : Freehold = Hulett : Sneak = Woodward : Flora = Mrs. Giffard : Aura = Mrs. Roberts.

16. Delane's bt. Never acted there, Œdipus. Œdipus = Delane : Adrastus = Giffard : Creon = Hulett : Jocasta = Mrs. Roberts :—acted 4 times successively.

Jan. 3 and 4. Wetherhilt acted Marplot and Roderigo.

Feb. 24. Love's last Shift. Sir Novelty Fashion = Wetherhilt :—with Jupiter and Io—in which will be introduced a Comic Interlude called Plot and no Plot, or Hanging better than Marriage. Harlequin = Lun Jun. :—Jupiter and Io had been frequently acted.

May 9. Last play. (*Bills from B. M.*)

Wetherhilt seems to have gone to Ireland at the close of this season—see Irish Stage 1735.

HAY. 1735.

The French Comedians acted at this theatre from Nov. 22 1734 to June 1735.

Aug 1. By a select company of Comedians—not acted 2 years, Anatomist. Beatrice = Mrs. Pritchard :—with Honest Yorkshireman, being the last time of performing it. Honest Yorkshireman = Salway : Sapskull = Este : Muckworm = Jones : Slango = Master Green : Blunder = Topham : Combrush = Mrs. Pritchard : Arbella = Mrs. Cantrell :—N.B. the said company will continue to act on Tuesdays and Fridays, as long as they shall deserve the favour of the town.

This bill and the bill for July 11 at L. I. F. are certainly incorrect—Sapskull is the Honest Yorkshireman—Salway no doubt played Gaylove—see C. G. March 14 1738—Gaylove and Arbella are mutually in love—Muckworm, who is her uncle, wants her to marry Squire Sapskull of Yorkshire—Sapskull comes to town with his man Blunder—Gaylove waylays them, and gets Sapskull's papers from him—he then waits on Muckworm as Sapskull—and marries Arbella—Slango, Gaylove's servant, is disguised as a woman—Sapskull takes him for Arbella, and is married to him—this ballad Farce is a mere trifle, but as such very good—it was printed in 1736 price threepence—the titlepage says it was refused at D. L. but performed with great applause at G. F.—Carey says in the preface—“ the very generous reception this Farce has met with during its representa-

“ tion in the Hay. last summer, and G. F. this
“ winter, is a manifestation of the bad taste of the
“ great Mogul of D. L., who after having had the
“ copy 9 months in his hands, continually feeding me
“ with fresh promises of bringing it on the stage,
“ returned it at last in a very ungracious manner, at
“ the end of the season, when it was too late to carry
“ it to any other house : but the young actors having
“ as usual formed themselves into a Summer com-
“ pany, Mr. Cibber Jun. sent to me in a very
“ respectful manner, requesting the Farce, which
“ accordingly was put in Rehearsal ; but to our great
“ disappointment and surprise, the Company after
“ one night’s acting, was suddenly interdicted and
“ the house shut up—this was a new and unexpected
“ turn, barbarous as unprecedented, the late Managers
“ always indulging the young company with the house
“ during the Summer season, not only with a prudent
“ view to their improvement, but with a charitable
“ regard to their better support during the cessation
“ of their salaries : nor did its good effects cease
“ here, for it kept in pay, a great number of dressers,
“ scene-men and other inferiour servants, who other-
“ wise with their whole families must have endured
“ great hardships—time was when Masters of Play-
“ houses dreaded the displeasure of the town ; now
“ they put the public to defiance, use authors and
“ actors as they please * * * I cannot conclude
“ without acknowledging my grateful sense of Mr.
“ Giffard’s civility in accepting this Farce even after
“ his *Partner* had refused it—may he have all the
“ success an honest industrious man deserves, may
“ the attempts of combining Patentees to hurt him

“ prove abortive ” &c.—Carey then complains of piratical printers who had surreptitiously published his piece—there is an Octavo edition in 1736—in the titlepage it is called—a Wonder, or an Honest Yorkshireman.

Aug. 4. Orphan and Mock Doctor.

8. Provoked Husband. Squire Richard = Master Green: Lady Townly = Mrs. Pritchard :—with by particular desire Honest Yorkshireman.

12. Beggar's Opera. Macheath = Salway: Mrs. Slammakin = Master Green.

14. Careless Husband and Honest Yorkshireman. Combrush = Miss Brunette.

21. Twin Rivals with Honest Yorkshireman—the last time of performing it—in fact this was not the last time.

26. Strategem with alterations.

N.B. the Reviser begs leave to observe that the French Count and Irish Priest are superfluous—that the parting of Sullen and his wife is unnatural—and that the ending of the play (with respect to Archer) is abrupt to a degree, &c.—In order to amend these errors, the revisal of this Comedy has been attempted. (*Bills from B. M.*)

D. L. 1735-1736.

Sep. 20. Cato——23. Venice Preserved.

25. Old Batchelor = Quin.

30. Old Man taught Wisdom.

Oct. 4. Amphitryon—7. Unhappy Favourite.

9. Rule a Wife and have a Wife.

11. Double Dealer. Maskwell = Quin: Sir Paul Plyant = Griffin: Brisk = Cibber Jun.: Mellefont = Milward: Lady Froth = Mrs. Clive:—acted 5 times successively.

21. Macbeth—23. Mother in Law.

25. Richard the 3d—28. Busy Body.

30. Recruiting Officer—31. Tempest.

Nov. 3. Double Gallant—4. Tamerlane.

7. Oronooko—12. Mourning Bride.

13. Volpone—14. Committee.

15. Henry 4th, part 2d—18. Alchemist.

19. Love makes a Man—20. Silent Woman.

21. Merry Wives—22. Man of Taste.

24. King Lear = Quin.

26. Love for Love—29. Maid's Tragedy.

Dec. 5. Hamlet and Intriguing Chambermaid.

8. Timon of Athens. Apemantus = Quin.

15. Miser—26. London Merchant.

29. Sir Courtly Nice = Cibber Sen.

Jan. 2. Sir Courtly Nice = Cibber Sen.

3. Twin Rivals—acted 7 times.

12. Zara. Lusignan = Milward: Osman = Hill: Nerestan = Cibber Jun.: Chatillon = Berry: Orasmin = Este: Zara = Mrs. Cibber, being her first attempt as an actress: Selima = Mrs. Pritchard:—Mrs. Cibber on this occasion gave full promise of being what she afterwards proved—Milward in voice, action, and manner, gave admirable force to Lusignan—(*Davies*)—this is Aaron Hill's best play—it is taken from Voltaire—it has rather too much reli-

gion—Lusignan in one speech is delightfully Orthodox at the expense of common sense—the sentiments however are suited to the times—Scene Jerusalem—Zara had an uninterrupted run of 14 nights—it had been previously performed—Hill, with his usual generosity, had allowed it to be acted 3 times, at the Great Room in Villiers Street, for Bond's advantage—(*B.M.*)—Bond played Lusignan himself, but being in a weak condition, he fainted on the stage, was carried home in a chair, and died the next morning—(*Gent.'s Mag. for June*)—Reed, in the preface to his Madrigal and Trulletta, taxes Hill with having stolen his Zara from a person called Hudson—in all probability Hill and Hudson had each of them translated the French play.

Jan. 19. Zara 7th time at D. L.—W. Mills acted Osman on this evening—probably sooner—Victor says, on the 1st night of Zara at D. L. Hill's Nephew acted Osman—the young man did injury both to the play and himself, and was properly treated by the audience, who seemed to show their dislike with reluctance.

Feb. 2. Twin Rivals. Elder Wou'dbe = Mills : Teague = Miller : Trueman = Cibber Jun. : Aurelia = Mrs. Clive : Mrs. Midnight = Mr. Harper :—rest omitted.

5. Way of the World. Fainall = Quin.

6. Rehearsal. Bayes = Cibber Sen.

9. Conscious Lovers. Bevil Jun. = Quin : Tom = Cibber Jun. : Indiana = Mrs. Cibber 1st time : Phillis = Mrs. Clive :—acted 7 times successively.

20. Never acted, Connoisseur, or Every Man in his Folly. Sir Godfrey Trinket = Griffin : Lord

Constant = Quin: Lord Modely = Cibber Jun.: Sir Harry Gaylove = W. Mills: Cheatly = Macklin: Signior Bagatteli = Salway: Flavia (daughter to Sir Godfrey) = Mrs. Clive: Araminta (sister to Sir Harry—secretly in love with Lord Constant) = Miss Holiday: Mrs. Freelove = Mrs. Pritchard: Lucy (her woman) = Mrs. Cross:—acted but once—this C. is attributed to Conolly—it is sensible, but very dull, with scarcely any plot or incident—the Connoisseur is Sir Godfrey Trinket—Cheatly, with his confederates, imposes on Sir Godfrey by selling him false rarities—he ingratiates himself so far into Sir Godfrey's favour, that Sir Godfrey wishes him to marry his daughter—Lord Constant is in love with Flavia—at the conclusion Flavia marries Lord Modely—Lord Constant marries Araminta, who had always had his esteem—Cheatly is taken in to marry Mrs. Freelove, who had been seduced by Sir Harry—he fancies her a rich widow.

27. Greenwich Park. Young Reveller = Cibber Jun.

March 1. Fall of Phaeton. Clymene = Mrs. Clive.

11. Quin's bt. Henry 4th part 2d. Falstaff = Quin:—rest as before—a Prologue, written by Betterton and spoken by him 40 years ago at the revival of this play, representing the Ghost of Shakspeare, to be spoken by Quin—*all* the scenes of the original part of Falstaff will be added. (*B.M.*)—Betterton had improperly omitted the 1st and 4th scenes of Shakspeare's 5th Act; he had however omitted but one scene in which Falstaff was concerned—see D. L. Dec. 17 1720—as to the Prologue, it^s was perhaps that originally spoken by Betterton to Dryden's Troilus and Cressida with some alteration—Quin no

doubt went on stage tradition, he should have said not 40, but 36 years.

13 or 15. Love's last Shift. Sir Novelty Fashion = Cibber Jun.: Amanda = Mrs. Cibber:—acted about 7 times.

20. Milward acted Hamlet for his bt.

23. For bt. of Cibber Jun. Distressed Mother. Orestes = Cibber Jun.: Pyrrhus = Quin: Andromache = Mrs. Cibber: Hermione is omitted:—the Gent.'s Magazine says the Honest Yorkshireman was the Farce.

25. Mrs. Clive acted Miss Hoyden for her bt.

April 12. Mrs. Clive acted Bidy Tipkin.

15. Provoked Husband.

16. For bt. of Mrs. Heron's Executors. Julius Cæsar.

May 4. Rover.

5. Henry 8th = Quin: Queen = Mrs. Thurmond.

15. Country Wife—17. Henry 4th part 1st.

24. Careless Husband—25. Livery Rake.

June 23. Love's last Shift—no more bills.

The collection in the British Museum has not one printed bill for this season, and contains little information beyond the title of the plays—the Gentleman's Magazine gives a list of the plays acted in Jan., Feb., March and April—this list does not exactly agree with the list in the B. M.—it is observable that the Gent.'s Magazine does not, after this time, give a list of the plays for several years.

Mrs. Mary Heron died March 5th—(*Kirkman*)—she was at D. L. in 1721, but till Mrs. Oldfield's death she played few parts of importance; she was then singled out by Cibber for his favourite charac-

ters of Lady Betty Modish and Lady Townly; he took extraordinary pains with her; but even with that advantage, she made but a decent actress: she was naturally well formed with an easy elegant air—her voice was bad, but she had a sensible pronunciation. (*Victor.*)

Mrs. Willis' name does not occur after 1734-1735, but as the bills are imperfect, she might have lingered on the stage another season—she was an excellent actress in low humour and threw into the small part of the Old Lady in Henry 8th so much truth and nature, that the audience never dismissed her without marks of approbation. (*Davies.*)

C. G. 1735-1736.

- Sept. 24. Rule a Wife—26. Double Gallant.
 29. Love's last Shift and Lottery.
 Oct. 3. Othello—6. Country Wife.
 10. Provoked Wife—13. Recruiting Officer.
 15. Drummer—17. Mistake.
 24. She wou'd and she wou'd not.
 25. Rival Queens. Alexander = Delane, being his
 1st appearance there:—acted 3 times successively.
 29. London Cuckolds—31. Royal Merchant.
 Nov. 3. Theodosius—4. Tamerlane.
 6. She wou'd if she cou'd—7. Old Batchelor.

- 8, 10 and 11. *Œdipus*——12. *Fond Husband*.
 13. *Distressed Mother*——14 and 15. *Macbeth*.
 19 and 20. *Venice Preserved*. *Belvidera* = Mrs.
 Porter.
 21. *Way of the World*——22. *Julius Cæsar*.
 29. *Constant Couple*.
 Dec. 2. *Strategem*——3 and 5. *Jane Shore*.
 10. *Distressed Mother*. *Hermione* = Mrs. Porter.
 13. *Fatal Marriage*. *Isabella* = Mrs. Porter.
 15. *False Friend*——30. *Amorous Widow*.
 31. *Funeral*. *Lord Hardy* = Delane : *Campley* =
 A. Hallam : *Sable* = Hippiisley : *Lady Brumpton* =
 Mrs. Horton :—acted several times.
 Jan. 10, 12 and 13. *All for Love*.
 14 and 16. *Jane Shore*. *Shore* = Ryan : *Jane*
Shore = Mrs. Horton : *Alicia* = Mrs. Porter.
 23. Mrs. Porter acted *Hermione*.
 24. *Rule a Wife*. *Estifania* = Mrs. Horton.
 26. *Duke and no Duke*.
 28. *Mourning Bride*. *Zara* = Mrs. Porter.
 Feb. 4. *Distressed Mother*. *Hermione* = Mrs.
 Porter : *Andromache* = Mrs. Horton.
 11. *Fatal Marriage*. *Isabella* = Mrs. Porter.
 12. *Jew of Venice*——13 and 14. *Beggar's Opera*.
 17. *Busy Body*——18. *Macbeth* = Delane.
 21. *Albion Queens*——23. *Theodosius*. (*G. M.*)
 24. *King Lear* = Delane : *Cordelia* = Mrs. Horton.
 26. (or 27.) *Double Deceit*.
 March 1. *Confederacy*——6. *Anatomist*.
 11. Mrs. Horton's bt. *All for Love*. *Antony* =
 Delane : *Ventidius* = Bridgewater : *Cleopatra* = Mrs.
 Horton : *Octavia* = Mrs. Buchanan :—with *Country*
House.

15. Fair Penitent. Lothario = Delane : Calista = Mrs. Buchanan.

18. Merry Wives. Falstaff = Delane : Ford = Ryan : Sir Hugh Evans = Hippisley : Mrs. Ford = Mrs. Horton :—with Silvia, or Country Burial.

20. Love makes a Man.

23. Provoked Husband, with a new dramatic Satire called the Innocent Theft—this was probably Timon in Love reduced to 2 acts—see D. L. Dec. 5 1733.

27 or 28. Abra-Mulé, with, not acted 20 years, City Ramble.

29. Rover and Cheats of Scapin.

April 5. Way of the World and Mock Lawyer.

6. Inconstant. Young Mirabel = A. Hallam.

8. Oronooko.

10. All for Love, with a new Farce called Marforio—this F. seems to have been acted but once—see Tumble-down Dick at Hay. 1737.

13. Double Dealer. (*G. M.*)

30. Orphan with Damon and Phillida.

May 1. Conscious Lovers and Schoolboy.

2. Committee. Teague = Bridgewater.

6. Plain Dealer—13. Wit without Money.

17. Cato and Intriguing Chambermaid.

June 4. Relapse—8. Provoked Husband.

No more bills—see end of D. L. (*Bills from B. M.*)

That Mrs. Porter played the parts here attributed to her, rests on the authority of the Manuscript in the B. M.—that in her old age and after her accident she should play Belvidera is very improbable—see end of D. L. 1737-1738—it is observable that she is not said to act in the Albion Queens, tho' we are certain that she retained the part of Queen Elizabeth to the last.

Mrs. Elizabeth Buchanan's name does not occur after this season—Davies says that she died in child-bed soon after playing Cressida, which is not correct.

Mrs. Buchanan's characters—selection only.

L. I. F. 1728-1729. Calphurnia—Lady Macduff—Desdemona—Hillaria in Love's last Shift.

1729-1730. Aspatia in Maid's Tragedy.

1730-1731. Indiana.

1731-1732. Lady Grace in P. H.—Margarita in Rule a Wife—Almeyda in Don Sebastian—Milwood.

C. G. 1732-1733. Mrs. Fainall—Fidelia in Plain Dealer—Calista.

1733-1734. Belvidera—Cressida—Marcia in Cato—Almeria in Mourning Bride.

1734-1735. Julia in Fatal Marriage—Lucia in Cato—Abra-Mulé—Rosalinda in Sophonisba.

1735-1736. Octavia in All for Love.

G. F. and L. I. F. 1735-1736.

Oct. 27. Spanish Fryar. Torrismond = Johnson:—this was probably his 1st appearance—Davies says he was commonly called tall Johnson—the Spanish

Fryar was acted 6 nights successively with the Emperour of the Moon as an afterpiece.

Nov. 12. Honest Yorkshireman. Gaylove = Kelly : Sapskull = Bardin : Blunder = Dove : Muckworm = Norris : Slango = Woodward. Combrush = Mrs. Roberts : Arbella = Miss Gerrard :—this F. was frequently acted.

26. Henry 5th—acted 7 nights successively—as there are no characters mentioned, it is not absolutely certain whether this was Hill's or Shakspeare's play, but as Giffard had a very good judgment as to the revival of plays, it is sufficiently clear that this was Shakspeare's piece—it had not been acted since the Restoration.

Dec, 8. Sauny the Scot—acted about 7 or 8 times.

19. King Arthur revived. Arthur = Johnson : Grimbold = Lyon : Oswald = Giffard : Merlin = Rosco : Conon = Havard : Albanact = Woodward : Emmeline = Mrs. Giffard : Philadel = Mrs. Hamilton :—acted 36 times successively—the play was printed as acted at this theatre—no changes seem to have been made—in the titlepage it is called Merlin, or the British Inchanter, and King Arthur, the British Worthy 1736—there was a new Prologue spoken by Giffard.

Jan. 29. Never acted, Parricide—this is a poor T. by Sterling—it was acted 5 times—the plot is improbable, and the language unnatural—Woodward acted a small part called Issouf.

Feb. 27 and 28. Timon of Athens.

March 31. King Arthur 41st time.

Before the close of the season Giffard and his company removed to L. I. F.

L. I. F. June 18. Never acted, Alzira. Zamor (an Indian sovereign)=Johnson: Don Alvarez = Giffard: Don Carlos (his son)=Wright: Ezmont (an Indian sovereign) = Havard: Alzira (his daughter) = Mrs. Giffard:—at the opening of the play, Alvarez had just resigned the government of Peru, and been succeeded by Carlos—Alvarez requests his son to pardon some American Indians who had been condemned as spies—Carlos is an enemy to the Indians, and grants the request with reluctance—Zamor, who is one of them, turns out to be the person who had saved the life of Alvarez—Alzira was in love with Zamor—she had supposed him for three years to be dead—and is prevailed on by her father to marry Carlos—Ezmont and Alzira had been converted to Christianity—in the 3d act, an interview takes place between Zamor and Alzira—Alzira avows her love for Zamor, but does not forget the duty of a wife—Alvarez and Carlos enter—Zamor is carried off by the Spaniards as a prisoner—Alzira bribes the soldier to whose custody Zamor was committed—Zamor regains his liberty—he has another scene with Alzira—after which he changes clothes with the soldier—stabs Carlos—and lays his sword at the feet of Alvarez—these circumstances take place behind the scenes—Zamor is condemned to death—Alvarez suggests to him that he may save his life by turning Christian—Zamor refuses to do so—Carlos is brought in in a dying state—before his death, he gives an official pardon to Zamor, and resigns Alzira to him—Zamor is so struck with the behaviour of Carlos, that he becomes a Christian—Alvarez bears his fate with resignation—scene Lima—this is a moderate T.

—it was written originally by Voltaire, and adapted to the English stage by Aaron Hill—*Alzira* was printed in 1736, and without a second title—see B. D. and Barker.

July 21. *Alzira* 9th time—No more bills. (*Bills from B. M.*)

Giffard rented L. I. F. under Rich—the Editor of the B. D, by mistake says—(Introduction p. 35) Giffard agreed for L. I. F. in 1735, and acted there during the two ensuing years.

Charles Hulett died in 1736, aged 35 years—he was perhaps alive to act Falstaff on Nov. 20—he was endowed with great abilities for a Player, but laboured under the disadvantage of a person much too corpulent for a Hero or a Lover—his port however was well suited to Henry 8th, Falstaff, &c., and he would have acted many other characters equally well, if his application and figure had been proportionable to his other qualifications—he was an excellent Macheath, and sang the songs better than Walker—he was happy in a strong, clear and melodious voice; his being too sensible of this was the cause of his death: he used to take an idle pleasure in stealing unperceived on a person and deafening him with a loud hem, to show the strength and firmness of his lungs: as he was practising this trick one morning, by an extraordinary effort, he broke a blood vessel, which killed him in 24 hours. (*Chetwood.*)

Hulett's accident happened in the theatre—Giffard, who was particularly friendly to him, sent for two physicians, but as Hulett was computed to have discharged near two gallons of blood, they thought it

in vain to prescribe—Giffard buried him at his own expense. (*Currll.*)

Davies says, that Quin, who acted Clytus with approbation, did not act that part in a more characteristic manner than Hulett; the latter's voice, with equal strength, had more variety of tone.

HAY. 1736.

Pasquin. This is a Dramatic Satire by Fielding—it consists of the Rehearsal of a Comedy and a Tragedy; the former has little to recommend it, but some political strokes, and the following observation.

Miss. But must I go into keeping Mama?

Mrs. Mayoress. Child you must do what's in fashion.

Miss. But I have heard that's a naughty thing.

Mrs. M. That can't be if your betters do it: people are punished for doing naughty things; but people of quality are never punished; therefore they never do any naughty things.

Fustian. An admirable Syllogism and quite in character—Sneerwell asks Trapwit, the Comic Poet, for his Epilogue—Trapwit replies—"I have writ one but—Faith, Sir, I can get no one to speak it, the actresses are so damn'd difficult to please—when first I writ it, they would not speak it, be-

“ cause there were not double entendres enough in
 “ it; upon which I went to Mr. Watts’, and borrow’d
 “ all his plays; went home, read over all the Epi-
 “ logues, and cram’d it as full as possible; and now
 “ forsooth it has too many in it—Oons, I think we
 “ must get a pair of scales and weigh out a sufficient
 “ quantity of that same.”

Fustian, the Tragic Poet, says—“ A Poet, under-
 “ goes a great deal before he comes to his 3d night;
 “ first with the Muses who are humorous ladies and
 “ must be attended; for if they take it into their
 “ head at any time to go abroad and leave you; you
 “ will pump your brain in vain: then, Sir, with the
 “ Master of a Playhouse to get it acted, whom you
 “ generally follow a quarter of a year, before you
 “ know whether he will receive it or no; and then
 “ perhaps he tells you it won’t do—or if he should
 “ receive the play, then you must attend again to
 “ get it writ into parts and rehearsed—Well Sir
 “ at last the Rehearsal begins; then Sir begins ano-
 “ ther scene of trouble with the actors, some of
 “ whom don’t like their parts, and all are continually
 “ plaguing you with alterations: at length after
 “ having waded through all these difficulties, his
 “ play appears upon the stage, where one man hisses
 “ out of resentment to the author, a second out of
 “ dislike to the house; a third out of dislike to the
 “ actor, a fourth out of dislike to the play, a fifth
 “ for tke joke’s sake, a sixth to keep the rest in com-
 “ pany—enemies abuse him, friends give him up, the
 “ play is damn’d, and the author goes to the Devil.”

The Tragedy is a good Burlesque and has a vast
 deal of Wit and Humour—the subject is the Life and

Death of Queen Common Sense—Law, Physic, and Firebrand the Priest of the Sun, enter into a conspiracy against her—Law is offended because she has endeavoured to make him understood by all—Physic because she has openly averr'd

“ That *Walter Gruel* is the best Physician.”

and Firebrand because she does not give sufficient power and profit to Priests; whereas Queen Ignorance believes—

“ Whate'er the Priests affirm, and by the Sun
“ Faith is no Faith if it fall short of that.”

The Ghost of Comedy says to Common Sense—

————— “ Think not to survive
“ My murder long; for while thou art on earth,
“ *The Convocation will not meet again.*”

Firebrand says to Queen Common Sense—

Madam our power is not deriv'd from you,
Nor any one. 'Twas sent us in a box
From the great Sun himself and carriage paid:
Phaeton brought it, when he overturn'd
The chariot of the Sun into the sea.

Q. C. S. Shew me the instrument and let me read it.

Fire. Madam you cannot read it; for being thrown
Into the Sea, the water has so damag'd it,
That none but Priests could ever read it since.

Q. C. S. And do you think I can believe this tale?

Fire. I order you to believe it and you must.

In the conclusion *Firebrand* stabs *Common Sense*;

but her Ghost rises and frightens Ignorance, &c. off the stage.

Sneerwell. I am glad you made Common Sense get the better at last: I was under terrible apprehensions for your moral.

Fustian. Faith Sir this is almost the only play where she has got the better lately.

Sneerwell. Pray, Mr. Fustian, how came they to give the name of Entertainments to their Pantomimical Farces?

Fust. Faith Sir out of their peculiar modesty; intimating that after the audience had been tired with the dull works of Shakspeare, Jonson, Vanburgh, and others, they are to be entertained with one of these Pantomimes—what these Entertainments are, I need not inform you who have seen 'em; but I have often wondered how it was possible for any creature of human understanding, after having been for three hours diverted with the productions of a great Genius, to sit for three more, and see a set of people running about the stage after one another, without speaking one syllable * * * and for this the town pays additional prices.

Pasquin had run 43 nights in April and was acted some nights more—Fielding called his performers the great Mogul's company of Comedians—Roberts acted Trapwit and Firebrand—Lacy and Machen were Fustian and Sneerwell—Yates played Lord Place in the Comedy, and Law in the Tragedy—but on the 11th night of Pasquin, he gave up Lord Place to Mrs. Charke.

Fatal Curiosity. Old Wilmot = Roberts: Young Wilmot = Davies: Eustace (his friend) = Wooburn:

Randal (servant to Old Wilmot) = Blakes : Agnes (wife to Old Wilmot) = Mrs. Charke : Charlot (in love with Young Wilmot) = Miss Jones : Maria = Miss Karver :—scene Penryn—Wilmot and his wife are reduced from affluence to poverty—Young Wilmot returns from India—he is shipwrecked on the coast of Cornwall—he is enabled to preserve his fortune which consists in jewels—he discovers himself to Charlot with whom he is in love—he has a Curiosity to see his parents without being known to them—he obtains an introduction to them—before he retires to rest he gives his mother the casket of jewels—her Curiosity prompts her to open it—she persuades her husband to murder the stranger—after the murder they discover him to be their son—Wilmot stabs his wife, and then himself—this T. in 3 acts is peculiarly interesting—it was written by Lillo—for the real story in 1618, on which it is founded, see the postscript to Colman's edition of the play in 1783—Davies, who played Young Wilmot, was the author of the Dramatic Miscellanies—he says that this T. was not successful at first, but that in the following season Fielding tacked it to the Historical Register, when it was acted to more advantage and was often repeated—see Cornish Shipwreck at Bath June 12 1813.

Female Rake, or Modern Fine Lady. Clerimont returns from abroad after a considerable absence—he and Celia were betrothed—Celia is distressed at hearing of Clerimont's return—at the conclusion it appears that she was privately married—Clerimont marries Libertina—Libertina is fond of masquerades and other fashionable amusements, but she does no-

thing particularly wrong—this is a ballad C. in 2 acts—it is a moderate piece.

The Deposing and Death of Queen Gin, an Heroic-Comi-Tragical Farce, written by Jack Juniper, a distiller's apprentice just turned poet—this little piece is founded on an Act of Parliament about the distilleries—it is written in blank verse and not without some degree of humour—it consists but of two scenes—in the last of them, Queen Gin drinks a great quantity of liquor, and at last dies.

D. L. 1736-1737.

Sep. 21. Julius Cæsar and What d'ye call it?

23. Squire of Alsatia—acted several times.

Oct. 5. Othello—7. Henry 4th part 1st.

9. Henry 4th part 2d—12. Oronooko.

13. Wife's Relief revived. Riot = Quin : Volatil = W. Mills : Sir Tristram Cash = Griffin : Young Cash = Macklin : Spitfire = Cibber Jun. : Arabella = Mrs. Clive : Cynthia = Mrs. Thurmond : Aurelia = Mrs. Pritchard :—characters from an edition of the play printed in 1736—on this revival it was acted 5 times successively.

19. Henry 8th—21. Volpone.

23. Squire of Alsatia. Belfond Sen. = Cibber

Jun. : Belfond Jun. = Milward : Sir William Belfond = Miller : Sir Edward Belfond = Quin :—rest omitted.

29. Greenwich Park—30. Love for Love.

Nov. 1. Double Gallant—3. Old Batchelor.

4. Tamerlane—6. Double Dealer.

8. Rule a Wife—9. Hamlet.

12. Mother in Law—13. Unhappy Favourite.

19. Timon of Athens.

22. Rival Queens. Alexander = Milward : Clytus = Quin : Cassander = Mills : Roxana = Mrs. Porter : Statira = Mrs. Cibber :—repeated on 24 and 26.

23. Amphitryon—30. Miser.

Dec. 2. Committee. Careless = Mills.

3. Cato. Sempronius = Mills.

4. Henry 4th part 2d. King = Mills :—probably his last time of acting—Davies says this was his last part—after which he was announced for Macbeth, and Davies saw him hurrying to the playhouse between 5 and 6 ; but he was taken ill and Quin was obliged to supply his place—Davies seems quite correct, except that he supposes Mills to have died in Nov. instead of Dec.

7, 8, and 9. Amorous Widow.

14. Venice Preserved. Jaffier = Milward : Pierre = Quin.

17. Love makes a Man.

21. Busy Body—22. Recruiting Officer.

23. Macbeth—Mills' name perhaps in the bill—yet it is odd he should not have played Pierre.

Jan. 10. King Lear.

11. Siege of Damascus. Eudocia = Mrs. Cibber :—rest as March 22 1735, except that Eumenes is omitted—repeated on 12, 15, 18 and 29.

17. Henry 4th part 1st—21. Henry 4th part 2d.

27. Hamlet. Hamlet = Milward : Ghost = Quin :
Ophelia = Mrs. Cibber.

Feb. 1. Merry Wives, with the King and the Miller of Mansfield—seemingly 1st time. John Cockle, the Miller = Miller : the King = Cibber Jun. : Richard = Berry : Lord Lurewell = Este : Peggy = Mrs. Pritchard : Margery = Mrs. Bennet : Kate = Mrs. Cross :—the King loses his way in Sherwood Forest—the Miller, who is one of the keepers, treats him roughly at first, but afterwards carries him to his house, and gives him a supper—at the conclusion, the King knights John Cockle, and settles 1000 marks a year on him—this is a neat little piece by Dodsley—it was acted with success.

5. Fatal Marriage. Isabella = Mrs. Porter.

7. Macbeth—8. Love's last Shift.

10. Tempest—acted 5 times successively.

19. Cato, with a new Farce called Eurydice, or the Devil Henpecked—this Farce was damned, and indeed it did not deserve a much better fate—Fielding has given the story of Orpheus and Eurydice a ludicrous turn, but without much humour—he jumbles these characters with Capt. Weazel and Mr. Spindle—the impropriety of calling Pluto the Devil is so glaring, that one wonders a man of good sense could have been guilty of it—the piece is printed without the names of the performers—Macklin's Biographers say that he acted Capt. Weazel—for Eurydice Hissed see Hay. 1737.

24. Mrs. Porter's bt. Mourning Bride. Osmyn = Milward : Gonzalez = Quin : Zara = Mrs. Porter : Almeria = Mrs. Cibber.

28. Never acted, *Universal Passion*. Protheus (Benedick) a nobleman of Genoa = Quin : Jocolo the Court Jester = Cibber Jun. : Bellario (Claudio) a young Venetian lord = W. Mills : Gratiano (Leonato) the Duke of Genoa = Milward : Byron (Don John) bastard-brother to the Duke = Berry : Gremio (Conrade) = Winstone : Lucentius = Shepherd : Porco = Harper : Asino = Macklin : Liberia (Beatrice) with songs = Mrs. Clive : Lucilia (Hero) = Mrs. Butler : Delia (Margaret) = Mrs. Pritchard :—acted 9 times—this C. consists of Shakspeare's *Much ado about Nothing*, and Moliere's *Princess of Elis*, badly jumbled together by James Miller—Miller in his Prologue acknowledges his obligations to Shakspeare, but does not give the least hint about Moliere—the scene lies at Genoa.

Act 1st. Bellario tells Lucentius, who had been his tutor, that he is in love with Lucilia, the daughter of the Duke of Genoa—he engages Jocolo in his interest—as Lucilia is in the habit of treating her suitors with contempt, Bellario determines to affect indifference towards her—her lovers propose to exhibit some magnificent sports in honour of her birthday—she in contradiction proposes to hunt in a forest—Gratiano expresses his wish to her that she should marry—she expresses her aversion from marriage—all this is taken from Moliere, but with some alterations in the dialogue—the remainder of the act is chiefly from Shakspeare—a messenger gives Gratiano a letter—Liberia inquires after Signior Montanto—Protheus enters—a skirmish of wit takes place between him and Liberia—Byron expresses his discontent to Gremio, as Don John does to Conrade.

Act 2d. Protheus speaks to Bellario about women in the words of Benedick—Lucilia and Joculo enter—Bellario joins them—Lucilia pretends that she had fallen in love with a nobleman of Mantua—Bellario pretends to be in love with Liberia—Lucilia requests Liberia not to give Bellario any encouragement—Joculo recommends Lucilia to take Bellario herself—she is offended—this act is chiefly from Moliere, but with some additions in the dialogue from Shakspeare.

Act 3d. Joculo tells Lucilia that Bellario had rescued her father from two ruffians—Gratiano requests Lucilia to reward Bellario with her hand—Bellario acknowledges his love for her—she consents—this is chiefly from Moliere—from this time Lucilia is turned into Hero—the metamorphosis is complete—she becomes quite a different woman—the rest of the act is chiefly from Shakspeare—Gratiano proposes to effect a match between Protheus and Liberia—Gremio tells Byron his plan for breaking off the marriage between Bellario and Lucilia—Protheus overhears the conversation about Liberia's love to him—Liberia overhears the conversation about Protheus' love to her.

Act 4th. Bellario, Byron, and Lucentius, after some discourse, go off the stage to watch Lucilia's chamber-window—Porco, Asino, &c. enter—two watchmen bring in Gremio—this scene is badly altered from Shakspeare—as is that between Gratiano, Porco and Asino—the scene changes to a church—Bellario accuses Lucilia—she faints—Protheus, instead of the Friar, proposes that they should pretend that Lucilia is dead—here the act ends—

Miller has very injudiciously transferred the remainder of the original scene to the next act.

