

**The London stage, 1660-1800; a calendar of plays, entertainments & afterpieces, together with casts, box-receipts and contemporary comment. Compiled from the playbills, newspapers and theatrical diaries of the period.**

Carbondale, Southern Illinois University Press, 1960-

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# THE LONDON STAGE

1660-1800

*Part 5: 1776-1800*



# THE LONDON STAGE 1660-1800

*Edited with Critical Introductions by*

(*Part 1: 1660-1700*)

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CHARLES BEECHER HOGAN

THE  
LONDON STAGE  
1660-1800

*A Calendar of PLAYS,  
ENTERTAINMENTS & AFTERPIECES  
Together with CASTS, BOX-RECEIPTS  
and CONTEMPORARY COMMENT*

COMPILED FROM THE  
*PLAYBILLS, NEWSPAPERS AND THEATRICAL DIARIES*  
OF THE PERIOD

*Part 5: 1776-1800*

EDITED WITH A CRITICAL INTRODUCTION BY  
Charles Beecher Hogan



SOUTHERN ILLINOIS UNIVERSITY PRESS  
CARBONDALE, ILLINOIS, MCMLXVIII

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## PREFACE

I AM CONSTRAINED to make what may appear to be an apology. Whether it be or not, an explanation is called for.

This I say for the following reasons. The total number of entries in the main body of this work, the Calendar, is roughly 14,000. Of this number I have seen, except for the King's opera house, all but seven of the actual playbills issued in the theatres. That these playbills must be accepted as the evidence for what was acted cannot be gainsaid. And yet it is altogether certain that in a great many instances what I have recorded is, to put it bluntly, erroneous.

I do not wish to impugn my own accuracy in what I have transcribed. The difficulty lies elsewhere. In statement after statement found in contemporary newspapers, diaries, letters, etc. it is made clear that on a given evening, for a large variety of reasons, the play announced to be performed was set aside. On every occasion when I have come upon positive proof of one of these (usually last-minute) changes in the night's offering I have so noted it. But unmistakably on many other nights other such changes occurred which my researches have not unearthed. I must, then, leave to future historians of the theatre who may chance to find what I have failed to find the rewards and satisfactions of the chase.

A further explanation. The same problem prevails in alterations taking place in the cast. These are probably even more frequent than a change of the play. A remarkably large number of these alterations will be found in the notes made by William Powell, the Drury Lane prompter, which have been reproduced in the Calendar from April 1794 to March 1795. These notes are, in almost every instance, unique; the information they detail appears nowhere else. The playbills cannot, therefore, be considered as invariably accurate.

They are inaccurate in still a third way: that of being not always, as regards the listing of the cast, complete. The true answer here, for many a night, can be gleaned from those playbills published in the newspapers, in particular the *Public Advertiser*. This paper was the officially chosen outlet

for the daily announcements of what was to take place at all four of the principal theatres of London—Drury Lane, Covent Garden, the Haymarket, and the King's. On innumerable occasions what it prints is far more comprehensive than what the somewhat limited size of the playbill could necessarily contain. In this connection it may also be pointed out that omissions, usually those of more or less minor characters, frequently occurred when the playbills sold in the theatres had to devote more space than usual to matters such as the lengthy listing of details regarding a new, elaborate pantomime. That these characters actually failed to appear is obviously not the case. Without them the play could not have been performed at all.

The importance of these newspaper playbills cannot therefore be overestimated. An example or two may suffice. At Covent Garden on 19 November 1777 the theatre playbill lists for *Catherine and Petruchio* three characters, the *Public Advertiser* lists eleven; at Drury Lane on 7 October 1788 for *As You Like It* the theatre playbill lists nine, the *Public Advertiser* eighteen. Again, in the almost total disappearance of the actual playbills of the King's theatre the newspapers are the only source for information as to which operas and ballets were performed, and when. In the *Public Advertiser* and in other newspapers as well are also found the announcements of what the oratorios were to be, of benefit performances at the Haymarket throughout the winter, of occasional plays presented at suburban theatres. On 1 March 1794 the *Public Advertiser* was absorbed into the *Oracle*. Thereafter the playbills printed in most of the daily newspapers of London appear in a much truncated form.

These newspapers, as well as a considerable number of magazines, contain a vast amount of theatrical information. I have, however, included their comments on plays and actors only when such comments shed a light that focussed on important details. In other words, I could discover no reason for reproducing again and again such remarks as, "This play gave general satisfaction and must be accounted among its author's happiest efforts," or, "Mr Kemble last night in Hamlet gave as usual ample proof of his great skill in this difficult character." In regard to contemporary diaries and letters I have been equally, indeed perhaps too scrupulously, selective.

It remains to speak of those who have stepped forward with much needed, indeed essential assistance. My late entrance into participation in this project has meant an unusual urgency in my request for help. Above all others this help has been given me, unstintingly, by my wife. She has labored at my side in every library I have had occasion to visit. She has

checked and re-checked, she has made suggestions of the first importance, and I can do no better than to repeat what I have said elsewhere—that these volumes are altogether as much hers as mine.

When I first set forth upon my work I called upon my four colleagues for support and advice. They had already trod the road, and because of their immediate and generous counsel I was spared pitfalls without number.

My researches have been conducted chiefly in the British Museum, the Folger Shakespeare Library, the Henry E. Huntington Library, the Library of Congress, the New York Public Library, the Victoria and Albert Museum, and the libraries of the Players, the Garrick Club, the Royal Society of Musicians, Harvard, and Yale. I have been met everywhere with every courtesy and with, indeed, special privileges that were willingly granted and long continued.

For help and encouragement in many matters of importance my gratitude to Professor Allardyce Nicoll, to Mr Ifan Kyrle Fletcher, to Mr V. C. Clinton-Baddeley, to Dr Richard Southern and to Miss Sybil Rosenfeld is very great. To Mr Wilmarth Lewis, Mr Robert Eddison, and Mr F. W. Hilles I am equally grateful for their readiness in allowing me to make use of illustrations from prints and drawings in their private collections. Others who have spent many hours assisting me as I worked in the libraries mentioned above are Miss Alison Cook, Mrs Guido Calabresi, Mr Charles Dilley II, Mr Arthur Hudd, Mr C. B. Oldman. Mr Stephen Parks and Miss Bridget D'Oyly Carte have put me on the track of material I might otherwise have overlooked. To many of the librarians of special collections I am indebted for revealing to me many items of importance, some of them uncatalogued. Dr Louis B. Wright and Miss Dorothy Mason of the Folger Shakespeare Library, Mr George Nash of the Gabrielle Enthoven Collection in the Victoria and Albert Museum, Miss Helen Willard of the Harvard Theatre Collection, Miss Mary Isabel Fry of the Huntington Library have been, in this matter, particularly generous. Long sections of my recalcitrant and illegible manuscript were brought into order by the skilful eye and hand of Mrs Spencer Hoyt.

If my largest debt is to my wife, one of scarcely less importance is to the Director of the Southern Illinois University Press, Mr Vernon Sternberg. By his good will, heroic forbearance and devoted interest in bringing these volumes into being he has, in the protracted process of compiling them, unfailingly lightened my labors and those of all my colleagues as well.

Woodbridge, Connecticut  
October, 1967

CHARLES BEECHER HOGAN



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- Drury Lane Account-Book showing receipts for *The School for Scandal*  
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Costume worn by William Smith as Alexander the Great in Lee's tragedy



## KEY TO ABBREVIATIONS

Between 1776 and 1800 Drury Lane, Covent Garden and the Haymarket enjoyed, by virtue of the 1737 Licensing Act, what were popularly called "inviolable patents." With a proper license obtained from the Lord Chamberlain, however, plays, concerts, lectures and the like could be and were given at places other than the patent theatres. Cue titles for these places seem necessary. In the following list their locations, if known, are included. For the major theatres the shortened forms will be readily understood.

In the Calendar and Index the number added to each type of entertainment refers to the number of acts in that particular piece.

<i>THEATRES</i>		<i>TYPES OF PLAYS, OPERAS, ETC.</i>	
ARME	Assembly Room, Mile End Road, Mile End	WHF	White Horse Inn, Parsons Green, Fulham
CG	Theatre Royal, Covent Garden	WLWS	White-Lion Inn, Wych Street (the former south continuation of Drury Lane)
CHR	China Hall, Lower Road, Rotherhithe	WRSG	Wheatley's Riding School, Greenwich (location unknown)
CII	Crown Inn, Lower Street (now Essex Road), Islington		
DEPT	Deptford (location of theatre unknown)		
DL	Theatre Royal, Drury Lane	B	Burlesque
HAMM	Windsor Castle Inn, King Street, Hammersmith	BALL	Ballet
HAY	Theatre Royal, Haymarket	BALL-P.	Ballet-Pantomime
KHS	King's Head Inn, Borough High Street, Southwark	BO	Ballad Opera
King's	King's Opera House, Haymarket	BURL	Burletta
OCH	Old Crown Inn, Highgate (location unknown)	C	Comedy
PAN	Pantheon, Oxford Street	CANT	Cantata
RLSN	Red-Lion Inn, Lordship Road, Stoke Newington	CO	Comic Opera
ROY	Royalty Theatre, Well (now Ensign) Street	COM	Comic Opera (at King's)
		D	Drama
		DO	Dramatic Opera
		ENT	Entertainment
		F	Farce
		HIST.D	Historical Drama
		IMO	Intermezzo

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INT	Interlude	P	Pantomime
M	Masque	PAST	Pastoral
MD	Melodrama	PREL	Prelude
M. ENT	Musical Entertainment	SAT	Satire
MF	Musical Farce	SER	Serious Opera (at King's)
M. INT	Musical Interlude	SERE	Serenata
O	Opera	T	Tragedy
ORAT	Oratorio	TC	Tragi-Comedy

## LIST OF EIGHTEENTH-CENTURY THEATRICAL TERMS

Certain terms current in eighteenth-century theatres, and frequently referred to in the following pages, have become obsolete, or bore a meaning dissimilar to modern usage. These, with brief explanations, are listed hereunder.

*Account-Book.* The treasurers' books of receipts and expenditures for Drury Lane and Covent Garden. No Haymarket Account-Books have survived; for the King's two seasons only: 1786–87, 1787–88.

*After-Money.* *See Receipts.*

*Box-Book Keeper.* The employee who reserved, in advance, places (*q. v.*) in the boxes. The occupants of these places he listed in the box-book.

*Charge.* The "house charge" and all incidental expenses of the performance levied on the recipient of a benefit.

*Deficiency.* The amount owing the treasury by the recipient of a benefit when the money (*q. v.*) was less than the amount of the charge.

*First Account.* *See Receipts.*

*Free List.* Free admission extended to friends of the theatres' proprietors.

*Front Boxes.* Those at the rear of the auditorium, directly facing the stage.

*Full Price.* The suspension of half-price (*see Receipts*); usually in force throughout the run of a new pantomime. If a pantomime was revived or compiled half-price was retained.

*Green Boxes.* Those in the top tier of the boxes or galleries.

*Half-Price.* Known only from the entries in the Drury Lane Account-Books, i.e. it is never itemized in those for Covent Garden. At the Haymarket and the King's half-price was never permitted. *See also Receipts.*

*Haymarket (Out of Season).* The performances held at this theatre, usually benefits, in the winter before the customary Haymarket summer season had begun. The Haymarket proprietor was regularly licensed to open his theatre only from 15 May to 15 September. *See next entry.*

*Lord Chamberlain's Permission.* Necessary to be obtained for any performance at any theatre which had no patent; particularly the case at the Haymarket "out of season."

*Money.* The amount of cash taken at the doors of the theatre for all seats other than those in the boxes. On benefit nights the recipient's charge (*q. v.*) was deducted from this amount. *See also Places.*

*Numberer.* The employee who counted the number of spectators in order to ascertain if they corresponded to the number of tickets disposed of.

*Odd Money.* Entered in the Account-Books only on benefit nights; it consisted of last-minute items not included in the original computation of the charge. *See also Receipts.*

*Office-Keeper.* The employee who sold tickets at the doors of the theatre, i.e. in contradistinction to the box-book keeper (*q. v.*).

*Orders.* Free admission given by the actors to their friends.

*Part of the Pit Laid into the Boxes.* A certain number of rows in the pit railled off on benefit nights only, and sold at the price of places in the boxes.

*Places.* Seats in the boxes reserved, but not individually specified, in advance. They were booked at the stage door until c. 1792, thereafter at the newly instituted box office, at which no "money" (*q. v.*) was ever allowed to be taken.

*Proprietors.* The owners of the patent or license of the theatre.

*Receipts.* These were divided into three main categories. (1) First Account: what was in the house at the rise of the curtain. (2) Half-Price (or Second Account or Second Price or Latter Account): what was admitted at reduced prices, at the conclusion of the third act. (3) After-Money: what was received from late-comers after the first two Accounts had been entered in the treasurers' books. [In the Calendar the total receipts are listed first, followed under Drury Lane by these three categories; under Covent Garden by the sum of the first two, then by the third (*see Half-Price*).] On benefit nights tickets, and sometimes odd money (*q. v.*), were included in the receipts. Also occasionally on non-benefit nights: tickets not come in (*q. v.*).

*Renters.* Share-holders in the theatre.

*Second Account.* *See Receipts.*

*Side Boxes.* Those facing each other on either side of the auditorium.

*Slips.* Those seats nearest the stage in the top gallery.

*Ticket Night.* A benefit shared by minor performers and servants of the theatre.

*Tickets.* On benefit nights those sold privately by the recipient. Occasionally the Account-Books fail to list them.

*Tickets not Come in.* Places in the boxes paid for in advance, either wholly or in part, but never claimed.

*Tickets Sold at the Doors not Admitted.* Tickets, frequently forged, sold by scalpers at the street doors of the theatre on benefit nights.

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In the Calendar, especially under the heading Comment, the reader will find many references to works by author or short title only. For convenience, this List of References contains those works (with the exception of contemporary newspapers and periodicals) most frequently recorded there.

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INTRODUCTION  
THE LONDON STAGE  
1776-1800

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IN THE final quarter of the eighteenth century evidence becomes available by which to specify in abundant detail the physical facilities of London theatres—entrance, lobby, auditorium, and stage—with which the reader may be generally familiar from the accounts, often based upon inference and deduction from small bits of evidence, of the same areas described in Parts I, II, III, and IV of this Work. Hence this introductory essay, while describing the new, reviews in authoritative detail some of the known. In format it marshals the evidence not so much under the seventeen topics adhered to by the editors of the earlier volumes as in the form of a fully explained trip to the theatre (a plausible composite of five thousand trips to more than a dozen theatres) viewing the entrance, the ticket purchase, the seating, the jostling company, the music, the prologue, curtain, mainpiece, entr'acte singing and dancing, epilogue and afterpiece, and the final curtain. In the course of the exposition, the acting styles, the lighting, scenery, costume, variety, artistry, blunders, and successes are told with a concentration on specific documentation. The whole draws to conclusion with comment upon management of finances, players, plays and audiences, and ends with speculation as to social history. The basic thesis—if such an account can be said to have a thesis—is that the London stage during this quarter-century displays the record of managerial and actor attempts to cope with the problem of bigness. Expansion in size if not in comfort, in profit if not in perfection, affected every aspect of dramatic and theatrical production.

# The Procedure of Admission

## OPENING OF THE DOORS

THROUGHOUT the eighteenth century all the London theatres operated on the repertory system. From time to time a popular new play would be performed for several consecutive nights, but the theory and the practice were to act a different play every six nights in the week. This being the case, how was the theatregoer to know what, on any given night, would be available to him?

On a Monday he would decide to go to the theatre on Tuesday. Luckily, unless he were in search of entertainment only for its own sake and indifferent to what specific play was to be performed, he was well supplied with the necessary information. Had he been in the theatre on the Monday he could have read at the bottom of the broadside that was his playbill the various performances that were proposed for Tuesday. Had he been elsewhere he could find, on Tuesday morning, the same information in most of the London daily newspapers. He could always, of course, apply in person at the theatre itself. And, finally, one last resort remained to him: the "big bills." These were reproductions, usually printed in both black and red, of the smaller playbills obtainable that same evening in whatever theatre he might be frequenting; they corresponded to the theatrical *affiches* still posted on billboards in both European and American cities. They were, however, not pictorial, and in size were approximately  $3\frac{1}{2}$  inches long by  $1\frac{1}{2}$  inches wide: so, at least, is the measurement of one of these bills, dated 20 January 1776, now in the British Museum.<sup>1</sup> Twenty years later J. P. Kemble in his manuscript *Memoranda* notes that 187 big bills were sent out from Drury Lane Theatre daily: 84 to be dispatched from the General Penny-Post Office in Gerrard Street, 92 from the same office in Abchurch Street [i.e. Abchurch-lane, near Lombard Street], 10 from each of the Mail Coach Inns, and one to be left at the Temple of the Muses.<sup>2</sup>

<sup>1</sup> Burney, 937. b. 3.

<sup>2</sup> The playbills frequently carry the notice, at the time of a revival of a play or the debut of a performer, "1st time at that theatre." The use of the word "that" instead of "this" is because of the posting of the big bills at locations far removed from the theatre itself. The Temple of the Muses was the name given by James Lackington to his bookshop in Finsbury Square. It had a frontage of 140 feet, and is described by the D.N.B. as "one of the sights of London."

Toward the end of the century our theatregoer had even better luck. The custom began to prevail of outlining on the playbills and big bills, as well as in the newspapers, the arrangements for as much as a week in advance. But even when he knew exactly what play on what night would be available to him many a playgoer was nevertheless subjected to considerable trouble. This is because, except for places in the boxes, no advance booking ✓ of any seat was permitted. The frequenters of the pit or of the galleries would therefore, on their arrival at the theatre, be obliged to take their chance that those two divisions of the theatre were not sold out. Consequently, on many a night, those persons who wanted to see a particular play or a particular performer, and who had no certainty of a seat in a box, would find themselves seriously inconvenienced. A traveller from Germany reports:

Before the doors are opened, there is generally for an hour and longer such a crowd, and such a mobbing, that many a one, who perhaps is inclined to see a play performed, stays away, because he does not like to be jostled about for such a length of time, among a multitude where the least politeness is entirely out of the question, and where pickpockets of all sorts are extremely busy.<sup>3</sup>

The doors here referred to were the exterior, street doors of the theatre. In the larger theatres, Drury Lane, Covent Garden, and the King's, these doors were usually four or five in number; at the smaller Haymarket there were only three. At all the theatres it was the custom to open them well in advance of curtain time, especially when a large number of spectators might be expected—as, for example, at a performance commanded by the King. The moment these exterior doors were opened everybody poured into the theatre together, the “mobbing” continued, politeness was at a standstill. To an eighteenth-century audience a queue would have been the rankest sort of insult.

The entire audience, then, did not enter the building through the same door. All the London theatres at this time had, as some theatres still have to-day, particular entrances to various parts of the auditorium. An instance may be found on the playbill for the opening night of the new Drury Lane in 1794. It is there pointed out that the entrances for boxholders were in Russell Street and in Woburn Street (which is no longer in existence: it ran parallel to Russell Street on the south side of the theatre); for the pit in Bridges (now the upper end of Catherine) Street; for the galleries also in Russell Street and Woburn Street.

<sup>3</sup> Fred. Aug. Wendeborn, *A View of England* (London, 1791), II, 244-45.

Once he had passed through one or the other of these outer doors the playgoer found himself in a lobby or large hallway. As the century progressed the various lobbies were made more and more commodious, but at one time they had been relatively small—so much so that many persons were still left standing in the street. Out of these lobbies opened passageways and staircases leading to the auditorium. But access to it was not immediately gained. Its doors were closed and locked. At all the theatres the playbills constantly contain the notice: "The Doors to be opened at 5:15. To begin at 6:15 [or, as the case might be when daylight was of longer duration, 5:30 and 6:30]." This statement refers not to the street, but to the interior pit and gallery, doors.

Situated in the box-lobby was a box office. It was here that tickets were picked up by persons who had previously booked places in the boxes. But in the pit and gallery lobbies no such office was to be found. Tickets for those areas of the auditorium were to be had only at the "paying place,"<sup>4</sup> located at the far end of the passageways, immediately outside the various interior doors.

As soon as these doors, at 5:15, were opened the sale of tickets began, and continued for the next hour. Once purchased, the ticket was examined by and then surrendered to the door-keeper. Since no seats were numbered anybody could sit where he chose. Hence, it was considered to be only fair that everybody should be admitted to the auditorium more or less at the same time. Had persons been able to proceed directly to their seats the moment the exterior doors were opened the public would have certainly accused the management of favoritism and partiality. But if one were spry enough to be well toward the front of those who were crushing and jostling to get into the auditorium, he would have a good opportunity of obtaining a seat that suited his taste.

And yet, no matter how prompt a playgoer who intended to go either to the pit or to one of the galleries might be, he was obliged to learn the virtues of patience. On a crowded night he might have to wait for well over two hours before curtain time: an hour in the street, half an hour inside the theatre before the auditorium doors were opened, and an hour in his seat. It is, then, scarcely to be wondered at that, after such long delays and the possibility of not finding a seat to one's liking or even of not finding a seat at all, many theatregoers tended to be from time to time somewhat unruly. It must, of course, be understood that on many nights throughout the season tranquillity reigned. What is being discussed in the present

<sup>4</sup> Frederick Reynolds, *Life and Times* (London, 1826), I, 89-90.

paragraphs is what took place only when the theatre was more or less filled to capacity, on nights which in the parlance of the day were called "bumpers."

Obviously, therefore, if the first to come was the first to be served, everybody wanted to be first. When, for example, James Hadfield went to Drury Lane on the night of 15 May 1800 he had, presumably, no great interest in what he was going to see. His only purpose in being there was a highly specialized one. The play that night was by command of the King and Queen, and when George III came into his box Hadfield intended to assassinate him. At the time of his trial it was made clear that he was among the first to take his place close to the pit door, so that, once inside the auditorium, he could choose the most advantageous place for his undertaking.<sup>5</sup>

Once Hadfield had come in from the street and pushed his way through the lobby he entered a long passageway called the "pit passage," at the end of which, after purchasing his ticket, he stood awaiting the opening of the pit door. There were two of these passageways, one on each side of the theatre, each extending underneath the first tier of boxes. The pit doors were situated at the part of the auditorium nearest the stage, directly, that is, on each side of the orchestra. Had Hadfield elected to try one of the galleries he would have had to ascend long and probably not very wide stairways, at the top of which he would again be obliged to wait for the door to be opened. In his *Treatise on Theatres*, George Saunders remarks:

The long passages that conduct to different parts of our present theatres are productive of much mischief. The paying-doors, instead of being at the outward end, are always in the contrary situation; thereby giving the best of opportunities for the degradations of pickpockets, and confining the company in a narrow space without the possibility of relief in case of accident.<sup>6</sup>

The timing of this entire method of admitting the audience to the auditorium appears to have been governed by the clock situated in the green-room. In 1786 a gentleman writing to the editor of the *Morning Chronicle* states that he found himself at the pit door at five o'clock, in the expectation of having to wait only fifteen minutes, until, that is, the announced time of the door's being opened. He stood there for half an hour. This delay provoked him into inquiring the reason for it, and he was at last informed that the greenroom clock was fifteen minutes slow.<sup>7</sup>

<sup>5</sup> He did fire at the King, but the shot went wild. At his trial he was adjudged insane.

<sup>6</sup> (London, 1790), p. 89.

<sup>7</sup> 25 Nov.

In his letter this playgoer does not say whether or not the pit was completely full, but had it so been, not only with those sitting down but also with standees who entirely encircled it,<sup>8</sup> he would have found himself locked in. The pit doors appear, for this purpose, to have been furnished with large screws. An amusing episode involving this extraordinary procedure is recounted in the *Diary* on 8 March 1790.

In the beginning of the fourth act of the play [*As You Like It* at Drury Lane on 6 March], a man who had been *screwed* into the pit . . . finding himself disagreeably situated, called out to Mrs Jordan (who was on the stage at the time), "Ma'am, you lady in boy's clothes, Mrs Jordan I believe you are called, pray order the door to be opened or say something to that effect, or by G—d, I shall be squeezed to death."

What Mrs Jordan did at this juncture is not reported. In any event, this custom of "screwing in" the occupants of the pit is frequently referred to in contemporary accounts of theatre-going. Two typical examples may be cited. The *Morning Chronicle* on 6 February 1790 speaks of there being such great discomfort in the crowded pit at Covent Garden on 5 February that the manager administered "relief, by causing the pit doors to be unscrewed, and suffering a few to tumble into the passage." Again, in the *Gentleman's Magazine* eight years later<sup>9</sup> reference is made to the Théâtre Italien in Paris, where "it is not the practice to admit and screw people into the pit, till the spectator is obliged to ask his neighbour's leave to move his own arms and legs, as it happens not infrequently in London." The reason for this custom was not to keep persons from leaving the pit, but to prove to those still outside that it was actually full—and, as appears from these particular instances, to overflowing.

#### THE PURCHASE OF TICKETS

The business of purchasing the ticket of admission to the pit and to the galleries was always, except on nights devoted to benefits,<sup>10</sup> transacted at the theatre. But, as has already been stated, places in the boxes and in the boxes only, could be booked in advance. The playbills of all the London theatres carried the notice, "Places for the Boxes to be had of [the box-book

<sup>8</sup> *Dramatic Censor*, III (1800), 29, uses the expression "standing room."

<sup>9</sup> LXVIII (Jan. 1798), 8.

<sup>10</sup> See p. xl.

keeper] at the stage-door." Situated near this door, or perhaps just inside it, was a cubicle of some sort. No description of what it was like has survived, but obviously it must have borne a general resemblance to the modern box office. In the early 1790's this very word began to come into use. When in 1792 Covent Garden was reconstructed the playbill on the opening night, 17 September, reads, "The Office for taking Places for the Boxes is removed to Hart-street," and on 15 February 1793, "Places to be had of Brandon at the Box-Office in Hart-street." At Drury Lane the term "box office" first appears on the playbill for 12 March 1794. It was in "Little Russell-Street, opposite to the Theatre." The Haymarket continued to maintain the old wording, "Places for the Boxes to be had at the Theatre." For performances at this theatre in the winter, i.e. those not in the regular summer season, but usually special benefits for minor actors or for charity, tickets were frequently to be had at various inns and coffee houses: on 15 October 1792, at no less than seven of these establishments.

In the *Public Advertiser* for 14 February 1783 the Drury Lane managers printed a statement that throws light on how places in a box could be purchased. Reference is made to boxes having been reserved, in fictitious names, for several nights in succession, but occupied on only two or three of those nights.

After To-morrow the 15th Inst. no Place whatever will be considered as engaged, or to be kept, for which there is not a Ticket taken of Fosbrook's [the box-book keeper's] Office; Half the Price to be paid at the Time of taking the Place, and the rest at Admission . . . It is not required that Ladies taking Side Boxes should have Tickets for the whole Number the Box contains. Plans of the Boxes, specifying every Box and Place so taken, will be left in the Lobby; and no Seat is considered to be engaged that is not so set down . . . The Boxes and Places to be reserved as usual to the End of the First Act.

That this scheme, or something similar to it, also pertained at Covent Garden and at the Haymarket is altogether likely, although direct evidence has not come to light. What happened was that the playgoer merely booked any seat in any box, i.e. until he arrived at the theatre he did not know exactly where he would find himself. This fact would not apply to various friends of the management or to certain persons of importance who could request and receive seats in a particular box or the entire box itself. All others had to be content with the knowledge that a seat, in some row in some box, was at least awaiting them. Their resource was the "Plan of the Boxes"—the so-called box-book—referred to above. This book was left

lying open in the lobby of the theatre, where it was, incidentally, scrutinized with great eagerness by passers-by who were more interested in observing dukes and duchesses discoursing in their boxes than in actors and actresses discoursing on the stage.<sup>11</sup>

The keepers in attendance at each individual box also knew the names of each occupant who was to be in his charge. When this occupant arrived at the theatre he would determine from the box-book where he had been placed, and he would then pay the remaining half of the price of his ticket. This he did at a place that was also known as the "box office." It was located in the lobby, or vestibule, used by the box holders, not far from the stairs that led up to the corridor surrounding the boxes. The situation of this office is made clear by an experience undergone by R. B. Sheridan's sister at a command performance at Drury Lane on 18 January 1786. "When we got to the House We found ourselves in such a Croud as I never before encounter'd.... After we had nearly reached the Box Office a cry of Pick-pocket raised a general confusion and those at the top of the Stairs were forcibly push'd down by the pursuers of said Gentleman. At this instant I saw a door open into a sort of lobby [in all probability this was the small lobby, immediately adjoining the box-lobby, that gave access to the private staircase used by the royal family], into which I made Mrs M[orris] enter but found it impossible to accompany her and was by the Croud brought Back to the Street.... At length we got admittance."<sup>12</sup> This unhappy young lady—both, as she adds, frightened and cold—had at least one almost certain consolation: the freedom, thanks to her family connection, of the theatre. Hence, without paying, she was able to proceed directly to her seat. But the other holders of "places" would have to stop at the box office to procure their ticket (or check), which ticket they surrendered to the box keeper on arriving at the box to which they had been assigned.

The term "ticket," as understood by an eighteenth-century playgoer, requires further explanation. In the strictest sense of the word it was a paper ticket, primarily one printed for and issued by a performer for the night of his benefit. Two other forms of ticket: orders and free-list cards, both of which will be more fully discussed below, were also of paper. But by far the larger number of tickets—those sold to the public at large, and in general, every-day use—were small disks made of metal. They were sometimes referred to as "checks," but by common agreement and usage

<sup>11</sup> "A Box Lobby Puppy comes in at Half-price, and immediately goes to the Box-book, to see wbo's there."—*Public Advertiser*, 22 Nov. 1783.

<sup>12</sup> Betsy Sheridan, *Journal*, ed. William Le Fanu (New Brunswick, N.J., 1960), p. 77.

anything that admitted anybody to any theatre was called a "ticket," despite the fact, recognized by all theatre-going London, that the correct definition of the word was a small piece of paper, not a small piece of metal.

Whoever, therefore, was not in possession of a printed paper ticket (by virtue of his having an order or being on the free list) found himself being issued a check, usually made of copper, although both brass and lead tickets were also used.<sup>13</sup> They bore no relation to any specific performance, and could therefore be used over and over again. A careful tally was kept in order to see that the number of tickets sold corresponded to the number of spectators in the house. The Drury Lane Account-Book, kept by the treasurer of the theatre, notes on 3 June 1779 that payment of £4 12s. 6d. was made to a "Boy counting Copper Tickets 185 nights," being the exact number of nights the theatre was open for the 1778–79 season. There were also "renters'"<sup>14</sup> tickets, which were made of silver, and for important personages, such as the Lord Chamberlain, tickets made of gold were in use.

The procedures outlined above were those followed at the three playhouses of Drury Lane, Covent Garden, and the Haymarket. At the opera house, the King's Theatre in the Haymarket—more or less directly across the street from the Theatre Royal, Haymarket—matters were arranged somewhat differently. This was because all the boxes, which at the close of the century amounted to nearly two hundred, were, for the first fifty nights of the season, privately subscribed for. The custom was then to open a second subscription; in most seasons it was less popular (i.e. fashionable) than the first, thereby making several boxes available to the general public. Boxes in the upper tier could also be taken by the night. The playbill of 28 November 1797 states that these boxes held four persons, each person to pay one guinea. The tickets owned by the subscribers were bought and paid for not at the theatre but at one or another of the banking houses situated nearby—for many years that of Ransom, Morland and Hammersley in Pall Mall. They were made of ivory and were inscribed with the owner's name. When the box holder entered the theatre he produced his ticket and, after having it examined by the door keeper, retained it.

These ivory tickets had to be renewed every season. But subscribers' tickets, usually of silver, were also available on a long-term agreement. One of them is advertised in the *Oracle* on 13 April 1796.

<sup>13</sup> Descriptions of a large number of these tickets have been recorded in W. J. Davis and A. W. Waters, *Tickets and Passes of Great Britain and Ireland* (Leamington Spa, 1922), pp. 9–36.

<sup>14</sup> See pp. xxxv–xxxvi.

Opera Silver Ticket to be sold. It admits one Person to the Pit and Boxes, or two to the Gallery of the Opera House for Sixteen Years.

A manuscript indenture, now in the Enthoven Collection, Victoria and Albert Museum, dated 28 December 1798, refers to the disposal of sixteen of these tickets, admitting the purchasers to any part of the King's Theatre. The price was £400, i.e. £25 apiece.

Finally, there were the single opera tickets sold for the night only. These entitled the holder to enter only the pit or the galleries. In the season of 1786-87, for which season the treasurer's book is still in existence,<sup>15</sup> it was the custom to issue to the various door keepers a total of 1,000 nonsubscription tickets: 500 for the pit, 300 for the first gallery, and 200 for the second gallery. From this book it is also made clear that, by paying the difference between the established price of 10s. 6d. for a pit ticket and 5s. for a first gallery or 3s. for a second gallery ticket, a spectator could move from one part of the theatre to another. Furthermore, should a seat in a box become available it could be bought for two guineas. These pit and gallery tickets were, like those at the other three playhouses, metal checks.

According to Fanny Burney, more decorum appears to have prevailed in the lobbies and passages of the opera house than, on busy nights, in those of the other theatres. She refers to arriving at "one of the doorkeeper's *bars* [her italics]" and obtaining two tickets of admission.<sup>16</sup> If this were indeed a bar, one can only suppose that it was used, more or less as a turnstile, in order to keep the buyers of tickets from overpowering both other buyers and the doorkeeper himself.

But all these arrangements met with frequent opposition and objection. Again and again the newspapers and magazines printed letters from irate theatregoers who had been inconvenienced by the lack of control when hundreds of persons were simultaneously struggling to get through the doors and up the staircases,<sup>17</sup> by the boredom of waiting for the auditorium doors to be opened, by the dangers of being locked into the pit. A particular cause of complaint was that of the impossibility of getting one's money back. "No Money to be returned" appears at the bottom of virtually every playbill

<sup>15</sup> Beinecke Rare Book and Manuscript Library, Yale University.

<sup>16</sup> *Evelina*, ed. Sir F. D. Mackinnon (Oxford, 1930), p. 111.

<sup>17</sup> Foreign visitors to London felt no differently. Sophie v. la Roche observes that after the street doors were opened "there was no way of moving forward once on the large stairway; people swayed to and fro as though balanced on the waves, until those above had gained a footing . . . Heaven preserve me from a second such experience."—Sophie v. la Roche, *Sophie in London*, tr. Clare Williams (London, 1933), p. 218.

issued in London, except at the Haymarket, from 1776 to 1800. In 1796 the *Monthly Mirror* notes that earlier in the century it was possible for a patron of the theatre, provided he found himself in a seat he did not like and provided nothing that he did like was available, to return to the pay-box, and before leaving the theatre be reimbursed. But now "when the party goes beyond the hatch-door, the rubicon is passed, and he must do the best he can to obtain a good place for the evening. There is no retreat without the manifest loss of the sum paid to the cash-taker."<sup>18</sup>

The pertinacity and eagerness of the playgoers were, however, in large part responsible for this situation. A notice on the Drury Lane playbill of 16 September 1788 makes clear the reason behind the management's decision to make no refunds. "On account of the numerous complaints which have been made by the frequenters of the theatre of the interruption given to the performances by persons insisting on having the doors of the boxes or the pit opened after the house is apparently filled . . . the public are requested to observe that no money received can be returned at any of the offices."

Following the most serious accident that took place in any London theatre in the eighteenth century another complaint was loudly and vehemently aired: that of the managers never arriving at any arrangement of numbered seats or at least of numbered tickets. The accident in question occurred at the Haymarket on 3 February 1794. The King and Queen had commanded the performances for that evening, and so great was the press of the crowd on the narrow stairs that led down to the pit passage that, when somebody near the bottom of the stairs stumbled and fell, there was no means of anybody's retreating. Fifteen persons were trampled to death, and a far larger number severely injured. The repercussions, as might be expected, were very violent. For days the newspapers carried explanations and suggestions, and although the manager of the theatre said that nothing whatsoever was the matter with the staircase or "the customary mode of admission," the flood of new ideas about how to better this mode did not abate. The manager did, however, have a bar, presumably borrowing the idea from the opera house across the way, fixed to the head of the stairs, with a servant standing by it who would admit the playgoers one by one. There is no record as to how long this device remained in operation.

But, as matters stood, any suggestion regarding the numbering of individual seats in the pit and in the galleries was pointless, because these "seats" consisted of long rows of backless benches that extended from one side of the pit, or gallery, to the other. If, with comfort, each bench could

<sup>18</sup> 1 (Feb. 1796), 238.

hold, say, twenty-five persons, it could, with discomfort, hold when the theatre was sold out, perhaps thirty or more. Hence any numbering of the seats was impossible. Nevertheless, instances of certain procedures, in particular those followed in Continental theatres, were often brought forward. On 10 January 1792 a writer in the *Public Advertiser* speaks of the custom pertaining in France (as it does everywhere to-day) of the tickets being issued before anybody was allowed to enter the lobby of the theatre. Each ticket was "numbered and limited by the dimensions of each department of the house." There is no indication here that the seats themselves were numbered, but at least no more spectators could gain admission than could reasonably be expected to fill up the various "departments." On only one occasion in a London theatre is there a record of a more or less comparable policy being adopted. This was at the Haymarket on 16 April 1792 when, on an evening given over to a benefit for the Literary Fund, the playbill stated that "no more Company will be admitted than the House will hold with perfect convenience; and when the proper number of Tickets is issued, no means of admission can be obtained."

Otherwise nothing was ever done to remedy this situation—which, for the reason stated above, was admittedly not an easy one to solve. If seats could not be numbered, neither could tickets. And, too, the temper of eighteenth-century audiences was such that, if each member of it had the right to scramble his way into the theatre as best he could, an infringement on liberty of choice and of movement would have occurred that would have been considered, in the long run, intolerable. Generations passed before theatres began to be constructed more or less as they are known to-day, and, with the introduction of individual seats throughout the entire house, the introduction of paper tickets on which were printed the date of the specific performance and the number of the seat speedily followed. This practice first became general in 1884.<sup>19</sup>

#### KEEPING PLACES

If the complications of gaining admittance to the pit and to the galleries were frequently many, those of admittance to the boxes were, in general, obviated by a practice called "keeping places." In the class-conscious eighteenth century a fairly sharp distinction was almost always observed as to those theatregoers who prescriptively should sit where. In the pit

<sup>19</sup> V. C. Clinton-Baddeley, *All Right on the Night* (London, 1954), p. 186.

were the intelligentsia, professional men, writers, critics and the like. In the boxes, as in the boxes at the opera, sat persons of the upper class, of rank and of fashion. To the first gallery resorted the middle class: merchants and tradesmen. The lower class, the famous "gallery gods," consisting of servants, sailors, prostitutes, betook themselves to the upper gallery. There was no ordinance governing this general disposition of the spectators, and there were of course many occasions when a nobleman would introduce into his box a lady of no great repute or when the same nobleman might choose a seat in the pit.

But the boxes were the proper gathering place for those persons who because of late dinner parties or a late sitting of Parliament could not, on many a night, find themselves able to be at the play until well after it had begun. "Places" had been taken in advance: an entire box or a certain number of seats in it, but not specific seats. These places, by custom, could be kept for the person or persons who had originally reserved them only until the end of the first act.<sup>20</sup> But this custom was, as it were, nothing but theory. In practice those seats had to be actually occupied from the moment the doors were opened. The reason for this was, again, the assumption that English ladies or gentlemen had an entire right to do as they chose. If they found seats in a box unoccupied (and the desirability of places in the front row of the box was a matter they did not overlook) they sat down in them and refused to be moved.

The practice, therefore—which had been in existence throughout almost the entire century—was that of sending a servant to sit in the seat until its owner arrived at the theatre. The procedure was as follows. The box-book keeper had already apportioned the seats in the box. When the servant came to the theatre he would declare himself and would be told where to go. How he made himself known is not altogether clear. It was perhaps by means of a claim check issued when the box was originally reserved, or of a letter or card endorsed by his master, whose livery would also serve to identify him. The customary time for a servant to be in his "place" was about half an hour before the interior doors were opened to the general public.<sup>21</sup> When his master finally arrived, he too would be told where his place was. He would then complete his payment for it, and take possession of it. Here again is another example of the noise that so perennially pertained

<sup>20</sup> On nights when the King and Queen attended the theatre this custom was suspended. The Drury Lane playbill of 20 Feb. 1792 states that "Ladies and Gentlemen are respectfully informed that no Places can be kept after their Majesties are seated."

<sup>21</sup> See DL 26 March 1792; CG 25 Oct. 1796. For the "Servants' Hall" see p. clx.

during the performance: spectators coming into the boxes at various times, the servant going away, the box doors opening and shutting, the occupants settling themselves into their seats.<sup>22</sup> The prologue written by Thomas Vaughan to Delap's *The Captives*, 1786, contains the following lines, spoken by Bannister Jun. "in the character of a distressed and disappointed Poet, peeping in at the door, looks around the house":

*But first—are both your pit doors shut, I pray?  
Or noise will drown my strictures on the play.  
(noise from front boxes opening doors and calling places)  
Do you bear—how very bard my case is—  
Instead of bravo, bravo—places, places—  
(mimicking) Your seat, my lord, is bere—your la'ship's there,  
Indeed it quite distracts both bard and player.*

Persons other than one's own servant were occasionally made use of for this purpose. A letter to the editor of the *World*, 9 January 1787, refers to the established practice of keeping a place only until the end of the first act, and suggests the possibility of "ladies' own servants" being allowed to remain until the end of the second act. This clearly indicates that ladies could, and did, hire other persons to fulfill this office. There were, as well, "Place-Keepers of the Theatre" who could be employed and who, it appears, sometimes abused their patrons by demanding too high a gratuity. The Covent Garden playbill of 14 September 1795 explicitly states that, on relinquishing the seats which these particular place-keepers had been holding, they were to be paid one shilling, but no more than that "on any pretence whatever."

Nevertheless, disputes and altercations broke out again and again. On 20 December 1784 the *Public Advertiser* reports that, at Covent Garden two days earlier, a party of intruders had unlawfully taken possession of a box, seemingly having ejected by force or by bribe the servant or servants who were sitting there. When the rightful holders came in, the argument between the two parties became so boisterous that the play could not begin for nearly an hour. Everybody in the theatre took sides, in particular the occupants of the second gallery, who were under the impression that the intruders were those whose claim to the box was legitimate. Why the box-keeper, who must have known the true state of affairs, was unable to intercede the newspaper correspondent does not say, nor does he say which

<sup>22</sup> See also, in the matter of its being considered unfashionable to be in one's box at the beginning of the play, p. cxxvi.

of the parties was victorious. It may be noted that this act of compelling the servants to leave the box was by no means an isolated one. The Drury Lane Account-Book for 23 May 1796 records a reimbursement of £1 4s. to "H. S. Hargraves, Box No 95, his Servant being turn'd out by Force."

The necessity of a theatregoer's being in his box in person before the conclusion of Act I was stoutly maintained. Anna Seward, in May 1783, was determined to see Mrs Siddons in *Venice Preserved*. All the boxes had been taken. She and her party nevertheless went to the theatre in the hope of hearing of places that had been given up. A friend discovered that one of the boxes was still unclaimed, and they hurried into "places a man was keeping in the fifth row of the front boxes, on our promise of retiring if they were claimed before the first act was over." Their luck held, but almost immediately after the act had come to an end the original holders of the places put in an appearance. They insisted on remaining, but "vain was their claim; our beaux asserted our right to keep [the places], and keep them we did."<sup>23</sup>

#### ORDERS, ETC.

Other forms of admission to the playhouses and to the opera were also made use of. These consisted of what were called "orders," "bones," the "free list" and "renters'" tickets. All of these represented various forms of those privileges accorded to performers and to certain others, not directly connected with the theatres, which granted free admission into the house.

Orders and bones were issued by the management to the owners of certain renters' shares,<sup>24</sup> to actors and to the various servants of the theatre: members of the band, boxkeepers, dressers, etc. To these persons, with the exception of the renters, such privileges meant a great deal. Orders were used by the actors not only for their own admission to the front of the house, but also for presentation to their friends. By custom the number of orders was limited to three for the boxes and four for the galleries. Their importance to the actors lay in another custom. A friend to whom an actor gave an order was under obligation to come forward with his liberal support on the night when that actor took his benefit, i.e. by purchasing tickets for somewhat more than the regularly established price.

<sup>23</sup> Hesketh Pearson, *The Swan of Litchfield* (London, 1936), pp. 69–70.

<sup>24</sup> See p. xxxv.

Bones fulfilled something of the same function. Orders were written out on paper (hence the origin of the modern term, "papering" the house), and were available only for one specific night. Bones were small tickets made of ivory, issued to an actor and engraved with his name. This ticket could be used over and over again; after being used it was returned either to its owner or to the box office. Bones were first introduced, according to J. P. Kemble, at least at Drury Lane, on 13 September 1788.<sup>25</sup> The *World*, 18 October 1788, states that they replaced written orders. These bone tickets were obviously of greater benefit to the management than to the actors, since they admitted only one person free of charge, instead of, as did the orders, seven persons. Furthermore, the management reserved the right "to charge for the bone ticket, if sent in on a full night."<sup>26</sup> And yet, for many years after 1788, orders continued to be issued. On 12 October 1797 the *True Briton* reports that the performers "having far exceeded all reasonable bounds" in their requests for orders that no more of them would be issued by the Drury Lane management, and that the actors would have to be content with only one ivory ticket.

The whole arrangement was one that involved constant argument. This is made clear when, in 1800, eight of the leading actors at Covent Garden issued a pamphlet<sup>27</sup> protesting in strong language against certain usages to which they claimed the management of that theatre was illegitimately subjecting them. One of their arguments was that performers had, and always had had, a right to as many orders as the proprietor chose to give them. They were in fact wrong. Thomas Harris, the theatre's proprietor and manager, stated that orders now, as they had been in the past, were not a right but an indulgence, that the issuance of them lay in his own discretion, that on certain nights he had the prerogative of not issuing any at all. In this statement Harris was supported by the opinion of the Lord Chamberlain.

From time immemorial theatres have had a certain amount of "paper" in them. That actors do have a right to orders has probably never been denied, at least in theory. But Harris had to look to his theatre's balance sheet, and he was right in maintaining that the practice of giving orders could, if abused, seriously impair his or any other theatre's financial well-being. An example of this can be found in the Account-Book of Drury Lane

<sup>25</sup> Kemble Memoranda, 1788-1800. British Museum Add. MS. 31972.

<sup>26</sup> *Town and Country Magazine*, XX (Oct. 1788), 450.

<sup>27</sup> *A Statement of the Differences subsisting between the Proprietors and Performers of the Theatre-Royal, Covent-Garden*. [Its authorship is attributed to J. G. Holman.]

for 3 February 1777, when over a third of the possible amount of money in the house was represented by orders: at the door £153 os. 6d. was taken, with the orders amounting to £61 13s., none of which found its way into the theatre's treasury. On the other hand, the management itself was in this very matter not always above suspicion. "On the first night of a new piece," remarks Sneer in *The Critic*, "they always fill the house with orders to support it."<sup>28</sup>

The free list was another matter. It consisted principally of the names of friends of the proprietors, and of course varied in length from time to time. With any change in the proprietorship of the theatres, the list necessarily had to be drawn up afresh.<sup>29</sup> On it as well were the authors and composers of new pieces, the writers of prologues and epilogues, and, as Oulton notes, "gentlemen connected with the daily and weekly press."<sup>30</sup> A free list ticket, now in the print room of the British Museum, reads: "Theatre Royal, Drury-Lane. Free Admission Card. By Order of the Proprietors." On it the treasurer has written: "1795/6. Dr Charles Burney," and has signed it: "T. Westley."

There were, finally, tickets owned by the renters. Renters were the equivalent of stockholders, but instead of being given stock on their investment in the theatre they were issued tickets (which were, in fact, occasionally referred to as "shares") entitling them to a considerable number of privileges. The *Morning Chronicle* on 3 April 1799 advertises for sale such a share in Drury Lane, originally granted for ninety-nine years from 16 September 1795. It returned to its owner "one Pound every night or day there is any public performance; also a free admission to any part of the House before the Curtain (except Private Boxes), a Silver Ticket transferable, and a power to give Orders each night for the free admission of any two Persons." The price of this share is not included in the advertisement, but it could not have been less than £200 and was probably nearer to £300. Some twenty years earlier a similar advertisement in the *Public Advertiser* on 4 December 1776 offers for sale a share in Covent Garden as follows:

The Purchaser to pay down £100 at the Time of subscribing, and £300 more on Completion of the Security, and to receive a clear Annuity of £21 a Year, for 21 Years or for Life, at his or her Option, and to be entitled to the Privilege of the House for the same Terms, transferable; or if any Person chuses the Annuity without the Privilege, then to pay only £300.

<sup>28</sup> R. B. Sheridan, *The Critic* (London, 1781), Act I, scene 1.

<sup>29</sup> See DL, 17 Sept. 1795.

<sup>30</sup> Walley Chamberlain Oulton, *A History of the Theatres of London* (London, 1817), I, 250.

The amount of money that helped in this fashion to support the theatres' treasuries was a large one, and for those who could afford the purchase of these shares it was equally profitable. In the season of 1782-83 at Drury Lane there were no less than one hundred renters. Some of them had doubtless been such for a period of years; the total investment up to 6 June 1783, on which date the Account-Book refers to them, had been in the vicinity of £40,000. For the season under discussion each renter was paid an extra dividend of £20 4s.

At the King's Theatre a similar arrangement obtained. On 4 July 1778 David Garrick in a letter to Richard Cox notes:

Shares are put at 300 pounds, for operas & all kind of Entertainment . . . The Managers agree to allow to Each Renter or Sharer a Ticket, which ticket is only personal & not transferable—& they likewise give a certainty of 15 pounds a year to each Renter . . . You may sell Your Share & the Ticket with it.<sup>31</sup>

Because of these various kinds of free admission it may be noted that, in the summaries that precede each season of the Calendar, the largest number of spectators recorded for one night is not always equal to the total capacity of the house. For example, this capacity at Covent Garden, when it was rebuilt in 1792, was 3,013. The following season 2,486 spectators who purchased tickets was the largest number known; in the season 1797-98 it was 2,891. The same ratio applies to other seasons, and the reason for it is that, presuming the house to have been entirely filled, a considerable company of persons had been admitted to it free of charge.

#### HALF-PRICE

The entertainments to which London theatregoers had long been accustomed consisted, on most nights, of a five-act play, the mainpiece, and a two-act farce, the afterpiece. A very large number of variations of this program of course existed, as can be observed in the daily Calendar of performances. Oftentimes, for instance, three, four, or even five short pieces were acted on the same night; oftentimes the afterpiece preceded the mainpiece. But, in general, audiences expected to see two plays totalling seven acts, and they would have felt themselves shamefully cheated if they were offered anything less.

<sup>31</sup> *The Letters of David Garrick*, ed. D. M. Little and G. M. Kahrl (Cambridge, Mass., 1963), III, 1,230-31.

The larger proportion of the audience was, as might be expected, in their seats at the rise of the curtain. They had paid the full price demanded for the various divisions of the theatre, from 5s. for a box seat to 1s. for a top gallery seat. Nevertheless, many patrons of the theatre either could not or would not be on time for the beginning of the play. At Drury Lane and Covent Garden, therefore, a custom had prevailed since relatively early in the century of permitting playgoers to have admission to the house, at the end of the third act of the mainpiece, at a reduced charge. This was known as half-price, and ranged from 3s. in the boxes to 6d. in the top gallery. At the opera and at the Haymarket half-price was never permitted to be taken.

The *Morning Herald*, 12 September 1796, observes that at Covent Garden a new “commodious waiting-room” had been opened, “where persons are admitted at the end of the second act, on paying half-price, and to remain there till the admission [into the auditorium] of half-price visitors, instead of waiting in the outer lobby, or in the street.” The playbill for this same night announces that this new room was for the accomodation only of box holders, who would be admitted to it at half past seven, and “from thence into the theatre at the end of the Third Act, as usual.”

The number of persons who came in at this late hour was obviously dependent on a variety of circumstances. On the night of Miss Farren’s last appearance on the stage, 8 April 1797, the first price brought in £654, and the half-price £70, or roughly 3,000 and 300 spectators respectively. Earlier in the same season, on 15 February, when a new afterpiece was being acted, the admissions were at first price £99 for about 450 spectators, and at half-price £80 for about 400. If the evening’s entertainments opened with a shorter piece, perhaps of only one act, the same arrangement pertained, i.e. late-comers were then admitted at the conclusion not of the third but of the second act of the mainpiece.

This system, usually called half-price, was also known as the “second price.” In the various Account-Books it often appears, too, as the “2nd account” or “latter account.” There were several reasons for this method of admission. Many playgoers had engagements which did not permit them to be at the theatre when the curtain first rose, or others who merely wanted an evening’s diversion without caring what play they saw or how much of it. In particular, there were those who were unable to afford the full, or first, price. On certain occasions, however, the playbills carry the notice, “Nothing under Full Price will be taken.” These occasions were usually those obtaining throughout the runs of new pantomimes, the expense

of preparing and performing which were so heavy that the management, in order to make any kind of proper profit, was obliged to refuse half-price. No little opposition to this refusal had, earlier in the century, manifested itself. But the managers stood firm, and in due course audiences had come to accept the necessity for it. On the other hand, at the revival of a pantomime the usual practice prevailed; for example, at Drury Lane on 27 December 1790 the playbill states, "The Pantomime being partly compiled [i.e. certain scenes, machines, etc. not having to be constructed for the first time], Half Price will be taken." Half-price was also allowed at the performances of the oratorios, which invariably took place on every Wednesday and Friday throughout Lent. The *Morning Herald*, 12 March 1794, refers to this fact, and states that the time of half-price being admitted was at the end of Part I or Act I.

The occasional difficulty faced by those who arrived at the theatre at this late hour might mean a temporary stoppage of the performance. The exact amount of time that elapsed between the acts of a play was, according to James Boaden, about five minutes.<sup>32</sup> If the pit were reasonably well filled at the first price the late-comers had to squeeze themselves hurriedly in as best they might. This could not always be done expeditiously. Boaden observes that during such moments, the curtain for the fourth act having already risen, "the stage suspended every other amusement but looking on. Over this 'perturbed spirit' I have seen the solemn countenance of Kemble bent with calm attention."<sup>33</sup> And so must have bent the countenances of actors for several generations to come. On 10 August 1836 Charles Rice records that John Vandenhoff's "dying scene [in *Ion*] gave the promise of a rich treat at the commencement, but the half-price being admitted at that moment, will plead my excuse when I say it was impossible to distinguish whether Adrastus died dumb or otherwise."<sup>34</sup> Half-price remained in effect until the 1870's.

But still, even after the hour of the half-price, patrons continued to be admitted to the theatre. The tickets purchased by them—for which they paid the same reduced charge applied to half-price tickets—are entered in the Account-Books of the theatres as "after-money." Presumably these persons came in only to see the afterpiece. They were never very numerous, the account of after-money usually averaging only two or three pounds.

<sup>32</sup> *The Life of Mrs Jordan* (London, 1831), I, 67.

<sup>33</sup> *Ibid.*, I, 247.

<sup>34</sup> Charles Rice, *The London Theatres in the Eighteen-Twenties*, ed. Arthur Colby Sprague and Bertram Shuttleworth (London, 1950), p. 2.

At times, however, it was as high as ten or fifteen pounds, and at Covent Garden, on 14 November 1793, it reached the record total of £40 15s. 6d. A new actor, E. E. Townsend, was making his debut this night in the afterpiece, and it might be supposed that a party of his friends gathered in force at the theatre in order to support him. The meaning of the term “after-money” has reference to the closing of the treasurer’s account after the half-price, or second account, had been reckoned and added to the first account. With money arriving at the treasurer’s office from some four or five different door-keepers it was obviously a time-consuming operation to collect it all in one place and then to count it. It is, therefore, certain that both the first and second accounts had been added and checked and entered in the Account-Book before the after-money began to come into the theatre. To have waited for it would have kept the treasurer in his office until an unnecessarily late hour. The after-money was, consequently, not counted or entered on the books until the following day. Thus the after-money for a Tuesday the 10th appears in the account for Wednesday the 11th as: “A. M. Oct. 10th”; the Wednesday’s on the Thursday, and so on.

## SCALPING

Ticket scalpers were, particularly on the nights of the performers’ benefits, constantly in evidence. On such nights each performer had the privilege of selling as many tickets as he could possibly dispose of, these tickets being obtainable at his house or his lodgings. Scalpers could therefore buy them with impunity, and then re-sell them on the night of the benefit. These transactions usually took place in the streets, just outside the doors to the theatre. It would appear that various servants of the theatre were stationed at strategic points in order to prevent any illegal purchasing of tickets. The Drury Lane Account-Book on 16 October 1782 enters a payment to one Carleton for his “expense [i.e. stipend] in stopping the sale of Tickets last season near the Box Office.”

Oftentimes these benefit tickets were forged. This is made clear by a statement, at the time of a benefit for Waldron, printed on the Haymarket playbill of 16 September 1797: “The Public are respectfully cautioned against purchasing Tickets offered for sale, Waldron not having issued any for this Evening.”<sup>35</sup> In another case, involving an unlucky circumstance that befell an actor named Thomas Kennedy, it was discovered, shortly before his

<sup>35</sup> He was doubtless given a stated sum, in lieu of any tickets, out of the evening’s proceeds.

benefit night at Covent Garden on 26 May 1786, that many of the tickets he had had printed, ready for sale, had been stolen. Hence he made note on his playbill that "No Tickets sold at the Doors or Avenues of the Theatre will have Admission this Evening." That these tickets had been stolen for the purpose of forgery is not improbable. At Fawcett's benefit at Covent Garden, 16 May 1797, he was constrained "to warn his Friends and the Public from purchasing Tickets from Strangers, especially those who sell them in the Avenues of the Theatre, as all such will be stopt at the Doors, and if forged, the Persons offering them for Admittance will be drawn into a disagreeable dilemma."

These benefit tickets were of paper, and hence could be tampered with. Tickets for nights not devoted to benefits were another matter, since being of metal and obtainable only inside the theatre scalpers had little opportunity of getting their hands on any of them. That paper orders were probably sold in an improper manner from time to time is not unlikely, but no record of such an action appears to have survived.

#### BENEFIT TICKETS

The benefit tickets referred to above were those which the recipient or recipients of a benefit ordered to be printed. Not infrequently, in order to prevent forgery, they were engraved with elaborate type and ornamentation; for her benefit at the opera in April 1795, for example, Mme Banti's tickets were designed by the celebrated artist Francesco Bartolozzi.<sup>36</sup> The benefits allowed to performers and the various servants and employees of the so-called "winter" theatres began in April and continued off and on until the end of the season. At the summer theatre, the Haymarket, they occupied approximately the last six weeks of the season. The tickets for all such performances were to be obtained at the residence of the person taking the benefit and not at the box office, and were customarily—again to forestall forgery—either initialled or signed by him in full. They admitted their holders to all parts of the house, and frequently so many of them were disposed of that very few tickets were available to playgoers who purchased them, in the usual fashion, at the theatre itself. At Drury Lane, on 28 May 1783, five of the boxkeepers had a mutual benefit. They sold their tickets privately to the amount of £244 6s.; at the doors of the theatre only £22 17s. was received.<sup>37</sup>

<sup>36</sup> Tickets for public charities were oftentimes engraved in a similar manner; several of these are still in existence.

<sup>37</sup> For a fuller discussion of the benefit system, see pp. cxxxiii-cxxxvii.

## THE PURCHASE OF PLAYBILLS

When, by these various devices and on these different occasions, the playgoer had obtained admission to the theatre, his next move was in all likelihood the purchase of a playbill, which was sold to him by the so-called fruit, or orange, women. These persons were in the employ not of the theatre, but of a supervisor (for many years at Drury Lane a Miss Giles and at Covent Garden a Mrs Brandon) who purchased from the management a concession that entitled her to purvey not only fruits of various kinds, but also the playbills and the copies of the songs of new musical pieces.<sup>38</sup> For this concession she paid £60 a season. It was a good investment, since all these items were obviously in constant demand.

The supervisors' ladies—the forerunners of the women ushers found in modern theatres—were a noisy crew. In the *Gentleman's Magazine*, 1794, reference is made to the “incessant nuisance and importunity of the orange-women and the bill of the play, and their emolument.”<sup>39</sup> In his essay, *My First Play*, Charles Lamb corroborates this statement.

I remember the waiting at the door—not [the street door]—but between that and an inner door in shelter . . . with the cry of nonpareils [a kind of apple], an indispensable play-house accompaniment in those days [i.e. 1780]. As near as I can recollect, the fashionable pronunciation of the theatrical fruiteresses then was, “Chase some oranges, chase some numparels, chase a bill of the play”; chase *pro* choose.

They too, like the ticket-takers, had to be on the watch in regard to playbills that had been forged.<sup>40</sup> An instance is revealed by the *Morning Herald* on 9 February 1792. On the previous night two popular actresses who were ill had had their places taken at the last moment by two others. The audience, left in ignorance of this circumstance, was so indignant that the first act had to be repeated three times before the second act was allowed to proceed. The objection raised was that the playbills, admittedly spurious, that were sold outside the theatre and not by the fruit women, contained the names of the original two actresses. The following day the same news-

<sup>38</sup> Thomas John Dibdin, *Reminiscences* (London, 1827), I, 327. Drury Lane Account-Book, 13 Dec. 1781: Received from Miss Giles for 1,550 Books of the Songs in the Carnival [of Venice] £31.

<sup>39</sup> LXIV (Feb. 1794), 123.

<sup>40</sup> A few of these forgeries exist in theatrical collections, but by far the larger number of spurious eighteenth-century playbills that come on the market from time to time are of nineteenth-century manufacture.

paper explained what these playbills consisted of. They were printed by certain proprietors of lottery offices, and on the reverse of the playbill was "conspicuously held forth the advantages of the public paying their cash into their gambling treasuries." That these playbills were purchased at all is probably because they were sold for somewhat less than the price demanded by the fruit women.<sup>41</sup> It may be noted that during the oratorio season even the books of the words in the oratorios themselves were hawked about in the streets, against which action the Covent Garden playbill for 11 March 1791 took care to warn the public.<sup>42</sup>

<sup>41</sup> No record of the price charged for playbills in the eighteenth century seems to have survived; it was doubtless not more than two or three pennies.

<sup>42</sup> For a description of the appearance, etc. of the playbills, see pp. cxxxvii-cxl.

## The Auditorium

### DIMENSIONS

ON A certain night in 1790 a German visitor to London, F. W. von Hassell, having undertaken the various steps outlined above for gaining entry into the house, finally found himself inside the auditorium of Drury Lane theatre. What he saw made on him a great impression; it was "in every respect a beautiful spectacle—acting, singing, orchestra, scenery, the magnificent illumination, the crowded house."<sup>43</sup> He was here speaking of the old Drury Lane in, in fact, its final season. On 4 June 1791 it closed its doors for the last time and was presently undergoing demolition.

What Hassell thought of the size of the auditorium he does not say. But to a modern theatregoer it is altogether likely that this theatre would have struck him as being a large one—in a certain way, perhaps almost too large. At this time its capacity was nearly 2,300. Covent Garden was even larger: following its reconstruction in 1782 it seated spectators to the number of about 2,500. And larger still was the opera house, which held something over 3,000. But it must be remembered that, throughout the winter, London playgoers had nowhere else to go. Three theatres had to supply a city that now numbered some 900,000 souls. That, therefore, they should be able to contain the greatest number of persons as was deemed feasible is not surprising, even though, as will be discussed in a subsequent section, the actual percentage of the inhabitants of London who attended the theatres was relatively small.

The Haymarket, opened regularly every summer after the other theatres had shut down, was somewhat smaller. Its capacity was about 1,500, which apparently was sufficient to satisfy those playgoers who, unlike a very large number of Londoners, elected to stay in town between June and September.<sup>44</sup>

But as time went on Drury Lane and Covent Garden became even bigger. The new Drury Lane, opened in the spring of 1794, had a total

<sup>43</sup> Quoted in John Alexander Kelly, *German Visitors to English Theatres in the Eighteenth Century* (Princeton, N.J., 1936), p. 142.

<sup>44</sup> The Haymarket was often popularly referred to as the "Little" Theatre, not primarily because of its actual size, but in order to distinguish it from the other, far larger theatre situated almost directly across the street, the King's opera house.

capacity of a little over 3,600; Covent Garden, again rebuilt and opened in September 1792, of 3,013. To these immense structures objections were raised on all sides. The actors were obliged to elevate their voices to an uncomfortable pitch; their movements and gestures became more exaggerated. There were, of course, exceptions. Mrs Siddons, for example, continued to speak and in general to perform as she had always done, albeit at “a disadvantage, [in] that she is not everywhere *heard*. To be so she would strain her voice unnaturally. She does not choose to make the sacrifice, and preserves her excellence with the near, whatever she may lose to the remote.”<sup>45</sup> In his autobiography Richard Cumberland states that “as the passions shifted, and were by turns reflected from the mirror of [Garrick’s] expressive countenance, nothing was lost; upon the scale of modern Drury many of the finest touches of his art would of necessity fall short.”<sup>46</sup> Even the less commodious, and hence less comfortable, Haymarket was to be preferred to auditoriums in which some of the audience had the utmost difficulty in observing what was passing on the stage.

The plan of this little theatre was at best miserably “cabined, cribbed and confined.” The avenues to all the side-boxes were so narrow that, when two corpulent gentlemen met in them, and endeavoured to squeeze past each other, there was great danger of their sticking by the way.... But however the audience in this little theatre might be cramped for room and accommodation, they certainly could hear and see the performances upon its stage better than upon those two covered Salisbury Plains which now characterize the two grand winter houses.<sup>47</sup>

The managers pointed out that larger theatres were needed to accommodate the increasing size of the theatre-going public, inasmuch as the population of London itself was steadily increasing. And they used, too, the familiar argument that the bigger the theatre the bigger the income. In fact, in this they were not deceived. At both winter theatres, and particularly at Drury Lane, the total receipts for every season but one from 1794 to 1800 showed, in relation to the expenditures, a most handsome set of profits.

And yet the complaints continued: why could not the auditoriums of Drury Lane and Covent Garden (a large one at the opera house was accepted as a matter of course) be as they were in former days? “Restore me,” says Lord Torrington, “to the warm, close, observant seats of old Drury where

<sup>45</sup> *Oracle*, 27 Sept. 1796.

<sup>46</sup> *Memoirs* (London, 1806), II, 385.

<sup>47</sup> Richard Brinsley Peake, *Memoirs of the Colman Family* (London, 1841), II, 19-20.

I may comfortably criticize and enjoy the delights of scenic fancy. The nice discrimination of the actor's face, and of the actor's feeling, are now lost in the vast void of the new theatre at Drury Lane.”<sup>48</sup> He goes on to refer to what presently became another popular outcry. If actors in ordinary dramatic pieces were inaudible, at least great spectacles and expensive pantomimes could be seen, heard, and presumably enjoyed. Then what, murmured the critics, of Shakespeare, Otway, Goldsmith, Sheridan? Audiences were, in fact, given a full share of these writers, but it is undeniable that more and more the theatres turned to show and to pomp and away from “nice discrimination.”

#### DECORATION

The decoration of the auditoriums of all the four great London theatres occasioned frequent remarks of a highly complimentary nature. And rightly so. A large number of prints of these interiors have survived, and they reveal not only a display of great taste, but, too, constitute interesting examples of changes in taste. In 1775 Drury Lane was almost completely redecorated, in the style typical of them, by the Adam brothers.<sup>49</sup> Its long lines of plaster festoons of flowers and medallions along the supporting fronts of the tiers of boxes and galleries, each tier being of comparable design but of different detail, create an effect of symmetry and intimacy that in itself gives weight to Lord Torrington’s sigh of remembrance. The impression made by prints representing the 1794 Drury Lane is completely different. Its architect was Henry Holland who, a few years earlier, had built for the Prince of Wales his country residence at Brighton, the famous Pavilion. Its simple elegance was, however, nowhere reflected in Holland’s vast new auditorium: the great tiers of boxes rising into huge pointed arches which are adorned not with neo-classical medallions, but with heavy looped-up swags of velvet curtains; on the walls adjacent to the forestage large oval mirrors reflecting the audience back to itself; suspended from the columns between the boxes glittering crystal chandeliers. As one approached the auditorium, “evergreens, of various descriptions [were] dispersed on the stairs, in the passages, and the coffee-room of the boxes.”<sup>50</sup>

<sup>48</sup> *The Torrington Diaries*, ed. C. Bruyn Andrews (London, 1938), IV, 18–19.

<sup>49</sup> See illustration in *The London Stage, 1660–1800. Part 4: 1747–1776*, ed. George Winchester Stone, Jr. (Carbondale, Ill., 1962), III, 1,650 f.

<sup>50</sup> *Morning Herald*, 19 Sept. 1794.

The opera house, too, was elaborately decorated, principally with such allegorical figures as Nereids, Tritons, Griffons, etc., and had a ceiling representing the sky, painted a flame color; otherwise everything was blue and gold. Covent Garden and the Haymarket, on the other hand, excited admiration because their auditoriums, boasting of scarcely any adornment at all, were held to direct the spectator's eye more naturally and more continuously to the stage. This austerity and simplicity led Haydn, who visited Covent Garden on the night of 10 December 1791, to refer to it somewhat caustically as "very dark and dirty."<sup>51</sup>

It would appear that this description bore reference to the theatre's being painted in sombre (i.e. "dirty") colors, rather than to its needing the attentions of the charwomen. Of these servants all the theatres employed a fairly large number. They were in constant use, and the Account-Books reveal that together they were paid an average of £15 a week. Throughout every summer recess they were engaged in submitting both Covent Garden and Drury Lane to a thorough cleaning. At the same time painters and paper hangers were called in, either to refurbish what already existed or to alter it. Minor repairs of all sorts were undertaken on both sides of the curtain, and from time to time major ones. The same procedure was followed at the King's, and during the winter, at the Haymarket.

Mention has already been made of the blue and gold found in the opera house. Many other colors and color combinations were used in the various auditoriums: white with gold, gray with red, etc. But the color most closely associated with the eighteenth-century stage was green. A custom of great antiquity was that the front, or proscenium, curtain should be of this color. There was a reason for its being so: of being, that is, of the same familiar color season after season. In modern playhouses the beginning of the play is indicated either by lowering the house lights or by illuminating the stage. Before the days of electricity and switchboards this arrangement was out of the question. No lights in the auditorium of an eighteenth-century theatre ever were or ever could be lowered; there was no practicable way of snuffing and then re-lighting several hundred candles. Hence the sight of the green curtain meant, in particular to late-comers, that the play had not yet begun. If a late-comer saw any other kind of curtain or one of any other color he would know that he had come into the theatre at the end of an act. He could not invariably depend on his watch: the green curtain was many times known not to rise exactly on schedule. It fell again at the end of the play,

<sup>51</sup> Joseph Haydn, *The Collected Correspondence and London Notebooks*, ed. H. C. Robbins Landon (Fair Lawn, N.J., 1959), p. 274.

was pulled up a second time for the performance of the afterpiece, and finally lowered at the conclusion of it.

But green was found everywhere else. The benches of the pit were upholstered in green baize. On the floor of the stage, particularly in the concluding scene of a tragedy, a green carpet was spread. A couplet spoken by Mrs Barry in the epilogue to *Alfred* reads:

*If this green cloth could speak, would it not tell,  
Upon its well-worn nap how oft I fell?*

Its use is readily apparent: the performers, in dying, were not willing to run any unnecessary risks with their expensive costumes. At the conclusion of the play this cloth was removed in full view of the audience.<sup>52</sup> The top-most tier of boxes, in particular those closest to the proscenium arch, were known as "green boxes." And backstage the large room in which the performers foregathered, waited to be called for their cues, and later received their friends: the green room.

#### SEATING ARRANGEMENTS

The seating arrangements in eighteenth-century auditoriums bore little relation to modern ideas of comfort. In the new Drury Lane of 1794 the pit could contain eight hundred spectators. Its dimensions were fifty-five feet deep and forty-six feet wide, and it contained twenty-five rows of benches which extended from one side of the auditorium to the other; i.e., except at the King's, no London theatre contained either middle or side aisles. This meant that on each bench thirty-two persons could sit down. It also meant that each person sat in a space which allowed him to be separated from his neighbors on either side by about four inches, and from those occupying the benches in front of and behind him by about the same, the distance between benches being nine inches. At Covent Garden and the Haymarket the situation was no better. "The public should not," remarks Saunders, "submit to be crowded into such narrow seats: 1 foot 9 inches is the whole space here allowed for seat and void."<sup>53</sup>

In the front rows of certain of the boxes—in particular the private boxes—chairs were frequently installed; the royal box was outfitted with chairs throughout. But in the back rows of the boxes and in all the galleries

<sup>52</sup> See under DL, 2 April 1796.

<sup>53</sup> George Saunders, *A Treatise on Theatres* (London, 1790), p. 80.

as well only benches were to be found. All the benches throughout the entire auditorium were covered, as has been stated above, with a baize matting. But none of them had any backs, and so they remained for many years. The first theatre to provide backs, at least in the pit, appears to have been the Haymarket in 1843.

In spite of Saunders' concern for unnecessary crowding and squeezing it must be pointed out that the statistics referred to above are based on what would happen on nights when the theatre would be at its fullest capacity. Such a circumstance was, in fact, somewhat rare. But attendance could and many times did bring the entire house to something close to full capacity, and of course certain areas of the theatre would sometimes be entirely sold out, when others were only partially occupied. But the temperament of eighteenth-century audiences was clearly such that they raised not one objection to being submitted to such close quarters. At least no word of protest, except by theorists such as Saunders, was ever uttered regarding this matter. Custom prevailed. Spectators in the pit and in the galleries always had been, for generations, sitting hard-by each other. A certain naive excitement about the adventure of theatre-going: the lighted auditorium, the constant gossiping and talking, the fascination of weighing two favorite actors against one another in the performance of the same part, the fact that knowledge of theatrical activity was of real importance to a sizeable segment of London's population—all these combined to make seemingly uncomfortable conditions in regard to seating, to hearing and to seeing, a matter of more or less minor importance.

As regards the boxes, it is of interest to note that several different names were made use of. There were the "side boxes," which extended along both sides of the auditorium; the "front boxes," which actually were at the rear of the auditorium, but which therefore directly faced, or fronted, the stage; the "stage boxes" situated on the forestage itself directly in front of the proscenium arch; the "royal box," situated next to the proscenium on the audience's left hand side and always especially fitted up at command performances; the "private boxes" (occasionally known as "lattices") at the stage ends of the first gallery, and subscribed to for the season by one or more persons; and the "green boxes" already referred to. These were also sometimes called "slips."<sup>54</sup>

In these boxes the theatre's patrons were more comfortably accommodated than were those who sat elsewhere. The capacity varied from six

<sup>54</sup> John O'Keeffe, *Recollections of the Life of John O'Keeffe, written by Himself* (London, 1826), I, 287.

to nine persons. In the reconstructed Covent Garden of 1792 each box contained three rows of seats, "each row for the accommodation of three persons, who can sit with unusual convenience."<sup>55</sup> That sight-lines might not be impaired, the two back rows were raised one above the other. All three rows were hinged in such a manner that about a third of each bench could be lifted and swung back in order to allow access to each row. Squeezed and pinched fingers were a common occurrence, particularly should an altercation arise as to possession of the seats by late-comers. The *Public Advertiser* for 7 March 1777 reports a serious bruise to a spectator's hand during a dispute of this nature when "the flap at the end of the bench" fell on his fingers. The noise and confusion resulting from persons sitting on the closed flaps being obliged to stand up and stand aside to let another person take his place in the box need not be enlarged upon.

The royal box had at one time occupied the position to which it was usually assigned in Continental theatres, both public and private, that is, in the middle of the front boxes directly facing the stage. But the *Public Advertiser* for 19 February 1781, referring to a command performance four days earlier, notes that George II, being near-sighted, ordered the box to be moved as close as possible to the stage. He chose the left hand side of the auditorium; the Prince of Wales's box was directly opposite the King's. Both of these boxes were on the lower tier, and the *Public Advertiser* goes on to remark that as a result the royal family had an admirably clear view of "the brick walls of the theatre, the scene-shifters, carpenters, managers and house-keepers." Subsequently, at some period in the 1790's, George III had his box moved to a comparable position on the second tier, being, notes the *Gentleman's Magazine* in 1800, "elevated more than fifteen feet above the pit."<sup>56</sup>

These boxes, on those nights when the King and Queen were not present, were available to the public. When, however, they did attend, the box was elaborately decorated. Over it was hung the royal crest; at Covent Garden on the night of 22 September 1786 Sophie v. la Roche reports that "the king's and princesses' boxes were decorated with a canopy and hangings of pink velvet with gold fringes."<sup>57</sup> The princesses' box adjoined that of the King, and on the tier directly above it two or three boxes were reserved for members of his suite. Yeomen of the Guard also stood near at hand on these occasions. John O'Keeffe remarks that "the green-room in old Covent-

<sup>55</sup> *Morning Herald*, 16 Sept. 1792.

<sup>56</sup> LXX (May 1800), 480.

<sup>57</sup> la Roche, *Sophie in London*, p. 218.

garden Theatre was close to the entrance to the royal box (indeed at its very door). Old Drury-lane had [its] green-room on the opposite side to the royal box.”<sup>58</sup> Hence, O’Keeffe continues, the royal party and members of its entourage rarely visited the Drury Lane greenroom, but were frequently seen in Covent Garden’s. It may be pointed out that the King and Queen were, in any event, far more partial to Covent Garden than to Drury Lane. Between 2 and 28 January 1783 they visited the latter theatre to see Mrs Siddons, for the first time, in five different parts. But this was a most unusual occurrence. From 1785 to 1800 they commanded thirty-two performances at Drury Lane, and at Covent Garden nearly four times as many, that is, 119.

One obviously essential arrangement in the design of the auditorium was that of allowing the box holders to be able to see the stage over the heads of the standees in the pit. These persons were oftentimes loungers who could, when the house was not full, have had no difficulty in finding a seat, but who preferred to lean back against the parapet of the boxes, chattering and laughing. They stood in a shallow trench that entirely encircled the pit, “a step lower than the floor on which the benches are placed.”<sup>59</sup> Since the pit itself was raked, this meant that no standee intercepted the view of the frequenters of any of the boxes.

## ACOUSTICS

The great size of Drury Lane and Covent Garden as they existed at the end of the century must indeed have caused many theatregoers to regret the auditoriums of Garrick’s day. That a certain note of sentimentality enters into some of the reflections on this subject that have been quoted earlier in this chapter cannot be gainsaid. In his *Treatise on Theatres*, published in 1790, the architect George Saunders attempted to look at this problem in a strictly practical manner: that of what he called the science of phonics, or, in modern terminology, acoustics. His considerations, however, dealt not so much with the actual size of a theatre as with its shape, with, that is, a design that would bring all the spectators within easy hearing distance of the actors. His favorite solution was that of making the auditorium into as much of an amphitheatre as possible, instead of into a rectangle or a square. In many respects his ideas were hampered by the conventions that

<sup>58</sup> O’Keeffe, *Recollections*, I, 289-90.

<sup>59</sup> *Public Advertiser*, 25 Sept. 1782.

had for so long pertained in eighteenth-century theatre architecture: the auditorium in the form of a truncated ellipse; the presence of the forestage; the requirement of at least two tiers of boxes, with the pit passage running beneath them; the lack of means (or wish) to construct a balcony overhanging the pit, etc. But it must be admitted that Saunders' work is nevertheless one of importance in the history of that very branch of architecture itself.

He makes, however, no reference to certain factors that served to rescue those "covered Salisbury Plains" from complete disaster. For in them the actors could indeed—if not quite so intimately—be seen; in them they could—if not quite so easily—be heard. The ceiling was not parallel to the ground, but sloped from the galleries downward towards the stage, thus creating from those galleries better visibility, and creating as well a reflection of sound, whether spoken, sung, or played, that must have considerably benefitted the acoustics throughout the entire house. Furthermore, there were no fire regulations that prohibited the use of wood, a great amount of which was introduced everywhere throughout all the theatres; curtains hung at the back of the boxes, and festoons of velvet and other materials ornamented other parts of the house—all these being elements well known to the science of acoustics as transmitters and moderators of sound. Even when Mrs Siddons chose not to raise her voice above its natural pitch the likelihood is that only an occasional word might have been lost to a spectator sitting in the back row of the one-shilling gallery.

#### LIGHTING AND HEATING

The interiors of all the London theatres were, when lighted for the evening's performance, "an impressive spectacle." So remarks a German visitor in 1784, H. M. F. von Watzdorf.<sup>60</sup> He is comparing the appearance of English theatres with those of his native country, where the custom prevailed of leaving the boxes in darkness, so as not to detract from the illumination on the stage. In London, however, as has already been pointed out, the occupants of the boxes were fully as happy to be seen as to see, and lights were therefore provided inside the boxes as well as outside them. At Covent Garden, at the time of its reconstruction in 1782, the *Public Advertiser* reports: "A small, neat lustre hangs by a chain against every column below [the side boxes], and every column above. The front boxes are lighted by

<sup>60</sup> Quoted in Kelly, *German Visitors*, p. 99.

four lustres, and a large girandole ornamentally placed at each end.”<sup>61</sup> Similar arrangements were in use in the tiers above the boxes, i.e. lustres placed either on the columns or parapets of the galleries, but always in such a manner as never to interfere with any spectator’s view of the stage.

At the King’s a large chandelier was, in addition, suspended over the middle of the pit. This was made possible, indeed necessary, because of the great height of the auditorium of that theatre. It hung in a position above the sight-line of the topmost row of boxes. Such a means of illumination, even in the large theatres of Drury Lane and Covent Garden, as they stood at the close of the century, was, however, never considered essential.

Candles, generally of wax, were in use, and once lit they remained lit until the last playgoer had taken his departure. This fact of uninterrupted illumination—a fact far too often forgotten or overlooked—is of the greatest possible importance in any consideration of what occurred inside an eighteenth-century theatre. Reference has already been made to the amount of noise to which audiences were so prone. Customs, habits, manners do not remain the same, but nevertheless it is natural to suppose that persons are more ready to move from place to place, to talk out loud, to slam a door, to quarrel in surroundings that are brilliantly lighted rather than in surroundings that are in next to total darkness. Furthermore, the lighted auditorium established a rapport between the spectators and the actors that occasioned a frequent interchange—almost as in a private room—of suggestions, criticisms, commendations that the darkened theatres of to-day have almost completely banished. And lastly the tendency on the part of the audience, when extreme objection was taken to what was passing on the stage, to indulge in a riot. These riots sometimes assumed dimensions of so serious a sort that the theatre in question would have to be closed for a night or more in order to repair the damage inflicted on it. Riots in theatres always have occurred, and still do occur, but the argument that they flourish more readily when rioters can see exactly why and what they are doing remains a valid one. The eighteenth-century audience delighted in asserting its rights and privileges, and it did assert them. The audiences of to-day, sitting submissively in the dark, appear to assert very little indeed.

There were, finally, the means employed of illuminating the various lobbies and passageways that led into the auditorium. A curious letter in the *Public Advertiser* of 1 August 1778, written to the manager of the Haymarket, makes reference to the oil lamps in the passages of that theatre. The writer says that they ought to be lit at “some time in the Afternoon,

<sup>61</sup> *Public Advertiser*, 25 Sept. 1782.

instead of a little after ten in the Morning." They go out before the entertainments are finished, thereby causing the audience, on leaving the theatre, to "play together at Blindman's Buff." It cannot be that this situation prevailed on every night of the season, or that, in future seasons, Colman, the manager, did nothing about it. The reference, however, to the use of oil as a means of lighting these entrances does not occur elsewhere.

Little information has survived as to how the auditoriums were heated, for what appears to be the simple enough reason that they were not heated at all. In the winter months great-coats, pelisses, boots were probably seldom discarded by many members of the audience. An opportunity for leaving these garments in a cloakroom was, however, made available: on 13 May 1778 the *Morning Chronicle* prints an advertisement for a coat delivered by mistake to the cloakroom in Covent Garden. These cloakrooms may also have contained toilets. The surviving floor plans of the theatres reveal that toilets, for both ladies and gentlemen, were situated off the landings of the staircases leading from the lobbies to the boxes.

The saloons and lobbies of the theatres were, in regard to being heated, more comfortably fitted out than were the auditoriums. According to the *Public Advertiser*, 18 September 1792, stoves were installed in most of them, for the convenience of patrons either awaiting the opening of the doors before the performance or the arrival of servants and carriages at the conclusion of it. But the same newspaper on 26 January 1792 speaks of the cold draughts of air circulating through the corridors and staircases, which meant that curtains had to be hung at the back of the boxes, presumably just inside the box-doors.

The King and Queen were favored in a fashion not accorded to everybody else. "An elegant fire-place," observes the *Morning Herald* on 17 December 1796, "was introduced into the Royal Stage Box at Covent Garden Theatre on Wednesday evening last, to the great surprise and no less comfort of their Majesties."

Detailed information about systems of ventilation in the winter theatres is also scanty. Both theatres had windows in the corridors that surrounded the upper galleries, and it is not unlikely that one of the duties of the charwomen was to air the theatre by means both of these windows and of the various exterior doors. It is pretty certain that long before the audience arrived all these apertures were tightly closed. But at the Haymarket, throughout the summer months, whatever fresh air London was possessed of obviously had, on certain hot nights, to be introduced into the auditorium. Originally that theatre had had three ventilators, but in the early 1780's

a fourth was added, "three of which," states the *Public Advertiser* of 30 May 1783, "are over the back part of the pit, and one over the orchestra." Mention is also made of the installation in the roof of Covent Garden, when that theatre was redesigned in 1782, of a ventilator situated over the center of the pit.

# The Stage

## S C E N E R Y

THE PRINCIPAL elements that constitute the staging of a play: the general details of the performance itself, the acting, the scenery, the lighting, the costuming do not exist independently of each other. But for purposes of clarity, particularly in regard to the differences existing between eighteenth-century practices and those of to-day, it has seemed best to discuss these subjects one by one.

As the audience was assembling, the orchestra, or, as it was more commonly referred to, the band, was playing various selections of music. This it did at two, and sometimes at three separate intervals over a period of about half an hour: the "first music," the "second," and the "third." The beginning of the music was heralded by the ringing of the prompter's bell, and it was concluded by the bell being vigorously rung again. These manoeuvres, in particular the last, had two objects: cues for the starting and the stopping of the music, and giving the final warning to the audience —since obviously the house lights could not be lowered—that the performances were about to begin.

Between the audience and the proscenium arch, with its large, green proscenium curtain, was the sunken pit in which the orchestra sat, and beyond which lay the area known, at least in theatrical history, as the forestage. (I am reminded by Professor Allardyce Nicoll that this part of the stage was never referred to as the "apron" until about 1900. Even the term "forestage" was seldom, possibly never, employed in the eighteenth century, i.e. everything from the footlights to the furthest upstage piece of scenery was called, and quite properly, merely "the stage.") In any event, this area was one of the first importance in every production of every evening's entertainment. From it were heard prologues, epilogues, announcements of changes of play; on it took place not only songs, monologues, incidental dances and other forms of intermediary activity, but also a considerable part of the action of the play proper. At moments of stress or tension in the unfolding of the plot the actors would want to be in as close proximity as possible to the audience, and would advance well beyond the proscenium arch to deliver an important speech, whether a soliloquy or not. On either

side of the forestage stood a door, which generations of stage convention had accepted as an integral part of the scenery, as, that is, either an exterior or interior door in or near whatever kind of building the action of the play—otherwise progressing on the stage proper behind the proscenium arch—might be located. These doors were even used for entrances and exits in scenes not connected with a building at all: a scene in a park or a forest, by the seashore or on a country highway. The forestage was, in other words, for all purposes completely and intimately associated with the entire acting area from front to back.

The measurement of the depth of the forestage varied from theatre to theatre; an average, however, would be about twelve to fourteen feet. At the opera house it was somewhat deeper, in order to provide a larger space for the elaborate ballets produced there. The footlights, or "lamps," extended along the entire front of the forestage.<sup>62</sup> At either end of the footlights it was customary to install a curved and ornamented grille-work of iron, perhaps eighteen inches in height. These grilles were known as the "spikes," and had been introduced at a much earlier time when, during serious riots, members of the audience attempted to clamber into the orchestra pit and thence onto the stage. For the same reason rows of similar spikes, also of an ornamental nature, were affixed upon all three sides of the inclosure surrounding that pit. Whether these devices ever effectively deterred a serious-minded rioter may be questioned. As time went on they became more a matter of accepted convention in theatre architecture than of genuine defense against mischief.

The curtain was therefore, taking into account the depth of both the orchestra pit and the forestage, situated at a distance of perhaps twenty-five feet from the front bench in the pit proper. When, after the playing of the last "music," it finally rose, it did so by being pulled up in the form of three or four shallow festoons. It was never pulled all the way out of sight, but remained at the top of the proscenium arch, and hence served as a border that helped to conceal the flies and the grid.<sup>63</sup> As it rose the audience saw a flat scene extending all the way from one wing to its opposite wing, and standing in a groove about an inch and a half wide and an inch and three-quarters high. This scene was supported in like manner by a comparable groove situated upside down underneath the flies at the top

<sup>62</sup> See also pp. lxvi-lxvii.

<sup>63</sup> Surviving prints reveal that in private theatres, too, the curtain was always drawn up in this fashion. For the Mansfield Park theatricals Mrs Norris remarks that "there is very little sense in a play without a curtain—and I am much mistaken if you do not find it drawn up into very handsome festoons."

of the stage. These grooves were used in all eighteenth-century English theatres. They were brought to America, but, except in a modified form developed in Holland, never found their way into any public Continental theatre. The scenes which they held, known as "flats,"<sup>64</sup> consisted of two pieces, divided vertically in the middle. These pieces were drawn on or off the stage, right and left, by scene shifters who were working behind them. No concealment of this operation was ever attempted; it was carried on in full view of the audience.<sup>65</sup>

The grooves were arbitrarily known as the "first groove," being the one nearest the footlights, the second, the one next upstage, the third and so on. For moving the flats two different things therefore happened. The opening scene of an act might be placed in the fourth groove and the next scene in the third. When this opening scene was concluded the flats of the following scene "closed" upon it, and oftentimes upon the actors still remaining in that scene. Or the situation might be reversed. At the end of the first scene, in which the third groove had been elected for use, the actors would make their exits, whereupon the flats would be pulled offstage, revealing the following scene, placed in the fourth groove. But any one of the grooves, no matter how far apart, could of course be used successively. The choosing of them was usually dictated by the exigencies of whatever play was being performed, in particular as regards characters who appear in two consecutive scenes. For this very reason, most eighteenth-century dramatists were careful, as far as possible, to begin each scene with a different set of characters than those on whom the flats of the preceding scene had just closed. In other words, changes were always made, provided the scene shifters were properly alert, with great rapidity.

But oftentimes it was unnecessary, again because of what was demanded by the plot of the play, to move the scenes from upstage to downstage, or vice versa. This was made possible because the grooves were not constructed as individual units. They were assembled into what were called "sets," each set consisting of anywhere from three to five grooves laid side by side. Thus, for two successive scenes that had to be played downstage, their flats would be arranged within the same set, and operated exactly as has been described in the preceding paragraph. An example of how the various

<sup>64</sup> This term first came into use about 1736. Throughout the hundred years previous they were known as "shutters."

<sup>65</sup> "The scenes visibly shifted in your sight."—Sir Joshua Reynolds, *Literary Works* (London, 1852), II, 72. For a full discussion of the mechanism of the grooves and of their operation see Richard Southern, *Changeable Scenery* (London, 1953), and the same writer in *The Oxford Companion to the Theatre*, 2nd ed. (London, 1957), pp. 238-42.

grooves were chosen is found in connection with the property plot for *Love in a Village* as acted at Covent Garden on 15 September 1788. It is reproduced by John Williams in his *Poems* in 1789.<sup>66</sup>

#### ACT I

*Scene i.* A Garden—5th groove.

*Scene ii.* A Hall in Woodcock's House—2nd groove.

*Scene iii.* A Field [this scene was in common use in many other plays;  
it was known as the "Stratford"]—2nd groove.

*Scene iv.* A Village Green—5th groove.

#### ACT II

*Scene i.* A Parlour in Woodcock's House [this scene, like that in *I.iii*,  
was known as the "Beausett"]—2nd groove.

*Scene ii.* As *I.i*—5th groove.

*Scene iii.* As *I.ii*—2nd groove.

#### ACT III

*Scene i.* As *II.i*—2nd groove.

*Scene ii.* A Greenhouse ["Open Cutt Wood back'd by Garden Cloth"]—3rd groove.

*Scene iii.* Another Hall in Woodcock's House [this scene, like that in *I.iii*,  
was known as the "Picture"]—3rd groove.

It will be observed that the first and fourth grooves were not made use of at all, and that on two occasions (*I.ii*, *iii* and *III.ii*, *iii*) the flats for two successive scenes were installed in the same set of grooves. For the exterior scenes representing the Garden and the Village Green the stage was open to its fullest extent. In order to give a sharper effect to the scene of the Village Green—that of a busy and well-attended fair—the "Stratford" scene of the Field, which was introductory to it, was played downstage. So were all the interior scenes of the two Halls and the Parlour, in either the second or third groove.

More was called for than merely the flats. The principle underlying, and the necessity for, the use of wings had long been known. The wings were placed in the groove that, in each of the sets, lay furthest downstage. The number of the sets of grooves corresponded to the number of the wings, which, in Drury Lane and Covent Garden, were usually ten, i.e. five to a side. The reconstructed King's of 1791 had six wings to a side.<sup>67</sup> No line drawing of the stage of the Haymarket appears to have survived, but the number was probably also five. The sets containing the wings and grooves at all the theatres were roughly six feet apart. The wings could be called extensions

<sup>66</sup> (London, 1789), II, 264.

<sup>67</sup> *Oracle*, 24 Feb. 1791.

of the flat scenes that ran in and out on the grooves. When pulled off the stage each flat came to rest immediately behind the wing to which it corresponded. The wings themselves were in grooves, and had to be changed to fit the scene as a whole: a "tree" wing for a park or countryside, a "palace" wing for any interior of a building, etc. Being of a more or less generalized design they were frequently, like the "Stratford" and "Beausett" flat scenes, used again and again in entirely different plays, and would in fact be held over for several successive seasons. When on the playbills the expression, "With New Scenes," appears, the reference is almost invariably to the flats alone. The entire system lay parallel to the footlights. Had the wings been set at an angle the grooves could not then have been placed in a straight line from one side of the stage to the other.

In the eighteenth century actors may therefore be said to have performed in front of the scenery, and not within it. The box set, complete with three walls and a ceiling, did not come into use until the early 1830's.<sup>68</sup> But the grooves were not entirely abolished for another fifty years, when in the 1880's Henry Irving began to use drop curtains between the scenes of an act.<sup>69</sup>

To an audience the changing of the flats meant, therefore, the change of a scene. At the conclusion of an act a curtain, painted in a conventionally ornamental design and located immediately behind the proscenium curtain was lowered: the proscenium drop, "as we call the painted cloth which falls between the acts."<sup>70</sup> The green curtain was never drawn down until the conclusion of the entire play. Thus a different arrangement—and one which must have been especially helpful to late-comers—was employed for each different occasion: the closing or opening of the flats at the end of a scene, the lowering of a painted curtain at the end of an act, the dropping of the proscenium curtain at the end of the play.

It might be supposed that the grooves would prove hazardous to the movements of the actors, and occasionally so they were. A Miss Fontenelle made her debut at Covent Garden in the autumn of 1788. She was noted for her vivacity and exuberance, and on a night in the following spring she

<sup>68</sup> James H. Butler, "Early Nineteenth-Century Stage Settings in the British Theatre," *Theatre Survey*, VI (1965), 54–64.

<sup>69</sup> Earlier attempts to make use of drop curtains were met with disapproval. They were tried, for example, by the Haymarket manager, in *The Red-Cross Knights* in 1799. On 22 Aug. the *Morning Chronicle* observed that "this method of preparing for a new scene disjoins the business, and of course tends greatly to injure the [rapidity and cohesiveness of the] effect."

<sup>70</sup> In his *Memoirs of a Manager* (Taunton, 1830), I, 130, Henry Lee states that these act drops were of "canvass," and that, in order to render them more or less fireproof, they were "painted, not with oil, but with water-colours."

became so excited that as she rushed down the stage she caught her heel in one of the grooves, and fell headlong.<sup>71</sup> But such a thing happened very rarely. Trained actors were as accustomed to the presence of the grooves as they were to the presence of the wings or of the footlights or of the audience itself. They knew to the last inch exactly where those treacherous strips of wood were lying and exactly how to avoid them.

As time went on—Dr Southern says “by 1790 at least”—the grooves lying on the stage were divided. Those parts directly behind the wings remained “fixed,” but the far longer part stretching across the main body of the stage was made to be, if needed, “loose.” When in use this longer part was pegged to the floor, but was otherwise easily removable. Having the floor entirely cleared in this fashion was obviously of great importance to the performance of the big spectacles and ballets d’action that were becoming increasingly popular at Drury Lane and Covent Garden. These entertainments frequently concluded with a grand procession in which appeared a triumphal car—a ludicrous sight, surely, had it been drawn down the stage bumping and clattering over the grooves. At Drury Lane, on 29 October 1796, following a performance of *The Grecian Daughter*, a ballet entitled *The Scotch Ghost* was brought forward. It was danced by a company of twenty-one persons who, for their manoeuvres, needed the full width and depth of the stage. This ballet was succeeded by the popular farce called *Who’s the Dupe?* The grooves were, then, taken off the stage for the performance of the dance, and replaced in time for the acting of the farce.

At the opera house grooves were almost certainly not in use. None of the “Grand Heroic Ballets” constantly produced there could possibly have been performed had the dancers been confronted with such impediments. The shifting of the scenes within the operas themselves was probably effected by the Continental system of drop curtains and of flying. But evidence on this point remains obscure.

Concealing the flies from the view of the audience were the cloth borders, or “sky-cloth,” that came down, at the three playhouses, to the top of the flats. In his life of Mrs Siddons James Boaden speaks of the “abrupt junction of the borders with the tops of the scenes—the wings, and the scoring line where the flats meet each other—the grooves in which they move.”<sup>72</sup> So that they could move more silently and easily the custom was to treat the grooves with soap.

<sup>71</sup> *Diary; or, Woodfall’s Register*, 2 May 1789.

<sup>72</sup> (London, 1827), II, 292.

The scenery contained by the grooves was obviously of importance, and, particularly in pantomimes, there was often a great deal of it. In *Mago and Dago* at Covent Garden in 1794 there were twenty-five different scenes; in *Merry Sherwood* at the same theatre a year later there were twenty-one. Others had almost as many, as can be seen from a careful listing in *Theatre Notebook*<sup>73</sup> of the work done by De Loutherbourg at Drury Lane from 1773 to 1781. Even in musical comedies lavish use was oftentimes made of scenery. A typical example is *Ramah Droog*, produced at Covent Garden on 12 November 1798. The locale is India, the scenes being based on drawings made in that country by Thomas Daniell. The following day they are outlined by the *Morning Herald* as follows: "A view in the fortress of Ramah Droog, the British captives on one side, the walls of the Palace Gardens on the other—a distant view of the hill fort of Ramah Droog—an apartment in the Rajah's Palace, the women of the Zenana dancing and singing—the battlements on the rock—an apartment in the Palace—a private apartment belonging to the Vizier—a wood near the Pattah, or town, at the foot of the rock—Zelma's prison—and the outside of a fort." In *Olympus in an Uproar*, 1796, also at Covent Garden, one finds listed on the playbill items such as Palaces, Gardens, Temples, Views of Crete and of Mount Ida, as well as peacocks in a transparency, Jupiter descending on a cloud and Iris on a rainbow, Pluto and Neptune ascending from the Infernal Regions, etc. etc. When *Macbeth* was revived at Drury Lane on 21 April 1794 it was computed by the *Morning Herald* the following day to have had at least fourteen elaborate scene changes.

The flats comprising the scenes could be put to various realistic uses. Practical doors cut into them were not uncommon. In his *Memoirs* Tate Wilkinson makes mention of a scene "at Covent Garden used from 1747 to this day in the *Fop's Fortune* [i.e. *Love Makes a Man*], &c. which has wings and flat, of Spanish figures at full length, and two folding doors in the middle [of each flat]."<sup>74</sup> Practical windows appeared as well as doors. During a performance of *Othello* at Drury Lane on 1 October 1782 Aickin as Brabantio was reprimanded in the *Public Advertiser* three days later for climbing down the ladder behind the window from which, in Act I, he had been talking to Iago, and closing it as he went, instead of first pulling it down. A review of O'Keeffe's *The Young Quaker* in the *Universal Magazine* notes that in one of the scenes hung a portrait, painted by Alefountain, of Captain Ambush,

<sup>73</sup> Sybil Rosenfeld and Edward Croft-Murray, "A Checklist of Scene Painters Working in Great Britain and Ireland in the 18th Century," *Theatre Notebook*, XIX (Spring, 1965), 106-9.

<sup>74</sup> Tate Wilkinson, *Memoirs* (York, 1790), IV, 92.

"which presented a very happy likeness of Williamson," who performed that part.<sup>75</sup>

Some of the scenic effects obtained by the designers who worked in the King's were very much in the grand manner. The outline of the setting of a scene by Novosielski for the opera *Nitteri* in 1785, as printed in the libretto, reads: "A large space near the walls of Canopus, magnificently adorned for the triumphal entrance and coronation of the new King. A rich and elevated throne, at the foot of which, on the right, stand some Priests, bearing the ensigns of royalty on golden basons. A triumphal arch in perspective, with various lodges full of spectators. A view of the Egyptian army at a distance. The victorious King is seen seated on a white Elephant, advancing slowly under the arch, preceded by the deputies of the provinces, and a train of Egyptian grandees, captives, etc. He ascends the throne to the sound of symbols, sistrums, and other oriental instruments." Again, in Noverre's ballet, *Le Triomphe de l'Amour Conjugal* (otherwise known as *Alceste*), produced in 1782, the following spectacular bit of business was achieved. "In the midst of their rejoicings Admetus and his courtiers are terrified by the sudden and ominous roaring of the thunder; flashes of lightning pierce swift through the clouds, the altar is in flames, and the following inscription written in letters of fire complete[s] the consternation of the spectators: Admetus must instantly die—or another for him!" On another occasion, in 1794, a set was devised by Marinari for *Il Matrimonio Segreto* representing "the hall of an Italian villa, [which] shews a ceiling designed like that of the theatre itself," which ceiling is elsewhere described as picturing Apollo and the Muses, enriched with allegorical figures, flowers and medals.<sup>76</sup>

But all was not always as it should have been. Carelessness and inattention on the part of the scene shifters—as well as on the part of the acting manager—are from time-to-time referred to. When the Drury Lane company was acting at the King's in the season of 1791-92 the *Oracle* on 15 November observes that in *Richard III* on the previous evening "Trinculo's curtain [in *The Tempest*] stood for the Tower, and Bosworth Field was a delightful little farm-yard." Again, notes the *True Briton* on 4 December 1797, "There is not sufficient attention [paid] to the management of the Scenery at [Drury Lane]. On Saturday an obtrusive Grove came between the partitions of a Room [in *The Merchant of Venice*], and plenty of Trees gave evidence in the Hall of Justice." In 1789 the *Gentleman's Magazine* queried the reason

<sup>75</sup> LXXIII (Aug. 1783), 76.

<sup>76</sup> *Morning Herald*, 4 and 13 Jan. 1794.

for the repeated mistakes that took place in setting the scenes: "dull clouds hanging in a lady's dressing room; vaulted roofs unsupported."<sup>77</sup> And of a performance of *Cato* at Covent Garden on 31 May 1797 the *Montly Visitor* has this to say:

The strange confusion of to-night was really laughable. One scene was a jumble of Grecian, Arabesque and Gothic architecture; and another—a very neat English street, somewhere, as we should suppose, by the elegant lamps at the doors, and the balconies at the windows, about St. James's or Grosvenor Square. There wanted nothing but a string of carriages, and powdered footmen behind them, to render it complete. We perchance may be wrong; but we certainly have very good authority for believing that things were not exactly in this manner in Utica eighteen centuries ago.<sup>78</sup>

The usual accompaniments to fully realistic stage setting: tables, chairs, beds, etc. were kept to a minimum. They, too, like the scenery, were shifted visibly. In *The Critic Puff* remarks to the scene men, "It is always awkward in a tragedy to have you fellows coming in in your playhouse liveries to remove things. I wish that could be managed better."<sup>79</sup> This observation is more fully detailed in a passage from a hitherto unpublished journal written by C. G. Küttner when he was visiting England in 1784.

[At the close of *Hamlet*, V.i] everything is deserted, and since the grave is right out in the proscenium it cannot be covered with a curtain [or flat]. What happens? An attendant comes on with a broom, sweeps all the skulls and bones into the grave, pushes the board back again, lays a [green] carpet on top of this, and goes his way. The English can permit such things without being in the least disturbed.<sup>80</sup>

Properties, on the other hand, were more plentiful. The Account-Books of both Drury Lane and Covent Garden, on virtually every night of every season, record the purchase of these articles. Usually ten to fifteen shillings was spent on them, but frequently the sum reached two or three pounds or even more.

But attempts at rendering the scenery more realistic, at heightening the illusion, were constantly being made, notably by the most eminent scene designer of the late eighteenth century, Philip James De Loutherbourg. He was the first artist to use, or at least to use effectively, cut-out scenes: in *Omai*, the only work he ever designed for Covent Garden, in 1785, his view of the frozen ocean was said to contain forty-two separate pieces. He

<sup>77</sup> LIX (May 1789), 407–9.

<sup>78</sup> I (June 1797), 538.

<sup>79</sup> Act III, scene 1.

<sup>80</sup> Quoted in J. L. Hodgkinson and Rex Pogson, *The Early Manchester Theatre* (London, 1960), p. 110. That this practice was common to London as well cannot be doubted.

painted a great many transparencies, by means of which he was able to achieve a three-dimensional picture. His experiments with lighting, in which he surpassed all his contemporaries, will be discussed below. It was, of course, when the stage was opened to its fullest extent, with no flat scenes in evidence, that the most impressive effects were attained; these appeared more and more commonly in the closing years of the century and principally under the guidance of John Philip Kemble.

Here he was enabled to break away, to a considerable extent, from what all London playgoers had been accustomed to from the Restoration onwards: scenery painted, wing after wing, until one saw the scene hanging at the very back of the stage, all in diminishing perspective.<sup>81</sup> No other arrangement was possible. Because of the grooves the wings by necessity had to lie parallel to the footlights. Interiors as well as exteriors had to be painted in perspective. To the untutored eye a room looked like a room, but had it actually been painted like one the effect would have been, clearly, out of proportion. The illusion was also maintained by the fact that the floor of the stage in all the theatres was raked, the slope upwards from the footlights towards the rear being sometimes fairly steep. What Kemble, then, undertook was the actual construction of buildings with towers, battlements, drawbridges, archways. He used them in *Richard III*, in *Macbeth*, in *Pizarro*, in *Lodoiska*, in *Blue-Beard*, and in other pieces. These scenes he would place not invariably fronting the audience, but sometimes at an angle on the stage, or indeed at one side of it. Working with his principal scene designer, William Capon, he insisted upon exact archeological detail, and in so doing he was not only an innovator but a pioneer. Mistakes in these details were sometimes made, but those members of the audience who could recognize them as such were a mere handful.<sup>82</sup>

And, in another way, Kemble was an innovator. At the opening of the new Drury Lane in 1794, with an elaborate revival of *Macbeth*, the *Morning Herald* on 22 April reports that "All the scenes were new. They were probably about fourteen, and all, except the parts at the sides, were lowered from the ceiling." It is not unlikely that this was the first occasion in the history of the London stage on which this procedure was followed throughout a full-length play. Evidence that Kemble used this method in the presentation of other plays has not come to light, but it is not unreasonable to suppose that, from time to time, he did so.

<sup>81</sup> See under King's, 2 Dec. 1797.

<sup>82</sup> For a discussion of this matter see Russell Thomas, "Contemporary Taste in the Stage Decorations of London Theatres, 1770-1800," *Modern Philology*, XLII (1944), 65-78.

## LIGHTING

The stages of all the London theatres received their illumination from three sources: the lighted auditorium, the footlights, and oil lamps and candles fastened at intervals behind the proscenium and behind each of the wings. Concealed lighting from behind the borders at the top of the proscenium may also have been employed, but no positive evidence of this has survived. The stage was therefore given a steady flow of undiminished light, whenever such a light was required. But years of practice and the ingenuity of more than one machinist and scene designer—notably De Loutherbourg—had made possible a good deal of variety in obtaining various effects of light and dark.

The first important change had come at the beginning of the 1765–66 season when at both Drury Lane and Covent Garden the large chandeliers, or “rings,” that from the time of the opening of the theatres in 1660 had hung suspended over the stage of every theatre in London, were abolished. In his *Personal Sketches of his own Times* Sir Jonah Barrington speaks of the Dublin theatres of the eighteenth century being lit “with tallow candles, stuck into tin circles hanging from the middle of the stage, which were every now and then snuffed by some performer.”<sup>83</sup> That London actors were obliged to do likewise was certainly the case. These chandeliers were a deterrent both to the illusion of the scene and to a complete view of the stage on the part of those seated in the upper gallery. Garrick, just returned from a long journey on the Continent, had insisted on doing away with these bothersome objects—in fact, the idea of doing so had come to him while seeing the lighting arrangements on some of the stages in the foreign countries he had visited. In any event, the Covent Garden management took up the idea, too, and in place of the chandeliers long, vertical strips, probably of tin, were installed out of sight of the audience on either side of the stage. On these strips the lights were fastened. Behind each light was a reverberator or reflector, and beside each light was a curved metal shield. These shields could be drawn slowly or rapidly, as the occasion demanded, across the lights, with somewhat the effect achieved by a modern rheostat, and, if entire darkness was desired on the stage, the footlights were so arranged that, at the same moment, they could be lowered until they were entirely out of sight.

These devices continued to be used at Drury Lane and at Covent Garden—they were presently adopted by the Haymarket as well—until

<sup>83</sup> (London, 1827), II, 197.

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the end of the century and for some years thereafter. A more simplified and efficient system was that installed in the opera house. It is described, with a fine flourish, by the *Oracle* on 10 January 1791, as follows: "Upon our theatres are generally affixed to the wings [the stage lights, which can be] darkened by folding blinds; but here the lamps are suspended before the wings upon posts, which by one mechanic power are moved together—gradually receding for the coming on of night—gradually approaching with the increasing blushes of Aurora."

De Loutherbourg went even further. By stretching silk screens of different colors working on pivots in front of bright lights he was able to obtain effects of clouds, storms, etc. that perpetually astonished and delighted the audience. Henry Angelo describes how, by this method, "a sudden transition [was brought about] in a forest scene, where the foliage varies from green to blood colours and . . . so illuminated the stage as to give the effect of enchantment."<sup>84</sup> Transparencies De Loutherbourg brought to a high point of beauty and of accuracy. They had long been in use in theatres everywhere, and consisted usually of a scene placed well upstage made of linen or of calico and painted in transparent dye. The "Cavern of Despair," in the penultimate scene of a pantomime, painted on the front side of the transparency, would be visible when light shone on it; on the back side would be painted the "Temple of Virtue," which when lighted from behind in the concluding scene, would burst suddenly into view. Effects of this nature were, as just indicated, much more commonly utilized in the Drury Lane and Covent Garden pantomimes than in anything else, but they were also seen from time to time at the opera house, especially in the elaborate allegorical ballets performed there. Another experiment with lighting at this theatre aroused the admiration of a reviewer in the *Gazetteer*, 28 March 1791, who refers to the scene of the Elysian Fields in a ballet based on the legend of Orpheus. There, "by means of lights placed behind gauze, a filmy hue is thrown over the stage, and the figures assume the appearance of aerial beings."

The footlights lay at the front of the forestage, which obviously needed additional illumination, since a good deal of the action of the play took place on it. They were situated in a long metal trough, the "footlight trap," which was filled with oil, on which were floating a series of small rectangular saucers, each holding two candles which were fed by the oil. The entire contrivance could be lowered by means of a system of lines and pulleys attached to a winch in the prompter's corner whenever it was

<sup>84</sup> *Reminiscences* (London, 1830), II, 326.

necessary to give to the stage as much darkness as possible. In the old Drury Lane, before its demolition in 1791, we learn from Kemble's *Memoranda*, 4 June 1791, that the number of candles needed for the footlights in that theatre was 72, whereas in the far larger Covent Garden it was no less than 136. At the beginning of the following season, when the Drury Lane company took up its quarters at the opera house, the *Public Advertiser* on 20 September 1791 made note that there had been 80 [sic] candles at Drury Lane, which cost the theatre £500 a season, but at the King's there were 320, which meant that the management would be expending for them something in the vicinity of £2,000.

From the amounts entered in the Drury Lane and Covent Garden Account-Books as being paid to both tallow chandlers and wax chandlers the estimate for every night's performance is about £4, being £2 for each variety of candle. The consequent figure of some £800 for the season represents what was paid for candles throughout the entire building: the front of the house, the stage and the backstage. Oil for the oil lamps and the footlights required the expenditure of another £450 a season. The nightly cost of lighting the King's in the 1795–96 season was estimated at £25.<sup>85</sup> With respect to the candles it is likely that an entirely fresh supply—although no statement as to this has been discovered—would be called for every night the theatre was open. The candles had to burn for some seven or eight hours, and that, in the course of the evening, they should be allowed to gutter out seems a circumstance that the management and the house-keeper would wish to avoid. It may be surmised that the candle ends taken from the lighting fixtures throughout the front of the house were removed for later use backstage. Or they were, possibly, a perquisite of the house-keeper.

### COSTUME

“With new Scenes and Dresses.” So read the playbills for virtually every new piece of every description brought forward in the London theatres of the eighteenth century. The scene rooms and costume rooms backstage were full to overflowing and were, obviously, replenished season after season. The costumes were, as can be seen from the enormous number of prints and engravings of performers that have survived, both handsome and showy, and, toward the end of the century, for historical pieces, more

<sup>85</sup> William C. Smith, *The Italian Opera and Contemporary Ballet in London 1789–1820* (London, 1955), p. 36.

compatible than had been the case in earlier years with the era they were supposed to represent. But, as with the scenery, inconsistencies and improprieties continued always to be in evidence. The principal difficulty in this connection lay in the curious arrangement that whereas performers were provided with costumes out of the theatre's wardrobe, they were also allowed to order their own costumes, i.e. to have them made without consultation with the theatre's tailor or costume designer. This privilege was granted only to the leading performers, and for it they were paid a stated sum by the management, or were reimbursed as they rendered each individual bill. On 7 November 1776 at Covent Garden the Account-Book records a partial payment of £50 to Mrs Barry "for finding her own dresses"; on 13 November 1786 at the same theatre Mrs Belfille was paid £21 10s. 6d. "for a stage dress." The *Public Advertiser* of 14 February 1783, in speaking of a performance of *The Merchant of Venice* at Covent Garden reports that "Nerissa was much better dressed than her mistress: a proof to us that they were her own cloaths." On the other hand, in the season of 1783-84 Mrs Siddons's stage dresses were supplied by the theatre. When, in the summer of 1784, she travelled to Ireland on a professional visit to Dublin and Cork, she was permitted to take these costumes with her, being, notes the *Gazetteer* of 7 July 1784, "an instance of unusual liberality." In the contract signed between Mrs Jordan and the proprietors of Drury Lane for her engagement there in 1794-95 it is stated that "agreeable to the custom of the said theatre . . . [she] to be provided with dresses out of the wardrobe."<sup>86</sup>

Instances multiply. When the well-known, but no longer youthful actor, West Digges, made his first appearance in London, at the Haymarket in the summer of 1777, he chose the title role in Addison's *Cato*, a part he had frequently acted in the provinces. He brought with him his own costume, one said to be similar to that worn by Barton Booth when the play was first acted in 1713: gilt leather upon a black ground, black stockings, black gloves, and a powdered periwig. That the rest of the cast was wearing some form of Roman costume is not improbable. As Doricourt in *The Belle's Stratagem* at Covent Garden on 18 September 1786 Lewis appeared in a coat "with small buttons innumerable, that gave it the air of a Hussar's jacket lengthened, [which] was lately worn by the Prince of Wales."<sup>87</sup> At the Haymarket, again in the summer of 1777, Palmer had a costume, which, according to the *Morning Chronicle*, 5 September, so pleased him

<sup>86</sup> See p. xcix.

<sup>87</sup> *Morning Chronicle*, 20 Sept. 1786.

that he wore it as Richmond in *Richard III*, as the Prince of Wales in *Henry IV, Part I*, and as Buckingham in *Henry VIII*.

Tate Wilkinson speaks of the fondness of actors for ornate costumes that "sacrifice character to finery."<sup>88</sup> What he means by finery is fancy dress: for tragedy, velvets, brocades, feathers, spangles; for comedy, coats and gowns more elaborate than any ever seen in any drawing room. To heighten an effect has in a way always been the case with theatrical costuming; in the eighteenth century reliance on this fact was almost universal. Wilkinson does not admit that this penchant was less true of the London than of the provincial theatres, but that in effect no theatre, no actor was wholly exempt. The principal problem was that each actor had more-or-less his own choice of what he wore. Presumably, when appearing in a stock play, he went to the wardrobe and brought back to his dressing room whatever he thought most suitable—suitable, that is, not necessarily to the play, but to his own fancy. This was almost certainly the case as regards inferior actors, even when a new play was produced. The "new dresses" in new plays were those intended only for the principal performers. Indeed the entire matter is well stated in a remark made in the *Morning Chronicle* on 23 September 1791.

It is a general fault that all the performers [at Drury Lane] seem to dress merely according to their own whim, without the least regard to the consistency of the whole. Some dress in the taste of the last reign, and some in the top of the present fashion. . . . The dresses, no doubt, should be appropriate to the characters, but they should be all rendered either suitable to a former period or to the present.

This lack of consistency, whether it has to do with historical accuracy or not, is what most forcibly betrays the absence of a decisive, governing hand in this department of the late eighteenth-century theatres. When the above comment was written John Philip Kemble was the acting manager at Drury Lane. His interest in correctness and propriety was keen, but he may have been frustrated by two factors: the sense on the part of his actors that their long-standing privilege of individual choice in dress must not be interfered with, and his own primary interest—the archeological accuracy of the scenery and other decorations.

That little attention in regard to costume was frequently paid to any but the leading performers must have been, in fact, the case. Thomas Davies observes that "it is but within these twenty years that the plays of Richard III and Henry VIII were distinguished by the two principal characters

<sup>88</sup> *The Wandering Patentee* (York, 1795), II, 91.

being dressed with [historical] propriety, though differently from all the rest.”<sup>89</sup> On 19 October 1779 the *Morning Chronicle* takes objection to a performance of *Macbeth* at Covent Garden as follows: “We have often remonstrated against the incongruous stile of dressing plays at each theatre. . . . Last night the modern custom of making the principal actor fine was followed without any regard to propriety, or any care about the other personages of the drama.”

Improprieties of all sorts are alluded to. A German visitor to England at the close of the century witnessed at Covent Garden Mrs Inchbald’s *Lovers’ Vows*, as she had adapted it from Kotzebue. The time of this play is the present, the scene Germany, but the traveller in question, T. von Schön, says that its “worst feature is the costumes. The landlord and the servants are dressed in the German style of Charlemagne’s time, and all the others in Hungarian attire.”<sup>90</sup> Earlier, at Drury Lane on 27 January 1785 in a revival of Massinger’s *The Maid of Honour*, “Palmer appeared in a Roman toga, but wore at the same time Turkish slippers and sable coloured stockings. . . . Mrs Siddons was beautifully apparellled in a Grecian dress.”<sup>91</sup> On 19 September 1798 at Covent Garden Whitfield in *She Stoops to Conquer* dressed himself in direct opposition to what the text of the play required: “arranged in every point for the drawing-room, although he is supposed to be on his journey, and is informed by his companion Young Marlow that they must change their travelling dresses.”

It cannot be understood that these instances, and many others, were entirely isolated ones. Oftentimes the objections raised by the critics of the costumes seen on the London theatres are obviously captious and rancorous. In 1799 and 1800, for example, a writer in the *Gentleman’s Magazine*, styling himself “An Artist and an Antiquary” published a series of letters in which he expressed himself as opposed to virtually everything he saw whenever he stepped inside a playhouse. In referring to Colman’s *Feudal Times* at Drury Lane he complains that the villagers are dressed in “those fancy stage-habits that we have been familiarized to witness on rustic characters these several years past. . . . One commander struts in a sort of Roman habit, another shines in a Grecian helmet, a James the First’s ruff, a Charles the First’s armour,” etc. In *Cymbeline* at Covent Garden on 13 May 1800 he found that “Dog-skin black leather pumps, white and black leather boots, high-topped gloves, silk stockings, ruffs, ruffled and neck-frilled shirts,

<sup>89</sup> *Dramatic Miscellanies* (London, 1784), III, 83.

<sup>90</sup> Quoted in Kelly, *German Visitors*, p. 154.

<sup>91</sup> *London Magazine*, N.S. IV (Feb. 1785), 138.

hats and feathers, trunk breeches, short doublets, cloaks, shoe and knee roses, canvas, yard-wide stuffs, silks, satins, muslins, spangles, foil and tinsel, glass diamonds, stocks, neckcloths, and fencing foils made up the paraphernalia here set forth as features of dress in Britain at the commencement of the Christian era."

But neither were attempts at a closer supervision of costuming entirely neglected. James Boaden notes that in *The Capricious Lady*, produced at Covent Garden on 17 January 1783, "the costume of James's reign was strictly attended to in the dresses of the characters; and I remember the enjoyment of Mrs Abington, in a high ruff and a rich silver silk edged with black velvet."<sup>92</sup> Later, at Drury Lane on 30 April 1796, the *Morning Herald* reports that in *Hamlet* "the dresses were all modern"—a far cry from the *Macbeth* of 1779. According to Haydn, who was present at the Haymarket on the night of 28 July 1794, the entire cast of *Auld Robin Gray*—a moderately successful afterpiece—was costumed in Scottish dress, of which he has left an attractive and what appears to be an accurate picture. Individual performers, as well, would make an effort to achieve propriety and naturalism. For generations theatrical tradition had required an actress in the concluding scene of a tragedy to appear in white (the famous stage direction in *The Critic*: "Enter Tilburina stark mad in white satin.") In *Venice Preserved* in 1782 Mrs Siddons was complimented by the *Public Advertiser* on 21 December for her dress and for "the continuation of the *same* dress, without the usual change in the fifth act." This, because the action of the play from the fourth to the fifth act is a nearly unbroken sequence. At the opera the correctness of the costuming in the classical ballet, *Ariadne and Bacchus*, reputedly from designs by the painter David, is commented on by the *Morning Chronicle* of 30 November 1797. Whether correct or not, these costumes gave offense to William Windham, who, in his diary, remarked that "we have advanced to the point of seeing people dance naked."

But, proper or improper, consistent or inconsistent, the element, as regards both scenery and costume, that carried the greatest weight and the greatest importance was the effect on the audience. If in a play by John Delap, *The Captives*, the scene of which was laid entirely in Scotland, only one of the characters (or so, at least, reports James Boaden in his life of Mrs Siddons) appeared in Scottish dress, was the audience particularly annoyed? Seemingly not. They made no objection when, in 1784, Hamlet wore modern clothes and the King antique Danish robes. The *London Magazine* has the following to say on this very subject: "In the second act [of *The*

<sup>92</sup> Boaden, *Memoirs of Mrs Siddons*, I, 371.

*Battle of Hastings*, at Drury Lane] Edwina flies to Matilda for protection, concealing her rank, and pretending to the princess that she is a simple village maid, deprived of protection by the horrors of war. . . . Unluckily Mrs Yates [as Edwina] appears in a full dress in this character, an impropriety which struck every sensible person, but no disapprobation was expressed.”<sup>93</sup> Purists and antiquaries might raise their voices in objection and in scorn, and the evidence is in their favor that they had good reason to do so, but “the popular audience is not very knowledgeable, and the theatre itself has a certain prejudice against literal accuracy.”<sup>94</sup>

<sup>93</sup> XLVII (Jan. 1778), 36-37.

<sup>94</sup> M. St. Clare Byrne, “Charles Kean and the Meininger Myth,” *Theatre Research*, VI (1964), 149.

## The Performance

### THE PROLOGUE

MENTION has already been made, at the beginning of the previous section, of what immediately preceded the performance itself: the two (or three) different “musics” and the ringing of the prompter’s bell. More exact details are supplied by Charles Lamb in his essay *My First Play*, which describes his experience at attending Drury Lane theatre in 1780. He does not refer, in connection with the preliminaries here in question, to the music, but only to “the orchestra lights” [i.e. those located on the desks of the musicians] which, he says, “at length arose. Once the bell sounded. . . . It rang a second time. The curtain drew up.” The first bell was the cue for the musicians to begin playing.<sup>95</sup> Its being rung a second time indicated the cue for the cessation of the music, but more specifically the warning to the audience that the play was about to begin. This last measure was highly necessary for, without a doubt, members of that audience were still trying to find their seats, perhaps disputing about the ownership of them, still talking loudly, still slamming doors. It may be noted that, for the identical reason that required the loud ringing of this bell at the commencement of the performance, the prompter rang it again at the beginning of every act.<sup>96</sup>

If, however, the audience was to be favored with the speaking of a prologue the curtain was not drawn up until this particular preliminary had taken place. On 6 September 1792 at the Haymarket the prologue “failed in a great degree, from the prompter ‘blabbing’ rather too loudly from behind the curtain.”<sup>97</sup> John Bernard recounts an anecdote about his arriving at the theatre too late to speak the prologue at the proper time. But the stage was still waiting, and in a confused manner, he did deliver it, even though the prompter Wild, a notorious practical joker, had already rung up the curtain, “to increase my embarrassment.”<sup>98</sup> The usual procedure was for the speaker to emerge, on the prompter’s side, from the door situated

<sup>95</sup> See under DL, 30 April 1794.

<sup>96</sup> *Morning Post*, 30 Nov. 1782.

<sup>97</sup> *European Magazine*, XXII (Sept. 1792), 233.

<sup>98</sup> *Retrospections of the Stage* (London, 1830), II, 271–72.

on the forestage directly in front of the proscenium arch and hence in front of the curtain. He was, by custom, dressed in black.<sup>99</sup> When he had finished he bowed and withdrew through the same door by which he had entered. Should a prologue be included on a night when a musical piece was to be performed, it was spoken subsequent to the playing of the overture. "The prologue [to *Joanna*, at Covent Garden, 16 January 1800], contrary to custom, was delivered before the overture."<sup>100</sup>

Prologues, as well as epilogues, were almost invariably a part of the production of every new full-length play, or mainpiece, and oftentimes—especially prologues—of new afterpieces as well. Their popularity was prodigious, as has been amply proved by Mary E. Knapp in her *Prologues and Epilogues of the Eighteenth Century*. Audiences would demand that a favorite prologue or epilogue be spoken season after season, whether it was announced on the playbill or not. A considerable number of performers—Mrs Mattocks, Thomas King, Bannister Jun., Miss Farren, Mrs Siddons and others—brought the art of speaking these pieces to a very high point. King's delivery of Colman's original prologue to Garrick's *Bon Ton* was long considered one of the masterpieces of that great comedian's career, and he was never permitted to lay it aside. The speakers were not the only specialists in this particular phase of eighteenth-century theatrical life. Many writers developed a happy knack of turning out brisk rhymed couplets<sup>101</sup> that commented on a vast variety of subjects: fashions in acting, in clothes, in political thinking, pleas for indulgence to a fledgling playwright or performer, the glories of the army and the navy, etc. etc. Miles Peter Andrews, John Taylor, Colman father and son, W. T. Fitzgerald, Richard Cumberland are names frequently met with. And a large number of dramatists preferred to have a hand at composing the prologues and epilogues to their own plays.

These efforts were not confined to the performance of new plays only. They were frequently written to accompany revivals of old ones. Benefit nights, in particular those for various public charities, were introduced by a prologue especially written for the occasion, as, too, from time to time were the actors' own private benefits. As the century drew to its close it became more and more of a regular custom to present to the audience a new performer with a prologue outlining that performer's virtues, ambitions, and terrors at the prospect of the trial he was about to undergo. It took, in other words, almost no hesitation on anybody's part, whenever there

<sup>99</sup> See under HAY, 19 Aug. 1783.

<sup>100</sup> *Monthly Mirror*, IX (Jan. 1800), 53.

<sup>101</sup> Prologues and epilogues in prose or in blank verse were virtually unheard of.

arose any conceivable excuse for indulging in a prologue, to write one and to have it spoken.

#### CHANGES OF PLAY

As has been stated earlier, the proscenium curtain at Drury Lane, Covent Garden, and the Haymarket, once it had been drawn up, did not fall again until the end of the mainpiece. The same procedure obtained at these theatres throughout the performance of the afterpiece. At the King's it was the invariable custom to have a divertissement or a ballet d'action between the acts of the opera and again at its conclusion, but here the green proscenium curtain was used at all times to mark off all the divisions between these various parts of the evening's entertainments.<sup>102</sup> It may also be noted that, contrary to modern practice, the curtain remained lowered preceding the oratorios that were brought out at the theatres throughout Lent; it was not drawn up until it was time for the performance to begin.<sup>103</sup>

But on a very large number of occasions the curtain did not rise on the play, or perhaps later in the evening, on the afterpiece the audience had expected to see. A season taken at random, 1788-89, may stand as an example of the approximate number of nights on which a change in the performance occurred. At the four major theatres a total of seventy-six of these changes took place. Thirty-five mainpieces were last-minute substitutions and forty-one afterpieces. The playbill would frequently carry a notice of the reason for the change, it being almost invariably the indisposition of a leading actor or actress. This announcement usually stated that the play in question was merely deferred—a statement that carried little weight or necessary promise of fulfillment. Genuine inability on the part of a performer to appear was naturally the principal cause of so many changes in the entertainments, but for the word "indisposition" the word malingering could be, and indeed was—as many dissatisfied audiences were well aware—a not improper synonym. There were, of course, other reasons for these postponements, such as insufficient rehearsal, the dilatory behavior of an author, a case of sudden bereavement in a performer's family, etc.

Should no printed explanation appear on the playbill a verbal announcement obviously had to be made before the performance began, before, that is, the rise of the curtain. Objections from the audience were sometimes extreme. This is not to be wondered at, in view of their disappointment in

<sup>102</sup> Burney, *Evelina*, p. 115.

<sup>103</sup> *Public Advertiser*, 23 Feb. 1790.

not witnessing a favorite actor in a favorite play, and in view of their possible interpretation of the word "indisposition." But, too, their love of exercising authority over the evening's proceedings must be borne in mind. Being deprived of what they had anticipated seeing, and paid their money to see, gave them, they insisted, an entire right to be clamorous. But, be it said, these minor riots by no means occurred on every occasion of a change of play. In general, common sense prevailed, as well as a certain acceptance of the very good chance that the change might, after all, be really necessary. Indeed, why not, if in one season this circumstance took place seventy-six times? An example of this compliance is recounted under the performance at Drury Lane on 12 January 1796. The original play was abandoned, and fresh playbills printed. It was then thought feasible to perform the first play after all, which occasioned confusion and delay in summoning back to the theatre a sufficient number of actors and too, as might be expected, substitute actors. The audience, however, "indeed grumbled a little at this kind of dramatic *hocus pocus*, but on the whole, were not churlish in their testimonies of satisfaction."

