

THE YOUNGER BROTHER; or, The Amorous Jilt. [By Mrs Aphra Behn.] DL

Edition of 1696: Prologue, by an unknown hand, Spoke by Mr Powel. Epilogue, Spoken by Mr Horden. Prince Frederick – Verbrugen; Sir Rowland Marteen – Johnson; George Marteen – Powel; Welborn – Horden; Sir Merlin Marteen – Pinkerman; Sir Morgan Blunder – Bullock; Mr Twang – Smeaton; Brittone – Kent; Mirtilla – Mrs Knight; Olivia – Mrs Verbrugen; Teresia – Mrs Temple; Lady Blunder – Mrs Powel; Mrs Menage – Mrs Willis; Lady Youthly – Mrs Harris.

COMMENT. Rich's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Man*, 29 Feb.–2 March 1695/6, and the *London Gazette*, No. 3165, 9–12 March 1695/6, suggests that its first appearance was not later than early February. One song, "The town rakes," set by Daniel Purcell and sung by Mr Edward, was separately printed ca. 1696.

Epistle Dedicatory, Edition of 1696: The unjust Sentence this Play met with before very partial Judges in the Acting. . . . So that I may reasonably impute its miscarriage to some Faction that was made against it, which indeed was very Evident on the First day, and more on the endeavours employ'd, to render the Profits of the Third, as small as could be . . . Ch. Gildon.

NEGLECTED VIRTUE; or, The Unhappy Conquerors. [The Dedication is signed by Hildebrand Horden, who does not claim it for his own.] Edition of 1696: The Prologue, Writ and Spoke by Mr Horden. Phraates – Powell; Artaban – Horden; Memnon – Dizney; Castillio – Mills; Lysander – Hill; Castillio Jr – Penkethman; Bretton – Bullock; Lycastes – Harland; Curio – Simpson; Thermusa – Mrs Knight; Alinda – Mrs Rogers; Eudora – Mrs Powell; Emilia – Mrs Mills; Ariena – Mrs Temple; Aramdine – Mrs Cross. The Epilogue, Written by Mr Motteux, Spoken by Mr Haynes, Acting the Mad-Man. *Mid-February* DL

COMMENT. Rich's Company. The date of the first performance is uncertain, and the play has been sometimes assigned to December 1695. There are indications, however, that the play first appeared at a later time, but certainly not later than 14 March 1695/6, the date attached to the Dedication. The Epilogue has some allusions which suggest mid-February, for it refers to the "Fasting time" of Lent and to "Dancing at Drapers-Hall last Masquerade" (a masquerade ball was held there on 4 Feb. 1695/6).

Dedication, Edition of 1696: This Play was given to my Care by a Friend: I promis'd him not to neglect it in the Difficulties it was to pass through. It has had hitherto but an unpleasant Journey; and I knew no better way to make Amends, than by taking up its Rest with you [Sir John Smith]; where I am assured its Reception will be the best a truly Noble and Generous Soul can give. I beg not your Protection, Sir, from those wide-mouth'd Curs, the Criticks: But since they have had their Ends in running it down, 'tis under the Shelter of your Name I desire a poor maim'd Thing, that did its best to shew them Sport, may lye secure from farther Danger. . . . H. Horden. *A Comparison Between the Two Stages* (1702), p. 18: Damn'd.

## March 1696

THE LOST LOVER; or, The Jealous Husband. [By Mrs Mary Manley.] Edition DL

of 1696: Prologue, Spoken by Mr Horden. Epilogue, Spoken by Miss Cross. Sir Rustick Good Heart – Johnson; Wilmore – Verbrugen; Wildman – Horden; Sir Amorous Courtall – Powell; Smyrna – Cibber; Pulse – Penkethman; Knowlittie – Haynes; Lady Young Love – Mrs Kent; Marina – Mrs Rogers; Belira – Mrs Knight; Orinda – Mrs Cibber; Olivia – Mrs Verbrugen; Isabella – Mrs Cole; Phoebe – Mrs Mills.

- DL COMMENT. Rich's Company. The date of the first performance is not known, but the fact that the play was advertised in the *London Gazette*, No. 3177, 20-23 April 1696, suggests that it was first performed not later than March 1696.  
 Preface, Edition of 1696: This Comedy by the little success it met with in the Acting, has not at all deceived my Expectations. . . . Give me leave to thank the Well-natur'd Town for Damning me so suddenly; They would not suffer me to linger in suspence, nor allow me any degrees of Mortification; neither my Sex, Dress, Musick and Dancing, cou'd allow it a three Days Reprieve.  
*A Comparison Between the Two Stages* (1702), p. 17: *Ramble*: I never heard of that.  
*Sullen*: Oh this is a Lady's.
- LIF THE CITY BRIDE; or, The Merry Cuckold. [By Joseph Harris.] Edition of 1696: Prologue, Spoke by Mr Thurmond. Bonvile - Boman; Friendly - Thurmond; Justice Merryman - Bright; Summerfield - Scudemore; Mr Ventre - Arnold; Mr Spruce - Bayly; Compasse - Freeman; A Councillor - Davis; Pettifog - Trefusis; Dodge - Eldred; Arabella - Mrs Boman; Clara - Mrs Boutell; Mrs Ventre - Mrs Lacy; Peg - Mrs Perin; Nurse - Mrs Lawson; Lucy - Miss Prince. Epilogue, Spoke by the City-Bride.  
 COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the play was advertised in the *Post Boy*, 25-28 April 1696, suggests that it was acted not later than the period preceding Passion Week (6-11 April 1696). In addition, the large number of minor performers in the cast suggests a Lenten performance by the young actors.  
 In Act I, Scene i, there is an Entertainment of Instrumental Musick, Compos'd by Signior Finger: Then a Song, set by Mr John Eccles, and Sung by Young La Roche. In III, iii: A Dialogue set by Seignior Baptist.  
 The play is an adaptation of John Webster's *Cure for a Cuckold*. *A Comparison Between the Two Stages* (1702): *The City Bride*, by another Player, Damn'd.
- Tbursday 26 COMMENT. Newdigate newsletters, 26 March 1696: Mr Dryden y<sup>e</sup> famous Poet is writing a play wch will bee Intituled Englands deliverance from Popish Conspirators (Wilson, "Theatre Notes from the Newdigate Newsletters," p. 82).

## April 1696

- Tbursday 2 COMMENT. Richard Pope to Thomas Coke, 2 April 1696: . . . play-house, where there has been two or three intolerable plays acted that had nothing to recommend them but their newness (HMC, 12th Report, Cowper MSS., Volume II [London, 1888], p. 360).
- Friday 3 COMMENT. In spite of decrees concerning the transfer of a player from one house to another, Dogget entered into an agreement with Rich's Company. See Nicoll, *Restoration Drama*, pp. 338-39. Cibber, *Apology*, I, 229: And the late Reputation which Dogget had acquired from acting his Ben in *Love for Love*, made him a more declared Male-content on such Occasions; he over-valued Comedy for its being nearer to Nature than Tragedy, which is allow'd to say many fine things that Nature never spoke in the same Words; and supposing his Opinion were just, yet he should have consider'd that the Publick had a Taste as well as himself, which in Policy he ought to have complied with. Dogget, however, could not with Patience look upon the costly Trains and Plumes of Tragedy, in which knowing himself to be useless, he thought were all a vain Extravagance: And when he found his Singularity could no longer oppose that Expence, he so obstinately adhered to his own Opinion, that he left the Society of his old Friends, and came over to us at the