

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