

- COMMENT. *Lacedemonian Mercury*, 7 March 1691/2: Query 7. When the Two Houses were up, 'twas observable the Town had better Plays, and the Players better Audiences. Monday 7
- CONCERT. Thursday 10
 COMMENT. *London Gazette*, No. 2747, 7-10 March 1691/2: This present Thursday, being the 10th Instant, will be performed a Consort of Musick, with some new Voices, at the Vendu in Charles-Street, Covent-Garden, beginning between 7 and 8 a Clock at Night, as usually, and so continue every Thursday. Vendu
- COMMENT. *Lacedemonian Mercury*, 11 March 1691/2: Query 2. Whether the Town's receiving and coveting *Love for Money*, *The Marriage-Hater Match'd*, when at the same time *The Plain Dealer* and *Sir Foplin Flutter* rest untouch'd and unsought-for, be not Evidence of a very great declension in Common Sense? Friday 11
- THE HISTORY OF CAIUS MARIUS. [By Thomas Otway.] *Cast not known.* Wednesday 16
 COMMENT. The United Company. *Gentleman's Journal*, March 1691/2 (licensed 9 March 1691/2): The History of Caius Marius is to be revived on Wednesday next. [The play was also reprinted in 1692, the cast in the edition being that of the edition of 1679.] [DL or DG]
- Monday 21-Saturday 26
 PASSION WEEK.
- COMMENT. *Gentleman's Journal*, March 1691/2 (licensed 9 March 1691/2): And after Easter we are to have a New Opera; and Mr Dryden's *Cleomenes* very shortly. Monday 28

April 1692

Friday 8
 A FAST DAY

- COMMENT. Luttrell, *A Brief Relation*, II, 413: By order of the queen, the lord chamberlain has sent an order to the playhouse prohibiting the acting Mr Drydens play called the tragedy of Cleomenes, reflecting much on the government. *Gentleman's Journal*, April 1692 (licensed 13 April): I was in hopes to have given you in this Letter an account of the Acting of Mr Dryden's *Cleomenes*; it was to have appear'd upon the Stage on Saturday last, and you need not doubt but that the Town was big with Expectation of the performance; but Orders came from Her Majesty to hinder its being Acted; so that none can tell when it shall be play'd. Saturday 9
- COMMENT. *Gentleman's Journal*, April 1692 (licensed 13 April): Mr Banks hath writ a Tragedy call'd the *Innocent Usurper*. . . . However, there being some reasons which hinder it from appearing on the Stage, he designs to submit it to the Judgment of every Impartial Reader, and it will very speedily appear in print. Wednesday 13
- CLEOMENES, THE SPARTAN HEROE. [By John Dryden.] Edition of 1692: Prologue Spoken by Mr Mountfort. Cleomenes - Betterton; Cleonidas - Lee; Ptolomy - Alexander [Verbruggen]; Sosybius - Sandford; Cleanthes - Mountford; Pantheus - Kynaston; Coenus - Hudson; Cratisiclea - Mrs Betterton; Cleora - Mrs Bracegirdle; Cassandra - Mrs Barry. Epilogue, Spoken by Mrs Bracegirdle. Mid-April
DL

Mid-April
DL

COMMENT. The United Company. The date of the first performance is not certain, but it lies between Saturday 9 and Saturday 16 April. Luttrell, *A Brief Relation* (II, 413) stated on 9 April that the Queen had prohibited its being acted; on 16 April (II, 422) he reports that it has been acted. Luttrell, *A Brief Relation*, II, 422, 16 April: Mr Drydens play has been acted with applause, the reflecting passages upon this government being left out. The *Gentleman's Journal*, May 1692 (licensed 14 May): I told you in my last, that none could then tell when Mr Dryden's Cleomenes would appear; since that time, the Innocence and Merit of the Play have rais'd it several eminent Advocates, who have prevailed to have it Acted, and you need not doubt but it has been with great applause.

Preface, Edition of 1692: Mrs Barry, always Excellent, has, in this tragedy, excell'd Herself, and gain'd a Reputation beyond any Woman whom I have ever seen on the Theatre. [See also Cibber, *Apology*, I, 160, for a discussion of Mrs Barry in *Cleomenes*.] A song, "No, no, poor suffering heart no change endeavour," the music by Henry Purcell, is in *Comes Amoris*, The Fourth Book, 1693, and also, with the notice that it was sung by Mrs Butler, in *Joyful Cuckoldom*, ca. 1695. See also Purcell's *Works*, Purcell Society, XVI (1906), xviii-xix; *Epistolary Essay to Mr Dryden upon bis Cleomenes*, in *Gentleman's Journal*, May 1692, pp. 17-21. When the play was revived at Drury Lane, 8 Aug. 1721, the bill bore the heading: Not Acted these Twenty-Five Years.

Friday 30
At Court

CONCERT. An Anniversary Ode sung before Her Majesty . . . the Words by Sir Charles Sidley: Set by Mr Henry Purcell.

COMMENT. Luttrell, *A Brief Relation*, II, 437: This being the queens birth day, a new ode was sung before her upon the occasion: the nobility and gentry, with the lord mayor and aldermen of this citty, attended to compliment thereon. *Gentleman's Journal*, May 1692: The 30th of April, being Her Majesties Birth-day, was observ'd with all the usual Solemnity. I design'd to have sent you an Attempt of mine in Verse, on that noble Subject: But having happily obtain'd a Copy of those writ by Sir Charles Sidley, it would have been an unpardonable Crime, to have joyn'd my weak Essay to a Piece by so great a Master. [The Ode, "Love's Goddess Sure," the music by Henry Purcell, is in Purcell's *Works*, Purcell Society, XXIV (1926), i.]

May 1692

Monday 2
DG

THE FAIRY QUEEN. [By Elkanah Settle. The Music by Henry Purcell.]
Edition of 1692: Prologue. No actors' names, but see below.

COMMENT. The United Company. The date of the first performance is stated in Luttrell, *A Brief Relation*, II, 435, 28 April 1692: On Monday will be acted a new opera, called the Fairy Queen: exceeds former playes: the clothes, scenes, and musick cost 3000 £. [According to *Some Select Songs As they are Sung in the Fairy Queen* (1692) the singers were Mrs Ayliff, Mrs Dyer, Freeman, Mrs Butler, and Pate. See Purcell's *Works*, Purcell Society, XII (1903), ii; E. W. White, "Early Performances of Purcell's Operas," *Theatre Notebook*, XIII (1958-59), 45; and R. E. Moore, *Henry Purcell and the Restoration Theatre*, Chapter IV.]

Downes, *Roscius Anglicanus*, pp. 42-43: *The Fairy Queen*, made into an Opera, from a Comedy of Mr Shakespeares: This in Ornaments was Superior to the other Two [*King Arthur* and *The Propbetess*]; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr Purcel, and Dances by Mr Priest. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.