

A second is *An Ode Upon the Happy Return of King Charles II. to his Languishing Nations, May 29. 1660.* This work, by James Shirley, with music by Dr Coleman, was printed in 1660, and reprinted in *A Little Ark*, ed. G. Thorn-Drury (1921), pp. 21-23. Tuesday 29

A third is *A True Relation of the Reception of his Majestie and Conducting him through the City of London . . . on Tuesday the 29 of this instant May, being the Day of his Majesties Birth.*

## June 1660

THE RUMP; or, The Mirroure of the late Times. [By John Tatham.] *Cast not known.* DC

COMMENT. The edition of 1660, which has a Prologue and an Epilogue but no actors' names, was entered in the *Stationers' Register*, Aug. 1660, and apparently followed closely upon the return of Charles II. Edition of 1660: Acted Many Times with Great Applause, At the Private House in Dorset-Court.

MADAM EPICENE. [*The Silent Woman.* By Ben Jonson.] *Cast not known.* Early June  
Red Bull (?)

COMMENT. Pepys, *Diary*, 6 June 1660: My letters tell me . . . that the two Dukes do haunt the Park much, and that they were at a play, Madam Epicene, the other day.

THE TAMER TAMED. [*The Woman's Prize.* By John Fletcher.] *Cast not known.* Saturday 23  
Red Bull

Prologue. The Epilogue, spoken by the Tamer, a Woman.

COMMENT. This performance is known by the Prologue and Epilogue printed in Thomas Jordan's *A Nursery of Novelties or Variety of Poetry*. The Prologue is dated 24 June 1660, but as this date falls on Sunday, the performance has been entered as Saturday 23 June 1660, for in this same work (p. 19) Jordan mentions: A Speech by way of Epilogue to those that would rise out of the Pit at the Red Bull in the last Scene, and disturb the conclusion by going on the Stage, June 23d 1660. [The Prologue and Epilogue have been reprinted in the *Shakespeare Society Papers*, IV (1849), 140-42, and in Sprague, *Beaumont and Fletcher on the Restoration Stage*, pp. 9-10. See also the list at the beginning of the season 1659-1660.]

## July 1660

LONDON'S GLORY REPRESENTED BY TIME, TRUTH, AND FAME. Thursday 5  
City  
At the Magnificent Triumphs and Entertainment of His Most Sacred Majesty Charles the II . . . At Guildhall on Thursday the 5th day of July 1660. [By John Tatham.]

COMMENT. According to Robert Withington (*English Pageantry, An Historical Outline*, Cambridge, Mass., 1918, I, 242 n), the expense of the entertainment came to £7888 2s. 6d. (See also Pepys, *Diary*, and other accounts.)

*The Diurnal of Thomas Rugg*, ed. Sachse, pp. 98-99: A lane [was] made in the Citty, made by the livery men of several companyes; and many pageants in the streets. . . . Att Cheap sid his Majesty beheld a famous pagien, and staid there for som littl space, where were speeches made by the lady paganetts.

- Thursday 5*  
City Evelyn, *Diary*: I saw his Majestic go with as much pompe & splendor as any Earthly prince could do to the greate Citty feast . . . but the exceeding raine which fell all that day, much eclips'd its luster: . . . the streetes adorn'd with Pageants &c: at immense cost.
- Saturday 28*  
Cockpit COMMENT. According to Hotson, *Commonwealth and Restoration Stage*, p. 198, Rhodes had to pay a fine for every day his company acted at the Cockpit on 28 July 1660.

## August 1660

- At Court* COMMENT. Charles II had rope-dancers perform in the Hall at Whitehall. (See Boswell, *Restoration Court Stage*, p. 25.)
- Friday 3*  
Red Bull COMMENT. Pepys, *Diary*: So that I could not do as I had intended, that is to . . . go to the Red Bull Playhouse, but I took coach and went to see whether it was done so or no, and I found it done.
- Tuesday 7* COMMENT. On this date John Rogers petitioned the King concerning his right to keep the peace at the playhouses. In Herbert, *Dramatic Records*, p. 84, three companies, those at the Red Bull, Cockpit, and Salisbury Court, are named as currently performing.
- [*Wednesday 8*] CROMWELL'S CONSPIRACY. *Author not known.*  
COMMENT. Edition of 1660: A Tragy-Comedy. Relating to our latter Times. Beginning at the Death of King Charles the First. And ending with the happy Restaurant of King Charles the Second. Written by a Person of Quality. [This work was probably not acted. The British Museum copy (E 1038) has a MS date 8 Aug. 1660.]
- Tuesday 14*  
Red Bull COMMENT. In Herbert, *Dramatic Records*, p. 82, is a list entitled: Names of the plays acted by the Red Bull actors: *The Humorous Lieutenant. Beggars Busbe. Tamer Tamed. The Traytor. Loves Cruelty. Wit without Money. Maydes Tragedy. Philaster. Rollo Duke of Normandy. Claricilla. Elder Brother. The Silent Woman. The Weddinge. Henry the Fourth. Merry Wives of Windsor. Kinge and no Kinge. Othello. Damboys [Bussy D'Ambois]. The Unfortunate Lovers. The Widow.* This list (see Hotson, *Commonwealth and Restoration Stage*, p. 203) apparently concerns plays revived by this company, some before 10 Sept. 1660, some afterwards. (See also the list of plays at the opening of the season and also 6 and 23 June 1660.)
- Thursday 16*  
At Court (?) COMMENT. In Thomas Jordan's *Royal Arbour of Loyal Poesie* (p. 12) is a piece entitled: A Prologue to the King, August 16, 1660.
- Saturday 18*  
Cockpit THE LOYAL SUBJECT. [By John Fletcher.] Pepys: Duke's Sister - Kynaston. Downes, *Roscius Anglicanus*, pp. 17-19: Loyal Subject - Thomas Betterton; Theodore - Sheppy.  
COMMENT. Pepys, *Diary*: Captain Fererrs, my Lord's Cornet, comes to us, who after dinner took me and Creed to the Cockpitt play, the first that I have had time to see since my coming from sea, "The Loyall Subject," where one Kinaston, a boy, acted the Duke's sister, but made the loveliest lady that ever I saw in my life, only her voice not very good.