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## **Les Enfants du Sr. Frederic: the identities and performances of a theatre family active in the United Provinces, 1758-1763**

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### **Citation**

Wentz, J. A., & Haas, A. de. (2015). Les Enfants du Sr. Frederic: the identities and performances of a theatre family active in the United Provinces, 1758-1763. *European Drama And Performance Studies*, 4, 95-144. Retrieved from <https://hdl.handle.net/1887/3307608>

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**Note:** To cite this publication please use the final published version (if applicable).

## LES ENFANS DU SR. FREDERIC: THE IDENTITIES AND PERFORMANCES OF A THEATRE FAMILY ACTIVE IN THE UNITED PROVINCES, 1758-1763

From 1758 to 1763 Dutch audiences were treated to the performances of two young girls who achieved an extraordinary popularity: their stage names were Caroline and Charlotte Frederic. They acted, sang and danced, at first performing intermezzi, incidental dances and songs at the Amsterdam Theatre, later presenting audiences there, as well as in other cities in the Dutch Republic, with complete operatic works. The troupe that had been formed around them was known as 'Les enfans du Sr. Frederic'.<sup>1</sup> It was skilfully managed by their impresario father, Frederic Schreuder. The final performance by the troupe took place in 1763; the girls then moved to Paris, where, it seems, they spent the rest of their professional lives working at the Comédie Italienne.

This article presents a list of the performances of Les enfans du Sr. Frederic, prefaced by a few brief biographical sketches and some commentary on the girls' careers.

### BRIEF LIVES: THE PARENTS

The parents of the child prodigies Caroline and Charlotte Frederic were 'theatre people', and much of what we know of them comes from theatrical sources. The girls' father, Frederic Schreuder,<sup>2</sup> remains a shadowy figure whose dates and place of birth and death are unknown. He is described in Parfaict's *Dictionnaire des théâtres de Paris* as 'Hollandois'<sup>3</sup> but no sources have yet been found to corroborate this statement. He appears in Dutch archives in 1750 as a married man living in The Hague, at which time he is also listed in the baptismal record for his daughter Françoise-Jacqueline Schreuder<sup>4</sup> as being a theatre technician, a 'machinist'. Schreuder's subsequent career as the manager of Les enfans du Sieur Frederic seems to coincide with the stay of his two talented daughters in the United Provinces; at any rate, there is no evidence to suggest the existence of the troupe before its 1759 performances in Amsterdam, nor is Les enfans du Sieur Frederic mentioned as being in existence in any source, French or Dutch, after the Schreuder girls made their debut at the Comédie Italienne in Paris on 12 October 1764.

The first time Caroline and Charlotte danced together in public was, as far as we know, in Amsterdam, late in the 1758 season. The troupe Les enfans du Sieur Frederic, mentioned specifically as such, appeared regularly at the Amsterdam Theatre throughout 1759. Schreuder worked hard promoting his children. *L'Observateur des spectacles* notes that: 'one cannot praise his zeal too highly, for he surpasses all other theatres in the novelties he presents'.<sup>5</sup>

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<sup>1</sup> It was also often referred to in Dutch as 'De kinderen van Monsr. Frederik'.

<sup>2</sup> Frederic Schreuder's last name appears in one source as 'Sluyter'. For a thorough examination of the question of names, identities and dates, see Anna de Haas, 'Het mysterie van de "enfans du sr. Frederic": Onthullingen over een toneelfamilie', *Mededelingen van de Stichting Jacob Campo Weyerman*, 33 (2010), pp. 52-68. Biographies of Schreuder's daughters can be found here: *Digitaal Vrouwenlexicon van Nederland*, [www.vrouwenlexicon.nl](http://www.vrouwenlexicon.nl) (accessed 26-9-2011).

<sup>3</sup> Claude Parfaict, *Dictionnaire des theatres de Paris*, 7 vols, (Paris: Lambert, 1756), VII, p. 535.

<sup>4</sup> Born 17-10-1750, baptized 26-10-1750. See De Haas, 'Het mysterie', p. 64

<sup>5</sup> 'On ne sauroit trop louer son zèle, puisqu'il devance tous les autres Théâtres dans les nouveautés qu'il donne'. François-Antoine de Chevrier, *L'Observateur des spectacles*, 2 vols. (The Hague: privately printed, 1762), I, p. 171.

Schreuder's efforts were remarkably successful; so much so that, after he and his troupe left the Amsterdam Theatre at the close of the 1759-1760 season, he created his own performance venue. In September 1760 Schreuder obtained permission to perform opera on the Overtoomseweg, a road on the bank of a canal just south of the city walls, beyond the jurisdiction of Amsterdam and the monopoly of its theatre. He rented a piece of land there, and had a playhouse built for his troupe 'at excessive cost'.<sup>6</sup> This new theatre soon proved to be unsatisfactory, however, and in the following years *Les enfans du Sieur Frederic* made use of at least two other venues on the Overtoomseweg. The last known move took place in 1762, when Schreuder rented a house and received permission to 'put up a theatre in the garden'.<sup>7</sup> According to *L'Observateur de spectacles* this was the location that in the 1750s had been known first as Nieuw Roosendael, later as Vauxhall. An advertisement from 1748 describes it thus:

On the Overtoomseweg, just beyond the [Amsterdam] jurisdiction marker, in Nieuw Roosendael—which is a very pleasant spot having a delightful garden with vegetable plots on either side, with views of the pastures and equipped with a golf course and a billiard table—red and white wine are sold for 6 to 8 stuivers, [as well as] bottelbier [spiced beer], mol [white beer], beer, coffee and water for tea; all for a very modest price.<sup>8</sup>

It was here that Schreuder built a theatre for his troupe in 1762. Upon its opening on 26 May 1762, the new hall made a favourable impression: 'the hall is very pretty, agreeably ornamented, better appointed and larger than the old one.'<sup>9</sup>

Schreuder had now reached the pinnacle of his career as a theatre manager. He was running his own theatre, one that served a major European capital and that had been custom-built for an opera troupe centred on the performances of his own talented children. Why he gave it up in 1763 is a mystery. There is no indication that *Les enfans du Sieur Frederic* was in financial trouble. Indeed, *L'Observateur des spectacles* felt that Schreuder must be making a healthy profit. In an article dating from 1762, after publishing the prices Schreuder was demanding for tickets, its author cynically remarked: 'It's a gold mine which ought to prove to the public the disinterestedness of Sieur Frederic who, like M. Jourdain, doesn't sell his tickets, but rather gives them to his friends for money.'<sup>10</sup>

A more likely reason than financial loss for dismantling the troupe would have been the girls' ages: Louise was now approximately fifteen years old and Françoise-Jacqueline almost thirteen. At that age children were normally admitted to the ranks of the adult players. Indeed, by 1763 the girls were already being designated as 'mademoiselle', an indication that they were seen as mature actresses. If Schreuder could no longer present his star performers as children, his troupe must have lost some of its special attraction.

Be that as it may, within a month of the opening of this last theatre, Schreuder had made plans to divest himself of both the building and his troupe.<sup>11</sup> A pair of entrepreneurial actors from the French Comedy in The Hague named d'Alainville and Brochard were eager to start a French-language theatre in Amsterdam. This ambitious project would have presented Amsterdam with Francophone entertainment in various genres: 'de Tragédie, Comédie

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<sup>6</sup> Noord-Hollands Archief, Haarlem: 184 (Old Judicial Archives), inv. nr. 2211, 155r-156r.

<sup>7</sup> Noord-Hollands Archief, Haarlem: 184 (Old Judicial Archives), inv. nr. 2211, 171r-171v.

<sup>8</sup> Cited in Rudolf Rasch, 'Operatroepen in Amsterdam, 1750-1763', *Documentatieblad Werkgroep Achttiende Eeuw*, 29 (1997), p. 172.

<sup>9</sup> 'La Salle est très jolie, agréablement ornée, mieux disposée & plus grande que l'ancienne.' (De Chevrier, II, p. 185)

<sup>10</sup> 'C'est un Marché d'or qui devoit prouver au public le desinterressement du Sieur *Frederic* qui semblable à Mr. *Jourdain* ne vend point les billets de Comédie, mais les donne à ses amis pour de l'argent.' De Chevrier, I, p. 88. The reference to 'Mr. Jourdain' is taken from Act IV, scene III of Molière's *Le bourgeois gentilhomme*.

<sup>11</sup> See De Chevrier, II, p. [2]76.

Française, Comédie Italienne, d'Opéra Bouffon, Opéra Comique & de Ballets'.<sup>12</sup> Schreuder agreed to turn over his stage to these actors. The proposed scheme ensured that certain members of his troupe would be absorbed into the d'Allainville-Brochard company, and that Caroline and Charlotte would continue to perform their well-known repertoire with the new troupe, starting at Easter 1763. The plan, however, never materialized.<sup>13</sup> Schreuder shut down Les enfans du Sieur Frederic in style on 23 March 1762: 'Sr. Frédérick spared nothing in order to close his theatre with honour, and to merit, to the very end, the good opinion of the public.'<sup>14</sup>

Schreuder's career after 1763 is obscure. In one French source he is called a 'provincial theatre director' ('Directeur de spectacles de province') and in another, in 1773, an 'inventor and operator of theatrical machines' ('mécanicien et machiniste de théâtre'). In 1782 he is described as a 'Parisian merchant' ('mercier parisien'). The date and place of his death are unknown.<sup>15</sup>

The mother of the two dancing prodigies Caroline and Charlotte Frederic was Schreuder's wife, Antoinette Malterre. She was born in Lyon in 1727, the daughter of a professional dancer whom Parfaict describes as 'Sieur Maltaire, called *l'Angloise* because of his long sojourn in England, and *L'Oiseau* because of his *légèreté*'.<sup>16</sup> Antoinette Malterre became a dancer like her father. It was in this capacity that she worked at the French Comedy in The Hague; she is listed as a dancer there in the 1750-1751 and 1753-1754 seasons.<sup>17</sup> Given this, and the appearance of various actors from this company as godparents to a number of the Schreuders' children, it is entirely possible that both parents were working at the French Comedy in The Hague during the early 1750s. Antoinette appeared occasionally with Les enfans de Sr. Frederic. Little else is known about her, except that she bore at least six children, three girls and three boys, and that she died sometime before 1782, presumably in France.

