THE RESTORATION PLAYERS: THEIR PERFORMANCES
AND PERSONALITIES

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Some of the older actors of the Restoration provided a link between the pre- and post-Commonwealth stages by preserving their craft during the years from 1642 to 1660, despite the harsh and numerous restrictions enacted by the Parliament. Some of the younger players, on the other hand, quickly mastered their art and continued the tradition preserved for them by men such as Charles Hart and Michael Mohun. The greatest actors and actresses of the period certainly influenced the direction of Restoration drama in several ways. Thomas Betterton and Elizabeth Barry were so skilled that on several occasions leading dramatists asked their advice about dialogue, character development, and stage business. Other actors, such as Samuel Sandford and Colley Cibber, developed into great character actors, and the dramatists created roles especially suited to their talents. William Congreve's admiration for Anne Bracegirdle's talent and beauty perhaps contributed substantially to the creation of the character of Millimant in The Way of the World. Actors such as William Penkethman and Joseph Haines often insured a play's success by their antics on the stage. In addition to the major figures of the period, a substantial number of competent minor actors and actresses mastered the character roles which appear with frequency in much Restoration drama. The
Restoration players exerted an influence on both the direction and content of the drama of the period. A better understanding of their performances and personalities could well lead to a better understanding of the drama itself.

I have followed the alphabetical listing of the actors and actresses given in Part I of *The London Stage*, making a few additions where I found them necessary. For the most part, each entry contains information on the player's first and last recorded performances and on his best roles. Whenever possible I have included commentary about his ability. In addition, I have tried to provide data about the character and personality of each player when possible. In some instances I felt that the physical appearance was important and included that information.

Much of the information in each entry comes from Restoration and eighteenth century sources. John Downes's *Roscius Anglicanus* and Thomas Davies' *Dramatic Miscellanies* were especially valuable, as was John Genest's *Some Account of the English Stage*. In the twentieth century, the works of John Harold Wilson and Sybil Rosenfeld were very helpful. Finally, the massive scholarship of *The London Stage* pervades this dissertation. Without that work my task would have been impossible.
PREFACE

The alphabetical listing of the players in this dissertation follows the alphabetical listing given in the index in *The London Stage, 1660-1700*, although I have made a few additional entries not included in that index. Some names listed in the index under the entry *actor* may have been merely those of scenekeepers or perhaps only singers or dancers. In such cases, I have indicated some doubt about the propriety of the classification.

When quoting, I have maintained the original spelling and punctuation with two exceptions: I have not reproduced long s, and I have modernized such spellings as ye and yt. When not quoting, I have modernized spellings and punctuation to conform to modern English usage.

I have given the dates for the first and last known performances for minor or secondary players whenever possible. For major actors, I do not think such information always necessary or pertinent; consequently, in their cases, I have listed some of their best roles, the number of roles they acted during the period, and, when possible, the number of roles they created.

I have not included foreign players in this compilation.

In cases where I have found conflicts concerning performances, the identity of actors, and the dating of plays,
I have tried to resolve the conflicts or suggest a tentative solution. In some cases, I have been unable to sort out conflicting evidence and have so stated.

I have followed the theatre designations given in The London Stage with the single exception of calling the first Theatre Royal old Drury Lane rather than Bridges.

I have referred to the new companies which resulted after the dissolution of the United Company in 1695, as Rich's and Betterton's rather than the Drury Lane Company and the Lincoln's Inn Fields Company simply because I feel such designations are more consistent with earlier designations and because they are more descriptive of the actual situation in 1695.

Finally, this compilation is necessarily limited because some documents are available only in reprints, and often those reprints are fragmentary. Other documents are completely unavailable.
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INTRODUCTION

When read, drama is like most other literature: a communication from the author to the reader. But when produced on a stage, drama becomes a mixture of many hands and ingredients. The size and shape of the stage, its capabilities and limitations, may affect the presentation. The director alters the play, often emending, adding, or cutting lines according to his view of the work and his conception of his own function. Recognition of the taste and whims of the audience frequently colors what the author writes and what the director does. Finally, the players add their own interpretation to that of the playwright's intentions, and the resulting production is far more complex than the text of the play.

It would be useless to argue whether the author, the stage, the audience, the director, or the actor is the most important facet of drama. All are necessary to the production of a play. Nonetheless, the actors of the Restoration played interesting and important roles in the development of the drama of their time. Some players of the period, such as Charles Hart and Nicholas Burt, provide a link between the Jacobean stage and the Restoration stage, maintaining a continuity through their defiance of the repressive playhouse
laws of the Puritans and the Protectorate. Others such as Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle became so proficient at their art that many dramatists consulted them and often wrote roles expressly tailored to their particular talents.

During the Puritan Revolution and the subsequent reign of Oliver Cromwell, English drama fell into difficulty, but it did not completely vanish. From 1642 to 1660, daring and impoverished actors, often at great peril to their persons and property, managed to keep drama alive. The first official prohibition during this period came on September 2, 1642, the Lords and Commons ordering all public stage plays to cease for the duration of the civil conflict which had by that time begun in earnest.\(^1\) After this order, some of the older actors retired, and many of the younger ones, as James Wright relates, joined the King's Army: "Mohun was a Captain . . . Hart was a Lieutenant of Horse . . . Burt was Cornet in the same Troop, and Shatterel Quartermaster."\(^2\) And some of the players stayed behind to continue their art. Hotson comments on their continued production of drama in London:

> Surprizing as it may appear, even during the height of the war, plays were given with remarkable frequency at the regular playhouses

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in London. Relying on the cockney's ineradicable love of the theatre, the actors went on performing in defiance of the ordinance against them.³

Hotson cites evidence which proves not only that the actors were performing plays but also that spectators were paying to see them.⁴ Since these plays were illegal, "disasters," Hotson adds, "at these . . . performances were not uncommon. They took the shape of a sudden irruption of Parliament soldiers into theatre, stage, and tiring house, and a serious plunder of the actors' costumes."⁵

Despite the serious consequences of their defiance of the will of Parliament, the actors continued to perform. The inability of the Puritan-controlled Parliament and the later Protectorate of Oliver Cromwell to subdue the drama completely is attested to by the numerous laws and proclamations between 1642 and 1660. On 16 July 1647, the House of Commons issued an order to the Lord Mayor and the justices of the peace to take steps to prohibit all public plays and playhouses. Another similar order was issued on 11 August 1647. These measures proved substantially ineffective, and on 22 October 1647, the most severe order yet passed was issued by the Commons and agreed to by the Lords. This edict provided for the imprisonment of those caught acting and their

³Hotson, p. 17.
⁴Hotson, pp. 17-19.
⁵Hotson, p. 17.
being tried and punished as rogues. Still there were numerous complaints about dramatic activity, and another ordinance was passed on 9 February 1648: "The Ordinance . . . affected the actors, the playhouses, the money taken for seats, and lastly the pockets of the auditors." The players were to be arrested; the playhouses were to be demolished; the box office receipts were to be forfeited to the poor of the parish where they were collected; and every spectator was to be fined five shillings for the use of the poor. Although this ordinance was more rigorously enforced than previous ones had been, the activities of the players continued, and on 23 June and 26 July, the Commons was again issuing mandates for the strict enforcement of the law against the presentation of drama. Such orders and frequent raids marked the following years from 1649 to 1655, when Sir William Davenant found a way to set up a legitimate theatre during Cromwell's reign.7

During the period of the most severe repression (1648-1655), the ingenuity of the actors in keeping their art alive was remarkable. Although the interiors of the Fortune, Cock-pit, and Salisbury Court Theatres were completely demolished, the Red Bull remained intact, and the players continued to perform in defiance of the laws. In addition, the efforts

6Hotson, p. 35.
7Hotson, pp. 25-70.
of Parliament to repress drama led to a new development, the so-called droll. Hotson comments on the probable reason for its birth:

When full-length plays with complete paraphernalia had become too difficult and expensive to give regularly, some of the best actors pitched upon a method of selecting short, racy, comic scenes from the plays most in favor, and treating them as little farcical pieces rounded off with dancing, in the manner of the well known jigs at the end of comedies, which "shut up the scene with mirth." And for lack of better, these little dramatic pieces were eagerly attended by the hungry public.\(^8\)

In effect, the attempts of the Puritans to repress the production of stage plays engendered a new offspring which became, in later years, one of the favorites of the town. And it is not at all far-fetched to suggest that Parliamentary activities during the interregnum provided, at least in part, the conditions which enabled Sir William Davenant to open his opera.

Hotson suggests that Davenant's feat was not an isolated phenomenon but rather the result of logical causes which existed because of the Civil War and its related events:

To begin with, the number of Cavaliers who remained in exile after the wars has usually been exaggerated. In the years after 1647, a good proportion of the nobility returned to London. These nobles, lacking a Stuart Court to occupy and divert them with plays and masques, used to attend surreptitious performances given by the old regular actors

\(^8\)Hotson, p. 47.
at private residences; often, too, they risked arrest and fines by patronizing such public theatres as dared to give plays. But the taste of the nobility had been altered and "refined" by the court masques, with their music, dancing, and sumptuous scenery. It is natural, then, to see a growing dislike for the rough, out-of-door Red Bull, with its "low" audience, and a new desire for a small select theatre, with all possible refinements. 9

Thus, when Davenant was released from the Tower in the summer of 1654, the situation was ripe for his project, there being actors, plays, and a ready-made audience clamoring for a more refined drama. That he wasted little time in bringing his project to fruition can be illustrated by reference to "How Daphne Pays His Debts," a poem that Hotson reprints in part and dates no later than 1 April 1656. 2 According to the poem, Davenant was presenting masques and, in all probability, plays in four different places: Apothecaries' Hall, St. Jones's, Lincoln's Inn Fields, and Drury Lane. 3

It is unlikely that performances were being given simultaneously in these places. 4 The records quoted by Hotson indicate that Davenant was far too wise to flood the town with his presentations. 5 Initially, Davenant's troupe gave private

9Hotson, p. 133.
1Hotson, p. 142.
2Hotson, p. 141.
3"How Daphne Pays His Debts," quoted in Hotson, pp. 142-43.
4Hotson, p. 148.
5Hotson, pp. 133-63.
performances, and it was not until May, 1656 that Davenant invited a paying audience to see The First Night's Entertainment, which was given at Rutland House, Davenant's own home, and possibly the St. Jones's referred to in the ballad.\(^6\) A few months later, in the autumn of 1656, The Siege of Rhodes was presented at Rutland House.\(^7\) Thereafter, by using sound common sense and discretion, Davenant was able to continue his activities, and in 1658 he was able to reopen the Cockpit, the presentation being The Cruelty of the Spaniards.\(^8\) It was only after Cromwell's death in 1658 that Davenant encountered any strong opposition, and he was imprisoned for a short period in 1659.\(^9\) His confinement, however, did not impede his progress, and in March, 1660, he was ready to hail the arrival of General Monk.\(^1\) Davenant, then, by building on a dramatic tradition that was alive on his first release from prison, continued that tradition, provided a relatively safe place for his performers, and readied himself for the return of Charles II to London on 29 May 1660.\(^2\)

After the Restoration, two companies were granted patents. The King's Company was under the direction of Thomas Killigrew,

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\(^6\)Hotson, p. 146.

\(^7\)Hotson, p. 151.

\(^8\)Hotson, p. 157.

\(^9\)Hotson, p. 161.

\(^1\)Hotson, p. 162.

and the Duke's Company was led by Sir William Davenant. These two companies divided up the actors, Killigrew taking the old actors such as Bird, Hart, Mohun, and Burt, and Davenant taking the young actors such as Betterton, Lovell, and Nokes. Under Charles II, then, the theatres could once again operate legitimately. But it is important to remember that the playhouses had not been quiet during the years from 1642 to 1660, and the actors, many of whom performed after the Restoration, played important and substantial roles in maintaining a sense of continuity for English drama. During the period from 1660 to 1700, the contributions of the players to the further developments of the drama would also be significant.

Of course, the role of the actor during the Restoration differed considerably from the role he had played during the Civil War and the Interregnum. Many of the players developed specialties, some becoming so identified with one type of role that they were effectively prohibited from playing in other kinds of parts. Others were so famous that they worked closely with the playwrights in developing dramatic texts. Finally, the best of the performers could, by their very power, keep a mediocre play popular and make it a favorite of the town. A brief stage history of a mediocre play will serve to illustrate the power, versatility, and the effect that the actors and actresses had on the development of the drama from 1660 to 1700.
On Saturday, 17 March 1677, Nathaniel Lee's new play
The Rival Queens; or, The Death of Alexander the Great had
its premiere performance at Drury Lane, and the play kept
the stage for about 200 years. The list of the actors and
actresses who performed the principal parts during the
Restoration reads like a who's who of excellence during the
period. At the first performance the role of Alexander was
taken by Hart, and the roles of Statira and Roxana were
played by Mrs. Boutell and Mrs. Marshall respectively. John
Downes relates that when Hart acted in Alexander, "the house
was fill'd as at a New Play." Downes then adds that Hart
played the role with such "Grandeur and Agreeable Majesty,
That one of the Court was pleas'd to Honour him with this
Commendation; That Hart might Teach any King on Earth how to
Comport himself." After Hart no longer played the part, the
role of Alexander was taken by such eminent actors as William
Mountfort and Thomas Betterton; the role of Statira continued
to be played by Elizabeth Boutell until about 1690, when the
part was assumed by Anne Bracegirdle; Elizabeth Barry took

3William Van Lennep et al., The London Stage, 1660-1700

4H. Barton Baker, History of the London Stage (1904; rpt.

5John Downes, Roscius Anglicanus, ed. John Loftis (1708;
facsimile rpt. Los Angeles, The Augustan Reprint Society,

6Downes, p. 16.

7John Harold Wilson, All the King's Ladies (Chicago,

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over the role of Roxana probably about 1690 also, but she
did not inherit the part from Rebecca Marshall, who left
the stage in 1677 or 1678.8 Despite the play's apparent
popularity with both audience and actor, it rarely received
good critical notices. The author of The History of the
English Stage (1741) relates that "to read the play one would
think the poet had been in a rage the whole time he was writ-
ing it."9 In addition, other critics and stage historians
have had little good to say about either Lee or his best play.
William Popple, reviewing a revival of Alexander in the
Prompter, found the play full of rant, vainglory, and lewd-
ness.1 A reviewer writing in the St. James's Chronicle for
20-22 March asserted that there was "not in any part of the
Rehearsal, in Chrononhotonthologos, or Tom Thumb, more
ridiculous Fustian and Extravagant Rant than in [Alexander]."2
Thomas Davies writes: "The general opinion, of the writer
of this play and of his hero, is not very favorable to either.
Lee was a mad poet, it is said, who described in frantic


9The History of the English Stage (1741; rpt. Boston,

1William Popple, The Prompter, No. 105, quoted in
Charles Harold Gray, Theatrical Criticism in London to 1795

2St. James Chronicle, 20-22 March 1764, quoted in Gray,
p. 166.
verse, the actions of a mad hero."3 Genest adds that Lee "abounds in false qualities."4 In contrast, John Harold Wilson asserts that the play is "an excellent blank verse tragedy."5 Nonetheless, the general tenor of the criticism is negative, and other modern critics characterize Lee's plays as being full of rant and sensationalism.6

Despite the preponderance of negative criticism, Alexander was one of the most popular plays of the Restoration. But to assert that its popularity derived solely from the excellence of the players would be both presumptuous and erroneous. Yet there can be little doubt that actors and actresses contributed significantly to its continued success. Cibber tells of Betterton's effect on the play when Betterton assumed the role of Alexander after the murder of William Mountfort:

When this favorite Play . . . from its being too frequently acted, was worn out, and came to be deserted by the Town, upon the sudden death of Monfort, who had play'd Alexander with Success

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3Thomas Davies, Dramatic Miscellanies (London, Printed for the Author, 1783), III, 255.


for several years, the Part was given to Betterton, which, under the great Dis-
advantage of the Satiety it had given, he immediately reviv'd with so new a Lustre
that for three Days together it fill'd the House . . . . And . . . when, from a too advanced Age, he resigned that toilsome Part of Alexander, the Play for many years after never was able to impose on the Publick.7

Undoubtedly Betterton, the greatest actor of the period, contributed to the success of the play, and just as certainly, Elizabeth Barry, playing the role of Roxana, was responsible in some measure for its popularity. The author of The History of the English Stage marvels at Mrs. Barry's power to move her audience to tears.

Though I have mentioned several passages of this play in which Miss Barry shined, I cannot conclude without taking notice that though before our eyes we had just seen Roxana with such malice, murder an innocent person, because better beloved than herself; yet, after Statira is dead, and Roxana is following Alexander on her knees, Miss Barry made this complaint in so pathetic a manner, as drew tears from the greatest part of the audience.

O! speak not such harsh words, my royal master:
But take, dear sir, O! take me into grace;
By the dear babe, the burden of my womb,
That weighs me down when I would follow faster.
My knees are weary, and my force is spent;
O! do not frown, but clear that angry brow;
Your eyes will blast me, and your words are bolts
That strike me dead: the little wretch I bear, 8
Leaps frightened at your wrath, and dies within me.


8The History of the English Stage, pp. 22-23.
John Harold Wilson calls Mrs. Barry the greatest actress of the age, and her ability to sustain such a scene and draw tears from her audience suggests that she deserves Wilson's accolade. At least one of the reasons for the success of Alexander during the Restoration must have been the skill of the players. Yet having said this, it is quite apparent that even the greatest players in the world cannot save a dismal play. Despite the rant and sensationalism of Lee's plays, they must have been good theatre.

In *A Preface to Restoration Drama*, Wilson says: "The secret of Lee's theatrical success was his lofty fancy, his ability to frame images of such cosmic scope that his enraptured audience, swept from its benches, was hurled headlong into ethereal skies. Lee's characters walk with the gods; their heads touch heaven, and their voices rise above the music of the spheres." But Wilson's rapture is overstatement. A more prosaic and subtle explanation of Lee's success is at least possible. Although Lee failed as an actor, he possessed an actor's ear and voice. Cibber testifies to Lee's abilities:

... Lee, far [Dryden's] inferior in Poetry, was so pathetick a Reader of his Scenes, that I have been informed by an Actor who was present, that while Lee was reading to Major

2Downes, p. 34.
Mohun at a Rehearsal, Mohun, in the Warmth of his admiration, threw down his part and said, Unless I were able to play it as well as you read it, to what purpose should I undertake it.  

Lee’s reading of his play to the actors who were to perform it was not at all unusual. There is substantial evidence to indicate that both actors and dramatists worked closely together. Dryden sometimes took advice from Betterton, and Betterton and Barry made it their practice to consult the author of any play that they acted. And it is well known that many dramatists created roles expressly tailored to the abilities of the players. These common practices, then, when viewed in relation to Lee’s obvious talents, may well account for the success of Alexander in particular. Unable to perform publicly, Lee nonetheless understood the tastes of the audience and the demands of the stage. And perhaps most importantly, he knew the actors and tuned his ear toward their talents.

The abilities of Restoration players have sometimes been sneered at, if not absolutely ridiculed. Wilson maintains that "the [actor] tended to bellow his passion at the top of his lungs, to make love in a kind of whine, or cant—something like the mannered speech of beggars, bellmen.

3Cibber, I, 113-14.


parish clerks, and non-conformist preachers--and to declaim his lines in a cadenced, musical 'heroic tone.'"6 But even if these conjectures are true, the player of the period still had to be extremely talented and adaptable. From 1660 to 1700 the companies produced at least 660 plays. Of these 120 were old plays, 440 new. Such diversity obviously made substantial demands on the players. The editors of The London Stage comment: "During the forty years from 1660 to 1700 Betterton played in 132 named roles and was in at least nine other plays--and [he had] constantly to learn new roles and refresh himself in old ones."7 Unquestionably, the repertory system made severe demands on the players, but just as unquestionably, it created actors and actresses of talent and versatility. Yet versatility did not always guarantee fame or success. Some actors were known for their excellence in one or two parts. In The Guardian, Number Eighty-Two, one of these actors, William Peer, is honored for his portrayal of only two characters, the Apothecary in Caius Marius and the Prologue in the play-within-the-play in Hamlet.8 Others were famous for particular types of roles. Nell Gwyn was

6John Harold Wilson, "Rant, Cant, and Tone on the Restoration Stage," SP, 52 (1955), 596.

7Van Lennep, The London Stage, I, ciii-civ.

excellent in comedy parts. Joseph Haines was acclaimed for his rare ability to deliver prologues.

Despite their excellences, however, the players sometimes were guilty of excesses. Even the finest actors of the period failed to deliver their best on occasion. On the fourth of September, 1667, Samuel Pepys, at a performance of Mustapha, complained, "Betterton and Harris could not contain from laughing in the midst of a most serious part, from the ridiculous mistake of one of the men upon the stage, which I did not like." On the following day Pepys saw Heraclius and lamented that the actors "did so spoil it with their laughing, and being all of them out, and with the noises they made within the theatre, that I was ashamed of it." But professional lapses were not the only breaks in decorum on the Restoration stage. Ad-libbing and drunkenness sometimes occurred. John Lacy was once arrested for adding lines to his part in The Change of Crownes, and dramatists occasionally complained when actors took liberties with their plays. As for drunkenness, the editors of The London Stage report: "A memorable evening for the spectators was the premier of The Relapse, 21 November 1696, when

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1 Davies, III, 265. 2 Pepys, 4 September 1667.

3 Pepys, 5 September 1667.

4 Van Lennep, The London Stage, I, xcvi.
Verbruggen, acting Loveless, had imbibed so freely before
the play as well as in onstage drinking scenes that he was
on the verge of assaulting Mrs. Rogers in actuality instead
of doing so only vicariously."\(^5\)

Despite their lapses and inconsistencies, the players
of the Restoration period made valuable contributions to the
stage. During the Commonwealth, some actors kept their art
alive, often at considerable risk to themselves. By main-
taining a theatrical tradition, the actors undoubtedly made
the reintroduction of drama easier than it would have been
without them. In some measure, their talents dictated the
kinds of roles and situations that the playwrights created.
With some frequency, the players were responsible for the
success or failure of several dramas. Unquestionably, the
actors and actresses of the period were forces that had to
be considered by the dramatists. Nonetheless, I do not wish
to overstate the case, especially with respect to the work
that follows. I have limited the entries for the major
performers to only the most pertinent facts about them and
their respective places in the drama of the Restoration
period. I have, however, cited the most productive sources
of information about these players when such sources exist.
My information about the minor players is more limited, and
with some frequency I was forced to list merely their

\(^5\) Van Lennep, *The London Stage*, I, cv; all future
references to *The London Stage* will be incorporated in the
text.
companies and the few roles that they may have performed. It is possible that I could have been more thorough in my treatment of the minor players if I had had access to documents such as the Lord Chamberlain's Records, but those were available only in incomplete reprints. I included what little information that I could collect about them because they were, after all, a part of the London stage during the period and also because their substantial number indicates some of the difficulties that beset the Restoration theatre in locating and keeping adequate actors and actresses. In addition, by listing all of the players, I have collected much information into one work and may have increased the chances for developing more information about them. An understanding of the strengths and weaknesses of all the Restoration players could well lead to a better understanding of English drama during the period from 1660 to 1700.
ADAMS, MR. (Duke's Company 1669-70; King's Company 1673-74). Adams is listed for only two parts. His first role was that of Draxanes in The Women's Conquest by Edward Howard, presented at Lincoln's Inn Fields in November, 1670. The last recorded role of Adams was that of the second witch in The Empress of Morocco by Thomas Duffett. There is some question about the date of the play. The London Stage assigns it to December, 1673, but John Harold Wilson believes that the play is "a vacation play, probably presented in August, 1673."¹ Duffett's play is interesting also because it gave Cardell Goodman his first opportunity to create a role and because all the actors played in blackface.²

It should be pointed out that two Mr. Adamses may be involved here. Switching companies was not an easy task, although minor players could, perhaps, accomplish it more easily than major actors such as Henry Harris, who was prevented from changing troupes in the summer of 1663 (LS, I, ci). Since Adams is involved in two companies and since Wilson calls the Adams who played with Goodman in Morocco a novice,³ there is a possibility that two different actors are indicated.

¹John Harold Wilson, Mr. Goodman the Player (Pittsburgh, The University of Pittsburgh Press, 1964), pp. 29, n. 139.
²Wilson, Mr. Goodman, pp. 29-30.
³Wilson, Mr. Goodman, p. 30.
ALEXANDER, MR. (King's Company 1668-69). Although Mr. Alexander does not appear in the Lord Chamberlain's Registers for this season, he does appear in the cast as a Housekeeper in The Damoselles a la Mode by Richard Flecknoe when it was printed in 1667 (LS, I, 95). The play was finally produced on Monday, 14 September 1668, at the Drury Lane Theatre. It is unknown whether the printed cast performed the play, but the editors of The London Stage caution that since Mr. Alexander is otherwise unknown, his name in the cast may be a mistake (LS, I, 145).

ALLESON, MR. (Duke's Company 1669-70). Mr. Allenson's name appears only in the Lord Chamberlain's Registers for the 1669-70 season. He played no known roles (LS, I, 166).

ALLISON [ALLINSON], BETTY (United Company 1692-93; Rich's Company 1695-97). Betty Allison's first recorded role was that of Jano in Thomas Southerne's The Maid's Last Prayer; or, Any rather than Fail, which was performed at the end of February, 1692, at Drury Lane (LS, I, 418). Her two other named roles were Hengo in Bonduca; or, The British Worthy, adapted by George Powell from Beaumont and Fletcher, in September, 1695, at Drury Lane, and a very young beau in John Dennis's A Plot and No Plot, which was acted on Saturday, 8 May 1697, at Drury Lane (LS, I, 452, 478). In addition to these named roles, Mrs. Betty Allison also spoke, according to the editors of The London Stage, the prologue to the
anonymous *The Triumphs of Virtue* and the epilogues to *A Plot and No Plot* and *The Roman Bride’s Revenge* (*LS*, I, 473, 469, 478). However, Autrey Nell Wiley assigns these parts to Maria Allison,4 and John Harold Wilson assigns the epilogue to *The Roman Bride’s Revenge* to Maria rather than Betty.5 The editors of *The London Stage* undoubtedly make their assignment to Betty on the basis that Maria’s name does not appear in the Lord Chamberlain’s *Registers* until the 1698-99 season; however, first names could be recorded incorrectly. For an example of this, see the James/Thomas Gray entries in Wilson’s “Players’ Lists in the Lord Chamberlain’s *Registers.*”6 It is conceivable that Betty and Maria are the same person.

ALLISON, MARIA (Rich’s Company 1698-1700). Mrs. Maria Allison is recorded for two roles. Her first appearance was as Leanthe in George Farquhar’s *Love and a Bottle*, performed at Drury Lane in December, 1698 (*LS*, I, 507). Her last recorded performance during the century was as Edward, Prince of Wales, in Colley Cibber’s adaptation of Shakespeare’s *The Tragical History of King Richard the III*, which was presented in late December, 1699, at Drury Lane (*LS*, I, 521). For a


5Wilson, *Ladies*, pp. 16-17.

discussion of some problems concerning Maria Allison, please see the entry for Betty Allison.

ANDREWS, MRS. (Rich's Company 1695-98). Mrs. Andrews is recorded for only three roles. Her first character was that of Eugenia in George Powell's The Cornish Comedy, which was played in June, 1696, at Dorset Garden. Her next performance came in September, 1697, when she acted Suena in Powell's Imposture Defeated; or, A Trick to Cheat the Devil at Drury Lane. Her last recorded role was as Mrs. Susan in Elkanah Settle's The World in the Moon, which was presented in late June, 1697, at Dorset Garden (LS, I, 463, 480, 486).

ANGEL, EDWARD (Rhodes's Company 1659-60; Duke's Company 1662-65; 1667-73). Angel was a great comic actor who "played many important roles between 1660 and 1673." He began his career by playing women's parts, and through the end of the 1672-73 season, he played in seventeen named roles. Although Angel was considered a fine comic actor, he was not universally appreciated: "In the Preface to The Dutch Lover, 6 February 1672-73, Aphra Behn complained bitterly of the liberties Edward Angel took with her play, how he had introduced extensive passages which she had never before heard and which, in her judgment, did irreparable harm to her reputation"

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The Dutch Lover, with Angel playing Hauncæ, probably had its premier on Thursday, 6 February 1672, at Dorset Garden (LS, I, 203).

A role which probably brought Angel some fame was that of Mr. Cudden in Roger Boyle, the Earl of Orrery's Mr. Anthony. Edmund Bellchambers relates, "In this piece there was an odd sort of duel between Nokes [who played Mr. Anthony] and Angel, in which one was armed with a blunderbuss, and the other with a bow and arrow." Mr. Anthony was acted on Tuesday, 14 December 1669, at Lincoln's Inn Fields (LS, I, 167).

Angel's first recorded role was that of Pyropus in Ferdinando Parkhurst's Ignoramus; or, The Academical Lawyer, which was performed at Court in November, 1662 (LS, I, 58). He performed his last recorded role on Wednesday, 12 March 1673, acting the part of De Boastado in Edward Ravenscroft's The Careless Lovers (LS, I, 204). Other roles played by Angel include Stephano in William Shakespeare's The Tempest, adapted by Sir William Davenant and John Dryden, and presented at Lincoln's Inn Fields on Thursday, 7 November 1667; Woodcock in Thomas Shadwell's The Sullen Lovers; or The Impertinents at Lincoln's Inn Fields on Saturday, 2 May 1668; and Don Diego in The Gentleman Dancing Master by William Wycherley at Dorset Garden on Tuesday, 6 February 1672 (LS, I, 123, 134, 192).

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ARIELL, MRS. This young girl is evidently not listed in the Lord Chamberlain's Registers, but Wilson suggests that she belonged to the Duke's Company from 1676 to 1680, and that she spoke the epilogue to Behn's Abdelazer around September, 1677. The editors of The London Stage have been able to place the performance on Monday, 3 July 1676, at Dorset Garden (LS, I, 245-46). The opening line of this epilogue, "With late Success being blest, I'm come agen," suggests that this was not her first appearance. According to Wiley, Mrs. Ariell also spoke the epilogue to Thomas Otway's Don Carlos, Prince of Spain, which was acted, probably for the first time, on Thursday, 8 June 1676, at Dorset Garden (LS, I, 245). Wilson also suggests that Mrs. Ariell did more than recite epilogues: "It is possible that Mrs. Ariell played 'Fanny, a child of seven years old,' in Behn's Sir Patient Fancy, in January, 1678. She may also have been 'the little Girl' who played Cordelio, a page, in Otway's The Orphan, ca. March, 1680." It should be noted, as Wilson points out, that the author of The History of the English Stage gives the role of Cordelio to Anne Bracegirdle (q.v.). Perhaps following this

9Wilson, Ladies, p. 109.
1Wilson, Ladies, p. 109.
2Wiley, p. 329.
3Wilson, p. 109.
lead, the editors of The London Stage tentatively suggest the identity of Mrs. Ariell as Anne Bracegirdle (LS, I, 245).

**ARNOLD, MR.** (Betterton's Company 1695-1700). During the five seasons from 1695 to 1700, Arnold played in fourteen named roles. His first recorded performance was as Mr. Ventre in Joseph Harris' The City Bride; or, The Merry Cuckold at Lincoln's Inn Fields in March, 1696 (LS, I, 460). Perhaps his most important character was that of the Duke of Savoy in Measure for Measure; or, Beauty the Best Advocate, altered from William Shakespeare by Charles Gildon and performed in February, 1700, at Lincoln's Inn Fields (LS, I, 523).

**ASHTON, MR.** (Rich's Company 1698-99). Mr. Ashton played in only one recorded role, that of Nimblewrist in George Farquhar's Love and a Bottle, produced at Drury Lane in December, 1698 (LS, I, 507).

**AYLIFF, MRS.** (United Company 1691-95; Rich's Company 1695-96; Betterton's Company 1695-98). Mrs. Ayliff was probably better known as a singer than as an actress since she sang with both Betterton's and Rich's companies during the 1695-96 season after the split of the United Company (LS, I, 450). During the period from 1691 to 1698, Mrs. Ayliff sang on fifteen recorded occasions while she acted in only five recorded roles. Her first listed performance was an unnamed role in Elkanah Settle's The Fairy Queen when
it was staged on Monday, 2 May 1691, at Dorset Garden (LS, I, 408). Her most important role was undoubtedly that of Miss Prue in William Congreve's *Love for Love*, which had its premiere performance on Tuesday, 30 April 1695, at Lincoln's Inn Fields and held the stage thereafter for thirteen successive days (LS, I, 445).
BAILEY [BAYLE], SAMUEL (United Company 1694-95; Betterton's Company 1695-1700). During the six seasons from 1694 to 1700, Bailey played in thirteen named roles. His first recorded performance was as Courtall in The She-Gallants by George Granville, Lord Lansdown. The play was staged in late December, 1695, at Lincoln's Inn Fields (LS, I, 457). An apparently busy but minor actor, he played two named roles, Brother of Theodosia and Damon, in The Novelty by Peter Motteux, John Oldmixon, and Edward Filmer when it was presented in June, 1697, at Lincoln's Inn Fields (LS, I, 479). Bailey also appeared as Selim in William Congreve's The Mourning Bride when it had its premiere performance on Saturday, 20 February 1697, at Lincoln's Inn Fields (LS, I, 474).

BAKER, MRS. (Rich's Company 1699-1700). Mrs. Baker appeared in two roles during the 1699-1700 season. She played Pert in William Burnaby's The Reformed Wife in early March, 1700, and Betty in David Crauford's Courtship a la Mode on Tuesday, 9 July 1700. Both performances were given at Drury Lane (LS, I, 525, 531).

BAKER, BARTHOLOMEW (King's Company 1662-63). Bartholomew Baker appears in the Lord Chamberlain's Registers only for the 1662-63 season (LS, I, 54). He is not recorded as being in the cast of any play.
BAKER, FRANCES (King's Company 1676-78). Frances Baker may be the mother of Katherine Baker (q.v.), another actress of the period. During her seasons with the King's Company, Frances Baker played two roles. Her first part was that of Amazia in William Chamberlayne's *Wits Led by the Nose; or, A Poet's Revenge*, which was produced at Drury Lane in mid-June, 1677. Her second role was Alfreda in Edward Ravenscroft's *King Edgar and Alfreda* at Drury Lane in October, 1677 (*LS*, I, 258, 264). In addition, John Harold Wilson argues that she played the role of Mrs. Francis in Ravenscroft's *Dame Dobson* when it was presented on Thursday, 31 May 1683, at Dorset Garden. The editors of *The London Stage* assign this role to Katherine, although they do indicate that there is some question about the attribution (*LS*, I, 314). If Wilson's premise that Frances and Katherine are mother and daughter is true, his argument is fairly persuasive because the role of Mrs. Francis is that of an old servant. In assigning the role to Katherine, the editors of *The London Stage* are no doubt influenced by the fact that her name appears in the Lord Chamberlain's *Registers* for the 1682-83 season; yet as has been pointed out in the discussion of Betty Allison (q.v.) and Maria Allison (q.v.), such lists can be inaccurate.

1Wilson, Ladies, p. 110.
2Wilson, Ladies, p. 110.
3Wilson, Ladies, p. 110.
BAKER, FRANCIS (United Company 1684-85; 1687-91). Francis Baker is perhaps one of the many players who got their start on the Dublin stage. In Ireland he made a name for himself as Sir Epicure Mammon in Ben Jonson's The Alchemist and as Falstaff in Shakespeare's Henry IV.\(^4\) Baker went to London some time around 1685. In his first recorded performance there, he played a dual role in John Fletcher's Rollo, acting the parts of Allan and Granpree when the play was produced either at Drury Lane or at Dorset Garden on Tuesday, 20 January 1685 (LS, I, 335). William Smith Clark says that "Baker went to London and began at Drury Lane an honorable career which lasted long after 1700."\(^5\) However, I cannot find a listed performance for him beyond late October, 1690, when he played a Persian Magi in Elkanah Settle's Distressed Innocence; or, The Princess of Persia at Drury Lane (LS, I, 390). He is mentioned by William Congreve in a letter to Joseph Keally dated in the summer of 1702, but the reference is to Baker's ability to pave and fit stones together while practicing his parts for the theatre.\(^6\)

It is interesting to note that the parts played by Baker in Dublin were major ones, whereas the six named roles he


\(^5\)Clark, pp. 75-76.

played in London were decidedly minor. It is tempting to speculate whether the Francis Baker of Dublin is the Francis Baker of London. Thomas Davies tells an interesting anecdote about Baker:

In the beginning of this, or the end of the last century, Ben Jonson, the actor, took a trip to Dublin, where his great merit gained him much applause with considerable profit.

There he saw a comic actor whom he much admired, one Baker, a master-paviour of Dublin. He excelled Sir Epicure Mammon in the Alchemist, in the Spanish Frier, and more especially in Falstaff.

Jonson communicated to Betterton this actor's manner of personating Falstaff, which he not only approved but adopted; and frankly owned that the paviour's drawing of Sir John was more characteristical than his own.

Since Benjamin Johnson (q.v.) first appears in Rich's Company for the 1695-96 season, Davies's dating of the incident may be correct; and if the dating is correct, several questions arise. Is it possible that Baker and Betterton played together in the United Company for at least five seasons and Betterton did not know about Baker's talents? Is the London actor the same as the Dublin actor? Taking into account the minor roles played by the London actor and considering the unlikelihood of Betterton's playing with the Dublin actor and not knowing about his ability, I believe that there is reason to suggest that two men may be involved.

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Davies, I, 244-46.
BAKER, KATHERINE (King's Company 1676-78; United Company 1682-83?). The entry for the United Company is doubtful. For a discussion of the problem, please see the entry for Frances Baker. During Katherine Baker's two seasons with the King's Company, she played in six named roles. Her first performance was as Margaret in John Leaner's *The Country Innocence; or, The Chamber-Maid Turned Quaker*, which was produced, probably as a Lenten performance, in early March, 1677, at Drury Lane (LS, I, 255). On Saturday the seventeenth of the same month, she played the role of Parisatis in Nathaniel Lee's *The Rival Queens; or, The Death of Alexander the Great*, also at Drury Lane (LS, I, 255). Baker's last recorded performance for the King's Company was in March, 1678, when she acted Jocalin in Edward Howard's *The Man of Newmarket* at Drury Lane (LS, I, 268).

BAMFIELD, MR. (Duke's Company 1670-71). Mr. Bamfield played in only one recorded role, taking the part of Ossalinsky in John Crowne's *Juliana; or, The Princess of Poland* when it was presented at Lincoln's Inn Fields in June, 1671 (LS, I, 182).

BARNES, MR. (United Company 1689-91). Mr. Barnes probably got his start in Dublin. His name appears in casts for productions of Shakespeare's *Othello* and John Wilson's *Belphegor*. In London he acted in two recorded roles. His

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8Clark, pp. 77, 82.
first character was as Boozer in Aphra Behn's *The Widow Ranter; or, The History of Bacon in Virginia* at Drury Lane on Wednesday, 20 November 1689. He made his last appearance at Drury Lane in March, 1691, acting the role of Melinell in Thomas D'Urfey's *Bussy D'Ambois; or, The Husband's Revenge* (*LS*, I, 377, 394). Thereafter, Barnes seemed to find the burgeoning fairs in and around London more attractive than the legitimate theatres.9

BARR, JOHN (United Company 1687-88). Mr. Barr appears in the Lord Chamberlain's Registers only for the 1687-88 season. He played no known recorded roles.

BARRY, MR. (Rich's Company 1699-1700). Mr. Barry played no known roles during this season. The only reference to him is dated 11 November 1699, when "on this night occurred a quarrel between Henry Arthur and one Barry of the Playhouses."1

BARRY, ELIZABETH (Duke's Company 1674-82; United Company 1682-95; Betterton's Company 1695-1700). Elizabeth Barry was, without question, the greatest actress of the Restoration. She was born in 1658, the daughter of Edward Barry, Esquire. The Barry family was in some financial difficulty because the

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1*Post Boy*, 11-14 November 1699, quoted in *LS*, I, 517.
father had raised a regiment and supported Charles I during the Civil War. Consequently, Elizabeth Barry was reared by a Lady Davenant rather than by her parents. Lady Davenant was an acquaintance of Sir William Davenant, and after she had given Elizabeth a genteel education, she recommended her for the stage. Although she possessed a good manner and a strong, pleasing voice, she had a bad ear, and the players then on the stage despaired of being able to teach her to act.²

But if, as the story goes, the players despaired, the Earl of Rochester did not, and he took Mrs. Barry as both pupil and lover. The History of the English Stage records Rochester's success:

The first parts Lord Rochester chose to teach Miss Barry, were the Little Gipsey, in the comedy of the Rover, by Miss Behn; and Isabella, the Hungarian Queen, in the tragedy of Mustapha, by the Earl of Orrery; which (besides the private instruction he gave her) he made her rehearse near thirty times on the stage, and about twelve in the dress she was to act it in. He took such extraordinary pains with her, as not to omit the least look or motion, nay, I have been assured from those who were present, that her Page was taught to manage her train, in such a manner, so as to give each movement a peculiar grace.³

²Davies, III, 196-98; for a somewhat different account of Mrs. Barry's early life, see Anthony Aston, "A Brief Supplement to Colley Cibber, Esq; His Lives of the Late Famous Actors and Actresses," rpt. in Cibber, II, 303.

³History of the English Stage, p. 46.
Mrs. Barry's later success on the stage possibly is a tribute to Rochester's ability as a teacher.  