Another expedient was also resorted to; it has persisted to the present day. This was the printing of small handbills announcing the change in the performance which were, presumably, issued gratis to the patrons of the theatre when they purchased their playbills. A considerable number of these last-minute warnings have survived and are to be found in nearly all the large collections of theatrical history. Still further, to corroborate these handbills and to placate as much as possible their customers' feelings, the management usually instructed the doorkeepers to acquaint the audience as they entered the theatre with what entertainments they were about to see. At the opera house, so reports the *Morning Chronicle* of 18 December 1798, a change in or entire cancellation of a performance was announced by big bills being "posted up all over London in the forenoon, and a respectful card sent to the house of each subscriber." One novel variation of announcing a change occurred at the King's on 31 October 1791, when the Drury Lane company was playing there. The mainpiece came to an end, and after the usual interval the curtain rose on what the audience expected to be *The Critic*. But it could not be acted. *Comus* was the substitute, with John Palmer in the title role, in which role he had the opening speech. Already dressed for the part, he stepped forward, explained that Mr Parsons was ill, that *The Critic* was deferred, and immediately launched into the first lines of the play. It is to be assumed that this manoeuvre was intentional, i.e. that the prompter had not rung up the curtain on the afterpiece too hastily.

What has been said here about the change of the play applies in all its respects to the substitution of one performer for another. There were, in fact, so many members of all the various companies acting in London who stood ready, at short notice, to step into one another's shoes that in the case of "indisposition" it is a matter of some wonderment as to why the entire play ever had to be changed at all. In any case, from the most important actors to the lowliest of what in eighteenth-century theatrical jargon were known as "understrappers" last-minute substitutions were by no means uncommon. In the same season of 1788-89 they occurred on twelve recorded occasions and certainly on others of which notice has not survived. The announcement was made to the audience in the same manner as that for a change of play: usually by a spoken apology before the curtain was raised, and sometimes by the dissemination of a printed handbill. When it was entirely too late in the afternoon either to change the play or to find a substitute actor the part in question would have to be read. An unauthenticated story has to do, indeed, with an occasion when two parts had to be read. The play being acted was a new one and had not yet been printed. The individual sides could not be located, and the only recourse was to have the substitute actors read from a single manuscript copy. And so, each one of them holding a candle, the two performers handed this copy from one to the other until they arrived at a passage so heavily rewritten and interlined that neither one of them could proceed. At this point the audience began to hiss. The actor holding the book then stepped forward, explained the difficulty, and asked to have the manuscript examined in order to prove his point. A gentleman in the pit undertook this office and informed the audience that the manuscript was wholly illegible. Applause not only followed, but also permission for the actors, whenever they came upon a passage which they could not read, to skip over it.<sup>104</sup>

But accounts have survived of evenings when nobody, mysteriously enough, could be found to take over a part in any fashion whatsoever—nobody to act it, nobody to read it. What then occurred was the only, the obvious expedient: the part was entirely omitted. A notable example is to be found on the night of 5 January 1779 at Drury Lane. Everything was out of joint. The play was, appropriately, *Much Ado about Nothing*. Three of the actors who were scheduled to play in it fell ill; in the course of the afternoon word to this effect reached the theatre. From Covent Garden, Lewis substituting for Henderson in Benedick, and Mattocks for Vernon

<sup>104</sup> *Theatrical Dictionary* (London, 1805), s.v. Palmer, Robert. He and Miss Collett were on this night standing in for John Palmer and Miss Farren.

in Balthazar, were called in. Moody took Parsons' place in Dogberry. The Borachio, Philip Lamash, never came to the theatre at all; in the first two acts both his scenes, i.e. not merely his speeches, were entirely omitted—taking with them an important thread in the plot of the play. Later in the evening Wrighten was found, and sent on in Borachio's concluding scenes. But Wrighten had been originally announced as the Sexton, which part cannot be doubled with that of Borachio. An account of these difficulties is detailed under the relevant date in the following Calendar; incredibly enough this account states that the play came to an end "without the audience finding out" what had actually been going on. Other instances of parts of a play being left unacted must have occurred from time to time. A specific one is noted by the Drury Lane prompter on 7 February 1795: "Sedgwick not coming to the Theatre, his 1st Scene in *My Grandmother* was oblig'd to be omitted." In this case, unlike that described above, the scene is a brief one and luckily has almost no bearing on the development of the plot. Nevertheless, the prompter continues, "The above Neglect Mr Sedgwick is too often guilty of." Ten days later the same source notes that Barrymore arrived at the theatre too late to play Careless in *The School for Scandal*. Dignum did the part, but was "not in time to be discovered at Lady Sneerwell's rout." Fisher, as a waiter, was absent from the same scene, and "Caulfield was absent from the scene with Charles." On 17 March 1796, again at Drury Lane, *A Trip to Scarborough* was obliged to be substituted for another play. Barrymore could not be found at his lodgings or anywhere else, and his part, that of Colonel Townly, was, reports the *True Briton*, "wholly omitted, but not missed." This response on the part of the audience to the conduct of a play is a curious one. What sense they could make out of it with one of the leading characters not participating in it is by no means clear.

#### THE FORESTAGE

When the performance of the play was at last under way, the audience watched it unfold, for the better part of the evening, in the area behind the proscenium arch. George Saunders states that "the performance is chiefly conducted on that spot where the entrances and exits are made; and short scenes will not admit of the actor's advancing [to the forestage]; besides that all plots, which compose so great a part of dramatic representation, must be among the machinery; and above all, most performers will not be at the trouble of advancing even when the best of opportunities

offer.”<sup>105</sup> In connection with this remark he quotes the following from an Italian historian of the stage, Francesco Algarotti: “The actors, instead of being brought forwards, ought to be thrown back at a certain distance from the spectator’s eye, and stand within the scenery of the stage, in order to make a part of that pleasing illusion for which all dramatic exhibitions are calculated.”

These observations clearly indicate, however, that the performers were not so lazy in advancing as Saunders implies. They made, as has already been stated, frequent use of the forestage. Certain long, impassioned speeches, supplications, soliloquies, etc. were considered by both actors and audience to be made more effective if delivered as far downstage as possible. If, again, the exigencies of the play demanded that one character conceal himself from another, and yet remain visible to the audience, as in the opening scene of Act IV of *Othello*, either one of the far sides of the forestage would be the corner to which that character withdrew. And one of the most common uses to which, during a play’s performance, the forestage was put was that of entering it and leaving it by way of the proscenium doors. These were practical doors, and in the action of a play audiences were accustomed to accept them as representing the exterior doors of a house. If, for example, a character entered through one of them, crossed the forestage, sought and gained admittance by the other door, and then entered, from a wing, the main area of the stage, it was understood that he had passed from the street into the house. An effective use of this convention was made by Mrs Siddons when, as the penitent Jane Shore, she was endeavoring to ask the pardon of a friend whom she had wronged. From the door of the friend’s house, i.e. the proscenium door, she was turned roughly away by the servant. “She staggered till supported by the firm projection behind her. Here was a terrific picture full in the eye of the pit.”<sup>106</sup>

### SCENE SHIFTERS

The amount of noise that frequently prevailed throughout the auditorium during the evening’s entertainment had to be both expected and endured. It is unreasonable to suppose that this noise continued uninterruptedly. The ability of a great actor or actress—and this was indeed an age of great actors and actresses—to captivate an audience’s complete attention was

<sup>105</sup> *Treatise on Theatres*, p. 37.

<sup>106</sup> Boaden, *Memoirs of Mrs Siddons*, I, 326.

an everyday occurrence. But that, all in all, the playhouses were scenes of restlessness and disquiet cannot be denied.

And often what infected those persons in the front of the house seemed likewise to trouble those who were behind the scenes. The *Morning Chronicle* on 8 May 1777 reports that five days earlier at the opera house there was so much noise backstage "that Savoi was obliged to go off the stage, by orders from some gentlemen in the pit, to request silence three several times." The members of the band at both Drury Lane and Covent Garden were guilty of the same offense. Having finished the introductory music that was played previous to the rise of the curtain they retired (provided, of course, that no music was called for in the play being presented) to their backstage quarters. There they awaited the end of each act, at which time they returned to the orchestra pit, and played again in the intervals between the acts. They were on several occasions accused of being so noisy in going away from and coming back to their places that the last few speeches of each act and the first few of the next act were rendered virtually inaudible.

Not only noise emanating from behind the scenes frequently plagued the audience, but, too, inattention to duty on the part of the scene shifters and other servants of the theatre. On 5 April 1786 the *Public Advertiser* registered a complaint about various persons—presumably stagehands—crossing the stage in sight of the audience, whereby "the interest of the play was three or four times injured and interrupted." Again, on the first two or three nights of pantomimes, which almost invariably contained a great variety of highly complicated machinery of all sorts, the newspaper and magazine reviews constantly refer to the inadequate manner in which the scene shifters did their business: changes were not made on time, the scenes didn't fit together, the wrong scenes were sent on at the wrong time. Excuses may be made in this connection for the almost certain lack of sufficient rehearsals—a matter that will be discussed more fully on a subsequent page. In any event, carelessness, too, was clearly in evidence.

The scene shifters last night [at Covent Garden, 28 December 1779] spoilt the effect of [the scenery] and had nearly killed Harlequin (W. Bates) who twice broke the scene to pieces in attempting to jump through the head of an image, placed at the top of a water course, which he could have easily executed had not the scene men, through the most scandalous inattention, suffered the part of the scene which was to give way for the leap, to be fastened up.<sup>107</sup>

<sup>107</sup> *Morning Chronicle*, 29 Dec. 1779.

## ENTR'ACTE ENTERTAINMENT

As the evening's entertainment progressed, the offering of a full-length play—tragedy, comedy, musical comedy—followed by a shorter piece, usually a two-act farce, was in an extremely large number of instances not considered sufficient fare. Much has been written in many books about the absurdity or impropriety of inserting between the acts of *Hamlet* a *Hornpipe in Wooden Shoes*, and of having Hamlet himself, after the fall of the curtain, come forward and address the audience with the popular comic monologue entitled *Bucks Have at Ye All*. To an eighteenth-century audience these practises had in them nothing whatsoever that was either absurd or improper. In their evening's outing at the theatre they particularly liked variety of every kind; in their actors they particularly liked versatility. What they liked they demanded, and what they demanded they were given.

It has been frequently, and perhaps, not unjustly objected to English theatrical entertainments, that they last too long; and that the spectators, at least those in the pit and in the galleries [i.e. those who most often entered the theatre when the doors were first opened] are obliged to remain in their places above four hours together. It is, therefore, the more necessary to keep the stage, during that time, always busy, and that the dramatic writers should introduce as much variety in their plays, and multiply the situations in them, as much as possible. It is, indeed, very visible in the theatres of London, that the eyes and thoughts of the generality of spectators wander much about; that they begin to yawn, and forget the play. For this reason, good humour is to be kept up between the acts, by means of songs, dances, processions, and things of that kind. I have observed that this was necessary even in many of Shakespeare's plays, to prevent drowsiness among the audience.<sup>108</sup>

Throughout the first eighty years of the eighteenth century, in regard to these various devices for keeping the audience awake, the popularity of entr'acte dancing in the theatres far outweighed that of singing. My colleagues, Professor Stone in particular,<sup>109</sup> have made thorough investigations on the subject of the theatrical dance. It had been introduced at an early date, almost from the very time of the reopening of the theatres in 1660, and at a time long previous to the beginnings of Italian opera in London and of the subsequent flowering at the opera house of the ballets that eventually came to enjoy an importance surpassing that of the opera itself. At Drury Lane, Covent Garden and the Haymarket many highly trained

<sup>108</sup> Wendeborn, *A View of England*, II, 251–52.

<sup>109</sup> *The London Stage, 1660–1800. Part 4: 1747–1776*, I, cxxxv–cxliv.

dancers had, in the past, appeared. They were still appearing, and the custom of witnessing their exertions had become fast fixed in the eyes of London playgoers. At the beginning of the period under discussion in these volumes, 1776, all the theatres continued to employ skilled ballet masters and a sizeable contingent of dancers. Naturally the best dancers were the ones most frequently seen, but every member of the corps de ballet was given, individually, ample opportunity to prove what he or she was capable of. The dances generally consisted of brief pas de deux or pas de trois, on which were bestowed titles such as *The Sportsman Deceived*, *The Dutch Quaker*, *Highland Festivity*, *The Scheming Jockey*, etc. These titles seem to have had only the most generalized bearing on the nature of the dances. They were not, that is, strictly ballets d'action, but more like divertisements, depending to a large extent on costume and on special, "local" music. They were performed, after the fall of the act-drop curtain or at the conclusion of the play, on the forestage.

The dancers were also employed in considerable numbers in the pantomimes that both Drury Lane and Covent Garden brought forward for the Christmas season, and which, too, were oftentimes produced at the Haymarket in the summer. Many scenes in these pantomimes required the use of the entire stage, and for the dances the grooves would have to be removed. Marches and processions were almost always included, such as those in the final scene when Harlequin and Colombine's vicissitudes came to a triumphant conclusion in the Great Hall of the Temple of Virtue. Dances, too, were included in regular plays, such as the masquerade scenes in *Romeo and Juliet* and *Much Ado about Nothing*, and actors, i.e. not members of the corps de ballet, would sometimes be seen in a minuet or other brief incidental dance: the "Mock Minuet" in *High Life below Stairs*, the Minuet in *The Englishman in Paris*, and others.

Dancing at the opera house was an entirely different matter. Here there were no grooves on the stage, and the ballet masters, most of them brought from the Continent: Noverre, Vestris, D'Auberval, Didelot, etc., could stage or restage their dances as they had been done in Paris or Lyons, the floor of whose opera houses, like that of the King's, contained nothing to impede the movements of the performers. They arranged dances of every description, from a simple Pas Seul or Pas de Deux to "a grand dramatic ballet in 3 acts, in the Scotch style, *L'Heureux Naufrage*," from Chaconnes and Gavottes danced by two or three persons to lengthy, untitled Divertisements. The decorations and machinery accompanying some of these larger ballets were often, especially toward the close of the century, of the most spectacular

sort, much of it being flown: gods and goddesses ascending and descending, the "chariot of the Sun" passing over the stage, Cupids floating in mid-air. The machinist contrived whole sets of scenes that arose out of the floor of the stage and disappeared into it. Indeed, as one commentator observed, it was the dancing at the opera that became "the powerful magnet which attracts the Londoners."<sup>110</sup>

But as time went on the demand at the three playhouses for dancing between the acts, although it was never entirely abandoned, gave way to that for singing. This change began to be noticeable in the mid-1780's, and eventually, in particular at Covent Garden, had become so marked as to be almost disproportionate. For instance, at that theatre in the season of 1799–1800 the audiences listened to 91 different songs sung for a total of 297 different times; during the same season only 6 different dances were performed on 12 different occasions. At the Haymarket from 1792 to 1800 dancing came to an almost complete halt. In five of those years no dances were performed at all; in the other four only one dance each season: an allemande, a pas russe, and a hornpipe.

The chief reason for this extraordinary preponderance of singing as part of the public's entertainment was the rapidly increasing interest at this juncture in private singing. Innumerable groups of Catch Clubs, Harmonic Societies and others had come into being, to many of which singers from the theatres belonged. Everybody seemed to want to learn how to sing. Music publishers and music shops thronged. To all this the theatres responded, and luckily they were able to meet the demand with two of the most remarkable ballad singers England ever produced: Charles Incledon and John Braham. And there were others who came forth at about the same time, as lyric and as burletta singers, who also contributed largely to this change of taste: Kelly, Mrs Crouch, Fawcett, Munden, Mrs Billington, and several more. Furthermore, England as a whole was being swept with a growing sense of the necessity to give way to expressions of loyalty. Loyalty—because of the seeming imminence of invasion from France, because of the possibility of a renewal of incapacity on the part of George III, because of disaffection in certain parts of the armed forces, as, for instance, the great mutiny at the Nore—was reflected night after night in the songs heard from the stage of the theatres. When the royal family commanded a play the performers and audience would sometimes sing *God Save the King* as many as eight times before the evening had come to an end. Entire musical interludes, lasting perhaps half an hour, would be presented again and again, most of them

<sup>110</sup> C. A. G. Goede, *The Stranger in England* (London, 1807), II, 263.

hailing the invincibility of the British navy. They consisted of little more than ballads such as *When Britain First Her Flag Upreared*, *The Wooden Walls of England*, *Hearts of Oak*, and above all, *Rule Britannia*.

Other sorts of songs were, of course, equally popular. In fact, little was neglected. Works by the popular—and, it may be added, exceptionally prolific—composers of the day, Charles Dibdin, James Hook, William Reeve, William Shield and many others, were repeatedly sung. There were comic songs: *Fat Dolly*, *Four and Twenty Fiddlers*; sea songs: *The Death of Admiral Benbow*, *'Twas in the Good Ship Rover*; hunting songs: *Old Towler*, *The Pleasures of the Chase*; love songs, drinking songs, songs “in character.” Occasionally airs from popular Italian operas would be introduced. The same song—again, *Rule Britannia* was always a favorite—would be arranged in different ways, as a solo, a duet, a trio, a quartet or a full chorus.

Singing within a play was of the commonest occurrence. A surprisingly large number of actors and actresses appeared to have considerable ability when it came to singing, and there were always on hand the counterparts of modern musical comedy performers, such as Dignum, Sga Storace, Johnstone, Mrs Bland, who were primarily singers, but who were also much applauded for their skill as actors. These songs inserted into plays of every description tended in the main to be of a sentimental nature. In *The Merchant of Venice* Lorenzo and Jessica warbled love-lorn ditties, composed by Dr Arne, to one another. In *As You Like It* either Rosalind or Celia, whichever one, that is, had the better voice, was heard in the first scene of Act IV, at the moment when Rosalind speaks of the woman who “cannot make her fault her husband’s occasion,” in the ever-popular “Cuckoo Song.” This was also the composition of Dr Arne, the words being those beginning, “When daisies pied,” from *Love’s Labour’s Lost*. New songs were constantly being included in old plays; old songs replaced by new ones. Critical approval or disapproval of these efforts was virtually as marked as that bestowed on the most serious work seen in a full-length comedy or tragedy. To late eighteenth-century audiences the importance and value of singing was, in short, something that ranked in their estimation only a short step behind that of acting.

In the meantime the dances were being more and more amalgamated into the great quasi-melodrama, quasi-ballet spectacles that the immense new theatres of Drury Lane and Covent Garden, opened in the 1790’s, were able to mount in a fashion never before possible. As in the pantomimes proper, they appear to have taken the form more of processions and combats than of formal dancing. A good example of this kind of offering is the

production of *Alexander the Great* at Drury Lane in February 1795. This piece, “calculated,” as the playbill observes, “to show the extent and powers of the New Stage,” concluded with a representation of the triumph of Alexander, in which some two hundred supernumeraries were employed. Here, taken from the synopsis of the ballet published by C. Lowndes, is what the audience saw.

The City of Babylon. Order of Alexander’s Entry. Mazens, governor of Babylon. Babylonian Infantry. Officers bearing Standards. Babylonian Infantry. Babylonian Musicians. Slaves carrying perfumed vessels. Slaves carrying presents. High Priest. Magi bearing an altar. Priests and Priestesses. Babylonians bearing Olive branches. Macedonian Generals. Officers bearing Trophies. Thessalian Battalion. Spoils of the Persian army. Light Troops of the van-guard. Persian Spoils. Macedonian Musicians. Macedonian Officers. STATIRA and SYSIGAMBIS in the chariot of DARIUS. Macedonians bearing the Standard of Persia. Peloponnesian Battalion. Persian Spoils. Archers. Slaves bearing Vases of Perfumes. Grecian Battalion. THALESTRIS. Amazons. Car loaded with Trophies. Officers bearing Standards. Argyraspides. Macedonian Musicians. Macedonian Generals on horseback. VICTORY—JUSTICE—ABUNDANCE. ALEXANDER in his triumphal Car. Clytus and Perdiccas on horseback. The Guards of Alexander. The Cavalry and Infantry of the Macedonian Army. The piece concludes with the MARRIAGE OF ALEXANDER and STATIRA.

Not to be outdone, Covent Garden, in April of the same year, introduced into a melodrama called *Windsor Forest* a grand masque, invented by Jean Georges Noverre, in celebration of the forthcoming marriage of the Prince of Wales. It was an allegorical representation of the nuptials of Peleus and Thetis,<sup>111</sup> and was of so elaborate a nature and employed so many performers that Haydn, who composed an overture for it, was constrained to remark that “all the Gods of Heaven and Hell, and everything that lives on the earth are in the piece.”<sup>112</sup>

But dancing and singing by no means comprised all that part of the performance which, interlarded between the acts and sometimes, as in the spectacles and pantomimes, within the acts, was designed to keep the audience awake. Instrumental music was often in demand: solos on the clarinet by Mahon, on the harp by Weippert, on the violin by Fisher or Master Ware or Giornovichi. Performances of this description were most frequently heard at the various benefits that took place in April and May, but they were not uncommon at other periods of the season as well. Even more popular than instrumental music were various kinds of recitations,

<sup>111</sup> For the full synopsis see under CG, 6 April 1795.

<sup>112</sup> Haydn, *Collected Correspondence*, p. 299.

usually in the form of monologues. These again were chiefly made use of when, at his benefit, an actor stepped to the footlights and demonstrated his skill in elocution by uttering some well-known piece: William Collins' *Ode on the Passions*, or Cowper's *John Gilpin's Ride*, or the perennially popular *Bucks Have at Ye All*, by the actor and dramatist, Thomas Mozeen. The speaking of these monologues bore a certain relationship to that of the speaking of the prologues and epilogues that so invariably accompanied every new play of any importance, and of the addresses that were so frequently heard on some notable occasion: the opening of a new theatre, a new season in an old theatre, the first appearance of a new performer. Seated as they were within the fully-lighted auditorium audiences delighted in the sense of intimacy established with an individual actor or actress who had learned the art—as nearly every reputable performer had done—of skilfully addressing them in a well-turned monologue.

Comic monologues, verging close to burlesques, and often interspersed with songs, were delivered with irresistible humor by the famous low comedian John Edwin. He had based his technique on that of the equally famous Ned Shuter, whose death occurred in the very year that brought Edwin to London from Bath. To Shuter's breadth of humor Edwin added a dry, whimsical manner of taking, as it were, the audience into his confidence. In such pieces as *Lingo's Opinions on Men and Manners* or *A Description of the Curiosities of the Tower of London* he established, in the monologue, the method that was later developed by clowns such as Grimaldi and Bradbury in their familiar discussions with the audience of their seeming problems and joys.

Another entr'acte entertainment that achieved great popularity was that of mimicry. As the century drew to a close more and more performers of both sexes tried their hand at "A Variety of Imitations, Vocal and Rhetorical"—imitations, that is, almost exclusively of one another. The mimicry that is to a certain extent always involved in the art of acting made this form of amusing the audience a natural enough outlet. But, in addition, audiences were never tired of comparing one actor with another in the same part, and to see Mrs Wells not acting one of the parts made famous by Mrs Siddons or Mrs Abington, but imitating them in those same parts, gave their admirers great delight. Good mimicry has never at any time failed to please, publicly or privately, and in the professional theatre this was its heyday. To London's loss the greatest mimic of his time was managing a theatre two hundred miles away. This was Tate Wilkinson of York, who was so adept in his imitations that, although a plain-featured man, he was able to transform both his voice and his face into an exact

copy of a good-looking actress. But in John Bannister, Rees, Caulfield, Mrs Wells, and Moses Kean (the uncle of the great actor) and in others, London had its share of first-rate purveyors of this line of entertainment, and few were the seasons that did not see them—again, particularly on a benefit night—exhibiting their skill. On one occasion Rees, at Covent Garden, 2 June 1798, acted the entire part of Dromio of Ephesus “in imitation of Mr Munden’s voice, manner, &c.”

These elements of the evening’s performance—dancing, singing, music, monologues, imitations—were almost always inserted either between the acts or at the conclusion of either the mainpiece or the afterpiece. But still other methods were employed in order to keep the audience from, as Wendeborn intimates, going to sleep. These specialties were oftentimes such as one might have expected to see at the Royal Circus, which had been located, under the highly successful direction of the equestrian, Charles Hughes, in Blackfriars Road since 1782. Or at Sadler’s Wells or Exeter ‘Change or any of the large number of pleasure gardens—Vauxhall, Ranelagh, the Apollo Gardens, the White Conduit House—scattered about London and its environs. Nevertheless, every so often audiences at the great Theatres Royal would be presented with somebody imitating the songs of birds<sup>113</sup> or jumping through tubs or hoops of fire.<sup>114</sup> In a popular pantomime at Covent Garden in the Christmas season of 1788 several famous pugilists—Mendoza, Humphreys and others—were introduced for six or seven nights. A genuine air balloon, in the early days of the rage for “aerostation,” was made use of, also in a pantomime at Covent Garden in 1784, until the general opinion as to its being fully as malodorous as it was dangerous led the management into having it taken away. Fencing matches from time to time enlivened the night’s proceedings. Perhaps the most popular of these various importations were live animals, some of them hired directly from the Royal Circus itself. Horses and greyhounds took part in a sumptuous revival of Garrick’s *Cymon* at Drury Lane on 31 December 1791. The horses were ridden in a jousting match between two knights, and for their behavior were showered with compliments by all the reviewers. At Covent Garden in a pantomime entitled *Harlequin’s Museum*, in the spring of 1793, live deer were introduced in order to participate in the representation of a stag hunt. In the same piece foxes and hounds went through the manoeuvres of a fox chase. In the grand ballet of *Alexander the Great* at Drury Lane, referred to above, Alexander’s car in the triumphal procession was drawn by two elephants,

<sup>113</sup> See under CG, 24 May 1786.

<sup>114</sup> See under DL, 7 May 1784; 27 May 1790.

and Darius's car by three white horses. These creatures did not consist of hides superimposed on the backs of three or four stage-hands; they were flesh and blood.

#### LENGTH OF PERFORMANCE

It will be remembered that, except for a few seats in a few of the boxes, the entire audience in all the playhouses spent the evening sitting on relatively hard benches that had no backs. And that, when the theatre was full, each spectator was allowed the barest minimum of room in which to stretch his legs. This fact is one which must have occasioned the considerable amount of moving here and there throughout the performance, and certainly in all the various intervals, of a fairly high percentage of the audience. The hardest physique would doubtless find it difficult to remain motionless and without support for over five uninterrupted hours.

Admittedly all performances did not continue for quite so long a period as that just mentioned. The usual length of time to get through all the evening's entertainments was generally about three and one-half hours. In many instances, however, this was not at all the case. On the night of 7 April 1779 occurred one of the most celebrated *crimes passionnels* of its day. As Miss Martha Ray, the mistress of the Earl of Sandwich, was leaving Covent Garden theatre and stepping into her carriage, a rejected suitor, the Rev. James Hackman, stepped across the crowded pavement and shot her, killing her almost instantly. This, so ran the evidence at his trial, took place at 11:45. That night in the theatre had been Mrs Kennedy's benefit, and, with the curtain rising at 6:15 she had presented a one-act comic opera, *Rose and Colin*, followed by another in three acts, *Love in a Village*, and concluding with a two-act pantomime, *The Touchstone*. Miss Ray was inside the theatre—provided she arrived promptly—for almost five and one-half hours. One can estimate the performance itself as lasting, therefore, for at least five hours.

A few years later, at Drury Lane on 8 March 1784, the acting of *Hamlet* consumed four hours. After it came a ballet, *The Return of the Hunters*, which lasted half-an-hour, with a new two-act musical farce, *The Double Disguise*, still to follow.<sup>115</sup> Again, on 30 August 1798 the *Times* has this to say about the previous evening's offering at the Haymarket: "We suggest the necessity of curtailing the entertainments. *The Purse* [the first piece, which began at seven o'clock] ought to have been entirely omitted. There is a

<sup>115</sup> *Public Advertiser*, 11 March 1784.

want of alertness between the acts which is much better managed at the Winter Theatres. *Rosina* [following a performance of *The Merchant of Venice*] did not begin till half past eleven o'clock." And yet at a winter theatre, in the same season, so many blunders and delays took place on the first night—admittedly, in a sense, excusable—of Colman's afterpiece, *Blue-Beard*,<sup>116</sup> that although the curtain rose on the mainpiece at 6:15 it was some six hours later before it was finally lowered. The worst offender was the opera house, where the ballets, with the shifting of their complicated machinery, and the lengthy intervals between the acts often kept the audience in their seats until midnight or after. The *Morning Herald* on 14 April 1794 hailed a reprieve from this long confinement by remarking that "the performances [on 12 April] were gone through in the space of three hours; a compactness which, we think, much enhanced the value of an entertainment at this theatre."

These examples are perhaps somewhat out of the ordinary. But the hardihood of an eighteenth-century visitor to the theatre, inured as he was to so protracted a stay within it, is not in fact a matter of particular wonderment. A five-act play and a two-act farce was what he wanted to see, it was what he had paid his money to see, and it was what he was altogether happy to see even at the cost of a certain discomfort.

#### THE TAG, THE EPILOGUE

The moment that heralded the conclusion of the mainpiece, and also of the afterpiece, found the performers standing in a straight line facing the audience. This position, which by custom had been maintained for many years, was known in greenroom parlance as the "group." It is thus referred to, among other similar instances, in the *Town and Country Magazine*'s review of *The Carmelite*. "The *dramatis personæ*, as usual, soon after appear in a groupe, and the denouement of course ensues."<sup>117</sup> This denouement consisted, in innumerable plays written in the eighteenth century, not only of the resolution of the plot, but of the concluding speech, known as the "tag." The tag was a moralistic comment usually, but not invariably, in rhymed couplets, bearing on or having reference to such matters as virtue, peace, honor, etc., and the person who had to speak it stepped forward out of the group, in order to set its sentiments somewhat apart from the play as a whole.

<sup>116</sup> DL, 16 Jan. 1798.

<sup>117</sup> XVI (Dec. 1784), 630.

*No foreign climes such big examples prove  
Of wedded pleasure, or connubial love.  
Long in this land have joys domestic grown  
Nurs'd in the cottage—cherish'd on the throne.*

—THE DRAMATIST

*Grief may to grief in endless round succeed,  
And nature suffer when our children bleed;  
But still superior must that hero prove  
Whose first, best passion is his country's love.*

—THE ROMAN FATHER

*Let us allow there is no character in life more valuable than that of the truly devout—nor anything more noble than the fervour of a sincere piety.*

—THE HYPOCRITE

The tag, be it said, was not invariable. It found no place in many musical pieces or light, inconsequential farces, and was often omitted from more serious plays. But whether or not it took the form outlined above, the final speech continued to be known by this name. Occasionally it could be troublesome. At a revival of *The Lady's Last Stake* at Covent Garden on 4 March 1786 nobody knew the tag; nobody, incredibly enough, even knew who was supposed to speak it. The actors stood tongue-tied in the group, the audience waited. At last the curtain was rung down, and Lewis, the acting manager, came forward, and lamely explained that the copyist had omitted this speech from the "sides" he had written out for the actor to whom the speech belonged.

On a former page reference was made to the ringing of the prompter's bell before the rise of the curtain. It was rung again when the curtain fell at the end of the mainpiece, and still again at the beginning and end of the afterpiece.<sup>118</sup> In an epilogue written for Mrs Siddons by Samuel Rogers, and spoken at her benefit on 27 April 1795 appear the lines:

*That little bell  
Called back reality, and broke the spell.*

This custom prevailed for many years to come. Thackeray's poem, *The End of the Play*, first published in December 1848, begins:

*The play is done, the curtain drops  
Slow falling to the prompter's bell.*

<sup>118</sup> See under DL, 30 April 1794.

It may be pointed out that at the end of many plays the curtain did indeed come down as Thackeray describes it as doing. In John Burgoyne's introduction to his comedy, *The Lord of the Manor*, he speaks of the impressive effect of "the slow descent of the curtain," accompanied by music, at the conclusion of Moore's *The Gamester*. The final stage direction in *Lovers' Vows* is "The curtain slowly drops"; in *Pizarro* "The curtain slowly descends." In other plays of a serious nature the same direction is not uncommonly met with.

But, even as the curtain was descending, whether slowly or not, one of the performers in the group—either the speaker of the tag or another—had already advanced all the way to the footlights, and he remained there in all likelihood until the bell had ceased to ring. His function was to "give out the play," to inform the audience, that is, what the performances would consist of on the following night, and oftentimes, especially during the run of a successful play, on several nights to come. This operation took place at the conclusion of the mainpiece, at which moment the theatre would have the largest number of spectators in it (i.e. many persons were frequently in the habit of withdrawing before the afterpiece had come to an end). On the first night of an afterpiece the announcement did not occur until the final fall of the curtain at the end of the evening. This was because, if the afterpiece was approved of, it could and would be repeated immediately. In his life of Mrs Jordan Boaden describes that actress, following her first appearance as Sir Harry Wildair in *The Constant Couple*, as stepping "before the curtain to the lamps," giving out the play, bowing profoundly, and hurrying "up to her dressing-room, to prepare for Matilda in [the afterpiece] *Richard Coeur de Lion*."<sup>119</sup> The *Gazetteer*, 15 September 1790, describes the manner in which Palmer came forward, after the curtain had dropped, to announce the next play. This was at Drury Lane. A new method was tried out at Covent Garden in 1784.

An alteration has been made in the mode of giving out the performance at this theatre, which we highly approve. Instead of one of the comedians who has appeared in the course of the night's exhibition advancing to the front, and informing the audience what was next to be represented, a performer who had not played that evening came forward, handsomely dressed, and announced the entertainment designed for to-morrow evening; as this is a great improvement, we hope it will be adopted at the other theatre, and that the custom of destroying the deception of the scene will no longer be continued.<sup>120</sup>

<sup>119</sup> Boaden, *Life of Mrs Jordan*, I, 129.

<sup>120</sup> *London Magazine*, N.S. III (Oct. 1784), 315.

Drury Lane seems not to have made use of this procedure, and there is evidence that the Covent Garden manager eventually abandoned it. In the season of 1795-96 the *Monthly Mirror* reports that a minor actor named Toms was being sent on "every night to give out the play."<sup>121</sup> Throughout this season, however, Toms was appearing with great regularity in both the play and the farce. What method was used at the King's for announcing the forthcoming operas and ballets is not known. In all probability no such information was, at that theatre, deemed necessary.

The next step in the proceedings at the three playhouses—if such was intended for inclusion in the performance at all—was the speaking of the epilogue. This occurred at the end of the mainpiece. Afterpieces, that is, although sometimes preceded by a prologue, were almost never honored with an epilogue. The curtain had been rung down, the announcement of the succeeding night's entertainment had been made. As soon as the person who made it had retired, the speaker of the epilogue entered through one of the proscenium doors, advanced to the footlights, and delivered his address. On some occasions, however, the giving out of the next play was withheld until the epilogue had been spoken, at which moment the speaker himself made this announcement to the audience. The *Morning Herald* of 12 October 1798 describes Munden as so doing when he had finished delivering the epilogue on the first night of *Lovers' Vows*. What the epilogue consisted of has been discussed above, in connection with the prologue.<sup>122</sup> But, as Miss Knapp has pointed out, there were variations in the timing of the epilogues—rather more so than in that of the prologues. For the sake of novelty the epilogue would occasionally be spoken before the curtain had been lowered. Sometimes in the middle of it the curtain would rise, a second person would step forward, and the epilogue would be continued in the form of a dialogue. The epilogue to Colman's *The Heir at Law* was spoken, in the form of a continuous dialogue, by the entire cast.

What brings to an eventual conclusion a performance in a modern theatre, the curtain call, was unknown in the eighteenth century. But it has been pointed out<sup>123</sup> that, provided the audience was in a good mood, curtain calls were scarcely needed, inasmuch as the performers received, from beginning to end, repeated testimonies of approval. Applause would accompany not only single speeches but also single lines and even single

<sup>121</sup> I (Jan. 1796), 189.

<sup>122</sup> See p. lxxiv.

<sup>123</sup> Clinton-Baddeley, *All Right on the Night*, p. 47, who also notes that the first actor to receive and to take a curtain call was Edmund Kean in 1818.

words. If the curtain call of to-day has become somewhat automatic, its absence two hundred years ago was amply repaid by the genuine and spontaneous bursts of admiration that audiences bestowed upon an actor within a play rather than at the end of it.<sup>124</sup> What was, however, much in the nature of a curtain call did take place at the opera house on 2 June 1796 when Didelot, the choreographer of a new ballet, was "called forward and paid the tribute due to original and inventive talents."<sup>125</sup> Other such instances probably occurred from time to time.

The matter of acknowledging the applause with, as to-day, a bow was very much in evidence. Everybody on the stage was constantly bowing. At the beginning of each season as each actor was first seen he was applauded, "in return for which," as Goede says, "he makes his grateful obeisance." The speakers of prologues and epilogues, the persons who announced a change of play or performer, or who spoke the tag, or who gave out the play—all of them either bowed or curtsied. And, as well, leading performers, on their final appearance in the season, at the moment when they were to walk off the stage, turned to the audience and "made the three established curtsies [or bows], to the right and left sides of the house first, and then, in the front of the stage, to the general mass of the people."<sup>126</sup>

<sup>124</sup> But, like the modern curtain call and the response to certain famous arias in an opera, this applause could and did sometimes harden into a convention. Speaking of Mrs Siddons in *Isabella, the Oracle* on 27 Sept. 1798 remarks that "nothing reduces acting to so miserable a show of mechanism as the constant applause at particular speeches."

<sup>125</sup> *Morning Chronicle*, 3 June 1796.

<sup>126</sup> James Boaden, *Memoirs of the Life of John Philip Kemble* (London, 1825), II, 194–95.

## The Actors

### CONVENTIONS OF ACTING

IN 1802 A TRAVELLER from Germany, C. A. G. Goede, passed a considerable length of time in London, where he was a constant and perceptive visitor to that city's theatres. His observations, translated five years later as *The Stranger in England*, contain certain generalized impressions of the way in which English, as opposed to German, actors comported themselves. These remarks have an interest that is not always to be found in the reports of native commentators on the stage, habituated as they were to the styles of acting they so constantly witnessed.

The action [of English actors], upon the whole, is much more circumscribed than that of the Germans; and they do not so often violate certain rules of deportment. They never turn their backs on the public, and seldom show their faces in profile, or hide them behind a pocket handkerchief, or their hands; they never approach too rapidly; nor do they unnecessarily touch each other; nor do they fight with their arms against the public, as if it were a ghost; they never cross their legs in an affected manner, nor stretch them out as a fencing-master, nor twist them as a dancing-master. . . . An English actor is free from the embarrassment which a German actor frequently suffers when he has nothing to say, and therefore knows not what to do with his dear person.<sup>127</sup>

This concluding statement has, in a way, a bearing on objections frequently raised by English critics, i.e. that "Nothing can excuse a careless indifference to the business of the scene, because at that instant the actor has no speech to recite."<sup>128</sup> "Indifference" and "embarrassment" are not the same thing, but Goede's remark is a revealing one. Eighteenth-century London actors were at home on the stage. If newcomers to it were for a time diffident, they shortly discovered that although an audience was sometimes unruly it was generous and eager to offer its protection. In the lighted auditorium a familiarity was established—a sense of relaxation. The requirements of the repertory system must, too, have played its part. The instinctive knowledge of being conversant with, and able to perform with scarcely any

<sup>127</sup> Goede, *Stranger in England*, II, 208–9.

<sup>128</sup> *World*, 11 Dec. 1790.

rehearsal, perhaps a hundred different parts imparted to the actor a sense of security, of belonging. Hence, perhaps, his indifference, culpable as it was, was too easy-going. A tincture of embarrassment might not have been amiss: it would have cured him of a bad, if understandable, habit.

Another German visitor to London, J. H. Meister, whose remarks on his journey were published in 1791, records further details regarding the behavior of English actors and actresses.

Certain peculiarities of the English stage strike the foreign eye and ear. The popular actor must bow, no matter what the situation, upon first appearing on the stage [i.e. on his first appearance each season, not on every night throughout the season]; an actor passes invariably to the right as his interlocutor passes to the left, and vice versa; the affected prolongation of certain cries and exclamations; the sort of "organ-point" by which all the oh's and ah's are emphasized; the frequent transports in which the actors feel compelled to precipitate themselves full length to the floor, and the frightful noise of these oft-repeated plunges.<sup>129</sup>

And, on this last subject, still another German traveller.

When it is necessary to die these actors do not provide themselves with chairs and sofas to die worthily, but fall to the ground, often with a violence which makes one anxious for their limbs.<sup>130</sup>

It must not be supposed that the stock room of the Manchester theatre, about which Küttner is here writing, was derelict in regard to chairs and sofas. Nor were the London theatres. But the London actors, unless the scene was written in such a way as to demand such furniture, made no use of it either. The conventions of English acting were, in matters of this sort if not in others, realistic. If, in other words, somebody was dying either naturally or was mortally wounded, he fell down. That it made, into the bargain, a good effect was obviously a point the actor was unlikely to spurn or overlook. If the sensibilities of both these witnesses from Germany were outraged because of the actors' violence, and because they made so much noise, a comment is none the less being advanced in favor of the genuine power of genuine tragic acting and of its reaction on an audience. A celebrated incident occurred on 3 February 1797 when Nicholas Rowe's *Tamerlane* was revived at Drury Lane. In its review on the following day the *True Briton* has this to say: "Mrs Siddons's manner of receiving the

<sup>129</sup> Quoted in Kelly, *German Visitors*, p. 135.

<sup>130</sup> A hitherto unpublished journal by C. G. Küttner (1784) quoted in Hodgkinson and Pogson, *The Early Manchester Theatre*, p. 111.

death of Moneses, and the struggle that ended in her own, was one of the best efforts of the art we ever beheld. This effort, however, was too much for her powers; for after her fall, her groans were so audible that the curtain was properly dropped [in the middle of Act v], and it was some moments before she could be removed from the stage.[The curtain was then raised again, and] on the conclusion of the tragedy the audience would not suffer the farce to begin until Whitfield came forward, and assured them that she was perfectly recovered."

Second-rate actors were the ones who were more probably and more properly the cause of the objections raised by Meister and Küttner. Corroboration of this fact can be found in remarks made by a distinguished English critic of the theatre, Leigh Hunt, a few of which will be found at the conclusion of this chapter. These persons did strut and rant; they died, as Tate Wilkinson observed, with "flounder-like flouncing." A Miss Biggs was reprimanded for excesses of this kind, and cautioned not to "*tragedize* so much, or display so many fine attitudes, and throw her arms into such fantastic dispositions."<sup>131</sup> Even actors generally well thought of were guilty of lapses from good taste and from cohesion in their style of performance. Robert Bensley, who played leading parts at Drury Lane for many seasons and whose Malvolio was considered by Lamb as one of the most finished pieces of acting he ever saw, was said by a reviewer in the *Gazetteer*, 27 June 1791, to disgrace "a performance otherwise good by concluding his sentences with a rant, and a look at the gallery [i.e. to invite applause]."

In one important particular these actors, indeed all the actors whether good or bad, could not entirely be blamed for over-doing their parts, both in regard to action and to utterance. "What a pity it is that small theatres are so much out of fashion. From the time of the enlargement of our houses we may date the declension and prostitution of the art of acting." Thus the *Monthly Mirror* in 1797,<sup>132</sup> and thus a large number of other critics and lovers of the theatre. The new Covent Garden of 1792 and the new Drury Lane of 1794 were, on all the best evidence, far and away too large. The part of the audience sitting at the furthest remove from the stage must have had obvious difficulty in both seeing and hearing, and by way of recompense it is not to be wondered at that the actors began to raise their voices well above any natural pitch and to indulge in exaggerated action. On the other hand, some of them refused to alter their general manner of performing, and continued to speak and to move as they had done in the

<sup>131</sup> *Monthly Mirror*, vi (Nov. 1798), 309.

<sup>132</sup> iv (Dec. 1797), 364.

older, smaller theatres. The effect was of course equally unsatisfactory, since much of their best work went almost totally unobserved. It is perhaps not improper to remark that much of the pompous declamation and behavior of subsequent generations of actors were very largely the result of those ideas of the two architects, Richards and Holland, as to what a theatre should look like.

An instance of this behavior, as it began to reveal itself in the 1790's, can be found in James Boaden's strictures on the disposition of the concluding scene of *Romeo and Juliet*. Romeo did not descend into the monument. The scene represented a churchyard; in it was the Capulet family vault, which he approached carrying his wrenching iron. At the doors of this vault he battered with great ferocity, whereupon the doors instead of opening inwards, "fly open *outwards*," revealing Juliet, whom he then picks up and carries downstage. "Surely all this is absurd." But, Boaden continues, the whirling of the crowbar, Romeo's start of surprise, Juliet's attitude as she was lifted from the ground, were all managed with such large-scale and overly-picturesque effects that only one gratification remained to any discriminating spectator: the delight of the actor and actress in hearing the shouts of applause from the one-shilling gallery.<sup>133</sup>

This arrangement for this scene had, in its main outlines, held the stage for many years, and audiences saw nothing seriously amiss in Romeo's using the word "descend," or in a door that opened the wrong way. Habit reigned with a strong hand in the eighteenth-century theatre. An oft-repeated anecdote tells of Mrs Siddons's decision when she first played Lady Macbeth to set down on a table the candle which was always carried in the sleep-walking scene. This was because she wished to go through the action of seeming to wash her hands. But for generations no Lady Macbeth had ever done such a thing. To prevent what he was sure would be instantly objected to by the audience, when the candle was put on the table, Sheridan, as manager, used all his eloquence to dissuade the actress from so gross a breach of custom. But she stood firm, and, under the spell of her acting, the audience gladly accepted this innovation. To effect a change of this nature a great actor was needed. Otherwise the conventions remained the same, even if on the wide stages and in the immense auditoriums of the late eighteenth-century playhouses these conventions had to be carried out in a larger, more magniloquent manner.

Conventions at particular moments, such as those just referred to, existed side by side with more general behavior on the part of the actors.

<sup>133</sup> *Memoirs of Mrs Siddons*, II, 282-83.

I have previously observed that the English actors always avoid turning their backs on the public. . . . This rule should be strictly attended to during the scene, but at the conclusion, its application becomes unnecessary, and the performers might turn from the spectators to leave the stage naturally. The English actors, however, never deviate from that rule, even though they sometimes expose themselves to the most ridiculous situations; and this politeness to the audience dissolves all connections which the author has formed between the performers who are about to leave the stage on different sides. But the English being accustomed to this absurdity find nothing ridiculous in it.<sup>134</sup>

#### ARTICLES OF ENGAGEMENT, SALARIES, FORFEITS

The engagements entered into by actors, actresses, and others on becoming members of the repertory companies performing at the four principal theatres of London were not undertaken lightly, either on their part or on the part of the managers who hired them. Obligations of a fairly strict nature existed on both sides, and were adhered to all-in-all with regularity and propriety. Articles of agreement were drawn up; they were tailored to suit whatever reasonable requirements and requests were made by each individual performer, and each performer was thoroughly well aware of the forfeits, which, running from 2*s.* 6*d.* to as much as £40, he would be obliged to meet should he be delinquent in any of his several duties. The managers, too, were faced with what could be called a kind of perpetual forfeit, or at least the prospect of one. This was the lure that one theatre might hold out to the performers of another, by way of a higher salary, the promise of being allowed to appear in better and more important parts, etc. And moving from one theatre to another did, in fact, now and then take place. At the beginning of the season of 1779-80 Drury Lane lost to Covent Garden its principal actor, John Henderson, and its principal actress, Elizabeth Younge. At Covent Garden both were given a considerable increase in salary, and both found themselves far more free to act in plays suitable to their talents. Two years later the famous Mrs Abington followed them. After nearly twenty years' service at Covent Garden, Richard Wroughton, one of the most dependable actors of his day, went over to Drury Lane in 1787. William Farren, the founder of the family so well known to nineteenth-century playgoers, after eight years at Drury Lane, was induced to join the Covent Garden company, in which he remained for the last ten years of his life. And

<sup>134</sup> Goede, *Stranger in England*, II, 212-13.

there were others who, for one reason or another, transferred their allegiance in this way. Allegiance, on the other hand, in most cases remained unbroken. The lists of performers at the various theatres that precede each season in the following Calendar reveal that a large majority of actors, actresses, dancers and singers remained loyal year after year to the company to which they had originally belonged.

Engagements had to be entered into well in advance of the opening night of each season. The following notice was inserted in most of the London newspapers in July 1799:

Theatre Royal, Drury Lane. The Performers are requested to observe that no Person will be considered as engaged at this Theatre, but by Written Article, to be signed previous to the 15th of August next. By order of the Proprietors. Wm. Powell, prompter.<sup>135</sup>

These written articles, a few of which have survived in various theatrical collections, usually were binding, in the case of the principal performers, for a period of three years, but seldom for more than five. The original document reciting the agreement between Mrs Jordan and the Drury Lane proprietors, entered into at the beginning of the season of 1794–95, is now in the Houghton Library, Harvard.<sup>136</sup> Its principal statements are as follows: (1) The contract is to be in effect for five years, Mrs Jordan to receive a salary of thirty guineas a week, whether she act or not. (2) She is not to be required to act more than three times a week; if she does so, she is to be paid ten guineas for each extra night. (3) On her benefit night she is to pay the treasurer a charge of two hundred pounds, exclusive of additional charges for dresses, music, copying of parts, etc. (4) Finally, “agreeable to the custom of the said theatre and as is usual and in like manner as other comedians or actresses of equal salary . . . [she] to be provided with dresses out of the wardrobe or [if new] at the expense of the patentees and proprietors of said theatre.”

The sums paid to leading performers, by virtue of their success and their continued services to the theatre employing them, became, as might be expected, steadily larger. The case of William Thomas Lewis, Covent Garden’s principal comedian, may be cited. Until 1778 his salary was £8 10s. a week. This gradually grew to £11, £11 11s., £12, £13, until, beginning in 1791, it reached £16. Two seasons later he began to receive

<sup>135</sup> See *Morning Chronicle*, 18 July 1799.

<sup>136</sup> A box marked “Holograph Letters by Sheridan,” I, 6.

£20 a week, which amount was still being paid to him in 1800. In 1782 Mrs Siddons's salary was £10 a week; at the close of the century it was, like Mrs Jordan's, thirty guineas.

Less important performers, chorus singers, certain dancers and others, were engaged by the single season only, even though in many instances they were re-engaged at the same theatre year after year. They too were paid a weekly salary, which only rarely increased as the years went by. The word "weekly" is, however, something of a misnomer. All salaries, unless specified otherwise in the articles of engagement (as in Mrs Jordan's case), were in actuality nightly rather than weekly. If, that is, the theatre should be dark, all payments to all members of the company were suspended. The Covent Garden Account-Books record all the salaries paid to every regularly-hired performer, as well as to the various boxkeepers, doorkeepers and other servants, in far greater detail than do the Account-Books of Drury Lane. The treasurer entered the payments in his book on every Saturday night throughout the season, but the amount he disbursed to each person, such as will be found in the summaries preceding each season in the Calendar, represented a full six-night week of the theatre's being in operation. At the beginning of each season for a period of about a month each theatre was open only three nights a week. A performer whose full salary was eight pounds therefore received, during those weeks, only four pounds. This prorated arrangement remained in force at all times, and depended entirely on whether or not the theatre was closed, as it invariably was on Christmas Eve, Christmas Day, the 30th of January, etc.<sup>137</sup> Hence, when the theatres were ordered to shut down during periods of mourning (usually about two weeks) following the death of a member of the royal family, the actors went entirely unpaid.

Another method of hiring certain eminent performers consisted of the mutual understanding that they were to be paid only by the night. In November 1773 Charles Macklin, following a riot occasioned by his performance of Macbeth, was discharged from the Covent Garden company. He never again became—although he did not retire until 1789—formally a member of the company; until he left the stage he received thirty guineas on each night he chose to, or was asked to, perform. Other actors and actresses were, by terms of their contract, reimbursed in the same way, for instance, Mrs Abington, whose fee was usually thirty pounds a night, or the singer Anna Storace, who for several seasons at Drury Lane received ten guineas on every night that she appeared.

<sup>137</sup> See p. cxxxi.

Finally, the arrangement of being hired for a set fee for the entire season: in 1789–90 at Drury Lane Parsons contracted to be paid £300 in this manner; at the same theatre in 1791–92 Mme Mara received £600. This system invariably prevailed at the opera house. An almost complete account of what all the performers at that theatre, both singers and dancers, were paid for the season of 1788–89 is on record. The largest amount went to the “first man,” i.e. the principal male soprano, Luigi Marchesi. It was £1,500 with a free benefit and in addition whatever he might be charged for his lodgings. The “first woman,” the soprano Cecilia Giuliani, received £891 13s. 4d. and a free benefit; a minor singer, the tenor Vincenzo Fineschi, only £150. The salary of the famous dancer, Mlle Guimard, for a seven-weeks’ engagement during which she appeared on seventeen nights, was £735 with the perquisites: travelling expenses from Paris with a courier to attend her, in London her board, lodging, a carriage and an entirely free benefit.

How binding these contracts were is illustrated in the case of one Blake who, at a salary of fifteen shillings a night, played the violin in the band at the King’s. When in June 1789 that building was destroyed by fire the arrears in Blake’s wages amounted to £46 10s. For this amount he sued the proprietor of the theatre, G. B. Gallini, which suit was eventually determined in February 1791. Gallini made the statement that all engagements at the King’s were automatically terminated in case the building was either burned down or demolished, or on the demise of the Crown. These arguments did not convince the jury. Blake’s original articles remained valid, and the court found in his favor.<sup>138</sup>

No word has survived as to whether or not eighteenth-century actors received any addition to their salaries for rehearsal time. That in fact they did receive nothing was probably the case. No mention, at least, is made of any additional stipend in any of the articles and contracts made between actor and proprietor that have come down to us. The reason doubtless is that each performer, as has already been noted, was paid a salary for every night the theatre was open, whether or not he was either rehearsing or acting. This fact is particularly noticeable in the closing years of the century when longer and longer runs became possible. At Covent Garden in the season 1798–99 three of its new mainpieces were acted as follows: *Lovers’ Vows* for forty-two nights, *Laugh When You Can* for twenty-three, and *The Votary of Wealth* for twenty-one. The total number of performers appearing in these three plays amounted to about thirty out of a company of just under one

<sup>138</sup> *Gazetteer*, 16 Feb. 1791.

hundred. Hence for many nights a considerable segment of the players at Covent Garden, unless they were called on to appear in an afterpiece, remained idle, but were paid for being so. This entire situation of extended runs of plays and of consequent inactivity on the part of so many members of the company would have been, twenty years previously, unheard of.

Mention has already been made of the obligations assumed by a performer—obligations which if not fulfilled laid him open to the payment of forfeits. Following is a summary of these forfeits as they pertained in the late 1790's and which were common to all the theatres. (1) For all performers whose salary was 30s. a week or less, absence from rehearsal, after being properly summoned to attend it, called for a forfeit of 6d. for each scene in which the performer might appear, or 2s. if he were absent from the entire rehearsal. These forfeits were graduated upwards according to the size of the salary, the highest being, in the case of persons being paid £9 or more a week, 2s. for each scene or 10s. 6d. for the whole rehearsal. (2) Refusal to accept a part, no matter how large or small the salary, in any kind of theatrical entertainment exacted a forfeit of £5, which sum, at Covent Garden in 1798, was advanced to £30. (3) Wilful absence from the theatre when a performer's name was announced in the playbills meant £20 for the first offense and £40 for the second. (4) If illness was feigned when an actor was called to a rehearsal, upon discovery of the truth the forfeit was doubled. (5) Should the prompter, whose business it was to record and return to the manager a full account of these forfeits, fail to do so, he himself had to pay a forfeit of a whole week's salary for every omission of every offense.<sup>139</sup>

#### “QUICK STUDY”

It is only natural to suppose that forfeits were obliged to be levied every season, and so they were. At Covent Garden in 1776-77 the Account-Book records them, on 2 June, as totalling £12 14s. 8d. In 1779-80 this amount had risen to £42 3s. 6d., and in 1785-86 it had reached £61 2s. The average, however, is approximately £40, which is roughly 3s. for every night of the theatre's being open.

Yet despite occasional, and, all-in-all, trivial delinquencies the players were hard workers. This is doubtless the case in all repertory companies,

<sup>139</sup> Thomas Gilliland, *The Dramatic Mirror* (London, 1808), I, 138-40; MS Table of Forfeits, Covent Garden, 4 June 1798, in Harvard Theatre Collection.

but it is plainly so in companies that, out of a season of approximately 200 nights, were called upon to perform as a rule well over 100 different plays. At Drury Lane in 1796–97 62 mainpieces and 48 afterpieces were acted; in 1785–86 the Covent Garden company acted 69 mainpieces and 41 afterpieces. Other seasons were not dissimilar. To meet a demand of this kind the actors had to be ready in a sizeable variety of parts—even though, to be sure, everybody in the company was not obliged to appear every night. However, a few statistics will serve. In the same 1785–86 season at Covent Garden, which consisted of 189 nights, Mrs Martyr appeared on 153 nights, on 44 of them in both the mainpiece and the afterpiece. She acted 37 different parts, 14 of them being for the first time. At the Haymarket in the winter of 1793–94 the theatre was open for 155 nights. Bannister Jun. acted on all but eight of these nights. On 128 nights he was seen in the mainpiece as well as in the afterpiece, for a total of 31 different characters. In 1794–95 Quick's first appearance was on 24 September, his last on 25 May. This is a period of 177 nights, out of which he acted on 149, in 47 different parts.

These figures mean more than the fact that the actors were kept busy, that they had retentive memories, that they were “quick studies.” They mean a very wide range of knowledge, on the part of virtually everybody in the company, of entire plays and of everything that was customarily undertaken in the performance of them. On the occasion when for the first time in her London career Mrs Siddons played Lady Macbeth, at Drury Lane on 2 February 1785, Robert Bensley, who was assigned to Banquo and to the principal part in the afterpiece, *The Guardian*, was unable to appear. *Macbeth* had not been seen at this theatre for the last three years, and *The Guardian* for the last ten, and presumably, for once, nobody else knew these two parts. Thomas Hull of Covent Garden was therefore called in, and for this one night only he played them both. And it was in fact for this one night only: no record has ever been found of his having acted Banquo or in *The Guardian* on any other occasion at his own theatre or anywhere else. But the two parts were nevertheless as familiar to Hull as though he had played them for many years. Again, this comprehensive knowledge of the theatre's usual repertory is borne out by a reference to Harriot Mellon, who “was actually able to repeat nearly entire plays; and could tell the ‘situations,’ as they are termed, in every stock play of the time.”<sup>140</sup> Perhaps the most revealing example of all is to be found in the notes made by the Drury Lane prompter, William Powell, which are transcribed in the Calendar

<sup>140</sup> Mrs Cornwell Baron-Wilson, *Memoirs of Harriot, Duchess of St. Albans* (London, 1839), I, 197.

throughout the better part of the season of 1794-95. Night after night he records a last-minute change in the various casts—changes which do not, of course, appear in the playbills. From parts of the first importance to that of the 3rd Goatherd there was always somebody ready to take over.

But this lucky circumstance did not invariably obtain, as witness the necessity of summoning Hull to Drury Lane from its rival theatre. And, as I have already pointed out, entire plays were occasionally changed because of the inability of a certain actor or actress to perform. These changes were most often made when only one performer happened to be in possession of a part, as would be the case if the play were a new one, or when in older, stock pieces various popular actors or actresses had parts with which they were intimately connected in the minds of audiences. Rather than risk the audience's displeasure by showing them any substitute performer the manager chose for the time being to lay the play aside entirely.

These substitute actors were not understudies in the modern sense of that word. If Benson, otherwise a minor actor, stepped in for Palmer as Joseph Surface, it was because he was at the last minute more readily available than any of the other two or three possible substitutes for that part. Rehearsal, if there were any time for such, was unnecessary, since Benson would be as entirely familiar with Joseph Surface's business as would be his counterpart of to-day. An interesting light is thrown on this subject by a review in the *Dramatic Censor* of *The Shipwreck* at Drury Lane on 30 May 1800. Miss De Camp was taken ill, and Miss Heard, being sufficiently familiar with the action and partially so with the words, undertook Miss De Camp's part, "studying the character, scene by scene," and acting it to "general satisfaction," even though the audience had been informed that she would do nothing more than read it.

Knowing, or not knowing, exactly what the other actors were going to do was never a particularly troublesome matter. When, at an alien theatre, without having had any rehearsal, and acting the part for the first and only time in his life, Hull undertook Banquo, he did so in all confidence. Teamwork in the performance of a play in eighteenth-century London was considerably removed from what it is to-day. The actors stood still for many minutes at a time. There was a minimum of physical contact: "they never approach too rapidly; nor do they unnecessarily touch each other," as Goede notes.<sup>141</sup> There was seldom any great amount of furniture on the stage. Hence it was by and large a question of greater importance that an actor should know the words than know where another actor might or might not be standing.

<sup>141</sup> See p. xciv.

Evidence for this can be found in the reviews of first nights of new plays. Eighteenth-century critics almost never refer, except in the case of pantomimes, which usually contained little or no dialogue, to any blunder or confusion in the actions of the actors. But universally they take an actor to task if, by chance, he has not yet managed to learn his lines.

To a trained actor in Hull's situation as Banquo a swift, general set of instructions before the opening of each scene would altogether suffice to fit him into whatever over-all design of business the scene might have. And, although there is only the slenderest evidence for this, the likelihood is strong that stock plays such as *Macbeth* were acted in pretty much the same manner at all the theatres, at least as regards the business.

It must not be supposed, however, that teamwork—no matter how different from the precision of the modern theatre—was rejected and unknown. The members of all repertory companies build up a knowledge of the capabilities, manners, and foibles of every other member. This is peculiarly true of the eighteenth-century theatre. Many players worked uninterruptedly with other players for as many as thirty years. *X* therefore did not altogether need to know what *X* was going to do next, when *X* did something unexpectedly, because he knew so well what *X* almost certainly would do. He knew where he would be standing, he knew how quickly or slowly he would deliver a speech or cross the stage or make an exit. Everybody knew everybody else's pattern of pacing and of timing. If rehearsals were not, as will be explained in a subsequent section, as demanding and as thorough as they are to-day, there is reason to suppose that in many ways they did not need to be.

The phrase "quick study," noted in a preceding paragraph, was in almost everyday use in the eighteenth-century theatre. And rightly so. Hundreds of anecdotes have survived of the extreme rapidity and perfect retention with which actors and actresses could learn a part, once, that is, they put their minds to doing so.<sup>142</sup> An interesting example is found in Michael Kelly's *Reminiscences*. Previous to the opening of the newly constructed Drury Lane in the spring of 1794 its acting manager, John Philip Kemble, must clearly have had his mind occupied with countless details: the superintendence of a large crew of house servants and workmen, of finances, of advertising, of preparing a spectacular revival of *Macbeth*. Under pressure of so much else to think about he had deferred any look at a prologue he was scheduled to speak on the opening night. "The day previous to the opening," writes Kelly, "while we were waiting dinner for Mr Sheridan,

<sup>142</sup> See p. cxvi.

Kemble studied the prologue, which consisted of fifty lines, and was perfect in every word of it before dinner was announced; a powerful proof of his retentive memory and quick study, for, to my certain knowledge, he had it not in his possession, altogether, more than an hour and a half."<sup>143</sup> Such a feat was, in fact, a matter of aptitude and even more of training. It is not to be wondered at that the faculty for learning or possessing quick study was something highly prized and carefully nurtured by actors who were called upon to take over forty leading parts within a period of eight months.

The grand total of different parts performed by many of these actors who were regularly employed season after season was very large. In the slightly more than two decades from 1776 to 1798, in which year he died, the well-known actor John Palmer was seen in 273 parts in 241 different plays, both mainpieces and afterpieces.<sup>144</sup> These parts were leading ones, among them: Hamlet, Shylock, Volpone, Joseph Surface, Pierre in *Venice Preserved*, Valentine in *Love for Love*, Iago, Comus, Prospero. In addition he recited countless prologues, epilogues, monologues, etc. The famous burletta singer John Edwin acted in the thirteen years between 1777 and his death in 1790 well over 150 parts. John Philip Kemble, from 1783 to 1800 appeared in 118 different roles, as, from 1785, did Mrs Jordan in 75. The minor actors at all the theatres were called upon night after night, and, although the parts allotted to them were not those requiring any particular effort to memorize or, indeed, to perform, many of these actors probably knew hundreds of them—more even than Palmer or Edwin or others who carried a heavier load.

#### DELIVERY OF SPEECHES, PRONUNCIATION

In theatric representations, great allowances must always be made for the place in which the exhibition is represented. . . . Many of these allowed deviations from nature arise from the necessity which there is, that everything should be raised and enlarged beyond its natural state; that the full effect may come home to the spectator, which otherwise would be lost in the comparatively extensive space of the theatre.

<sup>143</sup> Michael Kelly, *Reminiscences* (London, 1826), II, 63-64.

<sup>144</sup> Some 50 of these parts are not listed by Genest in his summary (*Some Account of the English Stage* [Bath, 1832], VII, 346-50) of Palmer's career. Throughout this career, beginning in 1762, both in London and in the provinces, the total number of parts in which he appeared is over 350.

This observation, by Sir Joshua Reynolds,<sup>145</sup> makes clear a certain element in what London audiences of the eighteenth century heard from the lips of the players. Even taking into account Sir Joshua's defective hearing, there can be no doubt that those players were obliged to speak far more loudly than do modern actors. This tendency, as has been noticed already, became more and more apparent—because it became more necessary—as the auditoriums increased in size. But there was another reason. If the actors were obliged to "raise and enlarge" their voices it was because the spectators were doing the same thing. A condition of absolute silence on the part of a London audience was a rare occurrence. In order, then, that "the full effect might come home" the actors had no other choice. Even in the smaller, more intimate Haymarket the performers were "alike stentorian. This is intolerable to a foreigner, who stands close to the stage; especially when such an actress as Miss Pope appears in the character of a talkative woman. Her lungs, indeed, might be a match for all the ladies of the Hall[es] at Paris."<sup>146</sup>

Still another reason was a convention of acting, long established on the English stage, of sharply distinguishing in the various lines and speeches those that, and quite properly, demanded an increase in tension and passion from those that were delivered in what was then called "level speaking." Not to know or to make use of the distinction between these two methods of delivery was accounted as virtually a fatal flaw in the actor's art. Audience disapproval of such a lapse would be universal. Hence the important speeches, not dissimilar to arias in an opera, were uttered with great vehemence, and, it must be said, with true grandeur when spoken by a first-rate actor. Goede refers to the impression produced especially by actors in tragedy. "Wrath, wild grief, despair, glowing hatred, and thirsting revenge are expressed with unrivalled effect by the eminent English actors."<sup>147</sup> The reference here is of course to other elements in the general style of acting than merely the tone of voice. But the various passions of which the writer speaks are clearly those that call for far more force and energy than could be compassed by level speaking. Furthermore, except for Shakespeare, practically all the tragedies acted in the eighteenth century were filled with moments of the most exaggerated fustian. Two examples may be noted. The very speech, to which I have already referred, in which Mrs Siddons made so profound an impression in the last act of Rowe's *Tamerlane* is as follows:

<sup>145</sup> Sir Joshua Reynolds, *Discourses*, ed. Roger Fry (London, 1905), pp. 362–64.

<sup>146</sup> Goede, *Stranger in England*, II, 214.

<sup>147</sup> *Ibid.*, II, 226.

*Ob, dismal! 'tis not to be borne! Ye moralists!  
 Te talkers! what are all your precepts now?  
 Patience! Distraction! Blast the tyrant, blast bim,  
 Avenging lightnings! Snatch bim bence, ye fiends!  
 Love! Death! Moneses!*

Or, again, from Sophia Lee's *Almeyda*:

*Bear me, I pray you, to the Guadalquivir—  
 Plunge, plunge me in at once! My liver's calcined!  
 Ob, find some sudden means to quench this fire,  
 Ere yet my eye-strings crack! Away, away!*

When immature or unskilled actors came upon moments such as these the results were often of the most disastrous nature. The stage would be filled with meaningless bellowing and the auditorium with scorn or indifference. In newspaper reviews, in private letters, in formal essays time and again the strongest objection was taken to the noisiness of performers who otherwise, in other situations or in other parts, commanded universal admiration. Audiences seemed, however, instinctively to have understood, even as they deplored, the problem. The theatres were large; the plays were written in an inflated fashion—what else could be done than to speak with vehemence? In addition, many actors sought applause wherever they could find it. If over-indulgence in rant was disliked by the pit and the boxes, usually the more excessive a performer became the louder the galleries shouted their approval.

Very few eighteenth-century tragedies were written in prose. It appears, nevertheless, that the tendency of the actors was to perform even verse tragedy in a manner that stifled the scansion of the lines. In a discussion with Boswell, Thomas Sheridan, who knew the stage, its habits, advantages and drawbacks, as well as any man of his day, speaks of the studious care with which the actors and actresses "disguise the measure in reciting."<sup>148</sup> Others speak of the same thing. The German traveller Küttner, whose ear for a language not his own was an acute one, notes that in the actors' mouths "the blank verse or iambic metre sounds like poetic prose and in the theatre I must listen hard to realize that they are verses."<sup>149</sup> It is unlikely that this manner of uttering blank verse was consistently employed by everybody. Whether it was or not, the use of it represents a continuation of the reversion

<sup>148</sup> *Boswell's London Journal*, ed. Frederick A. Pottle (New York, London, Toronto, 1950) p. 82.

<sup>149</sup> Hodgkinson and Pogson, *The Early Manchester Theatre*, pp. 111-12.

to "nature"—a word in the eighteenth century of an all-embracing property—first instituted by Garrick. That the actors in the early eighteenth century intoned their lines in a long, sweeping chant is a well-established fact. An occasional actor still did so. When West Digges, after a lifetime spent in provincial theatres, first came to London in 1777 at the age of fifty-seven he was accused of making use of a pompous, sing-song delivery not at all in accordance with the newer, more familiar method of handling blank verse. But Garrick's influence had been so powerful that no one who succeeded him could return to the manner of Betterton or Quin. There is reason to believe that this more familiar method was on occasion carried to excess. In 1785 the *European Magazine*<sup>150</sup> carries the query that perhaps since Garrick's retirement too much attention was being paid to mere "recital" and not enough to genuine, all-around acting.

The application in the above remarks is to the "recital" of blank verse in tragedy. In comedy the problem did not arise; all the comedies were written in prose.<sup>151</sup> Here both voice and action, in particular the latter, took on more ease, a more life-like manner. Many of the comedians were noted for the great rapidity and brilliance of their delivery of the dialogue. Thomas King developed a brisk, incisive technique enabling him to give a pace to his speeches that no other actor could equal. Rapidly though the words fell from his lips no syllable was lost. His articulation was the despair of less skilled actors. So too was Mrs Abington's. To the end of her career her voice retained a clarity and freshness that, combined with the agility and speed of her utterance, brought her, in high comedy, to a position few could hope to rival. William Thomas Lewis is another example of an actor who invested his comic roles with a volatility that, especially in his action, was entirely unique.

This relatively sharp distinction between the methods of performing tragedy and comedy delighted audiences. It gave to their theatre-going, under the repertory system to which they were so wholly inured, a great and most welcome variety. At the same time, boundaries were crossed, and there was scarcely a single late eighteenth-century actor who did not from time to time step out of his customary walk. John Palmer did so repeatedly, even if by general admission he was altogether the most versatile actor of his day. Kemble often abandoned his grand tragic parts for comedy—in

<sup>150</sup> VII (Jan. 1785), 60.

<sup>151</sup> Certain musical pieces, masques, etc., and some short comedies, usually parodies, were in verse. In 1784 William Hayley brought out a three-act comedy, *The Two Connoisseurs*, written in verse lines that deliberately attempted to imitate prose. It had only a moderate success, and proved to be a matter of considerable difficulty to the actors.

which, indeed, Charles Lamb had of him a high opinion. The low comedian, John Bannister, would sometimes act Richard III or Hamlet. The only performers who never attempted anything other than their usual roles were the so-called singing actors and actresses, such as Michael Kelly or Anna Storace.<sup>152</sup> Musical comedy was, and remained, their forte.

But there were certain peculiarities, almost eccentricities, in which a large number of players indulged. These were not so much individual mannerisms as tendencies common to the general style of acting as a whole. Rehearsals (that is, the usually very brief period allotted to rehearsals) could be thought to be responsible, but the attitude of the actors to the styling of their parts was deeply ingrained, and rehearsals usually consisted of little more than establishing certain details of stage business, exits, entrances, etc. One habit frequently remarked on by various observers of the theatre was the way an actor responded to the moment when, in the course of the dialogue, his interlocutor was to interrupt him. Instead of maintaining unbroken the normal tone of his voice the actor, just before being interrupted, lowered it—as if, that is, he was expecting the interruption. So of course he did, since he was about to give the other actor the cue. But the habit of giving it in this manner was one which perpetually offended, as Goede says, “the rules of the tone of conversation.”

In his *Personal Sketches of his own Times* Sir Jonah Barrington<sup>153</sup> speaks of a habit long since contracted by the actresses on the Irish stage. There is no reason to doubt that something not dissimilar pertained in London as well, and was equally indulged in by male performers. This habit was that of finishing a speech and immediately walking across the stage, changing sides with the performer who was to speak next. One is reminded of cricket players, but the reason for this behavior, which Barrington states was kept up throughout the entire performance, was clearly the lack of integrated rehearsals as much as it was also the paucity of incident in many of the plays themselves, notably tragedies. Nobody had told the performers how to occupy the time when they were silent, and in a long play filled with little other than declamation it was not always easy to invent anything. Movement of some sort was desirable, and so back and forth they went like, as Barrington says, so many shuttlecocks.

Little is known about byplay on the eighteenth-century stage. Many players were, indeed, complimented on their knowledge of it and use of it.

<sup>152</sup> Both these singers also appeared in grand opera at the King's, but when engaged at Drury Lane they did not act in tragedy or comedy as such.

<sup>153</sup> II, 202.

These were the players who paid no attention to the audience even when they were silent, but who remained always strictly within the character they were impersonating and within the general drift and meaning of the scene. Exactly what they did has rarely been documented. In other words, most actors created a good or a bad impression as regards the total effect of their acting only when they were speaking. The famous Mrs Spranger Barry, later Mrs Crawford, the leading tragic actress of London before the advent of Mrs Siddons, is a startling example of this fact. "It was usual with her," writes John Taylor, "when she had delivered any impassioned speech, to be inattentive to dumb show, and to appear unconcerned in the scene." In the light of her great reputation one can only assume that the power of her acting when she did become impassioned was ample recompense for her neglect of the scene as a unified whole. Taylor continues by saying that "when she resumed her attention to the character, she entirely recovered her ground, and excited as warm a sympathy as if she had not displayed a momentary lapse."<sup>154</sup>

Mrs Siddons herself had a habit of turning her back on the person she had addressed as soon as she had finished speaking. For this she was sharply reprimanded. Her movement might give to her performance a certain dignity, but "let her rest assured that the eye of taste will never discover dignity in the violation of propriety."<sup>155</sup> Although Mrs Siddons was famous for her attention to her business and for staying unremittingly within her part, what she did and what Mrs Barry did might still appear as examples only of individual mannerism and idiosyncrasy, and so to a certain extent they were.

But, too, they are entirely representative of a tendency, common to virtually every player, that was pointed out again and again by contemporary critics of the stage. "Every performer's attention [in the French theatres], individually and collectively, is engaged in the business of the scene from beginning to end; whereas many of our actors cease to act the moment they have ceased to utter."<sup>156</sup> They were known, on being applauded at the conclusion of a speech, "to destroy the illusion at the very moment when a warm impression is made on the heart" by stepping forward and bowing several times.<sup>157</sup> On the other hand, like Mrs Siddons, John Henderson was noted for never letting his attention stray from what was passing on the stage. So were John Philip Kemble and Munden and a lesser known

<sup>154</sup> *Records of My Life* (London, 1832), I, 355.

<sup>155</sup> *Dramatic Censor*, I (1800), 75.

<sup>156</sup> Peake, *Memoirs of the Coleman Family*, II, 156.

<sup>157</sup> *Morning Chronicle*, 16 Oct. 1798, referring to Mrs Litchfield as Emilia in *Otello*, v. ii. 165-70.

actor, usually seen in rustic characters, Thomas Knight, and others as well. Yet, when not speaking, innumerable other performers would turn away to examine who was sitting in which box or in seeking the eye of an acquaintance who might be third row center in the pit.

In 1791 John Walker published his *Critical Pronouncing Dictionary and Expositor of the English Language*. This book at once assumed and for many years maintained its position as the standard guide to the pronunciation of English; by 1826 it was in its twenty-eighth edition. In the four editions that Walker brought out before his death in 1807 he printed several entries relating to the stage, as well as to the manner—often at variance with the general usage in conversation—in which actors pronounced certain words. Walker's interest in the theatre was a long-standing one. In the 1750's he had been on the stage for four seasons with Garrick, appearing in several leading parts, and had acted subsequently for some years both at Covent Garden and in Dublin.

Walker's principal observation, frequently repeated, is the powerful position in which the stage stood as regards propriety of speech in all its aspects, particularly in that of pronunciation. London, he states, is the center of all that is sensible, well-bred and correct. Where, then, can visitors from the provinces or from abroad, who are not admitted to those circles where propriety of speech is invariably employed, better discover what that propriety consists of than in the theatres? On the stage he lays a heavy burden of responsibility. He prefers the pronunciation of *conquer* as *kong-kwur*, but since "*kong-kur* is in full possession of the stage, there is but little hope of change." He gives under *yeoman* three distinct acceptations from different authorities as to how it should be pronounced; his own preference is for the modern *yo-man*. He goes on to say that this is what "has always been the pronunciation on the Stage; an authority which, in this case, may not, perhaps, improperly be called the best echo of the public voice. I well remember Mr Garrick pronounce the word in this manner, in a speech in King Lear: 'Tell me, fellow, is a madman a gentleman or a yo-man?'"

His gloss on the word *fierce* throws a light, as coming from an old practitioner of the art, on why actors did certain things with certain words. They "who have such continual occasion to express the passions, feel a propriety in giving a short vowel sound to a word denoting a rapid and violent emotion." The word in question fell from their lips as *fersse*. Therefore, Walker continues, though this manner of uttering it is "grammatically improper, it is philosophically right." In other ways and words the actors stood as arbiters, and their judgment was final. Walker's own choice as

regards the pronunciation of *bosom* was that which is most commonly heard to-day. But in the theatre the first syllable was spoken as a rhyme to “*house*, which has given it a currency among polite speakers, and makes it the most fashionable.”

With other usages taken up by the stage, however, Walker is sometimes in disagreement. These were the usages which, as has been said above, were well removed from what was heard in common conversation, and hence to be deplored. “A very extraordinary pronunciation of the word *sigb* prevails on the stage. . . . It approaches to the word *sitbe*, with aspiration as in *tbin*.” That *beard* should be *bird* in the mouths of the actors is “without good reason, and in this instance ought not to be followed.”

Certain actors had, too, their own peculiarities in this matter. The most notorious was John Philip Kemble. In attempting to revert to what he had obstinately decided was the older, and hence more proper (but to Walker, vulgar) pronunciation of many words, he became at times almost wholly unintelligible. Should he have had occasion to say, “It is odious that the merchant has no mercy for my hideous aches,” the audience would have been greeted with, “It is ojus that theh marchant has no mairey for meh hijjus aitches.”

A handful of other words as coming from the players, which Walker records without comment, may be noted. *Cymbeline* was *Cymbelin*; the character named Chamont in *The Orphan* was *Shamoon*; *mobled* in *Hamlet*, II, ii, was *mobbled*; *wbore*, perhaps analogous to the pronunciation of *fierce*, was *boor*. And finally two words employed on both sides of the footlights were pronounced, in most cases, *dray-ma*, and, at all times *aw-je-ense*.

#### “POINTS”

In an arrangement that had been in uninterrupted existence on the London stage from the time of Elizabeth I of presenting to audiences a different play every night in the week, stock plays were obviously performed again and again. This system meant that, as regards Shakespeare, Jonson, Congreve, Cibber, Garrick, Foote, Sheridan and many other dramatists, their plays from beginning to end were almost as familiar to the spectators as they were to the actors. A parallel may be drawn in the knowledge on the part of a large number of opera-goers, both past and present, of every note of their favorite works. What this knowledge entailed to Londoners of the

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eighteenth century was an absorbing interest in various readings by different players of well-known passages, or entire parts, and in what were then known as "points."

A moment eagerly awaited by theatregoers occurred, for instance, in the third act of John Home's successful tragedy *Douglas*. The heroine, Lady Randolph, long bereft of her only son, is interrogating a venerable peasant who has been discovered possessing jewels once belonging to her dead husband. The peasant found them, he states, years ago when he rescued them from a basket that had been trapped in an eddy of a near-by river. In the basket also lay a small boy. Lady Randolph's response was the three words, "Was he alive?" The agonized cry with which Mrs Barry delivered these words, expressive of the possibility that the child, perhaps her son, was not alive, was one of the most famous utterances of the late eighteenth-century stage—and one that was ample recompense for whatever bad habits she was otherwise guilty of. On the other hand, Mrs Siddons read this speech as though the child was not dead, and in her low, hoarse whisper indicated at the same time the desperate hope that he was indeed her son. Other actresses tried at this celebrated moment other interpretations: seeming indifference, sympathetic pathos, etc.

Another such "point" was when Hamlet first sees his father's ghost. It was a point bearing both on the business and on the delivery of "Angels and ministers of grace," and the success or failure of an actor in the entire part might depend on what he did and said at this juncture. What was most closely scrutinized by the audience was the manner in which Hamlet's start of surprise was effected. This start<sup>158</sup> was essential, a part of theatre history that no audience would allow to be omitted. Most actors fell back into the arms of Horatio and Marcellus; others managed to remain upright, their own arms extended toward the ghost, either in an attitude of horror or of supplication or—what was much admired—of both at once, as was observed in Kemble's performance of the part. When Hamlet began to speak, his address to his father was uttered by Henderson in a voice of terror and disbelief that struggled at the same time to express respect. Kemble's tone was plaintive, grief-stricken. Macklin's arms were at his sides, the fingers spread wide; his voice was barely audible. Some actors, once they had recovered from their initial surprise, appeared to welcome the presence of the ghost and the opportunity of speaking to it.

<sup>158</sup> The "start" on the eighteenth-century stage was by no means confined to this scene in *Hamlet*. It was, as is evidenced by innumerable prints of actors and actresses in various parts, a commonplace. It was indispensable.

These “points,” which were so warmly anticipated and subsequently so fiercely debated by the spectators, arose at moments of high tension in the play itself. What is almost certain is that they were invariably delivered with the performer full-face to the audience. This fact implements another general characteristic of eighteenth-century acting. The players carefully avoided turning away from the footlights, and never when they had anything of importance to say. The lighting on the stage was more or less evenly diffused over its entire area, and the auditorium itself always remained fully lit. To see the expression on an actor’s face and to hear his words required on the part of the spectators a certain amount of effort. They refused to tolerate what in an actor they would readily construe as disrespect should he not be standing, when he arrived at the delivery of a “point,” directly in front of them, and if possible, well downstage.

In his early career in London Kemble contracted a habit, which he later was able to overcome, of “running too much about the stage.” For this he was scolded, for the reason that “the expression of his countenance, which is well worth watching, is frequently lost to the spectator.”<sup>159</sup> With a spotlight on him, in a darkened auditorium, this would not have been the case.

This matter of almost continually facing the audience is substantiated in a remark made by Goede. He is speaking not so particularly of the “point” as such, but of speeches involving a fine and high moral, “a sententious expression,” as he calls it. He finds it offensive that these sentences “are pronounced as if they were directed to the public, which English actors always do”—directed, that is, not to another character in the play to whom the sentence is applicable or who, presumably, might profit from it. But, he continues, the actors are not entirely to blame. The spectators “seem to encourage the actors, since they catch with avidity [such] sentences, and accompany them with thundering plaudits. It is therefore gratifying to the actors.”<sup>160</sup>

In the theatre convention can make many things, in fact nearly all things, acceptable. Here is an instance of an audience’s understanding to whom the expression was supposed to be addressed, but preferring to have it addressed to them. And no actor is going to forego an opportunity of garnering applause.

<sup>159</sup> *Morning Chronicle*, 27 March 1786.

<sup>160</sup> Goede, *Stranger in England*, II, 228–29.

## LAPSES OF MEMORY

It's entirely possible that in the old days acting by candle-light permitted the actor to get away with more than when he acted by gas light, when the audience could see more of what was going on on the stage. Long before my time, there was no way to dim the candles in the "house," and the audience sat in a lighted auditorium during the play. These days, the theatre is dark and the light fully on the actors. The audience doesn't have to work so hard to see the actors.

This statement, made by Sir Cedric Hardwicke in an interview published in *The New Yorker*,<sup>161</sup> is a revealing one, in particular the observation about "getting away with more" when the actors were working on a stage illuminated only by candle light. Such must have been the case on many occasions, especially on first nights, when the spectators were unfamiliar with the play. Robert Palmer, the brother of the John Palmer to whom reference has already been made as having so large a repertory of different parts, told James Boaden of a failing in his brother—a failing, be it said, that was more than once commented on by others as well. That he had so many parts to learn and to remember seems not to have been the difficulty. It was merely a matter of laziness. When William Hayley's *Lord Russel* opened at the Haymarket on 18 August 1784, "Palmer had done with Lord Russel," says Boaden, "as he did with many other characters, that is, totally neglected to study the words of the part. . . . Whenever he felt himself at a loss he dexterously introduced some passages from *The Earl of Essex*, which he contrived to fit into the cues received by Lord Russel." Boaden goes on to remark that the audience suspected that nothing was amiss.<sup>162</sup> Be it said that Palmer was famous for his knowledge of the business of the stage and for acting all his parts with an air of great address and assurance, and that a less skilful actor might have been in more serious trouble. But what is at issue is not the ability to deceive, but rather the opportunity of being able to do so. Whereas it cannot be denied that everybody in the eighteenth century was accustomed to living at night with far less general illumination than is everywhere common to-day, the fact seems indisputable that playgoers on the August evening in question were unable to observe closely all that Palmer did: without doubt eyeing the prompter, whispering to his fellow players, struggling to remember which speech from another play might be most appropriate. In all theatres in all times actors have trained

<sup>161</sup> Lillian Ross, "The Player," *The New Yorker*, XXXVII (28 Oct. 1961), 112.

<sup>162</sup> *Memoirs of the Life of John Philip Kemble*, I, 193.

themselves to conceal blunders and unexpected mishaps. In 1784 it was far easier to do so than it was a hundred years later, or to-day.

But nobody could get away with actually being "imperfect," i.e. with not knowing his part to the extent of needing the prompter's assistance at virtually every other speech. Occurrences of this nature were obviously most common on opening nights. Reviewers were quick to reprimand delinquent performers—so much so that when, on the other hand, nobody stood in need of being prompted at all it was a matter of loud comment and congratulation. Ernst Brandes observes that in general English actors were far more "perfect" than those in his native Germany, and cites Mrs Siddons as an example of a performer who was never known to be guilty of a lapse of memory.<sup>163</sup> And certainly there were others in the same category.

On instances too numerous to mention, however, actors were, in the stage slang of the day, "settled,"<sup>164</sup> and except on rare occasions the disapprobation of the audience was severe. Hisses and boos rang out, and the various newspapers and journals were sarcastic as to the way in which the players would, instead of maintaining the dialogue with one another, maintain it exclusively with the prompter. A curious example of their maintaining it with somebody else is reported in the *Oracle* on 4 October 1796, in reviewing a performance of *Coriolanus* the preceding evening at Drury Lane. "The business of the stage was extremely incorrect, and some of the performers imperfect. These sometimes fretted [Kemble], and the actor became a manager . . . and directed the scene."

Seemingly a frank admission of failure of memory was greeted with generosity. Once when John Henderson was acting one of his favorite parts, Benedick in *Much Ado about Nothing*, he suddenly found himself settled. After a pause he repeated himself, and again was unable to continue. He turned to the wing, and called out loudly, "Give me the word." Upon receiving it and resuming the speech the audience gave him, says Boaden in his report of this incident, "the usual signs of their favour."<sup>165</sup>

It is to be understood that as far as the spectators were concerned (which has probably always been the case) the prompter was more or less inaudible. In any event, Charles Macklin was once playing with more pauses between his speeches than he generally employed. He was doing this intentionally, which fact the prompter did not understand. Macklin's lapses of memory at the conclusion of his career, due to his debility accompanying

<sup>163</sup> Quoted in Kelly, *German Visitors*, p. 110.

<sup>164</sup> Bernard, *Retrospections of the Stage*, II, 74.

<sup>165</sup> *Memoirs of the Life of John Philip Kemble*, I, 250.

his great age, were notorious, but on this occasion he was in command of himself. At last the prompter repeated a cue "several times, and at last so loud as to be heard by the audience."<sup>166</sup>

In other ways than in forgetting or in not having originally memorized speeches the performers sometimes blundered. One Du-Bellamy, "who played Douglas [in *Henry IV, Part I* at the Haymarket on 28 July 1777], and was to have assailed Falstaff, during the combat between Harry Percy and the Prince of Wales, went up to undress, having forgot that his part was not finished."<sup>167</sup> John Palmer, who despite his formidable abilities as an actor, oftentimes appeared to take his responsibilities lightly. In 1793 a new play, *Anna*, was brought forward, and sent to oblivion after one night. The *Public Advertiser* the following day, 26 February, observed that "Palmer contributed to its bad reception by being absent when he was most wanted on the stage, and occasioning thereby an awkward chasm, which put the audience out of humour." And once again the familiar words, "He was highly reprehensible for his imperfections in his part."

These accusations, of which the above are only two out of many others met with in contemporary reports, would appear to stem from the fact that plays were insufficiently rehearsed.<sup>168</sup> In many respects this was the case. But the answer lies in that element of acting so prevalent on the eighteenth-century stage of holding fire until the great moment, of waiting for the "point," of bending one's energies to the making of a series of big effects rather than of making one continuous effect. At moments such as this only the most inadequate actor would be imperfect in any way. And, as has already been noted, a large number of actors were never known to be in error. They stayed within the character they were representing and they knew that character thoroughly from start to finish.

#### MAKING AN EXIT

When, within a scene, or at the conclusion of one, an actor was to leave the stage, he did so—or, at least, before the large Covent Garden and Drury Lane were constructed—with what Puff in Act II of *The Critic* calls "the established mode of springing off with a glance at the pit." This remark is repeated by James Boaden in his *Memoirs of Mrs Siddons*. "English

<sup>166</sup> Taylor, *Records of My Life*, II, 22.

<sup>167</sup> *Morning Chronicle*, 29 July 1777.

<sup>168</sup> The subject of rehearsals as a whole will be examined in a subsequent section.

performers spring off with a glance at the pit, or use rhymed couplets to carry them off with effect.”<sup>169</sup> What this “spring” (Mrs Jordan’s was much admired) actually consisted of is not clear: no detailed description of it has seemingly survived. Rather than any bounding or jumping, it was very likely no more than a quick, elastic step that carried the performer rapidly into the wings. That such a manoeuvre would be suitable to tragedy is highly unlikely, but there is no evidence to the contrary. The convention probably consisted, however, of the performer’s taking a position, not too long a time before his exit, relatively near to the wing, from which position, his withdrawal could be accomplished quickly, and, if done in “the established mode,” effectively. Corroboration comes, again from Boaden, in his statement that at first the enlarged stage of the 1792 Covent Garden seemed to embarrass the actors. “There was no springing off with the established glance at the pit, and projected right arm. The actor was obliged to edge away in his retreat towards the far distant wings, with somewhat of the tedium, but not all the awkwardness which is observed in the exits at the Italian opera.”<sup>170</sup> As to the right arm uncertainty again prevails. At what angle it was held, whether it was extended fully or only partially, or what is of course the real mystery, why it was extended at all, no word has come down to us.

Boaden referred to the awkward manner in which the opera singers made their exits. When they did so they, too, extended their arms. They raised both of them, “somewhat in the figure of a candlestick with two branches,” and holding them thus walked rapidly away. But, Boaden continues, this posture was maintained, all the way from the footlights to the wing, with the singer’s back turned to the audience. It will be remembered that, according to Goede, such was, excepting under extreme necessity, something a proper English actor was never known to be guilty of. The stage of the opera house was a large one, and the inference is that the “tedium” of waiting for a singer to leave it was not welcomed. “Should applause pursue their march, or has attended the music, [the singer] makes a bow or curtsey at the wing, and hurries off.”

#### SOCIAL STANDING

When, on their off nights, actors appeared in the front of the house, either at their own theatre or at another, a regulation forbade them, unless it

<sup>169</sup> I, 287–88.

<sup>170</sup> *Memoirs of Mrs Siddons*, I, 276.

was an entirely established fact that the places were not booked, to sit in the front row of a box. The *Public Advertiser* on 17 March 1785 took Joseph Holman, who had earlier in that season made a highly successful debut at Covent Garden, to task for sitting in that theatre in a side box. "This should never happen: *there* an actor should never appear." This judgment seems to be based as much on an actor's usurping a place ordinarily occupied by a paying customer as by the imputation of the actor's inferior social rank. Rows in the boxes, whether front or rear, should be graced only by duchesses. In addition, the newspaper's remark has no basis in fact. The rule as laid down at Drury Lane was that the managers permitted their players to sit wherever they chose, but had "given strict orders to their box-keepers not to admit any theatrical performer to a first [i.e. front] seat in either the side or front boxes, if there is a probability of other company being present."<sup>171</sup> There is no reason to doubt that the same edict went forth at Covent Garden and at the Haymarket, and that it was maintained for the remaining years of the century.

That in the eyes of many attentive critics and many ardent theatregoers the profession of acting was indeed held in the lowest possible esteem is amply documented. For an actress to portray an adulteress was not only immodest, but it would almost certainly induce her to become one in reality; of an actor profligacy and immorality were his chief characteristics; in the greenroom virtue hid her head. Some of these accusations were not untrue, but in the far larger majority of cases they were entirely groundless. Many performers, furthermore, were received everywhere with cordiality and respect. Several of them made marriages with persons of distinction; many of them were accorded burial in Westminster Abbey and in St Paul's Cathedral. These facts were viewed with pleasure, if perhaps commingled with a little astonishment, by the German traveller, F. A. Wendeborn.

I need not mention that the character of a player has nothing degrading in England, and that those who are at the head of the profession are rather courted, even by people of rank, and introduced into the best companies. In France they have hitherto denied an actor, or an actress, what is called a Christian burial; in England, players are interred with magnificence in Westminster-abbey.<sup>172</sup>

<sup>171</sup> *Morning Chronicle*, 23 Oct. 1779.

<sup>172</sup> *A View of England*, II, 246. In the Abbey lie, among others, Garrick, Henderson, Barry, Foote, Mrs Crawford, Mrs Elizabeth Pope.

## REMARKS BY LAMB AND HUNT

The comments that follow have been more than once reprinted. They were originally written not in the eighteenth century, but in the early years of the nineteenth. The persons whom they describe are, however, those whose names appear again and again in the Calendar that constitutes the principal body of this present work. For this reason, and too, because the comments themselves are both particularized and eminently perceptive, I have thought it not amiss to include them in this place.

*CHARLES LAMB, ESSAYS OF ELIA*

Those who have only seen Mrs Jordan within the last ten or fifteen years, can have no adequate notion of her performance of such parts as Ophelia; Helena, in All's Well that Ends Well; and Viola. Her voice had latterly acquired a coarseness, which suited well enough with her Nells and Hoydens, but in those days it sank, with her steady, melting eye, into the heart. . . . There is no giving an account of how she delivered the disguised story of her love for Orsino. It was no set speech, that she had foreseen, so as to weave it into an harmonious period . . . but, when she had declared her sister's history to be a "blank," and that "she never told her love," there was a pause, as if the story had ended—and then the image of the "worm in the bud" came up as a new suggestion—and the heightened image of "Patience" still followed after that, as by some growing (and not mechanical) process, thought springing up after thought, I would almost say, as they were watered by her tears.—*On Some of the Old Actors.*

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Of all the actors who flourished in my time . . . Bensley had most of the swell of soul, was greatest in the delivery of heroic conceptions, the emotions consequent upon the presentment of a great idea to the fancy. . . . None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's famous rant about glory, or the transports of the Venetian incendiary [Pierre in *Venice Preserved*] at the vision of the fired city. His voice had the dissonance, and at times the inspiring effect, of the trumpet. His gait was uncouth and stiff, but no way embarrassed by affectation; and the thorough-bred gentleman was uppermost in every movement. He seized the moment of passion with the greatest truth; like a faithful clock, never striking before the time; never anticipating or leading you to anticipate. . . . He let the passion or the sentiment do its own work without prop or bolstering. He would have scorned to mountebank it; and betrayed none of that cleverness which is the bane of serious acting. For this reason, his Iago was the only endurable one which I remember to have seen. No spectator, from his action, could divine more of his

artifice than Othello was supposed to do. His confessions in soliloquy alone put you in possession of the mystery. There were no by-intimations to make the audience fancy their own discernment so much greater than that of the Moor. . . . There was a triumphant tone about the character, natural to a general consciousness of power; but none of that petty vanity which chuckles and cannot contain itself upon any little successful stroke of its knavery—as is common with your small villains, and green probationers in mischief.

Bensley threw over the part [of Malvolio] an air of Spanish loftiness. He looked, spake, and moved like an old Castilian. He was spruce, starch, opinionated, but his superstructure of pride seemed bottomed upon a sense of worth. It was big and swelling, but you could not be sure that it was hollow. You might wish to see it taken down, but you felt that it was upon an elevation. . . . How he went smiling to himself! with what ineffable carelessness would he twirl his gold chain! what a dream it was! you were infected with the illusion, and did not wish that it should be removed! you had no room for laughter! . . . you rather admired than pitied the lunacy while it lasted—you felt that an hour of such mistake was worth an age with the eyes open.—*Ibid.*

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Few now remember Dodd. What an Aguecheek the stage lost in him! . . . In expressing slowness of apprehension, this actor surpassed all others. You could see the first dawn of an idea stealing slowly over his countenance, climbing up by little and little, with a painful process, till it cleared up at last to the fulness of a twilight conception—its highest meridian. He seemed to keep back his intellect, as some have had the power to retard their pulsation. The balloon takes less time in filling than it took to cover the expansion of his broad moony face over all its quarters with expression. A glimmer of understanding would appear in a corner of his eye, and for lack of fuel go out again. A part of his forehead would catch a little intelligence, and be a long time in communicating it to the remainder.—*Ibid.*

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Shakespeare foresaw [Suett], when he framed his fools and jesters. They have all the true Suett stamp, a loose and shambling gait, a slippery tongue, this last the ready midwife to a without-pain-delivered jest; in words, as light as air, venting truths deep as the centre. . . . Jack Bannister and he had the fortune to be more of personal favourites with the town than any actors before or after. The difference, I take it, was this:—Jack was more *beloved* for his sweet, good-natured, moral pretensions. Dicky was more *liked* for his sweet, good-natured, no pretensions at all. Your whole conscience stirred with Bannister's performance of Walter in the Children in the Wood—but Dicky seemed like a thing, as Shakespeare says of Love, too young to know what conscience is.—*Ibid.*

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It is something to have seen the School for Scandal in its glory.... Its hero, when Palmer played it at least, was Joseph Surface. When I remember the gay boldness, the graceful solemn plausibility, the measured step, the insinuating voice—to express it in a word—the downright *acted* villainy of the part, so different from the pressure of conscious actual wickedness,—the hypocritical assumption of hypocrisy,—which made Jack so deservedly a favourite in that character, I must needs conclude the present generation of playgoers more virtuous than myself, or more dense.... John Palmer was twice the actor in this exquisite part. He was playing to you all the while that he was playing upon Sir Peter and his lady. You had the first intimation of a sentiment before it was on his lips. His altered voice was meant to you, and you were to suppose that his fictitious co-flutterers on the stage perceived nothing at all of it.—*On the Artificial Comedy of the Last Century.*

. . . . .

It was the fashion to cry down John Kemble, who took the part of Charles [in *The School for Scandal*] after Smith; but, I thought, very unjustly.... As far as I could judge, the weighty sense of Kemble made up for more personal incapacity than he had to answer for. His harshest tones in this part came steeped and dulcified in good humour. He made his defects a grace. His exact declamatory manner, as he managed it, only served to convey the points of his dialogue with more precision. It seemed to head the shafts to carry them deeper.... No man could deliver brilliant dialogue—the dialogue of Congreve or of Wycherley—because none understood it—half so well as John Kemble. His Valentine, in Love for Love, was, to my recollection, faultless. He flagged sometimes in the intervals of tragic passion. He would slumber over the level parts of an heroic character. His Macbeth has been known to nod. But he always seemed to me to be particularly alive to pointed and witty dialogue. The relaxing levities of tragedy have not been touched by any since him—the playful court-bred spirit in which he condescended to the players in Hamlet—the sportive relief which he threw into the darker shades of Richard—disappeared with him.—*Ibid.*

. . . . .

There is one face of Farley, one face of Knight; but Munden has none that you can properly pin down, and call *bis*. When you think he has exhausted his battery of looks, in unaccountable warfare with your gravity, suddenly he sprouts out an entirely new set of features, like Hydra. He is not one, but legion; not so much a comedian, but a company. If his name could be multiplied like his countenance, it might fill a play-bill.... I have seen this gifted actor in Sir Christopher Curry [in *Inkle and Yarico*]—in Old Dornton [in *The Road to Ruin*—diffuse a glow of sentiment which has made the pulse of a crowded theatre beat like that of one man.... I have seen some faint approaches to this sort of excellence in other players. But in the grand grotesque of farce, Munden stands out as single and unaccompanied as Hogarth....

Who like him can throw, or ever attempted to throw, a preternatural interest over the commonest daily-life objects? A table or a joint-stool, in his conception, rises to a dignity equivalent to Cassiopeia's chair. . . . So the gusto of Munden antiquates and ennobles what it touches. His pots and his ladles are as grand and primal as the seething-pots and hooks seen in old prophetic vision. A tub of butter, contemplated by him, amounts to a Platonic idea.—*On the Acting of Munden.*

*LEIGH HUNT,  
CRITICAL ESSAYS ON THE PERFORMERS  
OF THE LONDON THEATRES*

**KEMBLE.** It is in characters that are occupied with themselves and with their own importance, it is in the systematic and exquisite revenge of *Zanga* [in *The Revenge*], in the indignant jealousy of *Othello*, and in the desparate ambition of *King John*, that Mr Kemble is the actor. There is always something sublime in the sudden completion of great objects, and perhaps there is not a sublimer action on the stage than the stride of Mr Kemble as *Zanga*, over the body of his victim, and his majestic exultation of revenge. . . . Of [the] stage artifice, which is called bye-play, and which beguiles the intervals of action by an air of perpetual occupation, he is perfect master; he never stands feebly inactive, waiting for his turn to speak; he is never out of his place, he attends to every thing passing on the stage at once, nor does he indulge himself in those complacent stares at the audience which occupy inferior actors.

**MRS SIDDONS.** If Kemble studiously meditates a step or an attitude in the midst of passion, Mrs Siddons never thinks about either and therefore is always natural. . . . I have somewhere heard, that Mrs Siddons has talked of the real agitation which the performance of some of her characters has made her feel. To see the bewildered melancholy of *Lady Macbeth* walking in her sleep, or the widow's mute stare of perfected misery by the corpse of the gamester Beverley [in *The Gamester*], two of the sublimest pieces of acting on the English stage, would argue this point better than a thousand critics. Mrs Siddons has the air of never being the actress; she seems unconscious that there is a motley croud called a pit awaiting to applaud her, or that there are a dozen fiddlers waiting for her exit.

**POPE.** Here is an actor without face, expression, or delivery. . . . There is, however, an infallible method of obtaining a clap from the galleries, and there is an art known at the theatre by the name of *clap-trapping*, which Mr Pope has shewn great wisdom in studying. It consists in nothing more than in gradually raising the voice as the speech draws to a conclusion, making an alarming outcry on the last four or five lines, or suddenly dropping them into a tremulous but energetic undertone, and with a vigorous jerk of the right arm rushing off the stage.

**H. JOHNSTON.** He indulges himself in all the mute cant of the stage, he rolls his eyes, frowns most terrifically, looks downwards on one side with a swelling

front and in an attitude of stiff contempt, prepares us for every trifling speech with cold pauses of intended meaning, and even descends to the knack of frequently tossing a lock off his forehead with a delicate finger, like a young lady whose curls disturb her eyes.

MRS POWELL. Like all inferior players she can express none of the combinations of passion, her grief is a continued whine, and her dignity consists in a mere elevation of the head and a lofty measurement of voice. Whenever she procures applause, the applause belongs to Mrs Siddons, because it is only in the imitation of that sublime actress she ever wins a single clap. . . . Mrs Powell, however, cannot copy the countenance of Mrs Siddons, [whose] face in *Lady Macbeth* is a volume of terrible meaning, that of Mrs Powell is a blank page of no meaning at all.

BANNISTER JUN. No actor enters so well into the spirit of his audience as well as his author, for he engages your attention immediately by seeming to care nothing about you; the stage appears to be his own room, of which the audience compose the fourth wall; if they clap him, he does not stand still to enjoy their applause; he continues the action, if he cannot continue the dialogue. . . . Though I hardly know which excellence to prefer in Mr Bannister's general performance, yet upon the whole I think his expression of jovial honesty, or what may be termed *heartiness*, is the most prominent. . . . But this is not the only expression in which this natural actor is unrivalled; there is another, in which he is, if possible, still less approachable by any performer, that of *ludicrous distress*. . . . I cannot conceive a more humourous scene than that in the *Rivals* where *Acres* is waiting with a pistol in each hand for the man he has challenged: the author's dialogue possesses an exquisite humour, but it is double enlivened by the consummate bye-play of Bannister who, as the hour of combat approaches, begins to shew personal symptoms of terror, gradually loses the affected boldness of his voice, and trembles first in his hands and knees and then in his whole body . . . nor can any action be more humourously imagined than his impotent endeavours to pick up his hat which he pushes about with his quivering fingers.

LEWIS. Lewis is all heart, all fire; he does not study forms and ceremonies. . . . In the scene where the young rustic expresses his admiration of *Rover*'s theatrical talents [in *Wild Oats*], and at parting shakes his hand with good-natured familiarity, Elliston in the midst of his reciprocal good humour has too much the air of one who condescends; Lewis gives the bumpkin as hearty a shake as if it had been his brother and forgets every thing but the honest soul of his new acquaintance. It is in characters like these, full of frankness and vivacity, that Lewis claims an original excellence.

MUNDEN. Almost the whole force of his acting consists in two or three ludicrous gestures and an innumerable variety of as fanciful contortions of countenance as ever threw woman into hysterics: his features are like the reflection of a man's face in a ruffled stream, they undergo a perpetual undulation of grimace. . . . This actor in short loses half his proper effect by the very strength of his powers.

FAWCETT. There is something so effectual in the jovial hurry of his voice and the rough complacency of his concluding hemps that the audience are always prepared to laugh when they hear his preparatory gabbling behind the scenes, and I really know no actor except Munden who can procure so much applause for characters and speeches intrinsically wretched. . . . In the part of *Trappanti* in Cibber's comedy of *She Would and She Would Not*, Fawcett is bustling, impudent and important, but he has none of that occasional conscientious suspicion, none of that air of hang-dog meditation of countenance, with which Bannister so inimitably shades his general vivacity.

DOWTON. Who is so impressive, so striking, so thrilling as this actor in scenes of angry perturbation or of anger subdued by the patience or pleasantry of its object? . . . Dowton preserves the great features of rage, impatience, he twists about his fingers, changes his attitude and his gesture, mutters hastily with his lips, turns away at intervals from the speaker with a mouth of contempt, or seems unable to wait for his conclusion. . . . But then, who at the same time can drop with such a fall of nature from the height of passion to the most soft emotions and the most social pleasantries? His expression of satisfaction with another, his grateful shake of the hand, and his hurried thanks breaking through the intervals of overpowering joy, exhibit the perfection of social enjoyment.

MISS POPE. Miss Pope's genius proves how infinitely a comedian can please without the least tincture of grimace or buffoonery, or the slightest opposition to nature. . . . One of her great beauties is a most judicious emphasis of speech that unites the qualities of reading and of talking; for it has all the strength of the one tempered by the familiarity of the other. . . . This is peculiarly observable in her performance of *Mrs Candour* in *The School for Scandal*, in which her affected sentiments are so inimitably hidden by the natural turns of her voice, that it is no wonder her scandal carries perfect conviction to every body around her.

MRS MATTOCKS. In her performance of the intriguing *Betty Hint* in the *Man of the World* she personifies with the happiest effect the breathless anxiety and hushed communications of the mischief-maker; her expressive stare at the beginning of her speeches, prophetic of her interlocutor's amazement, her very preparatory swallow (excuse me this vulgarism) as if she were unable to commence her direful tales, and the pretended gaiety of hurry with which she slurs over her real want of information as though it were a confirmed knowledge of facts, form a picture of great variety and truth.

MISS MELLON. For easiness and freedom of manner I would instance her performance of the heroine in the *Apprentice*, especially in the scene where she remonstrates from the balcony against the tragic proceedings of her lover; the tone of her voice is very naturally divided between endearment and indifference, and by the security of her lounge as she hangs over the rails, and the leisure of her conversation, she completely avoids the air of a performer before an audience.

**MRS JORDAN.** Nothing can be more natural or pathetic than the complacent tones and busy goodnature of Mrs Jordan in the derangement of *Ophelia*; her little bewildered songs in particular, like all her songs indeed, pierce to our feelings with a most original simplicity. . . . Mrs Jordan seems to speak with all her soul; her voice, pregnant with melody, delights the ear with a peculiar and exquisite fulness and with an emphasis that appears the result of perfect conviction. . . . Her laughter is the happiest and most natural on the stage; if she is to laugh in the middle of a speech, it does not separate itself so abruptly from her words as with most of our performers; . . . her laughter intermingles itself with her words, as fresh ideas furnish her fresh merriment; she does not so much indulge as she seems unable to help it.

**C. KEMBLE.** Mr Charles Kemble excels in three classes of character; in the tender lover like *Romeo*, in the spirited gentleman of tragedy, such as *Laertes* and *Faulconbridge*, and in a very happy mixture of the occasional debauchee and the gentleman of feeling, as in Shakespeare's *Cassio* and *Charles Oakley in the Jealous Wife*. . . . I have seen him, when representing a fond husband who had been seduced into a debauch, absolutely borrow a pathos from this odious vice, and in the midst of his careless nonsense turn to his wife with a voice so quarreling with himself, so broken between gaiety and remorse, so painful in its attempt to be strongly affectionate, that the contrast of his graces with his defects, of his powers with his wishes, of his love for his wife and his heartfelt inability to express it, reached all the domestic feelings of his audience.

# The Theatrical Season

## PATENTS AND LICENSES

IN THE eighteenth century the three theatres of Drury Lane, Covent Garden and the Haymarket were officially, i.e. not merely nominally as they are to-day, entitled Theatres Royal. This is because they held patents granted to them by the crown, which patents were guarded by their possessors with extreme jealousy, since no theatre for the acting of plays proper was allowed, without such a patent, to be opened.<sup>173</sup> For generations the patentees fought, and with success, the conferring of a patent on any other person or persons than those currently in possession of one.

These patents had first been issued by Charles II some three months after he ascended the throne. He granted two of them, on 21 August 1660, to Thomas Killigrew and to Sir William Davenant. The first of these was the precursor of the Drury Lane patent, the second of the Covent Garden patent. What these documents recited was not only the legal right to build a playhouse and to perform in it, but also the protection of the actors belonging to those playhouses from certain older statutes, notably 39 Eliz. I.c. 4, 2, which stated that all "common players wandering abroad" could be punished as vagabonds. A permanent home, sanctioned by the crown, was therefore both a necessity and a safeguard.

The Davenant and Killigrew patents, for all of their importance to the well-being of London's theatrical life, led for many years a turbulent existence. They had to be renewed, usually every twenty-one years.<sup>174</sup> They were sometimes revoked. They were transferred from hand to hand, sometimes under suspicious circumstances. But with the passage of the Theatrical Licensing Act of 1737 order was restored at least as regards Drury Lane and Covent Garden, who were therein stated, by virtue of their patents (which were the personal property of the patentees, and could therefore be sold or bequeathed), to be the only theatres under law

<sup>173</sup> In addition to the three London Theatres Royal patents had been granted, by 1800, to the theatres of Bath, Bristol, Cheltenham, Chester, Cork, Dublin, Edinburgh, Hull, Liverpool, Manchester, Margate, Newcastle-upon-Tyne, Norwich, Richmond (Surrey), Weymouth, Windsor, York.

<sup>174</sup> Watson Nicholson, *The Struggle for a Free Stage in London* (Boston and New York, 1906), p. 198, and *passim*.

to perform plays—and by plays was meant the spoken word. It was on this very interpretation that, when in 1787 John Palmer attempted to establish a theatre without a patent, he was immediately silenced. He could retain possession of this theatre, but in it only monologues, burlettas which were entirely sung, and dances were permitted to be produced.

After 1737, then, Drury Lane and Covent Garden enjoyed a total monopoly of all legalized theatrical activity until 1766, when the famous actor and playwright Samuel Foote broke his leg. This circumstance arose from his having been put by the Duke of York, in the hunting season, on an unruly horse. Foote was thrown and his leg so severely damaged that it had to be amputated. The contrite Duke persuaded the King, as restitution, to grant Foote something he had long wished to have for his Haymarket theatre, in which he had been previously operating on an annual license issued by the Lord Chamberlain. He therefore received a royal patent on 9 July 1766, and at once began to participate in the monopoly maintained so strictly by the other two great theatres. The King's opera house, although it had the privilege of a patent first issued in 1704, did not, because of its specialized nature, infringe upon the monopoly of the three playhouses, except upon one occasion. This was in April 1800 when, at her benefit, Mme Bolla brought out Paisiello's *Nina*. Throughout the performance the recitative, "for the first time in this country," was spoken instead of sung. Lord Mount-Edgcumbe reports that the effect, if singular, was pleasing. But it was not pleasing to the three playhouse patentees. Their right over the spoken word was being flouted, and they succeeded in having anything but singing at the opera house declared unlawful.

It must not be supposed, however, that no other places of entertainment existed in London. There were several of them: Sadler's Wells (1765) in Islington, the Lyceum (1765) in the Strand, the Royalty (1787) in what is now Ensign Street, the Sans Souci (1796) in Leicester Square, the two circuses, Astley's (1780) on the Surrey side of Westminster Bridge, and the Royal Circus (1782) in Blackfriars Road. But none of these, although they were all given licenses by the Lord Chamberlain, were permitted to perform plays. They could in the main be considered as the ancestors of the modern music halls. Concerts were held in Hickford's Room, Brewer Street, until 1779, and beginning in 1774 in the Hanover Square Rooms, as well as in several well-known taverns. In the suburbs—Hammersmith, Greenwich, Rotherhithe, Fulham, Dulwich, etc.—several theatres, usually of a temporary nature, were opened from time to time. They were beyond the jurisdiction of the Lord Chamberlain; hence, when the permission of the local magistrates

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could be obtained, they were allowed the privilege of the spoken word in full-length plays.

The Lord Chamberlain's licenses were representative of the right vested in his office by the Act of 1737 to oversee the composition and the posture of all the theatrical affairs of London. When, for instance, Samuel Foote died in 1777 the royal patent for the Haymarket ceased to exist, since its original grant stated that it was to continue only throughout his lifetime. Thereafter the theatre was opened in the summer—although by courtesy it was allowed to be denominated a Theatre Royal—under the issuance of an annual license. When on rare occasions it was used in the winter the Lord Chamberlain's permission, prior to performance, was mandatory.

But in point of practical fact there was no distinction between the patent that came from the crown and the license that came from the Lord Chamberlain. In a suit in Chancery in April 1790 relative to the then troubled affairs of the opera house the Lord Chancellor stated that "Patents and licenses have always been considered as the same."<sup>175</sup> Twenty years later Counsellor Warren, representing certain petitioners for a third patent theatre, said the same thing.<sup>176</sup> All that was required was permission, the fiat of either one of two persons.

What had come to be known as "inviolable patents" were, early in the nineteenth century, more and more sharply questioned. But the monopoly of the four eighteenth-century theatres managed, although with increasing debility, to survive all assaults until 1843, when the Theatre Regulation Bill, 6-7 Vict. c.68, became law on 22 August. Thereafter anybody who had the money, who obeyed the regulations regarding safety in a public building, and who obtained (which was at last no problem) a license could construct a theatre and hire a company to perform regular plays in it.

#### DURATION OF THE SEASON

The theatrical seasons, under the authority of these patents and licenses and in the majesty of total monopoly, moved steadily forward every weekday throughout the year. Londoners were never, save on certain specified occasions, deprived of their pleasure in going to a play. During the twenty-five years covered by these volumes, only once did it so happen that all

<sup>175</sup> *English Reports*, xxx (1903), 259 (O'Reilly *ex parte*).

<sup>176</sup> Nicholson, *Struggle for a Free Stage*, p. 198.

four theatres were, by chance and not by design, dark: on 20 June 1789.<sup>177</sup> The specified occasions in question were Christmas Eve, Christmas Night, 30 January (the anniversary of the martyrdom of Charles I), Ash Wednesday, Holy Week, and Whitsun Eve. Plays were also forbidden on Wednesdays and Fridays in Lent, on which nights oratorios were produced,<sup>178</sup> on days proclaimed as Fasts or Thanksgivings, and during the period between the death and burial of a member of the royal family. It was not until the middle of the nineteenth century that most of these restrictions, the observance of which lay in the hands of the Lord Chamberlain, were finally abolished.

There was no reason why Drury Lane and Covent Garden should not have been in business throughout the entire year, and until the late 1730's this had been more-or-less the case. Gradually, however, it became the custom for both of them to close down for the better part of the summer, i.e. roughly from the middle of June to the middle of September. There were two principal reasons for this. Provincial theatres in both England and Ireland were beginning to appear in increasing numbers. By 1740 there were established companies performing at, among others, York, Bath, Norwich, Bristol, Dublin; and in many other towns playhouses of a less permanent nature were in use. The country managers were naturally anxious to have the services of visitors from the metropolis, and in making engagements with them they became more and more successful. Indeed, by the time the century drew to a close London actors were, at the conclusion of the winter season, leaving town in great numbers to play a long round of appearances at theatres all over the British Isles. The second reason was a similar move into the country by playgoers. Villas large and small sprang up in the environs of London and further afield, county families who had been spending the spring in the city withdrew to their own acres, more and more travellers were off on extended journeys to the Continent. The London theatres, in short, found it unprofitable during these months to keep their doors open.

This matter of the absence from town of so many theatregoers is reflected in the way in which the winter seasons were conducted throughout their opening weeks. Beginning with Garrick's second season as manager of Drury Lane, that of 1748-49, an agreement came into effect that for a month or so the two theatres should play only on alternate nights: Drury

<sup>177</sup> See Preface to Season 1788-1789.

<sup>178</sup> The oratorios were not produced by the theatrical companies themselves, but by individual musicians who hired the playhouses. In 1776 the nightly rent was 30 guineas; in 1800 50 guineas.

Lane on Tuesdays, Thursdays, Saturdays, and Covent Garden on Mondays, Wednesdays, Fridays. With scarcely any modification this system prevailed for the remainder of the century. Throughout these weeks there were not, states the *Morning Chronicle* on 25 October 1779, "a sufficient number of play-house frequenters in town for the support of both [theatres] on one and the same evening." When in 1766 Foote received his patent for the Haymarket its articles stated that he could keep his theatre in operation only from 15 May to 15 September. This order remained in force until well into the next century. Fortunately the growing population of London made it a certainty that, no matter how great the general summer exodus, there always remained a sufficient number of playgoers to make his seasons, and those of his successors, thoroughly successful.

As has been noted earlier, this theatre was also used occasionally "out of season," i.e. in the winter. On the nights when it was thus being opened, always by permission of the Lord Chamberlain, the performances were almost invariably benefits, sometimes for a charity or for "A Family in Distress," but otherwise for minor actors or for stage-struck amateurs. From evidence supplied by Pierce Egan<sup>179</sup> the practice of the participants in these benefits of buying their parts is made clear. He speaks of the players of Othello and Desdemona putting up £20 apiece for the privilege of appearing in those characters, while Cassio cost £5. Thus, it would seem, was the charge for renting the theatre defrayed. However high the hopes of these persons, as a result of their efforts, of obtaining regular engagements either in London or in the provinces it may, however, be noted that an extremely small percentage of them remained, or were asked to remain, on the stage. Only two, out of several hundred, eventually achieved any real prominence. They were George Frederick Cooke, who played a few times at this theatre in the winters of 1777-78 and 1778-79, but who did not reappear in London as a star until October 1800; and J. S. Munden, who acted here at about the same time, but who, with better luck, returned to Covent Garden in December 1790.

The average number of nights on which throughout their seasons Drury Lane and Covent Garden opened their doors was, from 1776 to about 1780, 180. It then began to rise to 190, and in the last decade of the century to 200 and over. The Haymarket season remained at between 85 and 90 nights, although in the 1790's, because of the longer duration of the seasons of the winter theatres it was seldom more than 80. The manager of the Haymarket, that is, made up his company almost exclusively with

<sup>179</sup> *The Life of an Actor* (New York, 1904), p. 51 [first published in 1825].

performers from both Drury Lane and Covent Garden, who, be it said, were sometimes obliged when the winter and summer seasons overlapped for a few days to appear at two different theatres on the same night: in the mainpiece at Drury Lane or Covent Garden and in the afterpiece at the Haymarket, or vice versa.<sup>180</sup> The opera season generally averaged some 70 nights from November or early December to mid-July, the theatre being in use only on Tuesdays and Saturdays, with Thursdays reserved in the spring for the performers' benefits. Subscribers for boxes and other seats at the opera enjoyed their privileges on the first 50 nights of the season only. Finally, the benefits held at the Haymarket in the winter, referred to above, were never very numerous, averaging about four every season.

### THE BENEFIT

To performers of all kinds—actors, dancers, singers, musicians—to servants of the theatres, to authors, to various charities, the night or nights on which they were accorded a benefit stood in their estimation as that which they most eagerly anticipated, most fully enjoyed or most deeply regretted. These benefits occurred sporadically throughout the entire season. Certain eminent actors might, for example, be allowed two benefits: one before Christmas and another some four months later. Charitable benefits were held oftentimes in the early part of the season or in May or June after it had officially come to an end. But the principal part of the year devoted to this particular activity was when the theatrical season was beginning, in the spring, to draw to its close. The performers' benefits began to take place late in March. The leading actors were accorded the first chance to appeal for public support on this important occasion, and in order to keep this appeal from becoming stale and wearisome these early benefits were spaced about a week or ten days apart. But as the season advanced, and persons of less repute began to take their turn, one benefit night followed more and more closely on the heels of another, until at last they were taking place every day.

About thirty nights—although of course this figure varied considerably—were set aside throughout the season for the performers' benefits, which were entered into usually by one person alone, but especially with minor actors and others, in small groups of two, three, or sometimes more. The benefits for charities, generally in aid of hospitals, took place much more

<sup>180</sup> See, for example, HAY, 12 June 1798.

rarely. One such benefit, however, was a matter of no little importance, and it occurred regularly once every year at both Drury Lane and Covent Garden. This was the benefit for the so-called Theatrical Fund. This institution had been set on foot in 1765, chiefly by the instrumentality of the actor Thomas Hull. The first night on which the entire proceeds of the evening's entertainment were turned over to the Fund was at Covent Garden on 13 May 1766, although on 29 January of that year the dramatist Richard Cumberland had donated, on the night of his own benefit as author of a musical comedy, *The Summer's Tale*, his entire profits to the Fund, which, so stated the playbill, had been "lately establish'd." At Drury Lane the first occasion of the Fund's receiving the full night's receipts was on 22 June 1766. Ten years later application was successfully made to Parliament for official sanction on behalf of this charity. Royal assent was given on 25 March 1776 to "An Act for the better securing a Fund belonging to certain Persons of the Theatre Royal in Drury Lane, applicable to charitable uses; and for other Purposes therein mentioned." To Covent Garden's Fund the same assent was given on 13 May 1776.<sup>181</sup>

This Fund was a form of insurance against the day when performers were obliged, either because of age or infirmity, to leave the stage. Those who chose to become contributors made arrangements to have 6s. out of every pound deducted from their weekly salary. On retirement from the stage, provided they found themselves indigent, they would thereupon receive the sum of £30 a year if their salary had been £3 a week or less, this payment being graduated to £65 a year for any person whose salary had been £10 a week or more. If the performer's family was unable to meet the expenses of his funeral the Fund advanced for this purpose £7. Widows and children were, at a lower but prorated figure, also able to claim assistance. As an example of what the Fund was worth the figures for the calendar year 1787 may be cited: £481 4s. 8½d. paid in by the contributors of Covent Garden theatre, and £362 6s. 6d. disbursed to various annuitants.<sup>182</sup>

By an arrangement instituted in the early years of the century dramatists were, after paying the expenses of the house, allowed benefits on the third, sixth and ninth nights of a new play. Many such plays were forced upon the public, even in the face of diminishing returns at the box office, for nine nights because, out of consideration for the author's pocketbook, the manager was unselfish enough to let it become filled as full as possible. Other

<sup>181</sup> *London Gazette*, 26 March, 13 May 1776. Neither the Haymarket nor the King's ever participated in the Fund.

<sup>182</sup> Williams, *Poems*, II, 267.

devices, particularly with plays that achieved any kind of run, were also resorted to: benefits on the twelfth and twentieth nights, as well as the promise that, should it be altogether out of the question to arrive at the glory of a ninth performance in any given season, that night would still belong to the author when and if his play was repeated the season following. Toward the close of the century the custom began to arise of a dramatist entirely foregoing all benefits, in lieu of which he was paid a stated sum for the first nine nights, for the twentieth and for the fortieth.<sup>183</sup>

Because of the established arrangement governing the nights on which authors were allowed to make a profit, their benefits were only very rarely advertised in advance. But all other forms of benefits, in particular those for the performers, were so advertised, usually at least three weeks before the night in question. These notices appeared in most of the principal London daily newspapers not once, but on four or five different days, always of course at the expense of the recipient. In these advance announcements his home address was almost invariably included, since it was to that address that purchasers of the tickets he was permitted to sell were obliged to repair, i.e. such tickets not being on sale at the theatre. Handbills making a similar announcement were also distributed in the theatre itself a few days in advance, an example being that for Thomas King's benefit on 18 May 1798 now in the Kemble playbills in the Huntington Library.

The person offering the benefit usually had the permission of the management to select whatever entertainment he chose. This meant that a great many performers elected to appear in parts they had never previously acted, or, if a subsidiary player, in, for once, a leading part. But it is probable that this privilege was not universal, and that on many nights the entire bill would be made up by the proprietor or by the acting manager, and that it would have to be accepted by the beneficiary.

Another popular custom, in addition to the novelty of being allowed to appear in a new part, was that of introducing on these nights new plays, in particular musical pieces and farces. In the season of 1797–98 at Covent Garden, for example, twenty-one new afterpieces were brought forward, thirteen of them on various benefit nights. Only a very few of these pieces found a permanent place in the repertory. They were more often than not of an occasional nature, composed in haste and badly acted. A large number of them were written by unskilled or amateur playwrights who happened to be on friendly terms with the recipient of the benefit, who in turn wished to show himself magnanimous. By many members of the audience,

<sup>183</sup> See p. cxciv.

and by all the reviewers, these offerings were generally received with boredom and scorn.

Important performers were given the opportunity of securing a larger profit than might otherwise accrue to them by railing off a certain number of rows in the pit, the seats in which were disposed of at box rather than at pit prices. "Part of the Pit will be laid into the Boxes" was the legend printed on the playbills. These rows were always at the back of the pit, directly in front of the front boxes; they varied in number according to how many of them the taker of the benefit thought he could fill. At Drury Lane on 22 March 1790 Mrs Jordan ordered nine rows to be set aside, whereas on 14 April of the same year Bannister Jun. felt it unwise to take more than five. This practice gradually fell into disuse, doubtless on orders from the proprietor, and by the end of the century had disappeared entirely.

The financial aspects of benefit nights were by no means simple, and they assumed several different forms. What took place in this respect will be set forth more fully on another page.<sup>184</sup> But it may be here pointed out that the anticipations, enjoyments, and regrets on the part of the participants, already referred to, resulted from genuine necessity. To those participants their benefit was of far more importance than their weekly salary, be that salary £1 or £30. All their plans, budgets and expenses centered around a successful night. For instance, in the season of 1797-98 at Drury Lane Thomas King was being paid every week a salary of £16. The profit accruing to him from the receipts of his benefit was £462, being the equivalent of some twenty-nine weeks of acting out of a season comprising thirty-eight weeks. Other popular actors were equally successful, and it is of interest to note that the emolument of the two box-book keepers, Fosbrook at Drury Lane, and Brandon at Covent Garden, was invariably very large. This is without a doubt because the box holders, in gratitude for what favors had already been, or in later seasons would be, bestowed on them, purchased in liberal quantity the tickets these men were permitted to sell privately. On the other hand, in the same season of 1797-98, Mrs Clendining of the Covent Garden company had full reason for dismay. Her benefit stood at a total loss. She pocketed nothing at all, and in addition was obliged to repay the treasury, because of inability to meet the house charge, the sum of £12 15s., the equal of two weeks of her regular salary of £6.

In fact no better gauge of the estimation in which the public held all the various persons connected with the theatres can be found in the various ways in which it responded to a benefit night. These persons, it may be

<sup>184</sup> See pp. clxxxv-clxxxix.

noted, were better liked than many of the charities, the returns to which were more times than not relatively paltry. The Theatrical Fund was only rarely able to clear any appreciable amount.

Benefits for the performers persisted until the close of the nineteenth century: Ellen Terry's at the Lyceum Theatre (her final one) occurred in 1895.<sup>185</sup> The practice had, however, been gradually dying out as, over the years, actors' salaries increased to the point of becoming a more reasonable living wage. But in certain forms the benefit appears to have been continued into the early years of the present century in various provincial companies.

### PLAYBILLS

Throughout the season the playbills issued every night in all the theatres included, with one important exception, as much information as their relatively restricted size—a single sheet, usually about twelve inches by eight, printed on one side only—could be expected to contain: the cast, the price of the various seats, the place where the seats could be booked, the curtain time. The exception, as expressed by Thomas Dutton, editor of the *Dramatic Censor*, was as follows.