## BRIEF LIVES: THE CHILDREN

The oldest child of the Schreuder couple of whom we have any record is Louise-Frédérique Schreuder; it is almost certainly she who appeared in Holland as a starring member of Les enfans du Sr. Frederic under the stage name of Caroline Frederic. The exact date and place of her birth are unknown, though in 1764 Parfaict called her a 'little dancer born in Holland' ['petite danseuse née en Hollande'] and estimated her age to have been, at the time of her Paris premiere in 1754, 'six years or thereabouts' ['six ans, ou à peu près'].<sup>18</sup> She was the first of the Schreuder girls to take to the stage. In 1753 she appeared in advertisements that had been placed in the *Amsterdamsche courant* by the French Comedians of The Hague, as 'the daughter of sr. Frederic', 'the young Frederic' or 'the little Frederic, six years old' and on 13

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<sup>12</sup> De Chevrier, II, p. 320.

<sup>13</sup> For an account of these fruitless plans see pages 67-69 of the *Schoumburgs almanac voor 1786*.

<sup>14</sup> 'le Sr. Frédérick n'a rien épargné pour fermer son Théâtre avec honneur, & mériter jusqu'à la fin la bienveillance de Public.' Anonymous, *L'Observateur des spectacles* (Amsterdam: n. pub., 1763), p. 192.

<sup>15</sup> For all of these dates see De Haas, 'Het mysterie', p. 61.

<sup>16</sup> '... Sieur Maltaire, surnommé *l'Anglois*, à cause du long séjour qu'il avoit fait en *Angleterre*, & *l'Oiseau*, a cause de sa légèreté'. Variant spellings for this family name include: Maltaire, Malter and Malterre. There were many professional dancers working under this name in the eighteenth century. See Max Fuchs, *Lexique des troupes de comédiens au XVIIIe siècle* (Paris: Librairie Droz, 1944), p. 145, where the author remarks: 'Cette famille de danseurs Lyonnais fut certainement nombreuse, mais il est actuellement impossible d'établir une parenté précise entre ses divers représentants'. Parfaict, VII, p. 535.

<sup>17</sup> Aldo Lieferring, *The French Comedy in The Hague 1749-1793* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2007), p. 428.

<sup>18</sup> Parfaict, VII, p. 536.

October of that year she danced, at the end of the first act of the French Comedians' performance of Molière's *Les facheux*, the ballet *De caractères van de dans* ('The Characters of the Dance').<sup>19</sup> Sometime thereafter the family must have moved to France: four months later Louise had made her Paris debut at the Comédie-Française, where she was applauded and admired until Easter of the next year: that is to say, the end of March 1755.<sup>20</sup>

Parfaict's description of Louise-Frédérique Schreuder's Parisian activities shows that she had contact with French dancers and choreographers of the highest quality. She studied dancing with her uncle, 'Sieur *Maltairé*', who was, Parfaict informs us, 'for some time the composer of the ballets at the *Opéra*, to the satisfaction of the public'<sup>21</sup> Furthermore, on 12 February 1754 she took part in the premiere of *Les enfants bucherons*, once again at the Comédie-Française. The choreography was by Pierre Sodi, who arranged dances at the *Opéra*, the Comédie-Française and the Comédie Italienne.<sup>22</sup> Louise-Frédérique is also mentioned by Parfaict as having danced in a ballet called *Les enfants sabotiers*, a performance that he labelled a 'brilliant success'.<sup>23</sup> This is all that is known of her career during the period before she returned to Amsterdam to become 'Caroline Frederic', but it shows that, at a tender age, she enjoyed an above-average training and already had significant experience performing before a critical audience of dance connoisseurs.

No sources have yet been found to indicate what the Schreuder family was doing or where they were living after 1755, but by the end of 1758 they were back in Amsterdam and *Les enfants du Sr. Frederic* was just beginning its short but brilliant career. As a chronology of Schreuder's productions appears in the appended performance list, where Louise's activities are catalogued under the name Caroline Frederic, her progress on the Dutch stage will not be followed here. However, it must be mentioned that by January of 1762 Louise was gripped by a debilitating illness. *L'Observateur des spectacles* notes that she was: 'threatened by a malady that could have deplorable consequences and cause a void in this little theatre company'.<sup>24</sup> Four months later, at the opening of the new theatre on the Overtoomseweg on 26 May 1762, she seems to have rallied, and to have performed well in *La servante maîtresse*: 'Demoiselle Caroline, though she has been ill for some time, surpassed herself in the role of Zerbine, and the spectators who have a lively interest in the success of this sweet actress sincerely wish for the recovery of her health'.<sup>25</sup> Thereafter however, Louise's illness worsened, forcing Schreuder to suspend performances by the company entirely. *L'Observateur* noted in February of 1763 that: 'The performances of Sr. Frédérik, which have been interrupted by the indisposition of Mlle Caroline, will recommence in a few days, and will continue until the arrival of the troupe of Srs. Dallainville and Brochard'.<sup>26</sup> By 12 May 1763 her health was 'entirely restored'.<sup>27</sup> She had

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<sup>19</sup> The title *De caractères van de dans* seems to be a Dutch translation of *Les caractères de la danse*. The latter is the name of a ballet by Jean-Féry Rebel. However, the name of the composer is not specifically mentioned in the advertisement, making it impossible to establish exactly which piece of music is intended here.

<sup>20</sup> Parfaict, VII, p. 536.

<sup>21</sup> 'celui qui a composé pendant quelque temps les Ballets de l'*Opéra* au gré du Public.' Parfaict, VII, p. 536.

<sup>22</sup> See Parfaict, V, 179-183. For more information about dance at these theatres, and about Sodi's career, see Rebecca Harris-Warrick and Carol G. Marsh, 'The French connection', in: Rebecca Harris-Warrick and Bruce Alan Brown (eds.), *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World* (Madison: University of Wisconsin Press, 2005), pp. 173-198.

<sup>23</sup> Parfaict, V, p. 3.

<sup>24</sup> 'menacée d'une maladie qui pouroit avoir des suites facheuses, & causer par conséquent un vuide dans ce petit Théâtre'. De Chevrier, I, p. 171)

<sup>25</sup> 'La Demoiselle *Caroline* quoique malade depuis quelque tems, s'est surpassée dans le rôle de Zerbine, & les Spectateurs qui s'intéressent vivement au succès de cette aimable Actrice, font des vœux sincères pour le rétablissement de sa santé'. De Chévrier, II, p. 185)

<sup>26</sup> 'Le Spectacle du Sr. Frédérik, interrompu par l'indisposition de Mlle. *Caroline*, reprendra dans peu de jours, & continuera jusqu'à l'arrivée de la Troupe des Srs. Dallainville & Brochard.' Anonymous, p. 125.

<sup>27</sup> Anonymous, p. 176.

not, however, fully regained her powers as a performer. It is interesting in this context to note that, although the younger sister Charlotte was classified as both a singer and a dancer in the cast lists of the proposed d'Alainville-Brochard company (as published by *L'Observateur*), Louise appears there solely as a singer. If Louise indeed had stopped dancing, it could explain the *L'Observateur's* remark: 'one hopes soon to see her again as admirable as she was before'.<sup>28</sup>

After Frederic Schreuder's troupe was dissolved early in 1763, 'Caroline Frederic' appeared in Paris as Mlle. Frédéric *l'aînée*. She made her debut as a dancer at the Comédie Italienne in 1764 and joined the company permanently in 1769. One year later she married Jean-Baptiste-Michel Moulinghen, a musician in the theatre orchestra. Louise-Frédérique Schreuder, alias Caroline Frederic and now Mme. Moulinghen, remained active with the Comédie Italienne until her untimely death on 25 November 1780.

The other dancing prodigy of the family, known on the Dutch stage as Charlotte Frederic, can be identified as Françoise-Jacqueline Schreuder. She was baptized in The Hague on 26 October 1750. Her career, as was perhaps to be expected, ran in tandem with that of her older sister Louise-Frédérique. Françoise-Jacqueline, however, unlike her older sister, appeared in France under her stage name: Charlotte Frédéric is described by Parfaict as 'little dancer, sister of the preceding [Louise]' and he assures us that she started to dance 'at age five or thereabouts, at the theatre of the Comédie Française, at the end of the year 1754'. ['à l'âge de 5 ans, ou à peu près, au Théâtre de la Comédie Française, à la fin de l'année 1754']<sup>29</sup> Françoise-Jacqueline, like her sister Louise-Frédérique, studied with 'Sieur Maltaire', and danced at the Comédie-Française until Easter 1755. Her subsequent professional activity in Holland can be reconstructed from the performance list appended to this article. Her Dutch career came to an end in 1763, and the next year she appeared at the Comédie Italienne as Mlle. Frédéric *cadette*; she seems, however, to have officially joined that company at a much later date than her sister. Nothing further is known of her life or career.

Birth and baptismal records show that the two stars of Les enfans du Sr. Frederic had at least four younger siblings. Of these, two can be positively identified as having appeared on the French stage: Frédéric-Pierre (baptized in Amsterdam on 7 October 1758) and Jeanne-Charlotte, born in 1764 in Paris. Frédéric-Pierre made his debut as a dancer at the Académie Royale de Musique in 1781 and became one of the 'premiers danseurs'. Jeanne-Charlotte had an illustrious and multi-faceted career. In 1775, at age eleven, she danced before Louis XV at Versailles. She worked at the theatre in Lyons from 1781 to 1785. On 26 January 1786 she made her Paris debut at the Académie Royale de Musique, and on June 29th of the same year she made her debut at the Comédie Italienne. In 1782, while in Lyons, she married a singer named Auguste-Alexandre d'Herbez, *dit* Saint-Aubin, and was thereafter known as Mme. Saint-Aubin. She died on 11 November 1850.

