

- THE RELAPSE. See 21 Nov. 1696. Wednesday 25
DL
 COMMENT. Lady Morley attended this performance. See Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley in the Box at the Relapse. 4s.
- THE RELAPSE. See 21 Nov. 1696. Thursday 26
DL
- THE RELAPSE. See 21 Nov. 1696. Friday 27
DL

December 1696

- CINTHIA AND ENDIMION; or, The Loves of the Deities. [By Thomas D'Urfey.] DL
 Edition of 1697: Prologue to Cinthia and Endimion. Epilogue to the Opera. Mr Dogget, dress'd like Collin, rises from under the Stage as frighted. No actors' or singers' names.
 COMMENT. The date of the premiere is not known, but the fact that the opera was advertized in the *Post Man*, 14-16 Jan. 1696/7, suggests that it was first acted not later than December 1696. As the title page indicates, the work had been intended for presentation before the Court, but the death of Queen Mary prevented its appearance at Court.
A Comparison Between the Two Stages (1702), p. 19: *Sullen*: But to go on, *Cynthia and Endymion*. *Ramble*: What a Pox is that? I never heard on't. *Sullen*: I believe not; 'tis one of Durfey's Toys. *Ramble*: Durfey's? what again? 'twas just now we parted with him. *Sullen*: Ay but Sir, you must know this is an Opera—and as he tells us in the Title-page, design'd to be perform'd at Court before the late Queen—there's for you; Durfey in his Altitudes—but notwithstanding the vain and conceited Title-page, 'tis good for nothing within: He's the very Antipodes to all the Poets, Antient and Modern: Other Poets treat the Deities civilly, but Mr Durfey makes the Gods Bullies, and Jilts of the chastest Goddesses. *Ramble*: So, I suppose that was mawl'd, notwithstanding the Honour which he says the Queen intended it. *Sullen*: 'Twas well for Durfey her late Majesty never saw it; Gad if she had, People wou'd ha' said, it had first been the cause of her Illness, and then of her Death; for 'tis a mortifying Piece o' my Word; Yes, yes,—it was Damn'd.
- AESOP. [By John Vanbrugh.] Edition of 1697: Prologue. Aesop – Cibber; DL
 Learchus – Dogget; Oronces – Harland; Euphronia – Mrs Temple; Doris – Mrs Verbruggen; Country Tradesmen – Pinkerman and Smeaton; Roger – Haynes; Quaint – Pinkerman; Fruitful – Smeton; Country Gentleman – Pinkerman; Hortentia – Mrs Kent; Aminta – Mrs Willis; Forge Will – Mrs Finch; Mrs Fruitful – Mrs Powell.
 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*, 18-21 Jan. 1696/7 (Luttrell acquired his copy, Huntington Library, 20 Jan. 1696/7) suggests that it was first given not later than December 1696. *A Comparison Between the Two Stages* (1702), pp. 20-21, lists it among the "Masterpieces" on which Drury Lane "subsisted" in the early years after the separation of the theatres.
- THE CITY LADY; or, Folly Reclaim'd. [By Thomas Dilke.] Edition of 1697: LIF
 Prologue, Spoken by Mr Hodgson. Epilogue, Spoke by Miss Howard. Sir Geo. Grumble – Bright; Bevis – Underhill; Bellardin – Bowman; Lovebright – Hodgson; Pedanty – Harris; Burgersditius – Freeman; Brassby – Scudamore; Flash – Baily; Cash – Arnold; Jasper – Bowen; Lady Grumble – Mrs Barry; Lucinda – Mrs Bowman; Formosa – Mrs Prince; Secreta – Mrs Leigh; Fidget – Mrs Lawson; Bidy – Mrs Robinson.

- LIF COMMENT. Betterton's Company. The date of the first performance is not known, but the fact that the Dedication of the play is dated 15 Jan. 1696/7 suggests that it was probably first acted not later than December 1696. The play was advertised in the *Post Man*, 21-23 Jan. 1696/7. The music was set by John Eccles. Dedication, Edition of 1697: I make you a Present of a Play, that miscarri'd on the first Nights Performance; tho' afterwards, without any farther Discouragement, it kept it self alive till the third day was over, and then I must confess the *City Lady* expir'd. . . . This I am confident on, that the like Unfortunate Accidents which attended this Comedy, wou'd have been sufficient to have Dam'd a much better Play. The tedious waiting to have the Curtain drawn, after the Prologue was spoke, occasion'd by Mr Underhill's violent Bleeding, put the Audience out of Humour, and made it susceptible of the least Disgust; and when once the Torrent of its Displeasure break bounds, nothing cou'd put a stop to his Vehemence. After Mr Underhill was no longer able to come upon the Stage, scarce any thing was done but by Halves, and in much Confusion; in the midst of which, I think my self oblig'd to applaud the Justice I receiv'd from the Incomparable Mrs Barry. I very well know that the Ode in the third Act seems to be introduc'd something unseasonably. It was made and set long since, in hopes of having it perform'd before the King, at his return from Flanders; and the Music being so finely compos'd by Mr John Eccles, I was loath it shou'd be wholly lost to the Town. *A Comparison Between the Two Stages* (1702), p. 20: Damn'd.
- Tuesday 29 DL LOVE'S LAST SHIFT. [By Colley Cibber.] For a recent cast, see January 1695/6. COMMENT. Rich's Company. Lady Morley attended this performance. Hotson, *Commonwealth and Restoration Stage*, p. 377: Lady Morley and flower in the Box at Loves last Shift £1.

January 1697

- DL WOMAN'S WIT; or, The Lady in Fashion. [By Colley Cibber.] Edition of 1697: Prologue. Epilogue, Spoken by Miss Cross. Lord Lovemore - Harland; Longville - Cibber; Major Rakish - Penkethman; Jack Rakish - Powel; Mas. Johnny - Dogget; Father Benedic - Smeaton; Lady Manlove - Mrs Powel; Leonora - Mrs Knight; Emilia - Mrs Rogers; Olivia - Mrs Cibber; Lettice - Mrs Kent. COMMENT. Rich's Company. The date of the first performance is not known. A contract between Cibber and Rich was signed on 29 Oct. 1696 (L. C. 3/73, in Nicoll, *Restoration Drama*, pp. 381-82), with an agreement that it was not to be printed until a month after it was acted. Since the play was advertised in the *Post Man*, 20-23 March 1696/7, it may have been acted as early as January 1697, certainly not later than February 1697. Possibly Leveridge set the music for a song, "Tell me, Belinda, prithee do," which is in *A New Book of Songs by Mr Leveridge*, advertised in the *London Gazette*, No. 3293, 3 June 1697. *A Comparison Between the Two Stages* (1702), p. 18: *Lady in Fashion*, by a Player, Damn'd. Preface, Edition of 1697: Not to miss the Advantage of Mr Doggett's Excellent Action; I prepar'd a low Character.
- LIF THE UNNATURAL BROTHER. [By Edward Filmer.] Edition of 1697: Prologue. Epilogue. No actors' names. 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*, 21-23 Jan. 1696/7, suggests that it was first acted not later than early January 1697. The Preface to the edition of 1697 implies that it met with a cold reception and had no more than three performances.