During the years from 1674 to 1700, Mrs. Barry played in ninety-nine named roles and had parts in two other plays. If Genest is accurate, during those years she was the original actress in eighty-five parts. Her most famous roles were Monimia in Otway's *The Orphan*, Belvidera in the same author's *Venice Preserved*, and Isabella in Southerne's *The Fatal Marriage*. Of Barry's greatness in these roles, John Downes says, "These three Parts, gain'd her the Name of Famous Mrs. Barry, both at Court and City; for when ever She Acted any of those Parts, she forc'd Tears from the Eyes of her Auditory, especially those who have any Sense of Pity for the Distress't." Aline Taylor, quoting Cibber's well known encomium on Mrs. Barry, accounts for her success as Monimia: "Mrs. Barry seems to have been able to make an effective and sudden transition from one extreme of emotion to the other, an ability which must have vitalized the passive Monimia and rendered her a creature of pride and passion." Although the roles which brought her success and fame were tragic ones, in comedy she was "alert, easy and genteel--pleasant in her Face and Action;

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4For a less enthusiastic opinion about Rochester's teaching effectiveness, see Bellchambers, "Memoirs," rpt. in Cibber, II, 358.

5Genest, II, 464-66.

6Downer, p. 38.

7Taylor, p. 81.
filling the Stage with Variety of Action." She was so successful that Cibber asserts that she was the first performer ever to receive a benefit.

Although Mrs. Barry was quite popular with men--Otway was said to have been infatuated with her, and she had affairs with the Earl of Rochester and Sir George Etherege--she was not a beautiful woman as Aston describes her: "And yet, this fine Creature was not handsome, her Mouth op'ning most on the Right Side, which she strove to draw t'other Way, and, at Times, composing her Face, as if sitting to have her Picture drawn. Mrs. Barry was middle-siz'd, and had darkish Hair, light Eyes, dark Eye-brows, and was indifferently plump." Mrs. Barry died on 7 November 1713 as a result of being bitten by her lapdog, which had rabies. She is buried in Acton.

BATEMAN, THOMAS (King's Company 1660-61; 1667-69). Bate-
man is listed in only one recorded performance. He played Wholesome in Ben Jonson's The Alchemist when it was acted in December, 1660, at Vere Street (LS, I, 21). He may also have played the same role in a revival of the play on Saturday, 17 April 1669, at the old Drury Lane Theatre, but it is not certain (LS, I, 169).

8Aston, rpt. in Cibber, II, 303. 9Cibber, I, 161. 
1Taylor, p. 270. 
3Aston, rpt. in Cibber, II, 302. 4Davies, III, 204-05.
BATES, MRS. (King's Company 1677-78). Mrs. Bates is listed only for the role of Emilia in *The Rambling Justice; or, The Jealous Husbands: With the Humours of Sir John Twiford*. This play by John Leanerd was probably first performed sometime in late February, 1678, at Dury Lane (*LS*, I, 268). Wilson believes that Mrs. Bates was one of several inept young women who were recruited during the years from 1675 to 1678 as a result of rather severe losses in the ranks of the actresses. During the years preceding the union of The King's Company with the Duke's Company, many actresses deserted the Theatre Royal, accepting the offers of "the lecherous gentlemen who invaded the tiring rooms with fat purses and oily promises." 5

BAXTER, RICHARD (Duke's Company 1660-61; King's Company 1661-62; 1663-1667). Richard Baxter may have played an attendant in a 1661-62 performance of Thomas Heywood's *The Royal King, and The Loyal Subject* (*LS*, I, 37-38). Although his name appears in the Lord Chamberlain's *Registers* for six seasons, Baxter is not listed for any other role during those seasons. If Baxter were very young when he began his career in 1660, it is barely possible that he is the same Richard Baxter who performed Harlequin with Sorine at the London Fairs during the early years of the eighteenth century. 6

5Wilson, *Mr. Goodman*, pp. 52-53.
BEESTON, GEORGE (King's Company 1668-69). There is some confusion among accepted authorities between George Beeston and William Beeston, Jr. (q.v.). John Downes lists a Mr. Beeston as one of the King's players who came into that company after the opening of the Theatre Royal in 1663. Summers, in his edition of *Roscius Anglicanus*, and David Stuart Rhodes, in his index to the Augustan Reprint Society's issue of the same work, list this Mr. Beeston as George. The editors of *The London Stage*, however, believe this Mr. Beeston was William Beeston, Jr. (LS, I, 116). In all probability, the editors of *The London Stage* are correct.

George Beeston is not listed for any roles, and his name appears on the Lord Chamberlain's Registers only for the above season. Wilson, however, mentions him briefly and describes his position and duties: "Ahead of [Goodman] in the competition for parts when he joined the company were three highly competent hirelings with from eight to twelve years' experience . . . and four men with from three to five years' experience . . ."

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7Downes, p. 2.


9See also Hotson, pp. 213, 216-17; Wilson, *Preface*, p. 15; Wilson, *Ladies*, pp. 4, 32.

experience--Jo Haynes, William Harris, Martin Powell (an ex-
stroller), and George Beeston (who disappeared about 1675).”

BEESTON, WILLIAM, JR. (King's Company 1667-71; 1672-75;
1680-82). For a brief discussion of the possible confusion
between the two Beestons, please see entry for George Beeston.
During the years from 1667 to his death around August,
1682 (LS, I, 299), William Beeston played in eleven named
roles and took one unnamed role in Ben Jonson's Catiline
(LS, I, 149). Beeston's first named role was that of Giacope
in John Ford's Love's Sacrifice, probably not presented later
than the 1663-64 season (LS, I, 70). His most substantial role
was Roderigo in William Shakespeare's Othello. He played the
role on two recorded occasions, the first on Saturday, 6
February 1669, at the old Drury Lane, and the second on Monday,
25 January 1675, at Drury Lane (LS, I, 155, 227). The 1675
performance of Othello was also Beeston's last recorded
performance.

Although there is very little information about either
Beeston's ability or his life, Samuel Pepys tells two stories
about him which indicate that he had a sense of humor. On 15
September 1668, Pepys tells of going to see Richard Flecknoe's
Damoiselles a la Mode: "To the King's playhouse, to see a
new play, acted but yesterday, a translation out of French

2Wilson, Mr. Goodman, pp. 34-35.
by Dryden, called 'The Ladys a la Mode': so mean a thing as, when they come to say it would be acted again to-morrow both he that said it, Beeston, and the pit fell-a-laughing, there being this day not a quarter of the pit full."³ Pepys also delights in telling how Beeston, forced to take Kynaston's part in The Heiress, read his part by candlelight: "But it was pleasant to see Beeston come in with the others, supposing it to be dark, and yet he is forced to read his part by the light of the candles: and this I observing to a gentleman that sat by me, he was mightily pleased therewith, and spread it up and down."⁴

BELL, RICHARD (King's Company 1668-1672). Richard Bell's first role was probably that of Frapolo in James Shirley's The Sisters, performed sometime during the 1668-69 season at the old Drury Lane Theatre (LS, I, 145). His last and perhaps best role was Julius Caesar in Shakespeare's Julius Caesar when it was performed in January, 1672, at old Drury Lane (LS, I, 191). During his brief, ill-fated career, he played in eight named roles and one unnamed part.

Although he seemed to be a promising young actor, more detail is known about Bell's death than about his theatrical career:

³Pepys, 15 September 1668.

⁴Pepys, 1 February 1669; for a discussion of Restoration lighting conventions see LS, I, xciv, and Wilson, Preface, p. 15.
... about eight o'clock on the night of January 25, 1672, a fire started in the Theatre Royal under the stairs, where Mrs. Mary Meggs ("Orange Moll") the fruit-seller kept her wares. Undetected, it burned through to the scene room, and then, fed by "the scenes, compos'd of oyl and porous Fire," it spread so rapidly that within minutes it raged out of control, devouring most of the theatre, all the scenes, properties, books, costumes, and spreading to adjoining houses in Russell Street, Vinegar Yard, and Drury Lane. Experienced fire-fighters stopped its progress by blowing up houses with gunpowder, and in one such explosion succeeded in blowing up also a promising young actor, Mr. Richard Bell. By midnight the Theatre Royal was in ruins.  

BENION, JOHN (King's Company 1676-77). John Benion is not listed for any recorded performances. His name appears only in the Lord Chamberlain's Registers for the 1676-77 season.

BERRY, THOMAS (Betterton's Company 1699-1700). Thomas Berry played three recorded roles during the 1699-1700 season at Lincoln's Inn Fields. On Tuesday, 9 January 1700, he took the part of Henry IV in Thomas Betterton's alteration of Shakespeare's King Henry the Fourth: With the Humours of Sir John Falstaff. In February, 1700, he played Escalus in Measure for Measure; or, Beauty the Best Advocate, an alteration from Shakespeare by Charles Gildon. He acted his last recorded role of the season in mid-April, when he played Marius Blosius in Thomas Southerne's The Fate of Capua (LS, I, 522, 523, 526).

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Wilson, Mr. Goodman, p. 14.
Berry's name appears in the Registers for only one additional season, that of 1700-1701 (LS, II, I, 4), but an actor named Berry shows up in the lists for the strolling company that performed on the Kentish Circuit. In 1736, this Berry took the part of Trapwit in Henry Fielding's political and social satire Pasquin. Although there is a considerable lapse in years, it is possible that the Thomas Berry of Betterton's Company is the strolling Berry of the Kentish Circuit.

BETTERTON, MARY SAUNDERSON (Duke's Company 1660-1682; United Company 1682-83; 1689-95; Betterton's Company 1695; 1698-99). Mrs. Betterton was one of the first women to join Davenant's Company, and she has some claim as being the first regular English actress, although the exact identity of the first actress will probably remain forever a mystery. During her years on the stage, Mrs. Betterton played in sixty-three named and two unnamed roles. Of these, thirty were original creations. She excelled in serious and tragic roles, becoming famous for her feminine leads in Macbeth and The Duchess of Malfi. Cibber's praise of her ability is noteworthy:

7Wilson, Ladies, p. 177.
8Genest, II, 60-61.
Mrs. Betterton . . . was so great a Mistress of Nature that even Mrs. Barry, who acted the Lady Macbeth after her, could not in that part, with all her superior strength and melody of voice, throw out those quick and careless Strokes of Terror from the Disorder of a guilty Mind, which the other gave us with a Facility in her Manner that render'd them at once tremendous and delightful . . . . She was, to the last, the Admiration of all true Judges of Nature and Lovers of Shakespeare, in whose Plays she chiefly excell'd, and without a Rival. When she quitted the Stage several good Actresses were the better for her Instruc-

And though Cibber further states that "Time could not empair her skill,"

1 Nicoll quotes from a 1694 complaint from the patentees that Mrs. Betterton was not appearing "in any parts to the satisfaction of the Audience."2 Nonetheless, it should be noted that Mrs. Betterton's activity diminished substantially after the union of the companies in 1682, and her last recorded performance was as Ximena in John Dryden's Love Triumphant; or, Nature Will Prevail, produced at Drury Lane in mid-January, 1694 (LS, I, 431).

No scandal attaches to her personal life. She married Thomas Betterton sometime in late December, 1662, and apparently remained virtuous during her forty-eight years of marriage. After the death of her husband in 1710, she became somewhat distracted. She survived Thomas Betterton (q.v.) by

9Cibber, I, 161-62. 1Cibber, I, 162.

almost two years and was buried beside him in Westminster Abbey on 13 April 1712.3

BETTERTON, THOMAS (Rhodes's Company 1659-60; Duke's Company 1660-82; United Company 1682-95; Betterton's Company 1695-1700). Thomas Betterton was the greatest actor of the age. His preeminence can be attested by the fact that Robert W. Lowe's biography of him is also a history of Restoration drama. The son of Matthew Betterton, he was born in Tothill Street, Westminster, and was baptized in the parish church of St. Margaret's on 11 August 1635. Betterton's first job was probably as an apprentice to the publisher John Holden, although there is considerable speculation that his first employer may have been the bookseller John Rhodes. The date when he first began his employment is unknown, but there is some speculation that he played in Davenant's productions during the period from 1656 to 1660. Lowe, however, dismisses such speculation as highly improbable. In any event, "his real connection with the stage began in 1660, when Rhodes, under a license from General Monk, reopened the Cockpit in Drury Lane as a theatre."4

Betterton's achievements as an actor can hardly be overstated. During the years from 1660-1700, he played in

132 named parts and had roles in at least nine other dramas. Of his named parts, 106 were created by him. The universal genius of Betterton can be observed also in the diverse type of roles he played. He was famous for his interpretations of Hamlet, MacBeth, Falstaff, and Sir Toby Belch. Pepys admired him extravagantly as the Bondsman. His interpretations of Castalio in The Orphan and Jaffeir in Venice Preserved are admirably detailed by Taylor in Next to Shakespeare. Cibber's praise of him, although well known, remains a valuable compliment by one who saw Betterton perform:

_Betterton_ was an actor, as _Shakespear_ was an Author, both without Competitors! form'd for the mutual Assistance and Illustration of each others Genius! How _Shakespear_ wrote, all men who have a Taste for Nature may read and know --but with what higher Rapture would he still be read could they conceive how _Betterton_ play'd him! Then might they know the one was born alone to speak what the other only knew to write! . . . Should I therefore tell you that all the Othellos, Hamlets, Hotspurs, Macbeths, and Brutus's whom you may have seen since his Time, have fallen far short of him, this still would give you no idea of his particular Excellence.6

Cibber continues his praise by describing Betterton's performances as several diverse characters, most notable among them being Hamlet, a role, however, that Betterton might have kept to himself for too long. Anthony Aston comments,

5Genest, II, 458-61.

6Cibber, I, 99-100.
And I have often wish'd that Mr. Betterton would have resign'd the Part of HAMLET to some young Actor, (who might have personated, though not have acted, it better) for, when he threw himself at Ophelia's Feet, he Appear'd a little too grave for a young student, lately come from the University of Wirtemburg; and his Repartees seem'd rather as Apotheqms from a sage Philosopher, than the sporting Flashes of a Young Hamlet.

Despite Aston's criticism, however, Betterton still must have been convincing, for Aston continues by asserting that "no one else could have pleas'd the Town, he was so rooted in their opinion." 

In his youth, Betterton played many heroic and romantic leads under a handicap similar to that of his age in playing Hamlet in his later years, for he was not physically attractive. Aston describes Betterton:

Mr. Betterton . . . labour'd under ill Figure being clumsily made, having a great Head, a short thick Neck, stoop'd in the Shoulders, and had fat short Arms which he rarely lifted higher than his Stomach . . . . He had little Eyes, and a broad Face, a little Pock-fretten, a corpulent Body, and thick Legs, with large Feet.—He was better to meet, than to follow; for his Aspect was serious, venerable, and majestic; in his later Time a little para-lytic.

His immediate and lasting success as an actor can be attributed, it would seem, only to his power to create and understand the roles he attempted.

7Aston, in Cibber, II, 300-01.
8Aston, in Cibber, II, 301.
9Aston, in Cibber, II, 299-300.
Almost from the first moment that he stepped on the stage, Betterton was the leading figure in the Duke's Company, and from 1660 until the death of Sir William Davenant in April, 1668, he helped manage the company. After the death of Sir William, his wife, holding the company for her son, Charles, who was only a boy, passed the management of the troop to Betterton and Henry Harris (q.v.). Under their leadership, the Duke's Company contracted for the construction of a new theatre in Dorset Garden. This theatre, resplendent and ornate at the cost of £9,000, was by far the finest theatre ever seen in London. The new theatre lent itself well to spectacular productions, and this, coupled with Betterton's dominance of his profession and poor management at the King's company, led ultimately to the union of the two groups in November, 1682.

The union, however, did not stop the troubles, especially those between players and manager, and the thirteen years of the United Company were anything but harmonious and peaceful. At one point during 1693 several actors mutinied, but they were persuaded to return by Betterton. Finally, the abuses became too great for Betterton to bear, and in 1695 he and the leading group of players in the United Company left to set up their own troupe at Lincoln's Inn Fields.¹

¹Nicoll, pp. 300-39; Nicoll gives a thorough and complete picture of the history of the companies, reprinting many interesting documents relating to the players.
Little is known of Betterton's private life, and his reputation is almost as spotless as that of his wife. The anonymous author of a "Satyr on the Players" does take a swipe at him, however:

For who can hold to see the Foppish Town
Admire so sad a wretch as Betterton?
Is't for his Legs, his Shoulder, or his Face;
His Formal Stiffness, or his awkward Grace?
A Shop for him had been the fittest place;
But Brawny Tom the Playhouse needs must chuse
The villains Refuge, and the Whores Rendezvous;
When being Chief, each playing Drab to swive,
He takes it as his chief Prerogative.
Methinks I see him mounted, hear him Roar,
And foaming Cry, Odsblood, you little Whore,
Zounds, how I ____! I ____! like any Moor.2

By most accounts, though, Betterton's personal life was untainted. Throughout his career, he was respected by his peers and critics. It is indeed fitting that his final illness struck him just after he had played Melantius before a capacity crowd at the Haymarket Theatre in 1710. He died on 28 April 1710 and was buried in Westminster Abbey on 2 May 1710.3

BETTERTON, WILLIAM (Rhodes's Company 1659-60; Duke's Company 1660-61). William Betterton may have been the younger brother of Thomas Betterton (q.v.),4 but there is no proof that he was. He was a young actor and normally took women's roles. His

3Lowe, Thomas Betterton, p. 182.
4Summers, "Notes" to Downes, p. 155.
only recorded performance was as Aminta in John Fletcher and William Rowley's *The Maid in the Mill* when it was performed in 1660 at the Cockpit in Drury Lane and again at Salisbury on 29 January 1661 (*LS*, I, 7, 24). Downes says that William Betterton was drowned while swimming at Wallingford,\(^5\) probably sometime in 1661.

**BIGGS, MR.** Mr. Biggs may never have acted on the London stage, although he is listed in prompt copies of two plays, William Shakespeare's *The Comedy of Errors* and Thomas Heywood's *The Wise Woman of Hogsdon*. In Shakespeare's play he took the part of Antipholus of Ephesus, and in Heywood's play, the part of old Chartley. It is possible that the casts of these plays represent the actors who performed in a nursery production; more likely, however, the casts represent a provincial strolling company (*LS*, I, 186-187, 188).

Sandra A. Burner\(^6\) argues strongly that the casts represent a strolling company. In the same article, she tentatively identifies Biggs as James Biggs, a scenekeeper, citing the Lord Chamberlain's *Registers* for February, 1669. Nonetheless, John Harold Wilson reprints this entry as James Triggs.\(^7\) Although Burner indicates that she has supplied the B as a missing letter, Wilson's reprint suggests no

\(^{5}\text{Downes, p. 19.}\)

\(^{6}\text{Sandra A. Burner, "A Provincial Strolling Company of the 1670's," *Theatre Notebook*, 20 (1966), 74-78.}\)

\(^{7}\text{Wilson, "Players' Lists," p. 28.}\)
omission at all. Since I do not have access to the Registers, I am unable to resolve the conflict.

BIRD, THEOPHILUS (Rhodes's Company 1659-60; King's Company 1660-1663). As early as 1635 Theophilus Bird was acting with the Blackfriar's Company, and he was one of the original actors in the King's Company under Killigrew. He did not long survive the Restoration, dying sometime around March, 1663 (LS, I, 54). His name is recorded for only three roles. He played the role of Woolfort in John Fletcher's The Beggar's Bush for Rhodes's Company sometime in late 1659 or early 1660. In the 1660-61 season he took the role of the Duke of Missena in a production of Richard Flecknoe's Erminia: or, The Fair and Vertuous Lady. Bird's last recorded performance was as The Lord Audley in a 1661-62 production of Thomas Heywood's The Royal King, and Loyal Subject (LS, I, 7, 16, 37). In addition, it is known from an entry in Pepys's diary that he played a role in Sir John Suckling's Aglaura: "... Bird hath lately broke his leg, while he was fencing in 'Aglaura,' upon the stage."8

BIRD, THEOPHILUS, JR. (King's Company 1664-65; 1667-70; 1673-74). The younger Bird's name is recorded for only one role during his seasons with the King's Company. He took

8Pepys, 24 September 1662.
the part of Abdra Laman in Thomas Duffett's *The Empress of Morocco* when it was presented at Lincoln's Inn Fields in either August or December 1673 (*LS*, I, 212). John Harold Wilson suggests that Bird may also have played the role of Prospero in Richard Rhodes's *Flora's Vagaries* at old Drury Lane in October, 1667, but the attribution is highly speculative (*LS*, I, 72).

**BLAGDEN, NICHOLAS** (Duke's Company 1660-62; King's Company 1662-65; 1666-67). Blagden is listed for only two known roles. On Friday, 28 June 1661, he took the part of Admiral in Part I of Sir William Davenant's *The Siege of Rhodes* at Lincoln's Inn Fields. He also played the part of Nibrassa in John Ford's *Love's Sacrifice*, probably during the 1663-64 season (*LS*, I, 29, 70). Obviously, Blagden was a minor actor, but his performances off stage were another matter. From 1662 to 1664 he was cited as defendant in five petitions for payment of debt. On 16 March 1665, Blagden was one of the players commanded to appear before the Lord Chamberlain concerning a dispute with Killigrew. The settlement of this summons may account for the absence of Blagden's name in the *Registers* for the 1965-66 season.

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9 For a brief discussion of Duffet's play and the problem in dating, see the entry for Adams; it should also be pointed out that the Augustan Reprint Society's edition of Downes erroneously indexes the Theophilus Bird mentioned by Downes on page two as Junior.

1 Nicoll, p. 320, n2. 2 Nicoll, p. 299.
BLAKES [BLAIKES, BLAKE?], MR. Mr. Blakes was associated with William Penkethman (q.v.) in the operation of a booth at Bartholomew Fair in 1698 (LS, I, 498). He is not listed as belonging to any regularly performing company during the seventeenth century. In 1741, a Charles Blakes shows up acting for Turbutt and Yates at Bartholomew Fair, but the substantial span of years makes it unlikely that they are the same person.

BLUNT, MR. (United Company 1689-90). Mr. Blunt's name is recorded for only one role. He played the Petitioner in The Widow Ranter; or, The History of Bacon in Virginia by Aphra Behn. The play was presented on 20 November 1689, at Drury Lane. After the 1690 season, Mr. Blunt disappears (LS, I, 377).

BOTHAM, WILLIAM (Duke's Company 1662-63). William Botham's name appears in the Lord Chamberlain's Registers only for the 1662-63 season. He played no known roles (LS, I, 53).

BOUTELL [BOWTELL], ELIZABETH RIDLEY (King's Company 1661-62; 1666-68; 1670-78; United Company 1682-83; 1687-88; 1688-90; 1691-92; 1694-95; Betterton's Company 1695-97). Some confusion exists as to the exact time Elizabeth Boutell made

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3See also Rosenfeld, London Fairs, p. 9.
4Rosenfeld, London Fairs, pp. 48, 52.
her first appearance on the stage. Although Downes says that Mrs. Boutell "came into the company some few years after"\(^5\) 1660 and assigns her several roles, "there are no records of her membership in the company until about 1670."\(^6\) During her years as an actress, she played thirty-four named roles. Her first recorded performance after the beginning of the 1670 season was in August, 1670, at old Drury Lane when she took the part of Aurelia in William Joyner's *The Roman Empress* (LS, I, 171). It is interesting to note that Mrs. Boutell's first role was a breeches part, a type of role for which she became famous. The author of *The History of the English Stage* provides a description of Mrs. Boutell which may account for her popularity in breeches parts: "Mrs. Boutell was . . . a very considerable Actress; she was low of Stature, had very agreeable Features, a good Complexion, but a childish look."\(^7\) Perhaps her most famous breeches part was that of Fidelia in William Wycherley's *The Plain Dealer*.

Mrs. Boutell was involved in an incident while playing Statira in Lee's *The Death of Alexander the Great; or, The Rival Queens* opposite the Roxana of Mrs. Barry (q.v.) that perhaps illustrates the intense rivalries and jealousies that developed occasionally among the players:

\(^5\) Downes, p. 2.  
\(^6\) Wilson, *Ladies*, p. 120.  
\(^7\) *The History of the English Stage*, p. 21.
It happened these two persons before they appeared to the audience, unfortunately had some dispute about a veil which Miss Boutell by the partiality of the property-man obtained; this offending the haughty Roxana, they had warm disputes behind the scenes, which spirited the Rivals with such a natural resentment to each other, they were so violent in performing their parts, and acted with such vivacity, that Statira on hearing the King was nigh, begs the Gods to help her for that moment; on which Roxana hastening the designed blow, struck with such force, that though the point of the dagger was blunted, it made way through Miss Boutell's stay's, and entered about a quarter of an inch in the flesh.  

It will be noticed that there are several extended periods in which Mrs. Boutell's name does not appear in documents relating to specific seasons. These lapses can perhaps be explained by documents discovered by John Harold Wilson. In 1695, called to testify in a case brought by Elizabeth Price (q.v.) concerning Mrs. Price's marriage to Charles Knollys, Mrs. Boutell said that she had been married to Barnaby Boutell, a lieutenant in King William's army, for twenty-seven years. Wilson speculates that her absences were related to her husband's military duties. Although Mrs. Boutell is listed for the 1691-92 season on the basis of a manuscript cast of Abraham Cowley's The Cutter of Coleman Street (LS, I, 399), it is known that she was living in a Paris convent for at least part of 1692 and that she returned to England in the fall of that year. In December, 1693, Mrs.

8The History of the English Stage, pp. 21-22.
Boutell was issued a pass to go to Holland. It is known that she returned to England in 1694-95 and played for about three years thereafter. She was issued another pass to go to Holland in November, 1697. After 1697 she is not heard from again.

BOUTELL [BOWTELL], HENRY (United Company 1687-88). Although The London Stage (I, cxc) lists Henry Boutell as an actor, his only known performance was as a musician for Calisto; or, The Chaste Nimph, by John Crowne, when it was presented at Court on Tuesday, 16 February 1675 (LS, I, 229). Boutell is not listed for any roles as an actor, and it is possible that the musician is not the same person whose name appears in the Lord Chamberlain's Registers for the United Company in 1687-88. In his edition of Downes, Summers says that Boutell was one of the French musicians attached to the Court between 1661-1675.1

BOWEN, WILLIAM (United Company 1688-1695; Betterton's Company 1695-1700). Born in 1666, William Bowen was a temperamental Irishman who began his acting career in London.2 During the years from 1688 to 1700, Bowen played in forty-six

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1Summers, "Notes" to Downes, p. 98; for a full list of the players of the 1687-88 season and the reason for the list, see also Nicoll, p. 332.

2Clark, p. 112.
named roles. Davies relates that he was "a comedian of some merit, remarkable for the loudness of his voice."³ His first recorded performances were in November, 1689, at Drury Lane. On the seventh he played the role of Lignoroles in Nathaniel Lee's *The Massacre of Paris*, and on the twentieth he took the part of Whiff in Aphra Behn's *The Widow Ranter; or, The History of Bacon in Virginia* (*LS*, I, 377). His most famous roles were as Setter in *The Old Batchelor*, Jeremy in *Love for Love*, and Witwoud in *The Way of the World*, all by William Congreve. In addition to his years in London, he spent at least part of two seasons, 1698-99 and 1703-04, in Dublin.⁴

His mecurial personality led to some surprising decisions and eventually caused his death. At one point in his life he decided that Collier's attack against the stage was justified and became a shopkeeper, selling "canes, toys, and other curiosities . . . at reasonable rates."⁵ In 1718, he was killed in a duel with James Quin. Bowen fell into company with Quin. . . . He reproached Quin for leaving Drury Lane playhouse; and for his acting the part of Tamerlane. . . . Quin, in return, told him, that Jonson, who had acted Jacomo, in the Libertine Destroyed, a single night, had greatly surpassed him, who had often played the part. After some further altercation, Bowen retired to a neighboring tavern, and sent for Mr. Quin. Upon his entering the room, Bowen shut the door, and drew his sword, bidding him draw his. Quin remonstrated against

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³Davies, III, 334.

⁴Clark, pp. 112-20.

this sudden violence, but in vain; and, in defending his own life, mortally wounded Bowen; who, when his rage was cooled by the loss of blood, owned that he had been the aggressor.

Bowen never seems to have been happy with his situation. While acting with the United Company in 1693, he and Thomas Doggett (q.v.) mutinied, but Betterton brought them to reason. Bowen was also one of the players who broke away from the United Company in 1695 to help form the company at Lincoln's Inn Fields (Betterton's Company). In the documents relating to the squabble between the actors and the patentees preceding the dissolution of the United Company, Bowen is described as an actor who "studies his parts very quickly and acts with vigour." Yet because of his temperament, Betterton declared that Bowen's salary of 50 s. a week was more than he deserved.

BOWMAN, ELIZABETH (United Company 1692-95; Betterton's Company 1695-1700). According to the author of The History of the English Stage, Elizabeth Bowman was born in the parish of St. Martin, in the Fields, in 1677, the daughter of Sir Francis Watson, Bart. Davies adds that she became the adopted daughter of Thomas Betterton (q.v.) after her father and Betterton had lost a substantial sum of money in an East Indies

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venture. Elizabeth Bowman was reputed to be one of the most beautiful women on the Restoration stage: "The stage, perhaps, never produced four such handsome women, at once, as Mrs. Barry, Mrs. Bracegirdle, Mrs. Mountford, and Mrs. Bowman: when they appeared together, in the last scene of the Old Batchelor, the audience was struck with so fine a groupe of beauty, and broke out into loud applauses."³

Davies says that Elizabeth Bowman was a "pleasing actress,"⁴ and in her years on the stage during the Restoration, she appeared in twenty-six named roles and three unnamed. Her first recorded performance took place in March, 1693, at Drury Lane when she took the role of Sylvia in William Congreve's The Old Batchelor. Her other roles included Mrs. Fainall in Congreve's The Way of the World, and Leonora in his The Mourning Bride. After the turn of the century, she may have been involved in a strolling company.⁵

BOWMAN, JOHN (Duke's Company 1673-74; 1677-1682; United Company 1682-95; Betterton's Company 1695-1700). There are conflicting reports about the date of John Bowman's birth.

²Davies, III, 390-91.
³Davies, III, 391.
⁴Davies, III, 391.
⁵For a discussion of the possibility that Elizabeth Bowman was a member of a strolling troupe, see the entry for John Bowman.
Most authorities set the date at 1651, yet the author of The History of the English Stage asserts that "John Bowman, son of John Bowman, of King Street, Westminster, was born at Pillerton in Warwick-Shire, in the same house, chamber and bed wherein his mother was born, on the twenty-seventh of December, St. John's day, 1664." Although The History of the English Stage is notoriously unreliable, Downes reports that "Mr. Bowman, a boy," came into the Duke's Company about 1673. If Bowman were born in 1651, he could hardly have been considered a boy when he was twenty-two. Bowman was always secretive about his age, and whenever he was asked how old he was, he replied, "Sir, I am very well." He died on 23 March 1739.

During the Restoration, Bowman played in twenty-six named roles and two unnamed ones. His first role was as Saunter in Thomas Otway's Friendship in Fashion when it was presented on Friday, 5 April 1678, at Dorset Garden. Summers says that Bowman "was celebrated for his fops of fashion, and he was the original Lord Froth in The Double Dealer; Tottle in Love for Love; and Petulant in The Way of the

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6See Cibber, II, 211; and Summers, "Notes" to Downes, p. 218.
7The History of the English Stage, p. 30.
8Downes, p. 35.
9Cibber, II, 211n.; Summers, "Notes" to Downes, p. 218.
1Rosenfeld, Strolling Players, p. 55.
World."² He was evidently a very fine actor, and Davies praises his ability on several occasions.³ During his acting career, Bowman made at least two trips to Ireland, performing there from 1707 to 1709 and later in 1714.⁴ Besides being a good actor, Bowman also possessed a fine singing voice and sang on the stage on numerous occasions. Once, according to Cibber, Bowman sang at a private performance for Charles II, the Duke of York, Nell Gwyn, and one or two other prominent people. Cibber further reports that the King was highly pleased with the songs.⁵

Although Sybil Rosenfeld doubts that the Bowmans who appeared in the strolling companies were the famous Restoration pair because of the advanced age of John Bowman at the time,⁶ they could be the same if Bowman were born in 1664 rather than 1651. A difference of thirteen years would make a considerable difference perhaps in both the willingness and ability of John Bowman to travel around the countryside with the strolling players.

²Summers, "Notes" to Downes, p. 218.
³Davies, II, 100; III, 286.
⁴Clark, pp. 125, 126, 149, and passim.
⁵Cibber, II, 211.
⁶Rosenfeld, Strolling Players, p. 55.
BRACEGIRDLE, ANNE (Duke's Company 1679-80; United Company 1684-85; 1686-95; Betterton's Company 1695-1700). In all probability, Anne Bracegirdle was born in 1663, although the author of The History of the English Stage and Cibber seem to believe that she was born perhaps ten years later. The editors of The London Stage tentatively identify the Little Mrs. Ariell (q.v.), who spoke the epilogue to Aphra Behn's Abdelazer; or, The Moor's Revenge on Monday, 3 July 1676, as Mrs. Bracegirdle. Nonetheless, if she were born in 1663, she would probably be too old for the epilogue; and, needless to say, if she were only three, she would be too young.

Anne Bracegirdle's first recorded performance may have been as Clita in Thomas D'Urfey's A Commonwealth of Women, which was presented in mid-August, 1685, at Drury Lane (LS, I, 338). It is known, however, that she did take the part of Autelina in William Mountfort's The Injured Lovers; or, The Ambitious Fathers, which probably had its premiere early in February, 1688, at Drury Lane. Thereafter, she played with regularity and in 1690 took some of Elizabeth Boutell's roles, most notably Statira in Lee's The Rival Queens; or, The Death of Alexander the Great. She was famous for her breeches

7 The History of the English Stage, p. 26; Cibber, I, 170.
8 See also Lucyle Hook, "Anne Bracegirdle's First Appearance," Theatre Notebook 13 (1959), 135.
parts: "Genteel Comedy was her chief Essay, and that too when in Men's Cloaths, in which she far surmounted all the Actresses of that and this Age." Undoubtedly her most famous role was that of Millamant in William Congreve's *The Way of the World*. Downes records his impression of her performance: "Madam Bracegirdle performing her Part so exactly and just, gain'd the Applause of Court and City." During the Restoration, Mrs. Bracegirdle performed seventy named roles.

Called the Diana of the stage by Aston, "she was of a lovely Height, with dark-brown Hair and Eye-brows, black sparkling Eyes, and a fresh blushy Complexion; and, whenever she exerted herself, had an involuntary Flushing in her Breast, Neck, and Face." In further description, Aston reveals why she was excellent in breeches parts: "She was finely shap'd, and had very handsome Legs and Feet; and her Gait, or Walk, was free, manlike, and modest, when in Breeches." Her obvious beauty made many men admire her, and she was probably indirectly responsible for the murder of William Mountfort (q.v.) by Captain Hill in 1692. She was pursued, probably successfully, by William Congreve, who,

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9Aston, in Cibber, II, 305.
1Downes, p. 45. 2Aston, in Cibber, II. 305.
3For a full account of this episode, see A. S. Borgman, *The Life and Death of William Mountford* (Cambridge, Harvard University Press, 1935).
according to Cibber, made his private court to her in his plays. Although she was famous for her chastity, she did not escape the satires and lampoons of the period. It is likely that her fame outdistanced her performance.

BRADSHAW, MRS. (Betterton's Company 1695-98). Mrs. Bradshaw is listed for only one known role. She played one of Hercules' children in Act III of The Novelty by Peter Motteux and others when the play was presented in June, 1697, at Lincoln's Inn Fields (LS, I, 479). In addition, Mrs. Bradshaw spoke the epilogue to two plays, Mrs. Manley's The Royal Mischief in 1696 and Mrs. Pix's The Deceiver Deceived in 1697 (LS, I, 461, 489). Nicoll characterizes these epilogues as "notorious and ugly." During the latter years of the Restoration, such epilogues become more frequent, the dramatists using children to make up for the comparative innocence of the body of the play by having them speak obscenities. In view of the role she played and the epilogues she delivered, it is obvious that Mrs. Bradshaw was very young in 1697. Yet in 1700, a benefit for a Miss

4Cibber, I, 172-73.


6Nicoll, p. 266.
Bradshaw was held in the Great Room at York Buildings (LS, I, 528-29). But just as surprising as a benefit for a teen-aged girl is the brief memoir of Mrs. Bradshaw in The History of the English Stage:

It was the opinion of a very good judge of Dramatical performers, that another gentle-woman, now living, was one of the greatest, and most promising Beings of her time. This Miss Bradshaw, who was taken off the stage, for her exemplary and prudent conduct, by Martin Folkes, Esq. a gentleman of a very considerable estate, who married her; and such has been her behavior to him, that there is not a more happy couple.7

The memoir, of course, concerns the Mrs. Bradshaw who inherited some of Mrs. Barry's roles in the early years of the eighteenth century.8 But whether this Mrs. Bradshaw is the same as the young girl who spoke the obscene epilogues is uncertain. It is astonishing that a young girl would be given a benefit as early as 1700, and it is unlikely that a young actress who had not played any major roles would be given a benefit. I am unable to account for these apparent inconsistencies.

BRIDGES, MR. (United Company 1690-91; 1692-93). Mr. Bridges played three recorded roles in his two known seasons as an actor. In November, 1690, he played the part of

7The History of the English Stage, p. 56.
8Aston, in Cibber, II, 303.
Turrington in *King Edward the Third: With the Fall of Mortimer, Earl of March*, possibly written by John Bancroft and William Mountfort. In December, 1690, he took the role of Vincentio in George Powell's *Alphonso King of Naples*. His last recorded character was that of Aumerle in the anonymous *Henry the Second, King of England: With the Death of Rosamund* on Tuesday, 8 November 1692. Each of these plays was presented at Drury Lane (*LS*, I, 391, 392, 414).

BRIGHT, GEORGE (Duke's Company 1678-80; 1681-82; United Company 1682-84; 1687-95; Betterton's Company 1695-1700). George Bright began his career in Dublin. His name is preserved in the prompt-copy of *Belphegor*, in which play he took the major role of Marone, the bank officer. 9 His first recorded role in London was in April, 1679, at Dorset Garden when he played the part of Ajax in John Dryden's *Troilus and Cressida; or, Truth Found Too Late* (*LS*, I, 276). In his years on the London stage during the Restoration, Bright played in forty-three named roles, many of which were secondary comic roles such as Waitwell in William Congreve's *The Way of the World*. He was actively involved in the 1694 dispute between the actors and the patentees of the United Company. In the players' petition to the Lord Chamberlain, Bright claimed that his studying of many of the parts of Anthony

9Clark, p. 82.
Leigh (q.v.) and that his dancing entitled him to an additional five shillings per week. In the patentees' reply to the actors, they asserted that Bright had already been promised the extra five shillings.\(^1\) George Bright disappeared from theatrical documents after the 1708-09 season. About 1730 an actor named Bright showed up playing a role at Mile End Fair, but it is doubtful that he was George Bright.\(^2\)

BROOKS, RICHARD (King's Company 1672-73). Richard Brooks's name appears in documents relating to the 1672-73 season, but he played no known recorded roles (LS, I, 198).

BROWN, MRS. (Duke's Company 1662-63). Mrs. Brown took the role of Dorothea in Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer*, presented at Court in December, 1662. Her name is not listed elsewhere.

BUD, MRS. Although *The London Stage* does not list Mrs. Bud as belonging to any company, she did take the role of Clara in Act II of *The Novelty* by Peter Motteux and others when Betterton's Company produced the play in June, 1697, at Lincoln's Inn Fields (LS, I, 479).

BUHER, MR. (United Company 1683-84). Mr. Buher played the role of Sentwell in Richard Brome's *A Jovial Crew; or,\(^3\)

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The *Merry Beggars* at Drury Lane in December, 1683 (*LS*, I, 325). He is not listed thereafter.

BULLOCK, MRS. (Rich's Company 1696-97). Mrs. Bullock played only one known role. She was Leucippe in John Fletcher's *The Humorous Lieutenant; or, Generous Enemies*, which was produced at Drury Lane in late July, 1697 (*LS*, I, 482). I am unable to determine whether this is the same Mrs. Bullock who became a prominent actress in the early years of the eighteenth century, or whether she was related to William Bullock (q.v.).

BULLOCK, WILLIAM (Rich's Company 1695-1700). William Bullock was an excellent comic actor who had a long and varied career. According to *The London Stage* (I, 452) Bullock's first recorded role was as the Landlady in Thomas Scott's *The Mock-Marriage* when it was presented in September, 1695, at Drury Lane. In November, 1695, Bullock played the part of Camacho in Thomas D'Urfey's *The Comical History of Don Quixote, The Third Part: With The Marriage of Mary the Buxome* at Dorset Garden (*LS*, I, 453-54). During the Restoration, Bullock played at least seventeen named parts. His most famous role was perhaps his creation of Sir Tunbelly Clumsey in Sir John Vanbrugh's *The Relapse; or, Virtue in Danger*. The

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3Since this is a woman's role, I wonder whether the listing should not be Mrs. Bullock.
play had its premiere on Saturday, 21 November 1696 (LS, I, 470). Thereafter Bullock continued to play many comic parts. His ability is described by Davies:

Bullock was an actor of great glee and much comic vivacity. . . . The comic ability of Bullock was confirmed to me by Mr. Macklin, who assured me, very lately, that he was, in his department, a true genius of the stage. I have seen him act several parts with great applause; especially The Spanish Friar, at a time when he was above eighty.4

Besides his appearances on the London stage, Bullock was actively involved in the theatre of the London fairs, and once he was arrested while performing at Southwark Fair.5 He also participated frequently in strolling companies and was one of the principal performers in the group of strollers led by William Penkethman (q.v.) at Greenwich.6 Bullock was frequently associated with Penkethman, and together they provided an interesting twist to the growing popularity of the ass-epilogue, made famous by Jo Haines (q.v.). Wiley relates the scene:

Penkethman . . . joined Bullock in a Burlesque on the ass-epilogue at Cibber's The Rival Fools (1708/9) in Drury Lane, when Penkethman said: "I'm better--with an Ass to back me," and Bullock, mounted on Penkethman--the famous rider of the ass, addressed the audience in these words:

And isn't not just, that I shou'd now keep down, The Ass that has so often rid the Town? Before this farcical epilogue ended,

4Davies, III, 463.