One more Schreuder sibling graced the French stage: a certain Mlle. Lambert who appeared at the Comédie Italienne sometime after 1780. It is impossible to identify her with any greater precision than to say that she is mentioned as being a sister of Mme. Moulinghen (*née* Louise-Frédérique Schreuder, alias Caroline Frederic or Mlle. Frédéric *l'aînée*). Mlle. Lambert seems to have enjoyed but little success with the Paris public.<sup>30</sup>

## THE TROUPE AT THE AMSTERDAM THEATRE: JAN PUNT'S ENGRAVING

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<sup>28</sup> 'On espere de la revoir bientot elle qu'elle s'est fait admirer auparavant.' Anonymous, p. 176

<sup>29</sup> Parfaict, VII, p. 536

<sup>30</sup> See De Haas, 'Het mysterie', p. 61.

On 10 March 1759 Jan Punt, star actor of the Amsterdam Theatre and a professional engraver, placed an advertisement in the *Amsterdamsche courant* for a print of ‘Carolina’ and ‘Charlotta’ Frederic dancing in *Pygmalion; of, Het beeld bezield door de liefde* (‘Pygmalion; or, The Statue Animated by Love’; Figure 1). In his advertisement he claims that the dancers, seven and nine years old, performed this work at the end of 1758 in the Amsterdam Theatre.<sup>31</sup> Punt’s print is such an extraordinary document – one of only a handful of images dating from eighteenth-century Holland in existence that show theatre performers mid-action – that it will be examined here in some detail.

FIGURE 1 – Jan Punt’s engraving of Caroline and Charlotte Frederic dancing in *Pygmalion*  
(© Stadsarchief Amsterdam)

The two girls are shown balancing on one leg in a shady landscape, framed by a herm and two upright vases. This orderly architectural pyramid is in sharp contrast to various symbols of Pygmalion’s trade: the sculptor’s tools carelessly strewn about the foreground. Behind the girls is an empty pedestal from which the statue-come-to-life has just descended. The figure on the right, that of the sculptor, must surely be a portrait of Louise-Frédérique Schreuder in her incarnation as Caroline Frederic, for it was she who most often took the breeches roles in *Les enfans du Sr. Frederic* productions.<sup>32</sup> To the left is the statue, danced by Françoise-Jacqueline Schreuder under the name of Charlotte. Beneath her feet the text ‘G. van der Myn ad vivum delineavit’ indicates that the eighteenth-century Amsterdam artist and portraitist George van der Myn drew the pair, mid-dance, from life: the image can therefore be taken to show how the girls looked, were costumed and danced.<sup>33</sup> The engraving, which bears the same text as Punt’s newspaper advertisement, is further enriched by poems in Dutch and French.<sup>34</sup> Each of these quatrains makes the same point in a different language, namely that the excellence of the girls’ art turns the spectator into a Pygmalion.

What can be deduced from Punt’s elaborate commemoration of the performances of the sisters Frederic? Firstly, that the girls were back in Amsterdam at least by late 1758. Of their whereabouts between 1755 and the creation of Punt’s print we know nothing; indeed, it is particularly frustrating that records of the Amsterdam Theatre for this period are extremely scarce, so that the exact date of their Amsterdam debut is impossible to pinpoint.<sup>35</sup> It is clear that some kind of ‘opera’ was performed on two nights between 6 November 1758 and 29 January 1759, but, unfortunately, nothing specific is known about the performers or the works presented. Were *Les enfans du Sieur Frederic* already presenting *opéras comiques* in Amsterdam in late 1758? The paucity of sources makes it impossible to know for sure. However, what is certain is that by the end of 1758 the children had become popular enough to warrant Punt’s

<sup>31</sup> For a discussion of discrepancies in the ages of the Schreuder girls in various sources, including Punt’s print, see De Haas, ‘Het mysterie’. It should be noted here that there was more than one version of the print: the Binney Collection in the Harvard Theatre Collection at Houghton Library, Harvard has two variants. The image must have been popular. It was sold at the theatre, where Punt lived, and also had an artist’s studio in the attic, up above the theatre’s auditorium. See Ben Albach, *Jan Punt en Marten Corver* (Amsterdam: Van Kampen, 1946), p. 104. It would appear that the print was also sold in France, judging by the existence of a partly hand-colored copy (presently in the New York Public Library) that carries the additional text: ‘Paris, chez Basan graveur, 1759’. Presumably, Basan was the print’s distributor in France.

<sup>32</sup> See *Schoonburgs almanac voor 1786*, p. 67.

<sup>33</sup> Van der Myn also supplied the portrait drawing of Jan Punt on which James MacArdell based his well-known mezzotint. The image is available on: <http://www.theaterinstituut.nl> (accessed 31-10-2013).

<sup>34</sup> The Dutch quatrain was written by the Amsterdam playwright Lucas Pater and was republished on page 44 of his *Nagelaaten Poëzy* (Amsterdam, 1784). The French translation is by the Dutch poet Henri Jean Roullaud.

<sup>35</sup> See Anna de Haas, *Het repertoire van de Amsterdamse schoonburg, 1700-1772* (Maastricht: Shaker Publishing, 2001), pp. 145-146.

creation of an engraving of their dancing, one that was intended for public consumption. From August 1759 to May 1760, for which period records for the Amsterdam Theatre are more plentiful, Les enfans du Sieur Frederic appeared regularly in Amsterdam as performers of musical theatre and pantomime ballets.<sup>36</sup>

The Frederic sisters seem rapidly to have acquired a group of supporters that remained loyal to them throughout their Dutch careers. For instance, late in their Netherlandish period, in April and May of 1762, Les enfans de Sieur Frederic went on tour while their new theatre on the Overtoomseweg was being prepared for them. They played in Haarlem, but with little success. The playhouse there was only full on Saturdays, when: ‘the devotees from Amsterdam come here and spend the night in order to enjoy the spectacle that they have supported for so long’.<sup>37</sup> Surely it is remarkable that the girls inspired a devoted following of ‘amateurs’ who were willing to bear the expense of travel to, and lodging in, Haarlem just to see Les enfans du Sieur Frederic perform. Indeed, as early as the spring of 1759, the actors of the Amsterdam Theatre must have been unpleasantly struck by the discrepancy between audience attendance on their own benefit night and that of the children: ‘the former were the injured party; their patrons were few; on the contrary those of the children were grandiose and numerous.’<sup>38</sup> An anonymous source published in 1762 remarks: ‘Has one not seen even the theatre full to bursting, as long as the children of Sr. Frederic danced there?’<sup>39</sup> These numerous and devoted patrons would have been prime targets for the sale of Punt’s engraving of *Pygmalion*.

#### THE TROUPE AT THE AMSTERDAM THEATRE: PERFORMANCES

Throughout this period, the children performed intermezzi in between the plays presented by the regular troupe of actors at the Amsterdam Theatre. Of greater interest, however, is the fact that entire evenings at the theatre were now sometimes exclusively devoted to the operatic performances of Les enfans du Sieur Frederic. The programmes on such evenings, which usually fell on Tuesdays, generally consisted of two short, French-language ‘operas’ (*intermèdes*, *opéras comiques*, *opéras comiques mêlés d’ariettes*, etc.) supplemented by ballets and pantomime dances. There is no proof that Frederic Schreuder rented the theatre on these occasions, though Marten Corver suggests, in his *Tooneelaantekeningen*, that this was the case.<sup>40</sup> It is, however, remarkable that the theatre took care of the publicity for les enfans du Sieur Frederic by advertising the Tuesday operatic performances on its official posters. This implies some kind of a deal between Schreuder and the theatre’s regents.<sup>41</sup> Though the exact nature of this relationship is impossible to reconstruct, it is important to note here that Schreuder’s troupe seems to have gotten its start with the active support of the theatre’s regents.

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<sup>36</sup> No specific mention is made of performances of *Pygmalion* from 1759 onwards, but it seems unlikely that such a popular piece would have been dropped from the repertoire entirely.

<sup>37</sup> ‘les Amateurs d’Amsterdam viennent coucher ici pour y jouir d’un Spectacle qu’ils protegent depuis longtems.’ (De Chevrier, II, p. 107)

<sup>38</sup> Quoted in De Haas, *Het repertoire*, p. 147.

<sup>39</sup> Quoted in Anna de Haas, ‘Kinderen op het toneel van de achttiende eeuw: wonderkinderen of toneelspelers in opleiding?’, *Mededelingen van de Stichting Jacob Campo Weyerman* 32, 2009, pp. 9-10.

<sup>40</sup> See Marten Corver, *Tooneel-Aantekeningen, vervat in een omstandigen brief aan den schrijver van het leven van Jan Punt* (Leiden: Cornelis Heyligert, 1786), p. 194.

<sup>41</sup> Other troupes renting the theatre in this period had to take out advertisements in the *Amsterdamsche Courant* in order to publicize their performances.

This would have been unusual. As Rudolf Rasch has shown, the theatre did not generally welcome competition.<sup>42</sup> In the eighteenth century there were only two choices open to any impresario who wished to bring his company to rich and populous Amsterdam: because the regents of the municipal theatre had a monopoly on theatrical entertainments in the city, he could either request them to rent the Amsterdam Theatre to him (and, if his request were granted, then appear there only on days when the house company itself wasn't playing), or he could circumvent the regents' monopoly entirely by performing outside the city walls, i.e. the city's jurisdiction. As has been noted, a number of structures on the Overtoomseweg functioned as free-market theatres in this period. When the Schreuders returned from France to Amsterdam, this rival theatrical district had fallen dormant; although there had been a flurry of activity on the Overtoomseweg in the early 1750s, no performances were given there between 1754 and 18 October 1760. On that date *Les enfants du Sieur Frederic* initiated a new period of thespian activity on the Overtoomseweg by opening their first theatre there with a performance of *La servante maîtresse*, *Blaise le savetier* and the 'grand pantomime ballet' entitled *Les Iroquois*.<sup>43</sup>

This move away from the Amsterdam Theatre was successful, but it had consequences for the children's yearly schedule. In both 1759 and 1760, the closing of the Amsterdam Theatre season (which usually occurred sometime in May) had ushered in the Frederic troupe's summer tour of the provinces: in June and July of 1759 Frederic Schreuder took them to Utrecht and Leiden; between May and August of 1760 they played in The Hague, Utrecht, Vlissingen and Rotterdam. However, in July and August of 1761, following the establishment of their own theatre, *Les enfants du Sieur Frederic* performed on the outskirts of Amsterdam, on the Overtoomseweg.

