

COMMENT. The United Company. The date of the first performance is not known, and the play is one of a large group commonly assigned to September–December 1690. As the Prologue implies an autumn production, it has been placed at late September, although the première may have been October. It was advertised in the *London Gazette*, 18–22 Dec. 1690, and entered in the *Term Catalogues*, Feb. 1690/1. The music was composed by Henry Purcell. See his *Works*, Purcell Society, XXI (Dramatic Music, III, 1917), xii–xiv.

Late September  
DL

Dedication: So visibly promoting my Interest on those days chiefly (the Third and the Sixth) when I had the tenderest relation to the welfare of my Play [i.e. Southerne had two benefits].

Langbaine (*English Dramatick Poets*, 1691, Appendix): This Play was acted with extraordinary Applause, the Part of Sir Anthony Love being most Masterly play'd by Mr Montfort: and certainly, who ever reads it, will find it fraught with true Wit and Humour.

*Gentleman's Journal*, January 1691/2: [*The Wives' Excuse*, newly performed] was written by Mr Southern, who made that call'd Sir Anthony Love, which you and all the Town have lik'd so well.

CONCERT.

COMMENT. *London Gazette*, No. 2595, 22–25 Sept. 1690: The Consort of Vocal and Instrumental Musick, lately performed in Villers-street in York-Buildings, will begin again in the same place on Monday next, (being Michaelmas-day) at 7 of the Clock; and will be conducted there every Monday night all this ensuing Winter.

Monday 29  
YB

## October 1690

CONCERT.

COMMENT. *London Gazette*, No. 2599, 6–9 Oct. 1690: Mr Franck's Consort of Vocal and Instrumental Musick will be performed to morrow, being Friday the 10th instant, at the Two Golden-Balls at the upper-end of Bow-Street, Covent-Garden, at 7 in the Evening, and next Wednesday at the Outropers-Office on the Royal Exchange, and will be continued all the ensuing Winter.

Friday 10  
GB

CONCERT. See 10 Oct. 1690.

Wednesday 15  
OO

AMPHITRYON; or, The Two Sosias. [By John Dryden. The music by Henry Purcell.] Edition of 1690: Prologue, Spoken by Mrs Bracegirdle. Jupiter – Betterton; Mercury – Lee; Phoebus – Bowman; Amphitryon – Williams; Sosia – Nokes; Gripus – Sandford; Polidas – Bright; Tranio – Bowen; Alcmena – Mrs Barry; Phaedra – Mrs Montfort; Bromia – Mrs Cory; Night – Mrs Butler. Epilogue, Spoken by Phaedra.

Tuesday 21  
DL

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: Y<sup>c</sup> Q: a Box & a Box for y<sup>c</sup> Maids Honor Amphitryon.

See also Nicoll, *Restoration Drama*, p. 352. The date of the first performance is not known, and it is doubtful that this one is the first; the première may have occurred early in October. The Songs and Music were published in 1690 and again in 1691, and have been edited by the Purcell Society, XVI (1906), iii–vi.

Dedication, Edition of 1690: But what has been wanting on my part, has been abundantly supplied by the Excellent Composition of Mr Purcell; in whose person we have at length found an English Man equal with the best abroad. At least, my Opinion of him has been such, since his happy and judicious performances in the late opera [*The Prophetess*], and the experience I have had of him, in the setting my three Songs for this "Amphitryon": To all which, and particularly to the com-

Tuesday 21  
DL

position of the Pastoral Dialogue, the numerous Quire of Fair Ladies gave so just an Applause on the Third Day.

Cibber, *Apology*, I, 113: As we have sometimes great Composers of Musick who cannot sing, we have as frequently great Writers that cannot read; and though without the nicest Ear no Man can be Master of Poetical Numbers, yet the best Ear in the World will not always enable him to pronounce them. Of this Truth Dryden, our first great Master of Verse and Harmony, was a strong Instance: When he brought his Play of *Ampbytrion* to the Stage, I heard him give it his first Reading to the Actors, in which, though it is true he deliver'd the plain Sense of every Period, yet the whole was in so cold, so flat, and unaffecting a manner, that I am afraid of not being believ'd when I affirm it.

Late October  
DL

**DISTRESS'D INNOCENCE; or, The Princess of Persia.** [By Elkanah Settle.] Edition of 1691: Epilogue, Spoken by Mrs Knight, Written by Mr Montfort. Isdigerdes – Bowman; Hormidas – Montfort; Theodosius – Powell; Audas – Hodgson; Cleontes – Bright; Otrantes – Kynaston; Rugildas – Sandford; Three Persian Magi – Freeman, Baker, Verbruggen; Orundana – Mrs Barry; Cleomira – Mrs Bracegirdle; Doranthe – Mrs Corey.

COMMENT. The United Company. There is no certainty as to when the first performance occurred, but it can hardly be later than 11 Nov. 1690, when it was entered in the *Stationers' Register*; it was then advertised in the *London Gazette*, No. 2618, 11-15 Dec. 1690. On the assumption that the performance of *Ampbytrion* on 21 Oct. 1690 followed its premiere, *Distress'd Innocence* has been assigned to late October 1690. The Overture and seven Act Tunes were composed by Henry Purcell. See his *Works*, Purcell Society, XVI (1906), xix.

Dedication, Edition of 1691: I must still own my self indebted on all Hands, not only to the kind Audience, but likewise to the kind Company, who amongst other Favours, were pleased to be at the Charge of dressing my Play to so much Advantage. But above all I must make my publick Acknowledgments to Mr Betterton for his several extraordinary Hints to the heightening of my best Characters, nor am I a little indebted to Mr Montfort, for the last Scene of my Play which he was so kind to write for me.

## November 1690

[DL or DG] **THE GORDIAN KNOT UNTY'D.** [The author is not known, but he may have been William Walsh.] *Cast not known.*

COMMENT. The United Company. This play was apparently never published, but it was mentioned in the Prologue to *King Edward the Third* (ca. Nov. 1690) and again in the *Gentleman's Journal*, Jan. 1691/2.

*Gentleman's Journal*, Jan. 1691/2: You have often ask'd me, who was the author of that, call'd *The Gordian Knot unty'd*; and wondred, with many more, why it was never printed. I hear that Gentleman who writ lately a most ingenious Dialogue concerning Women, now translated into French, is the Author of that witty Play, and it is almost a Sin in him to keep It and his name from the world. [This statement points to William Walsh's *A Dialogue Concerning Women, Being a Defence of the Sex. Written to Eugenia* (London, 1691).]

Henry Purcell wrote the instrumental music for this work. See Purcell's *Works*, The Purcell Society, XX (1916), vii.

DL **KING EDWARD THE THIRD:** With the Fall of Mortimer, Earl of March. [The author is not certain, but possibly the play was written by John Bancroft and