

February 1675

- Tuesday 2*
IT COMMENT. An unnamed play was acted, and the Company is not named. See *A Calendar of the Inner Temple Records*, ed. Inderwick, III, 104.
- At Court [A Rehearsal of CALISTO.]
COMMENT. Newdigate newsletters (Folger Shakespeare Library), 4 Feb. 1674/5: Tuesday night after Counsell their Ma^{ties} & Court were present at the Rehearsal of the great Maske w^{ch} is to be publiquely acted on Shrove Tuesday; by w^{ch} tyme her Royall Highness will be able to be present at it, being already very well after her Lying in, as is also y^e young princess (Wilson, "Theatre Notes," p. 79). *The Bulstrode Papers* (I, 277): 8 Feb. 1674/5: On Wed night after Councell their Ma^{ties} and Royal Highnesses were present at the rehearsall of the Great Maske w^{ch} will be publiquely acted on Tuesday 7 night next. [The two sources agree on the intended date of the performance but disagree upon the date of the rehearsal.]
- Thursday 4*
FT CONCERT. *London Gazette*, No. 961, 1-4 Feb. 1674/5: A Rare Concert of four Trumpets Marine, never heard before in England. If any Persons desire to come and hear it, they may repair to the Fleece Tavern, near St James's, about two of the clock in the Afternoon every day in the Week (except Sundays). Every Concert shall continue one hour, and so to begin again; the best places are one shilling, the other six pence.
- Monday 15*
At Court CALISTO; or, The Chaste Nymph. [By John Crowne.] Edition of 1675: Prologue. Calisto – The Lady Mary; Nyphe – The Lady Anne; Jupiter – The Lady Henrietta Wentworth; Juno – The Countess of Sussex; Psecas – The Lady Mary Mordaunt; Diana – Mrs [Margaret] Blagge; Mercury – Mrs Jennings; Nymphs attending Diana – The Countess of Darby, The Countess of Pembroke, The Lady Katherine Herbert, Mrs Fitz-Gerald, Mrs Frazier; The Persons of Quality of the Men that Danced were His Grace the Duke of Monmouth, The Viscount Dunblaine, The Lord Daincourt, Mr Trevor, Mr Harpe, Mr Lane, [Mr Leonard, Mr Franshaw]; In the Prologue were Represented, The River Thames – Mrs [Moll] Davis; Peace – Mrs [Mary] Knight; Plenty – Mrs [Charlotte] Butler; The Genius of England – Mr Turner; Europe – Mr Hart; Asia – Mr Richardson; Africa – Mr Marsh Junior; America – Mr Ford; In the Chorusses betwixt the Acts: Strephon sung by Mr Hart; Coridon sung by Mr Turner; Sylvia – Mrs Davis; Daphne – Mrs Knight; Two African Women – Mrs Butler, Mrs Hunt. The Epilogue spoken by Jupiter.
Additional performers—see Boswell, *Restoration Court Stage*, pp. 201-2—Singers: Mrs Masters, Mrs Peirce, Robert, Degrang, Shepheard, Maxfield, Preston, Letelier, Bopins, Bury. Boys: Jack, Waters, Coninsby, Smyth. Harpsicals: Corneille, Bartleme. Theorboes: Marsh, Lyly. Bass Violls: Coleman, Stephkins, Bates. Recorders: Paisible, Bootell, De Breame, Giton. Gittars: Frasco Corbett, Outom, Delony, Delloney. Trumpeters: Bounty, Thompson, Ragway, Christmas. Kettle Drummer: Van Bright. Violins: Nicholas Staggin, Singleton, Clayton, Tho: Fitz, Hewson, Myres, Tho: Farmer, Aleworth, Jo: Bannister, Lediger, Harris, Theo: Fitz, Greeting, Ashton, Gamble, Fashions, Flower, Isaack Staggin, John Strong, Finell, Browne, Brookwell, Dorney, Spicer, Price, Pagitt, Duffill, Kidwell, Jo: Farmer, Basrier, Viblett, Hall, Eagles. Dancers: St Andre, Isaacke, Delisle, Herriette, Dyer, Smyth, Motley, Berto, Letang, Muraile, Le Roy, Le Duke.
COMMENT. Boswell (*Restoration Court Stage*, pp. 180-81) believes that a performance occurred on this day, as well as on 16 Feb. 1674/5, Shrove Tuesday, the date often specified in advance statements. For previous notices, see 2 Feb. 1674/5, 15 and 22 Dec. 1674.

