

Monday 24
Bridges

[PSYCHE; or, Love's Mistress. By Thomas Heywood.] *Cast not known.*

COMMENT. The King's Company. For the identification of this play and details of its performance, see W. J. Lawrence, "Foreign Singers and Musicians at the Court of Charles II," *Musical Quarterly*, IX (1923), 217-25, and James G. McManaway, "Entertainment for the Grand Duke of Tuscany," *Theatre Notebook*, XVI (1961), 20-21.

The Travels of Cosmo the Third [Monday 3 June 1669 NS; Monday 24 May 1669 OS]: In the afternoon his highness left home earlier than usual to make his visits, that he might be at the King's Theatre in time for the comedy, and a ballet set on foot and got up in honor of his highness by my Lord Stafford, uncle of the Duke of Norfolk.

On arriving at the theatre, which was sufficiently lighted on the stage and on the walls to enable the spectators to see the scenes and the performances, his highness seated himself in a front box, where, besides enjoying the pleasure of the spectacle, he passed the evening in conversation with the Venetian ambassador, the Duke of Norfolk, Lord Stafford, and other noblemen.

To the story of Psyche, the daughter of Apollo, which abounded with beautiful incidents, all of them adapted to the performers and calculated to express the force of love, was joined a well-arranged ballet, regulated by the sound of various instruments, with new and fanciful dances after the English manner, in which different actions were counterfeited, the performers passing gracefully from one to another, so as to render intelligible, by their movements, the acts they were representing.

This spectacle was highly agreeable to his highness from its novelty and ingenuity; and all parts of it were likewise equally praised by the ladies and gentlemen, who crowded in great numbers to the theatre, to fill the boxes, with which it is entirely surrounded, and the pit, and to enjoy the performance, which was protracted to a late hour of the night (pp. 347-48).

In BM Add. Mss. 10, 117, folio 230, Ruggé's Diurnall states that towards the end of May 1669 Cosmo, Prince of Tuscany had several plays acted for him.

June 1669

Monday 14
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THE HYPOCRITE. [By Thomas Shadwell.] *Cast not known.* The play was not published.

COMMENT. The Duke's Company. This play is on the L. C. list at Harvard. See Van Lennep, "Plays on the English Stage," pp. 12-14. The play seems to be a translation by Shadwell of Molière's *Tartuffe*. Elkanah Settle, in the Preface to his *Ibrahim* (licensed 4 May 1676) attacks Shadwell and refers to Shadwell's translation of *Tartuffe* into *The Hypocrite*, which, according to Settle, was acted six days.

Thursday 24
Bridges

[TYRANNIC LOVE; or, The Royal Martyr. By John Dryden.] Edition of 1670: Prologue. Maximin - Mohun; Porphyrius - Hart; Charinus - Harris; Placidius - Kynaston; Valerius - Lydall; Albinus - Littlewood; Nigrinus - Beeston; Amariel - Bell; Berenice - Mrs [Rebecca] Marshall; Valeria - Mrs Ellen Guyn; St Catharine - Mrs Hughes; Felicia - Mrs Knepp; Erotion - Mrs Uphill; Cydnon - Mrs Eastland. Epilogue Spoken by Mrs Ellen, when she was to be carried off Dead by the Bearers. Downes (*Roscius Anglicanus*, p. 10) omits some of these roles, adds Damilcar - Mrs James, and lists Mrs Boutel [who later played the role; see the edition of 1695] for St Catharine. The edition of 1686 adds: Apollonius - Cartwright.

COMMENT. The King's Company. This play has generally been assigned to June 1669, partly on the basis of a suit—see Hotson, *Commonwealth and Restoration Stage*, pp. 252-53, 348-55—over a scene for it which Isaac Fuller, the scene designer, states was finished by 23 June 1669. The suit also states that the play ran for fourteen days, but it is not certain that the theatres played on consecutive days in the summer. The play has been assigned to 24 June 1669 on the basis of a letter from Charles II to Princess Henriette-Anne, dated 24 June [1669]: I am just now going to a new play that I heare very much commended (Cyril Hughes Hartmann, *Charles II and Madame* [London, 1934], p. 259).

Thursday 24
Bridges

Elizabeth Cottington to Herbert Aston, ca. May 1669: Wee ar in expectation still of Mr Draidens play. Ther is a bowld woman [Aphra Behn (?)] hath oferd one: my cosen Aston can give you a better account of her then I can. Some verses I have seen which ar not ill; that is commentation enouf: she will think so too, I believe, when it comes upon the stage. I shall tremble for the poor woman exposed among the critticks (Arthur Clifford, *Tixall Letters* [London, 1815], II, 60).

July 1669

COMMENT. The Duke of York's Players acted at Oxford during this month. See M. Summers, *The Playhouse of Pepys*, p. 127, and Nicoll, *Restoration Drama*, p. 306.

August 1669

[MARCELIA; or, The Treacherous Friend. By Frances Boothby.] Edition of 1670: Prologue. No actors' names.

Bridges

COMMENT. The King's Company. It is uncertain when this play was first given, but it may well have appeared in the summer, as it was licensed for publication 9 Oct. 1669 and entered in the *Term Catalogues*, November 1669.