

At Court the Restoration," *Theatre Notebook*, VII (1953), 82; and Edwin P. Grobe, "S. Bre, French Librettist at the Court of Charles II," *Theatre Notebook*, IX (1954), 20-21.

Monday 2 COMMENT. A play was probably acted on this day, but the accounts do not name
IT the drama. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 98.

March 1674

LIF THE AMOROUS OLD WOMAN; or, 'Tis Well if it Take. [The author is not known, but the play has been attributed to Thomas Duffett.] Edition of 1674: Prologue spoken by Major Mohun. A second Prologue intended, but not spoken. Honorio - Lydal; Amante - Beeston; Garbato - Eastland; Cicco - Perin; Riccamare - Coysh; Buggio - Chapman; Furfante - Powel; Sanco-panco - Shirly; Constantia - Mrs Cox; Arabella - Mrs James; Clara - Mrs Boutel; Strega - Mrs Corey. Epilogue.

COMMENT. The King's Company. The date of the premiere is not known, but, as the play was entered in the *Term Catalogues*, May 1674, a first production not later than March 1674 is likely. In addition, the relatively large number of minor actors suggests that it might be a Lenten performance by the young players of the company. As to the authorship, the title page states: Written by a Person of Honour. On the other hand, Langbaine (*English Dramatick Poets*, p. 526) reports that he had heard that it was written by Duffett. The second Prologue is in *Covent Garden Drollery*, 1673, but the fact that it was intended but not spoken does not assist in dating the first performance.

LIF THE MISTAKEN HUSBAND. [The author is not known, but the Preface suggests that one scene was written by John Dryden.] Edition of 1675: The Prologue. No actors' names. The Epilogue.

COMMENT. The King's Company. The date of the premiere is not known, but John Harold Wilson, "Six Restoration Play-Dates," *Notes and Queries*, June 1962, p. 221, has argued, primarily on references in the Epilogue, that the play was probably produced before the opening of the new Theatre Royal in Drury Lane and following two unsuccessful plays: *The Mall* and *The Amorous Old Woman*. The Prologue is in *New Songs and Poems a la Mode*, 1677. Preface to the edition of 1675: This play was left in Mr Dryden's hands many years since. The Author of it was unknown to him, and return'd not to claim it.

Tuesday 17 COMMENT. A disturbance occurred at this theatre on this day. Newdigate
DG newsletters (Folger Shakespeare Library), 21 March 1673/4: His Ma^{ty} has also been pleased to Order y^e Recorder of London to examine y^e Disorders & disturbances on Tuesday last at y^e Dukes Theatre by some persons in drink (John Harold Wilson, "Theatre Notes," p. 79). See also CSPD, 1673-1675, p. 231.

Wednesday 18 THE SEA CAPTAINS. *Author not known. Cast not known.*
DG COMMENT. The Duke's Company. This play is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. Nothing further is known concerning this play.

Thursday 26 THE BEGGAR'S BUSH. [By John Fletcher.] *Cast not known.* Prologue spoken
DL at the Opening of the New House, written by John Dryden and spoken by Mohun. Epilogue spoken at the Opening of the New House, written by John Dryden.
COMMENT. The King's Company. This performance, which marks the opening of the new Theatre Royal in Drury Lane, is on the L. C. list, 5/141, p. 73. See also

- Nicoll, *Restoration Drama*, p. 345. The Prologue and Epilogue were printed in *Miscellany Poems*, 1684. That the Prologue was spoken by Mohun is indicated in BM Sloane MSS. 4445. Thursday 26
DL
- COMMENT. See L. C. 5/149, p. 456, in Nicoll, *Restoration Drama*, pp. 354-55, ordering the delivery of scenes in Whitehall to Louis Grabu for use in the French opera at DL. See 30 March 1674. Friday 27
DL
- ARIADNE; or, The Marriage of Bacchus. [By Pierre Perrin.] Edition of 1674: No actors' names. Prologue. Monday 30
DL
COMMENT. The King's Company. This performance (entitled The French Opera) is on the L. C. list, 5/141, p. 73. See also Nicoll, *Restoration Drama*, p. 345. The edition of 1674 (appearing in both an English and a French version) states: An Opera, or, a Vocal Representation. First Compos'd by Monsieur P. P. Now put into Musick by Monsieur Grabut, Master of His Majesties Musick. And Acted by the Royall Academy of Musick, At the Theatre-Royal in Covent-Garden.
The names of the singers for this production are not known, but it is possible that some of the French singers who appeared in *Calisto* in the following season, 1674-75, were in London for this production. See Boswell, *Restoration Court Stage*, pp. 201, 222, and W. J. Lawrence, "Early French Players in England," *The Elizabethan Playhouse and Other Studies*, p. 145. French dancers in the opera were Pecurr [Preux], Le Temps, Shenan, D'muraile. See L. C. 5/140, p. 472, in Nicoll, *Restoration Drama*, p. 355.

April 1674

Monday 13-Saturday 18
PASSION WEEK

- CONCERT. *London Gazette*, No. 878, 16-20 April 1674: At the Musick-School in White-Fryers, this present Monday, several new Ayrs will be performed, beginning at seven of the clock in the evening; the usual publick Room to be wholly abated, and the other Rooms and Boxes the one half; this to continue till Michaelmas next. Monday 20
WF
- MARRIAGE A LA MODE. [By John Dryden.] *Cast not known*. For a previous cast see April 1672. Thursday 23
DL
COMMENT. The King's Company. This performance is on the L. C. list 5/141, p. 73. See also Nicoll, *Restoration Drama*, p. 345. In a poem, *Gallantry A-la-mode* (1674) are some lines concerning a performance of this play (pp. 78-84).
- THE TEMPEST; or, The Enchanted Island. [Altered from William Shakespeare by Sir William Davenant and John Dryden, with additional alterations by Thomas Shadwell.] Edition of 1674: Prologue. Second Prologue. No actors' names. Epilogue. Second Epilogue. According to L. C. 5/15, p. 3 (16 May 1674; see Nicoll, *Restoration Drama*, p. 356) [Charles (?)] Hart and [Robert (?)] Turner sang in *The Tempest*. Probably Underhill acted Trinculo. Thursday 30
DG
COMMENT. This date of performance is not a certainty; for the evidence, see Spencer, *Shakespeare Improved*, p. 94. Neither is Shadwell's authorship of the alterations a certainty, for the contributions of other playwrights have never been fully determined. (See Nicoll, *Restoration Drama*, p. 43.) The instrumental music was composed by Matthew Lock, with new vocal music by [James (?)] Hart and Pietro Reggio. See *Songs Set by Signior Pietro Reggio*, 1680. And differing versions