The theatre management must have viewed the renewal of performances on the Overtoomseweg, after a hiatus of six years, with some dismay. They certainly did their best to fill the gap Schreuder's departure had left in their programming: by December 1760 the names of the dancers Pietro Nieri and Girolama Monti were appearing in Amsterdam Theatre advertisements.<sup>44</sup> They became popular and for years to come would remain the theatre's *premiers danseurs*. Monti's portrait was even engraved and published in the *Schoumburgnieuws*, in celebration of 'the great talents of these dancers'.<sup>45</sup>

Interestingly, late in 1761 four performances were given by child actors at the Amsterdam Theatre of repertoire strongly associated with Schreuder's troupe. The performers were called 'De kinderen van Mons. Bruyere'. There were two performances by these children of *La servante maîtresse* in November, and *Bajocco et Serpilla* was performed by them once in November and once in December. These appearances, like those of Schreuder before them, were advertised on theatre posters. However, unlike *Les enfants du Sieur Frederic*, *De kinderen van Mons. Bruyere* never had their own evening at the theatre. Were the regents hoping to lure the audience back to the theatre from the Overtoomseweg with a rival children's troupe? If so, the attempt failed: judging by the small number of their performances, *De kinderen van Mons. Bruyere* seem to have had a limited appeal.

## REPERTOIRE AND CAST MEMBERS

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<sup>42</sup> See Rasch, 'Operatroepen', pp. 169-190.

<sup>43</sup> For an overview of these various Overtoomseweg theatres see Rasch, 'Operatroepen', pp. 171-178.

<sup>44</sup> See Anna de Haas, 'Monti, Gomana Girolama', [www.vrouwenlexicon.nl](http://www.vrouwenlexicon.nl) (accessed 6-10-2011).

<sup>45</sup> See *Schoumburgnieuws*, 1 (1764), p. 295.

The titles of works performed by Les enfans du Sieur Frederic are not unequivocally useful as identifiers: the names of composers are rarely mentioned in advertisements, and one can only speculate about how the pieces were arranged to fit the particular musical forces at Schreuder's disposal.<sup>46</sup> However, with these qualifications in mind, some remarks on the various genres represented in the performance list will be made here.

Some titles appear to refer to individual character dances, like the *Boerin* ('Farmer's Wife', performed on 22 and 24 September 1759 by Charlotte Frederic), the *Hollandse matroos* ('Dutch Sailor', performed on 6 and 8 September 1759 by Caroline Frederic) or the *Tambour de Basque* (performed by Caroline on 23 August 1759); although their titles make them sound simple, these pieces may have been relatively complex, and involved changes of tempo or metre, like the *Caprice* by Jean-Féry Rebel (performed by Caroline for the children's debut in The Hague on 7 May 1760). Some of them must have involved stage action and theatrical gesture, for instance, the *Pantomime des charbonniers* (which the girls performed on 7 July 1759).

As has been noted, the troupe also supplied dances and songs within plays that were put on by the actors of the Amsterdam Theatre, such as the ever-popular and spectacular *Beleg en ontzet der stad Leyden* ('Siege and Relief of the City of Leiden'). On the other hand, the evenings devoted entirely to Les enfans du Sieur Frederic consisted of light-hearted, French-language operas, both through-composed works (such as *Le jaloux corrigé*) and those with spoken dialogue (*opéras comiques*). Such pieces were particularly well-suited to be performed by children, unlike either the emotionally demanding *tragédie en musique* or the vocally taxing *opéra seria*. Thus, Les enfans du Sieur Frederic brought to the Dutch Republic repertoire that had been at the centre of the infamous *Querelle des bouffons*. Although Dutch musical reception of operas comiques was not as highly politicized as it was in France – after all, no *tragédie en musique* had been performed in the United Provinces since the 1730s, which was just about the time that the opéra comique was introduced in The Hague – it is striking that two of the works at the very heart of the Querelle, Rousseau's *Le devin du village* and Pergolesi's *La serva padrona* (in French translation as *La servante maîtresse*) figured prominently in the Frederic repertoire in its first season.<sup>47</sup>

Schreuder's troupe, then, danced in both belle danse and comic genres: they performed serious (*Caprice*, *Le mouton chérie*), comic (*Boerin*, *De Hollandse matroos*) and pantomime dances (*Pygmalion*, *Pantomime des charbonniers*). They also performed light-hearted vocal works (*Le devin du village*), as well as exotic ballets (*Les Iroquois*, *Les Chinois*) and dances based on characters from the Commedia dell'arte tradition (*Arlequin esclave par les Turcs*). The repertoire was mostly imported ready-made from Paris, but at least one work, entitled *L'Amant serrurier*, was billed as being a completely new Les enfans de Sieur Frederic creation (or as the newspaper advertisement put it, 'This piece has never been performed before in any theatre'.<sup>48</sup> All in all, we have records for close to sixty different titles, presented in nearly 185 known performances, by Les enfans du Sieur Frederic between 1758 and 1763.

Unfortunately, no account books or contracts relating to the troupe survive. This makes it very difficult to know exactly how large it was at any given moment; for though we know – from libretti and advertisements – the names of some people who were associated with the company over a period of several years, there are also performers whose sporadic mention in such sources could as well indicate the novelty of their appearance as their longer-term presence in the troupe. For instance, when Les enfans du Sieur Frederic performed in Leiden

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<sup>46</sup> For a discussion of Dutch performances of French repertoire see Lieffering, pp. 184-188.

<sup>47</sup> For an overview of the introduction of the *opéra comique* to the Netherlands and its relationship to the *Querelle des Bouffons*, see Lieffering, pp. 178-184.

<sup>48</sup> 'Cette Piece n'a jamais été représentée sur aucun Théâtre'. See *Amsterdamsche Courant*, 28 July 1761.

on 26 July 1759, the advertisement in the *Leydsche courant* informed its readers that ‘Sieur Joly and his wife will dance a *Pas de deux*’. This is the only reference to these dancers in any of the surviving records relating to Schreuder’s troupe. Were they hired for a single performance, for the Leyden sojourn or for the entire season?

It is interesting to note that the choreographer who was responsible for at least some of the troupe’s ballets, Sr. Saint-Léger, was associated not only with Les enfans du Sieur Frederic, but also with the Amsterdam Theatre (where he was *maître de ballet*) and the French Comedians of The Hague. Jean-Philippe Aelbrouck has noted in his *Dictionnaire des danseurs à Bruxelles de 1600 à 1830* that Saint-Léger worked ‘for the troupe of children directed by Frédéric: he certainly composes most of the ballets performed by the young people in Amsterdam, notably *Les amusements de Flore*, performed on 2 June, 1762 by “les enfans du Sr Frédéric”’.<sup>49</sup>

One name repeatedly associated with Schreuder’s troupe from 1760 onwards was that of Louis de Launay, who not only served as its music master, but who also sang and danced: for instance, he took the title role in the 12 December 1761 performance of *Le cadi dupé*, his singing was specifically advertised for 8 January 1760, and his dancing was mentioned on the 28th of that same month. De Launay must have been more than just a versatile colleague to the Schreuders, however, for in 1760 he stood as godfather to their son Louis-Frédéric.

Schreuder seems to have expanded the size of his company after it began to perform on the Overtoomseweg. A full investigation of the players associated with the troupe is beyond the scope of this article. It is, however, worth pointing out that a certain ‘Mr. Malterre’ appears on a 1761 cast list for *Le cadi dupé*.<sup>50</sup> It is possible that he was the Maltaire who danced a hornpipe at the Amsterdam Theatre in 1759 and a *Boer op klompen* (‘Farmer in Clogs’) in 1766.<sup>51</sup> He was probably related in some way to Antoinette Malterre, the children’s mother.

## PERFORMANCE STANDARDS AND REVIEWS

The surviving reviews of performances by the young Louise-Frédérique and Françoise-Jacqueline are striking for the warmth of their praise. Parfaict, whose critical eye must have been accustomed to dancing of the highest quality, is full of admiration: indeed, he foresaw a great future for them. His judgement, however, was not clouded by the girls’ youth. After all, there were many children dancing on the stage:

so many wonders in this genre, so often repeated in the last fourteen years, the recent memory of the youth of Demoiselle Puvignée, the brilliant success of Sieur Pietro le fils at the Opéra Comique and at the theatre François, and most recently that of the little Demoiselle Frédéric in the same theatre, have accustomed the spectators to judge dancers of this age with as much severity as they do those who have had fifteen years of practice to perfect themselves.<sup>52</sup>

Parfaict, therefore, is not blinded by sentiment when he admires the sisters Frederic. The situation in Holland was no different. *L’Observateur des spectacles* remarks that:

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<sup>49</sup> ‘pour la troupe d’enfants dirigée par Frédéric: il compose certainement la plupart des ballets représentés par les jeunes gens à Amsterdam, et notamment *Les Amusements de Flore*, représenté le 2 juin 1762, interprété par “les enfans du Sr Frédéric”’. See Jean-Philippe van Aelbrouck, *Dictionnaire des danseurs à Bruxelles de 1600 à 1830* (Liège: Mardaga, 1994), entry ‘Saint-Léger’.

<sup>50</sup> See the *livret* by Harrevelt, 1761.

<sup>51</sup> See De Haas, *Het repertoire*, pp. 167, 168, 257.