Act 5th. Protheus and Liberia enter—Protheus begins the scene with saying “Soh, fair lady, have you been weeping all this while?”—he promises to challenge Bellario—this however he does not do—Gratiano is discovered in a melancholy posture—slow music is played—Gratiano speaks 3 or 4 lines from the first speech in Twelfth Night—Bellario and Lucentius cross the stage—Gratiano challenges Bellario—Porco and Asino bring in Gremio—this scene is very badly managed—Miller does not tell us in what place he means it to pass—it seems to pass in the Duke’s palace—and consequently in a place into which Bellario and Lucentius were not likely to intrude themselves—if we suppose the scene to pass in the street, as in Shakspeare, we must suppose the Duke to sit in a melancholy posture, and have slow music played to him, in public—besides it is hardly consistent with decorum, for the Duke of Genoa to give a challenge to a private nobleman—next comes a scene between Jocolo and Delia—she requests him to intercede with Lucilia for her—this is at a time when Lucilia is supposed to be dead—the play ends nearly as in Shakspeare—but in this act Miller has made considerable changes in the dialogue—Bellario speaks some lines from the Two Gentlemen of Verona act 3 scene 1—it cannot be supposed that a play compiled from Shakspeare and Moliere should be a bad one—Miller has however altered Much ado about Nothing in a manner disgraceful to himself, and highly injurious to Shakspeare—the person who finished Whincop’s List of Dramatic Poets,

says that the Universal Passion is an alteration of All's well that ends well—this is an unpardonable mistake; as if he thought it too much trouble to read the play, he might at least have been silent.

March 10. Quin's bt. Measure for Measure. Duke = Quin : Isabella = Mrs. Cibber.

12. Mrs. Clive's bt. Provoked Wife. Sir John Brute = Quin : Constant = Milward : Heartfree = W. Mills : Razor = Macklin : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Thurmond :—after the play, a new ballad, called the Lady's Lamentation for Senesino, to be sung by Mrs. Clive :—with Devil to Pay.

15. Milward's bt. Orphan. Castalio = Milward : Chamont = Quin : Polydore = W. Mills : Monimia = Mrs. Cibber :—with Old Man taught Wisdom.

17. Scornful Lady—this was probably Mrs. Furnival's 1st appearance—see Irish Stage 1740.

19. Beggar's Opera. Polly = Mrs. Clive : Lucy = Mrs. Thurmond.

22. Conscious Lovers. Sealand = Milward.

24. For bt. of Cibber Jun. Universal Passion, with King and Miller of Mansfield.

26. Johnson's bt. Love for Love.

29. Tender Husband and Mock Doctor.

April 12. Strategem—15. Man of Taste.

20. Mrs. Cibber's bt. Orphan and Mock Doctor.

27. Way of the World.

May 2. Mourning Bride. Zara = Mrs. Thurmond.

4. Relapse.

5. For bt. of Macklin and Mrs. Furnival. Provoked Husband. Lady Townly = Mrs. Furnival.

7. Distressed Mother. Orestes = Milward : Pyrr-

hus is omitted : Hermione = Mrs. Butler : Andromache = Mrs. Cibber.

9. Spanish Fryar. Dominic = Quin : Gomez = Griffin : Torrismond = Milward : Raymond = Boman : Queen = Mrs. Thurmond : Elvira = Mrs. Clive.

11. Twin Rivals. Alderman = Johnson : Subtleman = Macklin.

17. Cato, with a new Farce called the Eunuch, or the Derby Captain. Capt. Brag (Thraso) = Macklin : Courtly Sen. (Phædria) = Este : Courtly Jun. (Chærea) = Stoppelear : Needy (Gnatho) = Turbutt : Bevil (Chremes) = Cole : Trusty (Parmeno) = Winstone : the Eunuch = Leigh : Dorinda (Thais) = Miss Brett : Belinda (Pamphila) = Mrs. Villeneuve : Lettice = Mrs. Bennet :—this Farce with songs was written by Cooke—it seems to have been acted but once—it is professedly a translation from Terence with some slight additions from Plautus—Cooke has adapted the plot, as well as he could, to modern times—the principal alteration is, that Capt. Brag is not only a braggadosio, but a kidnapper—he is said to have stolen Belinda—at the conclusion he is forced to marry Lettice by whom he had had a child—the scene lies at a village near London—for the plot see the Eunuch at D. L. July 9 1717.

Macklin explained the phrase of a Derby Captain, by saying, that there was a house in Covent Garden for many years remarkable for selling Derbyshire ale, which was cheap and much drank : the long calm which succeeded the peace of Utrecht, reduced a great number of officers who had been in the Duke

of Marlborough's wars ; and as they had but a scanty provision to live on, those who settled in London, and particularly those about the neighbourhood of Covent Garden, found great convenience in frequenting this house ; which they did in time to the amount of such numbers, that they were called by way of cant name " the Derby Captains." (*Cooke's life of Macklin.*)

In the Confederates 1717 Gay is made to say—

“ Not far from hence, there is a noted lane,
 “ Where Darby Captains ev'ry night abound,
 “ For want of valour and of pence renown'd :
 “ These I'll engage ; and that they may not fail,
 “ Bribe them with mutton chops and pots of ale.”

25. Mother in Law. Agnes = Miss Wright, her 1st appearance.

30. Amorous Widow. Barnaby Brittle = Griffin : Lovemore = W. Mills : Sir Peter Pride = Johnson : Merryman = Harper : Clodpole = Miller : Jeffery = Macklin : Wanton Wife = Mrs. Clive : Damaris = Mrs. Pritchard.

31. Recruiting Officer—last bill. (*Bills from B. M.*)

The Compiler of the bills in the B. M. by writing on separate pieces of paper has made strange confusion ; one scrap of paper, without any date of the Month, is pasted in the book between April 11 and April 12 —on a careful examination it seems pretty clear that the paper belonged to May—the Manuscript for the first part of this season contains little more than the names of the plays.

On the 5th of May 1737, the footmen, on account of their rudeness, having been denied admission into the gallery which till then had been appropriated for their use, a body of 300 of them, armed with offensive weapons, broke open the door of D. L., and, forcibly obtruding themselves on the stage, wounded 25 persons—the Prince and Princess of Wales, with some other of the Royal Family, were in the house at the time—Colonel De Veil, who was also present, after attempting in vain to read the riot act, caused some of the ringleaders to be seized, and 30 of them were sent to Newgate—Fleetwood received a letter, in which the footmen claimed admission into the gallery as a matter of right, and threatened to reduce the playhouse to the ground, if their claim should be refused—but a guard of 50 soldiers being appointed for several nights, the footmen made no further attempts. (*Nicols*)—see the beginning of D. L. 1697.

John Mills had been on the stage 40 years—in person he was inclined to the athletic size, his features were large, but not expressive; his voice was manly and powerful, but not flexible, his action and deportment decent—(*Davies*)—Cibber says that as an actor he had as few faults as excellencies, but from his diligence and sobriety he grew into favour with Wilks, and was advanced to a larger salary than any actor during the time Cibber was on the stage—in 1709 no actor had more than £5 per week—Davies says Betterton had but £4—but then he had £1 for his wife, who had left the stage—in 1709 Mills had £4 for himself, and £1 for his wife—not long after that time Wilks, Cibber and Dogget, and then Booth,

became managers—this accounts for Mills' salary being larger than that of any other actor.

Mills appears to have been a very respectable actor in his proper line ; but partly by the partiality of Wilks, and partly by the exigencies of the theatre, to have been put into parts for which he was badly qualified.

Mills' characters—selection only.

D. L. 1696. *Jack Stanmore in Oronooko.

1697. Leontius in Humorous Lieutenant.

1702. *Trusty in Funeral—*Dugard in Inconstant—*Trueman in Twin Rivals.

Hay. 1706-1707. Edmund in Lear—Lord Morelove in Careless Husband—Leon—Volpone—*Aimwell—Col. Standard—Roderigo in Pilgrim—Amphitryon—Ghost in Hamlet—Villeroy—Timon of Athens—Petruccio in Sauny—Bosola in Dutchess of Malfy.

1707-1708. Pierre—*Seofrid in Royal Convert—Banquo.

D. L. 1708. Horatio in Hamlet—Younger Loveless in Scornful Lady—Corvino in Volpone—Don John in Libertine—Prospero.

1708-1709. Bevil in Epsom Wells—*Charles in Busy Body—Agamemnon in Troilus and Cressida.

1710-1711. Melantius in Maid's Tragedy—Antonio in Jew of Venice.

1711-1712. Macbeth—Mithridates—Young Rakish in Schoolboy—*Pylades in Distressed Mother—Roebuck in Love and a Bottle.

- 1712-1713. Julius Cæsar—*Sempronius.
- 1713-1714. *Belmour in Jane Shore—*Col. Britton in Wonder.
- 1714-1715. *Freehold in Country Lasses—King in Henry 4th part 1st—Caius Marius—Chamont.
- 1715-1716. Buckingham in Richard 3d—Worthy in Relapse—Sir Friendly Moral in Lady's last Stake—Aboan—Falstaff in Henry 4th part 1st—*Fantome in Drummer.
- 1716-1717. Bajazet—Titus Andronicus.
- 1717-1718. Apemantus—Caratach in Bonduca.
- 1718-1719. Polydore — Ventidius — Timoleon in Bondman.
- 1719-1720. *Caled in Siege of Damascus.
- 1720-1721. Falstaff in Henry 4th part 2d—*Zanga—Cassius.
- 1721-1722. Face in Alchemist—Emperour in Aurenge-Zebe—Marcian in Theodosius.
- 1722-1723. *Sir John Bevil in Conscious Lovers.
- 1723-1724. Cranmer.
- 1725-1726. Horatio in Fair Penitent.
- 1726-1727. Theseus in Phædra and Hippolitus.
- 1727-1728. *Manly in Provoked Husband.
- 1728-1729. King Lear.
- 1729-1730. Othello—Osmyn in M. B.
- 1730-1731. Cato.
- 1732-1733. Torrismond—Jupiter in Amphitryon—Orestes—Hamlet.
- 1734-1735. Wolsey—Eumenes in Siege of Damascus—Constant in Provoked Wife.
- 1735-1736. Elder Wou'dbe in Twin Rivals.
- Many important parts in obscure plays are omitted.

Mrs. Thurmond's name does not occur after this season—she had a pleasing person and a good voice—from the variety of parts which she acted, she must have been an useful acquisition to any theatre—she quitted the stage while her performance was at the best, and at that time left behind her few that excelled her. (*Chetwood.*)

Mrs. Thurmond's characters—selection only.

L. I. F. 1714-1715. Portia in Jew of Venice.

1715-1716. Arabella in Wife's Relief—Alinda in Pilgrim—Mrs. Gripe in Woman Captain.

1716-1717. *Belinda in Artful Husband—Ophelia.

1717-1718.. Lætitia in Old Batchelor—Victoria in Fatal Marriage—Peg the Shrew in Sauny—Calista—Arpasia in Tamerlane.

D. L. 1718-1719. Aspatia in Maid's Tragedy—Almeria in Mourning Bride—*Myris in Busiris—Hypolita in She wou'd and she wou'd not—Alcmena in Amphitryon.

1719-1720. Desdemona—Angelica in Love for Love—Lady Macduff—Rutland.

1720-1721. Leonora in Sir Courtly Nice—Queen in Spanish Fryar and Hamlet—Narcissa in Love's last Shift—Portia in J. C.—Ruth in Committee.

1721-1722. Imoinda in Oronooko.

1722-1723. Silent Woman.

1723-1724. Bizarre in Inconstant—Mrs. Conquest in Lady's last Stake—*Harriet in Hill's Henry 5th.

1726-1727. Sylvia in R. O.

1727-1728. *Lady Wronghead.

G. F. 1732-1733. Anna Bullen in Virtue Betrayed—
—Polly Peachum—Berinthia in Relapse.

1733-1734. Queen Elizabeth in Unhappy Favourite
—Roxana—Lady Sadlife.

D. L. 1734-1735. Marcia in Cato—Belvidera—
Queen in Richard 3d—Queen in Henry 8th.

1736-1737. Cynthia in Wife's Relief—Lady Brute
—Lucy Lockit—Zara in M. B.

* *Originally.*

C. G. 1736-1737.

Sept. 15. Theodosius—20. Rule a Wife.

24. Recruiting Officer—27. Orphan.

Oct. 1. Way of the World—4. Œdipus.

6. Rival Queens—8. Strategem.

11. Venice Preserved—13. Love's last Shift.

18. Country Wife—27. Beggar's Opera.

29. London Cuckolds—30. Albion Queens.

Nov. 2. Provoked Husband—4. Tamerlane.

8. King Lear—15, 16 and 17. Volpone.

22. Provoked Wife—29. Busy Body.

Dec. 2. Oronooko—4. All for Love.

9 and 10. Mrs. Horton acted the Scornful Lady.

20. Royal Merchant—21. Macbeth.

29, 30 and 31 are omitted.

Jan. 3. Rover—8. Conscious Lovers.

10. Old Batchelor and Flora.

17. She wou'd and she wou'd not.

21. Confederacy—25 and 27. Achilles.

28. Jane Shore and Cheats of Scapin.

Feb. 3. Committee—11. Fair Penitent.

15 and 17. Cymbeline—probably D'Urfey's.

26. King John—this revival was owing to Cibber's alteration of the play, which had been put into Rehearsal at D. L., but was afterwards withdrawn—see Papal Tyranny C. G. Feb. 15 1745—so much had been said by the critics, who wrote against Cibber, in commendation of the original play, that Rich wisely determined to take the hint and revive it.

This play was acted with applause, but King John did not suit Delane—Walker was excellent in Faulconbridge—tho' Garrick, Sheridan, Delane, and Barry, all of them afterwards acted this part, yet they all fell short of Walker—in him alone were found the several requisites for the character—a strong and muscular person, a bold and intrepid look, manly deportment, vigorous action, and a humour which descended with an easy familiarity in conveying a jest or sarcasm with uncommon poignancy.

Mrs. Hallam in Constance was natural and impassioned. (*Davies*)

There is an old play on the story of King John in two parts, from which Shakspeare has borrowed the conduct of his piece, as well as some of the lines—the 1st part ends with Hubert's telling the King that he had saved Arthur; that is with the 2d scene of Shakspeare's 4th act—the incidents are pretty much

the same, except that Shakspeare has omitted the scene in which the Bastard threatens to hang a Friar, unless he will tell him where the Abbot keeps his gold; the Friar points to a chest, from which when it is opened, out comes a Nun; the Bastard is going to hang Friar Antony, she promises to show him a press belonging to an old Nun with plate and money to the amount of 1000 marks—the press is opened and out comes Friar Lawrence—these must have been famous Clap-traps—the 2d part begins with Arthur throwing himself down from the prison walls—the conduct of this part does not differ materially from Shakspeare, except that the King is poisoned on the stage by a Monk—a circumstance in all probability not true, as it is not mentioned by the contemporary historians—the old play, as well as Shakspeare, represents King John as dying at *Swinstead* Abbey—he crossed from Lynn in Norfolk to Lincolnshire, a road which can only be travelled when the tide is out, and which is still always dangerous in case of any delay—there he lost all his baggage, but got safe himself to *Swineshead* Abbey in the Fens of Lincolnshire; he was carried in a litter the next day to Sleaford, and the day after to Newark where he died—see Rapin—Swinstead is situated in that part of Lincolnshire which borders on the Counties of Rutland and Leicester, at a distance of at least 20 miles from those “Lincoln Washes” mentioned by Shakspeare—and at Swinstead there never was an Abbey.

March 7. Mrs. Horton's bt. Relapse and Mock Countess.

14. Othello and Mock Lawyer.

24. Merry Wives. Falstaff = Delane : Page = A. Hallam : Mrs. Ford = Mrs. Horton.

31. Mourning Bride. Zara = Mrs. Hallam.

April 14. Stephens' bt. Henry 4th 1st part. Falstaff = Stephens : King = Bridgewater : Prince of Wales = Ryan : Hotspur = Walker : Francis = Hippisley.

26. Plain Dealer.

28. Momus turned Fabulist—29. Merry Wives.

May 3. Spanish Fryar—6. Distressed Mother.

20. Jubilee—probably Constant Couple.

27. King John—about 10th time—last bill.

The Manuscript in the B. M. for this season contains little more than the names of the plays.

GIFFARD'S COMPANY AT L. I. F. 1736-1737.

Sep. 28. King Arthur.

Oct. 5 and 7. Wife's Relief—9. Wonder.

12. Constant Couple—14. Alzira.

16, 19, 21 and 23. Mithridates.

26. Provoked Husband—28. Cato.

Nov. 4. Tamerlane—6. Love makes a Man.

9. Inconstant—13. Recruiting Officer.

16. Beggar's Opera—18. Sauny the Scot.

20. Henry 4th part 1st—27. Oronooko.

29. Ignoramus, or the English Lawyer—acted 5 times.

Dec. 6. Unhappy Favourite— 10. Gamester.

13. Country Lasses—17. Tunbridge Walks.

18. Committee—21. Indian Emperour.

Jan. 3. Merry Wives, with Beggar's Pantomime, or the Contending Colombines. Harlequin Macheath = Lun. Jun. : Manager = Cox: Beggar = Hewitt : Deputy Manager = Mrs. Charke : Squire Rustick = Yates: Clown = Penkethman : Ghost of Gay = Lyon : Polly = Mrs. Roberts : A Pretender to Polly = Mrs. Hamilton : Jenny Diver &c.—the part of Pistol is omitted in the D. P.—it was probably played by Woodward—this piece was perhaps brought out before the 3d of Jan.—a 3d edition of it was printed in 1736 O. S.—it is said in the titlepage to be written by Lun Junior—that is by Woodward—in his dedication to Mrs. Clive and Mrs. Cibber, who had had a violent contention for the part of Polly, he says—“ When I publicly declare this “ trifling piece was meant only to promote the “ theatre to which I belong, I hope you will have “ more good-nature than to imagine I design'd to “ affront two Ladies I am utterly a stranger to. Your “ *Paper War* making such a bustle about the town, “ and its being so much the publick talk of coffee- “ houses, I thought it no bad scheme, to make use of “ the opportunity, and introduce something, like “ *your Contention*, upon our stage ; I immediately “ made use of the subject, and (at a time it was most “ alive) resolv'd to bring it out; the Pantomime, “ Songs, and Scenery were all finish'd and ready to “ be exhibited in ten days.”

The Prologue is a long air to the tune of Chevy Chase.

“ Heav’n prosper long our noble King,
 “ Our lives and safeties all,
 “ A woful quarrel late there did,
 “ In Drury-Lane befall.

“ To charm the Pit with speech and song,
 “ Dame Cibber took her way ;
 “ Players may rue, who are unborn,
 “ The quarrel of that day.

“ Cibber, the Syren of the stage,
 “ A vow to heav’n did make,
 “ Full twenty nights in Polly’s part,
 “ She’d make the play-house shake.

“ When as these tidings came to Clive,
 “ Fierce Amazonian dame ;
 “ ‘ Who is it thus,’ in rage she cries,
 “ ‘ Dares rob me of my claim.’”

* * * * *

“ With that she to the Green-room flew,
 “ Where Cibber meek she found ;
 “ And sure if friends had not been by,
 “ She had fell’d her to the ground.”

* * * * *

“ But now each loving spouse engag’d,
 “ In honour of his wife ;
 “ Each drew his mortal grey-goose quill,
 “ And writ away for life.”

* * * * *

“ At length bold Pistol thus did say,
 “ As one in doleful dumps,
 “ ‘ My wife shall have the part, or I’ll
 “ My pen write to the stumps.’

“ O then he writ at such a rate,
 “ That in each dreadful page,
 “ Truth, Sense, and English all did fall
 “ The victims of his rage.”

The Manager decides in favour of Mrs. Clive.

“ ‘ O heavy news’ then Pistol cry’d,
 “ With that he wept full sore ;
 “ ‘ O heavy news’ his wife reply’d,
 “ Then fainted on the floor.

“ Heav’n save the King, and bless the land
 “ With plenty, joy, and peace,
 “ And grant henceforth that foul debates,
 “ Twixt Actresses may cease.”

The first 3 scenes are in the usual manner of a Harlequinade—the 4th scene lies in Newgate.

“ After the Stage has stood some time.

Enter Beggar in a hurry.

Beggar. Mr. Prompter! Mr. Prompter! (*Enter Prompter.*) What the Devil is the meaning of this stop? Have you a design to ruin me? Why, the Stage has stood this hour.

Prompt. I assure you ’tis none of my fault, but Mrs. Roberts and Mrs. Hamilton are quarrelling who shall do the first Colombine ; they scolded as long as they had breath, and now they have set themselves

down to send letters to the public papers, to inform the town of their ill usage."

Mrs. Roberts and Mrs. Hamilton contend in 3 or 4 pages of singing—the Ghost of Gay decides in favour of Mrs. Roberts—the piece then proceeds as a Harlequinade, till the last scene, when Pistol and his wife are discovered in mourning.

Victor in a letter to Theophilus Cibber in 1751 says—"when Mrs. Cibber was cast for Polly, she
 " was very young, handsome, and an approved good
 " singer ; she had every requisite to make the best
 " Polly that had ever appeared—and so had Mrs.
 " Clive for Lucy ; it would undoubtedly have been
 " a fine entertainment so performed—but Clive was
 " then in possession of the public voice—she was
 " disgusted at the thoughts of losing Polly, and
 " lodged her complaint—what a storm was raised !
 " but their favourite, right or wrong, was to be sup-
 " ported, tho' against judgment and common sense
 " —I remember I was one of your friends that
 " advised you to give it up—your wife was then new
 " to the stage, and the match, as to popularity, was
 " unequal ; and so the only opportunity of seeing
 " the Beggar's Opera in perfection was lost."

Fielding, in his Historical Register for 1736, makes Pistol (Theophilus Cibber) address the Mob thus—

" Say then, oh Town, is it your Royal Will,
 " That my great Consort represent the part
 " Of Polly Peachum in the Beggar's Opera ?"

(See Hay. 1737 for the conclusion of Pistol's speech.)

In the next act, Sowrwit a critic says to Medley the author—"Hey-day! What's become of your "two Pollys?—*Medley*. Damn'd, Sir, damn'd; "they were damn'd at my first rehearsal, for which "reason I have cut them out; and to tell you the "truth, I think the Town has honoured 'em enough "with talking of them for a whole month; tho', "faith, I believe, it was owing to their having nothing "else to talk of."

In Dec. 1747 Mrs. Cibber acted Polly, and Mrs. Clive, Lucy at D. L.—nothing probably would have induced Mrs. Clive to have resigned Polly to Mrs. Cibber; but as she had previously and of her own accord resigned the part to Miss Edwards, and played Lucy; she could not well object to play Lucy to Mrs. Cibber's Polly.

It is strange that Victor in 1751 should not have recollected, that these two great actresses had several times performed together in the Beggar's Opera.

Jan 4. Old Batchelor—6. Hamlet.

10. All Alive and Merry—this C. is attributed to Johnson, who wrote Hurlothrumbo—it was acted 7 times successively, but it is not printed.

24 and 25. Pasquin.

Feb. 1. Sir Harry Wildair—acted 4 times—it does not appear from the bills that this play was ever revived except at this time.

5. Bold Stroke for a Wife—8. London Merchant.

12. Never acted, Independent Patriot, or Musical Folly. Gripeacre = W. Giffard: Sanguine = Wright: Roseband (chaplain to Lady Warble) = Havard: Medium = Johnson: Addle = Giffard: Spruce = Woodward: Julia = Mrs. Giffard: Lady Warble =

Mrs. Roberts : Dulcissa = Mrs. Hamilton :—acted 3 times—Sanguine makes great professions of Independence and Patriotism—Medium is an Independent Patriot, but as he does not make any ostentatious display of his principles, the first title of the play seems to point at Sanguine ironically—Lady Warble is fond of Music—Dulcissa is extravagantly fond of it—this C. was written by Lynch—it has on the whole considerable merit—the fault of it is that there is a great deal too much of politics in it—Musical Folly is pretty well ridiculed—Roseband is a pleasing character.

21. Never acted, Tutor for the Beaus, or Love in a Labyrinth. Lord Modely = Bardin : Sir Charles Freeloze = Johnson : Belville = Wright : Lord Manly = Rosco : Young Manly = Woodward : Heartly = W. Giffard : Harriot = Mrs. Roberts : Lady Betty Manly = Miss Hughes : Lady Worthy = Mrs. Marshal :—acted 3 times—this C. was written by Hewitt—it consists of two distinct pieces, not united, but forced into contact in the last scene—my copy wants the preface—the Editor of the B. D. says, that Hewitt acknowledges that his play was compiled from Boissy's Frenchman in London, and a Spanish Comedy—Lord Modely and Heartly are cousins—Lord Modely had been educated in France—he has a great contempt for the English, and a very high opinion of himself—each of them pays his addresses to Lady Worthy, who is a young widow, and the daughter of Lord Manly—she loves Lord Modely, but does not esteem him—she esteems Heartly, but does not love him—at the conclusion she marries Heartly by her father's recommendation—Lord Modely makes

his exit with saying, that she is a greater loser by her determination than himself—the Tutor for the Beaus is little more than a translation of Boissy's Comedy—the only material difference between them is, that Lord Modely and Heartly are Englishmen instead of Frenchmen—the Spanish Comedy, from which Hewitt borrowed Love in a Labyrinth, must be that from which Ravenscroft borrowed his Wrangling Lovers—see D. G. 1676—the similarity between some parts of the Wonder and Love in a Labyrinth is easily accounted for—Mrs. Centlivre is greatly indebted to Ravenscroft.

March 1. Never acted, King Charles 1st. King Charles = Giffard : Oliver Cromwell = Wright : Fairfax = Johnson : Bishop Juxon = Havard : Marquis of Lindsey = Richardson : Bradshaw = Rosco : Queen = Mrs. Giffard : Lady Fairfax = Mrs. Roberts :—this is not a bad play ; the great fault of it is want of incident—the deviations from history, as they chiefly relate to the domestic concerns of the King, are not very exceptionable even in so well known a story—Havard is a little partial to the King, but not grossly so—in the D. P. it should have been the Earl, not the Marquis of Lindsey—Charles Fox in his Historical work, observes, that it would have been better to have imprisoned or banished Charles the 1st than to have executed him, and that the opportunity thus given him to display his firmness and piety has created more respect to his memory than it could otherwise have obtained—Sallust had before remarked—“ *Ple-
“ rique mortales postrema meminère, et in hominibus
“ impiis, sceleris eorum obliti, de pœnâ disserunt, si
“ ea paulo severior fuerit.*”

March 21. Maid's the Mistress—this revived C. seems to have been acted but once.

24. Rover—29. Fond Husband.

April 2. Careless Husband and Honest Yorkshireman by Lilliputians.

22. Busy Body and a new Farce called the Madhouse—this musical trifle was written by Baker—it was acted 2 or 3 times—it is printed without the names of the performers—Sir Solomon Testy puts his daughter, Lucy, under the care of Dr. Hyppo to prevent her from being married—Peacock, a young officer, sets her at liberty and marries her — Dr. Hyppo is a fellow who, from mercenary motives, confines persons who are not really mad—the Tragedy Drum from D. L. says to Dr. Hyppo—“ Our Master “ desires you'll give Pistol the correction of your “ house — who, when he shou'd. have play'd the “ bully in the 2d part of Harry the 4th, topp'd the “ drunken man's part at Nell Gwin's in D. L.—We “ were for administ'ring the usual discipline of the “ blanket behind the scenes, but the fustian rascal “ had recourse to mutiny, drew his sword on the “ D. P. and behav'd like a madman—We have there- “ fore brought him hither, that you may tame him— “ I was about to bring to you also our two contending “ Heroines in the Beggar's Opera—Lucy and Polly ; “ but they have since huddled up the affair in the “ Green Room.”

May 18. Charles the 1st, 19th time.

The Manuscript in the B. M. for this season contains little more than the names of the plays.

At the close of this season L. I. F. was shut—Mrs. Giffard went to D. L., where she continued till 1740, when she returned to G. F. which was opened Oct. 15.

In 1737-1738 Woodward, Havard, Wright, and Mrs. Roberts were engaged at D. L.—Rosco, Pinkethman, Johnson, Lyon and Yates were engaged at C. G.

HAY. 1737.

Tumble-down Dick, or Phaeton in the Suds—this piece was written by Fielding, in ridicule of Entertainments in general, and of the Fall of Phaeton in particular—the Fall of Phaeton was acted at D. L. March 1 1736—it is printed, but without the business of the Harlequinade, with which it was doubtless intermixed—Fielding has burlesqued the serious scenes, but not with any vast degree of humour—in his title-page he expresses a hope that his piece will be the last Entertainment ever to be exhibited on any stage—in the dedication to Mr. John Lun (the name which Rich assumed when he acted Harlequin) he says, “I am much obliged to you for that Satire on Pasquin, which you were so kind to bring on your stage”—(seemingly Marforio acted at C. G. April 10 1736)—“I own it was a sensible pleasure to me to observe the Town, which had been so favourable to Pasquin at his own house, confirming that applause, by thoroughly condemning the Satire on him at yours

“ —whether this was written by your command, or
 “ your assistance, or only acted by your permission,
 “ I will not venture to decide : indeed I am inclined
 “ to believe the latter ; for I fancy you have too strong
 “ a head ever to meddle with *Common Sense*, espe-
 “ cially since you have found the way so well to
 “ succeed without her ; and you are too great and
 “ good a Manager, to keep a needless Supernumerary
 “ in your house.”

Fielding, in *Tom Jones*, calls Rich the inventor of that most exquisite entertainment called the English Pantomime—a great Genius—not a common Artist, but one of those

——— “ *inventas qui vitam excoluere per artes.*”

He adds—“ this Entertainment consisted of two parts,
 “ the Serious and the Comic—the Serious exhibited
 “ a certain number of Heathen Gods and Heroes,
 “ who were certainly the worst and dullest company
 “ into which an audience was ever introduced ; and
 “ (which was a secret known to few) were actually
 “ intended to be so, in order to contrast the Comic
 “ part and display the tricks of Harlequin to better
 “ advantage—the contrivance was ingenious and had
 “ its effect ; and this will plainly appear, if instead
 “ of *Serious* and *Comic* we substitute *duller* and
 “ *dullest* ; for the Comic was certainly duller than
 “ any thing before shown on the stage, and could
 “ only be set off by that superlative dullness which
 “ composed the Serious ; so intolerably serious were
 “ these Gods and Heroes, that Harlequin was always
 “ welcome on the stage, as he relieved the audience
 “ from worse company.” (*Fielding.*)

In the Entertainments the serious and comic scenes succeeded each other alternately—see *Orpheus and Eurydice* C. G. Feb. 12 1740.

The *Historical Register* for 1736—this piece, in 3 acts, was written by Fielding—it contains some very good political and theatrical strokes—*Quidam* was meant for Sir Robert Walpole—the scene lies in the playhouse—at the close of the 2d act, Fielding alludes to the contention between Mrs. Cibber and Mrs. Clive for the part of Polly.

Enter Pistol (Theophilus Cibber) and Mob.

After a preface of about 14 lines, he asks the Mob, if they wish his wife to play Polly—(see L. I. F. Jan. 3 1737.)

(*Mob hiss.*)

“ Thanks to the Town, that Hiss speaks their
“ assent :

“ Such was the Hiss that spoke the great applause

“ Our mighty Father met with, when he brought

“ His *Riddle* on the stage ; such was the Hiss

“ Welcom'd his *Cæsar* to the *Ægyptian* shore,

“ Such was the Hiss, in which great *John* should

“ have expir'd :

“ But wherefore do I strive in vain to number

“ Those glorious Hisses, which from age to age

“ Our Family has borne triumphant from the

“ stage ?”

In the next act *Apollo* is discovered—on which *Medley*, the Author, who seems to speak Fielding's own sentiments, says, “ You must know this is a
“ Bastard of *Apollo* begotten on that beautiful

“ Nymph Moria,* who sold Oranges to Thespis’
 “ company, or rather cart-load of Comedians, and
 “ being a great Favourite of his Father’s, the old
 “ Gentleman settled upon him the entire direction of
 “ all our Playhouses and poetical performances what-
 “ ever.”

Apollo. Prompter.

Prompter. Sir.

Apollo. Is there any thing to be done ?

Prompter. Yes Sir, this play to be cast.

Apollo. Give it me ; the life and death of King
 John written by Shakspeare : Who can act the King ?

Prompter. Pistol, Sir, he loves to act it behind the
 Scenes.

Apollo. Here are a parcel of English Lords.

Prompter. Their parts are but of little consequence,
 I will take care to cast them.

Apollo. Do, but be sure to give them to actors who
 will mind their cues.

Enter Ground-Ivy. (Colley Cibber.)

Ground. What are you doing here ?

Apollo. I am casting the parts in the Tragedy of
 King John.

Ground. Then you are casting the parts in a Tra-
 gedy that will not do.

Apollo. How Sir ! Was it not written by Shak-
 speare ? and was not Shakspeare one of the greatest
 Genius’s that ever lived ?

Ground. No Sir, Shakspeare was a pretty fellow,
 and said some things, which only want *a little of my*

* Folly.

licking to do well enough; King John as now writ, will not do—But a word in your ear, I will make him do.

Apollo. How?

Ground. By alteration Sir; it was a maxim of mine, when I was at the head of theatrical affairs, that no play, tho' ever so good, would do without alteration.

Sowrwit, a Critic, ridicules the idea of Ground-Ivy's altering of Shakspeare; to which Medley makes the following admirable reply—“*As Shakspeare is already good enough for people of taste, he must be altered to the palates of those who have none; and if you will grant that, who can be properer to alter him for the worse.*”

Sowrwit. I hope, Sir, your Pistol is not intended to burlesque Shakspeare.

Medley. No Sir, I have too great an honour for Shakspeare to think of burlesquing him; and to be sure of not burlesquing him, I will never attempt to alter him, for fear of burlesquing him by accident, as perhaps some others have done.

Sowrwit. To what purpose was Mr. Pistol introduced?

Medley. To no purpose at all Sir; it's all in character Sir, and plainly shows of what mighty consequence he is—And there ends my Article from the Theatre.

The whole concludes with—“and you Ladies, whether you be Shakspeare's Ladies, or Beaumont and Fletcher's Ladies” &c.—about this time some Ladies formed themselves into a society to support Shakspeare—others seem to have done the same

by Fletcher ; to this Fielding alludes—the Prologue to the Independent Patriot alludes to the Ladies' Subscription for the revival of Shakspeare's plays—see C. G. 1737–1738.

Eurydice Hiss'd, or a Word to the Wise—this piece consists of some few scenes, in which Fielding gives an account of the damnation of his own Farce at D. L. on the 19th of Feb.—when Eurydice is damned, the 3d Gentleman says—

“ John Watts,
 “ Who was this morning eager for the copy,
 “ Slunk hasty from the Pit, and shook his head.”

John Watts was at this time the usual publisher of new plays—Eurydice Hiss'd was printed with the Historical Register—it does not appear whether the two pieces were acted on the same nights, or not.

LICENSING ACT.

An Act of Parliament was passed for limiting the number of Theatres, and for enacting that no Play, or even Prologue and Epilogue should be exhibited without the approbation of a Licenser.

It has been said that this Act was occasioned by the political strokes in Pasquin and other plays ; but such an act had been in the contemplation of Parliament before Pasquin was written—on the 5th of

March 1734–5 Sir John Bernard moved the House of Commons for leave to introduce a bill, for restraining the number of playhouses, and for regulating common players ; his motion passed unanimously, but the bill was no sooner introduced, than it was relinquished. (*Chalmers.*)

The Minister was no doubt galled by the political strokes, which Fielding had, with some wit, and greater impropriety, introduced on the stage ; but the immediate cause of the Licensing Act seems to have been the Golden Rump, a piece offered to Giffard the Manager, and by him carried to the Minister ; the Golden Rump was so scurrilous (see B. D.) that it afforded the Minister a plausible pretence for effecting what he wished—and a gagging bill for the stage was passed June 21 1737.

