

- Tuesday 5**
Bridges
- THE CHANCES. [Adapted from John Fletcher by George Villiers, Duke of Buckingham.] Probably Don John – Hart; First Constantia – Rebecca Marshall.
COMMENT. The King's Company. Downes (*Roscius Anglicanus*, p. 16) refers to Hart's acting Don John. Wilson (*All the King's Ladies*, p. 170) lists Rebecca Marshall as possibly playing First Constantia.
The Works of Beaumont and Fletcher (1711), p. ix: Mr Hart played the Part of Don John to the highest Satisfaction of the Audience, the Play had a great run, and ever since has been follow'd as one of the best Entertainments of the Stage.
Pepys, *Diary*: And took them [Mrs Pepys and Betty Michell] against my vows, but I will make good my forfeit, to the King's house, to show them a play, "The Chances." A good play I find it, and the actors most good in it; and pretty to hear Knipp sing in the play very properly, "All night I weepe"; and sung it admirably. The whole play pleases me well; and most of all, the sight of many fine ladies—among others, my Lady Castlemayne and Mrs Middleton.
- Tuesday 12**
- COMMENT. Pepys, *Diary*: By and by with Lord Bruncker by coach to his house, there to hear some Italian musique: and here we met Tom Killigrew, Sir Robert Murray, and the Italian Signor Baptista, who hath composed a play in Italian for the Opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician. . . . This done, T. Killigrew and I to talk: and he tells me how the audience at his house [Bridges St.] is not above half so much as it used to be before the late fire. That Knipp is like to make the best actor that ever come upon the stage, she understanding so well: that they are going to give her £30 a-year more. That the stage is now by his pains a thousand times better and more glorious than ever heretofore. Now, wax-candles, and many of them; then, not above 3 lbs. of tallow: now, all things civil, no rudeness anywhere; then, as in a bear-garden: then, two or three fiddlers; now, nine or ten of the best: then, nothing but rushes upon the ground, and every thing else mean; and now, all otherwise: then, the Queen seldom and the King never would come; now, not the King only for state, but all civil people do think they may come as well as any. . . . That he hath gathered our Italians from several Courts in Christendome, to come to make a concert for the King, which he do give £200 a-year a-piece to: but badly paid, and do come in room of keeping four ridiculous gundilows, he having got the King to put them away, and lay out money this way; and indeed I do commend him for it, for I think it is a very noble undertaking. He do intend to have some times of the year these operas to be performed at the two present theatres, since he is defeated in what he intended in Moorefields on purpose for it; and he tells me plainly that the City audience was as good as the Court, but now they are most gone.
- Wednesday 13**
- COMMENT. Pepys, *Diary*: Discoursed most about plays and the Opera, where, among other vanities, Captain Cooke had the arrogance to say that he was fain to direct Sir W. Davenant in the breaking of his verses into such and such lengths, according as would be fit for musick, and how he used to swear at Davenant, and command him that way, when W. Davenant would be angry, and find fault with this or that note—but a vain coxcomb I perceive he is, though he sings and composes so well. But what I wondered at, Dr Clerke did say that Sir W. Davenant is no good judge of a dramattick poem, finding fault with his choice of Henry the 5th, and others, for the stage, when I do think, and he confesses, "The Siege of Rhodes" as good as ever was writ.
- Thursday 14**
At Court
- FLORA'S VAGARIES [By Richard Rhodes] *or* RULE A WIFE AND HAVE A WIFE [By John Fletcher]. For the former, see a cast 5 Oct. 1667 which may be applicable to this performance. For the latter, see 28 Jan. 1661/2.
COMMENT. The King's Company. L. C. list 5/139, p. 129 names *Flora's Vagaries*; L. C. 5/12, p. 17 names *Rule a Wife, and Have a Wife*. See also Nicoll, *Restoration Drama*, p. 343.

COMMENT. Killigrew contemplated a revival of *Cicilia and Clarinda* in 1667, a memorandum of 14 Feb. 1666/7 ordering the parts to be written out. See William Van Lennep, "Thomas Killigrew Prepares his Plays," p. 805. Thursday 14
Bridges

COMMENT. For a concert of Italian music and a discussion of music at Lord Bruncker's, see Pepys, *Diary*, 16 Feb. Saturday 16

THE MAID'S TRAGEDY. [By Francis Beaumont and John Fletcher.] *Cast not known*, but see 7 Dec. 1666. Monday 18
Bridges

COMMENT. The King's Company. Pepys, *Diary*: With my wife by coach to the Duke of York's play-house, expecting a new play, and so stayed not no more than other people, but to the King's house, to "The Mayd's Tragedy"; but vexed all the while with two talking ladies and Sir Charles Sedley; yet pleased to hear their discourse, he being a stranger. And one of the ladies would, and did sit with her mask on, all the play, and, being exceeding witty as ever I heard woman, did talk most pleasantly with him; but was, I believe, a virtuous woman, and of quality. He would fain know who she was, but she would not tell. . . . By that means lost the pleasure of the play wholly, to which now and then Sir Charles Sedley's exceptions against both words and pronouncing were very pretty.

Wednesday 20

ASH WEDNESDAY

COMMENT. John Dryden's *Secret Love; or, The Maiden Queen* probably had its premiere in late February. When Pepys saw it on 2 March 1666/7, it had been given previously. The edition of 1668 lists: Queen of Sicily – Mrs [Rebecca] Marshall; Candiope – Mrs Quin [Anne Marshall Quin]; Asteria – Mrs Knep; Florimel – Mrs Ellen Guyn; Flavia – Mrs Frances Davenport; Olinda – Mrs Rutter; Sabina – Mrs Eliz. Davenport; Melissa – Mrs Cory; Lysimantes – Burt; Philocles – Mohun; Celadon – Hart. Prologue. Second Prologue. Epilogue Written by a Person of Quality. Mrs Knep sang a song in Act iv. Preface: In the reading of which, I fear, you will not meet with that satisfaction which you have had in seeing it on the Stage, the chief parts of it both serious and comick, being performed to that height of excellence. Late February
Bridges

COMMENT. Pepys, *Diary*: [Mrs Knepp] tells me Harris is well again, having been very ill. Wednesday 27
LIF

March 1667

COMMENT. Pepys, *Diary*: And had she [Mrs Pepys] not been ill . . . and that it were not Friday (on which in Lent there are no plays) I had carried her to a play. Friday 1

SECRET LOVE; or, The Maiden Queen. [By John Dryden.] Florimell – Nell Gwin. But see also Late-February 1666/7. Saturday 2
Bridges

COMMENT. The King's Company. Pepys, *Diary*: After dinner, with my wife, to the King's house to see "The Mayden Queene," a new play of Dryden's, mightily commended for the regularity of it, and the strain and wit; and, the truth is, there is a comical part done by Nell, which is Florimell, that I never can hope ever to see the like done again, by man or woman. The King and Duke of York were at the play. But so great performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girle, then most and