As we conceive that the printed Play Bills, distributed about the town [i.e. the “big bills”], and sold at the doors of the theatre, were originally intended for the information of those who frequent dramatic performances, we are not a little puzzled to account, on any rational principle, for the custom which at present obtains, of omitting a specification of the *cast* of the characters, on those nights when such a specification is *most wanted*; to wit, on the representation of a *New Play*, and during the whole of the remainder of the season in which such Play is *first* produced. After the lapse of a year, indeed, when the whole town is in possession of the necessary information, . . . the bills contain a minute detail of particulars, which are no longer essential to the perfect understanding of the Play. We would wish to call the attention of Managers to this circumstance, and recommend to them to consider whether they can advance any better plea, in favour of the continuance of this custom, than *precedent*. . . . If the Managers chose to alledge that a Play becomes interesting in proportion as it is incomprehensible and obscure, even this Plea is abrogated by the practice now in vogue, of prefixing an explanatory list of the *Dramatis Personae* to the printed copy of the songs of all musical pieces brought forward at the Theatres. Why *prose-dialogue* should not be entitled to the same privileges and advantages as *sing-song*, we must confess ourselves utterly at a loss to ascertain.<sup>186</sup>

<sup>185</sup> Clinton-Baddeley, *All Right on the Night*, p. 153.

<sup>186</sup> II (1800), 114–15.

The precedent about which Dutton is fulminating had pertained, save for a very few occasions,<sup>187</sup> ever since the mid-1720's, when the playbills first began to list the names—and the names only—of the performers in a new play. Previous to that period it was the custom in regard to such plays to list no names whatsoever.

The origin of this practice is obscure. Novelty was, however, possibly the reason for it, i.e. forcing the audience while watching a totally unfamiliar play to pay strict attention to it—an act which entailed seeking as well as sorting out the names of the various characters and their relationship to one another. In any case, once the precedent had been established nobody seemed to have sufficient courage to abolish it, and it continued to be followed for some years into the next century. It was followed, it may be noted, not only at the three playhouses, but at the King's as well, of which theatre the playbills, except on the merest handful of occasions, never assigned any parts in any opera new or old. But frequenters of this house were in better luck. The librettos purveyed there every night included not only the full cast, but also the names of the scene painters, machinists, tailors, and ballet masters as well.

Dutton refers to the full listing of the cast in the books of songs of new musical pieces. These books were virtually always available in the theatre on the opening night, and subsequently. But the printed versions of new plays, containing the full cast, were seldom put on sale until at least a week and usually not until a month or more after the first night. It was, however, a common practice for the newspapers to print the cast in their reviews on the following day, and the monthly magazines did likewise. The editors of these periodicals had entree to the greenroom, and could easily discover the pertinent facts. In other words, the "necessary information" did not have to wait for "the lapse of a year." But in the auditorium itself this information was not forthcoming.

Who acted the minor parts continued to remain a mystery for a longer period. The playbills usually state, "The Principal Characters by . . ." This expression meant what it said. These characters were the ones, with the names of their respective representatives, listed in the newspapers and elsewhere, but the playgoer curious to know who performed the waiters, bailiffs and postilions would have to wait until the play was printed. The playbill for *The Siege of Gibraltar* when acted at Covent Garden on 25 April 1780 listed the ten leading characters; when published the text listed twenty-three.

<sup>187</sup> Usually when a "new" play was based on an older one, and retained the same characters.

Another omission in connection with a new play was a notable one: the name of the author. This anonymity, again except in the rarest instances (between 1776 and 1800 about five, always with regard to afterpieces), was scrupulously adhered to. In the case of stock plays, however, when presumably everybody who could read already knew the name of the author, the playbills many times would announce, "Written by Shakespeare, or Addison, or Dryden," as the case might be. The nearest approach to telling the public who had written a new play was the occasional coy statement, "By the Author of . . ." That many members of the audience—friends of the author, friends of the actors or the management, and others—knew who had written the play goes without question. The name was sometimes unearthed by the newspaper reviewers, and it became known by general gossip. But on the night of the first performance the man in the street remained wholly in the dark, although perhaps throughout the play indulging with his neighbors in a spirited guessing game.

Credits were, until the early 1790's, presented sparingly. The names of scene painters and machinists are to be found throughout the entire period for many plays, and in particular for the pantomimes. The composers of the musical pieces are almost always listed. In the last decade of the century the designers of the costumes began to be named and listed regularly. At the King's the name of the composer of the opera, whether a new or an old one, and that of the choreographer are almost always printed in the playbills. No synopsis of the scenes, however, was considered essential at any time except for that favored form of entertainment, pantomimes. Toward the end of the 1780's not only were the different scenes for these productions set forth on the playbill, but as time went on, an additional synopsis as well: that of the action. By 1800 these had become so extremely detailed that all information regarding the play proper that preceded the pantomime had to be printed in small pica, squeezed forlornly and almost invisibly on the top few lines of the playbill.

The playbills of all the theatres were drawn up by the prompter on the night preceding the performance. On 26 February 1773 the *Morning Chronicle* records that they were sent "before ten at night to the three different printing houses." These houses, in later years, began to include their names and addresses at the bottom of the playbill: for Drury Lane, C. (as well as T.) Lowndes, "next the Stage-door"; for Covent Garden, H. (as well as E.) Macleish, 2, Bow-street; for the Haymarket, T. Woodfall, 104, Drury Lane. It is unclear whether these printers set to work as soon as they received the prompter's manuscript, or waited until the following

morning. That the better part of the printing occurred on the day of the performance is nevertheless certain. This is proved by the frequency with which a change of play is announced on the playbill. That is, on the playbill for a Monday *Macbeth*, say, would be advertised for performance on the Tuesday. The copy would be dispatched to the printer on that same night, and doubtless he began to prepare it. But on the Tuesday, for one of a variety of reasons, it would be discovered that *Macbeth* could not be acted, and *King Lear* therefore substituted. Fresh bills were then printed, with a notice at the bottom explaining the necessity for the alteration. Obviously none of this would have been known, or could have occurred, on the Monday.

In 1792 T. Lowndes submitted to the Drury Lane treasurer his bill for the week ending 8 December. Among other items he lists the cost of printing the playbills as £1 12s. 6d. a night, i.e. £9 15s. for the week.<sup>188</sup> That a comparable amount was asked by Macleish and Woodfall from the other theatres is altogether likely.

Until 3 February 1790 all playbills at all the theatres were laid out as follows: first, the part played by the principal actor; next, those played by actors of less importance; and ending with the part taken by the second lead. The actresses followed, in reverse order: the second lead; the minor performers; and, at the end, the principal actress. On the date in question John Philip Kemble, as acting manager of Drury Lane, changed this time-honored custom. He listed all the characters in the playbill, following doubtless the usual style of presenting the cast in editions of Shakespeare's plays, according to their social rank: kings, peers, gentry, servants, etc. If he did this because of some upheaval in the greenroom as regards precedence among the various performers, no record of it has survived. In any case, he stood his ground, and thus were all future Drury Lane playbills arranged. The other two theatres went steadily on as before. In the preface to the season of 1789-90 I have noted that the modern custom of listing the characters in a theatre program did not begin to come into use until about a hundred years later.

#### STOCK VS. NEW PLAYS

Season after season audiences were accustomed to going either to one theatre or to another if they wished to see a favorite stock piece. Whereas

<sup>188</sup> MS in British Museum (Burney 937. c. 10).

certain of these pieces—*Venice Preserved*, *Hamlet*, *The Provoked Husband*, *The Beggar's Opera*, *Comus* and a few others—were constantly being brought forward at both Drury Lane and Covent Garden, a very large number of plays were generally acted at one theatre only. This situation applied both to mainpieces and to afterpieces. To Drury Lane the theatregoer was, the better part of the time, obliged to repair if he was in search of *The Confederacy*, *The Inconstant*, *The Critic*, *The Way of the World*, *Love for Love*; to Covent Garden for *The Orphan*, *Inkle and Yarico*, *The Farmer*, *The Busy Body*, *The Conscious Lovers*. Many others remained almost, as it were, the exclusive property of the theatre in question. Even Shakespeare's plays were treated in this fashion: *The Tempest*, *Coriolanus*, *As You Like It* far more commonly to be found at Drury Lane; *The Merry Wives of Windsor*, *Henry IV, Part I*, *King Lear*, *The Comedy of Errors* (this play exclusively) at Covent Garden.

Again, certain plays, after their first production, were seldom or never taken up by the rival house. Copyright played only a secondary part here; it was, rather, a matter of mutual agreement "that no production should be removed from one stage to the other till it had been performed two years."<sup>189</sup> Even after that lapse of time removal oftentimes never took place, or if so, only very rarely. Hence at Drury Lane there remained *The School for Scandal*, *No Song No Supper*, *The Heiress*, *The Critic*, and at Covent Garden *The Duenna*, *She Stoops to Conquer*, *The Dramatist*, *The Man of the World*.

The Haymarket was as regards its repertory something of a special case. Since its regular season ran only through the summer, its successive managers thought it fit to produce scarcely anything but comedies, musical farces, melodramas. A considerable number of them remained unpublished. But again the principle of mutual agreement pertained, and it was considered by everybody that it was only a matter of fair play that this theatre, in operation but for some three months, in contradistinction to the winter theatres with their nine months, should have its own set of plays on which to draw, and for the enjoyment of which the public would have to wait from one summer to the next.

As regards the popular stock plays that were regularly in the repertory of both winter theatres a curious fact may be pointed out. This is the extreme rarity of the occasions on which the two houses acted the same play on the same night. No definite statement reciting the reason for this circumstance has come to light. But it would appear probable that it existed because of

<sup>189</sup> Charles Dibdin, *Professional Life* (London, 1803), III, 107.

mutual understanding and forewarning between the two theatres rather than because of mere chance or accident.<sup>190</sup>

The constant performance of these stock plays made them so familiar to audiences that they came to know them virtually word for word almost as well as the actors did. This fact has already been briefly alluded to. The result of it was a decrease of interest in the unfolding of the narrative of the play and a consequent rise of interest in the acting. Perhaps the only parallel to-day can be found in the fascination of many playgoers in the various interpretations given to the acting of Shakespeare. And so it was in the eighteenth century. With entirely new plays it was, of course, a different matter, but in most of the pieces that remained repeatedly in the repertory it was the acting rather than the play that primarily lured an audience into the theatre.

Two plays, however, remained by custom fixed fast on specific dates in the season. It mattered not who performed them. These were Rowe's *Tamerlane* on either the fourth or fifth of November and Lillo's *George Barnwell* in the last two or three weeks of December. Although this custom began to die out toward the end of the century, it had been, especially with *Tamerlane*, immutable for generations. The character of Tamerlane was held to represent William III, whose birthday was on 4 November, and who by coincidence arrived in England as its king on 5 November. The villain of the piece is Bajazet, i.e. Louis XIV. The opposition of the merciful Tamerlane and the vicious Bajazet wrought strongly on the patriotic sentiments of playgoers, and the bringing out of this play every season, acted simultaneously at both theatres, was considered as essential. An example of another kind was inculcated in *George Barnwell*. This play deals with the temptations, both amatory and financial, of a young apprentice, who is finally led to the gallows as a murderer. It was thought proper, by means of witnessing his misfortunes, to arouse ideas of virtue and probity in young men of his class. At Christmas, therefore, when the apprentices of London were on holiday, the play was put on largely at the request of their masters, who sent them to the theatre in droves.

In the eighteenth century matinees were never known. For this there were more reasons than one. The size of the theatre-going public was not large enough to permit the performing of plays twice a day. But even had a play proved to be so successful that such a procedure could be indulged in,

<sup>190</sup> A unique, but premeditated, violation of this custom occurred in 1750: the well-known Garrick-Barry rivalry in *Romeo and Juliet*, when that play was acted at both theatres for twelve successive nights. See *The London Stage, 1660-1800. Part 4: 1747-1776*, I, 208-11.

it would still have been not only impracticable but impossible. The usual hour for sitting down to dinner was four o'clock, which in itself would suffice to make most persons unable and unwilling to interrupt their afternoons. Again, rehearsal schedules sometimes necessitated the use of the stage until as late as two o'clock. And, finally, the stage itself had to be prepared for the evening's performance—and in the winter months the auditorium doors were opened at a quarter past five. With rehearsals occupying the better part of every morning, the only time to make ready was in the middle of the afternoon. Everything in the afterpiece played on the previous evening had probably been struck on that same night. But much still had to be done: the placement in the grooves of all the scenes for everything that was to be acted; the assembling of properties; and, if needed, the arrangements underneath the stage for traps and in the flies for machinery. In the front of the house the check takers, fruit women and box keepers were, with no great amount of quiet, making their own preparations. More, then, than custom forbade the performance of a matinee.

A résumé of the theatrical seasons for the last twenty-four years of the century is here presented. Throughout that period the average number of different mainpieces performed each season at Drury Lane and at Covent Garden is, for each theatre, 50; of different afterpieces, 40. At the Haymarket the figures are respectively 20 and 25, and at the opera house 10. The largest number in each category, and the smallest, is as follows:

**MAINPIECES**

DL: 62 (1796–97); 35 (1790–91)  
CG: 69 (1785–86); 34 (1798–99)  
HAY: 27 (1787); 12 (1793)

**AFTERPIECES**

DL: 51 (1789–90); 27 (1776–77)  
CG: 69 (1798–99); 30 (1777–78)  
HAY: 38 (1796, 1797); 15 (1779)

**THE LAST NIGHT OF THE SEASON**

With the benefits disposed of, the winter theatres brought their seasons to a rapid termination. At the time of the final performance a short speech was always made from the stage either by the acting manager or by a leading actor in which the company's gratitude was expressed for the audience's attention and support. These remarks took the place of the usual announcement of the plays to be presented on the following night, and were delivered at the same point in the evening's entertainment, when, that is, the house would be at its fullest. "Drury Lane closed last night with the *Castle-Spectre*

and *Comus*, between the performance of which thanks were returned to the public in the usual terms.”<sup>191</sup> The *Morning Chronicle* notes, on 18 June, that at the conclusion of the Drury Lane season of 1799–1800 Thomas King offered these thanks “before the curtain dropped” on the last scene of the mainpiece.

<sup>191</sup> *Morning Herald*, 19 June 1798.

## Rehearsals

### NUMBER OF REHEARSALS

MENTION has already been made of the inadequate rehearsal time—at least according to modern standards—allowed to plays in the eighteenth century. This amount of time was, in the eyes of a great many critics and commentators in that century, indeed wholly inadequate. Two weeks was, on an average, considered sufficient. The *Public Advertiser* of 6 January 1780 notes that “*Julius Caesar* is now in rehearsal”; it was acted on 24 January. The Haymarket playbill of 5 July 1791 says the same thing about *The Siege of Calais*, which was given its first performance on 30 July. There would appear to be no particular difficulty here. But whereas to-day two weeks of rehearsal for eight or more hours every day can for many plays be entirely sufficient, two hundred years ago not more than one hour a day, or at most two, was set aside for this purpose. Throughout the Drury Lane season of 1794 and for about half of the following season that theatre’s prompter, William Powell, kept an exact recording of every rehearsal of every play.<sup>192</sup> From these notes a typical example may be taken, that of Richard Cumberland’s successful comedy, *The Jew*. It went into rehearsal on 24 April 1794. Work on it continued as follows: on the mornings of April 26, April 30 and May 8 (the day of the first performance) it was done again in full; partial rehearsals for never more than two actors at a time were held on April 28 and 29 and on May 2, 5, 6, and 7. Four complete rehearsals and six partial ones, none lasting longer than two hours and sometimes less, making a grand total of perhaps eighteen hours for an entirely new, fairly complicated, five-act play.

Such remarks, then, as the following are perhaps not to be wondered at. In reviewing the opening night of Sheridan’s *Pizarro* the *Morning Chronicle* for 27 May 1799 states, patiently but sadly, that “The first night may be regarded as an experimental rehearsal rather than as a finished performance.” The author<sup>193</sup> of a short-lived journal devoted to theatrical matters, *The Prompter*, complains in its issue of 4 November 1789 of the woeful behavior

<sup>192</sup> These notes are written on the back of Powell’s set of playbills, now in the British Museum (Drury Lane, Vols. 4 and 5).

<sup>193</sup> Said to be the actor, James Fennell.

and appearance of the guards, attendants and soldiers in *Henry V* at Drury Lane. The spectators' pleasure and excitement, he says, would be much increased "If the manager would think it worth his attention to fix upon a limited number for these parts, and give them some instructions; for instance, let the soldiery be drilled for a very short time, and have some idea of marching in time, and falling into their ranks, and stepping together." The acting manager at this time was J. P. Kemble. Five years later he was paying more attention to his supernumeraries. On 6 October 1794 Powell records a special rehearsal of *Macbeth* "for the Soldiers."

The German traveller, Goede, observes scathingly that "an English actor always seems to be looking for his colleagues when he enters into conversation with them"<sup>194</sup>—a clear implication that the actor was wilfully paying little attention to what had been worked out (if it had been worked out at all) at rehearsal. One Walter Smith from Ireland appeared at the Haymarket on 13 September 1777. He was allowed no rehearsal whatsoever, "which proved the greatest disadvantage, owing to the difference of the prompt books of the theatres of Dublin and the Haymarket, of which Mr S. was entirely unacquainted."<sup>195</sup>

#### MORNING REHEARSALS

At the commencement of each season as many of the performers as could be assembled were asked to be on hand in plenty of time before the opening night. On 1 May 1780 the *Public Advertiser* carries a card which reads, "Theatre Royal, Haymarket. The Performers engaged here for the ensuing Season are requested to meet at the Theatre on Monday the 8th Inst. at Twelve o'Clock." Plays did not get under way for another three weeks, on 30 May. A shorter time was allowed the members of the Drury Lane company in 1792. In that year the managers "sent letters to all their capital performers, enjoining a meeting the 8th of September,"<sup>196</sup> for a season that began on the fifteenth.

Certain actors, and others, were, however, not always available for these preliminary meetings involving discussions, general plans, rehearsals, costume fitting, and such matters, because of continued absence on summer engagements in the regularly established provincial theatres, of

<sup>194</sup> Goede, *Stranger in England*, II, 236.

<sup>195</sup> *Morning Chronicle*, 19 Sept. 1777.

<sup>196</sup> *Theatrical Magazine*, I (July 1792), 48.

which in the closing years of the century there existed, in Great Britain and Ireland, some one hundred and fifty.<sup>197</sup>

From Powell's notes, and from other sources, a reasonably complete account of when and where rehearsals were held can be reconstructed. They always took place in the morning, beginning usually at ten o'clock for a period never longer than two hours, and frequently only for one. Oftentimes as many as four different plays would be successively worked on at ten, eleven, twelve, and one o'clock. Afternoon rehearsals, except on certain days, could not be held. The reason was that eighteenth-century actors had the advantage of always working in the place where the play being rehearsed was to be performed, namely, on the stage itself, and, as has been noted in the preceding section, this stage had to be put in readiness during the course of the afternoon for that evening's entertainment. On one occasion, however, Powell records two rehearsals going on simultaneously: *Tit for Tat*, which was to be acted that same night, and *The Gamester*, scheduled for the following night. The former was being run through on the stage, the latter in the greenroom, both of them beginning at the customary ten o'clock.

Mention was made above as to those days when rehearsals could be held at times other than in the morning. Sundays were of course always available.<sup>198</sup> So too were those other days when the theatres were by tradition dark.<sup>199</sup> Powell notes that on 30 January 1795 the spectacular pantomime called *Alexander the Great* was given full rehearsals at two o'clock in the afternoon and again at six. The custom pertaining at Drury Lane and at Covent Garden of being open at the beginning of each season, for about a month, only on alternating evenings, gave ample opportunity for rehearsals at any hour of the day or night.

Stock plays were gone over, even though scarcely any change in the casting of them had occurred for several years, at least once before the first performance of the current season, usually on the morning preceding that performance, and sometimes once again on the day itself. On 2 October 1794, for example, Mrs Siddons and John Palmer worked alone together on their scenes in *Douglas*, a piece in which they had been regularly appearing with

<sup>197</sup> See also footnote 173.

<sup>198</sup> By custom the theatres had always been dark on Sundays, but it was not until 1781 that it became unlawful to open a theatre on that day. The law in question, the Sunday Observance Act, stated that no "house, room, or other place, which shall be opened or used for public entertainment or amusement . . . upon any part of the Lord's Day called Sunday, and to which persons shall be admitted by the payment of money, or by tickets sold for money" was permitted to be opened.—Sidney C. Isaacs, *The Law relating to Theatres* (London, 1927), p. 57.

<sup>199</sup> See p. cxxxii.

one another almost every season for the last ten years. On the other hand, when Palmer was to act Macbeth for the first time at Drury Lane, on 19 May 1794, he was permitted only one hour's work on "Macbeth's scenes." The speeches in so well known a play he would have had no trouble with; he had, in fact, acted the part some years previously in the provinces. The rehearsal was therefore only a quick run-through of business, exits, entrances, etc. It is interesting to note that when Thomas King was to make his first appearance in the principal part of *Love a-la-Mode* he insisted on three rehearsals: an hour for one scene on 17 May 1794, another hour for two scenes on 20 May, and another hour for another scene three days later. When stock plays that had been absent from the repertory for three or four years were reinstated they were, of course, rehearsed for longer periods, on as many as five different occasions. When an old play was revived it was treated as were new plays. *All's Well that Ends Well*, acted for the first time at Drury Lane in just over thirty years, was accorded nine full rehearsals.

#### REHEARSALS OF NEW PLAYS

The procedure with a new play was first to have it read to those persons who were to act in it, as well as to others: members of the company, friends of the author, the prompter, etc. This reading, often undertaken by the author himself, took place in the greenroom. But many authors, in the presence of so many professionals, were unable to give an effective impression of what they had just composed, and the task was turned over to one of the performers. William Hayley could manage only the first act of his unsuccessful tragedy *Eudora*; the remaining four were thereupon entrusted to Thomas Ryder.<sup>200</sup> On 11 March 1791 the *Oracle* reports the entire reading by Holman of Robert Merry's *Lorenzo*.

According to Powell, rehearsals began as soon as possible after this reading. Some statistics regarding a few of the new plays brought out during the time his notes were being kept may not be amiss. Cumberland's *The Wheel of Fortune* was read on 14 February 1795. Rehearsals were instituted two days later, in all numbering eight before the opening night on 28 February. Further work was bestowed on it on 2 and 16 March. Mrs Inchbald's two-act farce, *The Wedding Day*, had its initial reading on 16 October 1794. For so short a piece it was given unusually careful attention. As did Cumberland's play it went into rehearsal two days later, and was gone through eight

<sup>200</sup> *World*, 25 Dec. 1789.

times before being acted on 1 November, following which it was further rehearsed three times. Mme d'Arblay's tragedy entitled *Edwy and Elgiva* had its first reading on 5 January 1795, but for a reason not wholly clear<sup>201</sup> two months elapsed before it began to be rehearsed. One of its nine rehearsals had to be dismissed, but it was at last performed, a complete failure, on 21 March.

The Larpent Manuscripts make it clear that the original casting of new plays, made before or at the time of the first reading, was not always adhered to. These manuscripts were dispatched from the theatres to the Lord Chamberlain's office, in order to receive the customary license, usually about two weeks before the opening night, that is, at about the very time that rehearsals were undertaken. The manuscripts contain, in nearly every case, a complete cast. But when the play in question came to be produced, its playbill is sometimes, as regards two or three characters, in disagreement with the manuscript. This indicates that the first casting was perhaps premature. But it appears far more likely that during the rehearsals certain performers, upon paying the usual forfeit, refused to continue in the parts allotted to them, or were upon persuasion from the author or manager made to relinquish them.

Musical pieces were handled, as might be expected, somewhat differently from plays proper. Two of them were produced during the period covered by Powell's notes, both with success, in particular J. P. Kemble's adaptation of a French melodrama, entitled *Lodoiska*, which by 1800 had received a total of 109 performances. The dialogue of this piece was first heard in the greenroom on 7 May 1794, but work on it did not begin until 12 May. In the meantime rehearsals of the music were under way, starting on the ninth, and being repeated, independent of everything else, four more times before the first night on 9 June. The action of the play was rehearsed thirteen times, the final eight times in conjunction with the music, and after the opening three further times. On 27 May a full rehearsal was devoted to the third act alone, and on the following day to the "dialogue and business." When the piece was brought forward the next season it had, before and after being performed, seven rehearsals. Much the same treatment was bestowed on the other musical piece, *The Cherokee*. Its run of sixteen nights, beginning on 20 December 1794, was preceded by seven music rehearsals, twelve of the action, and three of the dialogue and business.

<sup>201</sup> The reading, which in this case was entrusted to the author's brother, Charles Burney, perhaps induced the theatre's managers to request Mme d'Arblay to make it somewhat more suitable for representation. But she was ill, and both unable and unwilling to undertake revision of any kind.

But the most notable effort was that granted to the pantomime referred to above, *Alexander the Great*. This piece had a cast of forty-six persons, with supernumeraries representing officers, slaves, attendants, priests, the Babylonian army, and others, to the number of at least two hundred. Three months of rehearsals were appropriated to it. They began on 19 November 1794, and were held fairly regularly until early in January, when they were undertaken every day. Sunday rehearsals began in February. The day before the first performance, which occurred on 12 February, the choruses were run through at ten o'clock, the action at eleven, and at night the theatre was closed to the public in order that a full rehearsal might be had, beginning at six. The whole thing was done again at twelve on the day of the opening: a grand total of fifty-four rehearsals. Powell's comments on certain details of the production that still, after all this time and labor, were not yet in any kind of readiness may be found in the Calendar under the date of the first night. Four more rehearsals were conferred upon it after that date. Exact information about how other spectacles of this nature were prepared, both at Drury Lane and at Covent Garden, has not survived, but it is certain that most of them received as many rehearsals as did *Alexander the Great*—perhaps, indeed, even more.

Occasional references to rehearsals at Covent Garden reveal something of the same procedures outlined by Powell for Drury Lane. On 1 October 1793 the *Morning Herald* speaks of what was perhaps a not unusual happening. The previous night *Macbeth* and *Sprigs of Laurel* had been acted. When the final curtain came down, work was undertaken on *Harlequin's Chaplet*, being a revival of a pantomime first produced in December 1789. It had obviously been rehearsed several times earlier, since its opening night in this present season was two days later, on 2 October. A few years later is found an account in Thomas John Dibdin's *Reminiscences* of "a night rehearsal of the scenery, shipping, and materials for the *Battle* [i.e. *Mouth*] of the *Nile*,"<sup>202</sup> which came out at Covent Garden on 25 October 1798. The night in question was perhaps the twenty-third of that month, when the theatre was dark.

#### DISMISSAL

On many occasions Powell records, without explanation, the dismissal of a rehearsal. The most obvious reason would be the absence of the actors and actresses, for which they would be subject to the fines outlined in a previous

<sup>202</sup> 1, 236.

section. That there were other reasons is in equal probability the case: recalcitrance and disagreement as to how matters should be arranged, disability on the part of the prompter, and without a doubt, on certain mornings, the fact of mere physical discomfort from the cold. The stage of no London theatre was heated. In his *Reminiscences* Dibdin describes what must have been a frequent occurrence. “The morning was intensely cold; the actors and actresses, up to the chin in surtouts and pelisses, by briskly treading the stage, could now and then keep themselves from being frozen to its boards.”<sup>203</sup> That now and then they found it wholly impossible to go on working must have been the case.

#### REHEARSALS OF OPERA

Performances at the opera house were, by long-standing custom, exhibited only twice a week, on Tuesdays and Saturdays. Evening rehearsals were therefore no problem, and hence were more numerous. Previous to the opening of the Pantheon as an opera house in February 1791 rehearsals were held for as long as a month in advance, and exactly a week before the first night of the season a full dress rehearsal took place in the presence of the subscribers only. When Gluck’s *Alceste* was accorded its first representation in London in April 1795 the *Morning Chronicle* on 4 May reports that it had “had thirty full and regular rehearsals.”

But these rehearsals were also held in the morning, most probably at the insistence of the subscribers who, having nothing else to do, made it the fashion to be present at them. Fanny Burney’s *Cecilia*, published in 1782, contains a chapter entitled “An Opera Rehearsal,” from which we learn that the ballets were generally gone through first, beginning at twelve noon, followed by the opera, beginning at one. Little attention was paid to what was being done on the stage; chatter and gossip continued without interruption. That such, with many patrons of the opera, continued to be the case when an actual performance was under way, is referred to in a later part of this novel. “Mrs Harrel’s love of the Opera was merely a love of company, fashion, and shew; and therefore [although the performance had begun] to the coffee-room she readily led the way.”<sup>204</sup>

<sup>203</sup> II, 12.

<sup>204</sup> 6th ed. (London, 1791), I, 209–10.

## TRY-OUTS, DIRECTOR

In the London theatres of this time out-of-town try-outs were entirely unheard of. As a unit, the companies belonging to the four major theatres never played anywhere else. They had occasionally done so early in the century : at Bath in 1703, at Hampton Court in 1718, etc. But in the period now under discussion the Drury Lane, Covent Garden, and King's companies remained exclusively in London throughout the winter, and the Haymarket company throughout the summer. Plays therefore "opened cold" on the same stage on which they had been rehearsed. It may be pointed out that by far the favorite day of the week for an opening night was a Saturday. This would give time for further rehearsals before Monday, but also for what was of equal importance—the customary practice of rearrangement and rewriting on the part of the author that has probably persisted, after a first night's reaction from an audience, since the very dawn of recorded theatrical history. On the eighteenth-century stage this rewriting usually took the form of curtailment. Complaints from the reviewers in journals and newspapers as to the inordinate length of many new plays were a commonplace. Sometimes half an hour or more of the running time would be excised. Authors did not seem, however, to be particularly influenced by the reviewers' remarks. They relied instead on the response of the audience to certain scenes and on the trained judgment of the acting manager and even on that of the actors.

The principal reason why this matter of the length of the play, the unsuitability of various scenes in it, etc. received, presumably, scant attention during the rehearsals was the entire absence of a personage who to-day has come to enjoy a celebrity equal to that of the most eminent performers. This is the director. In the eighteenth century such a figure was wholly unknown. The man who then to a certain extent corresponded to him was the so-called acting manager, but whose duties were those rather more commonly fulfilled to-day by the stage manager. In his *Recollections*, published in 1826, John O'Keeffe in fact links the two terms together. He refers to the 1782-83 season as being W. T. Lewis's "first season [at Covent Garden] as acting manager (in these latter times called stage manager)."<sup>205</sup>

Some of the functions of the acting manager were outlined by Thomas King in a letter he wrote to the public press at the time of his relinquishing that position at Drury Lane in September 1788.

<sup>205</sup> II, 38.

I was to bring before the publick eye, in the best manner I could, such pieces and performers as should be approved by the proprietors. I was to negotiate between party and party in forming engagements; to be generally ready to answer the publick on any complaint, disturbance, &c., during the time of performance; to make, subject to the controul of the Patentees, the best arrangements I could as to the order of presenting the plays in use; and to instruct such young or other performers, as might be likely to derive advantage from a knowledge, which partiality was pleased to allow I had acquired, by many years' observation and considerable practice.

This would appear to describe far more the duties of a business manager than anything else, but King's final remark has a bearing on the discussion here at hand. It has, however, far more of a general than a specific meaning. Instruction in the art of acting as such is not at all the same thing as the art of co-ordinating all the actors and all the action within the framework of one particular play.

Without a single guiding hand at superintending details during a rehearsal and in giving a cohesion and entity to the play as a whole, what, then, did occur? Little more than a general settling upon such matters as entrances, exits, cues; as becoming familiar with which of the grooves had been settled upon for use in each scene; and as memorization—oftentimes sadly neglected—of lines. Perhaps, too, some attention was paid to accustoming new performers not to step beyond the "prompter's chalk," i.e. a line drawn on the boards of the stage behind each set of wings for the purpose of keeping those awaiting a cue hidden from the audience.<sup>206</sup> If the play were a new one the author was usually present and usually in despair. The acting manager deputed the drilling of supernumerary crowds, such as soldiers, peasants, chorus singers, to hands that oftentimes could exert little authority and were at a loss to know how to integrate these extras into the general business of the scene. One of the proprietors might make an occasional suggestion, or give an order. So, perhaps, might the prompter. Friends of the author would take an interest in the proceedings and very likely throw them into no little confusion.

Revivals were of course treated in the same fashion as were new plays, although, as we learn from Powell, stock plays that were regularly performed season after season needed only a brief run-through, frequently for the benefit of an actor or actress who might be appearing in that play for the first time.

<sup>206</sup> James Decastro, *Memoirs* (London, 1824), p. 207.

The leading actors were allowed to do exactly as they pleased. "It is usual," states the *Morning Chronicle* on 6 September 1777, "for the actor of a principal character to regulate the part, and those which have connection with it." Writing a generation after the close of the eighteenth century the eminent tragedian William Macready declared that these actors directed their own scenes, but that during rehearsals they seldom "acted," nor did anybody else.<sup>207</sup> This statement must, however, be accepted with reservations. Too many instances have come down to us of the effect created by certain performers during rehearsals. A well-known example is that of Mrs Siddons immediately before her first appearance in 1782, following six years' absence from London. The part of her son in the play, *Isabella*, was taken by her own son Henry, then aged eight. So overcome was he by his mother's portrayal of her afflictions that he burst into tears—as, indeed, did also some of the adult members of the cast.

Of more importance is the fact that the interpretation of each principal (and doubtless each minor) part in each play was left wholly to the discretion of the player of it. As King remarked, newcomers to the stage were taught how to act, and also taught the fundamentals of certain characters. Following his retirement in 1776 Garrick taught Mrs "Perdita" Robinson the part of Juliet, but this does not mean that he rehearsed her in it along with all the other performers who were to be acting with her. Newcomers in any case could not, according to a certain James Stewart, always be relied upon. In the dedication to his play *The Students*, published in 1779, he remarks, "Two of my performers was [sic] wretched, although I took every Precaution, but those not us'd to the Stage rehearse one way, and play another."

Individual interpretation has of course always existed in the theatre, and always will exist. In the eighteenth century, however, it existed independently of everything else.

#### ERRORS IN PERFORMANCE

The results of a system of rehearsal that left so much to chance and to private choice were frequently distressing. One night when Foote's farce, *Piety in Pattens*, was being acted the orchestra did not play when Mrs Jewell began to sing. This was because she "had rehearsed her song that morning at the harpsichord in the green-room, instead of on the stage, and the person whose office it was had neglected to distribute to the band the accompaniments,

<sup>207</sup> *Reminiscences*, ed. Sir Frederick Pollock (London, 1875), I, 145.

and even the leader of the band did not know there was a song in the piece.”<sup>208</sup> A description has already been set forth on a previous page of a lapse on the part of another unsupervised person—the copyist. He failed to write out the concluding speech of the play, the so-called “tag.” The actor who was to deliver it therefore remained, at the conclusion of the performance, silent, quite unaware that he had anything more to say. Nobody in the cast knew to whom the tag belonged, even the theatre’s acting manager, who was himself that night appearing in the play. It seems impossible to suppose that nobody, even the prompter, throughout the rehearsals had a copy of the entire piece to refer to.<sup>209</sup> But in this instance one cannot suppose otherwise.

Again, a popular singing actress, Miss George, was upbraided by a reviewer in the *Morning Chronicle* of 24 July 1786 for running, as soon as she had delivered a speech, to the back of the stage and remaining there until it was time to speak again, at which moment she returned to the person she was to address, and then again hurried away. In what posture the dialogue remained it is not easy to surmise. As to the utterance of the dialogue itself certain players, probably those in bit parts, seem not always to have come up to the standards set by their superiors. “Surely,” remarks a writer in the *Public Advertiser* on 4 October 1787, “the Drill Serjeant who attends the rehearsals should be competent to the task of sending actors before the public, correct in pronunciation, reading and emphasis.”

The strong impression created by Mrs Siddons throughout her rehearsal of *Isabella*, referred to above, was the result of the part’s being by no means new to her. On the other hand, even she, when undertaking an entirely new role, did not always feel herself sufficiently prepared for it. In his *Life of Mrs Jordan* James Boaden refers to this fact. “[Mrs Siddons] was hardly ever herself in a new character . . . [because she] played entirely from nature, which developed itself as soon as she was easy in the words and in the business.”<sup>210</sup> This eminent lady was a notoriously hard worker, and must have received from her rehearsals as much as it was possible for any player ever to learn and to understand, and yet on an opening night she was still not “easy in the business.” Perhaps one can here accept something of Macready’s statement about not “acting” at rehearsals: at such a time Mrs Siddons was given no opportunity to “play from nature.” If so accom-

<sup>208</sup> O’Keeffe, *Recollections*, I, 327.

<sup>209</sup> See p. xc. The difficulty was compounded by the old-fashioned superstition that at rehearsals it was unlucky ever to speak the tag.

<sup>210</sup> (London, 1831), II, 17.

plished a performer was faced with these difficulties it is not to be wondered at that objections arose regarding less prominent members of the cast of a play. "The Senators [in *Venice Preserved* at Drury Lane, 6 October 1787]," complains the *World* two days later, "were hearing of the impending and immediate destruction of their wives and families, [but] without discovering any emotion, were very pleasantly surveying the house, and laughing with their friends in the Upper Gallery. These gross enormities . . . call aloud for the correcting hand of an intelligent Manager, to weed them out."

I would like to repeat in this place the remark by the German visitor to London, C. A. G. Goede, to the effect that English actors "always seem to be looking for their colleagues when they enter into conversation with them." What exactly this means—Miss George to the contrary—is not wholly clear, but it has a certain bearing on the manner in which those actors rehearsed. They did not seem to have settled, at any rate positively, upon the various positions on the stage they were to assume throughout the course of the play. When a play had a run of any length it might be supposed that this difficulty would eventually be cleared up. But another fact must be borne in mind—a fact discussed earlier in the section devoted to general styles of acting. This was the extremely individualistic manner in which each actor behaved. It is to be assumed that if he suddenly in any given play, no matter what he had previously done in it, decided to do something else or to move to an unaccustomed part of the stage, he would go there, whether at that moment he happened to be speaking or not.

The modern eye is perhaps jaundiced in making what seem to be invidious comparisons. That, two hundred years ago, the final outcome of the time spent in rehearsing a play was acceptable to the persons who sat watching it is the principal and only truly important issue. And it was acceptable. The unmistakable power, brilliance and energy of each piece of acting from each important actor were sufficient compensations. It was to such acting that audiences looked, and, in spite of the occasional—and entirely merited—objections to and criticisms of certain unhappy moments in a play's production, the spectators were so enthralled by the grand, bravura manner of their great actors that system and logic in the performance of a play as a play were altogether secondary considerations.

The same attitude prevailed in regard to musical pieces and pantomimes. Flaws and mistakes on opening nights were freely confessed to and freely acknowledged by both the management and the audience. An official announcement by the Covent Garden prompter, printed in the *Public Advertiser* on 6 January 1779, states that the second night of a new pantomime, "The

*Touchstone*, being freed from the unavoidable Accidents attending a first Exhibition, was received throughout with still more applause.” The same word, “unavoidable,” is used by the *London Chronicle*, 18 January 1798, in its description of the difficulties encountered in working the machinery on the first night of a melodrama entitled *Blue-Beard*. Again, the first performance of Drury Lane’s pantomime for the 1794–95 season, *Alexander the Great*, to which reference has already been made, was, the prompter Powell notes, “astonishingly well received.” This in the face of repeated errors, confusions, and omissions. But audiences were not only lenient; they were accustomed to witnessing these imperfections, and readily forgave them. “Notwithstanding the innumerable blunders that occurred throughout the whole of the business [in *Harlequin Captive*, at Drury Lane, 18 January 1796] universal satisfaction appeared to prevail on the occasion.”<sup>211</sup>

<sup>211</sup> *Morning Herald*, 19 Jan. 1796.

## Backstage

### BEHIND THE WINGS

THE BACKSTAGE area of the London theatres of this period was large—far larger than the area devoted to the entire front of the house. So at least it appears from surviving floor plans of Drury Lane, Covent Garden, and the King's. No floor plan of the Haymarket seems to have been preserved, if, that is, one was ever drawn at all. The most accurate and comprehensive of these plans are those made at an undetermined date by the architect and scene designer, William Capon, of Covent Garden theatre as it appeared previous to its extensive alteration in 1792 by Henry Holland.<sup>212</sup> They reveal, first, the area containing the stage. This area measured fifty-six feet from wall to wall, with the stage situated exactly in the middle of it. The stage, i.e. the proscenium opening, being thirty-six feet wide, ten feet therefore existed, behind the wings, on all its three backstage sides.

The walls just referred to were, of course, interior walls. On the other side of these walls were corridors that entirely encircled the stage and its contiguous areas behind the scenes. All three corridors gave direct access to a series of dressing rooms, and, on the left hand side of the building, adjacent to the private entrance to the theatre used by the royal family, to the greenroom. This room was the general meeting place of the players before, during, and after the performance, of their friends, of authors, musicians, and painters; it was sometimes used for rehearsals; it was the scene of parties and festivities—it was, in short, to the members of a permanent repertory company as indispensable as were the drawing rooms in their own homes. A second, somewhat smaller greenroom, intended for the use of minor actors, chorus singers and supernumeraries in general, had been installed in this theatre previous to the opening of the 1788–89 season.

It is to be supposed that the dressing rooms corresponded, in the main, to those of to-day, but no pictorial or written account of them has survived. Those actors and actresses who could afford it had each his or her own private dresser. Throughout almost her entire professional life Mrs Siddons's

<sup>212</sup> These MS drawings were first reproduced in an article describing them, written by their present owner, Robert Eddison, "Capon, Holland and Covent Garden," *Theatre Note-book*, XIV (1959), 17–20.

attendant for this purpose was Martha Wilkinson, the daughter of the well-known manager of the York circuit of theatres. In 1777 R. B. Sheridan jotted down some notes, now in the Folger Shakespeare Library, regarding Drury Lane, of which theatre he had just become one of the proprietors. Among them he speaks of the twenty dressing rooms then in existence, with "a Dresser allotted to each." A sizable number of the performers would have been obliged to share these rooms; in the season of 1777-78 the company consisted of forty-five actors, twenty-seven actresses, fourteen dancers and five singers. The Covent Garden Account-Books regularly include the salaries paid to the women dressers, who as a body received about £10 a week. No mention is made of men dressers.

Unlike the stage, most of the dressing rooms were furnished with stoves, and in a floor plan of the King's in 1782 at least one dressing room is seen to have been supplied with its own water closet. In this same plan two other water closets are clearly marked as located in the corridor immediately adjacent to the stage area.

In addition to the dressing rooms and the greenroom at Covent Garden there were, on the stage level, but further removed from it, rooms for the storage of scenery and still others occupied by the painters when they were working on sets of new scenery. Capon's sketches nowhere reveal the location of the wardrobe and costume rooms, but it is likely that they were to be found in relatively close proximity to the scene rooms. In 1792, when Holland reconstructed the theatre he moved these scene and paint rooms into a new building which stood just next the stage door in Hart Street.

On the story above the stage more dressing rooms were to be found, including a fairly large one described by Capon as "Ladies Dressing Room." This was, presumably, that used by chorus singers, supernumeraries, &c. Adjacent to these rooms were closets that housed the properties.

The cellar of this theatre was very commodious. It appears to have extended beyond the exterior walls of the building itself, running beneath some of the small shops and houses that abutted on all sides of the theatre. The largest room it contained was used for practising the dances. Next to it were yet more dressing rooms, including one specifically allotted to the men dancers. Nearby was the "Musicians Sitting Room," to which was adjoined the music library, a somewhat smaller room containing several closets and shelves that held scores, parts, and libretti. At the Hart Street, or north side of the cellar, were two large areas, side by side, the oil cellars. Next to one of them lay the "reservoir," the two being separated by a

"dwarf well 3' 6" high." On the other side of the cellar were storage spaces for lamps and candles, as well as the "Lighters Room." This was supposedly occupied, during the performance, by those men (usually referred to as "lampmen") whose business it was first to light and eventually to extinguish the innumerable candles needed to illuminate the entire building: lobbies, passageways, the auditorium, the stage, as well as all the backstage area now under discussion. Finally, the cellar contained two sizable places of storage for "various things occasionally only wanted."

On another part of Capon's drawing appears a room not strictly belonging to the backstage. It was, in fact, not actually attached to the building at all. Covent Garden Theatre was entirely shut off from the adjacent streets by other buildings, and, on the south side, by one of the colonnades that for many years extended around two sides of Covent Garden itself. Hence, access from the street to the theatre was through various alleyways or passageways. According to Capon's measurements the one leading in from Bow Street was reasonably spacious, being about ten feet in width. Immediately opposite the entrance from this passageway to the lobby of the theatre, and hence situated outside the walls of the building, was a large room called by Capon the "Servants' Hall." Here it was, only a step from the principal entrance to the theatre, that servants who were deputed by their masters to keep places for them gathered before being admitted to the various boxes in which seats had already been reserved; here it was that they either waited throughout the performance, provided they were not witnessing it, to attend their masters at its conclusion, or to which they returned at the proper hour for the same purpose.

#### MACHINERY

The machinery that was used in pantomimes and other spectacles, and sometimes in plays of a less elaborate nature, was not only complicated but also highly ingenious. Descriptions have survived of what could be effected by this machinery, but the secret of exactly how it was manipulated has been almost totally lost. An example of what the machinist and his assistants could accomplish is found in a review of the first night of Thomas Morton's *Columbus*.

It is part of the real story of Columbus that he endured a dreadful storm, in the new world; and this storm is represented on the stage with great sublimity.

The temple of the sun falls into ruins in the presence of the audience; a mountain becomes volcanic; clouds rise over the moon; lightnings fill the sky; trees are uprooted by the wind; and thunder rolls its horrors in the intervals. The audience were so much affected by this scene that almost every person in the boxes rose.<sup>213</sup>

A further example of the transformations effected in a pantomime will be found under the entry in the Calendar for Covent Garden, 19 December 1796: a hut into an oak tree, a clown into a candle, the candle into a tub holding a large bush, etc.

Traps of various sorts were in common use. Among them were those which in pantomimes propelled demons and other evil spirits up from below, the shallow trap in the center of the forestage that was used as a grave in, for example, *Hamlet*, and even the trough in which lay the footlights, which, because it could be raised and lowered, could be called a form of trap. The amount of space beneath the stage which held these traps when they were idle was fairly small: not more than seven or eight feet.<sup>214</sup>

In the flies were machines required for the lowering and raising of heavy objects, such as chariots in which various deities might appear descending from or through the clouds. The drop curtain that indicated the end of an act was flown to and from this area. So also were borders which were lowered to the top of the flats in order to give certain effects to scenery representing natural objects: the sky, tops of trees, moonlight, and for other general purposes of concealment as well.

The flies and what they contained were well out of sight of the audience, but the top sets of grooves were not. These grooves, it will be remembered, were what contained the flats and held them in place. The lower grooves were fastened to the stage; the upper ones, obviously no higher than the flats themselves, were situated well beneath the flies. This meant that when the entire stage was being used, with all the flats pulled back out of sight behind the wings, the upper grooves would be visible. These grooves were therefore constructed in two sections that met and fitted together over the middle of the stage. They were also hinged. When necessary, then, they could be pulled up, in the manner of a drawbridge, entirely out of sight.

Another piece of backstage mechanism that did not, however, have immediately to do with the actual performance, were the frames and movable seats employed by the painters when they were at work on the scenery. The frames, holding the canvas, could be pulled up and down at

<sup>213</sup> *Carlton House Magazine*, I (Jan. 1793), 32.

<sup>214</sup> Saunders, *Treatise on Theatres*, p. 44.

the painter's pleasure through a long slot in the floor. Or the scene could be hung so that it was stationary, and the painter, in a small chair, could be moved in any direction in front of it.<sup>215</sup>

### EMPLOYEES

Early in the nineteenth century an actor named O. Smith drew up a list of the "Persons employed at the Theatres Royal at Drury Lane and Covent Garden." This manuscript, now in the Folger Shakespeare Library,<sup>216</sup> is beyond doubt an accurate statement of the number of employees who thronged backstage in those theatres—and to a roughly comparable extent also in the Haymarket and the King's—in the closing years of the eighteenth century. Smith's list is as follows.

Stage Manager. Pantomime Director. Ballet and Chorus Master. Prompter. Under Prompter. Copyist [of parts]. Music copyist and Assistant Director of Musical Department. Leader of the Band. Repetitor. About 40 Musicians. 4 Scene Painters and occasional assistants. Colour Grinder. Property Man and assistants. Machinist. Master Carpenter. 6 or 8 Carpenters and from 24 to 30 Scene-men. Master Tailor and Keeper of Gentlemen's Wardrobe. Keeper of the Ladies' Wardrobe and assistants. Treasurer. Under Treasurer. Housekeeper. Bill Inspector. About 10 Money Takers and 10 Check Takers. Lamplighters. Firemen. Porters and Watchmen. Dressers. Cleaners. About 80 Performers, besides Chorus Singers. Corps de Ballet and occasional Supernumeraries. About 700 Persons [i.e. about 350 at each theatre].

The functions and duties of most of the persons here listed need no comment, but in a few instances a fuller explanation may be found useful. Next to the acting (or so-called stage) manager, whose duties are outlined on pages clii-cliii, by far the most important functionary in the backstage life of the eighteenth-century London stage was the prompter. He was, in fact, rather more what would now be called the stage manager than was the acting manager. To establish an exact parallel here is impossible. Tasks deputed to-day to one man were, two hundred years ago, shared; they overlapped, they were often nonexistent. In any event, what was expected of the prompter is comprehensively revealed in a doggerel composed by John O'Keeffe, a man whose entire life was spent on the stage, first as actor and later as author.

<sup>215</sup> An account of these devices is printed in the *London Chronicle*, 27 Aug. 1788.

<sup>216</sup> In a collection entitled *Theatrical Miscellany* (T. 6. 1).

*The play received, by manager<sup>217</sup> 'tis cast :  
 Aloud in green-room to performers read,  
 Each keeps his eye upon his part—nought said.  
 Rehearsal's call'd, and, from the first to last,  
 The prompter on the stage at table sits :  
 He vers'd in works of great and little wits,  
 What safe and dangerous can with art contrast.*

*Through dressing-rooms is heard the warning call,  
 "First music, gentlemen; first music, ladies?"  
 "Third music!" that's the notice to appal ;  
 Like summons from Lord Mayor, or buffing cadies :  
 The call-boy is this herald's appellation.  
 The curtain up, the prompter takes his station.*

*'Tis not alone with art to throw the word,  
 If actors in their parts should make a stand ;  
 To prompter many duties more belong,  
 Than biding at the wing with book in hand.  
 Of their go-off, come on, he points the sides,  
 By margin letters of P.S. O.P.  
 Stage properties, stage business, music, band,  
 Of stage arcana the prompter keeps the key.  
 He writes the playbills out, pens paragraphs,  
 Marks forfeits down for every stage neglect.  
 The audience gone, be, ere the lights are out,  
 Of all new scenes tries every new effect :  
 And, from eleven o'clock, perhaps till three,  
 He in his duties all that time must spend ;  
 And then from six to twelve o'clock at night,  
 Upon the stage the Prompter must attend.<sup>218</sup>*

In fulfilling their primary function, that of actually prompting, the men who held this position were generally able to remain inaudible to all but the forgetful actor. So far as can be determined, prompters on the London stage, except at the opera, did not "throw the word" unless it was essential to do so. They did not, that is, repeat out loud the entire play, as was the custom in the Continental theatres. This custom has,

<sup>217</sup> I.e., the acting manager. The *Public Advertiser* on 15 Oct. 1784 refers to Thomas King, who then occupied this position at Drury Lane, as being responsible for "distributing the parts for [the new play entitled] *Deception*."

<sup>218</sup> O'Keeffe, *Recollections*, II, 422.

presumably, never obtained in England, except during performances of grand opera. The prompter at the opera was sometimes clearly overheard by the audience: "Why can't he give his items from behind the scenes, as they do at the play-house?" queries a writer in the *Morning Chronicle*, 18 April 1777. This is a reference to the hooded box downstage close to the footlights in which the King's prompter sat. In the playhouses the prompter's table was usually, but not invariably, on stage left. Whichever side he sat on was always known as P.S., i.e. prompt side; O.P. therefore being opposite prompt.

Prompters were sometimes actors as well. This was in particular the case at the Haymarket, at which theatre the company was considerably smaller than at either Drury Lane or Covent Garden. The prompter, for many years James Wrighten, and after his death, F. G. Waldron, was frequently needed not behind the scenes but in front of them. An assistant, or under-prompter was therefore an essential member of the company. From the large number of the prompter's various duties as outlined by O'Keeffe it is plain that, in any event, he stood sorely in need of help. Smith's list of the theatre's personnel contains both an under-prompter and a copyist. These two offices appear to have been sometimes made into one. The *Dramatic Censor* in 1800 refers to the assistant prompter at Drury Lane, one Stokes, as being also the "head copyist" of parts and lengths. Another member of the staff, not referred to by Smith, was the "prompter's boy," whose principal function as callboy is mentioned in the verses by O'Keeffe.

Among the names in Smith's list will be found that of the repetitor. He was a musician to whom was entrusted the training of the chorus singers; a more familiar, and comparable, term would be that of choirmaster. He not only led the chorus in rehearsal, but was also the principal chorus singer during the performance. The colour grinder's task was to prepare the paint, of which of course a great deal was needed for new scenery and for refurbishing old, from the various substances used by artists to obtain certain colors. The bill inspector was in charge of the several bill-stickers whose duty it was to post every day in nearly two hundred different locations all over London the big bills.<sup>219</sup> Should a performance have to be changed, and if there were time to print new ones, the bill inspector would send his men forth to replace all the original bills with the fresh ones.<sup>220</sup> The check takers stood at the doors that admitted the audience to the various

<sup>219</sup> See p. xx.

<sup>220</sup> It cost each theatre about 10s. a day to have these bills taken care of. The Drury Lane Account-Book notes on 24 Oct. 1795, "Paid Billstickers from beginning of season [i.e., for 20 nights] £10 4s."

parts of the auditorium, and received from each spectator the metal ticket, i.e. check, which he had just purchased at one of the pay-boxes. Finally it may be pointed out that Smith's estimate of 80 performers is an accurate average. The number of those engaged varied slightly, as might be expected, from season to season. Sometimes this number went as high as 98, at Drury Lane in 1794, and 99 at Covent Garden, in 1798–99.

For many years, probably throughout the entire century, the custom had prevailed of sending on various servants of the theatre—carpenters, dressers, scene-men—as supernumeraries. For certain big spectacles requiring one or two hundred extras, persons not regularly employed by the theatres would be brought in. But in most cases there were enough "candle-snuffers," as Horace Walpole writes to Lady Ossory on 3 April 1773, to "represent the Senate of Venice [in *Venice Preserved*] at Drury Lane."

The servants of the theatres, on both sides of the footlights, were frequently careless. I have already made reference to disturbances created by the scene-men, by the musicians and others. A further example, of a serious nature, occurred at Drury Lane on 6 February 1800. The mainpiece was *Rule a Wife and Have a Wife*, in the course of which Bannister Jun. as Michael Perez had a piece of business that involved the eating and the throwing away of an orange. The orange peels lay on the stage for the remainder of the play, throughout the interval preceding and the preparations for the afterpiece, and throughout the afterpiece itself. This was *Lodoiska*, at the conclusion of which Kelly and Miss De Camp, escaping from a tower that was on fire, ran down the stage and, tripping on the orange peels, fell with such violence that both of them were obliged to undergo surgery. Miss De Camp was absent from the theatre for over a week and Kelly for a month.

The servants in the front of the house, the boxkeepers, officekeepers, fruit women and others, often gave considerable trouble to the management because of their importunities in demanding from members of the audience tips and bonuses—which, in all likelihood, in order to secure a better place in a box or greater despatch in having one's carriage brought around at the conclusion of the performance, many playgoers were not averse to bestowing. In any event, this practice had grown so widespread that on the Drury Lane playbill of 19 September 1797 the proprietors ordered the following notice to be printed: "A full compensation being made by the Proprietors to all the said Persons in lieu of such emoluments, no Benefit, Gift, or Perquisite will in future be permitted to the servants of this Theatre on any pretense whatever."

The Covent Garden Account-Books record payment at the end of every week of the season to "Guards £4 4s." In the Drury Lane Account-Book for 1797-98 a nightly payment of 17s. 6d. was made to the "Soldiers." These men had at one time been stationed on the stage itself in order to, if possible, quell and take into custody whoever might be disposed to start, or did start, a riot. But as time went on audiences ceased to be, in this respect, as seriously ungovernable as they had formerly been, and, except at the opera, the stage was left clear for the performers alone. In what part of the theatre these guards were then to be found is not known; the most probable places would be in the lobbies and corridors. Yeomen of the Guard always attended the King and Queen when they were present at any of the theatres. They stood, originally, on either side of the royal box, in full view of the audience, but later they were stationed in the corridors leading to it. On these occasions the receipts were always very large, and therefore the managers felt it improper to ask the royal family to reimburse these men. They were consequently paid out of the theatre's treasury a set fee of two guineas. The Account-Books also reveal that the King and Queen's personal servants were given gratuities usually amounting to about three pounds.

At the opera house, soldiers or, as they were called, "sentinels" continued to stand on the stage. The reason for this was the custom, which no amount of persuasion or objection on the part of both the management and the audience could abolish, of certain persons claiming their right to remain on the stage during the performance. It appeared essential, therefore, that there be some kind of protection against possible interruption or disorder. The effectiveness of this protection may, however, be doubted. Many instances of serious interference with the progress of the operas and ballets are on record. But no word of any irregularity being quelled by these sentinels is ever met with. Their life was, nevertheless, not an easy one. On the night of 16 January 1796 one of them, no longer able to stand at attention, fainted away at the feet of the famous prima donna, Mme Banti, as she was in the midst of a difficult aria. He was carried off, so reports the *Morning Chronicle*, "apparently dead." This newspaper severely criticized the seeming necessity for ordering these soldiers to stand motionless for such long periods of time as well as the necessity for having them on the stage at all.

## Plays and Critics

### COMPARATIVE NUMBER OF NEW PLAYS

DIVERSITY lies at the heart of a theatre operated on a repertory system. This truism applies with particular force to the theatres of London between the years 1776 and 1800. During that period, in the three Theatres Royal that sufficed to fill the needs of the playgoing public, nearly 1,200 different mainpieces and afterpieces were performed, of which about 750 were entirely new. Some 160 different operas were produced at the King's, 54 being heard for the first time anywhere. For these twenty-four years the average number of new pieces of all different kinds produced each season at Drury Lane was ten, at Covent Garden fifteen, at the Haymarket six. At the King's the average of entirely new operas for each season was only one. In order to present all this to the public the managers availed themselves during these years of well over a thousand performers.

At all the theatres the number of new afterpieces was very much larger than the number of the new full-length mainpieces. At Covent Garden in 1798–99 it rose as high as 27, whereas in no theatre were more than 8 new mainpieces ever produced within the course of one season. But it is to be noted that a large number of these shorter farces, interludes, and burlettas were of the most ephemeral nature, a considerable percentage of them being of an occasional sort (oftentimes written to please a certain actor at the time of his benefit), and were never acted more than once. The mainpieces, being more carefully selected, were not produced in as great numbers or as rapidly as were the farces.

A few statistics may be adduced. The total average of all wholly new plays produced each season at all the theatres was 31: 11 mainpieces and 20 afterpieces, the breakdown for each individual theatre being at Drury Lane 4 and 6 respectively, at Covent Garden 5 and 10, at the Haymarket 2 and 4. This does not include some 25 new pieces first exhibited at the Haymarket in the special "out of season" performances in the winter.

Covent Garden was invariably more active in presenting its patrons with these new plays than were the other two theatres. In the seasons being discussed its manager brought forward 119 new mainpieces and 247 new afterpieces, as opposed to 90 and 135 at Drury Lane, and, granting its far more abbreviated season, 59 and 99 at the Haymarket. The only

explanation is the greater willingness on the part of the Covent Garden manager, Thomas Harris, to try his luck, inasmuch as the relative popularity of the plays he first produced was approximately the same as that of the original pieces first seen at the other theatres. This enterprising man bought a share of the Covent Garden property in 1767, and by 1774 he had assumed its full management. The other persons who had a financial interest in the theatre were content to let him do exactly as he chose—to the extent of his being considered, at least in name, as the sole proprietor. This position he maintained until his retirement in 1809. Harris possessed an acute sense of how to wheedle a successful dramatist into submitting for inspection and judgment whatever new work he might have in hand. Year after year he gave to such writers as Frederick Reynolds, Thomas Morton, Mrs Inchbald, John O'Keeffe every possible opportunity of having their plays not only performed, but performed with good actors, good scenery, good publicity. His financial arrangements with them were as fair as they were liberal, and when he enlarged his theatre in 1792 and his profits thereby became larger, so did the stipends he paid to his authors.<sup>221</sup>

Another reason why a larger number of contemporary playwrights could obtain a hearing at Covent Garden was the opposing view held by the men in charge of the fortunes of Drury Lane as to what a theatre should be and do. As seen by that organization's most influential proprietor, R. B. Sheridan, one at least of its most desirable functions should be the production of plays written by R. B. Sheridan. As seen by its most influential acting manager, J. P. Kemble, this function should consist in the production of plays by Shakespeare, and if not by Shakespeare, by the best and most esteemed writers of stock pieces: Fletcher, Otway, Congreve, Cibber, Farquhar, and others.

And, as well, the capabilities of the various actors who comprised the companies at the two rival theatres inevitably were given serious consideration. On the eighteenth-century stage type-casting did not fail to play its part. At Covent Garden Harris had no tragedians of the stature of Kemble and his illustrious sister; hence at this theatre comedies, musical pieces, and pantomimes were performed far more frequently than were serious plays. At this particular juncture in the history of English drama the writing of comedies, furthermore, outnumbered the writing of tragedies by at least five to one.<sup>222</sup> It was to these comic writers that the Covent Garden manager

<sup>221</sup> See p. cxii.

<sup>222</sup> During the ten years, chosen at random, between 1785 and 1795, 88 new comedies (i.e., including musical pieces, melodramas, etc.) and 18 new tragedies were brought out.

turned, and from the production of their plays he, as well as the public, reaped a handsome reward. New comedies were of course brought out at Drury Lane as well, but all in all it may be said that Covent Garden was the home of new and perhaps less consequential plays, as opposed to Drury Lane, the stronghold of the more established repertory of the older dramatists.

The manager of the summer theatre, the Haymarket, did as might be expected. Tragedies acted on a hot August evening were seldom really palatable, and he therefore gave to his audiences almost exclusively pieces of a lighter nature. What new plays he had time to bring forward in the brief period of three to four months when his theatre was open were often pieces of his own composition, many of which—comedies, melodramas, and musical plays—enjoyed great success. Throughout this entire period of 1776 to 1800 only two men successively managed this theatre: George Colman, father and son. In virtually every respect, both as to the general repertory and as to the writing of their own new plays, their policy was identical.

What kept a new play running was, as is only to be expected, the amount of business it was bringing in. How this was determined is referred to in a letter from William Siddons to his friend Whalley on 15 December 1797. “If [a new] play fails of bringing £200 a night, the proprietors have a right to withdraw it. This, I am told at Drury Lane, is a fixed practice.”<sup>223</sup> What Siddons meant was that the proprietors “fixed” their prerogative of stopping a play’s run. The “practice” of doing so was, however, not always carried out. In 1796–97 at Drury Lane *The Will* was acted fifteen times, frequently to houses that were less than £200, as was *Laugh When You Can* at Covent Garden in 1798–99 during its run of twenty-three nights. At both theatres can be found other examples of a disregard of any “fixed practice.” Siddons was, nevertheless, advising Whalley of what he might expect to occur when his play, *The Castle of Montval*, came out at Drury Lane, which it did, with no great success, in the spring of 1799.

#### LICENSING

In a previous section I discussed the function of the Lord Chamberlain in issuing the license that permitted a playhouse to be opened. But other duties, in the world of the theatre, were also assigned to him. Before any

<sup>223</sup> Thomas Sedgwick Whalley, *Journals and Correspondence* (London, 1863), III, 109.

new play or new opera could be produced its manuscript had to be submitted to his office. No new piece could, that is, be performed (any more than a theatre could be opened) unless and until it had been formally licensed. For granting this license to a play a fee of two guineas was demanded. The personage in the Lord Chamberlain's office to whom the responsibility of reading the play, and then of either bestowing or withholding permission for performance, held the title of Examiner of Plays. From 1770 to November 1778 he was Edward Capell, and thereafter, until his death in 1824, a former secretary in the Foreign Office named John Larpent. It was the Examiner's function also to approve of prologues and epilogues, of alterations in and additions to old plays, of the words of new songs; in short, of virtually everything intended to be listened to for the first time.

The position of Examiner had been established by the famous Licensing Act of 21 June 1737.<sup>224</sup> This Act stipulated that every manuscript had to be in the hands of the Examiner at least two weeks before the proposed date of production. But, as the printed catalogue of the Larpent collection of manuscripts reveals,<sup>225</sup> a great many pieces never reached the Lord Chamberlain's office until a week or even less before the opening night. This fact opens out speculation as to the relationship between the time devoted to the rehearsals of a new play and the time required to have it licensed. If there remained any possibility that the play would not receive Larpent's approval there would appear to be small reason for continuing rehearsals of it.

But the managers of the theatres were experienced enough to know pretty thoroughly what would be objected to in a new play, and many authors, less worldly, were perhaps disappointed for the wrong reason—in, that is, having a play turned down by Harris or Kemble or Colman, who knew what small chance certain pieces would have of ever successfully undergoing the Examiner's scrutiny. What in fact this official chiefly objected to was what had been one of the principal reasons for the passage of the 1737 Licensing Act. This was not primarily indecency or profanity, but improper political allusions: sedition, or disloyalty of any kind, lampoons on the government and its ministers, etc. Every expression of this nature in the play was of course excised by him, and his excisions had to be accepted by the theatres.

<sup>224</sup> See *The London Stage, 1660-1800. Part 3: 1729-1747*, ed. Arthur H. Scouten (Carbondale, Ill., 1961), I, li.

<sup>225</sup> Dougal MacMillan, *Catalogue of the Larpent Plays in the Huntington Library* (San Marino, Calif., 1939).

Refusal to accept a play in its entirety was a relatively rare occurrence. The Larpent catalogue reveals that between 1776 and 1800 only seven such plays were denied a license.<sup>226</sup> Three of them, however, on being rewritten, were later permitted to be acted. They were Macklin's *The Man of the World*; Stuart's *She Would be a Duchess*, subsequently performed as *The Irishman in Spain*; and St. John's *The Island of St. Marguerite*. The catalogue also notes that only a handful of plays was ever returned to the theatres intact. Nearly every entry contains such words by its compiler as "much revised," "numerous deletions," "several pages cancelled." Satirical references to persons of rank were forbidden, as were certain sentiments regarding religion, and even, in one case, remarks on farmers who were in the habit of monopolizing corn.

The Larpent catalogue describes the manuscripts of 2,502 pieces of every sort that had once been in the hands of the Examiners, and which were acquired in 1917 by the Henry E. Huntington Library. This collection is the largest assemblage in existence of plays written in the eighteenth and early nineteenth centuries that have never been published. The majority of plays in it did, of course, sooner or later find their way into print. In a great many instances it can be observed that the authors of them, disgruntled at the Examiner's excisions and rearrangements, sent to the printer their manuscripts either as they had been originally written or revised (usually by abridgement) following the first performance. And, in such unexpurgated versions, they presently appeared on the bookstalls. Cumberland's *The Box-Lobby Challenge*, 1794, had an entire scene expunged by the Examiner, but it appears in full in the printed text. The same is true of Holcroft's *The School for Arrogance*, 1791, and of others too numerous to mention.

#### RELATIVE POPULARITY OF ALL PLAYS

Of the twelve mainpieces that were most frequently acted throughout this period five were new. In the list here subjoined they are printed in italics.

<i>The School for Scandal</i>	261 times
<i>The Beggar's Opera</i>	229 times
<i>Love in a Village</i>	168 times
<i>The Duenna</i>	164 times
<i>Hamlet</i>	164 times

<sup>226</sup> In the catalogue nos. 500, 845, 915, 963, 1037, 1104, 1179.

<i>Inkle and Yarico</i>	164 times
<i>Macbeth</i>	150 times
<i>The Spanish Barber</i>	142 times
<i>The Merchant of Venice</i>	119 times
<i>Romeo and Juliet</i>	119 times
<i>The Belle's Stratagem</i>	118 times
<i>The Haunted Tower</i>	112 times

As regards afterpieces the demand for new ones far exceeded that for anything written before 1776: in fact, with the exception of *Comus*, every piece that appears in the following list.

<i>Comus</i>	215 times
<i>Rosina</i>	201 times
<i>The Agreeable Surprise</i>	200 times
<i>The Son-in-Law</i>	197 times
<i>The Poor Soldier</i>	165 times
<i>Peeping Tom</i>	152 times
<i>No Song No Supper</i>	151 times
<i>The Flitch of Bacon</i>	136 times
<i>The Children in the Wood</i>	134 times
<i>The Critic</i>	131 times
<i>The Farmer</i>	130 times
<i>Who's the Dupe?</i>	126 times

Of the eight operas that were most frequently performed only one was new.

<i>La Frascatana</i>	50 times
<i>Gli Schiavi per Amore</i>	47 times
<i>I Rivali Delusi</i>	41 times
<i>I Viaggiatori Felici</i>	41 times
<i>La Bella Pescatrice</i>	36 times
<i>Elfrida</i>	35 times
<i>I Zingari in Fiera</i>	32 times
<i>La Locanda</i>	30 times

Other plays seen for the first time in the course of these years may be briefly referred to. The six most successful mainpieces, in addition to those noted above, are here listed, followed by the year in which they first came out.

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The Chapter of Accidents (1780)	100 times
The Heiress (1786)	97 times
The Castle of Andalusia (1782)	93 times
The Battle of Hexham (1789)	89 times
The Suicide (1778)	87 times
The Surrender of Calais (1791)	87 times

And the following afterpieces.

Blue-Beard, by Colman (1798)	125 times
Robinson Crusoe (1781)	123 times
Richard Coeur de Lion, by Burgoyne (1786)	123 times
The Prize (1793)	123 times
My Grandmother (1793)	118 times
Lodoiska (1794)	109 times

In all these lists the preponderance of comedies and in particular musical comedies will be noted. Only four plays of a serious nature, all of them by Shakespeare, are to be found. That this fact is probably indicative of the taste not only of the theatre-going public in London two hundred years ago but also of that public at all times and in all places can scarcely be doubted.

#### PLAYS WRITTEN FOR ACTORS

To Lewis's inimitable style of acting, in parts distinguished by whim and volatile eccentricity [*Five Thousand a Year*] in a great measure owed its success; and this our modern fashionable dramatists, who write for Covent Garden, appear to be well aware of. But we would beg leave to ask these writers, what will become of their comedies when they no longer have a Lewis to enliven and invigorate their flights and exaggerations? Is there any performer on the stage, in whose hands they would think their Tanjores [in *Speculation*], their Rapids [in *A Cure for the Heart Ache*], their Fervids [in *Five Thousand a Year*], and their Vapids [in *The Dramatist*] safe? We may readily anticipate the public answer; and this shows the absurdity, except with a view to immediate gain, of writing plays by an *inverted process*; i.e. of writing parts for particular actors, instead of leaving it to the actor to suit himself to the part.

This observation by Thomas Dutton, the editor of the *Dramatic Censor*<sup>227</sup> proved not to be groundless. Lewis retired from the stage in 1809, and into

<sup>227</sup> II (1800), 237–38.

retirement he took with him all the plays on Dutton's list. But the habit contracted by dramatists for writing pieces with a particular performer in mind was one by no means limited to the peculiarities of Lewis's manner of acting. Mrs Siddons comes to mind. Nearly every season she was seen in a new tragedy in which the part of the heroine was carefully tailored to suit her style of expressing, as nobody else on the stage was at all able to equal, such passions as pride, determination, scorn. For the low comedian John Edwin many parts were written, especially by John O'Keeffe, who never failed to include in them nonsense songs—dim precursors of W. S. Gilbert—which in return Edwin never failed to deliver with inimitable eccentricity. An Irish singer and actor, John Johnstone, long a favorite with London audiences, was accustomed to having parts that otherwise had very little connection with the plot, inserted in a large variety of plays. He had a good voice and a deep brogue that everybody could, nevertheless, understand. Hence, for no other reason, an Irishman would wander in and out of the plot, much to the satisfaction of the entire audience.

But Dutton's point was well taken. The eighteenth century is not that period in the history of English drama to which the reader and the student turn with the most unabated eagerness. One of the chief reasons lies in the powerful domination of the stage by a steady succession of brilliantly-endowed performers of both sexes. The dramatists all too frequently wrote plays not for the play's sake but for the sake of those actors who were to appear in them. This is scarcely the most satisfactory way of creating a permanent work of art. The slumbers of Mrs Siddons's tragedies and of Edwin's comedies have remained undisturbed for generations, and so they will continue to remain. Indeed, of all the more than seven hundred new pieces written between 1776 and 1800 only two remain alive, Sheridan's *School for Scandal* and his *Critic*. Of the operas, whether new or old, all, except for those by Gluck and for Cimarosa's *Matrimonio Segreto*, have moved into oblivion.

#### PRINTED VERSIONS

In their own day the new, current plays found a very wide reading public—in particular, of course, the more successful ones. Sheridan's adaptation of a tragedy by the well-known German dramatist, August von Kotzebue, entitled *Die Spanier in Peru*, was produced at the end of the season of 1798-99. It was called *Pizarro*, and at once took its place as altogether the most

popular play of its day, on the stage as well as off. Before the year had come to an end no less than twenty-six editions had appeared. In the previous year Mrs Inchbald's publishers disposed of eleven editions of a piece now remembered only because of its connection with the theatricals in *Mansfield Park*, her *Lovers' Vows*, also an adaptation from Kotzebue. Ten editions of Holcroft's *The Road to Ruin* were called for in 1792, and in 1782 five editions of the text of the songs sung in O'Keeffe's *The Castle of Andalusia*. Older plays of every description were constantly being reprinted: the works of Shakespeare and other "classic" playwrights, as well as ballad operas, farces, even pantomimes. The demand was virtually inexhaustible.

#### CRITICAL REACTION

This is not the place in which to treat the popular demand at certain times for certain sorts of literature. One peculiarity of a large number of new pieces brought forward throughout this period may, however, be pointed out. This peculiarity is that many of these pieces reflected in sugar-coated form the principal events of the day and the generally held response to those events.

In 1779 a one-act prelude entitled *Illumination* was based on the excitement aroused by the trial and acquittal of Admiral Keppel on charges of misconduct in certain naval operations, and on the subsequent brilliant illuminations, fireworks, etc. instituted in his honor. A piece called *Aerostation* in 1784 reflected the then all-consuming popular interest in balloon ascensions by such early aeronauts as Lunardi, Blanchard, and others. Plays of this nature continued steadily to appear, and as time went on became more and more in demand. The successful repulse of a flotilla of French warships in Bantry Bay in December 1796 was celebrated in an entertainment bearing that name. The defeat of the Dutch fleet by Admiral Duncan the following year was represented on the stage as *England's Glory*, and in 1798 the escape of Sir Sidney Smith from the prison of the Temple in Paris was, a month later, re-enacted at Drury Lane. The climax came with the production in May 1799 of the play alluded to above, Sheridan's *Pizarro*. In the preface to that season I have pointed out how the thousands of persons who crowded into the theatre to see this play at once grasped the similarity between the possible invasion of England by Napoleon and the invasion of Peru by the Spaniards. Kemble's delivery in his grandest and most fiery manner of speeches mirroring this situation sent his auditors into a frenzy of patriotic sentiment.

Other plays, notably the shorter afterpieces, did much the same thing, in an effort either to stimulate or to maintain "loyal" opinions. Examples of a few of their titles are a sufficient indication of what they purported to celebrate: *Nootka Sound; or, Britain Prepar'd; The Death of Captain Faulknor; or, British Heroism; The Point at Herqui; or, British Bravery Triumphant*. By many unsophisticated playgoers the retelling of these episodes of bravery and success was perhaps considered as an exact representation of what actually happened, something in the nature of the modern newsreel. And, when entire short dramas were not invented in support of the impregnability of British liberty, brief scenes were repeatedly being tacked on to a variety of miscellaneous pieces. "A Grand Ceremony of the Enemy's Surrendering the Colours" or "The late Glorious Engagement between the British and French [or Spanish, or Dutch] Fleets" or "Britannia seated on the Globe of the Earth attended by Fame."<sup>228</sup>

As might be expected, critical reaction to works of this nature—in some cases even to *Pizarro*—was markedly unfavorable. It was, in fact, increasingly unfavorable, as the years went by, to almost every new piece, long or short, no matter what the subject. Opinion as to the low estate of the theatre and of the drama in general is, be it said, notoriously perennial, even at times when that estate has been, in actuality, high. But in the 1790's, when reviewers and critics were not indulging in obvious puffing, their remarks on innumerable occasions implied that the final hour of English drama was now irretrievably at hand. The plays brought over from Germany in increasing numbers were, they stated, immoral to begin with and were at the same time imperilling native output—second-rate as that output nevertheless was.

*No Congress props our Drama's falling state,  
The modern ultimatum is "Translate" . . .  
Through four dull acts the Drama drags, and drawls,  
The fifth is stage-trick, and the curtain falls.*<sup>229</sup>

<sup>228</sup> These expressions of patriotism were also aired in an extremely large number of songs, old and new, of which audiences never seemed to tire.

<sup>229</sup> Thomas James Mathias, *The Shade of Alexander Pope on the Banks of the Thames, By the Author of The Pursuits of Literature* (London, 1799), pp. 57-58, 63-64. "Je ne puis m'empêcher de témoigner ma surprise & mes regrets, lorsque je vois ce pays-ci recourir à l'étranger, malgré les ressources qu'il possède, pour enrichir son théâtre de nouveaux chefs-d'œuvre; lorsque j'y vois des auteurs d'un très-grand mérite, des Reynolds, des Inchbald, des Morton, des Cumberland, des Cobb, des O'Keeffe, des Holcroft, des Boden [sic], des Andrews."—Anthony Le Texier, *L'Ami des Mères: Journal d'Éducation et des Spectacles* (Londres, 1799), I, 61-62.

This attitude was taken in the face of almost uninterrupted translation and adaptation of French and Spanish plays throughout the entire century. Objection was raised, again, to the custom of reducing a familiar, stock play from its original five acts to, usually, three. The reason for this practice was, in fact, to allow more time for the performance of longer pantomimes, or for two or three short afterpieces of the ephemeral, jingoistic nature referred to above. But the maltreatment of a regularly established favorite was, cried the critics, no excuse. Furthermore, they deplored the dramatizing of certain fashionable pieces of fiction, such as the Gothic novels of Lewis, Mrs Radcliffe and others. In the pages of the *Dramatic Censor* Thomas Dutton called for the restoration of English drama "to its pristine splendor and dignity."<sup>230</sup>

He was not alone in saying this. Nor was he, in many respects, incorrect. The quality of the new plays produced throughout these years was far from admirable. On the other hand, when night after night, the theatres could find in the till of their treasures amounts of over £500 a performance the managers obviously could not, since the audiences did not, complain. It was not their fault, the managers said to the critics, if no really first-class playwrights could be found. If the public was satisfied, what more was needed?

#### NEWSPAPER AND MAGAZINE REVIEWS

Of the stage-mad Dangle in *The Critic* there were scores of replicas. The affairs of the theatre, in all its aspects, were matters of prime concern to the Londoners of the eighteenth century. The advent of a good new actor, actress, or singer was a topic of discussion everywhere. Contemporary letters, journals, diaries constantly record the gossip of the stage. Nowhere is this more clearly to be observed than in the newspapers and magazines.

In the last twenty-five years of the century London had, at one time or another, nearly sixty different newspapers. The larger number were published either morning or evening every day, but there were also papers that appeared only three times a week, or only once a week, and still others only on Sundays. A few of them, such as *The Public Ledger*, *The Times*, *The Observer*, are still in existence. Many of these papers had been published continuously since early in the century, some came into being during this present period, some survived only briefly. Almost every one of them,

<sup>230</sup> III (1800), 15.

however, repeatedly filled their columns with news of the theatres. And not only news, but as well essayistic observations on the general state of the stage, of the drama, of tendencies in modes of acting, letters of praise or censure from individual playgoers, and in particular the full-length reviews of new plays or revivals of old ones.

The state of the formal reviewing of plays in the eighteenth century has already been thoroughly canvassed.<sup>231</sup> By 1800 a pattern had been established that has remained unaltered to this day. The place, date, and when known, the authorship of the play is first announced, followed by the (usually complete) cast. A full résumé of the action is then set forth, and finally the reviewer's opinion of the play as a whole and the merits or inadequacies of the performers. It was rare indeed to find a newspaper that either in the form here outlined, or perhaps in a briefer notice, failed to record what the theatres were offering. Yet it cannot be denied that, more often than not, many of the reviews are something of a disappointment, at least as regards details of the production and the performance. The plays themselves are usually analyzed with considerable care, but what observations are otherwise made tend to be mere generalized statements. "Mr Henderson was never seen to better advantage," "The scenery has little to recommend it," "We were happy to welcome Mr Holman's return to the stage. We have seldom witnessed more impressive acting." Mistakes and blunders are, as I have noted elsewhere, freely commented on, but factual evidence as to exactly how the actors behaved when they were seen to advantage is seldom met with.

The number of magazines, generally issued once a month, was far greater than that of the newspapers. There were literally hundreds of them, many of which enjoyed only a short lifetime, and many of which never referred in any way to the activities of the stage. Those that did so were, however, as full of theatrical information as were the newspapers—in many cases, even fuller.

In the 1770's and early 1780's it was not uncommon for two or three notices of a new play, all by different hands, to be published on successive days. The authors of these notices were not regularly employed by the newspapers, but as time went on specific members of the staff entirely took over the task of handling the reviews. The majority of them preferred anonymity, although many identifications of the writers have recently been arrived at. They include such names as Captain Cowley, husband of the

<sup>231</sup> See in particular Charles Harold Gray, *Theatrical Criticism in London to 1795* (New York, 1931).

popular dramatist; an eccentric clergyman, Charles Este; the poet John Taylor; William Woodfall of the *Morning Chronicle*; the dramatist Henry Bate. As with modern theatrical reviewers the opinions of these men were frequently at sharp variance one with another, but unlike modern reviewers their remarks had, all in all, very little to do with the success or failure of a new play or a new performer. That important distinction was made by the audience. The fate of a play was sealed on its opening night even before the curtain fell on its concluding act. Applause or hisses rang out constantly throughout the performance, and these, regardless of what the Dangles read the following morning, were what determined the outcome: a long run or a speedy closing. The eventual verdict, if the reaction of the audience in favor or disfavor of the play was evenly divided, was handed down when the play was announced for representation on a subsequent evening. The battle of pro and con at this moment became sometimes as heated as it was protracted, but almost never did this verdict have to be either appealed or withdrawn.

What would appear to be a contrary opinion was expressed in 1790 by Tate Wilkinson. "At present, to save the audience trouble, the morning papers have taken most of the grand articles of setting up or knocking down into their own custody."<sup>232</sup> But his reference is rather to such "articles" as details of the performance: acting, costuming, setting, etc. rather than to the virtues or defects of the play itself. What Wilkinson says, however, is further proof of the fascination for the theatre held by the readers of these papers. This fact was quickly responded to by editors. In addition, the art of puffing was neglected neither by friends of the actors nor even by the professional critics employed by the papers. The managers of the theatres knew the value of this art, and, although the public prints were constantly disclaiming any indulgence in it (the word "impartiality" was much in evidence), a remark by Joseph Farington makes clear that certain gratuities were known to change hands. "Harris, the Proprietor of Covent Garden Theatre, pays Walter [proprietor of the *Times*] an annuity of £100, that His Play House may be well recommended in that paper."<sup>233</sup> The German visitor to England, Goede, mistakenly reports that "the actors [are] sheltered against the severity of criticism; for the newspapers always teem with eulogies on their performance, however ill deserved." By and large this was indeed more true of the various performers than of the plays: in their reviews the critics usually tried to be as lenient as possible in this

<sup>232</sup> *Memoirs*, IV, 82.

<sup>233</sup> *Diary*, I, 156.

respect. Nevertheless, the notion of an emolument did cross Goede's mind. He continues, "Whether these panegyrics, which frequently fill columns in the papers, are paid for by the managers, or whether the proprietors of the newspapers hold shares in the theatres, I do not presume to decide."<sup>234</sup>

#### ADVERTISING

Most of the principal daily newspapers of this period carried regular advertisements of what the evening's entertainment at all the different theatres would consist of. In some instances they amounted to full-length playbills which oftentimes gave considerably more information than did the playbill issued inside the theatre itself. This is especially true of the *Public Advertiser* —the newspaper officially selected by the theatres to carry a full and correct copy of the playbills—up to the time of its incorporation in the *Oracle* in the spring of 1794. For printing these notices the theatres were of course obliged to pay the regular fee demanded by the newspaper in question, which fee, as to-day, was regulated by the length of the advertisement. The Account-Books of Drury Lane and of Covent Garden contain several entries relating to this matter. The exact amount paid for each daily announcement is not easy to determine, since the prompter would sometimes submit a playbill listing every detail of the entire performance, and sometimes another that contained little more than the titles of the mainpiece and afterpiece. On 22 September 1792 the Drury Lane treasurer paid the *World* £1 10s. "for Advertisements." By this date the theatre had been open for this season five nights. The fee paid for each night would therefore be 6s. The Covent Garden Account-Book on 12 January 1797 lists a payment "for Advertisements in the Morning Post to 31st Dec. £16 13s." This was for eighty-one nights of acting, i.e. approximately 4s. a night. But the advertisements throughout this particular season were rarely more than a few lines in length.

Sometimes the treasurer was dilatory in meeting these payments. On 5 March 1789 Henry Woodfall, the proprietor of the *Public Advertiser*, received from Covent Garden the sum of £200 for printing the daily playbills of that theatre. This must have represented the accumulation of at least four entire seasons.

<sup>234</sup> Goede, *Stranger in England*, II, 201-2.

## Finances

### THE ACCOUNT-BOOKS

THE TREASURERS' Account-Books of Drury Lane and Covent Garden<sup>235</sup> have been fully described and analyzed in previous volumes of the present work. Suffice it that they are documents of the highest possible importance. They record not only the nightly receipts at the box-office, but receipts of income from a great variety of other sources as well. For example, at Drury Lane:

- 22 March 1782. £301 18s. from Charles John Stanley, director of the oratorios, for rent of the theatre throughout the oratorio season.
- 31 October 1783. £4 15s. from the actor William Norris, being his "salary returned, having left the Theatre."
- 23 November 1793. £750 from George Colman, the proprietor of the Haymarket, for the use throughout his winter season of the Drury Lane patent (the new Drury Lane not being ready for occupancy) 50 nights at £15 a night.
- 27 October 1798. £400 from Mr Green, lent to pay the company, and £500 on 10 November from Hammersley & Co., bankers, lent for the same purpose.

And at Covent Garden:

- 28 May 1781. £35 4s. 6d. for Stage Forfeits.
- 2 February 1789. £30 from John Brunton, manager of the Norwich theatre, for permission to act *The Highland Reel*, which was in its first season at Covent Garden.

<sup>235</sup> Those for Drury Lane are in the Folger Shakespeare Library, as is that for Covent Garden for the season of 1793–94. The others for Covent Garden are in the British Museum, Add. MSS Egerton 2279–2299, lacking the three seasons of 1778–79, 1784–85 and 1792–93, whose whereabouts are unknown.

- 29 March 1794. £52 10s. from John Ashley, director of the oratorios, for one night's rental of the theatre; it was paid regularly on each of the eleven nights in March and April of the oratorio season, for a total of £577 10s.
- 25 November 1797. £10s from the Earl of Chesterfield for a private box.

The Account-Books give details, too, of the salaries paid to performers, scene painters, composers, servants, etc. (entered at the end of every week in the Covent Garden books, but only intermittently in those of Drury Lane<sup>236</sup>), of payments to authors, to tradesmen, to insurance companies, to those persons who had bought shares in the theatre (the "renters"), to tax collectors—in short, virtually everything pertaining to the operation of a business enterprise that, at each of the theatres, averaged some £40,000 a season. The treasurers' accounts of the two other theatres have either been lost or have not come to light, except for those of the King's for the seasons of 1786-87 and 1787-88. But it may be conjectured that, at all four theatres combined, Londoners spent at least £125,000 a year for their entertainment.

A list, selected at random, of various sorts of expenditures incurred by the two theatres whose books have come down to us is here presented.

#### DRURY LANE

- 31 October 1777. £41 13s. 4d. to De Loutherbourg, scene painter, his monthly salary.
- 14 January 1783. £5 18s. 6d. to McMillan for "Paper Machi to ornament the King's box."
- 5 June 1783. £100 to Mrs Siddons, a present from the proprietors for having attracted large houses.
- 22 October 1783. £339 16s. 3d. to the Duke of Bedford, being one year's land rent. [For the Duke's income from Covent Garden as well, see 23 January 1787.]
- 16 February 1787. £56 13s. 8d. for one half year of house and window tax.
- 6 May 1790. £10 1s. to bills submitted by Brady, the theatre's barber.
- 27 November 1791. £3 2s. for three showers of fire in *Don Juan*.

<sup>236</sup> The Folger Shakespeare Library has, however, a few "Pay-Books" of Drury Lane, in which are entered the salaries of most members of that theatre's company.

- 12 April 1794. £1,106 17s. to singers in the oratorio season.  
 14 June 1794. £2 19s. 6d. for "Beer for the Men removing Music Books."  
 26 May 1796. 2s., cash received by Nix, box-keeper, for "a Pane of Glass broke in the Gallery."

*COVENT GARDEN*

- 29 May 1780. £1,061 17s. to Enderby, oil merchant.  
 4 October 1782. £900 (approximately) to Guard, master carpenter, for scene-men and carpenters from 8 June to 21 September, during reconstruction of theatre.  
 30 June 1784. £315 to John O'Keeffe, author of *The Poor Soldier*, for copyright to same.  
 4 November 1785. £108 os. 6d. to Mullins, shoemaker, in full for the three last seasons.  
 23 January 1787. £336 17s. 6d. to the Duke of Bedford, being one year and nine months' land rent for the theatre, the house in Bow Street, and the house in the Passage [from the street to the theatre. And see Drury Lane, 22 October 1783].  
 1 November 1787. £63 to T. Finch for fancy dresses.  
 22 October 1788. £5 5s. to Miss Chapman for travelling expenses from Margate, in order to make her first appearance in London.  
 10 September 1789. £12 9s. 5d. for 292 yards of brown cloth for scenery.  
 29 April 1797. £136 17s. for insurance and duty on £10,000 for one year from 16th inst. to the Royal Exchange Fire Office.  
 1 March 1800. £2 12s. 6d. to Bentham for "half a year Rat Catching due Xmas last."

## RECEIPTS THROUGHOUT THE SEASON

The nightly receipts as recorded in the Account-Books varied, as is only to be expected, to a considerable extent. Throughout the winter season a general pattern is more or less discernible, although it is by no means absolute. In September and October, even though a fairly large number of playgoers

had not yet returned to town, reasonably good houses were the rule. They became better and better until mid-December, at which time—following a pre-Christmas tradition that has haunted box offices for generations—they became very much worse. To shore up these diminishing returns it was the almost invariable custom for both theatres to bring forward at this time their big pantomimes, and almost always with success. As has long been the case in the theatres of England, it was then that thousands of children found themselves for the first time sitting at a play. That their elders received an equal amount of enjoyment from these spectacles can be seen in the arrival of the best months of the entire season. Other reasons for this fact of course obtained. Everybody was in town; the distractions of the Christmas holidays had died down; of a gloomy February evening the warmth, bright lights, and cheer of a crowded theatre kept the treasurers of all the theatres far from idle. Then with the spring came, during Lent, the oratorio season on Wednesday and Friday nights, and at the same time the benefit performances allowed to individual actors and others. All of these were well attended. Finally, as the season drew to a close, the receipts on nights not devoted to a benefit generally again fell off. Fashionable London was on the move; popular actors, too, were beginning to leave London for summer engagements at provincial theatres; new plays and other novelties were no longer being brought forward.

Before the demolition of Drury Lane in 1791 the largest amount of money which the house was known to have held on a nonbenefit night was £337 7s. 6d. on 21 March 1791, the smallest £25 19s. 6d. on 10 March 1789. After the new, much larger theatre was opened in 1794 these sums were respectively £728 14s. 6d. on 8 April 1797, and £87 1s. 6d. on 12 January 1798.

At Covent Garden before its first reconstruction in 1782 it held £306 3s. 6d. on 10 February 1778, and only £57 8s. on 27 November 1779. Between 1782 and 1792, the year of its second enlargement, the figures were £445 18s. on 28 December 1791, and £63 14s. 6d. on 29 May 1786. Thereafter, with a capacity of slightly over 3,000 spectators, the largest receipts were on 24 October 1798, £628 8s. 6d., and the smallest on 11 May 1798, £59 0s. 6d.

In the absence of any Account-Books for the Haymarket the amount which that theatre could hold can be determined from the Drury Lane books, during the season of 1792-93, when that company was occupying the theatre, and charging the same prices that always obtained there in the Haymarket company's regular summer season. The largest house was on 19 February, when it held £219 12s., and the smallest on 17 May, £73.

It will be observed that all these figures more or less corroborate the outline of general attendance throughout the entire season, as described above.

The receipts at the King's are impossible to determine. Except for two seasons no treasurer's books appear to have survived, and these two books record only what was taken at the door from those persons who did not hold subscription tickets. The exact number of subscribers from season to season is not known. In any case, since what they paid into the treasury did not represent admission to each individual performance, no estimate can be made of how much from night to night the theatre could hold.

The receipts of each performance of the Lent oratorios are on record for two seasons, both at Drury Lane: 1779 and 1794.

#### ARRANGEMENTS AT BENEFITS

The financial organization that pertained at the time of the benefits<sup>237</sup> was marked with certain variations, although the principle governing all these benefits remained the same. This principle was twofold: the private selling, in advance, of as many tickets as could be disposed of by the recipient or recipients of the benefit, and the subsequent payment to the treasury of the "charge." This last item was levied because if everything that came into the house on the night of the benefit belonged to the recipient, the theatre itself would, obviously, lose money. There was, however, sometimes an exception to this standing order. If a popular performer who had been instrumental in bringing into the treasury large sums on every night of his or her appearing, the management, out of courtesy and gratitude, would allow that performer a "free benefit," for which no charge was exacted. Macklin, Henderson, Mrs Siddons, Mrs Jordan were, among others, accorded this compliment.

The amount of the charge the actor was asked to pay was occasionally specified in his contract with the theatre. If so, it was usually somewhat smaller than the basic, so-called "house charge" demanded from everybody else. This house charge at both Drury Lane and Covent Garden was from 1776 to 1790 £105. At Drury Lane it then rose to £115, and, during the two seasons from 1791 to 1793 when that theatre's company was appearing at the King's opera house, to £147. When the new Drury Lane was opened

<sup>237</sup> For remarks on what the benefit itself consisted of, and the tickets issued on such occasions, see. pp. xl, cxxxiii-cxxxvii.

in 1794, and benefits began the following year to be held in it, the charge was twice what it had been originally, that is, £200. At Covent Garden £105 remained in effect until the theatre was enlarged in 1792; beginning with the following season the charge became £140. From O'Keeffe we learn that this sum at the smaller Haymarket was 60 guineas from 1776 to 1796, and thereafter 80 guineas.<sup>238</sup>

But with the payment of the house charge the actor's obligations did not come to an end. All incidental expenses: properties, copying of parts for a new play, lights, music, etc. were also imposed upon him. On 28 April 1778 the Drury Lane Account-Book itemizes Mrs Wrighten's total indebtedness as follows: house charge £64 4s., i.e. as specified in her contract; a nosegay 1s. 6d.; tea for three 1s. 6d.; negus 1s. 2d.; bread and cheese 4d. (as called for in the property plot); also, kettle drum 5s.; nineteen carpenters £1 8s. 6d., for a total of £66 2s. Twenty years later Michael Kelly's expenses, not listed individually in the Account-Book, were £37 3s. 2d. over and above the usual charge of £200.

Still another additional levy was the "pantomime charge." If an actor elected to include a new pantomime in the entertainments he was offering on his benefit night he was obliged to add ten guineas to the amount he owed the theatre. An example of such a payment will be found under Drury Lane on 13 March 1781.

As regards the tickets sold for a benefit two arrangements were in force. The first had to do with those disposed of by an individual performer —actor, singer, dancer—or by a small group of performers who banded together. The announcement of a benefit of this nature was always made at the top of the playbill. It is here that the variations of which I have already spoken began to take place. In May 1782 Miss Wright and Mrs Sharp advertised a joint benefit at Drury Lane. But when the night arrived Miss Wright's name appeared alone, as the recipient, on the playbill. Mrs Sharp had, according to the Account-Book, "sold her  $\frac{1}{2}$  to Miss Wright." This half was the amount of the tickets Mrs Sharp had been able to sell, and which, in order to enjoy the profits of the night in question, Miss Wright was willing to purchase from her. How much she had to pay is not known, but when her account with the theatre had been settled, she had cleared £137 4s. 2d.

It may be pointed out that when two or more persons shared in a benefit, they did not divide the profits equally. Each participant pocketed

<sup>238</sup> O'Keeffe, *Recollections*, I, 366; II, 346. And see under 13 Aug. 1785.

the avails of as many tickets as he could sell. At Drury Lane on 2 June 1797, for instance, at their joint benefit, R. Palmer's tickets were £107 9s. 6d., and Russell's £61. Each kept what he had sold.

Other than buying out a partner's share, actors were also willing to pay for other advantages. On 14 April 1795 John Palmer had his benefit night at Drury Lane; the play was *Isabella*. Palmer asked Mrs Siddons to act her much admired part of the heroine of this piece. Her acceptance, as Palmer knew, would assure a crowded house. So did Mrs Siddons. This season her salary was £20 a night; she consented to play for Palmer provided he presented her with another £20. He did so, whereupon the management promptly, as states the Account-Book, reimbursed him in full for this additional expense.

Reference has been made to the custom of the public's presenting a performer who stood high in its estimation with either, on his benefit night, an outright gift or with a substantial increase over the ordinary price of each ticket. Many instances of this are recorded in the Calendar. Charities, as well, were sometimes honored in the same fashion. The most remarkable was on the night of 2 July 1794 at Drury Lane when a benefit, organized by several eminent noblemen and gentlemen, was arranged for the widows and orphans "of the brave men who fell in the late glorious action under Earl Howe." The public responded with such enthusiasm that no less than £1,526 12s.—a sum far in excess of the ordinary capacity of the theatre—was in the house on that night, £954 in the boxes alone.

Yet another variation on the financial arrangements at a benefit was that of excusing the recipient from paying the house charge, but requesting of him a certain share in the money he received from the sale of his tickets. On the night of 17 May 1796 Richard Suett was "by agreement with the proprietors, to have £100 of Tickets and half those above that sum which he brings in." He disposed of £187 10s. in tickets; he therefore returned to the treasurer £43 15s. The money taken at the door in the usual manner, amounting to £216 3s. 6d. he was also allowed to retain, his total profit thus being £359 18s. 6d.

Again, certain actors and actresses preferred to forego the chance of what they might gain, or lose, by taking a benefit, in lieu of which abstention they were therefore paid a set sum. Many instances of this procedure are on record. Among others may be noted the payment of £105 to Mrs Hartley in 1778; of £21 to Mrs Morton in 1781; of £100 to Hull in 1784; of £300 to Miss Farren in 1790.

A summary of the arrangement on a benefit night when none of these out-of-the-ordinary agreements were entered into is here presented. On 31 March 1792 at Covent Garden W. T. Lewis's account is as follows.

£238 15s. 6d. (money taken at the doors)
less £105 or. od. (house charge)
<hr/>
£133 15s. 6d. (owing Lewis)
plus £108 10s. od. (tickets sold by Lewis)
<hr/>
£242 5s. 6d. (his profit)

On 18 April the treasurer paid Lewis the sum of £133 14s. Whether the 1s. 6d. discrepancy was a matter of intent or of accident can only be guessed at. It will, however, be observed that the charge was deducted from what was received at the doors, and from no other source. From this rule the slightest deviation was never known to occur. It frequently resulted, therefore, in what was known to both treasurer and performer as a "deficiency." This deficiency had to be met by William Farren following his benefit at Covent Garden on 14 May 1789.

£ 71 12s. 6d. (money taken at the doors)
£105 or. od. (house charge)
<hr/>
£ 33 7s. 6d. (deficiency, owing the treasury)
£209 12s. od. (tickets sold by Farren)
less £ 33 7s. 6d. (the deficiency)
<hr/>
£176 4s. 6d. (his profit)

Rumors reporting improper proceedings on the part of the management are sometimes met with in the journals and letters of the day. It is impossible to determine the truth of these allegations. But they give rise to the question as to whether or not the actors were ever allowed access to the Account-Books. This seems unlikely. If a dispute arose regarding the exact amount of his profit, the actor, provided peculation was in fact occurring, was probably the loser. Genest states that on 9 June 1796 "it has been said that Sheridan went to the [Drury Lane] treasury and carried off the money, so that Benson's widow and children never got a sixpence." If this was indeed the case it was peculation in the grand manner, because, less the charge, Mrs Benson stood on this occasion to profit to the amount of £465 15s. 6d.

The second of the two schemes, referred to above, of organizing a benefit had been in existence from at least the middle of the century. This was the "ticket night." The ordinary benefit was reserved for the leading performers and for the principal servants of the theatre: the boxkeepers,

the master carpenter, etc. The ticket nights were appropriated to minor actors and to various under servants such as bill-stickers, property men, porters. Unlike the regular benefits these nights were not advertised in the daily newspapers. But at the bottom of the playbill would be printed, "Tickets delivered by Jones, Smith, Robinson for this evening will be admitted."

The chief distinction between the ordinary benefit and the ticket night was that against the latter no house charge was exacted. Nevertheless, as with the other benefits, the proprietors of the theatres felt that they had an equally legitimate right to demand some return for the use of the theatre. The following system was therefore in force. The participants, who sometimes numbered as many as twenty different persons, each sold privately as many tickets as possible. Each one of these persons was then allowed to retain half the value of what he had been able to sell. The other half belonged to the theatre, as did all the money that was received at the doors in the ordinary nightly sale of tickets. At Covent Garden on 29 May 1798 fifteen employees of the theatre "took tickets." What happened on this night may be set forth as follows.

£439 13s. od. (tickets sold)  
£219 16s. 6d. (half value, shared by the takers)  
£ 14 0s. od. (approximate profit of each taker)  
£219 16s. 6d. (half value, retained by the theatre)  
£ 20 10s. od. (tickets sold at the doors)  
£240 6s. 6d. (profit of theatre)

#### PLAYWRIGHTS' INCOME

The income received by playwrights in the late eighteenth century was chiefly based on what monies came to them, in various forms, only when their work was first performed. As time went by, that is, and a successful new play was brought forward season after season, no royalty (a word then entirely, in this connection, unknown) came the author's way, until fourteen years had elapsed. How to make the most money was, usually, the author's choice. He could sell his play either to the theatre in which it was to be represented or to a publisher. His profits were higher if he chose the first course. The reason for this was that managers preferred to maintain the novelty of the new plays they were bringing out—a novelty that would be

diminished if the play were in print and if audiences could read it before they saw it. Managers were therefore prepared to pay a higher price for the copyright to the manuscript than were most publishers. Another consideration was that the entrance of the play, once it was published, into general use meant that it could be acted (and perhaps better acted, and in consequence acted to larger houses) at any other theatre either in London or in the provinces. Furthermore, once in print, it could be performed, so states the *Public Advertiser* on 7 October 1777, in "the shape which the manager thinks most acceptable to the public." So eager was the Covent Garden manager to keep Mrs Cowley's instantaneous success, *The Belle's Stratagem*, in his own hands that he not only purchased it, but in addition, on 16 June 1780, gave the author an honorarium of £100 "for suspending the publication." The play did not become available to the reading public for another three years.

And yet, on a great many occasions, many an author was anxious to see himself in print as soon as possible. After his play had first been represented he thereupon sold the copyright in it, for a period of fourteen years, to a publisher (or to a bookseller, a large number of whom combined the two functions of printing and selling). Presumably the principal reason for the playwright's foregoing the higher price which the theatre was willing to advance was a matter of vanity. This would certainly be the case in the light of the widespread demand for printed plays on the part of the general public.

A good example of the difference in monetary return to an author is found in Thomas John Dibdin's financial arrangements in the season of 1798-99, during which he brought out seven new pieces. The copyrights of two of them, *The Birth Day* and *The Jew and the Doctor*, he sold to the theatre for £100 apiece. On each of them the copyright was retained for two years, and then sold by the theatre to the publishers Longman and Rees. A third play, a two-act afterpiece entitled *The Horse and the Widow*, Dibdin sold for only £20 to J. Barker, who published it exactly a week after it had first been acted. Dibdin was, however, just beginning his career as a playwright. Better established authors could command better prices. In this same season James Boaden, whose five previous plays had enjoyed considerable popularity, sold his full-length tragedy *Aurelio and Miranda* to Bell for £100.<sup>239</sup>

Many plays remained entirely unpublished. At the same time many found their way into a reader's hands without the sanction of the author.<sup>240</sup>

<sup>239</sup> Joseph Farington, *Diary* (London, 1922), I, 261.

<sup>240</sup> These piracies were particularly indulged in by the booksellers of Dublin.

The most famous example of a play being withheld from authorized publication was *The School for Scandal*. Since Sheridan was one of the proprietors-managers of the theatre in which it was first acted he did not technically "sell" his manuscript; he merely refused to let it be published. But so enormously successful was it that pirated editions began to appear everywhere: Dublin, Philadelphia, New York, Guernsey, even Paris. Nevertheless, between 1777 and 1800, the London theatres other than Drury Lane, to which the play belonged, correctly refrained from performing it except on five occasions: twice at Covent Garden and three times at the Haymarket, always "with permission of the author." It was without doubt the single most valuable theatrical property of its day, and a share of the large houses that it always brought to Drury Lane did not come amiss to Sheridan's perennially depleted pockets. The standard version of the play, with its author's revisions, was not seen until five years after his death, when it was included in his collected and authorized *Works* in 1821.

The same frame of mind that determined Sheridan's attitude toward the publication of *The School for Scandal* is to be found in the elder George Colman, not only toward his own plays but also toward those of the extremely popular dramatist, John O'Keeffe. The situation has another parallel in that Colman, as proprietor of the Haymarket, could prevent, or at least make every effort to prevent, any other theatre from acting, without his permission, any of his own or of O'Keeffe's unpublished plays. It is of interest to note that Colman's *The Spanish Barber*, first acted in 1777, his *The Suicide* in 1778, and his *The Separate Maintenance* in 1779, all of them eminently successful until 1800 and for some time thereafter, remain unpublished to this day.

Thirteen plays and one pantomime by O'Keeffe were first performed at the Haymarket. In his *Recollections* he speaks of having sold to Colman the copyright of two of them, *The Dead Alive*, and *The Agreeable Surprise*, for £40 apiece.<sup>241</sup> Colman also held the copyright on three others, and he guarded his ownership in all five pieces jealously: season after season they brought thousands of playgoers into his theatre. In 1798 O'Keeffe decided to publish his collected works. He applied to the younger Colman, his father's successor as proprietor of the Haymarket, for permission to include therein the five plays in question. But Colman adamantly refused to let them be printed, even though several pirated versions had long been available. Many years were to elapse before these plays appeared with the sanction of the author.

Any standard or customary sum usually paid by the theatres when they purchased the copyright in a play is impossible to arrive at. The

<sup>241</sup> II, 2, 6.

Account-Books are surprisingly inconsistent in recording payments of this nature. More often than not the entry will read that a playwright was paid "in full," a statement which generally implies a previous payment, this being the final one. But again and again the treasurer failed to record what any previous payment or payments consisted of.

That new plays commanded higher and higher prices as the years went by is, however, a certainty. What is most probably the entire sum, that of £100, was paid by Drury Lane in 1782 to John Dent for his farce, *Too Civil by Half*; in 1796 Covent Garden gave Prince Hoare £210 for *Lock and Key*, also a farce. Full-length plays naturally exacted a larger payment. In 1783 O'Keeffe's highly successful *The Castle of Andalusia* was worth £368 18s. 6d. to the Covent Garden manager, who, in 1797, found himself presenting Thomas Morton with £550 for his equally successful *A Cure for the Heart Ache*. Other financial statements regarding the purchase of plays reveal a similar trend.

When a theatre bought a new play it was, of course, the author's manuscript copy that came into its possession. Hence "copyright" must in this case be understood more as ownership than as protection against plagiarism. Throughout the period under discussion the law of copyright had been on the Statute Books since 1709 (8 Anne, c. 19). It stated that ownership of unpublished material should endure for fourteen years, and could be extended for another fourteen if the author were still alive at the end of the first period. It may be noted that of all the plays purchased by the theatres between 1776 and 1800 only the merest handful was sold to publishers before this fourteen-year term had come to an end.

Trespass on the copyright was actionable. It has been mentioned that Colman tried to keep any theatre other than the Haymarket, unless he granted specific permission, from performing any of his unpublished plays, or any of those by John O'Keeffe. Thomas Dibdin reports that Wathen, the manager of the Richmond theatre, was sued by Colman "for acting the 'Surrender of Calais,' 'Son-in-Law,' and 'Agreeable Surprise,' which are manuscript Property."<sup>242</sup> In this action, which was tried in the King's Bench on 4 May 1793, no evidence was found to support Colman, since the copyright statute defined piracy only as regards the publication of a manuscript copy and not as regards its performance. If Wathen was clever enough to memorize these plays while hearing them in the theatre he had a right to do so, and was therefore guilty of no illegality.<sup>243</sup>

<sup>242</sup> *Reminiscences*, I, 147.

<sup>243</sup> *English Reports*, CI (1909), 137-38.

When an author sold his manuscript to a publisher the same length of time, i.e. fourteen years, was the period throughout which the publisher owned the copyright. At the end of that time, but not before, it came into the possession of the author. In, for example, the case of O'Keeffe in 1798, referred to above, the *Monthly Mirror* observes that had O'Keeffe's five "pieces in question been sold to a bookseller, the property would have reverted to the author by this time, it being more than fourteen years (the limited period allowed to the trade) since the last of the five dramas were produced."<sup>244</sup> As long as a bookseller, or publisher, retained the copyright in a play he reaped all the profits from its sale. The price of full-length plays, seemingly by agreement between all publishers, was until 1794 1s. 6d. In that year Shepperson and Reynolds, on 18 February, brought out Thomas Holcroft's *Love's Frailities* at 2s., which price was immediately asked thereafter by every other publisher. Shorter pieces remained, as they had for many years, at 1s.

At the time of the first appearance of a play its author's emoluments did not cease with the sale of his manuscript. After the deduction of the house charge, he was allowed the entire amount of the receipts of the third, sixth, and ninth nights of performance. This practice had been in existence since about 1715, and probably earlier still; it became and remained, until the early 1790's, firmly established.

Other arrangements were, however, sometimes entered into. From 1778 to 1781 Charles Dibdin was employed as composer to Covent Garden theatre. But he was also a prolific writer. Musical comedies of various lengths were his stock-in-trade, and during these three years he turned out a sizable number of them. He states that "I proposed to Mr Harris to take for first [i.e. main] pieces a third of the first nine nights, and for afterpieces a sixth of the first six nights. It was agreed to without the smallest hesitation."<sup>245</sup> Under this agreement Dibdin received, for instance, some £540 for his three-act comic opera, *The Islanders*, in addition to £120 by the sale to Harris of the copyright in the books of the songs in that piece. For his pantomime *Harlequin Free-Mason* his profits for the first six nights amounted to £240.

Or a playwright might agree to a stipulated sum rather than acceptance of the entire receipts less the charge, or, as in Dibdin's case, a share of the receipts. In 1777 William Woodfall preferred this method on the production of his tragedy, *Sir Thomas Overbury*. On its third night he collected £150

<sup>244</sup> *Monthly Mirror*, v (Feb. 1798), 70–71.

<sup>245</sup> *Professional Life*, II, 45.

from the treasury; on its sixth another £150. His contract with the manager did not include the customary ninth night. In 1781 Thomas Holcroft chose to be reimbursed in the same manner. For his first two benefit nights of *Duplicity* he received a fixed stipend of £100 a night.

Finally, toward the end of the century a new plan was drawn up between Frederick Reynolds and the Covent Garden manager. When Reynolds' comedy, *The Rage*, was first acted in October 1794, the system of a benefit on the third, sixth, and ninth nights was entirely abandoned. Instead, for the first nine nights the author was to receive £300, i.e. £33 6s. 8d. a night, as well as £100 on the twentieth and the fortieth nights, even if they should not take place until the following season. This arrangement, Reynolds adds, "was the foundation of that bargain between manager and author which, I believe, exists to the present period."<sup>246</sup> It was presently adopted by the managers of both Drury Lane and the Haymarket. The Drury Lane Account-Book on 11 May 1796 records the payment to Prince Hoare of £33 6s. 8d. for each of the first five nights of *Mahmoud*, being a total of £166 13s. 4d.

The various composers of musical pieces were of course also reimbursed. The Account-Books contain a large number of payments to these men. Two examples will serve: for *Rosina* William Shield received in 1784 £100; in 1800 William Reeve and Joseph Mazzinghi £50 apiece for *The Turnpike Gate*.

<sup>246</sup> *Life and Times*, II, 182-83. See also Peake, *Memoirs of the Colman Family*, II, 413.

# The Audience

## RESPONSIVENESS

"THIS PRESENT Monday His Majesty's Servants will perform a Comedy called . . ." These servants were the audience's servants as well—a fact that on many a night they were not allowed to forget. And yet at the same time on them was bestowed both esteem and generosity. "The London audience," remarks Tate Wilkinson, "is the only one where respect and attention is preserved for their favourite performers."<sup>247</sup>

Audiences have always been an occasional trial to actors, just as actors have been an occasional trial to audiences. But throughout the eighteenth century an ambiguity—or, rather, a paradox—that was never clearly stated or defined continued to exist between the two sets of persons who found themselves on either side of the footlights. A feeling of neighborliness fostered by the bright lights gleaming throughout the theatre sprang into being every night at the rise of the curtain. When an audience was satisfied it rewarded the performers, without waiting for the curtain to fall, with instantaneous and tumultuous congratulations. If it was dissatisfied it exerted its control over offenders who became, of a sudden, mere servants, and loud and insistent orders were called out. Why has the play been changed? Why is not Mr X or Mrs Y appearing as announced? No, no! Off, off! Send on the manager! An apology! All London loved its players. But when in an angry mood, all London expected its players, then and there, to be obedient.

Countless nights went by, every season at every theatre, without disturbance. And even when disturbances did arise, the audience far more times than not was ready to forgive. The exhibition and the proof of their authority over their "servants" were usually sufficient; having exerted it they then wanted to sit back and enjoy both their entertainment and their money's worth. If, however, they realized that they had been in any way unjust they were quick, with applause or with verbal apologies, to make amends. The matter was clearly and correctly stated by Charles Dibdin the younger, who said, "I always found that if you can only show an English

<sup>247</sup> *The Wandering Patentee*, II, 15.

Audience that they are in the wrong, their good sense will always make them concede the subject of the dispute.”<sup>248</sup>

All-in-all, audiences were fair-minded. To a new performer they extended, unless he or she were hopelessly incompetent, every mark of sympathy and encouragement. They took pride in the realization that in their hands alone lay the success or failure of a new play. They scanned with avidity what the reviewers might say the following morning, and remained entirely uninfluenced by whatever praise or whatever censure they might read. In Act I of *The Critic* Mrs Dangle says that “The Public is [the dramatists’] Critic—without whose fair approbation they know no play can rest on the stage.” The emphatic word is “fair.”

Audiences were indeed both respectful of and attentive to their servants. But they were well aware of being so; they were well aware of how paramount was their authority. On the other hand, they understood that, as Thomas Davies observes, “the judicious actor must have considered every material line of his part, every action and attitude, with more attention than the spectator can.”<sup>249</sup>

In the eighteenth century audiences had no fears, no inhibitions in betraying their emotions. When stirred by the powers of the many great actors and actresses whom they were privileged, generation after generation, to see—particularly in tragedy—they entered intimately into the anguish of the various characters being represented before them. They burst freely into tears; the ledges of the boxes were frequently white with the handkerchiefs that were in constant employ. Following a death scene both men and women wept; the women screamed, and sometimes fainted. So immersed did they become that a foreign visitor was astonished not to hear them laugh “when in a tragedy they hear certain words that might strike them as amusing—as do German audiences.”<sup>250</sup>

But audiences were never too swept away not to applaud, and when satisfied, their applause was boundless. In 1783 Henderson and Mrs Crawford were acting in *The Grecian Daughter* at Covent Garden. On 3 December the *Public Advertiser* reports that “In the shewy scenes of the Third and Fourth Acts [they] got a Plaudit for several Speeches together, after every Speech.” When Mrs Siddons first acted in *Isabella* at Drury Lane on 10 October 1782, “there was,” states the *Morning Chronicle* on the following day, “during the fourth and fifth acts almost an incessant clapping.” What

<sup>248</sup> *Professional and Literary Memoirs*, ed. George Speaight (London, 1956), p. 64.

<sup>249</sup> *Dramatic Miscellanies*, III, 149.

<sup>250</sup> Ernst Brandes. Quoted in Kelly, *German Visitors*, p. 113.

a spur to the efforts of the actors this generosity of response must have been does not need to be emphasized. And it afforded the actor, after throwing all his energy into a speech (and many speeches in the tragedies of the day were very long), a moment's much needed respite. In his *Wandering Patentee* Tate Wilkinson remarks that he "heard Mrs Siddons say that acting Isabella out of London was double the fatigue; for there the applause on many of the striking passages not only invigorated her whole system, but the space it occasioned assisted the breath and nerve, which when not relieved by the warmth of the auditors [as was often the case in provincial theatres] chills and deadens the mind of the actor or actress, and sinks him or her into self."<sup>251</sup>

To another visitor from Germany these repeated testimonies seemed both excessive and unnecessary. He particularly disliked the interruption of a scene by the audience's reaction to a single brief sentiment, which, if delivered with emphasis or contained some allusion to a popular contemporary event, would at once be thunderously greeted.<sup>252</sup> But the sincerity of the applause cannot be doubted. London audiences could be autocratic; it was seldom that they remained entirely quiet; they were often inconsistent in their moments of admiration or of condemnation. But they were loyal to the large body of persons—performers, managers, scene designers—who supplied them with entertainment, just as they were intensely proud of the world-wide fame of many of those very persons, and of the dramatists, old and new, whose plays they so brilliantly adorned.

At the opera the same attitude and the same response were in evidence. Peals of "bravo" and "bravissimo" repeatedly filled the auditorium. Or shouts of "encore" would continue until a singer would, at the risk of the audience's extreme displeasure should he be disobedient, be obliged to repeat, sometimes more than once, an aria. This use of the word "encore" was as common to the playhouses, whenever music of any kind was performed in them, as it was to the opera. And by the most popular lexicographer of his day, John Walker, it was considered as altogether regrettable. In referring to it in his dictionary<sup>253</sup> he notes sarcastically that in the theatres "it would be the most barbarous and ill-bred pronunciation in the world to call for the repetition of an English song in plain English.... A foreigner who understood our language, but who had never been present at our dramatic performances, would suppose we had no equivalent in English, should he hear

<sup>251</sup> III, 102.

<sup>252</sup> Carl Philipp Moritz, *Travels in England in 1782* (London, 1924), p. 76.

<sup>253</sup> See p. cxii.

us cry out *Encore*, *Bravo* and *Bravissimo*, when we only wish to have a song repeated, or to applaud the agility of a dancer."

When it came to exerting its authority an audience almost always had a justification for doing so. When a performer gave pleasure in the singing of a song and an encore was demanded, it was a compliment which most singers were unwilling to refuse. But sometimes they did refuse. Many accounts have survived of altercations between the audience—or at least a part of it—and rebellious actors. The galleries were particularly famous for their insistence on being obeyed—a circumstance which often caused the other parts of the theatre to sit by, bored and impatient, until the quarrel had been resolved. On 20 January 1786 the *Morning Chronicle* recounts the events of the preceding evening at Covent Garden, and notes that a protracted bickering between John Edwin and the gallery over the repetition of a song kept the curtain from falling until half past eleven, well over five hours after it had first risen. "Such contests," the paper remarks, "are stupid in the extreme. The best way in all such cases is to sing the nonsense over again at the first bidding." Edwin, in refusing the encore, was, it is implied, in the wrong.

There were times when everybody was being so clamorous that it was not at all easy to find out what the matter was. The actors, the manager, even one of the proprietors would ask question after question to no avail. How, in fact, some of these incipient riots ever came to be settled at all is not entirely clear. What usually happened was that some one member of the audience was finally able to make himself the spokesman for everybody else and to explain whatever it was that they were objecting to. But on many a night the audience's voice arose in unison. The cry of "off, off," or some other adjuration, was unmistakable when it came from several hundred throats, and it was generally a sensible move at such a moment for the actors to do as they were told. The aim of the gallery gods with an apple or an orange could be perilously accurate.

Nevertheless, the actors were, early in their careers, quick to develop a sense that was uncannily perceptive of how to behave when an audience was being obstreperous. They were able to judge when, being ordered off the stage, it would be pointless to obey. They were alert in sensing internecine disputes: the boxes objecting to the gallery's displeasure, or vice versa. They knew the exact moment, in a temporary lull, when either to question the audience more fully or to apologize to it. They knew when an audience was restless for no particular reason, and hence would in all likelihood quiet down without making any further or serious trouble.

Sophie v. la Roche recounts an experience of another nature when she was present at Covent Garden in September 1786. It was a command performance. Suddenly, in the middle of the play, a man in the pit arose and shouted to the actors, "Stop!" The actor who was at that moment speaking at once obeyed. The announcement was then made that somebody had been taken ill and must be removed. As soon as this had been effected the man shouted, "Go on!" which the actors calmly proceeded to do. The King and Queen showed no impatience; everybody waited quietly.<sup>254</sup> The abruptness of the orders given to the performers and the docility with which they obeyed them are evidence of the instinctive rapport obtaining throughout the theatre. Everybody—actors as well as audience—realized that the removal of the person who was ill would create a certain disturbance. Had its cause not been made clear a serious uproar might perhaps have broken out.

And yet there were occasions when an audience became and remained entirely pig-headed. On 15 April 1793 the King and Queen were to attend Covent Garden theatre. But because two of their daughters had become seriously indisposed they remained at home. The management thereupon decided to change the farce originally commanded by the royal family. This substitution was violently objected to by at least three-quarters of the audience. The original piece was therefore acted, but "not without considerable difficulty, many of the performers having quit the theatre." Nevertheless, the whole episode brought great gratification to that "part of the audience who appeared determined rather to exercise their power than adhere to propriety."<sup>255</sup>

### THE GODS

The most notorious, the noisiest, and in a sense the most valuable, because the most responsive, section of the audience were the inhabitants of the galleries—in particular, the topmost or one-shilling gallery. Their familiar appellation of "the gods" was more than a wry reference to their situation high above the heads of all the other spectators; the name was theirs because of the real power which they could and did exert. "The upper-gallery, which is occupied by the low part of the audience, will oftentimes govern the whole house, and the players are under a necessity to accomodate

<sup>254</sup> la Roche, *Sophie in London*, p. 219.

<sup>255</sup> *Public Advertiser*, 16 April 1793.

themselves to their whim, and to humour them.”<sup>256</sup> The probability is strong that, for the most part, the gods were illiterate, and could have no opportunity of investigating a play other than listening to it. If there were parts of it they did not understand, or by which they were bored, they were much more likely to take exception than were the frequenters of the pit or the boxes. To their favorite performers they formed passionate attachments, and were ready to defend them against any seeming mark of displeasure from any other part of the house. They were open, ingenuous, and, in fact, far readier to show good nature than to be truculent or to harbor a grievance. This the actors were well aware of, and, too, of the enthusiastic acclaim that would burst from the galleries at any mention of the “trap claps” that Frederick Reynolds, in another connection, refers to: “Laws, Jack Tars, Innocence, an Englishman’s *castellum*, or Liberty.”<sup>257</sup>

But the gods were, certainly until the rise of the curtain, very noisy, and after it had risen, they were from time to time dangerous. More than one foreign visitor speaks with astonishment of their behavior—an astonishment that raises the suspicion that on the Continent the occupants of the galleries acted in no such fashion as they did in England. One of these visitors speaks of the orange peels that rained upon him before the performance was under way. The servants who were keeping places in the boxes were careful, he adds, to remain as far out of sight as possible, because, should they once look out of the box, they would be immediately and mercilessly pelted with rotten fruit. Another visitor from Germany notes that even after the servants had surrendered their seats to their masters the front row of some of the boxes remained empty. It cannot be assumed that scenes of this description were enacted every night the theatres were open. Nevertheless, it would have been folly for those persons who sat at the feet of the gods not to have been watchful.

Orange peels were perhaps relatively harmless. What was far more perilous were the objects of various kinds—metal, glass, wood—that were sometimes flung from the top gallery directly into the pit or even onto the stage. “Tuesday evening at Covent Garden Theatre a lady who sat in the pit received a violent wound on her shoulder from a broken tumbler glass, thrown from one of the galleries by a villain yet unknown.” Almost exactly a year later another lady sitting in the same theatre was badly injured by a piece of brass of over a pound in weight hurled into the pit by one of the gods.<sup>258</sup> In connection with this latter outrage the manager of

<sup>256</sup> Wendeborn, *A View of England*, II, 248.

<sup>257</sup> *Life and Times*, II, 227.

<sup>258</sup> *Morning Chronicle*, 26 April 1787; *Public Advertiser*, 8 April 1788.

the theatre at once inserted in all the London newspapers an offer to pay ten guineas reward for the discovery of the offender. The discovery was effected, and the Account-Book on 26 June 1788 records that £10 10s. was made over to "Messrs Francis, the reward offered."

Conduct of a similar nature was known at the other theatres. In October 1798 one Andrew Fleming threw an apple from the gallery of Drury Lane into the orchestra. It struck one of the members of the band, named Holles, who instituted proceedings against Fleming. But Fleming made a public apology, which he inserted in various newspapers, and presumably Holles abandoned his action. In December 1799 a quart bottle was thrown down from the upper into the lower gallery of the same theatre. The man whom it struck sustained serious injuries. This time the culprit was prosecuted at the expense of the theatre, and sentenced to a year in the house of correction.<sup>259</sup>

That in this fashion the gods "governed the whole house" is beside the point. These actions, whether the result of drunkenness, of accepting a dare, of mere high spirits, were what the audience, although certainly lamenting that they continued to be practised, were nevertheless obliged to take a chance with. It was, in other words, not to be expected that anybody would consistently stay away from a theatre only for fear that, on a rare occasion, he might have his shoulder dislocated by a pound weight of brass crashing down upon it. In essence and in fact the gallery gods did, all-in-all, behave themselves. In the same paragraph in which he deplores the "shrieking and din" emanating from the galleries Küttner says that once the play had begun the gods were no more noisy than the rest of the house, and that they never laughed or applauded so long in the middle of a speech from the stage as to render the thread of the dialogue in any way unintelligible.<sup>260</sup>

#### "THE NOISE IN THE PLAYHOUSE"

*Off, off, off, off! I will stand up;  
The Prologue; Tom, come take a sup!  
Go on, go on! sit down, sit down!  
I'll bare the Play, I've paid my Crown!  
Roast Beef! Roast Beef! I cannot see!  
Choic Fruit, choice Fruit! Tea! Coffee! Tea!*

<sup>259</sup> *Monthly Mirror*, VIII (Dec. 1799), 319.

<sup>260</sup> C. G. Küttner, quoted in Hodgkinson and Pogson, *The Early Manchester Theatre*, p. 108.

This jingle, which bore the above title, appeared in the *Public Advertiser* on 5 June 1776. It portrays the voices of several different spectators, as well as those of the fruit women: everybody talking at once. Individual members of the audience could, too, cause trouble. Sixteen years later one voice was making an equal disturbance.

Mrs H[ob]ar[t] possesses some fine firm tones in her voice; and that the audience may have the pleasure of hearing them to advantage, she generally talks as loud as the actors; so that her box at the Hay-Market theatre is now distinguished by the title of *Clack-corner*.<sup>261</sup>

The actors could neither request nor order the audiences to become more quiet. This prerogative did not belong to them, and it was thought worthy of particular record when on one occasion Charles Macklin exercised it. There were mitigating circumstances. He was nearly eighty-five years old, and one of the most admired and respected performers the London stage has ever known. On the night in question, while *The Man of the World* was being acted, a group of apprentices came into the pit at half-price. When Macklin began the opening speech in Act IV these young men, still standing near the stage just inside the pit door, were chattering so loudly that Macklin was obliged to stop. He came to the footlights, and stooping down he begged for silence. His hearing, he said, and his recollection of the words of his part were not as perfect as they once had been. If interrupted he lost the thread of the dialogue; if there was too much disturbance he could not catch the cue. The report of this incident<sup>262</sup> does not say how the apprentices reacted. It is probable that they at once became quiet, or were forced to become so by the insistence of the audience.

A common cause of dissatisfaction was the repeated opening and shutting of the various doors that gave into the auditorium. The frequenters of the boxes were free to come and go at all times. After half-price had been admitted, and provided the doors remained unscrewed, so were the occupants of the pit and the galleries. When the doors were opened the sounds of movement and of voices from the corridors and lobbies could be heard. Arguments about where to sit were not carried on in whispers. Persons who had seats in the rear rows of the boxes, and whose view of the stage was obstructed, were as talkative as was Mrs Hobart.

The situation at the opera house was no better. In *Evelina* Fanny Burney has the heroine remark, "I could have thought myself in paradise, but for

<sup>261</sup> *Morning Herald*, 17 May 1792.

<sup>262</sup> *Public Advertiser*, 5 Feb. 1784.

the continual talking of the company around me.”<sup>263</sup> The louder the music the louder became the conversation. Miss Burney’s father speaks in the same terms of this abuse, particularly because of his disgust at the outbreak, whenever Vestris was dancing, of a “choral ‘hu——sh?’” should anybody talk or even applaud. He was even more disgusted when, as soon as the opera proper was resumed, the talking began again. Another problem in this theatre was the survival of the custom dating from the late sixteenth century of spectators standing and sometimes sitting on the stage. In the playhouses this custom had been abolished in the early 1760’s, but at the opera it continued obstinately in force, on a great many nights, until well into the nineteenth century.

To suppose that noise and commotion reigned without interruption would be entirely erroneous. Although complete quiet in the house was a relatively rare occurrence, the ability to sway and to silence a turbulent audience was something the players well knew the secret of. To this mastery the audience was glad to respond. If the actors were considered to be the servants of the public, the public, under the commanding presence of a Henderson, a Kemble, a Jordan, a Farren, was only too happy to become the servants of the actors, and to pay heed to what they were saying and doing.

