

Edition of 1675: . . . followed at innumerable Rehearsals, and all the Representations by throngs of Persons of the greatest Quality . . . at the 20th or 30th, for near so often it had been Rehearsed and Acted. . . . And the Composer of all the Musick both Vocal and Instrumental Mr Staggin.

Monday 15
At Court

Langbaine, (*English Dramatick Poets*, p. 92): a Masque at Court, frequently presented there by Persons of great Quality, with the Prologue, and the Songs between the Acts: printed in quarto Lond. 1675. . . . This Masque was writ at the Command of her present Majesty: and was rehearsed near Thirty times, all the Representations being follow'd by throngs of Persons of the greatest Quality, and very often grac'd with their Majesties and Royal Highnesses Presence.

John Evelyn (*The Life of Mrs Godolphin*): [Mrs Blagge] had on her that day near twenty thousand pounds value of Jewells, which were more sett off with her native beauty and luster then any they contributed of their own to hers; in a word, she seemed to me a Saint in Glory, abstracting her from the Stage. For I must tell you, that amidst all this pomp and serious impertinence, whilst the rest were acting, and that her part was sometymes to goe off, as the scenes required, into the tiring roome, where severall Ladyes her companions were railing with the Gallants triflingly enough till they were called to reenter, she, under pretence of conning her next part, was retired into a Corner, reading a booke of devotion, without att all concerning herself or mingling with the young Company; as if she had no farther part to act, who was the principall person of the Comedy . . . [With] what a surprizeing and admirable aire she trode the Stage, and performed her Part, because she could doe nothing of this sort, or any thing else she undertooke, indifferently. . . . Thus ended the Play, butt soe did not her affliction, for a disaster happened which extreemly concern'd her, and that was the loss of a Diamond of considerable vallue, which had been lent her by the Countess of Suffolke; the Stage was immediately swept, and dilligent search made to find it, butt without success, soe as probably it had been taken from her, as she was oft inviron'd with that infinite crowd which tis impossible to avoid upon such occasion. Butt the lost was soon repair'd, for his Royall Highness understanding the trouble she was in, generously sent her the wherewithall to make my Lady Suffolke a present of soe good a Jewell. For the rest of that days triumph I have a particular account still by me of the rich Apparell she had on her, amounting, besides the Pearles and Pretious Stones, to above three hundred pounds (ed. Samuel Lord Bishop of Oxford [London, 1847], pp. 97-100). See also 15 Dec. 1674.

CALISTO. See 15 Feb. 1674/5.

Tuesday 16
At Court

COMMENT. On this date the masque was certainly acted, and the possible performance on 15 Feb. 1674/5 may have been a final rehearsal.

Newdigate newsletters (Folger Shakespeare Library): This day the great maske at Court is publicly acted w^{ch} is intended to exceed all others of that Nature, the 2 young Princesses, the Duke of Monmouth & all y^e principall persons of quality abt y^e Court having parts in it (Wilson, "Theatre Notes," p. 79).

The Bulstrode Papers (1, 277): 15 Feb. 1674/5: To-morrow the great mask at Court is to be publicly acted in all its bravery and pompe, the like of w^{ch} was never yett scene, all the greatest persons of quality about Court having p^{ts} in it.

CALISTO. See 15 Feb. 1674/5.

Monday 22
At Court

COMMENT. Newdigate newsletters (Folger Shakespeare Library), 23 Feb. 1674/5: Last night y^e mask at Court was publicly acted in y^e presence of their Maties, R:^{ll} H^{esses} & y^e whole Court & will be once more acted before his Matie goes to Newmarket (Wilson, "Theatre Notes," pp. 79-80). [Wilson points out that this performance is nowhere else mentioned.]

PSYCHE. [By Thomas Shadwell.] Edition of 1675: Prologue. Epilogue. No actors' names.

Saturday 27
DG

Saturday 27
DG

COMMENT. The Duke's Company. This performance, the premiere, is on the L. C. list, 5/141, p. 216: first Acting. See also Nicoll, *Restoration Drama*, p. 348. Nell Gwyn also attended this performance; see Van Lennep, "Nell Gwyn's Playgoing," p. 406.

The title page states: The English Opera; or The Vocal Musick in Psyche, with the Instrumental Therein Intermix'd . . . By Matthew Lock.

Preface: All the Instrumental Musick (which is not mingled with the Vocal) was Composed by that Great Master, Seignior Gio. Baptista Draghi, Master of the Italian Musick to the King. The Dances were made by the most famous Master of France, Monsieur St. Andree. The Scenes were Painted by the Ingenious Artist, Mr Stephenson. In those things that concern the Ornament or Decoration of the Play, the great industry and care of Mr Betterton ought to be remember'd, at whose desire I wrote upon this Subject.

Roger North Upon Music: I am sure the musick in the *Psyche* was composed by Mr M. Lock, of whom wee may say, as the Greeks sayd of Cleomenes, that he was *ultimus Heroum*. This masque is also in print, and begins 'Great Psyche,' &c. and the book containing the whole musick of that entertainment is not unworthy of a place in a virtuoso's cabanet (ed. John Wilson [1959], pp. 306-7).

Preface to Settle's Ibrahim (licensed 4 May 1676): I have often heard the Players cursing at their oversight in laying out so much on so disliked a play [*Psyche*]; and swearing that they thought they had lost more by making choice of such an Operawriter than they had gained by all his Comedies; considering how much more they might have expected, had such an Entertainment had that scence in it, that it deserved: and that for the future they expect the *Tempest*, which cost not one Third of *Psyche*, will be in request when the other is forgotten.

Downes (*Roscius Anglicanus*, pp. 35-36): In February 1672. The long expected Opera of *Psyche*, came forth in all her Ornaments; new Scenes, new Machines, new Cloaths, new French Dances: This Opera was Splendidly set out, especially in Scenes; the Charge of which amounted to above 800*l*. It had a Continuance of Performance about 8 Days together it prov'd very Beneficial to the Company; yet the *Tempest* got them more Money.

March 1675

Monday 1
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days and from known performances on 2 and 3 March 1674/5.

Tuesday 2
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is on the L. C. list, 5/141, p. 216. See also Nicoll, *Restoration Drama*, p. 348.

Wednesday 3
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. Nell Gwyn attended this performance. See Van Lennep, "Nell Gwyn's Playgoing," p. 406.

Thursday 4
DG

PSYCHE. See 27 Feb. 1674/5.

COMMENT. The Duke's Company. This performance is assumed from Downes' statement that the play was given on eight days.

Friday 5
DG

COMMENT. *Psyche* may have been repeated on this day, but it is not certain that performances always occurred on Fridays in Lent.