Lord Chesterfield, infinitely to his credit, opposed this bill, in a celebrated speech—he plainly and distinctly foretold that the power about to be given to the Licensor would in all probability be abused—and indeed this was no more than what any person of common sense and without prejudice, would naturally foresee.

If the power of the Licensor had been laid *under proper regulations*, all would have been right ; but such is the bias of human nature, that it very rarely happens that Arbitrary Power is not abused—which seems a plain and sufficient reason for not lodging it in any person's hands, without the utmost necessity.

At present there is a strong argument against the Licensing Act ; namely that the power granted by it *has* been scandalously abused—if the Licensor has of late years acted in a somewhat less arbitrary man-

ner than his Predecessors, this is owing rather to the spirit of the times, than to any other circumstance.

It should be observed that this act of Parliament, though it gave a legal sanction to the power of the Lord Chamberlain, yet it certainly did not give him any more power than he had often exercised—it was only about 8 years before, that Polly had been prohibited from being acted.

It was said in the House of Commons that there were no fewer than six playhouses “the Opera-house, the French playhouse in the Hay. and the ‘Theatres in C. G., D. L., L. I. F., and G. F.’—(*Chalmers*)—but the Opera-house was not a playhouse, and of the other five, only four were open at the same time.

In Feb. 1738 according to the Manuscript in B. M., or in April according to *Chalmers*, William Chetwynd was sworn in Licenser of the stage (under the Lord Chamberlain) with a salary of £400 a year, but that he might not be too much fatigued with reading half a dozen, or half a score plays in the course of a twelvemonth, a Deputy was allowed him with an additional salary of £200 per ann.—this deputy was Odell who in 1729 opened a theatre in G. F.

D. L. 1737-1738.

Aug. 30. Love for Love and Devil to Pay.

Sep. 3. Rule a Wife——20. Contrivances.

Oct. 15. Confederacy—24. Mother in Law.

25. Beggar's Opera—27. Country Wife.

Nov. 4. Tamerlane. Arpasia = Mrs. Cibber.

11. Double Gallant—14. Volpone.

19. Unhappy Favourite. (*B.M.*)

Plays were stopped on account of the death of Queen Caroline, who died Sunday Night at 10 o'clock Nov. 20 1737.

By his Majesty's Company of Comedians, at the Theatre Royal in Drury Lane, this present Monday, being the 21st of November, will be presented a Comedy called

LOVE'S LAST SHIFT:

or,

THE FOOL IN FASHION.

Written by C. Cibber Esq; Poet-Laureat.

The part of Amanda by Mrs. CIBBER.

Sir Novelty Fashion by Mr. CIBBER,

Sir William Wisewou'd by Mr. JOHNSON,

Loveless by Mr. MILWARD,

Narcissa by Mrs. CLIVE,

Elder Worthy by Mr. Havard, Lawyer by Mr. Cole,
Young Worthy by Mr. Mills, Hillaria by Mrs. Mills,
Snap by Mr. Macklin, Flareit by Mrs. Pritchard,
Sly by Mr. Miller, Mrs. Anne by Mrs. Bennet.

To which (by desire) will be added a Grotesque Pantomime, call'd

THE BURGOMASTER TRICK'D.

All the Characters by LILLIPUTIANS, Viz.

The Burgo-Master by Master Ferg.

Harlequin by Master Holman.

Boor Servant by Master Hamilton Jun.

Scaramouch by Master Brooks Jun.

Columbine by Miss Wright.

Country LADS and LASSES, &c. by

Master Hamilton Sen., Master Brooks Sen., Master Harper, Master Case, Miss Cole, Miss Morrison, Miss Edwards, and others.

Concluding with an Entertainment of Dancing called

THE SHEPHERD'S MOUNT.

All the Characters likewise perform'd by LILLIPUTIANS.

With New Habits, Scenes, Machines, and other Decorations.

Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

To begin exactly at Six o'Clock.

Vivant Rex et Regina.

This bill was given to me by Mr. Rodd the Bookseller—it is not cut out of a Newspaper, but one of those regularly printed for the theatre—it was no doubt printed before the Queen's death was publicly known—it has not the date of any year, but it must have belonged to 1737—Havard was not at D. L. till this season, and in 1738-1739 Miller was dead, and Mrs. Cibber not engaged—Miss Morrison and Miss Edwards were probably the persons who came on the stage afterwards as regular actresses—William Mills was now called in the bills Mr. Mills.

Jan. 2. The theatre was re-opened with Cato. Cato = Quin : Juba = Mills : Syphax = Cibber Jun. :

Sempronius = Milward : Portius = Wright : Marcia = Mrs. Cibber : Lucia = Mrs. Mills.

3. Love makes a Man. Don Cholerick = Miller : Carlos = Milward : Clodio = Cibber Jun. : Antonio = Harper : Charino = Griffin : Don Duart = Wright : Sancho = Macklin : Louisa = Mrs. Roberts : Elvira = Mrs. Butler : Angelina = Mrs. Mills.

4. Othello. Othello = Quin : Iago = Mills : Cassio = Wright : Brabantio = Milward : Roderigo = Miller : Desdemona = Mrs. Cibber : Æmilia = Mrs. Butler.

5. Not acted 4 years, Æsop. Æsop = Quin : Learchus = Griffin : Oronces = Mills : Doris = Mrs. Clive : Euphronia = Mrs. Mills : Sir Polidorus Hogstye = Cibber Jun. : Quaint = Macklin : Fruitful = Miller : Roger = Harper : Hortensia = Mrs. Bennett : Mrs. Fruitful = Mrs. Grace :—acted 4 times.

10. Double Dealer. Maskwell = Quin : Sir Paul Plyant = Griffin : Careless = Mills : Brisk = Cibber Jun. : Mellefont = Milward : Lord Froth = Macklin : Lord Touchwood = Winstone : Lady Touchwood = Mrs. Butler : Lady Froth = Mrs. Clive : Lady Plyant = Mrs. Roberts.

11. Venice Preserved. Jaffier = Milward : Pierre = Quin : Renault = Cibber Jun. : Priuli = Boman : Belvidera = Mrs. Cibber.

12. Henry 4th pt. 1st. Falstaff = Quin : Hotspur = Milward : King = Wright : Prince of Wales = Mills : Francis = Macklin : Carriers = Johnson and Miller : Kate = Mrs. Mills : Hostess = Mrs. Roberts.

13. Henry 4th pt. 2d. Falstaff = Quin : King = Milward : Prince = Mills : Lancaster = Havard : Archbishop of York = Wright : Chief Justice =

Boman : Pistol = Cibber Jun. : Shallow = Johnson : Silence = Miller : Feeble = Woodward : Poins = Macklin : Boy = Miss Cole : Hostess = Mrs. Roberts : Doll Tearsheet = Miss Brett :—with Fall of Phaeton. Harlequin = Lun Jun. : Morocco Servant = Macklin : Mercury = Beard : Clymene = Mrs. Clive : Columbine = Mrs. Walter.

14. Not acted 14 years, Plain Dealer. Manly = Quin : Jerry Blackacre = Macklin : Novel = Cibber Jun. : Lord Plausible = Griffin : Freeman = Milward : Major Oldfox is omitted : Alderman = Harper : Vernish = Mills : Lawyer Petulant = Miller : Fidelia = Mrs. Mills : Widow Blackacre = Mrs. Roberts : Olivia = Mrs. Clive :—acted about 8 times.

17. Miller of Mansfield. Joe = Beard.

19. Julius Cæsar. Brutus = Quin : Cassius = Milward : Antony = Wright : Julius Cæsar = Mills : Casca = Cibber Jun. : Citizens = Johnson, Miller, Harper, and Griffin : Portia = Mrs. Furnival : Calphurnia = Mrs. Butler :—as Milward's name stands repeatedly to Cassius, and Wright's to Antony, it must be supposed that they played those characters—yet it is strange that Milward should have preferred Cassius ; and that Davies should not mention his having acted that part, tho' he gives a particular account of the performers in Julius Cæsar, and praises Milward very much for his performance in Antony—Davies was certainly in London during this season as he saw Mrs. Porter in Clytemnestra.

23. Hamlet. Hamlet = Milward : Ghost = Quin : King = Mills : Horatio = Havard : Laertes = Wright : Polonius = Griffin : Osrick = Macklin : 1st Grave-

digger = Johnson : Queen = Mrs. Butler : Ophelia = Mrs. Clive.

25. Beggar's Opera. Macheath = Beard : Peachum = Macklin : Lockit = Harper : Filch = Raftor : Polly = Mrs. Clive : Lucy = Mrs. Pritchard : Mrs. Peachum = Mrs. Marshall.

26. Measure for Measure. Duke = Quin : Lucio = Cibber Jun. : Angelo = Milward : Claudio = Mills : Escalus = Wright : Clown = Miller : Elbow = Harper : Isabella = Mrs. Cibber : Mariana = Mrs. Mills : Mrs. Overdone = Mrs. Marshall :—with, never acted, the Coffee-house. Cibber (a Comedian) = Cibber Jun. : Harpie (a scrivener) = Griffin : Bays (a poet) Macklin : Hartly (a gentleman of the Temple) = Havard : Gaywood (an officer—his friend) = Winstone : Puzzle (a politician) = Ray : Boozwell (a foxhunter) = Harper : Bawble (a solemn beau) = Beard : Butterfly (a pert beau) = Green : Mrs. Notable (a widow, mistress of the Coffee-house) = Mrs. Grace : Miss Kitty (her daughter) = Mrs. Clive :—Hartly is in love with Miss Kitty, and her fortune—her mother insists that she should marry Harpie—Hartly and Gaywood engage Cibber to assist them in their plans—at this time Cibber appears in his proper character—he afterwards enters in disguise, and pretends to be drunk—Harpie and Cibber engage at Piquet—Harpie expects to have the advantage on account of Cibber's situation, but he eventually loses 100 Guineas—Cibber demands payment—a quarrel ensues—Gaywood affects to take Harpie's part—Cibber is supposed to be mortally wounded—he is carried off in a chair—Hartly calls for a constable—Harpie and the Widow are frightened

—she signs a contract, by which she obliges herself to give Kitty and her fortune to Hartly—Cibber enters in perfect health—this dramatic piece was written by James Miller—the humours of a Coffee-house are well described—the idea of making Theophilus Cibber one of the D. P. is a very good one, and seemingly new—in the Prologue he says—

“ And what is still more hard, the cruel elf
 “ Makes *Me*, like Monks in Lent, to scourge
 “ myself.”

This piece seems to have been damned through prejudice—and as the Gentlemen of the Temple are said to have carried their resentment so far as to damn two other pieces, because they were known to be written by Miller, his vindication of himself is the more worthy of notice—in his preface he says—“ he
 “ is informed that it is commonly said, that he has
 “ represented the characters of a particular family,
 “ who keep a considerable Coffee-house in this town,
 “ and of several persons who frequent it : as a little
 “ proof is of more weight than much affirmation, he
 “ offers the following matters of fact in answer to this
 “ charge——this piece is partly taken from a French
 “ Comedy, and the particular characters, incidents
 “ and speeches, which are said to have been apply'd
 “ and given offence in the English piece, are happily
 “ direct translations from thence, as near as things
 “ of that nature will admit : whilst, on the contrary,
 “ those additions and alterations, which were made
 “ by the author, were very favourably received.

“ But it is asked it seems, wherefore is the scene
 “ laid at Temple Bar?—for no other reason, but as

“ it is the centre of the town, and the most likely
 “ place for so many different characters to meet at
 “ a time.

“ But why is it a widow and her daughter that
 “ keep this Coffee-house, if no body particularly is
 “ meant?—the answer to this is easy, because the
 “ French author makes it a widow and her daughter.

“ The writer of this little piece can truly say that
 “ he hath not the least acquaintance with, nor know-
 “ ledge of the persons he is said to characterize,
 “ having not been in that Coffee-house but once in
 “ the space of 10 years last past : and he is likewise
 “ told by many that the characters in this piece
 “ have not the least resemblance to those they are
 “ ascribed to.

“ He should not have thought it worth while to
 “ have published such a trifle, as it had no better
 “ success, but only to have an opportunity of clearing
 “ it from misrepresentation.”

Jan. 27. *Conscious Lovers.* Bevil Jun. = Quin :
 Tom = Cibber Jun. : Myrtle = Mills : Cimberton =
 Griffin : Sealand = Milward : Sir John Bevil =
 Wright : Daniel = Leigh : Indiana = Mrs. Cibber :
 Phillis = Mrs. Clive : Lucinda = Mrs. Mills :—with
 Mock Doctor. Gregory = Cibber Jun. : Davy =
 Macklin : Dorcas = Mrs. Clive.

28. *Siege of Damascus.* Phocyas = Milward :
 Eumenes = Wright : Caled = Quin : Abudah = Mills :
 Eudocia = Mrs. Cibber : Daran is omitted, the part
 was Cibber's, but Havard played it March 25th.

31. *Macbeth written by Shakspeare* — (notwith-
 standing what is said in the bill, this in all probability
 was Davenant's alteration—see D. L. March 19 1748)

—Macbeth = Quin : Macduff = Milward : Banquo = Mills : Lenox = Wright : Duncan = Boman : Malcolm = Cross : Seyton = Havard : 1st Murderer = Harper : Witches = Miller, Griffin and Ray : Hecate = Johnson : Lady Macbeth = Mrs. Butler : Lady Macduff = Mrs. Mills.

Feb. 1. Confederacy. Brass = Macklin : Dick = Cibber Jun. : Moneytrap = Griffin : Gripe = Harper : Clarissa = Mrs. Furnival : Flippanta = Mrs. Clive : Corinna = Miss Brett : Araminta = Mrs. Bennett : Mrs. Amlet = Mrs. Roberts.

2. Provoked Husband. Lord Townly = Mills : Sir Francis Wronghead = Griffin : Manly = Milward : Count Basset = Macklin : Squire Richard = Woodward : John Moody = Miller : Lady Townly = Mrs. Giffard, her 1st appearance on this stage : Lady Wronghead = Mrs. Roberts : Lady Grace = Mrs. Mills : Miss Jenny = Mrs. Clive.

3. Venice Preserved. Belvidera = *Mrs. Cibber*.

7. Orphan. Acasto = Wright :—rest as March 15 1737.

9. Busy Body. Sir Jealous Traffick = Harper : Charles = Wright :—see Feb. 27 1735.

10. Mourning Bride. Osmyn = Milward : King = Mills : Zara = *Mrs. Butler* : Almeria = Mrs. Giffard, her 2d appearance at D. L.

11. Miser. Frederick = Havard : Ramilie = Macklin : Mariana = Mrs. Mills :—rest as originally.

16. Never acted, Art and Nature. Courtly = Quin : Julio = Cibber Jun. : Sir Simon Dupe = Griffin : Truemore = Mills : Jeffery (servant to Courtly) = Miller : Alphabet (a bookseller) = Turbut : Lord Gewgaw = Raftor : Violetta (woman to Flaminia)

= Mrs. Clive : Flaminia (daughter to Sir Simon) = Mrs. Mills :—Sir Simon had promised his daughter to Truemore—Truemore had been obliged to go to the West Indies to take possession of an estate—he had suffered shipwreck—on his return home he pretends to have lost great part of his property—before he left England, he had introduced Courtly to Sir Simon—Courtly is a fellow who lives by flattery—he had insinuated himself so far into the good graces of Sir Simon, that Sir Simon insists his daughter should marry Courtly instead of Truemore—by the artifices of Courtly, a quarrel takes place between Truemore and Flaminia—at the conclusion they are reconciled—and Courtly is completely exposed—Truemore had brought home with him Julio, who is an American Indian—Julio has a very good natural understanding, but is quite ignorant of European matters—he goes into a bookseller's shop—the bookseller says he may have any thing that he likes—he takes a picture as a present—the bookseller demands 50 shillings for the picture—Julio beats him—Julio is taken into custody by a constable, but released by Truemore—Julio falls in love with Violetta, and, at the end of the play, marries her—this is a toerable C. by James Miller—it was damned on the first night—the Templars had taken an unreasonable prejudice against Miller for his Farce of the Coffee-house, and seem to have been determined to damn any piece that was known to be his.

Cleland in the advertisement prefixed to his Tombo-Chiqui says—“ Monsieur Rodot, who had
 “ filled very eminent posts in Canada, prevailed on a
 “ friend to throw the character of a young savage,

“ who had belonged to him, into a dramatic form—
 “ the piece was called *Harlequin Sauvage*, and was
 “ received with the highest applause—Miller, in his
 “ *Art and Nature*, brought this character on our
 “ stage, but he incorporated the subject with a very
 “ indifferent piece of Rousseau’s, entitled *Le Fla-*
 “ *teur*”—Miller has supported the character of Julio
 quite as well as the French author has done—but in
 order to spin out his play to 5 acts, he has inserted
 some dull scenes—they relate chiefly to the misun-
 derstanding between Truemore and Flaminia, and
 were probably borrowed from Rousseau—in the 1st
 act some of Violetta’s speeches are translated from
 Moliere’s *Love’s the best Doctor*.

Feb. 18. *Silent Woman*. Morose = Johnson :
 Truewit = Mills : Sir Amorous la Foole = Miller :
 Sir John Daw = Cibber Jun. : Otter = Harper : Cut-
 beard = Macklin : Clerimont = Wright : Dauphine =
 Havard : Epicœne = Mrs. Butler : Lady Haughty
 = Mrs. Pritchard : Mrs. Otter = Mrs. Grace : with
 Damon and Phillida.

20. *Volpone*. Corvino = Wright :—rest as before.

21. *Alchemist*. Subtle = Mills : Abel Drugger =
 Cibber Jun. : Face = Macklin : Sir Epicure Mam-
 mon = Harper : Ananias = Johnson : Tribulation =
 Griffin : Kastril = Miller : Surly = Havard : Dol
 Common = Mrs. Pritchard.

23. *Venice Preserved*, with, never acted, Sir John
 Cockle at Court—being the Sequel to the King and
 the Miller of Mansfield—Sir John Cockle = Miller :
 King = Cibber Jun. : Sir Timothy Flash = Beard :
 Greenwood = Hill : French Cook = Woodward : Miss
 Kitty = Mrs. Clive : Mrs. Starch = Miss Tollet :—
 Cockle’s daughter, Kitty, had been engaged to a

young farmer, called Greenwood—after her father's advancement in the world, she had forsaken Greenwood, and accepted the addresses of Sir Timothy—Cockle is displeas'd with her—Greenwood convinces Kitty that Flash merely meant to seduce her—they are reconcil'd—the King in disguise offers Cockle a bribe for his interest at Court—Cockle rejects it—the sentiments expressed in this little piece do Dodsley great credit, but in a dramatic point of view, it must be considered as a trifle.

28. Oronooko. Oronooko = Milward: Aboan = Quin: Blandford = Mills: Capt. Driver = Johnson: Daniel = Cibber Jun.: Imoinda = Mrs. Giffard: Widow Lackit = Mrs. Grace: Charlot Welldon = Mrs. Pritchard.

March 2. Mrs. Giffard's bt. Relapse. Lord Foppington = Cibber Jun.: Loveless = Milward: Young Fashion = Wright: Worthy = Mills: Sir Tunbelly Clumsey = Harper: Lory = Macklin: Coupler = Johnson: Surgeon = Griffin: Shoemaker = Miller: Berinthia = Mrs. Giffard: Miss Hoyden = Mrs. Clive: Amanda = Mrs. Butler: with Intriguing Chambermaid.

4. Never acted, Comus. Comus = Quin: Brothers = Milward and Cibber Jun: 1st Spirit = Mills: Lady = Mrs. Cibber: Euphrosyne = Mrs. Clive: Sabrina = Mrs. Arne: Attendant Spirits, Bacchanals, Pastoral Characters and other vocal parts by Beard, Mrs. Clive, Mrs. Arne and others—N.B. to prevent any interruption to the music, dancing, &c. 'tis hoped no Gentlemen will take it ill, that they cannot be admitted behind the scenes, or in the Orchestra—acted about 11 times.

Comus was adapted to the stage in 3 acts—this

alteration was made by Dr. Dalton—it is a very judicious one—he has retained nearly the whole of the original—added or compiled the scene between the Brothers and Comus' Crew, and introduced a variety of songs to make it pass off better on the stage; the B. D. says they are taken from Milton's other works—the Prologue is modest and sensible—

“Small is our portion and we wish 'twere none.”

Colman, in 1772, compressed Dr. Dalton's 3 acts into 2, omitting great part of the dialogue and making Comus a Musical Entertainment—in this mangled state it still keeps possession of the stage.

Dr. Johnson observes of Comus—“ what deserves “ most reprehension is, that the Prologue spoken in “ the wild wood by the attendant Spirit is addressed “ to the audience—*a mode of communication so con- “ trary to the nature of dramatic representation, that “ no precedents can support it.*”

March 13. Squire of Alsatia. Sir William Belfond = Miller : Squire = Cibber Jun. : Belfond Jun. = Milward : Sir Edward Belfond = Quin : Lolpoop = Harper : Cheatly = Macklin : Mrs. Termagant = Mrs. Pritchard : Isabella = Mrs. Clive : Teresia = Mrs. Mills : Ruth = Mrs. Grace.

16. Quin's bt. All for Love. Antony = Milward : Ventidius = Quin : Dolabella = Mills : Cleopatra = Mrs. Cibber : Octavia = Mrs. Butler.

18. Johnson's bt. Love's last Shift.

20. Mrs. Clive's bt. Amorous Widow. Cunningham = Havard : Lady Laycock = Mrs. Grace : Philadelphia = Mrs. Mills : Lady Pride = Mrs. Marshall : Prudence = Mrs. Bennett : (rest as May 30 1737)

with *Virgin Unmasked*. *Coupee* = Macklin: *Blister* = Harper: *Miss Lucy* = Mrs. Clive:—6 rows of the Pit will be railed into front Boxes, and part of the stage will be formed into side Boxes.

21. For *bt.* of *Cibber Jun.* *Man of the Mode*. *Sir Fopling Flutter* = *Cibber Jun.*: *Dorimant* = Mills: *Medley* = *Milward*: *Old Bellair* = Harper: *Young Bellair* = Wright: *Shoemaker* = Miller: *Handy* = Cross: *Mrs. Loveit* = Mrs. *Cibber*: *Belinda* = Mrs. Clive: *Pert* = Mrs. Pritchard: *Orange wench* = Mr. Macklin:—with *Mock Doctor*. *Dorcas* = Mrs. Pritchard: this was Mrs. Clive's part, but Mrs. Pritchard sometimes acted it.

April 6. Never acted, *Agamemnon*. *Agamemnon* = Quin: *Egisthus* = *Milward*: *Melisander* = *Cibber Jun.*: *Arcas* = Wright: *Talthybius* = *Havard*: *Orestes* = Green: *Clytemnestra* = Mrs. Porter: *Cassandra* = Mrs. *Cibber*: *Electra* = Miss Bret: *Attendant* = Mrs. Furnival:—acted about 8 times—this T. was written by Thomson—it is founded on the *Agamemnon* of *Æschylus* and *Seneca*, but the character of *Melisander* is judiciously borrowed from *Homer*—see the *Odyssey* b. 3—l. 263 to 270.

In the *Agamemnon* of *Æschylus* the taking of *Troy* is announced at *Argos* by the means of fire-beacons—*Agamemnon* returns and brings *Cassandra* with him—*Clytemnestra* meets him in a friendly manner—after they have made their exit, *Cassandra* prophesies the death of *Agamemnon* and herself—the cries of *Agamemnon*, who is mortally wounded, are heard from behind the scenes—*Clytemnestra* enters—she boasts that she had killed her husband with her own hand—she pretends to justify herself,

by alleging that Agamemnon had sacrificed Iphigenia — she slightly mentions his intimacy with Cassandra — Ægysthus, the paramour of Clytemnestra, exults over the fate of Agamemnon.

Seneca treats the story in a manner somewhat different—Cassandra foretells Agamemnon's death to himself, but with some obscurity—he does not believe her — Ægysthus and Clytemnestra in conjunction kill Agamemnon—Electra consigns Orestes to the care of Strophius, who carries him off in safety—Clytemnestra orders Electra to be imprisoned, and Cassandra to be killed—the Agamemnon of Æschylus is a fine play ; that of Seneca is very inferior —it consists of 1012 lines, of which about 160 are taken up with the tumid description of a tempest.

In the 3d act of Thomson's play, Melisander tells Arcas that he was left on a desert island by the command of Egisthus—that he continued there 7 years—that Agamemnon, on his return from Troy, touched at the island, and brought him home—in the additions which Thomson has here made to Homer's story, he has not exceeded a fair poetical license—in the 5th act, Clytemnestra endeavours to dissuade Egisthus from his intention of murdering Agamemnon—Cassandra prophesies the death of Agamemnon—he is killed behind the scenes—Electra consigns Orestes to the care of Melisander—the back scene opens, and discovers the dead body of Agamemnon—Clytemnestra faints, and is carried off by her attendants—a messenger tells Egisthus that Melisander had presented Orestes to the Senate, and roused them to revenge—Egisthus orders his friends to be assembled, and Cassandra to be put to death—Cas-

sandra speaks 4 or 5 lines, and the play concludes—Some parts of this T. are very well written, but on the whole it is only a moderate play—Thomson has taken unwarrantable liberties with the story—he has softened the character of Clytemnestra to so great a degree, that she is no longer the Clytemnestra of the Greek poets—the presentation of Orestes to the Senate is an abominable perversion of the real fact—Thomson is the more inexcusable, as after all he has not brought the story of Egisthus to any absolute conclusion—each of the three Greek Tragedians has a play on the return of Orestes to Argos, and the subsequent death of Clytemnestra and Ægysthus—but these events took place several years after the murder of Agamemnon—Orestes was sent away as a boy—he returned as a man—Thomson has been so absurd as to introduce the word Madam about 30 times—Victor in one of his letters (p. 10) gives an account of the alterations made in Agamemnon after the 1st night—Davies says that Mrs. Porter in Clytemnestra showed herself to be a consummate actress.

Thomson, in reading his play to the actors in the Green room, pronounced every line with such a broad Scotch accent, that they could not restrain themselves from a loud laugh: upon this, the author good-naturedly said to the Manager, “do you Sir “take my play and go on with it; for tho’ I can write “a Tragedy, I find I cannot read one”—(*Davies*)—Dryden read Poetry with a very bad grace—Rowe was so excellent a reciter of his own compositions, that Mrs. Oldfield used to say she had no occasion for any other study, than that of hearing him

read her part in any of his plays—(*Malone*)—Lee, tho' he did not succeed on the stage, was so pathetic a reader of his own scenes, that Mohun one day at Rehearsal, in the warmth of admiration, threw down his part, and said, “ unless I were able to play “ it as well as you read it, to what purpose should I “ undertake it?” (*Cibber.*)

April 12. Mrs. Cibber's bt. Measure for Measure.

13. For bt. of Miller. (the Miller of Mansfield) Love for Love. Valentine = Milward : Ben = Miller : Foresight = Johnson : Tattle = Cibber Jun. : Sir Sampson Legend = Harper : Scandal = Mills : Jeremy = Macklin : Trapland = Griffin : Angelica = Mrs. Mills : Mrs. Frail = Mrs. Butler : Miss Prue = Mrs. Clive : Mrs. Foresight = Mrs. Pritchard : Nurse = Mrs. Marshall : with the King and the Miller of Mansfield.

14. Harper's bt. Spanish Fryar. Dominic = Harper : Gomez = Griffin : Torrismond = Milward : Lorenzo = Mills : Bertran = Wright : Raymond = Boman : Queen = Mrs. Roberts : Elvira = Mrs. Clive : with What d'ye call it? Timothy Peascod = Miller : Sir Roger = Griffin : Squire = Johnson : Peter Nettle = Macklin : Kitty Carrot = Mrs. Clive.

17. Mills' bt. Twin Rivals. Elder Wou'dbe = Milward : Younger Wou'dbe = Mills : Trueman = Cibber Jun. : Richmore = Wright : Teague = Miller : Alderman = Johnson : Subtleman = Macklin : Aurelia = Mrs. Clive : Constance = Mrs. Mills : Mrs. Midnight = Mr. Harper.

21. Mrs. Butler's bt. Provoked Wife. Sir John Brute = Quin : Constant = Milward : Heartfree = Mills : Razor = Macklin : Lady Fanciful = Mrs.

Clive : Lady Brute = Mrs. Butler : Belinda = Mrs. Mills : Mademoiselle = Miss Brett.

22. Mrs. Porter's bt. Distressed Mother. Orestes = Milward : Pyrrhus = Mills : Hermione = Mrs. Porter : Andromache (with original Epilogue) = Mrs. Mills.

28. Towards raising a fund for erecting a monument to the memory of Shakspeare—Julius Cæsar. Portia = Mrs. Porter.

29. Wright's bt. Fair Penitent. Lothario = Milward : Horatio = Quin : Sciolto = Wright : Altamont = Mills : Calista = Mrs. Giffard : Lavinia = Mrs. Butler.

May 2. Havard's bt. Careless Husband. Sir Charles Easy = Mills : Lord Foppington = Macklin : Lord Morelove = Wright : Lady Betty Modish = Mrs. Giffard : Lady Easy = Mrs. Butler : Lady Graveairs = Mrs. Roberts : Edging = Mrs. Clive.

3. For bt. of Macklin and Turbutt. Merry Wives of Windsor. Falstaff = Quin : Ford = Milward : Sir Hugh Evans = Macklin : Dr. Caius = Miller : Shallow = Johnson : Slender = Woodward : Host = Harper : Pistol = Cross : Simple = Master Green : Page = Winstone : Mrs. Ford = Mrs. Roberts : Mrs. Page = Mrs. Butler : Mrs. Quickly = Mrs. Grace.

5. Mrs. Pritchard's bt. Relapse. Lord Foppington = Macklin : Lory = Woodward : Berinthia = Mrs. Pritchard :—rest as before.

6. Henry 8th. King = Quin : Wolsey = Milward : Buckingham = Mills : Cranmer = Wright : Gardiner = Johnson : Lord Sands = Miller : Norfolk = Havard : Suffolk = Boman : Queen = Mrs. Roberts : Anne Bullen = Mrs. Bennett :—with Devil to Pay. Sir

John Loverule = Beard : Jobson = Harper : Nell = Mrs. Clive : Lady Loverule = Mrs. Pritchard.

8. For bt. of Woodward and Mrs. Furnival. Way of the World. Mirabell = Milward : Fainall = Mills : Witwou'd = Woodward : Sir Wilful Witwou'd = Harper : Petulant = Macklin : Waitwell = Turbutt : Millamant = Mrs. Furnival : Mrs. Marwood = Mrs. Butler : Lady Wishfort = Mrs. Grace : Foible = Mrs. Bennett : Mrs. Fainall = Mrs. Pritchard :—with Harlot's Progress. Harlequin = Lun Jun. : (Woodward) Beau Mordecai = Macklin : Mother Midnight = Mr. Harper : Ladies of Pleasure = Mrs. Bennett, &c.

9. Strategem. Archer = Mills : Scrub = Macklin : Aimwell = Milward : Foigard = Miller : Boniface = Harper : Gibbet = Woodward : Sullen = Quin : Mrs. Sullen = Mrs. Furnival : Cherry = Mrs. Clive : Doroinda = Mrs. Mills.

13. Not acted this season, for the bt. of the author—Man of Taste—this bt. was probably given to Miller on account of the ill success of Art and Nature. Man of Taste (Martin) = Macklin, 1st time : Sir Humphrey Henpeck = Harper : Sir Positive Bubble = Griffin : Freeloze = Mills : Valentine = Milward : Col. Cockade (Reynard) = Miller : Lady Henpeck = Mrs. Grace : Maria = Mrs. Clive : Dorothea = Mrs. Pritchard : Angelica = Mrs. Mills.

16. Old Batchelor. Heartwell = Quin : Belmour = Mills : Sir Joseph Wittol = Miller : Noll Bluff = Johnson : Fondlewife = Griffin : Vainlove = Havard : Sharper = Wright : Setter = Macklin : Lætitia = Mrs. Clive : Belinda = Mrs. Hamilton : Lucy = Mrs. Grace : Araminta = Mrs. Pritchard : Silvia = Miss

Brett:—with Dragon of Wantley acted by children.

17. For bt. of Chetwood and Miss Brett. Squire of Alsatia. Squire = Woodward: Lucia = Miss Chetwood, her 1st appearance on any stage:—with Rival Queens, or the Humours of little Alexander the Great. Alexander = Cross: Clytus = Harper: Hephestion = Woodward: Roxana = Mr. Macklin: Statira = Mr. Turbutt.

19. Committee. Teague = Miller: Careless = Milward: Blunt = Mills: Day = Griffin: Obediah = Johnson: Abel = Macklin: Ruth = Mrs. Pritchard: Arbella = Mrs. Butler: Mrs. Day = Mrs. Marshall.

23. Richard the 3d = Quin: Henry 6th = Milward: Richmond = Wright: Buckingham = Mills: Lord Mayor = Harper: Queen = Mrs. Roberts: Lady Anne = Mrs. Pritchard.

25. Love makes a Man. Clodio = Macklin: Sancho = Woodward: Angelina = Mrs. Pritchard:—rest as before.

26. Love for Love. Tattle = Macklin.

27. Alchemist. Able Druggier = Miller: Kastril = Woodward:—rest as before.

31. Beggar's Opera—last play. (*Bills from Mr. Field's Collection.*)

The Collection in the British Museum for this season has not one printed bill, and the Manuscript contains little information beyond the title of the plays. The Compiler of the Manuscript bills has one great fault; he sometimes puts the name of a performer to the part he usually played, without having any sufficient authority for concluding that he played the part on that particular evening—according to his Manuscript Mrs. Porter acted Belvidera

on Feb. 3 1738, and Zara on Feb. 10, but it is certain from Mr. Field's bills that she did not play either of the parts.

Mr. Field's bills were purchased at Isaac Reed's sale—Mr. Reed had dated the bills of 1738 as the bills of 1737—the Queen's death puts it past a doubt that Mr. Reed had dated his bills wrong, as according to his computation the theatres were not shut in Nov. for the Queen's death.

The bills in the British Museum and those in the collection of Mr. Field at this period of the stage are cut out of the newspapers—not the bills regularly printed for the theatres—these bills when taken from the papers in which the Managers advertised the plays, are generally correct; when they are taken from the other papers, they are not to be depended on.

Mr. Field's bills for 1738, 1739, 1740 and 1742, came into my possession in 1827.

Theophilus Cibber and his wife did not act in the last part of this season—the account which Victor gives of them is to this effect—“The particular circumstances attending their marriage were much talked of—he soon left her to deplore his absence—in their first country retirement, Mr. Sloper was a constant visitor, as a friend to the husband, and was requested by him, to teach his wife the game of back-gammon, while he pursued his favourite diversion of hunting in the purlieus of Covent Garden—the Gentleman's passion for Mrs. Cibber was not long a secret, and his purse was soon at the command of the husband; who, it seems, had borrowed to the amount of £400; and

“ under these weighty obligations T. Cibber would
 “ have put his horns in his pocket, if his wife would
 “ have continued with him for the use of both parties
 “ —but she having too much nicety, as well as ho-
 “ nour, her resentment soon fired her with resolution
 “ enough to despise her husband, and publicly avow
 “ her passion for Mr. S., by leaving the stage, and
 “ retiring with him to a house he had taken for that
 “ purpose, near Windsor.