5Rosenfeld, London Fair, pp. 18, 23, and passim.

6Rosenfeld, Strolling Players, pp. 268, 276, 277, and passim.
Penkethman rode Bullock, and the two fools of the stage closed their trifling with the words:
"I'm an Ass as well as You."  

According to Summers, Bullock was the father of three sons, Christopher, Hildebrand, and William. All three went upon the stage, Christopher with some success as both actor and playwright. Bullock's last known role was as the Host in William Shakespeare's *The Merry Wives of Windsor* at Covent Garden on 25 April 1739. He died in 1740.

**BUFORD, MR.** (Duke's Company 1671-72). Mr. Buford acted the part of Gonsalvo in John Crowne's *The History of Charles the Eighth of France; or, The Invasion of Naples by the French* in late November, 1671, at Dorset Garden. On Saturday, 3 August 1672, he took the role of Pedro in Nevil Payne's *The Fatal Jealousies*, also at Dorset Garden (*LS*, I, 190, 196). His name does not appear thereafter.

**BURROUGHGS, MRS.** (Duke's Company 1671-73). Mrs. Burroughgs is listed for only two parts, although each is substantial. She played Marina in *The Citizen Turned Gentleman* by Edward Ravenscroft at Dorset Garden on 4 July 1672. On Wednesday, 12 March 1673, she played Jacinta, the lead, in Edward Ravenscroft's *The Careless Lovers*, also produced at Dorset Garden (*LS*, I, 195, 204).

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7 Wiley, p. 201
8 Summers, "Notes" to Downes, p. 280.
BURT, NICHOLAS (Rhodes's Company 1659-60; An early
[October, 1660] United Company at the Cockpit; King's
Company 1660-1670; 1672-76; 1677-78). Nicholas Burt was
one of the old actors who helped form the King's Company.
According to James Wright, "Burt was a Boy first under
Shank at the Blackfriers, then under Beeston at the Cockpit." 9
Wright further relates that Burt served Charles I as a cornet
in Prince Rupert's Regiment during the Civil War and that he
was arrested in 1648 for acting the part of La Torch in The
Bloody Brother. 1 After the Restoration, he specialized in
villainous roles. 2

Burt's first recorded role was in a 1659-60 production
of John Fletcher's The Beggar's Bush, in which he took the
part of Hubert (LS, I, 6-7). During his years on the Restora-
tion stage he played thirty-three named roles, his most
famous role being that of Othello (LS, I, 18, 22). As such,
he probably had the honor of smothering the first regular
English actress, whoever she may have been, when she took
the role of Desdemona opposite him in December, 1660. Burt
was a good actor according to Downes, but Davies takes some
exception: "He [Downes] ranks him in the list of good actors,
with Shotterel and Cartwright, but without any discriminating

9James Wright, Historica Histronica, rpt. in Cibber, I, xxv.
1Wright, in Cibber, I, xxvi-xxx.
2Wilson, Mr. Goodman, p. 13.
marks. That he was not a man of any superior merit we may
gather from his being obliged to resign the part of Othello
to Hart, who had formerly acted Cassio when Burt played the
principal character."

Burt became a sharer in the King's Company, but it was
so ill-managed that his share was almost worthless. He had
several disagreements with Killigrew, especially with regard
to money. It was probably because of these disputes and
because of his advancing age that Burt retired from the stage
about 1678. The date of his death is not certain, but Sum-
mers mentions a petition by Burt against Charles Killigrew
dated 10 February 1689-90.

BUTLER [BOTEILER], CHARLOTTE (Duke's Company 1673-75; 1679-80;
1681-82; United Company 1682-84; 1688-92). Mrs. Butler's first
recorded role was as Serina in Thomas Otway's The Orphan: or,
The Unhappy Marriage, in late February, 1680, at Dorset Garden
(LS, I, 285). Before 1680, she probably was employed as a
speaker of prologues and epilogues and as a singer and dancer.
Nicoll reprints a document which shows that Mrs. Butler was
employed as a singer in the Court production of John Crowne's

3 Davies, I, 220-21.
4 Nicoll, pp. 323, 325.
5 Summers, "Notes" to Downes, p. 74.
Calisto, and Wiley assigns her a part in the prologue at the same performance.

She was, according to Cibber, one of the principal performers of the United Company when he joined it in 1690. She was a good actress, and she sang and danced "to great perfection." During her years she played twenty-four named roles, many of them breeches parts. Like many of her contemporaries, her life off the stage was subject to many lampoons and satires. The author of the "Satyr on the Players" is especially virulent in his attack:

Fam'd Butlers Wiles are now so common grown
That by each feather'd Cully she is known:
So, that at last to save her tott'ring Fame,
At Music Club she strives to get a Name;
But Mony is the Syren's chiepest ayme.
At Treats her Squeamish Stomach cannot bear
What Amorous Spark Provides with Cost and Care;
But if She's hungry, faith I must be blunt,
She' l for a Dish of Cutlets Shew her ______

Obviously such attacks must be read with caution, but it is true that Charlotte Butler left the London stage and went to Ireland because she could not get an additional ten shillings per week. Her last recorded performance in London occurred in February, 1692, at Drury Lane, where she played the part.

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6 Nicoll, p. 359. 7 Wiley, pp. 22-27.
8 Cibber, I, 98. 9 Cibber, I, 163.
1 Wilson, Ladies, pp. 128-29.
3 The year of her departure is uncertain. In Cibber, Apology, I, 164, Lowe suggests 1692; but Clark in The Irish Stage, p. 102, asserts the year was 1694.
of Agilmond in Nicholas Brady's *The Rape; or, The Innocent Impostors* (*LS*, I, 405).
CADEMAN, PHILIP (Duke's Company 1660-61; 1662-65; 1670-73; 1675-76). A stepson of Sir William Davenant, Philip Cademan played his first recorded role as Sylvio in John Webster's The Duchess of Malfi when it was presented on Tuesday, 30 November 1662, at Lincoln's Inn Fields (LS, I, 56). Thereafter, he played fairly minor roles, acting, for example, Donalbain in Macbeth and Guildenstern in Hamlet (LS, I, 85, 238). Downes reports that Cademan, while playing in Davenant's The Man's the Master, was injured in a duel with Henry Harris (q.v.) so severely that he almost completely lost the use of one hand and his power of speech. Nicoll quotes a document which shows that Cademan received a pension of thirty shillings per week until 1695, when Rich refused to make any further payments. Probably, however, the pension was reinstated because Davies reports that Cademan was enjoying his pension as late as 1708. Before his accident, Cademan had played thirteen named roles.

CALVERLEY, THOMAS (King's Company 1664-65; 1666-67).

Thomas Calverley's name appears only in the Lord Chamberlain's

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1 Nicoll, p. 302.


3 Nicoll, pp. 367-68.

4 Davies, I, 355.
 Registers for the 1664-65 and the 1666-67 seasons. He played no known recorded roles during those two seasons (LS, I, 81, 94).

CARLETON, JOHN (Duke's Company 1662-63). John Carleton is listed in the Lord Chamberlain's Registers for the 1662-63 season. He played no known recorded roles during that season (LS, I, 53). He may be the husband of Mary Carleton (q.v.).

CARLETON, MARY. Although Mary Carleton's name does not appear in the Registers, there is an intriguing story behind her performance in The German Princess at Lincoln's Inn Fields in April, 1664 (LS, I, 77). The play, possibly by John Holden,5 was obviously written to take advantage of a series of bizarre incidents in which Mary Carleton was herself involved. According to Genest, Mary Moders maried a John Carleton on Easter Monday, 1663, while she was pretending to be a person of rank and fortune. In June, 1663, she was tried for bigamy and acquitted for lack of evidence. Soon after her trial she published the story of her life, and The German Princess is a dramatization of that story.6 Pepys saw the play on 15 April 1664: "To the Duke's house, and there saw 'The German Princess' acted, by the woman

5Nicoll, p. 413.
herself; but never was anything so well done in earnest, worse performed in jest upon the stage; and indeed the whole play . . . is very simple, unless here and there a witty sprinkle or two."⁷ After the play she supported herself by swindling. She was caught for stealing a piece of plate and was hanged on 22 January 1678.⁸

CARLISLE, JAMES (United Company 1682-84; 1690-91). Downes notes that James Carlisle became a good actor after the union of the two companies in 1682.⁹ His first recorded role was that of Aumale in John Dryden and Nathaniel Lee's The Duke of Guise when it was first performed on Tuesday, 28 November 1682, at Drury Lane (LS, I, 317). During his career he played six named parts. His last recorded performance was in mid-August, 1684, at Drury Lane or Dorset Garden, when he took the role of Brunetto in Nahum Tate's A Duke and No Duke (LS, I, 328). Carlisle died on 11 July 1691 (LS, I, 385).

CARTWRIGHT, MRS. (King's Company 1670-71). Mrs. Cartwright is listed for only one role. She played the part of Leonore in William Wycherley's Love in a Wood; or, St. James Park when it was presented at the old Drury Lane in March, 1671 (LS, I, 181).

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⁷Pepys, 15 April 1664.
⁸Genest, I, 52.
⁹Downes, p. 39.
CARTWRIGHT, WILLIAM (Red Bull Company 1659-60; King's Company 1660-1681; United Company 1682-85). William Cartwright was one of the old actors who helped form the King's Company. Prior to the Restoration he had been in Queen Henrietta's Company and had participated in illegal performances in 1648. His first recorded role after the return of Charles II was as Van Dunk in a 1660 production of John Fletcher's The Beggar's Bush (LS, I, 6-7). According to Wilson, Cartwright was a character actor, and he often took such roles in the comedies of Ben Jonson, playing Morose in The Silent Woman, Sir Epicure Mammon in The Alchemist, and Corbachio in Volpone (LS, I, 21, 86, 99). Cartwright also played Falstaff in Henry IV, Part I. Pepys was surprised and "pleased in nothing more than in Cartwright's speaking of Falstaff's speech about 'what is Honour?'" Before his retirement in 1685, Cartwright had played in thirty-two named and three unnamed roles.

Cartwright was important enough to be an actor-sharer and often had financial disputes with Killigrew. Documents reprinted by Nicoll show that as early as 1665, trouble existed between the actors and Killigrew. In 1665, the Lord Chamberlain issued a warrant commanding several of the King's Company, including Cartwright, to appear before him and to

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1Nicoll, p. 288.
2Wilson, Mr. Goodman, p. 13.
3Pepys, 2 November 1667.
bring the articles of agreement between them and Killigrew.

The feud between the actors and Killigrew became intense about ten years later, and Cartwright and several other actors left the stage. In February, 1676, the King commanded the Lord Chamberlain to order the actors to return to the stage. In order to try to settle the differences, the Lord Chamberlain took over the King's Company and appointed Cartwright, Michael Mohun (q.v.), Charles Hart (q.v.), and Edward Kynaston (q.v.) as managers.

Born about 1606, Cartwright was perhaps too old to continue his struggles and his acting career. After the union of the two companies, he was beset by illness and his appearances on the stage were few (LS, I, 296). He died in December 1687.

CHAPMAN, MR. (King's Company 1673-74). Mr. Chapman is listed for only one role. In March, 1674, he took the part of Buggio in The Amorous Old Woman at Lincoln's Inn Fields. Although the play has been attributed to Thomas Duffett, its authorship is uncertain (LS, I, 214).

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4Nicoll, p. 299.
5Nicoll, pp. 324-25.
6Nicoll, p. 325.
7Nicoll, p. 288.
8Wilson, Mr. Goodman, p. 83; for a full account of Cartwright see Eleanore Boswell, "Young Mr. Cartwright," MLR, 24 (1929), 125-42.
CHARLTON, [CARLTON], PETER (King's Company 1673-75; 1676-77). According to Wilson, Peter Charlton was only a youth when he began acting. His first recorded role was in Thomas Duffett's *The Empress of Morocco* in December, 1673, at Lincoln's Inn Fields. He played the part of Abdelcador (*LS*, I, 212). In his years as an actor he played in four recorded roles. His last part, and by far his best, was as Jerry Blackacre in William Wycherley's *The Plain Dealer* when it was performed at Drury Lane on Monday, 11 December 1676 (*LS*, I, 253). Carlton is not heard from again after the 1676-77 season.

CHILD, ANNE (King's Company 1666-67). Anne Child's name appears only in the Lord Chamberlain's livery warrant for the 1666-67 season.¹

CHOCK, MRS. It is uncertain whether Mrs. Chock ever played on the London stage. The name survives in two manuscripts in the character of the Courtezan in Shakespeare's *The Comedy of Errors* and in that of Luce in Thomas Heywood's *The Wise Woman of Hogsdon* (*LS*, I, 186, 188). Sandra A. Burner believes that the casts for these plays represent a strolling company formed from a nursery in London. Burner also suggests that Mrs. Chock may be the mother of Denny Chock (q.v.).²

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¹Wilson, Mr. Goodman, p. 41.
²Burner, pp. 74-75.
CHOCK [CHALKE], DENNY (Rich's Company 1695-98; 1699-1700). Denny Chock was only six when she first began her career, speaking prologues and epilogues.\(^3\) Before the end of the century, she played one known role, taking the part of Richard, Duke of York, in Colley Cibber's adaptation of William Shakespeare's *The Tragical History of King Richard III* when it was produced in late December, 1699, at Drury Lane (LS, I, 521). After the turn of the century, her name disappears from theatrical records.

CHUDLEIGH, JOHN (King's Company 1669-1670; 1673-74). John Chudleigh appears only in the Lord Chamberlain's Registers for the 1669-70 and the 1673-74 seasons. He played no known recorded roles (LS, I, 166, 210).

CHURCH, MR. (Rich's Company 1694-95; 1696-97). Mr. Church was probably a singer. He played no known roles, but he did sing on two recorded occasions (LS, I, 444, 468).

CIBBER, COLLEY (United Company 1690-95; Rich's Company 1695-1700). In his ten years on the stage before the turn of the century, Colley Cibber established himself not only as a good actor but also as a competent playwright. Born in November, 1671,\(^4\) Cibber became enamored of the stage as a

\(^3\)Wiley, p. 83; Nicoll, p. 266. Many of the epilogues spoken by Denny Chock are obscene.

\(^4\)Cibber, I, 7.
young man and constantly frequented the theatre, hoping to catch the attention of John Downes (q.v.). Davies tells about one of Cibber's first roles:

After waiting impatiently a long time for the prompter's notice, by good fortune he obtained the honour of carrying a message on the stage, in some play, to Betterton. Whatever was the cause, Master Colley was so terrified, that the scene was disconcerted by him. Betterton asked, in some anger, who the young fellow was that had committed the blunder. Downes replied "Master Colley." "Master Colley! then forfeit him." "Why sir," said the prompter, "he has no salary." "No!" said the old man; "why then put him down ten shillings a week and forfeit him 5s."  

Cibber's first recorded role was as the Servant to Sir Gentle in Thomas Southerne's *Sir Anthony Love; or, The Rambling Lady*, presented in late September, 1690, at Drury Lane. Cibber's strength as an actor lay in light comic roles, and he became adept at portraying fops. His best known roles were as Sir Novelty in his own *Love's Last Shift; or, The Fool in Fashion* and as Lord Foppington in John Vanbrugh's *The Relapse; or, Virtue in Danger* (LS, I, 457, 470). Cibber himself believed that the role he created in Vanbrugh's play added substantially to his reputation as an actor. 6 During his seasons on the stage before the turn of the century, Cibber acted in thirty-one named roles.

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5 Davies, III, 417-18.

6 Cibber, I, 216.
Cibber continued his career well into the eighteenth century, not only as an actor and a dramatist, but also as a theatre manager. During these years, he attracted the wrath of men such as Alexander Pope and Henry Fielding, both of whom satirized him mercilessly. Cibber was probably not as foolish as Pope depicted him, nor as illiberal to actors and dramatists as Fielding drew him, but undoubtedly, he deserved some criticism. Davies's assessment of Cibber's character represents the attitude of those who disliked him:

As a manager of a theatre, his behavior to authors I have proved to have been illiberal and insolent; his treatment of the actors has been generally condemned as unfriendly, if not tyrannical. As a member of society at large, little can be said in his praise. . . . His ease of gaming rendered him a neglectful father, and unkind to his family and relations. . . . His contempt of religion was justly censured by many.7

Cibber retired from management in March, 1734, after a series of legal maneuvers and disputes; he played his last role in his own Papal Tyranny in the Reign of King John on 26 February 1745.8 Thirteen years later, in 1758, he died.

CIBBER, KATHERINE (United Company 1693-94; Rich's Company 1695-1700). Little is known of the wife of Colley Cibber (q.v.). She played six known roles on the Restoration stage.

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7Davies, III, 474-74.
9Davies, III, 477.
Her first appearance was probably in the 1693-94 season because her name appears in a manuscript of *The Rape of Europa* by Jupiter, where she is listed for the role of Aglaura (LS, I). Mrs. Cibber's best role was that of Hilaria in Colley Cibber's *Love's Last Shift; or, The Fool in Fashion*. Mrs. Cibber created this role when the play was first presented, sometime in January, 1696, at Drury Lane (LS, I, 457).

**CLARK, MR.** (United Company 1691-92). Mr. Clark played only one known recorded role. He performed the part of Brokenbury in William Shakespeare's *Richard III*, perhaps during, but not later than, the 1691-92 season (LS, I, 400).

**CLARK, MRS.** (Rich's Company 1695-96). Mrs. Clark's only known role was that of Alice in Thomas Scott's *The Mock-Marriage*, presented sometime in September, 1695, at Drury Lane (LS, I, 452).

**CLARK, THOMAS** (King's Company 1673-82; United Company 1682-84). Thomas Clark seems to have been a fairly competent journeyman actor, performing in seventeen named roles during his years on the stage. His first recorded role was as Drusillus in Nathaniel Lee's *The Tragedy of Nero, Emperour of Rome* at Drury Lane in May, 1674 (LS, I, 216). His best role was probably that of Dollabella in Dryden's *All for Love; or, The World Well Lost*, which he acted on Wednesday, 12 December 1677, at Drury Lane (LS, I, 265). Although his
name appears in the casts for a few comedies, most of his recorded roles were in tragedy.

As a member of the King's Company, he was involved in some of the many disputes which beset that company. Sometime in 1678 or 1679, he left London with a group of actors and went to Edinburgh. He returned in February, 1680, at the request of Killigrew, who promised to pay his traveling expenses. Killigrew evidently refused to keep his pledge, and Clark, along with Cardell Goodman (q.v.) and James Gray, initiated a suit that was not settled for four years.\(^1\) Money, or the lack of it, was probably always a problem for Clark. In July, 1677, a highwayman, John Hodges, declared that Clark had pointed out a coach which was then robbed by four robbers, who got away with £100. Nonetheless, no formal charge seems ever to have been lodged against Clark, and he continued acting until he disappeared from the stage after the 1683-84 season.\(^2\)

**CLOUGH, MRS.** (Duke's Company 1670-71; 1672-73). Mrs. Clough played in only four recorded roles. Her first appearance was on Tuesday, 20 September 1670, when she took the minor role of Isilia in Aphra Behn's *The Forced Marriage; or, The Jealous Bridegroom* at Lincoln's Inn Fields. In March, 1671,


she played the Second Lady in Edward Howard's The Six Days' Adventure; or, The New Utopia. Her best role was that of Hillaria, a breeches part, in Edward Ravenscroft's The Careless Lovers, a Lenten-play acted on Wednesday, 12 March 1673, at Dorset Garden (LS, I, 175, 181, 204). Mrs. Clough did not stay long on the stage, and her later career is perhaps illustrated by a short verse reprinted by Wilson:

Clough and Jackson yee whores debacht by fine cloathes
Have a care of returning to pack thred in Shoos
Silly Jackson is poor and has gott a clapp
Bloody Clough makes Tarse nare a Cardinalls Capp. 3

CLUN, WALTER (Red Bull Company 1659-60; King's Company 1660-64). Walter Clun was one of the old actors who helped form the King's Company under Killigrew. According to James Wright, he was a boy at the Blackfriars and acted women's parts. 4 During his brief career after the Restoration, he acted in eleven named roles and one unnamed role. His first known role with the Red Bull Company was as Prig in John Fletcher's The Beggar's Bush, sometime during the 1659-60 season (LS, I, 7). His best roles were as Falstaff in Shakespeare's Henry IV, Part I, and as Subtil in Jonson's The Alchemist. His career ended with his murder on 3 August 1664, which Pepys describes: "Clun, one of their best actors, was, the last night, going out of towne (after he had acted

3 Wilson, Ladies, p. 130.
4 Wright, in Cibber, I, xxiv.
the Alchemist, wherein was one of his best parts that he acts) to his country-house, set upon and murdered; one of the rogues taken, an Irish fellow. . . . The house will have a great miss of him."  

Like most of the leading actors of the King's Company, Clun had serious disputes with Killigrew, and he was once ordered to appear, along with other actors, before the Lord Chamberlain and to bring the articles of agreement between him and Killigrew with him. In addition, Nicoll states that Clun was often associated with other actors in petitions against the company. Clun was also the defendant in some petitions, one being brought by Mary Meggs, fruit woman of the theatre. From all indications, it is likely that the highwayman who set upon Clun could have found a more prosperous victim.

COCKYE, MRS. (United Company 1684-85). The role of Pipeau in John Fletcher's Rollo was played by Miss Cockeye, a little girl, probably on Tuesday, 20 January 1685, at either Dorset Garden or Drury Lane (LS, I, 335). Wilson, however, asserts that Cocky "is a term of endearment rather than a nickname" and speculates that Miss Cockye is the Miss Nanny

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5Pepys, 4 August 1664.
6Nicoll, p. 299.
7Nicoll, p. 320.
who appeared as Clita in Thomas D'Urfey's *A Commonwealth of Women* in mid-August, 1685, at Drury Lane.  

COGAN, JOHN (Duke's Company 1663-64; 1671-72). John Cogan took the role of the Duke of Exeter in Roger Boyle, the Earl of Orrery's *The History of Henry the Fifth* when it was performed on Saturday, 13 August 1664, at Lincoln's Inn Fields. His only other recorded role was on Wednesday, 31 January 1672, at Dorset Garden, when he took the part of Roderigo in John Webster's *The Duchess of Malfi* (*LS*, I, 79, 192). According to Downes, Cogan died around 1673 or 1674.  

COLE, MISS (Rich's Company 1695-96). In her one known season, Miss Cole performed in two recorded roles. In March, 1696, at Drury Lane, she played the part of Isabella in Mary Manley's *The Lost Lover; or, The Jealous Husband*. In late May, 1696, also at Drury Lane, she acted Mirva in Mary Pix's *Ibrahim, the Thirteenth Emperour of the Turks* (*LS*, I, 459, 462). After the 1695-96 season, she disappeared from the stage records.  

COOKE, SARAH (King's Company 1676-78; 1680-82; United Company 1682-88). According to Wilson, Sarah Cooke was highly regarded as a player, especially for romantic or tragic

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8Wilson, *Ladies*, p. 173; *LS* tentatively assigns the role of Clita to Anne Bracegirdle; see also Lucyle Hood, "Anne Bracegirdle's First Appearance," *Theatre Notebook*, 13 (1959), 35.

9Downes, p. 35.
roles."¹ Cooke was a young actress when she entered the company by signing an agreement with Charles Killigrew on 28 September 1677.² Her first known role on the London stage was that of Gillian in John Leanerd's The Country Innocence; or, The Chamber-Maid Turned Quaker when it was produced at Drury Lane in March, 1677 (LS, I, 255). By August or September, 1684, she had established herself as a fine actress, and at this time Dryden expressed a preference for her in the role of Octavia in All for Love. That role, however, was taken by Charlotte Butler.³ During her years as an actress, she played nineteen named roles and one unnamed role. As an actress she was perhaps confident of her talent, but the author of the "Satyr on the Players" tries to correct her impression:

Imprudent Sarah thinks she's praised by all:
Mistaken Drab, back to thy Mother's Stall,
And there sell Savin, which thou'st prov'd so well;
'Tis a rare Thing that Belly cannot swell,
Tho' swived and swived, and as debauch'd as Hell.⁴

Cooke died in the spring of 1688, possibly of a venereal disease.⁵

¹Wilson, Ladies, p. 131.
²Hotson, pp. 261-62.
³Wilson, Ladies, p. 131.
⁵Wilson, Ladies, p. 131; see also Sybil Rosenfeld, The Letterbook of Sir George Etherege, p. 337.
COOKE, SUSAN (King's Company 1671-72). The London Stage lists Susan Cooke as having performed the role of Luciana in William Shakespeare's The Comedy of Errors and the role of second Luce in Thomas Heywood's The Wise Woman of Hogsdon (LS, I, 186, 188). It is possible that Susan Cooke is Sarah Cooke, an identification maintained by Sandra A. Burner in an article dealing with the manuscripts from which the editors of The London Stage take their information.6 Burner's discussion is reasonable, and it is quite likely that this entry for Susan Cooke is a ghost.7

COPPINGER, MATTHEW. Although Coppinger is not listed in any documents relating to any of the London companies, he was a comedian and a strolling player, and it is not unlikely that at one time or another he took small parts on the London stage. Coppinger is significant because he is the only player who was sentenced to death and executed. Luttrell reports the execution of 28 February 1695: "Three persons were yesterday executed at Tyburn, among whom was Coppinger, a comedian, a notorious clipper, who, pretending to search for such persons, robbed many houses."8 Coppinger also wrote a volume of poetry.

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6Burner, p. 74.

7In his biographical dictionary appended to All the King's Ladies, Wilson does not include a Susan Cooke, although her supposed appearances fall within the period he covers.

8Narcissus Luttrell, A Brief Relation of State Affairs from 1678-1714 (Oxford, University Press, 1858), III, 445.
CORBET, MARY (King's Company 1673-74; 1675-76; 1677-78; 1680-82). Mary Corbet was a relatively minor actress who played a number of supporting roles during her years on the stage. Her first known role was as Mrs. Dainty Fidget in William Wycherley's *The Country Wife* when it was produced, probably for the first time, on Tuesday, 12 January 1675, at Drury Lane. In August of the same year Mary Corbet played her only breeches part, acting King Andrew in Thomas D'Urfey's *Sir Barnaby Whigg; or, No Wit Like a Woman's* (LS, I, 227, 235, 302). Her disappearance about this time suggests that she may have been a victim of the union of the King's and the Duke's companies.

COREY, KATHERINE MITCHELL (King's Company 1660-65; 1666-82; United Company 1682-92). Katherine Mitchell Corey has perhaps the best claim to be considered the first English actress. "In 1689, Katherine Corey insisted that 'she was the first and is the last of all the actresses that were constituted by King Charles the Second at His Restauration.'" The difficulty with her claim is that her name is not attached to parts sufficiently early for her to warrant serious consideration. Wilson, however, found a marriage license for one John Corey and Katherine Mitchell issued on 17 October 1662. Katherine Mitchell's name appears in the Lord

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9 Wilson, "Biographical Notes," p. 43.

1 Wilson, "Biographical Notes," p. 43.
Chamberlain's *Registers* for the first time on 27 March 1661, and is cancelled, indicating that she either left the stage or changed her name.² There is now little question that Katherine Mitchell and Katherine Corey are the same.

Mrs. Corey's first recorded role was that of Alithea in a 1660-61 production of Richard Flecknoe's *Erminia; or, The Fair and Vertuous Lady* (*LS*, I, 16-17). In her twenty-two seasons she played a variety of parts, acting in fifty-four named roles. According to Wilson, "Mrs. Corey was a big woman with a gift for comedy. She was popular in a variety of roles, but especially in old women parts: scolding wives, mothers, governesses, waiting women, and bawds."³ Her best old woman part was probably that of Widow Blackacre in William Wycherley's *The Plain Dealer*, a role she created when the play was first presented around Monday, 11 December 1676, at Drury Lane (*LS*, I, 253). Mrs. Corey's other successful roles came in the comedies of Ben Jonson, and Samuel Pepys referred to her always as Doll Common.⁴ Her last recorded performance took place in March, 1692, at Drury Lane, when she played Morossa in Anthony Rivers's *The Traitor* (*LS*, I, 406).

Despite her long and successful career, Mrs. Corey ran afoul of the Killigrews, and when a plan to form a new company

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²Wilson, "Player's Lists," p. 27.
⁴Pepys, 27 December 1666; 15 January 1669.
of players under Henry Killigrew failed, she was refused readmission by Charles Killigrew to the United Company. To get reinstated, she petitioned the Lord Chamberlain, who issued the order.\(^5\) Her highest salary was only thirty shillings per week,\(^6\) although she was a very popular actress. Hardly anything is known of her private life, and nothing is known about her after she left the stage in 1692.

COREY, WILLIAM (Duke's Company 1662-63). William Corey's name appears in the Lord Chamberlain's Registers only for the 1662-63 season. He played no known roles, but Wilson suggests that he may have been the Will listed for the role of Pecus in Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer*, which was presented at Court in November, 1662. He may also have been the brother-in-law of Katherine Corey (q.v.).\(^7\)

CORY, MR. (King's Company 1674-75). Mr. Cory made only one recorded appearance on the London stage, taking the role of Redstreak in Thomas Duffett's *Psyche Debauched* when it was presented at Drury Lane in August, 1675 (*LS*, I, 235).

COX, ELIZABETH (King's Company 1670-76; 1681-82). Elizabeth Cox was noted mainly for her romantic roles. Her first recorded appearance was as Lydia in Wycherley's *Love

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\(^6\)Nicoll, p. 379.
\(^7\)Wilson, "Biographical Notes," p. 43.
in a Wood; or, St. James Park when it was produced at old Drury Lane in March, 1671 (LS, I, 181). Her best roles came later in her career. In 1675, she created two important roles. On Friday, 30 April 1675, she took the part of Sophonisba in Nathaniel Lee's *Sophonisba; or, Hannibal's Overthrow* at Drury Lane. Later that year, in November, she created the role of Indamora in John Dryden's *Aureng-Zebe*, also at Drury Lane (LS, I, 232, 240). She left the stage in 1676, probably becoming the mistress of several men in succession. One of her lovers was said to be Cardell Goodman (q.v.). After she returned to the stage in 1681, she created only one more role, taking the part of Artemira in Elkanah Settle's *The Heir of Morocco: With the Death of Gayland* when it was presented on Saturday, 11 March 1682, at Drury Lane (LS, I, 307). Since she is not heard from again after the union of the two companies in 1682, she presumably found a new lover rather than fight Elizabeth Barry (q.v.) for the leading roles.

**COYSH, MRS.** (King's Company 1674-75). Mrs. Coysh was probably a member of a nursery in London that formed a strolling company in the early 1670's. Her name appears in the casts written on the manuscripts of Thomas Heywood's *The Wise Woman of Hogsdon* and William Shakespeare's *The Comedy of Errors.*

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8Wilson, *Ladies*, p. 135.
In Shakespeare's play Mrs. Coysh is listed for the role of Adriana; in Heywood's play, Gratiana (LS, I, 186, 188). Although these may represent nursery productions in London, it is more likely that they were presented outside the city. Mrs. Coysh may have played only one part on the London stage. An imperfect edition of Nathaniel Lee's Sophonisba lists Mrs. Coysh for the role of Sophonisba. The first recorded performance of this play was on Friday, 30 April 1675, at Drury Lane (LS, I, 232).

COYSH, MRS. JR. (King's Company 1681-82). Mrs. Coysh, Jr., made only one recorded appearance on the London stage. Dressed as Cupid, she spoke the epilogue to Elkanah Settle's The Heir of Morocco: With The Death of Gayland when it was presented on Saturday, 11 March 1682, at Drury Lane (LS, I, 307). It is likely that her budding career was ended by the union of the two companies in 1682.

COYSH, JOHN (King's Company 1671-78; 1681-82). John Coysh had a varied theatrical career. In 1667, he was a member of the nursery at Hatton Garden, and by 1672, he had acquired George Jolly's provincial strolling patent. There is substantial evidence to indicate that Coysh was the manager of a strolling company that was performing in the provinces.

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9For a discussion of the problems see Burner, pp. 74-78.
in 1672. In March, 1673, Coysh made his first recorded appearance on the London stage at Lincoln's Inn Fields, taking the role of Mingo in Thomas Duffett's The Spanish Rogue (LS, I, 204). During his career he played sixteen named roles and one unnamed role. Most of his roles were either minor or secondary. It is likely that the union of the two companies in 1682 forced him to leave the London stage. Thereafter he made some appearances in the London fairs and had some plans to act with a strolling company in York. His new ventures, however, were probably unsuccessful because his name disappears from theatrical and acting records after the end of 1682.

CROFTS, MRS. (Duke's Company 1680-81). During her one season with the Duke's Company, Mrs. Crofts played two recorded roles. On Monday, 1 November 1680, she took the part of Teresa in Dryden's The Spanish Fryar; or, The Double Discovery at Dorset Garden. The following year, in January, 1681, she played Aurelia in Aphra Behn's The Second Part of the Rover, also at Dorset Garden (LS, I, 292, 293).

CROSBY, JOHN (Duke's Company 1662-63; 1669-79). John Crosby probably began his stage career as a boy, for his first

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1Burner, pp. 74-78; see also Rosenfeld, Strolling Players, pp. 38, 40-41.

2Rosenfeld, London Fairs, pp. 6, 19; Rosenfeld, Strolling Players, p. 107; Wilson, Mr. Goodman, p. 83.
recorded appearance was as Banacar, a Moorish boy, in Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer* when it was presented at Court in November, 1662 (LS, I, 58). This early role was Crosby's only recorded appearance for almost eight years. In September, 1670, he then appeared as Cleontius in Aphra Behn's *The Forc'd Marriage; or, The Jealous Bridegroom* when it was presented at Lincoln's Inn Fields on Tuesday, 20 September 1670 (LS, I, 175). For the next ten years Crosby was a busy actor, taking thirty-one named parts. It is difficult to characterize him because his roles were extremely varied. He played Claudius in a production of Shakespeare's *Hamlet* during the 1675-76 season. In 1678, he created Leander Fancy in Aphra Behn's *Sir Patient Fancy* (LS, I, 238, 266). Most of his roles were major ones, and it is odd that there is no mention of his abilities in any of the major sources for the period. Crosby's last recorded appearance was at Dorset Garden in March, 1679, when he played Julio in Aphra Behn's *The Feigned Curtizans; or, A Night's Intrigue* (LS, I, 276).

CROSS, MISS (Rich's Company 1694-98). Miss Cross made her first recorded appearance in September, 1695, at Drury Lane, in *Bonduca; or, The British Worthy*, an adaptation by George Powell from Beaumont and Fletcher. She played the role of Bonvica (LS, I, 452). According to Nicoll, Miss Cross
was only about twelve years old in 1695,\textsuperscript{3} but Clark reports
that she was twenty-one when she joined the players in Dublin
in 1698.\textsuperscript{4} Since she went to France for a brief time after
her appearance as Zaraida in May, 1698, in William Walker's
\textit{Victorious Love}, probably as someone's mistress,\textsuperscript{5} it is likely
that Clark is more nearly correct in assessing her age (\textit{LS}, I,
496). Before going to France and then to Ireland, Miss Cross
appeared in twelve named roles, spoke numerous epilogues and
prologues, and often sang and danced. She returned to London
in the winter of 1704 and sang in a performance of Colley
Cibber's \textit{The Careless Husband} on Saturday, 16 December 1704,
at Drury Lane (\textit{LS}, II, 1, 83).

\textbf{CUDWORTH, MR.} (United Company 1689-91). Mr. Cudworth
began his career in Dublin, where he had roles in Shakespeare's
\textit{Julius Caesar} and John Wilson's \textit{Belphegor}.\textsuperscript{6} In London he
played only two recorded parts. On Wednesday, 20 November
1689, he took the role of Fearless in Aphra Behn's \textit{The Widow
Ranter; or, The History of Bacon in Virginia} at Drury Lane.
He also played Dingboy in Thomas Shadwell's \textit{The Scourers} when
it was produced in December, 1690, at Drury Lane (\textit{LS}, I, 377,
392).

\textsuperscript{3}Nicoll, p. 21.
\textsuperscript{4}Clark, p. 111.
\textsuperscript{5}Clark, p. 112; Nicoll, p. 266.
\textsuperscript{6}Clark, pp. 74, 76, 82.
CUE [KEW], NATHANIEL (King's Company 1673-74; 1676-78). Nathaniel Cue was a fairly minor actor. His first theatrical experience was probably as a member of a nursery group that became a strolling company in about 1672. He evidently played Boyster in Thomas Heywood's *The Wise Woman of Hogsdon* when that play was presented either in the provinces or at one of the nurseries in London (LS, I, 188). Cue's first recorded appearance on the London stage was a dual role in Thomas Duffett's *The Empress of Morocco* when it was produced in December, 1673, at Lincoln's Inn Fields. He played Muly Hamet in the play proper, and he took the role of Lightning in one of the two epilogues (LS, I, 212). He also played Jack Drayner in William Chamberlayne's *Wits Led by the Nose; or, A Poet's Revenge* in mid-June, 1677, at Drury Lane. His last recorded performance took place in late February, 1678, when he played the part of Spywell in John Leanerd's *The Rambling Justice; or, The Jealous Husbands: With Humours of Sir John Twiford* at Drury Lane (LS, I, 258, 268).

CURCO, MR. (Betterton's Company 1695-96). Although *The London Stage* lists Mr. Curco as an actor, it is likely that he was only a singer. He is listed in the casts for Sir William Davenant's alteration of Shakespeare's *Macbeth*. The alteration contains music composed by John Eccles. The only

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7Burner, p. 74.
other mention of Curco concerns his singing in Thomas Dilke's *The Lover's Luck* when it was produced in December, 1695, at Lincoln's Inn Fields (LS, I, 441, 455-56).

CURREN, ELIZABETH (Duke's Company 1673-76; 1677-82; United Company 1682-84; 1689-90). Elizabeth Currer, a woman of "beauty and extraordinary spirit," made her first appearance on the London stage as Alcinda in Elkanah Settle's *The Conquest of China by the Tartars* on Friday, 28 May 1675, at Dorset Garden (LS, I, 233). Thereafter she played in many roles of increasing importance. Probably owing to her beauty, many of her characters were breeches parts. However, of the twenty-one named roles that she played during her career, the most important was that of Aquilina in Otway's *Venice Preserved; or, A Plot Discover'd*, which probably first appeared on Thursday, 9 February 1682, at Dorset Garden (LS, I, 306). Davies recounts Currer's success in that part: "When Leigh and Mrs. Currer performed the parts of doting Cully and rampant courtezan, the applause was as loud as the triumphant Tories, for so they were at that time, could bestow."9

After the 1693-94 season Elizabeth Currer disappeared for five years. Wilson surmises that she may have joined the players in Dublin about that time, citing a reference to her in the "Satyr on the Players":

8Summers, "Notes" to Downes, p. 219.
9Davies, III, 215-16.
Clark, however, does not mention Mrs. Currer in his history of the Irish stage, and it is unlikely that an actress of her talent would go unrecorded in the theatrical documents of Ireland. The reference to Ireland in the lines quoted above could be to the fact that Elizabeth Currer was born in Ireland, and her five-year absence from the stage could well be the result of her finding a lover who kept her for that period.

Mrs. Currer's return to the stage was short-lived since she played only one recorded role. She took the part of Widow Ranter in Aphra Behn's *The Widow Ranter; or, The History of Bacon in Virginia* when that play was produced on Wednesday, 20 November 1689, at Drury Lane (LG, I, 377). Shortly thereafter, sometime in late February, 1690, she had some sort of disagreement with Killigrew and Davenant. The Lord Chamberlain heard the dispute on 8 March 1690, but the substance of the quarrel and its result are unknown. After March, 1690, Elizabeth Currer disappears from the theatrical records.

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2 Nicoll, pp. 334, 385.
DACRES, MR. (Duke's Company 1660-62). Mr. Dacres played only two recorded roles. On Saturday, 24 August 1661, he took the part of the Second Gravemaker in Shakespeare's Hamlet at Lincoln's Inn Fields. His last recorded role was as Parson Soaker in Abraham Cowley's The Cutter of Coleman Street when it was performed at Lincoln's Inn Fields on Monday, 16 December 1661 (LS, I, 32, 44).

DALTON, AMY (King's Company 1664-65; 1666-67). Amy Dalton played no known recorded roles. Her name appears in the Lord Chamberlain's livery warrant dated 30 June 1666, and is deleted in the warrant dated 8 February 1667/8.¹ The London Stage lists her as being in records for the King's Company for the 1664-65 season, but I have not been able to discover anything that would place Mrs. Dalton in that company for that season (LS, I, 81).

DARBY, AARON (United Company 1687-89). Aaron Darby's name was entered in the Lord Chamberlain's Registers on two separate occasions, 23 May 1688, and 23 August 1689.² He played no known recorded roles.

¹Nicoll, p. 364.
DAVENPORT, MRS. ELIZABETH (King's Company 1664-65; 1666-68; 1669-70). Elizabeth Davenport may have been the sister of Frances and Jane Davenport (q.v.), all three being relatively undistinguished actresses who belonged to the King's Company. According to Wilson, these three sisters were probably not related to Hester Davenport (q.v.), a well-known actress of the period. 3

Her first recorded appearance on the stage was as Sabina in Dryden's *Secret Love; or, The Maiden Queen* when it was presented in late February, 1667, at the old Drury Lane. She also took the part of a Lady in Roger Boyle, the Earl of Orrery's *The Black Prince*, produced at old Drury Lane on Saturday, 19 October 1667. Her last recorded role was that of Rosalinda in Nathaniel Lee's *Sophonisba; or, Hannibal's Overthrow* on Friday, 30 March 1675, at Drury Lane (*LS*, I, 103, 120, 232).