<sup>52</sup> ‘tant de prodiges en ce genre, si souvent renouvelés depuis environs quatorze ans, le souvenir encore récent de l’enfance de la Demoiselle Puvignée, la brillante réussite du Sieur Pietro le fils à l’Opéra Comique & au Théâtre François, & fort récemment celle de la petite Demoiselle Frédéric au même Théâtre, vont-ils accoutumer les spectateurs à juger avec autant de sévérité les danseurs de cet âge, que ceux à qui un exercice de quinze ans a donné le temps de se perfectionner.’ (Parfaict, v, p. 3)

The mania for putting children on stage has been introduced in every theatre; directors exploit this custom, which was invented by a desire to make money and which is justified by talent, when the young actors are as well disposed as the children of Mademoiselle Vertueil or those of Frederic.<sup>53</sup>

It has already been noted that ‘the children of Mons. Bruyere’ performed in Amsterdam in 1762. Another example of a child dancer is Loïson Barson, who united ‘à l’âge le plus tendre des talens & une jolie figure’ when she appeared at the French Comedy in The Hague in 1762.<sup>54</sup> Yet, though the Schreuder sisters were not without competition, they were unique in their success. A family trait that may have contributed to this was the quality of *légèreté* that they seem to have inherited from their grandfather Sr. Maltaire L’Oiseau.<sup>55</sup> The Frederic children were not only fleet, however, they were also graceful. Bengt Ferner, a Swedish visitor to the United Provinces, described their performance in 1759:

The pleasing gestures, the pure intonation when singing and the dancing skill of these girls were remarkable and almost unbelievable. A girl of fourteen or fifteen years also had a role in the opera and acquitted herself of it well, but she couldn’t hold a candle to the above-mentioned girls.<sup>56</sup>

Yet, though the Schreuder sisters showed extraordinary talent at an early age, their talents did not catapult them to stardom once they had entered adulthood. On the contrary, Charlotte disappeared from view entirely and Louise’s work was described as useful but unexceptional. That the latter was considered to have been something of an acquisition for the Comédie Italienne says, perhaps, more about her predecessor’s limitations than about her own merits. A contemporary source remarked that Louise-Frédérique ‘replaced Mlle. Deschamps, and was a better actress, more gay and natural, with a more agreeable voice’.<sup>57</sup> The *Correspondance littéraire, philosophique et critique 1778-1781* writes of her premature death: ‘Madame Moulinghen had a pure and flexible voice, played matronly roles very naturally, and could have been of great service to the Comédie Italienne for a long time to come: however, her loss is of the kind that is easily repaired.’<sup>58</sup>

Yet, though this blunt assessment displays little regret, Louise-Frédérique’s death was the occasion of a pang of sorrow for at least some of her colleagues:

Mlle. Moulinghen, actress at the Italiens, has just died. It’s a real loss for them. Her colleagues, having heard this news just before playing *Les vendangeurs*, were so moved by it that they could not perform with their customary gaiety, and the audience noticed it.<sup>59</sup>

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<sup>53</sup> ‘La manie de faire joüer les enfans s’introduit dans tous les théâtres; les Directeurs tirent parti de cet usage que l’envie d’attraper de l’argent a imaginé, & que le talent a fait valoir, quand les Jeunes acteurs ont toutes les dispositions des enfans de Mademoiselle Vertueil, ou de ceux de Frederic.’ (De Chevrier, I, p. 204)

<sup>54</sup> De Chevrier, II, p. 134.

<sup>55</sup> Their brother Frédéric-Pierre also seems to have possessed this characteristic. In 1784 he was described thus in a document from the archives of the Opéra: ‘il est jeune et a de légèreté.’ See Emile Campardon, *L’Académie royale de musique au XVIIIe siècle: Documents inédits découverts aux Archives Nationales*, 2 vols. (Paris: Berger-Levrault et Cie, 1884), I, 321.

<sup>56</sup> G. W. Kernkamp, ‘Bengt Ferner’s dagboek van zijne reis door Nederland in 1759’, *Bijdragen en mededeelingen van het Historisch Genootschap*, 31 (1910), pp. 314-509.

<sup>57</sup> ‘avoit remplacé Mlle. Deschamps, & avec une voix plus agréable, avoit plus de jeu, de gaieté, de vérité.’ Anonymous, *Mémoires secrets pour servir à l’histoire de la république des lettres*, 36 vols. (London: n. pub., 1781-1789), XVI (1781), p. 78.

<sup>58</sup> ‘Madame Moulinghen avoit beaucoup de justesse et de volubilité dans la voix; elle jouait fort naturellement les rôles de duègne et ceux de mère, et pouvait encore être longtemps d’une grande utilité à la Comédie Italienne; cette perte cependant n’est pas du nombre de celles qui ne puissent se réparer assez facilement.’ Friedrich Melchior Grimm, *Correspondance littéraire, philosophique et critique* (Paris: Buisson, 1812), V, p. 279.

<sup>59</sup> ‘Mlle. Moulinghen, actrice des Italiens, vient de mourir. C’est une vraie perte pour eux: ses camarades ayant appris cette nouvelle au moment de jouer *les Vendangeurs*, en ont été si affectés, qu’ils n’ont pu y mettre leur gaieté ordinaire & que le public s’en est aperçu.’ Anonymous, *Mémoires secrets*, XVI, p. 78.

In the eighteenth century, however, the show went on.

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## A KEY TO THE LIST OF PERFORMANCES OF CAROLINE AND CHARLOTTE FREDERIC

### THE CONTENT OF THE LIST

The following list has been put together to document the early performing careers of Louise-Frédérique and Françoise-Jacqueline Schreuder, two young girls who appeared on the Dutch stage under the names of Caroline and Charlotte Frederic.

We have indicated, whenever possible, the date of performance, the venue and the works performed. The names of individual performers have been added when available. Question marks have been used when the sources are incomplete or unclear. Many entries are based either on newspaper advertisements or on performance-related *livrets*, while a small number are based on archival sources. All sources are given in abbreviated form at the end of each entry. For a list of these abbreviations, see below. However, many performance dates are only to be found in the set of original theatre posters miraculously preserved in the library of Amsterdam University (Special Collections). These are indicated in the list by P.

Entries that specifically relate to performances given in the Amsterdamse Schouwburg have been further annotated in order to help distinguish the activities of Les enfans du Sieur Frederic from those of the Amsterdamse Schouwburg company itself. We thus hope to clarify the place that the girls' performances occupied on the programme. Though the manifold variations in programming at the Schouwburg in the 18<sup>th</sup> century are too complex to be easily represented in a compact list, we felt that it was essential to an understanding of the girls' workload that their various contributions to an evening's entertainment be properly differentiated.

In the Amsterdamse Schouwburg it was customary for performances to consist of two plays, both put on by the house company (henceforth: the Amsterdam company). These plays were usually separated from each other by music or dance. It was in this 'gap' between first and second play that Les enfans du Sieur Frederic most often appeared during their association with the Amsterdamse Schouwburg. Such cases are indicated in the list by (b), followed, whenever possible, by the title of the work the Schreuder girls performed; however, the names of the plays in between which they appeared have been omitted, in order to save space.

Sometimes the Schreuder sisters performed incidental dances *within* the plays performed by the Amsterdam company; this usually occurred in the second play. Because these incidental dances have no individual titles, the name of the play in which the performance took place appears in the list, preceded by (i).

On other occasions the girls performed an opera or ballet in place of the Amsterdam company's second play, and quite a few times Les enfans du Sieur Frederic had the theatre to themselves for an entire evening; in such cases the titles in the performance list will be preceded by (2) or (1, 2), respectively.

As far as we know, the girls never performed purely spoken plays. Even after Les enfans du Sieur Frederic began appearing in their own venue on the Overtoomseweg, the girls seem only to have performed ballets and operas (though the latter, in the case of *operas comiques*, often contained significant amounts of spoken dialogue).

### HOW TO READ THIS LIST

As an example of how to read the list of performances, take the entry for the 13<sup>th</sup> of August, 1759:

(b) 'the youngest child of Monsr. Frederik will dance the serious dance *La musette*, and the oldest child will dance *La caprice* de Rebel' P.

This indicates that Charlotte danced *La musette* and Caroline danced *La caprice* in between the two plays performed by the Amsterdam company. As mentioned above, the names of these plays have been omitted here in order to keep the list as compact as possible.

The following example describes a more complicated situation. The entry for 8 January 1760 reads:

(1, 2) *L'oracle*, *Les ensorcelés*; (b) 'mons. de Launay, music master to the children of Monsr. Frederik, will sing' AC 29-1-1760; P.

This indicates that *Les enfans du Sieur Frederic* performed two operas, *L'oracle* and *Les ensorcelés*. On this evening Schreuder's troupe had the theatre entirely to themselves. M. de Launay provided vocal entertainment in between the operas. There are two sources for this information: the *Amsterdamsche Courant* of 29 January 1760, and a poster that can currently be found in the Amsterdam University Library.

The entry for the 12 January 1760, however, is even more complex:

(i) *De bruiloft van Kloris en Roosje*, 'in which the children of Monsr. Frederic and other persons will dance'. (b) 'mons. de Launay, music master to the children of Monsr. Frederik, will sing' P.

On this occasion the Schreuder children provided incidental dances during a performance by the Amsterdam company of a second play entitled *De bruiloft van Kloris en Roosje*. On this occasion both the first and the second play were performed by the Amsterdam company. Louis de Launay appeared in between these two plays. The only source for this entry is a poster.

The authors thank Rudolf Rasch and Anneke Blik for their contributions to this list.

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# A LIST OF THE KNOWN PERFORMANCES OF CAROLINE AND CHARLOTTE FREDERIC, 1753-1763

## Abbreviations of newspapers:

AC = *Amsterdamsche Courant*  
 Nouv.= *Nouvelles d'Amsterdam*  
 sGC = 'sGravenhaagse *Courant*  
 LC = *Leidse Courant*  
 OHC = *Oprechte Haerlemse Courant*

## Abbreviations pertaining to the *Amsterdamse Schouwburg* :

(b) = a performance between the first and second play  
 (i) = incidental songs or dances within a play  
 (2) = replacing the second play  
 (1, 2) = the Amsterdamse Schouwburg company did not perform  
 P. = poster

## Abbreviations of other sources (*livrets* are indicated by the name of their publisher):

BF = The Diary of Bengt Ferrner  
 Bruyn = Johannes Bruyn (publisher)  
*Dankzegging* = *Dankzegging gedaan door de kinderen van Monsr. Frederic* (UBA Port. ton. fol. 1-103)  
 Harrevelt = E[verhardus] van Harrevelt (publisher)  
 Hupkes = A[drianus] Hupkes (publisher)  
 Obs. I = Chevrier, François-Antoine de (1762). *L'Observateur des spectacles*, Tome Premier. La Haye  
 Obs. II = Chevrier, François-Antoine de (1762). *L'Observateur des spectacles*, Tome Second. La Haye  
 Obs. III = Anonymous (1763). *L'Observateur des spectacles*, Tome Premier. Amsterdam  
 Parfaict = Parfaict, Claude (1767). *Dictionnaire des theatres de Paris*. Paris  
*Philanthrope* = *De Philanthrope of menschenvriend* (Amsterdam: 1759)

## OCTOBER 1753, AMSTERDAM, OVERTOOMSEWEG

- 6 'the daughter of sr. Frederic, 6 years old, will dance, at the request of various persons'  
 AC 6-10-1753.
- 10 *Les trois cousines*. 'the little Frederic'  
 sGC 10-10-1753
- 11 'Grand ballet'. 'wherein 'the young Frederic, 6 years old, will dance, at the request of various persons'  
 sGC 11-10-1753
- 13 'at the end of the first act of Molière's *Les Facheux* the little Frederic, 6 years old, will perform the characters of the dance'  
 AC 13-10-1753

Note: Louise-Frédérique Schreuder here dances during performances given by The French Comedians of The Hague.