“ This loss of his wife, or rather of her salary, T.
 “ Cibber could not bear—having procured sufficient
 “ assistance he brought her back by force, and con-
 “ fined her in his house—from whence she was res-
 “ cued by the same means, while her husband was
 “ acting Scrub”—see D. L. Sep. 28 1738.

A Pamphlet called—“ The Tryal of a cause for
 “ criminal conversation, between Theophilus Cibber
 “ Gent. Plaintiff, and William Sloper Esqre. Defen-
 “ dant”—was published in 1739—the cause was
 heard on the 5th of December 1738—the intimacy
 between Mr. Sloper and Mrs. Cibber was proved in
 the clearest manner—it was equally clear that T.
 Cibber had connived at it—the Jury gave a verdict
 for the Plaintiff—and £10 for damages—Colley Cib-
 ber and Fleetwood were examined, but their evidence
 was of no importance—Victor’s account is not
 correct—it appears that Mr. Sloper and Mrs. Cibber
 had private meetings in Dec. 1737—in the summer
 of 1738 T. Cibber and his wife lived together in the
 same house, with Mr. Sloper, at Burnham in Buck-
 inghamshire—a door opened between the bedcham-
 bers of T. Cibber and Mr. Sloper—Mrs. Cibber used
 to go into Mr. Sloper’s room, and T. Cibber used to

wish her good night—in Sep. T. Cibber took his wife from Burnham—he committed her to the care of a man who was faithful to his trust, but her brother rescued her by force, and carried her to her mother's—Mr. Sloper was there—she went with him to Reading, where she continued till about 5 weeks before the trial.

In 1751 T. Cibber had thoughts of attempting to prevent his wife from acting in London—Victor wrote him a letter to dissuade him from this, as the Public, on whom he was himself dependent for a livelihood, would probably resent their being deprived of such an actress—Victor's advice was good—the public indignation would naturally be excited against a man, who, having been himself notoriously guilty of conjugal infidelity, should attempt to punish his wife for the same.

Miller's name does not appear after this time, he seems to have been dead or too ill to act at the opening of the theatre in Sep.—he was a natural spirited Comedian; he was famous for Teague in the Committee and other similar parts—and tho' the Gentlemen of Ireland would never admit that he had the true Brogue, yet he substituted something in the room of it, that made his Teague very diverting to an English audience; and perhaps more so than if played by an Irishman; for Victor had often seen that character so extremely well acted in Dublin that he did not understand one word of what the actor said.*

* Morris, celebrated for the Brave Irishman in Sheridan's Farce.

Miller was excellent in Sir Joseph Wittol, Tallboy, Kastril, Ben, &c.—and as a full proof of the force of his abilities, he died in the receipt of a good salary, which he had long enjoyed, without being able to read—it was said that his principal object in marrying was to have a wife, who was able to read his parts to him. (*Victor.*)

Josias Miller's characters—selection only.

D. L. 1709-1710. Teague in Committee—Jeremy in Love for Love.

1714-1715. Kate Matchlock in Funeral—*Sir Roger in What d'ye call it?—Clincher Jun. in Constant Couple—Tallboy in Jovial Crew—Cokes in Bartholemew Fair.

1715-1716. Sir Jolly Jumble in Soldier's Fortune—Sir Amorous la Foole in Silent Woman—Trico in Ignoramus—Sir Mannerly Shallow in Country Wit.

1716-1717. Clodpole in Amorous Widow—Squire Somebody in Stage Coach—Lance in Wit without Money—Sir Harry Gubbin in T. H.—Sir Joseph Wittol in O. B.—Don Lewis in Love makes a Man—Sir Martin Marrall.

1717-1718. Sampson in Little French Lawyer—Widgin in Northern Lass—Bullock in R. O.

1718-1719. Hothead in Sir Courtly Nice—Marplot—Trincalo—Foigard—Asotus in Bondman.

1719-1720. Jaqueline in Fatal Marriage—Osrick.

1720-1721. Ben—Squire of Alsatia—Silence in Henry 4th—Trim.

- 1721-1722. *Kastril* in *Alchemist*—*Roderigo*.
- 1722-1723. *Lawyer Petulant* in *Plain Dealer*.
- 1724-1725. *Crack* in *Sir Courtly Nice*—*Humphry Gubbin* in *T. H.*—*Beau Clincher*.
- 1725-1726. *Hob*—*Teague* in *Twin Rivals*—*Razor* in *P. W.*
- 1726-1727. *Abel Drugger*—*Humorous Lieutenant*—*Trappanti*.
- 1727-1728. **John Moody*—*Antonio* in *Chances*.
- 1728-1729. **Cimon* in *Love in a Riddle*—**Brush* in *Village Opera*.
- Goodman's Fields*—1731-1732. *1st Gravedigger*—*Cacafogo*—*Robin* in *Contrivances*.
- D. L. 1734-1735. *Host of the Garter*—*Lord Sands*.
- 1736-1737. *Sir William Belfond*—**Miller* of *Mansfield*.
- 1737-1738. *Clown* in *Measure for Measure*—*1st Witch*—**Sir John Cockle* in *do. at Court*—*Timothy Peascod* in *What d'ye call it?*

* *Originally.*

C. G. 1737-1738.

Sep. 16. *King John*—28. *King Lear*.
30. *Funeral and Toyshop*.

Oct. 5. Country Wife—10. Volpone.

12. She wou'd and She wou'd not.

26. Wit without Money with, never acted, Dragon of Wantley—this is a burlesque Opera founded on the old ballad. Dragon = Reinhold : Moore = Salway : Gaffer Gubbins = Laguerre : Margery = Miss J. Young : Mauxalinda = Miss E. Young :—Carey, in his dedication to Lampe, who composed the Music, says, “ Many joyous hours have we shared during “ the composition of this Opera, chopping and chang- “ ing, lopping, eking out and coining of words, syl- “ lables and jingle, to display in English the beauty of “ nonsense, so prevailing in the Italian Operas : this “ pleasure has been since transmitted to the gay “ the goodnatured and jocular part of mankind, “ who have tasted the joke and enjoyed the laugh,” &c —the Music was made as grand and pompous as possible in order to heighten the contrast between that and the words.

Oct. 29. London Cuckolds—31. Albion Queens.

Nov. 2, 3 and 7. Much ado about Nothing.

4. Tamerlane.

21. Plays stopped on account of the Queen's death. (*List of plays from B. M.*)

Jan. 2. Fair Quaker of Deal. Flip = Rosco : Mizen = Neale : Worthy = Ryan : Rovewell = Hallam : Fair Quaker = Mrs. Bellamy : Arabella = Mrs. Vincent late Miss Binks :—Mrs. Bellamy was mother to the famous George Anne Bellamy.

4. Love's last Shift. Sir Novelty Fashion = Chapman : Loveless = Ryan : Sir William Wisewoud = Hippisley : Elder Worthy = Bridgewater : Younger Worthy = Walker : Snap = Pinkethman : Narcissa =

Mrs. Bellamy : Amanda = Mrs. Hallam : Hillaria = Mrs. Stevens.

5. Venice Preserved. Jaffier = Delane : Pierre = Ryan : Renault = Chapman : Priuli = Bridgewater : Bedamar = Walker : Belvidera = Mrs. Hallam.

7. Conscious Lovers. Young Bevil = Delane : Tom = Chapman : Myrtle = Walker : Cimberton = Hippisley : Sealand = Aston : Sir John Bevil = Bridgewater : Indiana = Mrs. Horton : Phillis = Mrs. Vincent.

10. Rival Queens. Alexander = Delane : Clytus = Stephens : Lysimachus = Ryan : Hephestion = A. Hallam : Cassander = Walker : Statira = Mrs. Horton : Roxana = Mrs. Hallam.

11. Provoked Husband. Lord Townly = Ryan : Sir Francis Wronghead = Hippisley : Manly = Bridgewater : Count Basset = Chapman : Squire Richard = Neale : John Moody is omitted : Lady Townly = Mrs. Horton : Lady Wronghead = Mrs. Kilby : Lady Grace = Mrs. Bellamy : Miss Jenny = Mrs. Vincent.

12. Distressed Mother. Orestes = Ryan : Pyrrhus = Delane : Andromache = Mrs. Horton : Hermione = Mrs. Hallam.

13. Rule a Wife. Leon = Delane : Copper Captain = Ryan : Estifania = Mrs. Horton : Margarita = Mrs. Ware : Old Woman = Mr. Hippisley.

14. All for Love. Antony = Delane : Ventidius = Bridgewater : Dolabella = Walker : Cleopatra = Mrs. Horton : Octavia = Mrs. Hallam.

17. Hippisley's bt. Hamlet = Ryan : Ghost = Delane : King = Bridgewater : Laertes = A. Hallam : Horatio = Walker : Polonius = Hippisley : Osrick = Chapman : Gravediggers = Rosco and Mullart :

Queen = Mrs. Hallam : Ophelia = Mrs. Vincent :—
with Drunken Man by Hippisley.

18. Never acted there, Northern Lass. Sir Philip Luckless = Ryan : Sir Paul Squelch = Hippisley : Tridewell = Hale : Capt. Anvil = Bridgewater : Widgin = Chapman : Bulfinch = Rosco : Pate = Arthur : Howd'ye = Neale : Widow Fitchew = Mrs. Horton : Northern Lass = Mrs. Vincent.

23. Provoked Wife. Sir John Brute = Bridgewater : Constant = Walker : Heartfree = Ryan : Razor = Chapman : Lady Fanciful = Mrs. Horton : Lady Brute = Mrs. Hallam : Belinda = Mrs. Bellamy : Mademoiselle = Mrs. Moreau.

24. For bt. of Carey, author of the Dragon of Wantley. Way of the World. Mirabell = Ryan : Fainall = Walker : Witwoud = Chapman : Petulant = Neale : Waitwell = James : Millamant = Mrs. Horton : Mrs. Marwood = Mrs. Hallam : Lady Wishfort = Mrs. Mullart : Foible = Mrs. Stevens : with Dragon of Wantley 41st time.

25. Never acted, the Nest of Plays—these 3 short plays are attributed to Hildebrand Jacob ; each of them consists of one act.

Act 1. Prodigal Reformed. Severn = A. Hallam : Old Severn = Rosco : Trueman = Bridgewater : 'Tatterdemalion (a poet) = Chapman : Froth = Neale : Johnson = Arthur : Lady Turtle = Mrs. Bellamy : Lady Basset = Mrs. Ware : Miss Siren = Miss Brunette :—Young Severn was sent when a boy from America to England, to be educated under the care of Trueman—Young Severn is extravagant, but has good principles at bottom—he is reduced to pecuniary difficulties, and deserted by his supposed friends

—he is arrested by his creditors, and rescued from them by his father—this piece has a resemblance to the Spendthrift—see Hay. 1731.

Act 2. Happy Constancy. Count Sebastian = Delane. Don Alphonso (his friend) = Hale : Gomez = Ryan : Stephano (father to Teresa) = Hippisley : Lopez = Chapman : Teresa = Mrs. Stevens : Petronilla = Mrs. Martin :—the scene lies near Lisbon—Gomez, the husband of Teresa, has been absent near 7 years—Teresa, having received a report of his death, is prevailed on by her father to consent to a marriage with Sebastian—Gomez returns just in the nick of time—the plot of this act has a considerable resemblance to that of the Fatal Marriage, with the exception of the Catastrophe.

Act 3. Tryal of Conjugal Love. Belair = Ryan : Sir Jasper Fragil = Bridgewater : Marle (his steward) = Hippisley : Farundel (servant to Belair) = Penkethman : Lady Fragil = Mrs. Horton :—Lady Fragil affects to have a great regard for her old husband—he suspects the sincerity of her professions, and resolves to put them to the proof—with this view he pretends to be dead—she shows signs of violent grief—Marle reads Sir Jasper's Will—Sir Jasper gives his landed property to Belair, and his personals to his wife, but upon condition of her not marrying again—Belair, according to the plan concerted between him and Sir Jasper, makes love to Lady Fragil—she accepts him, and Belair prevails on her to let the ceremony take place immediately—Sir Jasper enters disguised as a parson—Belair tumbles down in a seeming fit—his servant says that nothing will recover him, except the hand of a man, newly

deceased, stroked under his nostrils—Lady Fragil orders Sir Jasper's coffin to be opened for that purpose—Sir Jasper discovers himself—she makes her exit in a rage—Sir Jasper determines to have articles of separation drawn up—this is the best piece of the three—it is founded on the story of the Ephesian Matron—the Nest of Plays has not much to recommend it, but it certainly did not deserve damnation—the author attributes its ill success to its having been the first play licensed by the authority of the Lord Chamberlain, he says some people were determined, as they themselves declared, to silence, without any distinction, the first fruits of that Act of Parliament.

Jan. 26. Orphan. Castalio = Ryan : Chamont = Delane : Polydore = Walker : Acasto = Stephens : Monimia = Mrs. Horton.

27. Busy Body. Marplot = Chapman : Sir Francis Gripe = Hippisley : Sir George Airy = Ryan : Sir Jealous Traffic = Mullart : Charles = Walker : Miranda = Mrs. Vincent : Patch = Mrs. Stevens.

28. Jane Shore. Hastings = Delane : Dumont = Bridgewater : Gloster = Ryan : Belmour = Walker : Jane Shore = Mrs. Horton : Alicia = Mrs. Hallam.

31. Mistake. Carlos = Ryan : Sancho = Hippisley : Lopez = Chapman : Lorenzo = Walker : Alvarez = Bridgewater : Camillo = Mrs. Stevens : Leonora = Mrs. Horton : Jacinta = Mrs. Kilby.

Feb. 1. Strategem. Archer = Ryan : Scrub = Hippisley : Aimwell = Walker : Foigard = Rosco : Boniface = Mullart : Sullen = Bridgewater : Gibbet = Chapman : Mrs. Sullen = Mrs. Horton : Cherry = Mrs. Vincent : Dorinda = Mrs. Bellamy.

2. King John, as written by Shakspeare. King John = Delane : Faulconbridge = Walker : Hubert = Bridgewater : King of France = Ryan : Dauphin = Hallam : Pandulph = Chapman : Salisbury = Stephens : Chatillion = Salway : Austria = Mullart : Robert Faulconbridge = Clarke : Arthur = Mrs. Vincent : Constance = Mrs. Hallam : Queen = Mrs. James : Blanch = Mrs. Stevens :—with a new Prologue.

3. Fair Penitent. Horatio = Walker : Lothario = Delane : Sciolto = Stephens : Altamont = Hallam : Calista = Mrs. Horton.

4. Double Gallant. Atall = Chapman : Sir Solomon Sadlife = Hippisley : Careless = Hallam : Clerimont = Walker : Rhubarb = Neale : Capt. Strut = Stoppelear : Lady Sadlife = Mrs. Bellamy : Lady Dainty = Mrs. Horton : Clarinda = Mrs. Stevens : Sylvia = Mrs. Vincent : Wishwell = Mrs. Mullart.

6. Not acted 40 years, Richard the 2d. King = Delane : York = Stephens : Gaunt = Johnson : Bolingbroke = Ryan : Norfolk = Walker : Northumberland = Bridgewater : Aumerle = Hallam : Bishop of Carlisle = Chapman : Salisbury = Lyon : Queen = Mrs. Horton : Duchess of York = Mrs. Hallam : Duchess of Gloster = Mrs. James :—with a new Prologue addressed to the Ladies by whose desire this play and King John were revived—of course the Shakspeare Ladies mentioned in the Historical Register—on this revival, the ancient ceremony which belonged to the single combat was accurately observed in the scene which represents the lists at Coventry ; Bolingbroke and Norfolk were dressed in complete armour—two chairs finely adorned were placed at the opposite sides of the lists, to which each of the

combatants retired, when he had stood forth and spoken—the King was seated on a throne of state.

Delane did great justice to several scenes of Richard the 2d, particularly the one between him and John of Gaunt ; but he could not exhibit the King's distressful situation in the latter part of the play ; his voice was too loudly extended for the despondency of grief—Yates, who at this time was a young actor, was the person who enters in the 4th act with a glass—Clarke, who acted the Groom, was the original Filch, a man fitted by nature to represent under-parts—he was the Chronicle of the theatre—he knew the whole history of the Players, and made himself acceptable to persons who were fond of theatricals by communicating to them many a laughable anecdote—his chief employment (on account of his resemblance to Rich both in size and figure) was that of an under-harlequin, and he was happy, when the audience from similarity of form were surprised into a clap, by mistaking the man for the master—the substitute was so like the original that Rich one night paid severely for the resemblance ; one of the actors having had some words with Clarke, during the representation of the Pantomime, waited for an opportunity of showing his resentment ; unluckily Rich threw himself in the way of the angry person as he came off the stage, and received such a blow of the fist on his stomach as for some time deprived him of the power to breathe, the man perceiving his mistake implored the Manager's pardon, protesting that he thought he had struck Nat Clarke ; “ and pray,” said Rich, “ what terrible provocation could Clarke give “ to merit such a violent blow ? ” (*Davies.*)

Steevens, in a note at the end of the Yorkshire Tragedy, says—"the Critics may applaud Richard the 2d, tho' *the successive audiences of more than a century have respectively slumbered over it, as often as it has appeared on the stage*—Garrick had once resolved on its revival; but his good sense at last overpowered his ambition to raise it to the dignity of the acting list—Garrick's chief expectations from it, as he himself confessed, would have been founded on scenery displaying the magnificence of our ancient barriers"—Tate's Richard the 2d was silenced on the 3d day by authority; not laid aside from the sleepiness of the audience—Theobald's alteration, tho' a very bad one, was acted about 7 times the first season, and continued on the acting list for 2 years longer—Shakspeare's own play on this revival was acted 10 times, and about 4 times in the next season.

Feb. 13. By desire of several Ladies of Quality—Henry 4th part 1st. Falstaff = Bridgewater: Hotspur = Delane: King = Johnson: Prince of Wales = Ryan: Worcester = Rosco: Glendower = Chapman: Douglas = Hale: Vernon = Hallam: Blunt = Salway: Poins = A. Ryan: Francis = Hippisley: Carriers = Mullart and James: Kate = Mrs. Ware: Hostess = Mrs. Martin.

16. Not acted 50 years—at the desire of the Ladies of Quality—Henry 4th part 2d. Falstaff = Bridgewater: King = Delane: Prince of Wales = Ryan: Lancaster = Hallam: Chief Justice = Stephens: Archbishop of York = Chapman: Lord Bardolph = Hale: Poins = Salway: Shallow = Hippisley: Silence = Neale: Wart = Yates: Mouldy = Stoppelear:

Pistol = James : Hostess = Mrs. James : Doll Tear-sheet = Miss Dancey : — (acted twice)—N.B. The above play of Henry the 4th is the genuine play of Shakspeare ; not that altered by Betterton and so frequently acted at the other theatre.

21. 8th night of Richard the 2d—few plays were acted about this time, except those of Shakspeare.

23. Not acted 40 years, Henry 5th. King = Delane : Archbishop of Canterbury = Chapman : Exeter = Stephens : Scroop = Arthur : Gower = Hale : Fluellin = Hippisley : Pistol = James : Mac Morris = Neale : Jamy = Lyon : Williams = Rosco : Hostess = Mrs. Mullart : King of France = Johnson : Dauphin = Hallam : Burgundy = Walker : Constable = Bridge-water : Queen of France = Mrs. James : Katharine = Mrs. Ware : Chorus = Ryan :—acted 4 times successively, and 3 times afterwards.

There is an old play called Henry the 5th, in the latter part of which his actions in France are huddled into a small compass—Shakspeare seems to have borrowed the scene about the tennis balls, the courtship of the Princess, and the marriage at the conclusion.

March 2. King John—6. Henry 5th.

9. Richard 2d.

11. Amorous Widow. Barnaby Brittle = Hippisley : Lovemore = Walker : Cunningham = Hallam : Clodpole = Arthur : Mrs. Brittle = Mrs. Horton.

13. By desire of several Ladies of Quality—for Delane's bt., and not acted 50 years, Henry 6th part 1st. Talbot = Delane : Gloster = Ryan : York = Stephens : Bishop of Winchester = Chapman : Bedford = Johnson : King Henry = A. Ryan : Suffolk =

Walker : Exeter = Aston : Somerset = Hale : Warwick = Rosco : Salisbury = Lyon : Young Talbot = Stevens : Vernon = Bencroft : Basset = Anderson : Sir William Lucy = Arthur : Dauphin = Hallam : Anjou = Bridgewater : Burgundy = Ridout : Alençon = Salway : Margaret = Mrs. Ware : Countess of Auvergne = Mrs. James : Joan la Pucelle = Mrs. Hallam :—this play seems not to have been repeated—in all probability this was the only night on which it was ever acted since the Restoration—perhaps since the time of Shakspeare.

This play, Henry 4th part 2d, and Henry 5th are said not to have been acted for 40 or 50 years—if this really meant any thing, it implied that these 3 plays had been performed 40 or 50 years ago—but there seems no ground for such a supposition—Richard 2d is said not to have been acted for 40 years—this could have no reference to Theobald's Richard 2d which was acted in 1721-1722—nor to Tate's, which had not been acted since 1681—there can scarcely be a doubt, but the 40 and 50 years mentioned in the bills were stated at random—such expressions generally mean no more than that the managers were ignorant at what distance of time the play had been previously represented.

14. Ryan's bt. Constant Couple. Sir Harry Wildair = Ryan : Col. Standard = Delane : Beau Clincher = Chapman : Clincher Jun. = Neale : Smuggler = Hippisley : Vizard = Hale : Lady Lurewell = Mrs. Horton : Angelica = Mrs. Bellamy :—with, never acted there, Honest Yorkshireman. Gaylove = Salway : Sapskull = Rosco : Muckworm = Hippisley : Slango = Neale : Blunder = Mullart : Arbella = Miss

Hillyard : Combrush = Mrs. Vincent :—N.B. Tickets delivered out for She wou'd if She cou'd will be taken.

16. Mrs. Horton's bt. Theodosius. Varanes = Delane. Theodosius = Ryan : Marcian = Walker : Leontine = Bridgewater : Athanais = Mrs. Horton : Pulcheria = Mrs. Hallam.

18. False Friend. Don John = Delane : Don Pedro = Ryan : Don Guzman = Walker : Don Felix = Bridgewater : Lopez = Chapman : Galindo = Hippisley : Leonora = Mrs. Ware : Jacinta = Mrs. Stevens :—with Dragon of Wantley 62d time.

20. Not acted this season, Cymbeline, written by Shakspeare, and revised (by D'Urfey) with alterations. Cymbeline = Ryan : Ursaces = Delane : Chantillion* = Walker : Pisanio = Bridgewater : Cloten = Chapman : Bellarius = Stephens : Palladour = Stevens : Arviragus = Hallam : Jachimo = James : Don Michael = Neale : Lucius = Aston : Beaupre = Salway : Queen = Mrs. Hallam : Eugenia = Mrs. Templar : Clarinna = Mrs. Kilby :—with Toy-shop.

25. Œdipus = Delane : Adrastus = Hale : Creon = Bridgewater : Phorbas = Ryan : Ghost = Stephens : Tiresias = Aston : Hæmon = Hallam : Citizens = Hippisley, Chapman, Mullart, Pinkethman, Neale, &c. : Jocasta = Mrs. Hallam : Eurydice = Mrs. Ware.

April 4. Hippisley's bt. Royal Merchant. Goswin = Ryan : Clause = Bridgewater : Orator Higgen = Hippisley : Prince Prigg = Chapman :

* Thus the printed bill—it should have been Shattillion.

Wolfort = Walker : Vandunke = Mullart : Hems-
kirke = Hale : Bertha = Mrs. Bellamy : Jaqueline =
Mrs. Vincent.

5. Bridgewater's bt. Henry 4th pt. 1st, with Mock
Lawyer. Mock Lawyer = Chapman.

7. Chapman's bt. Love makes a Man. Clodio =
Chapman : Don Lewis = Pinkethman : Carlos =
Delane : Charino = Hippisley : Don Duart = Ryan :
Louisa = Mrs. Horton : Elvira = Mrs. Hallam :—
with, not acted 7 years, Cobler of Preston (written
by Chr. Bullock). Toby Guzzle = Pinkethman :
Grist = Salway : Snuffle = Hippisley : Dorcas Guz-
zle = Mr. Stoppelear : Dame Hacket = Mr. Mullart.

8. Walker's bt. King John.

10. For bt. of Mons. Lalawze. Othello = Delane :
Iago = Ryan : Cassio = Walker : Roderigo = Chap-
man : Desdemona = Mrs. Horton : Æmilia = Mrs.
Mullart :—with Cheats of Scapin. Scapin = Hip-
pisley : Shift = Lalawze, the 2d time of his acting in
English.

11. Wit without Money. Valentine = Ryan :
Francisco = Delane : Lance = Chapman : Short-
hose = Hippisley : Widow = Mrs. Horton : Isabella =
Mrs. Bellamy.

12. Hallam's bt.—never acted there—Chances.
Don John = Hallam : Don Frederick = Delane :
Antonio = Hippisley : Duke = Bridgewater : Petru-
chio = Hale : 1st Constantia = Mrs. Stevens : 2d
Constantia = Mrs. Horton : Landlady = Mrs. Mul-
lart : Bawd = Mrs. James :—Hallam and A. Hallam
seem to be meant for the same person, there was
however another actor of the same name—W. Hal-
lam acted in Marina.

Adam Hallam, by an imitation of the action of Wilks, especially in a certain peculiar custom of pulling down his ruffles, and rolling his stockings, joined to a good degree of diligence, so far gained on Rich's want of discernment that he hired him for 7 years at a very large salary—at the end of his engagement he was dismissed, and for the greater part of his remaining life he was an itinerant actor—he translated the Beggar's Opera into French, which was represented at the Hay. with some success—on the revival of Richard the 2d he invented the armour and other decorations suitable to the Dukes of Hereford and Norfolk in the scene at the Lists—Hallam died a kind of pensioner to the Managers, who succeeded Rich—(*Davies*)—Davies was not aware that Hallam was engaged at D. L. in 1742-1743.

14. Mrs. Hallam's bt. Macbeth = Delane : Macduff = Ryan : King = Bridgewater : Malcolm = A. Hallam : Banquo = Walker : Lennox = Stephens : Hecate = Rosco : 1st Murderer = Hippisley : Lady Macbeth = Mrs. Hallam : Lady Macduff = Mrs. Stevens.

17. For bt. of Mrs. Bellamy, Rosco and A. Ryan. Spanish Fryar. Dominic = Bridgewater : Gomez = Hippisley : Torrismond = Delane : Lorenzo = Ryan : Queen = Mrs. Hallam : Elvira = Mrs. Bellamy.

18. For bt. of Mrs. Kilby and Mrs. Vincent. Rover. Willmore = Ryan : Ned Blunt = Chapman : Belville = Walker : Frederick = Bridgewater : Hellena = Mrs. Vincent : Angellica = Mrs. Horton : Florinda = Mrs. Bellamy : Lucetta = Mrs. Kilby :—with,

never acted there, Beggar's Wedding in one act. Harry Hunter = Mrs. Kilby : Phœbe = Mrs. Vincent.

19. Stephen's bt. Mourning Bride. Osmyn = Delane : King = Stephens (Walker acted the part in Jan.) : Gonzalez = Bridgewater : Zara = Mrs. Halam : Almeria = Mrs. Horton.

22. Salway's bt. Recruiting Officer. Plume = Ryan : Brazen = Chapman : Balance = Bridgewater : Kite = Rosco : Bullock = Mullart : Worthy = Halam : Recruits = Hippisley and James : Sylvia = Mrs. Vincent : Melinda = Mrs. Ware : Rose = Miss Brunette : Lucy = Mrs. Kilby.

24. Oronooko. Oronooko = Delane : Aboan = Stephens : Capt. Driver = Rosco : Daniel = Pinkethman : Imoinda = Mrs. Horton : Widow Lackit = Mrs. Mullart : Charlot Welldon = Mrs. Stevens : with, never performed there, Lucky Discovery, or the Tanner of York. Squire Modish = Salway : Bark = Rosco : Simon (a drunken servant) = Hippisley : Mrs. Bark = Miss Bincks : (thus the name stands in the Farce as printed, but Miss Bincks was certainly at this time Mrs. Vincent) Mrs. Modish = Mrs. Kilby :—this is a Ballad Opera in one act—as such it is not bad—Modish makes love to Mrs. Bark, who pretends to comply with his desires, but places Mrs. Modish in her bed instead of herself—Modish is frightened, and Bark goes to the bed where Mrs. Modish is—she Luckily Discovers the mistake before any mischief ensues——this Farce was printed without the author's name, but was claimed by Arthur at his benefit C. G. April 5 1756.

25. For bt. of James and Pinkethman—not acted 4 years—Pilgrim. Pedro = Ryan : Alphonso =

James : Roderigo = Bridgewater : Mad Welchman = Yates : Alinda = Mrs. Vincent : Juletta = Mrs. Stevens.

28. For bt. of Neale and Sheppard. Relapse. Lord Foppington = Neale : Loveless = Ryan : Young Fashion = Walker : Worthy = Delane : Sir Tunbelly Clumsey = Mullart : Coupler = Hippisley : Lory = Chapman : Berinthia = Mrs. Horton : Amanda = Mrs. Hallam : Miss Hoyden = Mrs. Vincent.

May 8. Rich advertises that as Julius Cæsar was acted at D. L. towards raising a fund for a monument to Shakspeare, so he will give a play (or more if occasion should require) early in a good part of the ensuing season.

18. For bt. of Yates, Mrs. Elmy, and two others. Old Batchelor. Heartwell = Bridgewater : Fondlewife = Hippisley : Bellmour = Walker : Sir Joseph Wittol = Yates : Noll Bluff = Mullart : Vainlove = Ryan : Setter = Chapman : Sharper = Hale : Lætitia = Mrs. Horton : Belinda = Mrs. Bellamy : Araminta = Mrs. Elmy : Silvia = Mrs. Vincent : Lucy = Mrs. Mullart :—with Beggar's Wedding. Justice = Rosco : Chaunter = Mullart : Tippet = Mrs. Mullart.

There are no more bills till June 27th, when the Summer Company seems to have begun to act.

June 27. Othello. Othello = Stephens : Iago = A. Hallam : Roderigo = Pinkethman : Desdemona = Mrs. Vincent :—the Company will act every Tuesday and Friday.

Aug. 1. Never acted, Marina—a play in 3 acts taken from Pericles. Pericles (King of Tyre) = Stephens : Bolt = Pinkethman : Lysimachus (governour of Ephesus) = Hallam : Leonine = Stevens :

Valdes = Bowman : Marina = Mrs. Vincent : Philoten (Queen of Tharsus) = Mrs. Hamilton : Thaisa (Queen of Tyre) = Mrs. Marshall : Mother Coupler = Mr. W. Hallam :—acted 3 times—Pericles Prince of Tyre is omitted by Johnson and Steevens in their edition of Shakspeare—it is printed by Malone in his Supplement.

Act 1. Antiochus, King of Antioch, had proposed a riddle to each of his daughter's suitors, on this condition, that if he could find the solution of it, he should have the Princess for his wife—if he could not, he should be put to death—several persons had lost their lives in that manner—Antiochus proposes the riddle to Pericles—Pericles sees that the riddle points at the incestuous commerce between Antiochus and his daughter—of this he gives a hint, but does not think it prudent to speak out—Antiochus, under a show of courtesy, allows Pericles 40 days to find the solution of the riddle—but secretly employs a person to murder him—Pericles effects his escape—he fears that Antiochus will make war on him—he commits the government of Tyre to Helicanus, and sets off for Tharsus—on his arrival at that city, he finds the inhabitants reduced to famine—he supplies their wants by the corn which he has in his ships—Cleon, the governour of Tharsus, and the rest of the inhabitants make professions of gratitude.

Act 2. Pericles is shipwrecked—he is thrown on shore at no great distance from a city, to which the author has given the name of Pentapolis—he marries Thaisa, the King's daughter.

Act 3. Pericles and Thaisa set off for Tyre—on their voyage a storm arises—Thaisa is brought to

bed of a daughter—she becomes apparently dead—the sailors insist that the corpse should be thrown overboard—Pericles, after depositing Thaisa in a trunk prepared for that purpose, complies with their demand—the trunk is carried by the waves to Ephesus—when it is opened, Cerimon, who has great skill in physic, restores Thaisa to life—Pericles arrives at Tharsus—he commits his daughter to the care of Dionyza, the wife of Cleon—he had given her the name of Marina as she was born at sea.

Act 4. About 14 years are supposed to pass between the 3d and 4th acts—Marina is become a woman—by her beauty and accomplishments she so far outshines Philoten, the daughter of Dionyza, that Dionyza is struck with envy—she engages Leonine to murder Marina—just as he is about to do so, Valdes and other Pirates enter—they carry off Marina—Leonine runs away—he determines to tell Dionyza that Marina is murdered—Dionyza poisons Leonine—Marina is sold to a Pander and his wife at Mitylene—Boult, their servant, offers Marina for prostitution to the best bidder—the scene changes to Tharsus—Cleon and Dionyza enter discoursing about the murder of Marina—

Dion. Why, are you foolish? Can it be undone?

Cleon. O Dionyza, such a piece of slaughter

The sun and moon ne'er look'd upon!

Dion. I think you'll turn a child again.

Cleon. Were I chief lord of all this spacious world
I'd give it to undo the deed.

* * * * * O villain Leonine,
Whom thou hast poison'd too!

* * * * * What canst thou say,
When Noble Pericles shall demand his child?

Dion. That she is dead. Nurses are not the fates.
She died at night; I'll say so. Who can cross it?
Unless you play the impious innocent,
And for an honest attribute, cry out,
She died by foul play.

Cleon. O, go to. Well, well,
Of all the faults beneath the heavens, the gods
Do like this worst.

Dion. Be one of those that think
The pretty wrens of Tharsus will fly hence,
And open this to Pericles. I do shame
To think of what a noble strain you are,
And of how coward a spirit.

Cleon. To such proceeding
Who ever but his approbation added,
Though not his pre-consent, he did not flow
From honourable courses.

Dion. Be it so then :
Yet none doth know, but you, how she came dead,
Nor none can know, Leonine being gone.
She did disdain my child, and stood between
Her and her fortunes : none would look on her
But cast their gazes on Marina's face ;
Whilst ours was blurted at, and held a malkin
Not worth the time of day. It pierc'd me thorough ;
And though you call my course unnatural,
You not your child well loving, yet I find,
It greets me, as an enterprize of kindness,
Perform'd to your sole daughter.

Cleon. Heavens forgive it !

Dion. And as for Pericles,

What should he say? We wept after her hearse,
And even yet we mourn: her monument
Is almost finish'd, and her epitaphs
In glittering golden characters express
A general praise to her, and care in us
At whose expence 'tis done.

Dionyza in this scene, and in the former scene with Leonine, strongly reminds us of Lady Macbeth—Pericles enters—Cleon shows him the tomb of Marina—Pericles makes lamentation—this passes in dumb show—the scene changes to the brothel—the Pander's wife and Boult are very angry with Marina for being chaste—Lysimachus, the governour of Mitylene, enters in disguise—Marina dissuades him from his purpose, as she had done others—she with difficulty prevails on Boult to let her get her living in an honest way.