In addition to the general temper of the audience and the insistence of each individual member of it on his own right to behave as he saw fit, the important fact must be borne in mind that the auditorium lights could not be lowered. As in the case of the worst as well as the noisiest manifestation of disturbance—in, that is, an outright riot—so it was in the case of the lesser, more commonplace moments of confusion that arose daily. In a place that is flooded with light, talking, movement, and argument are far more likely to occur than in a place that is in darkness, be it only semi-darkness. The docile manners of present-day theatregoers may be an improvement over those of their great-grandfathers. But there is something to be said in favor of the ebullience and sense of freedom enjoyed by an audience that could and did in every way—in applause, in discussion of the play or of any other topic, in passing at will from the pit to a box and back again—thoroughly and unabashedly enjoy itself.

<sup>263</sup> Ed. Sir F. D. Mackinnon (London, 1930), p. 47.

## RIOTS

Riots were of course another matter. In the period here being investigated only one truly serious and destructive riot took place. This was at the King's theatre on 7 February 1789. Earlier in the century riots of every description had been far more common, some of them being of such a nature that for brief periods of time the theatre in question would have to be closed until proper repairs had been effected. Following an outbreak at Drury Lane on 23 January 1740, which resulted in wide-spread destruction on both sides of the footlights to the amount of several hundred pounds, the theatre remained dark for nearly a week. The famous riots in connection with the ballet entitled *The Chinese Festival* kept Drury Lane in an uproar for nearly ten days in November 1755. Even worse were the so-called "Fitzgig" riots at Covent Garden eight years later. So serious was the tumult that the theatre was closed for six days while undergoing reconstruction to the cost of at least £2,000.<sup>264</sup>

The disorder at the King's in 1789 was occasioned by the dissatisfaction that had grown more and more acute throughout the season with the way in which Gallini, the manager, was handling the affairs of the theatre, in particular as regards the dancers whom he had engaged. With their patience at last exhausted, a large number of spectators on this night, led by several noblemen, leapt onto the stage, tore down all the scenery they could lay hands on, and wrecked everything that was movable: Roman tents, the decorations of a chamber, the patent lamps used to illuminate the stage. Unlike the rioters of the past, these gentlemen did no harm to the auditorium. Hence, since no performance was scheduled for another three days, the theatre was fortunately not obliged to be closed.

Fracases of a less violent nature were constantly breaking out—and sometimes to the delight of those persons who were not in the thick of the action. At the King's, in May 1786, the curtain drew up on an opera entitled *Virginia*, in which an eminent singer named Rubinelli, who had lately arrived from Italy, was making an appearance. The stage was so crowded with, as the report declares, "sons of the feather and fashion—British bucks—British beaux," that there was no room remaining on it for the performers. A battle ensued that lasted for over three hours. The opera could not be presented at all, but a large portion of the audience

<sup>264</sup> The most notorious riot in London theatre history occurred early in the next century, at Covent Garden: the "O. P.," i.e., Old Price, riots at the opening of the new theatre in Sept. 1809. They continued without any interruption for sixty-one nights.

remained to watch the proceedings, "more pleased than ever they were at a regular entertainment."<sup>265</sup>

Later in the same season, at the Haymarket, a man in the pit was hissing the performance, which so irritated a spectator in a near-by box that he jumped over the parapet, followed by two or three friends, and dragged the offender to the pit door. Here, where there was plenty of room, the fisticuffs began. With his back to the railing of the orchestra, the man gave proof that his prowess was as vigorous as his hisses. He fought the others off, and having vanquished them, quietly returned to his seat.

Hisses were freely indulged in, as was the use of the catcall. But they were not reserved exclusively for expressing disapproval of the play or the players. Feuds such as the one just described often broke out between the various elements in the audience—largely the case, for example, at the *Chinese Festival* riots of 1755, when most of the boxes were in favor of the entertainment and the rest of the house opposed to it. In January 1784 at Drury Lane a "Buffoon in a Stage Box" began to laugh so immoderately during the performance of a dance that, so states the *Public Advertiser*, the entire audience turned against him, and with repeated cries of "Stage Box!" obliged him to leave both the box and the theatre.

In his *Memoranda* John Philip Kemble makes the observation that "Whenever there is Danger of a Riot, always act an Opera; for Musick drowns the Noise of Opposition."<sup>266</sup> That this method could prove effective against the genuine and total displeasure of an audience is much to be doubted. The question remains, as well, as to how or when the danger could be foreseen. But all-in-all Kemble was in luck. The violent brawls of the past were rapidly becoming obsolete.

#### INATTENTION

At the other end of the scale lie the times when certain members of the audience were indifferent to what they were witnessing, either on the stage or in the auditorium. What has been said on an earlier page as to persons moving from place to place throughout the performance is applicable to those who would entirely leave the theatre and then re-enter it. Confirmation is found in a comment in the *Morning Chronicle* on 9 December 1786. It recommends the issuance of a pass-card to "such as go out, [in order] to guarantee their re-admission." This clearly indicates that once out of the

<sup>265</sup> *Morning Herald*, 15 May 1786.

<sup>266</sup> British Museum Add. MS 31972 (4 June 1791).

theatre many spectators wanted, sooner or later, to come into it again, and indeed did so. The writer continues his remarks by referring to what seems to have been a common custom—that of leaving one's seat temporarily between the acts. "As things are managed at present, any blustering, impudent fellow may gain admission by swaggering and declaring 'he has been in before, and only went out between the acts.'"

Whereas this matter of going into the lobbies or even into the street during an interval betrays no lack of interest in the play, there is every reason to suppose that spectators did go out and then return while the performance was actually in progress. And, if they stayed inside the theatre, there were a certain number who resembled the man described by Fanny Burney as not even knowing what the play was or who was acting in it. "I seldom listen to the players: one has so much to do, in looking about, and finding out one's acquaintance, that, really, one has no time to mind the stage."<sup>267</sup> The man who made this statement was unmistakably one of the "British bucks" who, were he at the opera, would have been found wandering about on the stage. There were, however, always other persons in a London audience not unlike him. To these persons the business of attending a theatre was merely a matter of lazy convenience. Rather than having to make separate calls on ten different friends it was much easier to go to the play and meet all ten of them simultaneously.

There was, as well, a habit common to many theatregoers of withdrawing before the curtain had for the last time descended. This may have been only a question of getting home, through dark and muddy streets, before it was too late. But the *Public Advertiser* on 7 September 1787, in reviewing the performance at the Haymarket on the previous evening, notes that the afterpiece, *Gretna Green*, was "well attended to throughout by the audience, and contrary to usual custom, very few retired before the piece was finished."

#### ON STAGE AT THE OPERA HOUSE

We sincerely wish that some measures were taken to prevent an abuse of the custom of passing from the Boxes to the Stage, which is such an injury to the Spectacle. In consequence of the usual indecorum of a number of young men forcing themselves forward upon the Stage [on 5 January] during the representation, the gallery became vociferous, and considerable interruption took place in the scene.<sup>268</sup>

<sup>267</sup> *Evelina*, p. 100.

<sup>268</sup> *Morning Chronicle*, 7 Jan. 1799.

This abuse, for so it must be called, was one that had plagued opera-goers for generations. Nothing could be done to prevent it, and threats were of no avail. At the opening of the opera season of 1796–97 a notice was printed on the playbill of 26 November. So frequent had become the interruption of the business of the stage, it states, that no member of the audience would be admitted behind the scenes except before and after the opera and in the intervals between the opera and the ballets. Further warning was given: unless this order was obeyed the doors between the auditorium and the stage would be “entirely shut.” And yet, in the face of no compliance whatsoever with this arrangement, nothing was done. The doors remained unlocked.

The reason underlying this problem was that the preponderance of spectators were, for the first fifty nights of the season, subscribers. Being so, they felt an even greater proprietary right than did any other class of London playgoers in doing exactly as they chose and in occupying any part of the theatre that suited their fancy. The majority of those who preferred the stage to their own boxes were young men, the “sons of the feather and fashion.” Nor did they overlook the opportunity of thronging the adjacent greenroom and laying siege to the dancers and chorus singers whom they could meet there.

They were again and again excoriated as “loungers,” as “puppies,” as “she-men.” To all such epithets they remained impervious. They were subscribers, and to the financial well-being of the theatre their subscriptions were essential—a fact which did not elude the eye of the proprietor. This is perhaps why, although he threatened, he failed to be firm. In any event, the dangers connected with the shifting of the scenery and machinery he repeatedly pointed out. He called attention to the inconvenience besetting both the performers and those spectators who remained in their seats. But no persuasion could move these intruders, and on many a night of a new opera or a new ballet the scenery remained completely hidden from the audience, and the machinery was obliged to stand idle.

In his *View of England*, published in 1791, F. A. Wendeborn makes an oblique, as well as tart, reference to this strange situation. On the opera, he says, “by far the greatest number of subscribers lavish their money because it is the fashion, and not because it is their taste or contributes much to their pleasure and entertainment.”<sup>269</sup> If the young blades of London attended the opera only because it was the fashionable thing to do, if they were bored by what they heard and saw, and if no commands regarding

<sup>269</sup> II, 237.

their behavior were ever stringently enforced, the reason for their **so** frequently ruining the performance of both opera and ballet becomes **even** more clear.

This practice was eventually forbidden in a decree from the office of the Lord Chamberlain issued in May 1813. The impatience and anger of those members of the audience who were more quietly disposed must also, in the supposition that this decree came to be obeyed, be taken into account. The attitude of the management as regards the possible loss of certain subscriptions is not known. But the chances are that new and more musically minded subscribers were ready to come forward.

## Social History

### AVERAGE ATTENDANCE BY TOTAL POPULATION

IN 1808 THE Earl of Carlisle published a pamphlet entitled *Thoughts upon the Present Condition of the Stage*. As to the general attitude of the London theatre-going public in the preceding century he remarks,

The stage formerly seemed to have commanded more universal interest than at present.... The beauties of the author, and the merits of the player, were much more constantly, than in these days, the topics of conversation and observation.

And so they were, even though his lordship continues by observing, as did many other critics of the stage, that this state of affairs was “the natural consequence of hearing accurately [i.e. in the smaller theatres existing before the 1790’s], and of being able not only to compare one actor with another, but with himself.” In the years to which this writer refers, the absorption in theatrical matters of a great number of persons living in London, whether they were playgoers or not, was indeed a well-established fact. The ratio of those who were actual playgoers to the total population may be set forth as follows.

By the end of the eighteenth century London contained roughly 900,000 inhabitants. In 1790 this was estimated as, in the City 495,550; in Westminster 240,800; in Middlesex 93,500.<sup>270</sup> Adjacent areas such as Southwark, Hammersmith, Greenwich, etc. are not included in this reckoning; had they been so the grand total would have been very much higher. Of all these inhabitants—from the King to the most impecunious apprentice—only a relatively small number can be said to have attended the various theatres. In 1750, when the population was 676,000 a careful accounting gives this number as some 12,000 a week, or an average of 1,000 a night at Drury Lane and the same at Covent Garden.<sup>271</sup> But as time went on and the population increased, the size of the theatres increased likewise. It is probable, therefore, that the ratio remained the same, even though the average of nightly attendance rose to perhaps 1,500.

<sup>270</sup> *Gentleman's Magazine*, LX (May 1790), 393.

<sup>271</sup> Harry William Pedicord, *The Theatrical Public in the Time of Garrick* (New York, 1954), p. 17.

These statistics are, of course, somewhat deceptive, with their implication that the same 1,500 persons visited each theatre each night, which was obviously not the case. To a certain extent, however, it was the case as regards the opera house. That theatre was open only twice a week, and brought forth a somewhat specialized audience consisting of the same spectators again and again. The Haymarket was in operation only after Drury Lane and Covent Garden had closed their seasons. These circumstances therefore have little effect on the general estimates outlined above.

But these figures help to explain why London had no need of any other theatres than the four whose bill of fare, night by night, is set forth in the following Calendar. The less important, suburban playhouses, also listed from time to time in the Calendar, were in general temporary theatres patronized by a few residents in those outlying districts, and hence have no bearing on the total estimate of London's theatre-going public. In connection with the fact that these four theatres were sufficient to fill the needs of that public, it is reported that in 1791 Paris, a city with, at that time, some 550,000 inhabitants, contained approximately forty-five theatres.<sup>272</sup> It cannot, however, be doubted that the size of most of these theatres was very small. Nevertheless, to Londoners far and wide their playhouses were a matter of extreme interest as well as of great pride. Even persons who were seldom present at a play wanted to be kept abreast of the news, the affairs and the gossip of the greenroom.

#### COMMAND PERFORMANCES

London's absorption in theatrical matters cannot be considered as anything but genuine, and it found notable expression in one particular household. This was that of the King and Queen. They were ardent lovers of the stage. Between 1776 and 1800 they commanded 342 performances: 78 at Drury Lane, 170 at Covent Garden, 18 at the Haymarket, 35 at the opera, and 41 at the oratorios. The King's partiality for Covent Garden, it may be noted, did not pass without remark. Current gossip had it that in 1792 he asked to see a certain play at Drury Lane which, for a variety of reasons, could not be prepared in time. This so offended him that until 1799 he visited that theatre only four times, and, in the same period, Covent Garden seventy-three times. Until 1786 he was constantly present at the oratorios; he then, for an unknown reason, abruptly and entirely ceased attending them.

<sup>272</sup> *Théâtre de l'Opéra-Comique; ou, Recueil des pièces restées à ce théâtre* (Paris, 1811), I, xxxi-xxxiii.

The appearance of the royal family at any of the theatres was invariably announced on the playbills. The statistics listed above are, therefore, presented as being the one certain way of determining the frequency with which, on an average, the various theatres were attended. The average in this case is some fifteen times every season. Many persons must, to be sure, have visited a playhouse on many more occasions. In his *Diary* Isaac Reed records being at the theatre on some seventy nights throughout the season of 1784-85. In other seasons he was equally indefatigable. But he had a rather more professional reason for being so than did their Majesties, thanks to his association with the *European Magazine*, whose retailing of theatrical information is unusually complete and accurate, and to his work on the recension of Baker's *Companion to the Playhouse*, i.e. the indispensable *Biographia Dramatica*.

The King's presence at a playhouse obviously brought into it nearly as many spectators as it could hold—spectators in great numbers who were close to the court and innumerable others who perhaps never had any other opportunity of seeing either the King or the Queen. There is no reason to suppose that the King ever commanded a particular mainpiece and afterpiece with any other view than his own entertainment. This fact is borne out by his almost invariably electing to see a comedy or a comic opera. Shakespeare's plays, as is well known—"sad stuff," he called them—he was not at all partial to, and only very rarely did he ask to see one. Tragedies of all sorts were equally distasteful to the royal palate. Mrs Siddons's acting of her tragic parts moved and upset the sensibilities of the Queen to such an extent that the effect was, she said, "doo desagreble." The public, however, satisfied to be in immediate contact with the King and Queen, gladly submitted to witnessing with them whatever pieces they might select.

This selection was made known to the theatre's manager by the Lord Chamberlain, who, indeed, was suspected of sometimes suggesting to the King what play or plays he might find entertaining.<sup>273</sup> The announcement that the royal family would be present at the theatre was usually made a day, or even two days, in advance. This announcement appeared on the playbills, on the big bills that were posted all over London, and in the newspapers.

On the night in question the King and Queen, usually accompanied by various members of their family, and attended by several ladies and gentlemen in waiting, arrived at a door situated not far from the stage door. It was especially reserved for such occasions. There they were met by one

<sup>273</sup> See under CG, 20 Nov. 1793.

of the proprietors of the theatre. He was equipped with a candelabrum, by means of which, frequently having to walk backwards, he lighted the King through a private corridor that gave direct access to the box which had been prepared and ornamented for the royal visit. In the 1790's the King had this box, at all the theatres, raised from the level of the pit to that of the first tier of the other boxes. This involved the construction of a private staircase, up which the different proprietors, light in hand, were said to proceed face-to-face with his Majesty.

As the King came within sight of the audience, which on such a night was always at near capacity, everybody stood up and applauded. This greeting was returned with a bow. Next came the Queen and assorted Princes and Princesses, all of whom bowed first to the King and then to the still applauding audience. The *Carlton House Magazine* in February 1792 notes that on 4 January at the King's theatre, where the Drury Lane company was then performing, the royal party was so large that to accommodate it a total of four boxes was fitted up, with a fifth for the ladies in waiting. For his own box, for the entire period here being discussed, the King paid the theatre's treasury £10 on every night it was occupied.

Protocol required that the moment the King had taken his seat the curtain should rise. In the years following his serious illness in 1789 it became the custom, after the curtain had gone up, for the principal vocalists in the company to come forward and sing *God Save the King*, in which they were joined by the audience and by the King himself. The royal party was always presented with special playbills printed on satin. Such a one, for the night of 22 January 1800 at Drury Lane, is now in the Enthoven Collection in the Victoria and Albert Museum. That earlier playbills of this nature have survived is entirely likely.

The conclusion of the performance was a repetition of the commencement of it: *God Save the King*, the applause, the bowing, the proprietor lighting the King all the way from his box to his carriage.<sup>274</sup> If this proprietor was obliged to undergo the perils of descending the staircase backwards, he had at least the satisfaction of realizing that his box office had reaped an abundant harvest.

#### DRESS

In the matter of dress—always one of importance in the eighteenth century as being indicative of one's social status—London theatregoers were obliged

<sup>274</sup> La Roche, *Sophie in England*, p. 219; Dibdin, *Reminiscences*, I, 244.

to follow certain customs that were rarely deviated from. These customs were more rigidly followed at the opera than at the other theatres, but in all of them the requirements of what one should wear when frequenting the different sections of the theatre were followed carefully.

Because the auditoriums were without heat many playgoers found it necessary to retain their greatcoats and cloaks. But whenever possible they were removed, the better to display—certainly in the case of the ladies—the splendor of their dresses. This was particularly the case as regards the occupants of the boxes, who were called upon to show themselves in full dress. This meant that for those occupants, both ladies and gentlemen, the wearing of hats was forbidden. In his *Memoirs of Mrs Incbbald* James Boaden points out that, on a benefit night when part of the pit was railed off and places sold at box prices, full dress was required of the takers of those places.<sup>275</sup>

On the benches of the pit and galleries the amount of space allotted to each spectator was, especially on a crowded night, by no means ample. Until the early 1780's this space must have been made considerably narrower because of the enormous size of the hoop skirts then in fashion. Visibility, too, was impaired by the equally enormous size of the women's headdresses, which sometimes attained a height of ten or twelve inches. These head-dresses continued in favor for some five or more years after the abandonment of the hoop skirt.

These particular difficulties the shift of fashion had, by about 1785, brought to an end. But spectators still encountered considerable obstacles when they sat in either the pit or the galleries. Here ladies were permitted, if they chose, to wear hats. These hats continued to be large and wide, and were often topped by one or two long, waving feathers. The problem of being able to see the stage remained in many ways undiminished.

In these same areas of the auditorium, as was the case in the boxes, the men usually sat bareheaded. On more than one occasion, when some heavy object was tossed from the gallery into the pit, this fact was remarked on, as adding to the hazards attending an unprotected head.

It may be noted that opera glasses were much in demand. A specific reference occurs in 1784 when, on delivering an epilogue at a private theatre in Dover, the speaker enters carrying one of these glasses.<sup>276</sup> Three years later Fanny Burney attended for the first time a performance of Thomas Holcroft's *Seduction*, whose epilogue contained a flattering reference to her novel *Cecilia*. She reports that the King and Queen, whose box directly

<sup>275</sup> (London, 1833), I, 203.

<sup>276</sup> *Gentleman's Magazine*, LIV (April 1784), 288.

faced the one in which she was sitting, at once spent some time in looking at her through their opera glasses in order to witness both her pleasure and her consternation.<sup>277</sup> As the London theatres increased in size opera glasses became not only more and more popular, but for many playgoers essential. In shape they are seen to be, from contemporary prints, small spyglasses, some eight inches in length. The modern binocular opera glass was not invented until the late nineteenth century.

Until about 1782 the boxes at the opera, so states Lord Mount-Edgcumbe, "were filled exclusively with the highest classes of society, all, without exception, in the full dress then universally worn.... At the end of the performance the company of the pit and boxes repaired to the coffee-room, which was then the best assembly in London, private ones being rarely given on opera nights, and all the first society was regularly to be seen there."<sup>278</sup> Should anybody, during the performance, wish to visit another box instead of the coffee-room, he knew exactly where to go. Every year a small pamphlet was issued to the subscribers listing the holders of every box along with a diagram of the number of each box. In the Harvard Theatre Collection is a fan, dated about 1785, which, when opened, reveals the semi-circular plan of the boxes and for each box the name of its subscriber.

For some years at this theatre the requirement of wearing full dress not only in the boxes, but in the pit as well, was adhered to. Hats, therefore, could not be worn. But it would appear that little by little these regulations of an older day began to give way to less elaborate modes of dress when going to the opera. On 29 March 1788 the playbill contained a plea from the manager that those "several" ladies who sometimes came into the pit in their "enormous caps and bonnets" would be so good as not to appear in them. His reason for this request is an interesting one. On the occasions when hats were worn it became difficult, he states, to watch the ballets. Of being able to watch the opera nothing is said: a further example of the fact that most persons in the pit and boxes of the King's theatre were genuinely entertained only by the dancing.

In regard to headgear the manager's wishes continued to be disregarded. In the following season Horace Walpole makes a caustic reference to the "domes and pyramids of muslin" that made it out of the question for anybody sitting in the pit not only to see in front of him, but even behind him.<sup>279</sup>

<sup>277</sup> Madame d'Arblay, *Diary and Letters*, ed. Charlotte Barrett (London, 1893), II, 342-43.

<sup>278</sup> Richard Edgcumbe, 2nd Earl of Mount-Edgcumbe, *Musical Reminiscences . . . chiefly respecting the Italian Opera in England . . . from 1773 to 1823*, 2nd ed. (London, 1827), p. 174.

<sup>279</sup> Horace Walpole, *Letters*, ed. Mrs Paget Toynbee (Oxford, 1904), XIV, 123 (14 April 1789).

These problems of the conventions of dress, whether followed or flouted, were of far less concern to the inhabitants of the other areas of this theatre. They may be considered as that part of the audience who came to the opera because they liked to listen to music. That genuine music-lovers were also to be found in the pit and in the boxes is incontestable. But there is every reason to believe that a greater number of such persons would be found in the two galleries. There, full dress was not required; there, despite the caps and bonnets, everything that took place on the stage was followed with enthusiasm; there, it mattered little whether the Duke of *A* or Lady *Z* was or was not to be encountered in a box or a lobby or a coffee-room.

#### CURTAIN TIME

Throughout the entire period which I am investigating the hour when the proscenium curtain rose was invariably the same at both Drury Lane and Covent Garden. At the beginning of the season this hour was six-thirty; then, usually about six weeks later when the days became shorter, six-fifteen. When again in the spring the days lengthened the original hour was returned to; this took place in most cases about the middle of April. During the Haymarket summer season the hour of starting the play was always at seven. It was in a way an arbitrary arrangement, which had settled into a convention. The different hours pertaining at Drury Lane and Covent Garden had first come into effect at the commencement of the season of 1774-75; earlier, for many years, it had been and remained at both theatres six o'clock only. The Haymarket hour of seven had been the regulation since 1760.

But this convention had its inception and continuance, too, in the daily habits of most theatregoers, which habits, in the afternoon, were regulated by their dinner hour. This, for the better part of the closing years of the eighteenth century, was usually at four o'clock.<sup>280</sup> But in many households, especially in those of persons of rank, the hour was somewhat later, and many such persons were never able to be at the theatre on time. In fact, in 1783, the statement was made that "the dinner hour of people of fashion will seldom permit them to resort to the playhouse before eight o'clock in the evening."<sup>281</sup>

<sup>280</sup> Arnold Palmer, *Movable Feasts* (London, New York, Toronto, 1952), p. 13.

<sup>281</sup> *Public Advertiser*, 2 Jan. Hence one of the reasons for the necessity of maintaining half-price. See p. xxxvii.

In this connection an experiment was tried at the opening of the 1778-79 season at Covent Garden. The evening's entertainment began with a new one-act comic opera by Charles Dibdin called *Rose and Colin*, which was followed by the mainpiece, *She Would and She Would Not*. This meant that the occupants of the boxes, who, because of the time at which they rose from the dinner table, seldom claimed their places until the conclusion of the first act of any play, were now able to see at least the mainpiece from beginning to end. Such an arrangement obviated as well, what the report of this experiment also refers to, the disturbance caused by so many late-comers all arriving at the theatre at the same time.<sup>282</sup>

That persons constituting the fashionable world had their dinner at an hour later than four in the afternoon is a certainty, but, too, they were in the habit of taking a very long time in consuming it.<sup>283</sup> Therefore, no matter how obliging the theatres tried to be in the treatment of their patrons, a certain number of them could never be satisfied, could never arrange their day in order to be present when the curtain first went up. It is most likely, in addition, that in the eyes of these persons it was altogether beneath their dignity to be exactly on time. Persons of rank did not behave as did tradesmen. And it was for these very tradesmen, who had finished their dinners and who by half past six had already found seats in the galleries, or perhaps in the pit, that this hour of beginning the play was arranged.

At the opera house curtain time was somewhat later, although in a theatre whose existence depended so heavily on the presence of persons of fashion the specific time had little importance. If promptness in arriving at one of the playhouses was frowned upon, it was next to unthinkable to imagine oneself sitting through an entire opera. In any event, the established hour for raising the curtain at the King's was, and had been for many years, seven o'clock. But beginning with the season of 1785-86 this was advanced to seven-thirty, and so it remained. In late spring it was sometimes the custom to move the time ahead to as late as eight o'clock.

The problem, therefore, of the hour at which the final curtain fell at this theatre remained acute—more so than at the three playhouses. It was not at all uncommon for those members of the audience who remained to the end to so remain until well past midnight. This long stretch of time was occasioned by the nature of the entertainments. The stage, with its costly sets and complicated machinery, had to be reorganized three times in the course of every evening: once at the end of the first act of the opera for the

<sup>282</sup> *Town and Country Magazine*, x (Sept. 1778), 453.

<sup>283</sup> Palmer, *Movable Feasts*, p. 23.

ballet which was to follow, then for the second act, and then again for the ballet that concluded the performances. The delays in shifting all this heavy scenery were protracted, and, too, the activities of the lazy and insolent young subscribers who often crowded the stage were of no great help in shortening these lengthy intervals.

#### LEAVING THE THEATRE

When at last the curtain came down and audiences pushed their way into the night they left behind them "the hideous noise of the cat-call, the disgusting monotony of 'want any apples, want any beer,' the banging of the box doors," only to find themselves immersed in "the herd of link-boys, hackney-coachmen, livery-servants, pick-pockets, [lottery] ticket-hawkers who surround the doors."<sup>284</sup> On nights when the theatre had been sold out this din and jostling and confusion were doubled. This was always the case on Saturday nights at the opera, which fashion had decreed to be the night when it was obligatory to put in an appearance. "The opera in London on a Saturday is crowded because it is Saturday."<sup>285</sup>

What was a perennial difficulty on quitting the theatre was the hopeless tangle in which horses and carriages found themselves. The playbills again and again request theatregoers to order their coachmen to "put down and take up" with the carriages always headed in the same direction. But each coachman, anxious not to keep his master waiting, would in fact keep him waiting twice as long, by attempting, regardless of any regulations or orders, to edge his way as closely as possible to the door. On more than one night it was, once outside the theatre, no easy matter to get away from it expeditiously.

But noise, delay, the difficulties of getting into a theatre or of leaving it to the contrary, the late eighteenth-century London stage brought to its audiences so great a recompense that its members cavilled and disputed to little purpose. To the theatres they returned again and again. It is idle, to-day, to lament that so few good new plays were then being written. In their day they gave every satisfaction, exactly as did the older plays long tried and loved by generations of devoted playgoers.

For attending the theatre there were many reasons. But of all of them the principal attraction was almost certainly the acting—the merits, in

<sup>284</sup> *Monthly Mirror*, IX (April 1800), 234.

<sup>285</sup> Wilkinson, *The Wandering Patenee*, II, 74.

Lord Carlisle's words, of the players. King and Miss Farren as Sir Peter and Lady Teazle, arguing, agreeing, disagreeing; John Edwin silencing the entire house in a rapid-fire patter song until laughter and applause could no longer be contained; Mrs Siddons advancing slowly down the stage as the remorseful, half-demented Lady Macbeth; Mrs Jordan, her laugh bubbling through words whose clarity was never diminished; the impassioned drama with which Incledon invested his singing of *The Storm*.

But whatever the reason, it cannot be denied that in the thousands who sat—row upon row, box upon box—regardless of interruption or of inconvenience, a high excitement was constantly engendered. Because of that excitement the theatres became and remained one of the most notable, one of the most central elements in the life of eighteenth-century London.

THE THEATRICAL SEASONS  
1776-1783



## A NOTE ON THE CALENDAR

THE organization of the material in what follows is, in the main, the same as in all the preceding volumes of this work. The “ladder” system familiar to readers of those volumes is maintained. For the first performance of every play in every season complete information is set forth. For later performances a reference is made to the first one; or if need be, when cast or other changes occur, to a subsequent one. Occasionally a new “ladder” has had to be started in mid-season. But everything can be traced back to a fully detailed outline of an original performance. Information printed in square brackets or in quotation marks represents a comment not printed on the playbill itself.

I have, however, in a few instances departed from the format used by my colleagues. (1) The names of the male and female characters in each cast are separated by a conventional symbol. (2) In recording the nightly receipts the various monies received at various times each night have been indicated as follows: at Drury Lane the total receipts, then, in a parenthesis, the first account, the half-price and the after-money; at Covent Garden the same arrangement, except that, following the invariable entry in this theatre's Account-Books, the first account and the half-price are added together. On a benefit night the recipient's privately sold tickets and his charge are also listed. (3) All entries of these receipts are to be understood as transcribed from the Account-Books of the two theatres. (4) For the years covered by the present volumes virtually all the actual playbills for every performance at Drury Lane, Covent Garden, and the Haymarket have survived. Complete playbills also appear in the *Public Advertiser* until 28 February 1794. These two sources have been conflated for every performance, and represent what appears in the following pages. The playbills for the King's have been taken from the same newspaper, and from others published between 1794 and 1800.

Two or three other matters require explanation. (1) In information regarding new plays reference to the Larpent MSS has been made only

if the play in question remains unpublished. Also included in this information is the origin of a new play if derived from an older play, but not included if derived from a novel or a poem. (2) The words "in all subsequent performances" mean the performances only for that specific season. (3) Many ballets entitled only "Divertissement" were danced at the King's. In the summaries preceding each season these have not been listed. Also in the summaries the account of the total receipts and expenditures is that for the plays only, i.e. the oratorios are not included. Again, the names of all the employees, as listed in the summaries, may sometimes appear incomplete or inconsistent, since for many seasons these names are not listed in any available source.



## SEASON OF 1776-1777

IN THE MINDS of London theatre-goers in the autumn of 1776 one question was uppermost. In 1747 two partners had undertaken the supervision of the affairs of Drury Lane Theatre. One of them, James Lacy, died in 1774. He devised his share in the management to his son, Willoughby Lacy, who, young and inexperienced, thereupon left almost everything in the hands of the other original partner, the idolized, feared, impetuous genius who was David Garrick. But in June 1776 Garrick, already afflicted with the kidney stone that three years later was to bring about his death, had gone down to his villa at Hampton with £35,000 in his pocket and with the resolution—which, unlike many other members of his profession, he adhered to—of never appearing on the stage again.

This decision was, to his enormous public, regrettable enough. And the question began to be asked as to that £35,000. It was, without a doubt, legitimately his; it was the sum he had received in disposing of his share in the theatre and, consequently, of the right to conduct its business. Instead of two proprietors, there were now to be four. Did these four understand the intricate interlocking of receipts, of expenditures, of how to select good new plays, of how to control temperamental actresses, of all the endless minutiae so expertly taken care of by their great predecessor? Did they know, asked the theatre-goers, how to proceed?

At first it appeared that they didn't know. The four proprietors were Richard Brinsley Sheridan, son of a distinguished actor and lexicographer, and already famous as a dramatist; his father-in-law, Thomas Linley, a well-known musician; Willoughby Lacy; and Dr James Ford, who seems

to have contributed little more than his pocket-book.<sup>1</sup> Disputes at once broke out, as references in the following pages to the diary kept by William Hopkins, the theatre's prompter, will reveal.<sup>2</sup> Lacy (who, two years later, was to sell his share in the theatre to the three other partners) was the principal troublemaker. Without telling anybody what he was doing he took the illegal step early in October of selling one half of his share to two friends, named Robert Langford, an auctioneer, and Capt. Edward Thompson. Although this sale was never actually consummated, its illegality arose from the wording of the patent as originally held by Garrick and the senior Lacy, for a full explanation of which see under 15 October below.

It was an inauspicious beginning. "It indeed may be said of the stage, we hope with more truth, as our violent patriots have often said of the nation, that it is on the *brink of ruin* if not *already* totally undone."<sup>3</sup> But policy and a sense of loyalty and propriety began to prevail. Lacy induced his friends to bow out, and consoled himself by writing into his articles of reconciliation with his partners an agreement that he would be allowed to appear, in various important parts, on the stage. And, with no distinction whatsoever, appear in them he did. Dr Ford remained silent. Sheridan and Linley, both of whom quickly learned a good deal about managing a theatre, assumed the real command. Sheridan was astute enough to produce on ninety different nights this season plays which he had either originally written or had altered. The culmination, not only of the season but also of his career as a dramatist, came in May, on the famous opening night of his masterpiece, *The School for Scandal*.

At Covent Garden and at the opera house, known as the King's Theatre, tranquillity reigned. At the former theatre Thomas Harris was the sole manager (a position which he held from 1774 to 1809), and contemporary magazines and newspapers were quick to point out the advantage of having only one person, instead of four, in command. In the course of the season he lost, both of them admittedly past their prime, two of his most eminent actors: Spranger Barry, who died in January, and Henry Woodward, who died three months later. In the middle of the summer, at the Haymarket,

<sup>1</sup> Each share in the theatre was worth £5,000. Sheridan and Linley each purchased two shares, and Ford three.

<sup>2</sup> The last entry in this diary is on 23 December 1776. Why Hopkins, who continued as prompter until his death in 1780, discontinued it is not known. The original is now in the Folger Shakespeare Library. For a time it formed part of the library of John Philip Kemble, who copied its entries (not always accurately) on the Drury Lane playbills that were also once in his possession. These playbills are now in the Henry E. Huntington Library.

<sup>3</sup> *The London Magazine*, XLV (Nov. 1776), 566.

another celebrated performer, Samuel Foote, was obliged because of ill health to retire. The public prints were gloomy. That the stage should be deprived of Garrick and, within a year, of three more of the most illustrious actors of their day augured ill.

But in the theatre demand more often than not creates supply. For the Haymarket had also changed hands, and its energetic new proprietor, George Colman, brought to London a young actor who was considered by most of his contemporaries to be a not wholly unworthy successor to Garrick. His name was John Henderson, and his early death in 1785 cut short one of the most promising careers in the history of the English theatre. Colman then introduced to his audiences West Digges, the best known provincial actor of his generation, and finally Elizabeth Farren, who was to become, before her retirement twenty years later on the occasion of her marriage to the Earl of Derby, London's favorite actress in high comedy.

Colman had leased the Haymarket patent on 16 January 1777 from the ailing Samuel Foote.<sup>4</sup> He agreed to pay Foote a clear annuity of £1,600 in quarterly instalments and to share with him the proceeds from the performance of any of his unpublished plays. Of any plays that Foote might write in the future Colman was to have the first refusal, and, finally, Foote bound himself to act at no other theatre than the Haymarket. These arrangements were of little avail. In the summer season of 1777 Foote acted only six times; he wrote nothing new; in October, on his way to the south of France to regain his health, he died. The Haymarket patent empowered its owner to open the theatre for only four months of the year, from 15 May to 15 September, when, for the better part of those months, the two "winter" theatres were dark. Colman repainted the interior of the theatre, installed a new motto over the proscenium, *Stet fortuna domus*, and his first season, held throughout long weeks of the hottest, but murkiest weather London had known for many years, was a brilliant success.

On several occasions throughout the winter months the Haymarket was opened, with the special permission of the Lord Chamberlain, by amateurs and by professional performers of no particular eminence, usually for their own benefit. In the spring the well-known and eccentric George Alexander Stevens used this theatre on eighteen nights for his popular *Lecture on Heads*. This practice of presenting out-of-season performances at the Haymarket had long been in existence, and it continued for many years to come.

<sup>4</sup> The patent itself remained in Foote's name; it expired when Foote died. Thereafter Colman operated on an annual license issued to him by the Lord Chamberlain.

I have included, as well, the autumn and spring seasons at the China Hall Theatre, Rotherhithe. It could be argued that in the eighteenth century this parish was not really a part of London. Be that as it may, since today Rotherhithe is a division of one of the metropolitan boroughs that constitute London, it has seemed to me worthwhile to include here what is known of its theatrical history.<sup>5</sup>

## Summary

### DRURY LANE

SEASON: 187 nights of plays (21 Sept.-7 June); 11 of oratorios (14 Feb.-21 Mar.).

TOTAL RECEIPTS: £33,889 14s. 6d.

TOTAL EXPENDITURES: £32,850 5s. 3d.

AVERAGE OF SALARIES PER WEEK: £600.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 17 Feb. [1]; As You Like It, 9 Oct. [2]; A Bold Stroke for a Wife, 29 Apr. [2]; Braganza, 10 Oct. [1]; The Clandestine Marriage, 5 Oct. [5]; The Committee, 15 Oct. [3]; The Conscious Lovers, 25 Oct. [2]; Cymbeline, 26 Oct. [2]; The Distressed Mother, 22 Oct. [2]; The Drummer, 28 Nov. [1]; The Fair Penitent, 3 Oct. [1]; The Fair Quaker, 9 Nov. [3]; The Funeral, 13 Mar. [2]; The Gamester, 17 Apr. [1]; The Gamesters, 6 Nov. [1]; George Barnwell, 6 June [1]; Hamlet, 23 Oct. [6]; The Hypocrite, 18 Oct. [2]; Jane Shore, 24 Sept. [2]; The Jealous Wife, 28 Jan. [3]; Love for Love, 29 Nov. [9]; Love in a Village, 26 Sept. [2]; Macbeth, 25 Nov. [4]; The Maid of the Oaks, 7 Nov. [8]; Matilda, 28 Sept. [1]; Measure for Measure, 19 Oct. [1]; Medea, 29 Oct. [1]; Merope, 22 Jan. [1]; The Old Batchelor, 19 Nov. [8]; Old City Manners, 28 Dec. [1]; Othello, 11 Apr. [1]; The Provoked Husband, 5 Nov. [5]; The Revenge, 24 Apr. [1]; Richard III, 12 Oct. [2]; The Rivals, 16 Jan. [10]; The Roman Father, 16 Nov. [4]; Romeo and Juliet, 10 Dec. [4]; The Runaway, 1 Oct. [4]; *The School for Scandal*, 8 May [20]; Semiramis, 14 Dec. [11]; Tamerlane, 4 Nov. [2]; The Tempest, 4 Jan. [18]; *A Trip to Scarborough*, 24 Feb. [10]; Twelfth Night, 21 Sept. [4]; Venice Preserved,

<sup>5</sup> In later seasons I have also included playbills from other "suburban" theatres: Hammersmith, Greenwich, Islington, &c. For a full account of the history of the China Hall see my article in *Theatre Notebook*, VIII (July-Sept. 1954), 76-80.

8 Oct. [1]; *The Way of the World*, 31 Dec. [6]; *The Way to Keep Him*, 31 Mar. [2]; *The West Indian*, 30 Oct. [2]; *The Wonder*, 18 Dec. [1]. Total: 49. AFTERPIECES: *All the World's a Stage*, 7 Apr. [11]; *The Author*, 20 Feb. [1]; *Bon Ton*, 9 Oct. [13]; *A Bundle of Prologues*, 28 Apr. [1]; *A Christmas Tale*, 18 Oct. [33]; *The Deserter*, 1 Mar. [10]; *The Devil to Pay*, 19 May [3]; *The Election*, 1 Apr. [1]; *The Eloement*, 1 Oct. [6]; *Harlequin's Invasion*, 1 Jan. [28]; *The Hotel*, 21 Nov. [8]; *The Irish Widow*, 14 Dec. [4]; *The Jubilee*, 8 Mar. [9]; *Margaret of Anjou*, 11 Mar. [1]; *May Day*, 24 Sept. [3]; *The Mayor of Garratt*, 28 Sept. [5]; *The Milesian*, 20 Mar. [6]; *Miss in her Teens*, 21 Sept. [3]; *New Brooms*, 21 Sept. [8]; *The Note of Hand*, 26 Sept. [1]; *The Padlock*, 8 Jan. [3]; *Polly Honeycomb*, 7 Nov. [1]; *The Register Office*, 31 Mar. [3]; *The Rival Candidates*, 10 Oct. [3]; *St. Helena*, 28 May [2]; *Selima and Azor*, 5 Dec. [24]; *The Waterman*, 5 Oct. [8]. Total: 27. ORATORIOS: *Acis and Galatea*, 28 Feb. [2]; *Alexander's Feast*, 14 Feb. [1]; *L'Allegro Il Penseroso*, 12 Mar. [1]; *Coronation Anthems*, 14 Feb. [2]; *Dryden's Ode*, 28 Feb. [1]; *Israel in Egypt*, 26 Feb. [2]; *Judas Maccabaeus*, 21 Feb. [1]; *The Messiah*, 19 Feb. [3]; *Samson*, 5 Mar. [1]; *The Song of Moses*, 12 Mar. [1]. Total: 10.

*Actors* [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: J. Aickin (26 Sept.-19 May, £5); Baddeley (21 Sept.-7 June, £2); *Baker* (28 Sept.-6 June, £2); Bannister (21 Sept.-7 June, £6); *Barrett* (28 Jan.-2 June); Bensley (1 Oct.-30 May, £8); Blanchard (15 Oct.-15 May); Bransby (28 Sept.-2 June, £3 10s.); Brereton (1 Oct.-10 Apr., £5); Burton (21 Sept.-6 June, £1 15s.); Carpenter (21 Sept.-3 June, £1 10s.); Chaplin (28 Sept.-7 June, £1 10s.); Davies (21 Sept.-6 June, £3); Dodd (21 Sept.-7 June, £8); Dunstall [of CG] (28, 29 Jan. only); Everard (21 Sept.-3 May, £1 10s.); Farren (24 Sept.-7 June, £1 10s.); Fawcett (5 Oct.-5 May, £2); Follett (1 Oct.-3 June, £1); Griffiths (21 Sept.-6 June, £1 10s.); Grimaldi (1 Oct.-30 May, £1 5s.); Grist (4 Nov.-30 May, £2 10s.); Heath (15 Oct.-15 May); Holcroft (4 Jan.-7 June); Hurst (24 Sept.-6 June, £2); Jefferson (21 Sept.-4 June, £4); Kear (10 Oct.-3 June, £1 10s.); King (21 Sept.-7 June, £12); Lacy (3 Feb.-28 May); Lamash (21 Sept.-7 June, £1 10s.); Legg (18 Oct.-3 June, £1 10s.); Marr (1 Jan.-29 Apr., £1); Messink (26 Sept.-3 May, £4); Moody (21 Sept.-5 June, £7); Nash (31 Dec.-29 Apr., £1); Norris (21 Sept.-7 June, £1 5s.); Packer (8 Oct.-7 June, £4); J. Palmer (21 Sept.-7 June, £6); R. Palmer (21 Sept.-7 June, £1); Parsons (21 Sept.-7 June, £5); Master Pulley (12 Oct.-22 Apr., 10s.); Reddish (24 Sept.-5 May, £11); W. Smith (24 Sept.-7 June, £14); Vernon (21 Sept.-7 June, £10);

*Vincent* (22 Jan.-6 June); *Waldron* (24 Sept.-6 June, £2 10s.); *Wolfe* (24 Apr. only); *Wright* (21 Sept.-6 June, £3); *Wrighten* (21 Sept.-7 June, £1 10s.); *Yates* (21 Sept.-7 June); *Younger* (26 Apr. only). Total: 50 and 1 from CG.

*Actresses*: Mrs Abington (18 Oct.-7 June, £12); Miss Abrams (24 Sept.-7 June, £2 10s.); Mrs Baddeley (21 Sept.-28 Apr., £8); Mrs Booth (25 Nov.-30 May, £1); Miss Boyd (10 Dec.-30 May, £1 5s.); Mrs Bradshaw (21 Sept.-4 June, £2); Mrs Cartwright (15 Oct.-15 May, £1); Miss Collett (1 Oct.-3 June, £1 5s.); Mrs Cross (5 Nov. only, £1 10s.); *Mrs Cuyler* (4 Jan.-30 May); Mrs Davies (3 Oct.-6 June); *Miss Essex* (19 Nov. only, £1 10s.); *Miss Field* (4 Jan.-30 May); Mrs Greville (26 Sept.-6 June, £2 10s.); Miss Hamilton (13 May-5 June, £2); Mrs Hopkins (21 Sept.-28 May, £4); Miss E. Hopkins (19 Oct.-6 June, £2); Miss P. Hopkins (1 Oct.-7 June, £2); Miss Jarratt (21 Sept.-2 June, £2 10s.); Mrs Johnston (10 Oct.-4 June, £1 10s.); *Mrs Le Blanc* (28, 29 May only); Mrs Love (21 Sept.-7 June, £2); Mrs Mattocks [of CG] (22 Mar., 5 May only); *Mrs Melmoth* (25 Nov.-17 Feb.); Mrs W. Palmer (31 Dec.-24 Jan., £1); Miss Platt (21 Sept.-6 June, £2); Miss Pope (5 Oct.-7 June, £8); Mrs Reddish (14 Dec. only); *Mrs Robinson* (10 Dec.-10 Apr.); Mrs Scott (18 Oct.-30 May, £3); *Mrs Sberborn* (1-15 Mar.); Miss Sherry (3 Oct.-7 June, £2 10s.); Mrs T. Smith (12 Dec.-2 June); Miss Stageloir (21 Sept.-4 June, £1); Mrs Sutton (1 Oct.-6 June, £5); Mrs Wrighten (21 Sept.-6 June, £6); Mrs Yates (24 Sept.-8 Apr., £26 10s.); Miss Younge (21 Sept.-28 May, £13). Total: 37 and 1 from CG.

*Dancers*: Miss Armstrong (7 Nov.-30 May); Blurton (26 Sept.-6 June, £2); Sga Crespi (9 Oct.-30 May); *Mlle Dupré* (7 Nov.-30 May); Froment (19 Apr. only); *Gallet* (7 Nov.-30 May); Giorgi (9 Oct.-24 Apr.); *Helme* (24 Oct.-30 May); Henry (26 Oct.-12 Nov.); Master Holland (3 Apr.-2 May); Prelot (1-22 Nov.); *Ricci* (5 Apr.-6 May, £125 for season); *Sga Ricci* (24 Oct.-6 May); Slingsby (9 Oct.-6 May, £11 10s.); the Miss Stageloirs (17 Dec.-4 June); Master Staples (15 May only); Sga Vidini (24 Oct.-24 Apr.); Walker (30 Apr.-28 May, £1 5s.). Total: 19.

*Singers*: Brown (25 Nov.-30 Dec., £2 10s.); Gaudry (10 Dec.-7 June, £2 10s.); Mrs Pitt (25 Nov.-30 May, £1 5s.); Mrs J. Smith (25 Nov. only, £1); Tenducci (10-20 Feb.). Total: 5. IN ORATORIOS: Champness, Miss Draper, *Edwards*, Miss Linley, Miss M. Linley, Norris (14 Feb.-21 Mar.). Total: 6.

*Musicians in oratorios*: Linley Jun. [violinist], Stanley [organist]. Total: 2.

*Proprietors*: Ford, Lacy, Linley, R. B. Sheridan.

*Employees:* R. B. Sheridan (acting manager); Hopkins (prompter); Evans (treasurer); Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene designer, £41 13s. 4d. per month); French Jun., Greenwood, Leroy (scene painters); Butler (master carpenter); Johnston (property man); Gallet, Slingsby (ballet masters); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Barret, Berrisford, Cameron, Gibson, Percey, Sylvester, Wood (box-keepers, all 12s.); Briggs, Carleton Jun., Chapman, Edleston, Glover, Johns, Moor, Roberts, Robinson, Sandford, Shade, Walton, Watkins, Wilson (door-keepers, all 9s.); Dickinson, Kaygill (office-keepers, both £1), Hays, Mortimer, Smith, Watson (same, all 15s.), Hodges (same, 12s.); Carleton Sen. (lobby-keeper and messenger, 18s.); R. Palmer Sen. (lobby-keeper, 9s.); Hird [Heard?] (box inspector, 15s.); Freeman, Whitby (same, both 12s.); Fosbrook, Hart (numberers, both 15s.); Mrs Beckham (candle woman, 12s.); 30 dressers (names not known, all 9s.).

#### COVENT GARDEN

SEASON: 176 nights of plays (23 Sept.-26 May); 1 extra night (29 May); 11 nights of oratorios (14 Feb.-21 Mar.).

TOTAL RECEIPTS: £32,220 18s. 9d.

TOTAL EXPENDITURES: £25,066 12s.

AVERAGE OF SALARIES PER WEEK: £375.

LARGEST NUMBER OF SPECTATORS: in boxes: 907; in pit: 980; in galleries: 628. Total: 2,515.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 5 May [1]; All in the Wrong, 16 Oct. [4]; Amphitryon, 28 Apr. [1]; Artaxerxes, 25 Jan. [5]; As You Like It, 12 Nov. [1]; The [Beaux] Stratagem, 26 Nov. [1]; The Beggar's Opera, 27 Sept. [11]; The Busy Body, 15 Oct. [2]; Caractacus, 6 Dec. [14]; The Conscious Lovers, 4 Nov. [2]; The Countess of Salisbury, 7 Apr. [2]; The Distressed Mother, 2 Oct. [1]; The Double Dealer, 17 Dec. [1]; Douglas, 31 Oct. [2]; The Duenna, 9 Nov. [26]; Ethelinda, 14 Nov. [3]; The Grecian Daughter, 28 Nov. [3]; Hamlet, 17 Oct. [1]; Henry II, 26 Dec. [1]; Henry VIII, 25 Nov. [1]; *Know Your Own Mind*, 22 Feb. [18]; Lionel and Clarissa, 29 Apr. [1]; Love for Love, 15 Nov. [1]; Love in a Village, 9 Oct. [3]; Macbeth, 2 Dec. [1]; The Maid of the Mill, 4 Dec. [2]; Measure for Measure, 8 Jan. [1]; The Merchant

of Venice, 29 Oct. [7]; Merope, 17 Jan. [3]; The Mourning Bride, 18 Dec. [1]; The Orphan, 1 Nov. [1]; Othello, 16 Apr. [1]; The Provoked Husband, 7 Nov. [2]; The Recruiting Officer, 23 Sept. [2]; The Refusal, 2 Jan. [1]; The Revenge, 7 May [1]; Richard III, 11 Nov. [1]; Romeo and Juliet, 7 Oct. [4]; The School for Wives, 2 May [1]; She Stoops to Conquer, 25 Sept. [5]; *Sir Thomas Overbury*, 1 Feb. [11]; The Suspicious Husband, 5 Dec. [2]; Tancred and Sigismunda, 14 Apr. [3]; The Tempest, 27 Dec. [6]; Twelfth Night, 17 Mar. [1]; Venice Preserved, 8 Oct. [1]; The Way of the World, 2 Nov. [1]; The West Indian, 5 Feb. [3]; A Word to the Wise, 13 May [2]; Zenobia, 21 Nov. [3]. Total: 50. AFTERPIECES: The Bankrupt, 31 Oct. [3]; Catherine and Petruchio, 11 Oct. [2]; The Citizen, 8 Nov. [4]; *The Clock-Case*, 2 May [1]; Comus, 7 Oct. [18]; The Country Mad-Cap, 14 Apr. [4]; The Country Wife, 16 Dec. [13]; Cross Purposes, 27 Sept. [6]; The Deuce is in Him, 29 May [1]; *The Device*, 5 May [1]; The Devil to Pay, 22 Apr. [1]; Don Quixote in England, 28 Apr. [4]; Duke and No Duke, 13 Nov. [2]; The Englishman in Paris, 4 Oct. [2]; *The Experiment*, 16 Apr. [1]; The Golden Pippin, 15 Oct. [14]; *Harlequin's Frolics*, 26 Dec. [22]; High Life below Stairs, 30 Nov. [5]; *The Jealous Husband*, 7 Apr. [1]; The Jovial Crew, 25 Oct. [9]; Love a-la-Mode, 29 Oct. [9]; The Lyar, 20 Nov. [3]; Midas, 31 Mar. [7]; Miss in her Teens, 30 Sept. [2]; The Mock Doctor, 23 Sept. [2]; *News from Parnassus*, 23 Sept. [4]; The Old Maid, 25 Jan. [3]; The Padlock, 25 Sept. [8]; Polly Honeycombe, 19 Nov. [3]; The Royal Chace, 23 Apr. [7]; *The Seraglio*, 14 Nov. [9]; Three Weeks after Marriage, 25 Oct. [8]; True-Blue, 23 Dec. [6]; The Two Misers, 2 Dec. [5]; The Upholsterer, 24 Oct. [2]. Total: 35. ORATORIOS: Acis and Galatea, 19 Mar. [2]; Jephtha, 7 Mar. [1]; Judas Maccabaeus, 14 Feb. [2]; The Messiah, 19 Feb. [1]; Miscellaneous Concert, 19 Mar. [2]; Omnipotence, 26 Feb. [1]; The Prodigal Son, 28 Feb. [3]; Samson, 21 Feb. [1]. Total: 8.

*Actors* [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: F. Aickin (2 Oct.-29 May, £8); T. Baker (7 Oct.-26 May, £3); Barry (2 Oct.-28 Nov., £50); Bates (27 Dec.-8 Jan., £1); Booth (27 Sept.-22 May, £3); Clarke (7 Oct.-23 May, £8); Cushing (23 Sept.-24 May, £2); Davis (11 Oct.-19 Apr., £1); Delpini (26 Dec.-26 May, £1 10s.); Dunstall (23 Sept.-24 May, £6); Fearon (23 Sept.-24 May, £2 10s.); Fox (27 Sept.-26 May, £2); Hull (23 Sept.-29 May, £6); J. Jackson (7 May only); Jones (23 Sept.-26 May, £1 10s.); Master Jones (1-11 Nov.); Lee (12 Nov.-6 May, £10); Leoni (7 Oct.-26 May, £10); L'Estrange (2 Oct.-20 May, £2); Lee Lewes (23 Sept.-

29 May, £5 10s.); Lewis (23 Sept.-29 May, £8 10s.); Macklin (29 Oct.-19 Apr., £31 10s. a night); Mahon (25 Sept.-26 May, £3); Mattocks (27 Sept.-26 May, £7); *Peile* (17 Jan.-10 May, £2); *T. Powell* (29 May only); Quick (23 Sept.-26 May, £6); Reinhold (25 Sept.-26 May, £7); Robson (7 Oct.-21 May, £2); Stevens (27 Dec.-9 May, £1 5s.); Thompson (23 Sept.-24 May, £1 10s.); *Ward* (7 Oct.-10 May, £3); Wewitzer (25 Sept.-26 May, £2); Whitefield (23 Sept.-29 May, £1 10s.); Wilson (23 Sept.-26 May, £5); Woodward (23 Sept.-13 Jan., £16 10s.); Wroughton (25 Oct.-29 May, £7 10s.). Total: 37.

*Actresses*: Miss Ambrose (23 Sept.-24 May, £2 2s.); Mrs Barry (2 Oct.-21 Apr., £50); Mrs C. Booth (4 Nov.-23 May); Mrs Bradshaw [of DL] (22 May only); Miss Brown (25 Sept.-26 May, £6); Mrs Bulkley (25 Sept.-29 May, £7); Miss Catley (27 Sept.-15 Mar., £27 6s. a night); Miss Dayes (23 Sept.-19 May, £3); Mrs Farrell (6 Dec.-29 May, £5); Miss Francis (17 Apr. only); Mrs Green (25 Sept.-26 May, £6); Miss Green (8 Jan.-21 May, £1); Mrs Hartley (2 Oct.-29 May, £8); Mrs Hunt (22 Apr. only); Mrs Jackson (7 Oct.-29 May, £4); Miss Leeson (30 Sept.-24 May, £2); Mrs Lessingham (23 Sept.-29 May, £7); Mrs Love [of DL] (21 May only); Miss Macklin (4 Oct.-19 Apr., £7); Mrs Mattocks (27 Sept.-29 May, £8 10s.); Mrs Pitt (23 Sept.-2 May, £3); Mrs Poussin (2 Oct.-24 May, £2); Miss Stewart (30 Nov.-1 Feb., £1); Miss Valois (7 Oct.-26 May, £4); *Mrs Ward* (14 Nov.-6 May, £3); *Miss Wewitzer* (14 Nov.-13 May, £2); Mrs White (11 Oct.-21 May, £1); Mrs Whitefield (24 Oct.-21 May, £1 10s.); Mrs Willems (7 Oct.-22 May, £2); Mrs Wilson (19 Nov.-21 May, £2); *A Young Lady* (1 Nov. only). Total: 29 and 2 from DL.

*Dancers*: Aldridge (15 Oct.-26 May, £6); Miss Bassan (9 May only, £1 5s.); Besford (25 Apr.-6 May, £2); Miss Besford (27 Sept.-26 May, £1); *Bisbop* (23 Nov.-24 May, £6); Dagueville (28 Apr.-5 May); Dumay (4 Oct.-20 May, £1 10s.); Harris (9 Oct.-20 May, £1 10s.); Holloway (20 May only, £1 10s.); Mrs Holloway (20 May only, £1 5s.); Jackson (25 Apr.-6 May, £1 10s.); Master Jackson (15 Oct.-23 May); Langrish (25 Apr.-13 May, £1 10s.); Master Langrish (15 Oct.-17 Apr.); Miss Matthews (9 Oct.-20 May, £1 10s.); *Miss Nicols* (25 Apr. only); *Palladini* (23 Oct.-2 Nov.); *Miss Parisb* (25 Apr.-23 May); Miss Ross (9 May only, £1 5s.); Rudd (9 May only, £1 10s.); *Sga Tinte* (23 Oct.-24 May, £6 6s.); *A Young Lady* (26 Apr. only). Total: 22.

*Singers in oratorios*: Mrs Farrell, *Miss Harrop*, Reinhold, Saville, Miss Storace, Tenducci (14 Feb.-21 Mar.). Total: 6.

*Musicians*: Fisher [violinist] (23 Oct.-29 May). IN ORATORIOS: Cervetto, Crosdill [both cellists], De Camp [flutist], Lamotte [violinist], Renaudin [harpist], Stamitz [viola player]. Total: 7.

*Proprietor*: Harris (£500 for season).

*Employees*: Hull (acting manager); Wild (prompter, £3); Sargent (box-book and housekeeper); Carver, Dall, Richards (scene painters); Mountford (master carpenter); Arnold (director of oratorios); Ansell, Condell, Curteen, Evans, Green (box-keepers, all 12s.); J. Besford (property man); R. Whitfield (men's wardrobe keeper); charwomen (£9 15s.); women dressers (£8 4s.); guards (£4 4s.); barbers (£1 12s.).

#### HAY MARKET

SEASON: 77 nights of plays (15 May-15 Sept.); 4 extra nights (16-19 Sept.).

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: *The Advertisement*, 9 Aug. [1]; *April-Day*, 22 Aug. [2]; *The Beggar's Opera*, 17 Sept. [1]; *Cato*, 14 Aug. [2]; *The Chances*, 19 Aug. [3]; *The Devil upon Two Sticks*, 6 June [1]; *The English Merchant*, 15 May [2]; *Hamlet*, 26 June [9]; *Henry IV*, Part I, 24 July [7]; *Henry VIII*, 29 Aug. [2]; *Love in a Village*, 12 Aug. [2]; *The Maid of Bath*, 30 July [1]; *The Merchant of Venice*, 11 June [7]; *The Merry Wives of Windsor*, 3 Sept. [2]; *The Minor*, 7 July [2]; *The Nabob*, 30 May [2]; *Polly*, 19 June [8]; *The Provoked Husband*, 19 Sept. [1]; *The Provoked Wife*, 10 Sept. [3]; *The Rehearsal*, 25 Aug. [2]; *Richard III*, 7 Aug. [3]; *Rule a Wife and Have a Wife*, 15 July [3]; *She Stoops to Conquer*, 9 June [4]; *The Sheep-Shearing*, 18 July [1]; *The Spanish Barber*, 30 Aug. [7]; *The Taylors*, 28 May [3]. Total: 26. AFTERPIECES: *The Author*, 7 July [2]; *Bon Ton*, 18 Aug. [1]; *The Citizen*, 30 June [6]; *The Deuce is in Him*, 27 June [1]; *The Fairy Tale*, 18 July [7]; *Lilliput*, 15 May [9]; *The Lyar*, 19 Aug. [2]; *The Mayor of Garratt*, 30 July [4]; *Midas*, 9 June [11]; *Miss in her Teens*, 7 Aug. [2]; *The Occasional Prelude*, 19 Sept. [1]; *The Padlock*, 3 Sept. [1]; *Piety in Pattens*, 11 June [6]; *Polly Honeycombe*, 16 June [6]; *The Portrait*, 24 July [10]; *The Recruiting Serjeant*, 3 July [8]; *Thomas and Sally*, 30 Aug. [1]; *The Waterman*, 15 July [4]. Total: 18.

Actors [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (15 May-19 Sept.); Bannister (28 May-19 Sept.);

Bates (3 Sept. only); Besford (15 July-18 Sept.); Blissett (9 June-13 Sept.); Bransby (30 May only); Davies (15 May-19 Sept.); T. Davis (28 May-15 Sept.); *Digges* (14 Aug.-19 Sept.); Du-Bellamy (9 June-11 Sept.); Edwin (9 June-15 Sept.); Master Edwin (15 May-5 Sept.); Egan (15 May-13 Sept.); Fearon (15 May-19 Sept.); Foote (30 May-30 July); *Fotteral* (29 Aug.-19 Sept.); Griffiths (30 May-18 Sept.); Master Harrison (15 May-5 Sept.); *Henderson* (11 June-15 Sept.); Hitchcock (6 June-27 Aug.); Master Hitchcock (15 May-9 Sept.); *Hull* [of CG] (16, 18 June only); T. Jackson (15 May-19 Sept.); Kenny (6 June-15 Sept.); Massey (15 May-19 Sept.); J. Palmer (15 May-16 Sept.); R. Palmer (28 May-19 Sept.); Parsons (28 May-19 Sept.); Peirce (30 May-5 Sept.); Master Pulley (15 May-9 Sept.); *Smith* (13 Sept. only); Stevens (28 May-18 Sept.); Walker (6 June-9 Aug.); Younger (11 June-15 Sept.). Total: 33 and 1 from CG.

*Actresses*: Mrs Armstead (15 May-27 June); *Miss Barsanti* (later Mrs Lisley, 11 June-23 Aug.); Miss Besford (15 May-5 Sept.); *Mrs Colles* (19 June-19 Sept.); Mrs Davies (15 May-19 Sept.); *Miss E. Farren* (9 June-16 Sept.); Miss P. Farren (15 May-5 Sept.); Mrs Fearon (30 July only); Miss Francis (15 May-5 Sept.); Mrs Gardner (28 May-28 Aug.); Miss Hale (30 May-18 Sept.); Mrs Hitchcock (9 June-15 Sept.); Miss Hitchcock (15 May-5 Sept.); Mrs Hunter (15 May-15 Sept.); Mrs Jewell (28 May-17 Sept.); Mrs Lisley (formerly Miss Barsanti, 28 Aug.-19 Sept.); Mrs Love (28 May-19 Sept.); *Mrs Massey* (7 Aug.-5 Sept.); Miss Morris (15 May-5 Sept.); Mrs W. Palmer (30 May-19 Sept.); Miss Platt (28 May-19 Sept.); Mrs Poussin (15 May-19 Sept.); *Miss Twist* (9 June-13 Sept.); *A Young Gentlewoman* (10, 12 Sept. only). Total: 23.

*Proprietor*: George Colman, the elder.

*Employees*: Younger (acting manager); Brownsmith (prompter); Jewell (treasurer).

## KING'S

**SEASON:** 68 nights of operas and ballets (2 Nov.-5 July).

**OPERAS** [followed by 1st performance this season; number of times performed; new operas in italics]: *Alcina*, 17 Apr. [1]; *L'Ali d'Amore*, 13 Mar. [3]; *Antigono*, 1 Mar. [2]; *Astarto*, 2 Nov. [4]; *La Buona Figliuola*, 29 Apr. [1]; *I Capricci del Sesso*, 20 May [7]; *La Fraschetana*, 5 Nov. [19]; *Il Geloso in Cimento*, 4 Feb. [7]; *Germondo*, 21 Jan. [5]; *Orione*, 24 May [4]; *Piramo e Tisbe*, 14 Dec. [3]; *La Schiava*, 1 Apr. [3]; *Telemaco*, 15 Mar. [8]. Total: 13. **BALLET**S: *Les Amans Heureux*, 2 Nov. [37]; *Les Amusemens*

*Champêtres*, 2 Nov. [7]; *Les Chasseurs*, 12 Nov. [13]; *La Clochette*, 15 Mar. [17]; *Comic Ballet*, 4 Feb. [10]; *Le Culte d'Amour*, 8 May [1]; *L'Épouse Persane*, 21 Jan. [12]; *La Force de l'Amour*, 7 Dec. [23]; *Masquerade Dance*, 4 Feb. [6]; *New Serious Ballet*, 12 Apr. [13]; *La Paysane Distraite*, 20 May [8]; *Serious Ballet*, 2 Nov. [51]. Total: 12.

*Singers* [followed by 1st and last nights of appearing; new performers in italics]: Vincenzio Cestini [Sestini] (17 Apr. only); Fochetti (5 Nov.-28 June); Giulinani (14-21 Dec.); Massimino (15 May only); Micheli (2 Nov.-5 July); Rauzzini (2 Nov.-5 July); Rovedino (13 Mar.-5 July); Savoi (2 Nov.-5 July); Trebbi (2 Nov.-5 July) // Sga Cecilia Davies Inglesina (21 Jan.-5 July); Sga Luiggia Farnese (2 Nov.-21 June); Sga Marianna Farnese (21 Jan.-5 July); Sga Pozzi (2 Nov.-21 June); Sga Prudom (5 Nov.-28 June); Sga Sestini (5 Nov.-28 June); Miss Storace (13 Mar.-5 July). Total: 9 men, 7 women.

*Dancers*: *Simonet* (2 Nov.-5 July); Vallouy (2 Nov.-5 July); Vallouy le cadet (2 Nov.-5 July); Zuchelli (2 Nov.-28 June) // Mlle Baccelli (25 Feb.-5 July); *Mlle De Camp* (12 Apr.-28 June); *Mme Simonet* (2 Nov.-5 July); Mme Vallouy (2 Nov.-5 July); Sga Zuchelli (2 Nov.-14 June). Total: 4 men, 5 women.

*Proprietors*: R. Yates, Brooke.

*Employees*: Giardini (leader of band); Traetta (composer); Simonet, Vallouy (ballet masters); Colomba (painter and machinist); Obelmann, Richter, Lupino (tailors).

#### CHINA HALL (Autumn)

SEASON: 12 nights of plays (23 Sept.-18 Oct.).

**PLAYS:** **MAINPIECES**: Alexander the Great, Barbarossa, A Bold Stroke for a Wife, Cato, Henry VIII, The London Merchant, The Minor, The Mourning Bride, Oroonoko, The Recruiting Officer, Richard III, The School for Wives. Total: 12. **AFTERPIECES**: The Citizen, The Devil to Pay, The Election, High Life below Stairs, The Honest Yorkshireman, The Life and Death of Harlequin, Marriage a la Mode, Midas, The Miller of Mansfield, Miss Hoyden, Tom Thumb the Great, A Trip to Scotland. Total: 12.

*Actors*: Broderick, Brown, Comerford, Dancer, Garland, Johnson, Jones, Kenny, Master Kenny, Lewis, Lloyd, Loutherbourg, Marson, Massey, Morgan, Newport, Newton, Raymond, Russell, Master Russell, Saul,

Smith, G. Smith, W. Smith, Sparks, Sparrow, Stacy, Stokes, Taylor, Thomas, Ward, Ware, West. Total: 33.

*Actresses:* Mrs Davies, Mrs Kenny, Mrs Massey, Mrs Newby, Miss C. Newton, Miss Reynolds, Miss C. Reynolds, Mrs Ross, Mrs Russell, Miss Taylor, Mrs West, Mrs Wilks. Total: 12.

*Dancer:* Mrs Marklew.

*Musician:* Robinson.

*Box-Office keeper:* Spooner.

*Box-keeper:* Mrs Newton.

### CHINA HALL (Spring)

SEASON: 10 nights of plays (18 June-23 July).

PLAYS: MAINPIECES: A Bold Stroke for a Wife, The Busy Body, The Fair Penitent, George Barnwell, Jane Shore, Othello, She Stoops to Conquer, The Suspicious Husband, Venice Preserved, The Wonder. Total: 10. AFTERPIECES: All the World's a Stage, Cross Purposes, The Devil to Pay, The Lying Valet, The Mayor of Garratt, Miss in her Teens, The Mock Doctor, Polly Honeycombe. Total: 8.

Actors: Baker, Barnshaw, Graham, G. Graham, Henry, Hubert, Jefferson, L'Estrange, Newton, Roger, Russell, Master Russell, Sidney, Stokes, Trotter, Vowell, Walters, Young. Total: 18.

*Actresses:* Mrs Bolingbroke, Miss Cranfield, Mrs Dawes, Miss Essex, Mrs Graham, Miss Holland, Miss Powell, Mrs Russell, Mrs Symmonds, Mrs Trotter, Miss Williams, Miss Wilson. Total: 12.

*Dancer:* Herbert.

*Manager:* Russell.

### HAY MARKET (Out of Season)

4 nights of plays (7 Oct.-1 May); 18 nights of a lecture (11 Mar.-5 May).

PLAYS: MAINPIECES: The Gentle Shepherd, Henry IV, Part I, A Word to the Wise. Total: 3. AFTERPIECES: Catherine and Petruchio, The Deuce is in Him, *The Prejudice of Fashion*. Total: 3.

Actors: Benson, Boyack, Brerely, Brodrick, Burnat, Comerford, Frodsham, Hamilton, Hutton, Jackson, S. Johnson, Kenny, Lewis, Lloyd,

McDonald, Middlemist, Pepys, Phillimore, George Alexander Stevens (lecturer), Walker, Webb, West, Wilson. Total: 23.

*Actresses:* Mrs Burden, *Miss Douglas*, Miss Essex, Mrs Fowler, Mrs Moss, Mrs Nost'e, Miss Ross, Mrs Sparkes, *Miss Walton*, *Mrs West*. Total: 10.

## September 1776

*Saturday 21*  
DL NEW BROOMS! Principal Characters by King, Moody, Palmer, Parsons, Bannister, Baddeley, Wrighten, Carpenter, Griffiths, Wright, Burton, R. Palmer, &c., Dodd // Mrs Bradshaw, Mrs Love, Miss Platt, Miss Stageloir, &c., Mrs Wrighten. [Cast from text (*T. Becket*, 1776): Sprightly - King; Phelim - Moody; Catcall - Palmer; Sir Dulcimer Dunder - Parsons; Sailor - Bannister; Mezzetin - Baddeley; Furrow - Wrighten; Dripping - Griffiths; Musician - Wright; Frank Furrow - Burton; Lad - R. Palmer; Crotchet - Dodd // Mrs Dripping - Mrs Bradshaw; Mrs Furrow - Mrs Love; Doxy - Miss Platt; Miss Dripping - Miss Stageloir; Miss Quaver - Mrs Wrighten. Carpenter is unassigned. *Prologue*, not listed on playbill, spoken by King; it was, presumably, spoken at all subsequent performances.] Also TWELFTH NIGHT. Malvolio - Yates (1st appearance in that character these 10 years); Sir Andrew Ague-Cheek - Dodd; Sir Toby Belch - Palmer; Orsino - Jefferson; Sebastian - Davies; Fabian - Lamash; Antonio - Wrighten; Captain - Wright; Officer - Carpenter; Priest - Griffiths; Valentine - Norris; Curio - Everard; Clown (with the original *Epilogue song*) - Vernon // Olivia (with a *song*) - Mrs Baddeley; Maria - Mrs Hopkins; Viola - Miss Younge. Also MISS IN HER TEENS. Fribble (with a *song* in character) - Dodd; Captain Flash - Palmer; Captain Loveit - Davies; Puff - Moody; Jasper - Burton // Tag - Mrs Love; Miss Biddy - Miss Jarratt.

COMMENT. Prelude [1st time; PREL 1, by George Colman, the elder; incidental music by Thomas Linley Sen. and Nicola Piccinni. Prologue by David Garrick (*Poetical Works*, II, 327)]. The Words of the Songs in [the] Prelude will be given at the Theatre.

The Doors to be opened at 5:30. To begin at 6:30 [see 11 Nov.]. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken of Fosbrook at the Stage Door. No Money to be taken at the Stage Door, nor any Money returned after the Curtain is drawn up.

The TR opened this Season under the Management of Messrs Lacy, Sheridan, Ford and Linley. This Summer the Flys has been raised considerably—the Stage widened and heitened—the orchestra enlarged, and Iron ornaments at the Top. New Brooms written by G. Colman Esq. went off with tolerable Applause—is much too long (*Hopkins Diary*). *Public Advertiser*, 3 Oct. 1776: This Day at Noon will be published NEW BROOMS! (1s.). [Yates had last acted Malvolio at DL on 6 Jan. 1764 and at CG on 5 May 1772.] Receipts: £269 19s. 6d.

*Monday 23*  
CG NEWS FROM PARNASSUS. *Cast not listed*, but see 25 Sept. Also THE RECRUITING OFFICER. Captain Plume - Lewis (1st appearance in that character); Justice Balance - Hull; Worthy - Whitefield; Scale - Thompson; Scruple - Cushing; Serj. Kite - Fearon; Bullock - Dunstall; Recruits - Quick, Jones; Capt. Brazen - Woodward // Melinda - Miss Ambrose; Rose (1st time) - Miss Dayes; Lucy - Mrs Pitt; Sylvia - Mrs Lessingham. Also THE MOCK DOCTOR. The Mock Doctor - Dunstall; Sir Jasper - Cushing // Dorcas - Mrs Pitt.

**COMMENT.** Prelude [1st time; PREL I, by Arthur Murphy]. Mainpiece: Not acted these 3 years. Afterpiece: Not acted these 5 years [acted 21 Nov. 1772].

Monday 23  
CG

The Doors to be opened at 5:30. To begin at 6:30 [see 11 Nov.]. Boxes 5s. Pit 3s. 1st Gallery 2s. 2nd Gallery 1s. Places for the Boxes to be taken of Sargent (only) at the Stage-door. No persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Receipts: £214 17s. 6d. (214/15/0; 0/2/6).

**THE BEAUX STRATAGEM.** Also **THE MAYOR OF GARRATT.** See conclusion of preceding season.

HAY

**THE SCHOOL FOR WIVES.** General Savage - Massey; Captain Savage - Johnson; Leeson - Smith; Torrington - Lewis; Spruce - Dancer; Conolly - Comerford; Belville - Saul // Mrs Belville - Mrs Massey; Lady Rachel Mildew - Mrs Ross; Miss Walsingham - Mrs Wilks; Mrs Tempest - Mrs Russell; Miss Leeson - Miss Taylor. Also **MIDAS.** Midas - Newton; Sileno - Comerford; Damaetas - Dancer; Pan - Massey; Jupiter - Johnson; Apollo - Kenny // Juno - Mrs Wilks; Mysis - Mrs Russell; Daphne - Miss Taylor; Nysa - Mrs Davies. **SINGING.** End of mainpiece *Moderation and Alteration; or a Touch on the Times* by Massey.

CHR

**MONOLOGUE.** Preceding mainpiece the celebrated Satyric *Lecture on Hearts and Dissertation on Noses*, illustrated by Hearts of different colours and Noses of various sizes, by Comerford.

**IMITATIONS.** End of Act III of mainpiece, by Master Russell.

**COMMENT.** Benefit for Miss Taylor. Mainpiece: Written by Hugh Kelly, Esq. Tickets to be had of Miss Taylor at Sergeant's, Paradise-street. Boxes 3s. Pit 2s. Gallery 1s. The Doors to be opened at 5:00. To begin precisely at 6:00.

**NEW BROOMS!** As 21 Sept. Also **JANE SHORE.** Hastings - Smith; Gloster - Jefferson; Bellmour - Davies; Catesby - Wright; Ratcliffe - Farren; Derby - Hurst; Shore - Reddish // Alicia - Miss Younge; Jane Shore - Mrs Yates. Also **MAY DAY; or, The Little Gipsy.** William - Vernon; Clod - Bannister; Dozey - Waldron; Cryer - Wrighten; Furrow - Parsons // Dolly - Mrs Wrighten; The Little Gipsy - Miss Abrams.

Tuesday 24  
DL

**COMMENT.** The Prelude shortened, and is much the better for it (Hopkins Diary). Receipts: £246 8s. 6d.

**NEWS FROM PARNASSUS.** Characters by Woodward, Hull, Wilson, Lee Lewes, Wewitzer, Quick. [Cast from Murphy's *Works*, Vol. IV (T. Cadell, 1786): Frolick - Woodward; Boccalini - Hull; Vellum - Wilson; Rantwell - Lee Lewes; La Fleur - Wewitzer; Rebus - Quick; Catcall - Whitefield (who is omitted from the playbill).] Also **SHE STOOPS TO CONQUER.** Hardcastle - Wilson; Tony Lumpkin - Quick; Marlow - Lee Lewes; Hastings - Whitefield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Green; Miss Neville - Mrs Lessingham; Miss Hardcastle - Mrs Bulkley. Also **THE PADLOCK.** Don Diego - Reinhold; Leander - Mahon; Mungo - Quick // Ursula - Mrs Green; Leonora - Miss Brown.

Wednesday 25  
CG

**COMMENT.** Paid Music 23rd Inst. £7 4s.; Properties 12s. Receipts: £217 12s. 6d. (217/3/0; 0/9/6).

**KING HENRY VIII,** With the Fall of Cardinal Wolsey. King Henry - A Gentleman (from the Theatre Royal, Edinburgh [unidentified]); Duke of Buckingham - Stacy; Duke of Norfolk - Comerford; Duke of Suffolk - Kenny; Earl of Surry - Garland; Cranmer (Archbishop of Canterbury) - Lewis; Gardiner (Bishop of Winchester) - Massey; Lord Sands - Ware of Deptford; Lord Chamberlain - Johnson; Cardinal Campeius (the Pope's Legate) - Sparrow; Cromwell (Gentleman Usher) - W. Smith; Doctor Butts (Physician to the King) - Ward; Cardinal Wolsey - Stokes // Queen Katherine - Miss Reynolds; Anne Bullen - Mrs West;

CHR

- Wednesday 25*  
CHR Patience (with a *song* in character) – Mrs Davies; Dame Prattle – Mrs Ross; Lady of the bed chamber to Queen Katherine – Miss C. Reynolds. Also **MISS HOYDEN**; or, **The Man of Quality**. Lord Foppington (the man of quality) – Smith; Young Fashion – Sparks; Sir John Friendly – Ward; Lory – Johnson; Coupler – Lewis; Shoemaker – Dancer; Mendlegs (the hosier) – W. Smith; Sir Tunbelly Clumsey – The Gentleman who performs King Henry // Miss Hoyden (with a *song*) – Miss Reynolds; Nurse – Mrs Ross.  
**DANCING.** A *Hornpipe* by Mrs Marklew.  
**SINGING.** Between the Acts of mainpiece, by Mrs Davies.  
**COMMENT.** Benefit for Miss Reynolds. [Afterpiece usually acted as **THE MAN OF QUALITY**.]
- Thursday 26*  
DL **NEW BROOMS!** As 21 Sept. Also **LOVE IN A VILLAGE**. Hawthorn – Vernon; Justice Woodcock – Parsons; Young Meadows – Dodd; Sir William Meadows – Aickin; Eustace – Davies; Hodge – King // Margery – Mrs Wrighten; Deborah Woodcock – Mrs Love; Lucinda – Miss Jarratt; Rosetta – Mrs Baddeley (1st appearance in that character these 5 years). Also **THE NOTE OF HAND**; or, **Trip to Newmarket**. O'Connor Mac Cormuck – Moody; Revell – Palmer; Sapling – Lamash; Sunderland – Jefferson; Rivers – Farren; Dipp – Wright; Spavin – Carpenter; Putty – Wrighten; Tom Epping – Waldron; Francis – Burton; Secretary – Griffiths; Issachar – Messink // Mrs Cheveley – Mrs Greville.  
**DANCING.** In Act I a *Country Dance* incident to the [main] piece; End of Act II *The Sailors Revels* by Blurton, &c.  
**COMMENT.** Mrs Baddeley sung but very indifferently (Hopkins Diary). Receipts: £188 9s. 6d.
- Friday 27*  
CG **NEWS FROM PARNASSUS.** As 25 Sept. Also **THE BEGGAR'S OPERA**. Macheath – Mattocks; Peachum – Wilson; Lockit – Dunstall; Filch – Wewitzer; Mat o' the Mint – Fox // Lucy – Mrs Mattocks; Mrs Peachum – Mrs Pitt; Mrs Slammekin – Mrs Green; Polly – Miss Catley (1st appearance these 2 years). Also **CROSS PURPOSES**. Grub – Wilson; George Bevil – Whitefield; Chapeau – Lee Lewes; Consol – Jones; Robin – Wewitzer; H. Bevil – Booth; F. Bevil – Thompson // Emily – Miss Ambrose; Mrs Grub – Mrs Green.  
**DANCING.** In Act III of mainpiece a *Hornpipe* by Miss Besford; To conclude with a *Country Dance* by the characters. [Both these were danced, as here assigned, at all subsequent performances.]  
**COMMENT.** Receipts: £279 os. 6d. (278/13/0; 0/7/6).
- CHR **BARBAROSSA.** Barbarossa – The Gentleman who performed King Henry [on 25 Sept.]; Othman – Comersford; Sadi – Johnson; Aladin – Smith; Officer – Lewis; Slave – Dancer; Selim – Stokes // Zaphira – Mrs Massey; Irene – Miss Reynolds. The original *Prologue* in character by Master Kenny. Also **THE KING AND THE MILLER OF MANSFIELD**. The King – A Gentleman of Rotherhithe (1st appearance on any stage [unidentified]); Dick – Johnson; Lord Lurewell – Smith; Keeper – Lewis; Joe (with a *song*) – Comersford; John Cockle (the Miller of Mansfield) – Newton // Peggy – Mrs Wilks; Kate – Miss Taylor; Madge – Mrs Ross.  
**SINGING.** As 25 Sept.  
**COMMENT.** Benefit for Spooner, box-office-keeper.
- Saturday 28*  
DL **NEW BROOMS!** As 21 Sept. Also **MATILDA**. Morcar – Reddish; Siward – Palmer; Oswald – Chaplin; Harold – Wrighten; Edwin – Smith // Bertha – Miss Platt; Matilda – Miss Younge. Also **THE MAYOR OF GARRATT**. Jerry Sneak – A Young Gentleman (1st appearance upon any stage [Baker]); Sir Jacob Jollup – Waldron; Mr Bruin – Wright; Lint – Wrighten; Heeltap – Bransby; Major Sturgeon – Bannister // Mrs Bruin – Miss Platt; Mrs Sneak – Mrs Wrighten.

**COMMENT.** Mr Baker made his first Appearance in Jerry Sneak – he is a tall, thin, awkward Figure, looked like a Pinmaker, is a very strong Copy of poor Weston, has some Requisites, may in Time be a tolerable Actor in low Comedy— pretty well received. [Note added by J. P. Kemble: Mr Baker, I have heard, had at this Time just received an Inheritance of fifteen thousand Pounds, which he so quickly dissipated as to be reduced within five years after to the Condition of Coachman to a Bristol Diligence] (Hopkins Diary). Receipts: £181 2s.

Saturday 28  
DL

**NEWS FROM PARNASSUS.** As 25 Sept. Also THE BEGGAR'S OPERA. As 27 Sept., but Lucy – Miss Catley; Polly – Miss Brown. Also MISS IN HER TEENS. Fribble – Quick; Puff – Dunstall; Captain Loveit – Fearon; Jasper – Thompson; Capt. Flash – Lee Lewes // Tag – Mrs Pitt; Miss Biddy – Miss Leeson.

Monday 30  
CG

**COMMENT.** Receipts: £291 15s. (291/11/6; 0/3/6).

**A BOLD STROKE FOR A WIFE;** or, The Quaker's Wedding. Colonel Feignwell – Comerford; Freeman – Smith; Sackbut – Lewis; Tradelove – Johnson; Obadiah Prim – Massey; Periwinkle – Newton; Simon Pure – Kenny; Quaker Boy – Master Russell; Sir Philip Modelove – Lloyd (from the Theatre Royal, Hay-market) // Anne Lovely – Mrs Wilks; Betty – Miss Taylor; Masked Lady – Mrs West; Mrs Prim – Mrs Ross. Also THE DEVIL TO PAY. Jobson – Massey // Nell – Mrs Ross. *No other parts listed.*

CHR

**SINGING.** As 25 Sept.

**IMITATIONS.** By Master Russell.

**COMMENT.** Benefit for Massey. Tickets to be had of Massey, the Bell and Dragon, near Princes stairs.

## October 1776

**NEW BROOMS!** As 21 Sept. Also THE RUNAWAY. George Hargrave – Smith; Mr Drummond – Bensley; Justice – Parsons; Jarvis – Palmer; Mr Morley – Aickin; Sir Charles Seymour – Brereton; Mr Hargrave – Yates // Emily – Mrs Baddeley (1st appearance in that character); Lady Dinah – Mrs Hopkins; Susan – Mrs Wrighten; Harriet – Miss P. Hopkins; Bella – Miss Younge. Also THE ELOPEMENT. Harlequin – Wright; Pantaloon – Grimaldi; Clown – Carpenter; Lover – Messink; Drunken Valet – Griffiths; Scaramouch – Follett // Country Girls – Miss Jarratt, Miss Collett, &c.; Columbine – Mrs Sutton.

Tuesday 1  
DL

**COMMENT.** Afterpiece: To conclude with the Scene of the Waterfall, as it was originally performed. [This was included in all subsequent performances.] This Comedy (The Runaway) is much shortened since last Year and is the better for it (Hopkins Diary). Receipts: £197 7s.

**THE DISTREST MOTHER.** Orestes – Barry; Phryrus – Aickin; Pylades – Whitefield; Phoenix – L'Estrange // Andromache – Mrs Hartley; Cephisa – Miss Dayes; Cleone – Mrs Poussin; Hermione – Mrs Barry. Also THE PADLOCK. As 25 Sept.

Wednesday 2  
CG

**COMMENT.** [Afterpiece in place of THREE WEEKS AFTER MARRIAGE, announced on playbill of 30 Sept.] Receipts: £265 8s. (264/10/6; 0/17/6).

**OROONOKO;** or, The Royal Slave. Oroonoko – Comerford; Aboan – Smith; Hotman – Johnson; Captain Driver – Saul; Blandford – Newport; Stanmore – A Gentleman [unidentified]; Jack Stanmore – Dancer; Daniel – Kenny; Governor – A Gentleman (1st appearance on this stage [unidentified]) // Imoinda – A Young

CHR

<i>Wednesday 2</i> CHR	Lady of Rotherhithe [unidentified]; Widow Lackit - Mrs Ross; Lucy Weldon - Miss Taylor; Charlotte Weldon - Mrs Wilks. Also <b>A TRIP TO SCOTLAND</b> . Jemmy Twinkle - A Young Gentleman [unidentified]; Griskin - Massey; Sotherton - Smith; Chamberlain - Johnson; Cupid - Master Russell // Fillagree - Mrs Ross; Landlady - Mrs West; Miss Flack - Miss Taylor; Miss Griskin - Mrs Wilks.
	<i>SINGING.</i> As 25 Sept. <i>MONOLOGUE.</i> Before the mainpiece <i>Bucks bare at ye all</i> by Master Russell.
	<i>IMITATIONS.</i> As 30 Sept. <i>COMMENT.</i> Benefit for Mrs Wilks. Tickets to be had of Mrs Wilks, at Jones's, Upper Queen-street.
<i>Thursday 3</i> DL	<b>THE FAIR PENITENT.</b> Sciolto - Aickin; Altamont - Brereton; Horatio - Bensley; Rossano - Farren; Lothario - Reddish // Lavinia - Mrs Bulkley; Lucilla - Mrs Davies; Calista - Mrs Yates. Also <b>THE MAYOR OF GARRATT</b> . As 28 Sept.
	<i>COMMENT.</i> Receipts: £176 19s. 6d.
<i>Friday 4</i> CG	<b>THE BEGGAR'S OPERA.</b> As 30 Sept. Also <b>THE ENGLISHMAN IN PARIS</b> . Buck - Woodward; Sir John Buck - Fearon; Subtle - Thompson; Marquis - Wewitzer; Classic - Hull // Mrs Subtle - Mrs Pitt; Lucinda (with a <i>song</i> ) - Miss Macklin.
	<i>DANCING.</i> In afterpiece a <i>Minuet</i> by Dumay and Miss Macklin.
	<i>COMMENT.</i> Receipts: £284 10s. (283/18; 0/12).
CHR	<b>KING RICHARD III.</b> King Richard - A Gentleman (1st appearance on any stage [unidentified]); King Henry - Comerford; Duke of Buckingham - Russell; Lord Stanley - Lewis; Oxford - Thomas; Racliffe - Johnson; Catesby - Smith; Tressel - The Gentleman who performed King Lear [at this theatre, 16 Sept. 1776; unidentified]; Lord Mayor - Massey; Prince of Wales - Mrs Wilks; Duke of York - Master Russell; Lieutenant of the Tower - Smith; Tyrell - Dancer; Earl of Richmond - West // Queen - Mrs Massey; Duchess of York - Mrs Ross; Lady Ann - Miss Taylor. <i>Prologue</i> by Morgan in character of a Jew. Also <b>THE HONEST YORKSHIREMAN</b> . Gaylove - Kenny; Sapskull - Russell; Blunder - Massey; Slango - Dancer; Muckworm - Lewis // Combrush - Mrs Russell; Arabella - Mrs West.
	<i>SINGING.</i> As 25 Sept.
	<i>IMITATIONS.</i> As 30 Sept.
	<i>COMMENT.</i> Benefit for Harrison and Thompson.
<i>Saturday 5</i> DL	<b>THE CLANDESTINE MARRIAGE.</b> Lord Ogleby - King; Sterling - Parsons; Sir John Melvil - Bensley; Lovewell - Brereton; Serjeant Flower - Bransby; Traverse - Hurst; Trueman - Fawcett; Canton - Baddeley; Brush - Palmer // Miss Sterling - Miss Pope (1st appearance upon this stage these 2 years); Fanny - Mrs Baddeley; Betty - Mrs Love; Chambermaid - Mrs Davies; Mrs Heidelberg - Mrs Hopkins. Also <b>THE WATERMAN</b> . Tugg - Bannister; Bundle - Davies; Robin - Dodd // Wilhelmina - Miss Jarratt; Mrs Bundle - Mrs Wrighten.
	<i>COMMENT.</i> Afterpiece: To conclude with a Grand Representation of a Regatta. [This was included in all subsequent performances.] Paid Supernumeraries £5 13s. 6d.; Billstickers £2 14s.; Music 1st week £25 7s. 6d.; Miss Younge's Cloathes £5.
	King being hoarse the Prelude [see 21 Sept.] was omitted—Miss Pope made her first Appearance these 2 years upon this stage in Miss Sterling—but coolly received (Hopkins Diary). Receipts: £213 8s. 6d.
<i>Monday 7</i> CG	<b>ROMEO AND JULIET.</b> Romeo - Ward (1st appearance on this stage); Capulet - Clarke; Friar Lawrence - Hull; Mercutio - Woodward; Benvolio - Booth; Paris - Whitefield; Tibalt - L'Estrange; Peter - Jones // Lady Capulet - Mrs Poussin;

Nurse - Mrs Pitt; Juliet - Mrs Jackson. Also *Comus*. Comus - Mattocks; Spirit - L'Estrange; Brothers - Whitefield, Robson; Bacchanals - Reinhold, Mahon, &c. // The Lady - Mrs Jackson; Pastoral Nymph and Sabrina - Miss Dayes; Bacchants - Miss Ambrose, &c.; Euphrosyne - Miss Catley (1st appearance in that character these 2 years). Monday 7  
CG

*DANCING.* In Act I of mainpiece a Masquerade Scene incident to the Play; and a *Minuet* by Dumay and Mrs Jackson.

*SINGING.* End of Act IV of mainpiece the Funeral Procession of Juliet, with the *Solemn Dirge*. Vocal Parts by Mattocks, Reinhold, Baker, Fox // Miss Dayes, Miss Valois, Mrs Willems, &c. [The Masquerade, Minuet, and Dirge, as here assigned, are the same in all subsequent performances.]; In afterpiece *Sweet Echo* by Leoni and Miss Catley. [This was sung, as here assigned, in all subsequent performances.]

*COMMENT.* Paid Wardrobe 3 nights £4 os. 6d. [Ward was from the Birmingham theatre.] Receipts: £302 17s. 6d. (302/10/0; 0/7/6).

**THE GENTLE SHEPHERD.** Sir William - A Gentleman [unidentified]; Patic - McDonald; Roger - Burnat; Symon - Middlemist; Glaud (with the *Cries of Edinburgh*) - Boyack; Bauldy - Walker // Peggy - The Lady who performed it with universal Applause last February [Mrs Moss]; Jenny - Miss Ross; Madge and Elspa - Mr Wilson; Mause - Mr Hamilton. New *Prologue* spoken by Walker. Also **THE PREJUDICE OF FASHION**. Colonel Ancient - Walker; Medium - Phillimore; O'Cargo (with a song) - Brodrick; Marmoset - Benson; Whisk - Jackson; Jonathan - Lloyd; Carbuncle - Boyack // Lady Ancient - Mrs Sparkes; Lucinda - Miss Essex. *Prologue* spoken by Lloyd.

*SINGING.* End of mainpiece *The Birks of Invermay* by the Lady who performs Peggy.

*COMMENT.* By Authority of the Lord Chamberlain. Benefit for Walker. Afterpiece [1st time; F 2]: by a Gentleman from Edinburgh [unidentified. MS: Larpen 433; not published. Authors of Prologues unknown. Mrs Moss is identified on playbill of 22 Apr. 1777]. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:00. To begin at 6:00. Tickets to be had of Walker, No. 4, New Round-court, Strand; of McIntosh, the King's Head, near Marybone-street; at the St. Andrew, Wapping; at the Mount-street Coffee-house, Grosvenor-square.

**ALEXANDER THE GREAT;** or, **The Rival Queens.** Alexander - West; Hephestion - Russell; Lysimachus - Smith; Cassander - Comerford; Polyperchon - Jones; Perdiccas - Johnson; Thessalus - Dancer; Aristander - Thomas; Eumenes - Brown; Clytus - Lewis // Roxana - Mrs Wilks; Sysigambis - Mrs Ross; Parisatis - Miss Taylor; Satira - A Gentlewoman [unidentified]. Also **MARRIAGE A LA MODE** [i.e. **THREE WEEKS AFTER MARRIAGE**]; or, **What we must all come to.** Sir Charles Racket - West; Drugget - Lewis; Lovelace - Smith; Woodley - Johnson // Mrs Drugget - Mrs Ross; Nancy - Miss Taylor; Dimity - Mrs Wilks; Lady Racket - Mrs West (1st appearance in that character).

*SINGING.* In Act II of mainpiece the grand chorus, *See the conquering Hero comes* [*performers not listed*]; Between the Acts of mainpiece, as 25 Sept.

**MONOLOGUE.** *The Painter's Art* [from **TASTE**, by Samuel Foote]. Lady Pentweazle - Master Russell.

*COMMENT.* Benefit for Mrs West. Tickets to be had of West, at the Ship, near the Seven Houses, Rotherhithe. Mainpiece: In Act II the triumphal entry of Alexander into Babylon; In Act IV the grand Banquet where Alexander kills his faithful soldier, old Clytus. [The playbill contains a lengthy synopsis of the plot of the mainpiece; it concludes by noting that "the many flowery passages with which this tragedy abounds does honour to the pen of its author, N. Lee, Esqr., and we may justly say with Mr Pope, 'Such plays alone shou'd please a British ear, as Cato's self had not disdain'd to hear.'"]

- Tuesday 8*  
DL NEW BROOMS! As 21 Sept. Also VENICE PRESERV'D. Jaffier - Reddish; Priuli - Aickin; Renault - Jefferson; Duke - Bransby; Bedamor - Packer; Spinosa - Wright; Elliot - Wrighten; Officer - Griffiths; Pierre - Bensley // Belvidera - Miss Younge. Also THE ELOPEMENT. As 1 Oct.  
COMMENT. Receipts: £118 16s.
- CG VENICE PRESERV'D. Jaffier - Barry; Priuli - Hull; Renault - Clarke; Duke - Mahon; Bedamar - Whitefield; Spinosa - L'Estrange; Elliot - Fearon; Officer - Booth; Pierre - Aickin // Belvidera - Mrs Barry. Also COMUS. As 7 Oct.  
COMMENT. Account-Book, 31 Oct.: Paid Miss Catley for 5 nights performance £136 10s. Receipts: £242 15s. 6d. (241/2/6; 1/13/0).
- Wednesday 9*  
DL NEW BROOMS! As 21 Sept. Also AS YOU LIKE IT. Touchstone - King; Orlando - Reddish; Jaques - Jefferson; Duke Senior - Hurst; Duke Frederick - Bransby; Oliver - Packer; Amiens (with songs) - Vernon; Corin - Waldron; LeBeau - Everard; Silvius - R. Palmer; William - Messink; Adam - Moody // Celia (with the *Cuckoo Song*) - Mrs Baddeley; Phoebe - Mrs Davies; Audrey - Mrs Bradshaw; Rosalind - Miss Younge. Also BON TON; or, High Life above Stairs. Sir John Trotley - King; Colonel Tivy - Brereton; Davy - Parsons; Jessamy - Lamash; Mignon - Burton; Lord Minikin - Dodd // Miss Tittup - Mrs Davies; Lady Minikin - Miss Pope.  
DANCING. End of Act I of mainpiece *The Grand Garland Dance* by Giorgi, Sga Crespi, Slingsby.  
SINGING. In Act v of mainpiece a song by Mrs Scott.  
COMMENT. By Command of Their Majesties.  
Mrs Davies Miss Tittup—La! La! King sent a letter to Sheridan desiring to be off his Engagement—all made up at night. Mattocks came and told me that Lacy had sold Half his Share of the Patent to Mr Langford (The Auctioneer) and Captain Thomson (*Aubour of the Syrens &c.*). I acquainted Sheridan of it—he had not heard it before (Hopkins Diary). Receipts: £267 6s.
- CG LOVE IN A VILLAGE. Justice Woodcock - Wilson; Hawthorn - Reinhold; Young Meadows - Mattocks; Sir William Meadows - Fearon; Eustace - Mahon; Hodge - Dunstall // Deborah - Mrs Pitt; Margery - Miss Dayes; Lucinda - Mrs Mattocks; Rosetta - Miss Catley (1st appearance in that character these 2 years). Also MISS IN HER TEENS. As 30 Sept., but Captain Loveit - Booth.  
DANCING. End of Act II of mainpiece *The Pilgrim* by Harris and Miss Matthews.  
COMMENT. Receipts: £184 18s. (184/9; 0/9).
- CHR THE MINOR. The Minor - Raymond; Sir William Wealthy - Lloyd; Mr Richard Wealthy - Lewis; Loader - Comerford; Dick - Master Russell; Transfer - Marson; Smirk, Shift and Mrs Cole - Russell // Lucy - Miss Taylor. Also THE LIFE AND DEATH OF TOM THUMB THE GREAT. Tom Thumb - Master Russell; King Arthur - Comerford; Lord Grizzle - Massey; Noodle - Russell; Doodle - Johnson; Bailiff - Dancer; Follower - Thomas // Glumdalca (Queen of the Giants) - Mr Smith; Queen Dollalolla - Mrs Ross; Princess Huncamunca - Mrs Wilks; Mustacha (a Maid of Honour) - Miss Taylor; Cleora - Mrs West.  
MONOLOGUES. Preceding the mainpiece *Prologue* [to BARBAROSSA] in the character of a Country Boy, containing an account of his Journey to London, his different Services there, first in the City, next with a Lord, then with a Lady, and last of all with a starved Poet, by Master Russell; End of Act I a Scene from LETHE. Fine Gentleman - Master Russell; End of Act II an *Harangue in a Tub*, after the manner of the celebrated George Alexander Stevens, by Master Russell; End of mainpiece *The Drunken Buck* by Raymond.

**COMMENT.** Benefit for Master Russell. Tickets to be had of Master Russell at the Swan, Elephant stairs. Afterpiece: Written by Henry Fielding, Esq. In Act I the Triumphal Entry of Tom Thumb, attended with Giants, Giantess's, Dwarfs, Pigmies, Drums, Trumpets, &c.

Wednesday 9  
CHR

**NEW BROOMS!** As 21 Sept. Also BRAGANZA. Duke of Braganza – Reddish; Almada – Aickin; Ribiro – Palmer; Mendoza – Brereton; Lemos – Farren; Corea – Hurst; Roderic – Wright; Mello – R. Palmer; Pizarro – Davies; Ramirez – Packer; Antonio – Wrighten; Ferdinand – Griffiths; Velasquez – Smith // Ines – Mrs Johnston; Dutchess of Braganza – Mrs Yates. Also THE RIVAL CANDIDATES. Byron – Davies; Sir Harry Muff – Dodd; General Worry – Parsons; Spy – Baddeley; 1st Gardener – Bannister; Gardeners – Fawcett, Kear // Jenny – Mrs Wrighten; Narcissa – Mrs Baddeley.

Thursday 10  
DL

**COMMENT.** Paid Lampmen £3 18s.; Tailors £11 2s. 10d.; Mantua Makers £3 14s. 6d.; Carpenters £16 15s. 6d.; Printer [of playbills] £19 5s. 6d.

The Hypocrite and Christmas Tale in three Acts was advertised for to-morrow. This Morning at Rehearsal Lacy came and told Sheridan that he could not be off from his Agreement with Mr Langford and Captain Thomson. Sheridan told him, if he did agree, that he would withdraw himself from the Management of the Theatre—accordingly at eight this Evening he sent me with a Letter to Lacy confirming what he told him, and ordered me to receive my orders from Mr L—and that he withdrew the Christmas Tale, as he had altered, for a Farce, it was his Property. This put us all into confusion—Sent to Mrs Abington to know if she would play in the Hypocrite, as it was advertised—Her answer was, that she had made her Agreement with Sheridan only, and would play under no other Manager. About twelve at night we got Richard the third settled, and sent Bills accordingly (Hopkins Diary). [For further remarks concerning this situation see 15 Oct.] Receipts: £173 6s.

**LOVE IN A VILLAGE.** As 9 Oct. Also CATHERINE AND PETRUCHIO. Petruchio – Woodward; Baptista – Thompson; Hortensio – Davis; Taylor – Jones; Music Master – Fox; Biondello – Cushing; Pedro – Wewitzer; Grumio – Quick // Bianca – Mrs Poussin; Curtis – Mrs White; Catherine – Mrs Green.

Friday 11  
CG

**DANCING.** As 9 Oct.

**COMMENT.** Receipts: £212 12s. (211/18/6; 0/13/6).

**THE LONDON MERCHANT;** or, The History of George Barnwell. George Barnwell – Russell; Thoroughgood – Lewis; Trueman – Johnson; Blunt – Smith; Constable – Dancer; Uncle – Comerford // Millwood – Mrs Russell; Lucy – Miss Taylor; Maria – Mrs Wilks. Also THE LIFE AND DEATH OF TOM THUMB THE GREAT. As 9 Oct., but Lord Grizzle – Saul; omitted: Cleora.

CHR

**KING RICHARD III.** King Richard – Smith; Richmond – Palmer; Buckingham – Jefferson; Tressel – Davies; Lord Stanley – Bransby; Norfolk – Hurst; Catesby – Packer; Prince Edward – Miss P. Hopkins; Duke of York – Master Pulley; Lord Mayor – Griffiths; Ratcliffe – Wright; Lieutenant – Fawcett; King Henry – Reddish // Lady Anne – Mrs Greville; Dutchess of York – Mrs Johnston; Queen – Mrs Hopkins. Also THE ELOPEMENT. As 1 Oct.

Saturday 12  
DL

**COMMENT.** The Provoked Husband and Rival Candidates was given out for Tuesday. On Sunday Morning Mrs Yates sent word she was ill and could not play—sent to Miss Younge, and she sent word that she was ill in bed—King sent word he had a sore Throat, and could not play—so that we could do no Play but the Committee and Rival Candidates. On Monday the Managers met, but nothing was settled. At twelve o'clock Mrs Baddeley sent word she had a sore Throat, and could not play in the Riv[all] Can[didates] (Hopkins Diary).

THE HYPOCRITE and THE CHRISTMAS TALE are obliged to be deferred.

*Saturday 12*  
DL     "[Smith] has a good figure, is gentlemanlike, and decent in everything he undertakes. When we allow that, we have said all; he wants both feeling to be affected, and powers to convey his feelings, if he had them. In fine, in spite of all the partiality of his friends, or the ignorant prejudices of those who never judge but at second hand, his performance of Richard was little more than a strong union of judgement and industry, *unaided* by nature. He should woo genteel Comedy oftener; and not that coy sister of hers, who certainly holds Smith at the point of her lance" (*London Magazine*, Oct. 1776, p. 511). Receipts: £186 18s. 6d.

*Monday 14*  
CG     ROMEO AND JULIET. As 7 Oct. Also COMUS. As 7 Oct.  
COMMENT. Receipts: £281 15s. (281/6/6; 0/8/6).

CHR     THE MOURNING BRIDE. Osmyn - A Young Gentleman (Pupil to Newton; 1st appearance on any stage [unidentified]); Gonzalez - Lloyd; Garcia - Garland of Deptford; Selim - Johnson; Perez - Kenny; Alonzo - Dancer; Heli - Smith; King - Comerford // Zara - A Young Lady [unidentified]; Leonora - Miss C. Newton; Almeria (the Mourning Bride) - Miss Reynolds. Also THE LIFE AND DEATH OF HARLEQUIN. Harlequin (for that night only) - Loutherbourg; Pantaloons - Russell; Frenchman - Smith; Clown - Newton; Colombine - Miss Reynolds. Also THE CITIZEN. Old Philpot - Ware of Deptford; Young Wilding - Sparks; Old Wilding - Taylor of Deptford; Dapper - Dancer; Quildrive - Smith; Beaufort - Johnson; Young Philpot - Garland // Maria (with Theatrical *Imitations*) - Miss Reynolds.

SINGING. As 25 Sept.

MONOLOGUE. End of 3rd piece *Bucks have at ye all* by Master Russell.

COMMENT. Benefit for Mrs Newton, box-keeper. As Newton superintends the whole Performance of the Play, Farce and Interlude, the greatest care will be taken to gratify the taste of a most generous Public. Tickets to be had of Mrs Newton at the Seven Houses.

*Tuesday 15*  
DL     THE COMMITTEE; or, The Faithful Irishman. Teague (with *songs*) - Moody; Col. Careless - Jefferson; Col. Blunt - Aickin; Lieut. Story - Fawcett; Mr Day - Baddeley; Obadiah - Parsons; Abel - Burton; Committee-Men - Waldron, &c. // Mrs Day - Mrs Bradshaw; Arabella - Miss Jarratt; Ruth - Miss Pope. [Edition of 1792 (John Bell) adds: Tavern-boy - Everard; Bailiff - Griffiths; Soldier - Blanchard; Chairman - Heath; Gaol-keeper - Kear; Bookseller - Carpenter; Porter - Wrighten // Mrs Chat - Mrs Cartwright.] Also THE WATERMAN. As 5 Oct.

COMMENT. [As afterpiece *Public Advertiser* announces THE RIVAL CANDIDATES, but see Hopkins Diary, 12 Oct.]

The Managers met again to-day, but nothing settled. Hamlet was given out. I saw Mr Sheridan, he told me that Mr Lacy and he had agreed that no Play should be given out, nor any Bills put up, till they had settled this Affair, which was to be done to-morrow at Mr Wallis's (the Attorney's) where they were all to dine. I waited on Mr Lacy, who agreed to the same, and no Bills or Paragraph were sent to the Papers. All the Business of the Theatre is at a Stand, and no Rehearsal called. *Wed. 16tb*-Mr Sheridan, Dr Ford and Mr Linley dined today by Appointment with Mr Wallis where Mr Lacy was to have met them; about four o'clock he sent a verbal Message that he could not come to Dinner, but would wait upon them in the Evening, and about nine o'clock he came, and everything was settled to the Satisfaction (of them all) and a Paragraph sent to the Papers, and the Hypocrite and Christmas Tale was advertised for Friday, but no Play was to be done on Thursday—Covent Garden did not play on Friday (Hopkins Diary).

*Public Advertiser*, 16 Oct., summarizes the proprietors' dispute: the Drury Lane patent had been purchased [in 1747] by David Garrick and James Lacy. On his death Lacy had devised his half-share to his son, Willoughby Lacy; on his

retirement from the stage Garrick had sold his half-share to Sheridan, Ford and Linley. The original agreement between Garrick and Lacy, as recited in a document retained by the attorney Albany Wallis was that, in case of the sale of either share of the patent, or any part of either share, the seller was obligated to offer the first refusal to purchase to the other partner, and that this was to be done only when the theatre was closed for the summer. In selling one half of his share to Robert Langford and to Edward Thompson, Willoughby Lacy was—so argued his three partners—acting illegally: he had not offered to them the first refusal, and he was negotiating the sale at a time when the theatre was open. *Public Advertiser*, 17 Oct., prints a statement from Lacy saying that he did not feel himself bound by the original agreement between his father and Garrick, but that, in the interest of the business of the theatre, he had asked Langford and Thompson to withdraw their claim to partnership, to which request they had acceded.

Receipts: £130 9s. 6d.

Tuesday 15  
DL

**THE BUSY BODY.** [Cast from *Morning Chronicle* and *Morning Post*, both 16 Oct.: Marplot – Woodward; Sir Francis Gripe – Quick; Sir George Airy – Lewis; Charles Gripe – Wroughton // Isabinda – Mrs Whitfield; Miranda – Miss Macklin. *Gazetteer*, 16 Oct., also refers to Dunstall, who probably acted Sir Jealous Traffic (see 29 Jan. 1778).] Also **THE GOLDEN PIPPIN**. Jupiter – Reinhold; Paris – Mattocks; Momus – Quick; Mercury – Mahon // Venus – Mrs Mattocks; Pallas – Miss Dayes; Iris – Miss Valois; Juno – Miss Catley.

CG

**DANCING.** End of mainpiece *Mirth and Jollity* by Aldridge, Master Langrish, Master Jackson, Miss Besford.

**COMMENT.** [As mainpiece the playbill announces DOUGLAS, but “Mrs Barry being suddenly taken ill yesterday Morning, *The Busy Body* was substituted for *Douglas* . . . and allowing for the short Notice which the Performers had to prepare for the Representation, we must do them the Justice to say that they acquitted themselves extremely well” (*Morning Chronicle*, 16 Oct.).] Receipts: £234 5s. (233/4; 1/1).

Wednesday 16  
CG

**ALL IN THE WRONG.** Sir John Restless – Lee Lewes; Sir W. Belmont – L’Es-  
trange; Young Belmont – Whitefield; Mr Blandford – Fearon; Robert – Booth;  
Brush – Wewitzer; Beverly – Lewis // Lady Restless – Mrs Mattocks; Clarissa –  
Miss Dayes; Tippet – Mrs Whitefield; Marmalet – Mrs Willems; Tattle – Mrs Pitt;  
Belinda – Mrs Bulkley (1st appearance in that character). Also **CROSS PUR-  
POSES**. As 27 Sept., but Consol – Quick.

**DANCING.** As 15 Oct.

**COMMENT.** By Command of Their Majesties. [For Fanny Burney’s pen and ink sketch of the royal box and her written description of it, as it appeared on this evening, see List of illustrations these volumes. Receipts: £261 14s. 6d. (260/  
14/0; 10/6).]

**CATO.** Cato – Comerford; Portius – Russell; Marcus – Smith; Lucius – Dancer;  
Sempronius – Johnson; Juba – Stokes; Decius – Mrs Kenny; Syphax – Lewis //  
Marcia – Miss Taylor; Lucia – Mrs Wilks. Also **THE ELECTION**. John –  
Kenny; Dick – Comerford; Trusty – Russell // Sally – Mrs Davies; Wife – Mrs  
Wilks. Also **HIGH LIFE BELOW STAIRS**. Lovel – Russell; Freeman –  
Johnson; Philip – Lewis; Lord Duke – Comerford; Sir Harry – Smith; Robert –  
Dancer; Coachman – G. Smith; Tom – Kenny; Kingston (the Black Boy) – Master  
Russell // Kitty (with a song) – Mrs Russell; Lady Charlotte – Miss Taylor;  
Lady Bab – Mrs Wilks; Cook – Mrs Newby.

CHR

**SINGING.** 2nd piece: With all the original *Songs, Chorusses, &c.*

**IMITATIONS.** As 30 Sept.

**COMMENT.** Benefit for Robinson, musician, and Mrs Newby.

- Thursday 17* CG **HAMLET.** Hamlet – Lewis (1st appearance in that character); King – Clarke; Ghost – Aickin; Horatio – Hull; Laertes – Whitefield; Ostrick – Lee Lewes; Polonius – Quick; Player King – L'Estrange; Marcellus – Fearon; Bernardo – Booth; Francisco – Wewitzer; Rosencraus – Robson; Guildenstern – Thompson; Grave-diggers – Dunstall, Jones // Ophelia – Mrs Mattocks; Player Queen – Mrs Poussin; Queen (1st time) – Mrs Jackson. Also **THE GOLDEN PIPPIN.** As 15 Oct.  
 COMMENT. Receipts: £233 10s. (232/16/6; 0/13/6).
- Friday 18* DL **THE HYPOCRITE.** Doctor Cantwell – Moody; Sir John Lambert – Packer; Seyward – Brereton; Col. Lambert – Jefferson; Maw-Worm – A Young Gentleman (3rd appearance upon any stage [Baker]); Darnley – Bensley // Lady Lambert – Miss Sherry; Old Lady Lambert – Mrs Bradshaw; Charlotte – Mrs Abington (1st appearance this season). Also **A CHRISTMAS TALE.** Floridor – Vernon; Bonoro – Bannister; Faladel – Parsons; Nigromant – Legg; Tycho – Dodd // Robinette – Mrs Wrighten; Camilla – Mrs Baddeley. The Other Characters – Hurst, Burton, Lamash, R. Palmer, Wright, Fawcett, Kear, Master Pulley // Miss Platt, Mrs Scott, Miss Jarratt, &c. [Edition of 1776 (T. Becket) specifies: Radel – Lamash; Messengers – R. Palmer, Master Pulley; Good and Evil Spirits, in various characters – Hurst, Burton, Wright, Carpenter // Miss Platt, Mrs Scott, Miss Jarratt, Mrs Johnston, Mrs Bradshaw. Account-Book adds: Chorus Singers – Follett, Chaplin, Reynoldson, Webbe // Mrs J. Smith, Miss Collett, Mrs Love, Mrs Pitt, Miss Abrams, Miss Boyd.]  
 COMMENT. [Afterpiece in 3 acts, altered from Garrick's original 5 acts by Richard Brinsley Sheridan.] The Music composed by Dibdin. With New Dresses. The Scenes, Machines, &c. invented by De Loutherbourg.  
 The Christmas Tale reduced to three Acts (by R. B. Sheridan esq.) was performed for the first time as a Farce—was received with very great Applause—it is too long, and must be shortened (Hopkins Diary). *Public Advertiser*, 22 Oct. 1776: This Day at Four o'Clock will be published **A CHRISTMAS TALE** (1s.) [For Baker see 28 Sept.] Receipts: £241 14s.
- CHR **THE RECRUITING OFFICER.** Captain Plume – Comerford; Worthy – Johnson; Captain Brazen – Russell; Justice Ballance – Lewis; Bullock – Newton; Thomas Appletree – Kenny; Costar Pearmain – Dancer; Serjeant Kite – Smith // Sylvia – Miss Reynolds; Melinda – Mrs West; Lucy – Miss Taylor; Rose – A Young Lady of Rotherhithe (1st appearance on any stage [unidentified]). Also **THE LIFE AND DEATH OF TOM THUMB THE GREAT.** As 11 Oct.  
**DANCING.** End of mainpiece *The Wapping Landlady; or, Jack in Distress*, with a *Hornpipe* in character, by a Lady from London [unidentified].  
**SINGING.** As 25 Sept.  
**IMITATIONS.** As 30 Sept.  
**MONOLOGUE.** *Teague's Ramble to London.* Captain O'Blunder – Broderick.  
 COMMENT. Benefit for Lewis, Dancer & J. Smith. Tickets to be had of Lewis at the Europa; of Smith at the Ship, Seven Houses.
- Saturday 19* DL **MEASURE FOR MEASURE.** Duke – Smith; Angelo – Palmer; Claudio – Farren; Escalus – Aickin; Clown – Parsons; Provost – Davies; Elbow – Wright; Barnardine – Wrighten; Abhorsone – Carpenter; Lucio – King // Mariana – Miss Hopkins; Juliet – Miss Platt; Mrs Over-done – Mrs Bradshaw; Francisca – Mrs Johnston; Isabella – Mrs Yates. Also **A CHRISTMAS TALE.** As 18 Oct.  
 COMMENT. The Christmas Tale is shortened, and went off with great Applause (Hopkins Diary). Receipts: £208 16s 6d.
- Monday 21* CG **ROMEO AND JULIET.** As 7 Oct. Also **THE GOLDEN PIPPIN.** As 15 Oct.  
 COMMENT. Paid Chorus Singers £3 17s. 6d. Receipts: £257 2s. (256/11; 0/11).

**THE DISTRESS'D MOTHER.** Orestes - Smith; Pyrrhus - Palmer; Pylades - Packer; Phoenix - Hurst // Hermione - Miss Younge; Cleone - Miss Sherry; Cephisa - Miss Platt; Andromache - Mrs Yates. Also A CHRISTMAS TALE. As 18 Oct., but Faladel - Burton; in Other Characters: Carpenter in place of Burton.

COMMENT. Receipts: £230 6s.

Tuesday 22  
DL

**HAMLET.** Hamlet - Smith; King - Jefferson; Ghost - Bransby; Horatio - Packer; Polonius - Baddeley; Laertes - Aickin; Rosencraus - Davies; Guildenstern - Fawcett; Marcellus - Wrighten; Player King - Hurst; Lucianus - Waldron; Messenger - Wright; Bernardo - Griffiths; Francisco - Norris // Queen - Mrs Hopkins; Player Queen - Mrs Johnston; Ophelia - Mrs Baddeley. Also A CHRISTMAS TALE. As 22 Oct.

COMMENT. Mainpiece: with Alterations [by David Garrick]. Receipts: £243 13s. 6d.

Wednesday 23  
DL

**COMUS.** As 7 Oct. Also THE GOLDEN PIPPIN. As 15 Oct.

DANCING. End of mainpiece a *New Rural Ballet* by Palladini and Sga Tinte (their 1st appearance on this stage); End of Act I of afterpiece, as 15 Oct.

SINGING. A favourite *Scotch Air* of Dr Arne's, and a *Hunting Song*, both by Miss Catley.

MUSIC. End of Act I of mainpiece a *Solo* on the violin by Fisher.

COMMENT. Benefit for Miss Catley. *Public Advertiser*, 3 Oct.: Tickets to be had of Miss Catley, No. 12, Cockspur-street. Receipts: £297 13s. (187/19; tickets: 109/14) (charge: free).

CG

**TWELFTH NIGHT.** As 21 Sept., but Maria - Miss P. Hopkins. Also A CHRISTMAS TALE. As 22 Oct.

Thursday 24  
DL

DANCING. End of Act II of mainpiece Slingsby's Grand Ballet, *The Savage Hunters*, by Slingsby, Helme (1st appearance on this stage), Grimaldi, Giorgi, Blerton, &c., Sga Crespi, Sga Vidini, Sga Ricci (1st appearance upon the English stage).

COMMENT. [Mainpiece in place of THE CONSCIOUS LOVERS, announced on playbill of 23 Oct.] Receipts: £150 12s. 6d.

CG

**THE BEGGAR'S OPERA.** As 30 Sept. Also THE UPHOLSTERER. Razor - Woodward; Pamphlet - Wilson; Quidnunc - Dunstall; Rovewell - Davis; Belmour - Thompson // Harriet - Mrs Whitefield; Termagant - Mrs Green.

COMMENT. ALL FOR LOVE is obliged to be deferred. Receipts: £237 7s. 6d. (236/16/6; 0/11/0).

**THE CONSCIOUS LOVERS.** Young Bevil - Smith; Myrtle - Jefferson; Sir John Bevil - Bransby; Mr Sealand - Aickin; Cimberton - Waldron; Humphrey - Chaplin; Daniel - Burton; Tom - King // Phillis - Miss Pope; Lucinda - Miss Hopkins; Mrs Sealand - Mrs Johnston; Isabella - Miss Platt; Indiana - Miss Younge. Also A CHRISTMAS TALE. As 22 Oct.

Friday 25  
DL

SINGING. In Act II of mainpiece, by Mrs Scott.

COMMENT. Paid the Duke of Bedford 1/2 Yrs Rent £78 11s. 6d. Receipts: £120 13s. 6d.

**THE JOVIAL CREW.** Vincent - Mattocks; Hearty - Reinhold; Hilliard (1st time) - Mahon; Oldrents (1st time) - Booth; Springlove - Wroughton; Oliver - Robson; Randal - Dunstall; Martin - Thompson; Patrico - Fearon; Beggars - Fox, Baker, Wewitzer, Jones, &c.; Justice Clack (1st time) - Quick // Meriel - Miss Brown; Amie - Miss Dayes; Beggar Women - Mrs Willem, Mrs Poussin, Mrs White, &c.; Rachel - Miss Catley. Also THREE WEEKS AFTER MARRIAGE. Sir Charles Racket - Lewis; Lovelace - Booth; Woodley - Thompson; Drugget -

CG

- Friday 25*  
CG Quick // Dimity - Mrs Green; Mrs Drugget - Mrs Pitt; Nancy - Miss Dayes; Lady Racket - Mrs Mattocks.  
*DANCING.* In Act II of mainpiece the Original *Crutch Dance*. [This was danced in all subsequent performances.] End of mainpiece, as 9 Oct.  
*COMMENT.* Mainpiece: Not acted these 2 years. Receipts: £217 18s. (216/3; 1/15).
- Saturday 26*  
DL *CYMBELINE.* Posthumus - Brereton; Cloten - Dodd; Cymbeline - Hurst; Pissanio - Packer; Bellarius - Aickin; Guiderius - Farren; Arviragus - Davies; Lucius - Bransby; French Gentleman - Fawcett; Philario - Wright; Iachimo - Smith // Queen - Miss Sherry; Imogen - Miss Younge. Also A *CHRISTMAS TALE*. As 22 Oct.  
*DANCING and SINGING.* In Act II of mainpiece a Masquerade Scene, with *Dancing* by Giorgi, Henry, Mrs Sutton, &c., and *Singing* by Mrs Scott; In the course of the mainpiece *The Savage Hunters*, as 24 Oct.  
*COMMENT.* Receipts: £164 15s. 6d.
- CG *THE BEGGAR'S OPERA.* As 30 Sept. Also *THE GOLDEN PIPPIN*. As 15 Oct.  
*DANCING.* End of mainpiece, as 9 Oct.  
*COMMENT.* Paid Mountford [master carpenter] for Scene Men £15 19s. 3d. Receipts: £276 3s. 6d. (275/14/6; 0/9/0).
- Monday 28*  
DL *THE CLANDESTINE MARRIAGE.* As 5 Oct. Also A *CHRISTMAS TALE*. As 22 Oct.  
*COMMENT.* Receipts: £192 4s.
- CG *THE BEGGAR'S OPERA.* As 30 Sept. Also *COMUS*. As 7 Oct.  
*DANCING.* End of mainpiece, as 9 Oct.  
*COMMENT.* [Mainpiece in place of *THE JOVIAL CREW*, announced on playbill of 26 Oct.] Receipts: £289 os. 6d. (287/18/0; 1/2/6).
- Tuesday 29*  
DL *MEDEA.* Jason - Smith; Creon - Bensley; Æson - Palmer; 1st Colchian - Packer; Lycander - Farren; Children - Miss Stageloir, Master Pulley; Hecate - Bransby // Theano - Mrs Hopkins; Medea - Mrs Yates. [Edition of 1792 (John Bell) adds: 1st Corinthian - Griffiths.] Also A *CHRISTMAS TALE*. As 22 Oct.  
*SINGING. Azure God* by Mrs Wrighten.  
*COMMENT.* This Play (*Medea*) was performed the first time for the Managers - Mrs Yates was fine in her Character; but the Play is too heavy and will not do (*Hopkins Diary*). Receipts: £142 5s.
- CG *THE MERCHANT OF VENICE.* Shylock - Macklin (1st appearance this season); Antonio - Clarke; Bassanio - Wroughton; Gratiano - Lee Lewes; Lorenzo (with *songs*) - Mattocks; Duke - Fearon; Launcelot - Quick; Tubal - Thompson // Jessica (with a *song*) - Miss Dayes; Nerissa - Mrs Lessingham; Portia - Miss Macklin. Also *LOVE A-LA-MODE*. Sir Archy MacSarcasm - Macklin; Squire Groom - Woodward; Sir Callaghan O'Brallaghan - Mahon; Beau Mordecai - Quick; Sir Theodore Goodchild - Dunstall // Charlotte - Miss Macklin.  
*DANCING.* End of Act III of mainpiece, as 9 Oct.; End of Act IV, as 15 Oct.  
*COMMENT.* Receipts: £196 8s. (195/15/6; 0/12/6).
- Wednesday 30*  
DL *THE WEST INDIAN.* Belcour - King; Stockwell (1st time) - Aickin; Major O'Flaherty - Moody; Capt. Dudley - Packer; Charles Dudley - Brereton; Fulmer - Baddeley; Varland - Parsons // Lady Rusport - Mrs Hopkins; Louisa Dudley - Mrs Baddeley; House-keeper - Mrs Bradshaw; Lucy - Mrs Love; Mrs Fulmer - Miss Sherry; Charlotte Rusport - Mrs Abington. The original *Epilogue* to be spoken by Mrs Abington. Also A *CHRISTMAS TALE*. As 22 Oct.  
*COMMENT.* [Mainpiece: Epilogue by David Garrick.] Receipts: £167 15s.

**COMUS.** As 7 Oct. Also **THE GOLDEN PIPPIN.** As 15 Oct.  
**DANCING and SINGING.** As 23 Oct.

*Wednesday 30*  
CG

**COMMENT.** Miss Catley's outstanding tickets [from her benefit on 23 Oct.] will be receiv'd. Receipts: £261 8s. 6d. (241/10/0; 2/13/6; tickets: 17/5/0).

**LOVE IN A VILLAGE.** As 26 Sept. Also **BON TON.** As 9 Oct.  
**DANCING. Country Dance,** as 26 Sept.; End of Act II of mainpiece *The Irish Fair* by Burton, Mrs Sutton, &c.

*Thursday 31*  
DL

**COMMENT.** Receipts: £111 6s. 6d.

**DOUGLAS.** Douglas – Lewis; Randolph – Wroughton; Officers – Thompson, Davis; Glenalvon – Aickin; Old Norval – Clarke // Anna – Miss Dayes; Lady Randolph – Mrs Barry. Also **THE BANKRUPT.** Principal Characters by Wilson, Wroughton, Dunstall, Fearon, L'Estrange, Whitefield, Robson, Quick // Miss Dayes, Miss Ambrose, Mrs Whitefield, Mrs Jackson. [Partial cast suggested by Genest, v, 561: Sir Robert Riscouter – Wilson; Sir James Biddulph – Wroughton; Pillage – Dunstall; Margin – Quick // Lady Riscouter – Mrs Jackson.]  
**DANCING.** End of mainpiece *The Enchantress* by Aldridge, Harris, Miss Valois.

CG

**COMMENT.** Mainpiece: Not acted this season [see 15 Oct.]. Afterpiece: Never perform'd there. Receipts: £150 17s. 6d. (149/2/6; 1/15/0).

## November 1776

**THE RUNAWAY.** As 1 Oct. Also **A CHRISTMAS TALE.** As 22 Oct.  
**DANCING.** In the course of mainpiece, as 24 Oct., but Prelot in place of Helme.

*Friday 1*  
DL

**COMMENT.** By Command of Their Majesties. Paid Kirk Housekeeper's bills to October 12 £102 19s. 4d.; Chorus Singers £6 15s.

They called for the Epilogue (to the Runaway) and made a great Noise for it all through the first Scene of the Farce, but it was not spoken. Miss Younge was not down ready to begin [the mainpiece], Sheridan ordered the Curtain to be drawn up, it was two Minutes before she came to begin (Hopkins Diary). Receipts: £219 16s. 6d.

**THE ORPHAN.** Castilio – Wroughton; Acasto – Clarke; Polydore – Aickin; Chaplain – L'Estrange; Ernesto – Fearon; Page – Master Jones; Chamont – Lewis // Serina – Miss Leeson; Florella – Mrs Pitt; Monimia – A Young Lady (1st appearance on any stage [unidentified]). Also **THE BANKRUPT.** As 31 Oct.

CG

**DANCING.** As 31 Oct.

**COMMENT.** Mainpiece: Not acted these 6 Years. Receipts: £110 7s. (109/2/6; 1/4/6).

**THE WAY OF THE WORLD.** Mirabel – Lewis; Fainall – Wroughton; Witwou'd – Lee Lewes; Sir Wilful Witwou'd – Dunstall; Waitwell – Wilson; Messenger – Cushing; Coachman – Fox; Petulant – Woodward // Mrs Marwood – Mrs Mattocks; Mrs Fainall – Mrs Whitefield; Foible – Mrs Green; Mincing – Mrs Poussin; Betty – Mrs White; Lady Wishfort – Mrs Pitt; Millamant – Mrs Barry (1st appearance in that character). Also **THE PADLOCK.** As 25 Sept.

