

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