Act 5. The scene lies on board Pericles' ship off Mitylene—Lysimachus wishes to see Pericles—Helicanus tells him, Pericles is so inconsolable for the loss of his daughter, that he has not spoken for 3 months—Lysimachus sends for Marina, in the hope that by her attractions she may rouse Pericles—a conversation ensues between them—Pericles discovers her to be his daughter—he falls asleep—Diana appears as in a vision, and enjoins him to go to Ephesus—he does so, and there finds Thaisa—Lysimachus marries Marina—Malone supposes the whole of Pericles to have been written by Shakespeare, and to have been one of his first compositions—Steevens concludes that it was the work of some

friend of Shakspeare, and improved by him in many parts of the dialogue; particularly in the last act.

Pericles was originally very successful—the Prologue to the Hog hath lost his pearl concludes thus—

“ And, if it prove so happy as to please,
“ We’ll say ’tis fortunate, like Pericles.”

Pericles was probably successful, when revived by Rhodes’ company about the time of the Restoration—Downes mentions Pericles as one of Betterton’s best parts.

Marina. Act 1. Lillo begins with Shakspeare’s 4th act—he changes Dionyza to her daughter Philoten—and represents Leonine as a young lord, instead of a servant—Marina is judiciously brought by the Pirates to Ephesus instead of Mitylene—some other alterations, and some additions are made—but this act does not differ materially from Shakspeare.

Act 2 begins with a long scene by Lillo—the dumb show of Shakspeare, when Pericles enters, is turned into dialogue—which is an improvement—Philoten poisons Leonine—he stabs her—the remainder of the act, when the scene changes to the brothel, is judiciously altered.

Act 3 begins with a good comic scene, and a dull serious one, both by Lillo—as the last act of the original play must have been very awkward in representation, Lillo very properly concludes his play in the Temple of Diana at Ephesus—Pericles enters—Thaisa is present, when he discovers Marina to be his daughter—Diana is of course left out.

The first 3 acts of the original play being omitted, considerable additions were necessary—some of

which do Lillo credit, others are indifferent—his great fault is his omission of the scene between Cleon and Dionyza, which might have been retained without much difficulty—there is a very indecent joke in the Original, this Lillo spoils by changing rose to flower; it would have been better to have omitted the joke entirely than to have spoilt it—on the whole this alteration is a good one—Lillo should have given Mother Coupler a Grecian name.

Aug. 22. Never acted—for the benefit of the author—Amasis, King of Ægypt—the principal parts to be performed by Stephens—Hallam—Roberts—Stevens and Mrs. Vincent—at the bottom of the bill, the 2d edition of the Tragedy is advertised.

30. Amasis 2d time.

Herodotus in his 2d and 3d book relates the real history of Amasis and Psammenitus, but the plot of this play is entirely fiction—Amasis and Psammenitus are both in love with Miriana—Amasis, not knowing that his son, Psammenitus is privately married to her, gets into her chamber, and supplies his place—in this respect the plot has a considerable resemblance to that of the Orphan—at the conclusion, Amasis dies of remorse—Miriana dies mad—Psammenitus attempts to kill himself, but is prevented by his friends—there is an underplot—Mardian, the nephew of the King, is a villain who aspires to the crown—he gives Amasis a hint that Miriana expected Psammenitus, but takes care to conceal from him that they were married—Amasis discovers Mardian's treachery, and condemns him to death—this T. was written by Marsh—it is a poor play, but not a very

bad one—the Egyptians talk of Ætna, Vesuvius, Cupid, &c. (*Bills from Mr. Field's collection.*)

The account of this season in the B. M. is very defective—two of the compiler's loose papers are in the wrong place, and bound with their heads downwards.

HAY. 1738.

Oct. 9. By Authority—by the French Company of Comedians—L'Embaras de Richesses.

Soon after the Licensing Act, it was resolved to bring a set of players from abroad and place them on this stage, from whence our own had been just expelled—but when the bill appeared for the first performance of these French actors, with the word *Authority* placed at the top, the public were stung to the quick and thought themselves concerned to resent the insult put on them by the Lord Chamberlain. (*Gent's Mag. Oct. 1738.*)

Victor gives a good account of the riot which ensued—the public very properly would not suffer the French players to perform, at a time, when several poor English players had been deprived of their livelihood, by the late Act of Parliament, and were in gaol for debt—unfortunately the indignation

of the public could not reach the Lord Chamberlain, and the French actors suffered for sins not their own. (*Victor.*)

Plague of Riches was translated by Ozell in 1735—it is a good C. in 3 acts—it is printed with one page in French and the other in English—the title-page says that it was acted in London in French—it was of course the play on the night of the riot—Arlequin is a merry gardener, who is in love with Cloe—she is in love with him—Plutus gives Arlequin a treasure—he loses his gaiety—quarrels with Cloe, and is at last so uncomfortable that he returns the treasure to Plutus—he then reconciles himself to Cloe, and is once more happy—Arlequin's perpetual anxiety about his treasure, and his suspicion, that Chrysantes offers him his daughter, in consequence of having somehow or other found out that he is possessed of a treasure, are borrowed (with some alteration) from the *Aulularia* of Plautus—the French author lays his scene at Athens—but he has given to some of his principal characters names not suitable to that supposition.

D. L. 1738-1739.

Sep. 7. Hamlet and Virgin Unmasked.¹

9. Relapse. Lord Foppington = Cibber Jun. :
Lory = Macklin.

12. Cato. Marcia = Mrs. Giffard.

14. Henry 4th part 1st. Glendower = Cibber Jun.: Worcester = Havard : Douglas = Furnival : 2d Carrier = Harper :—rest as before.

16. Henry 4th part 2d. Silence = Harper : Hostess = Mrs. Cross : Doll Tearsheet = Miss Mann :—rest as before—Milward was very superiour to Mills, whom he succeeded in the part of the King—in the pathetic scene between him and the Prince, his countenance was finely expressive of grief, and the plaintive tones of his voice were admirably adapted to the character. (*Davies.*)

21. Julius Cæsar. 2d Citizen = Macklin.

23. Busy Body. Marplot = Cibber Jun. : Sir Francis Gripe = Griffin : Sir George Airy = Mills : Whisper = Macklin : Miranda = Mrs. Clive : Patch = Mrs. Pritchard.

26. Othello. Roderigo = Cibber Jun.

28. Strategem. Scrub = Cibber Jun. : Foigard = Macklin.

30. Richard the 3d. Richmond = Cibber Jun. : Dutchess of York = Mrs. Pritchard.

Oct. 3. Not acted 20 years, Drummer. Tinsel = Cibber Jun. : Vellum = Johnson : Sir George Truman = Mills : Fantome = Wright : Gardener = Griffin : Butler = Macklin : Abigail = Mrs. Roberts : Lady Truman = Mrs. Butler :—N.B. the audience having lately been much disgusted at the performance being interrupted by persons crowding on the stage, it is humbly hoped, none will take it ill that they cannot be admitted behind the scenes in future—acted 3 times.

12. Not acted 20 years, Lady Jane Gray. Lord

Guilford Dudley = Milward : Pembroke = Quin :
 Bishop of Winchester = Cibber Jun. : Northumber-
 land = Wright : Suffolk = Havard : Lady Jane Gray
 = Mrs. Giffard : Duchess of Suffolk = Mrs. Furnival :
 —acted about 4 times.

13. Henry 4th part 2d. Justice Shallow = Cibber
 Sen.

17. Old Batchelor. Sir Joseph Wittol = Cibber
 Jun. : Belinda = Mrs. Pritchard.

19. Orphan. Monimia = Mrs. Giffard.

21. Rule a Wife. Leon = Milward : Copper
 Captain = Mills : Cacafofo = Harper : Duke = Ha-
 vard : Estifania = Mrs. Clive : Margarita = Mrs. But-
 ler : Old Woman = Mr. Griffin.

24. Provoked Wife. Sir John Brute = Cibber
 Sen. : Mademoiselle = Mrs. Chetwood.

26. Spanish Fryar. Dominic = Quin.

27. Committee. Teague = Macklin : Abel =
 Woodward.

30. Unhappy Favourite. Essex = Milward : South-
 ampton = Mills : Burleigh = Havard : Queen = Mrs.
 Butler : Rutland = Mrs. Mills : Nottingham = Mrs.
 Roberts.

31. Venice Preserved. Priuli = Boman : Belvi-
 dera = Mrs. Giffard.

Nov. 1. Mourning Bride——2. Miser.

3. Love for Love. Sir Sampson Legend = Shep-
 herd 1st appearance these 2 years : Ben = Macklin :
 Jeremy = Woodward.

4. Tamerlane. Tamerlane = Quin : Bajazet =
 Milward : Moneses = Wright : Arpasia = Mrs. Ro-
 berts.

8. Æsop. Sir Polidorus Hogstye = Macklin.

9. Oronooko. Aboan = Wright : Daniel = Woodward.

11. Confederacy. Dick = Havard : Gripe = Turbutt : Corinna = Mrs. Chetwood : Araminta = Mrs. Pritchard.

13. Othello. Roderigo = Woodward.

14. (15 and 16) Not acted 12 years, She wou'd and she wou'd not. Trappanti = Macklin : Don Manuel = Griffin : Don Philip = Wright : Octavio = Mills : Soto = Woodward : Hypolita = Mrs. Furnival : Flora = Mrs. Grace : Viletta = Mrs. Clive : Rosara = Mrs. Mills.

17. Henry 4th part 1st. 2d Carrier = Woodward.

18. Twin Rivals. Teague = Macklin. Mrs. Midnight = Mr. Turbutt.

20. Henry 8th.

21. Quin acted Sir John Brute.

25. Tender Husband. Capt. Clerimont = Mills : Sir Harry Gubbin = Turbutt : Numps = Macklin : Tipkin = Griffin : Pounce = Shepherd : Bidy Tipkin = Mrs. Clive : Mrs. Clerimont = Mrs. Furnival : Fainlove = Mrs. Pritchard.

27. Strategem. Scrub = Griffin : Boniface = Shepherd.

29. Julius Cæsar. Antony = Wright : Cassius = Milward.

30. Not acted 16 years, Pilgrim. Pedro = Milward : Alphonso = Johnson : Roderigo = Quin : Mad Taylor = Woodward : Mad Welchman = Macklin : Alinda = Mrs. Mills : Juletta = Mrs. Pritchard :—acted about 6 times.

Dec. 6. Siege of Damascus. Eudocia = Mrs. Giffard.

9. Not acted 6 years, Tunbridge Walks. Reynard = Milward : Woodcock = Shepherd : Squib = Macklin : Maiden = Woodward : Loveworth = Mills : Hilaria = Mrs. Clive : Belinda = Mrs. Mills.

12. Julius Cæsar. 4th Citizen = Woodward.

14. For bt. of Mrs. Miller Widow to the late Jo. Miller, Comedian. Hamlet.

20. Beggar's Opera. Lockit = Turbutt.

26. Way of the World. Sir Wilful Witwou'd = Turbutt : Waitwell = Shepherd : Millamant = Mrs. Mills.

28. Busy Body. Marplot = Macklin : Whisper = Woodward.

Jan. 1. Macbeth. 1st Murderer = Turbutt : Witches = Macklin, Griffin, and Shepherd :—rest as before.

2. Shepherd acted the Spanish Fryar.

3. Not acted 5 years, Amphitryon. Jupiter = Milward : Sosia = Turbutt : Mercury = Shepherd : Amphitryon = Mills : Gripus = Griffin : Alcmena = Mrs. Butler : Phædra = Mrs. Pritchard :—acted about 4 times.

8. Double Gallant. Atall = Cibber Jun. : Sir Solomon Sadlife = Johnson : Careless = Mills : Clerimont = Wright : Capt. Strut = Woodward : Finder = Macklin : Lady Sadlife = Mrs. Clive : Lady Dainty = Mrs. Butler : Clarinda = Mrs. Pritchard : Sylvia = Mrs. Mills : Wishwell = Mrs. Grace.

13. Never acted there, Bold Stroke for a Wife. Col. Feignwell = Milward : Obediah Prim = Griffin : Periwinkle = Turbutt : Sir Philip Modelove = Macklin : Tradelove = Shepherd : Simon Pure = Wood-

ward: Anne Lovely = Mrs. Clive : Mrs. Prim = Mrs. Grace:—acted about 5 times.

15. Careless Husband. Lord Foppington = Cibber Jun.

16. Shepherd acted the Miller of Mansfield.

18. Lottery. Jack Stocks = Cibber Jun. : Cloe = Mrs. Clive.

22. Love's last Shift. Sly = Woodward : Amanda = Mrs. Butler.

26. Silent Woman. Sir Amorous la Foole = Woodward : Otter = Shepherd.

31. Richard 3d. Richard = Cibber Sen., his 1st appearance in that character these 7 years:—Colley Cibber, on his return to the stage, was right in all his comic characters, but in Richard the 3d he perceived his mistake, his usual strength and spirit failed him most unhappily ; Victor went behind the scenes in the 3d Act, and asked him how he found himself? Cibber whispered him that he would give 50 guineas to be then sitting in his easy chair by his own fire side. (*Victor.*)

Feb. 1. Conscious Lovers. Isabella = Mrs. Pritchard.

6. Man of the Mode. Sir Fopling Flutter = Cibber Sen. : Old Bellair = Shepherd : Shoemaker = Woodward : Mrs. Loveit = Mrs. Clive : Harriet = Mrs. Mills : Emilia = Mrs. Butler : Belinda = Mrs. Chetwood : Orange-woman = Mr. Turbutt:—rest as before.

12. Cibber Jun. acted Sir Fopling Flutter.

13. Never acted, Mustapha, by Mallet. Solyman (Emperor of the Turks) = Quin : Mustapha (his son

but not by Roxalana) = Milward : Zanger (his son by Roxalana) = Wright : Rustan (Grand Vizier) = Mills : Achmet = Havard : Roxalana (wife to Solyman) = Mrs. Butler : Emira (wife to Mustapha, and daughter to the Sophy of Persia) = Mrs. Giffard :—Robertson in his *History of Charles the 5th* (vol. 4. p. 142) says, that Roxalana concluding that Mustapha, on his accession to the throne, would put her sons to death, according to the barbarous jealousy of Turkish policy, became his inveterate enemy—Rustan had married her only daughter—by the artifices of Roxalana and Rustan, the heart of Solyman was alienated from Mustapha—Mustapha was summoned to repair immediately to his father's presence—he was no stranger to the machinations of his enemies, yet, relying on his innocence, he obeyed the summons—in a few minutes after he had entered the Sultan's tent, the mutes rushed forward to seize him—he resisted and struggled, demanding with the utmost eagerness to see his father—Solyman drew aside the curtain which divided the tent, and thrusting in his head, darted a fierce look towards the mutes, and with wild and threatening gestures seemed to chide them for sloth and timidity—at the sight of his father's furious and unrelenting countenance, Mustapha's strength failed, and in a few moments an end was put to his life—In Lord Orrery's play on this subject (see L. I. F. 1665) six speeches pass between Solyman and Mustapha—in Mallet's play there are two scenes between them—both these authors make Solyman, at the conclusion of their Tragedies, convinced of Mustapha's innocence—of this Robertson does not say a syllable—he has pro-

bably not concluded the story—Lord Orrery and Mallet represent Mustapha and Zanger as sworn friends—this circumstance has every appearance of being fiction—Mallet seems to have borrowed the character of Zanger from Lord Orrery—Mallet's play had a run of about 14 nights—it is not badly written ; but unluckily the last act is by no means the best—Rustan's voluntary confession of guilt is unnatural, and Roxalana's conduct seems inconsistent—Lord Orrery manages this much better by making Zanger undeceive his father and convince him of Mustapha's innocence—Dodsley in the preface to Lord Orrery's works says, “ a late author has “ made his play (by the help of a first Minister and “ some other lucky incidents) as fashionable now as “ my Lord Orrery's was heretofore——let the im- “ partial reader distinguish the merit of each”—he might have added, that Mallet's play was more correct and Lord Orrery's more affecting.

In the 1st act Mallet says——“ *Future Sultans*
“ *Have shunned the Marriage tie.*”*

March 8. Quin's bt. King Lear. Lear = Quin : Edgar = Milward : Gloster = Wright : Bastard = Mills : Kent = Winstone : Gentleman Usher = Cibber Jun. : Albany = Havard : Cordelia = Mrs. Mills : Goneril = Mrs. Furnival.

13. Mrs. Clive's bt. Not acted 10 years, Lady's last Stake. Lord Wronglove = Mills : Lord George Brilliant = Cibber Jun. : Sir Friendly Moral = Mil.

* Blair's Sermons Vol. 5th Edition 3d. p. 224—in *future* periods the light *dawned* more and more. .

ward : 1st Bully = Woodward : Lady Wronglove = Mrs. Butler : Miss Notable = Mrs. Clive : Mrs. Conquest = Mrs. Pritchard : Lady Gentle = Mrs. Mills :—with Devil to Pay.

17. Milward's bt. Not acted 7 years, Jane Shore. Hastings = Milward : Dumont = Mills : Gloster = Quin : Belmour = Wright : Jane Shore = Mrs. Butler : Alicia = Mrs. Roberts.

19. Love makes a Man. Clodio = Woodward : Don Cholerick = Macklin.

20. Johnson's bt. Alchemist. Sir Epicure Mammon = Shepherd.

22. Mrs. Giffard's bt. Constant Couple. Sir Harry Wildair = Giffard, his 1st appearance on this stage for 12 years : Col. Standard = Havard : Beau Clincher = Macklin : Clincher Jun. = Woodward : Smuggler = Johnson : Lady Lurewell = Mrs. Giffard.

27. Griffin's bt. Provoked Husband. Count Basset = Woodward : Squire Richard = Cross : John Moody = Macklin : Lady Townly = Mrs. Butler :—rest as before.

31. Plain Dealer. Novel = Woodward.

April 10. Giffard's bt. Not acted 12 years, Inconstant. Young Mirabel = Giffard : Duretete = Woodward : Old Mirabel = Macklin : Dugard = Havard : Bizarre = Mrs. Giffard : Oriana = Mrs. Hamilton.

12. Love's last Shift. Sir Novelty Fashion = Woodward.

25. Macklin's bt. Man of Taste. Sir Humphrey Henpeck = Turbutt : Col. Cockade = Woodward : Dorinda = Mrs. Butler : Dorothea = Mrs. Bennett :—rest as before.

27. Wright's bt. Henry 8th. Anne Bullen = Mrs. Mills :—N. B. To prevent any interruption in the performance there will be no seats built on the stage.

28. Mrs. Pritchard's bt. Mother in Law. Sir Credulous Hippish = Griffin : Squire Headpiece = Woodward : Dr. Mummy = Johnson : Dr. Dioscoridium = Taswell : Poet = Macklin : Primrose = Mrs. Clive : Lady Hippish = Mrs. Butler : Agnes = Miss Cole :—with Harlot's Progress—Mrs. Pritchard apologizes for not acting as being indisposed.

30. Mrs. Roberts' bt. Not acted 5 years, Albion Queens. Norfolk = Mills : Davison = Milward : Queen Mary = Mrs. Roberts : Queen Elizabeth = Mrs. Butler :—with, not acted 9 years, Beggar's Wedding. Harry Hunter (as originally) = Mrs. Roberts : Phebe = Mrs. Clive.

May 1. Woodward's bt. Country Wife. Horner = Mills : Pinchwife = Quin : Sparkish = Woodward : Harcourt = Wright : Sir Jasper Fidget = Griffin : Country Wife = Mrs. Clive : Alithea = Mrs. Butler : Lady Fidget = Mrs. Furnival :—with Harlequin Shipwrecked. Harlequin = Lun Jun.

2. For bt. of Essex. Man of the Mode. Sir Fopling Flutter = Macklin :—with Mars and Venus. Vulcan = Essex.

9. Macklin acted Timothy Peascod.

12. Old Batchelor. Sir Joseph Wittol = Woodward.

15. Double Dealer. Brisk = Woodward.

18. Twin Rivals. Younger Wou'dbe = Sparks : Teague = Barrington, both from Dublin being their 1st appearance on this stage : Trueman = Havard.

31. Busy Body—last play.

Bills from Mr. Field's Collection—the MS. in B.M. contains little more than the names of the plays.

Gustavus Vasa was printed in 1739. Gustavus = Quin : Arvida (his friend) = Milward : Christiern (King of Denmark and Usurper of Sweden) = Wright : Trollio (Archbishop of Upsal, and Vicegerent to Christiern) = Cibber Jun. : Laertes (attendant on Christina) = Woodward : Anderson (a Swedish nobleman) = Mills : Arnoldus (a Swedish priest) = Havard : Peterson = Turbutt : Christina (daughter to Christiern) = Mrs. Giffard : Augusta (mother to Gustavus) = Mrs. Butler : Gustava (his sister—a child) = Miss Cole : Mariana = Mrs. Chetwood :—at the beginning of the play Gustavus is in the mines of Dalecarlia disguised as a peasant—he afterwards discloses himself, and excites the Dalecarlians to fight for the liberty of their country—Arvida is found in the Danish camp, and sent to prison—Trollio discovers that he is in love with Christina—he falsely tells him that Gustavus had offered to make peace with the Danes on condition of marrying Christina—Arvida is so stung with jealousy, that he agrees to side with the Danes—an explanation takes place between Arvida and Gustavus—and they are reconciled—at the conclusion the Danes are completely defeated—Arvida dies of his wounds—Christina, notwithstanding her love for Gustavus, determines to devote her life to the care of her father—this T. was written by Brooke—it is on the whole a good play—for the history on which it is founded see Vertot's Revolution of Sweden—all the important characters in this T. are real persons, except Christina—the mother

and sister of Gustavus were in fact murdered in Denmark, but Brooke in making them two of his D. P. seems to have used no more than a fair poetical license—as Vertot mentions Arvida (Arwide) as the friend of Gustavus, but relates few particulars about him, it is probable that Brooke borrowed the thought of enlarging his character from Mrs. Trotter's play—(see Revolution of Sweden Hay. Feb. 7 1706)—he has managed this however in a different and better way—Brooke has supported the character of Gustavus in a masterly manner—Mrs. Trotter has not made him the principal part in her play, as he undoubtedly ought to have been.

After Gustavus Vasa had been rehearsed several times, it was prohibited by the Licenser—from the nature of the subject there is a good deal in it about liberty, but not any thing at which the Court could reasonably take offence—more especially when it is considered that the House of Hanover owes its situation in this Country to Whig principles—Gustavus Vasa was printed by subscription at 5s. a copy—Victor says, he was intimately acquainted with the author, and is certain that he cleared above £1000 by the subscription; so much incensed were the public at this first instance of the power of a Licenser—Brooke dedicated his play to the Subscribers, he says “ However singular and unprecedented this “ treatment may appear, had I conceived it to be the “ intention of the legislature, I should have submitted “ without complaining; or had any, among hundreds “ who have perused the Manuscript, observed *but a “ single line, which might inadvertently tend to sedi- “ tion* or immorality, I would then have been the first

“ to strike it out ; I would now be the last to publish
 “ it—the intention of the statute is to guard against
 “ such representations, as may be conceived to be of
 “ pernicious influence in the commonwealth ; this is
 “ the only point to which the prohibition of the Lord
 “ Chamberlain is understood to extend, and his pro-
 “ hibition lays me under the necessity of publishing
 “ this piece, to convince the public that (though of
 “ no valuable consequence) I am at least inoffensive
 “ —Patriotism is the great and single moral which I
 “ had in view through this play, this is personated in
 “ the character of Gustavus.”

Dr. Johnson under the mask of irony published
 “ A vindication of the Licenser from the malicious
 “ and scandalous aspersions of Mr. Brooke.”
 (*Murphy.*)

This play was acted with success in Ireland, and
 once at C. G.—Dec. 28th 1805.

Boman or Bowman acted on Oct. 31 and perhaps
 later—his death is thus recorded in the *Scot's Maga-*
zine for March 1739—“ Died March 23 Mr. Bowman
 “ of D. L. aged 88—he was the oldest actor, singer,
 “ and ringer in England”—No coquette was ever
 more careful to conceal her age than he was : to
 those who asked him how old he was, his constant
 reply was—“ I am very well”—a little before his
 death he told Chetwood, that he never remembered
 that any indisposition had hindered him from doing
 his duty on the stage during his whole life—(*Davies*)
 —as his wife had been brought up by Betterton, he
 probably profited by that great actor's instructions,
 and by his interest in the theatre.

John Harper acted the beginning of this season,

but he had a paralytic attack, which disabled him from appearing on the stage again, tho' he lingered till Jan. 1742.

The last character he acted, is said to have been Jobson, which he played originally and in which he was inimitable—he was a jolly facetious low Comedian—his voice was strong and musical, well adapted to many parts in ballad Operas and Farces—he was a good representative of country gentlemen, of booby squires and foxhunters—he acted the Old Batchelor and Henry the 8th, but was very unfit for either part, nor did he do justice to Sir Epicure Mammon. (*Victor and Davies.*)

Harper's characters—selection only.

L. I. F. 1719-1720. Teague in Committee—at his benefit he introduced a comic scene mimicking a Drunken Man—this was before Hippisley—Sancho in Don Quixote.

1720-1721. Dr. Caius — Ajax in Troilus and Cressida—Commodore Flip in Fair Quaker.

D. L. 1721-1722. Sir Epicure Mammon in Alchemist.

1722-1723. Falstaff in Henry 4th part 1st—*Betty Kimbow in Strollers.

1723-1724. Old Batchelor—Sosia.

1724-1725. Sir Harry Gubbin—Kate Matchlock in Funeral—Sir William Belfond in Squire of Alsatia—Sir Wilful Witwou'd.

1725-1726. Lory in Relapse—Mrs. Midnight in Twin Rivals.

1726-1727. Leucippe in Humorous Lieutenant.

1728-1729. Henry 8th in ditto and Virtue Betrayed—Sampson in Fatal Marriage—*Sir Nicholas Wiseacre in Village Opera.

1729-1730. *Haughty in Humours of Oxford.

1730-1731. *Hearty in Jovial Crew as an Opera—Ben—Falstaff in Henry 4th part 2d—Sir Francis Gripe—Trincalo—Jacomio in Libertine—*Jobson in Devil to Pay.

1731-1732. Ursula in Bartholemew Fair—*Stocks in Lottery—Sir Joslin Jolly in She wou'd if She cou'd—Cacafogo.

1732-1733. *Lady Termagant in Boarding School.

1734-1735. Sir Sampson Legend—Lord Mayor in Richard 3d—Capt. Driver in Oronooko—*Blister in Virgin Unmasked.

1737-1738. Roger in Æsop—Lockit—Gripe in Confederacy—Capt. Otter in Silent Woman—Sir Tunbelly Clumsey in Relapse—Lolpoop in Squire of Alsatia—Spanish Fryar—Boniface—Mock Clytus.

1738-1739. Justice Silence in Henry 4th part 2d.

* *Originally.*

Harper acted Jobson on the 9th of Sep.—but Turbutt played the part on the 11th of Oct.—Harper's name seems to have been in the bill for the last time on Oct. 21, as Cacafogo.

A print of Harper in Jobson was published in 1739.

C. G. 1738-1739.

Sept. 27. Provoked Husband—29. All for Love.

Oct. 2. Recruiting Officer. Kite = Marten 1st appearance there.

9. Love makes a Man. Angelina = Mrs. Bellamy.

20. Double Gallant. Clerimont = Hale.

21. King Lear. Lear = Delane : Edgar = Ryan : Bastard = Walker : Kent = Rosco : Gloster = Bridgewater : Albany = Hale : Gentleman Usher = Pinkethman : Cordelia = Mrs. Horton.

23. Volpone = Delane : Mosca = Ryan : Corbaccio = Hippisley : Corvino = Walker : Voltore = Bridgewater : Sir Politick Wou'dbe = Neale : Lady Wou'dbe = Mrs. Mullart : Celia = Mrs. Horton.

26. She wou'd and she wou'd not. Trappanti = Chapman : Don Manuel = Hippisley : Don Philip = Ryan : Octavio = Walker : Hypolita = Mrs. Vincent.

30. London Cuckolds. Ramble = Ryan : Townly = Walker : Wiseacre = Hippisley : Doodle = Mullart : Dashwell = Neale : Loveday = Hallam : Eugenia = Mrs. Templar : Peggy = Mrs. Vincent : the part of the Lady No (Arabella) = Mrs. Bellamy.

Nov. 4. Tamerlane = Delane : Bajazet = Johnson : Moneses = Ryan : Arpasia = Mrs. Hallam.

9. Not acted 20 years, Mithridates. Mithridates = Ryan : Ziphares = Delane : Pharnaces = Hale : Archilaus = Bridgewater : Pelopidas = Stephens : Semandra = Mrs. Horton : Monima = Mrs. Ware.

13. Cheats of Scapin. Scapin = Hippisley : Thrifty = Rosco : Gripe = Arthur : Shift = Chapman.

20. Never acted there, Tender Husband. Capt. Clerimont = Ryan : Sir Harry Gubbin = Chapman : Numps = James : Clerimont = Hale : Tipkin = Hippisley : Pounce = Rosco : Biddy Tipkin = Mrs. Horton : Mrs. Clerimont = Mrs. Bellamy.

22. Albion Queens. Norfolk = Ryan : Davison = Delane : Queen Mary = Mrs. Horton : Queen Elizabeth = Mrs. Hallam.

23. Relapse. Lord Foppington = Hallam.

24. False Friend—25. Rule a Wife.

29. King John—30. Richard 2d.

Dec. 1. Richard 2d—2. Henry 4th, part 1st.

4. Henry 4th, part 2d—5. Henry 5th.

6. Conscious Lovers and Tanner of York.

7. Cato = Delane : Juba = Hallam : Sempronius = Walker : Portius = Ryan : Marcus = Hale : Marcia = Mrs. Horton.

9. Never acted, Margery, or a Worse Plague than the Dragon. Moore = Salway : Gaffer Gubbins = Laguerre : Margery Moore = Mrs. Lampe : Mauxalinda = Miss Young :—this is a Burlesque Opera by Carey in 3 short Acts—it is not totally void of merit, but it is very inferiour to the Dragon of Wantley to which it is a Sequel—in the argument prefixed to it, Carey says, “ this Opera ends happily, according to the custom of all Operas, no matter how improbable, absurd, or ridiculous ”—Margery was afterwards acted, and printed as the Dragoness.

21. Richard 2d.—22. Henry 5th.

Jan. 3. Strategem and Cheats of Scapin.

4. Not acted 20 years, Royal Convert. Hengist = Delane : Aribert = Hale : Seofrid = Johnson : Offa = Rosco : Rodogune = Mrs. Hallam : Ethelinda = Mrs. Horton.

6. Bullock's bt. Spanish Fryar. Dominic = Bullock, who has not appeared on the stage these 6 years : Raymond = Rosco : Alphonso = Arthur :—rest as before—Bullock hopes his great age, upwards of threescore and twelve, will plead his excuse, that he cannot pay his duty to his acquaintance and friends, whose good nature may engage them to assist him in this decline of life, in order to make the remainder of his days easy and comfortable to him—In his younger years he had the pleasure and happiness of entertaining the town; and Sir Richard Steele in his Tatler has been pleased to perpetuate his memory in honouring him with a memorial there (see Pinkethman D. L. 1723-1724)—as this is the last time he may possibly beg the favour of the town, he hopes to receive their indulgence, which for the few remaining days shall be gratefully acknowledged by him.

10. Carey's bt. Jane Shore and Margery.

11. Henry 5th.

15. Provoked Wife. Lady Fanciful = Mrs. Vincent.

16. Old Batchelor. Sir Joseph Wittol = Neale : with What dy'e call it? Timothy Peascod = Pinkethman : Peter Nettle = Hippisley : Kitty Carrot = Mrs. Vincent.

17. Never acted, the Parricide, or Innocence in Distress. Castor = Ryan : Godrick = Delane : Albert = Hale : Felix (a British nobleman) = Rosco : Ari-

ana (his daughter)=Mrs. Horton: Eliza (wife to Godrick)=Mrs. Hallam: Harroana (the mother of Edmund, Castor, and Eliza)=Mrs. James:—this T. seems to have been acted but once, but the author had a bt. on the 19th—the scene lies in Kent in the time of William the Conqueror—at the opening of the play, Edmund and Ariana are to be married in the course of the morning—Felix tells his daughter that Edmund had accidentally fallen into the Medway, and was drowned—in reality Castor was the cause of his death—their mother Harroana had seen the circumstances from her window—she threatens to expose Castor—he kills her between the 1st and 2d acts—he had previously poisoned his father—this is not absolutely a bad T., but it has nothing in it either pleasing or interesting—Shirley in his dedication to Rich, says—“ Permit me
 “ to express my wonder that 20 or 30 persons
 “ should enter into an association against a person,
 “ or his productions, without the least knowledge of
 “ either, or being able to give any reason for their
 “ malice, but that it was a new play and had been
 “ licensed—that my enemies came resolved to ex-
 “ ecute before trial, may be gathered from their
 “ behaviour ere the play began, for at 5 o’clock they
 “ engaged, and overthrew the candles in the Music-
 “ room, and called a council of war whether they
 “ should attack the harpsicord or not: but to your
 “ good fortune it was carried in the negative—their
 “ expelling the Ladies from the Pit and sending for
 “ wine to drink were likewise strong indications of
 “ their arbitrary and violent dispositions—a public
 “ wound on a man’s character is as much an assassi-

“ nation as if it were given to his body, and no person who had the least tincture of honour would be guilty of one any more than he would of the other: but this appears to be no principle of our present theatrical rioters.”

22. Amorous Widow.

23. Not acted 3 years, Jew of Venice. Shylock = Arthur : Bassanio = Walker : Antonio = Ryan : Gratiano = Chapman : Portia = Mrs. Hallam : Nerissa = Mrs. Bellamy.

25. Wit without Money—27. Fair Penitent.

31. Busy Body.

Feb. 9. Country Wife. Horner = Hallam : Pinchwife = Ryan : Sparkish = Chapman : Sir Jasper Fidget = Hippisley : Mrs. Pinchwife = Mrs. Vincent.

10. Œdipus—15. Fair Quaker.

14. Emperour of the Moon acted as a first piece. Scaramouch = Rosco : Harlequin = Pinkethman : Dr. Baliardo = Arthur : Charmante = Hallam : Cinthio = Hale : Bellemante = Mrs. Bellamy : Elaria = Mrs. Vincent : Mopsophil = Mrs. James.

16. Funeral. Lord Hardy = Delane : Trim = Chapman : Campley = Hallam : Trusty = Bridgewater : Sable = Hippisley : Lady Brumpton = Mrs. Horton : Lady Harriet = Mrs. Vincent : Mrs. Fardingale = Mr. Neale.

19. Richard 2d. with Royal Chace.

22. Rival Queens and Rape of Proserpine.

24. Orphan. Chaplain = Chapman.

26. Not acted 6 years, Double Dealer. Maskwell = Rosco : Sir Paul Plyant = Hippisley : Brisk = Chapman : Careless = Ryan : Mellefont = Hale : Lord Froth = Neale : Lord Touchwood = Bridge-

water: Lady Touchwood = Mrs. Hallam: Lady Froth = Mrs. Horton: Lady Plyant = Mrs. James.

March 5. Provoked Wife—8. King John.

13. Delane's bt. Not acted 5 years, Mariamne. Herod = Delane: Flaminius = Ryan: Sohemus = Bridgewater: High Priest = Chapman: Mariamne = Mrs. Horton.