DAVENPORT, FRANCES (King's Company 1664-65; 1667-68). Frances Davenport played two known recorded roles. In late February, 1667, she took the part of Flavia in Dryden's *Secret Love; or, The Maiden Queen* at the old Drury Lane. Her last appearance was as Valeria, in Roger Boyle, the Earl of Orrery's *The Black Prince*, also at the old Drury Lane in October, 1667 (*LS*, I, 103, 120). Frances was the oldest of the three

Davenport sisters, and, according to Pepys, an incompetent actress: "The eldest Davenport is, it seems, gone from this house, to be kept by somebody; which I am glad of, she being a very bad actor."  

DAVENPORT, HESTER (Duke's Company 1660-63). Hester Davenport was one of Davenant's original actresses. She was born around 1641 or 1642. Because of her marriage in 1661 or 1662 to Aubrey de Vere, Earl of Oxford, her stage career was fairly brief, although distinguished. Her first recorded appearance came on Friday, 28 June 1661, when she created the role of Roxolana, her most famous part, in Sir William Davenant's *The Siege of Rhodes, Part I* at Lincoln's Inn Fields. Her other roles included that of Gertrude in William Shakespeare's *Hamlet*, and those of Lady Ample in *The Wits* and Evandra in *Love and Honour*, both by Sir William Davenant (*LS*, I, 32, 21, 41, 61).

According to Wilson, Mrs. Davenport "lived obscurely after leaving the stage." She had a son by the Earl of Oxford on 17 April 1664. Shortly after her husband died, she married a Peter Hoet on 25 July 1703. Hester Davenport died in November, 1717, and was buried on 20 November 1717, at St. Anne's, Soho.

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4Pepy, 7 April 1668.
DAVENPORT, JANE (King's Company 1667-68). Probably the youngest of the Davenport sisters, Jane Davenport played no known recorded roles. Her name appears only in livery warrants. 8

DAVIS, MR. (Betterton's Company 1695-96). Mr. Davis played no known recorded roles.

DAVIS [DAVIES], KATHERINE (Duke's Company 1681-82; United Company 1687-88; 1690-91). Katherine Davis played two recorded roles. Her first appearance was as Julia in Aphra Behn's The False Count; or, A New Way to Play an Old Game when it was produced at Dorset Garden in November, 1681. Her last appearance was in January, 1691, when she took the part of Miss Molly in Thomas D'Urfey's Love for Money; or, The Boarding School, at Drury Lane (LS, I, 302, 392). Nothing else is known of Katherine Davis, although Wilson speculates that she was a very beautiful woman. 9

DAVIS [DAVIES], MOLL [MARY] (Duke's Company 1661-62; 1663-65; 1666-68). Moll Davis began her career with the Duke's Company as a child actress, and she was a particularly fine dancer. Her first recorded role was that of Viola in Sir William Davenant's The Law Against Lovers, which Davenant

8Nicoll, p. 365.
9Wilson, Ladies, p. 139.
altered from Shakespeare's *Measure for Measure* and *Much Ado About Nothing*. The play was presented in February, 1662, at Lincoln's Inn Fields (*LS*, I, 47, 48). During her years as an actress, she played eight named roles. Her most important part was perhaps that of Ariel in Sir William Davenant and John Dryden's adaptation of Shakespeare's *The Tempest*. Mary Davis's last recorded appearance occurred on Thursday, 6 February 1668, at Lincoln's Inn Fields when she played the role of Getty in Sir George Etherege's *She Would if She Could* (*LS*, I, 123, 129).

Moll Davis's private life was far more interesting than her public one. Sometime early in 1668, she became a mistress to King Charles II.\(^1\) Summers asserts that her reign at Court was brief, possibly because of a trick played by Nell Gwyn (q.v.). It seems that Nell gave Moll a jalap at dinner one night before she was supposed to sleep with the King. According to Summers, the result of the purgative was particularly effective.\(^2\) Charles II and Moll had one child, Lady Mary Tudor, who was born on 16 October 1673.\(^3\)

Some years after her liaison with the King, in 1686, Moll Davies married a French musician, James Paisible. Although there were a number of lampoons which ridiculed the marriage,

\(^1\)Pepys, 11 January 1668; 14 January 1668.

\(^2\)Summers, "Notes" to Downes, p. 173.

\(^3\)Wilson, *Ladies*, p. 140.
it seems to have been a happy one. James Paisible died in 1722; the date of Moll's death is unknown.  

DINGLE, MR. (King's Company 1661-62). Mr. Dingle may have played a servant in the 1661-62 production of Thomas Heywood's *The Royal King, and The Loyal Subject* (LS, I, 37-8).

DISNEY [DIZNEY], THOMAS (King's Company 1671-72; 1677-78; 1680-82; Rich's Company 1695-98). Thomas Disney probably began his theatrical career as a member of a nursery in London. His name appears in the casts of Shakespeare's *The Comedy of Errors* and Thomas Heywood's *The Wise Woman of Hogsdon*, two plays probably presented by a strolling company drawn from a nursery in the early 1670's (LS, I, 186, 188). Disney's first recorded London performance was as Surly in John Leanerd's *The Rambling Justice; or, The Jealous Husbands: With The Humours of Sir John Twiford*, which was produced at Drury Lane in late February, 1678 (LS, I, 268). As was the case with many minor players, Thomas Disney was left without a job after the union of the two companies, and he evidently did not act in London from 1682 to 1695. Since he did return to the stage after the dissolution of the United Company in 1695, however, there is some reason to suspect that he might have kept busy acting in the provinces, although there are no documents

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5Burner, pp. 74-78.
available relating to Disney during his absence from the London stage. In addition, Disney performed eleven of his sixteen named roles after his return to the stage, making his last recorded appearance as Philo in John Crowne's Caligula sometime in March, 1698, at Drury Lane (LS, I, 492). His sudden absence from the theatre after this date suggests his death about this time.

DIXON, JAMES (Rhodes's Company 1659-60; Duke's Company 1660-62). James Dixon was one of the young men who began his career under John Rhodes at the Cockpit. He was relatively undistinguished and played only one known recorded role, taking the part of Rosencrantz in Shakespeare's Hamlet at Lincoln's Inn Fields on Saturday, 24 August 1661 (LS, I, 32).

DIXON, MRS. (Duke's Company 1670-71). See LEIGH, ELINOR DIXON.

DOGGET, THOMAS (United Company 1690-95; Betterton's Company 1695-96; 1699-1700; Rich's Company 1696-97). One of the greatest comic actors of the Restoration, Thomas Dogget began his career as a boy with the Smock Alley players in Dublin. According to a document reprinted by Nicoll, Dogget was taken from a strolling company into the playhouse

6Clark, pp. 89-90.
at a salary of ten shillings per week. His first recorded appearance on the London stage was as Deputy Nincompoop in Thomas D'Urfey's *Love for Money; or, The Boarding School* when it was produced in January, 1691, at Drury Lane (LS, I, 392). Thereafter, he rapidly gained the favor of the audiences, making his name synonymous with the roles of Solon in Thomas D'Urfey's *The Marriage-Hater Matched* and Ben in William Congreve's *Love for Love*. At the conclusion of *Roscius Anglicanus*, Downes praises Dogget's comic talents: "On the Stage, he's very Aspectabund, wearing a Farce in his Face; his Thoughts deliberately framing his Utterance Congrous to his Looks; He is the only Comick Original now Extant." Dogget's only failure occurred when he tried to portray a serious character:

But, on a Time, he suffer'd himself to be expos'd, by attempting the serious character of Phorbas in *Oedipus*, than which nothing cou'd be more ridiculous--for when he came to these words--(But, oh! I wish Phorbas had perish'd in that very Moment)--the Audience conceived that it was spoke like Hob in his dying-Speech.---They burst out into a Loud Laughter; which sunk Tom Dogget's Progress in Tragedy from that Time.9

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7Nicoll, p. 378.

8Downes, p. 52; for further comments about Dogget's ability, see also Davies, III, 448-49, and Cibber, II, 158-59.

9Aston, "Brief Supplement," in Cibber, II, 309; this role is not indexed in LS, but it is possible that Dogget acted Phorbus when John Dryden and Nathaniel Lee's *Oedipus, King of Thebes* was performed in July, 1696, at Lincoln's Inn Fields. Dogget's own play, *The Country-Wake*, in which Dogget created the role of young Hob, was presented three months earlier, in April, 1696, at Lincoln's Inn Fields (LS, I, 461, 463).
Dogget was one of the principal actors who became dissatisfied with the management of the United Company, and he, along with Thomas Betterton (q.v.), Anne Bracegirdle (q.v.), and others, formed a new company in 1695. Despite the fact that he was involved in the formation of Betterton's Company, he very shortly became disturbed with its management, and on 3 April 1696, he entered into an agreement to begin acting at Drury Lane on 10 October 1696, somehow managing to defy successfully the Lord Chamberlain's decree of 16 April 1696, which forbade players from quitting one company to act in another. Although Dogget must have gone to substantial trouble to change companies, it is evident that he was no more pleased with Rich's Company. He left that company at the conclusion of the 1696-97 season and probably took over a strolling company performing in Norwich. Dogget's comic ability also made him a natural for the London fairs, and during the closing years of the century he probably made many appearances at them.

During the early years of the eighteenth century, Dogget continued to perform, and in 1709, he became co-lessee of the Haymarket with Colley Cibber (q.v.) and Robert Wilks (q.v.).

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1 Nicoll, pp. 338-39.
2 Rosenfeld, *Strolling Players*, pp. 43-46.
He retired from the stage in December, 1713, and died at his estate at Eltham, in Kent, on 22 September 1721.4

DOUGLAS, ALEXANDER (King's Company 1672-73). Alexander Douglas is listed only in the Lord Chamberlain's Registers. He played no known recorded roles.

DOWNES, JOHN (Duke's Company 1660-1682; United Company 1682-95; Betterton's Company 1695-1700). John Downes acted only one part during his many years as a prompter for the various companies. On Friday, 28 June 1661, he played the part of Haly in Sir William Davenant's The Siege of Rhodes, Part I at Lincoln's Inn Fields (LS, I, 29). Downes describes his failure: "I must not forget myself, being listed for an Actor in Sir William Davenant's Company in Lincolns-Inn-Fields: The very first Day of opening the House there with the Siege of Rhodes, being to Act Haly; (The King, Duke of York, and all the Nobility in the House, and the first time the King was in a Publick Theatre). The sight of that August presence, spoil'd me for an Actor too."6

DU QUÀ, MRS. (Betterton's Company 1696-97). Mrs. Du Qua's only known recorded role was that of Dresswell in Mary

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4Summers, "Notes" to Downes, p. 276.  
6Downes, p. 34.
Pix's *The Innocent Mistress.* The play was produced at Lincoln's Inn Fields sometime in late June, 1697 (*LS*, I, 481).

**DYKE, MR.** (King's Company 1661-62). Mr. Dyke's name appears only in a manuscript of Thomas Heywood's *The Royal King, and The Loyal Subject.* The play, in which Mr. Dyke is listed as having played a Bawd, was probably produced during the 1661-62 season (*LS*, I, 37-38).

**DYNION, MR.** (King's Company 1661-62). Mr. Dynion's name appears only in a manuscript of Thomas Heywood's *The Royal King, and The Loyal Subject.* The play, in which Mr. Dynion is listed as having played a "Courtezan," was probably produced sometime during the 1661-62 season (*LS*, I, 37-38).
EASTLAND, MRS. (King's Company 1661-62; 1663-64; 1668-69; 1670-71). Although Mrs. Eastland is listed by Downes as one of Killigrew's seven original actresses,¹ she played only two known recorded roles. On Tuesday, 24 June 1669, at old Drury Lane, she acted the part of Cydnon in Dryden's *Tyrannic Love; or, The Royal Martyr*. Her last recorded appearance was as Halyma in Dryden's *The Conquest of Granada by the Spaniards. Almanzor and Almahide; or, The Conquest of Granada, The Second Part* when the play was produced at old Drury Lane in December, 1670 (*LS*, I, 163, 177). Wilson speculates that Mrs. Eastland may have been an occasional performer rather than a regular hireling.²

EASTLAND, EDWARD (King's Company 1670-71; 1673-74; 1678-79). Edward Eastland played in only one known recorded role. He took the part of Garbanto in the anonymous *The Amorous Old Woman; or, 'Tis Well if it Take* in March, 1674, at Lincoln's Inn Fields (*LS*, I, 214). Eastland was petitioned against for debt on at least two occasions; he also served as a bookkeeper for the King's Company.³

¹Downes, p. 2.
²Wilson, *Ladies*, p. 142.
EASTLAND, RUPERT (King's Company 1674-75). Rupert Eastland's name appears only in the Lord Chamberlain's Registers for the 1974-75 season. He played no known recorded roles.

ELLIOTT, SUSANAH (King's Company 1671-72). Susanah Elliott's name appears only in the Lord Chamberlain's Registers for the 1671-72 season. She played no known recorded roles.

ESSEX, MR. (Rich's Company 1696-97). Mr. Essex played only one recorded role. In late July, 1697, he took the part of Charinthus in John Fletcher's The Humourous Lieutenant; or, Generous Enemies, at Drury Lane (LS, I, 482).

ESSEX, MRS. (Rich's Company 1696-97). Mrs. Essex's only known recorded role was that of Patience in the anonymous The Female Wits; or, The Triumvirate of Poets at Rehearsal, which was produced at Drury Lane in September, 1696 (LS, I, 467).

EVANS, MRS. (Duke's Company 1678-79). Mrs. Evans's only known recorded role was that of Manto in John Dryden and Nathaniel Lee's Oedipus, King of Thebes when it was

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4Wilson, "Players' Lists," p. 27.
5Wilson, "Players' Lists," p. 27.
presented in September, 1678, at Dorset Garden (LS, I, 273).

EVANS, ERASMUS (Rich's Company 1697-1700). Erasmus Evans acted in six named roles during the Restoration. His first known appearance was in September, 1697, at Drury Lane, where he took the part of Gusman, Jr., in George Powell's *Imposture Defeated; or, A Trick to Cheat the Devil*. Evans's last appearance of the century was as Henry, Earl of Richmond, in Colley Cibber's adaptation of Shakespeare's *The Tragical History of King Richard III*, which was produced in late December, 1699, at Drury Lane (LS, I, 486, 521). Evans's abrupt departure from the stage after the 1699-1700 season suggests that he was distraught over the death of his daughter, Susanna Evans, who was a dancer at Lincoln's Inn Fields in late 1699. A Letter of Notice, dated 17 June 1699, suggests that Susanna Evans might have been in poor health: "Erasmus Evans and Susanna Evans, his daughter, give notice that the latter will dance at L. I. F. for only one month longer."6 Susanna Evans was reported to have died of a fever sometime in September, 1699 (LS, I, 521, 515).

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6 Nicoll, p. 384.
FAIRBANK, HENRY (Rich's Company 1696-1700). Henry Fairbank played in six named roles before the end of the century. His first recorded appearance came in late July, 1697, when he took the part of Timon in John Fletcher's *The Humourous Lieutenant; or, Generous Enemies* at Drury Lane. On Tuesday, 9 July 1700, he made his last recorded appearance of the century, acting the role of Scowrer in David Crauford's *Courtship a la Mode* at Drury Lane (LS, I, 482, 531). After the beginning of the eighteenth century he continued to perform, retiring from the stage about the end of the 1709-1710 season.

FARLOW, MRS. See WEAVER, ELIZABETH FARLEY [FARLOW].

FARR, MR. (United Company 1684-85). Mr. Farr's only known recorded role was that of Chaplain in Thomas D'Urfey's *A Commonwealth of Women*, which was presented in mid-August, 1685, at Drury Lane (LS, I, 338).

FIELD, WILLIAM (Duke's Company 1671-72). William Field's name appears only in the Lord Chamberlain's *Registers* for the 1671-72 season.¹ He played no known recorded roles.

¹Wilson, "Players' Lists," p. 29.
FIELDHOUSE, MR. (Betterton's Company 1699-1700). Mr. Fieldhouse is tentatively suggested for the role of Jeffrey in a December, 1699, production of Thomas Betterton's *The Amorous Widow; or, The Wanton Wife* (LS, I, 521). Since the first substantiated notice of Fieldhouse is for the 1701-02 season as an actor in Rich's Company rather than Betterton's (LS, II, 1, 15), it is fairly unlikely that he performed for Betterton in 1699. Fieldhouse also seems to have been associated with William Penkethman (q.v.) in a theatre at Richmond Hill in 1720.²

FINCH, MRS. (Rich's Company 1695-97). Mrs. Finch played in four named roles during her two known seasons as an actress. Her first role was that of Flavia in Thomas Scott's *The Mock Marriage*, which was staged at Drury Lane in September, 1695. Her last recorded appearance was at Drury Lane in February, 1697, when she took the part of "Dutchess" in the anonymous *The Triumphs of Virtue* (LS, I, 452, 473). Her other two roles were Quilteria in Thomas D'Urfey's *The Comical History of Don Quixote, The Third Part: With the Marriage of Mary the Buxome*, and Forge Will in Thomas Dilke's *The City Lady; or, Folly Reclaim'd* (LS, I, 454, 471). A Mrs. Finch was involved in Penkethman's

²Rosenfeld, *Strolling Players*, p. 281.
Richmond Hill Theatre venture in 1718, and it is possible that both are the same person.

FLOYD, MR. (Rhodes's Company 1659-60; Duke's Company 1663-64). Mr. Floyd was one of the young actors who began under John Rhodes at the Cockpit in Drury Lane. According to Downes, he normally acted women's parts, but his only recorded roles were as Monsieur Colemore in Roger Boyle, the Earl of Orrery's The History of Henry the Fifth and as Francisco in William Shakespeare's Hamlet (LS, I, 79, 238). Floyd evidently died sometime prior to the 1673-74 season.

FORD, MRS. (Duke's Company 1670-71). Mrs. Ford's only known role was that of the First Lady in Edward Howard's The Six Days' Adventure; or, The New Utopia, which was produced at Lincoln's Inn Fields on Monday, 6 March 1671 (LS, I, 181).

FRANCO, FRANCESCO (King's Company 1668-69). Francesco Franco appears only in the Lord Chamberlain's Registers for the 1668-69 season. He played no known recorded roles.

FREEMAN, JOHN (Duke's Company 1680-81; United Company 1683-95; Betterton's Company 1695-1700). John Freeman began

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3Rosenfeld, Strolling Players, p. 277.
4Downes, p. 18.  
5Downes, p. 35.
his career with the Smock Alley players in Dublin. His first recorded role in London was as one of the Priests in Nathaniel Lee's *Lucius Junius Brutus, Father of His Country*, which was acted, probably for the first time, on Wednesday, 8 December 1680, at Dorset Garden (*LS*, I, 292-93). Before the end of the century, Freeman played in forty-two named roles, although he never seemed to gain a reputation. Contemporary records about his ability or personality are, it seems, non-existent. His name disappeared from London theatrical records after the 1706-07 season (*LS*, II, 1, 129), but Freeman may have been associated with Penkethman (q.v.) and the Greenwich Theatre. Freeman's last recorded appearance during the Restoration came in February, 1700, when he played the Provost in Charles Gildon's *Measure for Measure; or, Beauty the Best Advocate* at Lincoln's Inn Fields (*LS*, I, 523).

FRYER, MARGARET [PEGG] (Duke's Company 1661-62). Margaret Fryer may have played the role of the Old Widow in Sir William Davenant's *Love and Honour* when it was performed at Lincoln's Inn Fields on Monday, 21 October 1661 (*LS*, I, 41). This assignment is based on an announcement made at Lincoln's Inn.

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7 Clark, pp. 77, 82.

8 Rosenfeld, *Strolling Players*, pp. 268, 270.
Fields in 1720 when Margaret Fryer was in the cast for Charles Malloy's *The Half-Pay Officer*. Wilson relates the story: "She played a role that she was supposed to have played more than fifty years earlier.... Although in 1720 she was eighty-five years old, she danced a jig at the end of the play 'with the nimbleness and vivacity of five-and-twenty, laughing at the surprise of the audience, and receiving unbounded applause.'"  

Wilson also conjectures that Mrs. Fryer may have been the "Pegg" who played Nell in Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer* when it was presented at Court in November, 1662 (*LS*, I, 58).

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1Wilson, *Ladies*, p. 145.
GIBBONS, MR. (Duke's Company). The only recorded fact about Mr. Gibbons is that he died sometime prior to the 1673-74 season.¹

GIBBS, MRS. (Duke's Company 1675-78). For the three seasons that she was an actress, Mrs. Gibbs was relatively busy, playing eleven named roles during that period. Her first recorded role was that of Henrietta in Thomas Otway's Don Carlos, Prince of Spain when it was staged on Thursday, 8 June 1676, at Dorset Garden. On Tuesday, 28 May 1678, at Dorset Garden, Mrs. Gibbs made her final recorded appearance on the London stage in the role of Flora in John Leanerd's The Counterfeits (LS, I, 245, 270). Undoubtedly her most demanding role was that of Victoria in Thomas Otway's Friendship in Fashion. It is likely that she created the part since she was in the cast for its probable premier on Friday, 5 April 1678, at Dorset Garden (LS, I, 269). Wilson speculates that she may have been the younger sister of Anne Gibbs Shadwell (q.v.).²

GIBBS, ANNE. See SHADWELL, ANNE GIBBS.

¹ Downes, p. 35.
² Wilson, Ladies, p. 145.
GILLOW [GILLO], MRS. (Duke's Company 1675-78). Mrs. Gillow played five minor roles during her three seasons on the stage. Her first role was that of Ardella in Thomas Otway's Alcibiades, produced at Dorset Garden in late September, 1675. Her last recorded performance was as Cleone in Samuel Pordage's The Siege of Babylon sometime in September or October, 1677, at Dorset Garden (LS, I, 239, 263). Possibly she was the wife of Thomas Gillow (q.v.).

GILLOW, THOMAS (Duke's Company 1671-82; United Company 1682-87). According to Summers, "Gillo, although never attaining any particular prominence, was of the number of those actors who are extremely useful, and who even win applause in a wide field of secondary characters." This description seems particularly apt since Gillow acted in forty-two named roles during his seasons on the London stage, and few of them were of the first rank. Gillow's first recorded appearance was in September, 1671, at Lincoln's Inn Fields, when he took the part of Sosius in Samuel Pordage's Herod and Mariamne. He made his last recorded appearance shortly before his death in May, 1687, when he acted the Governor in Nahum Tate's adaptation of John Fletcher's

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3Wilson, Ladies, p. 145.

4Summers, "Notes" to Downes, p. 215.
The Island Princess at Court on Monday, 25 April 1687 (LS, I, 285, 351, 357).

Although Wilson terms him an "obscure actor,"\(^5\) Gillow was the original Acasto in The Orphan and the original Bedamar in Venice Preserved, both by Thomas Otway. Little is actually known about Gillow's effectiveness in these roles, but Aline Taylor speculates on how he might have performed them: "One gathers that Gillow would have maintained in neat balance the unfused elements in Acasto's character and kept the solicitous parent subordinate to the one-time courtier and soldier. This impression gains weight from the fact that in Venice Preserved Gillow does not play Priuli, who is almost entirely the stage father; he plays Bedamar, the polished diplomat."\(^6\)

GLYNNE, MARY (King's Company 1670-73). Mary Glynne appears only in the Lord Chamberlain's Registers for the 1670-73 seasons.\(^7\) She played no known recorded roles.

GOODMAN, CARDELL (King's Company 1673-75; 1675-82; United Company 1682-85). In almost every respect, Cardell Goodman was different from the other players of Restoration England. Apparently born to a rather well-to-do family in

\(^5\)Wilson, Ladies, p. 145.

\(^6\)Taylor, p. 75.

\(^7\)Wilson, "Players' Lists," p. 27.
October or November, 1653, Goodman matriculated at St. John's College, Cambridge, in December, 1666, just having passed his thirteenth birthday. At Cambridge, Goodman applied himself to his studies, was given a scholarship in November, 1667, and took a degree early in 1671, at the age of seventeen. Goodman's academic success seems to contradict his own story to Colley Cibber about his Cambridge years: "Goodman . . . fell into a laughing Account of several loose Passages of his younger Life; as his being expell'd the University of Cambridge for being one of the hot-headed Sparks who were concern'd in the cutting and defacing the Duke of Monmouth's Picture, then Chancellor of that Place." What Goodman did following his graduation is unknown. But by November, 1672, he was in London at the home of Robert Hooke, the curator of the Royal Society. A few months later, Goodman joined the King's Company.

Cardell Goodman's first known recorded role was that of Marianne in Thomas Duffett's The Empress of Morocco, which was produced at Lincoln's Inn Fields sometime during the last half of 1673, perhaps as early as July or as late as

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8 Wilson, Mr. Goodman, pp. 5-9.

9 For a factual analysis of the problems with Goodman's story as related by Cibber, as well as for a thorough and sympathetic treatment of Cardell Goodman, see Wilson, Mr. Goodman the Player.

1 Cibber, II, 63-64.

2 Wilson, Mr. Goodman, p. 12.
December (LS, I, 212). This play was unusual in that all the roles were played by men in blackface, ironically masking, perhaps, Goodman's handsomeness, which was to mean much to his later life. After his initial appearances in walk-on or minor roles, Goodman rapidly increased his stature as an actor. Thereafter, his roles included Townly in Thomas D'Urfey's *Sir Barnaby Wigg*, Vernish in Wycherley's *The Plain Dealer*, and Alexas in Dryden's *All For Love* (LS, I, 307, 314, 265). Unquestionably, however, his finest and most important role was that of Alexander in Nathaniel Lee's *The Rival Queens; or, The Death of Alexander the Great*. Goodman probably took the role a short time after the death of Charles Hart (q.v.) in 1683 (LS, I, 344). Goodman's success in the role earned him the title of "Alexander the Great," and according to Wilson, no one but Goodman ever played the role with his "grace and harmony," adding that "to name the character was to recall the actor."^3^ Appropriately, Goodman's last recorded appearance on the stage was as Alexander when the play was presented at Court on Wednesday, 27 October 1686 (LS, I, 353).

Although Goodman was a fine actor, he was also "a spendthrift, a gambler, a wencher, a highway man, an

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associate of clippers and coiners, an alleged poisoner, a duchess's paramour, a conspirator, an evidence, and a fugitive."^4^ Added to all these, he was a rebel who could not get along with the management of the King's Company, especially about money, and he once trekked to Scotland with a group of disgruntled actors and actresses, taking the bookkeeper with them.^5^ After his return from Scotland, Goodman still felt an economic pinch, and in 1681 he was charged with highway robbery. It is uncertain whether Goodman ever stood trial since no record of a trial now exists, but the king did grant him a pardon. Cardell Goodman, however poor and destitute he might have always been during his years as a player, found a solution to his monetary problems. About 1684 he took as a mistress Barbara Palmer, Duchess of Cleveland. Sometime shortly after the affair had begun, Goodman gave up the stage, appearing only briefly from time to time, probably to satisfy his mistress. But for his Jacobite politics, Goodman might have been Barbara Palmer's lover for the rest of his life. Unfortunately, in 1695 and 1696 Goodman became heavily involved in revolutionary activities, escaping the hangman only by turning state's evidence. While free on bond in late 1696, Goodman

^4^Wilson, *Mr. Goodman*, p. 2.

fled to France. There he spent the rest of his life, dying sometime after 1713.\(^6\)

**GOSNELL, WINIFRED** (Duke's Company 1662-63; 1664-65; 1666-69). Mrs. Gosnell played only three recorded roles during her career. Her first was that of Pyramena in Sir Robert Stapylton's *The Slighted Maid* when it was performed at Lincoln's Inn Fields on Friday, 29 May 1663. On Saturday, 10 September 1664, at Lincoln's Inn Fields, she took the role of Celonia in Sir William Davenant's *The Rivals*. Her final recorded appearance took place on Thursday, 21 January 1669, at Lincoln's Inn Fields, when she replaced Moll Davis (q.v.) as Ariel in Sir William Davenant's adaptation of Shakespeare's *The Tempest* (**LS**, I, 65, 83, 154). Although Mrs. Gosnell was a very minor actress, she was at one time Mrs. Pepys's personal maid, and Samuel Pepys kept track of her, providing observations on her ability. Pepys was pleased with her performance as Pyramena, commenting that she "did it very well."\(^7\) Five years later, Pepys's enthusiasm had waned, and when he saw her as Celania, he remarked: "[Gosnell] is become very homely, and sings meanly, I think, to what I thought she did."\(^8\) On 21 January 1669, he rejected Mrs. Gosnell's performance of Ariel as being "ill done."\(^9\)

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\(^6\)Wilson, *Mr. Goodman*, pp. 48, 83, and passim.

\(^7\)Pepys, 29 May 1663.

\(^8\)Pepys, 28 July 1668.

\(^9\)Pepys, 21 January 1669.
GRADWELL, THOMAS (King's Company 1661-63; 1664-65; 1666-68; 1668-69). The London Stage lists Thomas Gradwell for only one possible role. His name is listed for an unknown role in a December, 1668, production of Ben Jonson's Catiline's Conspiracy (I, 149). Downes, however, lists him for the role of The Uncle in John Fletcher's The Elder Brother.\(^1\) Gradwell was one of the actors summoned before the Lord Chamberlain in March, 1665, concerning a dispute, probably over money, between the players and Thomas Killigrew.\(^2\)

GRAYDON, MR. (King's Company 1668-70). Mr. Graydon's name appears in a manuscript cast for the role of Longino in James Shirley's The Sisters, probably produced during the 1668-69 season. His only known recorded performance was on Friday, 6 November 1668, at old Drury Lane, when he took the role of Syana in an adaptation of John Fletcher's The Island Princess; or, The Generous Portuguese (LS, I, 145, 148).

GRIFFIN, CAPTAIN PHILLIP (King's Company 1672-82; United Company 1682-92; Rich's Company 1695-96; 1697-98). According to Downes, Griffin joined the King's Company sometime after 7 May 1663.\(^3\) His first recorded role was that of

\(^1\)Downes, p. 6.
\(^2\)Nicoll, p. 299.
\(^3\)Downes, p. 2.
Sanchez in Thomas Duffett's *The Spanish Rogue* when it was presented at Lincoln's Inn Fields in March, 1673 (LS, I, 204). Since the cast for this production of *The Spanish Rogue* was composed mainly of young actors, it is probable that the role of Sanchez was one of Griffin's first parts. Throughout the next few years, Griffin's roles became more and more important, and by the end of the century, Griffin was one of London's most distinguished and accomplished actors. He was, Downes says, famous for his interpretations of Surly in *Sir Courtly Nice*, Edward Belford in *The Squire of Alsatia*, and Manly in *The Plain Dealer*.  

Although he became a prominent actor, Griffin, like many of the actors in the King's Company, had financial problems. Colley Cibber (q.v.) relates an anecdote about Griffin's less prosperous days when he was living with Cardell Goodman (q.v.):

> In the younger Days of their Heroism, Captain Griffin and Goodman were confined by their moderate Sallaries to the Oeconomy of lying together in the same Bed and having but one whole Shirt between them: One of them being under the Obligation of a Rendezvous with a fair Lady, insisted upon his wearing it out of his Turn, which occasion'd so high a dispute that the Combat was immediately demanded, and accordingly their Pretentions to it were decided by a fair Tilt upon the Spot, in the Room where they lay.  

4Downes, p. 40.

5Cibber, II, 64.
Cibber does not record who won the tilt, but he does say elsewhere that Griffin was admitted into polite society.  

At the end of the century, Griffin left London and joined Ashbury's players in Dublin during the 1698-99 season. According to Clark, he performed in Dublin for two seasons.  

By 1701, however, he was back in London, continuing his career until approximately 1706-07, when his name disappears from theatrical records. By the end of the century, Griffin had played in thirty-four named roles, many of them being leads or secondary leads.  

GWYN, NELL [ELLEN] (King's Company 1665-65; 1666-71). Nell Gwyn, the self-styled protestant mistress of Charles II, was born on 2 February 1650. There are no records which positively prove that Nell Gwyn appeared on the stage prior to the closing of the theatres in 1665-66 because of the plague. She is listed in the casts for William Killigrew's The Siege of Urban and Thomas Killigrew's Thomaso, but it is unknown whether either of these plays was presented during the 1664-65 season (LS, I, 82, 84). In addition, Downes lists her for the part of Cydaria in Dryden's The Indian Emperor; or, The Conquest of Mexico by the Spaniards when it  

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6Cibber, I, 83.  
7Clark, p. 114.  
8Wilson, Mr. Goodman, p. 68.  
9Wilson, Ladies, p. 146.
was produced at old Drury Lane in April, 1665.\textsuperscript{1} It is doubtful, however, that Nell Gwyn played the part as early as 1665.\textsuperscript{2} Her first certain appearance on the stage came on Saturday, 8 December 1666, at the old Drury Lane, when she took the role of Lady Wealthy in James Harvard's \textit{The English Monsieur} (\textit{LS}, I, 98).

Although incompetent in serious parts,\textsuperscript{3} Nell Gwyn was excellent in light comic roles. She created the role of Florimel in Dryden's \textit{Secret Love; or, The Maiden Queen} when it first appeared sometime in late February, 1667, at old Drury Lane (\textit{LS}, I, 103). When Pepys saw this play on 2 March 1667, he was entranced by Nell Gwyn's performance:

The truth is, there is a comical part done by Nell . . . that I never can hope ever to see the likes done again, by man or woman. . . . But so great a performance of a comical part was never, I believe in the world before as Nell do this, both as mad girle, then most and best of all when she comes in like a young gallant; and hath the motions and carriage of a spark the most that I ever saw any man have. It makes me, I confess, admire her.\textsuperscript{4}

Opposite Nell Gwyn in this play was Charles Hart (q.v.) as Celadon. According to Wilson, Celadon and Florimel became the "first true pair of witty, antimoral lovers in Restoration Comedy."\textsuperscript{5} Unquestionably, Dryden created the role

\begin{itemize}
  \item \textsuperscript{1}Downes, p. 9.
  \item \textsuperscript{2}Pepys, 22 August 1667.
  \item \textsuperscript{3}Pepys, 22 August 1667.
  \item \textsuperscript{4}Pepys, 2 March 1667.
  \item \textsuperscript{5}Wilson, \textit{Ladies}, p. 100.
\end{itemize}
especially for Nell Gwyn, and her most successful roles thereafter were as one-half of what has come to be known as the gay couple, almost always playing her role opposite Hart.\textsuperscript{6}

Off the stage Nell Gwyn, who began her theatrical career as an orange-woman, had a succession of lovers. Her first lover was probably Charles Hart, who, according to The History of the English Stage, "eased" her of her virtue. Thereafter, she became the mistress of Lord Buckhurst and finally of Charles II.\textsuperscript{7} By Charles II she had two children, Charles, later the Duke of St. Albans, born in May, 1670, and James, born in December, 1671.\textsuperscript{8} Nell Gwyn's last performance was in the role of Almahide in Dryden's The Conquest of Granada by the Spaniards. Almanzor and Almahide; or, The Conquest of Granada, The Second Part when it was produced at old Drury Lane in December, 1670 (\textit{LS}, I, 177). Thereafter she left the stage for good, having played in nineteen named roles during her career. She died in 1691 and was buried in the parish church of St. Martin's in the Fields.\textsuperscript{9}

\textsuperscript{6}Wilson, \textit{Ladies}, pp. 100-01.
\textsuperscript{7}The History of the English Stage, p. 54.
\textsuperscript{8}The History of the English Stage, p. 102; James, surnamed Beauclerk, died in France in 1680.
HAILES, HENRY (King's Company 1674-75). Although The London Stage lists Henry Hailes as an actor in the King's Company for the 1674-75 season (LS, I, 220), he is listed as a scenekeeper in the Lord Chamberlain's Registers, dated 2 August 1671; his certificate was renewed on 28 July 1674 and cancelled on 17 May 1675.¹ His name also appears in a document reprinted by Nicoll concerning an agreement between Killigrew and his players. In this document Hailes is given two specific tasks, to prevent disorders in the issuance of costumes and to take up all forfeits.² Henry Hailes played no known recorded roles, and from the nature of the documents concerning him, it is perhaps appropriate to suggest that he never acted.

HAINES, JOSEPH (King's Company 1667-69; 1672-80; Duke's Company 1669-72; United Company 1682-85; 1688-90; 1691-94; Rich's Company 1695-97; 1698-1700; Betterton's Company 1697-98). According to Kenneth M. Cameron, Joseph Haines was one of those rare actors whose lives both on and off the stage justify "every complaint ever made against the profession."³

¹Wilson, "Players' Lists," p. 28.
²Nicoll, pp. 324-25.
A true original, Haines was a personality rather than an actor, and his most popular performances occurred when he delivered epilogues, frequently speaking them while mounted on an ass. After serving an apprenticeship with strolling players and with the Hatton Garden Nursery, Haines made his first recorded appearance on the London stage, acting the part of Mr. Plat in Roger Boyle, the Earl of Orrery's Mr. Anthony when it was produced at Lincoln's Inn Fields on Tuesday, 14 December 1667 (LS, I, 167). Haines's most important role was that of Bays in George Villiers, the Duke of Buckingham's The Rehearsal when it was presented in late April, 1689, at either Dorset Garden or Drury Lane (LS, I, 370). Since there was some enmity between Haines and Dryden, Haines probably played the role with considerable spirit.

Haines was the only actor of the Restoration who managed to align himself with every major company of the period, and the wanderlust in his professional life was reflected in his private life. During the Restoration he made trips to Rome, France, and Scotland. He was petitioned against for debts on numerous occasions. According to Anthony Aston, Haines, on one of his trips to France, impersonated an English peer

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4 Cameron, "Jo Haynes," p. 58.
5 Davies, III, 256-66.
6 Cameron, pp. 56-66.
7 Nicoll, p. 319.
and ran up a debt of 3,000 livres. His mistress, Mary Knepp (q.v.) died in giving birth to their child, and Haines composed a comic poem to commemorate the occasion:

And Pray Let His Matie: too understand
How sad I have been in merry Scotland
To loose Mrs: Nep that enchanting Dear Lump
That Fountaine of Love so juicy so Plump
That delicate Compound of Spirit and Rump.

In child birth from me to Lizeum departed
Since, when spright of Claret I've bin broken hearted.

Although he was a witty and amusing performer, fond of pranks and practical jokes, his erratic career suggests he may have been an extremely troubled man. During his career he played thirty-eight named roles and three unnamed ones, making his last appearance in the part of the Parson in John Vanbrugh's alteration of John Fletcher's *The Pilgrim* when it was produced on Monday, 29 April 1700, at Drury Lane (LS, I, 527). Haines died in 1701 at the age of sixty-three.¹

HALL, ELIZABETH (King's Company 1664-66). Elizabeth Hall may have performed the role of Mrs. Bettie in Sir William Killigrew's *The Siege of Urban* and the role of Bette in Thomas Killigrew's *Thomaso*, but the assignments are only tentative (LS, I, 82, 84). Samuel Pepys knew Elizabeth Hall

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8 Aston, in Cibber, II, 314.
9 Cameron, p. 63.
1 Cameron, p. 57.
and described her as a "little Roman-nose black girl, that is mighty pretty."  

**HALL, WILLIAM** (King's Company 1677-78). William Hall is listed only in the Lord Chamberlain's Registers for the 1677-78 season. He played no known recorded roles.

**HANCOCK, THOMAS** (King's Company 1660-65; 1666-68; 1672-73). Thomas Hancock played only one known recorded role. He played the Princess in Thomas Heywood's *The Royal King,* and *The Loyal Subject* sometime during the 1661-62 season (Ls, I, 37). Hancock's name appears in livery warrants and other documents relating to the stage, but he probably played only minor roles. According to Wilson, Hancock gave up "either the game or the ghost" in 1676 and was replaced by Cardell Goodman (q.v.).

**HARLAND, MR.** (United Company 1694-95; Rich's Company 1695-99). Mr. Harland was a busy but undistinguished actor during the closing years of the century. In five seasons he played sixteen recorded roles. His first character was that of Acacis in John Dryden and Sir Robert Howard's *The Indian Queen,* which was acted in mid-April, 1695, at Dorset Garden.

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2Pepys, 23 January 1667.

3Wilson, "Players' Lists," p. 27.

4Summers, "Notes" to Downes, p. 78.

5Wilson, *Mr. Goodman,* pp. 43-44.
In February, 1698, he made his last recorded appearance at Drury Lane, taking the role of Gabinius in the anonymous *The Fatal Discovery; or, Love in Ruins* (LS, I, 444, 491).

HARRIS, MRS. (Rich's Company 1695-96; 1698-99). Mrs. Harris played only one known recorded role, taking the part of Lady Younthy in Aphra Behn's *The Younger Brother; or, The Amorous Jilt* in February, 1696, at Drury Lane (LS, I, 459).

HARRIS, HENRY (Duke's Company 1660-81). Henry Harris was one of the original parties to the agreement which established the Duke's Company in November, 1660, but, curiously enough, he was neither an actor nor a manager but rather a painter. By these articles of agreement, Harris was to receive shares equal to the highest proportion received by anyone. A few months after the Duke's Company began to act, Harris made his first recorded appearance on the stage, taking the role of Alphonso in Sir William Davenant's *The Siege of Rhodes, Part I*, which was presented at Lincoln's Inn Fields on Friday, 28 June 1661 (LS, I, 29). Harris thereafter became a major actor in the company, taking parts "which demanded pathos and amorous passion more than heroism

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6 Nicoll, p. 300.
and witty dàilance.”⁷ Harris's most famous role was that of Cardinal Wolsey in Sir William Davenant's adaptation of Shakespeare's *Henry VIII*, which was first presented in December, 1663, at Lincoln's Inn Fields (LS, I, 72-73). According to Downes, Harris performed the part "with such just State, Port and Mein, that I dare affirm, none hither to has Equall'd him."⁸ Other important roles played by Harris included Macduff in *Macbeth*, Andrew Aquecheek in *Twelfth Night*, and Ferdinand in *The Duchess of Malfi*. During his career he played in sixty named roles and one unnamed role. His last recorded appearance on the London stage was in April or May, 1681, when he took the part of the Cardinal in John Crowne's *Henry the Sixth: The First Part, With The Murder of Humphrey Duke of Glocester* at Dorset Garden (LS, I, 295).

