

April 1684

THE DISAPPOINTMENT; or, The Mother in Fashion. [By Thomas Southerne.] DL
 Edition of 1684: Alphonso – Betterton; Lorenzo – Smith; Alberto – Wilshire; Lesbino – Carlisle; Rogero – Leigh; Erminia – Mrs Cook; Juliana – Mrs Percival; Angelline – Mrs Knight; Her Supposed Mother – Mrs Corey; Clara – Mrs Leigh. The Prologue, Written by Mr John Dryden, Spoken by Mr Betterton. The Epilogue by the Honourable John Stafford, Esquire.

COMMENT. The United Company. The date of the first performance is not known, but Luttrell dated his copy of the separately-printed Prologue and Epilogue 5 April 1684 (J. W. Dodds, *Thomas Southerne*, p. 48). Very probably the play first appeared during the week of 31 March–5 April, immediately following Easter. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 191–94. This may have been the last new role William Smith undertook for some years; see Cibber, *Apology*, ed. Lowe, I, 78–79, for the incident which prompted Smith's leaving the stage for awhile. One song, "I never saw a face till now," with music by Captain Pack, is in *The Theater of Music*, The First Book, 1685; and another, "O why did e'er my thoughts aspire," the music by R. King, is in the same collection. A third song, "See how fair Corinna lies," the music by Captain Pack, is in *A Collection of Twenty-Four Songs*, 1685.

May 1684

[THE DUKE OF GUISE. By John Dryden and Nathaniel Lee.] See 28 Nov. 1682. Saturday 24 [DL]

COMMENT. The United Company. That the King saw a play on this evening is indicated by the Newdigate newsletters, but the reference to the play is not by title. The play which most closely fits the brief description is *The Duke of Guise*. Newdigate newsletters, 24 May 1684: [In] the Evening his Ma^{tye} is Entertained with Mr Drydens new play the subject of which is the last new Plott (Wilson, "More Theatre Notes from the Newdigate Newsletters," p. 59).

COMMENT. On this day an order calls for the delivery, customs free, of the properties of the French troupe of the Prince of Orange. See Rosenfeld, *Foreign Theatrical Companies*, p. 4. Monday 26 At Court

June 1684

SIR HERCULES BUFFOON; or, The Poetical Squire. [By John Lacy.] Edition of 1684: Prologue, Written by Tho. Durfey, Gent, Spoken by J. Haynes, Com. No actors' names. Epilogue, Wrote and Spoke by J. H. [Joseph Haines] Com. DG

COMMENT. The United Company. The date of the first performance is not certain, but Luttrell dated his copy of the separately-printed Prologue and Epilogue 4 June 1684 (Bindley Collection, William Andrews Clark Jr Library). Ordinarily the broadside prologues and epilogues appear to have been available shortly after the

- DG premiere; hence, it is likely that this play first appeared in the first week of June 1684. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 211-14.
- Tuesday 10
At Court COMMENT. The Prince of Orange's company of foreign comedians was apparently expected in England on this evening (HMC, 5th Report, Part I, 1876, p. 186). They were under the management of Francis Duperier and apparently remained in England for some four months. See Lawrence, "Early French Players in England," p. 150. See also an order, L. C. 5/145, p. 90 (Nicoll, *Restoration Drama*, p. 253n), to prepare the Cockpit for the Prince of Orange's players.

July 1684

- Friday 25
Falkland CONCERT. Evelyn, *Diary*: I din'd at my Lord Falklands, Tressurer of the Navy, where after dinner we had rare Musique, there being amongst others Signor Pietro Reggio and Signor Jo: Battist bothe famous, the one for his Voice, & the other his playing on the Harpichord, few if any in Europe exceeding him.

August 1684

COMMENT. John Dryden to Jacob Tonson, ca. August 1684: I desire to know whether the Dukes house are makeing cloaths & putting things in a readiness for the singing opera [*The Tempest* (?)], to be playd immediately after Michaelmasse: for the Actors in the two plays, which are to be acted of mine, this winter [*All for Love* and *The Conquest of Granada*], I had spoken with Mr Betterton by chance at the Coffee house the afternoon before I came away: & I believe that the persons were all agreed on, to be just the same you mentioned. Only Octavia was to be Mrs Buttler, in case Mrs Cooke were not on the Stage. And I know not whether Mrs Percivall who is a Comedian, will do so well for Benzayda (*Letters of John Dryden*, ed. Ward, pp. 23-24).

- Mid-August
[DL or DG] A DUKE AND NO DUKE. [Adapted by Nahum Tate from Aston Cokain's *Trappolin Suppos'd a Prince*.] Edition of 1685: Prologue, Written by a Friend of the Authors [Spoken by Mr Jevon]. Lavinio - Wilshire; Brunetto - Carlisle; Barberino - Gillo; Alberto - Williams; Trappolin - Lee; Mago - Percivall; Captain - Sanders; Isabella - Mrs Curren; Prudentia - Mrs Percevall; Flametta - Mrs Twiford; The Epilogue, Spoken by Mr Haines.
- COMMENT. The United Company. The date of the first performance is not certain, but Luttrell acquired his copy of the separately-printed Prologue and Epilogue on 18 Aug. 1684 (Bindley Collection, William Andrews Clark Jr Library), and the play was probably first performed on that day or in the preceding week. The Prologue and Epilogue are reprinted in Wiley, *Rare Prologues and Epilogues*, pp. 221-23. In the broadside the speaker of the Prologue is identified as Jevon. A song, "Ah poor Oliver never boast," the verse by a Lady, and the music by R. King, is in *A Collection of Twenty-Four Songs*, 1685. Another, "Damon if you wilt believe me," the verse by a Person of Quality and the music by Alexander Damascene, is in *The Banquet of Musick*, The Fifth Book, 1691. Two songs, "Tell me no more I am deceived," the verse by Sir George Etherege and the music by