19. Hippisley's bt. Henry 5th and Lucky Discovery.

20. Ryan's bt. Provoked Husband with the comic part of the Masque of Acis and Galatea, called the Country Wedding. Roger = Salway: Acis = Mrs. Vincent: Countrymen = Mullart and Stoppelear: Joan = Mrs. Lampe: Country women = Mrs. James and Mrs. Marshall:—Roger and Joan are going to be married—Acis attempts to take Joan from Roger—she is at first inclined to leave Roger—Roger offers to fight Acis—Roger and Joan are reconciled—this is a musical trifle—from the D. P. it seems the same piece which was acted at D. L. July 27 1714—the Editor of the B. D. says that the Masque of Acis and Galatea was written by Motteux, and acted at D. L. in 1701.

27. Chapman's bt. Never acted there, Country Lasses. Modely = Chapman: Heartwell = Hale: Freehold = Bridgewater: Sir John English = Pin-kethman: Shacklefigure = Neale: Doublejugg = Hippisley: Aura = Mrs. Vincent: Flora = Mrs. Bel-lamy: N. B. I being in danger of losing one of my eyes am advised to keep it from the air, therefore stir not out to attend my business at the theatre—on this melancholy occasion I hope my friends will be so indulgent as to send for tickets to my house the corner

of Bow Street C. G., which favour will be gratefully acknowledged by their obedient humble servant Tho. Chapman.

29. Edward and Eleanora. Edward = Delane : Selim = Ryan : Theald = Roberts : Gloster = Rosco : Eleanora = Mrs. Horton : Daraxa = Mrs. Hallam :—this T. was the second victim to the Licensing Act—it was prohibited after it had not only been rehearsed, but absolutely advertised for this evening—there cannot be a stronger proof of the arbitrary conduct of the Licenser in prohibiting *Gustavus Vasa* and this Tragedy, than that Dr. Johnson, Pensioner and Tory as he was, says, “it is hard to discover why “either play should have been obstructed”—it must however be acknowledged that Thomson’s zeal in the cause of his Royal Patron carried him too far—in the first scene Gloster says—

“ Has not the royal heir a juster claim
 “ To share his Father’s inmost heart and counsels,
 “ Than aliens to his interest, those who make
 “ A property, a market, of his honour?”

When Edward hears of Henry the third’s death he observes—

“ O my deluded Father ! little joy
 “ Hadst thou in life, led from thy real good
 “ And genuine glory, from thy people’s love,
 “ The noblest aim of Kings, by smiling traitors.”

these manifest allusions to the unfortunate difference between George the 2d and the Prince of Wales were certainly very improper for the stage ; but the Licenser should have expunged these passages and

not have prohibited the whole piece——see C. G. March 18 1775.

April 3. Mrs. Hallam's bt. Love's last Shift. Younger Worthy = Hale :—rest as before—with, not acted 6 years—Stage Coach. Uncle Micher = Hippisley : Nicodemus Somebody = James.

5. Not acted 3 years, Committee. Teague = Barrington from Dublin : Careless = Ryan : Blunt = Walker : Day = Pinkethman : Obediah = Hippisley : Abel = Neale : Ruth = Mrs. Horton : Mrs. Day = Mrs. Mullart : Arbella = Mrs. Bellamy.

7. Bridgewater's bt. Constant Couple.

In the London Magazine for May there is a Prologue written by Theobald and spoken by Ryan, on occasion of a monument to be erected by contribution to Shakspeare—Hamlet was acted at C. G. April 10th for the benefit of that fund.

12. Never acted there, Twin Rivals. Younger Wou'dbe = Sparks : Teague = Barrington, both from Dublin : Elder Wou'dbe = Ryan : Trueman = Chapman : Richmore = Hale : Alderman = Hippisley : Aurelia = Mrs. Bellamy : Constance = Mrs. Vincent : Mrs. Mandrake = Mr. Stoppelear :—the original name was still retained at this theatre.

23. Tender Husband, and Beggar's Wedding.

24. Walker's bt. Recruiting Officer. Kite = Walker :—with, not acted 8 years, Cobler's Opera. Harry Pyefleet = Salway : Apleek = Hippisley.

25. For bt. of Stephens. Merry Wives. Falstaff = Stephens : Ford = Ryan : Sir Hugh = Hippisley : Host = Bullock : Shallow = Chapman : Mrs. Ford = Mrs. Horton : Mrs. Page = Mrs. Hallam.

May 2. Never acted there, for bt. of Oates and

Miss Oates. Love for Love. Valentine = Hale : Foresight = Hippisley : Tattle = Chapman : Sir Sampson Legend = Rosco : Scandal = Walker : Ben = James : Jeremy = Oates : Trapland = Arthur : Angelica = Mrs. Bellamy : Miss Prue = Miss Oates : Mrs. Frail = Mrs. Stevens : Mrs. Foresight = Mrs. Horton : Nurse = Mrs. Martin.

7. Pinkethman's bt. Not acted 4 years, Squire of Alsatia. Sir William Belfond = Pinkethman : Squire = Chapman : Young Belfond = Walker : Sir Edward Belfond = Bridgewater : Lolpoop = Hippisley : Mrs. Termagant = Mrs. Kilby.

8. Yates danced a Hornpipe.

11. For bt. of Clarke and Stevens. Double Gallant and School Boy. Major Rakish = Hippisley : Young Rakish = Stevens : Schoolboy = Clarke.

17. For bt. of Roberts, Yates, and Mrs. Mullart, Not acted 14 years, Don Quixote. Don Quixote = Roberts : Sancho = Mullart : Duke = Bridgewater : Ambrosio = Walker : Bernardo the Chaplain = Hippisley : Page = Yates. Ravished Woman = Mr. Neale : Moll the Buxom = Mrs. Mullart.

25. Not acted this season, Much ado about Nothing. Benedick = Chapman : Leonato = Johnson : Don Pedro = Hale : Claudio = Hallam : Don John = Bridgewater : Antonio = Arthur : Dogberry = Hippisley : Town Clerk = Mullart : Beatrice = Mrs. Vincent : Hero = Mrs. Bellamy.

June 5. Macbeth—last play.

Oronooko—Venice Preserved—Conscious Lovers—Mourning Bride—Way of the World—Theodosius—Mistake—Rover and Distressed Mother had been acted in the course of the season.

Aug. 2. For the bt. of Miss Jenny and Miss Betty, two infant daughters of the late Mrs. Jane Cibber—Theo. Cibber acted Lord Foppington in the *Relapse*, and the *Mock Doctor*.

10. Walker's bt. *Beggar's Opera*. Macheath = Walker: Mat of the Mint (in the character of Pistol) = Cibber Jun.

21. Not acted 6 years, *Careless Husband*. Sir Charles Easy = Ryan: Lord Foppington = Cibber Jun.: Lord Morelove = Hale: Lady Betty Modish = Mrs. Horton: Lady Easy = Mrs. Stevens: Lady Graveairs = Mrs. Bellamy: Edging = Mrs. Vincent.

29. *Careless Husband*—31. *Relapse*. (*Bills from Mr. Field's collection.*)

William Bullock acted the Host of the Garter on the 25th of April—this was his last performance at C. G.—but he had a booth this summer at Bartholemew Fair, and acted himself—Bullock had three sons, Christopher, Hildebrand and William—the last of them was the actor engaged at G. F. in 1729—Hildebrand had disappeared from the stage—and Christopher was dead.

Gildon, in 1702, speaks highly of Bullock—Macklin assured Davies that he had a true genius for the stage; and Davies himself says, that he had seen him act several parts with applause, particularly the *Spanish Fryar*—Davies adds that Bullock was at that time turned of 80, which is clearly a mistake.

A print of Bullock was published in or before 1822—it was copied from a scarce print, which belonged to the late Dr. Burney, and which is now in the

British Museum—on this print Bullock is said to have died in 1733—this mistake is repeated in some biographical memoir.

Bullock's characters—selection only.

D. L. 1696. *Sly in Love's last Shift—* Sir Morgan Blunder in Younger Brother.

1697. *Sir Tunbelly Clumsy in Relapse—*Sue Frowzy in Plot and no Plot—Leucippe in Humorous Lieutenant.

1698. Sauny the Scot.

1699. *Mockmode in Love and a Bottle—*Clincher Junior in Constant Couple.

1701. *Antonio in Love makes a Man.

1702. *Kate Matchlock in Funeral—*Galindo in False Friend—*Duretete—*Soto in She wou'd and she wou'd not.

1703. *Maiden in Tunbridge Walks—*Fancy in Fair Example—*Selfwill in Love's Contrivance—*Fondle in Vice Reclaimed.

1703-1704. Timothy Squeeze in Miser—(at Court, Host in Merry Wives.)

1704-1705. *Sir Harry Gubbin in Tender Husband—*Vandunke in Royal Merchant.

1705-1706. *Sir Richard Plainman in Basset Table—*Bullock in R. O.

Hay. 1706-1707. Spanish Fryar—Hothead in Sir Courtly Nice—Abel in Committee—Palmer in Comical Revenge—Wiseacre in London Cuckolds—Sir Amorous La Foole in Silent Woman—Sir Joslin

Jolley in *She wou'd if she cou'd*—Lord Sandys in *Henry 8th*—Nurse in *Caius Marius*—*Boniface—Lance in *Wit without Money*—Bubble in *Fond Husband*—Teague O'Divelly in *Lancashire Witches*—Sampson in *Fatal Marriage*—Sir Martin Marrall—Cokes in *Bartholemew Fair*.

1707-1708. Tallboy in *Jovial Crew*.

D. L. 1708. Booby in *Country Wit*—Sir Jolly Jumble in *Soldier's Fortune*—Sir Joseph Wittol in *O. B.*—Sir Humphry Noddy in *Bury Fair*—Sassafras in *Greenwich Park*—Squire of *Alsatia*—Trincalo.

1708-1709. Scaramouch in *Emperor of the Moon*—*Master Totty in *Fine Lady's Airs*—Bisket in *Epsom Wells*—Kastril in *Alchemist*—Sir Jasper Fidget in *Country Wife*—*Sir Jealous Traffick in *B. B.*

Hay. 1709-1710. Clodpole in *Amorous Widow*—*Roger in *Man's Bewitched*—Sir Thomas Testy in *Country Wake*—Bishop of Hereford in *Edward the 3d*—Simon in the *Mayor of Quinborough*—Colignii in *Villain*.

D. L. 1710-1711. Cacafoغو in *Spanish Wives*—Sir Timothy Kastril in *Volunteers*.

1711-1712. Capt. Tilbury in *Madam Fickle*—Podesta in *City Politics*.

1712-1713. *Col. Hyland in *Humours of the Army*—Falstaff in *Henry 4th pt. 1st*.

1713-1714. *Gibby in *Wonder*—Timothy in *Sir Solomon*—Nicholas St. Antlings in *Puritan*.

L. I. F. 1715-1716. *Grist in *Cobler of Preston*.

1716-1717. *Vulture in *Woman's a Riddle*—Mufti in *Don Sebastian*.

1717-1718. *Tradelove in Bold Stroke for a Wife
—Sir Feeble Fainwou'd in Lucky Chance.

1718-1719. Depazzi in Traytor.

1719-1720. Gravedigger in Hamlet—*Cobblecase
in Whig and Tory.

1720-1721. Thersites in Troilus and Cressida—in
Much ado about Nothing—probably Dogberry—Lord
Mayor in Richard 3d.

1721-1722. Chaplain in Don Quixote.

1722-1723. Lopez in Spanish Curate.

1723-1724. Fabio in Sisters altered.

1724-1725. Justice Clement in Every Man in his
Humour.

1725-1726. Roger in Æsop.

* *Originally.*

EARL OF ORRERY.

Dodsley in 1739 published an edition of Lord Orrery's works—we are so much obliged to any person who will collect and reprint the works of a dramatic writer, that it would be an invidious thing to dwell with illnature on any moderate faults, which he may have committed—there are however some mistakes so egregious, and yet so easy to have been avoid-

ed, that it is impossible to pass them over with a slight censure—it was Dodsley's first duty to have ascertained what plays Lord Orrery had written, but instead of doing this, he has omitted one of them—viz. Mr. Anthony—see D. G. 1671—Dodsley prints the *Black Prince*, with the names of the performers to the characters, all of whom belonged to the King's company, yet he tells us that the play was acted at the Duke's Theatre—this outrageous blunder is repeated in both the editions of the B. D.—Langbaine is correct—the origin of Dodsley's mistake seems to be this—Dodsley, in the preface, gives us a very interesting passage from an original letter by Lord Orrery, in which he speaks of his first play as about to be brought out by Davenant—the obvious conclusion which Dodsley ought to have drawn from this extract was, that the *Black Prince* could not possibly be the play of which Lord Orrery was speaking—instead of which he concluded that the *Black Prince* was acted at Davenant's Theatre—Lord Orrery in 1669 printed the *Black Prince* and *Tryphon* together—in the titlepage it is expressly said—“the first acted “at the Theatre Royal by his Majesty's servants, “the other by his Highness the Duke of York's servants.”

VOL. 1.

1. *Black Prince*—see T. R. Oct. 19 and 23 1667.
2. *Tryphon*—see L. I. F. Dec. 8 1668.
3. *Henry 5th*—see L. I. F. Aug. 13 1664.
4. *Mustapha*—see L. I. F. 1663 and 1665.

VOL. 2.

5. Herod the Great—there are some good passages in this T., but on the whole it is an indifferent play—it was not printed till 1694, and it is said never to have been acted—Lord Orrery has taken most unwarrantable liberties with the story, particularly in the character of Antipater—the death of Herod is likewise grossly misrepresented.

6 and 7. Altemira and Guzman.

Dodsley in his preface says—“The Earl of Orrery, at his death, left two plays, Altemira and Guzman unfinished * * * little can be said in praise of Guzman, the work of an old man, in the decline of life, labouring under the torments and anguish of the gout; certainly it is not equal to the plays which go before it; but as *all* the dramatical pieces of the then Earl of Orrery are now put together, Guzman has found a place in these volumes, tho’ otherwise scarce worthy of a new edition”—here Dodsley blunders again most woefully—Guzman was so far from being left unfinished, that Downes expressly says it was acted with success—see D. G. 1671—besides it was written 8 or 10 years before Lord Orrery’s death.

For Altemira see L. I. F. 1702.

8. To these plays Dodsley added As you find it, which was written by Lord Orrery’s grandson—see L. I. F. April 28 1703.

D. L. 1739-1740.

Sep. 1. Hamlet and Devil to Pay.

4. Love for Love. Tattle = Woodward : Jeremy = Yates : Angelica = Mrs. Pritchard.

8. Oronooko. Daniel = Penkethman his 1st appearance there.

11. Strategem. Scrub = Penkethman : Dorinda = Mrs. Pritchard.

13. Cato. Syphax = Berry : Lucia = Mrs. Butler.

14. Walker's bt. Venice Preserved. Jaffier = Milward : Pierre = Walker : Renault = Berry : Priuli = Havard : Belvidera = Mrs. Giffard.

21. Othello with Harlequin Shipwrecked. Harlequin = Woodward : Pantaloon = Yates.

22. Twin Rivals. Subtleman = Woodward.

24. Not acted 20 years, (never at D. L. but revived at L. I. F. Sep. 17 1729) Sir Walter Raleigh. Sir Walter = Quin : Howard = Milward : Young Raleigh = Mills : Salisbury = Havard : Gundamor = Berry : Cobham = Wright : Sir Julius Cæsar = Ridout : Carew = Cashel : Lady Raleigh = Mrs. Butler : Olympia = Mrs. Mills :—acted 8 times successively.

Oct. 3. Busy Body. Marplot = Chapman, being his 1st appearance there : Whisper = Yates.

4. Æsop. Quaint = Yates—5. Orphan.

6. Country Wife. Sparkish = Chapman : Lady Fidget = Mrs. Pritchard.

8. Amphitryon—9. Spanish Fryar.

10. Julius Cæsar. 4th Citizen = Yates :—with Robin Goodfellow. Squire Freehold = Yates.

11. Double Gallant. Atall = Chapman : Finder = Yates.

13. Merry Wives of Windsor. Pistol = Yates.

16. Rule a Wife. Estifania = Mrs. Clive.

17. Richard 3d. Richard = Quin : Richmond = Wright : Lord Mayor = Taswell : King Henry = Milward.

18. Love makes a Man. Clodio = Chapman.

19. Double Dealer. Brisk = Chapman.

22 Volpone. Volpone = Quin : Mosca = Mills : Corbaccio = Johnson : Voltore = Milward : Corvino = Wright : Sir Politick = Griffin : Bonario = Havard : Lady Wou'dbe = Mrs. Clive : Celia = Mrs. Butler.

23. Silent Woman. Sir John Daw = Macklin : Cutbeard = Chapman.

24. Alchemist. Abel Drugger = Penkethman : Sir Epicure Mammon = Shepherd : Dapper = Yates.

26. Love for Love. 'Tattle = Chapman : Mrs. Foresight = Mrs. Pritchard.

27. Tender Husband.

29. Never acted there, Match in Newgate. Vizard = Chapman : Mixum = Martin : Thinkwell = Turbutt : Freeman = Cashel : Bevil = Havard : Tom = Woodward : Solomon = Yates : Corinna = Mrs. Pritchard : Cælia = Miss Bennett : Miranda = Mrs. Chetwood : Mrs. Mixum = Mrs. Grace : Mother Griffin = Mr. Penkethman.

Nov. 5 and 6. Tamerlane. Haly = Cashel.

7. Amorous Widow. Barnaby Brittle = Griffin : Lovemore = Mills : Merryman = Penkethman : Clodpole = Macklin : Sir Peter Pride = Johnson : Jeffery = Yates : Wanton Wife = Mrs. Clive : Damaris = Mrs. Pritchard.

8. Provoked Wife. Mademoiselle = Mrs. Chetwood.

10. Plain Dealer. Novel = Chapman.

12. Never acted, Fatal Retirement. Artamon = Mills : Lanertes (his friend) = Milward : Pravamor = Wright : Ceron (a nobleman) = Berry : Arcano (confederate with Pravamor) = Ridout : Semandra (wife to Artamon) = Mrs. Giffard : Leonora (niece to Ceron) = Mrs. Mills : Sabia (wife to Pravamor) = Mrs. Butler :—Lanertes and Leonora are mutually in love—Leonora, in the course of a walk, had retired to a grove—she was ravished by a man in a mask—here the play begins—a paper written by Artamon is found near the spot in which Leonora was ravished—this causes Ceron to suspect Artamon of the rape—a mask is placed by Arcano in the apartment of Artamon—Lanertes finds it, and quarrels with Artamon—Sakia is in love with Artamon—he rejects all her solicitations—in the 5th act Leonora discovers that Pravamor was her ravisher—Pravamor kills Leonora to prevent any farther discovery—Leonora, before her death, tells Lanertes what Pravamor had done—Lanertes drags in Pravamor, and kills him—Pravamor is not only a villain, but an atheist—the scene lies at a village in Sicily—this T. was acted but one night—the person who continued Whincop's List of Dramatic Poets, says “ this play was written by Anthony Brown, a gentleman of the Temple—the author's friends attributed its ill success in a great measure to Quin's refusing to act in it ; and in consequence of this supposition they insulted him for several nights whenever he appeared on the stage, till Quin came forward

“ and said, that he had at the request of the author
 “ read the *Fatal Retirement* before it was acted, and
 “ had given him his sincere opinion of it; which
 “ was, that it was *the worst play* he had ever read in
 “ his life; and for *that reason* he had refused to act
 “ in it—this address was followed by a thundering
 “ clap, and an entire stop was put to the insults
 “ which Quin had received—but we ought not to
 “ form our judgment of the play from what Quin
 “ was pleased to say of it” &c.

The Editor of the B. D., after relating the foregoing account, was bound in justice to add what the author says in his vindication; namely, “ that Quin
 “ was requested to study the part of Artamon, but
 “ preferred that of Ceron, which he promised to
 “ perform; before the representation he threw up
 “ that part, and (with such haughtiness of behaviour
 “ as cannot be described) absolutely refused to be
 “ concerned in the performance: this refusal from
 “ Quin so far prejudiced the other actors, that they
 “ almost wholly neglected the study of their parts,
 “ and the play had not a fair chance given it—the
 “ author indeed confesses that there are many and
 “ great faults in it, but cannot yet think (had it been
 “ acted properly) that it would have deserved so
 “ hard a fate as it met with.”

The play itself is moderate—its principal fault is want of incident—the circumstance on which the plot turns is not badly imagined, but it happens before the play begins, and the first four acts are mere conversation—the dialogue on the whole does the author considerable credit, it is generally simple and sometimes pathetic—it was perhaps owing to this

very circumstance that Quin was disgusted with it, as it differed widely from that unnatural language to which he was used on the stage—at all events Quin's judgment was rash and he had certainly acted in many Tragedies, which were not better than the Fatal Retirement.

Nov. 15. Cato, with, never acted, the Hospital for Fools. Esculapius = Berry : Mercury = Macklin : Father = Pinkethman : Son = Cashell : Beau = Yates : Poet = Woodward : Daughter = Mrs. Clive :—Mercury, by the command of Jupiter, had made proclamation that those persons who are troubled with folly of any kind, should repair to Esculapius, and be cured without fee or reward—not a single patient offers himself—Mercury then proclaims that any person who has a relation, friend, or acquaintance, troubled with folly, may bring him to be cured—a great crowd of men and women then enter—Esculapius condemns most of those who accuse others of folly, to be sent to the Hospital themselves—this dramatic fable is totally void of plot and incident, but the dialogue is very well written—it is preceded by a good Introduction—this is supposed to pass in the Green Room—the Hospital for Fools was damned, as Miller was known to be the author of it—the disturbance was so great that not one word of it was heard—Garrick has borrowed the outlines of Lethe from this piece—the Hospital for Fools was not acted on the 16th, but on the 17th it was advertised again as being generally insisted on by the last night's audience—it was not acted a 3d time.

16. She wou'd and she wou'd not. Hypolita = Mrs. Pritchard.

19. Henry 4th, part 1st. Glendower = Chapman: Vernon = Cashel : Northumberland = Taswell.

20. Henry 4th part 2d. Pistol = Yates.

21. Constant Couple. Dicky = Yates.

23. Not acted 12 years, Chances. Don John = Giffard : Don Frederick = Wright : Petruchio = Berry : Duke = Havard : Antonio = Pinkethman : Anthony = Woodward : Peter = Yates : 1st Constantia = Mrs. Giffard : 2d Constantia = Mrs. Clive : Landlady = Mrs. Grace : Mother in law = Mrs. Marshall.

28. Comus—acted 8 times successively.

Dec. 8. Confederacy. Brass = Macklin : Dick = Chapman : Moneytrap = Griffin : Gripe = Turbutt : Clarissa = Mrs. Butler : Flippanta = Mrs. Clive : Araminta = Mrs. Pritchard : Corinna = Mrs. Chetwood : Mrs. Amlet = Mrs. Macklin:—the bill does not notice this as her first appearance, but it seems to have been so.

10. Squire of Alsatia. Sir William Belfond = Macklin : Squire = Chapman : Belfond Jun. = Milward : Sir Edward Belfond = Quin : Lolpoop = Turbutt : Cheatly = Woodward : Ruth = Mrs. Macklin : Isabella = Mrs. Clive.

11. Julius Cæsar. Antony = Wright : Cassius = Milward.

14. Committee. Ruth = Mrs. Pritchard : Mrs. Day = Mrs. Macklin.

17. Macbeth. Macbeth = Quin : Macduff = Milward : Banquo = Mills : Lenox = Wright : Malcolm = Havard : 1st Murderer = Turbutt : Witches = Griffin, Macklin and Shepherd : Lady Macbeth = Mrs. Butler : Lady Macduff = Mrs. Pritchard.

22. Not acted 4 years, Recruiting Officer. Plume = Mills : Brazen = Chapman : Balance = Quin : Kite = Berry : Bullock = Macklin : Worthy = Havard : Coster Pearmain = Woodward : Sylvia = Mrs. Mills : Melinda = Mrs. Butler : Rose = Mrs. Chetwood : Lucy = Mrs. Macklin.

26. Not acted 3 years, Tempest. Prospero = Berry : Caliban = Johnson : Ferdinand = Ridout : Trincalo = Macklin : Hippolito = Mrs. Mills : Stephano = Shepherd : Mustacho = Woodward : Ariel = Miss Cole : Miranda = Mrs. Walter : Dorinda = Mrs. Clive.

31. Siege of Damascus. Eudocia = Mrs. Giffard : —with, never acted, Briton's Strike Home, or the Sailor's Rehearsal. Captain Briton = Berry : Lieutenant Meanwell = Macklin : Dapperwit (a critic) = Woodward : Sir John Freehold = Winstone : Export = Turbutt : Capstern = Marten : Foremast = Ridout : Bowsprit = Yates : Father Dominique = Taswell : Miss Kitty (daughter to Sir John) = Mrs. Clive :—this musical piece was written by Edward Phillips—the scene lies in the great cabin on board the St. Joseph, a Spanish ship lately taken by the English—Sir John Freehold—Export—Dapperwit and Miss Kitty are visitors to Capt. Briton—Meanwell has written a little piece which is rehearsed—it consists of 3 or 4 detached scenes—they have all of them some reference to the taking of the St. Joseph, and are full of clap-traps—Briton acts an English Captain—Miss Kitty acts Donna Americana—Foremast and Bowsprit are Don Guarda Costa, and Don Superbo Hispaniolo Pistole—by the latter part is meant the

King of Spain—Britons Strike Home was revived at D. L. March 27 1779.

Jan. 2. Henry 8th. Surry = Chapman : Cromwell = Cashel : Anne Bullen = Mrs. Pritchard.

7. Tender Husband. Tipkin = Griffin.

11. Recruiting Officer. Rose = Miss Jane Hippisley, being her *1st appearance on any stage* :—She made her 1st appearance at C. G. March 18 1735.

12. Æsop. Mrs. Fruitful = Mrs. Macklin.

15. Orphan. Florella = Mrs. Macklin.

17. Julius Cæsar. Antony = Wright : Cassius = Milward.

19. Distressed Mother. Orestes = Milward : Pyrrhus = Mills : Andromache = Mrs. Roberts : Hermione = Mrs. Butler :—with Fortune-Tellers 4th time. Mother = Mr. Yates.

23. Hamlet—a violent riot took place on this evening, in consequence of Fleetwood's gross imprudence—he produced a new Pantomime which was to end as usual with a grand Dance—Madame Chateaufneuf, the French Dancer, being ill, the Dance could not take place, and yet the Manager published her name three nights running without the least apology—the first night the audience were pretty quiet, the 2d they only hissed, but the 3d they ushered out the ladies, and then went to work with the house ; a noble Marquis proposed to fire it, but that motion being carried in the negative, they began with the Orchestra, broke the Harpsicord and Base-Viols, broke all the looking-glasses, pulled up the benches in the Pit, broke down the Boxes and the King's Arms—the next morning the Marquis, when he came to his cooler senses, sent an hundred pound

bank note to the house for his share of the damages ; the Manager was advised to pocket that money and to make up the deficiency himself——Thus Victor—but he is not quite correct—it was not till the 7th night of the Fortune-Tellers that the riot took place—on the 4th of Feb. the Pantomime was brought forward again.

24, 25, 26. No play in consequence of the riot on the 23d—the M.S. in the B. M. says that Mons. Deynoya was announced to dance with Madame Chateaufneuf, and that he also did not appear.

31. Shepherd acted the Spanish Fryar.

Feb. 2. Old Batchelor. Sir Joseph Wittol = Woodward : Setter = Macklin : Lucy = Mrs. Macklin : Mrs. Grace acted Lucy Nov. 1.

7. Mother in Law. Belina = Mrs. Pritchard.

8. Double Gallant. Wishwell = Mrs. Macklin.

13. (and 14) Not acted 12 years, Don John, or the Libertine Destroyed. Don John = Mills : Jacomo = Macklin : 1st Peasant = Yates : Statue = Taswell : Leonora = Mrs. Pritchard : Maria = Mrs. Mills.

16. Unhappy Favourite. Essex = Milward.

18. Oronooko. Daniel = Woodward : Mrs. Lackit = Mrs. Macklin.

23. Never acted, Elmerick, or Justice Triumphant. Elmerick = Quin : Conrade = Milward : King = Mills : Bathori (father to Ismena) = Wright : Queen = Mrs. Butler : Ismena (wife to Elmerick) = Mrs. Mills :—acted 6 times—in the 1st act, Andrew the 2d, King of Hungary, commonly called Andrew of Jerusalem, sets off for the Holy Land—he invests Elmerick with the supreme authority during his absence—Conrade, the Prince of Moravia, comes to Buda on

a visit to the Queen, who is his sister—Conrade is in love with Ismena—the Queen falls in love with Elmerick—he declines her solicitations, but does not wish to expose her—on the entrance of Conrade, the Queen accuses Elmerick of having made an attempt on her honour—Conrade and Elmerick fight—Conrade is disarmed—the Queen decoys Ismena to her apartments by a pretended message from Elmerick—Conrade ravishes Ismena—she relates what had happened to her, first to her father, and then to her husband—in the 5th act, Elmerick demands an audience of the Queen—she treats him with insolence, and boasts that she was the cause of Ismena's ruin—the ministers of justice, by Elmerick's command, strangle the Queen—Conrade had overtaken the King—the King returns much prejudiced against Elmerick—Elmerick convinces him of the Queen's guilt—Ismena dies of grief—Conrade kills himself—the King sets off afresh for the Holy Land, after having again made Elmerick his deputy—this is a posthumous T. by Lillo—it is a good play both as to plot and language—yet it is liable to one serious objection, Elmerick, in putting the Queen to death without a trial, acts contrary to the strict notions of justice, which he professes to make the basis of his conduct—the part of Elmerick seems to have been exactly suited to Quin's style of acting.

26. For the bt. of the author's poor relations and by command of the Prince and Princess of Wales. Elmerick 3d time.

March 8. Pilgrim. Stuttering Servant = Yates : —and Rosamond. King Henry = Beard : Sir Trusty = Reinhold : Page = Miss Edwards : Queen = Mrs.

Arne : Rosamond = Mrs. Clive : Grideline = Mrs. Jones :—acted about 9 times.

13. Quin's bt. Julius Cæsar. Antony = Wright : Cassius = Milward :—with Virgin Unmasked.

17. Mrs. Clive's bt. Way of the World. Mirabell = Milward : Fainall = Mills : Witwou'd = Chapman : Sir Wilful Witwou'd = Turbutt : Petulant = Macklin : Waitwell = Shepherd : Millamant = Mrs. Clive : Mrs. Marwood = Mrs. Butler : Lady Wishfort = Mrs. Macklin : Mrs. Fainall = Mrs. Pritchard : Foible = Mrs. Bennett.

20. Milward's bt. Not acted 3 years, Timon of Athens. Timon = Milward : Apemantus = Quin : Alcibiades = Mills : Poet = Woodward : Ælius = Johnson : Evandra = Mrs. Butler : Melissa = Mrs. Pritchard :—with Mock Lawyer = Chapman.

22. Bold Stroke for a Wife. Obediah Prim = Taswell : Mrs. Prim = Mrs. Macklin :—rest as Jan. 13 1739.

25. Mrs. Giffard's bt. Conscious Lovers. Tom = Giffard : Cimberton = Taswell : Indiana = Mrs. Giffard : Isabella = Mrs. Pritchard :—rest as Jan. 27 1738.

27. Mrs. Roberts played Calista for her bt.

April 9. Beard's bt. Constant Couple. Sir Harry Wildair = Giffard : Lady Lurewell = Mrs. Giffard :—with Devil to Pay. Nell = Mrs. Roberts.

15. Giffard's bt. Careless Husband—with Lethe 1st time. Æsop = Taswell : Mercury = Beard : Charon = Martin : Drunken Man = Macklin : Beau = Woodward : Attorney = Turbutt : Mr. Thomas = Raftor : Lady = Miss Bennett : Miss Lucy = Mrs. Clive :—with a Prologue and Epilogue.

16. Mrs. Butler's bt. Lady's last Stake. Lord George Brilliant = Chapman : Hartshorn = Mrs. Macklin.

17. Macklin's bt. Miser. Lovegold = Macklin : Ramilie is omitted :—with Tom Thumb. Tom Thumb = Miss Cole : King = Turbutt : Grizzle = Winstone : Noodle = Woodward : Doodle = Green : Ghost = Yates : Queen = Mrs. Bennett : Princess = Mr. Taswell : Glumdalca = Mr. Martin.

19. Mrs. Pritchard's bt. Conscious Lovers. Tom = Macklin : Indiana = Mrs. Pritchard.

21. Chapman acted Tattle and Lord Lace for his bt.

22. Mrs. Mills' bt. Not acted 7 years, Funeral. Lord Hardy = Milward : Trim = Macklin : Campley = Mills : Sable = Johnson : Trusty = Berry : Puzzle = Shepherd : Tom = Yates : Lady Brumpton = Mrs. Roberts : Lady Harriet = Mrs. Mills : Lady Charlot = Mrs. Butler : Tattleaid = Mrs. Macklin : Kate Matchlock = Mr. Martin :—with Devil to Pay. Nell = Mrs. Pritchard.

23. Wright's bt. Merry Wives—between the acts will be introduced—never acted before—Polite Conversation in two dramatic dialogues written by D—Swift—end of act 2d Morning or Tea Chat—end of the play Noon or Table-talk a la mode. Neverout = Woodward : Lord Smart = Taswell : Lord Sparkish = Yates : Col. Atwit = Wright : Sir John Linger = Macklin : Miss Notable = Mrs. Clive : Lady Smart = Mrs. Pritchard : Lady Answerall = Miss Bennet.

24. Love's last Shift. Sir Novelty Fashion = Macklin : Snap = Chapman : Sly = Yates.

25. Vintner in the Suds—this is the Match in

Newgate cut down to one act. Mrs. Mixum = Mrs. Macklin.

28. Harper's bt. Country Wife. Sir Jasper Fidget = Macklin : Harcourt = Wright : —Harper returns thanks for his last bt. and says he is still indisposed.

29. Woodward's bt. Relapse. Lord Foppington = Woodward : Lory = Macklin.

May 2. Berry's bt. Mourning Bride. King = Berry : —rest as Feb. 10 1738.

6. Shepherd's bt. Provoked Husband. Sir Francis Wronghead = Macklin : Count Basset = Chapman : John Moody = Winstone, who had tickets : —Shepherd did not act—see Feb. 2 1738.

9. Never acted there, for the bt. of Havard the author, an historical play *written in imitation of Shakspeare*—(the name of the play is purposely omitted—lines of stars are printed instead)—Fairfax = Havard : King Charles = Giffard : Oliver Cromwell = Wright : Bishop Juxon = Ridout : Richmond = Woodward : Lindsey = Green : Ireton = Taswell : Queen = Mrs. Giffard : Lady Fairfax = Mrs. Roberts : —Havard was quite right to inform the public that King Charles the 1st was written in imitation of Shakspeare, as no one could otherwise have discovered that circumstance.

12. Yates acted Gripus—he acted Razor on the 20th.

17. Walker's bt. Beggar's Opera. Macheath = Walker : Peachum = Macklin : Lockit = Turbutt : Filch = Raftor : Polly = Mrs. Clive : Lucy = Mrs. Pritchard : Mrs. Peachum = Mrs. Marshall : Diana Trapes = Mrs. Macklin.

29. Mock Doctor. Hellebore = Yates : Dorcas = Mrs. Pritchard.

30. Henry 8th—last play.

Bills from Mr. Field's collection—some few of these bills are without the dates—the Manuscript in B. M. has little more than the names of the plays—it has however assisted in fixing the dates of Mr. Field's bills.