*Saturday 2*  
CG

**DANCING.** As 23 Oct.

**COMMENT.** Mainpiece: Not acted these 6 years. Receipts: £186 1s. 6d. (185/4/0; 0/17/6).

- Saturday 2 King's* ASTARTO. Principal Characters by Rauzzini, Trebbi, Savoi, Micheli // Sga [Luiggia] Farnese, Sga Pozzi. [Cast from libretto (T. Cadell, 1776): Clearco - Rauzzini; Fenicio - Trebbi; Agenore - Savoi; Nino - Leopoldo Micheli // Sidonia - Sga Luiggia Farnese; Elisa - Sga Anna Pozzi.]  
*DANCING.* New Dances composed by Simonet and Vallouy. End of Act I a *Grand Serious Ballet* by Mons and Mme Simonet (their 1st appearance in England), Sg and Sga Zuchelli; End of Act II a new Pastoral Ballet, *Les Amans Heureux; ou, L'Aimable Vieillesse*, by Mons and Mme Vallouy, Sg and Sga Zuchelli, Vallouy le cadet; End of Opera a new Ballet Demi-caracteres, *Les Amusemens Champêtres*, by Mons and Mme Simonet, Sg and Sga Zuchelli.  
*COMMENT.* A new Serious Opera. The Music by several eminent Masters; under the Direction of Giardini [who also composed the overture (see 14 Dec.)]. With magnificent new Scenes, Dresses and Decorations, both for the Opera and Dances. Tickets will be delivered at the Office in Union-court, Haymarket, at Half a Guinea each. 1st Gallery 5s. 2nd Gallery 3s. By Their Majesties' Command, No Person can be admitted behind the Scenes. The Doors to be opened at 6:00. To begin exactly at 7:00 [same throughout season]. Care will be taken that no Inconvenience shall arise from the Pavement not being compleated in the Hay-market, the Commisioners having promised to leave the Way safe for Carriages. The Nobility and Gentry will be so obliging to give Orders to take up and set down with their Horses Heads towards Pall-mall. The Door in Market Lane for Chairs only. *Public Advertiser*, 21 Sept.: Subscriptions are received by Messrs Hoare, in Fleet-street, and by Johnson at the Office in Union-court, Hay-market.
- Monday 4 DL* TAMERLANE. Tamerlane - Palmer; Axalla (1st time) - Grist; Dervise - Bransby; Omar - Hurst; Prince of Tanais - Wrighten; Moneses - Reddish; Stratocles - Farren; Zama - Wright; Mirvin - Norris; Haly - Chaplin; Bajazet - Smith // Selima - Miss Hopkins; Arpasia - Miss Younge. The usual *Prologue* to be spoken by Reddish. Also A CHRISTMAS TALE. As 22 Oct., but Camilla - Miss Jarratt, who is omitted from the other Characters.  
*SINGING.* In Act IV of mainpiece *To Thee, Ob, gentle sleep* by Miss Abrams.  
*COMMENT.* Grist Axalla - some Hisses (Hopkins Diary). [Prologue by Nicholas Rowe.] Receipts: £193 15s. 6d.
- CG* THE CONSCIOUS LOVERS. Bevil - Lewis; Myrtle - Wroughton; Sealand - Clarke; Sir John Bevil - Fearon; Cimberton - Quick; Humphrey - Thompson; Daniel - Wewitzer; Tom - Woodward // Phillis - Mrs Mattocks; Lucinda - Miss Ambrose; Mrs Sealand - Mrs Pitt; Isabella - Mrs Booth; Indiana - Mrs Hartley (1st appearance in that character). Also LOVE A-LA-MODE. As 29 Oct.  
*SINGING.* In Act II of mainpiece a *Song* by Leoni.  
*COMMENT.* TAMERLANE (usually presented this Evening) is obliged to be declined, on Account of the Indisposition of two principal Performers. [Main-piece in place of KING RICHARD III, announced on playbill of 2 Nov.] Receipts: £192 4s. 6d. (191/6/6; 0/18/0).
- Tuesday 5 DL* THE PROVOK'D HUSBAND. Lord Townly - Smith; Sir Francis Wronghead - Yates; Manly - Packer; John Moody - Moody; Squire Richard - Burton; Count Bassett - Dodd // Lady Grace - Miss Sherry; Lady Wronghead - Mrs Hopkins; Miss Jenny - Mrs Davies; Mrs Motherly - Mrs Cross; Trusty - Mrs Johnston; Myrtilla - Miss Platt; Lady Townly - Miss Younge. Also A CHRISTMAS TALE. As 4 Nov.  
*COMMENT.* ALEXANDER [THE GREAT] [announced on playbill of 4 Nov.] is obliged to be deferred. [The playbill lists Mrs Yates as Lady Townly, but see following note. Miss Younge's name appears in all subsequent playbills, except on 19 Dec.]

Alexander was advertised for this Night, but Lacy being hoarse, who was to have played Alexander, it was obliged to be deferred, and this Play substituted. It was between eleven and twelve o'clock at (Night) before we got it settled. Mr. Sheridan ordered me not to send to Mrs. Yates about (it) till the Morning. About eight o'clock I sent her Notice that the Provoked Husband was to be performed at Night. A little after nine, she sent Word by her Niece that she was never so ill treated in her life, that she was never before asked to play on the fifth of November [which day was traditionally set aside for the acting of TAMERLANE], that she would not play Lady Townly that Night, nor would she play any more; and if she had an Inclination to play, she had no Cloaths ready to play it in; and sent back the Part of Semiramis in a new Tragedy that was preparing [see 16 Nov., 14 Dec.]. I got Miss Younge to do Lady Townly, and an Apology was made by Packer that Mrs. Yates having refused this Morning to do Lady Townly, Miss Younge at a Minutes' Notice undertook to do it. Miss Younge was much applauded and Yates had a few hisses (Hopkins Diary). Receipts: £179 11s. 6d.

Tuesday 5  
DL

**I.A FRASCHETANA.** Principal Characters by Trebbi, Fochetti, Savoi, Micheli // Sga Prudom, Sga [Luiggia] Farnese, Sga Sestini. [Cast from libretto (T. Cadell, 1776): Nardone – Trebbi; Don Fabrizio – Fochetti; Il Cavaliere Giocondo – Savoi; Pagnotta – Micheli // Donna Stella – Sga Maria Prudom [Inglesina]; Lisetta – Sga Luiggia Farnese; Violante – Sga Sestini. The libretto does not assign Violante, but see Larpent MS 417.]

King's

DANCING. As 2 Nov. throughout.

COMMENT. A new Comic Opera; the Music by Paisiello; under the Direction of Giardini.

**THE GAMESTERS.** Wilding – King; Hazard – Reddish; Barnacle – Parsons; Nephew – Dodd; Dwindle – Waldron; Acreless – Farren; Little Stock – Fawcett; Sellaway – Lamash; Box-keeper – Wright; Drawer – Griffiths; Page – Master Pulley // Mrs Wilding – Miss Younge; Penelope – Mrs Abington. Also A CHRISTMAS TALE. As 4 Nov.

Wednesday 6  
DL

DANCING. As 24 Oct., but omitted: Grimaldi.

COMMENT. Mainpiece: Not acted these 2 years.

Vernon was so very drunk in the Farce that he could scarcely stand—a Man in the Gallery cryed out, Hold him up—a few hisses at the End of the Trio (Hopkins Diary). Receipts: £146 15s.

**THE CONSCIOUS LOVERS.** As 4 Nov., but Myrtle (1st time) – Whitefield; omitted: Humphrey, Daniel. Also THREE WEEKS AFTER MARRIAGE. As 25 Oct.

CG

DANCING. End of Act III of mainpiece *The Merry Sailors* by Aldridge, &c.; End of mainpiece *The Enchantress*, as 31 Oct.

SINGING. As 4 Nov.

COMMENT. By Command of Their Majesties. Receipts: £266 6s. 6d. (265/9/6; 0/17/o).

**THE MAID OF THE OAKS.** Dupely – Dodd; Oldworth – Aickin; Sir Harry Groveby – Brereton; Druid – Bannister; Hurry – Parsons; Painter – Moody; Architect – Fawcett; Old Groveby – Baddeley // Maria – Miss P. Hopkins; Lady Bab Lardoona – Mrs Abington. The last new *Epilogue* to be spoken by Mrs Abington. [This was spoken, as here assigned, at all subsequent performances.] Also POLLY HONEYCOMB. Mr Honeycomb – Parsons; Scribble – Dodd; Ledger – Bransby // Mrs Honeycomb – Mrs Johnston; Nurse – Mrs Bradshaw; Polly Honeycomb – Miss Pope.

Thursday 7  
DL

DANCING. In Act II of mainpiece [but postponed until end of Act III (see following note)] a new grand Ballet, Demie Caractere, composed by Gallet, *The Double*

- Thursday 7*  
DL      *Festival*, by Gallet & Mlle Dupré (their 1st appearance upon the English stage), Helme, Slingsby, Sga Vidini, Sga Crespi, &c., Sga Ricci; In Act v a new grand serious Ballet, composed by Gallet, *The Triumph of Love*, by Gallet, Helme, Sga Crespi, Miss Armstrong, Mlle Dupré.  
*SINGING.* In the Course of the [main] piece a Fete Champetre. The vocal parts by Vernon, Davies // Miss Abrams, Mrs Scott, Mrs Wrighten. [This was included, as here assigned (except on 20 Feb. 1777), in all subsequent performances.]  
 COMMENT. Epilogue by David Garrick. Second Ballet: with New Scenes [by de Loutherbourg] and Dresses [by Lupini]. Two new Grand Ballets, composed by Gallet, were introduced in this Piece (*The Maid of the Oaks*) in which Gallet and Mlle Dupré made their first Appearance upon the Eng. Stage—the first Dance, which was to be in the 2nd Act, was obliged to be deferred till the end of the 3rd Act, as Lupini, who made the Dancers Dresses, had not brought them to the House—this put us all into great Confusion, and Dodd made an Apology to the Audience, that an unforeseen Accident had prevented the Dance being done in the proper Place. At the beginning of the 3rd Act most of the Dresses were brought, but not all, and some of the Dancers were obliged to put on what Dresses could be got for them—They were all very much confused—the Music also was not perfect. Gallet went on, and spoke in French to the Audience, and told the Band that he wished they had any Heads. In the first Dance Mlle Dupré fell down, and a little after Gallet fell down, but (they) did not hurt themselves, and the Dance went on—and even with all these Disadvantages was much applauded (Hopkins Diary). Receipts: £181 19s. 6d.
- CG      **THE PROVOK'D HUSBAND.** Lord Townly – Lewis (1st appearance in that character); Manly – Clarke; Squire Richard – Quick; John Moody – Dunstall; Count Basset – Lee Lewes; Sir Francis Wronghead – Macklin // Lady Grace – Mrs Lessingham; Lady Wronghead – Miss Macklin (1st appearance in that character); Miss Jenny – Mrs Mattocks; Lady Townly – Mrs Barry. [Edition of 1776 (T. Lowndes) adds: Mrs Motherly – Mrs Poussin; Myrtilla – Mrs Whitefield; Mrs Trusty – Mrs Willems.] Also **THE PADLOCK.** As 25 Sept.  
*DANCING.* End of mainpiece *The Merry Sailors*, as 6 Nov.  
 COMMENT. Mainpiece: Not acted these 2 years. Account-Book: Paid Mrs Barry on account for finding her own Dresses £50. Receipts: £133 1s. 6d. (131/15/6; 1/6/0).
- Friday 8*  
DL      **THE MAID OF THE OAKS.** As 7 Nov. Also **THE MAYOR OF GARRATT.** As 28 Sept.  
*DANCING.* As 7 Nov.  
 COMMENT. The Dances went off tonight without Interruption, and were greatly received, and are allowed to be (the) best ever done in England (Hopkins Diary). Receipts: £184 12s.
- CG      **ROMEO AND JULIET.** As 7 Oct. Also **THE CITIZEN.** Young Philpot – Woodward; Sir Jasper Wilding – Dunstall; Old Philpot – Quick; Young Wilding – Whitefield; Beaufort – Thompson // Maria – Mrs Mattocks.  
 COMMENT. **THE ROYAL CONVERT** [announced on playbill of 7 Nov.] is obliged to be deferred on account of the Indisposition of Wroughton. Receipts: £87 18s. (87/15; 0/3).
- Saturday 9*  
DL      **THE FAIR QUAKER;** or, The Humours of the Navy. Commodore Flip – Moody; Captain Mizen – Dodd; Captain Worthy – Jefferson; Sir Charles Pleasant – Brereton; Rovewell – Lamash; Lieut. Cribbage – Davies; Lieut. Easy – Norris; Binnacle – Parsons; Cockswain – Wrighten; Purser Indent – Griffiths; Hatchway (with a song) – Bannister // Arabella Zeal – Mrs Greville; Belinda – Miss Hopkins; Jiltup – Mrs Bradshaw; Jenny Private – Miss Platt; Barmaid – Mrs Davies; Advocate – Mrs

Johnston; Dorcas Zeal – Miss Pope. Also A CHRISTMAS TALE. As 4 Nov. DANCING and SINGING. Mainpiece to finish with The Grand Naval Review, in which a *Dance of Sailors* by Blurton, Mrs Sutton, &c., and *Rule Britannia* by Davies, Fawcett and others.

Saturday 9  
DL

COMMENT. Mainpiece: With a Medley *Overture* of favourite Sea Tunes. OLD CITY MANNERS [announced on playbill of 8 Nov.] is obliged to be deferred on account of Palmer's Illness. Receipts: £146 1s.

THE DUENNA; or, The Double Elopfement. Principal Characters by Robson, Quick, Wilson, Reinhold, Mahon, Wewitzer, Fox, Baker, Leoni // Miss Brown, Mrs Green, Mrs Mattocks. [Cast from playbill of 29 Oct. 1777 and Genest, v, 515: Ferdinand – Robson; Isaac – Quick; Don Jerome – Wilson; Antonio – Reinhold; Father Paul – Mahon; Lopez – Wewitzer; Friars – Fox, Baker; Carlos – Leoni // Clara – Miss Brown; The Duenna – Mrs Green; Louisa – Mrs Mattocks.] Also THE UPHOLSTERER. As 24 Oct.

CG

DANCING. End of mainpiece *The Irish Lilt* by Aldridge and Miss Valois.

COMMENT. [The playbill lists Mattocks in place of Robson, but "Mattocks being really ill, Robson, at short Notice, supplied his Place" (*Morning Post*, 11 Nov.).] Mainpiece: With New Dresses and other Decorations. Books of the Songs to be had at the Theatre. [Afterpiece in place of THE APPRENTICE, announced on playbill of 8 Nov.] Paid one-half year's Land Tax £61 5s. Receipts: £283 (282/9; 0/11).

ASTARTO. As 2 Nov.

King's

DANCING. End of Act I *Les Amusemens Champêtres*; End of Act II *Les Amans Heureux*; End of Opera *Serious Ballet*, all as 2 Nov.

THE MAID OF THE OAKS. As 7 Nov. Also BON TON. As 9 Oct., but added to Sir John Trotley: With the original Prologue.

Monday 11  
DL

DANCING. As 7 Nov.

COMMENT. [Afterpiece: Prologue by George Colman, the elder.] The Doors to be opened at 5:15. To begin at 6:15 [see 30 Apr. 1777]. Receipts: £194 18s.

KING RICHARD THE THIRD. King Richard – Macklin; King Henry – Clarke; Richmond – Wroughton; Buckingham – Hull; Stanley – Fearon; Tressel (1st time) – Ward; Prince Edward – Miss Besford; Duke of York – Master Jones; Norfolk – Whitefield; Lieutenant – L'Estrange // Dutchess of York – Mrs Poussin; Lady Ann – Miss Macklin; Queen (1st time) – Mrs Jackson. Also LOVE A-LA-MODE. As 29 Oct.

CG

DANCING. As 9 Nov.

COMMENT. The Doors to be opened at 5:15. To begin at 6:15 [see 30 Apr. 1777]. Receipts: £172 16s. 6d. (172/2/6; 0/14/0).

CYMBELINE. As 26 Oct., but Posthumus – Reddish; Guiderius – Brereton. Also A CHRISTMAS TALE. As 4 Nov., but Robinette – Mrs Davies.

Tuesday 12  
DL

DANCING. Masquerade Scene, as 26 Oct., but omitted: Singing.

COMMENT. HAMLET is obliged to be deferred. [But on 11 Nov. JANE SHORE is announced for this night.] Receipts: £124 3s. 6d.

AS YOU LIKE IT. Jaques – Clarke; Orlando – Lewis; Adam – Lee; Duke Senior – Hull; Amiens (with songs) – Mattocks; Oliver – L'Estrange; Duke Frederick – Fearon; Touchstone – Woodward // Celia (with the *Cuckoo Song*) – Mrs Mattocks; Audrey – Mrs Pitt; Rosalind – Mrs Barry. Also THE PADLOCK. As 25 Sept. DANCING. End of Act I of mainpiece, as 15 Oct.; In Act V a *Dance of Foresters* by Harris, &c.

CG

COMMENT. Paid Dall, painter, on account of Salary £60. Receipts: £125 15s. 6d. (124/12/0; 1/3/6).

- Tuesday 12*    LA FRASCHETANA. As 5 Nov.  
 King's           DANCING. End of Act I *Les Amusemens Champêtre*, as 2 Nov.; End of Act II *Serious Ballet*, as 2 Nov.; End of Opera a new Ballet, Demi-caractere, *Les Chasseurs*, by Mons and Mme Vallouy, Sg and Sga Zuchelli, Simonin [Vallouy] le cadet.
- Wednesday 13*    THE MAID OF THE OAKS. As 7 Nov. Also THE WATERMAN. As 5 Oct.  
 DL                 DANCING. As 7 Nov.  
                     COMMENT. By Command of Their Majesties. Receipts: £255 3s. 6d.
- CG                 THE DUENNA. As 9 Nov., but Mattocks in place of Robson. Also DUKE AND NO DUKE. Trappolin - Woodward; Lavinio - L'Estrange; Brunetto - Robson; Barberino - Booth; Alberto - Davis; Mago - Fearon; Officer - Thompson; Captain - Baker; Puritan - Jones // Dutchess - Mrs Poussin; Flametta - Mrs Willems; Prudentia - Miss Ambrose.  
                     DANCING. As 9 Nov.  
                     COMMENT. Receipts: £278 19s. 6d. (278/6/0; 0/13/6).
- Thursday 14*    THE CLANDESTINE MARRIAGE. As 5 Oct., but Brush - Burton. Also  
 DL                 A CHRISTMAS TALE. As 12 Nov.  
                     COMMENT. Receipts: £109 10s.
- CG                 ETHELINDA; or, The Royal Convert. Hengist - Wroughton; Seofrid - Hull; Offa - Whitefield; Oswald - Robson; Priest - L'Estrange; Officers - Fearon, Booth, Davis, Thompson; Aribert - Lewis // Rodogune - Mrs Ward (1st appearance on this stage); Ethelinda - Mrs Hartley. Also THE SERAGLIO. Principal Characters by Mattocks, Reinhold, Quick, Dunstall, Leoni // Miss Dayes, Mrs Green, A Young Lady (who never appeared on any stage [Miss Wewitzer]), Miss Brown. [Cast from text (T. Evans, 1776): Abdallah - Mattocks; Reef - Reinhold; Venture - Quick; Goodwill - Dunstall; Frederick - Leoni; Hassan - Baker; Gunnell - Bates; Williams - Thompson // Polly - Miss Dayes; Curtis - Mrs Green; Elmira - Miss Wewitzer; Lydia - Miss Brown.]  
                     MUSIC. In Act v of mainpiece the Original Music for the Scarifice composed by Purcell.  
                     COMMENT. Mainpiece: With a New Scene and New Dresses. Afterpiece [1st time; co 2, by Charles Dibdin and Edward Thompson. Thompson's name does not appear on the title-page of the text; it has been added by J. P. Kemble on the half-title of his copy now in the Huntington Library]: The Music chiefly composed by Dibdin [*Public Advertiser*, 15 Nov.: Three of the airs and the finale were composed by Samuel Arnold; one air by John Abraham Fisher]. With New Scenes [*ibid*: by Dall, Richards, and Carver], Dresses and Decorations. Books of the Songs to be had at the Theatre. Account-Book, 7 Feb. 1777: Paid Dibdin in full for copyright of the Seraglio £20; *ibid*, 2 June 1777: Received of Cooper for Songs & Books sold of The Seraglio £19 10s. 9d. [Mrs Ward was from the Birmingham theatre]. Receipts: £221 11s. 6d. (219/7/0; 2/4/6).
- Friday 15*    THE HYPOCRITE. As 18 Oct., but Darnley - Reddish. Also BON TON.  
 DL                 As 11 Nov.  
                     DANCING. End of Act II of mainpiece, as 1 Nov.  
                     COMMENT. THE MAID OF THE OAKS [announced on playbill of 14 Nov.] is obliged to be deferred on account of Mlle Dupre's sudden illness. Paid 2 Oyl bills to Oct. 25 £253 7s. Receipts: £98 12s. 6d.
- CG                 LOVE FOR LOVE. Valentine - Lewis; Scandal - Hull; Sir Sampson Legend - Dunstall; Trapland - Cushing; Ben (with a song) - Macklin; Foresight - Quick; Jeremy - Lee Lewes; Tattle - Woodward // Mrs Frail - Mrs Bulkley; Miss Prue - Mrs Mattocks; Mrs Foresight - Miss Ambrose; Nurse - Mrs Pitt; Angelica - Miss Macklin. Also THE SERAGLIO. As 14 Nov.  
                     COMMENT. Receipts: £153 8s. (151/12/6; 1/15/6).

**THE ROMAN FATHER.** Horatius - Bensley; Tullus Hostilius - Jefferson; Valerius - Brereton; Citizens - Wrighten, Norris, Griffiths, &c.; Soldier - Chaplin; Publius Horatius - Smith // Valeria - Miss Hopkins; Horatia - Mrs Yates. Also A CHRISTMAS TALE. As 22 Oct., but Robinette - Mrs Davies; omitted from Other Characters: Miss Jarratt.

Saturday 16  
DL

COMMENT. Mainpiece: Not acted these 10 years [not acted since 20 Apr. 1765]; in [it] will be introduced a Grand Triumphal Entry of Publius, with the original Music composed by Boyce. [This was included in all subsequent performances.]

This is the first Time that Mrs Yates played since the Paper Quarrel between the Managers and her. Before the Play began Mrs Yates went on, and made the following apology, "Ladies and Gentlemen, I hope what has been already published has been sufficient to satisfy the Publick that I did not intend to affront or insult them. I have only to add, that it ever has (been) and ever shall be my Study and Endeavour to please that Publick from (whom) I have received so many Favours." The Audience applauded, and the Play went on—Mrs Yates played finely and had great applause (Hopkins Diary). Receipts: £145 2s. 6d.

**THE DUENNA.** As 13 Nov. Also **THE ENGLISHMAN IN PARIS.** As 4 Oct. CG  
DANCING. End of mainpiece, as 9 Oct. In afterpiece, as 4 Oct.

COMMENT. Receipts: £255 9s. (254/17/6; 0/11/6).

**ASTARTO.** As 2 Nov.

King's

DANCING. End of Act 1 *Les Amans Heureux*, as 2 Nov; End of Act II *Serious Ballet*, as 2 Nov.; End of Opera *Les Chasseurs*, as 12 Nov.

**THE ROMAN FATHER.** As 16 Nov. Also **THE ELOPEMENT.** As 1 Oct.  
COMMENT. Receipts: £149 15s.

Monday 18  
DL

**ETHELINDA.** As 14 Nov. Also **THE SERAGLIO.** As 14 Nov., but Robson in place of Mattocks.

CG

COMMENT. Receipts: £175 7s. 6d. (172/15/6; 2/12/0).

**THE OLD BACHELOR.** Bellmour - Smith; Heartwell - Bensley; Fondlewife - Yates; Vainlove - Reddish; Captain Bluff - Moody; Sharper - Farren; Setter - Baddeley; Sir Joseph Wittol - King // Belinda - Miss Younge; Araminta - Mrs Baddeley; Silvia - Miss Essex (1st appearance upon that stage); Lucy - Miss Pope; Laetitia - Mrs Abington. New occasional Prologue in the Character of a modern fine gentleman spoken by Dodd. [This was spoken, as here assigned, at the first 4 performances only (see 7 Dec.).] Also A CHRISTMAS TALE. As 22 Oct.

Tuesday 19  
DL

DANCING. As 15 Nov.

COMMENT. Mainpiece: Not acted these 16 years [not acted since 27 Oct. 1758]. With Alterations [by Richard Brinsley Sheridan. Prologue by David Garrick]. The Characters new dressed.

This Play is revived with Alterations (by R. B. Sheridan Esq) and a new occasional Prologue written by Mr G[arrick] and spoken by Dodd, both well received. Miss Essex made her first Appearance upon this stage in Silvia, a small mean Figure and a shocking Actress, so bad that she is to do the Part no more. Reddish was very imperfect in Vainlove from the Beginning, but was so very much so in the last Act, that the Audience hissed very much, and cryed out, "Off, Reddish, Off!" He went forward, and addressed them as follows, "Ladies and Gentlemen, I have been honoured with your Favour and Protection for these ten years past, and I am very sorry to give any cause for your Displeasure now; but having undertaken the Part at a very short Warning, in order to strengthen the Bill, and having had but two Rehearsals for it, puts it out of my Power to do Justice to the Part, or myself." The Play then went on. So great a Lye was never

- Tuesday 19*  
DL delivered to an Audience by any Actor or Actress before. He had the Part at least six weeks in his Possession, and repeated Notice to be ready in it, and six Rehearsals was called for it,—indeed, he attended but three. Vernon undertook to study the Part at eleven o'clock to-night, and to perform it to-morrow (Hopkins Diary). [Miss Essex was from the HAY.] Receipts: £209 6s.
- CG THE DUENNA. As 13 Nov. Also POLLY HONEYCOMBE. Mr Honeycombe - Quick; Scribble - Lee Lewes; Ledger - Booth // Mrs Honeycombe - Mrs Pitt; Nurse - Mrs Poussin; Polly Honeycombe (1st time) - Mrs Wilson.  
*DANCING.* As 31 Oct.  
COMMENT. Paid Hull on account of Salary as Acting Manager £30. Receipts: £179 2s. (178/3; 0/19).
- King's LA FRASCHETANA. As 5 Nov.  
*DANCING.* As 16 Nov. throughout.
- Wednesday 20*  
DL THE OLD BACHELOR. As 19 Nov., but Vainlove - Vernon // Silvia - Miss P. Hopkins. Also THE ELOPEMENT. As 1 Oct.  
COMMENT. Receipts: £161 10s. 6d.
- CG THE DUENNA. As 13 Nov. Also THE LYAR. Young Wilding - Lee Lewes; Old Wilding - Fearon; Sir James Elliot - Whitefield; Papillon - Quick // Miss Godfrey - Miss Ambrose; Miss Grantham - Mrs Bulkley.  
*DANCING.* End of mainpiece *The Frolick* by Aldridge, Miss Besford, Miss Valois.  
COMMENT. By Command of Their Majesties. Receipts: £260 12s. (259/17; 0/15).
- Thursday 21*  
DL THE ROMAN FATHER. As 16 Nov. Also THE HOTEL; or, The Double Valet. Principal Characters by King, Brereton, Packer, Davies, Burton, Griffiths, Parsons // Miss P. Hopkins, Miss Jarratt, Mrs Wrighten. [Cast from text (*T. Becket, 1776*): Trimwell - King; Neville - Brereton; Wentworth - Packer; Sir John Seymour - Davies; Robin - Burton; Irish Chairman - Griffiths; Sir Jacob Thrift - Parsons // Clarissa - Miss P. Hopkins; Flavia - Miss Jarratt; Tabby - Mrs Wrighten.] *Prologue* spoken by King. [This was spoken, as here assigned, at the first 7 performances only (see 1 Feb. 1777).]  
COMMENT. Afterpiece [1st time; F 2, by Thomas Vaughan, based on *IL SERVITOR DI DUE PADRONI*, by Carlo Goldoni. Prologue by the author (*Town and Country Magazine*, Dec. 1776, p. 663)]: With New Dresses. *Public Advertiser*, 2 Dec. 1776: This Day at Noon is published THE HOTEL (1s.). Receipts: £182 1s.
- CG ZENOPIA. Rhadamistus - Wroughton; Pharasmanes - Aickin; Teribazus Lewis; Megistus - Hull; Zopiron - Whitefield; Tigranes - L'Estrange // Zelmira - Mrs Jackson; Zenobia - Mrs Barry. Also THE SERAGLIO. As 18 Nov.  
COMMENT. Mainpiece: Never perform'd there. With New Dresses and Decorations. Receipts: £153 14s. 6d. (151/12/6; 2/2/0).
- Friday 22*  
DL THE OLD BACHELOR. As 20 Nov. Also A CHRISTMAS TALE. As 4 Nov.  
*DANCING.* As 15 Nov.  
COMMENT. Receipts: £179 4s.
- CG THE MERCHANT OF VENICE. As 29 Oct. Also LOVE A-LA-MODE. As 29 Oct., but Sir Callaghan O'Brallaghan (1st time) - Booth.  
*DANCING.* End of Act III of mainpiece, as 9 Oct.; End of Act IV, as 20 Nov.  
COMMENT. Receipts: £179 7s. 6d. (178/12/0; 0/15/6).

JANE SHORE. As 24 Sept. Also THE HOTEL. As 21 Nov.

COMMENT. Before the Play began, Reddish went on, and addressed the Audience as follows, which was drawn up by Mr Sheridan, "Ladies and Gentlemen, having in my Address to the Publick on Tuesday Night last accounted for my Omission in the Part of Vainlove in a manner which appeared to reflect highly on the Managers, I now beg Permission to ascribe it to the Confusion I was in from the Displeasure of the Audience, and, as the Managers are satisfied with my Assurance that this was the Case, I humbly hope for the Indulgence of the Publick, whom I never meant to offend, and whom I will ever study to please" (Hopkins Diary). Receipts: £119 17s. 6d.

Saturday 23  
DL

ZENOBIA. As 21 Nov. Also THE SERAGLIO. As 18 Nov.

DANCING. End of mainpiece a new *Pastoral Dance* by Bishop (1st appearance on any stage) and Sga Tinte.

CG

COMMENT. Receipts: £134 16s. 6d. (133/9/0; 1/7/6).

ASTARTO. As 2 Nov., but added: with new Airs by Sga Pozzi.

King's

DANCING. As 9 Nov. throughout.

MACBETH. Macbeth - Smith; Macduff - Reddish; Duncan - Bransby [Public Advertiser: Hurst]; Ross - Aickin; Malcolm - Davies; Banquo - Packer; Lenox - Grist; Donalbain - R. Palmer; Angus - Chaplin; Seward - Hurst [Public Advertiser: Wrighten]; Doctor - Wright; Captain - Farren; Fleance - Master Pulley; Seyton - Griffiths; Hecate (1st time) - Bannister; Witches - Parsons, Moody, Baddeley // Lady Macduff - Miss Sherry; Lady Macbeth - Mrs Melmoth (1st appearance on this stage). Also THE HOTEL. As 21 Nov.

Monday 25  
DL

DANCING. In Act IV of mainpiece a *Dance of Furies*. [This was included in all subsequent performances.]

SINGING. Mainpiece: With the original Music composed by Matthew Locke, with full Chorusses and Additional Accompaniments [by Thomas Linley Sen.], by Bannister, Legg, Kear, Fawcett, Brown, Follett, Chaplin, Carpenter // Mrs Scott, Miss Abrams, Mrs Greville, Mrs Davies, Miss Jarratt, Miss Collett, Mrs Love, Mrs Booth, Mrs Pitt, Mrs J. Smith, &c., Mrs Wrighten. [Account-Book adds: Reynoldson, Webbe, Michan, Gaudry, Danby, J. Danby, Short // Miss Boyd.]

COMMENT. The Characters will be dressed in the Habits of the Times.

The Musick of Macbeth had a proper Attention paid to it in the getting up by Mr Linley (who composed the Additional Accompaniments) and went off with great Applause. Mrs Melmoth, who came out at Covent Garden [on 26 Feb. 1774], made her first Appearance upon this Stage in Lady Macbeth, was very wild in the Part, met with some Applause. The Play was dressed in the Habits of the Times. [Note added by J. P. Kemble: I have seen some of these Habits, and very paltry and very improper they were] (Hopkins Diary). [Mrs Melmoth was from the Edinburgh theatre.] Receipts: £191 1s. 6d.

KING HENRY THE EIGHTH. King Henry - Clarke; Cardinal Wolsey - Lee; Buckingham - Wroughton; Cranmer - Hull; Surrey - Ward; Cromwell - Whitefield; Gardiner - Wilson; Lord Sands - Wewitzer; Lord Chamberlain - Lee Lewes; Norfolk - Davis; Suffolk - Booth; Lord Chancellor - Fearon // Anne Bullen - Miss Ambrose; Patience (with a song) - Miss Dayes; Queen Catherine - Mrs Hartley. Also THE SERAGLIO. As 18 Nov., but added to Leoni: with a new Obligato Song, composed by Dr Arne, accompanied [on the violin] by Fisher.

CG

DANCING. In Act I of mainpiece the Banquet, with *Dancing* by Dumay, Miss Matthews, &c.

COMMENT. Benefit for Dibdin. In Act IV of mainpiece the Procession from the Abbey at the Coronation of Anne Bullen.

Paid John Doe for sticking Black Bills £6 3s. Receipts: none listed (charge: £84).

- Tuesday 26*      THE MAID OF THE OAKS. As 7 Nov. Also THE HOTEL. As 21 Nov.  
 DL                  DANCING. In Act II of mainpiece *The Double Festival*, as 7 Nov., but added: Grimaldi, Mrs Sutton; omitted: Mlle Dupré, Helme; In Act v, as 9 Oct., but added: Sga Ricci.  
                       COMMENT. Receipts: £145 18s. 6d.
- CG                  THE STRATAGEM. Archer - Lewis; Aimwell - Wroughton; Gibbet - Booth; Boniface - Dunstall; Foigard - Fox; Sir Charles Freeman - Whitefield; Sullen - Clarke; Scrub - Woodward // Dorinda - Mrs Lessingham; Cherry - Miss Brown; Lady Bountiful - Mrs Pitt; Mrs Sullen - Mrs Bulkley. Also THE SERAGLIO. As 18 Nov., but Wewitzer in place of Quick.  
                       DANCING. End of Act IV of mainpiece, as 9 Nov.  
                       COMMENT. THE WAY OF THE WORLD [announced on playbill of 25 Nov.] is obliged to be deferred. Receipts: £99 15s. (98/11; 1/4).
- King's             LA FRASCHETANA. As 5 Nov.  
                       DANCING. As 16 Nov. throughout.  
                       COMMENT. By Command of Their Majesties.
- Wednesday 27*    THE OLD BACHELOR. As 20 Nov. Also A CHRISTMAS TALE. As 4 Nov.  
 DL                  COMMENT. Receipts: £184 14s. 6d.
- CG                  THE DUENNA. As 13 Nov. Also DUKE AND NO DUKE. As 13 Nov.  
                       DANCING. As 23 Nov.  
                       COMMENT. Receipts: £254 19s. 6d. (253/10/6; 1/9/0).
- Thursday 28*     THE DRUMMER; or, The Haunted House. Tinsel - Dodd; Sir George Trueman - Aickin; Vellum - Parsons; Fantome - Packer; Gardener (1st time) - Baker; Butler - Baddeley; Coachman - Moody // Lady Trueman - Mrs Hopkins; Abigail - Miss Pope. Also THE HOTEL. As 21 Nov.  
                       DANCING. In the course of the mainpiece *The Irish Fair*, as 31 Oct.  
                       COMMENT. Not acted these 2 years. Written by Addison. Receipts: £98 19s. 6d.
- CG                  THE GRECIAN DAUGHTER. Evander - Barry; Philotas (1st time) - Ward; Arcas - Fearon; Dionysius - Clarke; Herald - L'Estrange; Melanthon - Hull; Officer - Booth; Calippus - Whitefield; Phocion - Wroughton // Erixene - Miss Ambrose; Euphrasia - Mrs Barry. Also THE PADLOCK. Probably as 25 Sept.  
                       COMMENT. [As afterpiece playbill announces the 8th night of THE SERAGLIO. In the Account-Book it is deleted, and THE PADLOCK listed (see 17 Dec.). The change was made probably because of Leoni's illness (see 30 Nov.). This was Barry's last appearance on the stage; he died on 10 Jan. 1777.] Receipts: £187 15s. 6d. (186/11/6; 1/4/0).
- Friday 29*        LOVE FOR LOVE. Valentine - Reddish; Sir Sampson Legend - Moody; Scandal - Bensley; Foresight - Parsons; Ben - Yates; Jeremy - Baddeley; Trapland - Waldron; Buckram - Wrighten; Officer - Griffiths; Tattle - King // Angelica - Miss Younge; Mrs Frail - Miss Pope; Mrs Foresight - Miss Sherry; Nurse - Mrs Bradshaw; Miss Prue - Mrs Abington. The new occasional Prologue spoken by Dodd. [This was spoken, as here assigned, at the first 2 performances only (see 5 Dec.).] Also THE ELOPEMENT. As 1 Oct., but Lover - Burton.  
 DL                  COMMENT. Mainpiece: Not acted these 5 years. Written by Congreve. [For Prologue see 19 Nov.] *Love for Love* was revived with alterations by R. B. Sheridan Esq. (Note by J. P. Kemble on Hopkins Diary). Receipts: £150 os. 6d.

THE PROVOK'D HUSBAND. As 7 Nov., but Manly - Hull. Also THE CITIZEN. Friday 29  
As 8 Nov. CG

DANCING. As 23 Nov.

COMMENT. Receipts: £107 5s. 6d. (106/0/6; 1/5/0).

HAMLET. As 23 Oct., but Ghost - Farren. Also BON TON. As 11 Nov. Saturday 30  
COMMENT. THE OLD BATCHELOR [and A CHRISTMAS TALE, both DL  
announced on playbill of 29 Nov. are] obliged to be deferred. [Public Advertiser assigns Lucianus to Parsons.] Receipts: £106 11s.

SHE STOOPS TO CONQUER. As 25 Sept. Also HIGH LIFE BELOW STAIRS. CG  
Lovell - Ward; Duke's Servant - Lee Lewes; Sir Harry's Servant - Booth; Freeman-Robson; Philip - Wilson; Tom - Fearon; Robert - Thompson; Coachman - Fox; Kingston - Wewitzer // Lady Bab - Miss Dayes; Lady Charlotte - Miss Ambrose; Cook - Mrs White; Chloe - Miss Stewart; Kitty (with a song and minuet) - Mrs Wilson.

DANCING. End of Act II of mainpiece, as 23 Nov.

COMMENT. THE DUENNA [announced on playbill of 29 Nov.] is obliged to be deferred on account of Leoni's illness. Afterpiece: Never acted here. Receipts: £131 7s. (129/7; 2/0).

LA FRASCHETANA. As 5 Nov. King's  
DANCING. End of Act I *Les Amans Heureux*, as 2 Nov; End of Act II *Serious Ballet*,  
as 2 Nov., but added: in which a *Passacaille* and *Claconne* by Mme Simonet; omitted:  
Simonet; End of Opera *Les Chasseurs*, as 12 Nov.

## December 1776

THE DISTRESS'D MOTHER. As 22 Oct., but Pyrrhus - Bensley. Also THE HOTEL. As 21 Nov. Monday 2  
COMMENT. Benefit for the Author of the Farce. Receipts: £115 3s. 6d. (charge: DL

£73 10s.).

MACBETH. Macbeth - Macklin; Macduff - Clarke; Duncan - Hull; Malcolm - Ward; Banquo - Aickin; Lenox - L'Estrange; Seyton - Thompson; Seyward - Davis; Doctor - Fearon; Hecate - Reinhold; Witches - Dunstall, Mrs Pitt, Quick // Lady Macbeth - Mrs Hartley. Also THE TWO MISERS. Lively - Mattocks; Hunks - Reinhold; Gripe - Quick; Osman - Dunstall; Mustapha - Fox; Ali - Baker // Jenny - Mrs Mattocks; Harriet - Miss Brown.

SINGING. Mainpiece: Vocal Parts by Mattocks, Baker, Fox // Miss Brown, Miss Dayes, Miss Valois, Mrs Willems, &c.

COMMENT. Receipts: £158 os. 6d. (157/0/6; 1/0/0).

In order to give Time to the Serious Singers to get ready in Trajetta's New Opera [GERMONDO (see 21 Jan. 1777)], LA FRASCHETANA will be performed on Saturday, on which Account there will be no Opera To-morrow.

CG

King's

LOVE FOR LOVE. As 29 Nov. Also A CHRISTMAS TALE. As 4 Nov.

COMMENT. Receipts: £181 17s.

Tuesday 3  
DL

ETHELINDA. As 14 Nov. Also THE TWO MISERS. As 2 Dec.

COMMENT. Barry being suddenly taken extremely ill, ZARA [announced on playbill of 2 Dec.] is obliged to be deferred. Receipts: £110 os. 6d. (105/10/6; 4/10/0).

CG

- Wednesday 4*    **THE CLANDESTINE MARRIAGE.** As 14 Nov., but Serjeant Flower - Wrighten // Fanny - Miss P. Hopkins. Also **THE HOTEL.** As 21 Nov.  
**DANCING.** End of mainpiece a *Dance* by Sga Crespi, Sga Vidini, Sga Ricci.  
 COMMENT. By Command of Their Majesties. [Mainpiece in place of **THE OLD BACHELOR**; afterpiece of **SELIMA AND AZOR**, both announced on playbill of 3 Dec.] Receipts: £253 3s. 6d.
- CG**    **THE MAID OF THE MILL.** Lord Aimworth - Mattocks; Sir Harry Sycamore - Wilson; Giles - Reinhold; Mervin - Mahon; Fairfield - Hull; Ralph - Quick // Fanny - Miss Brown; Lady Sycamore - Mrs Pitt; Theodosia - Miss Dayes; Patty - Mrs Mattocks. Also **THE BANKRUPT.** As 31 Oct.  
**DANCING.** As 9 Nov.  
 COMMENT. Receipts: £146 14s. 6d. (145/18/0; 0/16/6).
- Thursday 5*    **LOVE FOR LOVE.** As 29 Nov., but *Prologue* omitted [and thereafter]. Also **SELIMA AND AZOR.** Principal Characters by Vernon, Bannister, Dodd // Miss Jarratt, Mrs Scott, Miss Collett, Mrs Baddeley. [Cast from Songs (J. Wilkie, 1776): Azor - Vernon; Scander - Bannister; Ali - Dodd // Fairy - Miss Jarratt; Lesbia - Mrs Scott; Fatima - Miss Collett; Selima - Mrs Baddeley.]  
 COMMENT. Afterpiece [1st time; MD 3, by Sir George Collier, based on **ZÉMIRE ET AZOR**, by Jean François Marmontel]: The Music [by Thomas Linley Sen., adapted from Grétry], Scenes, Dresses, and Decorations entirely New. The Scenes, &c., designed by De Loutherbourg. The Words of the Songs, &c. to be had at the Theatre.  
 The Entertainment is splendidly got up—The Music by Thomas Linley jun. [sic] was very well received (Hopkins Diary). *Public Advertiser*, 7 Dec. 1776: This Day is published the Songs in **SELIMA AND AZOR** (6d). [Text 1st published by J. Bell, 1784.] Receipts: £218 7s.
- CG**    **THE SUSPICIOUS HUSBAND.** Ranger - Lewis; Strictland - Clarke; Frankly - Wroughton; Bellamy - Whitefield; Jack Meggot (1st time) - Booth; Tester - Wewitzer // Mrs Strictland - Mrs Mattocks; Jacintha (1st time) - Miss Leeson; Lucetta - Mrs Green; Clarinda - Mrs Bulkley. Also **THE TWO MISERS.** As 2 Dec.  
**DANCING.** Mainpiece to conclude with a *Country Dance* by the Characters.  
 COMMENT. Receipts: £95 17s. 6d. (91/5/0; 4/12/6).
- Friday 6*    **KING RICHARD III.** As 12 Oct., but Richmond (1st time) - Brereton; Lord Stanley - Wrighten. Also **SELIMA AND AZOR.** As 5 Dec.  
 COMMENT. Receipts: £167 8s. 6d.
- CG**    **CARACTACUS.** Characters by Clarke, Lewis, Wroughton, Ward, Whitefield // Mrs Hartley. Druids and Bards - Aickin, Hull, L'Estrange, Fearon, and others. Principal Vocal Parts by Leoni, Reinhold // Mrs Farrell. [Cast from text (York: A. Ward, 1777 [i.e. 1776]): Caractacus - Clarke; Arviragus - Lewis; Elidurus - Wroughton; Vellinus - Ward; Aulus Didius - Whitefield // Evelina - Mrs Hartley. Modred - Aickin; Mador - Hull.] Also **POLLY HONEYCOMBE.** *Cast not listed*, but see 19 Nov.  
 COMMENT. Mainpiece [1st time in London; DR. POEM 5, by William Mason, 1st acted at Crow Street Theatre, Dublin, 30 Mar. 1764]: Written on the Model of the ancient Greek Tragedy. The Overture and all the Music composed New by Dr Arne. With a New Scene designed and executed by Dahl [recte Dall]. The Dresses, Decorations, &c. all entirely New. Books of the Lyrical Part of the Drama to be had at the Theatre.  
 "But I had rather talk of *Caractacus*; I agree that he will not suffer by not being sputtered by Barry, who has lost all his teeth. Covent Garden is rather above

Drury Lane in actors, but both sets are exceedingly bad, so bad—that I almost wish *Caractacus* was not to appear. Very seldom do I go to the play, for there is no bearing such strollers" (Walpole [to the author, 8 Oct. 1776], IX, 419–20). "I attended *Caractacus* last winter, and was greatly interested, both from my friendship for Mr Mason and from the excellence of the poetry. I was out of all patience; for though a young Lewis played a subordinate part very well, and Mrs Hartley looked her part charmingly, the Druids were so massacred, and Caractacus so much worse, that I never saw a more barbarous exhibition" (Walpole [13 July 1777], X, 81–82).

Friday 6  
CG

*Public Advertiser*, 7 Dec. 1776: This Day is published the Lyrical Part of CARACTACUS (6d.). [The publisher, J. Wilkie, states that he also has the "whole Drama, as altered by the Author, 18d." *Ibid.*, 9 Dec., contains an advertisement from Mason stating that this version is unauthorized.] *Ibid.*, 12 Dec.: This Day is published [by A. Ward of York] a new Edition of CARACTACUS, now altered for Representation at the Theatre-Royal in Covent Garden (1s. 6d.). Receipts: £163 10s. (163/6; 0/4).

THE OLD BACHELOR. As 20 Nov., but *Prologue* omitted [and thereafter].  
Also SELIMA AND AZOR. As 5 Dec.  
COMMENT. Receipts: £217 19s.

Saturday 7  
DL

THE DUENNA. As 13 Nov. Also HIGH LIFE BELOW STAIRS. As 30 Nov.  
DANCING. As 23 Nov.  
COMMENT. Receipts: £271 19s. (270/8; 1/11).

CG

LA FRASCHETANA. As 5 Nov.  
DANCING. End of Act 1 *Les Amans Heureux*, as 2 Nov.; End of Act II *Serious Ballet*, as 30 Nov.; End of Opera a new Comic Dance, composed by Zuchelli, *La Force de l'Amour*, by Sg and Sga Zuchelli.

King's

LOVE FOR LOVE. As 29 Nov. Also SELIMA AND AZOR. As 5 Dec.  
COMMENT. Receipts: £181 16s. 6d.

Monday 9  
DL

CARACTACUS. As 6 Dec. Also CROSS PURPOSES. As 16 Oct.  
COMMENT. Receipts: £194 9s. (193/9/6; 0/19/6).

CG

ROMEO AND JULIET. Romeo – Brereton; Fryar Lawrence – Packer; Capulet – Aickin; Benvolio – Davies; Tibalt – Grist; Prince – Norris; Paris – Farren; Peter – Burton; Apothecary – Waldron; Balthazar – Chaplin; Mercutio – Dodd // Lady Capulet – Mrs Johnston; Nurse – Mrs Love; Juliet – A Young Lady (1st appearance upon any stage [Mrs Robinson]). Also SELIMA AND AZOR. As 5 Dec.  
DANCING. In Act 1 of mainpiece a Masquerade; and *Dance* by Giorgi, Blurton, Mrs Sutton, &c. [This was included, as here assigned, in all subsequent performances.]  
SINGING. Mainpiece: with the Funeral Procession. Vocal Parts by Gaudry, Legg, Kear, Fawcett, Brown, Carpenter, Follett, Chaplin, &c. // Miss Abrams, Miss Collett, Mrs Scott, Mrs Greville, Mrs Davies, Miss Jarratt, Miss Boyd, Mrs Booth, Mrs Pitt, &c.

Tuesday 10  
DL

COMMENT. Juliet by Mrs Robinson—a genteel Figure—a very tolerable first Appearance, and may do in time. [Note added by J. P. Kemble: Mrs Mary Robinson, whose maiden name was Darby, died Dec. 26, 1800 at Englefield Green. See her Life, of which the first part, namely as far as to her Acquaintance with the Prince of Wales, was written by herself] (*Hopkins Diary*). Receipts: £170 8s. (133/15; 31/15; 4/18).

CARACTACUS. As 6 Dec. Also HIGH LIFE BELOW STAIRS. Cast not listed, but see 30 Nov.  
COMMENT. Receipts: £131 18s. 6d. (130/19/6; 0/19/0).

CG

- Tuesday 10*     **LA FRASCHETANA.** As 5 Nov.  
 King's            *DANCING.* End of Act I *Les Amans Heureux*, as 2 Nov., but omitted: Mme Vallouy;  
                     End of Act II *Serious Ballet*, as 30 Nov.; End of Opera *La Force de l'Amour*, as 7 Dec.
- Wednesday 11*     **THE OLD BACHELOR.** As 20 Nov. Also **SELIMA AND AZOR.** As 5 Dec.  
 DL                *COMMENT.* Benefit for the Author of the Alterations [of mainpiece, who is  
                     named in the Account-Book, but not on the playbill]. Receipts: £174 7s. 6d.  
                     (132/8/0; 36/2/6; 5/17/0; tickets: none listed) (charge: £84).
- CG                **CARACTACUS.** As 6 Dec. Also **POLLY HONEYCOMBE.** As 6 Dec.  
                     *DANCING.* As 23 Nov.  
                     *COMMENT.* By Command of Their Majesties.  
                     Rec'd. of Condell on Acct of Fruit Rent this Season £20. Receipts: £240 1s.  
                     (239/3; 0/18).
- Thursday 12*     **ROMEO AND JULIET.** As 10 Dec. Also **SELIMA AND AZOR.** As 5 Dec.  
 DL                *DANCING.* End of Act II of mainpiece *The Triumph of Love*, as 7 Nov.  
                     *SINGING.* As 10 Dec., but added: Mrs Smith.  
                     *COMMENT.* Receipts: £139 11s. 6d. (113/2/0; 26/9/6; 0/0/0).
- CG                **CARACTACUS.** As 6 Dec. Also **CATHERINE AND PETRUCHIO.** Petruchio -  
                     Lewis // Catherine - Mrs Green. *No other parts listed*, but see 11 Oct.  
                     *COMMENT.* Receipts: £120 9s. (118/16/6; 1/12/6).
- Friday 13*       **GENERAL FAST.**
- Saturday 14*     **SEMIRAMIS.** Principal Characters by Smith, Bensley, Grist, Farren, Hurst,  
 DL                Chaplin, R. Palmer, Reddish // Mrs Reddish, Mrs Yates. [Cast from text J.  
                     Dodsley, 1776], and *Town and Country Magazine*, Dec. 1776, p. 659: Ninias (known  
                     first as Arzaces) - Smith; Assures - Bensley; Mithranes - Grist; Otanes - Farren;  
                     Ghost of Ninus - Hurst; Cedarus - Chaplin; Oros - Reddish // Azema - Mrs  
                     Reddish (in text: Miss Hopkins [see 16 Dec.]); Semiramis - Mrs Yates. R. Palmer  
                     is unassigned.] *Prologue* spoken by Reddish. *Epilogue* spoken by Mrs Yates. [These  
                     were spoken, as here assigned, at the first 9 performances only (see 1 Feb. 1777.)]  
                     Also **THE IRISH WIDOW.** Whittle - Parsons; Kecksey - Dodd; Sir Patrick  
                     O'Neale - Moody; Bates - Baddeley; Nephew - Davies; Thomas - Burton //  
                     Widow Brady (with an *Epilogue Song*) - Mrs Greville.  
                     *DANCING.* End of Act I of afterpiece *The Irish Fair*, as 31 Oct.  
                     *COMMENT.* Mainpiece [1st time; 15, by George Edward Ayscough, based  
                     on *SÉMIRAMIS*, by Voltaire. Prologue by the author. Epilogue by Richard  
                     Brinsley Sheridan (see text)]: With New Scenes and Dresses.  
                     This Tragedy is a translation from Voltaire by Captain Ayscough. Mrs Yates  
                     played finely, and met with the Applause she deserved. Mrs Reddish, alias Mrs  
                     Canning, who played the part of Azema, was hissed all through, and must never  
                     perform again. Indeed she was very bad. The Play was greatly applauded (Hopkins  
                     Diary). *Public Advertiser*, 24 Dec. 1776: This Day is published *SEMIRAMIS*  
                     (1s. 6d.). Receipts: £226 3s. 6d. (224/16/6; 0/0/0; 1/7/0).
- CG                **THE DUENNA.** As 13 Nov. Also **THE LYAR.** As 20 Nov.  
                     *DANCING.* As 20 Nov.  
                     *COMMENT.* Receipts: £247 4s. (245/18/6; 1/5/6).
- King's            **PIRAMO E TISBE.** Principal Characters by Rauzzini, Giulinani, Savoi // Sga  
                     Prudom. [Cast from libretto (no pub., 1776): Piramo - Rauzzini, Eupalte - Giulina-  
                     ni; Corebo - Savoi // Tisbe - Sga Prudom.]

**DANCING.** End of Overture *Les Amans Heureux*, as 10 Dec.; End of Act 1 *La Force de l'Amour*, as 7 Dec., but added: Vallouy le cadet; End of Opera *Serious Ballet*, as 30 Nov. Saturday 14  
King's

**MUSIC.** Before the first Dance the *Overture* to **ASTARTO**, composed by Giardini.

**COMMENT.** A Serious Opera; the Music by Rauzzini.

**SEMIRAMIS.** As 14 Dec., but Miss Hopkins in place of Mrs Reddish. Also Monday 16  
DL

**SELIMA AND AZOR.** As 5 Dec.

**COMMENT.** Receipts: £217 9s. 6d. (195/16/0; 18/3/0; 3/10/6).

**CARACTACUS.** As 6 Dec. Also **THE COUNTRY WIFE**. Pinchwife - Lee // The Country Wife (1st time) - Mrs Wilson. *No other parts listed*, but see 21 Dec. CG

**COMMENT.** Afterpiece: In 2 acts, taken from Wycherley [by John Lee (*Public Advertiser*, 14 Dec.)]. Paid Pattinson, Tallow Chandler, £41 19s. Receipts: £167 18s. (166/9/6; 1/8/6).

**THE CONSCIOUS LOVERS.** As 25 Oct., but Young Bevil - Reddish; Sir John Bevil - Grist; Cimberton - Parsons; Daniel - Waldron // Indiana (1st time) - Mrs Greville. Also **THE RIVAL CANDIDATES**. As 10 Oct., but Byron - Vernon. Tuesday 17  
DL

**DANCING.** End of mainpiece a *Comic Dance* by the two Miss Stageloirs.

**SINGING.** As 25 Oct.

**COMMENT.** Benefit for the City of London Lying-in Hospital.

Mrs Greville—Indiana—Miss Younge being ill (Hopkins Diary). *Public Advertiser*, 4 Dec.: Tickets to be had at the Hospital, in Oldstreet Road. Receipts: £253 9s. (70/14; 0/0; 0/0; tickets: 182/15) (charge: £105).

**THE DOUBLE DEALER.** Maskwell - Aickin (1st appearance in that character); Careless - Lewis; Lord Touchwood - Clarke; Mellefont - Wroughton; Brisk - Lee Lewes; Lord Froth - Booth; Sir Paul Plyant - Macklin // Lady Touchwood - Mrs Jackson; Lady Froth - Mrs Mattocks; Cynthia - Miss Leeson; Lady Plyant - Miss Macklin (Their 1st appearance in those characters). Also **THE SERAGLIO**. As 26 Nov., but Miss Wewitzer's name listed in playbill. CG

**DANCING.** As 23 Nov.

**COMMENT.** Benefit for a Fund for the Relief of Performers and others retiring from the Theatre. Mainpiece: Acted but once [on 5 Mar. 1776] these 20 years. Afterpiece: 8th Night (see 28 Nov.). Receipts: none listed (charge: £105).

**PIRAMO E TISBE.** As 14 Dec.

**DANCING.** End of Overture *Les Amusemens Champêtres* by Mme Simonet, Zuchelli, Vallouy le cadet; End of Act 1 *Les Amans Heureux* by Vallouy, Mme Simonet, Zuchelli, Vallouy le cadet; End of Opera *Serious Ballet*, as 30 Nov., but Vallouy le cadet in place of Sga Zuchelli. King's

**MUSIC.** As 14 Dec.

**COMMENT.** [Opera in place of **LA FRASCHETANA**, announced in *Public Advertiser*, 16 Dec.] Sga Zuchelli being extremely ill, Mme Simonet has had the Complaisance, that the Public might not be disappointed, to offer to dance in all the Ballets this Evening.

**THE WONDER.** Don Felix - Smith (1st appearance in that character); Don Lopez - Baddeley; Don Pedro - Parsons; Colonel Briton - Brereton (1st appearance in that character); Frederick - Packer; Gibby - Moody; Lissardo - King // Isabella - Miss Hopkins; Flora - Miss Pope; Inis - Mrs Bradshaw; Violante - Mrs Yates. Also **SELIMA AND AZOR**. As 5 Dec. Wednesday 18  
DL

**DANCING.** End of Act II of mainpiece *The Double Festival*, as 7 Nov., but added: Mrs Sutton.

- Wednesday 18*
- DL      COMMENT. By Command of Their Majesties.  
Smith Don Felix – very so, so. The Play was very imperfect (Hopkins Diary).  
Receipts: £249 12s. 6d. (235/6/0; 12/15/6; 1/11/0).
- CG      THE MOURNING BRIDE. Osmyn – Lewis (1st appearance in that character); King – Clarke; Heli – L'Estrange; Perez – Thompson; Alonzo – Fearon; Selim – Robson; Gonzales – Hull // Leonora – Miss Ambrose; Zara – Mrs Ward; Almeria – Mrs Hartley (Their 1st appearance in those characters). Also THE SERAGLIO.  
As 17 Dec.  
*DANCING.* As 15 Oct.  
COMMENT. Mainpiece: Not acted these 7 years. Receipts: £107 19s. (103/17; 4/2).
- Thursday 19*
- DL      THE PROVOK'D HUSBAND. As 5 Nov., but Mrs Motherly – Mrs Bradshaw; Lady Townly – Mrs Yates. Also THE WATERMAN. As 5 Oct.  
*DANCING.* End of mainpiece *The Irish Fair*, as 31 Oct.  
COMMENT. Benefit for the British Lying-in-Hospital, for Married Women, in Brownlow-street, Long-acre. Receipts: £165 (98/5/6; 0/0/0; 1/8/6; tickets: 65/6/0) (charge: £105).
- CG      THE MERCHANT OF VENICE. As 29 Oct., but Nerissa – Miss Ambrose; added: Solanio – Booth; Solarino – Davis. Also LOVE A-LA-MODE. As 29 Oct., but Squire Groom – Lee Lewes  
*DANCING.* End of Act III of mainpiece, as 9 Oct.; End of Act IV, as 23 Nov.  
COMMENT. Receipts: £170 12s. 6d. (168/19/0; 1/13/6).
- Friday 20*
- DL      SEMIRAMIS. As 16 Dec. Also THE RIVAL CANDIDATES. As 17 Dec.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £174 5s. (2nd account, after-money, tickets: none listed) (charge: £105).
- CG      ALL IN THE WRONG. As 16 Oct., but omitted: Tippet, Marmalet. Also HIGH LIFE BELOW STAIRS. As 30 Nov.  
*DANCING.* As 15 Oct.  
COMMENT. Benefit for the Middlesex Hospital. Receipts: £193 10s. (89/4; tickets: 104/6) (charge: £105). Account-Book, 30 Dec.: Rec'd of Middlesex Hospital in full for charge of house £15 16s.
- Saturday 21*
- DL      ROMEO AND JULIET. As 10 Dec. Also SELIMA AND AZOR. As 5 Dec.  
*SINGING.* As 12 Dec.  
COMMENT. Receipts: £128 (92/13; 33/2; 2/5).
- CG      THE DUENNA. As 13 Nov. Also THE COUNTRY WIFE. As 16 Dec., but added: Sparkish – Lee Lewes; Harcourt – Ward; Dorilant – Whitefield // Alithea – Miss Ambrose.  
*DANCING.* As 23 Nov.  
COMMENT. Receipts: £257 7s. 6d. (256/4/0; 1/3/6).
- King's
- PIRAMO E TISBE. As 14 Dec.  
*DANCING.* End of Overture *Les Amans Heureux*, as 17 Dec.; End of Act I *La Force de l'Amour*, as 14 Dec.; End of Opera *Serious Ballet*, as 17 Dec.  
*MUSIC.* As 14 Dec.  
COMMENT. [Opera in place of LA FRASCHETANA, announced in *Public Advertiser*, 20 Dec.] The last Opera till the 31st of December [but on that day no opera is announced].

THE WEST INDIAN. As 30 Oct. *Epilogue* as 30 Oct. Also SELIMA AND AZOR. *Monday 23*  
As 5 Dec. DL

DANCING. As 18 Dec.

COMMENT. [Mainpiece in place of SEMIRAMIS, announced on playbill of 21 Dec.] Mrs Yates sent Word last Night that her Cold continued—she could not play in SEMIRAMIS to-night. [Note added by J. P. Kemble: I have not yet found the rest of Mr. Hopkins Diary for the Year] (Hopkins Diary). Receipts: £185 17s. 6d. (160/18/0; 24/2/6; 0/17/0).

ZENO比亚. As 21 Nov. Also TRUE-BLUE; or, The Press-Gang. Principal Parts by Mattocks, Reinhold, Baker // Miss Dayes. [Probable cast: Lieutenant Dreadnought — Mattocks; Careful — Reinhold; True-Blue — Baker // Nancy — Miss Dayes.] Also THE COUNTRY WIFE. As 21 Dec. CG

DANCING. In 2nd piece, by Aldridge, &c.

COMMENT. Receipts: £153 7s. (152/3/6; 1/3/6).

MACBETH. As 25 Nov. Also A CHRISTMAS TALE. As 4 Nov. The original *Prologue* spoken by Moody. *Thursday 26*  
DL

SINGING. As 25 Nov., but added: Gaudry; Mrs Smith in place of Mrs J. Smith.

COMMENT. [Afterpiece: Prologue by David Garrick.] Receipts: £208 16s. 6d. (197/5/0; 10/18/6; 0/13/0).

KING HENRY THE SECOND; or, The Fall of Rosamond. King Henry — Aickin; Clifford — Hull; Prince Henry — Wroughton; Salisbury — Booth; Leicester — Fearon; Abbot — Clarke; Verulam — Thompson // Ethelinda — Mrs Poussin; Queen Eleanor (1st time) — Mrs Ward; Rosamond — Mrs Hartley. Also HARLEQUIN'S FROLICKS. Harlequin — Lee Lewes; Prometheus — Mahon; Pantaloona — Baker; Host (with a song) — Dunstall; Pierrot — Delpini (1st appearance on the English stage) // Maid — Mrs Whitefield; Columbine — Miss Valois. CG

DANCING. Afterpiece to conclude with a *Rural Dance* by Bishop and Sga Tinte.

COMMENT. Afterpiece [1st time; p 2 (?), author unknown]: An Alteration of PROMETHEUS. The Overture and Music composed by Fisher. The Scenes painted by Dall and Richards. Books of the Songs, Masque, &c. to be had at the Theatre. Receipts: £208 3s. 6d. (205/14/6; 2/9/0).

ROMEO AND JULIET. As 10 Dec. Also A CHRISTMAS TALE. As 4 Nov. *Friday 27*  
*Prologue as 26 Dec.* DL

SINGING. As 12 Dec.

COMMENT. Receipts: £131 17s. 6d. (107/16/0; 22/13/0; 1/8/6).

THE TEMPEST. Prospero — Hull; Ferdinand — Mattocks; Stephano — Wilson; Trincalo — Quick; Caliban — Dunstall; Gonzalo — Fearon; Alonso — L'Estrange; Sebastian — Robson; Antonio — Booth; Master — Thompson; Boatswain — Bates // Miranda — Miss Brown; Juno — Miss Dayes; Ceres — Miss Valois; Ariel — Mrs Farrell. Also HARLEQUIN'S FROLICKS. As 26 Dec., but Pierrot — Wewitzer; added: Servant — Stevens. CG

DANCING. In mainpiece, by Aldridge, Miss Valois, and others [the dance was composed by Aldridge (*Morning Chronicle*, 26 Nov. 1779), and danced, as here assigned, in all subsequent performances]. In afterpiece, as 26 Dec.

COMMENT. Mainpiece: Never Performed There. On account of the Additional Airs, contracted into 3 Acts. [*Public Advertiser*, 30 Dec., notes that the principal omission was the conspiracy of Alonso, Antonio, &c., and that the Masque in Act IV was removed to the concluding scene of the play.] With New Dresses, Scenery and Decorations. The Music by Purcell, [John Christopher] Smith, Dr Arne and Fisher. [In afterpiece the playbill retains Delpini as Pierrot, but "[Hull] made an apology for the illness of Delpini, telling the audience that the Signor had hurt himself so much the preceding evening in performing the part of Pierrot that he could not come out of his room; the managers therefore hoped that the audience

- Friday 27* CG would accept of Wewitzer in the character" (*Morning Chronicle*, 28 Dec.). The playbill also adds Wewitzer as the Gardener; this part was perhaps omitted.] Paid Enderby, Oil Merchant, £258 17s. Receipts: £245 18s. (244/15; 1/3).
- Saturday 28* DL OLD CITY MANNERS. Quicksilver - Dodd; Golding - Brereton; Sir Petronal Flash (1st time) - Farren; Security - Parsons; Captain Seagull (with a *song*) - Bannister; Fig - Norris; Bramble - Hurst; Scapethrift - Fawcett; Spendall - Follett; Wolf - Wrighten; Waterman - Wright; Holdfast - Griffiths; Constable - Carpenter; Drawer - R. Palmer; Coachman - Chaplin; Touchstone - Baddeley // Mildred - Miss Hopkins; Winifred - Miss Boyd; Mrs Touchstone - Mrs Johnston; Syndefy - Miss Platt; Gertrude (with *songs*) - Mrs Wrighten. Also SELIMA AND AZOR. As 5 Dec.  
 COMMENT. Mainpiece: Altered [by Charlotte Lennox] from [EASTWARD HOE, by] Ben Johnson, and others [George Chapman and John Marston]. Receipts: £128 7s. 6d. (100/11/0; 23/8/0; 4/8/6).
- CG THE DUEUNNA. As 13 Nov. Also THE COUNTRY WIFE. As 21 Dec.  
 DANCING. As 20 Nov.  
 COMMENT. Receipts: £262 18s. 6d. (262/7/6; 0/11/0).
- Monday 30* DL MACBETH. As 25 Nov. Also SELIMA AND AZOR. As 5 Dec.  
 SINGING. As 26 Dec.  
 COMMENT. SEMIRAMIS [announced on playbill of 28 Dec.] is obliged to be deferred on Account of Mrs Yates' illness. Receipts: £130 5s. (107/7/0; 21/7/6; 1/10/6).
- CG THE TEMPEST. As 27 Dec., but Stephano - Woodward. Also HARLEQUIN'S FROLICKS. As 26 Dec., but Host (with a *song*) - Booth; Pierrot - Wewitzer; omitted: Maid.  
 DANCING. As 26 Dec.  
 COMMENT. Receipts: £224 13s. (223/10/6; 1/2/6).
- Tuesday 31* DL THE WAY OF THE WORLD. Mirabell - Smith; Fainall - Reddish; Sir Wilful Witwou'd - Yates; Petulant - Baddeley; Waitwell - Parsons; Coachman - Griffiths; Messenger - Nash; Servants - Carpenter, Everard; Witwou'd - King // Lady Wishfor't - Mrs Hopkins; Marwood - Miss Sherry; Foible - Miss Pope; Mrs Fainall - Mrs Greville; Mincing - Miss Platt; Betty - Mrs Smith; Peg - Mrs W. Palmer; Millamant - Mrs Abington. Also SELIMA AND AZOR. As 5 Dec.  
 COMMENT. Receipts: £167 13s. (144/4; 22/15; 0/14).
- CG THE TEMPEST. As 27 Dec. Also HARLEQUIN'S FROLICKS. As 30 Dec.  
 DANCING. As 26 Dec.  
 COMMENT. Reinhold being seized with a severe Hoarseness, CARACTACUS [announced on playbill of 30 Dec.] is obliged to be deferred. Receipts: £159 9s. 6d. (158/7/6; 1/2/0).
- January 1777**
- Wednesday 1* DL HAMLET. As 23 Oct. 1776. Also HARLEQUIN'S INVASION. Harlequin - Wright; Mercury - Davies; Snip - Parsons; Simon - Moody; Gasconade - Baddeley; Corporal Bounce - Bransby; Abram - Waldron; Forge - Griffiths; Bogg - Messink; Taffy - Burton; Crib - Everard; Jailor - Carpenter; Turnkey - R. Palmer; Justices - Wrighten, Follett, Norris, Nash, Marr; Falstaff - Gaudry; Slender - Baker // Old

Woman – Mr Dodd; Mrs Snip – Mrs Bradshaw; Sukey Chitterlin – Mrs Davies; Dolly Snip – Miss Pope. Vocal Parts – Fawcett, Legg, Kear, Brown, Chaplin, &c. // Mrs Scott, Miss Collett, Miss Abrams, Miss Boyd, Mrs Love, Mrs Booth, Mrs Pitt, Mrs Smith, &c.

COMMENT. [Mainpiece in place of THE ORPHAN, announced on playbill of 31 Dec. 1776. *Public Advertiser* assigns the Ghost to Farren.] Afterpiece: With Additions and Alterations, New Music, Scenes [by Greenwood, Leroy and French Jun. (*Morning Post*, 4 Jan.)], Dresses, and Decorations. Receipts: £175 1s. 6d. (137/10; 34/17/0; 3/3/6).

LOVE IN A VILLAGE. As 9 Oct. 1776, but Hawthorn (1st time) – Mahon; Eustace (1st time) – Robson. Also HARLEQUIN'S FROLICKS. As 26 Dec. 1776, but Host (with a song) – Booth; Pierrot – Wewitzer.

DANCING. End of Act II of mainpiece, as 15 Oct. 1776; In afterpiece, as 26 Dec. 1776.

COMMENT. Receipts: £186 19s. (186/3/6; 0/15/6).

THE WAY OF THE WORLD. As 31 Dec. 1776. Also HARLEQUIN'S INVASION. As 1 Jan. *Thursday 2*

DL

DANCING. In the course of the mainpiece, as 24 Oct. 1776.

COMMENT. Receipts: £238 8s. (212/7; 23/4; 2/17).

THE REFUSAL; or, The Lady's Philosophy. Sir Gilbert Wrangle – Macklin; Frankly – Lewis; Granger – Mahon; Witling – Lee Lewes; Cook – Dunstall // Lady Wrangle – Mrs Green; Sophronia – Mrs Lessingham; Maid – Miss Ambrose; Charlotte – Miss Macklin. Also HARLEQUIN'S FROLICKS. As 1 Jan.

DANCING. In Act IV of mainpiece a *Minuet* by Mahon and Miss Macklin; In afterpiece, as 26 Dec. 1776.

COMMENT. Receipts: £106 14s. 6d. (105/16/6; 0/18/0).

SEMIRAMIS. As 16 Dec. 1776. Also HARLEQUIN'S INVASION. As 1 Jan., but omitted: Bogg. *Friday 3*

DL

COMMENT. Receipts: £219 16s. (203/11/6; 13/19/0; 2/5/6).

THE BEGGAR'S OPERA. Macheath – Mattocks; Peachum – Wilson; Lockit – Dunstall; Filch – Wewitzer; Mat o' the Mint – Fox // Lucy – Miss Catley; Mrs Peachum – Mrs Pitt; Jenny Diver – Mrs Poussin; Mrs Coaxer – Mrs Whitefield; Diana Trapes – Mrs White; Polly – Miss Brown. Also THE COUNTRY WIFE. As 21 Dec. 1776.

DANCING. As 27 Sept. 1776.

COMMENT. Receipts: £219 5s. (218/10; 0/15).

THE TEMPEST. Prospero – Bensley; Stephano – Moody; Trincalo – Baddeley; Caliban (with song) – Bannister; Gonzalez – Aickin; Alonso – Bransby; Sebastian – Farren; Francisco – Norris; Boatswain – Carpenter; Antonio – Hurst; Master of the Ship – Wrighten; Ferdinand – Vernon // Ariel – A Young Lady (A Scholar of Linley; 1st appearance upon any stage [Miss Field]); Miranda – A Young Lady (1st appearance upon any stage [Mrs Cuyler]). Chorus of Spirits – Gaudry, Legg, Fawcett, Kear, Carpenter, Chaplin, Holcroft, Follett // Mrs Scott, Miss Abrams, Miss Collett, Miss Jarratt, Miss Boyd, Mrs Love, Mrs Booth, Mrs Pitt, Mrs Smith, &c. Also HARLEQUIN'S INVASION. As 3 Jan. *Saturday 4*

DL

DANCING. In Act I of mainpiece a *Dance of Spirits* (composed by Gallet) by Mlle Dupré, &c.; In Act III a *Fantastic Dance* by Grimaldi, &c. [Both these dances, as here assigned, except on 14, 25 Apr. and 2 May, were included in all subsequent performances.] End of Act IV *The Double Festival*, as 7 Nov. 1776, but added: Giorgi, Blurton.

- Saturday 4**  
DL
- COMMENT. Mainpiece: by Shakespeare, in 5 acts. With New Music, Scenes, Dresses and Decorations. *Public Advertiser*, 6 Jan.: The Shipwreck, which opened the Piece, was designed and executed under the Direction of De Loutherbourg. The new Airs and Chorusses are composed by Linley Jun. The Musical Instrument (played behind the Scenes) is the Invention of Merlin. *Morning Chronicle*, 6 Jan.: Caliban is by much the best performed character in the piece . . . The dresses were rich, but to our amazement those of Ferdinand, Sebastian, &c. were in the Spanish taste. [*Ibid.*, 8 Jan., remarks that the entire omission of I. i is to be regretted. Miss Field and Mrs Cuyler are identified by MS annotations on Kemble playbill.] Receipts: £231 9s. 6d. (211/19/0; 17/5/6; 2/5/0).
- CG**
- THE DUENNA.** As 13 Nov. 1776, but Robson in place of Reinhold. Also **HARLEQUIN'S FROLICKS.** As 1 Jan.  
**DANCING.** As 26 Dec. 1776.  
COMMENT. Receipts: £268 os. 6d. (267/12/0; 0/8/6).
- King's**
- LA FRASCHETANA.** As 5 Nov. 1776.  
**DANCING.** End of Act 1 *La Force de l'Amour*, as 14 Dec. 1776; End of Act II *Serious Ballet*, as 30 Nov. 1776; End of Opera *Les Amans Heureux*, as 17 Dec. 1776, but added: Sga Zuchelli.  
COMMENT. The new Serious Opera of Germondo [announced in *Public Advertiser*, 2 Jan.] is obliged to be deferred 'till This Day Se'nnight, on account of the Illness of a principal Performer.
- Monday 6**  
DL
- THE TEMPEST.** As 4 Jan., but omitted: Caliban's songs. Also **HARLEQUIN'S INVASION.** As 3 Jan.  
**DANCING.** In Act IV *The Double Festival*, as 4 Jan.  
COMMENT. Receipts: £208 8s. 6d. (185/14/0; 15/3/6; 7/11/0).
- CG**
- THE BEGGAR'S OPERA.** As 3 Jan., but Mat o' the Mint - Baker. Also **HARLEQUIN'S FROLICKS.** As 1 Jan.  
**DANCING.** In afterpiece, as 26 Dec. 1776.  
COMMENT. Receipts: £184 5s. 6d. (183/18/0; 0/7/6).
- Tuesday 7**  
DL
- SEMIRAMIS.** As 16 Dec. 1776. Also **HARLEQUIN'S INVASION.** As 3 Jan.  
COMMENT. Receipts: £227 2s. 6d. (208/17/0; 14/12/6; 3/13/0).
- CG**
- THE BUSY BODY.** Probably as 15 Oct. 1776. Also **COMUS.** As 7 Oct. 1776, but Pastoral Nymph and Sabrina - Miss Brown; Bacchants - Miss Dayes, and others.  
**SINGING.** In afterpiece *Nor on Beds of fading Flowers* by Mrs Farrell.  
COMMENT. [The playbill announces CARACTACUS and HARLEQUIN'S FROLICKS, but "Clarke being suddenly taken extremely ill, CARACTACUS is obliged to be changed to THE BUSY BODY. Marplot by Woodward. After which, COMUS [with full cast listed]" (printed slip attached to BM playbill 937. b. 4).] Receipts: £151 os. 6d. (149/8/0; 1/12/6).
- Wednesday 8**  
DL
- SEMIRAMIS.** As 16 Dec. 1776. Also **THE PADLOCK.** Leander - Vernon; Don Diego - Bannister; Mungo - Fawcett // Ursula - Mrs Love; Leonora - Miss Abrams.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £276 12s. (126/15/0; 10/2/6; 2/17/0; Tickets: 136/17/6) (charge: £105).

MEASURE FOR MEASURE.	Duke - Lee (1st appearance in that character); Angelo - Hull; Escalus - Fearon; Claudio - Wroughton; Provost - L'Estrange; Friar Peter - Davis; Thomas - Booth; Constable - Wewitzer; Clown - Dunstall; Abhorson - Bates; Barnardine - Jones; Lucio - Woodward // Mariana - Miss Leeson; Juletta - Mrs Whitefield; Francisca - Miss Green; Isabella - Mrs Jackson (1st appearance in that character). Also COMUS.	As 7 Jan. SINGING. As 7 Jan.	Wednesday 8 CG	
		COMMENT. Mainpiece: Not acted these 5 years. Receipts: £191 15s. 6d. (188/15/6; 3/o/o).		
THE WAY OF THE WORLD.	As 31 Dec. 1776, but Mrs Fainall (1st time) - Miss Hopkins. Also HARLEQUIN'S INVASION.	As 1 Jan. DANCING. As 12 Dec. 1776.	Thursday 9 DL	
		COMMENT. [For the dance the playbill lists <i>The Savage Hunters</i> , but "Last night Sga Ricci being suddenly taken ill . . . Gallet and Mlle Dupré undertook at a short notice to dance <i>The Triumph of Love</i> " ( <i>Morning Post</i> , 10 Jan.).] Receipts: £217 10s. 6d. (190/14/0; 25/7/0; 1/9/6).		
THE DUENNA.	As 13 Nov. 1776. Also HARLEQUIN'S FROLICKS.	As 26 Dec. 1776, but Host (with a song) - Booth. DANCING. As 26 Dec. 1776.	As 1 Jan., but Host (with a song) - Booth. COMMENT. [The playbill lists this as Delpini's 2nd appearance (see 26 and 27 Dec. 1776)]. Receipts: £258 3s. 6d. (257/16/0; 0/7/6).	CG
THE TEMPEST.	As 6 Jan. Also HARLEQUIN'S INVASION.	As 1 Jan., but Snip - Burton; Taffy - Holcroft. DANCING. In Act IV of mainpiece <i>The Triumph of Love</i> , as 7 Nov. 1776.	As 1 Jan., but Snip - Burton; Taffy - Holcroft. COMMENT. Receipts: £244 (227/18; 14/12; 1/10).	Friday 10 DL
CARACTACUS.	As 6 Dec. 1776. Also HARLEQUIN'S FROLICKS.	As 9 Jan. DANCING. End of mainpiece <i>The Merry Sailors</i> , as 6 Nov. 1776; In afterpiece, as 26 Dec. 1776.	As 9 Jan. COMMENT. Paid Harris for his Trouble and Expenses in half a year's superintendence of the Business of the Theatre £250. Receipts: £181 11s. 6d. (181/2/0; 0/9/6).	CG
SEMIRAMIS.	As 16 Dec. 1776. Also HARLEQUIN'S INVASION.	As 10 Jan. COMMENT. Receipts: £169 16s. (150/16/0; 15/4/6; 3/15/6).	As 10 Jan. COMMENT. Receipts: £169 16s. (150/16/0; 15/4/6; 3/15/6).	Saturday 11 DL
THE JOVIAL CREW.	As 25 Oct. 1776, but 1st Beggar Woman - Miss Green. Also HARLEQUIN'S FROLICKS.	As 9 Jan. DANCING. As 26 Dec. 1776.	As 9 Jan. COMMENT. Receipts: £192 14s. 6d. (189/8/0; 3/6/6).	CG
LA FRASCHETANA.	As 5 Nov. 1776. DANCING. End of Act I <i>La Force de l'Amour</i> , as 14 Dec. 1776; End of Act II <i>Serious Ballet</i> , as 17 Dec. 1776, but omitted: <i>Passacaille</i> and <i>Chaccone</i> ; End of Opera <i>Les Amans Heureux</i> , as 4 Jan.			King's
THE TEMPEST.	As 6 Jan. Also HARLEQUIN'S INVASION.	As 10 Jan., but Snip - Yates (1st appearance in that character these 10 years). DANCING. In Act IV of mainpiece <i>The Triumph of Love</i> , as 7 Nov. 1776.	As 10 Jan., but Snip - Yates (1st appearance in that character these 10 years). COMMENT. Receipts: £244 19s. (226/18; 16/2; 1/9).	Monday 13 DL

- Monday 13*      CG      THE TEMPEST. As 30 Dec. 1776, but Caliban (1st time) – Mahon; omitted: Master, Boatswain. Also THE GOLDEN PIPPIN. As 15 Oct. 1776, but Venus – Miss Brown.  
 COMMENT. [This was Woodward's last appearance on the stage. He died on 17 Apr. 1777.] Receipts: £224 16s. (222/4/6; 2/11/6).
- Tuesday 14*      DL      LOVE FOR LOVE. As 29 Nov. 1776. Also HARLEQUIN'S INVASION. As 1 Jan., but Old Woman – Mr Davies [i.e. doubled Mercury].  
 COMMENT. SELIMA AND AZOR [announced on playbill of 13 Jan.] is obliged to be deferred on Account of Dodd's Illness. Paid Prompter's Bill £23 17s. 6d. Receipts: £233 13s. (210/2; 22/8; 1/3).
- CG      THE DUENNA. As 13 Nov. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
*DANCING.* As 26 Dec. 1776.  
 COMMENT. Receipts: £272 2s. 6d. (271/0/6; 1/2/0).
- Wednesday 15*      DL      SEMIRAMIS. As 16 Dec. 1776. Also HARLEQUIN'S INVASION. As 14 Jan.  
 COMMENT. Receipts: £201 17s. 6d. (181/10/0; 15/15/0; 4/12/6).
- CG      THE MERCHANT OF VENICE. As 29 Oct. 1776, but added: Solanio – Booth; Solarino – Davis. Also LOVE A-LA-MODE. As 19 Dec. 1776.  
*DANCING.* End of Act III of mainpiece, as 23 Nov. 1776; End of Act IV, as 15 Oct. 1776.  
 COMMENT. Receipts: £208 2s. 6d. (207/10/6; 0/12/0).
- Thursday 16*      DL      THE RIVALS. Sir Anthony Absolute – King; Acres – Dodd; Capt. Absolute – Palmer; Sir Lucius O'Trigger – Moody; David – Parsons; Fag – Baddeley; Coachman – Carpenter; Faulkland – Reddish // Mrs Malaprop – Mrs Hopkins; Julia – Mrs Baddeley; Lucy – Mrs Wrighten; Lydia Languish – Mrs Abington. The Original *Epilogue* spoken by Mrs Abington. Also HARLEQUIN'S INVASION. As 14 Jan.  
 COMMENT. Mainpiece: Never acted here. [Epilogue by Richard Brinsley Sheridan.] Receipts: £235 17s. (216/14/0; 17/19/6; 1/3/6).
- CG      CARACTACUS. As 6 Dec. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
*DANCING.* As 26 Dec. 1776.  
 COMMENT. Receipts: £190 (189/11; 0/9).
- Friday 17*      DL      THE RIVALS. As 16 Jan. *Epilogue* as 16 Jan. Also SELIMA AND AZOR. As 5 Dec. 1776.  
*DANCING.* End of Act II of mainpiece *The Double Festival*, as 4 Jan., but Mrs Sutton in place of Sga Ricci.  
 COMMENT. Receipts: £215 7s. 6d. (184/17/0; 29/15/6; 0/15/0).
- CG      MEROPÉ. Dorilas – A Young Gentleman (1st appearance [Peile]); Poliphontes – Hull; Narbas – Clarke; Euricles – Whitefield; Erox – L'Estrange; High Priest – Fearon // Ismene – Miss Leeson; Meropé – Mrs Jackson. Also COMUS. As 7 Jan., but added to Bacchants: Miss Ambrose.  
 COMMENT. Mainpiece: Never acted there. In Act III The Procession and Ceremony at the Tomb of Cresphontes. [Peile is identified on playbill of 16 Apr. 1777.] Receipts: £247 17s. 6d. (246/16/6; 1/1/0).
- King's      LA FRASCHETANA. As 5 Nov. 1776.  
*DANCING.* End of Act I *La Force de l'Amour*, as 14 Dec. 1776; End of Act II *Serious Ballet*, as 2 Nov. 1776, but Vallouy le cadet in place of Simonet; End of Opera *Les Amans Heureux*, as 4 Jan.

THE TEMPEST.	As 6 Jan., but Gonzalez - Wrighten; omitted: Boatswain, Antonio, Master of the Ship. Also HARLEQUIN'S INVASION. As 14 Jan. DANCING. In Act IV of mainpiece, as 17 Jan.	Saturday 18 DL
COMMENT.	Receipts: £229 9s. 6d. (215/9/0; 13/2/6; 0/18/0).	
MEROPE.	As 17 Jan. Also THE GOLDEN PIPPIN. As 13 Jan. DANCING. As 7 Nov. 1776.	CG
SINGING.	Mainpiece: In the Procession and Ceremony the Vocal Parts by Reinhold, and others.	
COMMENT.	[Mainpiece in place of ARTAXERXES, announced on playbill of 17 Jan.] Receipts: £181 16s. 6d. (179/18/0; 1/18/6).	
SEMIRAMIS.	As 16 Dec. 1776. Also HARLEQUIN'S INVASION. As 14 Jan. COMMENT. Benefit for the Author [of mainpiece]. Paid Palmer of Bath, Spermacetti Candles £259 16s.; Stacy, Colourman £106. Receipts: £175 3s. 6d. (159/10/0; 15/13/6; 0/0/0; tickets: none listed) (charge: £105).	Monday 20 DL
MEROPE.	As 17 Jan. Also COMUS. As 17 Jan. SINGING As 18 Jan.	CG
COMMENT.	Receipts: £209 2s. 6d. (206/3/0; 2/19/6).	
THE RIVALS.	As 16 Jan. Epilogue as 16 Jan. Also SELIMA AND AZOR. As 5 Dec. 1776.	Tuesday 21 DL
COMMENT.	Receipts: £235 2s. (212/9; 21/3; 1/10).	
THE DUENNA.	As 13 Nov. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan. DANCING. Afterpiece to conclude with a Rural Dance by Harris and Miss Matthews.	CG
COMMENT.	Receipts: £273 14s. 6d. (273/8/6; 0/6/0).	
GERMONDO.	Principal Characters by Rauzzini, Trebbi, Savoi, Micheli // Sga Marianna Farnese, Sga Cecilia Davies Inglesina. [Cast from libretto (T. Cadell. 1776): Germondo - Rauzzini; Alarico - Trebbi; Cratero - Savoi; Lisimaco - Micheli // Alvida - Sga Farnese; Rosomonda - Sga Cecilia Davies.] DANCING. End of Act I <i>La Force de l'Amour</i> , as 14 Dec. 1776; End of Act II <i>Les Amans Heureux</i> , as 4 Jan.; End of Opera a new grand Serious Ballet, <i>L'Épouse Persane</i> by Mons and Mme Simonet, Vallouy, Sg and Sga Zuchelli, Vallouy le cadet.	King's
COMMENT.	A New Serious Opera [1st time; SER 3]. The Poetry by Goldoni; the Music entirely new by Tommaso Tragetta [ <i>recte</i> Traetta]. <i>Public Advertiser</i> , 27 Jan.: "A senseless, impudent Opera . . . with Music, in point of Dullness, extremely well suited to the Book." [This review notes that the new scenery was painted by Colomba.]	
MEROPE.	Dorilas - A Young Gentleman (1st appearance [Vincent]); Poliphontes - Palmer; Narbas - Packer; Euricles - Aickin; Erox - Hurst; High Priest - Bransby // Ismene - Miss Hopkins; Merope - Miss Younge. Also HARLEQUIN'S INVASION. As 14 Jan.	Wednesday 22 DL
COMMENT.	Mainpiece: Not acted these 3 years. With a Procession and Sacrifice. [Vincent is identified by a MS annotation on Kemble playbill.] Receipts: £205 4s. (174/11/0; 28/0/6; 2/12/6).	
SHE STOOPS TO CONQUER.	As 25 Sept. 1776. Also COMUS. As 17 Jan. DANCING. End of Act II of mainpiece, as 15 Oct. 1776; End of mainpiece <i>The Villagers</i> by Aldridge, Master Langrish, Master Jackson, Miss Valois. SINGING. As 7 Jan.	CG
COMMENT.	By Command of Their Majesties. Receipts: £280 2s. 6d. (278/18/0; 1/4/6).	

- Thursday 23*      THE TEMPEST. As 6 Jan., but omitted: Boatswain, Antonio, Master of the Ship.  
 DL                    Also HARLEQUIN'S INVASION. As 14 Jan.  
                       DANCING. As 18 Jan.  
                       COMMENT. Receipts: £211 10s. 6d. (194/4/0; 15/19/0; 1/7/6).
- CG                    CARACTACUS. As 6 Dec. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
                       DANCING. As 21 Jan.  
                       COMMENT. Receipts: £174 2s. 6d. (173/0/0; 1/2/6).
- Friday 24*      THE WAY OF THE WORLD. As 9 Jan. Also HARLEQUIN'S INVASION.  
 DL                    As 14 Jan.  
                       DANCING. In the course of the mainpiece *The Triumph of Love*, as 7 Nov. 1776.  
                       COMMENT. Receipts: £160 os. 6d. (132/1/0; 25/18/0; 2/1/6).
- CG                    THE DUENNA. As 13 Nov. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
                       DANCING. As 21 Jan.  
                       COMMENT. Receipts: £239 6s. (238/13/6; 0/12/6).
- Saturday 25*     THE TEMPEST. As 23 Jan. Also A CHRISTMAS TALE. As 22 Oct. 1776.  
 DL                    DANCING. As 18 Jan.  
                       COMMENT. MEROPE [announced on playbill of 24 Jan.] is obliged to be deferred on Account of Palmer's Illness. Receipts: £186 7s. (150/12; 34/6; 1/9).
- CG                    ARTAXERXES. Arbaces - Leoni; Artabanes - Reinhold; Rimenes - Mahon; Artaxerxes (with a new *air*) - Mrs Farrell (1st appearance in this opera) // Semira - Miss Dayes; Mandane - Miss Catley (1st appearance in that character these 3 years). Also THE OLD MAID. Clerimont - Wroughton; Capt. Cape - Dunstall; Harlow - Whitefield // Mrs Harlow - Mrs Lessingham; Miss Harlow - Mrs Green.  
                       DANCING. End of mainpiece *The Villagers*, as 22 Jan.  
                       COMMENT. Mainpiece: The orchestra will be considerably augmented. [*Public Advertiser*, 24 Jan.: Mrs Farrell's new air, with recitative, composed by Dr Arne.] Afterpiece: Not acted these 7 years. Receipts: £273 4s. (272/2/6; 1/1/6).
- King's              GERMONDO. As 21 Jan.  
                       DANCING. As 21 Jan. throughout.
- Monday 27*      LOVE FOR LOVE. As 29 Nov. 1776. Also SELIMA AND AZOR. As 5 Dec. 1776.  
 DL                    DANCING. As 24 Jan.  
                       COMMENT. THE RIVALS [announced on playbill of 25 Jan.] is obliged to be deferred on Account of Palmer's Illness. Receipts: £153 19s. 6d. (133/14/0; 18/19/0; 1/6/6).
- CG                    THE BEGGAR'S OPERA. As 6 Jan. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
                       DANCING. As 21 Jan.  
                       COMMENT. THE TEMPEST [announced on playbill of 25 Jan.] is obliged to be postponed. [Afterpiece in place of THE GOLDEN PIPPIN, announced as above.] Receipts: £197 8s. (196/16; 0/12).

**THE JEALOUS WIFE.** Oakly - Smith; Lord Trinket - Dodd; Sir Harry Beagle - Barrett (1st appearance on this stage); Charles (1st time) - Farren; Russet - Dunstall (of CG); Captain O'Cutter - Moody; Paris - Waldron; Tom - Carpenter; William - Griffiths; John - Everard; Robert - Norris; Major Oakly - Yates // Lady Freelo - Mrs Hopkins; Harriet - Miss P. Hopkins; Toilet - Miss Platt; Mrs Oakly - Miss Younge. Also *A CHRISTMAS TALE*. As 4 Nov. 1776.  
**DANCING.** In the course of the mainpiece, as 17 Jan.  
**COMMENT.** [Barrett was from the Richmond theatre.] Receipts: £154 8s. 6d. (126/5/o; 25/9/o; 2/14/6).

**THE DUENNA.** As 13 Nov. 1776. Also *THE COUNTRY WIFE*. As 21 Dec. CG  
 1776.

**DANCING.** As 25 Jan.

**COMMENT.** Receipts: £256 4s. (255/6/6; 0/17/6).

**LA FRASCHETANA.** As 5 Nov. 1776. King's  
**DANCING.** As 17 Jan. throughout.

**THE JEALOUS WIFE.** As 28 Jan., but Charles - Brereton. Also *HARLEQUIN'S INVASION*. As 14 Jan., but Corporal Bounce - Carpenter [i.e. doubled Jailer].  
**DANCING.** As 28 Jan.  
**COMMENT.** By Command of Their Majesties. Receipts: £263 6s. (249/5/o; 12/7/6; 1/13/6).

**CARACTACUS.** As 6 Dec. 1776. Also *THE GOLDEN PIPPIN*. As 13 Jan. CG  
**COMMENT.** Receipts: £224 18s. 6d. (223/14/6; 1/4/o).

**THE TEMPEST.** As 6 Jan., but Alonso - Wrighten; omitted: Boatswain, Antonio, Master of the Ship. Also *HARLEQUIN'S INVASION*. Probably as 14 Jan.  
**DANCING.** As 18 Jan.  
**COMMENT.** [As afterpiece the playbill announces *SELIMA AND AZOR*, but "it could not be performed last Night on Account of Mrs Baddeley's sudden illness" (*Public Advertiser*, 1 Feb.). Its substitute is listed in the Account-Book.] Receipts: £244 12s. (220/14/o; 21/4/6; 2/13/6).

**ARTAXERXES.** As 25 Jan., but Mandane - Miss Brown (1st appearance in that character). Also *THE COUNTRY WIFE*. As 21 Dec. 1776.  
**DANCING.** As 25 Jan.

**COMMENT.** Mrs Green being taken ill, *THE OLD MAID* [announced on playbill of 29 Jan.] is obliged to be deferred. Receipts: £233 11s. (232/2/6; 1/8/6).

## February 1777

**SEMIRAMIS.** As 16 Dec. 1776, but *Prologue* and *Epilogue* omitted [and thereafter].  
 Also *THE HOTEL*. As 21 Nov. 1776, but *Prologue* omitted.  
**COMMENT.** Receipts: £130 18s. (109/12/o; 16/14/6; 4/11/6).

**SIR THOMAS OVERBURY.** Principal Characters by Lewis, Wroughton, Hull, Whitefield, Thompson // Mrs Jackson, Miss Leeson, Mrs Hartley. [Cast from text (Francis Newbery, 1777): Sir Thomas Overbury - Lewis; Earl of Somerset - Wroughton; Earl of Northampton - Hull; Sir Gervas Elvis - Whitefield; Officer - Thompson; Servant - Stevens // Countess of Somerset - Mrs Jackson; Cleora -

- Saturday 1**  
CG Miss Leeson; Isabella – Mrs Hartley.] *Prologue* spoken by Hull. *Epilogue* spoken by Mrs Hartley. [These were spoken, as here assigned, at the first 9 performances only (see 3 May).] Also *HIGH LIFE BELOW STAIRS*. As 30 Nov. 1776.  
*DANCING*. As 15 Oct. 1776.
- COMMENT. Mainpiece [1st time, i.e. as an alteration of Richard Savage's play; T 5, by William Woodfall. Prologue by Richard Brinsley Sheridan. Epilogue by Richard Cumberland (see text): with New Scenes and Dresses. *Public Advertiser*, 13 Feb. 1777: SIR THOMAS OVERBURY (the Publication of which was unavoidably postponed) will be ready this Morning, at Ten o'Clock (1s. 6d.). Receipts: £212 4s. 6d. (210/7/6; 1/17/0).
- King's** **GERMONDO**. As 21 Jan.  
*DANCING*. End of Act I *Les Amans Heureux*, as 4 Jan.; End of Act II *La Force de l'Amour*, as 14 Dec. 1776; End of Opera *L'Épouse Persane*, as 21 Jan.
- Monday 3**  
DL **HAMLET**. As 23 Oct. 1776, but Hamlet – Lacy (1st appearance in that character); Ghost – Reddish (1st appearance in that character); Horatio (1st time) – Barrett. Also *BON TON*. As 9 Oct. 1776.  
COMMENT. Receipts: £155 os. 6d. (127/4/0; 25/16/0; 2/0/6) (orders: £61 13s.).
- CG **SIR THOMAS OVERBURY**. As 1 Feb. Also *COMUS*. As 17 Jan.  
COMMENT. Receipts: £230 1s. 6d. (228/8/0; 1/13/6).
- Tuesday 4**  
DL **THE TEMPEST**. As 31 Jan. Also *A CHRISTMAS TALE*. As 4 Nov. 1776.  
*DANCING*. As 10 Jan.  
COMMENT. Receipts: £190 (164/12; 23/5; 2/3).
- CG **THE DUENNA**. As 13 Nov. 1776. Also *THE COUNTRY WIFE*. As 21 Dec. 1776.  
*DANCING*. As 20 Nov. 1776.  
COMMENT. Receipts: £273 10s. 6d. (273/0/6; 0/10/0).
- King's** **IL GELOSO IN CIMENTO**. Principal Characters by Trebbi, Fochetti, Savo, Micheli // Sga Prudom, Sga Luiggia Farnese, Sga Sestini. [Libretto (Venice, 1774) lists the parts: Fabio, Perichetto, Rosbif, Paterio // Flavia, Modesta, Vittoria.] *DANCING*. End of Act I *La Force de l'Amour*, as 14 Dec. 1776; End of Act II a new *Comic Ballet* by Vallouy, Mme Simonet, Sg and Sga Zuchelli, Vallouy le cadet; End of Opera a new *Masquerade Dance* in which: a *Provengal* by Vallouy le cadet; a *Scaramouch* by Sg and Sga Zuchelli; a *Minuet* by Mons and Mme Simonet; to conclude with a *Country Dance* by all the Characters.  
COMMENT. A new Comic Opera; the Music by Anfossi [with additions by Tommaso Giordani]; under the Direction of Giardini. [MS not in Larpent.]
- Wednesday 5**  
DL **SEMIRAMIS**. As 16 Dec. 1776. Also *HARLEQUIN'S INVASION*. As 14 Jan.  
COMMENT. [Mainpiece in place of *HAMLET*, announced on playbill of 4 Feb.] Receipts: £158 18s. (128/2; 22/14; 8/2).
- CG **THE WEST INDIAN**. Belcour – Lewis; Stockwell – Clarke; Capt. Dudley – Hull; Charles – Wroughton; Major O'Flaherty – Aickin; Fulmer – Dunstall; Varland – Quick // Lady Rusport – Mrs Green; Louisa – Mrs Bulkley; Mrs Fulmer – Mrs Booth; Charlotte Rusport – Mrs Mattocks. Also *CROSS PURPOSES*. As 27 Sept. 1776.  
*DANCING*. End of Act II of mainpiece, as 23 Nov. 1776; End of mainpiece *The Villagers*, as 22 Jan.  
COMMENT. By Command of Their Majesties. [Mainpiece in place of *SIR THOMAS OVERBURY*; afterpiece of *COMUS*, both announced on playbill of 4 Feb.] Receipts: £268 2s. (267/13; 0/9).

LOVE FOR LOVE. As 29 Nov. 1776. Also SELIMA AND AZOR. As 5 Dec. 1776.	COMMENT. Receipts: £186 (150/14; 32/5; 3/1).	Thursday 6 DL
SIR THOMAS OVERTURBURY. As 1 Feb., but Mrs Whitefield in place of Miss Leeson. Also COMUS. As 17 Jan. DANCING. As 23 Nov. 1776. SINGING. As 7 Jan.	COMMENT. [In mainpiece the playbill retains Miss Leeson, but she "being suddenly indisposed, Mrs Whitefield yesterday, at very short notice, undertook the part of Cleora" ( <i>Morning Chronicle</i> , 7 Feb.).] Paid Woodfall on acct. of his Two [Benefit] Nights £150 [and see 20 Feb.]. Receipts: £233 17s. (230/14; 3/3).	CG
THE RIVALS. As 16 Jan., but Capt. Absolute - Smith (1st appearance in that character); omitted: <i>Epilogue</i> . Also SELIMA AND AZOR. As 5 Dec. 1776. DANCING. As 2 Jan.	COMMENT. Paid Hewetson & Co., Lacemen, £140 16s. 6d. Receipts: £210 11s. 6d. (185/13/0; 24/18/6; 0/0/0).	Friday 7 DL
CARACTACUS. As 6 Dec. 1776. Also THE GOLDEN PIPPIN. As 13 Jan. COMMENT. Receipts: £187 11s. 6d. (185/17/6; 1/14/0).	CG	
HAMLET. As 3 Feb., but Bernardo - Chaplin. Also A CHRISTMAS TALE. As 4 Nov. 1776. COMMENT. Receipts: £107 8s. (105/10/6; 0/0/0; 1/17/6).	Saturday 8 DL	
SIR THOMAS OVERTURBURY. As 6 Feb., but Mrs Whitefield's name listed in playbill. Also THE JOVIAL CREW. As 25 Oct. 1776, but omitted: Randal, Martin, Patrico, Beggars, Beggar Women. COMMENT. [Afterpiece: In 3 acts, "with the Dialogue contracted, and the Airs least approved of left out" ( <i>Public Advertiser</i> , 7 Feb.).] Receipts: £233 5s. (231/8/6; 1/16/6).	CG	
GERMONDO. As 21 Jan. DANCING. As 1 Feb. throughout.		King's
THE MAID OF THE OAKS. As 7 Nov. 1776. Also BON TON. As 9 Oct. 1776. DANCING. In Act II of mainpiece <i>The Double Festival</i> by Gallet, Helme, Giorgi, Blurton, Sga Crespi, Sga Vidini, Mrs Sutton, Sga Ricci, Mlle Dupré; In Act IV <i>The Triumph of Love</i> , as 7 Nov. 1776. SINGING. In the course of the mainpiece songs by Tenducci (1st appearance in this kingdom these 12 years). COMMENT. [ <i>Public Advertiser</i> , 11 Feb. prints the text of the first of Tenducci's two songs, <i>Lo! a stranger now before you.</i> ] Receipts: £217 16s. (200/19/0; 15/17/6; 0/19/6).	Monday 10 DL	
THE DUENNA. As 13 Nov. 1776. Also THE COUNTRY WIFE. As 21 Dec. 1776, but The Country Wife - read by Miss Brown. COMMENT. [The playbill retains Mrs Wilson as The Country Wife, but "Last night Mrs Wilson was taken suddenly ill upon the stage at Covent-garden theatre, and fainted away, in consequence of which Miss Brown read her part in <i>The Country Wife</i> " ( <i>Morning Post</i> , 11 Feb.).] Receipts: £246 12s. 6d. (246/1/0; 0/11/6).	CG	
THE OLD BACHELOR. As 20 Nov. 1776, but added: Barnaby - Burton. Also SELIMA AND AZOR. As 5 Dec. 1776. DANCING. As 2 Jan. COMMENT. Receipts: £168 5s. (141/2; 25/12; 1/11).	Tuesday 11 DL	

- Tuesday 11*     ARTAXERXES. As 25 Jan., but omitted: new *air*. Also THE OLD MAID. As 25 Jan.  
 CG                DANCING. As 23 Nov. 1776.  
                     COMMENT. Receipts: £180 ss. (179/14/6; 0/10/6).
- HAY              KING HENRY IV, WITH THE HUMOURS OF SIR JOHN FALSTAFF. Falstaff – Johnson; King Henry – A Gentleman (1st appearance on any stage [unidentified]); Prince of Wales – Frodsham; Worcester – Comerford; Northumberland – Kenny; Hotspur – West (1st appearance in that character) // Hostess Quickly – Mrs Fowler; Lady Percy – Mrs West (1st appearance in Town). Occasional *Prologue*, written by a gentleman eminent in the Republic of Letters, spoken by West. Also THE DEUCE IS IN HIM. Prattle – Comerford // Emily – A Young Lady (1st appearance [unidentified]).  
*IMITATIONS.* End of mainpiece, by a Gentleman [unidentified].  
                     COMMENT. By authority [of the Lord Chamberlain]. At the Desire of the most noble Order of Bucks. Benefit for West and Johnson. Tickets to be had of West at the Black Lion, Russel-street; of Johnson at the Golden-cross, Charing-cross. Tickets delivered by Comerford will be receiv'd. Doors to be opened at 5:00. To begin exactly at 6:30. [Mrs West was from the China Hall, Rotherhithe. Author of Prologue unknown.]
- King's            IL GELOSO IN CIMENTO. As 4 Feb.  
                     DANCING. As 4 Feb. throughout.
- Wednesday 12* ASH WEDNESDAY.
- Thursday 13* THE MAID OF THE OAKS. As 7 Nov. 1776. Also HARLEQUIN'S INVASION. As 14 Jan.  
 DL                DANCING. In Act II of mainpiece *The Double Festival*, as 10 Feb., but added: Slingsby; In Act V *The Triumph of Love*, as 7 Nov. 1776.  
                     SINGING. As 10 Feb.  
                     COMMENT. [Public Advertiser, 14 Feb., refers to a third song sung by Tenducci: an *air* from ARTAXERXES.] Receipts: £202 13s. 6d. (184/19/0; 17/0/6; 0/14/0).
- CG                THE TEMPEST. As 27 Dec. 1776, but Caliban – Mahon; omitted: Master, Boatswain. Also THE JOVIAL CREW. As 8 Feb., but Springlove – Whitefield.  
                     COMMENT. Mrs Hartley being taken ill, SIR THOMAS OVERBURY [announced on playbill of 11 Feb.] is obliged to be deferred till Monday. Receipts: £167 6s. (164/10/6; 2/15/6).
- Friday 14* ALEXANDER'S FEAST. Principal Vocal Parts by Norris, Champness // Miss Linley, Miss M. Linley, Miss Draper. Also THE CORONATION ANTHEMS. Singers same.  
 DL                MUSIC. End of Part I *concerto* on the organ by Stanley; End of Part II *concerto* on the violin by Linley Jun.  
                     COMMENT. By Command of Their Majesties. Tickets to be had and Places for the Boxes to be taken of Fosbrook at the Stage Door of the Theatre at Half a Guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season]. Those ladies who have had Boxes for the Oratorios, and intend continuing them, are humbly requested to give notice to Fosbrook.
- CG                JUDAS MACCABAEUS. Principal Vocal Parts by Tenducci (1st appearance at that theatre these 8 years), Saville, Reinhold // Miss Storace, Miss Harrop (1st public appearance).

MUSIC. End of Part I <i>concerto</i> on the violoncello by Cervetto; End of Part II <i>concerto</i> on the violin by Lamotte.	Friday 14 CG
COMMENT. Boxes 10s. 6d. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. Places for the Boxes to be taken of Sargent (only) at the Stage Door. Books of the Oratorios to be had at the Theatre. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season. The date of Tenducci's re-appearance in London seems to have been a matter of some uncertainty (see DL, 10 Feb.)].	
THE RIVALS. As 7 Feb. Also SELIMA AND AZOR. As 5 Dec. 1776, but Miss Abrams in place of Mrs Scott.	Saturday 15 DL
DANCING. In the course of the mainpiece <i>The Double Festival</i> , as 13 Feb.	
COMMENT. Receipts: £235 15s. (218/11/0; 16/16/6; 0/7/6).	
THE MERCHANT OF VENICE. As 15 Jan. Also LOVE A-LA-MODE. As 19 Dec. 1776.	CG
DANCING. End of Act III of mainpiece a new comic dance, <i>The Shepherd's Wedding</i> , by Harris and Miss Matthews; End of Act IV, as 23 Nov. 1776.	
COMMENT. Receipts: £210 15s. (208/19; 1/16).	
GERMONDO. As 21 Jan.	King's
DANCING. As 1 Feb. throughout.	
ALEXANDER THE GREAT; or, The Rival Queens. Alexander - Lacy; Cassander - Farren; Lysimachus - Brereton; Hephestian - Davies; Polyperchon - Bransby; Thessalus - Wright; Perdiccas - Chaplin; Eumenes - Norris; Aristander - Wrighten; Slave - R. Palmer; Clytus - Hurst // Roxana - Mrs Melmoth; Parisatis - Miss Hopkins; Sisigambis - Mrs Johnston; Statira - Mrs Robinson (1st appearance in that character). Also SELIMA AND AZOR. As 15 Feb.	Monday 17 DL
COMMENT. Mainpiece: With the Grand Triumphal Entry. Receipts: £180 5s. (163/14/0; 15/16/6; 0/14/6).	
SIR THOMAS OVERBURY. As 8 Feb. Also THE JOVIAL CREW. As 13 Feb.	CG
DANCING. End of mainpiece <i>The Shepherd's Wedding</i> , as 15 Feb.	
COMMENT. Receipts: £229 19s. 6d. (227/15/0; 2/4/6).	
THE TEMPEST. As 23 Jan. Also BON TON. As 11 Nov. 1776.	Tuesday 18
DANCING. In Act IV of mainpiece <i>The Double Festival</i> , as 13 Feb.	DL
COMMENT. Receipts: £159 7s. (133/1/0; 24/5/6; 2/0/6).	
THE DUENNA. As 13 Nov. 1776. Also THREE WEEKS AFTER MARRIAGE. As 25 Oct. 1776.	CG
DANCING. End of mainpiece a new <i>Hunting Dance</i> by Bishop and Sga Tinte.	
COMMENT. Receipts: £258 10s. (257/5/6; 1/4/6).	
IL GELOSO IN CIMENTO. As 4 Feb.	King's
DANCING. As 4 Feb. throughout.	
THE MESSIAH. Principal Vocal Parts as 14 Feb.	Wednesday 19
MUSIC. As 14 Feb.	DL
THE MESSIAH. Principal Vocal Parts as 14 Feb.	CG
MUSIC. End of Part I a <i>duetto</i> on the tenor and violin by Stamitz and Lamotte; End of Part II <i>concerto</i> on the violin, as 14 Feb.	

- Tbursday 20*    **THE MAID OF THE OAKS.** As 7 Nov. 1776. Also **THE AUTHOR.** Cadwallader - Bannister; Vamp - Moody; Governor Cape - Bransby; Young Cape - Aickin; Sprightly - Packer; Poet - Waldron; Robert - Wrighten; Printer's Devil - Burton // Arabella - Miss Platt; Mrs Cadwallader - Miss Pope.  
**DANCING.** As 13 Feb.  
**SINGING.** Fete Champetre as 7 Nov. 1776, but omitted: Vernon, Mrs Scott; *songs* by Tenducci, as 10 Feb.  
**COMMENT.** Receipts: £165 19s. (143/4; 19/7; 3/8).
- CG**    **SIR THOMAS OVERBURY.** As 8 Feb. Also **COMUS.** As 17 Jan.  
**SINGING.** As 7 Jan.  
**COMMENT.** Paid Woodfall in full for his 2 nights £150 [see 6 Feb.]. Receipts: £226 7s. 6d. (223/6/0; 3/1/6).
- Friday 21*    **JUDAS MACCABAEUS.** Principal Vocal Parts as 14 Feb., but added: Edwards (1st appearance in public).  
**MUSIC.** As 14 Feb.
- CG**    **SAMSON.** Principal Vocal Parts as 14 Feb.  
**MUSIC.** As 14 Feb.
- Saturday 22*    **THE RIVALS.** As 7 Feb. Also **SELIMA AND AZOR.** As 15 Feb.  
**DANCING.** As 24 Jan.  
**COMMENT.** Receipts: £198 5s. 6d. (165/1/0; 31/14/0; 1/10/6).
- CG**    **KNOW YOUR OWN MIND.** Principal Characters by Lewis, Wroughton, Aickin, Whitefield, Fearon, Booth, Wewitzer, Thompson, Lee Lewes // Mrs Hartley, Mrs Jackson, Miss Dayes, Miss Ambrose, Mrs Mattocks. [Cast from text (T. Becket, 1778): Millamour - Lewis; Melvil - Wroughton; Bygrove - Aickin; Sir Harry Lovewit [in all subsequent CG playbills until 1800: Sir Harry Lizard] - Whitefield; Sir John Millamour - Fearon; Captain Bygrove - Booth; Charles - Wewitzer; Dashwould - Lee Lewes // Miss Neville - Mrs Hartley; Mrs Bromley - Mrs Jackson; Lady Jane - Miss Dayes; Madam La Rouge - Miss Ambrose; Lady Bell - Mrs Mattocks. Thompson is unassigned.] New *Prologue* spoken by Lewis. New *Epilogue* spoken by Mrs Mattocks. [These were spoken, as here assigned, at the first 9 performances (see 18 Mar.) and on 30 Apr. only.] Also **THE MOCK DOCTOR.** As 23 Sept. 1776.  
**DANCING.** As 23 Nov. 1776.  
**COMMENT.** Mainpiece [1st time; c 5, by Arthur Murphy, based on *L'IRRÉSOLU*, by Philippe Nericault, *dit* Destouches. Prologue by the author. Epilogue by David Garrick (see text)]: A New Scene and New Dresses. *Public Advertiser*, 2 May 1778: This Day is published **KNOW YOUR OWN MIND** (1s. 6d.). Receipts: £246 7s. 6d. (245/7/0; 1/0/6).
- King's**    **LA FRASCHETANA.** As 5 Nov. 1776.  
**DANCING.** End of Act I *Comic Ballet*, as 4 Feb.; End of Act II *La Force de l'Amour*, as 14 Dec. 1776; End of Opera *L'Épouse Persane*, as 21 Jan.
- Monday 24*    **A TRIP TO SCARBOROUGH.** Loveless - Smith; Lord Foppington - Dodd; Sir Tunbelly Clumsey - Moody; Col. Townly - Brereton; Probe - Parsons; Lory - Baddeley; Young Fashion - Reddish // Miss Hoyden - Mrs Abington; Amanda - Mrs Robinson; Berinthia - Mrs Yates. The other parts by Burton, Lamash, Carpenter, Wrighten, Norris, Nash, Everard // Mrs Bradshaw, Mrs Booth, Miss Platt, Mrs Smith. [Edition of 1781 (G. Wilkie) specifies: La Varole - Burton; Jeweller - Lamash; Shoemaker - Carpenter; Hosier - Norris; Taylor - Baker (see 25 Feb.) // Nurse - Mrs Bradshaw; Mrs Coupler - Mrs Booth.] New *Prologue* spoken by King. Also **THE WATERMAN.** As 5 Oct. 1776.  
**DANCING.** End of Act III of mainpiece *The Triumph of Lore*, as 7 Nov. 1776.

**COMMENT.** Mainpiece: Altered from [THE RELAPSE, by] Sir John Vanbrugh [1st time; c 5, by Richard Brinsley Sheridan. Prologue by David Garrick (see edition of 1781)]. The Characters new dressed. Receipts: £229 7s. 6d. (217/13/0; 10/8/0; 1/6/6). Monday 24  
DL

**KNOW YOUR OWN MIND.** As 22 Feb. Also THE GOLDEN PIPPIN. As CG 13 Jan.

**DANCING.** As 7 Nov. 1776.

**COMMENT.** Receipts: £224 10s. 6d. (223/8/6; 1/2/0).

A TRIP TO SCARBOROUGH. As 24 Feb., but added to other Parts: Baker. Tuesday 25  
DL  
*Prologue* as 24 Feb. Also HARLEQUIN'S INVASION. As 14 Jan.

**DANCING.** End of Act III of mainpiece, as 24 Oct. 1776.

**COMMENT.** Paid Hatsell, Mercer, £280 7s. Receipts: £149 13s. 6d. (131/10/0; 15/19/0; 2/4/6).

**KNOW YOUR OWN MIND.** As 22 Feb. Also COMUS. Comus – Mattocks; Spirit – L'Estrange; Brothers – Whitefield, Robson; Bacchanals – Reinholt, Mahon, &c. // The Lady – Mrs Jackson; Bacchants – Miss Dayes, Miss Ambrose, &c.; Sabrina and Pastoral Nymph – Miss Brown; Euphrosyne – Miss Catley; 2nd Spirit – Mrs Farrell.

**DANCING.** As 18 Feb.

**SINGING.** Sweet Echo, as 7 Oct. 1776.

**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £73 10s.).

**LA FRASCHETANA.** As 5 Nov. 1776.

**DANCING.** End of Act I *Comic Ballet*, as 4 Feb.; End of Act II a new *Serious Ballet* by Simonet, Mlle Baccelli (1st appearance this season), Sg and Sga Zuchelli, Vallouy le cadet, in which a *Grand Chaccone* and a *Pas de Deux* by Simonet and Mlle Baccelli; End of Opera *L'Épouse Persane*, as 21 Jan. King's

**ISRAEL IN EGYPT.** Principal Vocal Parts as 21 Feb.

**MUSIC.** As 14 Feb.

Wednesday 26  
DL

**OMNIPOTENCE.** Principal Vocal Parts as 14 Feb.

**MUSIC.** End of Part I *solo* on the pedal harp by Renaudin (1st public performance); End of Part II *concerto* on the violin, as 14 Feb. CG

A TRIP TO SCARBOROUGH. As 25 Feb. *Prologue* as 24 Feb. Also A CHRISTMAS TALE. As 4 Nov. 1776.

**DANCING.** As 25 Feb.

**COMMENT.** Receipts: £220 5s. 6d. (199/8/0; 18/13/0; 2/4/6).

Thursday 27  
DL

**SIR THOMAS OVERBURY.** As 1 Feb., but Miss Dayes in place of Miss Leeson. Also THE JOVIAL CREW. As 13 Feb.

**DANCING.** As 17 Feb.

**COMMENT.** Receipts: £228 3s. 6d. (224/1/6; 4/2/0).

CG

**ACIS AND GALATEA.** Principal Vocal Parts as 21 Feb. Also DRYDEN'S ODE. Singers same. Friday 28  
DL

**MUSIC.** As 14 Feb.

**COMMENT.** By Command of Their Majesties.

- Friday 28*      THE PRODIGAL SON. Principal Vocal Parts as 14 Feb., but added: Mrs Farrell (1st appearance in the Oratorios).  
 CG                  SINGING. With additional *airs*.  
*MUSIC.* End of Part I a *solo* on the German flute by De Camp; End of Part II *concerto* on the violin, as 14 Feb.  
 COMMENT. Oratorio [1st time in public. It had 1st been performed at Oxford, 8 July 1773, as part of the ceremony of the installation of Lord North as Chancellor.]

## March 1777

- Saturday 1*      A TRIP TO SCARBOROUGH. As 25 Feb. New *Prologue* spoken by King. Also THE DESERTER. Henry – Vernon; Russet – Bannister; Simkin – Fawcett; Skirmish – Parsons; Flint – Wright; Soldiers – Legg, Kear, Carpenter, Chaplin, Follett, Holcroft // Jenny – Mrs Wrighten; Margaret – Mrs Love; Louisa – A Young Lady (1st appearance on any stage [Mrs Sherborn]).  
 DL                  DANCING. End of Act III of mainpiece *The Double Festival*, as 13 Feb.  
 COMMENT. *Public Advertiser*, 3 Mar.: "A new Prologue was spoken by King on Saturday Evening, and received with uncommon Applause." [Mrs Sherborn is identified in Lysons, *Collectanea*.] Receipts: £215 16s. 6d. (187/12/0; 25/17/0; 2/7/6).
- CG                  KNOW YOUR OWN MIND. As 22 Feb. Also THE GOLDEN PIPPIN. As 13 Jan.  
 DANCING. As 18 Feb.  
 COMMENT. *Public Advertiser*, 3 Mar.: "When [Reinhold] appeared on the Stage [in the afterpiece], after some little Time the excessive Glare of the Lamps affected him so much [because of an incomplete recovery from illness] that he dropped down in the Middle of his Part in a fainting Fit, of which he soon afterwards perfectly recovered in the Green Room. The Audience, with their wonted Indulgence and Humanity, universally insisted that the Curtain should be dropped." Receipts: £259 5s. (257/17; 1/8).
- King's            ANTIGONO. Principal Characters by Rauzzini, Trebbi, Savoi, Micheli // Sga [Luigia] Farnese, Sga Cecilia Davies Inglesina. [Cast adjusted from libretto (R. Rapley, 1776): Demetrio – Rauzzini; Antigono – Trebbi; Alessandro – Savoi; Clearco – Micheli // Ismene – Sga Farnese; Berenice – Sga Cecilia Davies.]  
 DANCING. End of Act I *La Force de l'Amour*, as 14 Dec. 1776; End of Act II *Serious Ballet*, as 25 Feb.; End of Opera *Les Amusemens Champêtres*, as 2 Nov. 1776.  
 COMMENT. Opera: The Music by several eminent Masters [Giordani, Traetta, Hasse, Vento]; under the Direction of Giardini.
- Monday 3*        THE TEMPEST. As 23 Jan. Also A CHRISTMAS TALE. As 4 Nov. 1776.  
 DL                  DANCING. As 10 Jan.  
 COMMENT. Receipts: £170 17s. 6d. (148/1/0; 21/8/8; 1/8/0).
- CG                  DOUGLAS. As 31 Oct. 1776, but omitted: 2nd Officer. Before the Play a New Occasional *Address* spoken by Mrs Barry. Also THE JOVIAL CREW. As 13 Feb., but Hearty – Baker.  
 DANCING. As 18 Feb.  
 COMMENT. [This was Mrs Barry's 1st appearance since the death of her husband on 10 Jan. See also 28 Nov. 1776. Address by David Garrick (*Poetical Works*, II, 333).] Receipts: £270 17s. 6d. (267/16/6; 3/1/0).

A TRIP TO SCARBOROUGH. As 25 Feb., but Young Fashion - Palmer (1st appearance in that character). New <i>Prologue</i> as 1 Mar. Also THE DESERTER. As 1 Mar.	Tuesday 4 DL
DANCING. As 25 Feb. COMMENT. Receipts: £142 8s. (114/19/0; 24/12/6; 2/16/6).	
KNOW YOUR OWN MIND. As 22 Feb. Also COMUS. As 25 Feb., but CG omitted: 1st Bacchanal.	
DANCING. As 17 Feb. SINGING. As 7 Jan. COMMENT. Receipts: £255 15s. (253/16/6; 1/18/6).	
IL GELOSO IN CIMENTO. As 4 Feb., but added: a new <i>Duet</i> and <i>Songs</i> for Sga Sestini.	King's
DANCING. End of Act I <i>Les Amans Heureux</i> , as 4 Jan.; End of Act II <i>Serious Ballet</i> , as 25 Feb.; End of Opera <i>Masquerade Dance</i> , as 4 Feb.	
SAMSON. Principal Vocal Parts as 21 Feb. MUSIC. As 14 Feb.	Wednesday 5 DL
THE PRODIGAL SON. Principal Vocal Parts as 28 Feb. MUSIC. As 14 Feb.	CG
A TRIP TO SCARBOROUGH. As 4 Mar. New <i>Prologue</i> as 1 Mar. Also SELIMA AND AZOR. As 15 Feb. DANCING. As 25 Feb. COMMENT. Receipts: £176 15s. (150/4/0; 23/9/6; 3/1/6).	Thursday 6 DL
KNOW YOUR OWN MIND. As 22 Feb. Also THE GOLDEN PIPPIN. As CG 13 Jan.	
DANCING. As 7 Nov. 1776. COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £73 10s.).	
ISRAEL IN EGYPT. Principal Vocal Parts as 21 Feb. MUSIC. As 14 Feb. COMMENT. By Command of Their Majesties.	Friday 7 DL
JEPHTHA. Principal Vocal Parts as 28 Feb. MUSIC. As 19 Feb.	CG
A TRIP TO SCARBOROUGH. As 4 Mar. New <i>Prologue</i> as 1 Mar. Also THE JUBILEE. Cast not listed. DANCING. As 25 Feb. COMMENT. Afterpiece: A Dramatic Entertainment of Singing, Dancing and Dialogue in Honour of Shakespeare. In which a Pageant. The Music by Dibdin. Receipts: £257 11s. (234/12/0; 20/4/6; 2/14/6).	Saturday 8 DL
KNOW YOUR OWN MIND. As 22 Feb. Also COMUS. As 25 Feb., but CG omitted: 2nd Bacchanal.	
DANCING. As 18 Feb. COMMENT. Receipts: £263 15s. 6d. (262/12/0; 1/3/6).	
ANTIGONO. As 1 Mar. DANCING. End of Act I <i>Les Amans Heureux</i> , as 4 Jan.; End of Act II <i>Serious Ballet</i> , as 25 Feb.; End of Opera <i>L'Épouse Persane</i> , as 21 Jan.	King's

- Monday 10*
- DL THE RIVALS. As 7 Feb. Also HARLEQUIN'S INVASION. As 29 Jan.  
*DANCING.* End of Act III of mainpiece *The Irish Fair*, as 31 Oct. 1776.  
 COMMENT. Benefit for Smith. *Public Advertiser*, 18 Feb.; Tickets to be had of Smith at his House in Beaufort Buildings, Strand. Receipts: £260 4s. (144/4; 13/8; 0/19; tickets: 101/13) (charge: £74 14s.).
- CG ARTAXERXES. As 11 Feb. Also THE JOVIAL CREW. As 13 Feb.  
*DANCING.* As 23 Nov. 1776.  
*SINGING.* Afterpiece to conclude with *Push about the Jorum*, and an additional Verse, suitable to the Night, by Miss Catley.  
 COMMENT. Benefit for Miss Catley. No Part of the Pit can on any Account be laid into the Boxes. *Public Advertiser*, 3 Mar.: Tickets to be had of Miss Catley at Wilson's, Watchmaker, No. 150, Drury-lane. Receipts: £302 3s. (209/13; tickets: 92/10) (charge: free).
- Tuesday 11*
- DL THE RIVALS. As 16 Jan., but Lydia Languish - Miss Younge (1st appearance in that character). The Original *Epilogue* [see 16 Jan.] spoken by Miss Younge. Also MARGARET OF ANJOU. The Principal Character by Miss Younge. Also THE DESERTER. As 1 Mar.  
*DANCING.* End of Act V of mainpiece *The Irish Fair*, as 31 Oct. 1776.  
 COMMENT. Benefit for Miss Younge. Interlude [1st time; M.INT 1, by Edward Jerningham]: Interspersed with Music [by James Hook. Text 1st published in Jerningham's *Poems*, vol. 1 (J. Robson, 1786)]. *Public Advertiser*, 20 Feb.: Tickets to be had of Miss Younge at Thelwall's, Silk Mercer, King-street, Covent Garden. Receipts: £222 9s. (80/14; 18/10; 1/19; tickets: 121/6) (charge: £65 17s.).
- CG KNOW YOUR OWN MIND. As 22 Feb. Also THE GOLDEN PIPPIN. As 13 Jan.  
*DANCING.* As 17 Feb.  
 COMMENT. Receipts: £244 7s. (243/8; 0/19).
- HAY A LECTURE ON HEADS [delivered] by George Alexander Stevens. In five parts, concluding with an Experiment upon the Human Face, with two Wigs.  
 COMMENT. The Last Time [i.e. Season] of its ever being exhibited in London. The Doors to be opened at 6:00. To begin at 7:00. Boxes 5s. Pit 3s. Gallery 2s.
- King's IL GELOSO IN CIMENTO. As 4 Mar.  
*DANCING.* As 4 Mar. throughout.
- Wednesday 12*
- DL L'ALLEGRO IL PENSOERO. Principal Vocal Parts as 21 Feb. Also THE SONG OF MOSES. Singers same.  
*MUSIC.* As 14 Feb.  
 COMMENT. Ode [1st time; composed by Thomas Linley Jun. (see 18 Mar. 1778), text by John Hoadly].
- CG THE PRODIGAL SON. Principal Vocal Parts as 28 Feb.  
*MUSIC.* As 28 Feb.
- Thursday 13*
- DL THE FUNERAL; or, Grief à-la-Mode. Lord Hardy - Lacy; Campley - Palmer (Their first appearance in those characters); Lord Brumpton - Hurst; Sable - Moody; Puzzle - Baddeley; Trusty - Packer; Tom - Waldron; Cabinet - Norris; Trim - King // Lady Brumpton - Mrs Hopkins; Lady Harriet - Mrs Baddeley (1st appearance in that character); Mademoiselle - Mrs Booth; Farthingale - Mrs Bradshaw; Tattleaid - Mrs Love; Lady Charlotte - Miss Younge. [Edition of 1777 (W. Strahan [et al]) adds: Kate Matchlock - Mr Griffiths.] Also THE JUBILEE. As 8 Mar.  
*DANCING.* As 15 Feb.  
 COMMENT. Mainpiece: Not acted these 2 years. Receipts: £221 13s. 6d. (200/3/0; 20/17/0; 0/13/6).

**KNOW YOUR OWN MIND.** As 22 Feb. Also **THE JOVIAL CREW.** As 13 Feb. *Tbursday 13 CG*

**DANCING.** As 18 Feb.

**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £73 10s.).

**A LECTURE ON HEADS.** As 11 Mar., but In Part I is a Collection of Macaronies; Part II, upon the Sciences, General Elections, &c.; Part III, upon Ladies Head Dresses; Part IV, upon Law; Part V, upon Politics and Physic. To conclude, by way of *Epilogue*, with an Experiment, as 11 Mar. *HAY*

**COMMENT.** Including the Whole of [Stevens'] Improvements and Alterations.

**L'ALI D'AMORE.** Principal Characters by Rauzzini, Trebbi, Savoi, Micheli, Rovedino // Sga [Luiggia] Farnese, Miss Storace, Sga Cecilia Davies Inglesina. [Cast from libretto (T. Cadell, 1777): Fileno – Venanzio Rauzzini; Damone – Trebbi; Erasto – Savoi; Silvano – Micheli; Lucida – Rovedino // Clori – Sga Farnese; Cupido – Miss Storace; Amarilli – Sga Cecilia Davies.] *King's*

**DANCING.** End of Act I *La Force de l'Amour*, as 14 Dec. 1776; End of Part II *Comic Ballet*, as 4 Feb.; End of Opera *Serious Ballet*, as 25 Feb.