## FEBRUARY 1754, PARIS, COMÉDIE-FRANÇAISE

- 3 'FRÉDÉRIC, (Louise) ... a dansé pour la première fois au Théâtre François à l'âge de six ans, ou à peu près'  
 Parfaict: VII, 536.

Note: Louise Frédéric performed at this theatre and was 'applaudie & admirée jusqu'à la clôture de Pâques 1755', i.e. until 30 March 1755. Parfaict: VII, 536.

12 'Le Pas de deux Pantomime des Enfans Bucherons, a été donné pour la première fois [...] par la petite Dlle Frédéric l'aînée, & par le Sieur Pietro fils, deux enfans à peu près du même âge'  
Parfait: V, 183 and VIII, 481.

? 'FRÉDÉRIC, (Charlotte) [...] a commencé à danser à l'âge de 5 ans, ou à peu près, [...] à la fin de l'année 1754.'  
Parfait: VIII, 536.

Note: Charlotte Frédéric performed at this theatre and was 'fort applaudie [...] jusqu'à la clôture de Pâques 1755', i.e. until 30 March 1755. Parfait: VII, 536.

#### 1754/55, PARIS, COMÉDIE-FRANÇAISE

? *Les enfans sabotiers*, pantomime ballet, wherein 'la petite Demoiselle Frédéric' (Louise) had a 'brillante réussite'  
Parfait: V, 2-3.

#### DECEMBER? 1758, AMSTERDAMSE SCHOUWBURG

? 'Pygmalion or The Statue Animated By Love, as it was danced at the end of the year 1758 by Carolina and Charlotta Frederic, aged 9 and 7 years'  
AC 10-3-1759

#### JANUARY 1759, AMSTERDAMSE SCHOUWBURG

30 *La servante maîtresse*. Performers unspecified.  
AC 30-1-1759

#### FEBRUARY 1759, AMSTERDAMSE SCHOUWBURG

6 (1, 2) *La servante maîtresse, Bajocco et Serpilla*. Performers unspecified AC 6-2-1759

13 (1, 2) *Le devin du village, Bajocco et Serpilla*. 'Lesquelles pieces se representent...par les enfans de M. Frederic.'  
AC 13-2-1759

#### FEBRUARY 1759, AMSTERDAMSE SCHOUWBURG?

20 'the opera, in which two little girls, the eldest nine years old and the youngest six, had the main parts'. Names of performers (another 'girl of 14 or 15' and 'an Italian' girl or woman), venue and works unspecified.  
BF: 339, 20-2-1759

#### APRIL 1759, AMSTERDAMSE SCHOUWBURG?

- 24 'the children of mr. Frédéric mentioned earlier'. Venue and works, which included an 'opera', are unspecified. BF: 386, 24-4-1759

MAY 1759, AMSTERDAMSE SCHOUWBURG?

- ? A reference to 'the latest benefits [...] for the dancing children'. *Philanthrope* no. 140 (6-6-1759), 184

JUNE 1759, LEIDSE SCHOUWBURG (LEIDEN)

- 26 *Le jaloux corrigé, La Bohémienne*. 'Sieur Joly and his wife will dance a *Pas de deux*; and to finish the two little children of Frederik will dance a pantomime'  
LC 22-6-1759; BF 484, 26-6-1759
- 29 works unspecified  
RAL Toegang 519 (archief van Het Heilige Geest- of Arme Wees- en Kinderhuis Leiden, 1334-1979), inv. nr. 2499
- 30 works unspecified  
RAL Toegang 519 (archief van Het Heilige Geest- of Arme Wees- en Kinderhuis Leiden, 1334-1979), inv. nr. 2499

JULY 1759, LEIDSE SCHOUWBURG

- 3 *La Bohémienne, Les troqueurs*. LC 2-6-1759
- 7 *Ninette à la cour, Pantomime des charbonniers*. The latter was performed by 'the two little Misses Frederic'  
LC 6-7-1759
- 9 *La servante maîtresse, Bajocco et Serpilla*. 'Le Spectacle sera terminé par un Ballet Pantomime'  
LC 9-7-1759
- 10 *Bajocco et Serpilla, Le devin du village*. 'Le Spectacle sera terminé par un Ballet Pantomime, executé par les Demoiselles de Frederic'  
LC 9-7-1759

JULY 1759, UTRECHT, KAATSBAAN

- 13 *Bajocco et Serpilla, Le devin du village*.  
UC 13-7-1759
- 16 *La servante maîtresse, Les troqueurs*.  
UC 16-7-1759
- 17 *Le peintre amoureux de son modèle, Les troqueurs*.  
UC 16-7-1759
- 18 *Le peintre amoureux de son modèle, Le jaloux corrigé*.  
UC 18-7-1759

- 19 *La servante maîtresse, Le devin du village.*  
UC 18-7-1759
- 20 *La Bohémienne, Le jaloux corrigé.*  
UC 20-7-1759
- 21 *Ninette à la cour.*  
UC 20-7-1759
- 23 *La Bohémienne, Les troqueurs.*  
UC 23-7-1759
- 24 *Ninette à la cour.*  
UC 23-7-1759
- 26 *Le peintre amoureux de son modèle, Le devin du village.*  
UC 25-7-1759
- 27 *La servante maîtresse, Bajocco et Serpilla.* Benefit for ‘the oldest Miss Frederic’  
UC 27-7-1759
- 28 *Ninette à la cour.* Benefit for ‘the youngest Miss Frederic’ in which she ‘will sing an Italian aria’  
UC 27-7-1759

AUGUST 1759, AMSTERDAMSE SCHOUWBURG

- 9 (b) ‘the children of Monsr. Frederik and other persons will dance a pantomime ballet’  
P.
- 11 (b) ‘the youngest child of Monsr. Frederik will dance the serious dance *La musette*, and the oldest child will dance *La caprice de Rebel*’  
P.
- 13 (b) ‘the youngest child of Monsr. Frederik will dance the serious dance *La musette*, and the oldest child will dance *La caprice de Rebel*’  
P.
- 16 (b) ‘the children of Monsr. Frederik and other persons will dance *La bouquette*, pantomime’  
P.
- 18 (2) ‘the children of Monsr. Frederik and other persons will dance *La bouquette*’  
P.
- 20 (2) ‘the youngest child of Monsr. Frederik will dance a serious dance, the oldest a *Tambour de Basque*’  
P.
- 23 (b) ‘the youngest child of Monsr. Frederik will dance a serious dance, the oldest a *Tambour de Basque*’  
P.
- 27 (b) ‘the children of Monsr. Frederik and other persons will dance a pantomime ballet’  
P.
- 28 (1, 2) *La Bohémienne, La servante maîtresse.*

P.

- 30 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.

SEPTEMBER 1759, AMSTERDAMSE SCHOUWBURG

- 3 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 6 (b) 'the youngest child of Monsr. Frederik will dance a serious dance, the oldest will dance *The Dutch Sailor [De Hollandse matroos]*'  
P.
- 8 (b) 'the youngest child of Monsr. Frederik will dance a serious dance, the oldest will dance *The Dutch Sailor*'  
P.
- 10 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 13 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 15 (b) 'the oldest child of Monsr. Frederik will dance a serious, the youngest a comic dance'  
P.
- 17 (b) 'the oldest child of Monsr. Frederik will dance a serious dance, the youngest a comic dance'  
P.
- 18 (1, 2) *Le jaloux corrigé, Le maître de musique.*  
P.
- 20 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 22 (b) 'the oldest child of Monsr. Frederik will dance a serious dance, the youngest a Farmer's Wife [*Boerin*]'  
P.
- 24 (b) 'the oldest child of Monsr. Frederik will dance a serious dance, the youngest a Farmer's Wife'  
P.
- 25 (b) *De boerenkermis (The Farmer's Fair)*. Divertissement. 'In which the children of Monsr. Frederik and other persons will dance'  
P.
- 26 (b) *De boerenkermis*. 'In which the children of Monsr. Frederik and other persons will sing and dance.'  
P.
- 27 (b) *De boerenkermis*. 'In which the children of Monsr. Frederik and other persons will sing and dance.'  
P.

- 28 (2) *De listige Oostindischvaarder; of De Bedrogen bakker* (*The Cunning East Indies Skipper; or The Baker Trick'd*). Pantomime (premiere). 'In which the children of Monsr. Frederik and other persons will dance'  
P.
- 29 (2) *De listige Oostindischvaarder, of de Bedrogen bakker*. 'In which the children of Monsr. Frederik and other persons will dance'  
P.

OCTOBER 1759, AMSTERDAMSE SCHOUWBURG

- 1 (b) *De listige Oostindischvaarder, of de Bedrogen bakker*. 'In which the children of Monsr. Frederik and other persons will dance'  
P.
- 2 (b) *De listige Oostindischvaarder, of de Bedrogen bakker*. 'In which the children of Monsr. Frederik and other persons will dance'  
P.
- 3 (i) *Beleg en ontzet der stad Leiden* (*Siege and Relief of the City of Leiden*). 'Ornamented with many beautiful *tableaux vivants*, song, dance and machines. In which the children of Monsr. Frederik will also dance'  
P.
- 4 (i) *Beleg en ontzet der stad Leiden*. 'in which the children of Monsr. Frederik will also dance'  
P.
- 5 (i) *Beleg en ontzet der stad Leiden*. 'in which the children of Monsr. Frederik will also dance'  
P.
- 6 (i) *Beleg en ontzet der stad Leiden*. 'in which the children of Monsr. Frederik will also dance'  
P.
- 8 (i) *Beleg en ontzet der stad Leiden*. 'in which the children of Monsr. Frederik will also dance'  
P.
- 9 (i) *Beleg en ontzet der stad Leiden*. 'in which the children of Monsr. Frederik will also dance'  
P.
- 10 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 11 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 13 (b) 'the children of Monsr. Frederik will [first] dance a pantomime ballet, and thereafter *Scaramouche's Tricks* [*De Bedriegerijen van Scaramouche*]'  
P.
- 15 (b) *De berfst of 't Feest van Bacbus* (*The Autumn or The Feast of Bacchus*). Divertissement. 'In which the children of Monsr. Frederik will sing and dance'  
P.

