

Two of the songs, with the music by Bannister, are in *Choice Ayres and Songs*, The Second Book, 1679. *The Songs in Circe*, published separately in 1677, bears a licensing date of 7 May 1677. The play was licensed 18 June 1677, and entered in the *Stationers' Register*, 19 June 1677.

Saturday 12  
DG

COMMENT. L. C. 5/142, p. 38 (see also Nicoll, *Restoration Drama*, p. 355): Order to Mr Staggin, Master of his Majesty's Musick, and in his absence to Mr Lock, who officiates for him:—That all His Majesty's musitians doe attend to practise in the theatre at Whitehall at such tymes as Madam Le Roch and Mr Paisible shall appoint for y<sup>e</sup> practicinge of such musick as is to be in y<sup>e</sup> French comedy to be acted before His Matie [the 29 May].

Tuesday 22  
At Court

RARE EN TOUT. [By Madame de la Roche-Guilhen.] Edition of 1677: Prologue. No actors' names.

Tuesday 29  
At Court

COMMENT. See 22 May 1677. John Verney to Edmund Verney, 31 May 1677: On Wednesday his Majesty's birth night was some gallantry at Whitehall, where was acted a French opera, but most pitifully done, so ill that the King was aweary on't, and some say it was not well contrived to entertain the English gentry, who came that night in honour to their King, with a lamentable ill-acted French play, when our English actors so much surpass; however, the dances and voices were pretty well performed (HMC, 7th Report, Appendix, Part I, 1879, p. 468).

A FOND HUSBAND; or, The Plotting Sisters. [By Thomas D'Urfey.] Edition of 1677: Rashley – Smith; Ranger – Harris; Peregrine Bubble – James Nokes; Old Fumble – Anth. Leigh; Sir Roger Petulant – Sandford; Sneak – Jevan; Spatterdash – Richards; Apothecary – Percival; Emillia – Mrs Barrer; Maria – Mrs Marshal; Cordelia – Mrs Hughes; Betty – Mrs Napper; Governess – Mrs Norrice. Prologue. Epilogue, Spoken by Fumble. Edition of 1678 adds: Jeremy – Richards.

Thursday 31  
DG

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/143, p. 162: At the Fond Husband. See also Nicoll, *Restoration Drama*, p. 349. Downes (*Roscius Anglicanus*, p. 36): [This comedy and Otway's *The Soldier's Fortune*] took extraordinary well, and being perfectly Acted; got the Company great Reputation and Profit.

One song, "Under the branches of a spreading tree," set by [William (?)] Turner, is in *Choice Ayres and Songs*, The Second Book, 1679. For Nokes and Leigh in this play, see Cibber, *Apology*, ed. Lowe, I, 149. According to *The Guardian*, 15 June 1713, Charles II attended three of the first five nights of this play.

## June 1677

THE FRENCH CONJUROR. [By Thomas Porter.] Edition of 1678: Prologue. Avarito – Jevon; Claudio – Crosby; Dorido – Gillo; Horatio – Norris; Truro – Percival; Monsieur – Anthony Leigh; Audacio – Richards; Pedro – John Lee; Clorinia – Mrs Barry; Leonora – Mrs Hughes; Sabina – Mrs Norris; Scintilla – Mrs Leigh. The Epilogue.

DG

COMMENT. The Duke's Company. There is considerable uncertainty as to the date of production of this play. Because it was licensed for printing on 2 Aug. 1677, it was probably first acted not later than July 1677. Because some of the names in the cast represent younger actors, it has been thought to be a Lenten production (see Gray, "Lenten Casts," pp. 789–90). It seems, however, that the play, because of its reference to performances by the French comedians (the Epilogue refers to "de French Troop at toder end o'Town") and the offering of

- DG *Rare en Tout* on 29 May 1677, probably was acted in June 1677. The Prologue also refers to the comedy as "The Women's Play," suggesting that it was produced for the actresses' annual benefit.
- Friday 8  
DG A FOND HUSBAND. See 31 May 1677.  
COMMENT. The Duke's Company. This performance is on the L. C. list, 5/143, p. 162. See also Nicoll, *Restoration Drama*, p. 349. It is likely that this comedy was played on each acting day from 31 May to 8 June 1677.
- Mid-June  
DL WITS LED BY THE NOSE; or, A Poet's Revenge. [By William Chamberlayne.]  
Edition of 1678: Prologue, Intended to be spoke by Sir Symon Credulous, Written by F. W. Gent. Antellus – Goodman; Oroandes – Lydell; Zannazarro – Perrin; Arratur – Watson; Vanlore – Powel; Sir Symon Credulous – Haynes; Sir Jasper Sympleton – Stiles; Jack Drayner – Nathaniel Q: [Cue]; Dick Slywit – Coysh; Heroina – Mrs Baker Jr; Glorianda – Mrs Bowtell; Amasia – Mrs Baker; Theocrine – Mrs F [arlee]. Epilogue.  
COMMENT. The King's Company. The date of the first production is uncertain, but John Harold Wilson ("Six Restoration Play-Dates," pp. 221-22) assigns it to mid-June primarily because of the Prologue intended to be spoken by Haines and the order, dated 18 June 1677, for the arrest of Haines for speaking an obscene Epilogue (error for Prologue?); in addition, the next play at Drury Lane, *The Rival Kings*, refers to Haines and "last time," establishing the sequence of performance of these two plays. For the arrest of Haines, see Nicoll, *Restoration Drama*, p. 328n. *Wits Led by the Nose* was licensed for printing on 16 Aug. 1677.
- Late June  
DL THE RIVAL KINGS; or, The Loves of Oroondates and Statira. [By John Banks.]  
Edition of 1677: Prologue. No actors' names.  
COMMENT. The King's Company. The date of the first production is not known, but see the discussion of *Wits Led by the Nose*, mid-June 1677, for the relationship of the two plays. *The Rival Kings* was entered, and deleted, in the *Stationers' Register*, 26 July 1678; but because the play was entered in the *Term Catalogues*, November 1677, it seems likely that its premiere occurred in 1677.

## July 1677

- DG THE CONSTANT NYMPH; or, The Rambling Shepheard. *Author not known.*  
Edition of 1678: Prologue, Spoken by Mrs Lee, in Mans Cloaths. Sylvanus – Sandford; Astatius – Mrs Mary Lee; Philisides – Mrs Barry; Traumatius – Medburn; Ismenius – Gillo; Melibeus – Jevon; Lilla – Mrs Norris; Astrea – Mrs Wyn [Anne Quin]; Alveria – Mrs Batterton; Clinias – Richards; Darmetas – Pursevall. Epilogue, Spoken by Clinias.  
COMMENT. The Duke's Company. The date of the first production is not known, but the licensing of the play on 13 Aug. 1677 suggests a production not later than July 1677.  
Dedication to edition of 1678: But having . . . suffer'd so much through the defects of setting off, when it came on the Stage, it dares not now reject any Accomodation the Press can give it. For (with the Theaters good leave to speak Truth,) it cannot receive greater Disadvantage in the Reading, than it met in the Presenting, The chief Parts Acted by Women; and, for their Ease, and somewhat of decorum, as was pretended, whole scenes left out, and scarcely any one Speech unmangled and entire. As for Adornments, in Habit, Musick, and Scene-Work, it was Vacation-time, and the Company would not venture the Charge.