

## June 1673

- Thursday 5*      COMMENT. Lord Cheyne saw a performance by Scaramuchio. See Huntington  
At Court (?)      Library MS EL 11, 145.
- Saturday 7*      COMMENT. L. C. 5/140, p. 263: It is his Ma<sup>tes</sup> pleasure that there shall not bee  
LIF                      acted any playes at the Theatre in Lincolnes Inn feilds after Midsummer day  
next ensuring untill further order (see Nicoll, *Restoration Drama*, p. 322). The cause  
of this order is not known.
- Monday 30*      COMMENT. A quarrel occurred at the King's Theatre on this day (apparently)  
LIF                      between Ravenscroft and Sir George Hewitt. See *Letters Adressed from London to*  
*Sir Joseph Williamson*, Camden Society, VIII (1874), 87.

## July 1673

COMMENT. The King's Company acted at Oxford. John Dryden wrote a *Prologue, To the University of Oxon, Spoken by Mr Hart*, at the Acting of *The Silent Woman*, 1673, and an *Epilogue, Spoken by the Same*. These were first printed in the 1684 *Miscellany Poems*.

- Thursday 3*      THE EMPRESS OF MOROCCO. [By Elkanah Settle.] Edition of 1673: The  
DG                      first Prologue at Court, spoken by the Lady Elizabeth Howard. The second  
Prologue at Court spoken by the Lady Elizabeth Howard. Prologue at the Play  
House. Muly Labas – Harris; Muly Hamet – Smith; Grimalhaz – Batterton;  
Hametalhaz – Medbourne; Abdelcador – Crosby; Laula – Mrs Batterton;  
Mariamne – Mrs Mary Lee; Morena – Mrs Johnson. Epilogue.
- COMMENT. The Duke's Company. This performance is on the L. C. list,  
5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348. There is considerable  
uncertainty as to when the first performance occurred, but it appears to have  
been acted first at Court. See Boswell, *Restoration Court Stage*, pp. 131-34. The  
first Prologue, written by Lord Mulgrove, and the second, written by Lord  
Rochester, are in *A Collection of Poems W'ritten upon several Occasions by several Persons*  
(1673).
- Roger North: And now we turne to the publik theaters. It had bin strange  
if they had not observed this promiscuous tendency to musick, and not have taken  
it into their scenes and profited by it. The first proffer of theirs, as I take it, was in  
a play of the thick-sculd-poetaster Elkanah Setle, called *The Empress of Morocco*;  
which had a sort of masque poem of Orfeus and Euridice, set by Mr M. Lock, but  
scandalously performed. It begins "The Groans of Ghosts," &c. and may be had  
in print (*Roger North on Music*, ed. John Wilson [London, 1959], p. 306).
- Tuesday 29*      COMMENT. Robert Hooke was at the Duke's Theatre but did not name the play  
DG                      (*The Diary of Robert Hooke*, p. 54).