- 18 (b) *De berfst of 't Feest van Bachus*. 'In which the children of Monsr. Frederik will sing and dance'  
P.
- 20 (b) *De berfst of 't Feest van Bachus*. 'In which the children of Monsr. Frederik will sing and dance'  
P.
- 22 (b) *De berfst of 't Feest van Bachus*. 'In which the children of Monsr. Frederik will sing and dance'  
P.
- 29 (b) *De berfst of 't Feest van Bachus*. 'In which the children of Monsr. Frederik will sing and dance'  
P.

NOVEMBER 1759, AMSTERDAMSE SCHOUWBURG

- 5 (b) *De berfst of 't Feest van Bachus*. 'In which the children of Monsr. Frederik willsing and dance'  
P.
- 17 (b) 'the children of Monsr. Frederik will dance a serious dance'  
P.
- 19 (i) *De triomf van de tegenwoordige tijd (Le triomphe du tems present)*. 'With its divertissement ... by B: Le Roy, in which the children of Monsr. Frederik and other persons will dance'. Premiere  
P.
- 24 (i) *De triomf van de tegenwoordige tijd*. 'in which the children of Monsr. Frederik and other persons will dance'  
P.
- 26 (b) 'Monsr. de Bruyn will dance, with Miss van Santen, as well as the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.
- 27 (1, 2) *Le maître de musique, La servante maîtresse*.  
AC 27-11-1759; P.

DECEMBER 1759, AMSTERDAMSE SCHOUWBURG

- 1 (b) 'the children of Monsr. Frederik will dance a serious dance'  
P.
- 3 (b) 'Monsr. de Bruyn will dance, with Miss van Santen, as well as the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.
- 4 (1) *L'Oracle* (premiere)  
AC 1-12-1759; P.
- 8 (b) 'Monsr. de Bruyn will dance, with Miss van Santen, as well as the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.

- 10 (b) 'Monsr. de Bruyn will dance, with Miss van Santen, as well as the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.
- 11 (1, 2) *Le devin du village, Bajocco et Serpilla*.  
P.
- 17 (i) *Triomf van de toekomstige tijd (Le triomphe du tems futur)*. 'With its divertissement... by B: Le Roy, in which the children of Monsr. Frederik and other persons will sing and dance'. Premiere  
P.
- 22 (i) *Triomf van de toekomstige tijd*. 'In which the children of Monsr. Frederic and other persons will sing and dance'  
P.
- 24 (i) *Bruiloft van Kloris en Roosje (Wedding of Kloris and Roosje)*. 'in which the children of Monsr. Frederic and other persons will dance'  
P.
- 31 (i) *Bruiloft van Kloris en Roosje*. 'in which the children of Monsr. Frederic and other persons will dance'  
P.

JANUARY 1760, AMSTERDAMSE SCHOUWBURG

- 7 (i) *Bruiloft van Kloris en Roosje*. 'in which the children of Monsr. Frederic and other persons will dance'  
P.
- 8 (1, 2) *L'Oracle, Les ensorcelés ou Jeannot et Jeannette* (premiere) (b) 'monsr. de Launay, music master to the children of Monsr. Frederik, will sing'  
AC 29-1-1760; P; (Harrevelt 1762)
- 12 (i) *Bruiloft van Kloris en Roosje*. 'in which the children of Monsr. Frederic and other persons will dance'  
(b) 'monsr. de Launay, music master to the children of Monsr. Frederik, will sing'  
P.
- 14 (i) *Bruiloft van Kloris en Roosje*. 'in which the children of Monsr. Frederic and other persons will dance'  
P.
- 15 (1, 2) *L'Oracle, Les ensorcelés*.  
P.
- 19 (b) 'the children of Monsr. Frederik and other persons will dance the *The Coopers' Ballet* [*Vatenmakersballet*]'  
P.
- 21 (b) 'the children of Monsr. Frederik and other persons will dance *The Coopers' Ballet*'  
P.
- 22 (1, 2) *Les ensorcelés, La Bobémienne*.  
P.

- 26 (b) 'the children of Monsr. Frederik and other persons will dance'  
P.
- 28 (b) *Les Chinois*. Pantomime ballet (premiere). 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 29 (1, 2) *Bajocco et Serpilla, Les ensorcelés*.  
AC 29-1-760; P.

FEBRUARY 1760, AMSTERDAMSE SCHOUWBURG

- 2 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 4 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 5 (1, 2) *Ninette à la cour, Les Chinois*.  
P.
- 9 (i) *De minderjarige (The Minor)*. 'in which the children of Monsr. Frederic and other persons, as well as the little daughter of Mr. Schmidt, will dance the little characters'  
P.
- 11 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 12 (1, 2) *Ninette à la cour, Les Chinois*.  
P.
- 16 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 18 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 25 (b) *Les Chinois*. 'in which the wife and children of Monsr. Frederik, as well as Monsr. Launoi and other persons, will dance'  
P.
- 26 (1, 2) *La servante maîtresse, Les amours de Bastien et Bastienne*.  
P.

MARCH 1760, AMSTERDAMSE SCHOUWBURG

- 3 (b) *De triomferende vrijheid (Freedom Triumphant)*. Divertissement. 'In which the children of Monsr. Frederik and other persons will sing and dance'. Premiere  
P.
- 4 (1, 2) *La servante maîtresse, Les amours de Bastien et Bastienne*.  
P.
- 8 (b) *De triomferende vrijheid*. 'In which the wife and children of Monsr. Frederik will sing and dance'  
P.
- 10 (b) *De triomferende vrijheid*. 'In which the wife and children of Monsr. Frederik and other persons will sing and dance'  
P.
- 11 (1, 2) *Le peintre amoureux de son modèle, Les Chinois*.  
P.
- 15 (b) *De triomferende vrijheid*. 'In which the wife and children of Monsr. Frederik and other persons will sing and dance'  
P.
- 17 (b) *De triomferende vrijheid*. 'In which the wife and children of Monsr. Frederik and other persons will sing and dance' P.
- 18 (1, 2) *Le peintre amoureux de son modèle, Les ensorcelés*.  
P.
- 22 (b) *De triomferende vrijheid*. 'In which the wife and children of Monsr. Frederik will sing and dance'  
P.
- 25 (1, 2) *La Bobémienne, Les ensorcelés*.  
P.
- 29 (b) 'the children of Monsr. Frederik will dance a pantomime ballet'  
P.
- 31 (b) 'the children of Monsr. Frederik and other persons will dance'  
P.

APRIL 1760, AMSTERDAMSE SCHOUWBURG

- 1 (1, 2) *Les amours de Bastien et Bastienne, Raton et Rosette* (premiere)  
P.
- 3 (b) 'the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.
- 5 (i) 'the children of Monsr. Frederik and other persons will dance a pantomime ballet'  
P.
- 8 (i) *Het feest der zotten (The Fools' Feast)*. 'In which the children of Monsr. Frederik and other persons will sing and dance'  
P.

- 10 (i) *Het feest der zotten*. 'In which the children of Monsr. Frederik and other persons will sing and dance'  
P.
- 12 (i) *School voor de moeders (L'Ecole des mères)* (premiere). 'In which the children of Monsr. Frederik will dance'  
P.
- 14 (i) *School voor de moeders*. 'In which the children of Monsr. Frederik and other persons will dance'  
P.
- 15 (1, 2) *Les amours de Bastien et Bastienne, Raton et Rosette*.  
P.
- 19 (b) *De sluiting van 't seizoen (The Closing of the Season)* (premiere). 'wherein the children of Monsr. Frederik and other persons will dance'  
P.
- 21 (b) *De sluiting van 't seizoen*. 'wherein the children of Monsr. Frederik and other persons will dance'  
P.
- 24 (b) *De sluiting van 't seizoen*. 'wherein the children of Monsr. Frederik and other persons will dance'  
P.
- 28 (i) *De minderjarige*. Benefit. 'wherein the children of Monsr. Frederic and other persons will dance'  
P.

MAY 1760, AMSTERDAMSE SCHOUWBURG

- 5 (i) *De verstandzoekster (La chercheuse d'esprit)*. 'wherein the children of Monsr. Frederic and other persons will dance'. Benefit  
P.
- 6 (1, b, 2) *Raton et Rosette, Les aveux indiscrets, Les ensorcelés*, 'and also a new pantomime' Benefit.  
AC 3-5-1760; *Dankzegging*, 1760; P.