Edition of 1675: . . . followed at innumerable Rehearsals, and all the Representations by throngs of Persons of the greatest Quality . . . at the 20th or 30th, for near so often it had been Rehearsed and Acted. . . . And the Composer of all the Musick both Vocal and Instrumental Mr Staggin.

Monday 15
At Court

Langbaine, (*English Dramatick Poets*, p. 92): a Masque at Court, frequently presented there by Persons of great Quality, with the Prologue, and the Songs between the Acts: printed in quarto Lond. 1675. . . . This Masque was writ at the Command of her present Majesty: and was rehearsed near Thirty times, all the Representations being follow'd by throngs of Persons of the greatest Quality, and very often grac'd with their Majesties and Royal Highnesses Presence.

John Evelyn (*The Life of Mrs Godolphin*): [Mrs Blagge] had on her that day near twenty thousand pounds value of Jewells, which were more sett off with her native beauty and luster then any they contributed of their own to hers; in a word, she seemed to me a Saint in Glory, abstracting her from the Stage. For I must tell you, that amidst all this pomp and serious impertinence, whilst the rest were acting, and that her part was sometymes to goe off, as the scenes required, into the tiring roome, where severall Ladyes her companions were railing with the Gallants triflingly enough till they were called to reenter, she, under pretence of conning her next part, was retired into a Corner, reading a booke of devotion, without att all concerning herself or mingling with the young Company; as if she had no farther part to act, who was the principall person of the Comedy . . . [With] what a surprizeing and admirable aire she trode the Stage, and performed her Part, because she could doe nothing of this sort, or any thing else she undertooke, indifferently. . . . Thus ended the Play, butt soe did not her affliction, for a disaster happened which extreemly concern'd her, and that was the loss of a Diamond of considerable vallue, which had been lent her by the Countess of Suffolke; the Stage was immediately swept, and dilligent search made to find it, butt without success, soe as probably it had been taken from her, as she was oft inviron'd with that infinite crowd which tis impossible to avoid upon such occasion. Butt the lost was soon repair'd, for his Royall Highness understanding the trouble she was in, generously sent her the wherewithall to make my Lady Suffolke a present of soe good a Jewell. For the rest of that days triumph I have a particular account still by me of the rich Apparell she had on her, amounting, besides the Pearles and Pretious Stones, to above three hundred pounds (ed. Samuel Lord Bishop of Oxford [London, 1847], pp. 97-100). See also 15 Dec. 1674.

CALISTO. See 15 Feb. 1674/5.

Tuesday 16
At Court

COMMENT. On this date the masque was certainly acted, and the possible performance on 15 Feb. 1674/5 may have been a final rehearsal.

Newdigate newsletters (Folger Shakespeare Library): This day the great maske at Court is publicly acted w^{ch} is intended to exceed all others of that Nature, the 2 young Princesses, the Duke of Monmouth & all y^e principall persons of quality abt y^e Court having parts in it (Wilson, "Theatre Notes," p. 79).

The Bulstrode Papers (I, 277): 15 Feb. 1674/5: To-morrow the great mask at Court is to be publicly acted in all its bravery and pompe, the like of w^{ch} was never yett scene, all the greatest persons of quality about Court having p^{ts} in it.

CALISTO. See 15 Feb. 1674/5.

Monday 22
At Court

COMMENT. Newdigate newsletters (Folger Shakespeare Library), 23 Feb. 1674/5: Last night y^e mask at Court was publicly acted in y^e presence of their Maties, R:^{ll} H^{esses} & y^e whole Court & will be once more acted before his Matie goes to Newmarket (Wilson, "Theatre Notes," pp. 79-80). [Wilson points out that this performance is nowhere else mentioned.]

PSYCHE. [By Thomas Shadwell.] Edition of 1675: Prologue. Epilogue. No actors' names.

Saturday 27
DG