**COMMENT.** Benefit for Rauzzini. Opera: With Alterations, New Songs, and grand Chorusses. The Music by Rauzzini. *Public Advertiser*, 15 Feb.: Tickets to be had of Rauzzini, No. 5, Great Suffolk-street.

**ACIS AND GALATEA.** Principal Vocal Parts as 21 Feb. Also **THE CORONATION ANTHEMS.** Singers same. *Friday 14 DL*

**MUSIC.** As 14 Feb.

**COMMENT.** By Command of Their Majesties.

**JUDAS MACCABAEUS.** Principal Vocal Parts as 14 Feb. *CG*

**SINGING.** End of Part I a select song (the Music entirely new, composed by Dr Arne) by Mrs Farrell.

**MUSIC.** End of Part II *concerto* on the violin, as 14 Feb.

**THE TEMPEST.** As 31 Jan. Also **THE DESERTER.** As 1 Mar.

**DANCING.** As 10 Jan. *Saturday 15 DL*

**COMMENT.** Benefit for Vernon. *Public Advertiser*, 5 Mar.: Tickets to be had of Vernon, Vauxhall. Receipts: £219 12s. 6d. (107/16/0; 20/13/6; 7/16/0; tickets: 83/7/0) (charge: £71 19s.).

**THE BEGGAR'S OPERA.** As 6 Jan., but added: Mrs Slammekin – Mrs Green.

**Also COMUS.** As 8 Mar.

**COMMENT.** Receipts: £269 15s. 6d. (268/15/0; 1/0/6). *CG*

**A LECTURE ON HEADS.** As 13 Mar.

*HAY*

**TELEMACO.** Principal Characters by Rauzzini, Trebbi, Savoi, Micheli // Sga Marianna Farnese, Sga Cecilia Davies Inglesina. [*Morning Chronicle*, 17 Mar., lists the parts: Telemaco, Mentore, Mopso // Calipso, Eurice; and gives synopsis of plot.] *King's*

**DANCING.** End of Act I *Serious Ballet*, as 25 Feb.; End of Act II *Les Chasseurs*, as 12 Nov. 1776, but Mme Simonet in place of Mme Vallouy; End of Opera a new Ballet Demi-caractere, *La Clochette*, by Simonet, Mlle Baccelli, Vallouy, Mme Simonet, Sg and Sga Zuchelli, Vallouy le cadet.

**COMMENT.** A new Serious Opera [1st time; SER 3]: With Grand Chorusses. The Poetry by the Abate Conte Zaccaria de Seriman. The Music entirely new by Tragetta [*recte* Traetta].

- Monday 17*    **TWELFTH NIGHT.** As 24 Oct. 1776. Also **A CHRISTMAS TALE.** As 4 Nov. 1776.  
 DL                COMMENT. Benefit for Dodd. *Public Advertiser*, 1 Mar.: Tickets to be had of Dodd, New Ormond-street. Receipts: £244 13s. (111/17/0; 11/16/6; 1/10/6; tickets: 119/9/0) (charge: £74 3s.).
- CG**              **TWELFTH NIGHT.** Duke - Lewis; Sebastian - Wroughton; Sir Toby Belch - Dunstall; Fabian - Whitefield; Sea Captain - Booth; Malvolio - Wilson; Clown - Lee Lewes; Sir Andrew Ague Cheek - Quick // Olivia - Mrs Hartley; Maria - Mrs Wilson; Viola - Mrs Barry (Their 1st appearance in those characters). Also **THE TWO MISERS.** As 2 Dec. 1776.  
*DANCING.* As 25 Jan.  
*SINGING.* In Act I of mainpiece a *song* by Mrs Farrell.  
 COMMENT. Benefit for Mrs Barry. Mainpiece: Not acted these 6 years. Part of the Pit will be laid into the Boxes. Servants are desired to be sent by Four o'clock, and those Ladies and Gentlemen who have Places in the Pit, are respectfully intreated to come early, to avoid inconveniency in getting to their Seats. *Public Advertiser*, 25 Feb.: Tickets to be had of Mrs Barry at No. 10, on the Terrace, New Palace-Yard, Westminster. Receipts: £271 15s. 6d. (143/15/6; tickets: 128/0/0) (charge: £67).
- HAY**             **A LECTURE ON HEADS.** As 13 Mar.
- Tuesday 18*    **A TRIP TO SCARBOROUGH.** As 4 Mar. New *Prologue* as 1 Mar. Also **THE JUBILEE.** As 8 Mar.  
 DL                *DANCING.* As 25 Feb.  
 COMMENT. Receipts: £225 os. 6d. (200/1/0; 23/16/6; 1/3/0).
- CG**              **KNOW YOUR OWN MIND.** As 22 Feb., but *Prologue* and *Epilogue* omitted [and thereafter, except on 30 Apr.]. Also **THE TWO MISERS.** As 2 Dec. 1776, but Jenny (1st time) - Miss Dayes.  
*DANCING.* As 25 Jan.  
 COMMENT. Receipts: £222 2s. (220/17; 1/5).
- King's**           **LA FRASCHETANA.** As 22 Feb.  
*DANCING.* As 8 Mar. throughout.
- Wednesday 19*   **THE MESSIAH.** Principal Vocal Parts as 21 Feb.  
 DL                **MUSIC.** As 14 Feb.
- CG**              **ACIS AND GALATEA.** Principal Vocal Parts as 28 Feb. Also **A MISCELLANEOUS CONCERT.** *Song* (composed by Arnold) by Saville; *song* (composed by Giordani) by Reinhold; *song* (composed by Dr Arne) by Mrs Farrell; *song* by Tenducci; *song* by Miss Harrop, with a violin obligato (the music entirely new, composed by Sacchini) accompanied by Lamotte; to conclude with *My Heart is inditing* (from *CORONATION ANTHEMS*).  
*SINGING and MUSIC.* In Act I of oratorio *song*, as 14 Mar.; *solo* on the violoncello by Cervetto; *concerto* on the violin, as 14 Feb.
- HAY**             **A LECTURE ON HEADS.** As 13 Mar.
- Thursday 20*    **THE PROVOK'D HUSBAND.** As 5 Nov. 1776, but Lord Townly - Lacy (1st appearance in that character); Manly - Palmer // Mrs Motherly - Mrs Bradshaw. Also **THE MILESIAN.** Principal Characters by Vernon, Dodd, Bannister, Aickin, Burton, R. Palmer, Everard, Moody // Miss Collett, Mrs Davies, Mrs Booth, Mrs Baddeley. [Cast from text (J. Wilkie, 1777), and *London*

*Chronicle*, 21 Mar.: Belfield – Vernon; Charles Marlove – Dodd [in text: Lamash (see 3 Apr.)]; George Belfield – Bannister; Mr Belfield – Aickin; La Flure – Burton; Richard – R. Palmer; Waiter – Everard; Capt. Cornelius O'Gollagher – Moody // Melinda – Miss Collett; Patty – Mrs Davies [in text: Miss Platt (see 3 Apr.)]; Mrs Belfield – Mrs Booth; Caroline O'Gollagher – Mrs Baddeley.]

Thursday 20  
DL

COMMENT. [Mainpiece in place of THE FUNERAL, announced on playbill of 18 Mar.] Afterpiece [1st time; CO 2, by Isaac Jackman]: The Music composed by Carter. Receipts: £233 11s. (190/10; 40/16/6; 2/13/6).

KNOW YOUR OWN MIND. As 22 Feb. Also THE PADLOCK. As 25 Sept. CG  
1776.

DANCING. As 25 Jan.

COMMENT. Receipts: £238 9s. 6d. (237/4/6; 1/5/0).

L'ALI D'AMORE. As 13 Mar., but Sga Marianna Farnese in place of Sga [Luiggia] Farnese. King's

DANCING. As 13 Mar. throughout.

SINGING. In Act III Sga Davies will introduce '*Sventurata in van mi lagno*', with the flute accompaniment, from ANTIGONO.

COMMENT. Benefit for Signora Davies Inglesina. *Public Advertiser*, 25 Feb.: Tickets to be had of Sga Davies at her House, No. 1, St. Alban's street, Pall-mall.

THE MESSIAH. Principal Vocal Parts as 21 Feb.

Friday 21  
DL

MUSIC. As 14 Feb.

COMMENT. By Command of Their Majesties. Account-Book, 4 Apr.: Received Oratorio Acc't. £335 3s. 6d.

ACIS AND GALATEA. Principal Vocal Parts as 28 Feb. Also A MISCELLANEOUS CONCERT. As 19 Mar., but to conclude with *Zadock the Priest* (from CORONATION ANTHEMS): added: song by Miss Storace.

CG

COMMENT. The Account-Book notes that the theatre received £21 on each of the 11 Oratorio nights.

A LECTURE ON HEADS. As 13 Mar.

HAY

LOVE FOR LOVE. As 29 Nov. 1776, but Miss Prue – Mrs Mattocks [of CG]. Also THE MILESIAN. As 20 Mar., but omitted: Mrs Booth.

Saturday 22  
DL

DANCING. As 15 Feb.

COMMENT. On Account of Mrs Yates's Indisposition A TRIP TO SCARBOROUGH [announced on playbill of 20 Mar.] is obliged to be deferred. [The playbill retains Mrs Abington as Miss Prue, but "Last Saturday night, Mrs Abington being suddenly taken ill, Mrs Mattocks supplied the Part in Love for Love; and though we will not pretend to put her comic Abilities on a Level with those of Mrs Abington, yet her Performance was exceedingly humourous and entertaining" (*Gazetteer*, 24 Mar.).] Paid Mrs Abington in lieu of a benefit £200. Receipts: £218 8s. (188/0/0; 28/15/6; 1/12/6).

THE MERCHANT OF VENICE. As 15 Jan. Also LOVE A-LA-MODE. As 19 Dec. 1776.

DANCING. End of Act III of mainpiece, as 23 Nov. 1776; End of Act IV, as 15 Oct. 1776.

COMMENT. Benefit for Macklin. *Public Advertiser*, 8 Mar.: Tickets to be had of Macklin, James-street, Covent Garden. Receipts: £273 16s. (charge: £64 10s.). [Of this amount £177 17s. was "Money," i.e. tickets sold at the door. The remainder, £95 19s., was "Tickets," disposed of by Macklin: 305 in the boxes, 104 in the pit, 41 in the gallery.]

- Saturday 22* King's **TELEMACO.** As 15 Mar.  
*DANCING.* As 15 Mar. throughout.
- HOLY WEEK.**
- Monday 31* DL **THE WAY TO KEEP HIM.** Lovemore – Reddish; Sir Brilliant Fashion – Dodd; William – Baddeley; Sideboard – Burton; Sir Bashful Constant – King // Mrs Lovemore – Mrs Baddeley; Lady Constant – Mrs Greville; Muslin – Miss Pope (1st appearance in that character); Mignonet – Mrs Bradshaw; Widow Bellmour (with a song) – Mrs Abington. Also A Favourite Scene from [the end of Act II of] **THE REGISTER OFFICE** [and see 22 Apr.]. Gulwell – Packer // Melpomene – Miss Stageloir; Mrs Slaternella Doggrel – Miss Pope. Also **HARLEQUIN'S INVASION.** As 14 Jan.  
*DANCING.* As 28 Nov 1776.  
 COMMENT. Benefit for Miss Pope. Part of the Pit will be laid into the Boxes. *Public Advertiser*, 8 Mar.: Tickets to be had of Miss Pope, Little Russel-street, Covent Garden. Receipts: £280 19s. (114/8; 7/9; 0/16; tickets: 158/6) (charge: £74 14s.).
- CG **THE GRECIAN DAUGHTER.** As 28 Nov. 1776, but Evander – Aickin. Also **TRUE-BLUE.** As 23 Dec. 1776. Also **MIDAS.** Midas – Wilson; Apollo – Mattocks; Pan – Mahon; Jupiter – Fox; Damaetas – Wewitzer; Sileno – Baker // Juno – Mrs Poussin; Daphne (1st time) – Miss Brown; Mysis (1st time) – Mrs Wilson; Nysa – Mrs Mattocks.  
*DANCING.* As 23 Dec. 1776.  
 COMMENT. Benefit for Mrs Mattocks. Receipts: £276 13s. 6d. (207/13/6; tickets: 69/0/0) (charge: £70 5s.).
- HAY **A LECTURE ON HEADS.** As 13 Mar.

## April 1777

- Tuesday 1* DL **THE ROMAN FATHER.** As 16 Nov. 1776. Also **THE ELECTION.** Principal Characters by Vernon, Bannister, Davies // Mrs Love, Mrs Wrighten. [Cast from Genest, v, 441: Richard – Vernon; John – Bannister; Trusty – Davies // John's Wife – Mrs Love; Sally – Mrs Wrighten.] Also **A CHRISTMAS TALE.** As 22 Oct. 1776.  
*DANCING.* As 2 Jan.  
 COMMENT. Benefit for Bensley. *Public Advertiser*, 8 Mar.: Tickets to be had of Bensley, Charlotte-street, Bloomsbury. Receipts: £174 14s. (106/11; 16/4; 1/7; tickets: 50/12) (charge: £74 14s.).
- CG **KNOW YOUR OWN MIND.** As 22 Feb. Also **HARLEQUIN'S FROLICKS.** As 9 Jan.  
*DANCING.* As 26 Dec. 1776.  
 COMMENT. Account-Book, 30 Apr.: Paid Murphy £119 13s. for the 12th night of **KNOW YOUR OWN MIND** on Apr. 1st, after deducting charge of £73 10s. Receipts: £193 3s. (192/4/6; 0/18/6).
- King's **LA SCHIAVA.** Principal Characters by Trebbi, Fochetti, Savoi, Micheli // Sga Prudom, Sga Luiggia Farnese, Sga Sestini. [Libretto (H. Reynell, 1784) lists the parts: Fulgenzio, Lelio, Asdrubale, Kirca // Rosalba, Arminda, Nerina.]  
*DANCING.* As 8 Mar. throughout.  
 COMMENT. Opera: The music by Piccinni; under the Direction of Giardini.

A TRIP TO SCARBOROUGH.	As 4 Mar., but R. Palmer in place of Norris. New <i>Prologue</i> as 1 Mar. Also THE JUBILEE.	As 8 Mar.	<i>Wednesday 2</i>
DANCING.	As 1 Mar.		DL
COMMENT.	Receipts: £215 12s. 6d. (190/4/0; 24/2/0; 1/6/6).		
SIR THOMAS OVERTURBURY.	As 1 Feb. Also MIDAS.	As 31 Mar.	CG
DANCING.	As 20 Nov. 1776.		
COMMENT.	Receipts: £133 1s. (129/9; 3/12).		
A LECTURE ON HEADS.	As 13 Mar.		HAY
LOVE FOR LOVE.	As 29 Nov. 1776. Also THE MILESIAN.	As 22 Mar., but Lamash in place of Dodd // Miss Platt in place of Mrs Davies.	<i>Thursday 3</i>
DANCING.	End of Mainpiece <i>The Court Minuet and Allemande</i> by Master Holland and Miss Armstrong.		DL
COMMENT.	Benefit for Moody. Tickets delivered for THE RIVALS will be taken. Receipts: £213 8s. 6d. (85/19/0; 24/14/6; 0/0/0; tickets: 102/5/0) (charge: £64 12s.).		
KNOW YOUR OWN MIND.	As 22 Feb. Also HARLEQUIN'S FROLICKS.		CG
As 9 Jan.			
DANCING.	As 26 Dec. 1776.		
COMMENT.	Receipts: £182 2s. (181/2/6; 0/19/6).		
THE TEMPEST.	As 31 Jan. Also THE JUBILEE.	As 8 Mar.	<i>Friday 4</i>
DANCING.	As 10 Jan.		DL
COMMENT.	A TRIP TO SCARBOROUGH [announced on playbill of 3 Apr.] is obliged to be deferred on Account of Mrs Yates's Illness. Receipts: £210 11s. 6d. (180/5/0; 30/6/6; 0/0/0).		
THE DUEENNA.	As 13 Nov. 1776. Also THE COUNTRY WIFE.	As 21 Dec. 1776.	CG
DANCING.	Mainpiece to conclude with a <i>New Dance</i> , in which the <i>Minuet de la Cour</i> by Bishop and Sga Tinte.		
COMMENT.	Paid Lee in lieu of a benefit £120. Receipts: £278 5s. (277/0/6; 1/4/6).		
A LECTURE ON HEADS.	As 13 Mar.		HAY
THE PROVOK'D HUSBAND.	As 20 Mar. Also BON TON.	As 11 Nov. 1776, but Colonel Tivy - Davies.	<i>Saturday 5</i>
DANCING.	End of Act II of mainpiece a Grand New Ballet (composed by Ricci), <i>The Chaconne</i> , by Ricci (1st appearance on the English stage), Sga Crespi, Sga Ricci; End of Act V, as 24 Oct. 1776.		DL
COMMENT.	Benefit for Sga Ricci. <i>Public Advertiser</i> , 13 Mar.: Tickets to be had of Sga Ricci at her House, No. 9, Warwick-street, Golden-square. Receipts: £183 1s. 6d. (95/0/0; 22/17/6; 0/0/0; tickets: 65/4/0) (charge: £105).		
CARACTACUS.	As 6 Dec. 1776. Also THREE WEEKS AFTER MARRIAGE.		CG
As 25 Oct. 1776.			
DANCING.	As 7 Nov. 1776.		
COMMENT.	Benefit for Leoni. <i>Public Advertiser</i> , 31 Mar.: Tickets to be had of Leoni at Basire's, No. 34, Great Queen-street, Lincoln's Inn Fields. Receipts: £231 6s. 6d. (118/8/6; tickets: 112/18/0) (charge: free).		

- Saturday 5* King's **TELEMACO.** As 15 Mar.  
**DANCING.** As 15 Mar. throughout.
- Monday 7* DL **THE WAY OF THE WORLD.** As 31 Dec. 1776, but Marwood - Miss Hopkins; Foible - Miss P. Hopkins (Their 1st appearance in those characters); omitted: Mincing, Betty, Peg. Also ALL THE WORLD'S A STAGE. Principal Characters by Palmer, Parsons, Farren, Lamash, Burton, Griffiths, Carpenter, Baddeley // Miss P. Hopkins, Mrs Hopkins. [Cast from text (J. Wilkie, 1777): Harry Stukely - Palmer; Diggery - Parsons; Charles Stanley - Farren; Waiter - Lamash; Cymon - Burton; Wat - Griffiths; Hostler - Carpenter; Sir Gilbert Pumpkin - Baddeley; William - Everard // Miss Kitty Sprightly - Miss P. Hopkins; Miss Bridget Pumpkin - Mrs Hopkins.] New *Prologue* spoken by King.  
**DANCING.** End of Act v of mainpiece *The Triumph of Love*, as 7 Nov. 1776.  
**COMMENT.** Benefit for the Miss Hopkins'. Afterpiece [1st time; F 2, by Isaac Jackman. Prologue by David Garrick (*Poetical Works*, II, 334)]. *Public Advertiser*, 15 Mar.: Tickets to be had of the Miss Hopkins', No. 7, Little Russel-street. Receipts: £237 11s. 6d. (88/5/0; 23/15/6; 1/15/0; tickets: 123/16/0) (charge: £65 2s. 6d.).
- CG **THE COUNTESS OF SALISBURY.** Alwin - Lewis (1st appearance in that character); Raymond - Wroughton; Grey - Clarke; Laroche - Whitefield; Morton - L'Estrange; Sir Ardolph - Fearon; Peasant - Booth; Knight - Robson // Eleanor - Miss Dayes; Countess of Salisbury - Mrs Barry. Also TRUE-BLUE. As 23 Dec. 1776. Also THE JEALOUS HUSBAND. Characters by Quick, Lee Lewes, Fearon, Booth [*Public Advertiser*: Walters], Dunstall // Mrs Mattocks. *Cast and parts not known.*  
**DANCING.** As 23 Dec. 1776.  
**COMMENT.** Benefit for Lewis. Mainpiece: Not acted these 7 years. 3rd piece [1st time; F 3, author unknown. MS not in Larpen; not published]: Taken from Dryden's SPANISH FRYAR. *Public Advertiser*, 20 Mar.: Tickets to be had of Lewis, Bow-street, Covent Garden. Receipts: £246 18s. (164/3; tickets: 82/15) (charge: £66 10s.).
- HAY **A LECTURE ON HEADS.** As 13 Mar.
- Tuesday 8* DL **A TRIP TO SCARBOROUGH.** As 4 Mar., but omitted: The other Parts. New *Prologue* as 1 Mar. Also THE MILESIAN. As 3 Apr.  
**DANCING.** As 1 Mar.  
**COMMENT.** Receipts: £118 5s. 6d. (88/19/0; 27/6/0; 2/0/6).
- CG **SIR THOMAS OVERTBURY.** As 1 Feb., but Clarke in place of Hull. Also TRUE-BLUE. As 23 Dec. 1776. Also MIDAS. As 31 Mar.  
**DANCING.** As 23 Dec. 1776.  
**COMMENT.** Benefit for Clarke. *Public Advertiser*, 18 Mar.: Tickets to be had of Clarke, Great Russel-street, Covent Garden. Receipts: £220 17s. 6d. (103/2/6; tickets: 117/15/0) (charge: £69 5s.).
- King's **LA FRASCHETANA.** As 22 Feb.  
**DANCING.** As 8 Mar. throughout.
- Wednesday 9* DL **THE RIVALS.** As 16 Jan., but Lucy (1st time) - Mrs Davies; omitted: *Epilogue*. Also THE JUBILEE. As 8 Mar.  
**DANCING.** End of Act II of mainpiece *The Triumph of Love*, as 7 Nov. 1776.  
**COMMENT.** By Command of Their Majesties. Receipts: £257 1s. (242/18/0; 13/0/6; 1/2/6) (orders: £6 16s. 6d.).

THE DUENNA. As 13 Nov. 1776. Also THE COUNTRY WIFE. As 21 Dec. 1776.	<i>Wednesday 9</i> CG
DANCING. As 18 Feb.	
COMMENT. Receipts: £239 17s. 6d. (239/1/6; 0/16/0).	
A LECTURE ON HEADS. As 13 Mar.	HAY
THE CLANDESTINE MARRIAGE. As 5 Oct. 1776, but Fanny - Mrs Robinson (1st appearance in that character). Also A CHRISTMAS TALE. As 16 Nov. 1776.	<i>Thursday 10</i> DL
COMMENT. Benefit for Mrs Robinson. <i>Public Advertiser</i> , 28 Mar.: Tickets to be had of Mrs Robinson, No. 19, Southampton-street, Covent Garden. Receipts: £189 10s. (77/5; 21/19; 0/0; tickets: 90/6) (charge: none listed).	
KNOW YOUR OWN MIND. As 22 Feb. Also MIDAS. As 31 Mar.	CG
DANCING. As 20 Nov. 1776.	
COMMENT. Benefit for Woodward. Tickets delivered for EVERY MAN IN HIS HUMOUR, March 18th, and for this Day, will be admitted. <i>Public Advertiser</i> , 7 Apr.: Tickets to be had of Woodward, Chapel Street, Grosvenor Place, Hyde- Park Corner. Receipts: £204 10s. (168/15; tickets: 35/15) (charge: free).	
LA SCHIAVA. As 1 Apr.	King's
DANCING. As 13 Mar. throughout.	
COMMENT. Benefit for Trebbi. <i>Public Advertiser</i> , 15 Mar.: Tickets to be had of Trebbi, at Stephenson's, Hay-market.	
OTHELLO. Othello - Lacy (1st appearance in that character); Roderigo - Dodd; Cassio - Palmer; Brabantio - Aickin; Duke - Bransby; Lodovico - Packer; Iago - Reddish; Montano - Davies; Gratiano - Wrighten; Messenger - Chaplin // Æmilia - Mrs Hopkins; Desdemona - Miss Younge. Also THE MILESIAN. As 3 Apr.	<i>Friday 11</i> DL
DANCING. As 24 Jan.	
COMMENT. Receipts: £98 4s. 6d. (76/18/0; 21/6/6; 0/0/0).	
THE DUENNA. As 13 Nov. 1776. Also THREE WEEKS AFTER MARRIAGE.	CG
As 25 Oct. 1776.	
DANCING. As 25 Jan.	
COMMENT. Receipts: £226 8s. (224/18; 1/10). Account-Book: Paid Aickin in lieu of a Benefit £90.	
THE OLD BACHELOR. As 11 Feb. Also THE MILESIAN. As 3 Apr.	<i>Saturday 12</i>
DANCING. As 14 Dec. 1776.	DL
COMMENT. Benefit for the Author of THE MILESIAN. Receipts: £124 15s. 6d. (94/19/0; 28/6/6; 1/10/0; tickets: none listed) (charge: £84).	
KNOW YOUR OWN MIND. As 22 Feb. Also MIDAS. As 31 Mar.	CG
DANCING. As 18 Feb.	
COMMENT. Paid Mrs Hartley in lieu of a benefit £105. Receipts: £145 13s. (144/9; 1/4).	
A LECTURE ON HEADS. As 13 Mar.	HAY
COMMENT. Benefit for a Decayed Tradesman.	
TELEMACO. As 15 Mar.	King's
DANCING. End of Act I <i>Serious Ballet</i> , as 25 Feb.; End of Act II <i>Les Chasseurs</i> , as 15 Mar.; End of Opera a <i>New Serious Ballet</i> by Mlle Baccelli, Sg and Sga Zuchelli, and an <i>Entrée</i> by Mlle De Camp (1st appearance in England).	

- Monday 14*     THE TEMPEST. As 31 Jan. Also THE JUBILEE. As 8 Mar.  
 DL                DANCING. *Dance of Spirits* as 4 Jan., but Sga Ricci in place of Mlle Dupré; In Act IV of mainpiece *The Cabacone*, as 5 Apr.  
                     COMMENT. Receipts: £157 14s. (131/13/0; 24/5/6; 1/15/6).
- CG                TANCRED AND SIGISMUNDA. Tancred - Lewis (1st appearance in that character); Osmond - Clarke; Rhodolpho - L'Estrange; Attendant - Thompson; Siffredi - Hull // Laura - Miss Ambrose; Sigismunda - Mrs Barry. Also TRUE-BLUE. As 23 Dec. 1776. Also THE COUNTRY MAD-CAP. Ballad - Mattocks; Cantileno (with *imitations*) - Reinhold; Zorobabel - Quick; Lord Bawble - Lee Lewes; Goodwill - Fearon; Thomas - Whitefield [*Public Advertiser*: Young] // Mrs Midnight - Mrs Pitt; Jenny - Mrs Poussin; The Country Mad-Cap - Mrs Mattocks.  
                     DANCING. As 23 Dec. 1776.  
                     COMMENT. Benefit for Mattocks. Mainpiece: Written by Thomson. Not acted these 7 years. Receipts: £224 os. 6d. (163/16/6; tickets: 60/4/0) (charge: £66 6s.).
- Tuesday 15*     THE FUNERAL. As 13 Mar. Also THE JUBILEE. As 8 Mar.  
 DL                COMMENT. Receipts: £108 (79/9; 25/12; 2/19).
- CG                THE DUENNA. As 13 Nov. 1776. Also HARLEQUIN'S FROLICKS. As 9 Jan.  
                     DANCING. As 21 Jan.  
                     COMMENT. Receipts: £249 7s. 6d. (248/5/6; 1/2/0).
- King's            IL GELOSO IN CIMENTO. As 4 Mar.  
                     DANCING. As 4 Mar. throughout.
- Wednesday 16*     THE WAY TO KEEP HIM. As 31 Mar. Also ALL THE WORLD'S A STAGE.  
 DL                As 7 Apr. *Prologue* as 7 Apr.  
                     COMMENT. Braganza [announced on playbill of 15 Apr.] is oblig'd to be deferr'd on Account of Smith's Indisposition. Receipts: £121 14s. (94/12; 25/18; 1/4).
- CG                OTHELLO. Othello - Peile (the Gentleman who appeared in the character of Dorilas [on 17 Jan.]); Roderigo - Lee Lewes; Cassio - Lewis; Brabantio - Hull; Lodovico - Whitefield; Montano - Davis; Duke - L'Estrange; Gratiano - Fearon; Iago - Macklin // Emilia - Mrs Mattocks; Desdemona - Mrs Lessingham. Also THE EXPERIMENT. Characters by Wroughton, Lee Lewes, Robson, Fearon, Wewitzer, Booth // Mrs Whitefield, Mrs Lessingham. [Larpent MS 429 lists the parts: Mr Warren, Sir James Middleton, The Hon. Capt. Turner, Mr Green, Robert, Thomas // Miss Warren, Miss Louisa Warren.] With an Address to the Public spoken by Mrs Lessingham.  
                     DANCING. End of mainpiece, as 18 Feb.; End of Act I of afterpiece *The Villagers*, as 22 Jan.  
                     COMMENT. Benefit for Mrs Lessingham. Mainpiece: Not acted these 2 years. The Characters dressed in the Habits of the Country. Afterpiece [1st time; c 2, ascribed to Charles Stuart. Author of Address unknown]. *Public Advertiser*, 24 Mar.: Tickets to be had of Mrs Lessingham at her House, the corner of Percy-street, Rathbone Place. Receipts: £224 1s. 6d. (151/19/6; tickets: 72/2/0) (charge: £65 13s. 6d.).
- HAY              A LECTURE ON HEADS. As 13 Mar.

**THE GAMESTER.** The Gamester – Reddish; Stukely – Palmer; Jarvis – Aickin; Bates – Packer; Dawson – Norris; Lewson – Farren // Charlotte – Miss Hopkins; Lucy – Miss Platt; Mrs Beverly – Miss Younge. Also HARLEQUIN'S INVASION. As 14 Jan., but Abram (1st time) – Baker.

Tursday 17  
DL

**SINGING.** End of mainpiece *The Soldier tir'd with war's Alarms* by Miss Abrams.

**COMMENT.** Benefit for Farren, Baker & Miss Abrams. Receipts: £140 19s. 6d. (48/2/0; 15/5/6; 0/0/0; tickets: 77/12/0) (charge: £74 14s.).

**THE COUNTESS OF SALISBURY.** As 7 Apr., but added: Lord William – CG Miss Francis. Also THE COUNTRY MAD-CAP. As 14 Apr.

**DANCING.** As 25 Jan.

**COMMENT.** Receipts: £131 12s. 6d. (126/14/0; 4/18/6).

**ALCINA.** Principal Characters by Trebbi, Fochetti, Savoi, Vincenzo Cestini // Sga Prudom, Sga [Luiggia] Farnese, Sga Sestini. [Libretto (Venice, 1772) lists the parts: Il Barone di Brikbrak, La Rose, Brunoro, James // Alcina Fata, Lesbia, Clizia.]

King's

**DANCING.** As 13 Mar. throughout.

**SINGING.** With the Alterations of two new songs, and a favourite one by Sga Sestini.

**COMMENT.** Benefit for Sga Sestini. A new Comic Opera [usually entitled L'ISOLA DI ALCINA]; the Music by Gazzaniga. *Public Advertiser*, 27 Mar.: Tickets to be had of Sga Sestini, No. 8, Great Suffolk-street, Hay-market.

**THE RUNAWAY.** As 1 Oct. 1776, but Jarvis – Lamash; Sir Charles Seymour (1st time) – Davies; Mr Hargrave – Waldron // Susan – Mrs Davies (1st appearance in that character); added: Clerk – Carpenter. Also BON TON. As 11 Nov. 1776, but Col. Tivy (1st time) – Norris.

Friday 18  
DL

**DANCING.** As 28 Nov. 1776.

**COMMENT.** Benefit for Lamash, Griffiths & Norris. Receipts: £214 11s. (51/0; 18/13; 0/0; tickets: 144/18) (charge: £65 11s. 6d.).

**ARTAXERXES.** As 31 Jan., but omitted: new air. Also THREE WEEKS AFTER MARRIAGE. As 25 Oct. 1776, but Dimity (1st time) – Mrs Wilson.

CG

**DANCING.** As 18 Feb.

**COMMENT.** Benefit for Reinhold. *Public Advertiser*, 25 Mar.: Tickets to be had of Reinhold, No. 46, Charlotte-street, Rathbone Place. Receipts: £237 7s. (110/12; tickets: 126/15) (charge: £68 7s.).

**THE WAY OF THE WORLD.** As 31 Dec. 1776, but omitted: Betty, Peg. Also THE IRISH WIDOW. As 14 Dec. 1776.

Saturday 19  
DL

**DANCING.** End of Act I of mainpiece a new Comic Dance, *The Corn Tbrashers*, by Burton, Mrs Sutton, &c.; End of mainpiece the *Minuet de la Cour* by Froment and Mrs Sutton (his Scholar); End of Act I of afterpiece *The Irish Fair*, as 31 Oct. 1776.

**COMMENT.** Benefit for Mrs Sutton. Tickets delivered by Thompson will be taken. *Public Advertiser*, 11 Apr.: Tickets to be had of Mrs Sutton, No. 8, Great Wild Street, Lincoln's Inn Fields. Receipts: £232 1s. 6d. (74/18/0; 22/18/6; 0/0/0; tickets: 134/5/0) (charge: £64 13s.).

**THE MERCHANT OF VENICE.** As 15 Jan. Also LOVE A-LA-MODE. As 19 Dec. 1776.

CG

**DANCING.** End of Act I of mainpiece a *Minuet* by Aldridge and Miss Macklin; End of Act III *The Shepherd's Wedding*, as 15 Feb.; End of Act IV, as 20 Nov. 1776.

**COMMENT.** Benefit for Miss Macklin [and her last appearance on the stage]. *Public Advertiser*, 3 Apr.: Tickets to be had of Miss Macklin, No. 59, Great Queen-street, Lincoln's Inn Fields. Receipts: £191 16s. (151/6; tickets: 40/10) (charge: £64 10s.).

- Saturday 19*      **TELEMACO.** As 15 Mar.  
 King's            *DANCING.* End of Act I *New Serious Ballet*, as 12 Apr.; End of Act II *Les Chasseurs*, as 15 Mar.; End of Opera *La Clochette*, as 15 Mar.
- Monday 21*      **THE COMMITTEE.** As 15 Oct. 1776, but Arabella – Miss P. Hopkins; added: Mrs Chat – Mrs Cartwright. Also **THE DESERTER.** As 1 Mar., but Soldier – Griffiths in place of Holcroft / Jenny – Mrs Davies; Louisa – Miss Collett (1st appearance in that character).  
*DANCING.* As 14 Dec. 1776.  
*SINGING.* End of mainpiece *O, What a Charming Thing's a Battle* by Bannister.  
*COMMENT.* Benefit for Mrs Bradshaw, Mrs Love & Mrs Johnston. *Public Advertiser*, 14 Apr.: Tickets to be had of Mrs Bradshaw, No. 93, near Craven Buildings, Drury-lane; of Mrs Love, at Booth's, Brownlow-street, Long-acre; of Mrs Johnston, No. 97, near Craven Buildings, Drury-lane. Receipts: £166 4s. (65/16; 13/14; o/o; tickets: 86/14) (charge: £65 6s. 6d.).
- CG**                **TANCRED AND SIGISMUNDA.** As 14 Apr. Also **MIDAS.** As 31 Mar.  
*DANCING.* As 20 Nov. 1776.  
*COMMENT.* Receipts: £193 6s. 6d. (189/11/o; 3/15/6).
- HAY**               **A LECTURE ON HEADS.** As 13 Mar.
- Tuesday 22*      **MACBETH.** As 25 Nov. 1776, but Lady Macduff – Miss Platt; Lady Macbeth – Miss Sherry. Also **THE REGISTER OFFICE.** Irishman – Moody; Capt. LeBrush – Palmer; Gulwell – Packer; Scotchman – Parsons; Frenchman – Baddeley; Frankly – Davies; Harwood – Lamash [*Public Advertiser*: Wheeler]; Lord Brilliant – Fawcett; Williams – Wrighten // Margery Moorpout – Mrs Love; Maria – Miss Platt; Melpomene – Miss Stageloir; Mrs Doggerel – Miss Pope.  
*DANCING.* End of Act II of mainpiece a New Pastoral Ballet, composed by Helme, *The Garden of Love*, by Helme, Sga Crespi, Miss Armstrong, Sga Ricci; End of mainpiece a *Chaccone* by Sga Crespi.  
*SINGING.* As 26 Dec. 1776, but omitted: Brown, Mrs Wrighten.  
*COMMENT.* Benefit for Miss Sherry & Sga Crespi. Tickets delivered by Harwood will be taken. Afterpiece: Not acted these 2 years [see 31 Mar.]. *Public Advertiser*, 17 Apr.: Tickets to be had of Miss Sherry, at Nicholl's, Baker, Bridge's-street, Covent Garden; of Sga Crespi, Poland-street, opposite the Back Door of the Pantheon. Receipts: £257 os. 6d. (91/14/o; 23/o/6; o/o/o; tickets: 142/6/o) (charge: £70 17s. 6d.).
- CG**                **ALL IN THE WRONG.** As 20 Dec. 1776, but Sir W. Belmont – Dunstall // Clarissa – Miss Ambrose. Also **THE DEVIL TO PAY.** Sir John Loverule (with *The Early Horn*) – Mattocks; Jobson – Dunstall // Lady Loverule – Mrs Pitt; Nell – Mrs Hunt (1st appearance in that character).  
*DANCING.* End of mainpiece, as 9 Nov.  
*COMMENT.* Benefit for Dunstall. *Public Advertiser*, 3 Apr.: Tickets to be had of Dunstall, Little Queen-street, Lincoln's Inn Fields. Receipts: £282 10s. 6d. (70/17/6; tickets: 211/13/o) (charge: £64 5s.).
- HAY**               **THE GENTLE SHEPHERD;** or, Patie and Roger. As 7 Oct. 1776, but Sir William – Lewis; Patie (the Gentle Shepherd) – Mrs Moss (1st appearance in that character in England); Roger – M'Donald // Peggy – Miss Douglas (1st appearance on the English stage). Scots *Prologue* spoken by Mrs Moss in the character of a Country Boy. Also **ENTERTAINMENTS OF SINGING AND DANCING.** *Cast not listed.*

DANCING.	Mainpiece to conclude with a <i>reel</i> by the characters.	Tuesday 22
SINGING.	End of Act I of mainpiece <i>The Banks of the Tweed</i> ; End of Act III <i>Rosilind Castle</i> ; End of mainpiece <i>The Banks of Invermay</i> , all by Mrs Moss.	HAY
COMMENT.	By Permission of the Lord Chamberlain. Benefit for Mrs Moss, who performed Peggy in February and October 1776. [Author of Prologue unknown.]	
LA SCHIAVA.	As 1 Apr.	King's
DANCING.	End of Act I <i>Les Amans Heureux</i> , as 4 Jan.; End of Act II <i>Serious Ballet</i> , as 25 Feb.; End of Opera <i>La Clochette</i> , as 15 Mar.	
THE JEALOUS WIFE.	As 28 Jan., but Sir Harry Beagle - Burton; Russet - Bransby; Tom - Holcroft. Also BON TON. As 5 Apr.	Wednesday 23
DANCING.	End of Act I of afterpiece the <i>Louvre Minuet and Allemande</i> by the Miss Stageloirs.	DL
COMMENT.	Benefit for Bransby & Burton. <i>Public Advertiser</i> , 19 Apr.: Tickets to be had of Bransby, No. 10, New Pye-street, Westminster; of Burton, Duke's-court, Bow-street, Covent Garden. Receipts: £196 1s. 6d. (61/11/0; 24/17/6; 0/0/0; tickets: 109/13/0) (charge: £64 9s.).	
CARACTACUS.	As 6 Dec. 1776. Also THE ROYAL CHACE; or, Harlequin Skeleton. Harlequin Jupiter - Lee Lewes; Chasseur Royal - Mahon; Pantaloons - Baker; Anatomist - Wewitzer; Pierrot - Delpini // Columbine - Miss Valois.	CG
COMMENT.	Benefit for Lee Lewes. Afterpiece: In [it] will be introduced the Stockwell Scenes, with a <i>Prologue</i> [by Richard Brinsley Sheridan (Boaden, <i>Mrs Siddons</i> , I, 107)], in the Character of Harlequin, spoken by Lee Lewes; to conclude with the Escape through the Tub, as in MOTHER SHIPTON. [The Stockwell Scenes were included in all subsequent performances. The Prologue and Escape were included in the first 3 performances only (see 3 May).] <i>Public Advertiser</i> , 8 Apr.: Tickets to be had of Lee Lewes, No. 40, Charlotte-street, Rathbone Place. Receipts: £282 18s. (119/15; tickets: 163/3) (charge: £69 17s. 6d.).	
A LECTURE ON HEADS.	As 13 Mar.	HAY
THE REVENGE.	Zanga - A Young Gentleman (1st appearance on any stage [Wolfe]); Don Carlos - Barrett; Alvarez - Hurst; Don Manuel - Norris; Don Alonso - Lacy // Isabella - Mrs Johnston; Leonora - The Young Lady who perform'd Miranda in the Tempest [Mrs Cuyler]. Also ALL THE WORLD'S A STAGE. As 7 Apr., but omitted: <i>Prologue</i> .	Thursday 24
DANCING.	As 15 Feb.	DI.
COMMENT.	Mainpiece: Not acted these 9 years [acted 20 Oct. 1769. Wolfe is identified by MS annotation on Kemble playbill. For Mrs Cuyler see 4 Jan.]. Receipts: £143 15s. (103/19; 33/14; 6/2).	
KNOW YOUR OWN MIND.	As 22 Feb., but Mrs Whitefield in place of Miss Dayes. Also THE ROYAL CHACE. As 23 Apr.	CG
COMMENT.	Receipts: £216 7s. 6d. (214/15/0; 1/12/6).	
THE TEMPEST.	As 31 Jan., but omitted from Chorus: Fawcett. Also HARLEQUIN'S INVASION. As 29 Jan.	Friday 25
DANCING.	<i>Dance of Spirits</i> as 14 Apr.; In Act IV of mainpiece <i>Grand Dance</i> [i.e. <i>The Chaccone</i> ], as 5 Apr.	DL
COMMENT.	Benefit for Wright, Carpenter & Butler. Tickets delivered by Mrs Veal will be taken. Receipts: £299 8s. (39/3; 3/18; 0/0; tickets: 256/7) (charge: £74 14s.).	

- Friday 25* CG **SHE STOOPS TO CONQUER.** As 25 Sept. 1776. Also **THE COUNTRY MAD-CAP.** As 14 Apr.  
*DANCING.* End of Act II of mainpiece a *New Comic Dance* by Master Jackson and Miss Parish (A pupil of Aldridge; 1st appearance on the stage); End of Act III a new characteristic Irish Dance, *The Humours of Leixlip; or, A Jaunt to the Salmon-Leap*, in which an Irish Jigg, by Aldridge and Miss Besford; End of Act IV a new Comic Dance, *The Coopers*, by Langrish, Master Jackson and Miss Nicols (Scholar to Aldridge; 1st appearance also); End of mainpiece a new pantomimical Naval Dance, *All in the Downs; or, Farewell to Deal*, by Aldridge, Jackson, Besford, Miss Besford, Miss Valois.
- COMMENT.** Benefit for Aldridge. *Public Advertiser*, 14 Apr.: Tickets to be had of Aldridge, No. 2, Great Maddox-street, Hanover-square. Receipts: £189 9s. (123/4; tickets: 66/5) (charge: £64 10s.).
- HAY **A LECTURE ON HEADS.** As 13 Mar.
- Saturday 26* DL **TAMERLANE.** As 4 Nov. 1776, but Bajazet – Younger (1st appearance on this stage); omitted: *Prologue*. Also **BON TON.** As 5 Apr.  
*DANCING.* End of mainpiece *Grand Dance*, as 25 Apr.; End of Act I of afterpiece *The Irish Fair*, as 31 Oct. 1776.  
*SINGING.* As 4 Nov. 1776.  
**COMMENT.** Benefit for Grimaldi & Hurst. *Public Advertiser*, 21 Apr.: Tickets to be had of Grimaldi, Little Piazza, Covent Garden. [Younger was from the Manchester theatre.] Receipts: £217 os. 6d. (46/14/0; 17/17/6; 0/0/0; tickets: 152/9/0) (charge: £65 16s. 6d.).
- CG **THE SUSPICIOUS HUSBAND.** As 5 Dec. 1776, but Jack Meggot – Lee Lewes. Also **THE COUNTRY WIFE.** As 21 Dec. 1776.  
*DANCING.* End of Act II of mainpiece a New Dance, *The Serenade*, in which the *Minuet de la cour*, by Bishop and Sga Tinte; End of mainpiece, as 23 Nov. 1776; End of Act I of afterpiece a *Minuet* by Bishop and A Young Lady (his Scholar).  
**COMMENT.** Benefit for Bishop. *Public Advertiser*, 4 Apr.: Tickets to be had of Bishop, No. 15, Bateman's Buildings. Receipts: £176 19s. 6d. (88/13/6; tickets: 88/6/0) (charge: £105).
- King's **TELEMACO.** As 15 Mar.  
*DANCING.* End of Act I *Les Chasseurs*, as 15 Mar.; End of Act II *New Serious Ballet*, as 12 Apr.; End of Opera *La Clochette*, as 15 Mar.
- Monday 28* DL **A BUNDLE OF PROLOGUES.** *Cast not listed.* [Cast from *London Chronicle*, 29 Apr.: Mr Tragedy Truncheon – Bannister; Mr Quaver – Davies; Mr Smirk – Parsons; Patrick Boosely – Moody // Mrs Ranter – Mrs Davies; Mrs Stately – Mrs Bradshaw.] Also **TWELFTH NIGHT.** As 24 Oct. 1776, but Sebastian – Farren; Clown (1st time; with the *Epilogue Song*) – Davies. Also **THE JUBILEE.** As 8 Mar.  
**COMMENT.** Benefit for a Fund, for the Relief of those who from their Infirmitie shall be obliged to retire from the Stage. Prelude [1st time; M.PREL I, by David Garrick, and others. In a synopsis of the plot the *London Chronicle* assigns Bannister; it lists the names of the other performers and, separately, their parts. The assignments given above are my own conjecture. MS not in Larpent; the composer of the vaudeville written by Garrick is unknown]. The Words of the Songs will be given at the Theatre. Ladies and Gentlemen are requested to come early, to prevent Confusion. And to send their Servants by Five o'clock to keep the Places. Receipts: £217 8s. 6d. (100/9/0; 25/14/6; 0/0/0; tickets: 91/5/0) (charge: free).

**AMPHITRYON.** Jupiter – Lewis; Amphitryon – Wroughton; Mercury – Whitefield; Judge Gripus – Wilson; Phoebus – Booth; Polidas – Fearon; Tranio – Thompson; Sosia – Quick // Phaedra – Mrs Mattocks; Bromia – Mrs Pitt; Night – Mrs Poussin; Alcmena – Mrs Hartley. Also *DON QUIXOTE IN ENGLAND*. Principal Parts by Lee Lewes, Mahon, Robson, Fearon, Booth, Thompson, Jones, Fox, Wewitzer, Quick // Miss Valois (with a new song), Miss Ambrose, Mrs Pitt. [Partial cast suggested by Genest, v, 567: Don Quixote – Lee Lewes; Sancho – Quick // Dorothea – Miss Valois; Mrs Guzzle – Mrs Pitt.]

Monday 28  
CG

**DANCING and SINGING.** In Act IV of mainpiece an Interlude between Plutus and Wit, and a Masque of *Singing and Dancing*. Plutus – Reinhold // Wit – Miss Valois. End of mainpiece *The Humours of New-Market, with the Pony Races*, by Dagueville (1st appearance this season).

**MONOLOGUE.** After the dance *Tony Lumpkin's Adventures in a Trip to London* (1st time), by Quick.

**COMMENT.** Benefit for Quick. Afterpiece: Altered from Fielding; not acted these 17 years [not acted since 10 May 1759]. *Public Advertiser*, 3 Apr.: Tickets to be had of Quick at Boyes's, Coachmaker, Long-Acre. Receipts: £278 15s. (160/15; tickets: 118/0) (charge: £65 10s.).

**A BOLD STROKE FOR A WIFE.** Col. Feignwell – King; Sir Philip Modelove – Baddeley; Obadiah Prim – Moody; Freeman – Packer; Sackbut – Bransby; Tradelove – Hurst; Simon Pure – Waldron; Periwinkle – Parsons // Mrs Prim – Mrs Bradshaw; Masked Lady – Miss Platt; Betty – Mrs Smith; Ann Lovely – Mrs Greville (1st appearance in that character). Also *HARLEQUIN'S INVASION*. As 14 Jan.

Tuesday 29  
DL

**DANCING.** As 28 Nov. 1776.

**COMMENT.** Benefit for Waldron & Mrs Greville. *Public Advertiser*, 19 Apr.: Tickets to be had of Waldron, No. 16, Glanville-street, Rathbone Place; of Mrs Greville at the Orange Warehouse, the Corner of King-street, Covent Garden. Receipts: £178 15s. (69/0; 15/1; 0/0; tickets: 94/14) (charge: £74 14s.).

**LIONEL AND CLARISSA.** Lionel – Mattocks; Sir John Flowerdale – Hull; Harman – Mahon; Jenkins – Dunstall; Jessamy – Wewitzer; Colonel Oldboy – Wilson // Lady Mary Oldboy – Mrs Green; Diana – Miss Brown; Jenny – Mrs Wilson; Clarissa – Mrs Mattocks. Also *THE CITIZEN*. As 8 Nov. 1776, but Young Philpot – Lee Lewes // Maria – Miss Brown (1st appearance in that character).

CG

**DANCING.** End of Act I of mainpiece a *Minuet* by Aldridge and Miss Brown; End of Dialogue, as 23 Nov. 1776.

**SINGING.** End of mainpiece a New Pastoral Dialogue [*Tell me, Silvia, why so sad?*], set to music by Dr Arnold, sung by Miss Wewitzer and Miss Brown.

**COMMENT.** Benefit for Miss Brown. The words of the Pastoral Dialogue to be had Gratis at the Theatre. Mainpiece: Not acted these 6 years. Receipts: £244 6s. 6d. (167/1/6; tickets: 77/5/0) (charge: £64 10s.).

**LA BUONA FIGLIUOLA.** Principal Characters by Trebbi, Fochetti, Savoi, Micheli // Sga Prudom, Sga [Luiggia] Farnese, Sga Sestini. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.] **DANCING.** End of Act I *Serious Ballet*, as 25 Feb.; End of Act II *Les Amans Heureux*, as 4 Jan.; End of Opera *L'Épouse Persane*, as 21 Jan.

King's

**COMMENT.** Opera: The Music by Piccinni; under the Direction of Giardini.

- Wednesday 30* THE FAIR QUAKER. As 9 Nov. 1776, but Sir Charles Pleasant (1st time) - R. Palmer; Rovewell - Holcroft. Also THE DESERTER. As 21 Apr., but Henry - Davies.
- DANCING and SINGING. Grand Naval Review, as 9 Nov. 1776; End of Act I of afterpiece a *Hornpipe* by Walker.
- MONOLOGUE. End of mainpiece *Bucks have at ye All* by R. Palmer.
- COMMENT. Benefit for R. Palmer, Walker, Kirk, house-keeper, & Mrs Cross. The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £247 9s. 6d. (45/5/0; 11/12/6; 0/0/0; tickets: 190/12/0) (charge: £67 5s.).
- CG KNOW YOUR OWN MIND. As 24 Apr. *Prologue* and *Epilogue* as 22 Feb. Also THE OLD MAID. As 25 Jan.
- DANCING. End of Act III of mainpiece *The Serenade*, as 26 Apr.; End of mainpiece *The Humours of Leixlip*, as 25 Apr.
- COMMENT. By Command of Their Majesties. Such Tickets as have been delivered for this Day cannot possibly be admitted this Evening, but will be received on Thursday, the Eighth of May. The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £243 9s. 6d. (242/18/6; 0/11/0).
- HAY A LECTURE ON HEADS. As 13 Mar.

## May 1777

- Thursday 1* DL THE RIVALS. As 9 Apr., but Julia (1st time) - Miss Hopkins. Also ALL THE WORLD'S A STAGE. As 7 Apr., but Barrett in place of Palmer; R. Palmer in place of Lamash. *Prologue* spoken by Jefferson.
- DANCING. In the course of mainpiece *Grand Dance*, as 25 Apr.
- COMMENT. Receipts: £97 14s. (66/9; 30/1; 1/4).
- CG THE DUENNA. As 13 Nov. 1776. Also THE ROYAL CHACE. As 23 Apr.
- COMMENT. Receipts: £260 15s. 6d. (259/19/6; 0/16/0).
- HAY A WORD TO THE WISE. Sir John Dormer - Comerford; Sir George Hastings - Brerely; Willoughby - Webb; Villars - Pepys; Captain Dormer - West // Mrs Willoughby - Mrs Nost'e (from the Theatre Royal, York); Miss Willoughby - Mrs West; Miss Dormer - A Lady (1st appearance in London [unidentified]); Miss Montague (with the original *Epilogue*) - The Lady who performed Emily in the *Deuce is in Him* [on 11 Feb.]. Also CATHERINE AND PETRUCHIO. Petruchio - West // Catherine - Mrs West.
- COMMENT. By Authority [of the Lord Chamberlain]. Benefit for a Gentleman, who, through unavoidable misfortunes, is reduced to take this method of soliciting the patronage of his Friends and a Generous Public. Tickets delivered for the 26th of April will be admitted. The Doors to be opened at 6:30. To begin *exactly* at 7:00.
- King's LA FRASCHETANA. As 5 Nov. 1776.
- DANCING. End of Act I *Les Amans Heureux*, as 4 Jan.; End of Act II a *Divertissement* by Simonet, Mlle Baccelli, Sg and Sga Zuchelli, Vallouy le cadet; End of Opera a *New Ballet* (composed by Simonet) by Simonet, Mlle Baccelli, Mlle De Camp, Sg and Sga Zuchelli, in which Mme Simonet will dance, particularly a grand *Chaconne* in two Parts, *babillé en bombe*.
- COMMENT. Benefit for Mons and Mme Simonet. *Public Advertiser*, 28 Mar.: Tickets to be had of Simonet, at Leary's, near the White Bear, Piccadilly.

**THE TEMPEST.** As 25 Apr., but Ferdinand - Davies. Also ALL THE WORLD'S A STAGE. As 1 May. *Prologue* as 1 May. *Friday 2*  
DL

**DANCING.** *Dance of Spirits* as 14 Apr.; In Act IV of mainpiece *Grand Dance*, as 25 Apr.; End of Act V, as 3 Apr.

**COMMENT.** Benefit for Mr and Mrs Booth, Miss Armstrong & Everard [who are named in the Account-Book, but not on the playbill]. Receipts: £114 4s. (46/10; 10/8; 1/11; tickets: 55/15) (charge: none listed).

**THE SCHOOL FOR WIVES.** General Savage - Wilson; Torrington - Quick; Connelly - Mahon; Capt. Savage - Lee Lewes; Leeson - Whitefield; Belville - Lewis // Mrs Belville - Mrs Jackson; Lady Rachel Mildew - Mrs Pitt; Miss Leeson - Miss Leeson [sic]; Mrs Tempest - Mrs Whitefield; Miss Walsingham - Mrs Wilson. Also THE CLOCK-CASE; or, Female Curiosity. Face - Wilson; Square - Robson; Magnum Bonum - Fearon; Triangle - Cushing; Compass - Hewitzer; Perpendicular - Thompson // Mrs Magnum - Mrs White; Mrs Square - Mrs Pitt. Also MIDAS. As 31 Mar. *CG*

**DANCING.** End of 2nd piece *The Humours of Leixlip*, as 25 Apr.

**COMMENT.** Benefit for Wilson. Mainpiece: Never acted there. Interlude [1st time; INT 1, author unknown. MS: Larpent 433; synopsis of plot in *London Chronicle*, 5 May]. *Public Advertiser*, 17 Apr.: Tickets to be had of Wilson at his House in Tavistock-street, Bedford-square. Receipts: £187 1s. (87/8; tickets: 99/13) (charge: £67 5s.).

**AS YOU LIKE IT.** As 9 Oct. 1776, but Amiens (with songs) - Davies // Celia - Miss Hopkins; omitted: *Cuckoo Song*. Also ALL THE WORLD'S A STAGE. As 1 May. *Prologue* as 1 May. *Saturday 3*  
DL

**DANCING.** End of Act I of mainpiece *Grand Dance*, as 25 Apr.

**SINGING.** As 9 Oct. 1776.

**COMMENT.** Benefit for Fosbrook, box-book keeper. Tickets delivered for AS YOU LIKE IT on the 10th of May will be taken this Night. Receipts: £257 2s. (62/3; 17/9; 0/0; tickets: 177/10) (charge: £84).

**SIR THOMAS OVERBURY.** As 1 Feb., but *Prologue* and *Epilogue* omitted [and thereafter]. Also THE ROYAL CHACE. As 23 Apr., but Anatomist - Jones; omitted: *Prologue* and *Escape* [and thereafter]. *CG*

**DANCING.** End of mainpiece *The Serenade*, as 26 Apr.

**MUSIC.** End of Act II of mainpiece *solo* on the pedal harp by Jones.

**COMMENT.** Tickets delivered by the Widow of the late Dall, Sga Tinte, Thompson, Jones and Bates will be taken this Night. Receipts: £283 8s. 6d. (54/5/6; 1/4/6; tickets: 127/18/6).

**TELEMACO.** As 15 Mar. *King's*

**DANCING.** As 19 Apr. throughout.

**COMMENT.** *Morning Chronicle*, 8 May: The audience had been much better satisfied with less noise behind the scenes, while Miss Davies was singing. During her first song there was such a noise that Savoi was obliged to go off the stage, by orders from some gentlemen in the pit, to request silence three several times.

**HAMLET.** As 3 Feb., but Ophelia - Mrs Mattocks (of CG). Also ALL THE WORLD'S A STAGE. As 1 May. *Prologue* as 1 May. *Monday 5*  
DL

**COMMENT.** Receipts: £59 1s. 6d. (38/3/0; 19/18/6; 1/0/0).

**ALEXANDER THE GREAT.** Alexander - Peile (1st appearance in that character); Clytus - Clarke; Hephestion - Whitefield; Lysimachus - Mahon; Cassander - Fearon; Thessalus - Thompson; Polyperchon - Booth // Roxana - Mrs Ward (1st appearance in that character); Parisatis - Mrs Whitefield; Sysigambis - Mrs

- Monday 5*  
CG Poussin; Statira - Mrs Hartley. Also THE DEVICE; or, The Marriage-Office. Characters by Mattocks, Robson, Mahon, Wewitzer, Thompson, Stevens, Wilson // Mrs Wilson, Mrs Booth, Miss Brown. [Cast from Airs, &c. (no pub. 1777)]: Townley - Mattocks; Sharpley - Robson; O'Donnely - Mahon; Lumber - Wewitzer; Colonel Olive - Wilson // Miss Blond - Mrs Wilson; Mrs Olive - Mrs Booth [in Airs: Mrs Pitt]; Miss Olive - Miss Brown. Thompson, Stevens are unassigned.]  
*DANCING.* End of mainpiece *The Humours of New-Market*, as 28 Apr.  
*SINGING.* End of Act I of mainpiece *A Welcome to the Spring* (composed by Dr Arne) by Mrs Farrell.  
 COMMENT. Benefit for Wild, prompter, and Mahon. *Gazetteer*, 26 Apr.: Tickets to be had of Wild, No. 20, Martlet-court, Bow-street, Covent-garden; of Mahon, No. 6, Paradise-street, Marybone. Mainpiece: With the Triumphal Entry of Alexander into Babylon. Afterpiece [1st time; co 2, by — Richards]: The Music entirely new, composed by [William] Bates. Receipts: £256 13s. 6d. (126/0/6; tickets: 130/13/0) (charge: £72 15s. 6d.).
- HAY A LECTURE ON HEADS. As 13 Mar.  
 COMMENT. On account of the many necessary Alterations wanted in the Theatre for the ensuing Season, the Lecture on Heads can only be repeated the above Night.
- Tuesday 6*  
DL THE RUNAWAY. As 18 Apr., but Jarvis - Palmer // Emily (1st time) - Miss Jarratt; omitted: Clerk. Also THE REGISTER OFFICE. As 22 Apr., but Frankly - Norris; Lord Brilliant - R. Palmer.  
*DANCING.* End of mainpiece *Grand Dance*, as 25 Apr.  
 COMMENT. Benefit for Fawcett, Legg & Kear. *Morning Chronicle*, 3 May: Tickets to be of Fawcett, Craven Buildings, Drury-Lane; of Legg, Market-street, St James's Market; of Kear, No. 2, Stephen-street, Tottenham Court Road. Tickets delivered for Wednesday the 7th Inst. will be taken. Receipts: £229 1s. (36/12; 10/12; 0/0; tickets: 181/17) (charge: £64 15s.).
- CG THE GRECIAN DAUGHTER. As 31 Mar., but Euphrasia - Mrs Ward (1st appearance in that character). Also THE COUNTRY WIFE. As 21 Dec. 1776.  
*DANCING.* End of mainpiece *All in the Downs*, as 25 Apr.  
*SINGING.* As 5 May.  
 COMMENT. Benefit for Mr and Mrs Ward. THE COUNTRY MAD-CAP [announced on playbill of 5 May] is obliged to be set aside on account of Mrs Pitt's indisposition. Tickets delivered for ALEXANDER THE GREAT, for Saturday, May 3, will be admitted. *Public Advertiser*, 22 Apr.: Tickets to be had of Mr and Mrs Ward at Stacy's, No. 76, the Corner of Long-acre, Drury-lane. Receipts: £197 18s. (82/10; tickets: 115/8) (charge: £66 1s.).
- King's LA FRASCHETANA. As 5 Nov. 1776.  
*DANCING.* End of Act I *Les Amans Heureux*, as 4 Jan.; End of Act II *New Serious Ballet*, as 12 Apr.; End of Opera *La Clochette*, as 15 Mar.
- Wednesday 7*  
DL THE TEMPEST. As 2 May. Also BON TON. As 5 Apr.  
*DANCING.* As 10 Jan.  
 COMMENT. By Command of Their Majesties. Receipts: £219 15s. 6d. (204/16/0; 13/17/0; 1/2/6).
- CG THE REVENGE. Zanga - Jackson (from the Theatre-Royal [Crown Street], Dublin); Carlos - Lewis; Alvarez - L'Estrange; Manuel - Robson; Alonso - Wroughton // Isabella - Miss Ambrose; Leonora (with an Occasional *Prologue*) -

Mrs Jackson. Also DON QUIXOTE IN ENGLAND. As 28 Apr., but Mrs Poussin in place of Mrs Pitt. Wednesday 7  
CG

DANCING. After the monologue *The Humours of Leixlip*, as 25 Apr.

MONOLOGUE End of mainpiece, as 28 Apr.

COMMENT. Benefit for Mrs Jackson. Mainpiece: Not acted these 3 years. The Characters to be dressed in the Habits of the Country. *Public Advertiser*, 3 May: Tickets to be had of Mrs Jackson, Great Piazza, Covent Garden. Receipts: £189 14s. (87/7; tickets: 102/7) (charge: £64 10s.).

THE SCHOOL FOR SCANDAL. Principal Characters by King, Yates, Dodd, Palmer, Parsons, Baddeley, Aickin, Packer, Farren, Lamash, Gaudry, R. Palmer, Norris, Chaplin, Smith // Miss Pope, Miss P. Hopkins, Miss Sherry, Mrs Abington. [Cast from *Public Advertiser*, 9 May: Sir Peter Teazle - King; Sir Oliver Surface - Yates; Sir Benjamin Backbite - Dodd; Joseph Surface - Palmer; Crabtree - Parsons; Moses - Baddeley; Rowley - Aickin; Snake - Packer; Careless - Farren; Trip - Lamash; Sir Harry Bumper - Gaudry; Gentlemen - R. Palmer, Norris, Chaplin; Charles Surface - Smith // Mrs Candour - Miss Pope; Maria - Miss P. Hopkins; Lady Sneerwell - Miss Sherry; Lady Teazle - Mrs Abington.] Prologue spoken by King. Epilogue spoken by Mrs Abington. [These were spoken, as here assigned, at all subsequent performances.] Also THE MAYOR OF GARRATT. As 28 Sept. 1776, but Baker's name listed in playbill // Mrs Sneak (1st time) - Mrs Davies. Thursday 8  
DL

COMMENT. Mainpiece [1st time; c 5, by Richard Brinsley Sheridan. Prologue by David Garrick. Epilogue by George Colman, the elder (*London Chronicle*, 9 May). Text 1st published (unauthorized), Dublin, 1780]: With New Scenes and Dresses.

"No modern theatrical piece ever met with a fuller success, nor deserved it more . . . The performers deserve every sort of commendation for their spirited exertion in supporting the respective characters, especially Smith, King and the incomparable Mrs Abington" (*Gazetteer*, 9 May). "To my great astonishment there were more parts performed admirably in *The School for Scandal* than I almost ever saw in any play. Mrs Abington was equal to the first of her profession, Yates (the husband), Parsons, Miss Pope, and Palmer, all shone. It seemed a marvellous resurrection of the stage. Indeed, the play had as much merit as the actors. I have seen no comedy that comes near it since *The Provoked Husband*" (Walpole [13 July 1777], x, 82).

Receipts: £224 10s. (215/12/0; 8/14/6; 0/3/6).

KNOW YOUR OWN MIND. As 24 Apr. Also THE ROYAL CHACE. As 3 May. CG

COMMENT. Tickets which have been already delivered by Miss Ambrose, Branson, and the Gentlemen of the Orchestra for Wednesday, the 30th of April, will be received this Evening. Receipts: £286 (55/12; tickets: 230/8).

IL GELOSO IN CIMENTO. As 4 Feb.

King's

DANCING. End of Act I a new Comic Dance, *Le Culte d'Amour* (composed by Vallouy), by Vallouy, Mlle De Camp, Vallouy le cadet; End of Act II Serious Ballet by Simonet and Mlle Baccelli, in which the *Minuet de la Cour* by Mons and Mme Vallouy; End of Opera *Les Amans Heureux*, as 4 Jan.

COMMENT. Benefit for Mons and Mme Vallouy. *Public Advertiser*, 3 May: Tickets to be had of Vallouy at his house, No. 2, Berkley-square.

THE SCHOOL FOR SCANDAL. As 8 May. Also THE DESERTER. Henry - Davies; Russet - Bannister; Simkin - Carpenter; Skirmish - Parsons; Flint - Wright; Soldiers - Legg, Kear, Griffiths, Chaplin, Follett // Jenny - Mrs Davies; Margaret - Mrs Love; Louisa - Miss Collett. Friday 9  
DL

- Friday 9*  
DL      COMMENT. "A Gentleman who is as mad as myself about the *School* remark'd that the Characters upon the Stage at the falling of the Screen stand too long before they speak—I thought so too the first Night—he said it was the same on the 2d & was remark'd by others—tho they should be astonish'd & a little petrify'd, yet it may be carry'd to too great a length" (David Garrick to R. B. Sheridan, 12 May 1777, in *The Letters of David Garrick*, ed. D. M. Little and G. M. Kahrl, 1963, III, 1163). Receipts: £195 13s. (184/7; 10/19; 0/7).
- CG      SHE STOOPS TO CONQUER. As 25 Sept. 1776. Also CROSS PURPOSES. As 27 Sept. 1776, but Consol - Stevens.  
*DANCING.* End of Act II of mainpiece the *Minuet de la Cour and Allemande* by Rudd and Miss Ross; End of mainpiece a *Double Hornpipe* by Rudd and Miss Bassan.  
 COMMENT. Tickets delivered by Rudd, Ledger, Stevens, Mountford, Mrs Heard, Mrs Morris and Miss Bassan [Account-Book adds: Thompson, Jones, Bates] will be taken this Evening. Miss Brown being ill, LIONEL AND CLARISSA [announced on playbill of 8 May] is obliged to be set aside. Receipts: £158 1s. (40/4; 1/9; tickets: 116/8).
- Saturday 10*  
DL      THE SCHOOL FOR SCANDAL. As 8 May. Also ALL THE WORLD'S A STAGE. As 1 May. *Prologue* as 1 May.  
 COMMENT. Receipts: £240 10s. 6d. (231/15/0; 8/7/0; 0/8/6).
- CG      CARACTACUS. As 6 Dec. 1776, but Caractacus - Peile (1st appearance in that character). Also HARLEQUIN'S FROLICKS. As 9 Jan.  
*DANCING.* As 21 Jan.  
 COMMENT. Benefit for Peile. [In the playbill his part is specified.] *Public Advertiser*, 15 Apr.: Tickets to be had of Peile at his House, North-street, Westminster. Receipts: £184 7s. 6d. (69/6/6; tickets: 115/1/0) (charge: £105).
- King's    TELEMACO. As 15 Mar.  
*DANCING.* As 19 Apr. throughout.
- Monday 12*  
DL      THE SCHOOL FOR SCANDAL. As 8 May. Also ALL THE WORLD'S A STAGE. As 1 May. *Prologue* as 1 May.  
 COMMENT. Account-Book: Paid Author's ballance for 1 Night of the Trip to Scarborough & 4 Nights for the School for Scandal £741 os. 6d. Receipts: £257 7s. 6d. (251/16/0; 5/0/0; 0/11/6).
- CG      THE WEST INDIAN. As 5 Feb. Also THE CITIZEN. As 8 Nov. 1776, but Young Philpot - Lee Lewes. *Epilogue* spoken by Lee Lewes and Quick.  
*DANCING.* End of Act II of mainpiece *The Serenade*, as 26 Apr.; End of mainpiece *The Humours of Leixlip*, as 25 Apr.  
 COMMENT. By Command of Their Majesties. Receipts: £164 4s. (163/11/6; 0/12/6).
- Tuesday 13*  
DL      THE SCHOOL FOR SCANDAL. As 8 May. Also MISS IN HER TEENS. As 21 Sept. 1776, but Miss Biddy - Miss Hamilton.  
 COMMENT. Receipts: £242 8s. 6d. (233/13/0; 8/15/6; 0/0/0).
- CG      A WORD TO THE WISE. Sir George Hastings - Lee Lewes; Sir John Dormer - Hull; Mr Willoughby - Aickin; Capt. Dormer - Whitefield; Villars - Lewis // Miss Willoughby - Mrs Hartley; Mrs Willoughby - Mrs Jackson; Miss Dormer - Mrs Whitefield; Miss Montague - Mrs Bulkley. Also TRUE-BLUE. As 23 Dec. 1776, but Miss Hewitzer in place of Miss Dayes. Also THREE WEEKS AFTER MARRIAGE. As 25 Oct. 1776, but Mrs Drugget - Mrs Poussin; Nancy - Mrs Whitefield.

DANCING. End of Act III of mainpiece, as 23 Nov. 1776; In interlude by Langish, &c. Tuesday 13  
CG

SINGING. End of Act I of mainpiece a favourite *air* (composed by Dr Arne) by Mrs Farrell.

COMMENT. Benefit for Whitefield and Wewitzer. Mainpiece: Written by the late Hugh Kelly, Esq., Never acted there. *Public Advertiser*, 26 Apr.: Tickets to be had of Whitefield, Crown-court, Bow-street; of Wewitzer, Great Hart-street, Covent Garden. Receipts: £137 4s. 6d. (55/14/6; tickets: 81/10/0) (charge: £85 12s. 6d.).

I CAPRICCI DEL SESSO.

COMMENT. Not performed [see 20 May]. *Public Advertiser*, 14 May: "The Managers of the Opera [are] extremely concerned for the Disappointment of last Night."

THE SCHOOL FOR SCANDAL. As 8 May. Also THE WATERMAN. As 5 Oct. 1776, but Robin (1st time) – Lamash // Mrs Bundle – Mrs Love. Wednesday 14  
DL

COMMENT. Receipts: £248 7s. (237/11/0; 10/5/6; 0/10/6).

TANCRED AND SIGISMUNDA. As 14 Apr., but Sigismunda – Mrs Hartley (1st appearance in that character). Also THE COUNTRY MAD-CAP. As 14 Apr., but Mrs Midnight – Mrs Booth.

DANCING. End of mainpiece, as 18 Feb.

SINGING. End of Act I of mainpiece a new *air* in the Scotch Taste (composed by Dr Arne) by Mrs Farrell.

COMMENT. Benefit for Mrs Pitt, Booth & L'Estrange. *Morning Chronicle*, 7 May: Tickets to be had of Mrs Pitt, James-street; of Booth, No. 35, Brownlow-street, Long-acre; of L'Estrange, Bolton-street, Long-acre. Tickets delivered for ELFIRA will be taken. Receipts: £161 15s. 6d. (45/8/6; tickets: 116/7/0) (charge: £91 10s.).

THE COMMITTEE. As 15 Oct. 1776, but Col. Blunt – Hurst; Lieut. Story – Farren; added: Mrs Chat – Mrs Cartwright. Also THE DESERTER. As 9 May, but Henry – Vernon // Jenny – Mrs Wrighten. Thursday 15  
DL

DANCING. End of Act I of mainpiece *The Corn Thrasher*, as 19 Apr.; End of Act II a Hornpipe by Master Staples (scholar of Blurton); End of mainpiece *The Wapping Landlady*. Jack in Distress – Blurton; Wapping Landlady – Mr Griffiths; Orange Woman – Mrs Sutton.

COMMENT. Benefit for Grist, Messink & Blurton. Tickets delivered by Follett will be taken. Receipts: £201 14s. (38/12; 8/14; 0/0; tickets: 154/8) (charge: £65 6s. 6d.).

SIR THOMAS OVERBURY. As 1 Feb. Also DON QUIXOTE IN ENGLAND. As 7 May, but Miss Green in place of Miss Ambrose. CG

DANCING. End of mainpiece *The Serenade*, as 26 Apr., omitted: *Minuet de la Cour*.

COMMENT. Tickets delivered by Cushing, Stoppelaer, Walters, Potter, Mrs Sharpe, Mrs Warneck will be taken this Evening. Receipts: £168 17s. (50/15; 1/12; tickets: 116/10).

THE ENGLISH MERCHANT. Principal Parts by Aickin, Palmer, Jackson, Fearon, Massey, Egan, Davies // Mrs Hunter, Mrs Davies, Mrs Poussin, A Gentlewoman [Mrs Armstead]. [Partial cast from *Morning Chronicle*, 16 May, and playbill of 16 July 1779: Freeport – Aickin; Spatter – Palmer; Lord Falbridge – Davies // Lady Alton – Mrs Hunter; Molly – Mrs Davies; Mrs Goodman – Mrs Poussin; Amelia – Mrs Armstead. Edition of 1767 lists the other parts: Sir William Douglas, Owen, La France, Officer, Servants.] A New Occasional *Prologue* spoken by Palmer. HAY

- Thursday 15*  
HAY      Also **LILLIPUT**. *Cast not listed.* [The "Lilliputians" were Master Edwin, Master Harrison, Miss Morris, Miss P. Farren (see 18 July), also Master Hitchcock, Master Pulley, Miss Besford, Miss Francis, Miss Hitchcock (Peake, II, 2).]
- COMMENT. Mainpiece: Never acted here. [Mrs Armstead is identified in *Morning Chronicle*, 16 May. Prologue by George Colman, the elder (*Collection . . . of English Prologues and Epilogues*, II, 207).] Afterpiece: Not acted these 20 years. With a new Overture, the Original Prologue [by David Garrick], and a New Scene, in which will be introduced an *air*. With a Grand Jubilee-Pageant, in Honour of Gulliver. The Music, Dresses, Scenes, Trophies and Decorations entirely new. The Music composed by Dr Arnold. ["**LILLIPUT** was altered by Garrick (its author), and a procession of cards introduced in it, Gulliver walking as the Knave of Clubs" (*Gilliland*, I, 121-22). *London Chronicle*, 16 May, gives a synopsis of this pageant.]
- The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. Places for the Boxes to be taken at the Theatre. After this Evening the Entertainments of this Theatre will be discontinued till further Notice, on account of the Performers employed at Drury Lane Theatre [see 28 May].
- King's      **LA FRASCHETANA.** As 5 Nov. 1776, but Massimino in place of Trebbi.  
**DANCING.** End of Act I *New Serious Ballet*, as 12 Apr.; End of Act II *Les Amans Heureux*, as 4 Jan.; End of Opera *Serious Ballet*, as 25 Feb., but omitted: *Chaconne* and *Pas de deux*.
- COMMENT. Benefit for Mlle Baccelli. *Public Advertiser*, 1 May: Tickets to be had of Mlle Baccelli, at Micheli's, Hay-market.
- Friday 16*  
DL      **THE SCHOOL FOR SCANDAL.** As 8 May. Also **MAY DAY**. As 24 Sept. 1776.
- COMMENT. Receipts: £262 14s. (255/8; 7/1; 0/5).
- CG      **THE DUEENNA.** As 13 Nov. 1776. Also **THE ROYAL CHACE**. As 3 May.
- COMMENT. Receipts: £223 3s. 6d. (222/4/6; 0/19/0).
- Saturday 17*      **WHITSUN EVE.**
- Monday 19*  
DL      **THE SCHOOL FOR SCANDAL.** As 8 May. Also **THE DEVIL TO PAY**. Sir John Loverule - Vernon; Jobson - Moody // Lady Loverule - Mrs Johnston; Nell - Mrs Wrighten.
- COMMENT. Receipts: £263 16s. (256/10/0; 6/18/6; 0/7/6).
- CG      **THE TEMPEST.** As 13 Feb. Also **THREE WEEKS AFTER MARRIAGE**. As 13 May.
- COMMENT. Benefit for Sargent, box-book keeper. Tickets delivered for Monday the 12th will be received. Receipts: £253 17s. (67/16; tickets: 186/1) (charge: £84).
- Tuesday 20*  
DL      **THE SCHOOL FOR SCANDAL.** As 8 May, but Wrighten in place of Aickin. Also **ALL THE WORLD'S A STAGE**. As 1 May, but omitted: *Prologue*.
- COMMENT. Receipts: £268 os. 6d. (259/12/0; 8/7/6; 0/1/0).
- CG      **ALL IN THE WRONG.** As 20 Dec. 1776, but Clarissa - Miss Ambrose; Tattle - Mrs Poussin. Also **HARLEQUIN'S FROLICKS**. As 9 Jan.
- DANCING.** End of Act III of mainpiece *Minuet de la Cour and Allemande* by Mr and Mrs Holloway; End of Act IV *The Shepherd's Wedding*, as 15 Feb.; End of mainpiece a *Minuet* by Dumay and Sga Tinte; Afterpiece, as 21 Jan.
- COMMENT. Benefit for Dumay, Harris & Holloway. *Public Advertiser*, 16 May: Tickets to be had of Dumay at Sandhill, behind the Foundling Hospital; of Harris, No. 12, Duke's-court, Bow-street, Covent Garden; of Holloway, Great Maddox-street, Hanover-square. Receipts: £263 15s. (69/2; tickets: 194/13) (charge: £105).

I CAPRICCI DEL SESSO. Principal Characters by Trebbi, Fochetti, Micheli // Sga Prudom. Sga Marianna Farnese, Sga Sestini. [Cast adjusted from playbill of 19 Dec. 1780: Giannino - Trebbi; Letanzio - Fochetti; Don Grillo - Micheli // Palmetta - Sga Prudom; Carlina - Sga Marianna Farnese; Giacinta - Sga Sestini.] DANCING. End of Act i <i>Comic Ballet</i> , as 4 Feb.; End of Act ii <i>Serious Ballet</i> , as 25 Feb.; End of Opera a new Ballet Demi-caractere, <i>La Paysane Distraite</i> , by Vallouy, Mme Simonet, Sg and Sga Zuchelli, Vallouy le cadet, Mlle De Camp.	Tuesday 20 King's
COMMENT. A new Comic Opera. The Music by Traetta. [This was 1st performed at Venice, 1766, as LE SERVE RIVALI. And see 19 Dec. 1780.]	
THE SCHOOL FOR SCANDAL. As 20 May. Also THE IRISH WIDOW. As 14 Dec. 1776.	Wednesday 21 DL
COMMENT. By Command of Their Majesties. Receipts: £273 1s. (269/1/0; 3/7/6; 0/12/6).	
THE BEGGAR'S OPERA. As 15 Mar., but Lucy (1st time) - Mrs Wilson; Mrs Peachum - Mrs Love (of DL). Also DON QUIXOTE IN ENGLAND. As 15 May.	CG
COMMENT. Benefit for Condell, Evans & Curteen, box-keepers. Receipts: £295 4s. 6d. (68/8/6; tickets: 226/16/0) (charge: £105).	
THE SCHOOL FOR SCANDAL. As 20 May. Also THE DESERTER. As 15 May.	Thursday 22 DL
COMMENT. Receipts: £255 16s. (244/11/0; 10/10/6; 0/14/6).	
THE MAID OF THE MILL. As 4 Dec. 1776, but Lady Sycamore - Mrs Bradshaw (of DL); Theodosia - Mrs Willem. Also CROSS PURPOSES. As 27 Sept. 1776.	CG
DANCING. As 15 May.	
COMMENT. Benefit for Green and Ansell, box-keepers. <i>Public Advertiser</i> , 7 May: Tickets to be had of Green, the corner of Norris-street, Hay-market; of Ansell, Davies-street, Berkley-square. Receipts: £329 17s. (48/15; tickets: 281/2) (charge: £105).	
THE SCHOOL FOR SCANDAL. As 20 May. Also MAY DAY. As 24 Sept. 1776.	Friday 23 DL
COMMENT. Receipts: £247 11s. (238/19/0; 8/1/6; 0/10/6).	
THE WEST INDIAN. As 5 Feb. Also THE PADLOCK. As 25 Sept. 1776.	CG
DANCING. End of mainpiece <i>New Comic Dance</i> , as 25 Apr.	
COMMENT. Benefit for Thomas Ansell, Pilfold, Woolley, Symmonds, Furkins & Roberts. Tickets delivered by Clarridge, Doe, Wells, Longley, Francis, Brandon, Walker, Varley will be taken this Night. Receipts: £278 11s. 6d. (21/8/6; 0/6/0; tickets: 256/17/0) (charge: none listed).	
THE SCHOOL FOR SCANDAL. As 20 May. Also THE DEVIL TO PAY. As 19 May.	Saturday 24 DL
COMMENT. Receipts: £246 5s. (236/19/0; 8/17/6; 0/8/6).	
THE RECRUITING OFFICER. As 23 Sept. 1776, but Capt. Brazen - Lee Lewes (1st appearance in that character) // Rose (1st time) - Miss Leeson; Lucy - Mrs Poussin. Also THE LYAR. As 20 Nov. 1776.	CG
DANCING. As 23 Nov. 1776.	
COMMENT. Benefit for Miller, Shuter, Robson, Colley & Stephenson. Tickets delivered by Robinson, Brereton, William Ansell, Miller (constable), Smallwood and Halliburton will be taken this Night. Tickets delivered by Morris will likewise be received. Receipts: £210 18s. 6d. (32/8/0; 0/13/6; tickets: 177/17/0) (charge: none listed).	

Saturday 24 King's	<b>ORIONE.</b> Principal Characters by Rauzzini, Trebbi, Savoi // Sga Prudom, Sga Luiggia and Marianna Farnese, Sga Pozzi, Sga Davies Inglesina. [Cast from libretto (T. Cadell, 1777): Orione - Rauzzini; Enopione - Trebbi; Mercurio - Savoi; Oracolo - Micheii // Nice - Sga Prudom; Argia - Sga Luiggia Farnese; Tarsi - Sga Marianna Farnese; Retrea - Sga Pozzi; Candiope - Sga Davies Inglesina.] <b>DANCING.</b> End of Act I <i>New Serious Ballet</i> , as 12 Apr.; End of Act II <i>La Paysane Distraite</i> , as 20 May, but omitted: Mme Simonet, Vallouy le cadet; End of Opera <i>Serious Ballet</i> by Mons and Mme Simonet, Sg and Sga Zuchelli, Vallouy le cadet, Mlle De Camp, Mlle Baccelli. <b>COMMENT.</b> A new Serious Opera, with Grand Chorusses; the Music by [Johann Christian] Bach.
Monday 26 DL	<b>THE SCHOOL FOR SCANDAL.</b> As 20 May. Also <b>ALL THE WORLD'S A STAGE.</b> As 7 Apr., but Barrett in place of Palmer; omitted: <i>Prologue</i> . <b>COMMENT.</b> Receipts: £246 15s. 6d. (238/3/o; 8/5/o; 0/7/6).
CG	<b>THE DUENNA.</b> As 13 Nov. 1776. Also <b>THE ROYAL CHACE.</b> As 3 May. <b>DANCING.</b> End of mainpiece <i>The Humours of Leixlip</i> , as 25 Apr. <b>COMMENT.</b> The last time of the Company's performing this Season. Account-Book, 2 June: Received for Stage Forfeits this Season £12 14s. 8d.; 5 June: Received of Their Majesties for this Season £80. Receipts: £209 5s. 6d. (208/15/o; 0/10/6).
Tuesday 27 DL	<b>THE SCHOOL FOR SCANDAL.</b> As 20 May. Also <b>THE WATERMAN.</b> As 14 May. <b>COMMENT.</b> Receipts: £239 19s. 6d. (229/16/o; 9/7/6; 0/16/o).
King's	<b>I CAPRICCI DEL SESSO.</b> As 20 May. <b>DANCING.</b> End of Act I <i>La Paysane Distraite</i> , as 24 May; End of Act II <i>Serious Ballet</i> , as 25 Feb.; End of Opera <i>La Clochette</i> , as 15 Mar.
Wednesday 28 DL	<b>THE PROVOK'D HUSBAND.</b> As 20 Mar., but Manly (1st time) - Barrett. Also <b>ST HELENA;</b> or, <b>The Isle of Love.</b> Principal Characters by Jefferson, Davies, Waldron, Legg, Kear, Follett, Carpenter, Holcroft, &c., Barrett // Mrs Bradshaw, Miss Collett, Mrs Smith, A Lady (1st appearance [Mrs Le Blanc ( <i>London Magazine</i> , July 1777, p. 377, which states that she acted the part of Emma)]. [Larpent MS 412 lists the parts: Capt. Haleyard, Mr Trinket, Ned Raymonde, Sam Scupper, Jack Jeers // Mrs Trinket, Leda, Emma, Priscilla.] <i>Prologue</i> spoken by Barrett (in the character of a sailor). <b>DANCING.</b> End of Act II of mainpiece a <i>Hornpipe</i> , as 30 Apr. <b>COMMENT.</b> Benefit for Dickinson, 1st gallery office-keeper. Afterpiece [F 2, by Edward Thompson, 1st acted at Richmond, 1 Aug. 1776; not published; Prologue probably by the author]: Never performed there. <i>Public Advertiser</i> , 17 May: Tickets to be had of Dickinson, No. 5, Wild-court, Wild-street, near Lincoln's Inn Fields. Receipts: £276 17s. (21/14; 7/10; 0/0; tickets: 247/13) (charge: £84).
HAY	<b>THE TAILORS.</b> <i>Master Tailors:</i> Francisco - Parsons; Regniades - R. Palmer; Campbello - Bannister. <i>Flints:</i> Abrahamides (the Chief) - Palmer; Isaacos - Fearon; Jackides - Jackson; Barnardo - Davis. <i>Dungs:</i> Zacharydes - Egan; Timotheus - Stevens // <i>Tailors' Ladies:</i> Mrs Gardner, Mrs Love, Miss Platt, Mrs Poussin, Mrs Jewell. [Genest, v, 582 specifies: Tittilinda - Mrs Gardner; Dorothea - Mrs Jewell.] <i>Prologue</i> as 15 May. Also <b>LILLIPUT.</b> As 15 May. <b>COMMENT.</b> Mainpiece: <i>A Tragedy for Warm Weather</i> , written after the Manner of the Worst as well as the Best English Poets; containing, amongst a Variety of Particulars, the Rebellion of the Journey-men Tailors; their Military Preparations and Election of a Chief; their Skirmishes, Ambushes, Sieges, Councils

and Combats; their Division into Flints and Dungs, with the Defection of the Dungs at the Pass of the Butcher-Row, and total Overthrow of the Flints at the Famous Battle of Temple-Bar; together with the Captivity and Fatal End of their Valiant Leader.

*Wednesday 28*  
HAY

THE SCHOOL FOR SCANDAL. As 20 May. Also ST HELENA. As 28 May.  
COMMENT. Receipts: £235 15s. 6d. (228/9/0; 7/2/6; 0/4/0).

*Thursday 29*  
DL

A WORD TO THE WISE. As 13 May, but Capt. Dormer - Powell (from the Theatre Royal, Edinburgh; 1st appearance in London) // Miss Dormer - Mrs Mattocks (1st appearance in that character). Also THE DEUCE IS IN HIM. Colonel Tamper - Wroughton; Major Belford - Whitefield; Prattle - Lee Lewes // Bell - Mrs Bulkley; Mademoiselle Florival - Mrs Lessingham; Emily - Mrs Mattocks. A New occasional *Prologue* (written by Dr Johnson) spoken by Hull. A New occasional *Epilogue* [author unknown] spoken by Mrs Bulkley.

CG

SINGING and MUSIC. End of Act 1 of mainpiece a new cantata, *Diana*, sung by Mrs Farrell; End of Epilogue *concerto* on the violin by Fisher.

COMMENT. [Extra night] Benefit for the Widow and Children of the late [Hugh] Kelly. Tickets delivered for a Comedy, May 28th, will be admitted. *Morning Chronicle*, 10 May: Tickets to be had of Mrs Kelly, No. 3, Racquet Court, Fleet-street. Receipts: £108 16s. (52/1; tickets: 56/15) (charge: £52 1s.).

THE TEMPEST. As 25 Apr., but Gonzalez - Grist. Also THE IRISH WIDOW. As 14 Dec. 1776.

*Friday 30*  
DL

DANCING. In Act IV of mainpiece *The Triumph of Love*, as 7 Nov. 1776; End of Act I of afterpiece *The Irish Fair*, as 31 Oct. 1776.

COMMENT. Benefit for Mortimer, Tomlinson, Carleton Sen. & Walton. Tickets delivered by Page, Barthrope and Whittet will be admitted. Receipts: £235 4s. (20/1; 3/18; 0/0; tickets: 211/5) (charge: £84).

HAY

THE NABOB. Principal Parts by Foote, Parsons, Fearon, Massey, R. Palmer, Griffiths, Jackson, Bransby, Egan, T. Davis, Stevens, Peirce, Palmer // Mrs Hunter, Miss Hale, Mrs W. Palmer, Mrs Gardner. [*Morning Chronicle*, 3 June: Sir Matthew Mite - Foote; Mr Mayor - Palmer. Edition of 1778 (T. Cadell), which assigns the cast for season of 1772, lists the other parts: Sir John Oldham, Mr Thomas Oldham, Young Oldham, Touchit, Antiquarians, Secretary, Rapine, Nathan, Moses, James and Putty, Conserve, Waiter // Lady Oldham, Sophy, Mrs Match'em, Crocus.] *Prologue* as 15 May. Also LILLIPUT. As 15 May.

THE SCHOOL FOR SCANDAL. As 20 May. Also THE PADLOCK. As 8 Jan., but Mungo - Holcroft.

*Saturday 31*  
DL

COMMENT. Receipts: £183 13s. (175/13/0; 6/19/6; 1/0/6).

ORIONE. As 24 May.

King's

DANCING. End of Act I *New Serious Ballet*, as 12 Apr.; End of Act II *La Clochette*, as 15 Mar., but omitted: Vallouy; End of Opera *Serious Ballet*, as 24 May.

COMMENT. By Command of Their Majesties.

## June 1777

A BOLD STROKE FOR A WIFE. As 29 Apr., but Col. Feignwell - Barrett (1st appearance in that character); Simon Pure - Holcroft; Perriwinkle - Waldron. Also THE WATERMAN. As 14 May.

*Monday 2*  
DL

DANCING. As 28 Nov. 1776.

COMMENT. Benefit for Watson, Silvester, Kaygill & Wilson. Receipts: £200 9s. 6d. (12/11/0; 3/13/6; 0/0/0; tickets: 184/5/0) (charge: £84).

- Monday 2*  
HAY      THE TAILORS. As 28 May, but Mrs W. Palmer in place of Mrs Poussin. *Prologue* as 15 May. Also LILLIPUT. As 15 May.
- Tuesday 3*  
DL      THE SCHOOL FOR SCANDAL. As 20 May. Also THE DESERTER. As 15 May.  
COMMENT. Receipts: £188 12s. 6d. (181/2/0; 6/18/0; 0/12/6).
- King's    I CAPRICCI DEL SESSO. As 20 May.  
*DANCING*. End of Act I *La Force de l'Amour*, as 14 Dec. 1776; End of Act II *New Serious Ballet*, as 12 Apr.; End of Opera *La Clochette*, as 31 May.
- Wednesday 4*  
DL      THE FAIR QUAKER. As 9 Nov. 1776, but Sir Charles Pleasant – R. Palmer. Also THE DEVIL TO PAY. As 19 May.  
*DANCING* and *SINGING*. Grand Naval Review as 9 Nov. 1776, but Gaudry in place of Fawcett; End of Act II of mainpiece *Comic Dance*, as 17 Dec. 1776.  
COMMENT. Benefit for Wood, Percy, Robinson & Cameron. Tickets delivered by Hodges and Dale will be taken. Receipts: £224 9s. (11/5; 2/10; 0/0; tickets: 210/14) (charge: £84).
- Thursday 5*  
DL      THE SCHOOL FOR SCANDAL. As 20 May. Also MISS IN HER TEENS. As 13 May.  
COMMENT. Receipts: £164 18s. 6d. (157/8/0; 7/10/6; 0/0/0).
- Friday 6*  
DL      GEORGE BARNWELL. George Barnwell – Vincent (1st appearance in that character); Thorowgood – Hurst; Trueman – Davies; Uncle – Wrighten; Blunt – Burton // Maria – Miss Hopkins; Lucy – Mrs Davies; Millwood – Mrs Greville (1st appearance in that character). Also THE MAYOR OF GARRATT. As 28 Sept. 1776, but Baker's name listed in playbill; Heeltap – Griffiths.  
*DANCING*. As 14 Dec. 1776.  
*SINGING*. In Act I of mainpiece a *song* by Miss Abrams.  
COMMENT. Benefit for Berrisford, Carleton Jun., Shade & Edleston. Receipts: £227 5s. 6d. (25/17/0; 3/10/6; 0/0/0; tickets: 197/18/0) (charge: £84).
- HAY      THE DEVIL UPON TWO STICKS. Principal Parts by Foote, Jackson, R. Palmer, Fearon, Griffiths, Egan, Massey, T. Davis, Kenny, Hitchcock, Walker, Parsons // Mrs Jewell, Mrs Gardner. [Cast adjusted from text (T. Cadell, 1778), and playbill of 13 Aug. 1779: Devil – Foote (1st two acts; 3rd act read by Palmer); Apozem – Jackson; Invoice – R. Palmer; Camphire – Fearon; Julep – Griffiths; Sligo – Egan; Sir Thomas Maxwell – Massey; Osasafra – T. Davis; Fingerfee – Kenny; Broadbrim – Hitchcock; Macpherson – Walker; Dr. Last – Parsons // Harriet – Mrs Jewell; Margaret – Mrs Gardner.] *Prologue* as 15 May. Also LILLIPUT. As 15 May.  
COMMENT. *Morning Chronicle*, 7 June: Foote caught cold on Wednesday last . . . Unwilling to disappoint the public [last night] he determined to play his part in *The Devil upon Two Sticks*, but, after he had ended the second act, was so much worse that he was obliged to retire . . . An apology was made to the audience, and Palmer undertook to read the remainder of Foote's part.
- Saturday 7*  
DL      THE SCHOOL FOR SCANDAL. As 20 May. Also THE PADLOCK. As 31 May.  
COMMENT. The last time of the Company's performing this Season. Receipts: £185 1s. (175/12; 9/9; 0/0).
- King's    ORIONE. As 24 May.  
*DANCING*. End of Act I *New Serious Ballet*, as 12 Apr.; End of Act II *Les Amans Heureux*, as 4 Jan.; End of Opera *Serious Ballet*, as 24 May.

**SHE STOOPS TO CONQUER.** Young Marlow - Palmer; Hastings (with a *song*) - Du-Bellamy; Sir Charles Marlow - Fearon; Diggory - Massey; Landlord - Griffiths; Tony Lumpkin - Jackson; Hardcastle - Edwin // Miss Neville - Mrs Hitchcock [from the Theatre Royal, Bath (on playbill of 6 June)]; Mrs Hardcastle - Mrs Gardner; Betty - Mrs Poussin; Miss Hardcastle - Miss Farren (1st appearance in London). Also **MIDAS.** Midas - Edwin; Apollo - Du-Bellamy; Sileno - Massey; Jupiter - Griffiths; Damaetas - Blissett; Pan - Bannister // Juno - Mrs Poussin; Mysis - Mrs Love; Daphne - Mrs Hitchcock; Nysa - A Young Gentlewoman (1st appearance on any stage [Miss Twist]).

Monday 9  
HAY

**COMMENT.** [This was Mrs Hitchcock's 1st appearance in London. Miss Farren was from the Manchester theatre. Miss Twist is identified in playbill of 14 July.]

Because of Foote's acting scarcely anything but his own plays "a relaxation of discipline has been fallen into at the Haymarket . . . The audience last night, however, were not less surprised than pleased at the very regular manner in which the Comedy and the Burletta were exhibited. All the business of the stage perfect, all the little parts smoothly given, and the whole rather superior than inferior to a performance at either of the Winter Theatres" (*Morning Chronicle*, 10 June).

**I CAPRICCI DEL SESSO.** As 20 May.

Tuesday 10  
King's

**DANCING.** End of Act I *La Paysane Distraite*, as 24 May; End of Act II *Serious Ballet*, as 25 Feb.; End of Opera *La Clochette*, as 31 May.

**THE MERCHANT OF VENICE.** Shylock - Henderson (from the Theatre Royal, Bath; 1st appearance in London); Antonio - Younger; Bassanio - Davies; Salanio - Egan; Solarino - T. Davis; Lorenzo (with *songs*) - Du-Bellamy; Old Gobbo - Blissett; Tubal - Massey; Launcelot - Edwin; Duke - Fearon; Gratiano - Palmer // Nerissa - Mrs Hunter; Jessica (with a *song*) - Mrs Hitchcock; Portia - Miss Barsanti (1st appearance on this stage). Also **PIETY IN PATTENS.** Butler - Edwin; Squire - Fearon // Mrs Candy - Mrs Love; Polly Pattens - Mrs Jewell.

Wednesday 11  
HAY

**DANCING.** End of Act III of mainpiece *The Merry Lasses*; End of Act IV *The Venetian Regatta* [performers not listed for either dance, but "Monsieur Giorgi's infantile pupils, as dancers, were a complete burlesque upon a *corps de ballet*. The audience laughed, and tolerated the poor little things, when they were pushed on between the acts to caper and lose their shoes" (Peake, II, 15-16)].

**COMMENT.** "[Henderson] appears to have cultivated the gifts of nature, with great industry; he promises better to attain the character of a player of consummate judgment than a great player, properly so called. Edwin, in spite of his thin voice and disgusting articulation, is at least equal to half his London contemporaries; and exhibited proofs that neither his conception, nor style of playing, is limited to a particular cast of parts, or mode of acting" (*London Magazine*, June 1777, p. 288). [Miss Barsanti was from the Crow Street Theatre, Dublin.]

**THE MERCHANT OF VENICE.** As 11 June. Also **PIETY IN PATTENS.** As 11 June.

Thursday 12  
HAY

**DANCING.** As 11 June.

**SHE STOOPS TO CONQUER.** As 9 June. Also **MIDAS.** As 9 June.

Friday 13  
HAY

**I CAPRICCI DEL SESSO.** As 20 May.

Saturday 14  
King's

**DANCING.** As 7 June throughout.

- Monday 16*      THE MERCHANT OF VENICE. As 11 June, but Antonio - Hull (of CG; 1st appearance [at this theatre]). Also POLLY HONEYCOMBE. Mr Honeycombe - Parsons; Scribble - R. Palmer; Ledger - Griffiths // Mrs Honeycombe - Mrs Gardner; Nurse - Mrs Love; Polly Honeycombe - Mrs Hitchcock.  
*DANCING.* As 11 June.  
 COMMENT. Ladies and Gentlemen who have taken Places are desired to send their Servants to the Door in Suffolk-Street by Five o'Clock.
- Tuesday 17*      LA FRASCHETANA. As 5 Nov. 1776.  
 King's            DANCING. End of Act 1 *La Poyse Distracte*, as 24 May, but omitted: Sga Zuchelli; End of Act II *Serious Ballet*, as 25 Feb., but omitted: Sga Zuchelli; End of Opera *La Clochette*, as 15 Mar., but omitted: Sga Zuchelli.
- Wednesday 18*    THE MERCHANT OF VENICE. As 16 June. Also MIDAS. As 9 June.  
 HAY                DANCING. End of Act III of mainpiece *The Haymakers* (*performers not listed*, but see 11 June); End of Act IV *The Venetian Regatta*, as 11 June.
- CHR.              THE FAIR PENITENT. Horatio - L'Estrange; Lothario - Young; Sciolto - Henry; Altamont - G. Graham; Rossano - Trotter // Lavinia - Miss Wilson; Lucilla - Miss Williams; Calista - Mrs Dawes. Also MISS IN HER TEENS. Fribble - Russell; Flash - L'Estrange; Capt. Loveit - Vowell; Puff - Graham // Tag - Mrs Russell; Biddy - Miss Williams.  
*MONOLOGUE.* An Occasional *Poetical Address* by Russell.  
 COMMENT. A Concert of *Music*, Vocal and Instrumental, by the most celebrated performers, with *Dancing* by Miss Cranfield. Between the several parts of the Concert will be rehearsed (gratis) by Pupils, for their mutual improvement in Oratory *THE FAIR PENITENT* [etc., as above]. By Subscription. The Doors to be opened at 5:30. To begin precisely at 6:30. Boxes 3s. Pit 2s. Gallery 1s. No money will be taken at the door, nor any person admitted without a ticket, which may be had at the Office near the Concert Room, where attendance will be given from Ten to One every day; and from half past Five till Eleven each evening of performing.  
*Morning Chronicle*, 19 June: A correspondent who was present declares the business of the evening was conducted with great regularity and decorum . . . The dresses were as good as those of the Theatres Royal, the band excellent, and the decorations neat and ornamental.
- Thursday 19*     POLLY. Principal Parts by Du-Bellamy, Parsons, Davies, Massey, Fearon, Egan, Griffiths, Kenny, Bannister // Mrs Hitchcock, Mrs Davies, Mrs Love, Miss Hale, Miss Platt, A Young Gentlewoman (1st appearance [Mrs Colles]). [Cast from text (T. Evans, 1777): Cawwawkee - Du-Bellamy; Ducat - Parsons; Culverin - Davies; Vanderbluff - Massey; Pohetohee - Fearon; Hacker - Egan; Capstern - Griffiths; Laguerre - Kenny; Morano - Bannister // Jenny Diver - Mrs Hitchcock; Trapes - Mrs Davies; Mrs Ducat - Mrs Love; Damaris - Miss Hale; Flimzy - Miss Platt; Polly - A Gentlewoman. Characters in the Introduction: Poet - Davies; Players - Fearon, T. Davis // Signora Crotchetta - Miss Platt.] Also POLLY HONEYCOMBE. As 16 June.  
 HAY                DANCING. End of Act I of mainpiece a *Dance of Pirates*; In Act III a *Dance of Indians* (*performers not listed* for either dance, but see 11 June). [These were danced in all subsequent performances.]  
 COMMENT. Mainpiece [1st time; BO 3]: Being the Sequel to *THE BEGGAR'S OPERA*, Written by Gay, with Alterations [by George Colman, the elder; the overture (a compilation of airs from *THE BEGGAR'S OPERA*) and 6 new airs by Samuel Arnold]. Books of the Opera to be had at the Theatre. [Mrs Colles is identified on playbill of 9 July.] *Public Advertiser*, 20 June: This Day is published POLLY (1s.).

POLLY. As 19 June. Also POLLY HONEYCOMBE. As 16 June.

Friday 20  
HAY  
CHR

THE BUSY BODY. Marplot - Russell; Sir Francis Gripe - Graham; Charles - Vowell; Sir Jealous Traffic - Henry; Sir George Airy - G. Graham // Isabinda - Mrs Bolingbroke; Patch - Mrs Russell; Miranda - Mrs Graham. Also THE MAYOR OF GARRATT. Major Sturgeon - L'Estrange; Sneak - Baker; Bruin - Vowell; Sir Jacob Jollup - Trotter; Crispin Heel Tap - Graham; Mob - Roger, Walters, Jefferson, Hubert, &c. // Mrs Bruin - Miss Essex; Mrs Sneak - Mrs Russell.

COMMENT. Concert, &c., as 18 June.

ORIONE. As 24 May.

Saturday 21  
King's

DANCING. End of Act I *La Paysane Distraite*, as 17 June; End of Act II *New Serious Ballet*, as 12 Apr., but omitted: Sga Zuchelli; End of Opera *Serious Ballet*, as 24 May, but omitted: Sga Zuchelli.

POLLY. As 19 June. Also PIETY IN PATTENS. As 11 June.

Monday 23  
HAY  
CHR

THE SUSPICIOUS HUSBAND. Ranger - Young; Strictland - Newton; Jack Meggot - Russell; Bellamy - Vowell; Tester - Baker; Buckle - Walters; Frankly - G. Graham // Mrs Strictland - Miss Holland; Jacintha - Mrs Bolingbroke; Lucetta - Miss Essex; Milliner - Miss Cranfield; Clarinda - Mrs Graham. Also POLLY HONEYCOMBE. Honeycombe - Graham; Scribble - G. Graham; Ledger - Henry // Mrs Honeycombe - Mrs Russell; Nurse - Mr Graham; Polly Honeycombe - Miss Essex.

COMMENT. Concert, &c., as 18 June.

I CAPRICCI DEL SESSO. As 20 May.

Tuesday 24  
King's

DANCING. End of Act I *La Paysane Distraite*, as 17 June; End of Act II *Serious Ballet*, as 17 June; End of Opera *La Clochette*, as 15 Mar., but Mlle De Camp in place of Sga Zuchelli.

POLLY. As 19 June, but added: Mrs Poussin. Also LILLIPUT. As 15 May.

Wednesday 25  
HAY  
CHR

JANE SHORE. Hastings - Stokes; Dumont - L'Estrange; Gloster - Henry; Bellmour - Vowell; Ratcliffe - G. Graham; Catesby - Trotter // Alicia - Mrs Bolingbroke; Jane Shore - Mrs Dawes. Also THE MOCK DOCTOR. Gregory - Newton; Sir Jasper - Graham; Leander - Vowell; Davy - Baker; James - Walters; Henry - Trotter // Charlotte - Miss Essex; Dorcas - Mrs Symmonds.

COMMENT. Concert, &c., as 18 June.

HAMLET. Hamlet - Henderson (1st appearance in that character [in London]); King - Fearon; Horatio - Davies; Rosencraus - Stevens; Guildenstern - Egan; Polonius - Edwin; Laertes - Aickin; Player-King - Griffiths; Lucianus - Blissett; Osrick - R. Palmer; Gravediggers - Parsons, Massey; Ghost - Palmer // Ophelia - Mrs Hitchcock; Player-Queen - Mrs Poussin; Queen - Mrs Hunter. Also POLLY HONEYCOMBE. As 16 June.

Thursday 26  
HAY

COMMENT. [Henderson's 1st appearance on the stage was as Hamlet, at Bath, 6 Oct. 1772. In 1.iv "after the short ejaculation of 'Angels and ministers of grace, defend us!' he endeavoured to conquer that fear and terror into which he was naturally thrown by the first sight of the vision, and uttered the remainder of the address calmly, but respectfully, and with a firm tone of voice, as from one who had subdued his timidity and apprehension" (Davies, III, 30). "Palmer's Ghost would have been more in character had he given less into the rant of declamation and the bustle of stage action, which accord not with our ideas of a supernatural being; his crying, likewise, at the recital of his murder, was childish, and destroyed the solemnity of the scene" (*Morning Post*, 27 June).]

- Friday 27**  
**HAY**      **HAMLET.** As 26 June. Also **THE DEUCE IS IN HIM.** Colonel Tamper - Palmer; Major Belford - Du-Bellamy; Prattle - Parsons // Bell - Mrs Hitchcock; Florival - Mrs Davies; Emily - The Gentlewoman who performed Amelia [on 15 May: Mrs Armstead].
- CHR**      **THE WONDER:** A Woman keeps a Secret. Don Felix - L'Estrange; Frederick - Vowell; Gibby - Graham; Lissardo - Henry; Don Pedro - Newton; Don Lopez - Trotter; Colonel Briton - G. Graham // Donna Isabella - Mrs Bolingbroke; Flora - Miss Essex; Inis - Mrs Russell; Donna Violante - Mrs Graham. Also **THE LYING VALET.** Sharp - Russell; Gayless - Vowell; Justice Guttle - Newton; Beau Trippet - Trotter; Cook - Walters // Kitty - Mrs Russell; Mrs Gadabout - Miss Essex; Melissa - Mrs Bolingbroke.  
**COMMENT.** Concert, &c., as 18 June, but *Dancing* by Herbert, and added: *The Early Horn* by Barnshaw.
- Saturday 28**  
**King's**      **I CAPRICCI DEL SESSO.** As 20 May.  
**DANCING.** End of Act I *La Paysane Distraite*, as 17 June; End of Act II *La Clochette*, as 24 June; End of Opera *Serious Ballet*, as 21 June.
- Monday 30**  
**HAY**      **POLLY.** As 25 June. Also **THE CITIZEN.** Young Philpot - Palmer; Old Philpot - Parsons; Young Wilding - R. Palmer; Beaufort - Egan; Quildrive - Stevens; Dapper - T. Davis // Corinna - Mrs W. Palmer; Maria - Miss Farren (1st appearance in that character).
- CHR**      **GEORGE BARNWELL.** Barnwell - Young; Thoroughgood - Newton; Truman - Vowell; Uncle - Graham; Blunt - Henry // Maria - Mrs Bolingbroke; Lucy - Mrs Russell; Millwood - Mrs Graham. Also **CROSS PURPOSES.** Grub - Graham; Consol - Baker; George Bevil - Vowell; Harry Bevil - Trotter; Frank Bevil - Henry; Chapeau - G. Graham; Robin - Russell // Emily - Mrs Bolingbroke; Maid - Miss Essex; Mrs Grub - Mrs Russell.  
**SINGING.** In Act I of mainpiece *Sweet Passion of Love* by Miss Wilson.  
**COMMENT.** Concert, &c., as 18 June.

## July 1777

- Tuesday 1**  
**HAY**      **SHE STOOPS TO CONQUER.** As 9 June. Also **MIDAS.** As 9 June.
- Wednesday 2**  
**HAY**      **POLLY.** As 25 June. Also **THE CITIZEN.** As 30 June, but added: Sir Jasper Wilding - Massey.
- CHR**      **SHE STOOPS TO CONQUER.** Hardcastle - Graham; Sir Charles Marlow - Henry; Young Marlow - G. Graham; Tony Lumpkin - Russell; Landlord - Newton; Diggory - Baker; Hastings - Vowell // Mrs Hardcastle - Mrs Russell; Miss Hardcastle - Miss Essex; Miss Nevil - Miss Powel; Maid - Miss Cranfield. Also **THE DEVIL TO PAY.** Sir John Loverule - Barnshaw; Jobson - Newton; Conjuror - Henry; Butler - Russell; Coachman - Walters; Cook - Trotter // Lady Loverule - Mrs Bolingbroke; Nell - Mrs Russell; Lucy - Miss Essex; Lettice - Miss Cranfield.  
**COMMENT.** Concert, &c., as 18 June.

**HAMLET.** As 26 June. Also **THE RECRUITING SERJEANT.** Serjeant – Bannister; Countryman – Davies // Wife – Mrs Love; Mother – Mrs Hitchcock. [These two parts are here transposed; correctly: Mother – Mrs Love; Wife – Mrs Hitchcock, as in all subsequent playbills.]

**DANCING.** Afterpiece: With a *Dance* incident to the Piece [*performers not listed*. This was danced in all subsequent performances].

**COMMENT.** Afterpiece: Never performed here.

Thursday 3  
HAY

**VENICE PRESERVED.** *Cast not known.*

**COMMENT.** [Announced on playbill of 2 July, which lists no afterpiece, but not advertised on 3 July. Perhaps not acted; the theatre appears to have been closed until 21 July.]

CHR

**HAMLET.** As 26 June. Also **THE RECRUITING SERJEANT.** As 3 July.

**COMMENT.** [Mainpiece in place of **POLLY**; afterpiece of **LILLIPUT**, both announced on playbill of 3 July.]

Friday 4  
HAY

**L'ALI D'AMORE.** As 20 Mar.

**DANCING.** End of Act I *La Clochette*, as 17 June, but omitted: Sga Zuchelli; End of Act II *Minuet de la Cour*, as 8 May; End of Opera *Serious Ballet* by Mons and Mme Simonet, Vallouy le cadet, Mlle Baccelli.

**SINGING.** Preceding the last ballet an *Address of Thanks* (composed for the occasion by Rauzzini) by Rauzzini and Miss Storace.

**COMMENT.** Benefit for Rauzzini. The last Opera this Season. Part of the Figurants being gone to Paris, the Dances will be given in the best manner possible, and hope for the Indulgence of the Audience. Tickets to be had of Rauzzini, No. 5, Suffolk-street.

Saturday 5  
King's

**THE MINOR.** Smirk and Mrs Cole – Foote; The Minor – Aickin; Shift – Bannister; Sir William Wealthy – Egan; Mr Richard Wealthy – Fearon; Loader – T. Davis; Transfer – Jackson; Dick – Stevens // Lucy – Mrs Jewell. Also **THE AUTHOR.** Cadwallader – Foote; Young Cape – Aickin; Sprightly – R. Palmer; Vamp – Edwin; Governor Cape – Fearon; Robin – T. Davis; Printer's Devil – Master Hitchcock; Poet – Jackson // Arabella – Miss Platt; Mrs Cadwallader – Mrs Gardner.

**DANCING.** End of mainpiece *The Merry Lasses*, as 11 June.

Monday 7  
HAY

**THE MERCHANT OF VENICE.** As 11 June. Also **THE RECRUITING SERJEANT.** As 3 July.

**DANCING.** As 18 June.

Tuesday 8  
HAY

**POLLY.** As 25 June, but Mrs Colles's name listed in playbill, "her 7th appearance." Also **LILLIPUT.** As 15 May.

Wednesday 9  
HAY

**HAMLET.** As 26 June. Also **THE RECRUITING SERJEANT.** As 3 July.

Thursday 10  
HAY

**THE NABOB.** As 30 May, but Aickin in place of Bransby. Also **THE CITIZEN.** As 2 July.

Friday 11  
HAY

**THE ENGLISH MERCHANT.** As 15 May. Also **MIDAS.** As 9 June, but Miss Twist's name listed in playbill.

Monday 14  
HAY

**COMMENT.** *SHE STOOPS TO CONQUER* [announced on playbill of 11 July] is obliged to be deferred.

- Tuesday 15*    **HAY**    RULE A WIFE AND HAVE A WIFE. Leon - Henderson (1st appearance in that character [in London]); Don Juan - R. Palmer; Alonzo - Egan; Sanchio - T. Davis; Duke - Fearon; Cacafogo - Massey; Servants - Kenny, Stevens; Copper Captain - Palmer // Old Woman - *Mr* Parsons; Old Woman's Maid - *Mr* Besford; Margarita - Mrs Hunter; Altea - Mrs Poussin; Clara - Miss Platt; Ladies - Miss Hale, Mrs W. Palmer, Miss Morris, &c.; Estifania - Miss Barsanti. Also THE WATERMAN. Tom Tug - Bannister; Mr Bundle - Davies; Robin - Edwin // Mrs Bundle - Mrs Davies; Wilhelmina - Mrs Jewell.  
*DANCING.* As 7 July.  
 COMMENT. Mainpiece: The Characters dressed in Spanish Habits. [Henderson's 1st recorded appearance as Leon was at Bath, 4 Feb. 1777.]
- Wednesday 16*    **HAY**    RULE A WIFE AND HAVE A WIFE. As 15 July, but omitted: Servants. Also MIDAS. As 14 July.  
*DANCING.* As 7 July.  
 COMMENT. THE MINOR and THE AUTHOR [both announced on playbill of 15 July] are obliged to be deferred on account of Foote's Illness.
- Thursday 17*    **HAY**    *Public Advertiser:* "THE SHEEP-SHEARING and THE FAIRY TALE not being quite ready for Representation This Day are postponed till To-morrow."
- Friday 18*    **HAY**    THE SHEEP-SHEARING. Principal Parts by Du-Bellamy, Edwin, Fearon, Egan, Jackson, Massey, T. Davis, Griffiths, Bannister // Mrs Hitchcock, Miss Hale, Mrs Poussin, Mrs Colles. [Cast from text (G. Kearsly, 1777): Florizel - Du-Bellamy; Autolicus - Edwin; Leontes - Fearon; Polixenes - Egan; Clown - Jackson; Old Shepherd - Massey; Cleomenes - T. Davis; Camillo - Griffiths; Servant - Bannister; Gentleman - Stevens // Mopsa - Mrs Hitchcock; Dorcas - Miss Hale; Paulina - Mrs Poussin; Perdita - Mrs Colles.] Also THE FAIRY TALE. Bottom - Parsons; Quince - Edwin; Snout - Kenny; Starveling - Peirce; Snug - Bannister; Puck - The Admiral of Lilliput [Master Edwin]; Fairies - The rest of the Lilliputians [see 15 May], Miss Morris, Master Harrison, Miss Twist. [Edition of 1777 (G. Kearsly) adds: Flute - Blissett; and identifies: Oberon - Miss Morris; Fairies - Master Harrison, Miss Twist; Titania - Miss P. Farren; and The Admiral of Lilliput.] With a *Fairy Epilogue. Speaker not listed.* [This was spoken at all subsequent performances.]  
*DANCING.* With a *Pastoral Dance*, incident to the [main]piece (*performers not listed*); End of mainpiece, as 7 July.  
 COMMENT. Mainpiece [1st time; PAST 3]: Taken from [THE WINTER'S TALE, by] Shakespeare [altered by George Colman, the elder]. Afterpiece: Likewise taken from [A MIDSUMMER-NIGHT'S DREAM, by] Shakespeare. Books of both pieces to be had at the Theatre. The Musick of both pieces by the most eminent Composers [i.e. Michael Arne, Dibdin, Dr Burney, Hook, Theodore Smith, Dr Arnold]. The Characters new dressed.
- Monday 21*    **HAY**    HAMLET. As 26 June. Also THE FAIRY TALE. As 18 July.  
 COMMENT. As it appears to be the general Opinion that THE SHEEP-SHEARING should rank as an After-Piece, it will for the future (as well as THE FAIRY TALE) be subjoined to other Performances. [But THE SHEEP-SHEARING was not acted again until 20 Aug. 1783.]
- CHR**    OTHELLO, MOOR OF VENICE. Othello - Newton; Cassio - G. Graham; Roderigo - Russell; Brabantio - Graham; Lodovico - Vowell; Duke - Sidney; Montano - Trotter; Iago - Henry // *Æ*milia - Mrs Graham; Desdemona - Miss Powell. Also ALL THE WORLD'S A STAGE. Principal Characters by G. Graham, Graham, Vowell, Newton, Henry, Walters, Trotter, Baker // Mrs Graham, Miss Essex. *Cast not known.*  
 COMMENT. Concert, &c., as 18 June.

POLLY. As 9 July. Also THE FAIRY TALE. As 18 July.

Tuesday 22  
HAY

THE MERCHANT OF VENICE. As 11 June. Also THE FAIRY TALE. As 18 July.

DANCING. As 18 June.

Wednesday 23  
HAY

A BOLD STROKE FOR A WIFE. Colonel Feignwell - Russell; Freeman - G. Graham; Periwinkle - Graham; Tradelove - Vowell; Sackbut - Newton; Obadiah Prim - Walters; Sir Philip Modelove - Trotter; Boy - Master Russell // Mrs Prim - Mrs Russell; Betty - Mrs Trotter; Mask'd Lady - Miss Powell; Ann Lovely - Miss Essex.

CHR

COMMENT. [The play was not allowed to conclude, nor was the afterpiece, ALL THE WORLD'S A STAGE, performed. "Yesterday evening, during the representation of . . . A Bold Stroke for a Wife, at China Hall, Rotherhithe, a party of the inhabitants, who had laid an information against the performers, rushed into the theatre, behind the scenes, and seized Mr Russell (who played the character of Colonel Feignwell), and carried him, in his stage dress, before Justice Smith, at the Rotation-Office, St Bennet's-hill, who committed him to the House of Correction, for further examination this morning" (*Morning Chronicle*, 24 July). What happened to Russell is not known, but because of this occurrence the theatre did not re-open until the following season, on 25 May 1778. See my article on the history of this unlucky playhouse, *Theatre Notebook*, VIII, 76-80.]

THE FIRST PART OF KING HENRY IV, WITH THE HUMOURS OF SIR JOHN FALSTAFF. Falstaff - Henderson (1st appearance in that character [in London]); Hotspur - Aickin; King - Younger; Westmorland - Egan; Sir W. Blunt - T. Davis; Sir Richard Vernon - Davies; Worcester - Fearon; Poins - R. Palmer; Bardolph - Massey; Peto - Kenny; Gadshill - Besford; Francis - Edwin; Carriers - Jackson, Blissett; Prince of Wales - Palmer // Hostess - Mrs Love; Lady Percy - Mrs Colles. Also THE PORTRAIT. Leander - Bannister; Pantaloon - Edwin // Columbine - Mrs Hitchcock; Isabel - Miss Twist.

Thursday 24  
HAY

COMMENT. [Henderson's 1st recorded appearance as Falstaff was at Bath, 6 Mar. 1777. "In the frolicksome, gay, and humourous situations of Falstaff Henderson is superior to every man . . . His soliloquy in describing his ragamuffin regiment, and his enjoying the misuse of the king's press-money are so truly excellent that they are not inferior to any comic representation of the stage" (Davies, I, 252-53).] Afterpiece: Never performed here. The Musick composed by Dr Arnold.

THE MINOR. As 7 July. Also THE AUTHOR. As 7 July.  
DANCING. As 7 July.

Friday 25  
HAY

THE FIRST PART OF KING HENRY IV. As 24 July, but added: Douglas - Du-Bellamy [not listed in playbill; see below]. Also THE PORTRAIT. As 24 July.

Monday 28  
HAY

DANCING. End of Act II of mainpiece *The Merry Lasses*, as 11 June.

COMMENT. "Du-Bellamy, who played Douglas, and was to have assailed Falstaff, during the combat between Harry Percy and the Prince of Wales [in v. iv], went up to undress, having forgot that his part was not finished" (*Morning Chronicle*, 29 July).

SHE STOOPS TO CONQUER. As 9 June. Also THE FAIRY TALE. As 18 July.

Tuesday 29  
HAY

- Wednesday 30* THE MAID OF BATH. Principal Parts by Foote, Aickin, Parsons, Fearon, T. Davis, Griffiths, Massey, Stevens, Edwin // Mrs Fearon, Miss Platt, Mrs Jewell. [Cast adjusted from text (T. Cadell, 1778): Mr Flint - Foote; Major Rackett - Aickin; Sir Christopher Cripple - Parsons; Peter Poultice - Fearon; Fillup - T. Davis; Mynheer Sour-Crout - Griffiths; Mons de Jersey - Massey; John - Stevens; Billy Button - Edwin // Lady Catharine Coldstream - Mrs Fearon; Mrs Linnet - Miss Platt; Miss Linnet - Mrs Jewell.] Also THE MAYOR OF GARRATT. Major Sturgeon - Foote; Sir Jacob Jollup - Massey; Bruin - Fearon; Heel-tap - T. Davis; Lint - Jackson; Roger - Stevens; Snuffle - Peirce; Jerry Sneak - Parsons // Mrs Bruin - Miss Platt; Mrs Sneak - Mrs Gardner.  
*DANCING.* End of mainpiece *The Venetian Regatta*, as 11 June.  
 COMMENT. [This was Foote's last appearance on the stage. He died on 21 Oct. 1777.]
- Thursday 31* THE FIRST PART OF KING HENRY IV. As 24 July. Also THE RECRUITING SERJEANT. As 3 July.  
*DANCING.* As 28 July.

## August 1777

- Friday 1* THE TAILORS. As 2 June. Also THE PORTRAIT. As 24 July.  
 HAY
- Saturday 2* THE FIRST PART OF KING HENRY IV. As 24 July. Also POLLY HONEY-COMBE. As 16 June, but omitted: Scribble, Ledger.  
 HAY  
*DANCING.* As 28 July.
- Monday 4* HAMLET. As 26 June. Also PIETY IN PATTENS. As 11 June, but Mrs Candy - Mrs W. Palmer.  
 HAY
- Wednesday 6* RULE A WIFE AND HAVE A WIFE. As 16 July. Also THE PORTRAIT. As 24 July.  
 HAY  
*DANCING.* As 7 July.  
 COMMENT. THE DEVIL UPON TWO STICKS [announced in *Public Advertiser*, 5 Aug.] is obliged to be deferred on account of the Indisposition of Foote.
- Thursday 7* K. RICHARD III. Richard - Henderson (1st appearance in that character [in London]); King Henry - Younger; Catesby - T. Davis; Ratcliff - Egan; Lieutenant - R. Palmer; Lord Mayor - Massey; Buckingham - Aickin; Tressel - Davies; Stanley - Fearon; Norfolk - Griffiths; Tyrrell - Kenny; Oxford - Stevens; Prince Edward - Miss Francis; Duke of York - Master Edwin; Richmond - Palmer // Lady Anne - Mrs Hunter; Duchess of York - Mrs Poussin; Queen Elizabeth - Mrs Massey (1st appearance on this stage). Also MISS IN HER TEENS. Captain Flash - Palmer; Captain Loveit - R. Palmer; Jasper - Egan; Puff - Fearon; Fribble (with a song) - Blissett // Tag - Mrs Gardner; Miss Biddy - Mrs Davies.  
 HAY  
 COMMENT. [Henderson's 1st appearance as Richard was at Bath, 20 Oct. 1772. Mrs Massey was from the Norwich theatre.]
- Friday 8* K. RICHARD III. As 7 Aug. Also THE RECRUITING SERJEANT. As 3 July.  
 HAY  
 COMMENT. ["The scene of the tent . . . was judiciously managed with regard to the lighting it within the tent only" (*London Chronicle*, 9 Aug.).]

THE ADVERTISEMENT; or, A Bold Stroke for a Husband. Principal Parts by Parsons, Egan, Jackson, R. Palmer, Fearon, Blissett, Walker, Edwin // Mrs Colles, Miss Hale, Miss Platt, Mrs Love, Mrs Gardner. [Cast from *Public Advertiser*, 12 Aug.: Doctor Obstetric – Parsons; Capt. O'Cannon – Egan; Jack Steerage – Jackson; George Wydham – R. Palmer; Sir William Wydham – Fearon; Careful – Blissett; MacLocust – Walker; Snap – Edwin // Mrs Epigram – Mrs Colles; La Bronze – Miss Hale; Lydia Fanlove – Miss Platt; Landlady – Mrs Love; Widow Holdfast – Mrs Gardner.] *Prologue* spoken by Mrs Gardner. Also THE CITIZEN. As 2 July.

COMMENT. Mainpiece [1st time; c 3, by Sarah Gardner. Prologue by the author (*London Chronicle*, 11 Aug.). MS: Larpent 435; not published; synopsis of plot in *London Magazine*, Aug. 1777, p. 433. For a description of the difficulties attending the reception of this play, from a recently discovered MS by Mrs Gardner, see *Theatre Notebook*, VII, 76-81].

K. RICHARD III. As 7 Aug. Also THE PORTRAIT. As 24 July.

*Saturday 9*  
HAY

LOVE IN A VILLAGE. Hawthorn – Bannister; Justice Woodcock – Edwin; Young Meadows – Du-Bellamy; Sir William Meadows – Fearon; Hodge – Davies; Eustace – Kenny // Margery – Mrs Davies; Deborah Woodcock – Mrs Love; Lucinda – Miss Hale; Rosetta – Miss Farren (1st appearance in that character). Also MISS IN HER TEENS. As 7 Aug.

*Tuesday 12*  
HAY

DANCING. In Act I a *Country Dance* incident to the [main] piece; End of Act II a *New Dance* of Demi Caractère.

THE FIRST PART OF KING HENRY IV. As 24 July. Also THE PORTRAIT.  
As 24 July.  
DANCING. As 28 July.

*Wednesday 13*  
HAY

CATO. Cato – Digges (1st appearance in London); Portius – Aickin; Marcus – Davies; Sempronius – Fearon; Syphax – Blissett; Mutineers – T. Davis, Stevens, Kenny, &c.; Decius – Egan; Lucius – Massey; Juba – Palmer // Lucia – Mrs Colles; Marcia – Mrs Massey. Also THE CITIZEN. As 2 July.

*Thursday 14*  
HAY

DANCING. End of mainpiece a *Dance*.

COMMENT. Mainpiece: Never performed here. "Digges 'discharged the character' in the same costume as it is to be supposed was adopted by Booth, when the play was originally acted [in 1713], that is, in a shape, as it is technically termed [i.e. a costume] of the stiffest order, decorated with gilt leather upon a black ground, with black stockings, black gloves, and a powdered periwig" (Peake, II, 13).

THE MERCHANT OF VENICE. As 11 June. Also THE PORTRAIT. As 24 July.  
DANCING. As 18 June.

*Friday 15*  
HAY

COMMENT. POLLY [announced on playbill of 14 Aug.] is obliged to be deferred on account of the Hoarseness of Mrs Colles. [Afterpiece in place of THE FAIRY TALE, announced on playbill of 14 Aug.]

CATO. As 14 Aug. Also BON TON; or, High Life above Stairs. Lord Minikin – R. Palmer; Sir John Trotley – Massey; Col. Tivy – Egan; Jessamy – Fearon; Mignon – Stevens; Davy – Parsons // Lady Minikin – Mrs Hitchcock; Miss Tittup – Miss Farren (1st appearance in that character).  
DANCING. As 14 Aug.