Besides his duties as an actor, Harris also helped to manage the Duke's Company after the death of Davenant (LS, I, lxi). It is somewhat strange that Lady Davenant would ask Harris to associate himself with Thomas Betterton (q.v.) in the management of the troupe because five years earlier, in 1663, Harris had demanded more pay than Betterton and had actually quit the company in the hope of being taken into the King's Company. Charles II, however, ordered Harris to

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⁷Nicoll, p. 67.

return to the Duke's Company. Harris retired in 1681, but he was probably still alive in March, 1695, because the patentees of the United Company suggest him as an arbiter in the dispute between them and some of the actors of the Company.

HARRIS, JOSEPH (King's Company 1669-70; 1672-77; United Company 1684-87; 1689-92; 1693-94; Betterton's Company 1695-1700). Although The London Stage indicates that Joseph Harris belonged to the King's Company as early as the 1669-70 season, the earliest recorded evidence that he became an actor is in the Lord Chamberlain's Registers, which show that he joined the United Company on 2 March 1692. Since his first play, The Mistakes, was entered in the Term Catalogues in February, 1691, and produced in mid-December, 1690, at Drury Lane (LS, I, 392), it is likely that he did not begin to act until about 1685. Apparently The London Stage has confused Joseph with William Harris (q.v.).

9Pepys, 22 July 1663.
1Nicoll, p. 336.

3The entry of a name in the Registers does not mean that the person began his career at that time. Often a player served some years of apprenticeship as a hireling before he was admitted as a comedian in His Majesty's service and granted livery. For example, Cardell Goodman had been a hireling in the King's Company for three years before he was enrolled on the Registers (Wilson, Mr. Goodman, pp. 21-33).
It is, of course, difficult to determine just when Joseph Harris began to perform, but his first possible performance could have been a dual role in John Fletcher's *Rollo* on Tuesday, 20 January 1685, at Drury Lane or Dorset Garden, when he took the roles of Duprete and Yeoman of the Seller (*LS*, I, 335). All the parts he acted later were fairly minor ones, and his last role in the century was that of Vernon in Thomas Betterton's *King Henry the Fourth: With Humours of Sir John Falstaff* on Tuesday, 9 January 1700, at Lincoln's Inn Fields (*LS*, I, 522). Joseph Harris acted for only one more season, 1700–01, after the turn of the century, and in the early years of the eighteenth century, none of his plays was produced (*LS*, II, 1, 4, cxcv).

HARRIS, WILLIAM (King's Company 1668–69; 1670–71; 1675–77). William Harris was a minor actor, probably adept at playing journeyman roles but never attaining any real proficiency. Because of the apparent confusion in *The London Stage* between William Harris and Joseph Harris (q.v.), it is difficult to determine just how many roles William Harris played. It is likely that he should be given credit for at least twelve parts during his career. His first known recorded appearance on the London stage was on Friday, 6 November 1668, as Pedro in an adaptation of John Fletcher's *The Island Princess: or, The Generous Portuguese* at old Drury Lane (*LS*, I, 148). Although not assigned to him by *The
London Stage, his last role was probably that of Araspes in Nathaniel Lee's Gloriana; or, The Court of Augustus Caesar when it was presented on Saturday, 29 January 1676, at Drury Lane (LS, I, 242).

HART, CHARLES (Red Bull Company 1659-60; An Early [October 1660] United Company; King's Company 1660-82; United Company 1682-83). Charles Hart began his career at the Blackfriars acting women's parts, and during the English Civil War he served the King. After the Restoration Hart was one of the major actors in the King's Company, establishing himself as an actor without peer of heroic parts. According to Downes, Hart's best heroic roles were those of Arbaces in King and No King, Amintor in The Maid's Tragedy, Othello, Brutus, Rollo in The Bloody Brother, and Alexander in The Rival Queens; or, The Death of Alexander the Great. Downes further adds that "if he Acted in any one of these but once in a Fortnight, the House was Fill'd as at a New Play, especially Alexander, he Acting that with such Grandeur and Agreeable Majesty, That one of the Court was Pleas'd to Honour him with this Commendation; That Hart might Teach any King on Earth how to Comport himself." 

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4 Wright, in Cibber, I, xxiv-xxviii.

5 Downes, p. 16.
Although Hart is most remembered for his heroic roles, he "was no less Inferior in Comedy."\(^6\) During his career he acted such comic roles as Manly in *The Plain Dealer* and Horner in *The Country Wife*, both by William Wycherley, and Mosca in Ben Jonson's *Volpone*. Davies asserts that "Hart generally shone in the gay gentleman, such as Dorimant and Loveless in Sir Fopling Flutter and the Scornful Lady."\(^7\) Unlike many of his contemporaries, Hart was obviously able to act in a wide variety of roles without diminishing his talent or losing the affection of the audience.

As one of the major actors in the King's Company, Hart was one of the principals in the several disputes between Killigrew and the players, and on several occasions he helped manage the company (*LS*, I, lviii, xvi). Davies relates that Hart was a decent, mannerly, and respectful man who performed his duties as a manager soberly.\(^8\)

It is little wonder that Hart had several disputes with Joseph Haines (q.v.) and finally dismissed him for a prank played by Haines when they were both on stage in a production of *Catiline's Conspiracy*.\(^9\) But as a manager, Hart had more serious problems than this prankster, and 1667 was particularly bad year for him. John Lacy (q.v.) and Mrs. Knepp (q.v.)

\(^6\)Downes, p. 16.  
\(^7\)Davies, III, 262.  
\(^8\)Davies, III, 263-64.  
were arrested, probably for political reasons, and Anne Quin (q.v.) was involved in a dispute with Hart that finally was settled by the Lord Chamberlain. In addition, Lord Buckhurst had lured Nell Gwyn (q.v.) off the stage and into his chambers, no doubt to the great displeasure of her first lover, Charles Hart.¹

By 1682, Charles Hart was old, tired, and afflicted with the gout and stone.² He retired after the union of the two companies, and he died on 18 August 1683 (LS, I, 313).

HART, RICHARD (King's Company 1670-71). Richard Hart's only known recorded role was that of Addibar in John Corye's *The Generous Enemies; or, The Ridiculous Lovers* in June, 1671, at the old Drury Lane (LS, I, 182).

HILL, MR. (Rich's Company 1695-96). Mr. Hill played four roles during his only season as an actor. In September, 1695, he took the role of Junius in George Powell's adaptation of Beaumont and Fletcher's *Bonduca; or, The British Worthy*. In December, 1695, he played Diego in Catherine Trotter's *Agnes de Castro*. His next role was that of Lysander in the anonymous *Neglected Virtue; or, The Unhappy Conquerors* in February, 1696. His last recorded role was as

¹Nicoll, pp. 321-22.
²Wilson, *Mr. Goodman*, p. 83.
Petruchio in Thomas Scott's *The Unhappy Kindness: or, A Fruitless Revenge* when it was acted in July, 1696. All of these performances took place at Drury Lane (*LS*, I, 452, 455, 459, 463).

**HODGSON [HUDSON], MRS.** (United Company 1692-94; Betterton's Company 1695-99). Mrs. Hodgson was primarily a singer who performed on numerous occasions. Her only roles were in productions that required singers. When Peter Motteux's *The Loves of Mars and Venus* was produced in November, 1696, at Lincoln's Inn Fields, Mrs. Hodgson took the roles of Aglaia, Erato, and Jealousy (*LS*, I, 469). She also appeared as Herse in the anonymous *The Rape of Europa by Jupiter*, as the Messenger in Peter Motteux's *Europe's Revels for the Peace*, and in an unnamed role in an operatic production of Shakespeare's *Macbeth* (*LS*, I, 469, 427, 488, 441).

**HODGSON [HUDSON, HODSON], JOHN** (United Company 1688-93; Betterton's Company 1695-1700). John Hodgson was a fairly busy but minor actor, playing minor or secondary roles such as Brabantio in *Othello*. During the century, he played in forty named roles. Hodgson made his first recorded appearance in January, 1690, at Drury Lane, when he took the part of Orgillers in George Powell's *The Treacherous Brothers*. In mid-April, 1700, in the part of Pacuvius Calavius in Thomas Southerne's *The Fate of Capua* at Lincoln's Inn Fields Hodgson
made his last appearance. John Hodgson was probably the husband of Mrs. Hodgson (q.v.), an actress and singer. He apparently played for only one more season beyond the Restoration (LS, II, 1, 4).

HOLDEN, MRS. (Duke's Company 1661-62). Listed by Downes as being one of Davenant's original actresses, Mrs. Holden played only one known role, that being Count Paris's wife in some alteration of Shakespeare's *Romeo and Juliet*. But, as Downes tells it, she immortalized herself in that one role:

There being a Fight and Scuffle in this Play, between the House of Capulet, and House of Paris; Mrs. Holden Acting his Wife, enter'd in a Hurry, Crying, O my Dear Count! She Inadvertently left out, O, in the pronunciation of the word Count! giving it a Vehement Accent, put the House into such a Laughter, that London Bridge at low Water was silence to it.⁵

After that performance, no more is heard from her.

HOLTEN [HOLTON], MRS. (King's Company 1681-82).

According to Wilson, Mrs. Holten may have been performing as early as 1680.⁶ She played no known recorded roles, but she is mentioned in the stage directions to Thomas D'Urfey's

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³Downes, p. 20.
⁴Downes, p. 22.
⁵Downes, p. 22.
⁶Wilson, Mr. Goodman, p. 78.
The **Injured Princess; or, The Fatal Wager**, which was produced in March, 1682, at Drury Lane (*LS*, I, 307). If she were a young actress in March, 1682, the union of the companies very likely ended any chance she had for a theatrical career.

**HORDEN, HILDEBRAND** (United Company 1694-95; Rich's Company 1695-96). Hildebrand Horden played in eleven named roles during his brief career. His first part was that of Fairly in Thomas Scott's *The Mock Marriage*, presented in September, 1695, at Drury Lane. Horden, according to Davies, was "the son of a clergyman, a very promising young actor, and remarkable for his fine person."\(^7\) Horden's best role was probably that of Young Worthy in Colley Cibber's *Love's Last Shift; or, The Fool in Fashion*, a part he played at Drury Lane in January, 1696 (*LS*, I, 457). Horden's career was cut short when he "was kill'd at the Bar of the Rose-Tavern, in a frivolous, rash, accidental Quarrel."\(^8\) Evidently a popular and handsome man, Horden, before he was buried, was visited by several women in masks, intent on seeing their theatrical hero in his shroud.\(^9\) He was killed in May, 1696 (*LS*, I, 455).

**HOUSEMAN, WILLIAM** (King's Company 1675-76). William Houseman is listed in documents pertaining to the 1675-76 season (*LS*, I, 237). He played no known recorded roles.

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\(^7\)Davies, III, 415.
\(^8\)Cibber, I, 302-03.  \(^9\)Cibber, I, 304.
HOWARD, MRS. (Betterton's Company 1695-99). It is likely that Mrs. Howard was a very young girl when she began with Betterton's Company. According to Nicoll and Wiley, a Miss Howard spoke the epilogue to Thomas Dilke's *The Lover's Luck* at Lincoln's Inn Fields.\(^1\) The epilogue was one of the girl-epilogues popular in the latter years of the century and characterized by "sexual ideas not usually referred to even by adults in polite society."\(^2\) Mrs. Howard delivered one other epilogue and played in three named roles. She took the part of Kitty in Peter Motteux's *Love's a Jest* at Lincoln's Inn Fields in June, 1696. Her last recorded appearance was also at Lincoln's Inn Fields in May, 1699, when she played the role of Lebret in Mary Pix's *The False Friend; or, The Fate of Disobedience* (*LS*, I, 462, 511).

HUGHES, MARGARET [PEGG] (King's Company 1667-70; Duke's Company 1675-77). Summers believes that Mrs. Hughes may have been the first regular English actress, basing his assumption on the fact that Downes lists her for the part of Desdemona in an early production of *Othello*.\(^3\) Nonetheless, no substantive records exist which support Mrs. Hughes's being an actress as early as 1660. Pepys wrote on 7 May 1668,

\(^1\)Nicoll, p. 267; Wiley, p. 336; *LS* does not give an epilogue for this play.

\(^2\)Nicoll, p. 266.

\(^3\)Summers, "Notes" to Downes, p. 93; Downes, p. 7.
that he "did kiss the pretty woman newly come, called Pegg, that was Sir Charles Sidley's mistress."⁴ Pepy's date for Margaret Hughes's first appearance is probably correct, for her first known recorded role was in June, 1668, when she played the part of Theodosia in Dryden's *Evening's Love; or, The Mock Astrologer* at old Drury Lane (LS, I, 138). She played for three seasons and then left the stage to become the mistress of Prince Rupert. In 1673 she gave birth to a daughter, Ruperta, and when she returned to the stage during the 1675-76 season, she joined the Duke's Company. According to Wilson, Margaret Hughes was a pretty, round-faced woman who, although versatile and attractive, never became a major actress.⁵ She played the last of her fourteen named roles in June, 1677, at Dorset Garden, when she took the part of Leonora in Thomas Porter's *The French Conjuror* (LS, I, 257). After her retirement following the 1676-77 season, she was provided for by Prince Rupert, and when he died in 1682, he left her and her daughter £6,000 each. Margaret Hughes died on 1 October 1719, and was buried on 15 October at Lee, in Kent.⁶

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⁴Pepys, 7 May 1668; see also Wilson, "Pepys and Peg Hughes," *N&Q*, N.S., 3 (1956), 428-29.

⁵Wilson, *Ladies*, p. 151.

HUGHES, WILLIAM (King's Company 1666-67; 69-70).
William Hughes was a brother of Margaret Hughes (q.v.). He played no known recorded roles. He was killed in a duel in 1670 over a dispute about whether Nell Gwyn (q.v.) was more attractive since she had become the King's mistress. It is not known which side of the argument he took.

HUNT, MRS. The London Stage tentatively suggests Mrs. Hunt for the role of Prudence in a December, 1699, production of Thomas Betterton's The Amorous Widow; or, The Wanton Wife at Lincoln's Inn Fields (LS, I, 521). Since her name first appears in Betterton's Company for the 1703-04 season (LS, II, I, 44), it is unlikely that she performed the role as early as 1699.

HUSBAND, BENJAMIN (Betterton's Company 1696-97).
Benjamin Husband played only one known recorded role on the London stage during the century. In October, 1696, he played the role of Alonso in John Fletcher's Rule a Wife and Have a Wife at Lincoln's Inn Fields (LS, I, 468). He must have left London almost immediately thereafter because Clark reports that he was also acting in Dublin in 1696. Husband stayed in Ireland until 1700 and returned to act there on several occasions.

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7Summers, "Notes" to Downes, p. 87.
subsequent occasions. In the early years of the eighteenth century, Husband also acted with Penkethman (q.v.) at Greenwich.

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8 Clark, 104, 106, 113, and passim.

IVORY, ABRAHAM. Abraham Ivory is mentioned in the Duke of Buckingham's The Rehearsal:

First Player. Sir, Mr. Ivory is not come yet, but he'll be here presently; he's but two doors off.

Bayes. Come then, gentlemen, let's go out and take a pipe of tobacco (I, ii).

According to Nettleton, Case, and Stone, Abraham Ivory was a "decayed actor . . . retained out of charity as a messenger at Drury Lane." If Abraham Ivory ever played a role during the Restoration, it is unrecorded.

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JAMES, MR. Mr. James's name appears in the manuscript casts for two plays which may have been performed in the provinces in the early 1670's by a strolling company formed from a nursery in London. James is listed for the role of Aegeon in Shakespeare's *The Comedy of Errors* and for the role of Sir Boniface in Thomas Heywood's *The Wise Woman of Hogsdon* (LS, I, 186, 188). James is not listed in any other known documents relating to the London theatre during the Restoration.

JAMES, ELIZABETH (King's Company 1668-69; 1670-76). During her career Elizabeth James played in twelve recorded roles, all of which were secondary. She made her first known appearance on the stage as Damilicar in Dryden's *Tyrannic Love; or, The Royal Martyr* when it was performed at old Drury Lane in June, 1669 (LS, I, 162). Over the next few years she took such secondary parts as Isabella in Dryden's *The Conquest of Granada* and Alithea in William Wycherley's *The Country Wife*. Mrs. James's last known appearance was on Saturday, 29 January 1676, at Drury Lane, where she played Julia in Nathaniel Lee's *Gloriana; or, The Court of Augustus Caesar* (LS, I, 242).

1For details of this troupe and its possible make-up, see Burner, pp. 74-78.
Little is known of Elizabeth James, but like many players of the period, she had financial problems. In 1671 she was sued for debt, a Mrs. Carney having received permission to initiate the suit. A few days later, however, the permission was withdrawn and the suit was dropped.\(^2\) There is little doubt that she supplemented her income through prostitution, and Wilson quotes several lampoons which allude to her other activities. Particularly coarse and explicit is the following verse:

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Pride that ill natur'd distemper of the minde
Keeps Rich women honest, but makes poore ones kind
Like a damn'd Daub'd Picture upon the Ale house Wall
So James is ill painted, and Expos'd to all
A Virgin as Shee'l vow and swear
Poor Girl she forgetts the Couch at the Beare.\(^3\)
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After Elizabeth James left the stage, she was not heard from again.

**JATTER, MR.** (King's Company 1661-62). Mr. Jatter may have played the role of Lansprisado in a 1661-62 production of Thomas Heywood's *The Royal King, and The Loyal Subject* (LS, I, 37-38). Jatter's name does not appear in any other known theatrical documents.

**JENNINGS, MRS.** (Duke's Company 1662-63; 1667-68; 1669-71). According to Downes, Mrs. Jennings was one of Sir William


\(^3\)Wilson, *Ladies*, pp. 151-52.
Davenant's original actresses. She played only five known recorded roles during her career, making her first appearance at Court as Rosebella in Ferdinando Parkhurst's Ignoramus; or, The Academical Lawyer in November, 1662 (LS, I, 58). She achieved no prominence and made her last known appearance on Tuesday, 10 January 1671, at Lincoln's Inn Fields, taking the role of Phedima in Elkanah Settle's Cambyses, King of Persia (LS, I, 179). It was presumably a short time after this that she was, in Downes's words, "by force of Love . . . Erept the Stage." Her infrequent appearances over a fairly long span of time suggest that she may have been an occasional actress rather than a hireling.

JERMAINE, MR. (King's Company 1681-82). Mr. Jermaine's only known recorded role in London was that of Wiseacre in Thomas D'Urfey's Sir Barnaby Whigg; or, No Wit Like a Woman's which was produced in late October, 1681, at Drury Lane (LS, I, 302). Jermaine may have been one of a group of young players with the King's Company who rebelled and went to Scotland during the 1678-79 season. In a surviving manuscript of John Caryll's Sir Salamon Single, or, The Cautious Coxcomb, a Scottish playgoer has written the name "German" beside the

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4 Downes, p. 20.

5 Downes, p. 35.
roles of Roger and Harry, two servants in the play. It is likely that the union of the two companies in 1682 cut Mr. Jermaine's career short.

JEVON, THOMAS (Duke's Company 1673-78; 1679-82; United Company 1682-88). Thomas Jevon was a dancing master, noted for his grace and agility, before he became an actor. His first known recorded role was as Osric in a 1675-76 production of Shakespeare's *Hamlet*. Thereafter, Jevon created a number of low comic roles, and he has the distinction of being the first English Harlequin, creating that role in William Mountfort's *The Life and Death of Doctor Faustus, Made into a Farce*, perhaps as early as the 1685-86 season (LS, I, 342). Jevon's propensity for burlesque and slapstick is perhaps best illustrated in an anecdote preserved by Downes:

... in this play [The Conquest of China by the Tartans] Mr. Jevon Acting a Chinese Prince and Commander in it, and being in the Battle Vanquisht by the Tartars; he was by his Part to fall upon the point of his Sword and Kill himself, rather than be a Prisoner by the Tartars: Mr. Jevon instead of falling on the point of his Sword, laid it in the Scabbard at length upon the Ground and fell upon't, saying, now I am Dead; which put the Author into such a Fret, it made him speak Treble, instead of Double. Jevon's answer was; did you not bid me fall upon my Sword.

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6Wilson, Mr. Goodman, p. 67.
7Summers, "Notes" to Downes, p. 216.
8Downes, p. 35.
In his brief career Jevon played in forty named roles and one unnamed role. Of these roles, at least sixteen were created by Jevon. Other than Harlequin, his most famous creation was perhaps the role of Young Bellair in Sir George Etherege's *The Man of Mode; or, Sir Fopling Flutter* when the play was first performed, probably on 11 March 1676, at Dorset Garden (LS, I, 243). Jevon died, at the age of thirty-four, on 20 December 1688, and was buried on 24 December 1688, at Hampstead Churchyard.

JOHNSON, MRS. (Duke's Company 1669-71; 1672-73). An excellent dancer, Mrs. Johnson also acted six known recorded roles during her stage career, one of which, Honour Muchland in Henry Nevil Payne's *The Morning Ramble*, was a breeches part. She made her first known appearance when she played the role of Betty in John Caryll's *Sir Salamon; or, The Cautious Coxcomb* at Lincoln's Inn Fields in April, 1670 (LS, I, 169). On Thursday, 2 July 1673, she made her last recorded appearance, taking the role of Morena in Elkanah Settle's *The Empress of Morocco* at Dorset Garden (LS, I, 206).

After she left the stage, she became a prostitute, taking a succession of men for her lovers, and she evidently

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9Summers, "Notes" to Downes, p. 216.
had some talent for her second profession. Etherege, writing to Lord Middleton from Germany in February, 1687, recalls Mrs. Johnson: "Not to affect to be le chevalier a bonne fortune the best adventure I have had here has been with a comedian no less handsome and no less kind in Dutchland than Mrs. Johnson was in England."  

JOHNSON, BENJAMIN (Rich's Company 1695-1700). After the disintegration of the United Company in 1695, actors were at a premium, and several actors were hired from itinerant companies roaming through the provinces. The older, more experienced actors asked for substantial increases in salary, while the younger actors waited to be purchased. Colley Cibber relates his own experience: "Thus, without any further Merit than that of being a scarce Commodity, I was advanc'd to thirty Shillings a week: yet our company was so far from being full, that our Commanders were forced to beat up for Volunteers in several distant Counties; it was this Occasion that first brought Johnson and Bullock to the Service of the Theatre Royal." Unquestionably Rich, in beating the bushes for volunteers, must have hired some incompetent players, but when he signed William Bullock (q.v.) and Benjamin Johnson, he got two of the better actors of the Restoration.

1Wilson, Ladies, p. 153.
2Rosenfeld, Letterbook, p. 328.
3Cibber, I, 193-94.
Johnson made his first recorded appearance as Sir Simon Barter in Thomas Scott's *The Mock-Marriage* when it was produced at Drury Lane in September, 1695 (*LS*, I, 452). He quickly established himself as one of the leading comic actors of the company, and a few months later, in January, 1696, at Drury Lane, he created the character of Sir Will Wisewould in Colley Cibber's *Love's Last Shift; or, The Fool in Fashion* (*LS*, I, 457). Davies believes that this particular role was one of Johnson's best:

Sir William Wisewould, the old gentleman, who pretends to great command over his passions, and is constantly subdued by them, is, I think, a new character; and, I believe, the first, of consequence, which gave old Ben Jonson an opportunity to discover his great comic powers: he had just been brought to London from an itenerant company. The audience saw his merit and cherished it through life. . . .

During his life, his other well-known roles were those of Corbaccio in *Volpone*, Morose in *The Silent Woman*, both by Ben Jonson, and Mr. Hothead in John Crowne's *Sir Courtly Nice.*

Davies calls Johnson a "chaste copier of Nature," and then proceeds to describe both his ability and his appearance:

"His jokes and repartees had a strong effect from his seeming insensibility of their force. His large speaking blue eyes he fixed steadily on the person to whom he spoke, and was never known to have wandered from the stage to any part of the

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4 Davies, III, 415.

5 Downes, p. 52.
theatre. Jonson was the Hemikirk of D. Teniers of the theatre; the honest Dutch painter, who contents himself with giving a portrait of mere nature. 6 Johnson, born in 1665, continued on the stage until his death in August, 1742. 7

JORDAN, MRS. (United Company 1687-88; 1689-70). Mrs. Jordan played only six known roles. Her first recorded appearance was in Thomas D'Urfey's A Fool's Preferment; or, The Three Dukes of Dunstable at Dorset Garden in April, 1688, when she took the role of Celia. In late March, 1690, Mrs. Jordan played the role of Elvira in Thomas Shadwell's The Amorous Bigotte: With The Second Part of Teque O Divelly at Drury Lane (LS, I, 362, 381). After this performance Mrs. Jordan disappears from theatrical records.

6Davies, III, 135.
7Summers, "Notes" to Downes, p. 274.
KEMPTON, MATTHEW (King's Company 1662-63; 1666-67; 1669-70; 1673-74; 1680-81). Although Matthew Kempton was primarily a scenekeeper, he did take one role during his career, acting the part of the Messenger in Thomas Duffett's *The Empress of Morocco* at Lincoln's Inn Fields in December, 1673 (LS, I, 212).

KENT, MRS. (United Company 1692-95; Rich's Company 1695-1700). Mrs. Kent played in nineteen named roles before the end of the century, and she continued to perform until about the end of the 1710-11 season (LS, II, 1, 198). Her first appearance was in the role of Rosamond's Woman in the anonymous *Henry the Second, King of England: With the Death of Rosamond*, on Tuesday, 8 November 1692, at Drury Lane (LS, I, 414). Mrs. Kent was probably an attractive young woman because she played in at least three breeches parts. In fact, her best role may have been that of Young Fashion, a breeches part, in Sir John Vanbrugh's *The Relapse; or, Virtue in Danger* when the play was first performed on Saturday, 21 November 1696, at Drury Lane (LS, I, 470). She made her last recorded appearance of the century on Tuesday, 9 July 1700, at Drury Lane, when she took the role of Lucy in David Crauford's *Courtship a la Mode* (LS, I, 531).
KENT, THOMAS (United Company 1690-92; 1694-95; Rich's Company 1695-97; 1698-1700). Mr. Kent was a relatively minor actor of the Restoration who played in eight named roles before the end of the century. He continued his career until about the end of the 1704-05 season (LS, II, 1, 76). Mr. Kent's first known recorded role was that of the Servant to Ilford in Thomas Southerne's Sir Anthony Love; or, The Rambling Lady in late September, 1690, at Drury Lane (LS, 1, 388). He made his last recorded appearance in the role of Ratcliff in Colley Cibber's adaptation of Shakespeare's The Tragical History of King Richard III in late December, 1699, at Drury Lane (LS, I, 521). He may have been the son of Mrs. Kent (q.v.).

KEW, NATHANIEL. See CUE, NATHANIEL.

KIRKHAM, MR. (United Company 1690-91). Mr. Kirkham played four named roles during his one season with the United Company. In September, 1690, he played the role of Traffique in Thomas Southerne's Sir Anthony Love; or, The Rambling Lady. He took the part of the Attendant in George Powell's Alphonso King of Naples in December, 1690. In January, 1691, he played the Singing Master in Thomas D'Urfey's Love for Money; or, The Boarding School. Mr. Kirkham's last known recorded

1Nicoll, Restoration Drama, p. 379; Nicoll reprints a list of the actors who refused to sign Betterton's petition against the patentees of the United Company in 1694. Among those who refused to sign was a "Young Kent."
appearance was in March, 1691, as Brisac in Thomas D'Urfey's
Bussy D'Ambois; or, The Husband's Revenge. All his perfor-
mances took place at Drury Lane (LS, I, 388, 392, 394).

KNAPP, MR. (United Company 1694-95; Betterton's
Company 1695-99). Mr. Knapp is listed for only three roles
during his five known seasons as a player. His first role
was as Mezzetin in Act V of The Novelty by Peter Motteux
and others when the play was presented in June, 1697, at
Lincoln's Inn Fields. That same month he took the part of
Searchwell in Mary Pix's The Innocent Mistress, also at
Lincoln's Inn Fields. In late November, 1698, Mr. Knapp
played his last known recorded role, taking the part of
Hiordouble in Mary Pix's The Deceiver Deceived at Lincoln's
Inn Fields (LS, I, 479, 481, 489).

KNAPPER, MRS. (Duke's Company 1673-74; 1675-77). Mrs.
Knapper played only four minor recorded roles during her career.
Her first part was as Betty in Thomas Rawlins's Tom Essence;
or, The Modish Wife in late August, 1676, at Dorset Garden.
During the next season she played three roles, making her
last recorded appearance as Betty in Thomas D'Urfey's A Fond
Husband; or, The Plotting Sisters on Thursday, 31 May 1677,
at Dorset Garden (LS, I, 246, 257). Wilson asserts that Mrs.
Knapper was "mildly successful as a singer,"² but The

²Wilson, Ladies, p. 154.
London Stage does not list any performances where she sang.

KNEPP, ELIZABETH (King's Company 1664-65; 1666-1678). A special favorite of Pepys, Elizabeth Knepp began her career as a singer and dancer, but she developed into a good actress. She made her first known recorded appearance on the stage as the Widow in Beaumont and Fletcher's The Scornful Lady on Thursday, 27 December 1666, at the old Drury Lane (LS, I, 99). However, from the entries in Pepys's Diary it is certain that she was performing before this date. Mrs. Knepp had a facility for comic roles, playing such parts as Mme. Epicene in Ben Jonson's The Silent Woman, Lady Fidget in The Country Wife, and Eliza in The Plain Dealer, the latter two by William Wycherley. She did not confine herself to comedy, and Pepys on two occasions praised her in the role of Aminta in John Fletcher and Philip Massinger's The Sea Voyage, saying "Knepp did act her part of grief very well." During her career Mrs. Knepp played twenty-three named roles and two unnamed ones. She made her last recorded appearance in March, 1678, at Drury Lane, taking the part of Mrs. Dorothy in Thomas D'Urfey's Trick for Trick; or, The Debauched Hypocrite (LS, I, 268).

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3Pepys, 23 February 1666.
4Pepys, 25 March 1668; 16 May 1668.
Little is known of Mrs. Knepp's private life. Summers believes "she granted both Sir Charles Sedley and Pepys a share of her favours."\(^5\) It is true that she granted Pepys a great many liberties, but there is no real evidence which suggests that she was actually his mistress.\(^6\) She was probably an outspoken woman of some spirit and she was arrested twice in 1668 for unknown reasons. Since she was ordered to be delivered to the Knight Marshall rather than to the Lord Chamberlain, it is likely that she said something offensive to one of the nobility or gentry.\(^7\)

Mrs. Knepp was apparently one of the members of the King's Company who deserted the Theatre Royal in the Spring of 1679 and went to Scotland. While there she became the mistress of Joseph Haines (q.v.) and, according to a poem written by Haines,\(^8\) died in giving birth to a stillborn daughter. Since Haines returned to England in the spring of 1682, it is likely that Mrs. Knepp died toward the end of 1681.\(^9\)

KNIGHT, FRANCES MARIA (King's Company 1676-78; United Company 1683-85; 1687-95; Rich's Company 1695-1700). The information assigning Frances Maria Knight to the King's

\(^5\)Summers, "Notes" to Downes, p. 93.  
\(^6\)Wilson, Ladies, p. 155.  \(^7\)Nicoll, p. 321.  
\(^8\)For the poem, see the entry for HAINES, JOSEPH.  
\(^9\)Wilson, "Biographical Notes," p. 44.
Company for the 1676-78 season is undoubtedly in error and refers to Ursula Knight (q.v.).¹ Frances Knight made her first appearance as Angelline in Thomas Southerne's *The Disappointment; or, The Mother in Fashion* in April, 1684, at Drury Lane (*LS, I, 327*). In her early years on the stage, Mrs. Knight played mainly supporting roles, but after the breakup of the United Company in 1695, she came into her own, playing many roles of major significance. According to Wilson she became a chief tragic actress of Rich's Company, specializing in villainess roles. During the years from 1695 to 1700 she played such villainess roles as Catalina in Robert Gould's *The Rival Sisters*, Pandora in Richard Norton's *Pansanias*, and Sheker Para in Mary Pix's *Ibrahim*. During the century she played in forty-one named roles. Mrs. Knight continued her career well into the eighteenth century, making her last appearance in February, 1719.²

KNIGHT, URSULA (King's Company 1676-78). Sometimes confused with Frances Maria Knight (q.v.), Ursula Knight was a very minor actress who played only two named roles. Her first know recorded appearance was as Lettice in William Wycherley's *The Plain Dealer* on Monday, 11 December 1676, at

¹The London Stage lists these seasons as being applicable to either Frances or Ursula, but see Wilson, "Biographical Notes," p. 46.

²Wilson, "Biographical Notes," p. 46.
Drury Lane. In her last known role, Mrs. Knight took the part of Queen Leonora in Edward Ravenscroft's *King Edgar* and *Alfredra* in October, 1677, at Drury Lane (LS, I, 253, 264).

**KYNSTON, EDWARD** (Rhodes's Company 1659-60; King's Company 1660-82; United Company 1682-95; Betterton's Company 1695-99). Edward Kynaston began his career playing women's roles. Pepys saw Kynaston act the Duke's Sister in John Fletcher's *The Loyal Subject* on 18 August 1660 at the Cockpit and wrote that Kynaston "made the lovliest lady" that he had ever seen. Downes says that Kynaston "made a Compleat Female Stage Beauty, performing his Parts so well, especially Arthiope and Aglaura, being Parts greatly moving Compassion and Pity; that it has since been disputable among the Judicious whether any Woman that succeeded him so Sensibly touch'd the Audience as he."  

Kynaston gradually gave up female roles as actresses became more active during the early years of the Restoration, and he turned to heroic and tragic drama as a vehicle for his talents. Cibber relates that "he shone with an uncommon Lustre" in the roles of Morat and Muley Moluch in Dryden's *Aureng Zebe* and *Don Sebastian* respectively.  

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3Pepys, 18 August 1660.  
4Downes, p. 19.  
5Cibber, I, 121.
greatest praise for Kynaston was for his performance in Shakespeare's *King Henry IV, Part I*: "His true Majesty Kynaston had so entire a Command of that when he whisper'd the following plain Line to Hotspur, 'Send us your Prisoners, or you'll hear of it!' He convey'd a more terrible Menace in it than the loudest Intemperance of Voice could swell to."\(^6\)

Despite the praise of Cibber and Downes, Kynaston was not universally acclaimed. Davies tells a story that suggests that Kynaston's performance might have been less than heroic because of his having acted women's parts earlier in his career:

> I have been informed . . . that Kynaston had contracted some disagreeable tones in speaking, something like whining, or what we term canting. When George Powell was once discharging the intemperance of the preceding day from his stomach, during the time of action, Kynaston asked him if he was sick.---"How is it possible to be otherwise," said Powell, "when I hear you speak?"\(^7\)

In all, Kynaston played in seventy-four named roles and three unnamed ones during the century. He made his last recorded appearance on the stage as the Earl of Warwick in Mary Pix's *Queen Catharine; or, The Ruins of Love* in June, 1698, at Lincoln's Inn Fields (*LS*, I, 496). By 1694 Kynaston was making £3 per week for his services, although he

\(^6\)Cibber, I, 125-26.

\(^7\)Davies, III, 336-37.
performed infrequently. 8 He retired from the stage about 1699, a wealthy man according to most sources.9

8 Nicoll, p. 378.

9 Davies, III, 337; The History of the English Stage, p. 104.
LACY, MRS. (Betterton's Company 1695-96). Mrs. Lacy was probably hired to fill out the company Betterton formed when he led the revolt in 1695 against the patentees of the United Company. She played only one named recorded role, taking the part of Mrs. Ventre in Joseph Harris's The City Bride; or, The Merry Cuckold in March, 1696, at Lincoln's Inn Fields (LS, I, 460).

LACY, JOHN (King's Company 1660-81). One of the best comic actors of the Restoration, John Lacy made his first known recorded appearance as Cleobulo in a 1660-61 performance of Richard Flecknoe's Erminia; or, The Fair and Virtuous Lady (LS, I, 16-17). According to Downes, some of Lacy's best roles were as Teague in Sir Robert Howard's The Committee, Johnny Thump in James Shirley's The Changes, and Bayes in the Duke of Buckingham's The Rehearsal.¹ Lacy created the role of Bayes, and he was instructed by Buckingham about how to perform the role in order to best ridicule Dryden (LS, I, 190). Davies reports that it was likely that Lacy dressed in black velvet because Dryden was fond of wearing that particular material.²

¹Downes, pp. 16-17.
²Davies, III, 289-90.
In addition to being something of a comic genius, Lacy was also a man of some spirit. Although Charles II greatly admired Lacy and caused his portrait to be done in three of his most famous roles,\(^3\) Lacy insulted the King when he took some liberties with his part of the Country Gentleman in Edward Howard's *The Change of Crowns* on Monday, 15 April 1667 (LS, I, 106). Pepys says that the King was so offended that he ordered Lacy's arrest. A few days later, Lacy was released and went to the theatre where he met Edward Howard. Pepys tells the rest: "Lacy cursed him as that it was the fault of his nonsensical play that was the cause of his ill usage. Mr. Howard did give him some reply, to which Lacy [answered] him, that he was more a fool than a poet; upon which Howard did give him a blow on the face with his glove; on which Lacy, having a cane in his hand, did give him a blow over the pate.\(^4\)\)\)\)\)\) Howard complained to the King about Lacy's treatment; and the King responded by closing the theatre for a few days.\(^5\)

During his years as a player, Lacy was also involved in other aspects of the theatre. He owned four shares, twice as many as any other actor, in the first Theatre Royal in Bridges Street, Drury Lane (LS, I, 1). On one occasion he helped direct the fortunes of the King's Company when Killigrew was


\(^4\)Pepys, 20 April 1667.

\(^5\)Pepys, 20 April 1667.
having difficulty during the 1662-63 season. Nonetheless, in his twelve years on the stage, he acted in twenty named roles and two unnamed roles, at least nine of which were original creations. John Lacy retired before September, 1677, and he received a pension of 6s. 3d. for every acting day until his death on 17 September 1681.

**LASSELS, MRS.** (United Company 1690-93; Betterton's Company 1696-97). Mrs. Lassels appeared in only seven known recorded roles during her career as an actress. In March, 1691, she made her first appearance at Drury Lane, taking the role of the Duchess of Guise in Thomas D'Urfey's *Bussy D'Ambois: or, The Husband's Revenge*. The next month at Drury Lane she played the part of Violante in William Montfort's *Greenwich Park*. She made her last known recorded appearance at Lincoln's Inn Fields in June, 1697, when she acted the part of Mrs. Flywife in Mary Pix's *The Innocent Mistress* (*LS*, I, 394, 481).

**LAWSON, MR.** (United Company 1692-93). Mr. Lawson's only known recorded role was that of Crack in George Powell's *A Very Good Wife*, which was produced at Drury Lane in late April, 1693 (*LS*, I, 420).

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6 Hotson, p. 245.
7 Genest, I, 302.
8 Wilson, *Mr. Goodman*, pp. 57, 76.
LAWSON, ABIGAIL (United Company 1691-92; 1694-95; Betterton's Company 1695-99). Abigail Lawson was a very busy but minor actress who played seventeen named roles during her career. She made her first known recorded appearance at Drury Lane in January, 1692, taking the role of Margery in Thomas D'Urfey's The Marriage-Hater Matched (LS, I, 404). When the United Company dissolved in 1695, Mrs. Lawson joined Betterton's Company at Lincoln's Inn Fields, although she refused to sign Betterton's 1694 complaint against the patentees of the United Company. Abigail Lawson made her last known appearance in the role of Zelide in Mary Pix's The False Friend; or, The Fate of Disobedience when it was probably first produced in May, 1699, at Lincoln's Inn Fields (LS, I, 511).

LEE, JOHN (Duke's Company 1671-72; 1674-78; 1679-80). John Lee, in Summers's phrase, "never rose above the completest insignificance." He made his first appearance as Alexas in Samuel Pordage's Herod and Mariamne in September, 1671, at Lincoln's Inn Fields. The last of his seven known recorded roles was that of Noddy in the anonymous The Counterfeit Bridegroom; or, The Defeated Widow, presented in September, 1677, at Dorset Garden (LS, I, 188, 263). Summers speculates

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9 Nicoll, p. 379.
1 Summers, "Notes" to Downes, p. 204.
that Lee may have been the first husband of Mary Aldridge Lee (q.v.) and suggests that he died around 1677.2

LEE, MARY ALDRIDGE, LADY SLINGSBY (Duke's Company 1669-82; United Company 1682-85). Mary Aldridge probably married John Lee (q.v.) shortly after she appeared as Olinda, her first recorded role, in Aphra Behn's The Forced Marriage, or, The Jealous Bridegroom on Tuesday, 20 September 1670, at Lincoln's Inn Fields (LS, I, 175). Mrs. Aldridge soon became one of the leading actresses of the Duke's Company. She was very good in tragic and romantic roles, and she achieved some popularity in breeches parts.3 She created heroines in Thomas Otway's first three plays, acting Deidamia in Alcibiades, Queen Elizabeth in Don Carlos, Prince of Spain, and Berenice in Titus and Berenice. Most of her forty named roles were either tragic or heroic, but she did play in a few comedies. Her best comic role was as Mrs. Loveit in Sir George Etherege's The Man of Mode; or, Sir Fopling Flutter. Mary Lee may have created the role in March, 1676, at Dorset Garden (LS, I, 243). In 1682, she was ordered arrested for delivering an epilogue to the anonymous Romulus and Hersilia; or, The Sabine War because the epilogue reflected on the Duke

2 Summers, "Notes" to Downes, p. 204.
3 Wilson, Ladies, p. 160.
of Monmouth (LS, I, 311). Mrs. Lee made her last recorded appearance in mid-August, 1685, when she took the part of Clarinda in Thomas D'Urfey's A Commonwealth of Women at Drury Lane (LS, I, 338).

