

October 1680

- Friday 29*
City
LONDON'S GLORY; or, The Lord Mayor's Show: Containing an Illustrious Description of the several Triumphant Pageants, on which are represented Emblematical Figures, Artful Pieces of Architecture, and Rural Dancing, with the Speeches spoken in each Pageant; Also, Three new Songs, the first in praise of the Merchant-Taylors, the second the Protestant Exhortation, and the third the plotting Papists Litany, with their proper Tunes either to be Sung or Play'd Perform'd on Friday, October XXIX. 1680. For the Entertainment of the Right Honourable Sir Patience Warde, Knight. Lord Mayor of the City of London. At the proper Cost and Charges of the Right Worshipful Company of Merchant-Taylors. Invented and Compos'd by Tho. Jordan.

November 1680

- Monday 1*
DG
THE SPANISH FRYAR; or, The Double Discovery. [By John Dryden.] Edition of 1681: Prologue. Torrismond – Betterton; Bertran – Williams; Alphonso – Wiltshire; Lorenzo – Smith; Raymond – Gillo; Pedro – Underhill; Gomez – Nokes; Dominic – Lee; Leonora – Mrs Barry; Teresa – Mrs Crofts; Elvira – Mrs Betterton. Epilogue, Written by a Friend of the Author's [Robert Wolseley].
COMMENT. The Duke's Company. The date of the first production is not certain, particularly since an entry in L. C. 5/145, p. 120 (see also Nicoll, *Restoration Drama*, p. 349) lists this play for 8 March, the year uncertain. Since the entry follows one for *The Souldier's Fortune* which followed the premiere of *The Female Prelate*, 31 May 1680, the L. C. entry probably is one for 8 March 1680/1. That the premiere occurred near 1 Nov. 1680 is suggested by a letter of Anne Montague to Lady Hatton, 1 Nov. 1680: For I never see the towne fuller, for I was to see the new play, The Spanish Frier, and there was all the world, but the Court is a letell dull yet; the Queen being sick, there is noe drawing room (*Hatton Correspondence*, Camden Society, XXII [1878], 240).
A song, "Farewell ungratefull Traytor," with music by Captain Pack and sung by Mrs Crofts, is in Act v. For Leigh's and Nokes' acting, see Cibber, *Apology*, ed. Lowe, I, 143, 145-46. Downes (*Roscius Anglicanus*, p. 37): 'Twas Admirably Acted, and produc'd vast Profit to the Company.

December 1680

- Friday 3*
DL
COMMENT. Nahum Tate published a poem *The Battle of the B——d's in the Theatre Royal Dec. 3, 1680*, in *Poems Written on Several Occasions*, 2d edition, 1684, pp. 153-54.
- [*Wednesday 8*]
DG
LUCIUS JUNIUS BRUTUS, Father of His Country. [By Nathaniel Lee.] Edition of 1681: Prologue to Brutus, Written by Mr Duke. Lucius Junius Brutus – Betterton; Titus – Smith; Tiberius – Williams; Collatinus – Wiltshire; Valerius – Gillow; Horatius – Norris; Fecilian Priests – Percival, Freeman; Vindicius – Nokes;

Fabritius – Jevon; Sempronia – Lady Slingsby; Lucretia – Mrs Betterton; Teraminta – Mrs Barry. Epilogue, Spoken by Mrs Barrey. [Wednesday 8] DG

COMMENT. The Duke's Company. That this date is the premiere is conjectured from the order, dated 11 Dec. 1680, forbidding further acting of this play. See L. C. 5/144, p. 28, in Nicoll, *Restoration Drama*, p. 10n: Whereas I am informed that there is Acted by you a Play called Lucius Junius Brutus . . . wherein are very Scandalous Expressions & Reflections upon y^e Government these are to require you Not to Act y^e said Play again.

In the Preface to Charles Gildon's *The Patriot* (1703) it is stated that Lee's play was banned "after the third day's Acting, by the Lord Chamberlain Arlington as an anti-monarchical play." As the order is dated 11 Dec. 1680, the drama was probably presented on 8, 9, and 10 Dec. 1680.

THE SICILIAN USURPER. [*The History of King Richard the Second*, by Nahum Tate.] Edition of 1681: The History of King Richard the Second Acted at the Theatre Royal under the Name of the Sicilian Usurper. Prologue. Epilogue, Spoken by Mrs Cook. No actors' names. DL

COMMENT. The King's Company. The date of the premiere is not certain, but the Dedication speaks of its being acted two days and an order, L. C. 5/144, p. 29 (Nicoll, *Restoration Drama*, p. 10n), dated 14 Dec. 1680, banning it suggest that it was performed on 11 and 13 Dec. 1680. It is possible, however, that Tate's statements may refer to performances on 18 and 19 Jan. 1680/1.

Dedication, Edition of 1681: For the two Days in which it was Acted, the Change of the Scene, Names of Persons, &c. was a great Disadvantage: many things were by this means render'd obscure and incoherent that in their native Dress had appear'd not only proper but gracefull. I call'd my Persons Sicilians but might as well have made 'em Inhabitants of the Isle of Pines.

Henry Purcell composed the music for a song, "Retir'd from any mortal's sight." See his *Works*, The Purcell Society, XX (1916), ix-x.

THE SICILIAN USURPER. See 11 Dec. 1680.

Monday 13
DL

Wednesday 22
A FAST DAY

January 1681

THE SECOND PART OF THE ROVER. [By Mrs Aphra Behn.] Edition of 1681: Prologue, Spoken by Mr Smith. Willmore – Smith; Beaumont – Williams; Ned Blunt – Underhil; Nicholas Fetherfool – Nokes; Shift – Wiltsher; Hunt – Richards; Don Carlo – Norice; Ariadne – Mrs Corror [Currer]; Lucia – Mrs Norice; La Noche – Mrs Barry; Petronella Elenora – Mrs Norice; Aurelia – Mrs Crofts; Old Jew – Freeman. Epilogue, Spoken by Mrs Barry. DG

COMMENT. The Duke's Company. The date of the first performance is not known. An entry in L. C. 5/145, p. 120 (see also Nicoll, *Restoration Drama*, p. 349) lists a performance for 4 April, once thought to be 4 April 1680; but as this date falls on Sunday, it more likely represents a revival on 4 April 1681. As the Epilogue appears to appeal to Parliament (which existed from 15 Oct. 1680 to 18 Jan. 1680/1) to vote funds for King Charles, "Our King of Poets," it seems likely that the play was first performed before the close of Parliament. The play was not entered in the *Term Catalogues* until June 1681. A song, "Phyllis whose heart was unconfined," set by [Thomas (?) Farmer; and another, "A pox upon this cursed life," set by Captain Pack, are in *Choice Ayres and Songs*, The Fourth Book, 1683.