

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

William Mountfort.] Edition of 1691: Prologue, Spoken by Mr Powell. Epilogue, Spoken by Mrs Bracegirdle. King Edward the Third – Powell; Mortimer Earl of March – Williams; Lord Mountacute – Mountfort; Sir Tho. Delamore – Kynaston; Sir Robert Holland – Hodgson; Tarleton, Bishop of Hereford – Lee; Serjeant Eitherside – Nokes; Turrington – Bridges; Nevill – Freeman; Sly – Bright; Secret – Trafuse; Earl of Leicester – Bowman; Earl of Exeter – Sandford; Isabella – Mrs Barry; Maria – Mrs Bracegirdle.

DL

COMMENT. The United Company. The date of the first performance is not known, but it followed *The Gordian Knot Unty'd*, which is mentioned in the Prologue. *Edward III* was advertised in the *London Gazette*, No. 2629, 19–22 Jan. 1690/1, and entered in the *Term Catalogues*, February 1690/1.

The authorship is uncertain. The title page bears no author's name, but the Dedication is signed by Will. Mountfort. In addition, on 10 Oct. 1691 Mountfort received a grant of £10 when *Edward III* was played before the Queen (L. C. 5/150, p. 306, in Nicoll, *Restoration Drama*, p. 357). On the other hand, the *Gentleman's Journal*, October 1692, stated that it was written by the author of *Henry the Second*, which has been attributed to John Bancroft. See Nicoll, *Restoration Drama*, pp. 388–89, for a summation of the evidence on this problem. Alfred Harbage, "Elizabethan-Restoration Palimpsest," *Modern Language Review*, xxxv (1940), 319, thinks that this is a revision of Robert Davenport's *The Politic Queen*.

AMPHITRYON. See 21 Oct. 1690.

Saturday 1
IT

COMMENT. The United Company. The company received the customary fee of £20 for this performance. See *A Calendar of the Inner Temple Records*, III, 286. This play was also reprinted in 1691.

THE ROVER. [Part I (?) By Mrs Aphra Behn.] Probably Mountfort acted Willmore. With a CONCERT.

Tuesday 4
At Court

COMMENT. The United Company. This performance is on the L. C. list, 5/141, p. 369. See also Nicoll, *Restoration Drama*, p. 352. In L. C. 5/150, p. 156, is an order to prepare the stage for the play, and, in L. C. 5/150, p. 164, is another order for new equipment.

Luttrell, *A Brief Relation*, II, 125: The 4th, being his majesties birth day . . . and at night was a consort of musick, and a play afterwards.

Matthew Prior wrote *A Pindarique Ode* which was sung before Their Majesties at Court on this day. See *The Literary Works of Matthew Prior*, ed. H. B. Wright and M. K. Spears (Oxford, 1959), I, 96–98; II, 858.

Cibber, *Apology*, I, 128: The agreeable was so natural to [Mountfort], that even in that dissolute Character of the Rover he seem'd to wash off the Guilt from Vice, and gave it Charms and Merit. For tho' it may be a Reproach to the Poet to draw such Characters not only unpunish'd but rewarded, the Actor may still be allow'd his due Praise in his excellent Performance. And this is a Distinction which, when this Comedy was acted at Whitehall, King William's Queen Mary was pleas'd to make in favour of Monfort, notwithstanding her Disapprobation of the Play.

CIRCE. [By Charles Davenant.] *Cast not known*.

Friday 7
At Court (?)

COMMENT. The United Company. The date of this performance is not certainly known. On 7 Nov. 1690 an order was issued to pay Mrs Barry £25 for *Circe*, acted by command.

THE PROPHETESS. See June 1690.

Monday 17
DG

COMMENT. The United Company. This performance is on the L. C. list, 5/151, p. 369: y^e Q a Box & a Box for y^e Maids Honor Prophetess. See also Nicoll, *Restoration Drama*, p. 352.