About 1680, Mrs. Lee remarried, possibly with Sir Charles Slingsby, Bart., of Bifrons in Patrixbourne, near Canterbury. After her retirement in 1685, little is known of her life. Her private affairs were probably less sensational than most of her colleagues', although the author of the "Satyr on the Players" denounces her:

Imprimis Slingsby has the fatall Curse
To have a Lady's Honour, with a Players Purse:
Tho' now she is so plagy haughty grown,
Yet, God, my Lady, I a time have known
When a dull Whiggish Poet wou'd go down.
That Scene's now chang'd; but Prithee Dowdy Beast,
Think not thy Self an Actress in the least;
For sure thy figure ne'r was seen before:
Such Arse-like Breasts, Stiff neck, and menstruous Gore,
Are certain Antidotes against a Whore.

Despite this indecorous attack, Mrs. Lee was probably a beautiful woman who lived a fairly virtuous life. She survived about ten years after her retirement and was buried on 1 March 1694, at St. Pancras, Middlesex.

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4The epilogue is reprinted in Wiley, pp. 133-34; some of the offending lines are as follows: "Love! like Ambition makes us Rebels too:/And of all Tresons, mine was most accurst;/Rebelling 'gainst a King and Father first."

5Wilson, Ladies, p. 160.


7Wilson, Ladies, p. 161.
LEE, NATHANIEL (Duke's Company 1671-73; King's Company 1674-75). A fairly competent dramatist, Nathaniel Lee was a superb reader of his own creations, but he was evidently an incompetent actor. He played the role of the Captain of the Watch in Henry Nevil Payne's *The Fatal Jealousie* on Saturday, 3 August 1672, at Dorset Garden (*LS*, I, 196). On Tuesday, 18 February 1673, Lee tried the role of Duncan in Sir William Davenant's alteration of Shakespeare's *Macbeth* at Dorset Garden (*LS*, I, 203). According to Downes, the experienced "ruin'd him for an Actor."  


LEIGH, ANTHONY (Duke's Company 1671-82; United Company 1682-92). Anthony Leigh began his acting career as a stroller, giving unlicensed performances in and around London at the

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8Cibber, I, 93.

9Downes, p. 34.
various fairs. On 27 December 1671, he was ordered arrested for acting in stage plays without a license.\(^1\) Although *The London Stage* lists Leigh's first recorded performance as having occurred in Samuel Pordage's *Herod and Mariamne* in September, 1671 (I, 188), a first performance in May, 1673, when Leigh acted the role of Pacheco in Joseph Arrowswith's *The Reformation* at Dorset Garden, is more likely (*LS*, I, 205).\(^2\)

According to Downes, Leigh's most famous roles were those of Scapin in Thomas Otway's *The Cheats of Scapin*, Pandarus in Dryden's *Troilus and Cressida; or, Truth Found Too Late*, Sir Jolly Jumble in Thomas Otway's *The Souldiers Fortune*, Dominic in Dryden's *The Spanish Friar; or, The Double Discovery*, Sir William Belfond in Thomas Shadwell's *The Squire of Alsatia*, and Mercury in Dryden's *Amphitryon; or, The Two Sosias*.\(^3\)

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\(^1\)Wilson, *Mr. Goodman*, pp. 22, 139; Wilson, *Ladies*, p. 162.

\(^2\)There are several problems with respect to the dating of *Herod and Mariamne*. Nicoll (*Restoration Drama*, p. 424) reports that although the prologue asserts that it was to be read at Lincoln's Inn Fields, the title page of the play indicates that it was acted at Dorset Garden. The play itself is dated 1673. *The London Stage* (I, 188) assigns the play a production in September, 1671, on the basis that the prologue refers to the theatre as "a damn'd House," which the editors think should be Lincoln's Inn Fields. In addition, the Duke's Company began acting at Dorset Garden on 9 November 1671. Leigh's arrest in December, 1671, suggests that he was not a member of a recognized company in 1671, and it is quite likely that the production of *Herod and Mariamne* was one staged by young actors of the company at Lincoln's Inn Fields in the latter half of 1673 and then moved to Dorset Garden. *The London Stage* (I, 211) lists a performance of the play on 28 October 1673.

\(^3\)Downes, p. 41.
Colley Cibber was an unabashed admirer of Leigh and quite obviously believed that Leigh's portrayal of Dominic in *The Spanish Friar* was his best role:

In the canting, grave Hypocrisy of the Spanish Friar he stretcht the Veil of Piety so thinly over him, that in every Look, Word, and Motion you saw a palable, wicked slyness shine through it--Here he kept his Vivacity demurely confin'd till the pretended Duty of his Function demanded it, and then he exerted it with a cholerick sacerdotal Insolence. . . . Leigh rais'd the character as much above the Poet's Imagination as the Character has sometimes rais'd other actors above themselves! and I do not doubt but the Poet's knowledge of Leigh's Genius help'd him to many a pleasant Stroke of Nature, which without that Knowledge never might have enter'd into his Conception.  

Leigh was so good in this role, in fact, that the Earl of Dorset had Sir Godfrey Kneller paint a full length portrait of him in his costume for the part.  

Of Leigh's seventy-four named roles, sixty-three were original creations.  

Anthony Leigh was married to Elinor Dixon (q.v.). They had three children, Michael (q.v.), Rachel (q.v.), and Francis. Anthony Leigh died on 22 December 1692 (LS, I, 411).

LEIGH, ELINOR DIXON (Duke's Company 1669-73; 1675-77; 1678-82; United Company 1682-84; 1686-87; 1688-95; Betterton's Company 1695-1700). Genest conjectures that Mrs. Leigh was Elinor Dixon, daughter of James Dixon (q.v.), one of the old

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4Cibber, I, 145-46.  
5Cibber, I, 146.  
actors who began with Rhodes in 1659-60 and then joined the Duke's Company.\textsuperscript{7} If Genest's supposition is correct, Elinor Dixon married Anthony Leigh (q.v.) sometime between late November, 1671, and 4 July 1672.\textsuperscript{8} During her long career Mrs. Leigh played fifty-four named roles, and, according to Cibber, was excellent in her portrayal of superannuated beauties:

Mrs. Leigh . . . had a very droll way of dressing the pretty foibles of superannuated Beauties. She had in herself a good deal of Humour, and knew how to infuse it into the affected Mothers, Aunts, and modest stale Maids that had miss'd their Market; of this sort were the Modish Mother in the \textit{Chances}, affecting to be politely commode for her own Daughter; the Coquette Prude of an Aunt in Sir Courtly \textit{Nice}, who prides herself in being chaste and cruel at Fifty; and the languishing Lady \textit{Wishfort} in \textit{The Way of the World}: In all these, with many others, she was extremely entertaining, and painted in a lively manner the blind Side of Nature.\textsuperscript{9}

In addition to the parts mentioned by Cibber, some of Mrs. Leigh's other excellent roles were those of Lady Woodvil in

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\textsuperscript{7}Genest, I, 111. \\
\textsuperscript{8}The last recorded appearance of Elinor Dixon was in late November, 1671, when she took the role of Julia in John Crowne's \textit{The History of Charles the Eighth of France; or, The Invasion of Naples by the French} (\textit{LS}, I, 190). The first recorded appearance for Elinor Leigh was on 4 July 1672, when she took the part of Betty Trickmore in Edward Ravenscroft's \textit{The Citizen Turned Gentleman} (\textit{LS}, I, 195). The fact that Mrs. Dixon's name disappears and Mrs. Leigh's name appears within the same season (1671-72) and the fact that the two roles are of essentially the same unimportance would seem to support Genest's guess. \\
\textsuperscript{9}Cibber, I, 162-63.
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Sir George Etherege's *The Man of Mode; or, Sir Fopling Flutter*, Lady Plyant in William Congreve's *The Double Dealer*, and Lady Laycock in Thomas Betterton's *The Amorous Widow; or, The Wanton Wife*.

Mrs. Leigh's three extended absences from the stage between 1673 and 1686 were probably due to the birth of her three children during those periods.¹ After her husband's death in 1692, she continued on the stage until sometime in 1707. Unlike the private lives of most of her contemporaries, Mrs. Leigh's was, according to Wilson, above reproach.² The date of her death is unknown.

**LEIGH, ELIZABETH** (Betterton's Company 1699-1700). The entry for Elizabeth Leigh in *The London Stage* for the 1699-1700 season is almost certainly an error for Elinor Dixon Leigh (q.v.), who, although not assigned by the editors to Betterton's Company for the 1699-1700 season, played in at least two roles during that season. Elizabeth Leigh was probably the widow of Francis Leigh, youngest son of Elinor and Anthony Leigh (q.v.)³

**LEIGH [LEE], MICHAEL** (United Company 1689-95; Rich's Company 1695-97; Betterton's Company 1697-98). The eldest

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¹Wilson, *Ladies*, p. 163.
³Rosenfeld, *London Fairs*, p. 23; Genest, II, 647.
child of Elinor and Anthony Leigh (q.v.), Michael Leigh made his first recorded appearance on the stage at about the age of seventeen when he took the role of Diego in Thomas Shadwell's *The Amorous Bigotte: With the Second Part of Teque O Divelly* at Drury Lane in late March, 1690 (LS, I, 381). During his career as an actor, Leigh played in twenty named roles and one unnamed role. He sang on several occasions. He made his last recorded appearance at Court on Thursday, 4 November 1697, when he took the role of Irish Reparee in Peter Motteux's *Europe's Revels for the Peace* (LS, I, 488).

**LEIGH [LEE], RACHEL** (United Company 1692-93). Presumably the only daughter of Elinor and Anthony Leigh (q.v.), Rachel Leigh played in only one known role, taking the part of Judy in Thomas Southerne's *The Maid's Last Prayer: or, Any rather than Fail* at Drury Lane toward the end of February, 1693 (LS, I, 418).

**LEITHERFULL, MR.** (Duke's Company 1680-81). Mr. Leitherfull's only known recorded role was that of Leontine in Nathaniel Lee's *Theodosius; or, The Force of Love* when it was produced at Dorset Garden in September, 1680 (LS, I, 291).

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4Since this production was not given by the joint companies (LS, I, 488), Michael Leigh may not have belonged to Betterton's Company during the 1697-98 season.
LEVERIDGE, RICHARD (Rich's Company 1695-99; Betterton's Company 1696). Richard Leveridge was far more active as a singer than as an actor. On Saturday, 28 May 1698, a concert for his benefit was given at York Buildings (LS, I, 495). As an actor, he played only one known recorded role. In mid-April, 1695, he played Ismeron in John Dryden and Sir Robert Howard's The Indian Queen at Dorset Garden (LS, I, 444). At the conclusion of the 1698-99 season, Leveridge went to Dublin and performed there for at least one season. He returned to London and began singing again during the 1702-03 season (LS, II, 1, 26). His name disappears after the 1708-09 season (LS, II, 1, 198).

LILBURNE, MRS. (Duke's Company 1670-71). Mrs. Lilburne's only known recorded role was as Cydamene in Edward Howard's The Women's Conquest when it was produced at Lincoln's Inn Fields in November, 1670 (LS, I, 176).

LILLESTON, THOMAS (Rhodes's Company 1659-60; Duke's Company 1660-64). One of Rhodes's original actors, Lilleston was arrested on 4 February 1660 for acting in an illegal performance. His first known legal performance came on Friday, 28 June 1661, when he took the role of Villerius in Sir

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5 Clark, p. 114.
6 Hotson, p. 197.

**Lisle, Jerimiah** (Duke's Company 1669-70). Jerimiah Lisle acted no known recorded roles in London, but on 26 April 1670, the Lord Chamberlain issued a warrant for the arrest of Lisle who had "absented himself from his duty and otherwise misbehaved. . . ." After the warrant was issued, Lisle probably fled to Dublin, where he took roles in William Shakespeare's *Julius Caesar* and John Wilson's *Belphegor.*

**Littlewood, John** (King's Company 1668-72). John Littlewood appeared in three named roles during his career. On Thursday, 24 June 1669, at old Drury Lane, he made his first known appearance as Albinius in Dryden's *Tyrannic Love; or, The Royal Martyr.* In August of the following year, he played

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7Nicoll, p. 318.
8Clark, pp. 74, 89.
the role of Corbo in William Joyner's *The Roman Empress* at old Drury Lane. Littlewood's last recorded role was as Ferdinand in Dryden's *The Conquest of Granada by the Spaniards. Almanzor and Almahide; or, The Conquest of Granada, The Second Part* when it was produced at old Drury Lane in December, 1670 (*LS*, I, 162, 171, 177). In addition, Littlewood may have had a role in Buckingham's *The Rehearsal* in December, 1671, but it is not at all certain (*LS*, I, 190-91).

LLOYD, JOHN (Duke's Company 1669-70). John Lloyd's name appears only in the Lord Chamberlain's *Registers* for the 1669-70 season. He played no known recorded roles.

LONG, JANE (Duke's Company 1661-65; 1666-73). Jane Long was one of Sir William Davenant's original actresses. Her first known role was as Jane in Abraham Cowley's *The Cutter of Coleman Street*, which was produced on Monday, 16 December 1661, at Lincoln's Inn Fields (*LS*, I, 44). When the theatres reopened about November 1666, after they had been closed for about one year and a half because of the plague, Jane Long began to play more important roles than she had before the theatres closed. Sometime during the 1666-67 season, Mrs. Long took the part of Dulcino in James Shirley's *The Grateful*

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1 Downes, p. 20.
Servant and was an immediate success: "Dulcino the Grateful Servant, being acted by Mrs. Long; and the first time she appeared in Man's Habit, prov'd as Beneficial to the Company, as several succeeding new Plays." In February, 1670, she created the role of the Justice in Thomas Betterton's The Woman Made a Justice and was even more successful than she had been in the role of Dulcino. Mrs. Long acted "the Justice so charmingly" that the play pleased the audience, and it held the stage "14 Days together." Jane Long played a total of twenty named roles during her career, making her final recorded appearance on Tuesday, 18 February 1673, playing in the role of Lady Macduff in Sir William Davenant's alteration of Shakespeare's Macbeth at Dorset Garden (LS, I, 203).

According to Wilson Jane Long "left the Stage to become the mistress of George Porter, a Gentleman of the Privy Chamber to the Queen." Although she was not particularly beautiful, her liaison with Porter lasted a number of years. Her private life is almost unknown, but she did come under a normal number of attacks in the lampoons and satires of the day. There seems to be no record of the date of her death.

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2 Downes, p. 27.
3 Downes, p. 30.
4 Wilson, Ladies, p. 166.
5 Wilson, Ladies, p. 167.
LOVEDAY, THOMAS (Duke's Company 1660-61; King's Company 1661-65; 1666-68). Before the Restoration and as early as 1635, Thomas Loveday had been a member of the King's Revels Company. After 1660, Loveday played in four named roles. Loveday's first known recorded appearance was in mid-March, 1663, when he took the role of Dilligence in John Wilson's *The Cheats at Vere Street* (LS, I, 63). Loveday's last appearance may have been in October, 1667, when in a performance of Richard Rhodes's *Flora's Vagaries* at the old Drury Lane, he took the part of the Fryer (LS, I, 119). Nonetheless, *Flora's Vagaries* may have been acted as early as 3 November 1663, and since every other part played by Loveday occurs in 1663, it may have been that he acted the Fryer at this time. Loveday undoubtedly died sometime in the late 1660's.

LOVELL, MRS. (United Company 1686-87). Mrs. Lovell's only known recorded role was as Mrs. Woodly in a 1686-87 production of Thomas Shadwell's *Epsom Wells* (LS, I, 352).

LOVELL, THOMAS (Rhodes's Company 1659-60; Duke's Company 1660-64). Thomas Lovell's first known recorded appearance was on Saturday, 24 August 1661, at Lincoln's Inn Fields.

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6 Hotson, p. 21

7 The London Stage does not list Loveday as the Father in John Fletcher's *The Elder Brother*, but Downes (p. 6) does.

8 Nicoll, p. 427.
where he took the role of Polonius in Shakespeare's *Hamlet* (LS, I, 32). Lovell's career was brief, but he must have been a very capable actor because each of his four named roles was significant. He played Malvolio in Shakespeare's *Twelfth Night* and old Trueman in Cowley's *The Cutter of Coleman Street*. He made his last recorded appearance in the character of Gracchus in Sir Robert Stapylton's *The Step-Mother* when it was produced in mid-October at Lincoln's Inn Fields (LS, I, 71). He died sometime before the beginning of the 1673-74 season (LS, I, 210).

LOWE, MR. (United Company 1683-86). Mr. Lowe was an undistinguished actor of minor parts. His first known recorded appearance was as Chaplain in Richard Brome's *A Jovial Crew; or, The Merry Beggars*, produced at Drury Lane in December, 1683. In January, 1685, he played the three small roles of Butler, Rufee, and Verdon in John Fletcher's *The Bloody Brothers* at either Drury Lane or Dorset Garden. His last known recorded appearance was as a Footman in Thomas Jevon's *The Devil of a Wife; or, A Comical Transformation* when it was played at Dorset Garden on Thursday, 4 March 1686 (LS, I, 325, 335, 347).

LUCAS, MRS. (United Company 1693-95; Rich's Company 1695-98). Mrs. Lucas was a minor actress of small roles who was also used on occasion to sing and dance. She played the first of her five named roles at Drury Lane in November, 1695,
when she acted the part of Lucy Welldon in Thomas Southerne's *Oroonoko*. In September, 1696, she took the role of one of several "Players" in the anonymous *The Female Wits; or, The Triumvirate of Poets at Rehearsal*, presented at Drury Lane (LS, I, 454, 467). Mrs. Lucas made one more recorded appearance after September, 1696, but it was as a singer rather than as an actress.

LYDALL, EDWARD (King's Company 1661-62; 1666-77). Edward Lydall was a competent journeyman actor who played in twenty-five named roles during his career. Although *The London Stage* suggests that Lydall may have played the Earl of Chester in a 1661-62 production of Thomas Heywood's *The Royal King*, and *The Loyal Subject* (I, 37), it is unlikely that he was acting as early as 1661-62.9 Lydall's first appearance may well have been on Friday, 12 June 1668, when he took the part of Don Melchorde Guzman in Dryden's *An Evening's Love; or, The Mock Astrologer* at old Drury Lane. For the next nine years Lydall performed with regularity, taking a number of strong secondary

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9Lydall's name first appears in the Lord Chamberlain's Registers on the date 10 May 1666 (Wilson, "Players' Lists," p. 26). His name first appears in the livery warrants for 2 October 1669 (Nicoll, *Restoration Drama*, p. 364). Downes (p. 2) says that Lydall did not come into the company until after it had begun at Drury Lane, which was on 7 May 1663. Finally, Lydall's name does not appear in any more casts until 1668, and then it appears with regularity. The dating of Heywood's play by *The London Stage* is on the basis of the cast, and it would seem that the presence of Lydall in that cast makes the cast almost impossible for a single performance.
roles such as Dorilant in William Wycherley's *The Country Wife* and the Duke in Shakespeare's *Othello*. He made his last known recorded appearance in mid-June, 1677, at Drury Lane, where he played Oroandes in William Chamberlayne's *Wits Led by the Nose; or, A Poet's Revenge* (*LS*, I, 258). Lydall's complete disappearance from theatrical records after the 1676-77 season suggests his death about this time.
MACKAREL, MRS. BETTY (King's Company 1674-75). Mrs. Betty Mackerel was almost a legend as "Orange Betty," a regular orange girl at the Theatre Royal. According to Wilson, she "was so famed for her impudence and promiscuity that her name became a byword." She made only one known recorded appearance on the stage, taking the role of Ariel, a breeches part, in Thomas Duffett's The Mock-Tempest; or, The Enchanted Castle on Thursday, 19 November 1674, at Drury Lane (LS, I, 224).

MAGNUS, MR. (United Company 1693-96; Rich's Company 1697-99). In all likelihood, Mr. Magnus was primarily a singer. His only recorded role was that of Mercury in a 1693-94 production of the anonymous The Rape of Europa by Jupiter (LS, I, 427). He also sang in a production of Charles Gildon's Phaeton; or The Fatal Divorce at Drury Lane in March, 1698 (LS, I, 493).

MAN, MARY (King's Company 1663-64; 1666-67). Mary Man played no known recorded roles. Her name appears in the Lord Chamberlain's Registers for the 1663-64 season. I do not know on what basis the editors of The London Stage assign Mrs. Man to the 1666-67 season.

1Wilson, Ladies, p. 167.
2Wilson, "Players' Lists," p. 27.
MARSHALL, REBECCA (King's Company 1660-61; 1663-65; 1666-76). Although Rebecca Marshall was listed in the Lord Chamberlain's Registers as early as 1663, she did not make her first recorded appearance until Friday, 7 December 1666, when she played the role of Evadne in Beaumont and Fletcher's *The Maid's Tragedy* at the old Drury Lane (LS, I, 98). Nonetheless, Rebecca Marshall must have been on the stage prior to December, 1666, because Pepys noted her presence in the playhouse on 3 April 1665. It is possible that she played Colona in a 1663-64 production of John Ford's *Love's Sacrifice* (LS, I, 70-71). During her career she played a total of twenty-seven named roles and two unnamed ones, and she was easily one of the best and most popular actresses in the King's Company.

According to Davies, Rebecca Marshall "excelled in characters of dignity, and in expressing the strong emotions of the heart. The high sentiments of honour, in many of her characters, were correspondent to the dictates of her mind, and justified by her own private conduct." Her most famous role was that of Roxana in Nathaniel Lee's *The Rival Queens; or The Death of Alexander the Great*, a part she created when

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3Wilson, "Players' Lists," p. 27.
4Pepys, 3 April 1665.
5Davies, III, 278.
the play was first presented at Drury Lane on Saturday, 17 March 1677 (LS, I, 255). During her career, Rebecca Marshall played such demanding roles as Olivia in William Wycherley's The Plain Dealer, Lyndaraxa in Dryden's The Conquest of Granada, The Second Part, and Nourmahal in Dryden's Aureng-Zebe. Pepys admired her performances as the Queen in Dryden's Secret Love and Dorothea in Thomas Dekker's The Virgin Martyr.6

Rebecca Marshall, the younger sister of Anne Marshall Quin (q.v.), was a very pretty woman, and on one occasion had to petition the King for protection from one of her admirers. She was probably the mistress of Sir George Howett, and the lampoons of the period suggest that she was a prostitute and a procurer for her daughter:

Proud Curtizan Marshall tis time to give o're  
Since now your Daughter, shee is turn'd whore  
But be not discourag'd it was in Cambridge she fell  
And her London Maidenhead you have still to sell.7

Nothing is known about Rebecca Marshall after she left the stage in 1677.8

MARTIN, MRS. (Betterton's Company 1695-96; 1697-1700). Before the end of the century, Mrs. Martin played in seven named roles. She made her first recorded appearance as Bellafira in the anonymous She Ventures and He Wins when it

6Pepys, 24 May 1667; 27 February 1668.
7"Lampoons," quoted in Wilson, Ladies, p. 172.
8Wilson, Ladies, pp. 171-72.
was produced at Lincoln's Inn Fields in September, 1695 \((\text{LS}, \ I, 452)\). Mrs. Martin played only fairly minor roles, and she made her last known appearance during the Restoration in December, 1699, when she took the part of Euphrosine in John Dennis's *Iphigenia* at Lincoln's Inn Fields \((\text{LS}, \ I, 518)\).

Mrs. Martin continued with Betterton's Company until the conclusion of the 1702-03 season. She is not listed for the 1703-04 season \((\text{LS}, \ II, 1, 44)\).

**MATHER, RICHARD** (King's Company 1680-81). Richard Mather is listed in the Lord Chamberlain's *Registers*, dated 28 April 1681, replacing Henry Hailes (q.v.).\(^9\) He played no known recorded roles.

**MAXFIELD, GEORGE** (King's Company 1673-74). Although listed by *The London Stage* as an actor \((I, 210)\), George Maxfield was probably only a singer. He is listed in the Lord Chamberlain's *Registers*, dated 7 November 1673,\(^1\) but his only known appearance on the stage was as a singer in the Court production of John Crowne's *Calisto; or, The Chaste Nimph* on Monday, 15 February 1675 \((\text{LS}, \ I, 228)\).\(^2\)

**MEDBOURNE [METBORN], MATTHEW** (Duke's Company 1661-65; 1668-69; 1670-73; 1674-78; King's Company 1669-70). Matthew

\(^9\text{Wilson, "Players' Lists," p. 29.}\)
\(^1\text{Wilson, "Players' Lists," p. 26.}\)
\(^2\text{Nicoll, p. 359.}\)
Medbourne was, according to Genest, "a respectable second or third rate actor." During his career he played forty named roles, most of them secondary leads. Medbourne made his first known appearance as Delico in John Webster's *The Duchess of Malfi* on Thursday, 20 September 1662, at Lincoln's Inn Fields (LS, I, 56). Medbourne also played such roles as the Ghost in Shakespeare's *Hamlet*, Rui Gomez in Thomas Otway's *Don Carlos, Prince of Spain* and Mendoza in Aphra Behn's *Abdelazer*. His last known recorded appearance was at Dorset Garden, in November, 1678, when he played the role of Agamemnon in John Banks' *The Destruction of Troy* (LS, I, 274).

Medbourne died on 19 March 1679 in Newgate, where he had been a prisoner since 26 November 1678. A staunch Roman Catholic, Medbourne knew Titus Oates and introduced him to the members of a club he belonged to. Medbourne paid dearly for his indiscretion and was arrested, falsely, for being involved in the Popish Plot. "Such was the rage of party," Davies comments, "that a man of so little consequence as a player was made an object of popular resentment by the furious politics of Lord Shaftsbury and his colleagues."

**MERCHAND, MRS. (King's Company 1677-78).** Mrs. Merchant played two recorded roles during her season as an actress. In

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3Genest, I, 256.

4Summers, "Notes" to Downes, p. 170.

5Davies, II, 64.
late February, 1678, she took the role of Petulant Easy in a Lenten-cast production of John Leaner'd's The Rambling Justice; or The Jealous Husbands: With the Humours of Sir John Twiford at Drury Lane. She made her last known appearance the following month at Drury Lane in the role of Lucilla in Thomas D'Urfey's Trick for Trick; or, The Debauched Hypocrite (LS, I, 268).

MILES, MRS. (United Company 1689-90; 1691-92). Mrs. Miles's first recorded appearance was as the niece in William Mountfort's The Successful Strangers in January, 1690, at Drury Lane. After skipping a season, she may have played the role of Celandia in a 1691-92 production of John Wilmot, the Earl of Rochester's Valentinian (LS, I, 279, 400).

MILLS, MRS. (Rich's Company 1695-96; 1698-99). Mrs. Mills played the first of her five named roles in mid-February, 1696, when she took the role of Eurilia in the anonymous Neglected Virtue; or The Unhappy Conquerors at Drury Lane (LS, I, 459). In all, she played four minor roles during the 1695-96 season and did not act any part for two seasons thereafter. She made her last recorded appearance in the role of Trudge in a December, 1698, production of George Farquhar's Love and a Bottle at Drury Lane (LS, I, 459, 507). It is possible that she was the wife of John Mills (q.v.).
MILLS, JOHN (Rich's Company 1695-1700). John Mills probably began his career in mid-April, 1695, when he played the role of The Ynca of Peru in John Dryden and Sir Robert Howard's *The Indian Queen* at Dorset Garden (LS, I, 444). Before the end of the century he had played in twenty-five named roles, many of which were important parts. It was not until after the beginning of the eighteenth century that he achieved any prominence. One of his best roles was that of Pierre in Thomas Otway's *Venice Preserved*. Davies, who saw Mills act the part, describes his effectiveness:

> Mills acted Pierre so much to the taste of the public, that the applause bestowed on him in this part, exceeded all that was given to his efforts in every thing else. The actors joined their voices to that of the public: I confess, I never saw Mills in Pierre without a great degree of approbation.  

Despite his success in this role, Mills never was an actor of the first rank, although he played many important roles. Somehow Mills had managed to ingratiate himself with Robert Wilks (q.v.), and Wilks responded by giving him roles that were beyond his talent. According to Davies, Mills was particularly deficient as Macbeth, lacking the "genius to display the various passions and turbulent scenes of the character."  

Mills continued on the stage until 1736. A few days after he had acted the King in Shakespeare's *2 Henry IV*, Mills became seriously ill and died in November, 1736.

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6 Davies, III, 239. 7 Davies, II, 131. 8 Davies, I, 319.
MITCHELL, KATHERINE. See COREY, KATHERINE MITCHELL.

MOHUN, MICHAEL (Red Bull Company 1659-60; King's Company 1660-82). Easily one of the greatest actors on the Restoration stage, Michael Mohun began his career as an apprentice to Beeston at the Cockpit before the Commonwealth. His first known recorded performance was as Melantius in Beaumont and Fletcher's *The Maid's Tragedy* on Saturday, 17 November 1660, at Vere Street (*LS*, I, 20). Before he retired in 1682, Mohun had played in forty-nine named roles. He was a skilled character actor and, according to Downes, was acclaimed in a wide variety of roles: "Major Mohun . . . was Eminent for Volpone; Face in the *Alchymist*; Melantius in the Maid's Tragedy; Mardonius, in King and no King; Cassius in *Julius Caesar*; Clytus, in *Alexander*; Mithridates, &c." Mohun was capable of putting spirit and passion into dull poetry, an ability that must have served him well on more than one occasion.

Physically Mohun was probably fairly short and perhaps a little rotund. Although Mohun "was particularly remarkable for the dignity of his deportment and graceful manners of treading the stage," he developed, as the years went by,

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9 Wright, in Cibber, I, xxv.
1 Downes, p. 17.
2 Bellchambers, in Cibber, II, 327.
3 Davies, III, 262.
4 Davies, II, 203.
a peculiar walk which the players in the Duke's Company ridiculed and mimicked. Lord Rochester, however, came to Mohun's defense in an epilogue to Sir Francis Fane's *Love in the Dark*:

> Yet these are they, who durst expose the Age Of the great Wonder of the English Stage. Whom Nature seem'd to form for your delight, And bid him speak, As she bid Shakespeare write. These Blades indeed are Cripples in their Art, Mimick his Foot, but not his speaking Part. Let them the *Traytor* or *Volpone* try, Could they Rage like *Cethegus*, or like *Cassius* die?  

As he grew older, Mohun found he could not play regularly because of the afflictions of age, and when the United Company was formed in 1682, he retired and received a pension equal to that of Hart's. He died in 1684.  

Downes writes what should perhaps be Mohun's epitaph: "In all his parts, he was most Accurate and Correct."

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**MOORE, MRS.** (Betterton's Company 1697-98; Rich's Company 1698-1700). Mrs. Moore began her career by acting the role of Widow Thoroshift in a March, 1698, production of Thomas Dilke's *The Pretenders; or, The Town Unmasked* at Lincoln's Inn Fields (*LS*, I, 492). After the conclusion of the 1697-98 season, she somehow managed to shift companies and began

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6 Wilson, *Mr. Goodman*, p. 83.

7 Downes, p. 17.
playing with Rich's company. She acted the last of her eight named roles of the century on Tuesday, 9 July 1700, at Drury Lane, where she took the part of Melintha in David Crauford's *Courtship a la Mode* (*LS*, I, 531). She continued her career on the stage through the 1709-10 season. Her name disappears from the casts thereafter (*LS*, II, 1, 234).

MOSELY, JOHN (Rhodes's Company 1659-60; Duke's Company 1660-61). John Mosely was one of the original actor-sharers in Sir William Davenant's Company (*LS*, I, lviii). He played no known recorded roles.

MOUNTFORT, SUSANNA PERCIVAL. See VERBRUGGEN, SUSANNA

MOUNTFORT, WILLIAM (Duke's Company 1677-78; 1679-80; United Company 1682-92). Born in 1659 or 1660, William Mountfort made his first recorded appearance on the stage in the part of the Boy in John Leanerd's *The Counterfeits* on Tuesday, 28 May 1678 at Dorset Garden (*LS*, I, 270). By 1682, according to Downes, Mountfort had "grown to the maturity of [a] good Actor," and he began to play a wide variety of leading roles. Mountfort was "endowed by nature with a handsome person, a most melodious voice, and pleasing address," and he shone in such roles as Alexander in Nathaniel

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8 Downes, p. 39.

9 Davies, III, 195.
Lee's *The Rival Queens; or The Death of Alexander the Great*. His best parts, however, were those of light comedy, and he excelled in portraying the fop. Mountfort created his most famous role probably around 9 May 1685, when he took the part of Sir Courtly in John Crowne's *Sir Courtly Nice; or, It Cannot Be* at Drury Lane (*LS*, I, 336). Colley Cibber (q.v.), an actor of unquestioned merit in foppish roles, acknowledged his debt to Mountfort:

In [the role] of *Sir Courtly Nice* his excellence was still greater. There his whole Manner, Voice, Mien, and Gesture was no longer Monfort, but another Person. There, the insipid, soft Civility, the elegant and formal Mien, the drawling Delicacy of Voice, the stately Flatness of his Address, and the Empty Eminence of his Attitudes were so nicely observ'd and guarded by him, that he had not been an entire Master of Nature had he not Kept his Judgment, as it were, a Centinel upon himself, not to admit the least Likeness of what he us'd to be to enter into any Part of his Performance, he could not possibly have so completely finish'd it. If, some Years after the Death of Monfort, I my self had any Success in [this character], I must pay the Debt I owe to his Memory, in confessing the Advantages I receiv'd from the just Idea and strong Impression he had given me from his acting [it].

After becoming a successful actor, William Mountfort married Susanna Percival (q.v.), the daughter of Thomas Percival (q.v.), on 2 July 1686. Thereafter they often played together, and each was successful. Six and one half years after his marriage, on 9 December 1692, Mountfort was

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1 Cibber, I, 129.

mortal reserved under disputed, if not mysterious, circumstances. One Richard Hill, a captain, was supposed to be insanely in love with Anne Bracegirdle (q.v.), and suspecting that she had been rather free with her favors to Mountfort, he ran the actor through with his sword about midnight. But whether the killing was in self defense or was a brutal murder is disputed. Mountfort died of his wounds the following day.

MOYLE, MRS. (King's Company 1681-82). Mrs. Moyle played only one known recorded role, taking the part of Millicent in Thomas D'Urfey's Sir Barnaby Whigg: or No Wit Like a Woman's in late October, 1681, at Drury Lane (LS, I, 302). Her career was probably terminated by the union of the two companies in 1682.

MURRAY, JOHN (King's Company 1668-70). John Murray appears in the Lord Chamberlain's Registers under the date of 12 January 1668. He played no known recorded roles, and it is likely that he was a scenekeeper rather than an actor.

MYNNS, MR. (Betterton's Company 1695-96). Mr. Mynns's only known appearance on the London stage was in June, 1696,

3There are innumerable accounts of the death. The most complete is that of A. S. Borgman's The Life and Death of William Mountfort; but see also Bellchambers' "Memoir of William Mountfort," in Cibber, II, 342-46.

4Wilson, "Players' Lists," p. 28.
when, dressed like a gypsy, he delivered the epilogue to Peter Motteux's *Love's a Jest* at Lincoln's Inn Fields (LS, I, 462). In 1697, he was with a strolling company at Norwich headed by Thomas Dogget (q.v.), and he was probably the husband of the Mrs. Mynns, who was very active in presenting entertainments at the fairs during the early years of the eighteenth century.  

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5Rosenfeld, *Strolling Players*, pp. 43, 55.

NANNY, MISS. See COCKYE, MISS.

NEWMAN, MRS. (Rich's Company 1695-96). In September, 1695, at Drury Lane, Mrs. Newman played the part of Betty in Thomas Scott's The Mock-Marriage. The following month she took the role of Clara in Robert Gould's The Rival Sisters; or The Violence of Love, also at Drury Lane (LS, I, 452, 453). Thereafter, Mrs. Newman's name disappears from the theatrical records.

NEWTH, MR. (Rich's Company 1695-96; 1698-99). Mr. Newth made his first recorded appearance as Sancho in Thomas D'Urfey's The Comical History of Don Quixote, The Third Part: With the Marriage of Mary the Buxome, which was produced at Dorset Garden in November, 1695. In July, 1695, Newth took the role of Pedro in Thomas Scott's The Unhappy Kindness; or A Fruitless Revenge at Drury Lane. After an absence of almost three years, Newth made his last known recorded appearance in April, 1699, when he acted Sobersides in a Drury Lane production of Love Without Interest; or, The Man Too Hard for the Master (LS, I, 454, 463, 509-10).¹

NOKES, JAMES (Rhodes's Company 1659-60; Duke's Company 1660-82; United Company 1682-92). James Nokes began his

¹The Dedication to Love Without Interest is signed by William Penkethman, but the authorship of the play is uncertain.
career in women's roles, making his first known recorded appearance as a Maid in a 1660 production of John Fletcher and William Rowley's *The Maid in the Mill* at the Cockpit, Drury Lane (LS, I, 7). During the next few years he became one of the leading comic actors of his day. In 1662, Nokes acted the Nurse in Shakespeare's *Romeo and Juliet*; in 1672, he acted the Nurse in Henry Nevil Payne's *The Fatal Jealousy* and in 1679, he created the Nurse in Thomas Otway's *The History and Fall of Caius Marius*. These three roles, especially the last two, made Nokes famous and gave him the nickname "Nurse." In addition, Nokes also became famous for his "interpretation of a grave English type of Folly." He created such roles when he took the part of Sir Nicholas Cully in Etherege's *Love in a Tub* and Ninny in Shadwell's *The Sullen Lovers*. Dryden created at least two roles especially for Nokes, Sir Martin Marall in *Feigned Innocence; or Sir Martin Marall* and Gomez in *The Spanish Friar; or, The Double Discovery*. Nahum Tate also created the role of Alderman Touchstone in *Cuckolds-Haven; or, An Alderman No Conjuror* for Nokes, but for some unknown reason he never acted the part. (LS, I, 338).

Nokes's last known recorded appearance was as Puny in a 1691-92 production of Abraham Cowley's *The Cutter of Coleman*

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2 Nicoll, p. 68.
Street (LS, I, 399). He retired from the stage, probably a fairly wealthy man. He died on September 1696, leaving an estate of £1500.3 During his career he played in fifty-two named roles, thirty-nine of which were original creations.4

NOKES, ROBERT (Rhodes's Company 1659-60; Duke's Company 1660-65; 1666-67). The older brother of James Nokes (q.v.), Robert Nokes was an actor-sharer when Sir William Davenant formed his company (LS, I, lviii n). He did not, however, achieve the prominence of his younger brother, and he played only three known recorded roles. He acted the part of Musaeus in the Court production of Ferdinando Parkhurst's Ignoramus; or, The Academical Lawyer in November, 1662. In February, 1663, he took the role of Gioseppe in Sir Robert Stapylton's The Slighted Maid at Lincoln's Inn Fields. He made his last recorded appearance in mid-October, 1663, at Lincoln's Inn Fields, where he played the part of Sergius in Sir Robert Stapylton's The Step-Mother (LS, I, 58, 62, 71). Robert Nokes died sometime prior to the 1673-74 season.5

NORRIS, MRS. (Duke's Company 1662-65; 1666-67; 1669-73; 1675-82; United Company 1682-85). Mrs. Norris was, according to Wilson, "a useful actress, good at "humours" characters:

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3Summers, "Notes" to Downes, p. 154.
5Downes, p. 35.
old ladies, mothers, nurses, and the like."\(^6\) She made her first known recorded appearance in the November, 1662, production of Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer*, taking the role of Polla (LS, I, 58).\(^7\)

It is likely that she was the wife of Henry Norris (q.v.), and her absences from the stage may be explained in part by the fact that in 1665 she gave birth to a son, Henry Norris, Jr. (q.v.), and perhaps a daughter sometime between 1667 and 1669. The author of "Satyr on the Players" mentions that Mrs. Norris had a daughter:

> Then Norris, and her Daughter, pleasant are;  
> One's very young, the other desperate fair;  
> A very equal, well-proportion'd Pair  
> The Girl's of use, faith, as the matter goes;  
> For she must _____ to get her Father's Cloths.\(^8\)

In April, 1681, Mrs. Norris was expelled from the Duke's Company for an unexplained altercation. On 7 May 1681 the Lord Chamberlain wrote to Thomas Betterton (q.v.) instructing him to readmit Mrs. Norris:

> I did yesterday signify into you that Mrs. Norris should be received into your Company again. And this is to explain that order. That it is His Majesty's pleasure that she reconcile herself into


\(^7\)Mrs. Norris may have played the role of Cariolo in John Webster's *The Duchess of Malfi* as early as 30 September 1662, but it is not certain (LS, I, 56).

her adversary, and submit herself to the rules and government of the company and upon this condition she is to be admitted as formerly.9

After her readmittance, Mrs. Norris performed for only two more years, making her last known appearance as Amie in Richard Brome's *A Jovial Crew; or, The Merry Beggars* at Drury Lane in December, 1683 (*LS*, I, 325). She performed twenty-eight named roles during her years as an actress. The sudden disappearance of her name from theatrical records after 1683 suggests her death about that time.

NORRIS, HENRY (Duke's Company 1662-65; 1668-69; 1670-82; United Company 1683-87). Although his name is attached to forty-six named roles, Henry Norris never distinguished himself as an actor. He probably made his first appearance on the stage in the minor role of Lovis in Sir George Etherege's *The Comical Revenge; or, Love in a Tub* at Lincoln's Inn Fields in March, 1664 (*LS*, I, 76).1 On Monday, 25 April 1687, Henry Norris played his last known recorded role, taking the part of Sforza in the Court production of Nahum Tate's adaptation of John Fletcher's *The Island Princess*. He may have been the husband of Mrs. Norris (q.v.) and the father of Henry Norris, Jr. (q.v.).

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9 Nicoll, p. 367.

