

LIF not later than early December and was probably not later than November. In fact, on 5 Dec. 1698 Dr. William Aglionby wrote Matthew Prior, referring to Dennis, "a poor poet who has made us a fine entertainment of *Rinaldo and Armida*" (quoted in *The Works of John Dennis*, II, 489). In a dialogue written by John Oldmixon (*Reflections on the Stage* [London, 1699], p. 101) Savage, referring to *Rinaldo and Armida*, states: I have seen it 3 or 4 times already, but the Musick is so fine, and the Play pleases me so well, that I shall not think it a burthen [to see it again] (in *The Works of John Dennis*, I, 479).

The Musical Entertainments in the Tragedy of Rinaldo and Armida (1699) is reprinted, with an introduction by Herbert Davis, in *Theatre Miscellany* (Luttrell Society Reprints, No 14, Oxford, 1953), pp. 103-15. One song, "Ah queen, ah wretched queen, give o'er," sung by Gouge, is in *Mercurius Musicus*, 1699; and another, "Jolly breeze that comes whistling," sung by Gouge, is in *Twelve New Songs*, 1699.

A Comparison between the Two Stages (1702), p. 22: *Critick*: At last, (as you say) the old Stagers moulded a piece of Pastry work of their own, and made a kind of Lenten Feast with their *Rinaldo and Armida*; this surpriz'd not only Drury-lane, but indeed all the Town, no body ever dreaming of an Opera there; 'tis true they had heard of Homer's Illiads in a Nut-shel, and Jack in a Box, and what not? . . . *Sullen*: Well, with this Vagary they tug'd a while, and The Jolly—Jolly breeze—came whistling thro'—all the Town, and not a Fop but ran to see the Celebrated Virgin in a Machine; there she shin'd in a full Zodiack, the brightest Constellation there; 'twas a pleasant Reflection all this time to see her scituated among the Bulls, Capricorns, Sagittaries, and yet the Virgo still remain intacta. . . . *Critick*: But this merry Time lasted not always; every thing has an end, and at length down goes Rinaldo's enchanted Mountain; it sunk as it arose, by Magick, and there's now not so much as a Mole-hill seen on't: What a severity was this? that the Labour of such a gigantick Poet, nay Critick, shou'd give up the Ghost so soon: The renown'd Author thought himself immortal in that Work, and that the World was to last no longer than his *Rinaldo*; and tho' he stole every thing from the Italian, yet he said, what the Italian did was but Grub-street to his.

See also 5 Jan. 1698/9 for a letter written by Mrs Barry, in part concerning *Rinaldo and Armida*.

- Saturday 19 DL** ALEXANDER. [*The Rival Queens*. By Nathaniel Lee.] *Cast not known*.
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Alexander. See Hotson, *Commonwealth and Restoration Stage*, p. 377. This play was also reprinted in 1699.
- Tuesday 22 SH** CONCERT.
COMMENT. *London Gazette*, No 3444, 10-14 Nov. 1698: The Anniversary Feast of the Society of Gentlemen, Lovers of Musick, will be kept at Stationers-hall on St Cecilia's Day, being Tuesday the 22d Instant.
According to a notice for a later concert (see 4 Jan. 1698/9) the music on this occasion was composed by Daniel Purcell.
- Saturday 26 DL** OEDIPUS, KING OF THEBES. [By John Dryden and Nathaniel Lee.] *Cast not known*.
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Oedipus. See Hotson, *Commonwealth and Restoration Stage*, p. 377.
- Monday 28 DL** THE LITTLE THIEF. [*The Night Walker*. By John Fletcher.] *Cast not known*.
COMMENT. Rich's Company. Lady Morley attended this performance: Lady Morley and two in the Box at Little Theife. See Hotson, *Commonwealth and Restoration Stage*, p. 377.