Arminius—this play was cast, but not acted. Arminius (in love with Artesia) = Milward : Segestes = Quin : Quintilius Varus (the Roman General) = Mills : Sigismund (son to Segestes—in love with Hermenia) = Wright : Egbert = Cashell : Artesia (daughter to Segestes—in love with Arminius) = Mrs. Mills : Hermenia (sister to Arminius—in love with Sigismund) = Mrs. Butler:—Arminius and Segestes are Princes of different nations in Germany.—Segestes had promised his daughter to Arminius—he had afterwards become an ally of the Romans—this was chiefly owing to his jealousy of the superiour influence of Arminius with their countrymen—at the opening of the play, Segestes endeavours to prevail on Artesia to marry Varus, who is in love with her—Arminius comes to the camp of Segestes under a promise of safety—Segestes detains him as a prisoner—Arminius is released by Egbert at the request of Sigismund—but before he can regain his own camp, he falls into the hands of the Roman soldiers—Varus behaves in the most honourable manner—he considers that Arminius is not fairly a prisoner of war—he gives him his liberty—and declares that he will not receive the hand of

Artesia without her own consent—a battle ensues between the Romans and Germans—the Romans are completely defeated—Varus kills himself—Segestes is going to follow his example, but is prevented by his son—Arminius enters and the play ends happily so far as he and his friends are concerned—this T. was written by Paterson—it is on the whole a moderate play—in the 2d act, there are some fine lines—

“ What woes attend on war ! when the dire God
 “ Rides forth in red array ! around him rage,
 “ Despair and ruin ; at his iron wheels
 “ Captivity is dragg’d ; and in his train
 “ Come rav’ning famine and devouring plague.
 “ Before him should luxuriant nature pour
 “ Her richest treasures ; lo ! he comes, he treads,
 “ And waste behind him lies the howling desert.
 “ Such are the fruits of war !”

The scene lies in the united camp of Varus and Segestes, near the forest of Teutberg in Germany—the Germans are too well acquainted with the Roman history, and Paterson seems to have been guilty of an impropriety in making Varus propose to marry Artesia—a Roman General was not very likely to marry a German*—much the same thing is done in the Briton—for the death of Varus see Velleius Paterculus — Tacitus tells us that Segestes was at enmity with Arminius (among other reasons) because

* Virgil says of Antony—

——— *Sequiturque (nefas) Ægyptia conjux.*

he had taken his daughter from him by force, tho' she was engaged to another.

For Alfred as acted at Clifden Aug. 1—see D. L. Feb. 23 1751.

Benjamin Griffin's name seems to have been in the bill for the last time on Feb. 12th, as Day in the Committee.

The Gent.'s Magazine for March speaks of Griffin as lately dead and adds that he was a worthy man and an excellent actor—Victor speaks highly of him in Sir Hugh Evans and Sir Paul Plyant—he made the latter a finished character, his silly important look always excited laughter whenever he appeared.

Davies says—“ Griffin and Johnson were much
 “ admired in Tribulation and Ananias in the Alche-
 “ mist, there was an affected softness in the former,
 “ which was finely contrasted by the fanatical fury
 “ of the latter ; Griffin's features seemed ready to be
 “ relaxed into a smile, while the stiff muscles and
 “ fierce eye of Johnson admitted of no suppleness
 “ or compliance—there is still to be seen a fine print
 “ of them in these characters, which has a striking
 “ resemblance to them both.”

General Advertiser April 5 1748. The picture of the late inimitable Griffin and Johnson painted by Mr. Van Bluck of C. G. in the characters of Tribulation and Ananias in the Alchemist, so much esteemed for the likeness of feature and lively representation of the attitudes has lately been taken off in Metzotinto, and is now published. (*B. M.*)

Griffin's characters—selection only.

L. I. F. 1714-1715. *Sterling in Perplexed Lovers.
 1715-1716. *Mother Griffin in Woman's Revenge
 —*Dorcas Guzzle in Cobler of Preston —*Don
 Lopez in Humours of Purgatory—Polonius—Gripe
 in Woman Captain.

1716-1717. Shylock in Jew of Venice.

1717-1718. *Simon Pure in Bold Stroke for a
 Wife.

1718-1719. Gomez in Spanish Fryar.

1719-1720. Foresight — Alphonso in Pilgrim —
 *Fluellin in Half-pay Officers—*Sir John Indolent
 in Whig and Tory.

1720-1721. Sir Hugh Evans—Scruple in Cheats.

D. L. 1721-1722. Abel in Committee—Tribulation
 in Alchemist—Gripus in Amphitryon—Don Manuel
 in She wou'd and She wou'd not.

1722-1723. *Watchit in Artifice—*Cimberton in
 Conscious Lovers—Lord Plausible in Plain Dealer.

1725-1726. Calianax in Maid's Tragedy.

1726-1727. Sir Thomas Rash in Country Wit.

1727-1728. *Camillo in Double Falsehood.

1728-1729. Sir John English in Country Lasses.

1729-1730. *Conundrum in Humours of Oxford.

1730-1731. Lance in Wit without Money—Clack
 in Jovial Crew—Scrub—Justice Silence in Henry 4th.

1731-1732. Sir Jasper Fidget in Country Wife—
 Lord Sands—Sir Francis Gripe—Sir Oliver Cock-
 wood in She wou'd if She cou'd—Old Woman in
 Rule a Wife.

1732-1733. *Lovegold in Miser—Barnaby Brittle in Amorous Widow.

1733-1734. Sir Francis Wronghead.

1734-1735. Fondlewife—Tipkin in Tender Husband—Sir Politick Wou'dbe in Volpone.

1735-1736. Sir Paul Plyant.

1736-1737. Sir Tristram Cash in Wife's Relief.

1737-1738. Learchus in Æsop—Moneytrap.

1738-1739. Gardener in Drummer — Obediah Prim.

In 1715 Griffin acted at Richmond a part of some importance in his own Tragedy, called Injured Virtue—this was only an alteration of Massinger's Virgin Martyr.

* *Originally.*

C. G. 1739-1740.

Sep. 5. Conscious Lovers. Tom = Cibber Jun. : Bevil = Hale.

7. Recruiting Officer. Brazen = Cibber Jun.

10. Rule a Wife and Dragon of Wantley.

12. Double Dealer. Brisk = Cibber Jun.

14. Provoked Husband with, not acted 10 years, Strollers. Buskin = Cibber Jun. : Sir Barnaby Bindover = Arthur : Capt. Carbine = Hale : Maca-

hone = Neale : Betty Kimbow = Mr. Bridgewater :
Fidelia = Miss Brunette.

15. Mariamne and Strollers.

17. Old Batchelor. Bellmour = Gibson, his 1st
appearance in a public theatre :—with Mock Doctor.
Gregory = Cibber Jun. : Welch Davy = Hippisley.

19. Busy Body. Marplot = Cibber Jun.

21. Theodosius and Margery.

22. Double Gallant. Atall = Cibber Jun.

25. Way of the World. Witwou'd = Cibber Jun.

27. Henry 4th part 1st. Falstaff = Stephens.

28. Constant Couple. Beau Clincher = Cibber
Jun.

29. Mrs. Woodward from Edinburgh made her
1st appearance in Roxana.

Oct. 2. Careless Husband—as Aug. 21—with
Devil to Pay. Jobson = Mullart : Nell = Mrs. Vincent.

3. Love makes a Man. Clodio = Cibber Jun. :
Angelina = Mrs. Hale, her 1st appearance there.

5. Mistake. Metaphrastus = Neale.

6. Fair Penitent. Horatio = Hale.

8. Love's last Shift. Sir Novelty Fashion = Cibber
Jun. : Young Worthy = Hale.

9. All for Love. Dolabella = Hale.

10. Never acted there, Rehearsal. Bayes = Cibber
Jun. : Johnson = Ryan : Smith = Delane :—the other
characters by Hippisley, Bridgewater, Hale, Rosco,
&c.—this play was acted 10 times successively, and
several times afterwards.

22. King John—23. Richard 2d.

26. Fair Quaker—30. Emperor of the Moon.

29. London Cuckolds. Townly = Hale.

Nov. 2. Venice Preserved. Belyidera = Mrs. Hallam.

5. Tamerlane. Arpsia = Mrs. Horton.

10. Never acted there, Man of the Mode. Sir Fopling Flutter = Cibber Jun. : Dorimant = Ryan : Medley = Delane : Old Bellair = Hippisley : Young Bellair = Hallam : Shoemaker = Neale : Mrs. Loveit = Mrs. Horton : Harriet = Mrs. Vincent : Emilia = Mrs. Bellamy : Pert = Miss Brunette : Orangewoman = Mr. Stoppelear :—repeated on 12th.

17. Hamlet. Queen = Mrs. Hallam.

Dec. 6. Hyde's bt. Henry 4th part 2d. Falstaff = Hyde : Pistol = Cibber Jun.

10. Never acted there, a dramatic Opera called the Island Princess, or Generous Portuguese. Armusia = Ryan : Ruidias = Hale : King of Tedore = Delane : Governour = Johnson : Pymero = Gibson : Citizens = Hippisley, Neale, &c. : Quisara = Mrs. Horton.

15. Strategem. Aimwell = Hale.

21. Lottery. Jack Stocks = Cibber Jun.

22. Oronoko—29. False Friend.

Jan. 10. Funeral. Trim = Cibber Jun.

15. Œdipus. Œdipus = Delane : Jocasta = Mrs. Hallam.

Feb. 6. Henry 4th part 2d. Falstaff = Bridgewater.

12. Orpheus and Eurydice (seemingly) 1st time—this Entertainment was very successful—the description of it occupied the bills for a considerable time, and the Plays were advertised without the characters.

The principal performer wanted on this occasion was a serpent to kill Eurydice—Rich was justly anxious about a point of so much consequence, and

an ingenious artist answered his most ardent hopes—the artist was intoxicated with his success; and turned his hands and head to nothing else but serpents—the public curiosity was satisfied with one serpent, and he had nests of them yet unsold; his stock lay dead upon his hands, his trade was lost and the man was ruined, bankrupt and undone. (*Cumberland.*)

Orpheus and Eurydice, as acted at C. G., was published in 1739. Persons in the Opera. Orpheus = Salway: Pluto = Leveridge: Ascalax (his attendant) = Laguerre: Eurydice (wife to Orpheus) = Miss Young: Rhodope (Queen of Thrace, practising art magick) = Mrs. Lampe:—Comic characters—Harlequin = Lun: Pantaloon = Grimaldi: Squire Gawkey = Bencraft: Drudge (servant to Pantaloon) = Hippisley: Columbine = Mrs. Kilby: Mrs. Mannerly (mother to Gawkey) = Mrs. Martin:—this piece is attributed to Theobald—it deserves some notice, as it shows us the nature of Rich's Entertainments.

Interlude 1st. Rhodope makes love to Orpheus—he rejects her love—she is enraged—“A Serpent appears, who receives Rhodope's commands, and, those ended, glides off the stage”—Here the comic part begins—when the Opera is resumed, a scene takes place between Orpheus and Eurydice—Eurydice's heel is pierced by the serpent, behind the scenes—she dies on the stage—after which the comic part is continued.

Interlude 2d. Scene Hell — Pluto, &c. enter — Orpheus prevails on Pluto to restore Eurydice to him—Ascalax tells Orpheus that Eurydice shall follow him, but that if he should look back at her, before

they shall have passed the bounds of Hell, she will die again—Orpheus turns back to look for Eurydice—Fiends carry her away—after this, the comic part is resumed.

Interlude 3d. Orpheus again rejects Rhodope's solicitations—he makes his exit—the scene draws and discovers Orpheus slain—several Baccants enter in a triumphant manner—they bring in the lyre and chaplet of Orpheus—Rhodope stabs herself—the piece concludes with the remainder of the comic part.

There is a celebrated Song on the story of Orpheus and Eurydice.

1st.

When Orpheus went down to the regions below
 Which men are forbidden to see,
 He tuned up his lyre as old histories shew
 To set his Eurydice free ;
 All Hell was astonished a person so wise
 Should rashly endanger his life,
 And venture so far, but how vast their surprise,
 When they heard that he came for his wife.

2d.

To find out a punishment due to the fault
 Old Pluto long puzzled his brain ;
 But Hell had not torments sufficient he thought
 So he gave him his wife back again.
 But pity succeeding soon vanquished his heart,
 And pleased with his playing so well
 He took her again in reward of his art ;
 Such power has Music in Hell.

March 1. Not acted 4 years, Woman's Revenge—no characters—Cibber Jun. probably acted Vizard.

10. For bt. of Cibber Jun. Othello (by desire) = Cibber Jun.

11. Delane's bt. Henry 5th. Pistol = Cibber Jun. 1st time.

18. Ryan's bt. Committee. Teague = Cibber Jun. : Day = Hippisley : Obediah = Arthur.

20. Mrs. Horton's bt. Conscious Lovers with Schoolboy = Cibber Jun.

22. Not acted 3 years, Drummer—no characters.

27. Hippisley's bt. Merry Wives. Falstaff = Stephens : Ford = Ryan : Sir Hugh = Hippisley : Dr. Caius = Mullart : Slender—Neale : Shallow = Arthur : Host = Rosco : Mrs. Ford = Mrs. Horton : Mrs. Page = Mrs. Bellamy.

April 9. Hallam's bt. Love makes a Man. Claudio = Cibber Jun.

14. Bridgewater's bt. Provoked Wife. Sir John Brute = Bridgewater : Constant = Hale : Heartfree = Ryan : Lady Fanciful = Mrs. Vincent : Lady Brute = Mrs. Horton 1st time.

21. Mrs. Hallam's bt. Macbeth—she had been ill—but she acted Lady Macbeth on this evening.

26. Tom Thumb by Master Hippisley his 1st appearance on the stage.

May 2. Neale's bt. She wou'd and she wou'd not. Trappanti = Neale : Don Manuel = Hippisley.

23. Never acted there, London Merchant. George Barnwell = Cibber Jun. : Thorowgood = Bridgewater : Millwood = Mrs. Mullart : with Tom Thumb. Tom Thumb = Miss Mullart : Grizzle = Hallam :

Queen = Mrs. Woodward : Huncamunca = Mrs. Mul-
lart : Glumdalca = Mr. Bridgewater.

June 5. For bt. of Cibber Jun. Rehearsal, with an Epilogue, written by Jo. Haines, Comedian, of facetious memory, to be spoke by Mr. Cibber Jun., riding on an Ass.

At the bottom of the bill, there is an advertisement from Cibber for his creditors to meet, and receive a fourth dividend of his salary.

June 10. Rehearsal, and Orpheus and Eurydice—last time of acting.

13. Rehearsal, and Orpheus and Eurydice—positively the last time of acting. (*Bills from Mr. Field.*)

It does not appear who Mrs. Hale was before her marriage—it is evident from the bill for Oct. 3, that she was not a new actress.

Mrs. Anne Hallam died, or was too ill to act before the next season—She was an actress of great merit—her principal characters in Tragedy were—Lady Macbeth—Belvidera—Roxana—Queen Elizabeth—Zara in M. B.—Evadne—Queen in Hamlet—in Comedy she excelled in Lady Touchwood—Mrs. Marwood—Amanda, &c.—She was unhappy in a large unweildy person; notwithstanding which the Public always wished to see her in characters that were not suited to her figure; or at least would not suffer her to resign them. (*Davies.*)

Davies tells us that Mrs. Hallam distinguished herself as a member of the Norwich company when her name was Parker—it is sufficiently clear that she was married first to Berriman and then to

Hallam — see end of L. I. F. 1726-1727 — and Sept. 27 1731.

Mrs. Hallam's characters—selection only.

L. I. F. 1723-1724. As Mrs. Parker—Quisara in Island Princess—Arpasia in Tamerlane—Statira—Queen in Spanish Fryar—Mariamne—Isabella in Measure for Measure—Mrs. Page—Almeyda in Don Sebastian.

1724-1725. Jocasta in Ædipus —Queen in Richard 3d—Angellica in Rover.

1725-1726. Cordelia—Amanda in Love's last Shift—Lady Touchwood—Clarissa in Confederacy—Lady Brute—Queen Katharine.

1726-1727. As Mrs. Berriman—Roxana—Monimia—Queen in Hamlet—Lady Macbeth—Belvidera—Portia in Jew of Venice.

1727-1728. Elvira in Love makes a Man.

1729-1730. Lady Raleigh in Sir Walter Raleigh—Evadne in Maid's Tragedy.

1730-1731. Queen Elizabeth in Unhappy Favourite.

1731-1732. As Mrs. Hallam—Delphia in Prophetess—Lady Wronglove in Lady's last Stake.

C. G. 1732-1733. Mrs. Marwood—*Dutchess of Malfy in Fatal Secret—Evandra in Shadwell's Timon.

1733-1734. Lady Easy—Isabella in Fatal Marriage—Zara in M. B.

1734-1735. Queen Elizabeth in Albion Queens—

Lady Cockwood in *She wou'd if she cou'd*—*Hermione* in *Distressed Mother*—*Alicia*.

1736-1737. *Constance* in *King John*.

1737-1738. *Octavia* in *All for Love*—*Joan la Pucelle* in *Henry 6th part 1st*—*Pulcheria* in *Theodosius*—*Queen* in *Cymbeline*—*Amanda* in *Relapse*.

1738-1739. *Rodogune* in *Royal Convert*.

* *Originally.*

D. L. 1740-1741.

Sept. 6. *Hamlet*. *Polonius* = *Taswell*.

9. *Love for Love* and *Miller of Mansfield*. *Miller* = *Shepherd* : *Joe* = *Berry* : *Peggy* = *Mrs. Pritchard*.

11. *Oronooko and Devil to Pay*. *Sir John Loverule* = *Lowe*, his 1st appearance on any stage : *Nell* = *Mrs. Clive*.

13. *Strategem*. *Archer* = *Mills* : *Scrub* = *Macklin* : *Aimwell* = *Milward* : *Boniface* = *Shepherd* : *Foigard* = *Taswell* : *Gibbet* = *Woodward* : *Mrs. Sulen* = *Mrs. Pritchard* : *Cherry* = *Mrs. Clive*.

16. *Richard 3d*—18. *Busy Body*.

20. *Conscious Lovers*. *Young Bevil* = *Milward* : *Tom* = *Macklin* : *Cimberton* = *Taswell* : *Sealand* =

Berry : Indiana = Mrs. Pritchard : Phillis = Mrs. Clive.

23. Recruiting Officer. Collier = Yates.

25. Old Batchelor. Fondlewife = Macklin : Setter = Chapman.

27. Othello. Desdemona = Mrs. Pritchard.

30. Relapse. Lord Foppington = Macklin : Loveless = Milward : Lory = Woodward : Berinthia = Mrs. Pritchard : Miss Hoyden = Mrs. Clive.

Oct. 2. Committee. Teague = Macklin : Obediah = Johnson : Day = Shepherd : Abel = Woodward : Bookseller = Yates : Mrs. Day = Mrs. Macklin : Ruth = Mrs. Pritchard.

4. Julius Cæsar. Antony = Wright : Cassius = Milward.

7. Orphan. Monimia = Mrs. Pritchard.

9. Volpone. Sir Politick Wou'dbe = Taswell.

10. Alchemist. Able Drugger = Chapman : Face = Macklin : Ananias = Johnson : Tribulation = Taswell : Kastril = Woodward : Dol Common = Mrs. Pritchard.

11. Silent Woman. Morose = Johnson : Sir Amorous la Foole = Woodward : Truewit = Mills : Capt. Otter = Shepherd : Sir John Daw = Macklin : Cutbeard = Chapman : Clerimont = Wright : Dauphine = Havard : Epicœne = Mrs. Butler : Mrs. Otter = Mrs. Macklin : Lady Haughty = Mrs. Pritchard.

13. Henry 4th pt. 1st. Hostess = Mrs. Macklin.

14. Henry 4th pt. 2d. Chief Justice = Berry : Pistol = Woodward : Silence = Taswell : Hostess = Mrs. Macklin.

15. Merry Wives. Dr. Caius = Taswell : Mrs. Quickly = Mrs. Macklin.

16. Cato———23. Confederacy.

17. Beggar's Opera. Macheath = Lowe 1st time : Mrs. Peachum = Mrs. Macklin :—acted several times.

22. Mock Doctor. Gregory = Macklin : Dorcas = Mrs. Pritchard.

27. Unhappy Favourite, with Rural Sports, and Strategems of Harlequin. Toby Guzzle = Macklin.

28. Tender Husband. Aunt = Mrs. Macklin.

29. Not acted 20 years, Royal Merchant. Goswin = Milward : Clause = Quin : Wolfort = Wright : Hubert = Mills : Hempkirke = Havard : Vandunke = Shepherd : Prince Prigg = Chapman : Orator Higgin = Macklin : Boor = Woodward : Jaculine = Mrs. Bennett : Bertha = Mrs. Pritchard.

Nov. 1. Country Wife———4 and 5. Tamerlane.

6. Double Gallant———7. Bold Stroke for a Wife.

8. Careless Husband———10. Henry 8th.

11. Provoked Wife, with Intriguing Chambermaid. Col. Bluff = Macklin : Lettice = Mrs. Clive.

13. Twin Rivals———14. Love's last Shift.

19. Not acted 30 years, Œdipus. Œdipus = Milward : Creon = Quin : Adrastus = Mills : Phorbas = Wright : Tiresias = Berry : Citizens = Chapman, &c. : Jocasta = Mrs. Roberts : Manto, with the Hymn to Apollo, = Mrs. Clive :—repeated on 20th and 21st.

28. Tempest. Ventoso = Woodward.

29. Not acted 20 years, Fond Husband. Bubble = Chapman : Fumble = Johnson : Rashley = Mil-

ward : Sneak = Woodward : Emilia, with two new songs = Mrs. Clive : Maria = Mrs. Butler : Cordelia = Mrs. Pritchard :—seemingly acted but once.

Dec. 8. Venice Preserved. Belvidera = Mrs. Roberts.

15. Plain Dealer. Lord Plausible = Taswell : Novel = Chapman : Freeman = Cashell : Alderman = Turbutt : Widow Blackacre = Mrs. Macklin :—see Jan. 14 1738.

18. Pilgrim. Stuttering Servant = Woodward.

20. Not acted 40 years, As you like it. Touchstone = Chapman : Jaques = Quin : Orlando = Milward : Amiens = Lowe : Adam = Berry : Oliver = Cashell : Duke Sen. = Mills : Duke Frederick = Wright : Corin = Taswell : Silvius = Woodward : Rosalind = Mrs. Pritchard : Celia = Mrs. Clive : Audrey = Mrs. Egerton : Phoebe = Mrs. Bennett :—acted about 25 times—As you like it as altered to Love in a Forest came out at D. L. Jan. 9 1723—the original play had probably never been acted since the Restoration. (*These bills from Mr. Field.*)

Jan. 15. Never acted there, Twelfth Night—acted about 8 times.

17. Twelfth Night. Malvolio = Macklin : Sir Andrew Aguecheek = Woodward : Sebastian = Milward : Viola = Mrs. Pritchard : Olivia = Mrs. Clive :—rest omitted.

Feb. 2. Provoked Husband.

7. Provoked Husband. Lady Townly = Mrs. Clive 2d time.

14. Merchant of Venice was revived and acted about 21 times—(*B.M.*)—Macklin resolved to revive this play in opposition to the Jew of Venice altered

from Shakspeare by Lord Lansdown ; in which he had made Shylock somewhat of a Comic character—Macklin saw from the first that Shylock afforded a wide scope for the display of his abilities, and the exhibition of capital acting ; but he had a great deal to encounter and surmount—the Jew of Venice had for many years been received with approbation ; the actors declared he would spoil the performance ; Quin said he would be hissed off the stage for his presumption ; and Fleetwood strenuously urged him to abandon his resolution ; but Macklin, infinitely to the credit of his sound and acute discrimination, continued firm to his purpose, and the Merchant of Venice was announced for representation. Shylock = Macklin : Anthonio = Quin : Bassanio = Milward : Gratiano = Mills : Launcelot = Chapman : Lorenzo = Havard : Gobbo = Johnson : Morochius = Cashell : Prince of Arragon = Turbutt : Tubal = Taswell : Portia = Mrs. Clive : Nerissa = Mrs. Pritchard : Jessica = Mrs. Woodman :—during the Rehearsal Macklin did not let any person, not even the actors, see how he intended to act the part ; he merely repeated the lines of the character, and did not so much as by one single look, tone, gesture or attitude, disclose the manner in which he meant to act it—he was sure he was right, but he was not quite sure of the kind of reception he might meet with ; this circumstance together with the unfavourable prognostics of the actors, reduced him to a state of the most painful anxiety—the theatre was crowded ; when Bassanio and Shylock entered there was an awful silence ; a pin might have been heard if dropt upon the stage ; Macklin has declared, that nothing affected him so

much as the coolness of the audience at his entrance ; he had been accustomed to be received with plaudits, but on this occasion not a hand moved to encourage him—when however he had finished the speech in which Shylock declares his motives of antipathy to Anthonio, the audience suddenly burst out into a thunder of applause, which continued louder and louder to the end of the play—never was a performer's triumph more complete, never were enemies and opponents more confounded and abashed, never was a Manager more agreeably surprised—On the third night Pope exclaimed—

This is the Jew

That Shakspeare drew. (*Kirkman.*)

From this time Lansdown's Jew of Venice has been consigned to oblivion—May Tate's Lear and Cibber's Richard the 3d soon share the same fate!!!

March 14. Mrs. Clive's bt. Universal Passion. Jocolo = Macklin :—with Intriguing Chambermaid.

30. Mrs. Roberts acted Lady Macbeth.

April 1. Twin Rivals.

3. Julius Cæsar with, never acted, the Blind Beggar of Bethnal Green. Blind Beggar = Berry : John Sly (a puritan) = Taswell : Lord Ranby = Ridout : Welford = Lowe : Sir William Morley = Cashell : Bessy (the Beggar's daughter) = Mrs. Clive :—Sir William and Welford wish to marry Bessy—Lord Ranby and John Sly wish to seduce her—they attempt to carry her off—Welford rescues her—the Beggar wishes Bessy to marry Sir William—she promises to obey him, but says it will be a sacrifice of her happiness—he declares he will not compel her—and Sir

William acquiesces in the justice of his decision—the Beggar turns out to be Sir Simon Montford—he gives his daughter to Welford, with a portion of £5000, which he had saved out of the wreck of his fortune—this is a pleasing little piece by Dodsley—the dialogue is written with much neatness.

7. Macklin's bt. Merchant of Venice.

8. Chapman's bt. Conscious Lovers. Tom = Chapman:—with Toyshop.

24. Harper's bt. Lady's last Stake.

May 2. Miser——6. Tanner of York.

12. Strollers.

13. Cashell's bt. Timon of Athens. Alcibiades = Cashell:—rest as March 20 1740.

14. Love's last Shift——26. Relapse.

The bills for the latter part of this season are from the Manuscript in B. M.

Wright left D. L. at the close of this season—see Irish Stage 1741-1742.

C. G. 1740-1741.

Sep. 19. Rehearsal and Dragon of Wantley.

22. Provoked Husband and Mock Doctor.

24. Committee and Cheats of Scapin.

26. Mrs. Horton acted Lady Macbeth.

Oct. 1. Double Gallant. Lady Sadlife = Mrs. Bellamy.

3. Royal Merchant—6. Love makes a Man.

8. Provoked Wife. Lady Brute = Mrs. Horton.

10. Rule a Wife with Orpheus and Eurydice.

11. Tender Husband—13. Busy Body.

14. Mistake—16. Duke and no Duke.

17. Drummer—no characters.

21. Wit without Money—22. Love's last Shift.

23. Schoolboy by Cibber Jun.

24. Hamlet. Hamlet = Ryan : Ghost = Delane : King = Bridgewater : Laertes = Hallam : Horatio = Hale : Polonius = Hippisley : Osrick = Neale : Player King = Arthur : Queen = Mrs. Woodward : Ophelia = Mrs. Vincent.

27. Way of the World—31. Rival Queens.

29. London Cuckolds with Necromancer.

Nov. 1. Constant Couple. Sir Harry Wildair = Ryan.

4. Tamerlane. Bajazet = Delane : Tamerlane = Ryan : Arpasia = Mrs. Horton.

6. Recruiting Officer. Plume = Ryan : Brazen = Cibber Jun. : Balance = Bridgewater : Kite = Rosco : Worthy = Hale : Bullock = Neale : 1st Recruit = Hippisley : Melinda = Mrs. Ware : Rose = Mrs. Vincent : Lucy = Mrs. Kilby : Sylvia = *Miss* Woffington, being her 1st appearance on that stage—she repeated the character on the 8th—on which day, and in all the subsequent bills she is called *Mrs.*—she was at this time about 22 years old—see Irish Stage 1739.

Davies says Mrs. Woffington came to C. G. in 1738—Hitchcock tells us that Davies is often mis-

taken in his dates of theatrical transactions in Dublin, and observes very properly that in compiling a work relative to the stage, it is almost impossible to avoid making some mistakes about dates—it is a pity that Hitchcock, when he was correcting Davies, did not take care to be more exact himself—in page 106 he says Miss Woffington acted Sir Harry Wildair for the first time in the April following the severe winter of 1739-40—in page 108 he says it was in April 1739.

7. Orphan. Castalio = Hale : Chamont = Delane : Polydore = Ryan : Acasto = Stephens : Monimia = Mrs. Horton : with Tanner of York.

10 and 11. Mrs. Woffington acted Sylvia.

13. Double Gallant. Atall = Cibber Jun. : Sir Solomon Sadlife = Hippisley : Lady Sadlife = Mrs. Woffington : Lady Dainty = Mrs. Horton.

14. Funeral—no characters.

15. Country Lasses. Modely = Gibson : Heartwell = Hale : Freehold = Bridgewater : Sir John English = Arthur : Lurcher = Hallam : Shacklefigure = Neale : Doublejugg = Hippisley : Aura = Mrs. Woffington : Flora = Mrs. Bellamy.

18. For the bt. of the author of Sir Roger De Coverly. Conscious Lovers and Mock Doctor—see D. L. Dec. 30 1746.

19. Mrs. Woffington acted Sylvia.

20. Cato. Cato = Delane : Juba = Hallam : Syphax = Rosco : Sempronius = Hale : Portius = Ryan : Marcia = Mrs. Horton : with Nancy, or the Parting Lovers. Nancy's Father = Leveridge : Tom Trueblue = Salway : Lieutenant = Bencraft : Nancy = Mrs. Lampe:—this musical trifle was written by Carey—it was afterwards acted as the Press Gang.

21. Constant Couple. Sir Harry Wildair (by particular desire) = Mrs. Woffington : Col. Standard = Bridgewater : Beau Clincher = Cibber Jun. : Clincher Jun. = Neale : Alderman Smuggler = Hippisley : Vizard = Hale : Tom Errand = Clarke : Dicky = James : Lady Lurewell = Mrs. Horton : Angelica = Mrs. Bellamy : Parly = Mrs. Cross : Lady Darling = Mrs. James :—this play was acted 10 nights successively—Sir Harry Wildair acted by a woman was a novelty—Mrs. Woffington represented the character with so much ease, elegance and propriety of deportment, that no male actor has since equalled her in it—she acted it 20 times the 1st season; and while she continued on the stage the managers found it their interest frequently to announce her for Sir Harry. (*Davies and Hitchcock.*)

Dec. 5. Spanish Fryar. Dominic = Bridgewater : Gomez = Hippisley : Torrismond = Delane : Lorenzo = Ryan : Queen = Mrs. Horton : Elvira = Mrs. Woffington.

6 and 9. Mrs. Woffington acted Lady Sadlife and Sir Harry.

10. Never acted there, Alchemist. Abel Drugger = Cibber Jun. : Face = Hale : Subtle = Roberts : Sir Epicure Mammon = Mullart : Ananias = Hippisley : Tribulation = Neale : Kastril = Bridgewater : Surly = Hallam : Lovewit = Arthur : Dol Common = Mrs. Cross : Widow Pliant = Mrs. Hale.

11. Spanish Fryar. Elvira = Mrs. Woffington.

13. (and 15) Never acted there, Double Falshood. Julio = Delane : Henriquez = Hale : Roderick = Ryan : Duke Angelo = Stephens : Camillo = Hippisley : Don Bernard = Rosco : Master of the Flocks =

Bridgewater : 1st Shepherd = Neale : Leonora = Mrs. Horton : Violante = Mrs. Woffington :—with a new Prologue and the original Epilogue.

16 and 17. Mrs. Woffington acted Aura and Elvira.

19. Careless Husband. Lord Foppington = Neale.

20 and 29. Mrs. Woffington acted Sir Harry Wildair.

22. Love's last Shift. Sir Novelty Fashion = Neale : Amanda = Mrs. Woodward.

30. Mrs. Woffington acted Sylvia.

Jan. 12. For bt. of Chetwood, late Prompter at D. L., and now a prisoner in the King's Bench—Old Batchelor. Fondlewife = Cibber Sen. : Lætitia = Mrs. Woffington :—Chetwood says that Mrs. Chetwood was granddaughter to Colley Cibber. (*These bills from Mr. Field.*)

Chetwood was Prompter at D. L. for 20 years—Fielding's Eurydice, in 1737, begins thus—"Hold, hold, Mr. Chetwood, don't ring the bell for the Overture yet"—in the Introduction to the Hospital for Fools, Nov. 15 1739, the Actor says—"Mr. Chetwood, ring for the Overture"—Chetwood was also a bookseller—in 1720, when he published Steele's Case, his shop was under Tom's Coffee-house C. G.—in 1721, when he published D'Urfey's Poems, his shop was at Cato's head Russel Street C. G.—he went to Ireland in 1741-1742—Duval had engaged him as Prompter to Smock Alley—in 1749 he published in a small volume his "General History of the Stage," which is in fact a mere biographical sketch of the Performers, chiefly those who had been

in Ireland—it contains some good anecdotes, and some useful information.

Jan. 5. False Friend—9. Constant Couple.

13 and 14. Old Batchelor—In the Egotist 1743 Colley Cibber is made to say—“ I had given my
“ promise to play Fondlewife for a friend in dis-
“ tress, but not daring to hope that so short a part
“ would be strong enough to fill the house for him,
“ I fancied an Epilogue might make people a little
“ more curious to come to it * * * the success
“ encouraged me to repeat it a second and third
“ night for my own profit.”

15. Mrs. Porter's bt. Fatal Marriage. Isabella = Mrs. Porter: Victoria = Mrs. Woffington.

16. Merry Wives—17 and 24. Constant Couple.

19. Old Batchelor—22. Oronooko.

23. Funeral—26. Spanish Fryar.

27. Henry 4th, part 1st—28. Mourning Bride.

29. Greenwich Park—acted 4 nights successively
—Mrs. Woffington probably acted Florella.

Feb. 7 and 9. Gamester—12. All for Love.

17. Distressed Mother—19. Double Gallant.

24. Gamester. Angelica = Mrs. Woffington.

26. Jane Shore—28. Duke and no Duke.

March 2. Way of the World—7. Amorous Widow.

9. Delane's bt. Conscious Lovers. Young Bevil = Delane: Tom = Cibber Jun.: Cimberton = Hippisley: Indiana = Mrs. Horton: Phillis = Mrs. Woffington.

10. Hippisley's bt. Old Batchelor. Fondlewife = Hippisley: Lætitia = Mrs. Woffington.

12. Abra-Mulé—16. Rover.

17. Spanish Fryar—30. Relapse.

April 2. Provoked Husband.

