**Note to Readers:**
The following scene is an excerpt from the Annotated Script for the original work, “Just Anne.” The Gallery Visit scene was a significant moment in Anne’s life, but the original conversation was not recorded in full. In each annotation, you can read how I used a series of cross-referenced materials to develop a complete scene. Also included are notes on any changes, questions, or limitations that may exist as I merge history and theatre together on the page.

**The Gallery Visit, 17 July 1707**

17 July 1707. ANNE is seated in her CLOSET. SARAH is standing, facing ANNE. She speaks formally, for now.

Notes:
- Anne likely in Closet, where she mostly met with individuals. Is this at St. James?
- Court Decorum questions: With their time together, how Sarah views her relationship with Anne, and considering Sarah’s position in Anne’s household, how would she enter emotionally and physically? Which norms would she follow and break?
- Bucholz note: “scene starts formally, and then at some point they are women again.”

SARAH:
I do not understand how your majesty can support the Tory candidate for the Regis professorship at Oxford. Doctor Smallridge has been as violent as any in everything of late. Doctor Potter is the present Archbishop of Canterbury and I do believe would therefore honorably deserves the Professorship of Divinity at Oxford. Dr. Smallridge is favored by Mr. Harley, who is endeavoring to create in the Whigs jealousies of Lord Godolphin and Lord Marlborough, and at the same time assuring the Tories that they might depend upon your majesty’s inward affection to them. But that this able politician might in all things act suitably to his parts and genius, he at the same is endeavoring to blind the eyes of those whose destruction he aims at by the most elaborate compliments and the most nauseous professions of affection and duty.

Notes:
- Derived in part from *Memoirs* 124 and 135. Two separate paragraphs written by Sarah describing how she feels about each of these people, based on the structure of her argument as outlined by Gregg and Somerset.
- The Smallridge and Potter comments are directly related to this scene, I believe the Harley comments are from a different description in the Memoirs.
- Acting note: use pauses well. Responsibility to guide the audience along even if Sarah becomes decomposed.

ANNE slowly stands.

ANNE:
I do not doubt the sincerity of Mr. Harley’s friendship. I pray God sends him his health and preserves his life for the good of his country and all his faithful friends, none I am sure is more so than me.
Notes:
- Derived from letters of Anne to Harley, 239 and 253 Brown, and also based on Somerset and Gregg’s descriptions of how Anne reacted to Sarah’s first list of disagreements.
- Acting note: Anne remains dignified, she does not flinch (mentor suggestion)

SARAH:
I am struck with astonishment that Mrs. Hill discusses politics with your majesty. I presume she, too, is a source of your notion.

Notes:
- Derived from Somerset’s description of how Sarah responded.
- Acting note: would Sarah scoff?

ANNE (much offended, snapping back):
I wish nobody meddled with business more than Mrs. Hill.

Notes:
- Direct quote provided by Somerset 329. Stresses the importance of her responding to Sarah quickly.

There is a pause. SARAH is shocked by ANNE’s sudden response and realizes that she may have just hurt herself. SARAH tries to elaborate:

SARAH:
When I named my cousin Hill’s speaking to you of business, I assure you I should be as much offended at myself as you are with me, if I did her any wrong. For I believe you have nobody in your family that has more honour or better intentions to serve you, and since you say she does not speak to you, I do believe she does not directly meddle in anything of that nature, but without one knowing it, or intending it. She is one occasion of feeding Mrs. Morley’s passion for Tories by taking all occasions to speak well of some of them, and by giving you a prejudice to those that are truly in your interest, for she converses with nobody but those that have an interest or Inclination to make wrong representations of all things, and all people that would keep you out of the power of your Enemies…

Notes:
- Breaking apart some sentences
- Taken from Sarah’s letter the next day, where she tries to fix how the meeting actually fell apart. The dialogue above is all that’s described by Gregg and Somerset. Haven’t yet found Sarah’s account of the meeting.
- Acting note: Sarah becoming less formal, deteriorating and growing more and more impassioned as she goes on. There is so much to lose here.

There is silence from Anne. She is still composed, calculating, watching Sarah.

Notes:
- Pause here built in for acting purposes.
Anne could stand up here, or I can save that for another important scene where she literally and figuratively stands up to Sarah. I’d have her stand when talking about Harley or Abigail, but those responses have to be quick, and Anne is achy and ill. Her standing will take time.

SARAH:
The Tories design bringing in the Prince of Wales. *(Pause. The Prince of Wales is a touchy subject. She changes tactics, tries to speak honestly)* These are truths that have been often told to you by one that has served you more than twenty years with fidelity. And in saying you wish nobody meddled with business more than Mrs. Hill, is not that very unkind and very hard usage of me?