1 Henry Norris may have played the role of Pescara in John Webster's *The Duchess of Malfi* as early as 30 September 1662, but it is not certain (*LS*, I, 56).
NORRIS, HENRY, JR. (Rich's Company 1699-1700). Henry Norris, Jr., played only three recorded roles before the close of the century, but one of them made him famous. On Tuesday, 28 November 1699, Norris played the role of Dicky in George Farquhar's *The Constant Couple; or, A Trip to the Jubilee* at Drury Lane (LS, I, 517). After this performance, he was nicknamed Jubilee Dicky, and he kept the name until his death sometime around 1730. In addition to performing on the London stage, Norris was often associated with Penkethman (q.v.) and his strolling company, and he frequently acted in the fairs.

NORTON, MARY (Duke's Company 1662-63). Mary Norton's only named role was as Roxalana in Sir William Davenant's *The Siege of Rhodes, Part II* in December, 1662 at Lincoln's Inn Fields (LS, I, 60). Pepys thought that she performed the part better than Mrs. Davenport (q.v.). Her only other known performance was an unnamed role in an anonymous adaptation of Corneille's *The Valiant Cid* at Court on Monday, 1 December 1662 (LS, I, 59). She may have become one of the King's mistresses (LS, I, 59).


3Pepys, 27 December 1662.
NORTON, RUTH (King's Company 1669-71). Ruth Norton played no known recorded roles. She was ordered arrested on 5 December 1670 by the Lord Chamberlain for unspecified offenses. Her name appears in the Lord Chamberlain's Registers under the date of 6 December 1669.

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5 Wilson, "Players' Lists," p. 27.
OFFLEY, ELIZABETH (King's Company 1666-67). Elizabeth Offley played no known recorded roles. Her name appears in the Lord Chamberlain's Registers under the date of 4 March 1666.

OLDFIELD, ANNE (Rich's Company 1699-1700). Born in 1683, Anne Oldfield began her career in a 1699-1700 production of Dryden's *Secret Love; or, The Maiden Queen*, in which she took the role of Candiope (*LS, I, 514-15*). Before the close of the 1699-1700 season she acted in two more named roles, playing the part of Sylvia in John Oldmixon's *The Grove; or, Love's Paradise* and the part of Alinda in Vanbrugh's alteration of Fletcher's *The Pilgrim* (*LS, I, 524, 527*). From this inauspicious beginning, Anne Oldfield went on to become one of the most famous actresses of the eighteenth century, surpassing even Mrs. Barry (q.v.) and Mrs. Bracegirdle (q.v.) in the favor of the audience. Two of Mrs. Oldfield's best roles were those of Lady Betty Modish in Colley Cibber's *The Careless Husband* and Ismena in Oldisworth's *Phaedra and Hippolitus*. Mrs. Oldfield died on 20 October 1730.

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1 Wilson, "Players' Lists," p. 27.

2 "Memoirs of the Life of Miss Oldfield," rpt. in *The History of the English Stage*, pp. 3-60.
OSBORN, MARGARET (Duke's Company 1671-73; 1674-76; 1677-78; 1679-80; 1681-82; United Company 1682-83; 1684-85; 1687-88; 1689-92; Betterton's Company 1695). Margaret Osborn was an undistinguished actress of minor roles. She made her first appearance in September, 1671, at Lincoln's Inn Fields, where she took the role of Alexandra in Samuel Pordage's *Herod and Mariamne* (*LS*, I, 188). Sometime late in 1677, she went to Ireland, where she stayed for about two years.\(^3\) When she returned to London, she continued playing minor and secondary roles. Her last recorded role was probably that of Marcellina in a 1691-92 production of John Wilmot, the Earl of Rochester's *Valentinian* (*LS*, I, 400). Mrs. Osborn may have been something of a religious fanatic whose zeal, according to the author of the "Satyr on the Players," perhaps manifested itself in other activities:

But Osborn moves in a Religious Strain,
She'll _____ and Pray, and Pray, and _____ again:
Sure now her swiving, Praying Dayes are o're,
Who'd have an Ugly, old, yet zealous whore.\(^4\)

In any event, she had enough time to play twenty-two named roles during her career.

OTWAY, THOMAS (Duke's Company 1670-71). Otway, one of the greatest playwrights of the Restoration, tried to act the

\(^3\)Clark, p. 82.

role of the King in Aphra Behn's *The Forced Marriage; or The Jealous Bridegroom* on Tuesday, 20 September 1670, at Lincoln's Inn Fields (LS, I, 175). Downes describes the result: "In this Play, Mr. Otway the Poet having an Inclination to turn Actor; Mrs. Behn gave him the King in the Play, for a probation Part, but he being not us'd to the Stage; the full House put him to such a Sweat and Tremendous, Agony, being dash't, spoild him for an Actor."\(^5\)

\(^5\)Downes, p. 34.
PACK, GEORGE (Betterton's Company 1699-1700). In his first season as an actor, George Pack played two named roles. On Tuesday, 9 January 1700, he acted the role of Westmorland in Thomas Betterton's alteration of Shakespeare, King Henry the Fourth: With the Humours of Sir John Falstaff, at Lincoln's Inn Fields. In February, 1700, he took the part Balthazar in Gildon's alteration of Shakespeare, Measure for Measure; or, Beauty the Best Advocate, also at Lincoln's Inn Fields (LS, I, 522, 523). Pack continued acting well into the eighteenth century. He was also associated with Penkethman (q.v.) in the Richmond Hill Theatre in 1718-19 and in many ventures in the various London fairs.¹

PAVY, FRANCIS, JR. (United Company 1693-94). According to The London Stage, the name of Francis Pavy, Jr. appears in documents relating to the 1693-94 season (I, 425). He played no known recorded roles. He died on 9 September 1693, when he threw himself on his sword after a disagreement with his father, Francis Pavy, Sr. (q.v.).²

PAVY, FRANCIS, SR. (Duke's Company 1661-62; 1670-71; United Company 1687-88; 1689-90; 1693-94). On 4 July 1662,

¹Rosenfeld, Strolling Players, pp. 276, 277; Rosenfeld, London Fairs, pp. 78, 79, and passim.
²Hotson, p. 305.
Francis Pavy, Sr. was one of several actors who beat up Edward Thomas, one of the messengers of the Office of the Revels. He was listed as a scenekeeper in the Lord Chamberlain's Registers under the date of 19 January 1670, and as an actor under the dates of 12 January 1687 and 5 July 1690. On 9 September 1693, his son Francis Pavy, Jr. (q.v.), committed suicide after a quarrel with him. Francis Pavy, Sr., played no known recorded roles.

PEER, WILL [I] (Duke's Company 1662-63). The London Stage tentatively assigns this Will Peer the role of Pecus in the November, 1662, Court production of Ferdinando Parkhurst's Ignoramus; or, The Academical Lawyer (LS, I, 58). Wilson speculates that this role should be assigned to William Corey (q.v.) a minor actor of the period. In my judgment, Wilson is probably correct.

PEER [PIERE], WILL [II] (United Company 1690-91; 1694-95; Betterton's Company 1695-96; 1698-99). Will Peer may have begun his career with the Smock Alley players in Dublin. His name is preserved in the production (c. 1677) of John Wilson's Belphégor. Peer's first recorded appearance on the London stage came in December, 1690, at Drury Lane, where he

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acted the role of Jasper in Thomas Shadwell's *The Scourers*. The following month, also at Drury Lane, Peer took the part of the Presbyterian Parson in Thomas D'Urfey's *Love for Money; or, The Boarding School* (LS, I, 392, 393). Although these are the only two roles recorded for Peer in *The London Stage*, Peer became famous for two very small roles in Otway's *Caius Marius* and Shakespeare's *Hamlet*. In *Caius Marius* Peer played the Apothecary and in *Hamlet* the Prologue in the play within the play. According to Joseph Addison, "it was an odd excellence . . . that his whole action of life depended upon speaking five lines better than any man else in the world."8 Peer died in 1713.9

PENKETHMAN [PINKETHMAN, PINKYMAN, PINKERMAN], WILLIAM (United Company 1692-93; 1694-95; Rich's Company 1695-1700). William Penkethman, who began his career in Dublin with the Smock Alley players,1 was, quite simply, a clown. The anecdotes of his antics on stage are numerous and often hilarious. Penkethman made his first appearance on the stage in a mid-November, 1692, production of Thomas Shadwell's *The Volunteers; or, The Stock-Jobbers*, in which he took the role of Stichum. By 1695-96, he was one of the leading low

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9Genest, II, 517.
1Clark, pp. 82-83, 89.
comedians on the London stage. Far more interesting than any role he might have acted were his antics and ad-libs while performing. Often, it seems, Penkethman would interrupt the play's progress and talk to the audience for several minutes, and he would often go to extraordinary lengths to perpetrate some joke or fraud upon the audience and on his fellow actors.\(^2\) Davies preserves a story about Penkethman that, although lengthy, shows his comic propensity:

In the play of the Recruiting Officer, Wilks was the Captain Plume, and Pinkethman was one of the Recruits. The captain, when he enlisted him, asked his name: instead of answering as he ought, Pinkey replied, "Why! don't you know my name, Bob? I thought every fool had known that!" Wilks, in rage whispered to him the name of the Recruit, Thomas Appletree. The other retorted aloud, "Thomas Appletree! Thomas Devil! My name is Will. Pinkethman:" and immediately addressing an inhabitant of the upper regions, he said, "Hark you, friend: don't you know my name?"--"Yes, 'Master Pinkey,'" said a respondent," we know it very well."\(^3\)

Such antics kept him popular with the theatregoers, and his success with the audiences probably kept him from being suspended or disciplined.

Before the end of the century, Penkethman acted thirty named roles. In the early years of the eighteenth century, he established several successful strolling troupes which performed in Greenwich and Richmond.\(^4\) He was also a regular

\(^2\)Davies, III, 86.

\(^3\)Davies, III, 87.

\(^4\)Rosenfeld, *Strolling Players*, pp. 266-85.
actor and exhibitor at the various London fairs. Penkethman continued to act until his death in 1724.

PERCIVAL, SUSANNA. See VERBRUGGEN, SUSANNA.

PERCIVAL, THOMAS (Duke's Company 1671-72; 1673-82; United Company 1682-86). Thomas Percival was the father of Susanna Percival (q.v.), and although she became quite famous as an actress, he was only a mediocre actor who played thirty-seven minor roles during his long career. His earliest performance may have been as Grisolan in a January, 1672, production of John Webster's *The Duchess of Malfi*, but a more likely first performance would be as Fortinbras in a 1675-76 production of Shakespeare's *Hamlet* (*LS*, I, 192, 238). In any event, Percival never achieved any prominence. He made his last known recorded appearance as Lopez in Thomas D'Urfey's *The Banditti; or, A Lady's Distress* in January, 1686, at Drury Lane (*LS*, I, 345).

Percival's lacklustre career paralleled his private life. In September, 1693, he was arrested for clipping. In his possession the arresting officers found a small bag of metal filings. They found another bagful in his apartment. Percival tried to persuade the Court that the clippings had been left in the apartment by a previous tenant and that he

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5Rosenfeld, *London Fairs*, pp. 33, 34, and passim.
was on his way to turn them in when he was arrested. His performance, however, would not do, and the court found him guilty and sentenced him to hang. He was saved from Tyburn by the intercession of his daughter with Queen Mary, who commuted his sentence to transportation. But before he got to Portsmouth, he died.  

PERIN [PERYING], ANNE (United Company 1690-91; 1694-95; Betterton's Company 1695-99). Anne Perin was a very minor actress. She made her first appearance as Beaupre in Thomas D'Urfey's *Bussy D'Ambois; or, The Husband's Revenge* when it was produced at Drury Lane in March, 1691 (LS, I, 394). During the years from 1695 to 1697 she appeared mainly in masques and operatic productions, taking roles in Peter Motteux's *The Novelty* and *The Loves of Mars and Venus* (LS, I, 469, 479). She made her last recorded appearance in March, 1698, at Lincoln's Inn Fields, where she played the part of Minx in *The Pretenders: or, The Town Unmasked*, by Thomas Dilke (LS, I, 492).

PERIN, BENJAMIN (Betterton's Company 1698-99). Benjamin Perin's name is listed in the Lord Chamberlain's Registers under the date of 19 April 1697. He played no known recorded roles.

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6 Wilson, *Mr. Goodman*, p. 47.

PERIN, CAREY (King's Company 1673-74; 1676-79; 1680-82; United Company 1682-85; 1690-91; 1692-93). Carey Perin was a minor but useful actor. He made his first recorded appearance in March, 1674, at Lincoln's Inn Fields, where he took the role of Cicco in the anonymous *The Amorous Old Woman; or, 'Tis Well if it Take* (LS, I, 214).\(^8\) Perin was probably one of the King's actors who bolted in 1679 and went to Scotland and then returned to London early in 1680.\(^9\) Perin played seventeen named roles during his career. His last known recorded role was as Christian in a late February, 1693, production of Thomas Southerne's *The Maid's Last Prayer; or, Any rather than Fail* at Drury Lane (LS, I, 418). After this date Perin's name disappears from the theatrical records.

PERIN, JOHN (Duke's Company 1667-68; 1670-71). Perin appears in the Lord Chamberlain's Registers under the date of 15 September 1677, and a non-dated, later entry indicates that he was discharged.\(^1\) He may have been discharged because in 1671 he contracted to have built a theatre, sixty feet by forty feet, in Bun Hill. According to Hotson, several plays were acted there over the space of nine weeks, after which time some disagreement arose between Lady Davenant and John Perin and the theatre closed.\(^2\) Whatever the disagreement

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\(^8\)This play has been attributed to Thomas Duffett.


\(^1\)Wilson, "Players' Lists," p. 29.  
\(^2\)Hotson, p. 189.
was, it was probably of sufficient magnitude to keep him from acting in London. In 1673 and 1674 he had acting troupes in Norwich.\(^3\) In addition, Perin set up booths and performed at the fairs in and around London.\(^4\) Although it is fairly certain that John Perin performed on the London stage, his name is not recorded in any of the known casts.

PERSON, MR. (United Company 1695; Betterton's Company 1695-96; 1698-99). Mr. Person's name appears in the Lord Chamberlain's Registers for the 1695-96 and 1698-99 seasons.\(^5\) He played no known recorded roles.

PETTY, MRS. (Duke's Company 1676-77; 1681-82; United Company 1682-83). Mrs. Petty may have been the illegitimate daughter of a Sir William Petty, who was, according to Wilson, a famous virtuoso.\(^6\) A fairly minor actress whose name is attached to only six known roles, she made her first recorded appearance, probably as a child, in the role of Dorinda in Elkanah Settle's *Pastor Fido; or, The Faithful Shepherd*, which was produced at Dorset Garden in December, 1676 ([LS], I, 252). She left the stage for five years, perhaps to care

\(^3\)Rosenfeld, *Strolling Players*, pp. 38-40.


for her illegitimate child.\textsuperscript{7} In November, 1681, she reappeared at Dorset Garden, where she acted the part of Clara in Aphra Behn's \textit{The False Count; or, A New Way to Play an Old Game} (\textit{LS}, I, 302). Her last recorded role was that of Lady Rich in Edward Ravenscroft's \textit{Dame Dobson; or, The Cunning Woman} on 31 May 1683 at Dorset Garden (\textit{LS}, I, 319-20). Although a minor actress, she did not escape the abuse of the author of the "Satyr on the Players":

\begin{quote}
What is't, a Pox, makes Petty seem to be
Of so demure pretended Modesty;
As Impudent as any Punk of Love?
Strangers she fears; so cares not much to roam,
While she can have a Sharers tarse at home.\textsuperscript{8}
\end{quote}

\textbf{PORTER, MARY} (Betterton's Company 1697-98; 1699-1700).
Mary Porter played only two recorded roles before the close of the century. She made her first appearance on Tuesday, 9 November 1699, at Lincoln's Inn Fields, where she acted the role of Orythia in Charles Hopkins's \textit{Friendship Improved; or, The Female Warrior}. The next month she played her last known recorded part as Philadelphia in Thomas Betterton's \textit{The Amorous Widow; or The Wanton Wife} (\textit{LS}, I, 516, 521). Mary Porter went on to become one of the great tragic actresses of the eighteenth century, distinguishing herself in the roles of Monimia in \textit{The Orphan} and Belvidera in

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Venice Preserved, both by Thomas Otway. She died at a very advanced age sometime around 1762.  

POWELL, MRS. (United Company 1685-86; Rich's Company 1695-1700). Mrs. Powell may have made her first appearance as early as April, 1686, as Gammer Grime in Aphra Behn's The Lucky Chance; or, An Alderman's Bargain (LS, I, 348). It is troubling, however, to note an absence of nine years and then find her name attached to a significant number of roles for the years between 1695 and 1700. Mrs. Powell's name disappears from the cast lists after the conclusion of the 1713-14 season (LS, II, 1, 308), and it hardly seems possible that she could have played an old woman as early as 1686. After the formation of two companies in 1696, Mrs. Powell played in twenty named roles, normally taking the parts of middle-aged women such as Lady Manlove in Colley Cibber's Woman's Wit; or, The Lady in Fashion and Lady Darling in George Farquhar's The Constant Couple; or, A Trip to the Jubilee (LS, I, 472, 517).

Mrs. Powell was an undistinguished actress. She may have been the wife of George Powell (q.v.), and her absence from the stage after the 1713-14 season suggests that she may have been employed merely to please her husband, who died on 14 December 1714.  

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9Davies, III, 470.
1Genest, II, 559.
POWELL, GEORGE (United Company 1686-95; Rich's Company 1595-1700). George Powell was unquestionably one of the greatest actors of the Restoration when he was sober, a condition, however, that he seldom achieved. According to Davies, Powell spent much of his time in the Rose Tavern "and often toasted, to intoxication, his mistress, with bumpers of Nantz-brandy." Davies adds that "he came sometimes so warm, with that noble spirit, to the theatre, that he courted the ladies, so furiously on the stage, that in the opinion of Sir John Vanbrugh, they were in danger of being conquered on the spot." George Powell made his first known appearance on Monday, 25 April 1687, when he took the role of Emanuel in the Court production of Nahum Tate's adaptation of John Fletcher's The Island Princess (LS, I, 357). Before the end of the century, Powell played sixty-four named roles, many of importance, such as Bellmour in William Congreve's The Old Batchelor and Worthy in Sir John Vanbrugh's The Relapse (LS, I, 418, 470). His most famous roles were those of Falstaff and Lear, and also Cortez in Dryden's The Indian Emperor, but these roles were performed during the eighteenth century.

George Powell may have been one of the first actors of the Restoration to employ the rant as a means of pleasing

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2 Davies, III, 416.
3 Davies, III, 452.
the audience. In *The Spectator*, No. 40, Joseph Addison discusses the rant and Powell's use of it.

There is also another Particular, which may be reckoned among the Blemishes, or rather the false Beauties, of our English Tragedy: I mean those particular Speeches which are commonly known by the Name of Rants. The warm and passionate Parts of a Tragedy, are always the most taking with the Audience; for which Reason we often see the Players pronouncing, in all the Violence of Action, several Parts of the Tragedy which the Author writ with great Temper, and designed that that should have been so acted. I have seen Powell very often raise himself a loud clap by this Artifice.⁴

In an advertisement at the end of his essay, Addison adds that Powell "is excellently formed for a Tragedian, and when he pleases, deserves the Admiration of the best Judges."⁵

Powell's intemperance in drinking was only one of his problems. He seems to have had a fiery temper and was charged with assault at least twice during his career.⁶ He was often in debt and frequently resorted to carrying his sheathed sword in his hand when he walked the streets in an attempt to frighten his creditors.⁷ Because of his excesses, Powell probably never achieved the full benefit of his extraordinary talents. When he died on 14 December 1714, he was probably fifty-six years old.⁸

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⁵*The Spectator*, No. 40.
⁶Cibber, II, 19, 94.
⁷Davies, III, 453.
⁸Genest, II, 558.
POWELL, JOHN (Rich's Company 1697-98). John Powell played no known recorded roles. He got into some kind of altercation with Colonel Stanhope and a young Mr. Davenant and drew his sword on them. For this offense he was committed as a prisoner in the Gatehouse. After his release, the patentees of Rich's Company readmitted him. An order from Lord Chamberlain, dated 3 May 1698, suspended Rich's Company from acting for several days because the patentees had allowed Powell to return. After this incident, John Powell was not heard from again.

POWELL, MARTIN (King's Company 1669-71; 1672-78; 1679-82; United Company 1682-83; 1684-88; Rich's Company 1695-96). Martin Powell was a capable, if minor, actor. During his career he played twenty-nine named roles, all of which were of secondary or minor importance. He acted his first known role as Gomel in John Dryden's *The Conquest of Granada by the Spaniards. Almanzor and Almahide; or, The Conquest of Granada. The Second Part* in December, 1670, at the old Drury Lane (*LS, I, 177*). In 1678 he was one of the many players from the King's Company who bolted and performed in Scotland for a few months. Martin Powell played the Attorney in

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9Nicoll, p. 368.

1Cibber, in *Apology* (II, 20), relates this incident and credits it to George Powell. It is possible that the name John in the document reprinted by Nicoll is a mistake for the name George.

2Wilson, *Mr. Goodman*, p. 67.
Thomas Shadwell's *The Squire of Alsatia* at Drury Lane (LS, I, 363-64). He probably retired at the conclusion of the 1687-88 season. He returned to the stage briefly in December, 1695, when he took the role of Dion in Elkanah Settle's adaptation of Beaumont and Fletcher's *Philaster; or, Love Lies a Bleeding* at Drury Lane (LS, I, 455). Martin Powell, who was probably the father of George Powell (q.v.) disappears from the theatrical records after 1695.

POWER, MR. (King's Company 1677-78). Mr. Power's only known recorded role was that of John Twiford in John Leanerd's *The Rambling Justice; or, The Jealous Husbands: With the Humours of Sir John Twiford* in late February, 1678, at Drury Lane (LS, I, 268).

PRATT, MRS. (King's Company 1670-71). Mrs. Pratt played only the role of Sophia in John Corye's *The Generous Enemies; or, The Ridiculous Lovers* in June, 1671, at old Drury Lane (LS, I, 182).

PRICE, MRS. (Duke's Company 1675-76; 1677-80; 1681-82). Mrs. Price was a fairly competent actress; although she played only eleven known roles during her career, several of them were secondary leads. Mrs. Price's first recorded role was as Lucretia in Aphra Behn's *Sir Patient Fancy* on Thursday, 17 January 1678, at Dorset Garden (LS, I, 266). Her more important roles included Christina in Thomas D'Urfey's
Squire Oldsapp, Adorna in Nathaniel Lee's Caesar Borgia, and Diana in Aphra Behn's The Revenge. Mrs. Price made her last recorded appearance in January, 1682, at Dorset Garden, where she acted the role of Priscilla in the anonymous Mr. Turbulent; or, The Melancholics (LS, I, 304). The union of the two companies in 1682 probably ended her career.

PRICE, ELIZABETH (United Company 1684-86). Elizabeth Price was a minor actress who played only three known roles. In July, 1685, at Dorset Garden, she made her first appearance, taking the role of Security's Wife in Nahum Tate's Cuckold's Haven; or, An Alderman No Conjuror. The next month at Drury Lane she played Hippolita in Thomas D'Urfey's A Commonwealth of Women. She made her last known appearance on Thursday, 4 March 1686, at Dorset Garden, where she acted Jane in Thomas Jevon's The Devil of a Wife; or, A Comical Transformation (LS, I, 338, 348).

Elizabeth Price was probably the mistress of several men and perhaps left the stage in 1686 to please one of them. About 1689 she met one Charles Knollys, the self-styled Earl of Banbury. Although he was already married to an Elizabeth Lister, he failed to inform Elizabeth Price of this fact and persuaded her to go to Verona with him, where he eventually married her on 6 April 1692. A few months later Knollys sent her to Paris and went home to his first wife in England. A sequence of bizarre events followed: Knollys killed his
sister's husband, and Elizabeth Price found Elizabeth Boutell (q.v.) living in an English Benedictine nunnery. Elizabeth Price then discovered she had been duped by Knollys. She filed suit in the Spiritual Courts, claiming to be the true Countess of Banbury. On 14 January 1697, the Court ruled against Elizabeth Price, contending that she had been the mistress of several men including Cardell Goodman (q.v.). On 10 October 1698, an Elizabeth Price was arrested on suspicion of treason, but whether she was the actress is uncertain.³

PRICE, JOSEPH (Duke's Company 1660-65; 1671-72). Although he was not a major actor, Joseph Price was a successful one, winning the "Universal Applause of the Town"⁴ by his delivery of the prologue to Sir William Davenant's The Rivals. Price's first recorded role was as Guildenstern in Shakespeare's Hamlet on Saturday, 24 August 1661, at Lincoln's Inn Fields (LS, I, 32). In October, 1661, Price played the role of Lionel in Sir William Davenant's Love and Honour, in which he wore the coronation suit of Lord Oxford, who gave the clothes to Price (LS, I, 41). During his few years on the stage, Joseph Price played eleven named roles. He made his last appearance as Dufoy in Sir George Etherege's

⁴Downes, p. 23.
The Comical Revenge; or, Love in a Tub in March, 1664, at Lincoln's Inn Fields (LS, I, 76). He died sometime prior to the 1673-74 season (LS, I, 210).

PRINCE, MRS. (Betterton's Company 1696-1700). Mrs. Prince performed in thirteen named minor roles before the end of the century. She made her first known appearance as Lucy in Joseph Harris's The City Bride; or, The Merry Cuckold in March, 1696, at Lincoln's Inn Fields. Her last role of the 1699-70 season was as Mincing in William Congreve's The Way of the World in March, 1700, at Lincoln's Inn Fields (LS, I, 460, 525). Her name disappears from the theatrical records after the end of the 1703-1704 season (LS, II, 1, 44).

PROVOST, MR. (Rich's Company 1696-97). Mr. Provost's only known role was that of Menippus in John Fletcher's The Humorous Lieutenant; or, Generous Enemies, which was produced in late July, 1697, at Drury Lane (LS, I, 482).

PRUET, MR. (United Company (1689-90). Mr. Pruets made his only known appearance in the role of Anjou in Nathaniel Lee's The Massacre of Paris on Thursday, 7 November 1689, at Drury Lane (LS, I, 377).

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5 The London Stage (I, 192, 246) lists Price in performances of Webster's The Duchess of Malfi in 1672 and 1676, but he was dead by 1676, and it is unlikely that he performed as late at 1672.
QUINN, ANNE [or WIN] MARSHALL (King's Company 1660-65; 1666-68; 1680-82; Duke's Company 1676-79). Anne Quinn was, according to Genest, one of the principal actresses in the King's Company.¹ Her first known role was that of Margareta in John Fletcher's *Rule a Wife and Have a Wife* at old Drury Lane on Tuesday, 28 January 1662 (LS, I, 46). She evidently married sometime after the plague closed the theatres in June, 1665. When she returned to the stage early in 1677, she was relegated to minor roles, and she petitioned the Lord Chamberlain to be restored to her former prominence. On 4 May 1667, the Lord Chamberlain ordered her private room and all her old roles restored.² One of her best roles was that of Zempoalla in Sir Robert Howard and John Dryden's *The Indian Queen*, Pepys remarking that she "did do her part most excellently well as I ever heard woman in my life..."³ In June, 1668, Anne Quin played the role of Aurelia in Dryden's *An Evening's Love; or, The Mock Astrologer* (LS, I, 138). Thereafter she seems to have retired for a number of years, and when she returned to the stage, she joined the Duke's Company.

¹Genest, I, 379; Genest has confused the roles of Anne Quin, nee Marshall, and her sister, Rebecca.
³Pepys, 1 February 1664.
She played a number of significant roles for the Duke's Company, including those of Lady Knowell in Aphra Behn's *Sir Patient Fancy* and Lady Squeamish in Thomas Otway's *Friendship in Fashion*. About 1680, she changed companies once again, rejoining the King's players. During her career she acted eighteen named roles and one unnamed role. She made her last recorded appearance in February, 1682, when she took the role of Sunamire in Thomas Southerne's *The Loyal Brother; or, The Persian Prince* at Drury Lane (LS, I, 305).
RATHBAND, MR. (Duke's Company 1675-76). Mr. Rathband may have played Bernardo in a 1675-76 production of Shakespeare's *Hamlet* (*LS*, I, 238).

RATHBUN, JANE (King's Company 1671-72). Jane Rathbun is listed in the Lord Chamberlain's *Registers* under the date of 28 October 1671.¹ She played no known recorded roles.

RAVERICK, DAVID (King's Company 1669-70). David Raverick is listed in the Lord Chamberlain's *Registers* under the date of 22 October 1669.² He played no known recorded roles.

REEVES, ANNE (King's Company 1670-75). Anne Reeves was a very minor actress whose only claim to notoriety was that she may have been John Dryden's mistress.³ She made her first appearance as Esperanza in Dryden's *The Conquest of Granada by the Spaniards. Almanzor and Almalhide; or, The Conquest of Granada. The Second Part* in December, 1670, at old Drury Lane (*LS*, I, 177). In December, 1671, she may have played Amaryllis in Buckingham's *The Rehearsal* (*LS*, I, 190). At Lincoln's Inn Fields in November, 1672, Anne Reeves made her last known appearance when she acted Ascanio

¹Wilson, "Players' Lists," p. 27.

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in Dryden's *The Assignation; or, Love in a Nunnery* (LS, I, 200). What little success she had as an actress was probably due to the influence of Dryden. After leaving the stage, she may have entered a foreign nunnery.  

REEVES, THOMAS (King's Company 1668-69). Thomas Reeves may have played the role of Rangino in a 1668-69 production of James Shirley's *The Sisters* (LS, I, 145). He also may have acted an unknown role in a December, 1668, production of Ben Jonson's *Catiline's Conspiracy* at old Drury Lane (LS, I, 149). Wilson conjectures that Thomas Reeves may have been the brother of Anne Reeves (q.v.).

REVET, EDWARD (Duke's Company 1662-63). Edward Revet acted the part of Richardus in Ferdinando Parkhurst's *Ignoramus; or, The Academical Lawyer* in November, 1662, at Court (LS, I, 58). He is also the author of one play, *The Town-Shifts; or, The Suburb-Justice*, which was produced at Lincoln's Inn Fields on Wednesday, 15 March 1671 (LS, I, 181).

RICHARDS, JOHN (Duke's Company 1660-63; 1664-65; 1675-82; United Company 1682-83). Born on the Isle of Wight in 1629, John Richards made his first recorded appearance on Thursday, 24 August 1661, at Lincoln's Inn Fields, acting the

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6Clark, p. 57.

Sometime in 1662, Richards deserted the Duke's Company for the Smock Alley Theatre in Dublin. The King issued a warrant for his arrest and return, but Richards made it safely to Dublin, where he performed until about 1676. His first role after his return from Dublin was as Zarrack in a July, 1676, production of Aphra Behn's *Abdelazar; or, The Moor's Revenge* at Dorset Garden (*LS*, I, 245). Throughout his career he played twenty-five named roles, mostly footmen and valets. Richards's last role in London was as Plunder in Thomas Otway's *The Atheist; or, The Second Part of the Souldier's Fortune* in July, 1683, at Dorset Garden (*LS*, I, 320).

**RICHARDSON [RICHESON], MRS.** (United Company 1690-92).

Mrs. Richardson played eight minor roles during her two seasons as an actress. Her first role was that of Ardelia in George Powell's *Alphonso King of Naples* in December, 1690, at Drury Lane. December, 1690, was a busy month for Mrs. Richardson, for she also played Lettice in Thomas Shadwella's...

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7Clark, pp. 57, 74-75; *The London Stage*, using a Downes's cast (pp. 25-26), assigns Richards the role of Pyrrhus in a 1665 production of Boyle's *Mustapha* (*LS*, I, 87). But since Richards was almost certainly in Dublin at the time, the cast is probably inaccurate.

8There is some question about the death of Richards. *The London Stage* and Wilson, "More Theatre Notes from the Newdigate Newsletters," *TN*, 16 (1961), 59, contend that he died in mid-August, 1683. Clark, on the other hand, asserts that Richards was acting in Dublin after 1683 and by 1687 was the housekeeper of the Theatre Royal in Dublin (**Irish Stage**, pp. 88-89, 97-98).
The Scowrers and Maria in Joseph Harris's The Mistakes. She made her last recorded appearance in February, 1692, at Drury Lane, where she played the part of Merinda in Nicholas Brady's The Rape; or, The Innocent Impostors (LS, I, 393, 405). After the 1691-92 season, Mrs. Richardson disappears from the theatrical records.

ROBINSON, MRS. (Betterton's Company 1696-97). Mrs. Robinson played only two small roles. On Saturday, 14 November 1696, she acted the Waiting Woman in Edward Ravenscroft's The Anatomist; or, The Sham Doctor at Lincoln's Inn Fields. Her final appearance was as Biddy in a December, 1696, production of Thomas Dilke's The City Lady; or, Folly Reclaimed at Lincoln's Inn Fields (LS, I, 469, 471).

ROCH, ELIZABETH (King's Company 1675-76; 1678-79). Elizabeth Roch's only known appearance came on Saturday, 29 January 1676, when she spoke the prologue to Nathaniel Lee's Gloriana; or, The Court of Augustus Caesar at Drury Lane (LS, I, 242). It is likely that she was one of the King's Players who deserted the company in 1678 and went to Scotland. 9

ROGERS, MR. (Rich's Company 1696-98). Mr. Rogers played three minor roles in his two seasons. He acted the

9Wilson, "Biographical Notes," p. 46.
part of Gurello in the anonymous *The Triumph of Virtue* at Drury Lane in February, 1697. In July, 1697, he played either Menippus or Ptolomy in John Fletcher's *The Humorous Lieutenant; or, Generous Enemies* at Drury Lane. His final known role was as the Senator in George Powell's *Imposture Defeated; or, A Trick to Cheat The Devil*, which was produced in September, 1697, at Drury Lane (LS, I, 473, 482, 486).

ROGERS, JANE (United Company 1692-95; Rich's Company 1695-1700). Jane Rogers was an excellent actress whose "merit was eclipsed by the superior splendor of an Oldfield."¹ She made her first appearance on the stage in mid-November, 1692, at Drury Lane, where she played the role of Winifred in Thomas Shadwell's *The Volunteers; or, The Stock-Jobbers* (LS, I, 415). Thereafter she played in a number of increasingly important roles, and before the century was over, she had played thirty-one named parts. One of her better roles during the seventeenth century was that of Amanda in Colley Cibber's *Love's Last Shift*. Her best role, however, came in the eighteenth century when she acted Belvidera opposite the Jaffeir of Robert Wilks (q.v.). Davies says that she had had an affair with Wilks and that her attachment to him later turned to resentment:

¹Davies, III, 415.
The lady's resentment was wrought up to such a degree, that, when they acted together the parts of Jaffier and Belvidera, from their close embraces she left visible and bloody marks of her jealous resentment. This, however painful to Wilks, was sport to the audience; the play was, for this reason, frequented much. To behold this strange perversion of courtship, where love was turned to spite, and jealous rage took place of conjugal embraces, brought crowds of curious spectators.\(^2\)

Jane Rogers continued to perform until well into the eighteenth century. Because of the competition offered by Anne Oldfield (q.v.), Mrs. Rogers changed companies on 18 December 1714 (\textit{LS}, II, 1, 328), when John Rich succeeded to the management of the Lincoln's Inn Fields troupe after the death of his father, Christopher.\(^3\)

\textbf{ROTCH, CHARLES} (King's Company 1674-75). Charles Rotch appears in the Lord Chamberlain's \textit{Registers} under the date of 11 September 1674.\(^4\) He played no known recorded roles.

\textbf{RUSSELL, JANE} (King's Company 1660-61). Jane Russell appears in the Lord Chamberlain's \textit{Registers} under the date of 26 March 1661.\(^5\) She played no known recorded roles.

\textbf{RUTTER, MARGARET} (King's Company 1660-64; 1666-71; 1673-74; 1677-78). Although not so listed by Downes, Margaret

\(^2\)Davies, III, 238-39.
\(^5\)Wilson, "Players' Lists," p. 27.
Rutter was probably one of the earliest actresses of the King's Company. Her first appearance on the stage was probably in a 1660-61 production of Richard Flecknoe's *Ermimia; or, The Fair and Virtuous Lady* in which she played the Duchess (*LS*, I, 16-17). She also played Emilia in Shakespeare's *Othello* and Olinda in Dryden's *Secret Love; or, The Maiden Queen*. She was in the casts of several plays which Pepys saw, but since he never mentioned her, it is reasonable to assume that she did not impress him. She played fifteen named roles during her career, making her last appearance in the role of Alicia in Edward Ravenscroft's *King Edgar and Alfreda* in October, 1677, at Drury Lane (*LS*, I, 264).

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*6Wilson, Ladies*, p. 185.
SANDFORD, SAMUEL (Duke's Company 1661-65; 1666-82; United Company 1682-83; 1687-88; 1689-95; Betterton's 1695-99). Samuel Sanford was the classic villain of the Restoration stage. Compared by Colley Cibber to Spangolet, a painter whose subject was the pain and agony of humanity, Sanford was physically suited for his roles: "His Figure which was diminutive and mean (being Round-shoulder'd, Meagre-fac'd, Spindle-shank'd, Splay-footed, with a sour Countenance, and long lean Arms), render'd him a proper Person to discharge Iago, Foresight, and Ma'lignij, in the VILLAIN." Sanford was also good in "characters of eccentric comedy," and he was confined to these types of roles not only by his abilities but also by the audiences:

A new Play (the Name of it I have forgot), was brought upon the Stage, wherein Sandford happen'd to perform the Part of an honest Statesman: The Pit, after they had sate three or four Acts in a quiet Expectation that the well-dissembled Honesty of Sandford (for such of course they concluded it) would soon be discover'd, or at least, from its Security, involve the Actors in the Play in some surprizing Distress or Confusion, which might raise and animate the Scenes to come; when, at last, finding no such matter, but that the Catastrophe had taken quite another Turn, and that Sanford was really an honest Man to the end of the Play, they fairly damn'd it, as if the Author had impos'd upon them the most frontless or incredible Absurdity.  

1Cibber, I, 130.
2Aston, rpt. in Cibber, II, 306.
3Summers, "Notes" to Downes, p. 169. 4Cibber, I, 133-34.
Sandford's first recorded performance was as Worm in Abraham Cowley's *The Cutter of Coleman Street* when that play was produced on Monday, 16 December 1661, at Lincoln's Inn Fields (LS, I, 44). Over the next thirty-eight years Sandford acted sixty named roles. Near the end of the century, he began to act less frequently, and the patentees complained on 10 December 1694 that Sandford, despite his salary of 210s. per week, was able to "act but seldom" because of his illness and failing voice. Called by Charles II "the best villain in the world," Sanford made his last recorded appearance at Lincoln's Inn Fields in January, 1698, when he took the role of Ulysses in George Granville's *Heroic Love* (LS, I, 490). He probably died sometime around the turn of the century.

SAUNDERS, RICHARD (King's Company 1681-82; United Company 1682-87). Richard Saunders must have been a reasonably competent hireling since he was taken into the United Company after only a year's experience as an actor. During his six known seasons, he played a total of fifteen named roles, all of them minor. His first appearance came on Saturday, 4 February 1682, when he acted the role of Osman in Thomas Southerne's *The Loyal Brother; or, The Persian Prince* at Drury Lane. He made his last appearance in the part of Cuff  

^5 Nicoll, p. 378.
in a 1686-87 production of Thomas Shadwell's *Epsom Wells* (LS, I, 305, 352). After the 1686-87 season, Saunders' name disappears from the theatrical records.

SAUNDERSON, MARY. See BETTERTON, MARY SAUNDERSON.

SCUDAMORE, BARNABAS (United Company 1695; Betterton's Company 1695-1700). Barnabas Scudamore was a hireling who acted fifteen named roles, all of them minor, during his five seasons. In September, 1695, he made his first recorded appearance, taking the role of Sir Roger Marwood in the anonymous *She Ventures and He Wins* at Lincoln's Inn Fields. He made his last known appearance in mid-April, 1700, when he acted the part of Perolla in Thomas Southerne's *The Fate of Capua* at Lincoln's Inn Fields (LS, I, 452, 527). Scudamore apparently did not continue his career into the eighteenth century.

SEAGROVE, MRS. (Rich's Company 1695-96). Mrs. Seagrove's only known role was in October, 1695, when she took the part of Julia in Robert Gould's *The Rival Sisters; or, The Violence of Love* at Drury Lane (LS, I, 453).

SEYMOUR, MRS. (Duke's Company 1677-80). Mrs. Seymour played six minor roles during her three known seasons as an actress. She made her first appearance in the role of Parisatis in a September, 1677, production of Samuel Pordage's
The Siege of Babylon at Dorset Garden. She played Lidia, her last known role, in a September, 1679, production of Thomas D'Urfey's The Virtuous Wife, or, Good Luck at Last, also at Dorset Garden (LS, I, 263, 281).

SHADWELL, ANN GIBBS (Red Bull Company 1661; Duke's Company 1661–63; 1664–65; 1667–68; 1670–73; 1675–76; 1677–78; 1679–81). Ann Gibbs Shadwell was one of Davenant's original actresses. She married Thomas Shadwell sometime between 1663 and 1667. She was a competent actress who performed many significant roles, playing Gertrude in Shakespeare's Hamlet, Goneril in Nahum Tate's adaptation of Shakespeare's King Lear, and Julia in John Webster's The Duchess of Malfi. Mrs. Shadwell made her first known appearance in the role of Dionysia in William Rowley's All's Lost by Lust in March, 1661, at the Red Bull Theatre (LS, I, 26). During her career she played twenty-eight named roles. Although she evidently retired from the stage after the 1680–81 season, she was still alive as late at 1709. It is likely that she was an exemplary wife and mother, but the author of the "Satyr on the Players" characterizes her differently:

But Antiquated Shadwell swears in Rage
She knows not what's the Lewdness of the Stage:
And I believe her, now her Days are past;

6Downes, p. 20.
7Wilson, Ladies, p. 186.
8Wilson, Ladies, p. 187.
Who'd tempt a Wretch, that on meer Force is chast?
Yet in her youth, none was a greater Whore:
Her Lumpish Husband Oq can tell you more. 9

SHATTERELL, EDWARD (Red Bull Company 1659-60; King's Company 1660-65; 1666-67). Edward Shatterell was an actor before the Restoration, and during the English Civil War he served as Quartermaster in Prince Rupert's Regiment. 1 He probably was one of the English actors who fled to the continent and acted there. 2 Although he is listed in a number of post-Restoration documents, he played no known recorded roles after 1660.

