

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

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

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

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

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

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

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

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