3. Constant Couple—4. Rule a Wife.

6. Strategem. Archer = Delane; Mrs. Sullen = Mrs. Horton; Cherry = Mrs. Woffington.

7. Conscious Lovers—8. Double Dealer.

9. King John—10. Recruiting Officer.

11. Old Batchelor. Lætitia = Mrs. Woffington.

15. Greenwich Park—18. Careless Husband.

20. Double Gallant—28. Spanish Fryar.

30. Gamester.

May 1. Twin Rivals—2. Conscious Lovers.

5. Country Lasses—6. Beggar's Opera.

8. Strategem—11. Recruiting Officer.

15. Double Falsehood—19. Rehearsal.

(*These bills from the Manuscript in B. M.*)

G. F. 1740-1741.

Oct. 15. At the *late* Theatre in Ayliffe Street—a Concert of vocal and instrumental Musick in 2 parts—between the parts of the Concert will be presented *gratis* a Comedy, called the Strategem—by persons for their diversion.

18. Venice Preserved. Pierre = Walker; Antonio = Yates.

20. Oronooko. Oronooko = Walker; Daniel = Yates; Capt. Driver = Dunstall.

21. Old Batchelor. Sir Joseph Wittol = Yates.

22. Recruiting Officer. Brazen = Yates : Kite = Walker : Bullock = Dunstall : Rose = Miss Hippisley.

23. Othello. Othello = Walker : Roderigo = Yates — 24. Yates acted Sir Philip Modelove.

25. Æsop. Quaint = Yates.

27. Spanish Fryar = Dunstall : Torrismond = Walker.

28. Love for Love. Ben = Yates : Miss Prue = Miss Hippisley.

29. George Barnwell. Truman = Yates.

30. Drummer. Gardener = Yates.

31. Provoked Husband. Lord and Lady Townly = Mr. and Mrs. Giffard : John Moody = Dunstall : Squire Richard = Yates : Miss Jenny = Miss Hippisley.

Nov. 3. Jane Shore. Hastings = Walker.

4. Tamerlane. Tamerlane = Marshall, his 1st appearance there : Bajazet = Walker.

13. Constant Couple. Clincher Sen. = Yates.

15. Merry Wives. Sir Hugh Evans = Yates : Dr. Caius = Blakes : Host = Dunstall : Anne Page = Miss Hippisley.

18. Love makes a Man. Clodio = Giffard : Carlos = Walker : Sancho = Yates.

19. Inconstant. Petit = Yates.

22. Virgin Unmasked. Coupee = Yates : Blister = Dunstall : Miss Lucy = Miss Hippisley.

25. Committee. Teague = Yates.

26. Distressed Mother. Orestes = Walker.

27. Careless Husband. Lord Foppington = Peterson, his first appearance there.

28. Henry 4th. Francis = Yates.

Dec. 4. Hamlet. Hamlet = Giffard : Ghost =

Walker : Gravediggers = Yates and Dunstall : Ophelia = Miss Hippisley.

6. Love's last Shift. Snap = Yates : with Devil to Pay. Jobson = Dunstall.

8. Relapse. Lory = Yates : Miss Hoyden = Miss Hippisley.

10. Macbeth. Hecate = Yates.

12. Love and a Bottle. Roebuck = Walker : Mockmode = Yates : Club = Dunstall : — acted 4 times successively.

31. Beggar's Opera. Macheath = Walker : Polly = Gentlewoman, her first appearance on any stage : — acted 13 times successively. (*These bills from Mr. Field.*)

Jan. 15. Not acted 100 years, Winter's Tale, written by Shakspeare. Leontes = Giffard : Polixenes = Marshall : Florizel = W. Giffard : Camillo = Paget : Antigonus = Walker : Shepherd = Julian : Autolycus = Yates : Clown = Dunstall : Hermione = Mrs. Giffard : Perdita = Miss Hippisley : Paulina = Mrs. Steel : Emilia = Mrs. Yates : Mopsa = Mrs. Dunstall : Dorcas = Mrs. Jones : — tickets at one, two, and three shillings.

Dr. Johnson tells us that the story of this play is taken from the History of Dorastus and Fawnia by Greene—Steevens adds—“ In this novel—

- “ Leontes King of Sicilia is called .. Egistus.
- “ Polixenes King of Bohemia Pandosto.
- “ Florizel Prince of Bohemia Dorastus.
- “ Camillo Franion.
- “ Old Shepherd Porrus.
- “ Hermione Bellaria.

- “ Perdita Faunia.
 “ Mopsa Mopsa.

“ The parts of Antigonus, Paulina, and Autolycus,
 “ are of the poet’s own invention; but many circum-
 “ stances of the novel are omitted in the play.”

The History of Dorastus and Fawnia was printed in 1727, with the History of Hero and Leander—the Editor tells us that these histories are translated from the Bohemian and Grecian tongues—the latter part of this assertion is certainly false, and probably the former—the history of Dorastus and Fawnia is so like Shakspeare’s play, that in all probability it is only Greene’s novel reprinted—if this supposition be correct, Steevens is very inaccurate in his note—Pandosto, in the novel, is King of Bohemia, but he is the same character as Leontes in the play—Egistus in the novel, is King of Sicily, but he is the same character as Polixenes in the play—Dorastus, in the novel, is not Prince of Bohemia, but Prince of Sicily—in the novel, the first part of the story takes place in Bohemia, and the middle in Sicily—the discovery of Fawnia’s birth takes place in Bohemia—so that either Shakspeare, or the Editor of the novel in 1727, has reversed the order of things—Mopsa in the novel is totally a different character from Mopsa in the play—she is wife to the old Shepherd—Shakspeare has omitted her, and substituted the Clown, who is quite a new character—Autolycus is not entirely a new part—in the novel, Capnio, the servant of Dorastus, gets the old Shepherd on board the ship, as Autolycus does in the play.

Shakspeare in his first 3 acts follows the novel pretty closely—except that in the novel the Queen really dies—Shakspeare makes Hermione say—

“ The Emperor of Russia was my father :”

In the novel it is Egistus, the father of Dorastus, who had married the daughter of the Emperor of Russia—Shakspeare in his last 2 acts differs considerably from the novel—all that passes at the sheep-shearing is new—Dorastus and Fawnia, in the novel, intend to go to Italy, but are carried by a tempest to Bohemia—Dorastus, by the advice of Capnio, changes his name to Meleagrus—Pandosto falls in love with Fawnia—Dorastus is sent to prison—Egistus hears that his son is imprisoned in Bohemia, and sends Ambassadors to Pandosto—they request that Dorastus should be set at liberty—and that Capnio, Fawnia and Porrus may be put to death—Porrus produces the chain of jewels which he had found with Fawnia—Pandosto perceives that Fawnia is his daughter—they all go to Sicily—Dorastus and Fawnia are united with the approbation of Egistus—Pandosto kills himself.

Jan. 20. Strategem. Scrub = Yates : Boniface = Dunstall : Cherry = Miss Hippisley : with Mock Doctor. Gregory = Yates.

26. Winter's Tale 7th time :

28. Wonder. Felix = Giffard : Col. Briton = Walker : Lissardo = Yates : Gibby = Blakes : Violante = Mrs. Giffard.

Feb. 2. Wife's Relief. Young Cash = Yates.

3. Beggar's Opera. Filch = Yates : Polly = Miss Medina : Mrs. Vixen = Miss Hippisley.

4. Love makes a Man. Angelina = Miss Hippisley.

10. Richard 3d. Richard 3d = Crispe his 1st appearance there : with Flora. Diek = Yates.

14. Anatomist. Simon = Dunstall : Crispin = Yates : Beatrice = Miss Hippisley.

19. King Arthur. Grimbald = Yates.

March 2. Fatal Curiosity, with a new Pantomime called Harlequin Student, or the Fall of Pantomime with the Restoration of the Drama. Harlequin Student = Yates : Columbine = Miss Hippisley :—the whole to conclude with a representation of Shakspeare's Monument as lately erected.

7. Mrs. Giffard's bt. All's well that ends well, written by Shakspeare, and not acted since his time. Bertram = Giffard : Parolles = Peterson : Lafeu = Paget : King of France = Crispe : Clown = Yates : Duke of Florence = Nelson : Dumain = Blakes : Steward = Dunstall : Helena = Mrs. Giffard : Countess of Rousillon = Mrs. Steel : Diana = Miss Hippisley : Mariana = Mrs. Dunstall : Widow = Mrs. Yates.

12. Walker's bt. Fatal Marriage and Contrivances—no characters in the bill—tickets at 4s.—2s. and 6d. and 1s. and 6d.—Servants will be allowed to keep places on the stage—it appears from this bill that it was still customary to raise the prices at benefits.

16. For bt. of Mr. and Mrs. Yates. Miser. Love-gold to be attempted after the manner of the late Mr. Griffin by Yates :—Mrs. Yates was Yates' first wife, not the famous actress—Yates apologizes for not waiting on Ladies and Gentlemen, as he is not acquainted with that part of the town.

17, 21, 30, and April 3. All's well.

19. Marshall's bt. Timon of Athens. Timon = Marshall : Poet = Yates.

April 8. Miss Medina's bt. Beggar's Opera in which will be introduced a hornpipe by Yates—he frequently danced a hornpipe.

15. For the entertainment of several of the ancient and honourable society of the Free and Accepted Masons—and for the benefit of Blakes and Miss Hippisley—Miser. Lovegold = Yates 2d time as Griffin: Clerimont = Blakes : Lappet = Miss Hippisley :—with, 2d time, Lethe. Æsop = W. Giffard : Mercury = Mrs. Jones: Charon = Dunstall : Attorney = Paget : Beau = Marr : Irishman = Yates : Frenchman = Blakes : Drunken man = Giffard : Mr. Thomas = Crofts : 1st Lady = Mrs. Dunstall : 2d Lady = Mrs. Yates : Miss Lucy = Miss Hippisley : in which character will be introduced a song called the Life of a Belle, that scene being a sequel to the Virgin Unmasked.

N.B. Those brethren, who intend to honour brother Blakes with their company, are desired to meet at the Fleece Tavern near the theatre, in order to proceed from thence Cloath'd, for whose reception three rows of the pit will be railed in.

21. For bt. of Cole the Prompter. Henry 4th—with Tom Thumb (for that night only) by Miss Cole.

23. For bt. of Laguerre, a Prisoner in the King's Bench. Provoked Husband and Flora. Hob = Laguerre.

May 7. Last play—(*These bills from B. M.*)

D. L. 1741-1742.

Considerable changes took place before the opening of this season—Quin was gone to Ireland—Mrs. Woffington, Delane, Theo. Cibber, Neale and Arthur, were engaged at D. L.—Mrs. Pritchard, Chapman and Woodward were engaged at C. G.—Mrs. Cibber returned to the stage after an absence of more than 3 years—she made her first appearance in Ireland on Dec. 21 1741.

Sep. 5. Love for Love and Mock Doctor.

8. Recruiting Officer—probably Mrs. Woffington's 1st appearance there.

12. Love's last Shift—15. Provoked Husband.

Oct. 10. Rule a Wife. Leon = Milward : Estifania = Mrs. Clive : Old Woman = Macklin :—no more bills till

16. As you like it—repeated 17, 19, 20, 21, and 28.

Nov. 4 and 5. Tamerlane.

11. Comedy of Errors—acted 4 times successively and again on Dec. 10th—the want of the characters in this bill is peculiarly to be regretted, as the Comedy of Errors seems never to have been acted at D. L. except on the present revival—Kirkman says Macklin acted Dromio of Syracuse, which is very probable.

21. Rehearsal. Bayes = Cibber Jun. :—acted 6 times successively.

Dec. 8. Cato—17. Julius Cæsar.

28. Richard 3d = Delane : Henry 6th = Milward : Richmond = Cibber Jun. : Duke of York = Miss Cibber, her 2d attempt on any stage.

(*These bills from B. M.—the Volume for this season was so covered with dust and cobwebs, that it could not have been opened for a long time.*)

Jan. 1. Miser. Lovegold = Macklin : Frederick = Havard : Ramilie = Neale : Lappet = Mrs. Clive : Mariana = Mrs. Mills : Harriet = Mrs. Butler.

2. Comus = Delane : Lady = Mrs. Mills.

4. Constant Couple. Sir Harry Wildair = Mrs. Woffington : Col. Standard = Delane : Smuggler = Johnson : Beau Clincher = Cibber Jun. : Clincher Jun. = Neale : Vizard = Havard : Lady Lurewell = Mrs. Clive : Angelica = Mrs. Mills : Parly = Mrs. Macklin :—acted several times.

6. Committee. Teague = Macklin : Careless = Mills : Day = Shepherd : Obediah = Johnson : Abel = Neale : Mrs. Day = Mrs. Macklin : Ruth = Mrs. Woffington.

8. Provoked Wife. Sir John Brute = Macklin : Constant = Milward : Heartfree = Mills : Razor = Neale : Col. Bully = Beard : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Woffington : Belinda = Mrs. Mills : Mademoiselle = Mrs. Macklin.

11. Merchant of Venice, written by Shakspeare. Anthonio = Delane : Launcelot = Neale : Nerissa = Mrs. Woffington : Lorenzo = Lowe :—on the modern stage Lorenzo has two songs—as Lowe was a singer, and as Havard, who played Lorenzo on the revival, was not, it is probable that the songs were introduced at this time—at D. L. Dec. 13 1759 one person acted Lorenzo, and another sang the songs—the song in the 5th act is not improperly introduced, as Shakspeare has given a stage direction for music—but the song which Lorenzo usually sings under Jessica's

window is a gross absurdity—Lorenzo comes to steal Jessica—no man ever sang a song in the street, when he wished to escape observation as much as possible—in the Jew of Venice, as well as in the original play, Lorenzo has no songs.

16. As you like it. Touchstone = Macklin : Jaques = Cibber Jun. : Silvius = Green : Rosalind = Mrs. Woffington :—see Dec. 20 1740.

20. Spanish Fryar. Dominic = Shepherd . Gomez = Macklin : Torrismond = Milward : Lorenzo = Mills : Bertran = Havard : Elvira = Mrs. Clive : Queen = Mrs. Roberts.

22. Never acted there, All's well that ends well. Bertram = Mills : Parolles = Cibber Jun. : King = Milward : Lafeu = Berry : Clown = Macklin : Duke of Florence = Woodburn : Dumain = Havard : Interpreter = Winstone : Helena = Mrs. Woffington : Countess of Rousillon = Mrs. Butler : Diana = Mrs. Ridout :—Mrs. Woffington was taken so ill that she fainted away as she stood at the scenes ready to come on—this was in the 1st act—the part was read—the play was advertised for the following Friday, when if Mrs. Woffington would not be well enough ; Mrs. Mills would be prepared in the part—All's well that ends well was however deferred till Feb. 16 in consequence of Milward's illness—Davies says, Macklin had been promised the part of Parolles and was much displeas'd at its being given from him—Cibber's Parolles, notwithstanding his grimace and false spirit, met with encouragement ; tho' his vivacity was mixed up with too much pertness, yet he never offended by flatness and insipidity—Berry's Lafeu was the true portrait of a choleric old man

and a humourist ; Milward was in the King affecting, and Delane, who afterwards played the part, respectable—Milward is said to have caught a distemper which proved fatal to him, by wearing too light a suit of clothes after his supposed recovery ; he felt himself seized with a shivering, and being asked how he found himself, “ How is it possible,” said he with some pleasantry, “ to be sick, when I “ have such a Physician as Mrs. Woffington ?”—— Davies omits Bertram, and says that Chapman acted the Clown and Interpreter—he did not know that the play had been previously revived at G. F.—he adds—“ Mrs. Ridout, a pretty woman and a pleasing “ actress, after having played Diana one night, was, “ by the advice of her physician, forbidden to act “ during a month—Mrs. Butler was likewise seized “ with a distemper in the progress of this play”— each of these assertions is totally without foundation —Mrs. Ridout’s name was in the bill for Jan. 27 and 29—for Feb. 1, 3, 10, and in all the bills of All’s well—Mrs. Butler’s name was in the bill for Jan. 26, Feb. 4, 5, 8, 11, 13, and 15, and in all the bills for All’s well.

Jan. 23. Beggar’s Opera. Macheath = Beard : Peachum = Macklin : Lockit = Turbutt : Filch = Raftor : Polly = Mrs. Clive : Lucy = Mrs. Roberts : Mrs. Peachum and Diana Trapes = Mrs. Macklin.

25. Rehearsal. Bayes = Cibber Jun. : Smith = Delane : Johnson = Mills : the other characters by Johnson, Macklin, Neale, Taswell, Arthur, &c.— acted several times.

26. Hamlet. Hamlet = Milward : Ghost = Delane : King = Mills : Horatio = Havard : Polonius = Tas-

well : Osrick = Macklin : 1st Gravedigger = Johnson : Queen = Mrs. Butler : Ophelia = Mrs. Clive :—Milward was unable to perform, and Cibber Jun. read the part.

27. Busy Body. Marplot = Cibber Jun. : Sir Francis Gripe = Taswell : Miranda = Mrs. Clive.

29. Tender Husband. Capt. Clerimont = Mills : Numps = Macklin : Sir Harry Gubbin = Turbutt : Pounce = Shepherd : Tipkin = Taswell : Bidy = Mrs. Clive : Fainlove = Mrs. Ridout : Mrs. Bersheba Tipkin = Mrs. Macklin.

Feb. 2. Recruiting Officer. Plume = Mills : Brazen = Cibber Jun. : Kite = Berry : Bullock = Macklin : Worthy = Havard : Collier = Taswell : Pearmain = Neale : Sylvia = Mrs. Woffington : Melinda = Mrs. Butler : Rose = Miss Brunette : Lucy = Mrs. Macklin.

3. Strategem. Archer = Mills : Scrub = Macklin : Aimwell = Delane : Gibbet = Neale : Mrs. Sullen = Mrs. Woffington : Cherry = Mrs. Ridout.

4. Double Gallant. Atall = Cibber Jun. : Sir Solomon Sadlife = Johnson : Lady Sadlife = Mrs. Clive : Lady Dainty = Mrs. Butler : Clarinda = Mrs. Woffington : Wishwell = Mrs. Macklin.

5. Distressed Mother. Orestes = Cibber Jun. : Pyrrhus = Delane : Hermione = Mrs. Butler : Andromache = Mrs. Roberts.

11. Volpone. Volpone = Delane : Mosca = Mills : Corbaccio = Johnson : Corvino = Macklin : Sir Politick Wou'dbe = Neale : Voltore = Havard : Lady Wou'dbe = Mrs. Clive : Celia = Mrs. Butler.

12. Alchemist. Able Druggier = Cibber Jun. :

Face = Macklin : Subtle = Mills : Ananias = Johnson :
Tribulation = Taswell : Kastril = Neale : Sir Epicure
Mammon = Berry : Surly = Havard : Dol Common
= Mrs. Macklin.

13. Silent Woman. Morose = Johnson : Sir
Amorous la Foole = Neale : Truewit = Mills : Sir
John Daw = Cibber Jun. : Otter = Shepherd : Cut-
beard = Macklin : Dauphine = Havard : Epicœne =
Mrs. Butler : Mrs. Otter = Mrs. Macklin.

15. Relapse. Lord Foppington = Cibber Jun. :
Loveless = Havard : Young Fashion = Cross : Sir
Tunbelly Clumsey = Shepherd : Worthy = Mills :
Lory = Neale : Coupler = Johnson : Berinthia = Mrs.
Woffington : Amanda = Mrs. Butler : Miss Hoyden
= Mrs. Clive.

16. Acted but once, All's well that ends well.
King = Delane : with Harlot's Progress. Beau Mor-
decai = Macklin :—the 9th night of All's well that
ends well was on Feb. 27th—it was acted again
on March 23d.

March 2. Love makes a Man. Carlos = Delane :
Clodio = Cibber Jun. : Don Cholerick = Macklin :
Charino = Arthur : Angelina = Mrs. Mills : Elvira =
Mrs. Butler : Louisa = Mrs. Roberts.

4. Cato. Cato = Delane : Juba = Mills : Sem-
pronius = Berry : Syphax = Cibber Jun. : Portius =
Havard : Marcus = Lowe : Marcia = Mrs. Roberts :
Lucia = Mrs. Mills.

8. Mrs. Clive's bt. Not acted 3 years, Man of the
Mode. Sir Fopling Flutter = Cibber Jun. : Dori-
mant = Mills : Medley = Delane : Old Bellair =
Shepherd : Young Bellair = Havard : Handy =
Green : Mrs. Loveit = Mrs. Clive : Belinda = Mrs.

Woffington: Harriet = Mrs. Mills: Pert = Mrs. Macklin:—with Virgin Unmasked. Coupee = Macklin: Miss Lucy = Mrs. Clive.

9. For bt. of Widow Milward and her 4 children—As you like it—Some lines on Milward's memory were written by Miller and spoken by Theo. Cibber—there was afterwards an advertisement of thanks from Mrs. Milward.

15. Delane's bt. Hamlet. Hamlet = Delane: Ghost = Berry.

16. Mrs. Roberts acted Berinthia for her bt.

20. For bt. of Cibber Jun. Careless Husband. Sir Charles Easy = Mills: Lord Foppington = Cibber Jun.: Lord Morelove = Delane: Lady Betty Modish = Mrs. Woffington: Lady Easy = Mrs. Butler:—with Mock Doctor. Gregory = Cibber Jun.

22. Mrs. Woffington's bt. Confederacy. Brass = Macklin: Dick = Cibber Jun.: Moneytrap = Taswell: Gripe = Turbutt: Clarissa = Mrs. Woffington: Flippanta = Mrs. Clive: Mrs. Amlet = Mrs. Macklin.

27. Johnson's bt. Old Batchelor. Heartwell = Delane: Fondlewife = Macklin: Bellmour = Mills: Bluff = Johnson: Sir Joseph Wittol = Cibber Jun.: Vainlove = Havard: Lætitia = Mrs. Clive: Belinda = Mrs. Mills.

29. Macklin's bt. Double Dealer. Maskwell = Berry: Sir Paul Plyant = Macklin 1st time: Brisk = Cibber Jun: Careless = Mills: Mellefont = Havard: Lord Froth = Neale: Lady Touchwood = Mrs. Butler: Lady Froth = Mrs. Clive: Lady Plyant = Mrs. Macklin: with Tom Thumb—Tom Thumb = Miss Cole: King Arthur = Turbutt: Queen Dol-

lalolla = Mr. Macklin : Queen of the Giants = Mr. Neale : Princess Huncamunca = Mr. Taswell.

30. Mrs. Butler's bt. Double Gallant. Capt. Strut = Neale : with Lottery. Jack Stocks = Cibber Jun. : Cloe = Mrs. Clive.

April 5. For bt. of Mills. Conscious Lovers. Young Bevil = Delane : Tom = Cibber Jun. : Myrtle = Mills : Sealand = Berry : Indiana = Mrs. Mills : Phillis = Mrs. Clive.

19. Macbeth. Macbeth = Delane : Macduff = Havard : Banquo = Mills : Lady Macbeth = Mrs. Butler.

20. For bt. of Mrs. Macklin and Mrs. Bennet. Committee with Chrononhotonthologos. Rigdum Funnidos = Macklin : Lady of Honour = Miss Minors.

21. Lowe's bt. Love for Love. Valentine = Lowe : Foresight = Johnson : Ben = Macklin : Tattle = Cibber Jun. : Sir Sampson Legend = Shepherd : Scandal = Mills : Jeremy = Neale : Angelica = Mrs. Mills : Mrs. Frail = Mrs. Butler : Miss Prue = Mrs. Clive : with Devil to Pay. Sir John Loverule = Lowe : Jobson = Turbutt : Nell = Mrs. Clive.

22. For bt. of Mills. Careless Husband. Lord Foppington = Macklin : Lady Betty Modish = Mrs. Mills : Edging = Mrs. Clive.

24. Berry's bt. Henry 8th. King = Berry : Wolsey = Mills : Gardiner = Johnson : Lord Sands = Neale : Queen = Mrs. Roberts.

27. For bt. of Shepherd and Winstone. Henry 4th. Falstaff = Shepherd 1s ttime : Hotspur = Delane : King = Berry : Prince of Wales = Mills : Vernon = Havard : Northumberland = Taswell : Westmoreland

= Turbutt : Francis = Macklin : Carriers = Johnson and Arthur : Kate = Mrs. Mills : Hostess = Mrs. Macklin.

28. For the bt. of Miss Cibber and her Sister. Orphan. Castalio = Havard : Chamont = Delane : Page = Miss Cibber : Monimia = Mrs. Mills.

30. Turbutt acted Richard 3d for his bt.

May 1. For bt. of Harper's Widow. Miser with King and Miller of Mansfield. Miller = Shepherd : —this bt. probably failed as Mrs. Harper had a second bt.

3. For bt. of Havard, Arthur, and Ridout—Havard acted Hamlet.

5. Othello = Delane : with, never acted, Miss Lucy in Town. Zorobabel (a Jew) = Macklin : Lord Bawble = Cross : Signor Cantileno (an Opera singer, and one of Mrs. Haycock's customers) = Beard : Ballad (a singer at the Playhouse) = Ray : Thomas = Neale : Goodwill = Taswell : Wife = Mrs. Clive : Mrs. Haycock = Mrs. Macklin : Tawdry = Mrs. Bennet :—this is a good Farce, with songs, by Fielding— it is a sequel to the Virgin Unmasked, and contrary to what is usual, the second part is superior to the first—Mrs. Haycock keeps a house of entertainment—custom being dull, she puts up a bill for lodgings—Miss Lucy is now married to Thomas—they come up to town, and take Mrs. Haycock's lodgings—Thomas goes out to look for a tailor—Mrs. Haycock promises Lucy to Lord Bawble for £100—he goes home for the money—Zorobabel is brought in, in a chair with the curtains drawn—he insists that Mrs. Haycock should let him have Lucy instead of Lord Bawble—he makes love to Lucy, and then leaves her

to buy some trinkets for her—Lord Bawble returns, and carries her off—nothing material passes between them—Thomas is enraged at finding his wife from home—she comes back, and makes no scruple of saying that she likes Lord Bawble better than her husband—Thomas kicks off Zorobabel—and is going to fight with Lord Bawble—Goodwill prevents them—Thomas sets off with his wife for the country—they had been in town but five hours—the Editor of the B. D. says—“ this piece, after having been acted for “ some nights, was forbidden by the Lord Chamberlain, it being supposed that a particular man of “ quality was pointed at in one of the characters”—see May 19.

May 10. Recruiting Officer. Brazen = Macklin.

11. For bt. of Harper's Widow. Orphan. Chamon = Garrick :—for Garrick see G. F.

12. Oronooko. Oronooko = Lacy, Inventor of the theatre in Ranelagh Gardens : Aboan = Berry : Capt. Driver = Johnson : Daniel = Neale : Imoinda = Mrs. Butler : Widow = Mrs. Macklin : Charlot Weldon = Mrs. Ridout : Lucy Weldon = Miss Brunette.

17. Provoked Husband. Lord Townly = Mills : Manly = Delane : Sir Francis Wronghead = Macklin : Count Basset = Neale : Squire Richard = Green : Lady Townly = Mrs. Clive : Lady Wronghead = Mrs. Macklin : Lady Grace = Mrs. Mills : Miss Jenny = Mrs. Walker.

19. For bt. of the Author. Miser with Miss Lucy in Town 7th time—it was acted for the 8th time on the 20th of May, and brought forward again on the 27th of Oct.—it was then frequently acted, so that *if* there was a prohibition, it only lasted for a short time.

26. Rehearsal. Bayes = Garrick.

28. King Lear = Garrick—being the last time but one of his performing this season : Edgar = Havard : Bastard = Mills : Gloster = Berry : Kent = Winstone : Gentleman Usher = Neale : Cordelia = Mrs. Woffington.

31. Richard 3d. = Garrick, being the last time of his performing this season : King Henry = Berry : Richmond = Cross : Buckingham = Mills : Duke of York = Miss Cibber : Queen = Mrs. Roberts : Lady Anne = Mrs. Mills : Duchess of York = Mrs. Bennett :—this actress is sometimes called Mrs. and sometimes Miss. (*These bills from Mr. Field.*)

William Milward at the time of his death was under 40, and was making daily improvement in his profession ; his person had the advantage of proper height, nor was he ungraceful in his deportment, his countenance was pleasing and expressive, his voice strong and harmonious, but he was apt to indulge himself in such an extension of it, as approached to vociferation—he was celebrated for Castalio, Jaffier and Oronooko, but he excelled most in characters where distress is dignified by superiority of rank, or rendered venerable by age or paternal affection—his Lusignan was not much inferior to Garrick's—on Mills' death he succeeded to Hamlet ; in his first interview with the Ghost and in the closet scene, he was not only an agreeable, but a skilful actor—in this character he seemed to forget his love of ranting, which was his principal fault. (*Davies.*)

Hill in his preface to Zara 1736 says “ Milward “ has a voice that comprehends and expresses the “ utmost compass of harmony”——In the Life of

Theo. Cibber 1740, Milward is said to deliver the dialogue of genteel Comedy in a very pleasing manner; and to have succeeded beyond expectation in low Comedy.

Milward's characters—selection only.

Hay. 1723. *Trueman in Female Fop.

L. I. F. 1725-1726. Rashley in Fond Husband—Reynard in Tunbridge Walks.

1726-1727. Hephestion—Gibbet—Priuli.

1727-1728. Ruy Dias in Island Princess—*Player in Beggar's Opera—Col. Feignwell.

1728-1729. Angelo in Measure for Measure—Elder Worthy in Love's last Shift.

1729-1730. Horatio in Hamlet—Aimwell—Marcus in Cato—Blandford in Oronooko.

1730-1731. Gratiano in Jew of Venice—Banquo—Œdipus.

1731-1732. Brabantio in Othello—King in Henry 4th, part 1st—Tamerlane—King Henry 6th—Sir Friendly Moral in Lady's last Stake—George Barnwell.

L. I. F. and C. G. 1732-1733. Acasto in Orphan—Voltore in Fox—Eumenes in Siege of Damascus—Jaffier—Herod in Mariamne—Altamont in F. P.—Gloster in Lear—Timon of Athens.

Hay. 1733-1734. Hotspur—Archbishop of York in Henry 4th part 2d—Worthy in R. O.—Oronooko—Frederick in Miser—Portius in Cato—Thorowgood in London Merchant—Othello.

D. L. 1734. Sciolto—Antony in All for Love—Cranmer in Henry 8th — Sealand in Conscious Lovers.

1734-1735. Valentine in Love for Love—Osmyn in Mourning Bride—Torrismond—Essex—Moneses—Loveless in Relapse—Antony in Julius Cæsar—Carlos in Love makes a Man—Ford—Mirabell in Way of the World—Phocyas in Siege of Damascus.

1735-1736. *Lusignan—Hamlet.

1736-1737. Belfond Jun. in Squire of Alsatia—Alexander the Great—Constant in Provoked Wife—Castalio—Orestes.

1737-1738. Loveless in Love's last Shift—Sempronius—Cassius—Macduff—Manly in Provoked Husband—Medley in Man of the Mode—Elder Wou'dbe in Twin Rivals—Lothario—Wolsey.

1738-1739. King in Henry 4th part 2d—Lord Guilford Dudley in Lady Jane Gray—Leon—Pedro in Pilgrim—Jupiter in Amphitryon—*Mustapha in ditto—Edgar—Hastings.

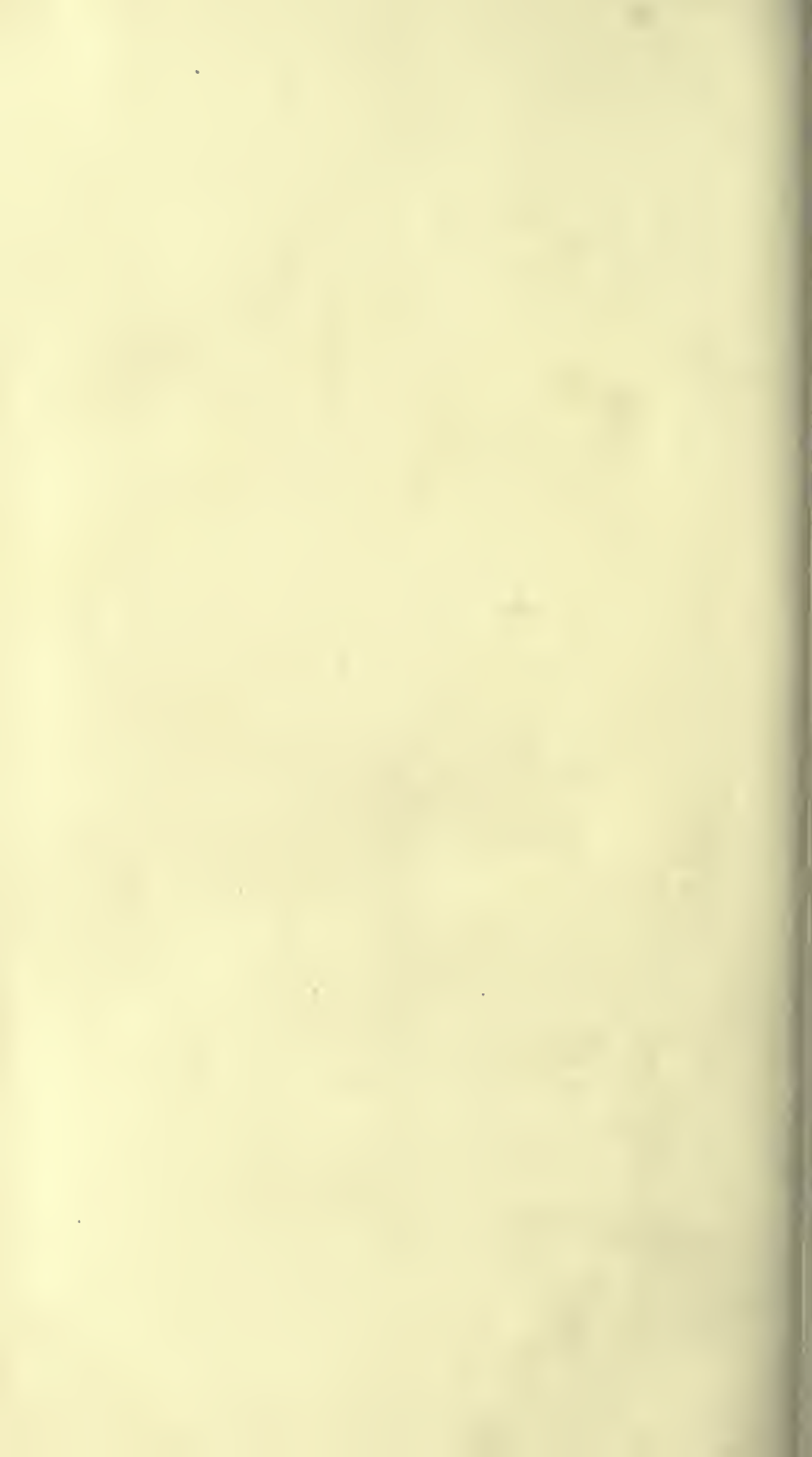
1739-1740. Howard in Sir Walter Raleigh—Lord Hardy—(at Clifden, *Alfred.)

1740-1741. Goswin in Royal Merchant—Orlando—Sebastian in Twelfth Night—Bassanio in Merchant of Venice.

1741-1742. King in All's well that ends well.

* *Originally.*





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