

Saturday 27
DG

COMMENT. The Duke's Company. This performance, the premiere, is on the L. C. list, 5/141, p. 216: first Acting. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 406.

The title page states: The English Opera; or The Vocal Musick in Psyche, with the Instrumental Therein Intermix'd . . . By Matthew Lock.

Preface: All the Instrumental Musick (which is not mingled with the Vocal) was Composed by that Great Master, Seignior Gio. Baptista Draghi, Master of the Italian Musick to the King. The Dances were made by the most famous Master of France, Monsieur St. Andree. The Scenes were Painted by the Ingenious Artist, Mr Stephenson. In those things that concern the Ornament or Decoration of the Play, the great industry and care of Mr Betterton ought to be remember'd, at whose desire I wrote upon this Subject.

Roger North Upon Music: I am sure the musick in the *Psyche* was composed by Mr M. Lock, of whom wee may say, as the Greeks sayd of Cleomenes, that he was *ultimus Heroum*. This masque is also in print, and begins 'Great Psyche,' &c. and the book containing the whole musick of that entertainment is not unworthy of a place in a vertuoso's cabanet (ed. John Wilson [1959], pp. 306-7).

Preface to Settle's Ibrahim (licensed 4 May 1676): I have often heard the Players cursing at their oversight in laying out so much on so disliked a play [*Psyche*]; and swearing that they thought they had lost more by making choice of such an Operawriter than they had gained by all his Comedies; considering how much more they might have expected, had such an Entertainment had that scence in it, that it deserved: and that for the future they expect the *Tempest*, which cost not one Third of *Psyche*, will be in request when the other is forgotten.

Downes (*Roscius Anglicanus*, pp. 35-36): In February 1672. The long expected Opera of *Psyche*, came forth in all her Ornaments; new Scenes, new Machines, new Cloaths, new French Dances: This Opera was Splendidly set out, especially in Scenes; the Charge of which amounted to above 800*l*. It had a Continuance of Performance about 8 Days together it prov'd very Beneficial to the Company; yet the *Tempest* got them more Money.

March 1675

Monday 1
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days and from known performances on 2 and 3 March 1674/5.

Tuesday 2
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.

Wednesday 3
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.

Thursday 4
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days.

Friday 5
DG

COMMENT. *Psyche* may have been repeated on this day, but it is not certain that performances always occurred on Fridays in Lent.