*Monday 18*  
HAY

- Tuesday 19*    **HAY**    **THE CHANCES.** Don John - Henderson (1st appearance in that character [in London]); Petruchio - Aickin; Duke - Fearon; Peter - Blissett; Anthony - Massey; Francisco - Jackson; Surgeon - Griffiths; Antonio - Parsons; Don Frederick - Davies // 1st Constantia - Mrs Hunter; Landlady - Mrs Love; Nurse - Mrs W. Palmer; Kinswoman - Miss Hale; Mother - Miss Platt; 2nd Constantia - Miss Barsanti. Also **THE LYAR.** Young Wilding - Palmer; Old Wilding - Fearon; Sir J. Elliot - R. Palmer; Papillion - Parsons // Miss Godfrey - Miss Platt; Kitty - Mrs Poussin; Miss Grantham - Mrs Davies.  
*DANCING.* End of Monologue a *Dance*.  
*MONOLOGUE.* End of mainpiece *The Picture of a Playhouse; or, Bucks have at Ye All* by Palmer.  
*COMMENT.* Benefit for Palmer. Mainpiece: Never performed here [so stated on playbill of 18 Aug.]. *Public Advertiser*, 13 Aug.: Tickets to be had of Palmer at his house in Bow-street, Bloomsbury. [Henderson's 1st appearance as Don John was at Bath, 23 Oct. 1773.]
- Wednesday 20*    **HAY**    **LOVE IN A VILLAGE.** As 12 Aug. Also **LILLIPUT.** As 15 May.  
*DANCING.* As 12 Aug.
- Thursday 21*    **HAY**    **THE FIRST PART OF KING HENRY IV.** As 24 July. Also **PIETY IN PATTENS.** As 11 June.  
*DANCING.* As 28 July.
- Friday 22*    **HAY**    **APRIL-DAY.** Principal Parts by Bannister, Du-Bellamy, Edwin // Mrs Hitchcock, Miss Twist. [Cast from text (G. Kearsly, 1777): Don Buffalo - Bannister; Count Folatre - Du-Bellamy; Davo - Edwin // Matilda - Mrs Hitchcock; Cephisa - Miss Twist.] Also **THE CITIZEN.** As 2 July.  
*DANCING.* End of Act I of mainpiece a *New Pastoral Dance*; End of Act II *The Provencalle* [performers not listed for either dance, but see 11 June].  
*COMMENT.* Mainpiece [1st time; BURL 3]: Written by the Author of **MIDAS** [Kane O'Hara; music by Samuel Arnold]. Books of the Burletta to be had at the Theatre. *Public Advertiser*, 22 Aug.: This Afternoon, at Three, will be published **APRIL-DAY** (1s. 6d.).
- Saturday 23*    **HAY**    **THE CHANCES.** As 19 Aug., but Mother - Mrs Gardner; omitted: Nurse. Also **MIDAS.** As 14 July.
- Monday 25*    **HAY**    **THE REHEARSAL.** Bayes - Henderson (1st appearance in that character [in London]); Smith - Aickin; Johnson - Palmer; The other Characters - R. Palmer, Egan, Hitchcock, Besford, T. Davis, Griffiths, Peirce, Fearon, Parsons, Blissett, Jackson, Edwin // Miss Hale, Mr Du-Bellamy, Mrs Poussin, Mrs Love, Miss Platt, Mrs Colles [who acted Amaryllis (*Morning Post*, 26 Aug.)]. With an Additional Reinforcement of Mr Bayes's New-raised Troops [for which, and for a list of the other parts, see DL, 13 Dec. 1777]. Also **THE FAIRY TALE.** As 18 July.  
*COMMENT.* Benefit for Henderson. *Public Advertiser*, 19 Aug.: Tickets to be had of Henderson, No. 21, Maiden-lane, Covent Garden. [Henderson's 1st appearance as Bayes was at Bath, 28 Nov. 1772.]
- Tuesday 26*    **HAY**    **APRIL-DAY.** As 22 Aug. Also **THE LYAR.** As 19 Aug.  
*DANCING.* As 22 Aug.
- Wednesday 27*    **HAY**    **THE REHEARSAL.** As 25 Aug. Also **POLLY HONEYCOMBE.** As 2 Aug.

**THE CHANCES.** As 23 Aug., but 2nd Constantia – Mrs Lisley (late Miss Barsanti).  
Also **THE WATERMAN.** As 15 July.

Thursday 28  
HAY

COMMENT. Benefit for Bannister. *Public Advertiser*, 21 Aug.: Tickets to be had of Bannister, at Palmer's, Bridges-street. [*Public Advertiser* assigns in mainpiece: Kinswoman – Miss Platt; in afterpiece: Mrs Bundle – Mrs Love.]

**KING HENRY VIII.** Cardinal Wolsey – Digges; Buckingham – Palmer; Cranmer – Younger; Surry – Davies; Cromwell – R. Palmer; Gardiner – Parsons; Lord Sands – Jackson; Lord Chamberlain – Egan; Norfolk – T. Davis; Suffolk – Fearon; King Henry – A Gentleman (from the Theatre Royal, Dublin; 1st appearance in London [Fotteral]) // Anne Bullen – Mrs Colles; Patience (with a song) – Miss Twist; Queen Catherine – Mrs Massey (1st appearance in that character). Also **THE PORTRAIT.** As 24 July.

Friday 29  
HAY

COMMENT. [Digges refused to make use of “the too familiar modern manner of speaking blank verse” (*London Chronicle*, 30 Aug., which also identifies Fotteral, although misspelling his name as “Fotheril”).]

**THE SPANISH BARBER;** or, **The Fruitless Precaution.** Principal Parts by Palmer, Parsons, Blissett, Jackson, R. Palmer, Egan, Stevens, Edwin // Miss Farren. [Cast from *London Chronicle*, 1 Sept.: Count Almaviva – Palmer; Dr Bartholo – Parsons; Basil – Blissett; Argus – Jackson; Tall-Boy – R. Palmer; Alcade – Egan; Notary – Stevens; Lazarillo – Edwin // Rosina – Miss Farren.] *Prologue* spoken by Parsons. *Epilogue* spoken by Miss Farren. [These were spoken, as here assigned, at all subsequent performances.] Also **THOMAS AND SALLY.** Thomas – Bannister; The Squire – Du-Bellamy // Dorcas – Mrs Love; Sally – Mrs Jewell. **DANCING.** End of mainpiece a *Dance* [performers not listed]. This was included in all subsequent performances.]

Saturday 30  
HAY

COMMENT. Mainpiece [1st time; co 3, by George Colman, the elder, based on *LE BARBIER DE SÉVILLE*; ou, *La Précaution Inutile*, by Pierre Augustin Caron de Beaumarchais; music by Samuel Arnold and, by attribution, Pierre Alexandre Monsigny. Prologue by the author (*Collection . . . of English Prologues and Epilogues*, II, 209). Epilogue by David Garrick (*Poetical Works*, II, 340). MS: Larpent 436; not published; synopsis of plot in *London Magazine*, Sept. 1777, pp. 467-69]: With New Dresses and Scenes.

## September 1777

**THE SPANISH BARBER.** As 30 Aug. Also **THE RECRUITING SERJEANT.** As 3 July.

Monday 1  
HAY

**THE SPANISH BARBER.** As 30 Aug. Also **LILLIPUT.** As 15 May.

Tuesday 2  
HAY

**THE MERRY WIVES OF WINDSOR.** Falstaff – Henderson (1st appearance in this play [in London]); Justice Shallow – Blissett; Sir Hugh Evans – Parsons; Dr Caius – Jackson; Mr Page – Fearon; Master Slender – Bates; Fenton – R. Palmer; Host – Massey; Bardolph – Kenny; Pistol – Stevens; Robin – Master Hitchcock; Simple – Master Pulley; Ford – Palmer // Mrs Page – Mrs Davies; Ann Page – Mrs Colles; Hostess – Mrs Love; Mrs Ford – Mrs Lisley (late Miss Barsanti). Also **THE PADLOCK.** Don Diego – Bannister; Leander – Du-Bellamy; Mungo – Davies (1st appearance in that character) // Ursula – Mrs Love; Leonora – Mrs Jewell.

Wednesday 3  
HAY

COMMENT. Benefit for Jewell, treasurer. Mainpiece: Never performed here. [Henderson's 1st recorded appearance as Falstaff was at Bristol, 11 Sept. 1775.]

- Tbursday 4*      THE SPANISH BARBER. As 30 Aug. Also MIDAS. As 14 July.  
 HAY                COMMENT. [Mainpiece in place of KING HENRY VIII, announced on playbill of 3 Sept.]
- Friday 5*        KING HENRY VIII. As 29 Aug. Also THE FAIRY TALE. As 18 July.  
 HAY                DANCING. End of mainpiece a *Dance*.
- Saturday 6*      HAMLET. As 26 June. Also PIETY IN PATTENS. As 11 June.
- Monday 8*        HAY                THE SPANISH BARBER. As 30 Aug. Also MIDAS. As 14 July.
- Tuesday 9*       HAY                THE MERRY WIVES OF WINDSOR. As 3 Sept., but Master Slender - R. Palmer; Fenton - Egan. Also THE PORTRAIT. As 24 July.
- Wednesday 10*    HAY                THE PROVOKED WIFE. Sir John Brute - Digges (1st appearance in that character [in London]); Heartfree - Aickin; Constant - Davies; Lord Rake - Egan; Justice - Massey; Constable - Griffiths; Watchmen - Jackson, Besford; Razor - R. Palmer; Taylor - Blissett // Lady Fanciful - Mrs Lisley; Belinda - Mrs Hitchcock; Mademoiselle - A Young Gentlewoman (1st appearance on any stage [unidentified]); Lady Brute - Mrs Hunter. Also MIDAS. As 14 July.  
 DANCING. End of mainpiece a *Dance*.  
 COMMENT. Mainpiece: Never performed here. [Digges's 1st recorded appearance as Sir John Brute was at Edinburgh in 1757.]
- Tbursday 11*      HAY                THE SPANISH BARBER. As 30 Aug. Also MIDAS. As 14 July.
- Friday 12*        HAY                THE PROVOKED WIFE. As 10 Sept. Also THE WATERMAN. As 28 Aug.  
 DANCING. As 10 Sept.
- Saturday 13*      HAY                THE FIRST PART OF KING HENRY IV. As 24 July, but Hotspur - Smith (from the Theatre Royal, Dublin; 1st appearance in London). Also THE PORTRAIT. As 24 July.  
 DANCING. As 28 July.
- Monday 15*       HAY                HAMLET. As 26 June, but King - Younger; Guildenstern - T. Davis; added: Bernardo - Kenny. Also THE RECRUITING SERJEANT. As 3 July.  
 COMMENT. The Last Night this Season.
- Tuesday 16*       HAY                THE SPANISH BARBER. As 30 Aug., but Massey in place of Blissett; T. Davis in place of Egan; Bannister in place of Edwin. Also THE WATERMAN. As 15 July, but omitted: Robin.  
 COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Miss Farren.
- Wednesday 17*     HAY                THE BEGGAR'S OPERA. Capt. Macheath - Bannister; Peachum - Aickin; Lockit - Massey; Mat o' th' Mint - Griffiths; Filch - Parsons // Lucy - Miss Hale; Mrs Peachum and Diana Trapes - Mrs Love; Mrs Slammekin - Mrs W. Palmer; Polly - Mrs Jewell. Also THE MAYOR OF GARRATT. Major Sturgeon - Bannister; Sir Jacob Jollup - Jackson [*Public Advertiser*: Massey]; Bruin - Griffiths; Heel-tap - T. Davis; Jerry Sneak - Parsons // Mrs Bruin - Miss Platt; Mrs Sneak - Mrs Burden (1st appearance in London these 8 years).  
 DANCING. In Act III of mainpiece a *Hornpipe* [performer not listed].  
 IMITATIONS. End of mainpiece *New Imitations*, Vocal and Rhetorical, by Hutton.  
 COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Mrs Jewell. The Out-standing Tickets of Mr Jewell [from his benefit on 3 Sept.], and those issued for KING RICHARD III will be admitted.

**THE PROVOK'D WIFE.** As 10 Sept., but Lord Rake - Griffiths; Taylor - Stevens // Belinda - Miss Hale; Mademoiselle - Miss Walton (1st appearance); Lady Brute - Mrs Burden; added: Col. Bully (with a song) - Bannister; omitted: Constable. Also **THE MAYOR OF GARRATT.** As 17 Sept., but Sir Jacob Jollup - Massey; Bruin - Fearon; Heel-tap - Griffiths.

*Tursday 18*  
HAY

**COMMENT.** [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Griffiths and Fearon. Tickets delivered for HAMLET and a Comedy will be admitted. Tickets to be had of Griffiths and of Fearon at Clay's, Cabinet-maker, Princess-street, Soho.

**THE PROVOKED HUSBAND.** Lord Townly - Digges (1st appearance in that character [in London]); Manly - Aickin; Count Basset - Davies; Squire Richard - R. Palmer; John Moody - Jackson; Sir Francis Wronghead - Parsons // Lady Wronghead - Mrs Love; Miss Jenny - Mrs Davies; Lady Grace - Mrs Colles; Myrtilla - Miss Platt; Trusty - Mrs W. Palmer; Mrs Motherly - Mrs Poussin; Lady Townly - Mrs Lisley (1st appearance in that character). Also **THE OCCASIONAL PRELUDE.** Manager - Fottler // Young Actress - Mrs Lisley. Also **THE MAYOR OF GARRATT.** As 17 Sept., but Sir Jacob Jollup - Massey; Bruin - Fearon.

*Friday 19*  
HAY

**COMMENT.** [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Mrs Lisley, late Miss Barsanti. T. Davis's benefit, which was intended for Tuesday next, is obliged to be deferred till a Future Day, of which Proper Notice will be given. [Digges's 1st recorded appearance as Lord Townly was at Edinburgh, 6 Mar. 1756.]



1777 Decs brought over ~ ~ ~ 28423 A

## Tempest.

Bon Jour.

King & Queen.

161 Night Cashes 219 13 -  
Mr Braddeley on acct 30 -

# School for Scandal

*& (Night)*  
Mayor of Yamat.

162 Nighti - - - - - 225 9 - - 475 2 -

28898 6-

THE RECEIPTS ON THE FIRST NIGHT of *The School for Scandal* (the 162nd night of the season). From the Drury Lane Account-Book in the Folger Shakespeare Library.



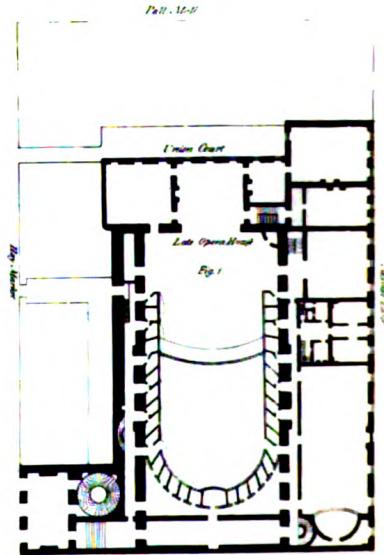
*G. Jones del.*

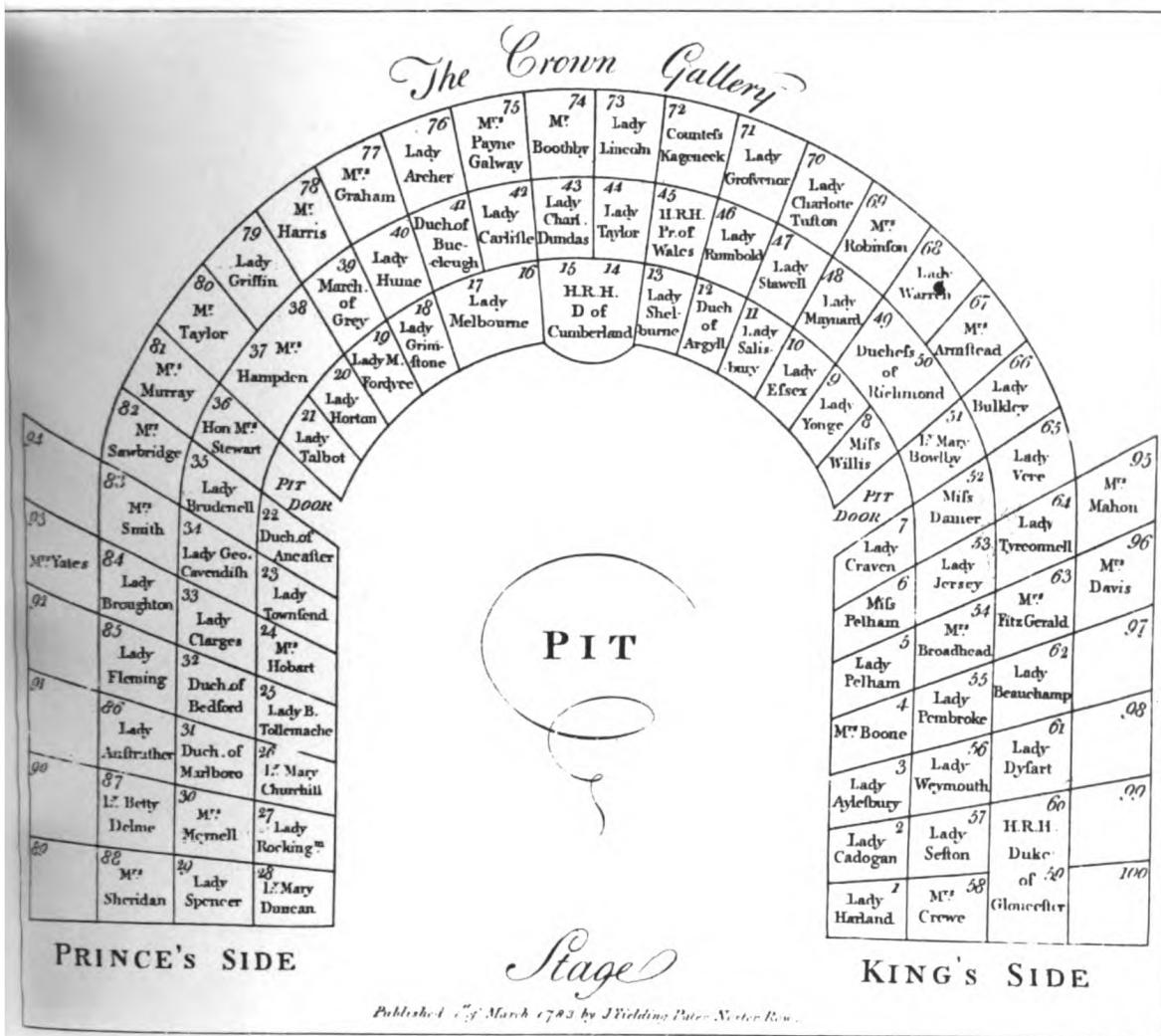
### PROSCENIUM OF THE OPERA HOUSE.

*H. Cook sculp.*



*ENTRANCE IN THE HAYMARKET.*

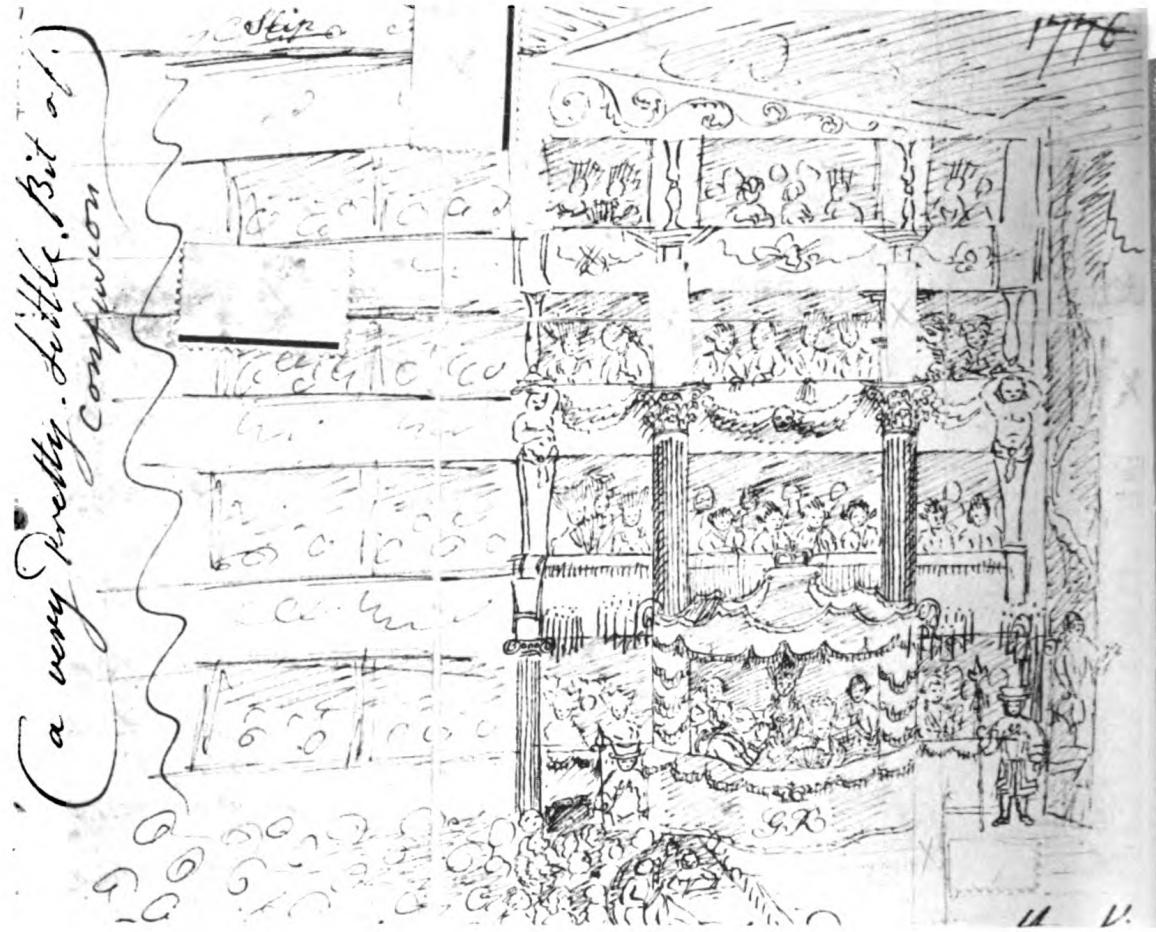




*Opposite page and above:*

### THE KING'S THEATRE, or OPERA HOUSE, HAYMARKET, 1783

Until 1791 this theatre, as can be seen from the floor plan, had no frontage on the Haymarket, except for two small doors. Another door was in Market Lane (to-day the Royal Arcade). Above the boxes was the crown, i.e. five-shilling gallery, and above it was the second, or three-shilling gallery. From prints in the *Harvard Theatre Collection*.



House the Bell ringing just after they took  
 their seats the King on the right Hand the  
 Lords & Ladies in Waiting standing behind  
 the Maids of Honour in a little Box on the  
 right Hand & a number of Officers & Attendants  
 in the Boxes over them the Play was still in  
 the Wrong with Crop Heropos the Queen seem  
 very much interested when it was over  
 the People call'd for God save the King -  
 which was play'd but not Heard for the  
 noise, the King went out with a low Bow  
 & the Queen just after with a low Bow  
 - curtsey, & I sneaked out just after very  
 Glad that I was not forced to do the same,

A DRAWING BY FANNY  
 BURNAY of the royal box at  
 Covent Garden, 16 October  
 1776, with her written descrip-  
 tion of it. From the collection  
 of Frederick W. Hilles, Esq.



THE CONCLUDING SCENE IN *The Law of Lombardy*, by Robert Jephson, as represented at Drury Lane on 8 February 1779. In the foreground are Henderson, Miss Younge, and Smith. From a print in the *Yale University Library*.



MISS YOUNGE AS ZARA

in Congreve's *The Mourning Bride*. From a print in the *Harvard Theatre Collection*.



FROM *Practical Illustrations of Rhetorical Gesture and Action; adapted to the English Drama*, by Henry Siddons, London, 1807.



*Act II.*

RIVAL QUEENS.

*Scene 2.*



COSTUME WORN BY WILLIAM SMITH as Alexander the Great in Lee's tragedy of that name. From a print in the *Henry E. Huntington Library*.



## SEASON OF 1777-1778

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THE MOST remarkable event of this season was the continuing triumph of *The School for Scandal*. It achieved 45 performances: a record not surpassed for a new play, as distinct from a comic opera or a melodrama, in the entire century. The very large houses that it drew saw it acted without change by the same cast that had given such lustre to its famous opening night in May 1777. Of this original cast a few statistics may prove of interest. On 10 June 1800 *The School for Scandal* was performed at Drury Lane for the 254th time<sup>1</sup>. At every one of these performances Miss Pope acted the part she had originally appeared in—that of Mrs Candour. As Sir Peter Teazle, Thomas King, both times because of illness, missed only two performances; as Charles Surface, William Smith, until his retirement in June 1788, missed only one. And so did Robert Baddeley, the original Moses, up to the time of his death in November 1794. With one exception Mrs Abington acted Lady Teazle until she withdrew from Drury Lane in 1782; thereafter Miss Farren, with no exceptions at all, represented the part until she left the stage in April 1797. Clearly the play meant as much to its interpreters as it did to its audiences.

And also to the new Drury Lane proprietors. Success smoothed their path, and the difficulties that had harrassed them early in the preceding season entirely vanished. In the Folger Shakespeare Library are two or three note-books that contain, some of them in Sheridan's hand, odds and ends of jottings that reveal a genuine fascination for and absorption in the details of operating a large theatre. For example,

<sup>1</sup> Throughout this period the play was given 7 performances at other theatres.

There are 20 Dressing Rooms (besides ye Shifting Room), a Dresser allotted to each. These are to attend every night & to assist in other Rooms if not wanted in their own (they might be useful on ye Stage on such Nights as in Processions, &c.). New Performers and old ones on new salaries to provide their own white silk stockings (& gloves?) as at Covent Garden. Office and Doorkeepers not to quit their Station till ye Performances are quite ended.

The proprietors were, in addition, loyal to the terms employed in the deed of sale by which, in 1776, they had acquired the theatre. In this deed the seller of the property, David Garrick, had stipulated that as soon as possible a new piece by William Shirley, some of whose earlier plays Garrick had successfully produced, should be performed. This was *The Roman Sacrifice*, and it was obediently brought forward on 18 December. It was kept alive for four nights to steadily diminishing receipts, and was then heard of no more. On the following night, to nobody's surprise, *The School for Scandal* was acted.

One of the proprietors, Willoughby Lacy, always fancied himself an actor. In the preceding season he had undertaken various parts, usually in tragedy, with very little success. This present season he was induced to limit himself to only one appearance, on 23 April. That he was thus restrained could in all likelihood be a principal reason for his withdrawing, the following year, from his partnership in the theatre. But in any case he would have been little missed. The engagement at Drury Lane of the young John Henderson, who had made so dazzling a success at the Haymarket the previous summer, was a guarantee of full houses and of great critical acclaim. Until the advent in 1782 of Mrs Siddons, no performer was so much admired by all classes of theatre-goers.

During the summer recess Covent Garden underwent considerable alterations. One in particular deserves mention: the construction of a passageway at the back of every box which made it possible for spectators to proceed from one box to another, all the way around the theatre, without having to make use of the corridor surrounding the boxes. The noise and interruption that must have been occasioned by this arrangement scarcely need comment. The entire ceiling of the theatre was repainted by Cipriani, who, with Richards, refurbished everything else. Cipriani also painted a new frontispiece, i.e. a false proscenium, whose emblematical figures and festoons of flowers came in for criticism as being destructive of the illusion created by the regular scenery which appeared behind it<sup>2</sup>.

<sup>2</sup> The original water-color design for this frontispiece is reproduced in Ifan Kyte Fletcher's Catalogue 207 [1963].

At Covent Garden Tate Wilkinson, the famous manager of the York theatre, made a few appearances in the course of the winter; in his *Wandering Patente* he has recorded some lively back-stage impressions of life in a large metropolitan playhouse.<sup>3</sup> On 17 February David Ross, who had acted leading parts since 1751, made his final appearance in London.

The Haymarket, in its summer season, saw the debuts of two celebrated performers: John Bannister (the Bannister Jun. of the playbills) on 27 August, and Miss Elizabeth Harper—who in 1783 became his wife—on 22 May. In view of the disappearance of all the treasurer's Account-Books for this theatre, the recording of the receipts and the charge for one night, that of 14 August, has its interest.

This season, the season that preceded it, and the two or three that followed it, were the last in the eighteenth century during which audiences could not seem to have their fill of dances—dances of all sorts: hornpipes, minuets, reels, chaconnes, allemandes, lilt, ballets d'action. The two winter theatres were open for a total of 180 nights; at one or the other of them, and frequently at both, dances were brought forward on every night but 22.

## Summary

### DRURY LANE

SEASON: 180 nights of plays (20 Sept.-28 May); 11 of oratorios (6 Mar.-10 Apr.).

TOTAL RECEIPTS: £34,037 19s. 7d.

TOTAL EXPENDITURES: £34,027 17s. 1d.

AVERAGE OF SALARIES PER WEEK: £530.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 30 Mar. [2]; All for Love, 23 Apr. [1]; As You Like It, 3 Dec. [2]; *The Battle of Hastings*, 24 Jan. [12]; The Beggar's Opera, 8 Nov. [8]; Braganza, 18 Nov. [1]; The Chances, 4 Dec. [1]; The Clandestine Marriage, 25 Sept. [5]; The Committee, 21 Apr. [1]; The Confederacy, 9 Apr. [1]; Cymbeline, 31 Oct. [2]; Cymon, 17 Jan. [7]; The Distressed Mother, 27 Sept. [2]; Every Man in his Humour, 2 Jan. [2]; George Barnwell, 21 May [1]; Hamlet, 30 Sept. [7]; Henry IV, Part I, 17 Oct. [9]; Henry IV,

<sup>3</sup> I, 278-83.

Part II, 24 Nov. [3]; Jane Shore, 20 Apr. [1]; The Jealous Wife, 23 Sept. [2]; King John, 29 Nov. [3]; Love for Love, 5 Mar. [2]; Love in a Village, 2 Oct. [3]; Macbeth, 5 Jan. [4]; Measure for Measure, 13 Nov. [1]; The Merchant of Venice, 14 Oct. [3]; The Merry Wives of Windsor, 24 Feb. [5]; Much Ado about Nothing, 10 Feb. [4]; The Old Batchelor, 9 Oct. [2]; The Provoked Wife, 27 Apr. [1]; The Rehearsal, 13 Dec. [2]; Richard III, 7 Oct. [4]; The Rivals, 12 Mar. [3]; The Roman Father, 28 Oct. [2]; *The Roman Sacrifice*, 18 Dec. [4]; Romeo and Juliet, 23 May [1]; The Runaway, 10 Jan. [3]; A School for Fathers, 8 Jan. [5]; The School for Scandal, 22 Oct. [45]; Tamerlane, 4 Nov. [1]; The Tempest, 20 Sept. [5]; Twelfth Night, 18 Oct. [3]; Venice Preserved, 16 Mar. [1]; The Way of the World, 23 Jan. [2]; The Wonder, 11 Dec. [1]. Total: 45.

**AFTERPIECES:** All the World's a Stage, 20 Sept. [5]; *Belphegor*, 16 Mar. [11]; Bon Ton, 31 Oct. [11]; *The Cady of Bagdad*, 19 Feb. [3]; A Christmas Tale, 4 Dec. [6]; Comus, 15 Dec. [16]; *The Crisis*, 1 May [1]; Daphne and Amintor, 22 Nov. [4]; The Deserter, 23 Sept. [7]; The Deuce is in Him, 29 Nov. [2]; The Devil to Pay, 25 Sept. [2]; The Elopement, 10 Nov. [4]; Harlequin's Invasion, 27 Sept. [11]; High Life below Stairs, 14 Nov. [3]; The Irish Widow, 2 May [8]; *Joseph Andrews*, 20 Apr. [1]; The Jubilee, 27 Apr. [2]; *The Lucky Escape*, 30 Apr. [1]; The Lyar, 5 May [2]; The Note of Hand, 2 Feb. [2]; The Padlock, 12 Nov. [3]; The Quaker, 7 Oct. [30]; Queen Mab, 1 Jan. [20]; The Register Office, 22 Jan. [1]; The Rival Candidates, 29 Oct. [3]; *Second Thought is Best*, 30 Mar. [1]; Selima and Azor, 23 Oct. [9]; The Waterman, 19 Nov. [11]. Total: 28.

**ORATORIOS:** Acis and Galatea, 6 Mar. [2]; Alexander's Feast, 18 Mar. [2]; L'Allegro Il Penseroso, 13 Mar. [1]; Coronation Anthems, 13 Mar. [2]; Dryden's Ode, 6 Mar. [1]; Joshua, 1 Apr. [1]; Judas Maccabaeus, 11 Mar. [2]; The Messiah, 8 Apr. [2]; St. Caecilia's [i.e. Dryden's] Ode, 3 Apr. [10]; Samson, 25 Mar. [1]; The Song of Moses, 18 Mar. [1]. Total: 11.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (20 Sept.-28 May); Baddeley (20 Sept.-28 May); Bannister (20 Sept.-21 May); Barrett (20 Sept.-27 Dec.); Bensley (9 Oct.-26 May); *Bingham* (16 Mar. only); Brereton (25 Sept.-26 May); Burn (10 Nov.-27 Dec.); Burton (25 Sept.-28 May); Carpenter (20 Sept.-27 May); *Chambers* (29 Nov.-26 May); Chaplin (20 Sept.-26 May); T. Davies (27 May only); W. Davies (20 Sept.-28 May); Dodd (23 Sept.-28 May); Farren (20 Sept.-28 May); Fawcett (29 Oct.-16 May); Gaudry (20 Sept.-25 May); Griffith[s] (27 Sept.-27 May); *Henderson* (30 Sept.-6 May); Holcroft (20 Sept.-27 May); Hurst (25 Sept.-26 May); Johnston

(1 Jan.-13 May); Kear (29 Oct.-20 Feb.); King (25 Sept.-28 May); Lacy (23 Apr. only); Lamash (30 Sept.-28 May); Legg (20 Sept.-23 May); Mattocks [of CG] (2 May only); Moody (20 Sept.-28 May); Nash (17 Oct.-2 Apr.); Norris (25 Sept.-23 May); Packer (20 Sept.-28 May); J. Palmer (27 Sept.-28 May); R. Palmer (7 Oct.-26 May); Parsons (20 Sept.-28 May); Philimore (6 Dec.-23 May); Master Pulley (7 Oct.-26 May); Smith (23 Sept.-28 May); Tenducci (15 Dec.-9 Mar.); Vernon (25 Sept.-28 May); Waldron (23 Sept.-27 May); Webster (8 Nov.-25 May); Wright (23 Sept.-27 May); Wrighten (20 Sept.-27 May); Yates (23 Sept.-28 May). Total: 45 and 1 from CG.

*Actresses:* Mrs Abington (22 Oct.-28 May); Miss Abrams (20 Sept.-23 May); Mrs Arne (7 Apr. only); Mrs Baddeley (18 Oct.-9 May); Mrs Booth (20 Sept.-23 May); Mrs Bradshaw (27 Sept.-27 May); Mrs Bulkley [of CG] (9 Apr. only); Mrs Colles (31 Oct.-26 May); Miss Collett (20 Sept.-27 May); Mrs Cuyler (20 Sept.-15 May); Mrs Davies (25 Sept.-27 May); Miss Field (20 Sept.-26 May); Mrs Hopkins (20 Sept.-27 May); Miss E. Hopkins (20 Sept.-27 May); Miss P. Hopkins (25 Sept.-28 May); Mrs Johnston (25 Sept.-26 May); Mrs Love (20 Sept.-25 May); Miss Pope (25 Sept.-28 May); Mrs Pulley (27 Dec.-16 Jan.); Mrs Robinson (30 Sept.-26 May); Mrs Sherborn (23 Sept.-30 Dec.); Miss Sherry (27 Sept.-28 May); *Miss Simson* (17 Jan.-24 Apr.); Miss Stageloir (22 Jan.-28 May); *Miss Walpole* (2 Oct.-28 May); Mrs Wrighten (23 Sept.-25 May); Mrs Yates (27 Sept.-4 May); Miss Younge (23 Sept.-22 May). Total: 27 and 1 from CG.

*Dancers:* Miss Armstrong (20 Sept.-15 May); Blurton (31 Oct.-25 May); Sga Crespi (28 Jan.-23 Apr.); Mlle Dupré (20 Sept.-13 May); Fitzgerald (9-23 Apr.); Gallet (20 Sept.-13 May); Henry (2 Oct.-15 May); Master Holland (7 Nov. only); Mrs Marklew (1 Nov. only); Slingsby (20 Sept.-23 Apr.); the Miss Stageloirs (17 Oct.-28 May); Master Staples (8 May only); Mrs Sutton (8 May only); Walker (18-21 May). Total: 14.

*Singers:* Edwards (5 Jan. only); Mrs Gaudry (31 Mar.-23 May); Miss Kirby (23 May only); Mrs Pitt (20 Sept.-23 May); Mrs Smith (20 Sept.-23 May). Total: 5. IN ORATORIOS: Miss Draper, Mrs Farrell, Miss Linley, Miss M. Linley, Norris, Webster (6 Mar.-10 Apr.). Total: 6.

*Musicians in oratorios:* Linley Jun. [violinist], Parke [oboist], Stanley [organist]. Total: 3.

*Proprietors:* Ford, Lacy, Linley Sen., R. B. Sheridan.

*Employees:* R. B. Sheridan (acting manager); Hopkins (prompter); Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene

designer); Butler (master carpenter); Evans (treasurer); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Dickinson (pit office-keeper).

## COVENT GARDEN

SEASON: 177 nights of plays (22 Sept.-25 May); 11 of oratorios (6 Mar.-10 Apr.).

TOTAL RECEIPTS: £29,110 10s. 11d.

TOTAL EXPENDITURES: £27,953 16s. 3d.

AVERAGE OF SALARIES PER WEEK: £360.

LARGEST NUMBER OF SPECTATORS: in boxes: 782; in pit: 919; in galleries: 1,001. Total: 2,702.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 22 Apr. [3]; *Alfred*, 21 Jan. [3]; All in the Wrong, 21 Apr. [1]; Artaxerxes, 8 Jan. [1]; As You Like It, 24 Feb. [1]; The [Beaux] Stratagem, 28 Feb. [2]; The Beggar's Opera, 17 Oct. [19]; *The British Heroine*, 5 May [1]; The Brothers, 15 Jan. [1]; The Busy Body, 29 Jan. [2]; Caractacus, 3 Dec. [2]; The Careless Husband, 13 Feb. [2]; The Conscious Lovers, 8 Oct. [3]; The Countess of Salisbury, 7 Apr. [1]; Douglas, 27 Nov. [2]; The Duenna, 29 Oct. [21]; Edward the Black Prince, 15 May [1]; The Fair Penitent, 16 Feb. [1]; George Barnwell, 26 Dec. [2]; The Grecian Daughter, 13 Nov. [4]; Henry v, 11 May [2]; Iphigenia, 23 Mar. [1]; Isabella, 30 Mar. [1]; Jane Shore, 10 Feb. [1]; King Lear, 6 Oct. [5]; Know Your Own Mind, 10 Oct. [7]; The Lady's Last Stake, 14 Mar. [2]; Lionel and Clarissa, 3 Oct. [4]; *Love Finds the Way*, 18 Nov. [12]; Love in a Village, 26 Sept. [4]; Love Makes a Man, 25 Feb. [2]; Macbeth, 6 May [1]; The Maid of the Mill, 26 Feb. [2]; The Merchant of Venice, 16 Oct. [5]; The Miser, 1 Oct. [2]; Much Ado about Nothing, 15 Oct. [1]; Oroonoko, 9 May [1]; The Orphan, 2 Mar. [3]; The Orphan of China, 6 Nov. [3]; Othello, 1 Nov. [2]; *Percy*, 10 Dec. [19]; The Provoked Wife, 23 Oct. [1]; The Recruiting Officer, 22 Sept. [2]; The Rehearsal, 20 Jan. [2]; The Revenge, 3 Jan. [1]; Richard III, 7 Nov. [1]; Romeo and Juliet, 29 Sept. [3]; She Stoops to Conquer, 5 Dec. [4]; She Would and She Would Not, 6 Feb. [3]; Sir Thomas Overbury, 24 Sept. [2]; Tancred and Sigismunda, 7 Mar. [2]; Venice Preserved, 11 Apr. [1]; The West Indian, 19 Dec. [1]; The Wonder, 25 Apr. [1]; Zenobia, 21 Oct. [1]. Total: 55. AFTERPIECES: The Apprentice, 29 Sept. [6]; The Author, 6 Feb. [1];

Catherine and Petruchio, 19 Feb. [2]; The Citizen, 20 Nov. [2]; The Commissary, 24 Sept. [6]; Comus, 30 Oct. [13]; The Country Mad-Cap, 22 May [1]; Cross Purposes, 20 Oct. [2]; *The Dutiful Deception*, 22 Apr. [2]; The Englishman in Paris, 21 Nov. [2]; *The Little French Lawyer*, 27 Apr. [1]; Love a-la-Mode, 16 Oct. [7]; The Lyar, 9 Mar. [1]; Man and Wife, 20 Dec. [1]; The Mayor of Garratt, 15 Jan. [2]; Midas, 29 Jan. [2]; The Minor, 19 Jan. [3]; Mother Shipton, 23 Feb. [19]; *The Norwood Gypsies*, 25 Nov. [47]; The Old Maid, 26 Sept. [1]; The Padlock, 22 Sept. [3]; *Poor Vulcan!*, 4 Feb. [23]; The Reprisal, 21 Oct. [5]; The Royal Chace, 1 Oct. [4]; St. Patrick's Day, 3 Nov. [7]; Three Weeks after Marriage, 12 Nov. [6]; Tragedy a-la-Mode, 6 Feb. [1]; True-Blue, 30 Mar. [7]; The Two Misers, 15 Oct. [3]; The Upholsterer, 17 Nov. [4]. Total: 30.  
ORATORIOS: The Ascension, 18 Mar. [1]; Acis and Galatea, 6 Mar. [4]; Judas Maccabaeus, 27 Mar. [1]; The Messiah, 13 Mar. [2]; A Miscellaneous Act, 25 Mar. [2]; Omnipotence, 8 Apr. [1]; The Prodigal Son, 1 Apr. [2]; Sacred Canons, 6 Mar. [2]. Total: 8.

*Actors* (followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics): F. Aickin (6 Oct.-15 May, £8); T. Baker (29 Sept.-25 May, £3); Bates (30 Mar. only, £1); Battishill (25 Nov.-23 Feb.); Bensley [of DL] (23 Oct. only); Booth (29 Sept.-23 May, £3); Bowles (3 Oct.-18 May, £3); Clarke (29 Sept.-23 May, £8); Cushing (22 Sept.-21 May, £2); Davis (19 Nov.-24 Apr.); *Death* (8 Oct.-27 Apr., £2); Delpini (1 Oct.-25 May, £2 10s.); Dunstall (22 Sept.-21 May, £6); Fearon (22 Sept.-23 May, £2 10s.); Fox (24 Sept.-24 May, £2); Grimaldi (29 Apr. only); Hull (22 Sept.-21 May, £6); Jackson (5 May only); Jones (22 Sept.-21 May, £1 10s.); Master Jones (7 Nov. only); Kirkpatrick (7 Nov. only); Ledger (23 Feb.-21 May, £1 12s.); Leoni (8 Oct.-25 May, £10); L'Estrange (29 Sept.-23 May, £2); Lee Lewes (22 Sept.-12 May, £6); Lewis (22 Sept.-21 Apr., £8 10s.); Macklin (1 Oct.-24 Apr., £3 10s. a night); Mahon (22 Sept.-25 May, £3); Mattocks (26 Sept.-25 May, £7); Messink (25 Nov.-25 May, £4); Moody [of DL] (24 Oct. only); Peile (6 Nov.-9 May, £2 10s.); Quick (22 Sept.-25 May, £6 10s.); Rayner (3 Oct.-25 May, £1); Reinhold (22 Sept.-25 May, £8); Robinson (5 May only); Robson (15 Oct.-23 May, £2); Ross (6 Oct.-17 Feb., £13 6s.); R. Smith (20 Jan.-21 May, £1); Stevens (19 Jan.-21 May, £1 10s.); Thompson (22 Sept.-23 May, £1 10s.); Wewitzer (3 Oct.-25 May, £2); Whitfield (22 Sept.-23 May, £1 15s.); Wilkinson (15 Jan.-6 Feb.); Wilson (26 Sept.-25 May, £5); Wright (3 Jan. only); Wroughton (24 Sept.-23 May, £8). Total: 45 and 2 from DL.

*Actresses:* Miss Ambrose (22 Sept.-23 May, £2 10s.); Mrs Barry (16 Oct.-30 Apr., £3 1 13s.); Miss Brown (22 Sept.-25 May, £7); Mrs Bulkley (1 Oct.-22 May, £7); *Miss Courtenay* (18 Nov.-20 May, £6); Miss Cranfield (25 Nov.-25 May, £1 5s.); Miss Dayes (later Mrs Morton, 22 Sept.-2 Apr., £3); Mrs Farrell (17 Oct.-23 May, £6); Mrs Fearon (24 Sept.-20 May); Miss Francis (30 Mar.-18 May); Mrs Green (22 Sept.-14 May, £8); Miss Green (29 Sept.-6 May, £1); Mrs Hartley (24 Sept.-9 Jan., £8 10s.); Mrs Hunt (28 Apr. only); Mrs Jackson (24 Sept.-23 May, £6); Miss Leeson (24 Sept.-22 May, £2); Mrs Lessingham (22 Sept.-27 Apr., £7); Miss Matthews (24 Sept.-25 May, £2); Mrs Mattocks (26 Sept.-25 May, £8 10s.); *Miss Moore* (23 May only); Miss Morris (7 Nov.-5 May, £1); Mrs Morton (formerly Miss Dayes, 4 Apr.-25 May, £3); *Mrs O'Keeffe* (12 Jan. only); Mrs Pitt (22 Sept.-25 May, £3); Mrs Poussin (24 Sept.-23 May, £2); *Miss Twist* (8 Jan.-2 May); Mrs White (20 Oct.-21 May, £1); Mrs Whitfield (1 Oct.-13 May, £1 15s.); Mrs Willems (29 Sept.-6 May, £2); Mrs Wilson (3 Oct.-21 May, £2); Mrs Yates [of DL] (10 Feb. only); *A Gentlewoman* (31 Mar., 6 Apr. only). Total: 30 and 1 from DL.

*Dancers:* Aldridge (8 Oct.-23 May, £6); Besford (9-24 Mar., £2); Miss Besford (8 Oct.-25 May, £2); Miss Bullock (22 May only); Dagueville (1 Oct.-25 May, £4 13s.); Master Dagueville (1 Oct.-25 May); Dumay (29 Sept.-16 May, £1 10s.); Harris (24 Sept.-19 May, £1 10s.); Master Holland (1 Oct.-22 May); Holloway (16 May only, £1 10s.); Master Jackson (8 Oct.-20 May, £1 10s.); Langrish (21 Oct.-25 May, £1 10s.); Miss Lings (2 May only); Miss Nichols (28 Jan.-2 May, £1 5s.); Miss Parish (2 May only); Miss Ross (1 Oct.-19 May, £1 5s.); Miss Simonet (11 Nov.-22 May); Sga Tinte (1 Oct.-25 May, £6 6s.); Miss Valois (29 Sept.-25 May, £4); Sga Vidini (9 May only). Total: 20.

*Singers in oratorios:* Master Harrison, Meredith, Vernon, Mrs Weichsel, Mrs Wrighten (6 Mar.-10 Apr.). Total: 5.

*Musicians in oratorios:* Baumgarten [violinist], Florio [flutist], Le Brun [oboist], Stamitz [viola player], Master Weichsel [violinist], Miss Weichsel [pianist]. Total: 6.

*Proprietor:* Harris (£500 for season).

*Employees:* Hull (acting manager); Wild (prompter, £3); Sarjant (box-book and housekeeper); Carver, Garvey, Greenwood (scene painters); Guard (master carpenter); Hook (director of oratorios); Ansell, Condell, Curteen, Evans, Green (box-keepers, all 12s.); J. Besford (property man); R. Whitfield (men's wardrobe keeper); charwomen (£9 15s. 8d.); women dressers (£5 13s. 8d.); guards (£2 16s.); barbers (£1 13s.).

## HAYMARKET

SEASON: 88 nights of plays (18 May-15 Sept.); 1 extra night (16 Sept.).

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: *The Beggar's Opera*, 8 June [5]; *Bonduca*, 30 July [12]; *The Devil upon Two Sticks*, 27 Aug. [1]; *The Female Chevalier*, 18 May [7]; *Henry VIII*, 19 June [6]; *Love in a Village*, 22 May [8]; *Macbeth*, 7 Sept. [2]; *The Maid of the Mill*, 9 July [4]; *The Minor*, 20 Aug. [1]; *The Provoked Husband*, 21 Aug. [3]; *The Provoked Wife*, 2 Sept. [2]; *She Stoops to Conquer*, 1 July [2]; *The Spanish Barber*, 11 June [17]; *The Suicide*, 11 July [19]. Total: 14. AFTERPIECES: *The Apprentice*, 27 Aug. [2]; *April-Day*, 7 Aug. [2]; *Buxom Joan*, 25 June [9]; *The Englishman in Paris*, 10 Sept. [1]; *The Flitch of Bacon*, 17 Aug. [18]; *The Gypsies*, 3 Aug. [6]; *Man and Wife*, 1 June [6]; *The Mayor of Garratt*, 6 Aug. [1]; *Midas*, 12 June [8]; *Miss in her Teens*, 22 May [3]; *Nature Will Prevail*, 10 June [7]; *Piety in Pattens*, 18 May [3]; *Polly Honeycombe*, 3 June [2]; *The Portrait*, 22 July [3]; *The Quaker*, 21 Aug. [1]; *The Tailors*, 21 May [4]; *Tony Lumpkin in Town*, 2 July [6]; *The Waterman*, 11 June [7]. Total: 18.

Actors [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (18 May-16 Sept.); Baddeley (18 May-16 Sept.); Baker (8 June-9 Sept.); Bannister (22 May-16 Sept.); *Bannister Jun.* (27 Aug.-2 Sept.); Blissett (8 June-16 Sept.); Brett (3 June-16 Sept.); Davis (18 May-16 Sept.); Digges (19 June-14 Sept.); Dunstall [of CG] (27 Aug. only); Edwin (11 June-16 Sept.); Master Edwin (30 July-14 Sept.); Egan (1 June-16 Sept.); Gardner (21 May-16 Sept.); *Griffin* (1 July-14 Sept.); Jackson (21 May-11 Sept.); Kenny (18 May-14 Sept.); Lamash (18 May-16 Sept.); Legg (12 June-9 Sept.); Massey (18 May-16 Sept.); Mattocks (22-29 May); Painter (1 July-14 Sept.); J. Palmer (18 May-16 Sept.); R. Palmer (18 May-16 Sept.); Parsons (18 May-16 Sept.); Peirce (21 May-16 Sept.); Silvester (18 May-27 Aug.); Stevens (21 May-16 Sept.); Usher (19 June-14 Sept.); Walker (21 May-2 Sept.); *Webb* (1 July-16 Sept.). Total: 30 and 1 from CG.

Actresses: Mrs Brett (11 June-9 Sept.); Miss Farren (11 June-16 Sept.); Mrs Greville (18 May-14 Sept.); Miss Hale (19 June-16 Sept.); *Miss Harper* (22 May-16 Sept.); Mrs Hitchcock (22 May-9 Sept.); Miss Hitchcock (1 June-15 Aug.); Mrs Jewell (18 May-9 Sept.); Mrs Love

(18 May-10 Sept.); Mrs Massey (10 June-14 Sept.); Mrs W. Palmer (21 May-29 Aug.); Miss Platt (21 May-9 Sept.); Mrs Poussin (21 May-9 Sept.); *Miss Powel* (1, 7 July only); Miss Sharpe (21 Aug. only); Miss Sherry (18 May-14 Sept.); Miss Twist (22 May-9 Sept.); Miss Walton (18 May-4 Sept.); *Mrs Webb* (1 June-16 Sept.); *A Young Lady* (21-29 Aug.). Total: 20.

*Dancers*: Master Byrn (18 May-16 Sept.); Miss Byrn (18 May-16 Sept.); Harris (10 Sept. only). Total: 3.

*Singers*: Battishill, Burton, Mrs Mapples, Miss Morris, Offild, Simpkinson, Steel (all 7, 9 Sept. only). Total: 7.

*Proprietor*: George Colman, the elder.

*Employees*: Hitchcock (prompter); Jewell (treasurer).

## KING'S

SEASON: 69 nights of operas and ballets (4 Nov.-23 June).

OPERAS [followed by 1st performance this season; number of times performed; new operas in italics]: *L'Amore Artigiano*, 3 Mar. [6]; *L'Amore Soldato*, 5 May [8]; *La Buona Figliuola*, 2 Apr. [3]; *La Clemenza di Scipione*, 4 Apr. [8]; *Creso*, 8 Nov. [16]; *Le Due Contesse*, 4 Nov. [7]; *Eriphile*, 7 Feb. [8]; *Il Marchese Villano*, 26 Mar. [1]; *Il Re Pastore*, 30 May [2]; *La Vera Costanza*, 20 Jan. [8]; *Vittorina*, 16 Dec. [2]. Total: 11. BALLETS: *Les Amans unis par l'Hymen*, 4 Apr. [9]; *L'Amour dans la Vendange*, 19 May [7]; *Les Bohémiens*, 16 Dec. [26]; *La Clochette*, 15 Nov. [13]; *Le Devin du Village*, 4 Nov. [31]; The Masquerade Ballet, 28 May [1]; *La Polonaise Favourite*, 4 Nov. [25]; *La Sérénade Interrrompue*, 24 Feb. [15]; Serious Ballet, 9 Dec. [22]; *La Surprize de Daphnis et Céphise*, 31 Mar. [14]. Total: 10.

*Singers* [followed by 1st and last nights of appearing]: Adamberger (8 Nov.-20 June); Coppola (4 Nov.-23 June); Jermoli (4 Nov.-23 June); Micheli (4 Nov.-23 June); Pozzi (9 Apr. only); Roncaglia (8 Nov.-20 June); Rossi (4 Nov.-23 June); Rovedino (10 Mar.-21 Apr.) // Sga Buroni (16, 23 Dec. only); Sga Danzi (later Mme Le Brun, 4 Nov.-23 May); Sga Jermoli (4 Nov.-23 June); Mme Le Brun (formerly Sga Danzi, 30 May-20 June); Sga Pozzi (20 Jan.-28 Apr.); Sga Prudom (4 Nov.-23 June); Sga Rovedino (26 Mar. only); Sga Todi (4 Nov.-23 June). Total: 8 men, 7 women.

*Dancers*: Banti, Simonet, Vallouy le cadet, Zuchelli // Mlle Bacelli, Mlle Banti, Mme Simonet, Sga Zuchelli (all 4 Nov.-23 June). Total: 4 men, 4 women.

*Musicians*: Cervetto [cellist] (4 Apr.-20 June); Cramer [violinist] (5 Mar.-20 June); Florio [flutist] (4 Apr.-20 June); Le Brun [oboist] (7 Feb.-20 June); Noferi [guitarist] (24 Feb.-13 June). Total: 5.

*Proprietors*: R. Yates, Brooke.

*Employees*: Johnson (box-book keeper); Waldré (scene painter and machinist); Sacchini, Giordani (composers); Cramer (leader of band); Simonet (ballet master); Richter, Obelmann (tailors).

#### CHINA HALL

**SEASON**: 14 nights of plays (25 May-26 June).

**PLAYS**: **MAINPIECES**: A Bold Stroke for a Wife, The Busy Body, The Clandestine Marriage, Douglas, The Earl of Essex, The Fashionable Lover, Jane Shore, The London Merchant, The Miser, Richard III, Romeo and Juliet, She Stoops to Conquer, Venice Preserved, The Wonder. Total: 14. **AFTERPIECES**: Catherine and Petruchio, The Citizen, *Comical Courtship*, Cross Purposes, The Devil to Pay, The Ghost, High Life below Stairs, The Irish Widow, The Lying Valet, The Mayor of Garratt, The Mock Doctor, The Old Maid. Total: 12.

*Actors*: Bailey, Bowles, Burnett, Cooke, Everard, Fildew, Glassington, Jackson, King, Lear, Massey, Middleton, Master Nelson, Newton, Russell, Stokes, Watts, West. Total: 18.

*Actresses*: Mrs Bailey, Miss Brown, Mrs Burden, Mrs Fowler, Miss Glassington, Mrs Heard, Mrs Lefevre, Mrs Newby, Mrs Russell, Mrs West. Total: 10.

#### HAY MARKET (Out of Season)

11 nights of plays (6 Oct.-30 Apr.).

**PLAYS**: **MAINPIECES**: The Beggar's Opera, A Bold Stroke for a Wife, The Clandestine Marriage, *The Coquette*, The Country Lasses, *The Gentle Shepherd* (in English), Jane Shore, The Jealous Wife, The Orphan, Richard III, The Spanish Friar. Total: 11. **AFTERPIECES**: All the World's a Stage, Catherine and Petruchio, The Deuce is in Him, The Irish Widow, The Mayor of Garratt, The Old Maid, *The Students*, The True-Born Irishman. Total: 8.

*Actors*: Alfred, Bailey, Barnes, Bell, Benson, Master Benson, Bowles, Camery, Cooke, Creswick, Curtis, Davis, Decastro, Digges, Dowson, Echells,

Edwards, Edwin, Evans, Everard, Follet, Master Follet, *Freeman*, Harricks, *Hertford*, Holtom, Jackson, Johnson, Johnston, Jones, Joyce, Kenna, Kenny, Master Kenny, Lucas, O'Brien Machin, Manstead, Massey, Mills, Moody, Morris, Morrison, Nelson, Newton, Painter, Parsons, Roche, Russell, Master Russell, Shepherd, Silvester, Sincock, Smith, Stevens, Stewart, Swindall, Tannett, Thompson, Walker, Wallace, West, Williams. Total: 62.

*Actresses*: Mrs Bailey, Mrs Bishop, *Mrs Bradley*, Mrs Dawes, Miss Essex, Mrs Everard, Mrs Gardner, Miss Hale, Miss Jarratt, Mrs Lee, *Mrs Lefevre*, Mrs Leister, Mrs Love, Mrs Massey, Mrs Robinson, Mrs Roche, Mrs Russell, Miss Russell, Mrs Smith, Mrs Waldron, Miss Walton, Mrs West, Mrs Wilks. Total: 23.

*Singers*: Mrs Barthélemon, Mrs Mapples, T. Smith. Total: 3.

*Dancer*: Miller.

*Musician*: Barthélemon [violinist].

## HAMMERSMITH

PLAY: Henry IV, Part I, 28 Oct.

## ASSEMBLY ROOM, MILE END

PLAY: The Earl of Warwick, 22 June.

## September 1777

Saturday 20 DL THE TEMPEST. Prospero - Packer; Stephano - Moody; Trincalo - Baddeley; Caliban - Bannister; Gonzalez - Aickin; Alonso - Wrighten; Ferdinand - Davies // Ariel - Miss Field; Miranda - Mrs Cuyler. Chorus of Spirits - Gaudry, Legg, Carpenter, Chaplin, Holcroft // Miss Abrams, Miss Collett, Mrs Love, Mrs Booth, Mrs Pitt, Mrs Smith, &c. Also ALL THE WORLD'S A STAGE. Sir Gilbert Pumpkin - Baddeley; Charles Stanley - Farren; Harry Stukely - Barrett; Diggery - Parsons // Miss Kitty Sprightly - Miss Hopkins; Miss Bridget Pumpkin - Mrs Hopkins.

DANCING. In Act I of mainpiece a *Dance of Spirits* by Miss Armstrong, &c.; In Act III a *Dance of Fantastic Spirits*. [These were danced, as here assigned, in all subsequent performances.] In Act V a Ballet, Demie Caractere, composed by Gallet, *The Double Festival*, by Gallet, Slingsby, Miss Armstrong, Sga Dupré.

COMMENT. Mainpiece: The Storm Scene will (by desire) begin the 2d Act. [This notice is included in all subsequent performances.]

Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. No Money to be taken at the Stage-Door, nor any Money returned after the Curtain is drawn up. Places for the Boxes to be had of Fosbrook, at the Stage-Door. The Doors to be opened at 5:30. To begin at 6:30 [see 9 Oct.]. Receipts: £183 4s. (154/2; 27/16; 1/6).

Saturday 20  
DL

**THE RECRUITING OFFICER.** Capt. Plume - Lewis; Justice Balance - Hull; Worthy - Whitefield [beginning with 15 Oct. the name is spelled "Whitfield"]; Scale - Thompson; Scruple - Cushing; Serjeant Kite - Fearon; Bullock - Dunstall; Recruits - Quick, Jones; Capt. Brazen - Lee Lewes // Melinda - Miss Ambrose; Rose - Miss Dayes; Lucy - Mrs Pitt; Sylvia - Mrs Lessingham. [New Occasional *Prologue*, not listed on playbill, spoken by Lewis (see 24 Sept.).] Also **THE PADLOCK**. Don Diego - Reinhold; Leander - probably Bowles; Mungo - Quick // Ursula - Mrs Green; Leonora - Miss Brown.

Monday 22  
CG

COMMENT. [Author of Prologue unknown. In afterpiece the playbill assigns Leander to Mahon, but "after the play Hull made a genteel apology for the non-attendance of Mahon . . . who, by some unaccountable accident, was not arrived in town, at the same time begging their acceptance of a young Gentleman" (*Morning Post*, 23 Sept.). For Bowles as Leander see 10 Oct.]

Boxes 5s. Pit 3s. 1st Gallery 2s. 2nd Gallery 1s. Places for the Boxes to be taken of Sargent (only) at the Stage-Door. No Persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. The Doors to be opened at 5:30. To begin at 6:30 [see 13 Oct.]. Receipts: £187 13s. (186/4; 1/9).

**THE JEALOUS WIFE.** Oakly - Smith; Lord Trinket - Dodd; Sir Harry Beagle - Barrett; Charles - Farren; Russet - Aickin (1st appearance in that character); Captain O'Cutter - Moody; Paris - Waldron; Tom - Carpenter; Major Oakly - Yates // Lady Freelo - Mrs Hopkins; Harriet - Miss Hopkins; Mrs Oakly - Miss Younge. Also **THE DESERTER**. Henry - Davies; Russet - Bannister; Simkin - Carpenter; Flint - Wright; Skirmish - Parsons // Jenny - Mrs Wrighten; Margaret - Mrs Love; Louisa - Mrs Sherborn.

Tuesday 23  
DL

COMMENT. Receipts: £160 6s. 6d. (126/13/0; 32/0/6; 1/13/0).

**SIR THOMAS OVERBURY.** Sir Thomas Overbury - Lewis; Somerset - Wroughton; Northampton - Hull; Elvis - Whitefield; Lieutenant - Thompson // Countess of Somerset - Mrs Jackson; Cleora - Miss Leeson; Isabella - Mrs Hartley. By Particular Desire the New Occasional *Prologue* which was spoken on Monday will be repeated by Lewis (for this Night only). Also **THE COMMISSARY**. The Commissary - Quick; Young Loveit - Whitefield; Simon - Fox; Isaac Fungus - Fearon // Mrs Loveit - Mrs Pitt; Jenny - Mrs Poussin; Dolly - Mrs Fearon; Mrs Mechlin (1st time) - Miss Ambrose.

Wednesday 24  
CG

**DANCING.** End of mainpiece *The Shepherd's Wedding* by Harris and Miss Matthews.

COMMENT. Paid Music 22nd Inst. £7 9s. 6d. Receipts: £146 15s. (144/14/6; 2/0/6).

**THE CLANDESTINE MARRIAGE.** Lord Ogleby - King; Sterling - Parsons; Sir John Melvil - Aickin; Lovewell - Brereton; Serjeant Flower - Wrighten; Traverse - Hurst; Trueman - Norris; Canton - Baddeley; Brush - Burton // Miss Sterling - Miss Pope; Fanny - Miss P. Hopkins; Chambermaid - Mrs Davies; Betty - Mrs Love; Mrs Heidelberg - Mrs Hopkins. Also **THE DEVIL TO PAY**. Sir John Loverule - Vernon; Jobson - Moody // Lady Loverule - Mrs Johnston; Nell - Mrs Wrighten.

Thursday 25  
DL

COMMENT. Receipts: £154 1s. (122/7/0; 30/15/6; 0/18/6).

**LOVE IN A VILLAGE.** Justice Woodcock - Wilson; Hawthorn - Reinhold; Young Meadows - Mattocks; Sir William Meadows - Fearon; Eustace - Mahon; Hodge - Dunstall // Lucinda - Mrs Mattocks; Deborah - Mrs Pitt; Margery -

Friday 26  
CG

- Friday 26*  
CG Miss Dayes; Rosetta - Miss Brown (1st appearance in that character). Also THE OLD MAID. Clerimont - Wroughton; Capt. Cape - Dunstall; Harlow - Whitefield // Mrs Harlow - Mrs Lessingham; Miss Harlow - Mrs Green.  
*DANCING.* End of Act II of mainpiece *The Shepherd's Wedding*, as 24 Sept.  
COMMENT. Receipts: £150 2s. 6d. (149/13/0; 0/9/6).
- Saturday 27*  
DL THE DISTRESS'D MOTHER. Orestes - Smith; Pylades - Packer; Phoenix - Hurst; Pyrrhus - Palmer // Hermione - Miss Younge; Cleone - Miss Sherry; Cephisa - Mrs Johnston; Andromache - Mrs Yates. Also HARLEQUIN'S INVASION. Harlequin - Wright; Mercury - Davies; Snip - Parsons; Simon - Moody; Gasconade - Baddeley; Corporal Bounce - Carpenter; Abram - Waldron; Justice - Wrighten; Forge - Griffiths; Bogg - Barrett; Taffy - Burton // Old Woman - Mr Davies [i.e. doubled Mercury]; Mrs Snip - Mrs Bradshaw; Sukcy Chitterlin - Mrs Davies; Dolly Snip - Miss Pope.  
COMMENT. Receipts: £193 1s. (157/18; 31/15; 3/8).
- Monday 29*  
CG ROMEO AND JULIET. Romeo - Wroughton (1st appearance in that character); Capulet - Clarke; Friar Lawrence - Hull; Mercutio - Lewis (1st appearance in that character); Benvolio - Booth; Escalus - Fearon; Paris - Whitefield; Tibalt - L'Estrange; Peter - Jones // Lady Capulet - Mrs Poussin; Nurse - Mrs Pitt; Juliet - Mrs Jackson. Also THE APPRENTICE. The Apprentice (1st time) - Lewis; Wingate - Dunstall; Gargle - Thompson; Simon - Cushing // Charlotte - Miss Dayes.  
*DANCING.* In Act I of mainpiece a Masquerade Scene incident to the Play; and a *Minuet* by Dumay and Mrs Jackson.  
SINGING. End of Act IV of mainpiece the Funeral Procession of Juliet, with the *Solemn Dirge*. Vocal Parts by Mattocks, Reinhold, Baker, Fox // Miss Brown, Miss Dayes, Miss Valois, Mrs Willems, Miss Green, &c.  
COMMENT. [Nicoll, III, 280, 390, states that this was an alteration of Shakespeare's play by John Lee.] Receipts: £174 5s. (173/10/6; 0/14/6).
- Tuesday 30*  
DL HAMLET. Hamlet - Henderson (1st appearance on this stage); King - Packer; Horatio (1st time) - Farren; Polonius - Baddeley; Laertes - Aickin; Rosencraus - Davies; Guildenstern - Lamash; Marcellus - Wrighten; Player King - Hurst; Lucianus - Waldron; Messenger - Wright; Bernardo - Griffiths; Francisco - Norris; Ghost - Palmer // Queen - Mrs Hopkins; Player Queen - Mrs Johnston; Ophelia - Mrs Robinson (1st appearance in that character). Also ALL THE WORLD'S A STAGE. As 20 Sept., but Miss Kitty Sprightly - Miss P. Hopkins.  
COMMENT. Mainpiece: With Alterations [by David Garrick]. [Henderson was from the HAY.] "The style of Henderson did not assimilate with the tone of the [DL] company. They declaimed in a higher key, and more upon the level. The frequent under-tones of the former hardly struck the ear at any considerable distance" (Boaden, *Siddons*, I, 170). Receipts: £225 8s. (204/2; 20/14; 0/12).

## October 1777

- Wednesday 1*  
CG THE MISER. Miser - Macklin; Frederick - Wroughton; Clerimont - Whitefield; Ramilie - Lee Lewes; James - Cushing; Decoy - Fox // Lappet - Mrs Green; Harriet - Mrs Whitefield; Mariana - Mrs Bulkley. Also THE ROYAL CHACE; or, Harlequin Skeleton. Harlequin Jupiter - Lee Lewes; Chasseur Royal - Mahon; Pantaloona - Baker; Anatomist - Jones; Pierrot - Delpini // Colombine - Miss Matthews.

DANCING. End of mainpiece *The Humours of New-Market, with the Poney Races* by Dagueville, Harris, Master Holland, Master Dagueville, Miss Ross, Sga Tinte. Wednesday 1  
CG

COMMENT. Mainpiece: Not acted these 3 years. Afterpiece: With the Stockwell Scenes. [These were included in all subsequent performances.] Receipts: £173 11s. 6d. (172/4/6; 1/7/0).

LOVE IN A VILLAGE. Hawthorn - Vernon; Justice Woodcock - Parsons; Young Meadows - Dodd; Sir William Meadows - Aickin; Eustace (1st time) - Lamash; Hodge - Davies // Margery - Mrs Wrighten; Deborah Woodcock - Mrs Love; Lucinda (1st time) - Miss Collett; Rosetta - Miss Walpole (1st appearance on the English stage). Also HARLEQUIN'S INVASION. As 27 Sept., but Bogg - Holcroft. Thursday 2  
DL

DANCING. In Act I a *Country Dance* incident to the [main]piece. [This was danced in both performances.] End of Act II of mainpiece a New Ballet, Demi-Caractere (composed by Gallet), *Rural Grace*, by Gallet, Henry, Miss Armstrong, Mlle Dupré.

COMMENT. [Miss Walpole was from the Crow Street Theatre, Dublin.] Receipts: £178 19s. 6d. (146/17/0; 31/13/6; 0/9/0).

LIONEL AND CLARISSA. Lionel - Mattocks; Sir John Flowerdale - Hull; Harman (1st time) - Bowles; Jenkins - Dunstall; Jessamy - Wewitzer; Col. Oldboy - Wilson // Lady Mary Oldboy - Mrs Green; Diana - Miss Brown; Jenny - Mrs Wilson; Clarissa - Mrs Mattocks. Also THE ROYAL CHACE. As 1 Oct., but Harlequin Jupiter - Rayner. Friday 3  
CG

DANCING. End of Act II of mainpiece *The Pilgrim* by Harris and Miss Matthews.

COMMENT. Mainpiece: With Alterations and New Airs [composed by Fisher (*Gazetteer*, 6 Oct.)]. Receipts: £170 16s. 6d. (170/6/0; 0/10/6).

HAMLET. As 30 Sept. Also HARLEQUIN'S INVASION. As 2 Oct. Saturday 4  
DL  
COMMENT. Palmer and Parsons Sal[ar]y raised £1 per full week [of 6 nights].  
Receipts: £235 18s. 6d. (207/18/0; 26/11/0; 1/9/6).

KING LEAR. Lear - Ross (1st appearance these 5 years); Edgar - Lewis; Gloster - Hull; Bastard - Aickin; Kent - Clarke; Albany - L'Estrange; Cornwall - Thompson; Gentleman Usher - Quick; Burgundy - Booth // Goneril - Mrs Poussin; Regan - Miss Ambrose; Arante - Miss Green; Cordelia - Mrs Hartley (1st appearance in that character). Also THE ROYAL CHACE. As 3 Oct. Monday 6  
CG

DANCING. As 1 Oct.

COMMENT. Paid Properties 3rd Inst. £1 15s. 4d.; Wardrobe to date £4 1s. 6d.  
Receipts: £203 9s. 6d. (202/11/6; 0/18/0).

THE BEGGAR'S OPERA. Captain Macheath - Digges (1st appearance in that character on this stage); Peachum - Moody; Lockit - Edwin; Filch - Parsons // Lucy - Mrs Bradley (1st appearance on this stage); Mrs Peachum - Mrs Love (of DL); Polly - Miss Jarratt. Also A FARCE AND ENTERTAINMENTS. *Not specified.* HAY

COMMENT. By Permission [of the Lord Chamberlain]. Benefit for Digges. The Doors to be opened at 5:30. To begin at 6:30.

*Morning Post*, 7 Oct.: Digges, far advanced in the autumn of his life, wanted that fire which is so indispensable to Macheath. His dress was beyond measure ridiculous, and his songs... discordant and tedious. [His 1st appearance as Macheath was at Smock Alley Theatre, Dublin, 10 Oct. 1752.]

- Tuesday 7*  
DL KING RICHARD THE THIRD. King Richard - Henderson (1st time [at this theatre]); Richmond - Palmer; Buckingham (1st time) - Farren; Tressel - Davies; Lord Stanley - Chaplin; Norfolk - Hurst; Catesby - Packer; Prince Edward - Miss Field; Duke of York - Master Pulley; Lord Mayor - Griffiths; Ratcliffe - Wright; Lieutenant - R. Palmer; King Henry - Aickin // Lady Anne - Mrs Robinson (1st appearance in that character); Dutchess of York - Mrs Johnston; Queen - Mrs Hopkins. Also THE QUAKER. Principal Characters by Vernon, Parsons, Wrighten, Bannister // Miss Walpole, Mrs Love, Mrs Wrighten. [Cast from text (John Bell, 1777): Lubin - Vernon; Solomon - Parsons; Easy - Wrighten; Steady - Bannister // Gillian - Miss Walpole; Cicely - Mrs Love; Florella - Mrs Wrighten.]
- COMMENT. [For Henderson as King Richard see HAY, 7 Aug. 1777.] After-piece: The Music composed by Dibdin. With New Scenes and Dresses. Books of the Songs, &c. to be had at the Theatre. [The text erroneously assigns: Gillian - Mrs Wrighten; Florella - Miss Walpole, but see *Public Advertiser*, 8 Oct., which, in a review, gives the correct assignment; see also 6 Oct. 1778.] Receipts: £260 7s. (241/14; 17/17; 0/16).
- Wednesday 8*  
CG THE CONSCIOUS LOVERS. Young Bevil - Lewis; Myrtle - Wroughton; Sealander - Clarke; Sir John Bevil - Fearon; Cimberton - Quick; Tom - A Young Gentleman (1st appearance on this stage [Death]) // Phillis - Mrs Mattocks; Lucinda - Miss Ambrose; Mrs Sealander - Mrs Pitt; Isabella - Mrs Poussin; Indiana - Mrs Hartley. Also THE ROYAL CHACE. As 3 Oct.
- DANCING. End of Act III of mainpiece *The Humours of Leixlip* by Aldridge, Master Jackson, Miss Besford.
- SINGING. In Act II of mainpiece a song [*I have lost my Anna*] by Leoni.
- COMMENT. [Death is identified in *Public Advertiser*, 9 Oct.; he was from the York theatre. Leoni's song is identified in *London Chronicle*, 9 Oct.] Receipts: £197 1s. (196/3; 0/18).
- Thursday 9*  
DL THE OLD BACHELOR. Bellmour - Smith; Heartwell - Bensley; Fondlewife - Yates; Vainlove - Vernon; Capt. Bluff - Moody; Sharper - Farren; Setter - Baddeley; Sir Joseph Wittol - King // Lætitia - Miss Pope (1st appearance in that character); Araminta - Mrs Robinson; Silvia - Miss P. Hopkins; Lucy - Mrs Wrighten; Belinda - Miss Younge. Also THE QUAKER. As 7 Oct.
- DANCING. End of Act II of mainpiece *Rural Grace*, as 2 Oct.
- COMMENT. Mainpiece: With Alterations [by Richard Brinsley Sheridan]. The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season]. Receipts: £187 9s. (139/0/0; 45/4/6; 3/4/6).
- HAY THE COQUETTE; or, The Mistakes of the Heart. Principal Characters by Camery (1st appearance), Jackson, Davis, Tannett, Dowson, Curtis, Williams, Morris, Johnston // Miss Walton (the young Lady who performed in THE PROVOK'D WIFE [on 18 Sept.]), Miss Essex, Mrs Gardner, Mrs Bishop, Mrs Roche, Mrs Russell (from the Theatre Royal in Norwich), A Young Gentlewoman [unidentified]. [Text (Bath: R. Cruttwell, 1777) lists the parts, with cast as acted at Hull: Sedley, Captain Helm, Woodford, Sir Whifling Trifle, Flamwell, Spangle, Finesse, Swab, Ty'em // Miss Bloomer, Lady Younglove, Flora, Mrs Fashion, Miss Belgrove, Frippery, Fontange.] Also THE TRUE-BORN IRISHMAN; or, The English Sailors and Soldiers in America. Characters by Jackson, Dowson, Davis, Evans, Alfred, Russell, Williams, Jones // Miss Essex, Miss Walton, &c. [Text (J. Williams, 1767) lists the parts: Indian King, English Captain, Macfinan, Ben, Ned // White Lady, Black Woman.]
- DANCING. End of Act IV of mainpiece a *Hornpipe* by Miller.
- IMITATIONS. End of mainpiece *Imitations*, Vocal and Rhetorical, by Decastro; several new ones, and those which Foote introduced him in before their Majesties.

**COMMENT.** By Permission [of the Lord Chamberlain]. Mainpiece [1st time in London; c 5, by Robert Hitchcock, 1st acted at Hull, 14 Nov. 1775]. Afterpiece: Written by George Alexander Stevens. [This was not Charles Macklin's play, THE TRUE-BORN IRISHMAN, 1st published in Jones' *British Theatre*, 1795, but Stevens's THE FRENCH FLOGGED; or, The British Sailors in America.] Tickets delivered for the 23rd of September and for the Evening will be admitted.

Tuesday 9  
HAY

**KNOW YOUR OWN MIND.** Principal Characters by Lewis, Wroughton, Aickin, Whitefield, Fearon, Booth, Wewitzer, Thompson, Lee Lewes // Mrs Hartley, Mrs Jackson, Miss Dayes, Miss Ambrose, Mrs Mattocks. [For assignment of parts see 30 Oct.] Also THE PADLOCK. As 22 Sept., but Bowles's name listed in playbill.

Friday 10  
CG

**DANCING.** End of mainpiece *The Humours of Leixlip*, as 8 Oct.

**COMMENT.** Mainpiece: The Principal Characters new dressed. Receipts: £180 15s. 6d. (178/19/o; 1/16/6).

**KING RICHARD THE THIRD.** As 7 Oct., but King Henry - Bensley (1st appearance in that character). Also THE QUAKER. As 7 Oct.

Saturday 11  
DL

**COMMENT.** Paid Mrs Yates 9 Days Cloaths £10 10s. 10d.; Renters' Interest £8 [this paid daily throughout season]. Receipts: £250 9s. 6d. (221/17/o; 26/5/o; 2/7/6).

**KING LEAR.** As 6 Oct., but Gentleman Usher-Death. Also THE APPRENTICE. As 29 Sept.

Monday 13  
CG

**DANCING.** As 1 Oct.

**COMMENT.** Paid Chorus Singers £2 10s. The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season]. Receipts: £212 14s. (211/19/6; o/14/6).

**THE GENTLE SHEPHERD.** Sir William - West; Patie - Dowson; Roger - Walker; Symon - Morrison; Glaud - Massey; Bauldy - Stewart // Peggy - Miss Hale; Madge - Mr Jackson; Mause - Mr Joyce; Jenny - Miss Russell. New Occasional *Prologue* spoken by Walker. Also THE STUDENTS; or The Humours of St. Andrews. Principal Parts by Walker, Stewart, Shepherd, Alfred, A Young Gentleman (1st appearance on any stage [unidentified]) // Miss Russell, Miss Hale. *Prologue* spoken by Stewart. [Text (For the Author, 1779) lists the parts: Byron, Frederick, Freeport, Graspall, Andrew, Macdowell, Drover, Henpeck // Emily, Harriot, Mrs Macdowell.]

HAY

**COMMENT.** By Authority of the Lord Chamberlain. Benefit for Stewart and Walker. Mainpiece [1st time; PAST 5]: Done into English, from the Original of Allan Ramsay, by Cornelius Vanderstop, Esq. As it has long been the Desire of the Nobility and Gentry to have this celebrated Piece performed in English, the Gentleman who has undertaken this ardent Task hopes it will give Satisfaction to the Public in general. [Text 1st published For the Author, 1777.] Afterpiece [1st time; F 2, by James Stewart. Authors of Prologues unknown.].

The Doors to be opened at 5:00. To begin at 6:00. No Persons whatever to be admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Ladies are desired to send their Servants by Five to keep Places. Tickets to be had at the Edinburgh and Jamaica Coffee-houses, Cornhill; the St. Andrew, Wapping; and of Walker, No. 4, New Round Court, Strand.

**THE MERCHANT OF VENICE.** Shylock (1st time [at this theatre]) - Henderson; Antonio - Bensley (1st appearance in that character); Gratiano - Dodd; Lorenzo (with song) - Vernon; Duke - Packer; Launcelot - Parsons; Gobbo - Wrighten; Salanio - Farren; Solerino - Lamash; Tubal - Waldron; Bassanio - Palmer (1st appearance in that character) // Jessica (1st time; with a song) - Miss Walpole;

Tuesday 14  
DL

- Tuesday 14* Nerissa - Mrs Davies; Portia - Miss Younge (1st appearance in that character).  
 DL Also **THE QUAKER**. As 7 Oct.  
**DANCING.** End of Act III of mainpiece *Rural Grace*, as 2 Oct.  
**COMMENT.** Mainpiece: Not acted these 2 years. [Henderson had 1st acted Shylock at Bath, 21 Dec. 1774; and 1st in London at HAY, 11 June 1777.] Paid Printers Bills to the 11th Inst. £32 8s. Receipts: £234 6s. 6d. (209/7/0; 23/19/6; 1/0/0).
- Wednesday 15* **MUCH ADO ABOUT NOTHING.** Benedick - Lewis (1st appearance in that character); Leonato - Hull; Don Pedro - Wroughton; Claudio - Whitfield [see 22 Sept.]; Balthazar (with a *song*) - Mattocks; Don John - Booth; Antonio - Thompson; Dogberry (1st time) - Quick; Borachio - L'Estrange; Verges - Cushing; Conrade - Robson; Town Clerk - Wewitzer; Friar - Fearon // Hero - Mrs Lessingham; Beatrice - Mrs Bulkley. Also **THE TWO MISERS**. Lively - Mattocks; Hunks - Reinhold; Gripe - Quick; Osman - Dunstall // Jenny - Miss Dayes; Harriet - Miss Brown.  
**DANCING.** In Act II of mainpiece a *Masquerade Dance* proper to the Play; mainpiece to conclude with a *Country Dance* by the Characters.  
**COMMENT.** Mainpiece: Not acted these 2 years. Quick's "Dogberry was true to the text, and not a caricature. In fact it was comedy, and not buffoonery" (*Morning Chronicle*, 16 Oct.). Receipts: £178 12s. (176/2; 2/10).
- Thursday 16* **THE MERCHANT OF VENICE.** As 14 Oct. Also **THE QUAKER**. As 7 Oct.  
 DL **DANCING.** As 14 Oct.  
**COMMENT.** Receipts: £136 5s. (106/8; 28/18; 0/19).
- CG **THE MERCHANT OF VENICE.** Shylock - Macklin; Antonio - Clarke; Bassanio - Wroughton; Gratiano - Lee Lewes; Lorenzo (with *songs*) - Mattocks; Duke - Fearon; Tubal - Thompson; Launcelot - Quick; Salanio - Booth; Solarino - L'Estrange [*Public Advertiser*: Davis] // Jessica (with a *song*) - Miss Dayes; Nerissa - Mrs Lessingham; Portia - Mrs Barry (1st appearance in that character [at this theatre]). Also **LOVE A-LA-MODE**. Sir Archy MacSarcasm - Macklin; Squire Groom - Lee Lewes; Sir Callaghan O'Brallaghan - Mahon; Mordecai - Quick; Sir Theodore Goodchild - Dunstall // Charlotte - Miss Ambrose.  
**DANCING.** End of Act III of mainpiece, as 24 Sept.; End of Act IV, as 8 Oct.  
**COMMENT.** *London Chronicle*, 17 Oct.: In Act IV Macklin "very properly declined the orator, but pleaded from his feelings and the predetermined purpose of his heart." [Mrs Barry, as Mrs Dancer, had 1st acted Portia at Crow Street Theatre, Dublin, 9 Dec. 1761, and at DL, 24 Mar. 1768.] Receipts: £205 8s. (204/19/6; 0/8/6).
- Friday 17* **THE FIRST PART OF KING HENRY THE FOURTH.** Hotspur - Smith; King Henry - Bensley (1st appearance in that character); Worcester - Aickin; Sir Richard Vernon - Farren; Northumberland - Packer; Sir Walter Blunt - Hurst; Prince John - Lamash; Westmorland - Wrighten; Douglas - Chaplin; Poins - R. Palmer; Carriers - Moody, Parsons; Francis - Waldron; Bardolph - Wright; Sheriff - Griffiths; Gadshill - Holcroft; Peto - Nash; Prince of Wales - Palmer; Falstaff (1st time [at this theatre]) - Henderson // Hostess - Mrs Bradshaw; Lady Piercy (1st time) - Mrs Cuyler. Also **THE QUAKER**. As 7 Oct.  
**DANCING.** End of Act II a *Comic Dance* by the Miss Stageldoors, &c.  
**COMMENT.** Mainpiece: Not acted these 7 years. "No joke ever raised such loud and repeated mirth, in the galleries, as Sir John's labour in getting the body of Hotspur on his back . . . At length this upper-gallery merriment was done away [with] by the difficulties which Henderson encountered in getting Smith on his shoulders. So much time was consumed in this pick-a-pack business that the spectators grew tired, or rather, disgusted. It was thought best, for the future,

that some of Falstaff's ragamuffins should bear off the dead body" (Davies, I, 273-75). [For Henderson as Falstaff see HAY, 24 July 1777.] Receipts: £207 10s. 6d. (185/6/0; 20/7/0; 1/17/6). Friday 17  
DL

**THE BEGGAR'S OPERA.** Macheath (with additional songs) - Mrs Farrell (1st appearance in that character); Peachum - Wilson; Lockit - Dunstall; Filch - Wewitzer; Mat o' the Mint - Baker // Lucy - Mrs Mattocks; Mrs Peachum - Mrs Pitt; Mrs Slammekin - Mrs Green; Polly - Miss Brown. To conclude with a New Scene. [This was included in all subsequent performances, although notice of it is omitted from the playbills of 8 and 15 Dec., 2 and 14 May 1778.] Also **THE COMMISSARY.** As 24 Sept.

**DANCING.** In Act III of mainpiece a *Hornpipe* by Miss Besford; End of mainpiece, as 8 Oct.

**COMMENT.** New Scene {1st time; by Edward Thompson, with music by Dr Arne. MS: Larpent 438; synopsis ("Macheath, after trial, is sentenced to work on the Thames" in *London Chronicle*, 18 Oct.]. Paid Hull on Acct. of salary as Acting Manager £30. Account-Book, 23 Mar. 1778: Paid Capt. Thompson for writing the new Scene in The Beggar's Opera £25. Receipts: £240 9s. (240/2/6; 0/6/6).

**TWELFTH NIGHT.** Sir Andrew Ague-cheek - Dodd; Sir Toby Belch - Palmer; Orsino - Brereton; Sebastian - Davies; Fabian - Lamash; Antonio - Wrighten; Captain - Wright; Officer - Carpenter; Priest - Griffiths; Valentine - Norris; Clown (with the original *Epilogue song*) - Vernon; Malvolio - Yates // Olivia (with a song) - Mrs Baddeley; Maria - Miss P. Hopkins; Viola - Miss Younge. Saturday 18  
DL  
Also **THE QUAKER.** As 7 Oct.

**DANCING.** In the course of the mainpiece *Rural Grace*, as 2 Oct.

**COMMENT.** Receipts: £204 os. 6d. (163/11/0; 36/9/6; 4/0/0).

**THE BEGGAR'S OPERA.** As 17 Oct., but added: Diana Trapes - Mrs White. Monday 20  
CG  
Also **CROSS PURPOSES.** Grub - Wilson; Chapeau - Lee Lewes; George Bevil - Whitfield; Consol - Jones; Robin - Wewitzer; H. Bevil - Booth; F. Bevil - Thompson // Emily - Miss Ambrose; Mrs Grub - Mrs Green.

**DANCING.** *Hornpipe*, as 17 Oct.; End of mainpiece, as 1 Oct.

**COMMENT.** Some of the Audience having objected to the Omission of a Scene on Friday night, that Scene will be restored this Evening. [*Public Advertiser*, 18 Oct., specifies the scene as that of Diana Trapes in Act III, the exclusion of whom "breaks a principal Link in the Chain of the Plot."] Paid Guard [master carpenter] for Scene-men £19 15s. Receipts: £287 16s. (286/8; 1/8).

**THE FIRST PART OF KING HENRY THE FOURTH.** As 17 Oct. Also **THE QUAKER.** As 7 Oct. Tuesday 21  
DL

**DANCING.** As 9 Oct.

**COMMENT.** Receipts: £183 (163/16; 18/8; 0/16).

**ZENO比亚.** Rhadamistus - Wroughton; Pharasmanes - Aickin; Teribazus - Lewis; Megistus - Hull; Zopiron - Whitfield; Tigranes - L'Estrange // Zelmira - Mrs Jackson; Zenobia - Mrs Barry. Also **THE REPRISAL;** or, **The Tars of Old England.** Heartley - Whitfield; Champignon - Wewitzer; Oclabber - Mahon; Maclaymore - Wilson; Lyon - Booth; Brush - Death; Haulyard - Reinhold; Block - Quick // Harriet - Miss Dayes.

**DANCING.** End of mainpiece *Mirth and Jollity* by Aldridge, Langrish, Mast. Jackson, Miss Besford.

**SINGING.** Afterpiece to conclude with *The Glorious Ninety-Two*.

**COMMENT.** Mainpiece: With New Dresses and Decorations. Afterpiece: Never acted there. Receipts: £165 18s. 6d. (164/8/0; 1/10/6).

- Wednesday 22* THE SCHOOL FOR SCANDAL. Sir Peter Teazle - King; Sir Oliver Surface - DL Yates; Joseph Surface - Palmer; Sir Benjamin Backbite - Dodd; Crabtree - Parsons; Rowley - Aickin; Moses - Baddeley; Snake - Packer; Careless - Farren; Trip - Lamash; Charles - Smith // Mrs Candour - Miss Pope; Maria - Miss P. Hopkins; Lady Sneerwell - Miss Sherry; Lady Teazle - Mrs Abington (1st appearance this season). Also THE QUAKER. As 7 Oct.  
 SINGING. In Act III of mainpiece *song* by Vernon. [This was sung, as here assigned, in all subsequent performances, except on 20 May 1778.]  
 COMMENT. Mainpiece: The 21st night [i.e. in continuation of the reckoning for the previous season]. Account-Book, 21 Nov.: Paid Sheridan Net Rect. of Scd. for Scandal 22d Oct. last £280 11s. Receipts: £280 11s. (274/10/0; 5/8/6; 0/12/6).
- CG THE BEGGAR'S OPERA. As 20 Oct. Also THE REPRISAL. As 21 Oct.  
 DANCING. *Hornpipe*, as 17 Oct.; End of Act II of mainpiece, as 21 Oct.  
 SINGING. As 21 Oct.  
 COMMENT. Receipts: £246 15s. (246/2; 0/13).
- Thursday 23* HAMLET. As 30 Sept. Also SELIMA AND AZOR. Azor - Vernon; Ali - Dodd; DL Scander - Bannister // Fatima - Miss Collett; Liesbia - Miss Abrams; Selima - Mrs Baddeley.  
 COMMENT. Receipts: £207 2s. 6d. (179/4/0; 24/14/6; 3/4/0).
- CG THE PROVOK'D WIFE. Sir John Brute - Macklin; Heartfree - Bensley (of DL); Col. Bully (with a *song*) - Mattocks; Razor - Quick; Justice - Thompson; Taylor - Jones; Lord Rake - Mahon; Constant - Wroughton // Lady Fanciful - Mrs Mattocks; Belinda - Miss Leeson; Mademoiselle - Mrs Lessingham; Lady Brute - Mrs Bulkley. Also THE REPRISAL. As 21 Oct., but Maclaymore - Fearon.  
 DANCING. As 16 Oct.  
 COMMENT. Mainpiece: Not acted these 12 years. [The playbill retains Wilson as Maclaymore, but "At the close of the Play Hull came forward and made an Apology for Wilson's not playing Maclaymore . . . on Account of his being taken suddenly ill with an Ague, and begged their Acceptance of Fearon in the Part, which was accepted with that good Nature which distinguishes a British Audience" (*Morning Chronicle*, 24 Oct.).] Receipts: £100 15s. 6d. (100/11/0; 0/4/6).
- Friday 24 THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE QUAKER. As 7 Oct.  
 DL COMMENT. Paid Waller & Co., Hosiers, £14 18s.; Gardner, Shoemaker, £22 18s. 6d.; Smith & Co., Coal Merchants, £82 8s.; Blakes, Hatter, £7 16s. Receipts: £263 6s. 6d. (251/11/0; 11/5/6; 0/10/0).
- CG THE BEGGAR'S OPERA. As 20 Oct., but Peachum - Moody (of DL). Also THE APPRENTICE. As 29 Sept.  
 DANCING. *Hornpipe*, as 17 Oct.; End of Act II of mainpiece, as 8 Oct.  
 COMMENT. Paid Land Tax one-half year on Theatre £52 10s.; Tax on Window Lights £6 12s. 6d. Receipts: £171 11s. 6d. (171/3/6; 0/8/0).
- Saturday 25 THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE QUAKER. As 7 Oct.  
 DL COMMENT. Receipts: £259 3s. (234/9/0; 23/2/6; 1/11/6).
- Monday 27 THE BEGGAR'S OPERA. As 20 Oct., but Peachum (1st time) - Booth. Also CG THE REPRISAL. As 23 Oct., but Fearon's name listed in playbill.  
 DANCING. *Hornpipe*, as 17 Oct.; End of Act II of mainpiece, as 21 Oct.  
 COMMENT. Receipts: £259 7s. 6d. (258/17/0; 0/10/6).

THE ROMAN FATHER.	Horatius - Henderson (1st appearance in that character); Tullus Hostilius - Aickin; Valerius - Brereton; Publius Horatius - Smith // Valeria - Miss Hopkins; Horatia - Mrs Yates. Also SELIMA AND AZOR. As 23 Oct.	Tuesday 28 DL
MUSIC.	Mainpiece: With a Grand Triumphal Entry of Publius, with the original Music composed by Boyce.	
COMMENT.	Mainpiece: With alterations [by the author ( <i>Morning Post</i> , 29 Oct.)]. Receipts: £234 9s. (214/17; 14/6; 5/6).	
THE MERCHANT OF VENICE.	As 16 Oct. Also LOVE A-LA-MODE. As 16 Oct.	CG
DANCING.	End of Act III of mainpiece, as 24 Sept.; End of Act IV, as 8 Oct.	
COMMENT.	Receipts: £149 1s. 6d. (148/12/6; 0/9/0).	
THE FIRST PART OF KING HENRY THE FOURTH.	<i>Cast not listed.</i> COMMENT. [The performance is referred to in <i>Gazetteer</i> , 8 Nov.]	HAMM
THE SCHOOL FOR SCANDAL.	As 22 Oct. Also THE RIVAL CANDIDATES. Byron - Vernon; Sir Harry Muff - Dodd; General Worry - Parsons; Spy - Baddeley; Gardeners - Bannister, Fawcett, Kearn // Jenny - Mrs Wrighten; Narcissa - Mrs Baddeley.	Wednesday 29 DL
COMMENT.	Receipts: £246 1s. (232/8/0; 13/3/6; 0/9/6).	
THE DUENNA.	Ferdinand - Mattocks; Isaac - Quick; Don Jerome - Wilson; Antonio - Reinhold; Father Paul - Mahon; Friars - Fox, Baker, &c.; Carlos - Leoni // Clara - Miss Brown; The Duenna - Mrs Green; Louisa - Mrs Mattocks. Also THE APPRENTICE. As 29 Sept.	CG
DANCING.	As 10 Oct.	
COMMENT.	Mainpiece: The Principal Parts New Dressed. Receipts: £202 15s. (201/10; 1/5).	
THE ROMAN FATHER.	As 28 Oct. Also THE QUAKER. As 7 Oct.	Thursday 30
DANCING.	As 18 Oct.	DL
MUSIC.	As 28 Oct.	
COMMENT.	[Afterpiece in place of BON TON, announced on playbill of 29 Oct.] Receipts: £124 19s. (107/13; 14/17; 2/9).	
KNOW YOUR OWN MIND.	Millamour - Lewis; Malvil - Wroughton; Bygrove - Aickin; Sir Harry Lizard - Whitfield; Sir John - Fearon; Capt. Bygrove - Booth; Dashwou'd - Lee Lewes // Miss Neville - Mrs Hartley; Mrs Bromley - Mrs Jackson; Lady Jane - Miss Dayes; La Rouge - Miss Ambrose; Lady Bell - Mrs Mattocks. Also COMUS. Comus - Mattocks; 1st Spirit - L'Estrange; Brothers - Whitfield, Robson; Bacchanal - Reinhold // The Lady - Mrs Jackson; Bacchants - Miss Dayes, Miss Ambrose, &c.; Sabrina and Pastoral Nymph - Miss Brown; Euphrosyne - Mrs Farrell (1st appearance in that character). SINGING. In afterpiece <i>Sweet Echo</i> by Leoni and Mrs Farrell. [This was sung, as here assigned, in all subsequent performances.]	CG
COMMENT.	[In text of mainpiece Sir Harry Lizard is Sir Harry Lovewit, but "Lizard" was the form invariably used in the playbills.] Receipts: £120 13s. (118/4; 2/9).	
CYMBELINE.	Posthumus - Brereton; Cloten - Dodd; Cymbeline - Hurst; Pissanio - Packer; Bellarius - Aickin; Guiderius - Farren; Arviragus - Davies; Lucius - Wrighten; French Gentleman - Chaplin; Philario - Wright; Iachimo - Smith // Queen - Miss Sherry; Imogen - Miss Younge. Also BON TON; or, High Life above Stairs. Sir John Trotley (with the original <i>Prologue</i> ) - King;	Friday 31 DL

- Friday 31*  
DL Colonel Tivy – Brereton; Davy – Parsons; Jessamy – Lamash; Mignon – Burton; Lord Minikin – Dodd // Miss Tittup – Mrs Davies; Gymp – Mrs Colles; Lady Minikin – Miss Pope.  
*DANCING and SINGING.* In Act II of mainpiece a Masquerade Scene with *Dancing* by Blurton, Henry, Mrs Marklew, &c., and a *song* by Miss Abrams. End of Act III of mainpiece *Rural Grace*, as 2 Oct.  
 COMMENT. [Afterpiece: Prologue by George Colman, the elder.] Paid De Loutherbourg £41 13s. 4d. [this paid monthly throughout season]. Receipts: £104 3s. 6d. (75/9/0; 27/16/0; 0/18/6).
- CG THE BEGGAR'S OPERA. As 20 Oct. Also THE REPRISAL. As 27 Oct., but added to Harriet: With a *song*.  
*DANCING. Hornpipe*, as 17 Oct.  
 COMMENT. Receipts: £168 15s. 6d. (168/4/0; 0/11/6).

## November 1777

- Saturday 1*  
DL THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE QUAKER. As 7 Oct.  
 COMMENT. Receipts: £251 7s. (236/9; 14/2; 0/16).
- CG OTHELLO. Othello – Ross; Roderigo – Lee Lewes; Cassio (1st time) – Whitfield; Brabantio – Hull; Lodovico – Booth; Montano – Robson; Duke – L'Estrange; Gratiano – Fearon; Iago – Macklin // Emilia – Mrs Mattocks; Desdemona – Mrs Hartley (1st appearance in that character). Also COMUS. As 30 Oct.  
 COMMENT. Mainpiece: The Characters new dressed in the Habits of the Country. Receipts: £160 3s. (159/1; 1/2).
- Monday 3*  
DL HAMLET. As 30 Sept. Also HARLEQUIN'S INVASION. As 27 Sept.  
 COMMENT. Receipts: £173 17s. (154/3; 18/6; 1/8).
- CG THE BEGGAR'S OPERA. As 20 Oct. Also ST. PATRICK'S DAY. Lieut. O'Connor (1st time) – Mahon; Justice Credulous – Lee Lewes; Doctor Rosy – Quick; Serjeant Trounce – Dunstall // Bridget – Mrs Pitt; Lauretta (with a *song*) – Miss Brown.  
*DANCING. Hornpipe*, as 17 Oct.; End of Act II of mainpiece *La Soirée à-la-Mode* by Dagueville, Harris, Master Holland, Sga Tinte.  
 COMMENT. Receipts: £168 18s. (167/15/6; 1/2/6).
- Tuesday 4*  
DL TAMERLANE. Tamerlane – Palmer; Moneses – Brereton (1st appearance in that character); Axalla (1st time) – Farren; Dervise – Packer; Omar – Hurst; Stratocles – Lamash; Prince of Tanais – Wrighten; Zama – Wright; Mirvan – Norris; Haly – Chaplin; Bajazet – Smith // Selima – Miss Hopkins; Arpsasia – Miss Younge. The usual *Prologue* spoken by Brereton. Also HARLEQUIN'S INVASION. As 2 Oct.  
*SINGING.* In Act IV of mainpiece the original song *To thee, oh gentle sleep* by Miss Abrams.  
 COMMENT. [Prologue by Nicholas Rowe.] Receipts: £134 9s. 6d. (119/19/0; 12/17/0; 1/13/6).

**THE CONSCIOUS LOVERS.** As 8 Oct., but Sealand - Hull; Death's name listed in playbill; added: Humphrey - Thompson; Daniel - Wewitzer. Also LOVE A-LA-MODE. As 16 Oct.

Tuesday 4  
CG

DANCING. End of mainpiece *The Enchantress* by Aldridge, Harris, Miss Valois.

SINGING. As 8 Oct.

COMMENT. [Mainpiece in place of KING LEAR, announced on playbill of 3 Nov.] On playbill of 3 Nov.: TAMERLANE [usually acted on this night (see 4 Nov. 1782)] is obliged to be laid aside on account of Mrs Barry's Indisposition. Receipts: £92 18s. 6d. (91/10/0; 1/8/6).

**LE DUE CONTESSE.** Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Prudom, Sga Todi. [Cast from libretto (T. Cadell, 1777): Cavaliere della Piuma - Guglielmo Jermoli; Don Grillo - Antonio Rossi; Lucindo - Giuseppe Coppola; Prospero - Micheli // Livieta - Sga Jermoli; Arminda - Sga Prudom; Contessa di bel Colore - Sga Luigia Todi.]

King's

DANCING. With New Dances composed by Simonet. End of Act I new ballet, demi-caractere, *Le Devin du Village*, by Mons and Mlle Banti, Sg and Sga Zuchelli. Colin - Banti; Colette - Mlle Banti; End of Act II New Ballet, Serious and Demi-caractere, in which a *Pas de Quatre* by Mons and Mme Simonet, Mons and Mlle Banti, to conclude with the *Chaconne* of Froquett; End of Opera new serious ballet, *La Polonaise Favourite*, by Mons and Mme Simonet, Mlle Baccelli, Sg and Sga Zuchelli, Vallou le cadet.

COMMENT. A new Comic Opera; the Music by Paisiello [and "other eminent Composers" (libretto)]; under the Direction of Giordani. With magnificent new Scenes, Dresses and Decorations, both for the Opera and Dances.

Tickets will be delivered at the Office, Union Court, Haymarket, at Half a Guinea each. 1st Gallery 5s. 2nd Gallery 3s. By Their Majesties' Command no Person can be admitted behind the Scenes. The Doors to be opened at 6:00. To begin exactly at 7:00 [same throughout season]. The Coffee Room will be open with Tea, Coffee, Lemonade, Orgeat, Ice, Creams, &c. which will be furnished by Weltje, of St. James's Street. To prevent Inconvenience to the Nobility and Gentry in getting to their Carriages, they are respectfully intreated to give positive Orders to their Servants to set down and take up with their Horses Heads towards Pall-mall. The Door in Market Lane for Chairs only.

[*Public Advertiser*, 13 Feb. 1778, prints a letter outlining a scheme—never realized—of having occasional plays at King's on non-opera nights acted by performers from both DL and CG, and by "the young Nobility of both Sexes."]

**THE FIRST PART OF KING HENRY THE FOURTH.** As 17 Oct. Also BON TON. As 31 Oct.

Wednesday 5  
DL

DANCING. As 9 Oct.

COMMENT. Receipts: £161 7s. 6d. (134/18/0; 25/8/0; 1/1/6).

**THE DUENNA.** As 29 Oct. Also ST. PATRICK'S DAY. As 3 Nov.

CG

DANCING. As 4 Nov.

COMMENT. Receipts: £227 13s. (226/4; 1/9).

**THE SCHOOL FOR SCANDAL.** As 22 Oct. Also THE QUAKER. As 7 Oct.

Thursday 6  
DL

COMMENT. Receipts: £259 9s. (247/7; 11/3; 0/19).

**THE ORPHAN OF CHINA.** Zamti - Ross; Hamet - Wroughton; Mirvan - L'Estrange; Timurkan - Peile; Octar - Fearon; Selim - Booth; Morat - Hull; Orasming - Robson; Zimventi - Thompson; Etan - Lewis // Mandane - Mrs Barry. Also CROSS PURPOSES. As 20 Oct.

CG

DANCING. As 4 Nov.

- Tursday 6*  
CG      COMMENT. Mainpiece: Never acted there. With Alterations and Additions by the Author [Arthur Murphy. *London Chronicle*, 7 Nov., prints a detailed synopsis of the alterations.]. The Characters entirely new dressed; with New Scenery and Decorations. [*Morning Chronicle*, 7 Nov.: Mrs Barry entered into the character of Mandane with all that strength of conception which characterizes her acting in general. Many of the passages received additional force from the judicious breaks and sudden transitions in her manner of giving them.] Receipts: £200 3s. (199/6; 0/17).
- Friday 7*  
DL      THE MERCHANT OF VENICE. As 14 Oct. Also THE DESERTER. As 23 Sept., but Henry – Vernon.  
DANCING. End of Act III of mainpiece *The Minuet de la Cour* by Master Holland and Miss Armstrong.  
COMMENT. Receipts: £92 8s. (72/18; 19/8; 0/2).
- CG      KING RICHARD THE THIRD. Richard – A Gentleman (1st appearance [Kirkpatrick]); King Henry – Hull; Richmond – Wroughton; Buckingham – Booth; Stanley – Fearon; Tressel – Whitfield; Prince Edward (1st time) – Miss Morris; Duke of York – Master Jones; Norfolk – Bowles; Lieutenant – L'Estrange // Duchess of York – Mrs Poussin; Lady Ann – Mrs Jackson; The Queen – Mrs Hartley (their 1st appearance in those characters). Also COMUS. As 30 Oct.  
COMMENT. [Kirkpatrick is identified in *Morning Chronicle*, 8 Nov. He was from the Crow Street Theatre, Dublin.] Receipts: £132 11s. 6d. (129/19/0; 2/12/6).
- Saturday 8*  
DL      THE BEGGAR'S OPERA. Capt. Macheath – Webster (1st appearance upon this stage); Peachum – Moody; Lockit (1st time) – Baddeley; Filch – Parsons; Player – Farren; Beggar – Waldron; Mat o' th' Mint – Gaudry // Lucy – Mrs Wrighten; Mrs Peachum – Mrs Love; Mrs Slammekin – Mrs Johnston; Jenny Diver – Mrs Davies; Polly – Mrs Baddeley. Also ALL THE WORLD'S A STAGE. As 30 Sept.  
DANCING. In Act III of mainpiece a *Hornpipe* by Blurton. [This was danced, as here assigned, in all subsequent performances.]  
COMMENT. Mainpiece: Not acted these 3 years [acted 6 May 1776]. With Accompaniments to the Airs composed by [Thomas] Linley [Sen.]. *Public Advertiser*, 10 Nov.: "Jenny Diver forgot her song . . . and continued inflexibly silent till a Wag behind the Scenes assumed her Voice, and sung the Song for her"; *ibid*, 15 Nov., identifies this wag as Bannister, who sang "in a feigned voice." [Webster was from the Crow Street Theatre, Dublin.] Receipts: £192 6s. 6d. (167/2/0; 24/16/0; 0/8/6).
- CG      THE ORPHAN OF CHINA. As 6 Nov. Also ST. PATRICK'S DAY. As 3 Nov., but omitted: Lauretta's *song*.  
DANCING. As 4 Nov.  
COMMENT. Receipts: £110 (108/10/6; 1/9/6).
- King's    CRESO. Principal Characters by Roncaglia, Adamberger, Coppola // Sga Prudom, Sga Danzi. [Cast from libretto (T. Cadell, 1777): Eurisio – Francesco Roncaglia; Creso – Valentino Adamberger; Ciro – Giuseppe Coppola; Sibari – Micheli // Cratina – Sga Prudom; Ariene – Sga Francesca Danzi.]  
DANCING. End of Act I *New Ballet*; End of Act II *Le Devin du Village*; End of Opera *La Polonoise Favourite*, all as 4 Nov.  
COMMENT. A New Serious Opera; the Music entirely new by Antonio Sacchini.

THE FIRST PART OF KING HENRY THE FOURTH.	As 17 Oct. Also THE ELOPEMENT. Harlequin - Wright; Pantaloons - Byrn; Clown - Carpenter; Lover - Burton; Drunken Valet - Griffiths; Scaramouch - Barrett // Country Girls - Mrs Colles, Miss Abrams, &c.; Columbine - Miss Collett.	<i>Monday 10</i> DL
COMMENT.	Afterpiece: To conclude with the Scene of the Waterfall, as it was originally performed. [This was included in all subsequent performances.] Receipts: £177 7s. (160/4; 16/9; 0/14).	
KING LEAR.	As 13 Oct. Also COMUS. As 30 Oct.	CG
COMMENT.	Receipts: £167 2s. 6d. (165/7/0; 1/15/6).	
THE BEGGAR'S OPERA.	As 8 Nov., but Polly - Miss Walpole. Also THE ELOPEMENT. As 10 Nov.	<i>Tuesday 11</i> DL
DANCING.	End of Act II of mainpiece <i>The Minuet de la Cour</i> , as 7 Nov., but Henry in place of Master Holland.	
COMMENT.	[The playbill retains Mrs Baddeley as Polly, but she "being indisposed Miss Walpole played the part of Polly on Tuesday night" ( <i>London Chronicle</i> , 12 Nov.).] Paid Chettell, timber merchant, £286 13s. Receipts: £135 15s. 6d. (118/10/0; 16/18/6; 0/7/0).	
THE DUENNA.	As 29 Oct. Also ST. PATRICK'S DAY. As 8 Nov.	CG
DANCING.	End of mainpiece a new dance, <i>The Garden of Love</i> , by Dagueville, Master Holland, Master Dagueville, Miss Simonet, Sga Tinte.	
COMMENT.	Receipts: £197 9s. 6d. (195/17/0; 1/12/6).	
LE DUE CONTESSA.	As 4 Nov.	King's
DANCING.	As 8 Nov. throughout.	
COMMENT.	The Opera having been found too long on the first Representation has since been revised and curtailed to a proper Length.	
THE SCHOOL FOR SCANDAL.	As 22 Oct. Also THE PADLOCK. Leander - Vernon; Don Diego - Bannister; Mungo - Holcroft // Ursula - Mrs Love; Leonora - Miss Abrams.	<i>Wednesday 12</i> DL
COMMENT.	Receipts: £267 15s. (256/7/0; 10/7/6; 1/0/6).	
THE BEGGAR'S OPERA.	As 20 Oct. Also THREE WEEKS AFTER MARRIAGE. Sir Charles Racket - Lewis; Lovelace - Booth; Woodley - Thompson; Drugget - Quick // Dimity - Mrs Green; Mrs Drugget - Mrs Pitt; Nancy - Miss Dayes; Lady Racket - Mrs Mattocks.	CG
DANCING.	<i>Hornpipe</i> , as 17 Oct.; End of mainpiece, as 11 Nov.	
COMMENT.	Receipts: £184 6s. 6d. (183/3/6; 1/3/0).	
MEASURE FOR MEASURE.	Duke - Smith; Angelo - Palmer; Claudio (1st time) - Brereton; Escalus - Aickin; Clown - Parsons; Provost - Davies; Elbow - Wright; Barnardine - Wrighten; Abhorson - Carpenter; Lucio - King // Mariana - Miss Hopkins; Juliet - Mrs Colles; Mrs Over-done - Mrs Bradshaw; Francisca - Mrs Johnston; Isabella - Mrs Yates. Also THE ELOPEMENT. As 10 Nov.	<i>Thursday 13</i> DL
COMMENT.	Receipts: £90 (78/5; 9/18; 1/17).	
THE GRECIAN DAUGHTER.	Evander - Aickin; Philotas - Lewis; Arcas - Fearon; Dionysius - Clarke; Herald - L'Estrange; Melanthon - Hull; Officer - Booth; Calippus - Thompson; Phocion - Wroughton // Erixene - Miss Ambrose; Euphrasia - Mrs Barry. Also LOVE A-LA-MODE. As 16 Oct.	CG
DANCING.	As 11 Nov.	
COMMENT.	Receipts: £173 7s. (170/4/6; 3/2/6).	

- Friday 14*      THE TEMPEST. As 20 Sept., but Prospero - Bensley. Also HIGH LIFE BELOW STAIRS. Lovel - Lamash; Sir Harry's Servant - Dodd; Lord Duke - Palmer; Philip - Baddeley; Robert - Griffiths; Tom - Kear; Freeman - Farren // Lady Charlotte - Mrs Davies; Lady Bab - Mrs Johnston; Kitty (with a song) - Miss Pope.  
*DANCING.* In Act IV of mainpiece *Rural Grace*, as 2 Oct. In Act II of afterpiece a *Mock Minuet* by Palmer and Miss Pope. [This was danced, as here assigned, in both subsequent performances.]  
*COMMENT.* Afterpiece: Not acted these 3 years [acted 18 Mar. 1776]. Receipts: £116 13s. 6d. (91/18/0; 22/15/0; 2/0/6).
- CG      OTHELLO. As 1 Nov. Also THREE WEEKS AFTER MARRIAGE. As 12 Nov.  
*DANCING.* As 11 Nov.  
*COMMENT.* [Afterpiece in place of THE TWO MISERS, announced on playbill of 13 Nov.] Receipts: £101 13s. (100/12; 1/1).
- Saturday 15*      THE SCHOOL FOR SCANDAL. As 22 Oct. Also ALL THE WORLD'S A STAGE. As 30 Sept.  
*COMMENT.* Receipts: £258 9s. (246/4/0; 11/4/6; 1/0/6).
- CG      THE DUENNA. As 29 Oct. Also THE APPRENTICE. As 29 Sept.  
*DANCING.* As 11 Nov.  
*COMMENT.* Receipts: £170 (169/11; 0/9).
- King's      CRESO. As 8 Nov.  
*DANCING.* End of Act I *Le Devin du Village*, as 4 Nov.; End of Act II *New Ballet*, as 4 Nov.; End of Opera a Ballet Demi-caractere, *La Clochette*, by Mons and Mme Simonet, Mlle Baccelli, Sg and Sga Zuchelli, Vallouy le cadet.
- Monday 17*      THE BEGGAR'S OPERA. As 11 Nov., but Miss Walpole's name listed in playbill.  
DL      Also BON TON. As 31 Oct.  
*DANCING.* As 11 Nov.  
*COMMENT.* Receipts: £171 1s. 6d. (144/12/0; 25/9/0; 1/0/6).
- CG      THE ORPHAN OF CHINA. As 6 Nov. Also THE UPHOLSTERER. Razor-Lee Lewes (1st appearance in that character); Pamphlet - Wilson; Quidnunc - Dunstall // Harriet - Mrs Whitfield; Termagant - Mrs Green.  
*DANCING.* As 4 Nov.  
*COMMENT.* Receipts: £129 19s. (128/3; 1/16).
- Tuesday 18*      BRAGANZA. Velasquez - Smith; Almada - Aickin; Ribiro - Palmer; Mendoza (1st time) - Farren; Lemos - Chaplin; Corea - Hurst; Roderic - Wright; Mello - R. Palmer; Pizarro - Davies; Ramirez - Packer; Antonio - Wrighten; Ferdinand - Griffiths; Duke of Braganza - Brereton (1st appearance in that character) // Ines - Mrs Johnston; Dutchess of Braganza - Mrs Yates. Also HARLEQUIN'S INVASION. As 2 Oct.  
DL      *COMMENT.* Receipts: £91 18s. (73/2/0; 16/5/6; 2/10/6).
- CG      LOVE FINDS THE WAY. Principal Characters by Mattocks, Quick, Wilson, Wewitzer, Fearon, Mrs Farrell // Miss Brown, Mrs Wilson, A Young Lady (1st appearance on any stage [Miss Courtenay]). [Cast from *Airs* (J. Bell, 1777) and *Public Advertiser*, 19 Nov.: Young Brumpton - Mattocks; Oldcastle - Quick; Lovibond - Wilson; Peter - Wewitzer; Sir Theodore Brumpton - Fearon; Bellford - Mrs Farrell // Mary-Ann - Miss Brown; Bridget - Mrs Wilson; Harriet - Miss Courtenay.] Also THE UPHOLSTERER. As 17 Nov.  
*DANCING.* End of Act II of mainpiece, as 11 Nov.; End of mainpiece, as 4 Nov.

**COMMENT.** Mainpiece [1st time; co 3, by Thomas Hull, altered from THE SCHOOL FOR GUARDIANS by Arthur Murphy. MS not in Larpernt; synopsis of plot in *Public Advertiser*, 19 Nov.]: With New Dresses, &c. The Music chiefly compiled; the rest composed by Dr Arne, Sacchini and Fisher. Books of the Songs to be had at the Theatre. *Public Advertiser*, 18 Nov. 1777: This Day is published the Airs in LOVE FINDS THE WAY (6d.). [Miss Courtenay is identified in the Airs.] Receipts: £233 8s. 6d. (232/5/0; 1/3/6).

Tuesday 18  
CG

**LE DUE CONTESSE.** As 4 Nov.

King's

**DANCING.** End of Act I *Le Devin du Village*, as 4 Nov.; End of Act II *La Polonaise Favourite*, as 4 Nov.; End of Opera *La Clochette*, as 15 Nov.

**THE SCHOOL FOR SCANDAL.** As 22 Oct. Also **THE WATERMAN**. Tugg – Bannister; Bundle – Davies; Robin – Lamash // Wilhelmina – Miss Walpole (1st appearance in that character); Mrs Bundle – Mrs Wrighten.

Wednesday 19  
DL

**COMMENT.** Afterpiece: To conclude with a Grand Representation of a Regatta. [This was included in all subsequent performances.] Receipts: £269 7s. 6d. (259/1/0; 9/11/0; 0/15/6).

**LOVE FINDS THE WAY.** As 18 Nov. Also **CATHERINE AND PETRUCHIO**. Petruchio – Lewis; Baptista – Thompson; Hortensio – Davis; Taylor – Jones; Music Master – Fox; Biondello – Cushing; Pedro – Wewitzer; Grumio – Quick // Bianca – Mrs Poussin; Curtis – Mrs White; Catherine – Mrs Green.

CG

**DANCING.** End of Act II of mainpiece, as 11 Nov.; End of mainpiece, as 8 Oct.

**COMMENT.** Receipts: £153 1s. (151/11; 1/10).

**THE FIRST PART OF KING HENRY THE FOURTH.** As 17 Oct. Also **HIGH LIFE BELOW STAIRS**. As 14 Nov.

Thursday 20  
DL

**DANCING.** As 9 Oct.

**COMMENT.** Receipts: £159 3s. (137/3; 21/3; 0/17).

**LOVE FINDS THE WAY.** As 18 Nov. Also **THE CITIZEN**. Young Philpot – Lee Lewes; Sir Jasper Wilding – Dunstall; Young Wilding – Whitfield; Old Philpot – Quick // Maria – Mrs Mattocks.

CG

**DANCING.** As 11 Nov.

**COMMENT.** Paid Francis for writing parts £2 11s. Receipts: £108 19s. 6d. (107/3/6; 1/16/0).

**THE SCHOOL FOR SCANDAL.** As 22 Oct. Also **THE QUAKER**. As 7 Oct.

Friday 21  
DL

**COMMENT.** Receipts: £235 14s. (217/14/0; 16/17/6; 1/2/6).

**LOVE FINDS THE WAY.** As 18 Nov. Also **THE ENGLISHMAN IN PARIS**. Buck – Lee Lewes; Sir John Buck – Fearon; Subtle – Thompson; Marquis – Wewitzer; Classick – Hull // Mrs Subtle – Mrs Pitt; Lucinda (with a song) – Mrs Mattocks.

CG

**DANCING.** End of mainpiece, as 11 Nov.; In afterpiece a *Minuet* by Dagueville and Mrs Mattocks.

**COMMENT.** Receipts: £103 12s. 6d. (102/11/0; 1/1/6).

**THE SCHOOL FOR SCANDAL.** As 22 Oct. Also **DAPHNE AND AMINTOR**. Amintor – Davies // Mindora – Mrs Wrighten; Daphne – Miss Field.

Saturday 22  
DL

**DANCING.** As 18 Oct.

**COMMENT.** Afterpiece: Not acted these 8 years [acted 7 Feb. 1771]. Receipts: £202 13s. 6d. (186/10/0; 15/0/6; 1/3/0).

- Saturday 22*    LOVE FINDS THE WAY. As 18 Nov. Also THREE WEEKS AFTER MARRIAGE. As 12 Nov.  
 CG                    DANCING. As 11 Nov.  
                       COMMENT. Receipts: £115 2s. 6d. (113/18/6; 1/4/0).
- King's            CRESO. As 8 Nov.  
                       DANCING. As 8 Nov. throughout.
- Monday 24*     THE SECOND PART OF KING HENRY THE FOURTH. Falstaff - Henderson;  
 DL                   King Henry - Bensley; Prince of Wales - Palmer; Chief Justice - Aickin; Arch  
                       Bishop York - Packer; Prince John - Lamash; Gloster - Mrs Colles; Clarence -  
                       Miss Collett; Mowbray - Hurst; Hastings - Barrett; Justice Silence - Parsons;  
                       Pistol - Baddeley; Poins - R. Palmer; Bardolph - Wright; Davy - Waldron;  
                       Page - Master Pulley; Justice Shallow - Yates // Hostess - Mrs Bradshaw; Doll  
                       Tearsheet - Mrs Davies. Also DAPHNE AND AMINTOR. As 22 Nov.  
                       COMMENT. Mainpiece: Not acted these 8 years [acted 2 Feb. 1770]. Receipts:  
                       £186 19s. (161/11/0; 24/4/6; 1/3/6).
- CG                   LOVE FINDS THE WAY. As 18 Nov. Also CATHERINE AND PETRUCHIO.  
                       As 19 Nov.  
                       DANCING. As 11 Nov.  
                       COMMENT. Receipts: £123 9s. (121/15; 1/14).
- Tuesday 25*    THE BEGGAR'S OPERA. As 17 Nov. Also HARLEQUIN'S INVASION. As  
 DL                   2 Oct.  
                       DANCING. End of Act II of mainpiece a *New Dance* by Henry, Miss Armstrong, &c.  
                       COMMENT. Receipts: £128 11s. (101/8/0; 25/13/6; 1/9/6).
- CG                   SIR THOMAS OVERBURY. As 24 Sept. Also THE NORWOOD GYPSIES.  
                       Principal Characters by Lee Lewes, Rayner, Delpini, Messink // Miss Matthews,  
                       Miss Cranfield, Sga Tinte. The Pastoral by Reinhold and Miss Dayes. The Rest  
                       of the Vocal Parts by Battishill, Mahon, Baker, &c. [Partial cast from *Morning  
                       Chronicle*, 26 Nov.: Harlequin - Lee Lewes; Clown - Delpini // Columbine -  
                       Sga Tinte. Airs (no pub., 1777) lists no cast, no act division; has songs sung by  
                       Justice, Constable, Colin, Lucy, Gypsies. For parts see 6 May 1780.]  
                       DANCING. In afterpiece, by Aldridge, Dagueville, Miss Besford, Miss Valois.  
                       COMMENT. Afterpiece [1st time; p 2(?), by James Messink and Carlo Antonio  
                       Delpini. MS not in Larpent; synopsis of action in *London Chronicle*, 26 Nov.]:  
                       The Scenery, Machinery, &c. painted new by Carver, Greenwood and Garvey.  
                       The Overture and the rest of the Music composed new by Fisher. Nothing under  
                       Full Price will be taken. Books of the Songs to be had at the Theatre.  
                       Account-Book, 3 Feb. 1778: Paid Fisher for composing songs, &c. in The  
                       Tempest [see 27 Dec. 1776], and other pieces, as per bill, £131 11s. Receipts:  
                       £190 16s. (182/18; 7/18).
- King's            LE DUE CONTESSE. As 4 Nov.  
                       DANCING. As 8 Nov. throughout.
- Wednesday 26*   THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE WATERMAN. As  
 DL                   19 Nov.  
                       DANCING. As 18 Oct.  
                       COMMENT. Receipts: £265 1s. (248/14; 14/16; 1/11).
- CG                   LOVE FINDS THE WAY. As 18 Nov. Also THE NORWOOD GYPSIES. As  
                       25 Nov.  
                       DANCING. As 25 Nov.  
                       COMMENT. Receipts: £209 10s. (206/2; 3/8).

THE SECOND PART OF KING HENRY THE FOURTH. As 24 Nov., but added: Westmoreland - Farren. Also BON TON. As 31 Oct. *Tbursday 27*  
COMMENT. Receipts: £125 18s. (97/16/0; 26/11/6; 1/10/6). DL

DOUGLAS. Douglas - Lewis; Randolph - Wroughton; Officer - Thompson; Glenalvon - Aickin; Old Norval - Clarke // Anna - Miss Dayes; Lady Randolph - Mrs Barry. Also THE NORWOOD GYPSIES. As 25 Nov.  
*DANCING.* As 25 Nov.  
COMMENT. Receipts: £215 12s. (209/11; 6/1).

THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE QUAKER. As 7 Oct. *Friday 28*  
COMMENT. Receipts: £226 17s. (208/6/0; 17/16/6; 0/14/6). DL

LOVE FINDS THE WAY. As 18 Nov. Also THE NORWOOD GYPSIES. As 25 Nov.  
*DANCING.* As 25 Nov.  
COMMENT. Receipts: £165 1s. (161/19; 3/2).

KING JOHN. King John - Henderson; Hubert - Bensley; Salisbury - Packer; Pembroke - Farren; Essex - Lamash; Prince Henry - R. Palmer; Rob. Faulconbridge - Waldron; Messenger - Norris; Bastard - Smith; King Philip - Aickin; Dauphin - Brereton; Prince Arthur - Miss Field; Pandulpho - Chambers; Chatilion - Davies; Austria - Wrighten; Citizen - Hurst; Heralds - Chaplin, Wright // Queen Elinor - Miss Sherry; Lady Blanch - Mrs Colles; Lady Faulconbridge - Mrs Johnston; Constance - Mrs Yates. Also THE DEUCE IS IN HIM. Colonel Tamper - Palmer; Major Belford - Packer; Prattle (1st time) - Baddeley // Madam. Florival - Mrs Davies; Bell - Miss Hopkins; Emily - Miss Pope.

COMMENT. Mainpiece: Not acted these 6 years [acted 11 Feb. 1774]. Afterpiece: Not acted these 2 years. Paid Lampmen £4 10s.; Billstickers £2 14s.; Tailor £4 19s. 3d. Receipts: £144 12s. 6d. (126/3/0; 16/19/0; 1/10/6).

THE BEGGAR'S OPERA. As 20 Oct., but Lucy - Miss Dayes. Also THE NORWOOD GYPSIES. As 25 Nov.  
*DANCING.* In mainpiece *Hornpipe*, as 17 Oct.; In afterpiece, as 25 Nov.  
COMMENT. Receipts: £194 7s. (193/13; 0/14).

CRESO. As 8 Nov.  
*DANCING.* End of Act I *New Ballet*, as 4 Nov.; End of Act II *Le Derin du Village*, as 4 Nov.; End of Opera *La Clochette*, as 15 Nov.

King's

## December 1777

THE SCHOOL FOR SCANDAL. As 22 Oct. Also HARLEQUIN'S INVASION. *Monday 1*  
As 2 Oct.  
COMMENT. Receipts: £231 5s. (207/8/0; 22/16/6; 1/0/6). DL

THE GRECIAN DAUGHTER. As 13 Nov. Also THE NORWOOD GYPSIES. *CG*  
As 25 Nov.  
*DANCING.* As 25 Nov.  
COMMENT. Receipts: £173 8s. (169/0; 4/8).

KING JOHN. As 29 Nov. Also THE QUAKER. As 7 Oct. *Tuesday 2*  
COMMENT. Receipts: £127 15s. (100/17; 23/12; 3/6). DL

- Tuesday 2* CG LOVE FINDS THE WAY. As 18 Nov. Also THE NORWOOD GYPSIES. As 25 Nov.  
*DANCING.* As 25 Nov.  
*COMMENT.* Receipts: £150 6s. (149/0; 1/6).
- King's LE DUE CONTESSA. As 4 Nov.  
*DANCING.* As 8 Nov. throughout.
- Wednesday 3* DL AS YOU LIKE IT. Touchstone - King; Orlando - Brereton; Duke Senior - Hurst; Duke Frederick - Chaplin; Oliver - Packer; Le Beau - Farren; Amiens (with songs) - Vernon; Corin - Waldron; Jaques de Bois - Lamash; Silvius - R. Palmer; William - Burton; Adam - Moody; Jaques - Palmer (1st appearance in that character) // Celia - Miss Hopkins; Phoebe - Mrs Davies; Audrey - Mrs Bradshaw; Rosalind - Miss Younge. Also HIGH LIFE BELOW STAIRS. As 14 Nov.  
*DANCING.* End of Act I of mainpiece *Rural Grace*, as 2 Oct.  
*SINGING.* In Act v of mainpiece *song* by Miss Abrams.  
*COMMENT.* Receipts: £92 7s. (73/5; 17/14; 1/8).
- CG CARACTACUS. Caractacus - Clarke; Arviragus - Lewis; Eliurus - Wroughton; Vellinus - Robson; Aulus Didius - Whitfield; Modred - Aickin; Chief Bard - Hull // Evelina - Mrs Hartley. Principal Vocal Parts by Leoni, Reinhold, Mrs Farrell. Also THE NORWOOD GYPSIES. As 25 Nov., but added to Principal Characters: Miss Dayes; omitted: The Pastoral.  
*DANCING.* As 25 Nov.  
*COMMENT.* Receipts: £163 (161/6; 1/14).
- Thursday 4* DL THE CHANCES. Don John (1st time [at this theatre]) - Henderson; Frederick - Brereton; Duke - Packer; Petruchio - Aickin; Antonio - Parsons; Peter - Burton; Antony - Waldron; Francisco - Wright; Surgeon - Wrighten // First Constantia - Miss Hopkins (1st appearance in that character); Mother - Mrs Hopkins; Landlady - Mrs Bradshaw; Nurse - Mrs Love; Second Constantia - Mrs Abington. Also A CHRISTMAS TALE. Floridor - Vernon; Bonoro - Bannister; Faladel - Burton; Nigromant - Legg; Tycho - Dodd // Robinette - Mrs Wrighten; Camilla (1st time) - Miss Collett.  
*DANCING.* In afterpiece a *Dance of Evil Spirits [performers not listed]*.  
*COMMENT.* Mainpiece: Not acted these 3 years. Afterpiece: With a Grand Procession. [Both the dance and the procession were included in all subsequent performances, except on 23 Apr. 1778. For Henderson as Don John see HAY, 19 Aug. 1777.] Receipts: £153 11s. 6d. (125/19/0; 18/0/6; 9/12/0).
- CG THE BEGGAR'S OPERA. As 29 Nov., but Lockit (1st time) - Booth. Also THE NORWOOD GYPSIES. As 3 Dec.  
*DANCING.* In mainpiece *Hornpipe*, as 17 Oct.; In afterpiece, as 25 Nov.  
*COMMENT.* Receipts: £154 6s. (153/9; 0/17).
- Friday 5* DL THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE DESERTER. As 7 Nov.  
*DANCING.* As 18 Oct.  
*COMMENT.* Receipts: £264 6d. (245/18; 16/14; 1/14).
- CG SHE STOOPS TO CONQUER. Hardcastle - Wilson; Tony Lumpkin - Quick; Marlow - Lee Lewes; Hastings - Whitfield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Green; Miss Neville - Mrs Lessingham; Miss Hardcastle - Mrs Bulkley. Also THE NORWOOD GYPSIES. As 3 Dec.  
*DANCING.* As 25 Nov.  
*COMMENT.* Paid Price for Men's Cloaths £150. Receipts: £111 11s. (108/17; 2/14).