MAY 1760, THE HAGUE, AT THE ITALIAN OPERA IN THE WAGENSTRAAT

- 7 'les Enfants du Sieur Frédéric, qui n'ont jamais été vûs ici à La Haye, auront l'honneur d'y danser pour la premiere fois. Mademoiselle Caroline dansera premierement les Caprices de Rebel; & dans le second acte on dansera la Pantomime des Pandours, & Pandouresses, en pas de deux, orné de tous ses agrements'  
sGC 5-5-1760
- 8 *Les ensorcelés*.  
sGC 5-6-1760
- 14 *Les Chinois, Les aveux indiscrets*, and 'un Ballet Pantomime'. Benefit.  
sGC 14-5-1760

JUNE 1760, UTRECHT

- 2 Jan Frederik requests permission to give several concerts of vocal and instrumental music with 'his two young children'. Request granted 9-6-1760.  
HUA, toegang 702-1 (Stadsbestuur), inv. nr. 376

JULY 1760, VLISSINGEN

- 14 *La servante maîtresse, Bajocco et Serpilla*. 'entre les deux Pièces Mademoiselle Charlotte dansera une Musette; & à la fin il y aura un pas de deux exécuté par les deux Enfants'  
sGC 14-7-1760

AUGUST 1760, ROTTERDAM

- ? Pieter Brouwer, bookseller, advertises *Le nouveau théâtre de la Haye*. 'Almost all of these little plays were performed in Rotterdam during the week of the Fair by the French Comedians from The Hague and the children of mr. Frederic'.  
sGC 25-8-1760, sGC 30-8-1760

OCTOBER 1760, AMSTERDAM, OVERTOOMSEWEG

- 18 *La servante maîtresse, Blaise le savetier* (premiere), *Les Iroquois* ('grand pantomime ballet') or *Les Trouqueurs*. 'pour l'ouverture de leur theatre'  
AC 18-10-1760
- 25 *Le peintre amoureux de son modèle, Les ensorcelés, Le mouton chéri* ('pantomime ballet').  
AC 25-10-1760

NOVEMBER 1760, AMSTERDAM, OVERTOOMSEWEG

- 1 *Le diable à quatre, Les Iroquois*.  
AC 1-11-1760
- 8 *Ninette à la cour* (premiere), *Les aveux indiscrets*, and 'a grand pantomime ballet'.  
AC 8-11-1760; Hupkes 1761
- 22 *La fille mal gardée, ou le pedant amoureux* (premiere), *La servante maîtresse*.  
AC 22-11-1760; Bruyn 1761

FEBRUARY 1761, AMSTERDAM

- 25 *Gilles, garçon peintre*.  
Nouv. 24-2-1761; (Bruyn?) 1761

APRIL 1761, AMSTERDAM, OVERTOOMSEWEG

- 11 *La Bobémienne, Le soldat magicien* (premiere). ‘the performance will close with a Pandour ballet’  
AC 11-4-1761; Hupkes 1770
- 22 *Le soldat magicien, Bertbolde à la ville* (premiere). Benefit for Charlotte. ‘the performance will close with a Pantomime ballet, called *Le mouton chéri*’  
AC 21-4-1761; Bruyn 1761; Hupkes 1761
- 29 *La servante maîtresse, La fille mal gardée, Le mouton chéri.*  
AC 25-4-1761

MAY 1761, AMSTERDAM, OVERTOOMSEWEG

- 23 *La servante maîtresse, Les ensorcelés* (b) ‘Mademoiselle Charlotte dances a serious *entrée*’, *Le mouton chéri*.  
‘at the desire of persons of quality’  
AC 23-5-1761

JUNE 1761, AMSTERDAM, OVERTOOMSEWEG

- ? Frederic Schreuder had asked sometime in June for permission for the performers of the French Comedy of The Hague to give 8 French plays in his theatre on the Overtoomseweg. Permission was granted on 24-6-1761. Advertisements in the AC indicate that four performances were indeed given by the French players in this period; however, there is no evidence that the children took part in these performances.  
Noord-Hollands Archief, Rechterlijk archief 184, inv. nr. 2211.

JULY 1761, AMSTERDAM, OVERTOOMSEWEG

- 29 *Bajocco et Serpilla, L’amant serrurier.* ‘Cette piece n’a jamais été représentée sur aucun théâtre’  
AC 28-7-1761; Hupkes 1761

AUGUST 1761, AMSTERDAM, OVERTOOMSEWEG

- 12 *La servante maîtresse, Arlequin Hulla* (‘Une Premiere Représentation’). ‘Dans la quelle le Sieur Laurent débitera, par la rôle d’Arlequin; & dansera l’Arlequine’  
AC 11-8-1761
- 22 *Les Chinois, Arlequin hulla* (‘une premiere représentation’). ‘Dans laquelle le Sieur Laurent débitera, par le rôle d’Arlequin. Le spectacle sera terminé par un Ballet Pantomime, dans laquelle le Sieur Laurent, dansera une chaconne’  
AC 22-8-1671

SEPTEMBER 1761, AMSTERDAM, OVERTOOMSEWEG

- 2 *Bertbolde à la ville, Arlequin hulla*, and ‘un ballet’.

Nouv. 1-9-1761

- 4 *Nicaise, L'amant serrurier.*  
Nouv. 4-9-1761
- 9 *Les aveux indiscrets, Le soldat magicien.*  
Nouv. 8-9-1761
- 12 *La Bohémienne, Les troqueurs.*  
Nouv. 11-9-1761
- 16 *La veuve indecise* (first performance).  
Harrevelt 1761
- 19 *Arlequin bulla, La veuve indecise.* 'Mad. Lasti, nouvelle Actrice chantira entre les deux pieces, une Cantate Italienne'" AC19-9-1761
- 29 *Les amours de Bastien et Bastienne, Arlequin esclave par les Turcs* ('Pantomime & machine avec plusieurs changements de decoration'), *Le bouquet.*  
AC 29-9-1761

OCTOBER 1761, AMSTERDAM, OVERTOOMSEWEG

- 3 *Le soldat magicien, Arlequin esclave par les Turcs,* and 'un ballet'. 'Mlle. Charlotte aura l'honneur de chanter une nouvelle ariette italienne'  
AC 3-10-1761
- 7 *Raton et Rosette, Bertholde à la ville, La Provençale* ('grand ballet & pantomime').  
AC 6-10-1761
- 10 *Le maître de musique, Arlequin esclave par les Turcs, Les amusements du camp* ('grand ballet').  
AC 10-10-1761
- 21 *Le poirier* (premiere), *La servante maîtresse, Les amusements du camp.*  
AC 20-10-1761
- 28 *La Bohémienne, Le poirier, La guinguette ou les Catalans* ('grand ballet'). 'Sr. Laurent & les Delles [Demoiselles] Frederic' dance the main entrées.  
AC 27-10-1761

NOVEMBER 1761, AMSTERDAM, OVERTOOMSEWEG

- 4 *Raton et Rosette, La fille mal gardée, Les Iroquois.*  
AC 3-11-1761
- 7 *Nicaise, La fausse avanturière, La guinguette.*  
AC 7-11-1761
- 11 *L'amant serrurier, Le devin du village.*  
AC 10-11-1761

DECEMBER 1761, AMSTERDAM, OVERTOOMSEWEG

- 12 *Le cadi dupé* (premiere)  
sGC 11-12-1761; Harrevelt 1761

1762?, AMSTERDAM, OVERTOOMSEWEG

- ? *Le marechal ferrant*  
Harrevelt 1762

FEBRUARY 1762, AMSTERDAM, OVERTOOMSEWEG

- ? *Les amours de Bastien et Bastienne.*  
Obs. I, 222

- 6 *Georget et Georgette* (premiere)  
Harrevelt 1762

APRIL 1762, HAARLEM, KOUDENHORN

- 3 Frederik Sluyter [sic] requests permission to perform 2 to 3 times a week for 4 weeks 'with his children'.  
GAH, Burgemeestersresoluties Rood 309, 39r in dato
- 24 *Raton et Rosette, Les ensorcelés*, and a 'grand divertissement', in which 'la demoiselle Charlotte Frederic' is one of the dancers in the main *entrées*.  
OHC 24-4-1762

MAY 1762, HAARLEM, KOUDENHORN

- 6 *Le peintre amoureux de son modèle, La veuve indecise*, and a 'grand divertissement'  
OHC 6-5-1762

MAY 1762, AMSTERDAM, OVERTOOMSEWEG

- 26 *La servante maîtresse, Blaise le savetier, Le savetier* ('grand ballet'). This is the opening of the new theatre on the Overtoomseweg.  
AC 22-5-1762; Obs. II, 185
- 29 *Le maître en droit, Les ensorcelés, Le savetier.*  
Obs. II, 186-187; Fransen, 361

JUNE 1762

- 2 *Les amusements de Flore.* This was a 'Ballet du genre noble' by St. Léger.

Obs. II, 187.

JUNE 1762, UTRECHT

- 24 Jan [sic] Frederik Schreuder requests permission to give concerts with 'his two young children'. His request was granted on 7-6-1762.  
Het Utrechts Archief, toegang 702-1 (Stadsbestuur), inv. nr. 376

JULY 1762, AMSTERDAM OVERTOOMSEWEG

- 31 *Le cadé dupé, On ne s'avise jamais de tout* (dancer: 'sr. H. Leger'), *Le portrait* ('grand ballet').  
OHC 31-7-1762; Harrevelt 1762

AUGUST 1762, AMSTERDAM, OVERTOOMSEWEG

- 4 *La fausse aventurière, L'amant serrurier* and 'un grand ballet'.  
AC 3-8-1762

SEPTEMBER 1762, AMSTERDAM, OVERTOOMSEWEG

- 25 *Annette et Lubin*. (première).  
Harrevelt 1762

OCTOBER 1762, AMSTERDAM, OVERTOOMSEWEG

- 2 *On ne s'avise jamais de tout, Nicaise, Les amusements du camp*. 'executé par Sr. St. Léger & Mlle Capdeville, danseuse, nouvellement arrivé de Londres'  
AC 2-10-1762

FEBRUARY 1763, THE HAGUE, THE FRENCH COMEDY

- 26 Charlotte Frederic sings 'une ariette italienne' at a concert in honour of the birthday of Princess Caroline.  
Obs. III, 144.

MARCH 1763, AMSTERDAM, OVERTOOMSEWEG

- 12 *La servante maîtresse, Les ensorcelés*.  
OHC 12-3-1762; Obs. III, 144.
- 16 *La Bohémienne, Les Chinois*.  
OHC 15-3-1763; Obs. III, 176.
- 23 *On ne s'avise jamais de tout, Le cadé dupé, Annette et Lubin*. With Sr. Duguai, 'premier chanteur de la Troupe qui est à present à la Haye' as well as 'Sr. and Dlle [demoiselle] Laurent', all of whom came

‘exprès de la Haye pour jouer dans ces mêmes pieces. Il paroît par ces arrangemens, que le Sr. *Frédéric* n’a rien épargné pour fermer son Théâtre avec honneur, & mériter jusqu’à la fin la bienveillance de Public.’ Remarkably, neither Caroline nor Charlotte Frederic are mentioned. Obs. III, 192.