

Monday 1  
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to Easter-Monday in April, whereas the first Monday following Easter fell on 25 March 1694/5. Nevertheless, Monday 1 April 1695 seems the likely date of the resumption of playing, with Rich's Company ready to perform before the seceding company under Thomas Betterton was fully organized. A new song for *Abdelazar*, "Lucinda is bewitching fair," the music by Henry Purcell and sung by "the Boy" (Jemmy (?) Bowen), is in *Tbesaurus Musicus*, The Fourth Book, 1695.

Cibber, *Apology*, I, 195: [The Patentees] were not able to take the Field till the Easter-Monday in April following. Their first Attempt was a reviv'd Play call'd *Abdelazar, or the Moor's Revenge*, poorly written, by Mrs Behn. The House was very full, but whether it was the Play or the Actors that were not approved, the next Day's Audience sunk to nothing. However, we were assured that let the Audiences be never so low, our Masters would make good all Deficiencies, and so indeed they did, till towards the End of the Season, when Dues to Ballance came too thick upon 'em. [See I, 195-96, for Cibber's account of his Prologue.]

*A Comparison Between the Two Stages*, 1702, p. 7: But in my Opinion, 'twas strange that the general defection of the old Actors which left Drury-lane, and the fondness which the better sort shew'd for 'em at the opening of their New-house, and indeed the Novelty it self, had not quite destroy'd those few young ones that remain'd behind. The disproportion was so great at parting, that 'twas almost impossible, in Drury-lane, to muster up a sufficient number to take in all the Parts of any Play; and of them so few were tolerable, that a Play must of necessity be damn'd that had not extraordinary favour from the Audience: No fewer than Sixteen (most of the old standing) went away; and with them the very beauty and vigour of the Stage; they who were left behind being for the most part Learners, Boys and Girls, a very unequal match for them who revolted.

According to a statement made in litigation, the company in Drury Lane acted 84 times between 25 March 1694/5 and 7 July 1695; and the Young Actors played 68 times from 6 July 1695 to 10 Oct. 1695. See Hotson, *Commonwealth and Restoration Stage*, p. 308.

Mid-April  
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THE INDIAN QUEEN. [By John Dryden and Sir Robert Howard.] B.M. Add. MSS. 31, 449, contains a cast (possibly a proposed cast): The Ynca of Peru - Mills; Montezuma - Powell; Acacis - Harland; Garrucca - Disney; God of Dreams - Bowen; Ismeron - Leveridge; Zempoalla - Mrs [Knight]; Orazia - Mrs Rogers. Prologue Spoken by Indian Boy and Girl. Epilogue.

COMMENT. Christopher Rich's Company. The date of this revival is not certain. Apparently the revival was in preparation before the division of the company, but the publication of the *Songs* in 1695 confines the production to the period between mid-April and the late autumn. For the opera, see *The Works of John Dryden*, Vol. VIII: The Plays, edited by John Harrington Smith and Dougald MacMillan (Berkeley and Los Angeles, 1962), pp. 325-30; Moore, *Henry Purcell and the Restoration Theatre*, Chapter VI; and Purcell's *Works*, Purcell Society, Vol. XIX.

The *Songs* (1695), the music by Henry Purcell, lists the following pieces and singers: I, "Wake, wake, Quivera," sung by Freeman. I, "Why shou'd men quarrel," sung by The Boy, with Flutes. "Their looks are such that mercy flows," sung by Freeman. II, "I come to sing," sung by Freeman. "Scorn'd Envy here's nothing," sung by Freeman. "Begone, curst Feinds of Hell," sung by Freeman. III, "Ah, how happy we are," sung by Freeman and Church. "I attempt from Love's sickness to fly," sung by Mrs Cross. IV, "They tell us that you mighty powers above," sung by Mrs Cross.

In addition, other parts of the opera appeared elsewhere: Act v, a Masque, set by Daniel Purcell, "O Bless the Genial Bed with chaste delights," in *Deliciae Musicae*, First Book of the Second Volume, 1696. [The others, since they do not name the performers, are omitted here.]