SHATTERELL, ROBERT (Red Bull Company 1659-60; King's Company 1660-65; 1666-71; 1673-80; United Company 1682-83). Robert Shatterell was an adequate comic actor, although he was not of the first rank. Very little is known of him, although he played fifteen named roles during his career. His first role was that of Higgon in John Fletcher and Philip Massinger's The Beggar's Bush, produced sometime in 1660 (LS, I, 7-8). Some of his best roles were as Poins in Shakespeare's I Henry IV, Voltore in Ben Jonson's Volpone, and the Quack in William Wycherley's The Country Wife. He made his last known appearance in May, 1675, at Drury Lane, where he took the part

1Wright, rpt. in Cibber, I, xxiv-xxix.
2Hotson, p. 21.
of Circumstantio in Sir Francis Fane's *Love in the Dark; or, The Man of Business* (LS, I, 232). After 1675, Shatterell seemed to be involved in management, and when some of the players of the King's Company revolted and went to Scotland in 1679, he and Thomas Killigrew tried to sell the costumes to settle some of the Company's debts. He probably retired around 1682, and it is likely that he died shortly thereafter.

SHEPPY, THOMAS (Rhodes's Company 1659-60; Duke's Company 1660-61; 1677-78; 1679-82; United Company 1682-83; 1687-88). Thomas Sheppy was one of the original sharer-actors in Davenant's Company in 1660 (LS, I, lviii n). Although his name is found in the Lord Chamberlain's Registers as late as 19 May 1688, all his known roles were played during the 1660-61 season. He played Asotus in Phillip Massinger's *The Bondsman*; Altophil in Sir William Davenant's *The Unfortunate Lovers*; Franciscus in Thomas Middleton and William Rowley's *The Changeling*; and Theodore in John Fletcher's *The Loyal Subject* (LS, I, 7, 8, 12, 25). What duties he might have performed after 1661 are unknown.

SHERWOOD, MR. (Duke's Company 1670-71; 1672-73). Mr. Sherwood acted only three known roles during his two seasons.

3 Wilson, *Mr. Goodman*, p. 66.
4 Wilson, "Players' Lists," p. 29.
On Monday, 6 March 1671, he took the role of Euphorbus in Edward Howard's *The Six Days' Adventure; or, The New Utopia* at Lincoln's Inn Fields. Nine days later he played the part of Stingey in Edward Revet's *The Town Shifts; or, The Suburb-Justice*, also at Lincoln's Inn Fields. His last known appearance was at Dorset Garden on Wednesday, 12 March 1673, when he acted Toby in Edward Ravenscroft's *The Careless Lovers* (LS, I, 181, 204).

**SHIRLEY, GEORGE** (King's Company 1668-72; 1673-74).

George Shirley's first known role was that of Pedro in a June, 1671, production of John Corye's *The Generous Enemies; or, The Ridiculous Lovers* at the old Drury Lane. In December, 1671, he took an unnamed part in Buckingham's *The Rehearsal*. His final known role was as San-co-panco in the anonymous *The Amorous Old Woman; or, 'Tis Well if It Take* in March, 1674, at Lincoln's Inn Fields (LS, I, 187, 191, 214).

**SHORT, MR.** (United Company 1694-95). Mr. Short may have taken an unnamed part in Sir William Davenant's alteration of Shakespeare's *Macbeth* (LS, I, 411). Except for this mention, Short's name does not appear in theatrical records.

**SIMPSON, THOMAS** (United Company 1687-88; Rich's Company 1696-1700). Although Thomas Simpson is listed in the Lord Chamberlain's Registers under the date of 23 May 1688, he did

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5Wilson, "Players' Lists," p. 29.
not make his first recorded appearance until September, 1695, when he acted the role of Macquaire in George Powell's adaptation of Beaumont and Fletcher's *Bonduca*; or, The British Worthy at Drury Lane (*LS*, I, 452). During his years as a player before the turn of the century, he played fourteen named roles, all of them minor. He made his last appearance of the Restoration period playing Norfolk in Colley Cibber's adaptation of Shakespeare's *The Tragical History of King Richard III* in late December, 1699, at Drury Lane (*LS*, I, 452, 521). Thomas Simpson's name disappears from the casts after the conclusion of the 1702-03 season (*LS*, II, 1, 25).

**SLADE, BETTY** (King's Company 1667-68; 1670-72; 1674-76). Betty Slade was a minor actress who played only four known roles during her career. According to Wilson, she has been given undue eminence because of a reminiscent poem in *The Gentleman's Magazine* for February, 1745. In the editor's notes on the poem, Betty Slade is described as a "sly servant-maid actress."6 Her first known role was that of Camilla in a June, 1668, production of Dryden's *An Evening's Love; or, The Mock Astrologer* (*LS*, I, 138). Shortly after her last performance in May, 1675, when she acted the role of Melinda in Sir Francis Fane's *Love in the Dark; or, The Man of Business* at Drury Lane (*LS*, I, 232), Killigrew was informed by the

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Lord Chamberlain that Betty Slade was not to act again without a further notice from the Lord Chamberlain. After the order, which was dated 25 November 1675, Betty Slade was not heard from again.  

Slaughter, Mrs. (Duke's Company 1671-72; 1673-74). Mrs. Slaughter's only known role was as Cornelia in John Crowne's *The History of Charles The Eighth of France; or, The Invasion of Naples by the French*, which was produced in late November, 1671, at Dorset Garden (LS, I, 190). She may have become Mrs. Osborn (q.v.) by marriage, although Wilson thinks it unlikely.  

Smeaton, Mr. (United Company 1691-92; Rich's Company 1695-98). Mr. Smeaton played eight minor roles during his career. He made his first appearance as Thumman in a January, 1692, production of Thomas D'Urfey's *The Marriage-Hater Matched* at Drury Lane. In September, 1697, he made his final known appearance in George Powell's *Imposture Defeated; or, A Trick to Cheat the Devil*, in which he acted the role of Delay (LS, I, 404, 485-86).  

Smith, Mr. (Rich's Company 1697-98). Mr. Smith's only known role was that of Peter in George Powell's *Imposture*

7Wilson, Ladies, pp. 187-88.  
8Summers, "Notes" to Downes, p. 222.  
9Wilson, Ladies, p. 188.
Defeated; or, A Trick to Cheat the Devil when it was presented at Drury Lane in September, 1697 (LS, I, 485-86).

SMITH WILLIAM (Duke's Company 1662-65; 1666-82; United Company 1682-84; 1686-90; 1691-93; Betterton's Company 1695-96). William Smith was one of the greatest actors of the period and was little, if any, inferior in ability to his close friend Thomas Betterton (q.v.). Unlike many of his peers, Smith was a judicious and honorable man who, despite being a player, was admitted into polite society. When the King's Company and the Duke's Company were united in 1682, Smith was appointed one of the co-managers (LS, I, 299). His reputation was so high that when, sometime during the reign of James II, he had a quarrel with one of the members of the Court, the King took Smith's side and forbade the offending nobleman access to the Court.

During his long career, William Smith performed eighty named roles, at least forty-six of which were original creations. He was able to play both comedy and tragedy, and was the original Sir Foppling Flutter in Sir George Etherege's The Man of Mode and the original Pierre in Thomas Otway's Venice Preserved. His first known appearance was on Tuesday.

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1Summers, "Notes" to Downes, p. 166.
2Cibber, I, 83.
3Genest, II, 95.
4Genest, II, 97-98.
30 September 1662, when he acted the role of Antonio in John Webster's *The Duchess of Malfi* at Lincoln's Inn Fields (*LS*, I, 56). Thereafter, every role he played was significant and of major importance to the plays. It is altogether fitting that Smith probably died as a result of playing the part of Cyaxares in John Banks' *Cyrus the Great; or, The Tragedy of Love* when it was produced in mid-December, 1695, at Lincoln's Inn Fields (*LS*, I, 456). Downes recalls the incident: "The Grand Cyrus, wrote by Mr. Banks; it was a good Play; but Mr. Smith having a long part in it, fell Sick upon the Fourth Day and Dy'd, upon that it lay by, and ne'er has bin Acted since."\(^5\) Barton Booth, then a youthful admirer of Smith's, contributed the following epitaph:

An excellent Actor Flourished in the Reign of Charles the Second; Betterton's Contemporary and Friend, and very near him in Merit: Sprung from a genteel Family, and no Stranger to Literature. In the Management of the Theatre he acquitted himself many years, with deserved Success; and by a just Deportment, and Sweetness of Temper, gained the Respect of all within the Theatre, the Applause of those without; and every-where claimed the Friendship and Affection of Mankind.\(^6\)

SOPER, GUILBERT (King's Company 1674-75). Guilbert Soper's name appears only in the Lord Chamberlain's *Registers* under the date of 11 September 1674.\(^7\) He played no known recorded roles.

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5Downes, p. 44.
SPALDING, MR. (United Company 1694-95). Mr. Spalding may have played a role in Sir William Davenant's alteration of Shakespeare's *Macbeth* during the 1694-95 season (*LS*, I, 441).

SPENCER, MRS. (Duke's Company 1671-72; 1674-75). Mrs. Spencer played the role of Mariamne in and spoke the epilogue to Samuel Pordage's *Herod and Mariamne* in September, 1671, at Lincoln's Inn Fields. She played her only other known role in May, 1675, when she acted the part of Vagona in Elkanah Settle's *The Conquest of China by the Tartars* at Dorset Garden (*LS*, I, 188, 233).

SPERIN, BENJAMIN (United Company 1695; Betterton's Company 1695-96). Benjamin Sperin's name appears in the Lord Chamberlain's Registers under the date of 22 February 1695. He played no known recorded roles.

STEPHENS, MRS. (Rich's Company 1699-1700). Mrs. Stephens's only performance before the turn of the century was as Cloe in a March, 1700, production of William Burnaby's *The Reformed Wife* at Drury Lane (*LS*, I, 525). Her name disappears from the casts after the 1700-1701 season (*LS*, II, 1, 4).

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STYLES, MR. (King's Company 1676-77). Mr. Styles performed only two known roles in London. In March, 1677, he played the role of Abraham in John Leanerd's *The Country Innocence; or, The Chamber-Maid Turned Quaker* at Drury Lane. He made his last known appearance in mid-June, 1677, at Drury Lane, where he performed the part of Sir Jasper Sympleton in William Chamberlayne's *Wits Led by the Nose; or, A Poet's Revenge* (LS, I, 255, 258). He was one of many of the King's players who rebelled in 1679 and went to Scotland. According to Wilson, Mr. Styles performed the part of Mr. Single in a Scottish production of John Caryll's *Sir Salamon; or, The Cautious Coxcomb.*

TADY [TADDY], MR. (King's Company 1671-72?). If Mr. Tady ever belonged to either of the theatrical companies, it was probably the King's Company. He is listed for the dual roles of Merchant and Pinch in a manuscript of Shakespeare's *The Comedy of Errors* and for the role of Sir Harry in a manuscript of *The Wise Woman of Hogsdon* by Thomas Heywood (*LS*, I, 186, 188). It is probable that these manuscripts represent the cast for a strolling company, although it is possible that the plays were produced by a nursery in London.

TANNER, THOMAS (King's Company 1662-64). Thomas Tanner is listed in the Lord Chamberlain's *Registers* dated about 1662. His name is cancelled and is accompanied by the notation "dead." He played no known recorded roles.

THOMAS, TOBIAS (Rich's Company 1696-1700). Tobias Thomas, the first biographer of Joseph Haines (q.v.), began his career in the role of Lord Whiffle in the anonymous *The Female Wits; or, The Triumvirate of Poets at Rehearsal*, which was produced at Drury Lane in September, 1696 (*LS*, I, 467). Before the end of the century, he played in ten named roles,

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making his last appearance of the Restoration as Scholar in Sir John Vanbrugh's alteration of John Fletcher's *The Pilgrim* at Drury Lane on Monday, 29 April 1700 (*LS*, I, 527). His name disappears from the theatrical casts after the 1703-1704 season (*LS*, II, 1, 43).

**THURMOND, JOHN** (Betterton's Company 1695-1700). John Thurmond made his first known appearance on the stage in the role of Artabasus in John Banks's *Cyrus the Great; or, The Tragedy of Love*, which was staged in mid-December, 1695, at Lincoln's Inn Fields (*LS*, I, 456). Over the next five seasons he acted thirteen named roles, all of them either minor or secondary. In mid-March, 1700, he made his final recorded appearance when he took the part of Belvoir in Mary Pix's *The Beau Defeated; or, The Lucky Younger Brother*, at Lincoln's Inn Fields (*LS*, I, 526). He continued his career past the turn of the century, mainly as a strolling player, performing with Penkethman (q.v.) at Greenwich in 1710 and 1711. From 1699 to 1708, he played in Dublin. He returned there in 1713 and perhaps finished his career in Dublin.4

**TOMS, MR.** (Rich's Company 1699-1700). Before the end of the century, Mr. Toms played three named roles. He made his first recorded appearance on Monday, 19 February 1700, when

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4 Clark, pp. 114, 115, and passim.
he acted the part of Adrastus in John Oldmixon's *The Grove; or, Love's Paradise* at Drury Lane. The next month at Drury Lane he took the role of Careless in William Burnaby's *The Reformed Wife*. On Tuesday, 9 July 1700, he made his final recorded appearance of the Restoration, taking the part of Ned Chollerick in David Crauford's *Courtship a la Mode* at Drury Lane (LS, I, 425, 525, 531). Toms's name disappears from the casts after the 1705-06 season (LS, II, 1, 101).

**TOPOTT, ROBERT** (King's Company 1660-61; 1666-67).
Robert Topott's name appears in the Lord Chamberlain's * Registers* under the date of 12 December 1660.\(^5\) He played no known recorded roles.

**TREFUSIS, JOSEPH** (United Company 1688-95; Betterton's Company 1695-98). Joseph Trefusis was evidently an adequate hireling. During his known seasons as an actor, he played fifteen named roles, all of them minor or secondary. Trefusis's first known role was as Whimsey in a November, 1689, production of Aphra Behn's *The Widow Ranter; or, The History of Bacon in Virginia* at Drury Lane (LS, I, 377). Although Trefusis refused to sign Betterton's December, 1694, petition against the patentees of the United Company,\(^6\) he nonetheless joined Betterton (q.v.) when he formed his new company in 1695.


\(^6\)Nicoll, p. 329.
Trefusis made his last known appearance in London in March, 1698, when he acted the role of Breakage in Thomas Dilke's The Pretenders; or, The Town Unmasked at Lincoln's Inn Fields (LS, I, 492). Thereafter, he returned to Dublin, where he had begun his career.7

TROUT, MR. (Betterton's Company 1695-97; 1699-1700). Mr. Trout played five minor roles during his three known seasons before the end of the century. His first known role was that of Humphrey Doddipole in a June, 1696, production of Peter Motteux's Love's a Jest at Lincoln's Inn Fields. Trout's last known role of the Restoration was as the Elder Clerimont in Mary Pix's The Beau Defeated; or, The Lucky Younger Brother, which was presented at Lincoln's Inn Fields in mid-March, 1700 (LS, I, 462, 526). Mr. Trout's name appears sporadically during the early years of the eighteenth century and disappears after the 1706-1707 season (LS, II, I, 29).

TURNER, ANTHONY (Rhodes's Company 1659-60). Anthony Turner was arrested for acting illegally at the Red Bull Theatre in May, 1659 (LS, I, xxxi). Although he joined Rhodes's Company shortly thereafter, he played in no recorded roles.

7Clark, pp. 77, 89, and passim.
TURNER, ROBERT (Duke's Company 1660-64). Robert Turner was one of the original actor-sharers in Sir William Davenant's Company (*LS*, I, lviii n). His only known part was a female role. He acted Joan on Monday, 23 February 1663, in Sir Robert Stapylton's *The Slighted Maid* at Lincoln's Inn Fields (*LS*, I, 62).

TWYFORD, MRS. (Duke's Company 1673-74; 1675-77; 1681-82; United Company 1682-87; 1688-89). Mrs. Twyford was an undistinguished actress of minor roles, playing only twelve named parts during her many seasons on the stage. Her first known role was that of Emilia in Sir George Etherege's *The Man of Mode; or, Sir Foppling Flutter*, which was presented on Saturday, 11 March 1676, at Dorset Garden. Her last role was probably that of Clara in a 1688-89 production of Thomas Shadwell's *The Libertine* (*LS*, I, 243, 368). Although she was only a minor actress, she attracted the attention of the splenetic author of the "Satyr on the Players":

> Once Twyford had some modesty; but she  
> Her Husband being Close in Custody,  
> Wou'd be unkind to let him Famish there:  
> So__s for Guineys, to Provide him Fare.8

UNDERHILL, CAVE (Rhodes's Company 1659-60; Duke's Company 1660-65; 1666-82; United Company 1682-95; Betterton's Company 1695-1700). Cave Underhill was physically perfect for the roles of low comedy that he became famous for:

He was . . . about six Foot high, long and broad fac'd, and something more corpulent than this Author; his Face very like the Homo Sylvestris, or Champanza; for his Nose was flattish and short, and his Upper Lip very long and thick, with a wide Mouth and short Chin, a churlish voice, and awkward Action (leaping often up with both Legs at a Time, when he conceived any Thing waggish, and afterwards hugging himself at the Thought).  

Underhill's best roles were Lolpoop in Shadwell's The Squire of Alsatia, Clodpate in Shadwell's Epsom Wells, Sir Sampson in Congreve's Love for Love, the Gravedigger in Shakespeare's Hamlet, and Sir Wilfull Witwoud in Congreve's The Way of the World.  

Most contemporary comment about Underhill's ability is favorable, but Anthony Aston strikes a jarring note by remarking: "I know Mr. Underhill was much cry'd up in his time; but I am so stupid as not to know why."  

Aston recounts a story about Underhill's difficulty with a particular role:

[He] could scarce be brought to speak a short Latin Speech in DON QUIXOT, when Sancho is made to say, Sit Bonus Populus, bonus ere Gubernator;

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1Aston, rpt. in Cibber, II, 307-08.  
2Cibber, I, 154-55.  
3Aston, rpt. in Cibber, II, 308.
which he pronounced thus:

\textit{Shit bones and bobble arse, Bones, and ears Goble Nature}.\textsuperscript{4}

During the years from 1660 to 1700, Underhill performed a total of eighty-seven named roles, and he continued to act well into the eighteenth century, performing the role of the Gravedigger in \textit{Hamlet} for his own benefit on 31 May 1709.\textsuperscript{5}

As late as 1710 and 1711 he was acting with William Penkethman (q.v.) in Greenwich.\textsuperscript{6}

\textbf{UPHILL, SUSANNA} (King's Company 1668-69; 1670-76).

Susanna Uphill played seven named roles during her career, five of which were minor. Her first known role was that of Erotion in Dryden's \textit{Tyrannic Love; or, The Royal Martyr} on 24 June 1669, at old Drury Lane. Her first major role was as Rosella in a March, 1673, production of Thomas Duffett's \textit{The Spanish Rogue} at Lincoln's Inn Fields. Her other major role came on Monday, 10 May 1675, when she acted Parhelia in Sir Francis Fane's \textit{Love in the Dark; or, The Man of Business} at Drury Lane. She made her last appearance in the role of Zayda in Dryden's \textit{Aureng-Zebbe}, which was produced at Drury Lane in November, 1675 (\textit{LS}, I, 162, 204, 232, 240).

She must have been a beautiful woman because a Mr. Scrope and Sir Thomas Armstrong fought a duel over her when Scrope

\textsuperscript{4}Aston, rpt. in Cibber, II, 308.

\textsuperscript{5}Bellchambers, rpt. in Cibber, II, 351.

\textsuperscript{6}Rosenfeld, \textit{Strolling Players}, pp. 268-71.
tried to talk with her. Scrope was killed. She probably left the stage to become the mistress of Sir Robert Howard. 7


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7Wilson, Ladies, p. 190.
VENNER, MR. (King's Company 1673-74). Mr. Venner's only known role was that of the Eunuch in Thomas Duffett's The Empress of Morocco, which was produced at Lincoln's Inn Fields in December, 1673 (LS, I, 212).

VERBRUGGEN, JOHN (United Company 1687-95; Rich's Company 1695-97; Betterton's Company 1697-1700). John Verbruggen was an excellent actor in both tragedy and genteel comedy and, according to Aston, "shone more bright than all the artful, polish'd Brillants that ever sparkled on our Stage." According to the advice of his friends, Verbruggen was determined to become an actor, and he associated closely with John Downes (q.v.) until he got his chance. He acted his first role in May, 1688, when he took the part of Termagent in Thomas Shadwell's The Squire of Alsatia at Drury Lane (LS, I, 363-64). Before the end of the century, he played fifty-eight named roles, of which at least nineteen were original. Some of his better roles were those of Alexander in Lee's The Rival Queens, Edgar in Tate's adaptation of Shakespeare's King Lear, Loveless in both Cibber's Love's Last Shift and Vanbrugh's The Relapse, and Mirabell in Congreve's The Way of the World.

1Aston, rpt. in Cibber, II, 311.
2Davies, III, 417.
3Genest, II, 381-82.
In addition to his excellence as an actor, Verbruggen delivered what is perhaps the most unusual apology ever tendered:

Verbruggen, in a dispute with one of King Charles's illegitimate sons, was so far transported, by sudden anger, as to strike him and call him a son of a whore. — The affront was given, it seems behind the scenes of Drury lane. Complaint was made of this daring insult on a nobleman; and Verbruggen was told, he must either not act in London, or submit publicly to ask the nobleman's pardon. During the time of his being interdicted acting, he had engaged himself to Betterton's theatre. He consented to ask pardon, on liberty granted to express his submission in his own terms. He came on the stage dressed for the part of Oroonoko; and, after the usual preface, owned that he had called the Duke of St. A. a son of a whore: 'It is true, and I am sorry for it.' On saying this, he invited the company present to see him act the part of Oroonoko at the theatre in Lincoln's Inn Fields. 4

On 31 January 1694, Verbruggen married the widow of William Mountfort (q.v.), Susanna Percival Mountfort (q.v.). 5 He continued acting into the eighteenth century, dying sometime before April, 1708. 6

VERBRUGGEN, SUSANNA PERCIVAL MOUNTFORT (King's Company 1681-82; United Company 1682-95; Rich's Company 1695-1700). Born in 1667, Susanna was the daughter of Thomas Percival

4Davies, III, 419-20; Betterton's Company did not perform Oroonoko at the time suggested by Davies.

5Wilson, Ladies, p. 179.

6Genest, II, 381.
(q.v.), a minor actor with the Duke's Company. On 2 July 1686, she married William Mountfort (q.v.), and before he was killed, they had two daughters, one born in 1688 and the second, who died a few days after birth, in 1692. After the death of her first husband, she married John Verbruggen (q.v.). She died in 1703 while Rich's Company was performing at Bath.  

During her life, Mrs. Verbruggen became one of the greatest comic actresses of the period. Aston describes her as "a fine, fair Woman, plump, full-featur'd; her Face of a fine smooth Oval, full of beautiful, well-dispos'd Moles on it, and on her Neck and Breast."  

She made her first known appearance on the stage as Winifred in a late October, 1681, production of Thomas D'Urfey's *Sir Barnaby Whigg: or, No Wit Like a Woman's* at Drury Lane (LS, I, 302). Before the end of the century, she played sixty-two named roles, of which at least thirty-nine were original creations. Some of her best roles were those of Berinthia in Vanbrugh's *The Relapse*, Serina in Otway's *The Orphan*, and Hillaria in Ravenscroft's *The Canterbury Guests*. One of her most unusual roles was that of Bayes in Buckingham's *The Rehearsal*, which

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7 Wilson, *Ladies*, pp. 177-81.  
8 Aston, rpt. in Cibber, II, 313.  
9 Genest, II, 279-80.
she acted, according to Cibber, "with all the true coxcombly Spirit and Humour that the Sufficiency of the Character required."\(^1\) Throughout her career apparently no one ever had an unkind word to say about either Mrs. Verbruggen's ability as an actress or the conduct of her private life, except the author of the "Satyr on the Players":

\[
\begin{align*}
\text{Sue Percival so long has known the Stage,} \\
\text{She's grown in Lewdness faster, than in Age:} \\
\text{From Eight or Nine she there has swiving been;} \\
\text{So calls that Nature, which is truly Sin.} \\
\text{Her Coffee Father too's so basely Poor,} \\
\text{And such a Hireling that he'll hold the Door,} \\
\text{Be Pimp himselfe, that she may Play the Whore.}\(^2\)
\end{align*}
\]

VERJUICE, MRS. (King's Company). Downes lists Mrs. Verjuice as one of the actresses who joined the King's Company a few years after its organization.\(^3\) However, there is no other mention of her in theatrical records.

VIDALE, ROBERT (King's Company 1675-76). Robert Vidale's name appears in the Lord Chamberlain's Registers under the date of 27 May 1676.\(^4\) He played no known recorded roles.

VINCENT, MRS. (King's Company 1676-77). Mrs. Vincent's only known role was that of Aurelia in Edward Ravenscroft's

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\(^{1}\)Cibber, I, 167.


\(^{3}\)Downes, p. 3.

\(^{4}\)Wilson, "Players' Lists," p. 27.
Scaramouch a Philosopher, Harlequin a School-Boy, Bravo, Merchant and Magician, which was produced on Saturday, 5 May 1677, at Drury Lane (LS, I, 256).
WALL, MRS. (King's Company 1671-72?). Mrs. Wall is listed for the role of Lady Abbess in a manuscript of Shakespeare's *The Comedy of Errors*. She is also listed for the role of The Wise Woman of Hogsdon in a manuscript of Thomas Heywood's *The Wise Woman of Hogsdon* (*LS*, I, 186, 188). These manuscripts may represent productions by a nursery in London, but it is more likely that they represent the productions of a provincial strolling company of the 1670's.¹ No more is heard of Mrs. Wall unless she is the Mrs. Wall who took the part of a Woman in the 1677-78 production of John Wilson's *Belphegor* by the Smock Alley players in Dublin.²

WALL, J. (King's Company 1671-72?). Mr. J. Wall is listed for the roles of Dromio of Syracuse in Shakespeare's *The Comedy of Errors* and Taber in Thomas Heywood's *The Wise Woman of Hogsdon* (*LS*, I, 186, 188). For a brief discussion of these productions, see the entry for Mrs. Wall.

WALL, WILLIAM (King's Company 1671-72?). William Wall is listed for the roles of the Duke of Ephesus, the Gaoler, and the Officer in Shakespeare's *The Comedy of Errors*, and

¹See Burner, pp. 74-78.
²Clark, p. 82.
for the role of Joseph in Thomas Heywood's *The Wise Woman of Hogsdon* (LS, I, 186, 188). For a brief discussion of these productions, see the entry for Mrs. Wall.

**WATS, MR.** (King's Company 1674-75). Mr. Wats's only known role was that of Maherbal in Nathaniel Lee's *Sophonisba; or, Hannibal's Overthrow* when it was produced at Drury Lane on Friday, 30 April 1675 (LS, I, 232).

**WATSON, MARMADUKE** (King's Company 1660-65; 1666-75; 1676-78; 1679-82; United Company 1682-83; Betterton's Company 1697-98). Marmaduke Watson was one of the original players in the King's Company, his name being entered in the Lord Chamberlain's *Registers* under the date of 6 October 1660. He never achieved any prominence, but he was a competent hireling. Watson's first known appearance was probably as Lucio in a 1668-69 production of James Shirley's *The Sisters* (LS, I, 145). Between 1668 and 1682, Watson played seventeen named roles, all of which were either minor or secondary. Downes says that when the two companies were united in 1682, Watson joined the United Company. It is more likely that he went to Dublin, joined the Smock Alley players, and

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4Downes, p. 39.
continued with them until they folded in 1688. After 1688, Watson returned to London. His last recorded appearance was as Strechwell in a late November, 1697, production of Mary Pix's The Deceiver Deceived at Lincoln's Inn Fields (LS, I, 488-89). After this performance, Watson disappears from the theatrical records.

WEAVER, ELIZABETH FARLEY (King's Company 1660-65; 1666-67; 1670-71; 1676-77). One of the original members of the King's Company, Elizabeth Farley Weaver did not become an actress of the first rank, but, being young and beautiful, she caught the eye of Charles II. It was probably shortly after she made an appearance as Erminia in a 1660-61 production of Richard Flecknoe's Erminia; or, The Fair and Virtuous Lady (LS, I, 16-17) that she found her way into the King's bedchamber where, according to Pepys, the King "spoiled" her. The next few years brought only misfortune for Mrs. Weaver. The man she was living with in 1662, James Weaver of Gray's Inn, grew tired of her, threw her out, and demanded that she return £30 that he had given her. Since she had passed herself off as Weaver's wife, she had been able to run up several substantial debts, for which her creditors

5 Clark, pp. 88-89.
6 Pepys, 11 January 1668.
now began to demand payment. As one of His Majesty's servants, she was reasonably immune to arrest for debt, but she was now pregnant. She had to quit the company. Her creditors became more insistent, and she tried desperately to be reinstated as an actress but failed. Somehow she managed to fend off her creditors, and after she gave birth to her child, she returned to the stage.⁷

Mrs. Weaver made her last known appearance in March, 1678, as a Whore in Thomas D'Urfey's *Trick for Trick; or, The Debauched Hypocrite* at Drury Lane (*LS*, I, 268). During her several seasons on the stage, she played infrequently, acting in eleven named roles. It is likely that her meagre salary as an actress was not sufficient to maintain her and her child, and she probably became a prostitute to supplement her income during the many years that she was associated with the King's Company.

WESTWOOD, MR. (Duke's Company 1670-71). Mr. Westwood played the King, the part abandoned by Thomas Otway (q.v.), in Aphra Behn's *The Forced Marriage; or, The Jealous Bridegroom* in September, 1670. In November of the same year he took the role of Eumenes in Edward Howard's *The Women's Conquest*. On 15 March 1671, he acted Faithfull in Edward

Revet's *The Town-Shifts; or, The Suburb-Justice*. He made his final appearance as Battista in a June, 1671, production of John Crowne's *Juliana; or, The Princess of Poland* at Lincoln's Inn Fields, where all his performances took place (*LS*, I, 175, 176, 181, 182). After this fairly busy season, Mr. Westwood disappeared from the theatrical records.

**WHALEY, MR.** (Duke's Company 1670-71). Mr. Whaley's only known role was that of Tunwell in Edward Revet's *The Town-Shifts; or, The Suburb-Justice* on Wednesday, 15 March 1671, at Lincoln's Inn Fields (*LS*, I, 181).

**WILBRAHAM, MR.** (King's Company ?). Mr. Wilbraham may have played one of the housekeepers in a production of Richard Flecknoe's *The Damoiselles a la Mode*, either sometime during the 1666-67 season or in September, 1668, at the old Drury Lane (*LS*, I, 95, 145).

**WILKINS, MRS.** (Rich's Company 1698-1700). Mrs. Wilkins played three roles before the end of the century. In November, 1698, she made her first appearance, taking the role of Panura in Peter Motteux's adaptation of John Fletcher's *The Island Princess; or, The Generous Portuguese* at Drury Lane. In April, 1699, she acted the role of Jenny in a Drury Lane production of *Love Without Interest; or, The Man Too Hard for the Master*, a play often attributed to William Penkethman. Mrs. Wilkins made her final appearance
of the century in the role of Eriphile in a December, 1699, presentation of Abel Boyer's *Achilles; or, Iphigenia in Aulis* at Drury Lane (LS, I, 505, 509-10, 519). After the conclusion of the 1703-04 season, Mrs. Wilkins left the London stage (LS, II, 1, 44) and went to Ireland, where she continued to perform. 8

WILKS, ROBERT (Rich's Company 1698-1700). Robert Wilks began his career in Ireland, probably in a private Christmas performance of Dryden's *The Spanish Friar* in 1688. 9 Wilks left Dublin in 1699 because Joseph Ashbury, the manager of the Smock Alley players, had accused Wilks of having an affair with Mrs. Ashbury. 1 Wilks's first known performance in London was as Sir Harry Wildair in George Farquhar's *The Constant Couple; or, A Trip to the Jubilee* on Tuesday, 28 November 1699, at Drury Lane (LS, I, 517). Before the century was over, he played in four other named roles.

During the eighteenth century Wilks became a great actor, playing such roles as Hamlet in Shakespeare's *Hamlet*, Castalio in Otway's *The Orphan*, and Sir Charles Easy in Cibber's *The Careless Husband*. Wilks could play a wide variety of roles. According to Downes, Wilks was "Proper and Comely in Person,

8 Clark, pp. 119, 125, and passim.
9 Clark, pp. 97-98.
1 Clark, pp. 115-16.
of Graceful Port, Mein and Air; void of Affection; his Elevation and Cadences just, Congruent to Elocution: Especially in Gentile Comedy; not Inferior in Tragedy."²

In addition to being an excellent actor, Wilks was a sober and judicious man who, possessed of a "warm and generous spirit . . . acquired a love for order, decency, and strict regularity. . . ."³ He died on 27 September 1732.⁴

WILLIAMS, MRS. (Duke's Company 1662-64). Mrs. Williams's only two known roles were those of Leandra in a February, 1663, production of Sir Robert Stapylton's The Slighted Maid at Lincoln's Inn Fields, and Pontia in the same author's The Step-Mother in October, 1663, also at Lincoln's Inn Fields (LS, I, 62, 71).

WILLIAMS, DAVID (Duke's Company 1678-82). During his four seasons as an actor, David Williams performed seven named roles. He made his first recorded appearance in the part of Alcander in a September, 1678, production of Nathaniel Lee and John Dryden's Oedipus at Dorset Garden. His final known role was that of the Duke in Thomas Otway's Venice Preserved, which was produced at Dorset Garden in

²Downes, p. 51.
³Davies, III, 451-52.
⁴Cibber, I, 254n.
February, 1682 (LS, I, 273, 306). It is probable that the union of the two companies in 1682 ended David Williams’s career.

WILLIAMS, JOSEPH (Duke’s Company 1673-74; 1675-82; United Company 1683-95; Rich’s Company 1695-99; Betterton’s Company 1699-1700). Joseph Williams was born in 1663 and went into the Duke’s Company ten years later as an apprentice to Henry Harris (q.v.). His first role was probably that of Pylades in Charles Davenant’s Circe when it was produced on Saturday, 12 May 1677, at Dorset Garden (LS, I, 256). Although Williams became a very important performer, playing in at least sixty-eight named roles before the end of the century, very little is known about him. He was the original Polydore in Otway’s The Orphan and the original Elder Worthy in Cibber’s Love’s Last Shift. But there seem to be no

5Hotson, p. 215.

6Downes, p. 35; The London Stage indexes two impossible roles for Joseph Williams, giving him the part of Dulman in the November, 1662, production of Parkhurst’s Ignoramus and the part of Moses in Revet’s The Town-Shifts in March, 1671 (LS, I, 58, 181). Since these dates do not coincide with the known activity of David Williams, it is possible that there was a third Williams in the Duke’s Company.

7The London Stage gives Williams the role of one of the Gravediggers in a 1675-76 production of Shakespeare’s Hamlet (LS, I, 238). It is hardly conceivable that a twelve or thirteen year old boy could play such a role. Bellchambers ("Memoirs," in Cibber, II, 356) suggests that the part should be assigned to David Williams. Bellchambers’s idea is more plausible than the assignment in The London Stage, but it seems more likely that there was another Williams who was a member of the Duke’s Company.
contemporary accounts of Williams's ability as an actor. Cibber says that "he lov'd his Bottle better than his Business." Davies and Genest repeat this same observation. Despite this liability, Williams must have been a good actor; his name is attached to many excellent roles. His last recorded performance came in December, 1699, at Lincoln's Inn Fields, where he played the role of Pilades in John Dennis's Iphigenia (LS, I, 518). He probably retired or died sometime after the conclusion of the 1699-1700 season.

WILLIS, ELIZABETH (Rich's Company 1695-96; Betterton's Company 1696-1700). Elizabeth Willis was probably a very competent actress of minor and secondary roles. From 1695 to 1700, she played eleven named roles, and she continued to perform until at least 1717 (LS, II, I, 414). In February, 1696, Mrs. Willis made her first recorded appearance, taking the role of Mrs. Menage in Aphra Behn's The Younger Brother; or, The Amorous Jilt at Drury Lane (LS, I, 459). She changed to Betterton's Company the following season, and in March, 1700, she created the role of Foible in William Congreve's The Way of the World at Lincoln's Inn Fields. That same month she made her final appearance of the Restoration when

8 Cibber, I, 200.
9 Davies, III, 195-96; Genest, II, 177.
1 Genest, II, 177.
she acted the part of Mrs. Fidget in Mary Pix's *The Beau Defeated; or, The Lucky Younger Brother* at Lincoln's Inn Fields (*LS*, I, 459, 525, 526).

**WILTSHIRE, JOHN** (King's Company 1674-75; 1676-78; Duke's Company 1679-82; United Company 1682-84). John Wiltshire was a capable actor, although he never achieved the first rank. During his eight known seasons he played in thirty named roles, all of which were either secondary or minor. His first known role was that of Justice Crabb in an August, 1675, production of Thomas Duffett's *Psyche Debauched* at Drury Lane (*LS*, I, 235). Some of his representative roles were those of Kent in Tate's adaptation of Shakespeare's *King Lear*, Paulino in Otway's *The Orphan*, and Renault in the same author's *Venice Preserved*. Wiltshire made his last known appearance in August, 1684, when he acted the role of Lavinio in Nahum Tate's *A Duke and no Duke* at either Drury Lane or Dorset Garden (*LS*, I, 328). Shortly thereafter, Wiltshire received a captain's commission and entered the army. He was killed in Flanders during his first battle.²

**WINGFIELD, MR.** (King's Company 1671-72?). Mr. Wingfield is assigned the roles of Angelo in Shakespeare's *The Comedy of Errors* and Luce's Father in Thomas Heywood's *The

²*Cibber, I, 84-85.*
Wise Woman of Hogsdon (LS, I, 186, 188). For a brief discussion of these two productions, see the entry for Mrs. Wall.

WINTERSHALL, WILLIAM (Red Bull Company 1659-60; King's Company 1660-65; 1666-79). William Wintershall was an actor prior to the Commonwealth period, performing with Queen Henrietta Maria's Company. One of Thomas Killigrew's original players, Wintershall was an actor-sharer, holding two shares in the Company. According to Downes, Wintershall "was good in Tragedy, as well as in Comedy, especially in Cokes in Bartholomew Fair." His first role during the Restoration was as Leontius in a 1660-61 production of Richard Flecknoe's Erminia; or, The Fair and Virtuous Lady (LS, I, 17). Some of his representative roles were those of Subtil in Jonson's The Alchemist, Selin in Dryden's The Conquest of Granada, and Sir Simon Addleplot in Wycherley's Love in a Wood. Wintershall's last known role was that of Pelopidas in a February, 1678, production of Nathaniel Lee's Mithridates, King of Pontius at Drury Lane (LS, I, 267). Wintershall was an excellent actor who had the ability to teach others to act. He died in July, 1679.

3 Summers, "Notes" to Downes, p. 79.
4 Hotson, p. 243. 5 Downes, p. 17.
6 Summers, "Notes" to Downes, p. 79.
WISEMAN, MRS. (Duke's Company). Although Mrs. Wiseman is not indexed in *The London Stage*, Downes says that she played the role of Roxolana in Roger Boyle, the Earl of Orrery's *Mustapha*. There is no other mention of her in contemporary records other than Genest's speculation that she might have been Jane Wiseman, the author of *Antiochus the Great*.

WRIGHT, MRS. (Duke's Company 1670-71). Mrs. Wright played only two known roles. On Tuesday, 20 September 1670, she acted the part of Aminta in Aphra Behn's *The Forced Marriage; or, The Jealous Bridegroom* at Lincoln's Inn Fields. Her other part was that of Renone in Edward Howard's *The Women's Conquest*, which was performed at Lincoln's Inn Fields in November, 1670 (*LS*, I, 175, 176).

WYATT, MRS. (King's Company 1674-75). Mrs. Wyatt played only one known role, taking the part of Mrs. Squeamish in William Wycherley's *The Country Wife* on Tuesday, 12 January 1675, at Drury Lane (*LS*, I, 227).

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8 Genest, II, 258.
YOUCKNEY, ELIZABETH (King's Company 1668-70). Mrs. Youckney may have played the role of Francescina in a 1668-69 production of James Shirley's The Sisters (LS, I, 45). Her name appears in the Lord Chamberlain's Registers under the date of 7 March 1669.  

YOUNG, JOHN (Duke's Company 1662-65; 1666-68; 1670-72; 1675-76). John Young made his first recorded appearance in the role of the Cardinal in a September, 1662, production of John Webster's The Duchess of Malfi at Lincoln's Inn Fields (LS, I, 56). Over the next few years he acted twenty-one named roles, many of which were substantial. He played the Cardinal of Veradium in Orrery's Mustapha, Demetrius in Crowne's Juliana, and Bassaneo in Howard's The Women's Conquest. Despite Pepys's assertion that Young was "a bad actor at best," he must have been reasonably competent. Undoubtedly Pepys was vexed because Young had taken the part of Macbeth in the place of Thomas Betterton (q.v.). But the fact that Young was trusted with one of Betterton's parts speaks well for him. Young made his last known appearance on the stage in the 1675-76 production of Shakespeare's

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1Wilson, "Players' Lists," p. 27.
2Pepys, 16 October 1667.
Hamlet, in which he took the role of Laertes ([LS, I, 238]).

After the 1675-76 season, John Young's name disappears from the theatrical records.
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