

- of my mind, y^t I fancy, if he had had lower rates, he would have got more (Hatton Correspondence, Camden Society, XXIII [1878], 245). It is difficult to assign a proper date to this letter. It is unlikely that it was written on Saturday 20 Jan., as Abell was not likely to offer a concert on Sunday at which admission would be charged. It is possible that the opera referred to is *The Grove*, which is known to have been performed on 19 Feb. 1700, but the fact that this opera was unsuccessful makes it unlikely that it had its premiere in mid-January and was played again in mid-February. Perhaps the letter should be dated mid-February. [Saturday 20]
[DL or LIF]
- COMMENT. James Brydges, *Diary*: I din'd at Mr Gervase Pierrepont's, with Mr Moor, Dr Davenant, Mr Scobell, & Mr Harcourt; about 8: I set y^e 2 first down at y^e playhouse, & came home (Huntington MS St 26). Tuesday 23
[DL or LIF]
- COMMENT. Villiers Bathurst to Arthur Charlett, 28 Jan. 1699/1700: The Wits of all qualities have lately entertained themselves with a revived humour of Sir John Falstaff in Henry the Fourth, which has drawn all the town, more than any new play that has bin produced of late; which shews that Shakespeare's wit will always last: and the criticks allow that Mr Betterton has hitt the humour of Falstaff better than any that have aimed at it before (G. Thorn-Drury, *More Seventeenth Century Allusions to Shakespeare*, [London, 1924], p. 48). Sunday 28
LIF
- COMMENT. James Brydges, *Diary*: I went & din'd at y^e fountain, after w^{ch} I went to y^e Playhouse in Lincolns Inn fields, & saw my Cozen Hussys & Coz: Roberts there. I staid an act (Huntington MS St 26). Monday 29
LIF

Tuesday 30

A FAST DAY FOR THE MARTYRDOM OF CHARLES I

February 1700

- COMMENT. *A Comparison Between the Two Stages* (1702), commenting upon Betterton's success with *I Henry IV* (see 9 Jan. 1699/1700) pictures Betterton entering his Closet and praying to Shakespeare for further assistance (p. 25), with the result that "tho' some of those Plays that Batterton Acted were Historical, and consequently highly irregular, yet they never fail'd to please" (p. 26). Sullen adds: Well, this lucky hit of Batterton's put D. Lane in a non-plus! Shakespear's Ghost was rais'd at the New-house, and he seem'd to inhabit it for ever: What's to be done then? Oh, says Rich I'll pray as well as he—What? Shall a Heathen Player have more Religion than a Lawyer? No, it shall never be said—with that Mr R—— goes up to the Garret (a pair of Stairs higher than his own Apartment) and taking Ben Johnson's Picture with him, he implores. [DL, LIF]
- This work implies that Betterton presented *Henry VIII* in addition to *I Henry IV* and that Rich revived *Volpone*, *The Alchymist*, and *The Silent Woman*, which had, according to the author of this work, lain unacted for twenty years (p. 26).
- MEASURE FOR MEASURE; or, Beauty the Best Advocate. [Altered from William Shakespeare by Charles Gildon.] Edition of 1700: Prologue [Written] by Mr Oldmixon, Spoken by Mr Betterton. Epilogue: Shakespeare's Ghost, Spoken by Mr Verbruggen. Duke of Savoy – Arnold; Angelo – Betterton; Escalus – Berry; Claudio – Verbruggen; Lucio – Baile; Balthazar – Pack; Provost – Freeman; Isabella – Mrs Bracegirdle; Julietta – Mrs Bowman; Mariana – Mrs Prince. LIF

- LIF COMMENT. Betterton's Company. The date of the first production is not known, but the Prologue refers to "this Winter," suggesting a date before March 1700. A song, "Ah Belinda I am pressed," in this play, appeared in *Orpheus Britannica*, 1698, the music by Henry Purcell, who had died some years before its appearance in this collection.
A Comparison Between the Two Stages (1702), pp. 26–27, referring to the rivalry between LIF and DL in reviving Shakespeare and Jonson: The Battel continued a long time doubtful, and Victory hovering over both Camps, Batterton Sollicits for some Auxiliaries from the same Author, and then he flanks his Enemy with *Measure for Measure*.
- LIF THE GENEROUS CHOICE. [By Francis Manning.] Edition of 1700: Prologue. Epilogue Spoken by Miss Porter. No actors' names.
 COMMENT. Betterton's Company. The date of the première is not known, but the fact that the play was advertised in the *Post Boy*, 19 March 1699/1700, makes it likely that the first performance occurred not later than February 1700. The Prologue also suggests a Lenten performance: Methinks in Lent.
- Friday 2 THE AMOROUS WIDOW; or, The Wanton Wife. [By Thomas Betterton.] *Cast* IT *not known*, but a possible cast (with some exceptions) is listed under 18 Dec. 1699.
 COMMENT. Betterton's Company. See *A Calendar of the Inner Temple Records*, III, 357.
- Saturday 3 VENICE PRESERV'D; or, A Plot Discover'd. [By Thomas Otway.] *Cast* DL *not known*.
 COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Venice preserved. 12s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.
- Saturday 10 THE RELAPSE; or, Virtue in Danger. [By John Vanbrugh.] See 21 Nov. 1696. DL
 COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box at y^e Relapse. 8s. See Hotson, *Commonwealth and Restoration Stage*, p. 378.
- Tuesday 13 THE CONSTANT COUPLE; or, A Trip to the Jubilee. See 28 Nov. 1699. DL
 COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Constant Couple. 12s. See Hotson, *Commonwealth and Restoration Drama*, p. 378.
- Monday 19 THE GROVE; or, Love's Paradise. [By John Oldmixon.] Edition of 1700: DL
 Arcadius – Mills; Eudosius – Powel; Adrastus – Tomms; Parmenio – Cibber; Nicias – Thomas; Aurelia – Mrs Rogers; Phylante – Mrs Temple; Sylvia – Mrs Oldfield. Prologue. Epilogue Writ by Mr Farquhar.
 COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and one in the Box at the Grove an Opera. 10s. See Hotson, *Commonwealth and Restoration Drama*, p. 378.
 It is not known whether this performance was the première, but the publication of this work on 16 March 1699/1700 (*Post Man*, 14–16 March 1699/1700) suggests that if the usual month between première and publication intervened for this work, the première may have been in mid-February. On the other hand, a letter—see 20 Jan. 1699/1700—may refer to this work.
 The music was composed by Daniel Purcell. In *Songs in the New Opera Called The Grove or Love's Paradise* (1700) the following singers are listed: Mrs Irwin, Freeman, The Boy, Hughes, Mrs Lindsey, Pate, and Mrs Shaw.
 The Preface implies that the opera was a failure: As for the Persons who were not so generous . . . who thought the Catastrophe was not enough prepar'd, and that the discovery in the last Act was huddled and in confusion, they will now see if what he had writ had been spoken, every thing would have appear'd clear and natural, which, to shorten the Entertainment, had been before broken and disorder'd.