Notes:
- Added “of me” for clarity
- Added to, “to you.”
- Acting notes added in by me.
- Look at Winn 244-5: “injured but ever-faithful servant”)
- Stage/Acting directions for dramatic indication, but it is historically feasible that this is what happened.

*Anne is stung deeply and quickly retorts:*

Notes:
- Biographies stress the importance of how Sarah’s last accusations impacted Anne and how she was quick to write back to Sarah about it.
- “Stung to the soul”

ANNE:
Your Cousin Hill[...] is very far from being an occasion of feeding Mrs. Morley in her ‘passion’ (as you are pleased to call it), she never meddling with anything. I believe others that have been in her Station in former Reigns have been tattling and very impertinent, but She is not at all that temper. And as for the Company she keeps, it is with her as most other people I fancy: that their lot in the world makes them move with some out of common civility, rather than choice, and I really believe, for one that is so much in the way of company, she has less acquaintance than anyone upon Earth. I hope since [...]you seem to believe give credit to a thing, because I said it was so, you will be as just in what I have said now Hill, for I would not have anyone be hardly thought on by my dear Mrs Freeman

Notes:
- Letter from 18 July 1709
- Crossed out taken form the letter, would read as an actor saying it then correcting themselves.
- Some grammar edits, sentences cut in half for clarity.
- Ellipses from Bucholz letters, will cut out. Not the full letter. Check Brown?
- Actor needs to balance the sarcasm with the bits of reflection
- Note that Anne is already aware that Abigail is married and that they both have gone behind Sarah’s back -- so there is some truth to Sarah's accusations.
• Probably need to replace some words with clarifiers or cut sentences down so they make more sense.
• Anne’s getting sick of how Sarah’s treating her. She’s no longer the naive princess Sarah thinks her to be; this needs to be conveyed throughout the entire scene.
• **Look at Somerset pg 329 for an addition to this part or to edit the introduction of the scene**
• See Chuchhill’s Marlborough 11, 284; Brown 277 Friday 5 pm 1 Jly 1707, Blenheim E15

Sarah recognizes the sarcasm in Anne’s voice, but is oblivious to Anne trying to end the conversation. She continues:

Notes:
• Sarah later calls the above dialogue “a masterpiece of sarcasm” or something similar. Biographies also note that Sarah continued the conversation when it appeared that Anne is trying to end it.

SARAH:
Mrs. Morley seems more desirous to vindicate a person that I have said as much good of as one can do of anybody, and till I see cause, I will always believe my Cousin deserves it -- but I can’t agree to what Mrs. Morley says as to the clearing of her from being infested by the company she keeps, for what matters whether it is her choice, accident? Or civility as Mrs. Morley puts it. Tho it is sure that she does not have many visitors, it is as certain, that all the people she does converse with are Jacobites, open or in disguise, misled Tories, that are tackers, or opposers of you in whatever lies in their way.

Notes:
• Clarified some pronouns (her = my Cousin, cut some sentences apart, added the dashes for acting purposes.
• Brown pg 210 in 1706, misdated; 21 July 1707 letter

(Anne remains quiet, waiting for Sarah to continue.)

Notes:
• Creative liberty, because this part of the conversation is historically over letters. But Somerset says it’s unclear how Anne responds to this, while Gregg asserts that Anne never says anything.

SARAH:
I will not continue further since you appear afraid of continuing to speak on this subject in this Gallery.”

Notes:
• Gregg 245, last line derived

ANNE:
“As to what you say of my being afraid of another Gallery visit, I do assure you I am not, being so conscious to myself of never having done anything to deserve your ill opinion that I can bear any reproaches that my dear Mrs. Freeman is pleas’d to make her poor, unfortunate, ever-faithful Morley.”
Notes:

- This is taken from a later letter where Sarah brings up this meeting again. Used here to help the scene to die down and to give Anne the last word, since they are in-person and the Queen’s silence here may not make as much of an impact as it might with Sarah never receiving a letter in return -- which is a sore spot for her that she mentions a month earlier.
- Goals: have the inflection and meaning behind poor...morley change over the course of the script.

SARAH tries to think of a response and opens her mouth to speak. ANNE cuts her off.

Notes:

- Creative liberty! But Sarah doesn’t get to say anything else on this subject in July 1707 anyway, because Anne doesn’t give her the chance anyway.

ANNE:

“You are dismissed, Mrs. Freeman.”

SARAH gives a perfunctory curtsey and leaves the room, a mix of reflection, anger, and fear.

Notes:

- Mentor suggestion on how the physical end of the scene would play out in the room
- Actors will not turn their backs to the Queen!!! Not allowed!