HAMLET. As 30 Sept., but Francisco - Philimore. Also A CHRISTMAS TALE. *Saturday 6*  
*As 4 Dec.*

COMMENT. Receipts: £144 6s. (114/12; 29/1; 0/13).

LOVE FINDS THE WAY. As 18 Nov. Also THE NORWOOD GYPSIES. As *CG*  
*3 Dec.*

DANCING. As 25 Nov.

COMMENT. Receipts: £118 7s. (117/10; 0/17).

CRESO. As 8 Nov. *King's*  
DANCING. As 18 Nov. throughout.

THE CLANDESTINE MARRIAGE. As 25 Sept., but Sir John Melvil - Bensley; *Monday 8*  
Brush - Palmer. Also A CHRISTMAS TALE. As 4 Dec.  
COMMENT. Receipts: £127 5s. 6d. (98/0/0; 28/17/0; 0/8/6).

THE BEGGAR'S OPERA. As 29 Nov. Also THE NORWOOD GYPSIES. As *CG*  
*3 Dec.*

DANCING. As 25 Nov.

COMMENT. Receipts: £182 11s. (181/3; 1/8).

THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE WATERMAN. As *Tuesday 9*  
*19 Nov.*

DANCING. As 18 Oct.

COMMENT. Receipts: £256 2s. (237/16/0; 18/3/6; 0/2/6).

THE RECRUITING OFFICER. As 22 Sept. Also THE NORWOOD GYPSIES. *CG*  
*As 3 Dec.*

DANCING. As 25 Nov.

COMMENT. The New Tragedy of PERCY [announced on playbill of 8 Dec.]  
is obliged to be deferred till To-morrow, on Account of the Indisposition of two  
principal Performers. Receipts: £99 19s. (97/19; 2/0).

LE DUE CONTESSA. As 4 Nov. *King's*

DANCING. End of Act I *Le Devin du Village*, as 4 Nov.; End of Act II *La Clochette*,  
as 15 Nov.; End of Opera a grand *Serious Ballet* by Mons and Mme Simonet, Mlle  
Baccelli, Zuchelli, Vallou le cadet.

THE FIRST PART OF KING HENRY THE FOURTH. As 17 Oct. Also THE *QUAKER*. As 7 Oct. *Wednesday 10*  
*DL*

DANCING. As 11 Nov.

COMMENT. Receipts: £108 16s. (92/17/0; 15/15/6; 0/3/6).

PERCY. Principal Characters by Lewis, Aickin, Hull, Whitfield, Robson, Thompson,  
Wroughton // Mrs Jackson, Mrs Barry. [Cast from text (T. Cadell, 1778 [i.e. 1777]),  
and *Universal Magazine*, Dec. 1777, p. 307: Percy - Lewis; Earl Raby - Aickin;  
Sir Hubert - Hull; Edric - Whitfield; Harcourt - Robson; Servant - Thompson;  
Earl Douglas - Wroughton // Birtha - Mrs Jackson; Elwina - Mrs Barry.] New  
*Prologue* spoken by Mrs Bulkley. New *Epilogue* spoken by Lee Lewes. [These  
were spoken, as here assigned, at all subsequent performances.] Also ST. PATRICK'S  
DAY. As 3 Nov.

DANCING. After Epilogue, as 24 Sept.

COMMENT. Mainpiece [1st time; r 5, by Hannah More, based partly on  
GABRIELLE DE VERGY, by Pierre Laurent Buirette de Belloy. Prologue and  
Epilogue by David Garrick (see text): With New Scenes, Dresses, &c. *Public  
Advertiser*, 19 Dec. 1777: This Day at Noon is published PERCY (1s. 6d.). Receipts:  
£215 (212/12/6; 2/7/6).

- Thursday 11*  
DL THE WONDER. Don Felix - Smith; Col. Briton - Brereton; Don Lopez - Baddeley; Don Pedro - Parsons; Frederick - Packer; Gibby - Moody; Alguazile - Wrighten; Vasquez - R. Palmer; Lissardo - King // Flora - Miss Pope; Isabella - Miss Hopkins; Inis - Mrs Bradshaw; Violante - Mrs Yates. Also A CHRISTMAS TALE. As 4 Dec.  
COMMENT. Receipts: £96 2s. 6d. (76/7/0; 17/18/0; 1/17/6).
- CG PERCY. As 10 Dec. Also THE TWO MISERS. As 15 Oct.  
DANCING. After Epilogue *La Soirée à-la-Mode*, as 3 Nov.  
COMMENT. Receipts: £182 10s. (179/4; 3/6).
- Friday 12*  
DL THE SCHOOL FOR SCANDAL. As 22 Oct. Also THE PADLOCK. As 12 Nov.  
COMMENT. Receipts: £239 19s. 6d. (227/7/0; 12/9/0; 0/3/6).
- CG PERCY. As 10 Dec. Also COMUS. As 30 Oct.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £204 18s. 6d. (197/18/6; tickets: 7/0/0) (charge: £105).
- Saturday 13*  
DL THE REHEARSAL. Bayes (1st time [at this theatre]) - Henderson; Mr Johnson - Palmer; Mr Smith - Aickin. The other Characters - Baddeley, Moody, Parsons, Burton, Hurst, R. Palmer, Waldron, Lamash, Chambers, Holcroft, Chaplin, Carpenter, Griffiths, Norris, Wrighten, Wright, Legg, Master Pulley // Mrs Colles, Miss Collett, Mrs Davies. With an Additional Reinforcement of Mr Bayes's New Raised Troops [These were "hobby-horses and other novelties" (Davies, III, 303).] [Edition of 1777 (John Bell) specifies: Gentleman Usher - Baddeley; Physician - Moody; Cordelio - Burton; Prince Prettyman - Hurst; 1st King of Brentford - Waldron; Fisherman - Griffiths; Thunder - Wrighten; Earth - Legg; Lightning - Master Pulley // Cloris - Mrs Colles; Parthenope - Miss Collett; Amaryllis - Mrs Davies; Pallas - Mr Parsons. It assigns the remaining characters - 2nd King of Brentford, Prince Volscius, Drawcansir, Lieut. General, Tom Thimble, Sun, Moon—to actors of previous seasons.] Also A CHRISTMAS TALE. As 4 Dec.  
COMMENT. Mainpiece: Not acted these 2 years. [For Henderson as Bayes see HAY, 25 Aug. 1777.] Receipts: £113 16s. (91/5; 22/7; 0/4).
- CG PERCY. As 10 Dec. Also COMUS. As 30 Oct.  
COMMENT. Receipts: £202 10s. (198/13/6; 3/16/6).
- King's CRESO. As 8 Nov.  
DANCING. End of Act I *Le Devin du Village*; End of Act II *Serious Ballet*; End of Opera *La Clochette*, all as 9 Dec.
- Monday 15*  
DL THE SECOND PART OF KING HENRY THE FOURTH. As 27 Nov. Also COMUS. Comus - Webster; 1st Spirit - Aickin; Brothers - Farren, Lamash; Principal Bacchanals - Bannister, Gaudry, &c.; 2nd Spirit (with the song of *Sweet Echo*) - Tenducci // The Lady - Mrs Robinson; Principal Bacchants - Mrs Wrighten, Mrs Colles, Miss Collett, &c.; Euphrosyne - Miss Walpole; Sabrina - Miss Field; Pastoral Nymph - Mrs Baddeley.  
COMMENT. Afterpiece: With Additional Music and Grand Chorusses from Handel; with New Scenery, Dresses and Decorations. Receipts: £190 15s. 6d. (145/1/0; 45/12/0; 0/2/6).
- CG THE BEGGAR'S OPERA. As 27 Oct., but Lucy - Miss Dayes. Also THE NORWOOD GYPSIES. As 3 Dec.  
DANCING. As 25 Nov.  
COMMENT. PERCY (on account of Wroughton's Hoarseness) is obliged to be deferred till To-morrow. Receipts: £153 17s. (153/5; 0/12).

THE REHEARSAL. As 13 Dec. Also COMUS. As 15 Dec.	Tuesday 16
COMMENT. THE SCHOOL FOR SCANDAL [announced on playbill of 15 Dec.] is unavoidably deferred till To-morrow. Receipts: £96 12s. 6d. (63/11/0; 32/16/0; 0/5/6).	DL
PERCY. As 10 Dec. Also COMUS. As 30 Oct.	CG
COMMENT. Receipts: £204 17s. (201/13/6; 3/3/6).	
VITTORINA. Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Buroni, Sga Prudom, Sga Todi. [Cast from libretto (T. Cadell, 1777): Il Cavaliere - Guglielmo Jermoli; Il Barone di Sarzana - Antonio Rossi; Il Conte di Ripalta - Giuseppe Coppola; Roberto - Micheli // Donna Isabella - Sga Buroni; La Marchesa - Sga Prudom; Vittorina - Sga Luiggia Todi.]	King's
DANCING. End of Act I <i>New Ballet</i> , as 4 Nov.; End of Act II new ballet, Demi-caractere, composed by Banti, <i>Les Bobémiens</i> , by Sg and Sga Banti, Sg and Sga Zuchelli; End of Opera <i>La Polonaise Favourite</i> , as 4 Nov.	
COMMENT. A new Comic Opera [1st time; COM 3]; both the Poetry, by Goldoni, and the Music, by Piccinni, entirely new.	
THE SCHOOL FOR SCANDAL. As 22 Oct. Also COMUS. As 15 Dec.	Wednesday 17
COMMENT. Receipts: £268 9s. (251/1; 17/8; 0/0).	DL
PERCY. As 10 Dec. Also COMUS. As 30 Oct.	CG
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £185 13s. (179/3; tickets: 6/10) (charge: £105).	
THE ROMAN SACRIFICE. Principal Characters by Smith, Bensley, Brereton, Aickin, Packer, Farren, Hurst, Wrighten, Wright, Chaplin, R. Palmer, Henderson // Miss Younge, Mrs Yates. [Cast from <i>London Magazine</i> , Dec. 1777, p. 621: Titus - Smith; Valerius - Bensley; Tiberius - Brereton; Collatinus - Aickin; Vitellius - Packer; Feciales, Messengers from Tarquin - Farren, Wrighten; Aquilius - Hurst; Senators - Wright, Chaplin, R. Palmer; Brutus - Henderson // Tarquinia - Miss Younge; Vitellia - Mrs Yates.] <i>Prologue</i> spoken by Palmer. <i>Epilogue</i> spoken by Miss Younge. [These were spoken, as here assigned, at all subsequent performances.] Also DAPHNE AND AMINTOR. As 22 Nov.	Thursday 18
COMMENT. Mainpiece [1st time; T 5, by William Shirley. MS not in Larpent; not published; synopsis of plot in <i>London Chronicle</i> , 19 Dec. Prologue by the author ( <i>London Chronicle</i> , 23 Dec.). Epilogue by Richard Cumberland ( <i>Collection . . . of English Prologues and Epilogues</i> , IV, 194): With New Scenes and Dresses. "I have been at another new play, <i>The Roman Sacrifice</i> . It is the old story of Junius Brutus, without a tolerable line. I went to see it, as I had never seen Henderson, and thought I could judge him better in a new part; but either the part was so bad, or he wants to copy, that I should not have found out he was at all superior to all other actors" (Walpole [23 Dec. 1777], x, 170). Receipts: £222 3s. 6d. (207/8/0; 13/13/6; 1/2/0).]	DL
PERCY. As 10 Dec. Also COMUS. As 30 Oct.	CG
COMMENT. Paid Mrs Barry as per Agreement £200. Receipts: £146 9s. (143/9; 3/0).	
THE ROMAN SACRIFICE. As 18 Dec. Also COMUS. As 15 Dec.	Friday 19
COMMENT. Paid the Duke of Bedford ½ Yrs Rent £164 12s. ½d. Receipts: £141 11s. 6d. (115/2/0; 25/13/6; 0/16/0).	DL
THE WEST INDIAN. Belcour - Lewis; Stockwell - Booth; Capt. Dudley - Hull; Charles - Wroughton; Major O'Flaherty - Aickin; Fulmer - Dunstall; Varland - Quick // Lady Rusport - Mrs Green; Louisa - Mrs Bulkley; Mrs Fulmer (1st time) - Mrs Pitt; Charlotte Rusport - Mrs Mattocks. <i>Epilogue</i> written	CG

- Friday 19*  
CG for that Charity by R[ichard] Cumberland, Esq. spoken by Hull and Mrs Mattocks.  
Also THE UPHOLSTERER. As 17 Nov.  
*DANCING.* As 4 Nov.  
*SINGING.* End of Act II of mainpiece a *song* by Mrs Farrell.  
COMMENT. Benefit for the Establishment for the Discharge of Persons imprisoned for small Debts. [The Society in charge of this charity was located at 7, Craven-street, Strand (*Public Advertiser*, 15 Dec.).] Receipts: £181 12s. (125/9; tickets: 56/3) (charge: £105).
- Saturday 20*  
DL THE ROMAN SACRIFICE. As 18 Dec. Also THE WATERMAN. As 19 Nov.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £69 19s. (59/12; 9/11; 0/16; tickets: none listed) (charge: £105).
- CG PERCY. As 10 Dec. Also MAN AND WIFE. Cross - Wilson; Kitchen - Dunstall; Col. Freeman - Robson; Marcourt - Lee Lewes // Charlotte - Mrs Bulkley; Lettice - Miss Dayes; Sally (1st time) - Miss Morris; Mrs Cross - Mrs Green.  
*DANCING.* As 4 Nov.  
COMMENT. Afterpiece: Not acted these 5 years [acted 21 Oct. 1773]. Receipts: £142 1s. (138/7/6; 3/13/6).
- King's CRESO. As 8 Nov.  
*DANCING.* End of Act I *Le Devin du Village*, as 4 Nov.; End of Act II *Les Bobémiens*, as 16 Dec.; End of Opera *Serious Ballet*, as 9 Dec.
- Monday 22*  
DL THE ROMAN SACRIFICE. As 18 Dec. Also COMUS. As 15 Dec.  
COMMENT. Receipts: £91 7s. (66/18; 23/11; 0/18).
- CG PERCY. As 10 Dec. Also LOVE A-LA-MODE. As 16 Oct.  
*DANCING.* End of mainpiece, as 8 Oct., but omitted: Master Jackson.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £198 3s. (183/8; tickets: 14/15) (charge: £105).
- Tuesday 23*  
DL THE SCHOOL FOR SCANDAL. As 22 Oct. Also COMUS. As 15 Dec.  
COMMENT. Receipts: £241 16s. 6d. (222/4/0; 19/11/0; 0/1/6).
- CG KNOW YOUR OWN MIND. As 30 Oct. Also COMUS. As 30 Oct.  
COMMENT. Benefit for the Establishment of a Fund for the Relief of Performers and Others retiring from the Stage. Receipts: £88 3s. (87/3; tickets: 1/0) (charge: £105).
- King's VITTORINA. As 16 Dec.  
*DANCING.* End of Act I *Le Devin du Village*; End of Act II *Serious Ballet*; End of Opera *Les Bobémiens*, all as 20 Dec.
- Friday 26*  
DL THE TEMPEST. As 14 Nov., but Ferdinand - Vernon. Also HARLEQUIN'S INVASION. As 2 Oct.  
*DANCING.* In Act IV of mainpiece *Rural Grace*, as 2 Oct.  
COMMENT. THE CHRISTMAS TALE [announced on playbill of 23 Dec.] is obliged to be deferred on account of Dodd's Illness. Receipts: £185 19s. (168/19/0; 16/11/6; 0/8/6).
- CG GEORGE BARNWELL. Barnwell - Wroughton; Thorowgood - Hull; Trueman - Whitfield; Uncle - Fearon; Blunt - Thompson // Maria - Mrs Bulkley; Lucy - Mrs Green; Millwood (1st time) - Mrs Jackson. Also THE NORWOOD GYPSIES. As 3 Dec., but with a New Additional Scene.  
*DANCING.* As 25 Nov.  
*SINGING.* In Act I of mainpiece a *song* by Leoni.  
COMMENT. Mainpiece: Not acted these 2 years. Receipts: £224 1s. (221/11; 2/10).

On Account of the Holidays there will be No Opera till the 3d of January.		
THE BEGGAR'S OPERA. As 8 Nov. Also THE ELOPEMENT. As 10 Nov., but Colombine - Mrs Pulley.	Friday 26 King's	Saturday 27 DL
DANCING. As 11 Nov.		
COMMENT. Receipts: £144 18s. 6d. (121/3/0; 23/15/6; 0/0/0).		
THE BEGGAR'S OPERA. As 15 Dec. Also THE NORWOOD GYPSIES. As 26 Dec.	CG	
DANCING. In mainpiece <i>Hornpipe</i> , as 17 Oct.; In afterpiece, as 25 Nov.		
COMMENT. Receipts: £193 3s. (192/5; 0/18).		
HAMLET. As 30 Sept., but Player Queen - Mrs Colles. Also COMUS. As 15 Dec., but Sabrina - Miss Abrams.	Monday 29 DL	
COMMENT. Receipts: £175 4s. 6d. (142/2/0; 32/16/0; 0/6/6).		
KING LEAR. As 13 Oct., but Kent (1st time) - Fearon // Cordelia (1st time) - Mrs Jackson. Also THE NORWOOD GYPSIES. As 26 Dec., but omitted: Lee Lewes.	CG	
DANCING. As 25 Nov., but Langrish in place of Aldridge.		
COMMENT. Receipts: £183 2s. (182/3; 0/19).		
THE FIRST PART OF KING HENRY THE FOURTH. As 17 Oct. Also THE DESERTER. As 7 Nov.	Tuesday 30 DL	
DANCING. As 11 Nov.		
SINGING. In afterpiece, by Desire, <i>Ob, what a charming thing's a battle</i> by Bannister.		
COMMENT. Benefit for the Dispensary for the Infant Poor, in Soho-Square.		
Receipts: £212 os. 6d. (112/18/0; 22/9/6; 1/3/0; tickets: 75/10/0) (charge: £105).		
PERCY. As 10 Dec. Also THE NORWOOD GYPSIES. As 26 Dec.	CG	
DANCING. As 29 Dec.		
COMMENT. Receipts: £212 3s. (210/17; 1/6).		
THE DISTRESS'D MOTHER. As 27 Sept. Also COMUS. As 29 Dec.	Wednesday 31 DL	
COMMENT. Receipts: £124 2s. (96/0/0; 26/0/6; 2/1/6).		
THE DUENNA. As 29 Oct. Also THE NORWOOD GYPSIES. As 26 Dec.	CG	
DANCING. As 29 Dec.		
COMMENT. Receipts: £264 14s. (263/19; 0/15).		

## January 1778

KING JOHN. As 29 Nov. 1777, but Prince Arthur - Master Pulley. Also QUEEN MAB. Harlequin - Wright; Pantaloon - Johnston; Clod - Carpenter; Silvio - Burton; Meagre - R. Palmer; Fat Cook - Griffiths; Watchman - Holcroft; Farmer - Chaplin // Queen Mab - Miss Abrams; Colombine - Miss Collett.	Thursday 1 DL
COMMENT. Afterpiece: With Alterations and Additions, particularly two Grand New Scenes designed by De Loutherbourg [see 2 Jan.]. Receipts: £163 13s. 6d. (122/15/0; 40/11/0; 0/7/6).	
PERCY. As 10 Dec. 1777. Also THE NORWOOD GYPSIES. As 26 Dec. 1777.	CG
DANCING. As 29 Dec. 1777.	
COMMENT. Receipts: £156 16s. (156/4; 0/12).	

- Friday 2**  
DL      **EVERY MAN IN HIS HUMOUR.** Kitely - Smith; Old Knowell - Aickin; Young Knowell - Brereton; Wellbred - Farren; Master Stephen - Dodd; Brainworm - Baddeley; Justice Clement - Parsons; Downright - Hurst; Cob - Moody; Master Mathew - Burton; Cash - R. Palmer; Capt. Bobadil - Henderson (1st appearance in that character [in London]) // Bridget - Miss P. Hopkins; Tib - Mrs Bradshaw; Mrs Kitely - Mrs Baddeley. Also **QUEEN MAB.** As 1 Jan., but Colombine - Mrs Pulley.  
 COMMENT. Mainpiece: Not acted these 2 years. Afterpiece: To conclude with a grand View of Greenwich Hospital designed by De Loutherbourg. [This was included in all subsequent performances; notice of the two New Scenes (see 1 Jan.) is omitted. Henderson, under his stage name of Courtney, had 1st acted Capt. Bobadil at Bath, 21 Nov. 1772.] Receipts: £230 1s. 6d. (204/9/0; 25/0/6; 0/12/0).
- CG      **KNOW YOUR OWN MIND.** As 30 Oct. 1777. Also **THE NORWOOD GYPSIES.** As 26 Dec. 1777.  
**DANCING.** As 29 Dec. 1777.  
 COMMENT. Receipts: £151 1s. (148/4; 2/17).
- Saturday 3**  
DL      **TWELFTH NIGHT.** As 18 Oct. 1777, but Officer - Nash. Also **QUEEN MAB.** As 2 Jan.  
**DANCING.** As 18 Oct. 1777  
 COMMENT. Receipts: £139 6s. (105/14/0; 33/8/6; 0/3/6).
- CG      **THE REVENGE.** Zanga - A Gentleman (1st appearance on any stage [Wright]); Don Carlos - Lewis; Don Alvarez - L'Estrange; Don Manuel - Robson; Don Alonzo - Wroughton // Isabella - Miss Ambrose; Leonora - Mrs Hartley. New Occasional *Prologue* spoken by Hull. Also **THE NORWOOD GYPSIES.** As 29 Dec. 1777.  
**DANCING.** As 29 Dec. 1777.  
 COMMENT. [Wright is identified in *Westminster Magazine*, Jan. 1778, 46. Author of Prologue unknown.] Receipts: £179 7s. (178/8; 0/19).
- King's    **CRESO.** As 8 Nov. 1777.  
**DANCING.** End of Act I *La Polonaise Favourite*, as 4 Nov. 1777; End of Act II *Le Devin du Village*, as 4 Nov. 1777; End of Opera *Serious Ballet*, as 9 Dec. 1777.  
 COMMENT. By Command of Their Majesties.
- Monday 5**  
DL      **MACBETH.** Macbeth - Smith; Macduff - Brereton (1st appearance in that character); Duncan - Chambers; Ross - Aickin; Malcolm - Davies; Banquo - Packer; Lenox - Norris; Donalbain - R. Palmer; Angus - Chaplin; Seward - Hurst; Doctor - Wright; Captain - Farren; Hecate - Bannister; Witches - Parsons, Moody, Baddeley // Lady Macduff - Miss Sherry; Lady Macbeth - Miss Younge. Also **QUEEN MAB.** As 2 Jan.  
**SINGING.** In mainpiece the original Music compos'd by Matthew Locke, with full Chorusses and Additional Accompaniments, by Bannister, Gaudry, Legg, Edwards, Chaplin, Carpenter, Holcroft // Miss Abrams, Mrs Love, Mrs Pitt, Mrs Smith, Miss Collett.  
 COMMENT. Receipts: £212 16s. 6d. (189/13/0; 23/2/6; 0/1/0).
- CG      **GEORGE BARNWELL.** As 26 Dec. 1777. Also **THE NORWOOD GYPSIES.** As 29 Dec. 1777.  
**DANCING.** As 29 Dec. 1777.  
**SINGING.** As 26 Dec. 1777.  
 COMMENT. Receipts: £152 17s. (150/9; 2/8).
- King's    Tomorrow being Twelfth Night there will be no Opera.

THE TEMPEST.	As 26 Dec. 1777. Also QUEEN MAB.	As 2 Jan. DANCING. In Act IV of mainpiece <i>Rural Grace</i> , as 2 Oct. 1777.	Tuesday 6 DL
		COMMENT. THE SCHOOL FOR FATHERS [announced on playbill of 5 Jan.] is deferred till Thursday, on account of Mrs Wrighten's Hoarseness. Receipts: £108 18s. (86/0/0; 21/14/6; 1/3/6).	
THE DUENNA.	As 29 Oct. 1777. Also THE NORWOOD GYPSIES.	As 29 Dec. 1777. DANCING. As 29 Dec. 1777.	CG
		COMMENT. Receipts: £244 3s. (243/17; 0/6).	
THE SCHOOL FOR SCANDAL.	As 22 Oct. 1777. Also COMUS.	As 15 Dec. 1777. COMMENT. By Command of Their Majesties. Receipts: £291 17s. (279/7/0; 12/5/6; 0/4/6).	Wednesday 7 DL
PERCY.	As 10 Dec. 1777. Also THE NORWOOD GYPSIES.	As 29 Dec. 1777. DANCING. As 29 Dec. 1777.	CG
		COMMENT. Receipts: £265 3s. (263/12; 1/11).	
A SCHOOL FOR FATHERS.	Lionel – Webster (1st appearance in that character); Col. Oldboy – Parsons; Sir John Flowerdale (1st time) – Aickin; Jenkins – Bannister; Harman – Davies; Jessamy – Dodd // Diana – Mrs Wrighten; Lady Mary Oldboy (1st time) – Mrs Hopkins; Jenny – Mrs Davies; Clarissa – Mrs Baddeley. Also QUEEN MAB.	As 2 Jan. COMMENT. Mainpiece: Not acted these 5 years [acted 3 May 1774]. Receipts: £181 14s. 6d. (148/17/0; 32/9/0; 0/8/6).	Thursday 8 DL
ARTAXERXES.	Arbaces – Leoni; Artabanes – Reinhold; Rimenes – Mahon; Artaxerxes – Mrs Farrell // Semira – Miss Dayes; Mandane – A Young Lady (1st appearance on this stage [Miss Twist]). Also THE NORWOOD GYPSIES.	As 29 Dec. 1777. DANCING. As 29 Dec. 1777.	CG
		COMMENT. [Miss Twist is identified in <i>Morning Post</i> , 9 Jan.; she was from the HAY.] Receipts: £190 13s. (189/13; 1/0).	
THE SCHOOL FOR SCANDAL.	As 22 Oct. 1777. Also THE PADLOCK.	As 12 Nov. 1777. DANCING. End of mainpiece <i>Rural Grace</i> , as 2 Oct. 1777.	Friday 9 DL
		COMMENT. Receipts: £280 17s. 6d. (267/4/0; 13/13/6; 0/0/0).	
CARACTACUS.	As 3 Dec. 1777. Also THE NORWOOD GYPSIES.	As 29 Dec. 1777. DANCING. As 29 Dec. 1777.	CG
		COMMENT. Receipts: £177 3s. (175/19; 1/4).	
THE RUNAWAY.	George Hargrave – Smith; Drummond – Bensley; Justice – Parsons; Jarvis – Palmer; Mr Morley – Aickin; Sir Charles Seymour – Brereton; Mr Hargrave – Moody (1st appearance in that character) // Lady Dinah – Mrs Hopkins; Emily – Mrs Robinson (1st appearance in that character); Susan – Mrs Davies; Harriet – Miss P. Hopkins; Bella – Miss Younge. Also QUEEN MAB.	As 2 Jan. COMMENT. COMUS [announced on playbill of 9 Jan.] is obliged to be deferred on account of Mrs Wrighten's hoarseness. Receipts: £132 4s. 6d. (99/9/0; 31/14/6; 1/1/0).	Saturday 10 DL

- Saturday 10**    **PERCY.** As 10 Dec. 1777. Also **THE NORWOOD GYPSIES.** As 29 Dec. 1777.  
**CG**              **DANCING.** As 29 Dec. 1777.  
**COMMENT.** Receipts: £183 1s. (182/5; 0/16).
- King's**          **CRESO.** As 8 Nov. 1777.  
**DANCING.** As 8 Nov. 1777 throughout.
- Monday 12**       **MACBETH.** As 5 Jan. Also **QUEEN MAB.** As 2 Jan.  
**DL**              **SINGING.** As 5 Jan.  
**COMMENT.** THE SCHOOL FOR FATHERS [announced on playbill of 10 Jan.] is obliged to be deferred till Wednesday next on account of Mrs Wrighten's Illness. Receipts: £151 7s. 6d. (125/13/0; 25/11/0; 0/3/6).
- CG**              **ROMEO AND JULIET.** As 29 Sept. 1777, but Juliet - Mrs Keefe [*recte* O'Keeffe] (from the Theatre-Royal in [Crown Street] Dublin; 1st appearance on the English stage). Also **THE NORWOOD GYPSIES.** As 29 Dec. 1777.  
**DANCING.** In mainpiece Masquerade Scene, as 29 Sept. 1777, but omitted: *Minuet*; In afterpiece, as 29 Dec. 1777.  
**SINGING.** As 29 Sept. 1777.  
**COMMENT.** Receipts: £174 19s. (174/0; 0/19).
- Tuesday 13**       **THE SCHOOL FOR SCANDAL.** As 22 Oct. 1777. Also **THE WATERMAN.**  
**DL**              **As 19 Nov. 1777,** but Mrs Bundle - Mrs Love.  
**DANCING.** End of Act IV of mainpiece *Rural Grace*, as 2 Oct. 1777.  
**COMMENT.** Receipts: £266 17s. 6d. (251/4/0; 15/10/0; 0/3/6).
- CG**              **THE DUENNA.** As 29 Oct. 1777. Also **THE NORWOOD GYPSIES.** As 29 Dec. 1777.  
**DANCING.** As 29 Dec. 1777.  
**COMMENT.** Receipts: £231 (230/2; 0/18).
- King's**          **LE DUE CONTESSE.** As 4 Nov. 1777.  
**DANCING.** As 23 Dec. 1777 throughout.
- Wednesday 14**     **A SCHOOL FOR FATHERS.** As 8 Jan. Also **QUEEN MAB.** As 2 Jan.  
**DL**              **COMMENT.** Receipts: £189 7s. 6d. (168/0/0; 20/10/0; 0/17/6).
- CG**              **THE DUENNA.** As 29 Oct. 1777. Also **THE NORWOOD GYPSIES.** As 26 Dec. 1777.  
**DANCING.** As 29 Dec. 1777.  
**COMMENT.** By Command of Their Majesties. Receipts: £287 7s. (286/14; 0/13).
- Thursday 15**       **THE SCHOOL FOR SCANDAL.** As 22 Oct. 1777. Also **THE QUAKER.** As 7 Oct. 1777.  
**DL**              **COMMENT.** Receipts: £248 9s. (232/12/0; 15/14/6; 0/2/6).
- CG**              **THE BROTHERS.** Ironsides (with the Original *Epilogue*) - Wilkinson (of the Theatre-Royal, York); Elder Belfield - Booth; Paterson - Whitfield; Goodwin - L'Estrange; Philip - Robson; Francis - Thompson; Young Belfield - Wroughton; Jonathan - Fearon; Skiff - Wewitzer; Sir Benj. Dove - Quick // Sophia - Mrs Mattocks; Violetta - Mrs Bulkley; Fanny - Miss Dayes; Lucy Waters - Mrs Poussin; Kitty - Miss Valois; Lady Dove - Mrs Green. Also **THE MAYOR OF GARRATT.** Major Sturgeon - Wilkinson; Sir Jacob Jollup - Booth; Bruin - Thompson; Heeltap - Fearon; Lint - Death; Jerry Sneak - Wewitzer; Matthew Mug - Lee Lewes // Mrs Bruin - Miss Green; Mrs Sneak - Mrs Green.

DANCING. As 22 Dec. 1777.

COMMENT. Mainpiece: Not acted these 7 years [acted 16 May 1772]. [Epilogue by Richard Cumberland.] Afterpiece: Never acted here. Receipts: £165 6s. (161/12/6; 3/13/6).

Thursday 15

CG

A SCHOOL FOR FATHERS. As 8 Jan. Also QUEEN MAB. As 2 Jan.

COMMENT. Receipts: £140 14s. 6d. (124/2/0; 16/3/6; 0/9/0).

Friday 16

DL

THE BEGGAR'S OPERA. As 29 Nov. 1777. Also THE MAYOR OF GARRATT. As 15 Jan.

DANCING. *Hornpipe*, as 17 Oct. 1777; End of mainpiece, as 4 Nov. 1777.

COMMENT. Receipts: £147 9s. (145/17; 1/12).

CG

CYMON. Cymon – Vernon; Merlin – Bannister; Dorus – Parsons; Dæmon of Revenge – Legg; Dorilas – Chaplin; Damon – Lamash; Linco – Dodd // Urganda – Mrs Baddeley; Fatima – Mrs Wrighten; Dorcas – Mrs Bradshaw; Shepherdesses – Miss Collett, Mrs Davies; Sylvia – A Young Lady (1st appearance upon any stage [Miss Simson]). Also THE DEUCE IS IN HIM. As 29 Nov. 1777.

DANCING. In the course of the [main]piece the following new Dances [composed] by Gallet: In Act I a *Dance of Cupids*; In Act IV a *Dance of Daemons*; to conclude with a *Grand Ballet* by Henry, Miss Armstrong, Mlle Dupré. [These were danced, as here assigned, in all subsequent performances.]

MUSIC. Mainpiece: With a New Overture, and additional Airs and Chorusses; the whole of the Music composed by Michael Arne.

COMMENT. Mainpiece: With a Grand Procession of the different Orders of the Knights of Chivalry. [This was included in all subsequent performances.] With new Dresses, and the Scenery entirely new painted. [Miss Simson is identified by MS annotation on Kemble playbill.] Receipts: £226 6s. 6d. (204/10/0; 21/12/0; 0/4/6).

Saturday 17

DL

PERCY. As 10 Dec. 1777. Also THE NORWOOD GYPSIES. As 26 Dec. 1777.

DANCING. As 29 Dec. 1777.

COMMENT. Receipts: £208 (205/14; 2/6).

CG

CRESO. As 8 Nov. 1777.

DANCING. End of Act I *Les Bobémiens*, as 16 Dec. 1777; End of Act II *Serious Ballet*, as 9 Dec. 1777; End of Opera *La Clochette*, as 15 Nov. 1777.

King's

THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also QUEEN MAB. As 1 Jan.

COMMENT. Receipts: £277 1s. 6d. (266/4/0; 10/16/0; 0/1/6).

Monday 19

DL

THE DUENNA. As 29 Oct. 1777. Also THE MINOR. Shift, Smirk and Mrs Cole (with the Original Epilogue) – Wilkinson; Sir George Wealthy – Whitfield; Sir William Wealthy – Wewitzer; Mr Wealthy – L'Estrange; Loader – Fearon; Transfer – Jones; Dick – Stevens // Lucy – Miss Leeson.

COMMENT. MACBETH [announced on playbill of 17 Jan.] is obliged to be deferred on account of Mrs Hartley's Indisposition. [Afterpiece: Epilogue by Samuel Foote.] Receipts: £223 16s. 6d. (222/5/6; 1/11/0).

CG

CYMON. As 17 Jan., but added: Cupid – Miss Field. Also BON TON. As 31 Oct. 1777.

COMMENT. Receipts: £210 0s. 6d. (189/18/0; 20/2/6; 0/0/0).

Tuesday 20

DL

- Tuesday 20*      CG      THE REHEARSAL. Bayes - Wilkinson (1st appearance in that character on this stage); Mr Johnson - Hull; Mr Smith - Clarke; The other Characters - Quick, Dunstall, Whitfield, Robson, Wewitzer, Baker, L'Estrange, Death, Jones, Fearon, Thompson, Cushing, Fox, Smith, Stevens // Mrs Poussin, Miss Green, Miss Morris, Miss Dayes. With a Reinforcement of Mr Bayes's New Raised Troops [for which, and for a list of the other parts, see DL, 13 Dec. 1777]. Also THE NORWOOD GYPSIES. As 26 Dec. 1777.  
*DANCING.* As 29 Dec. 1777.  
 COMMENT. Mainpiece: Not acted these 3 years [not acted since 11 Oct. 1774]. Receipts: £128 6s. (126/0; 2/6).
- King's      LA VERA COSTANZA. Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Prudom, Sga Pozzi. [Cast from libretto (T. Cadell, 1778): Conte Enrico - Guglielmo Jermoli; Villotto - Antonio Rossi; Marchese Ernesto - Giuseppe Coppola; Masino - Micheli // Lisetta - Sga Jermoli; Baronessa Irere - Sga Prudom; Rosina - Sga Pozzi.]  
*DANCING.* End of Act I *Les Bobémiens*, as 16 Dec. 1777; End of Act II *Serious Ballet*, as 9 Dec. 1777, but omitted: Mme Simonet; End of Opera *La Clochette*, as 15 Nov. 1777.  
 COMMENT. A new Comic Opera; the Music by Anfossi [with additions by Tommaso Giordani]; under the Direction of Giordani.
- Wednesday 21*      DL      THE FIRST PART OF KING HENRY THE FOURTH. As 17 Oct. 1777. Also THE QUAKER. As 7 Oct. 1777.  
*DANCING.* As 9 Oct. 1777.  
 COMMENT. By Command of Their Majesties. Receipts: £278 19s. 6d. (269/7/0; 9/12/6; 0/0/0).
- CG      ALFRED. Principal Characters by Lewis, Hull, Whitfield, L'Estrange, Fearon, Booth, Robson, Smith, Thompson, Aickin // Mrs Jackson, Miss Ambrose, Miss Green, Mrs Barry. [Cast from text (T. Becket, 1778) and *London Chronicle*, 22 Jan.: Alfred - Lewis; Edwin - Hull; Earl of Surrey - Whitfield; Rollo - L'Estrange; Officers - Booth, Robson, Thompson; Hinguar - Aickin // Ronex - Mrs Jackson; Edda - Miss Ambrose; Elisa - Miss Green; Ethelswida - Mrs Barry. Fearon, Smith are unassigned.] New Prologue spoken by Wroughton. New Epilogue spoken by Mrs Barry. [These were spoken, as here assigned, at both subsequent performances.] Also THE PADLOCK. As 10 Oct. 1777.  
*DANCING.* End of mainpiece *The Villagers* by Aldridge, Langrish, Master Jackson, Miss Valois.  
 COMMENT. Mainpiece [1st time; T 5, by John Home. Prologue by the author (*London Chronicle*, 16 Feb.). Epilogue by David Garrick (*ibid.*)]: New Scenes, Dresses, &c.  
 Account-Book, 26 Jan.: Paid Wild for [obtaining] license for ALFRED £2 2s. *Public Advertiser*, 14 Feb. 1778: This Day is published ALFRED (1s. 6d.). Receipts: £246 (241/17/6; 4/2/6).
- Thursday 22*      DL      CYMON. As 20 Jan., but 2nd Shepherdess - Mrs Colles. Also THE REGISTER OFFICE. Irishman - Moody; Capt. Le Brush - Palmer; Gulwell - Packer; Scotchman - Parsons; Frenchman - Baddeley; Frankly - Norris; Harwood - Lamash; Lord Brilliant - R. Palmer; Williams - Wrighten // Margery Moorpout - Mrs Love; Maria - Miss Collett; Melpomene - Miss Stageloir; Mrs Doggrel - Miss Pope.  
 COMMENT. Receipts: £171 6s. (145/9; 25/16; 0/1).
- CG      ALFRED. As 21 Jan. Also THE MINOR. As 19 Jan., but omitted: Dick. [Sir George Wealthy here called The Minor.]  
*DANCING.* As 21 Jan.  
 COMMENT. Receipts: £132 2s. 6d. (127/17/6; 4/5/0).

**THE WAY OF THE WORLD.** Mirabell – Smith; Fainall – Bensley (1st appearance in that character); Sir Wilful Witwou'd – Yates; Petulant – Baddeley; Waitwell – Parsons; Witwou'd – King // Lady Wishfor't – Mrs Hopkins; Marwood – Miss Sherry; Mrs Fainall – Miss Hopkins; Foible – Miss Pope; Mincing – Miss Collett; Millamant – Mrs Abington. Also *COMUS*. As 15 Dec. 1777, but The Lady – Miss Hopkins.

COMMENT. Receipts: £199 14s. (167/7; 31/18; 0/9).

Friday 23  
DL

**ALFRED.** As 21 Jan. Also **ST. PATRICK'S DAY.** As 8 Nov. 1777.

CG

DANCING. As 21 Jan.

COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).

**THE BATTLE OF HASTINGS.** Principal Characters by Henderson, Palmer, Brereton, Aickin, Farren, Hurst, Chambers, Norris, Chaplin, Philimore, Bensley // Miss Younge, Mrs Colles, Mrs Yates. [Cast from text (Edward and Charles Dilly, 1778): Edgar Atheling – Henderson; Earl Edwin – Palmer; Earl Waltheof – Brereton; Earl of Northumberland – Aickin; Siffric – Farren; Raymond – Hurst; Duncan – Chambers; Earl of Mercia – Norris; Reginald – Chaplin; Harold – Bensley // Matilda – Miss Younge; Sabina – Mrs Colles; Edwina – Mrs Yates. Philimore is unassigned.] *Prologue* spoken by Henderson. *Epilogue* spoken by Miss Younge. [These were spoken, as here assigned, at the 1st 10 performances only (see 12 Feb.).] Also **DAPHNE AND AMINTOR.** As 22 Nov. 1777.

Saturday 24  
DL

COMMENT. Mainpiece [1st time; 1 5, by Richard Cumberland. Prologue and Epilogue by the author (*Collection . . . of English Prologues and Epilogues*, II, 214; IV, 195)]: With new Scenes, Dresses, and Decorations. *Public Advertiser*, 7 Feb. 1778: This Day is published **THE BATTLE OF HASTINGS** (1s. 6d.). "This piece was received with uncommon applause . . . [Palmer's] heroic exclamation—'all private feuds should cease when England's glory is at stake'—was so sensibly felt by the audience that a repetition was called for, but judiciously refused, as out of character in a tragedy" (*London Magazine*, Jan. 1778, p. 37). Receipts: £243 15s. 6d. (235/0/0; 8/13/0; 0/2/6).

**THE BEGGAR'S OPERA.** As 29 Nov. 1777. Also **THE MINOR.** As 22 Jan.

CG

DANCING. *Hornpipe*, as 17 Oct. 1777; End of mainpiece, as 21 Jan.

COMMENT. Receipts: £147 16s. (146/18/6; 0/17/6).

**CRESO.** As 8 Nov. 1777.

King's

DANCING. End of Act I *Serious Ballet*, as 20 Jan.; End of Act II *Les Bobémiens*, as 16 Dec. 1777; End of Opera *La Polonaise Favourite*, as 4 Nov. 1777.

**THE BATTLE OF HASTINGS.** As 24 Jan. Also **COMUS.** As 23 Jan.

Monday 26  
DL

COMMENT. Receipts: £229 1s. 6d. (201/2/0; 26/19/6; 1/0/0).

**PERCY.** As 10 Dec. 1777. Also **THE NORWOOD GYPSIES.** As 26 Dec. 1777.

CG

DANCING. As 29 Dec. 1777.

COMMENT. Receipts: £201 6s. (197/18; 3/8).

**THE SPANISH FRIAR.** Torrismond – Harricks; Bertran – Sincock; Raymond – Smith; Pedro – Echells; The Friar – Bowles; Gomez – Bailey; Alphonso – Kenny; Lorenzo – West // Elvira – Mrs West; Teresa – Mrs Smith; Queen – Mrs Robinson (from the Theatre-Royal at Bath). Also **THE IRISH WIDOW.** Widow Brady (with the Epilogue *Song*) – Mrs Wilks. *No other parts listed.*

HAY

**MONOLOGUES.** End of Act I of mainpiece *Bucks have at Ye All* by Master Russell; End of Act I of afterpiece an *Address to the Ladies* on the subject of Jealousy by Master Russell.

- Monday 26* HAY *IMITATIONS.* End of mainpiece, of several Dramatic Characters by Master Russell.  
*COMMENT.* By Permission of the Lord Chamberlain. At the Desire of the Jerusalem Lodge. Benefit for Brother Harricks and Mrs Robinson. The Doors to be opened at 5:15. To begin at 6:30. Tickets delivered by West will be admitted.
- Tuesday 27* DL *THE BATTLE OF HASTINGS.* As 24 Jan. Also *THE WATERMAN.* As 19 Nov. 1777.  
*COMMENT.* Receipts: £179 3s. 6d. (153/13/0; 25/6/6; 0/4/0).
- CG *THE DUENNA.* As 29 Oct. 1777, but Antonio - Robson; added: Lopez - Wewitzer.  
*Also THE NORWOOD GYPSIES.* As 26 Dec. 1777.  
*DANCING.* As 29 Dec. 1777.  
*COMMENT.* Receipts: £225 11s. (224/2; 1/9).
- King's *LA VERA COSTANZA.* As 20 Jan.  
*DANCING.* End of Act I *Les Bohémiens*, as 16 Dec. 1777; End of Act II *Serious Ballet*, as 20 Jan.; End of Opera *La Clochette*, as 15 Nov. 1777.
- Wednesday 28* DL *THE SCHOOL FOR SCANDAL.* As 22 Oct. 1777. Also *THE DESERTER.*  
*As 7 Nov. 1777, but Louisa - Miss Collett.*  
*DANCING.* End of mainpiece will be revived Slingsby's ballet, *The Provincalle*, by Slingsby, Henry, Miss Armstrong, Mlle Crespi.  
*COMMENT.* Receipts: £274 8s. (261/3; 12/19; 0/6).
- CG *THE MERCHANT OF VENICE.* As 16 Oct. 1777, but Solarino - Davis. Also *THE TWO MISERS.* As 15 Oct. 1777, but Hunks (1st time) - Bowles.  
*DANCING.* End of Act III of mainpiece *The Garden of Love* by Dagueville, Sga Tinte, &c.; End of Act IV a new Dance, *The Cricketers*, by Aldridge, Langrish, Master Jackson, Miss Besford, Miss Nichols, Miss Valois.  
*COMMENT.* By Command of Their Majesties. Receipts: £282 9s. (281/1; 1/8).
- Thursday 29* DL *THE BATTLE OF HASTINGS.* As 24 Jan. Also *THE QUAKER.* As 7 Oct. 1777.  
*DANCING.* As 28 Jan.  
*COMMENT.* Receipts: £185 6s. 6d. (165/16/0; 19/3/6; 0/7/0).
- CG *THE BUSY BODY.* Marplot - Lewis; Sir G. Airy - Wroughton (their 1st appearance in those characters); Charles - Whitfield; Sir Jealous Traffic - Dunstall; Sir Francis Gripe - Quick; Whisper - Cushing // Scentwell - Mrs Poussin; Isabinda - Mrs Lessingham; Patch - Mrs Pitt; Miranda - Mrs Bulkley. Also *MIDAS.* Midas (1st time) - Wilkinson; Apollo - Mattocks; Pan - Mahon; Jupiter - Fox; Damaetas - Wewitzer; Sileno - Baker // Juno - Mrs Poussin; Daphne - Miss Brown; Mysis - Mrs Wilson; Nysa - Mrs Mattocks.  
*DANCING.* End of mainpiece *The Cricketers*, as 28 Jan.  
*COMMENT.* Mainpiece: Not acted these 2 years. Receipts: £151 11s. (146/14; 4/17).
- Saturday 31* DL *THE BATTLE OF HASTINGS.* As 24 Jan. Also *COMUS.* As 15 Dec. 1777.  
*COMMENT.* Receipts: £213 14s. 6d. (181/13/0; 31/6/6; 0/15/0).
- CG *THE BEGGAR'S OPERA.* Probably as 29 Nov. 1777. Also *THE NORWOOD GYPSIES.* As 26 Dec. 1777.  
*DANCING.* As 29 Dec. 1777.  
*COMMENT.* [As mainpiece the playbill announces *PERCY*, but "Lewis being suddenly taken extremely ill . . . *PERCY* cannot be performed this Evening; instead of which Mrs Farrell will appear in the character of Macheath in *THE BEGGAR'S OPERA*. The other characters as usual"] (printed slip attached to BM playbill).] Receipts: £143 5s. (141/13; 1/12).

**CRESO.** As 8 Nov. 1777.

**DANCING.** End of Act I *Serious Ballet*, as 20 Jan.; End of Act II *Les Bobémiens*, as 16 Dec. 1777; End of Opera *La Polonoise Favourite*, as 4 Nov. 1777, but omitted: Mme Simonet.

Saturday 31  
King's

## February 1778

**THE BATTLE OF HASTINGS.** As 24 Jan. Also **THE NOTE OF HAND**; or, Trip to Newmarket. O'Conner MacCormuck - Moody; Sunderland (1st time) - Packer; Rivers - Farren; Sapling - Lamash; Dipp - Wright; Putty - Wrighten; Spavin - Carpenter; Tom Epping - Waldron; Francis - Burton; Jockey - R. Palmer; Secretary - Griffiths; Issachar - Holcroft; Revell - Palmer // Mrs Cheveley (1st time) - Miss Sherry.

**COMMENT.** Receipts: £186 17s. 6d. (165/1/0; 21/5/0; 0/11/6).

Monday 2  
DL

**THE DUENNA.** As 27 Jan. Also **THE REHEARSAL**. As 20 Jan., but added: Mrs Willems; omitted: Quick, Jones, Thompson, Smith, Stevens, Miss Morris, Miss Dayes, Reinforcement.

**DANCING.** As 29 Jan.

**COMMENT.** KING LEAR [announced on playbill of 31 Jan.] is obliged to be deferred on account of the Indisposition of Mrs Hartley and Lewis. THE REHEARSAL having been found too tedious in Representation, and Part of the Dialogue between Bayes and the two Gentlemen wholly obsolete, it has been thought advisable to . . . reduce the Piece to Three Acts [from the original five]. Receipts: £219 10s. (216/4/6; 3/5/6).

CG

**THE BATTLE OF HASTINGS.** As 24 Jan. Also **QUEEN MAB**. As 1 Jan. **DANCING.** In the course of mainpiece, as 28 Jan.

**COMMENT.** THE SCHOOL FOR SCANDAL [announced on playbill of 2 Feb.] is obliged to be deferred on account of the sudden Indisposition of Mrs Abington. Receipts: £189 2s. (158/8/0; 30/11/6; 0/2/6).

Tuesday 3  
DL

**KNOW YOUR OWN MIND.** As 30 Oct. 1777, but Miss Neville - Miss Leeson. Also **THE NORWOOD GYPSIES**. As 26 Dec. 1777.

**DANCING.** As 29 Dec. 1777.

**COMMENT.** Receipts: £168 18s. (166/16; 2/2).

CG

**LA VERA COSTANZA.** As 20 Jan.

**DANCING.** End of Act I *Le Devin du Village*, as 4 Nov. 1777; End of Act II *Serious Ballet*, as 20 Jan.; End of Opera *Les Bobémiens*, as 16 Dec. 1777.

King's

**THE BATTLE OF HASTINGS.** As 24 Jan. Also **QUEEN MAB**. As 1 Jan. **DANCING.** As 3 Feb.

**COMMENT.** THE SCHOOL FOR SCANDAL [announced on playbill of 3 Feb.] is obliged to be deferred on account of the sudden Indisposition of Mrs Abington. Receipts: £160 14s. 6d. (137/10/0; 23/2/0; 0/2/6).

Wednesday 4  
DL

**PERCY.** As 10 Dec. 1777. Also **POOR VULCAN!** Principal Characters by Quick, Mattocks, Mahon, Robson, Battishill, Leoni // Miss Dayes, Miss Brown. [Cast from text (G. Kearsley, 1778): Vulcan and Crump - Quick; Jupiter and Stud - Mattocks; Mars and Pike - Mahon [in text: Reinhold (see 21 Apr.)]; Apollo and Wiseman - Robson; Bacchus and Guage - Battishill; Adonis and Joe - Leoni // Grace - Miss Dayes; Venus and Maudlin - Miss Brown [all the characters, except Grace, are alternately Gods and mortals].]

CG

- Wednesday 4*
- CG COMMENT. Afterpiece [1st time; BURL 2, by Charles Dibdin, based on THE LOVES OF MARS AND VENUS, by Peter Anthony Motteux]: With New Scenes and Dresses. The Music chiefly composed by Dibdin. [Dr Arne and Dr Arnold each wrote one air.] Books of the Burletta to be had at the Theatre. *Public Advertiser*, 5 Feb. 1778: This Day at Noon is published POOR VULCAN! (1s.). [The playbill lists Reinhold in place of Mahon, but on the Kemble playbill his name is deleted and a MS annotation substitutes Mahon's.] Receipts: £232 5s. 6d. (230/2/6; 2/3/0).
- Thursday 5*
- DL THE BATTLE OF HASTINGS. As 24 Jan. Also COMUS. As 15 Dec. 1777.
- COMMENT. Receipts: £137 10s. 6d. (119/16/0; 17/7/0; 0/7/6).
- CG KING LEAR. As 13 Oct. 1777, but Cordelia – Mrs Jackson. Also POOR VULCAN! As 4 Feb., but Mahon's name listed in playbill.
- COMMENT. Receipts: £201 3s. 6d. (198/6/6; 2/17/0).
- Friday 6*
- DL CYMON. As 20 Jan., but Daemon of Revenge – Gaudry. Also THE NOTE OF HAND. As 2 Feb.
- COMMENT. Receipts: £140 19s. 6d. (120/14/0; 20/4/6; 0/1/0).
- CG SHE WOU'D AND SHE WOU'D NOT. Don Manuel – Wilkinson; Don Philip – Wroughton; Don Octavio – Whitfield; Trappanti (1st time) – Lee Lewes // Flora – Mrs Lessingham; Rosara – Miss Leeson; Viletta – Mrs Pitt; Hyppolita – Mrs Bulkley (1st appearance in that character). Also THE AUTHOR. Cadwallader – Wilkinson; Young Cape – Whitfield; Vamp – Wilson; Governor Cape – Fearon; Sprightly – Robson // Arabella – Miss Ambrose; Mrs Cadwallader – Mrs Green. With the Original Prologue. Also TEA; or, Tragedy a-la-Mode. Golcondus – Wilkinson; The King, Lindamira, &c. to the best Advantage.
- DANCING. As 29 Jan.
- COMMENT. Benefit for Wilkinson. Mainpiece: Not acted these 3 years. [Afterpiece: Prologue by Samuel Foote. For an account of TEA see Tate Wilkinson, *The Wandering Patentee*, 1795, I, 282–90.] Receipts: £221 os. 6d. (217/5/6; tickets: 3/15/0) (charge: £70).
- Saturday 7*
- DL EVERY MAN IN HIS HUMOUR. As 2 Jan. Also THE QUAKER. As 7 Oct. 1777.
- DANCING. As 3 Feb.
- COMMENT. Receipts: £118 7s. (97/18; 20/9; 0/0).
- CG PERCY. As 10 Dec. 1777. Also POOR VULCAN! As 5 Feb., but Fox in place of Battishill.
- COMMENT. Receipts: £180 8s. 6d. (176/4/6; 4/4/0).
- King's ERIFILE. Principal Characters by Roncaglia, Adamberger, Coppola // Sga Prudom, Sga Danzi. [Cast from libretto (T. Cadell, 1778): Cleomene – Francesco Roncaglia; Learco – Valentino Adamberger; Cresonte – Giuseppe Coppola // Ermione – Sga Prudom; Erifile – Sga Francesca Danzi.]
- DANCING. End of Act I *La Polonaise Favourite*, as 31 Jan.; End of Act II *Les Bobémiens*, as 16 Dec. 1777; End of Opera a *Divertissement* by Mons and Mlle Banti, Vallou le cadet, Mlle Bacelli.
- SINGING. In Act II an *Air*, accompanied on the Hautboy by Le Brun, by Sga Danzi. [This was sung, as here assigned, in all subsequent performances.]
- COMMENT. A new Serious Opera [1st time; SER 3, by Giovanni de Gamerra]. With grand Chorusses. The Music entirely new by Antonio Sacchini.

**THE BATTLE OF HASTINGS.** As 24 Jan. Also **QUEEN MAB.** As 1 Jan. **DANCING.** As 9 Oct. 1777. **Monday 9 DL**

COMMENT. Receipts: £161 11s. 6d. (135/2/0; 26/6/6; 0/3/0).

**THE DUENNA.** As 27 Jan. Also **THE NORWOOD GYPSIES.** As 26 Dec. 1777. **DANCING.** As 29 Dec. 1777. **CG**

COMMENT. Receipts: £254 3s. (252/6; 1/17).

**JANE SHORE.** Gloster – Smith; Dumont – O'Brien Machin (from the Theatre Royal [Crow Street] in Dublin); Ratcliffe – Bailey; Catesby – Shepherd; Bellmour – Barnes; Earl of Derby – Thompson; Lord Hastings – West // Alicia – Mrs Lefevre (1st appearance in town); Jane Shore – Mrs Massey. Also **THE IRISH WIDOW.** Sir Patrick O'Neale – Bailey; Whittle – Shepherd; Kecksy – Benson; Bates – Wallace; Thomas – Massey // Widow Brady (with the original *Epilogue Song*) – Mrs Massey. **SINGING.** Entertainments of singing by Mrs Mapples, particularly the favourite song of *The Soldier tir'd of war's alarms*. **HAY**

COMMENT. By Permission of the Lord Chamberlain. Benefit for Mr and Mrs Massey. The Doors to be opened at 5:30. To begin at 6:30. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Tickets to be had of Mrs Massey, No. 17, Portugal-street, Lincoln's inn fields. Care has been taken to have the House well aired.

**MUCH ADO ABOUT NOTHING.** Benedick – Henderson (1st appearance in that character [in London]); Don Pedro – Packer; Claudio – Brereton; Balthazar (with a song) – Vernon; Don John – Aickin; Antonio – Hurst; Borachio – Farren; Fryar – Wright; Messenger – Lamash; Dogberry – Parsons; Town-Clerk – Baddeley; Conrade – Griffiths; Sexton – Wrichten; Verges – Carpenter; Watchmen – Burton, Holcroft; Leonato – Bensley (1st appearance in that character) // Hero – Miss Hopkins; Margaret – Mrs Bradshaw; Ursula – Mrs Colles; Beatrice – Miss Pope. **Tuesday 10 DL**

**DANCING.** In Act II of mainpiece a Masquerade and *Dance*, proper to the play. To conclude with a *Country Dance*. [These were included in all subsequent performances.]

COMMENT. Mainpiece: Not acted these 2 years. [Henderson, under his stage name of Courtney, had 1st acted Benedick at Bath, 5 Nov. 1772.] Receipts: £243 8s. 6d. (220/10/0; 22/16/0; 0/2/6).

**JANE SHORE.** Hastings – Lewis (1st appearance in that character); Gloster (1st time) – Whitfield; Ratcliff – Robson; Belmour – Hull; Catesby – L'Estrange; Derby – Thompson; Dumont – Ross // Jane Shore (for this night) – Mrs Yates [of DL]; Alicia – Mrs Barry. Also **POOR VULCAN!** As 7 Feb. **CG**

COMMENT. Receipts: £306 3s. 6d. (304/0/6; 2/3/0).

**LA VERA COSTANZA.** As 20 Jan.

**King's**

**DANCING.** End of Act I *Serious Ballet*, as 20 Jan.; End of Act II *Le Devin du Village*, as 4 Nov. 1777; End of Opera *La Polonaise Favourite*, as 31 Jan.

**MUCH ADO ABOUT NOTHING.** As 10 Feb. Also **BON TON.** As 31 Oct. 1777. **Wednesday 11 DL**

**DANCING.** End of Act III of mainpiece, as 28 Jan.

COMMENT. By Command of Their Majesties. Receipts: £255 17s. (239/17/0; 15/15/6; 0/4/6).

**SHE WOUD AND SHE WOUD NOT.** As 6 Feb., but Don Manuel – Dunstall; added: Soto – Wewitzer; Diego – Cushing; Don Lewis – Booth; Corrigidor – Fox; Alguazil – Thompson. Also **POOR VULCAN!** As 7 Feb. **CG**

COMMENT. Receipts: £140 14s. 6d. (138/11/6; 2/3/0).

- Tursday 12*    THE BATTLE OF HASTINGS. As 24 Jan., but *Prologue* and *Epilogue* omitted  
DL                [and thereafter]. Also HARLEQUIN'S INVASION. As 2 Oct. 1777.  
DANCING. As 9 Oct. 1777.  
COMMENT. Receipts: £121 10s. 6d. (104/3/0; 17/1/6; 0/6/0).
- CG                THE GRECIAN DAUGHTER. As 13 Nov. 1777, but Dionysius - Mahon. Also  
POOR VULCAN! As 7 Feb.  
COMMENT. Receipts: £173 10s. (170/18/6; 2/11/6).
- Friday 13*     THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE WATERMAN.  
DL                As 19 Nov. 1777.  
COMMENT. Receipts: £286 6s. (275/4; 11/2; 0/0).
- CG                THE CARELESS HUSBAND. Lord Foppington - Lewis; Lord Morelove -  
Wroughton; Servant - Thompson; Sir Charles Easy - Ross // Lady Easy - Mrs  
Mattocks; Lady Graveairs - Mrs Jackson; Edging - Mrs Lessingham; Lady Betty  
Modish - Mrs Bulkley. Also POOR VULCAN! As 7 Feb.  
COMMENT. Mainpiece: Not acted these 12 years [not acted since 3 May 1764].  
Receipts: £232 19s. 6d. (229/19/0; 3/0/6).
- Saturday 14*    CYMON. As 6 Feb. Also BON TON. As 31 Oct. 1777.  
DL                COMMENT. Receipts: £142 17s. 6d. (109/3/0; 33/12/6; 0/2/0).
- CG                THE DUENNA. As 27 Jan. Also THE NORWOOD GYPSIES. As 26 Dec.  
1777.  
DANCING. As 29 Dec. 1777.  
COMMENT. Receipts: £203 12s. (202/15; 0/17).
- King's          ERIFILE. As 7 Feb.  
DANCING. As 7 Feb. throughout.
- Monday 16*     THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE QUAKER. As  
DL                7 Oct. 1777.  
COMMENT. Receipts: £267 1s. (255/17; 11/2; 0/2).
- CG                THE FAIR PENITENT. Sciolto - Ross; Lothario - Lewis; Rossano - L'Estrange;  
Altamont - Wroughton; Servant - Thompson; Horatio - Aickin // Lavinia - Mrs  
Bulkley; Lucilla - Miss Dayes; Calista - Mrs Barry. Also POOR VULCAN!  
As 7 Feb.  
COMMENT. Mainpiece: Not acted these 2 years. Receipts: £203 16s. (201/9;  
2/7).
- Tuesday 17*    MUCH ADO ABOUT NOTHING. As 10 Feb. Also COMUS. As 23 Jan.  
DL                DANCING. As 11 Feb.  
COMMENT. [Mainpiece in place of HAMLET, announced on playbill of  
16 Feb.] THE CADY OF BAGDAD [also announced on playbill of 16 Feb.] is  
obliged to be deferred till Thursday on account of the Indisposition of a Performer.  
Receipts: £90 os. 6d. (68/18/0; 21/1/6; 0/1/0).
- CG                THE CARELESS HUSBAND. As 13 Feb. Also POOR VULCAN! As 7 Feb.  
COMMENT. [This has hitherto been stated to be Ross's last appearance on the  
stage, but he acted subsequently in Edinburgh and Dublin, and at the Royalty,  
21 Nov. 1787.] Receipts: £121 14s. (118/17/6; 2/16/6).
- King's          LA VERA COSTANZA. As 20 Jan.  
DANCING. As 10 Feb. throughout.

A SCHOOL FOR FATHERS. As 8 Jan. Also QUEEN MAB. As 1 Jan. DANCING. As 9 Oct. 1777.	Wednesday 18 DL
COMMENT. THE SCHOOL FOR SCANDAL [announced on playbill of 17 Feb.] is obliged to be deferred till Friday, on account of Palmer's Illness. Receipts: £115 5s. 6d. (96/5/0; 18/17/0; 0/3/6).	
SHE WOUD AND SHE WOUD NOT. As 11 Feb. Also POOR VULCAN! CG As 7 Feb. DANCING. End of Act III of mainpiece, as 22 Dec. 1777. COMMENT. By Command of Their Majesties. Receipts: £253 2s. (251/12/6; 1/9/6).	
CYMBELINE. As 31 Oct. 1777. Also THE CADY OF BAGDAD. Principal Characters by Dodd, Davies, Hurst, Bannister // Mr Waldron, Mr Wrighten, Miss Abrams, Mrs Baddeley. [Cast from Songs (G. Kearsley, 1778): Omar - Dodd; Abdallah - Davies; Black Aga - Hurst; Mouaffac - Wrighten; Cady of Bagdad - Bannister // Dyer's Daughter [not in Songs, but see 21 Feb.] - Mr Waldron; Cacafatadri - Mr Wrighten [i.e. doubled Mouaffac]; Selima - Miss Abrams; Zemroude - Mrs Baddeley. DANCING and SINGING. Masquerade Scene as 31 Oct. 1777, but omitted: Mrs Marklew. End of Act III of mainpiece <i>The Provincalle</i> , as 28 Jan. COMMENT. HAMLET [announced on playbill of 18 Feb.] is obliged to be deferred on account of the Indisposition of a principal Performer. Afterpiece [1st time; co 3, by Abraham Portal. MS: Larpent 445; not published]: The Overture and Music [by Thomas Linley Jun.] entirely new. With New Scenes, Dresses and Decorations. Words of the Songs, Chorusses, &c. to be had at the Theatre. <i>Public Advertiser</i> , 19 Feb. 1778: This Day at Three will be published the Songs in THE CADY OF BAGDAD (6d.). Receipts: £180 os. 6d. (130/9/0; 49/7/6; 0/4/0).	Thursday 19 DL
THE BUSY BODY. As 29 Jan. Also POOR VULCAN! As 7 Feb. COMMENT. Receipts: £102 16s. (96/6; 6/10).	CG
THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE RIVAL CANDIDATES. As 29 Oct. 1777. DANCING. As 9 Oct. 1777. COMMENT. Receipts: £262 7s. (251/1/0; 11/4/6; 0/1/6).	Friday 20 DL
THE DUENNA. As 27 Jan. Also THREE WEEKS AFTER MARRIAGE. CG As 12 Nov. 1777. COMMENT. [Afterpiece in place of ST. PATRICK'S DAY, announced on playbill of 19 Feb.] Receipts: £168 5s. 6d. (166/15/6; 1/10/0).	
THE CLANDESTINE MARRIAGE. As 25 Sept. 1777, but Sir John Melvil - Bensley. Also THE CADY OF BAGDAD. As 19 Feb., but Mrs Love in place of Waldron. COMMENT. The Character of the Dyer's Daughter [in afterpiece], performed by Waldron, will be changed. Receipts: £154 os. 6d. (121/1/0; 32/12/0; 0/7/6).	Saturday 21 DL
PERCY. As 10 Dec. 1777. Also POOR VULCAN! As 7 Feb. COMMENT. Receipts: £132 12s. (129/8/6; 3/3/6).	CG
ERIFILE. As 7 Feb. DANCING. As 7 Feb. throughout.	King's

- Monday 23*    THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE CADY OF BAGDAD. As 21 Feb.  
 DL                COMMENT. Afterpiece: With Alterations. Receipts: £274 18s. 6d. (256/3/0; 18/9/0; 0/6/6).
- CG                ROMEO AND JULIET. As 29 Sept. 1777, but Capulet - Booth; Benvolio - Whitfield; Paris - Robson. Also MOTHER SHIPTON. Harlequin - Lee Lewes; Clown - Cushing; Farmer - Messink // Mother Shipton - Mr Baker; Columbine - Sga Tinte. The other Characters - Wewitzer, Jones, Smith, Thompson, Stevens, Ledger // Mrs White, Mrs Poussin.  
*DANCING.* In mainpiece, as 29 Sept. 1777; In afterpiece, by Langrish, Miss Besford, &c. [who danced in all subsequent performances].  
*SINGING.* As 29 Sept 1777, but Battishill in place of Reinhold.  
 COMMENT. Afterpiece: Not acted these 6 years [acted 23 May 1774]. Receipts: £199 10s. 6d. (198/12/0; 0/18/6).
- Tuesday 24*    THE MERRY WIVES OF WINDSOR. Mr Ford - Smith; Sir Hugh Evans - Parsons; Doctor Caius - Baddeley; Mr Page - Packer; Host of the Garter - Moody; Jus. Shallow - Waldron; Fenton - Farren; Simple - Burton; Bardolph - Wright; Pistol - Holcroft; Nym - Nash; Rugby - Carpenter; Page to Falstaff - Master Pulley; Slender - Dodd; Falstaff - Henderson // Mrs Page - Miss Pope; Ann Page - Mrs Colles; Mrs Quickly - Mrs Bradshaw; Mrs Ford - Miss Younge. Also COMUS. As 23 Jan.  
*DANCING.* As 11 Feb.  
 COMMENT. Mainpiece: Not acted these 8 years [acted 15 Jan. 1772]. Receipts: £231 15s. 6d. (213/0/0; 18/13/0; 0/2/6).
- CG                AS YOU LIKE IT. Jaques - Aickin; Orlando - Lewis; Adam (1st time) - Hull; Duke Senior - L'Estrange; Amiens (with songs) - Mattocks; Oliver - Whitfield; Duke Frederick - Fearon; Touchstone - Quick (1st appearance in that character) // Celia (with the *Cuckoo Song*) - Mrs Mattocks; Phoebe - Miss Dayes; Audrey - Mrs Pitt; Rosalind - Mrs Barry. Also MOTHER SHIPTON. As 23 Feb.  
*DANCING.* End of Act I of mainpiece, as 22 Dec. 1777; In Act v a *Dance of Foresters* by Dagueville, &c.  
 COMMENT. Receipts: £164 12s. 6d. (162/19/0; 1/13/6).
- King's            LA VERA COSTANZA. As 20 Jan.  
*DANCING.* End of Act I *Le Devin du Village*, as 4 Nov. 1777; End of Act II *Divertissement*, as 7 Feb.; End of Opera a new Grand Ballet Espagnol, *La Sérénade Interrrompue*, by Simonet, Mlle Bacelli, Sg and Sga Zuchelli, Vallouy le cadet, in which a *Pas de Deux du Masque* by Simonet and Mlle Bacelli, accompanied on the Guitarre by Noferi.
- Wednesday 25*    THE MERRY WIVES OF WINDSOR. As 24 Feb. Also SELIMA AND AZOR.  
 DL                As 23 Oct 1777.  
*DANCING.* As 14 Oct. 1777.  
 COMMENT. By Command of Their Majesties. Receipts: £273 10s. (264/17/0; 8/6/6; 0/6/6).
- CG                LOVE MAKES A MAN; or, The Fop's Fortune. Cludio - Lewis; Antonio - Thompson; Charino - Cushing; Don Luis - Dunstall; Don Duart - Booth; Manuel - Robson; Sancho - Death; Monsieur - Wewitzer; Carlos - Wroughton // Elvira - Mrs Jackson; Louisa - Miss Ambrose; Angelina - Mrs Bulkley. Also MOTHER SHIPTON. As 23 Feb.  
 COMMENT. THE DUENNA [announced on playbill of 24 Feb.] is unavoidably postponed on account of Wilson's sudden and violent indisposition. Mainpiece: Not acted these 2 years. Receipts: £138 10s. (135/4/6; 3/5/6).

THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE QUAKER. As 7 Oct. 1777.  
 COMMENT. Receipts: £264 1s. (246/18/0; 16/18/6; 0/4/6).

THE MAID OF THE MILL. Lord Aimworth - Mattocks; Sir H. Sycamore (1st time) - Quick; Giles - Mahon; Mervin - Robson; Fairfield - Hull; Ralph - Wewitzer // Fanny - Miss Brown; Lady Sycamore - Mrs Pitt; Theodosia - Miss Dayes; Patty - Mrs Mattocks. Also MOTHER SHIPTON. As 23 Feb.  
 COMMENT. Receipts: £172 1s. (170/16/6; 1/4/6).

GENERAL FAST. Friday 27

THE MERRY WIVES OF WINDSOR. As 24 Feb. Also SELIMA AND AZOR. As 23 Oct. 1777.  
 DANCING. As 11 Feb.  
 COMMENT. Receipts: £210 18s. (183/14; 27/4; 0/0).

THE STRATAGEM. Archer - Lewis; Aimwell - Wroughton; Gibbet - Booth; Boniface - Dunstall; Foigard - Fox; Sir Charles Freeman - Robson; Sullen - Clarke; Scrub - Quick // Dorinda - Mrs Lessingham; Cherry - Miss Brown; Lady Bountiful - Mrs Poussin; Mrs Sullen - Mrs Barry (1st appearance in that character at this theatre). Also MOTHER SHIPTON. As 23 Feb.  
 COMMENT. Receipts: £169 6s. (166/17; 2/9).

ERIFILE. As 7 Feb. King's  
 DANCING. As 7 Feb. throughout.

## March 1778

THE BATTLE OF HASTINGS. As 24 Jan. Also THE RIVAL CANDIDATES. As 29 Oct. 1777, but omitted: Fawcett, Kear.  
 DANCING. As 9 Oct. 1777.  
 COMMENT. Receipts: £150 17s. 6d. (129/3/0; 21/6/6; 0/8/0).

THE ORPHAN. Castilio - Wroughton; Acasto - Clarke; Polidore - Aickin; Chaplain - L'Estrange; Ernesto - Fearon; Page - Miss Morris; Chamont - Lewis // Serina - Miss Leeson; Florella - Mrs Pitt; Monimia - Mrs Barry. Also MOTHER SHIPTON. As 23 Feb.  
 COMMENT. Mainpiece: Acted but once these 7 years [on 1 Nov. 1776].  
 Receipts: £206 12s. (205/1; 1/11).

THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE QUAKER. As 7 Oct. 1777.  
 COMMENT. Receipts: £262 17s. (246/17; 15/18; 0/2).

THE DUENNA. As 27 Jan. Also MOTHER SHIPTON. As 23 Feb. CG  
 COMMENT. Receipts: £225 9s. 6d. (223/8/0; 2/1/6).

L'AMORE ARTIGIANO. Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Prudom, Sga Todi. [Cast from libretto (T. Cadell, 1778): Giannino - Guglielmo Jermoli; Bernardo - Rossi; Titta - Coppola [in libretto: Rovedino (see 10 Mar.)]; Girò - Micheli // Angiolina - Sga Jermoli; Madama Costanza - Sga Prudom; Rosina - Sga Todi.] King's

- Tuesday 3*  
King's      DANCING. End of Act I a *Masquerade Dance* incident to the opera, in which the *Minuet de la Cour and Gavot* by Simonet and Mlle Baccelli; a *Provençal* by Vallouy le cadet; an *Allemande à la Strasbourgoise* by Mons and Mlle Banti; End of Act II *Le Devin du Village*, as 4 Nov. 1777; End of Opera *La Sérénade Interrrompue*, as 24 Feb.
- COMMENT. A new Comic Opera; the Music by Gassmann; under the Direction of Giordani.
- Wednesday 4*      ASH WEDNESDAY
- Thursday 5*  
DL      LOVE FOR LOVE. Valentine - Henderson (1st appearance in that character [in London]); Sir Sampson Legend - Moody; Scandal - Bensley; Foresight - Parsons; Ben - Yates; Jeremy - Baddeley; Trapland - Waldron; Tattle - King // Angelica - Miss Younge; Mrs Frail - Miss Pope; Mrs Foresight - Miss Sherry; Miss Prue - Mrs Abington. Also QUEEN MAB. As 1 Jan.
- DANCING. As 9 Oct. 1777.
- COMMENT. [Henderson's 1st appearance as Valentine was at Bath, 1 Feb. 1777.] Receipts: £192 8s. (171/12/0; 20/14/6; 0/1/6).
- CG      THE MISER. As 1 Oct. 1777, but Mariana - Mrs Mattocks. Also POOR VULCAN! As 7 Feb.
- COMMENT. Receipts: £116 11s. 6d. (113/14/6; 2/17/0).
- King's      CRESO. As 8 Nov. 1777.
- DANCING. As 3 Feb. throughout.
- SINGING. In Act II a new song (composed by Sacchini) by Roncaglia, accompanied on the violin by Cramer.
- COMMENT. Benefit for Roncaglia. Tickets to be had of Roncaglia at Fleureau's, No. 2, Hay-market.
- Friday 6*  
DL      ACIS AND GALATEA. Principal Vocal Parts by Norris, Webster // Miss Linley, Miss M. Linley, Mrs Farrell, Miss Draper. 1st Violin by Linley Jun. Also DRYDEN'S ODE. Singers same.
- SINGING. As there are very few songs in ACIS AND GALATEA that can be adapted for Mrs Farrell's voice, she will sing a cantata [*The rosy morn with crimson dye*] between the Acts.
- MUSIC. End of Part I concerto on the organ by Stanley; End of Part II concerto on the violin [probably by Linley Jun.].
- COMMENT. By Command of Their Majesties. Tickets and Places for the Boxes to be taken of Fosbrook at the Stage Door of the Theatre, at Half a Guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season. Mrs Farrell's cantata is identified in *London Chronicle*, 9 Mar.].
- CG      ACIS AND GALATEA. Principal Vocal Parts by Vernon, Meredith // Mrs Wrighten, Mrs Weichsel. 1st Violin by Baumgarten. Also SACRED CANONS. A Select Collection, by the most eminent ancient and modern composers; to conclude with *Non Nobis Domine*. Singers same.
- MUSIC. End of Part I concerto on the German flute by Florio; End of Part III concerto on the piano forte by Miss Weichsel, concerto on the hautboy by Le Brun, concerto on the violin by Master Weichsel.
- COMMENT. Boxes 10s. 6d. Pit 4s. 1st Gallery 3s. 2nd Gallery 2s. Places for the Boxes to be taken of Sargent (only) at the Stage Door. Books of the Oratorio to be had at the Theatre. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season. The Account-Book notes that the director of the oratorios this season was James Hook.]

THE SCHOOL FOR SCANDAL.	As 22 Oct. 1777. Also SELIMA AND AZOR. As 23 Oct. 1777.	Saturday 7 DL.
	COMMENT. Receipts: £264 16s. (250/14/0; 13/16/6; 0/5/6).	
TANCRED AND SIGISMUNDA.	Tancred - Lewis; Osmond - Clarke; Rhodolpho - L'Estrange; Officer - Thompson; Siffredi - Hull // Laura - Miss Ambrose; Sigismunda - Mrs Barry. Also MOTHER SHIPTON. As 23 Feb.	CG
	COMMENT. Receipts: £196 2s. 6d. (193/2/0; 3/0/6).	
ERIFILE.	As 7 Feb.	King's
DANCING.	As 7 Feb. throughout.	
THE MERRY WIVES OF WINDSOR.	As 24 Feb. Also COMUS. As 23 Jan., but Pastoral Nymph - Miss Collett; omitted: 2nd, 3rd Bacchants. DANCING. As 14 Oct. 1777.	Monday 9 DL.
	COMMENT. Receipts: £209 13s. (184/4/0; 24/18/6; 0/10/6).	
THE DUENNA.	As 27 Jan. Also THE LYAR. Young Wilding - Lee Lewes; Old Wilding - Fearon; Sir James Elliot - Whitfield; Papillon - Quick // Miss Godfrey - Miss Ambrose; Miss Grantham - Mrs Bulkley. DANCING. End of mainpiece a new dance, <i>All in the Downs; or, Farewell to Deal</i> , by Aldridge, Master Jackson, Besford, Miss Besford, Miss Valois.	CG
	COMMENT. By Command of Their Majesties. Receipts: £282 11s. (280/11/6; 1/19/6).	
THE SCHOOL FOR SCANDAL.	As 22 Oct. 1777. Also THE QUAKER. As 7 Oct. 1777.	Tuesday 10 DL.
DANCING.	As 9 Jan.	
	COMMENT. Receipts: £247 2s. (229/3; 17/10; 0/9).	
KNOW YOUR OWN MIND.	As 3 Feb., but Bygrove (1st time) - Thompson. Also MOTHER SHIPTON. As 23 Feb.	CG
	COMMENT. Receipts: £116 5s. 6d. (113/18/0; 2/7/6).	
L'AMORE ARTIGIANO.	As 3 Mar., but Rovedino in place of Coppola. DANCING. End of Act I <i>Le Devin du Village</i> , as 4 Nov. 1777; End of Act II <i>Masquerade Dance</i> , as 3 Mar., but a <i>Minuet</i> by Simonet and Sga Jermoli in place of <i>Minuet de la Cour and Gavot</i> ; End of Opera <i>La Polonaise Favourite</i> , as 31 Jan., but omitted: Mlle Baccelli.	King's
	COMMENT. Mlle Baccelli being still unable to dance, Sga Jermoli has . . . undertaken to dance a <i>Minuet</i> , in her character of Angiolina, with Simonet.	
JUDAS MACCABAEUS.	Principal Vocal Parts as 6 Mar. MUSIC. End of Part I <i>concerto</i> on the hautboy by Parke; End of Part II <i>concerto</i> on the violin, as 6 Mar.	Wednesday 11 DL.
	COMMENT. <i>London Chronicle</i> , 12 Mar.: "The chorusses were more in character than we ever remember, from the circumstance of mixing women's voices with the boys'."	
ACIS AND GALATEA.	Principal Vocal Parts as 6 Mar. Also SACRED CANONS. As 6 Mar. MUSIC. As 6 Mar.	CG
THE RIVALS.	Sir Anthony Absolute - King; Acres - Dodd; Sir Lucius O'Trigger - Moody; David - Parsons; Fag - Baddeley; Coachman - Carpenter; Faulkland - Webster (1st appearance in that character); Capt. Absolute - Palmer // Mrs Malaprop - Mrs Hopkins; Julia - Mrs Baddeley; Lucy - Mrs Wrighten; Lydia Languish - Miss Younge. Also QUEEN MAB. As 1 Jan.	Thursday 12 DL.
	COMMENT. Receipts: £136 16s. 6d. (113/9/0; 23/3/6; 0/4/0).	

- Thursday 12* CG THE CONSCIOUS LOVERS. As 8 Oct. 1777, but Tom - Lee Lewes (1st appearance in that character) // Indiana - Mrs Barry (1st appearance in that character at this theatre). Also MOTHER SHIPTON. As 23 Feb.  
*SINGING.* As 8 Oct. 1777.  
*COMMENT.* Receipts: £168 10s. 6d. (165/0/6; 3/10/0).
- Friday 13* DL L'ALLEGRO IL PENSERO SO. Principal Vocal Parts as 6 Mar. Also THE CORONATION ANTHEMS. Singers same.  
*MUSIC.* End of Part II *concerto* on the violin, as 6 Mar.  
*COMMENT.* By Command of Their Majesties.
- CG THE MESSIAH. Principal Vocal Parts as 6 Mar.  
*MUSIC.* End of Part I *concerto* on the piano forte, as 6 Mar.; End of Part II *concerto* on the violin, as 6 Mar.
- Saturday 14* DL THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE DESERTER.  
As 28 Jan.  
*DANCING.* As 9 Jan.  
*COMMENT.* Receipts: £263 19s. 6d. (251/5/0; 12/9/6; 0/5/0).
- CG THE LADY'S LAST STAKE; or, The Wife's Resentment. Ld. Wronglove - Wroughton; Sir Friendly Moral - Hull; Brush - Booth; Surgeon - Fearon; Snug - Jones; Stranger - Smith; Lord George Brilliant - Lewis // Lady Wronglove - Mrs Jackson; Lady Gentle - Mrs Bulkley; Miss Notable - Mrs Mattocks; Mrs Harts-horn - Mrs Pitt; Mrs Conquest - Mrs Lessingham. Also POOR VULCAN! As 7 Feb.  
*DANCING.* End of Act IV of mainpiece, as 9 Mar.  
*COMMENT.* Mainpiece: Written by Colley Cibber, Esq. Receipts: £171 8s. (169/9; 1/19).
- King's ERIFILE. As 7 Feb.  
*DANCING.* End of Act I *Le Devin du Village*, as 4 Nov. 1777; End of Act II *Les Bobémiens*, as 16 Dec. 1777; End of Opera *La Polonaise Favourite* by Simonet, Mons and Mlle Banti, Sg and Sga Zuchelli, Vallouy le cadet.
- Monday 16* DL VENICE PRESERV'D. Jaffier - A Young Gentleman (1st appearance upon any stage [Bingham]); Priuli - Aickin; Renault - Packer; Bedamor - Davies; Duke - Chaplin; Spinosa - Wright; Elliot - Wrighten; Officer - Griffiths; Pierre - Bensley // Belvidera - Miss Younge. Also BELPHEGOR; or, The Wishes. Principal Characters by Vernon, Moody, Parsons, Davies, Gaudry, Bannister // Miss Simson, Mrs Wrighten. [Cast from Songs (T. Becket, 1778): Booze - Vernon; Wheatear - Moody; Justice Solemn - Parsons; Colin - Davies; Belphegor - Bannister // Phebe - Miss Simson; Dame Din - Mrs Wrighten. Gaudry is unassigned.]  
*COMMENT.* [Bingham is identified by MS annotation on Kemble playbill.] Afterpiece [1st time; co 2, by Miles Peter Andrews, based on LE BUCHERON; ou, Les Trois Souhaits, by Jean François Guichard. Music by François Hippolyte Barthélémon]: With New Scenes, Dresses and Decorations. Books of the Songs, Chorusses, &c. to be had at the Theatre. *Public Advertiser*, 17 Mar, 1778: This Day is published the Songs in BELPHEGOR (6d.). [Text 1st published in Dublin: For the Booksellers, 1788.] Receipts: £196 0s. 6d. (156/5/0; 38/13/6; 1/2/0).
- CG THE ORPHAN. As 2 Mar., but Florella - Mrs Poussin. Also THE NORWOOD GYPSIES. As 26 Dec. 1777.  
*DANCING.* As 29 Dec. 1777.  
*COMMENT.* Receipts: £191 (188/5; 2/15).

HAMLET. As 30 Sept. 1777. Also BELPHEGOR. As 16 Mar. COMMENT. Receipts: £160 1s. (124/14; 35/3; 0/4).	Tuesday 17 DL
THE DUENNA. As 27 Jan. Also MOTHER SHIPTON. As 23 Feb. COMMENT. Receipts: £202 1s. (200/13/6; 1/7/6).	CG
L'AMORE ARTIGIANO. As 10 Mar. DANCING. End of Act 1 <i>Le Devin du Village</i> ; End of Act II <i>Masquerade Dance</i> ; End of Opera <i>La Sérénade Interrrompue</i> , all as 3 Mar.	King's
ALEXANDER'S FEAST. Principal Vocal Parts as 6 Mar. Also THE SONG OF MOSES. Singers same. SINGING. As there are very few songs in ALEXANDER'S FEAST that can be adapted for Mrs Farrell's voice, she will sing a detached song between the two Parts of the Ode. MUSIC. As 11 Mar. COMMENT. Ode: Perform'd but once [on 12 Mar. 1777]. Set to Music by Linley Jun.	Wednesday 18 DL
THE ASCENSION. Principal Vocal Parts as 6 Mar. MUSIC. End of Part I <i>concerto</i> on the hautboy, as 6 Mar.; End of Part II <i>quartetto</i> for the violin, German flute, tenor and piano forte by Master Weichsel, Florio, Stamitz and Miss Weichsel. COMMENT. Oratorio: The music composed by Hook.	CG
THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also BELPHEGOR. As 16 Mar. DANCING. As 9 Jan. COMMENT. LOVE FOR LOVE is obliged to be deferred. Receipts: £261 14s. (241/11; 20/3; 0/0).	Thursday 19 DL
LIONEL AND CLARISSA. As 3 Oct. 1777, but Harman - Mahon. Also THE NORWOOD GYPSIES. As 26 Dec. 1777. DANCING. As 29 Dec. 1777. COMMENT. Receipts: £133 (132/2; 0/18).	CG
CRESO. As 8 Nov. 1777. DANCING. As 3 Feb. throughout. SINGING. In Act II new song, as 5 Mar.; In the same Act a new song by Sga Danzi, accompanied on the hautboy by Le Brun. COMMENT. Benefit for Sga Danzi. Tickets to be had of Sga Danzi, No. 8, Suffolk-street, Charing-cross.	King's
JUDAS MACCABAEUS. Principal Vocal Parts as 6 Mar. MUSIC. As 11 Mar. COMMENT. By Command of Their Majesties.	Friday 20 DL
THE MESSIAH. Principal Vocal Parts as 6 Mar. MUSIC. As 13 Mar.	CG
THE FIRST PART OF KING HENRY THE FOURTH. As 17 Oct. 1777. Also BELPHEGOR. As 16 Mar. DANCING. As 9 Oct. 1777. COMMENT. Receipts: £146 17s. 6d. (121/10/0; 25/5/0; 0/2/6).	Saturday 21 DL

- Saturday 21**    SHE STOOPS TO CONQUER. As 5 Dec. 1777. Also POOR VULCAN! As  
CG              7 Feb.  
                DANCING. End of Act II of mainpiece *La Soirée à-la-Mode*, as 3 Nov. 1777.  
                COMMENT. Receipts: £129 16s. 6d. (126/8/0; 3/8/6).
- King's**        ERIFILE. As 7 Feb.  
                DANCING. End of Act I *Les Bobémiens*; End of Act II *Divertissement*; End of Opera *La Polonoise Favourite*, all as 7 Feb.
- Monday 23**     THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also BELPHEGOR. As  
DL              16 Mar.  
                COMMENT. Receipts: £241 8s. 6d. (223/7/0; 17/19/0; 0/2/6).
- CG              IPHIGENIA; or, The Victim. Achilles - Lewis; Ulysses - Fearon; Calchas - L'Estrange; Arcas - Robson; Eurybates - Thompson; Agamemnon - Hull // Eriphile - Mrs Mattocks; Clytemnestra - Mrs Jackson; Doris - Miss Leeson; Ægina - Mrs Whitfield; Iphigenia - Mrs Barry. Also POOR VULCAN! As 7 Feb.  
                DANCING. As 22 Dec. 1777.  
                SINGING. In Act V of mainpiece will be introduced a Sacrifice, with new Music by Fisher; the vocal parts and chorus by Miss Brown and others.  
                COMMENT. Benefit for Mrs Barry. Mainpiece [1st time; T 5, as altered by Thomas Hull]. Translated from [IPHIGÉNIE EN AULIDE, by] Racine by Boyer. Part of the Pit will be laid into the Boxes. Ladies are desired to send their Servants by Four o'Clock. *Public Advertiser*, 18 Mar.: Tickets to be had of Mrs Barry, No. 26, Henrietta-street, Covent Garden. Receipts: £273 19s. 6d. (157/18/6; tickets: 116/1/0) (charge: £70 17s. 6d.).
- HAY             THE JEALOUS WIFE. Oakly - West; Major Oakly - Bowles; Charles - Swindall; Russet - Kenny; Sir Harry Beagle - Everard; Captain O'Cutter - Bailey; Tom - Johnson; Paris - Thompson; Lord Trinket - Creswick // Mrs Oakly - Mrs Lee; Lady Freelo - Mrs Roach; Toilette - Mrs Bailey; Chambermaid - Mrs Everard; Harriet - Mrs West. Also CATHERINE AND PETRUCHIO. Petruchio - West; Grumio - Everard // Catherine - Mrs West.  
                MONOLOGUES. End of mainpiece a *Parody on Shakespeare's Stages [recte Seven Ages]* by Creswick; Between the Acts of afterpiece an *Epilogue*, concluding with Marplot's Address, by Creswick.  
                COMMENT. By Permission of the Right Hon. the Lord Chamberlain. Benefit for a Lady in Distress. To begin at 7:00.
- Tuesday 24**    TWELFTH NIGHT. As 3 Jan. Also BELPHEGOR. As 16 Mar.  
DL              DANCING. End of Act II will be revived Slingsby's grand ballet, *The Savage Hunters*, by Slingsby, Henry, Miss Armstrong, Mlle Crespi.  
                COMMENT. Benefit for the Author of BELPHEGOR. Receipts: £99 18s. 6d. (83/9/0; 15/17/0; 0/12/6; tickets: none listed) (charge: £84).
- CG              THE MERCHANT OF VENICE. As 28 Jan., but Portia - Mrs Bulkley (1st appearance in that character). Also LOVE A-LA-MODE. As 16 Oct. 1777.  
                DANCING. End of Act III of mainpiece *La Soirée à-la-Mode*, as 3 Nov. 1777; End of Act IV, as 9 Mar.  
                COMMENT. Benefit for Macklin. *Daily Advertiser*, 24 Mar.: Tickets to be had of Macklin, Tavistock-Row, Covent-Garden. [Mrs Bulkley's 1st appearance as Portia was at this theatre, 1 Jan. 1768.] Receipts: £212 8s. (132/1; tickets: 80/7) (charge: £64 10s.).

**KING RICHARD III.** King Richard – A Gentleman (1st appearance on any stage [unidentified]); King Henry – Lucas; Duke of Buckingham – Thompson; Prince of Wales – Master Benson (1st appearance on any stage); Duke of York – Master Kenny; Norfolk – Massey; Oxford – Stevens; Lord Stanley – Painter; Blunt – Bell; Ratcliff – Kenny; Catesby – Bailey; Tressel – Mills; Lieutenant – Newton; Lord Mayor – Bowles; Tirrell – Edwards; Richmond – A Gentleman (1st appearance on any stage [unidentified]) // Lady Anne – Mrs Lefevre; Duchess of York – Mrs Leister; Queen Elizabeth – Mrs Robinson (from the Theatre Royal at Bath). An occasional *Prologue* (written by a Gentleman eminent in the Republic of Letters [unidentified]) spoken by West. Also **THE DEUCE IS IN HIM.** Colonel Tamper (with the original *Prologue*) – West; Major Belford – Newton; Prattle – Smith // Emily – Mrs Lefevre; Bell – Mrs Robinson; Mademoiselle Florival – Mrs West.

**SINGING.** A variety of Entertainments of Singing, particularly *The Soldier tir'd* by a Lady [unidentified].

**MONOLOGUE.** End of mainpiece an occasional *Address* spoken by Master Benson.

**COMMENT.** By Authority [of the Lord Chamberlain]. Benefit for West. The Doors to be opened at 5:30. To begin at 6:30. Tickets to be had of West, No. 4, Stanhope-street, Clare-market. [Authors of Prologue and Address unknown.]

**CRESO.** As 8 Nov. 1777.

King's

**DANCING.** End of Act I *Le Devin du Village*, as 4 Nov. 1777; End of Act II *Divertissement*, as 7 Feb.; End of Opera *La Polonaise Favourite*, as 31 Jan.

**SINGING.** As 19 Mar.

**SAMSON.** Principal Vocal Parts as 6 Mar.

Wednesday 25

**MUSIC.** As 11 Mar.

DL

**ACIS AND GALATEA.** Principal Vocal Parts as 6 Mar. Also A MISCELLANEOUS ACT. *Concerto* on the viole d'amore by Stamitz; a favourite *Hunting song* by Mrs Wrighten; *duetto* for the violin and tenor by Master Weichsel and Stamitz; a favourite *Trumpet song* by Mrs Weichsel; *concerto* on the piano forte, as 6 Mar. **MUSIC.** End of Part I of oratorio *concerto* on the German flute, as 6 Mar.

CG

**THE SCHOOL FOR SCANDAL.** As 22 Oct. 1777. Also **SELIMA AND AZOR.** As 23 Oct. 1777

Thursday 26  
DL

**COMMENT.** Benefit for Smith. *Morning Chronicle*, 24 Mar.: Tickets to be had of Smith at his house, Beaufort-buildings, Strand. Part of the Pit will be laid into the Boxes. Ladies and Gentlemen are desired to send servants before Five o'Clock, to keep their Places; and those who have Places in the Pit are requested to come early, to prevent Confusion and Inconvenience to themselves. Receipts: £284 6s. (145/4; 10/15; 1/6; tickets: 127/1) (charge: £62 2s.).

**THE DUENNA.** As 29 Oct. 1777, but added: Lopez – Wewitzer. Also **MOTHER SHIPTON.** As 23 Feb.

CG

**COMMENT.** Receipts: £232 5s. 6d. (230/16/0; 1/9/6).

**IL MARCHESE VILLANO.** Principal Characters by Jermoli, Rossi, Micheli // Sga Jermoli, Sga Rovedino, Sga Todi. [Libretto (Venice, 1762) lists the parts: Il Marchese Giorgino, Il Marchese Tulipano, Palamede, Il dottore Galerino // Vespana, Belisa, Dorilla.] **DANCING.** As 3 Feb. throughout.

King's

**COMMENT.** Benefit for Jermoli. A new Comic Opera; the Poetry by Goldoni; the Finales and Airs by Piccinni and Paisiello. [Performed on 24 Jan. 1786 as **IL MARCHESE TULIPANO.**] Tickets to be had of Jermoli, No. 29, Cockspur-street, Charing-cross.

- Friday 27*      ACIS AND GALATEA. Principal Vocal Parts as 6 Mar. Also THE CORONATION ANTHEMS. Singers same.  
 DL                 SINGING. Between the acts of the oratorio *Verdi Rale* [i.e. *Prati*] (a favourite song of Handel's) by Mrs Farrell.  
*MUSIC.* As 6 Mar.  
*COMMENT.* By Command of Their Majesties.
- CG                 JUDAS MACCABAEUS. Principal Vocal Parts as 6 Mar.  
*MUSIC.* As 13 Mar.
- Saturday 28*    THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also BELPHEGOR. As 16 Mar.  
 DL                 DANCING. End of mainpiece, as 24 Mar.  
*COMMENT.* Receipts: £193 14s. 6d. (174/9/0; 19/4/0; 0/1/6).
- CG                 PERCY. As 10 Dec. 1777. Also THREE WEEKS AFTER MARRIAGE. As 12 Nov. 1777, but Mrs Drugget – Mrs Poussin.  
*DANCING.* After the Epilogue, as 9 Mar., but Mrs White in place of Besford.  
*COMMENT.* Benefit for Mrs Mattocks. [As afterpiece Genest, vi, 25, lists THE ROMP, "1st time," with partial cast. In an advance notice of Mrs Mattocks' benefit in *Public Advertiser*, 20 Mar., the farce advertised for 28 Mar. is THE ROMP, "1st time," with full cast; this appears to have been Genest's source. But in the same newspaper for 25, 26, 27 Mar. the farce advertised is THREE WEEKS AFTER MARRIAGE. THE ROMP was 1st acted at the Capel Street Theatre, Dublin, 23 Jan. 1771, and in London at the HAY, 12 Nov. 1781. See also DL, 21 Nov. 1785.] *Public Advertiser*, 17 Mar.: Tickets to be had of Mrs Mattocks at her house in Covent Garden. Receipts: £160 9s. (101/19; tickets: 58/10) (charge: £64 10s.).
- King's            ERIFILE. As 7 Feb.  
*DANCING.* End of Act I *Les Bobémiens*, as 16 Dec. 1777; End of Act II *Divertissement*, as 7 Feb.; End of Opera *La Sérenade Interrrompue*, as 24 Feb.
- Monday 30*    ALEXANDER THE GREAT; or, The Rival Queens. Alexander – Smith; Cassander – Palmer; Lysimachus – Hurst; Hephestian – Davies; Polyperchon – Chambers; Thessalus – Wright; Perdiccas – Chaplin; Eumenes – Norris; Aristander – Wrighten; Slave – R. Palmer; Clytus – Bensley // Roxana – Miss Younge; Parisatis – Miss Hopkins; Sisigambis – Mrs Johnston; Statira – Mrs Yates. A favorite *Epilogue* (written by D. Garrick, Esq.) with alterations spoken by Miss Younge. Also SECOND THOUGHT IS BEST. Principal Characters by Vernon, Dodd, Moody, Aickin, Baddeley, Bannister // Mrs Wrighten, Mrs Baddeley. [Cast from text (Murray and Greenlaw, 1778): Morley – Vernon; Jingle – Dodd; O'Donavan – Moody; Frankly – Aickin; Conrad – Baddeley; Woudbe – Bannister // Agnes – Mrs Wrighten; Matilda – Mrs Baddeley.]  
*COMMENT.* Benefit for Miss Younge. Mainpiece: With the grand Triumphal Entry. [*Public Advertiser*, 1 Apr., identifies the Epilogue as an alteration by Garrick of his epilogue to ALFRED.] Afterpiece [1st time; co 2, by J—— Hough]: The Music composed by [William] Bates.  
 Tickets delivered for THE BROTHERS will be taken. Books of the Performances to be had at the Theatre. *Public Advertiser*, 7 Mar.: Tickets to be had of Miss Younge at Thelwall's, Silk Mercer, King-street, Covent Garden. Receipts: £285 13s. 6d. (141/9/0; 11/15/0; 0/2/6; tickets: 132/7/0) (charge: £76 19s. 6d.).
- CG                 ISABELLA; or, The Fatal Marriage. Biron (1st time) – Lewis; Count Baldwin – Clarke; Carlos – Whitfield; Belford – L'Estrange; Sampson – Dunstall; Friend –

Smith; Pedro - Bates; Child - Miss Francis; Villeroy (1st time) - Wroughton // Nurse - Mrs Poussin; Isabella - Mrs Barry (1st appearance in that character at this theatre). Also TRUE-BLUE. Characters by Reinhold, Mahon, Baker // Miss Dayes. [Probable cast: Lieutenant Dreadnought - Reinhold; Careful - Mahon; True-Blue - Baker // Nancy - Miss Dayes.] Also THE APPRENTICE. As 29 Sept. 1777.

Monday 30  
CG

DANCING. In 2nd piece, by Aldridge, &c. [This was danced, as here assigned, in all subsequent performances.]

SINGING. In Act III of mainpiece an *Epitbalamium*; the vocal parts by Robson and Miss Dayes.

COMMENT. Benefit for Lewis. Mainpiece: Not acted these 6 years. *Public Advertiser*, 17 Mar.: Tickets to be had of Lewis at his house in Broad court, Bow-street, Covent Garden. Receipts: £194 16s. (143/9; tickets: 51/7) (charge: £66 13s).

MACBETH. As 5 Jan., but Macbeth - Henderson (1st appearance in that character [in London]); Macduff - Farren; omitted: Captain. Also THE QUAKER. As 7 Oct. 1777.

Tuesday 31  
DL

DANCING. As 24 Mar.

SINGING. As 5 Jan., but Philimore in place of Edwards; added: Mrs Gaudry, Mrs Wrighten.

COMMENT. Benefit for Henderson. *Public Advertiser*, 7 Mar.: Tickets to be had of Henderson, No. 21, Maiden Lane, Covent Garden. [Henderson, under his stage name of Courtney, had 1st acted Macbeth at Bath, 12 Nov. 1772.] Receipts: £275 18s. (156/2; 9/1; 0/0; tickets: 110/15) (charge: £105).

LOVE IN A VILLAGE. As 26 Sept. 1777, but Young Meadows - Leoni (1st appearance in that character) // Deborah - A Gentlewoman (1st appearance on this stage [unidentified]); Margery - Mrs Wilson; Lucinda (1st time) - Miss Dayes. Also THE CITIZEN. As 20 Nov. 1777, but added: Young Wilding - Whitfield; Beaufort - Thompson.

CG

DANCING. As 22 Dec. 1777.

COMMENT. Benefit for Leoni. *Public Advertiser*, 19 Mar.: Tickets to be had of Leoni, No. 34, Great Queen-street, Lincoln's-inn-fields. Receipts: £234 8s. 6d. (174/19/6; tickets: 59/9/0) (charge: free).

A BOLD STROKE FOR A WIFE. Colonel Feignwell - Smith; Sir Philip Modelove - Massey; Periwinkle - Bailey; Freeman - Swindall; Simon Pure - Thompson; Tradelove - Bowles; Sackbut - Kenny; Quaker's Boy - Master Follet; Obadiah Prim - Follet // Ann Lovely - Miss Hale; Betty - Mrs Waldron; Mrs Prim - Mrs Lee. Also THE MAYOR OF GARRATT. Cast not listed.

HAY

SINGING. Between the Acts of mainpiece Singing, particularly *Black Ey'd Susan*, and the new *Hunting Song*, by T. Smith.

MONOLOGUE. End of mainpiece *The Farmer's Blunder* by Follet.

COMMENT. By Permission [of the Lord Chamberlain]. Benefit for Follet, Smith & T. Smith, late of the Bear, Westminster-bridge. Tickets to be had of Follet, No. 20, Little Wild-street, Lincoln's-inn-fields; of T. Smith at the Golden Cross, Charing Cross. T. Smith hopes to be honoured with the company of his brother Free Masons, Bucks, &c., Gentlemen of the Welsh, Hereford and Westmoreland Societies.

L'AMORE ARTIGIANO. As 10 Mar.

King's

DANCING. End of Act I new Ballet Pastoral (composed by Simonet; the introduction by Banti), *La Surprize de Daphnis et Céphise*, in which a *Pas de Deux* by Sg and Sga Zuchelli. Daphnis - Banti; Céphise - Mlle Banti. End of Act II *Masquerade Dance*, as 3 Mar.; End of Opera *La Sérénade Interrrompue*, as 24 Feb.

## April 1778

- Wednesday 1*    JOSHUA. Principal Vocal Parts as 6 Mar., but omitted: Mrs Farrell.  
 DL                    MUSIC. As 6 Mar.
- CG                  THE PRODIGAL SON. Principal Vocal Parts as 6 Mar., but added: Master Harrison.  
                       MUSIC. As 13 Mar.
- Thursday 2*    THE MERRY WIVES OF WINDSOR. As 24 Feb. Also BELPHEGOR.  
 DL                  As 16 Mar.  
                       COMMENT. Benefit for Vernon. *Public Advertiser*, 17 Mar.: Tickets to be had of Vernon at Mahon's, the corner of Bow-street, Covent Garden. Receipts: £222 19s. (108/19/0; 18/17/6; 0/6/6; tickets: 94/16/0) (charge: £65 1s.). Account-Book totals the charge as follows: Ord[inary] Charge £64 4s.; Sup[ernumeraries] 3s.; K[ettle] D[rum] 5s.; 6 Ext[ra] Carp[enter]s 9s.
- CG                  THE LADY'S LAST STAKE. As 14 Mar., but Mrs Hartshorn – Mrs Whitfield.  
                       Also POOR VULCAN! As 7 Feb.  
                       DANCING. End of Act IV of mainpiece *La Soirée à-la-Mode*, as 3 Nov. 1777.  
                       COMMENT. Receipts: £119 10s. (117/6; 2/4).
- King's            LA BUONA FIGLIUOLA. Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Prudom, Sga Todi. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.]  
                       DANCING. As 3 Feb. throughout.  
                       COMMENT. Benefit for Sga Todi. Opera: The Music by Piccinni. Tickets to be had of Sga Todi, No. 12, Haymarket.
- Friday 3*       ALEXANDER'S FEAST. Principal Vocal Parts as 1 Apr. Also ST. CÆCILIA'S  
 DL                  [i.e. Dryden's] ODE. Singers same.  
                       MUSIC. As 6 Mar.  
                       COMMENT. By Command of Their Majesties.
- CG                  ACIS AND GALATEA. Principal Vocal Parts as 6 Mar. Also A MISCELLANEOUS ACT. As 25 Mar., but *concerto* on the German flute, as 6 Mar., in place of *concerto* on the viole d'amore.
- Saturday 4*    THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also BELPHEGOR. As 16 Mar.  
 DL                  DANCING. As 28 Mar.  
                       COMMENT. Receipts: £247 14s. (235/7/0; 12/5/6; 0/1/6).
- CG                  DOUGLAS. As 27 Nov. 1777, but Anna – Mrs Morton (late Miss Dayes). Also TRUE-BLUE. As 30 Mar., but Mrs Morton [see above]. Also THREE WEEKS AFTER MARRIAGE. As 28 Mar., but Nancy – Mrs Morton [see above].  
                       COMMENT. Benefit for Clarke. *Public Advertiser*, 17 Mar.: Tickets to be had of Clarke, Russel-street, Covent Garden. Receipts: £219 4s. (124/0; tickets: 95/4) (charge: £66 9s.).

<b>LA CLEMENZA DI SCIPIO.</b> Principal Characters by Roncaglia, Adamberger, Coppola // Sga Prudom, Sga Danzi. [Cast from libretto (T. Cadell, 1778): Luceio – Francesco Roncaglia; Scipione – Valentino Adamberger; Marzio – Giuseppe Coppola // Idalba – Sga Prudom; Arsinda – Sga Francesca Danzi.]	Saturday 4 King's
<b>DANCING.</b> End of Act I <i>Divertissement</i> , as 7 Feb.: End of Act II <i>La Surprize de Daphnis et Céphise</i> , as 31 Mar.; End of Opera new grand Serious Ballet, <i>Les Amans unis par l'Hybris</i> , by Simonet, Mlle Baccelli, Sg and Sga Zuchelli, Vallouy le cadet.	
<b>SINGING.</b> In Act II an <i>air</i> , accompanied on the violin, violoncello, German flute and hautboy by Cramer, Cervetto, Florio and Le Brun, by Sga Danzi. [This was sung, as here assigned, in all subsequent performances.]	
<b>COMMENT.</b> A new Serious Opera [1st time; SER 3, librettist unknown]. With grand chorusses; the Music entirely new by [Johann Christian] Bach.	
<b>LOVE FOR LOVE.</b> As 5 Mar., but Ben (with song, <i>The Storm</i> ) – Dodd (1st appearance in that character). Also SELIMA AND AZOR. As 23 Oct. 1777.	Monday 6 DL
<b>COMMENT.</b> Benefit for Dodd. <i>Public Advertiser</i> , 21 Mar.: Tickets to be had of Dodd at his house in New Ormond-street, Queen's-square. Receipts: £245 7s. 6d. (102/15/0; 19/9/0; 0/7/6; tickets: 122/16/0) (charge: £68 19s.).	
<b>LOVE IN A VILLAGE.</b> As 31 Mar., but Lucinda – Mrs Morton (late Miss Dayes). Also MOTHER SHIPTON. As 23 Feb.	CG
<b>COMMENT.</b> Paid Mrs Hartley in lieu of a Benefit £105. Receipts: £165 16s. 6d. (164/7/6; 1/9/0).	
<b>CYMON.</b> As 20 Jan., but Cymon – Webster (1st appearance in that character) // Sylvia – Mrs Arne (1st appearance in that character). Also ALL THE WORLD'S A STAGE. As 30 Sept. 1777, but Harry Stukely (1st time) – Lamash.	Tuesday 7 DL
<b>SINGING.</b> Several new <i>airs</i> (never performed) composed by Michael Arne for the characters of Cymon and Sylvia, on this occasion.	
<b>COMMENT.</b> Benefit for Webster. <i>Public Advertiser</i> , 19 Mar.: Tickets to be had of Webster, No. 74, Great Queen-street. Receipts: £227 17s. 6d. (120/10/0; 22/0/6; 0/0/0; tickets: 85/7/0) (charge: £105).	
<b>THE COUNTESS OF SALISBURY.</b> Alwin – Aickin (1st appearance in that character); Raymond – Wroughton; Grey – Clarke; Laroche – Whitfield; Morton – L'Estrange; Sir Ardolphe – Fearon; Peasant – Booth; Knight – Robson; Lt. William – Miss Francis // Eleanor – Mrs Morton; Countess of Salisbury – Mrs Barry. Also POOR VULCAN! As 7 Feb., but Mrs Morton [i.e. formerly Miss Dayes].	CG
<b>DANCING.</b> As 21 Jan.	
<b>COMMENT.</b> Benefit for Aickin. <i>Public Advertiser</i> , 20 Mar.: Tickets to be had of Aickin at his house in Bow-street, Covent Garden. Receipts: £128 5s. (91/8; tickets: 36/17) (charge: £67 7s. 6d.).	
<b>L'AMORE ARTIGIANO.</b> As 10 Mar.	King's
<b>DANCING.</b> As 31 Mar. throughout.	
<b>THE MESSIAH.</b> Principal Vocal Parts as 1 Apr.	Wednesday 8
<b>MUSIC.</b> As 6 Mar.	DL
<b>OMNIPOTENCE.</b> Principal Vocal Parts as 6 Mar.	CG
<b>MUSIC.</b> End of Part I <i>concerto</i> on the violin, as 6 Mar.; End of Part II <i>concerto</i> on the piano forte, as 6 Mar.	
<b>COMMENT.</b> An Oratorio composed by [i.e. consisting of selections from] Handel.	

- Tbursday 9*    **THE CONFEDERACY.** Brass – King; Gripe – Moody; Money-Trap – Parsons; Clip – Lamash; Jessamy – Burton; Dick – Palmer // Clarissa – Mrs Bulkley (of CG); Araminta – Mrs Robinson; Mrs Amlet – Mrs Hopkins; Mrs Clogget – Mrs Bradshaw; Flippanta – Miss Pope; Corinna – Mrs Abington. Also **SELIMA AND AZOR.** As 23 Oct. 1777.  
*DANCING.* End of Act II of mainpiece, as 24 Mar., but added: Fitzgerald.  
*COMMENT.* Benefit for Miss Pope. Part of the Pit will be laid into the Boxes. Mainpiece: Not acted these 8 years. *Public Advertiser*, 21 Mar.: Tickets to be had of Miss Pope, at Pope's, Little Russel-street, Covent Garden. Receipts: £265 ss. (94/8; 17/7; 0/8; tickets: 153/2) (charge: £69 1s. 6d.).
- CG**    **THE DUENNA.** As 26 Mar. Also **THE NORWOOD GYPSIES.** As 26 Dec. 1777, but Mrs Morton [i.e. formerly Miss Dayes].  
*DANCING.* As 29 Dec. 1777.  
*COMMENT.* Receipts: £235 1ss. (234/2; 1/13).
- HAY**    **THE ORPHAN;** or, **The Unhappy Marriage.** Chamont – A Gentleman (1st appearance on any stage [Freeman]); Acasto – Massey; Page – Master Benson; Polidore – Swendall; Chaplain – Bowles; Ernesto – Bailey; Castalio – Cooke // Serina – A Young Gentlewoman [unidentified]; Florella – Mrs Bailey; Monimia – Mrs Massey. Also **THE IRISH WIDOW.** Whittle – Benson; Kecksey – Shepherd; Nephew – Nelson; Bates – Bowles; Sir Patrick O'Neale – Bailey; Thomas – Massey // **The Widow** (with the *Epilogue Song*) – Mrs Massey.  
*MONOLOGUE.* End of Act I of afterpiece an *Epilogue* by Master Benson.  
*COMMENT.* By Authority [of the Lord Chamberlain]. Benefit for Freeman [who, as Chamont, is identified in *Public Advertiser*, 7 Apr.]. Tickets to be had of Freeman, Vine-street, Piccadilly; of Massey, at Marshall's, Bedford-court, Covent Garden. The Doors to be opened at 5:30. To begin at 6:30. Boxes ss. Pit 3s. 1st Gallery 2s. Upper Gallery 1s.
- King's**    **LA VERA COSTANZA.** As 20 Jan.  
*DANCING.* As 3 Feb. throughout.  
*SINGING.* In Act II a new song (composed by Sacchini) by Pozzi, accompanied on the flute by Florio; In Act III *Che dirnen so* by Jermoli.  
*COMMENT.* Benefit for Sga Pozzi. Tickets to be had of Sga Pozzi, No. 18, Sherrard-street, Golden-square.
- Friday 10*    **THE MESSIAH.** Principal Vocal Parts as 1 Apr.  
**DL**    **MUSIC.** As 6 Mar.  
*COMMENT.* By Command of Their Majesties. Account-Book, 22 Apr.: Received from Stanley & Co. Oratorio Acct. £334 2s. 6d.
- CG**    **THE PRODIGAL SON.** Principal Vocal Parts as 6 Mar.  
**MUSIC.** As 13 Mar.  
*COMMENT.* [The Account-Book notes that the theatre received £25 on each of the 11 Oratorio nights.]
- Saturday 11*    **THE BEGGAR'S OPERA.** As 8 Nov. 1777. Also **BON TON.** As 31 Oct. 1777, but Gymp – Miss Collett.  
**DL**    *DANCING.* As 9 Apr.  
*COMMENT.* Benefit for Mrs Baddeley. Receipts: £206 1s. (103/6; 26/11; 0/3; tickets: 76/1) (charge: £67 1os. 6d.).
- CG**    **VENICE PRESERV'D.** Jaffier – Lewis (1st appearance in that character); Priuli-Hull; Renault – Clarke; Duke – Mahon; Bedamar – Whitfield; Spinosa – L'Estrange; Elliot – Fearon; Theodore – Smith; Officer – Booth; Pierre – Aickin //

**Belvidera** – Mrs Barry. Also **TRUE-BLUE**. As 4 Apr. Also **POOR VULCAN!** As 7 Apr.

Saturday 11  
CG

COMMENT. Benefit for Mattocks. *Public Advertiser*, 30 Mar.: Tickets to be had of Mattocks at his house in Covent Garden. Receipts: £146 17s. 6d. (112/3/6; tickets: 34/14/0) (charge: £69 18s. 6d.).

**LA CLEMENZA DI SCIPIO**. As 4 Apr.

King's

**DANCING**. End of Act I *Divertissement*, as 7 Feb.; End of Act II *La Sérénade Interrrompue*, as 24 Feb.; End of Opera *Les Amans unis par l'Hymen*, as 4 Apr.

COMMENT. By Command of Their Majesties.

**HOLY WEEK**.

13-18

**JANE SHORE**. Hastings – Smith; Gloster – Aickin; Bellmour – Davies; Catesby – Wright; Ratcliffe – Chaplin; Derby – Chambers; Shore – Bensley // Alicia – Miss Younge; Jane Shore – Mrs Yates. Also **JOSEPH ANDREWS**. Principal Characters by Palmer, Parsons, Baddeley, Burton, Lamash // Mrs Hopkins, Mrs Wrighten, Miss Sherry, Mrs Robinson. [Cast from *Morning Chronicle*, 21 Apr.: Joseph Andrews – Palmer; Peter Pounce – Parsons; Captain Wilson – Baddeley; Coupee – Burton; Lord Didapper – Lamash // Slipslop – Mrs Hopkins; Jenny – Mrs Wrighten; Lady Booby – Miss Sherry; Fanny – Mrs Robinson.] New Prologue spoken by Bensley.

Monday 20  
DL

**DANCING**. As 9 Jan.

COMMENT. Benefit for Bensley. Afterpiece [1st time; F 2, by Samuel Jackson Pratt. MS not in Larpent; not published. Prologue printed in *Westminster Magazine*, Apr. 1778, p. 218; author unknown]. *Public Advertiser*, 2 Apr.: Tickets to be had of Bensley, Charlotte-street, Bloomsbury. Receipts: £230 16s. 6d. (131/6/0; 25/4/0; 0/7/6; tickets: 73/19/0) (charge: £66 9s.).

**The ORPHAN**. As 16 Mar., but Polidore (1st time) – Whitfield. Also **MOTHER SHIPTON**. As 23 Feb.

CG

**DANCING**. End of mainpiece, as 1 Oct. 1777, but omitted: Master Dagueville.

COMMENT. **THE GRECIAN DAUGHTER** [announced on playbill of 11 Apr.] is obliged to be deferred on account of Aickin's Illness. Receipts: £118 14s. 6d. (117/8/6; 1/6/0).

**THE COMMITTEE**; or, **The Faithful Irishman**. Teague (with songs) – Moody; Col. Blunt – Aickin; Mr Day – Baddeley; Obadiah – Parsons; Abel – Burton; Lieut. Story – Philimore; Committee-Men – Waldron, &c.; Col. Careless – Brereton // Mrs Day – Mrs Hopkins; Arabella – Miss P. Hopkins; Ruth – Miss Pope. Also **BELPHEGOR**. As 16 Mar.

Tuesday 21  
DL

**DANCING**. As 9 Apr.

COMMENT. Benefit for Moody. *Public Advertiser*, 16 Apr.: Tickets to be had of Moody at the New Inn Coffee-house, Wych-street. Receipts: £173 6s. 6d. (98/17/0; 12/18/6; 0/8/0; tickets: 61/3/0) (charge: £66 16s. 6d.).

**ALL IN THE WRONG**. Sir John Restless – Lee Lewes; Sir W. Belmont – L'Estrange; Young Belmont – Whitfield; Blanford – Fearon; Beverly – Lewis // Lady Restless – Mrs Mattocks; Tattle – Mrs Pitt; Clarissa – Mrs Morton; Belinda – Mrs Bulkley. Also **TRUE-BLUE**. As 4 Apr. Also **POOR VULCAN!** As 7 Apr., but Reinhold (in the character of Mars, 1st time) in place of Mahon.

CG

**DANCING**. End of Act II of mainpiece *The Poney Races*, by Dagueville, Sga Tinte, &c. COMMENT. Benefit for Reinhold. *Morning Post*, 6 Apr.: Tickets to be had of Reinhold, No. 90, Charlotte-street, Rathbone-Place. Tickets delivered for **THE MERCHANT OF VENICE** will be taken. Receipts: £184 18s. (85/16; tickets: 99/2) (charge: £69 15s. 6d.).

- Tuesday 21*      L'AMORE ARTIGIANO. As 10 Mar.  
 King's            DANCING. As 31 Mar. throughout.
- Wednesday 22*    THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE QUAKER. As  
 DL                7 Oct. 1777.  
 DANCING. End of mainpiece, as 9 Apr.  
 COMMENT. Benefit for the Author [of mainpiece: Richard Brinsley Sheridan, who is named in the Account-Book, but not on the playbill]. Receipts: £259 9s. (250/7/0; 8/19/6; 0/2/6; tickets: none listed) (charge: £73 10s.).
- CG                ALEXANDER THE GREAT. Alexander – Wroughton (1st appearance in that character); Clytus – Clarke; Lysimachus – Whitfield; Hephestion – Robson; Cassander – Fearon; Thessalus – Thompson; Polyperchon – Booth // Roxana – Mrs Jackson; Parisatis – Mrs Morton; Sysigambis – Mrs Poussin; Statira – Mrs Bulkley. Also TRUE-BLUE. As 4 Apr. Also THE DUTIFUL DECEPTION. Principal Characters by Wilson, Whitfield, Lee Lewes // Mrs Wilson, Mrs Bulkley. [Cast from *London Chronicle*, 23 Apr.: Sir Oliver Beaufort – Wilson; Beaufort – Whitfield; Harrison – Lee Lewes // Betty – Mrs Wilson; Clarissa – Mrs Bulkley.]  
 DANCING. *New Dance and Allemande* by Aldridge and Mrs Bulkley.  
 COMMENT. Benefit for Mrs Bulkley. Mainpiece: With the Triumphal Entry of Alexander into Babylon. [This was included in both subsequent performances.] Afterpiece [1st time; c 1, author unknown. MS not in Larpent; not published; synopsis of plot in *London Chronicle*, 23 Apr.]. *Public Advertiser*, 9 Apr.: Tickets to be had of Mrs Bulkley, No. 10, New Ormond-street. Receipts: £195 13s. 6d. (166/16/6; tickets: 28/17/0) (charge: £73 7s.).
- Thursday 23*    ALL FOR LOVE; or, The World Well Lost. Marc Antony – Lacy (1st appearance in that character); Dollabella – Brereton; Alexis – Farren; Serapion – Chambers; Romans – Chaplin, Norris, &c.; Ventidius – Palmer // Octavia – Mrs Robinson (1st appearance in that character); Charmion – Mrs Johnston; Iras – Mrs Colles; Cleopatra – Miss Younge. Also A CHRISTMAS TALE. As 4 Dec. 1777. The original Prologue spoken by Palmer.  
 DL                DANCING. As 22 Apr.  
 COMMENT. Benefit for Palmer. Mainpiece: Not acted these 2 years. [In after-piece Prologue by David Garrick.] *Public Advertiser*, 7 Apr.: Tickets to be had of Palmer at his house in Bow-street, Bloomsbury. Receipts: £132 16s. 6d. (55/15/0; 26/3/6; 0/8/0; tickets: 50/10/0) (charge: £75 os. 6d.).
- CG                THE DUENNA. As 26 Mar. Also THE NORWOOD GYPSIES. As 9 Apr.  
 DANCING. As 29 Dec. 1777.  
 COMMENT. Account-Book, 20 Apr.: Paid Mrs Green in lieu of a Benefit £84. Receipts: £204 13s. (203/9; 1/4).
- Friday 24*     THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also BELPHEGOR. As  
 DL                16 Mar.  
 DANCING. As 9 Jan.  
 COMMENT. Receipts £224 (211/4/0; 12/13/6; 0/2/6).
- CG                THE MERCHANT OF VENICE. As 28 Jan., but Jessica – Mrs Morton [i.e. formerly Miss Dayes]; Nerissa – Miss Ambrose; Portia – Mrs Lessingham (1st appearance in that character). Also LOVE A-LA-MODE. As 16 Oct. 1777.  
 DANCING. End of Act III of mainpiece *The Irish Lilt* by Aldridge, Miss Valois, &c.; End of Act IV, as 21 Apr.  
 COMMENT. Benefit for Mrs Lessingham. *Public Advertiser*, 10 Apr.: Tickets to be had of Mrs Lessingham at her house, the corner of Percy-street, Rathbone Place. Receipts: £160 7s. (100/18; tickets: 59/9) (charge: £64 10s.).

**LOVE IN A VILLAGE.** As 2 Oct. 1777, but Hawthorn - Bannister; Young Meadows - Webster (1st appearance in that character); Hodge - Vernon (1st appearance in that character) // Rosetta - Mrs Baddeley. Also THE QUAKER. As 7 Oct. 1777.

Saturday 25  
DL

DANCING. End of Act II of mainpiece *The Sailors' Revels* by Blurton, &c.

COMMENT. Benefit for Bannister. *Public Advertiser*, 23 Apr.: Tickets to be had of Bannister at Starzaker's, the Upper End of Bow-street, Covent Garden. Receipts: £246 12s. 6d. (77/0/0; 13/1/6; 0/10/0; tickets: 156/1/0) (charge: £65 17s.).

**THE WONDER.** Don Felix - Wroughton; Col. Briton - Whitfield; Lissardo - Lee Lewes (their 1st appearance in those characters); Don Lopez - Dunstall; Don Pedro - Quick; Frederick - Booth; Gibby (1st time) - Fearon // Isabella - Miss Leeson; Flora - Mrs Pitt; Inis (1st time) - Mrs Wilson; Violante - Mrs Mattocks (1st appearance in that character). Also POOR VULCAN! As 7 Apr.

CG

DANCING. End of mainpiece *The Irish Lilt*, as 24 Apr.

COMMENT. Benefit for Miss Brown. Mainpiece: Not acted these 2 years. MIDAS [announced on playbill of 24 Apr.] cannot be performed on account of Wilson's sudden illness. Tickets delivered for LOVE FINDS THE WAY will be admitted, that Opera being unavoidably postponed on account of Mrs Farrell's Indisposition. *Public Advertiser*, 3 Apr.: Tickets to be had of Miss Brown, No. 10, Bow-street, Covent Garden. Receipts: £150 18s. 6d. (89/17/6; tickets: 61/1/0) (charge: £67 7s. 6d.).

**LA CLEMENZA DI SCIPIOLE.** As 4 Apr.

King's

DANCING. As 4 Apr. throughout.

**THE PROVOK'D WIFE.** Sir John Brute (for that night only) - King; Constant - Brereton; Col. Bully (with a song) - Vernon; Lord Rake - Davies; Razor - Baddeley; Justice - Chaplin; Watchmen - Wright, Burton, &c.; Constable - Brighten; Heartfree - Bensley // Lady Fanciful - Miss Pope; Belinda - Miss Hopkins; Mademoiselle - Miss P. Hopkins (their 1st appearance in those characters); Lady Brute - Miss Younge. Also THE JUBILEE. *Cast not listed*.

Monday 27  
DL

COMMENT. Benefit for Hopkins, prompter, and Mrs Hopkins. Mainpiece: Not acted these 2 years. Afterpiece: A Dramatic Entertainment (in two parts) of Singing, Dancing and Dialogue in Honour of Shakespeare. In which a Pageant. The Music by Dibdin. *Public Advertiser*, 10 Apr.: Tickets to be had of Hopkins, No. 7, Little Russel-street, Covent Garden. Receipts: £280 7s. (169/5; 21/0; 1/2; tickets: 89/0) (charge: £64 4s.).

**TANCRED AND SIGISMUNDA.** As 7 Mar., but Tancred - Wroughton (1st appearance in that character). Also THE LITTLE FRENCH LAWYER. Characters by Quick, Whitfield, Thompson, Booth, Lee Lewes, L'Estrange, Fearon, Hewitzer // Mrs Poussin, Mrs Willems, Mrs Lessingham. [Cast from text (J. Bell, 1778): Le Writ - Quick; Dupré - Whitfield; Verdone - Thompson; Beaupré - Booth; Mellesfont - read by Lee Lewes [in text: Death]; Vertaign - L'Estrange; Champernel - Fearon; Sampson - Hewitzer [in text: Wilson] // Agnes - Mrs Poussin; Viletta - Mrs Willems; Lamira - Mrs Lessingham.]

CG

DANCING. End of monologue, as 21 Apr.

MONOLOGUE. End of mainpiece *Cunning Isaac will relate his Escape from the Duenna* (with a new song) by Quick.

COMMENT. Benefit for Quick. Afterpiece [1st time; F 2, by Ursula Agnes Booth, based on the same, by John Fletcher and Philip Massinger. The playbill lists Death in place of Lee Lewes, but he "was not to be found . . . Hull begged permission for Lee Lewes to read Death's part in his own undress, which [was] granted" (*London Chronicle*, 28 Apr.]). Books of the Entertainment to be had at the Theatre. *Public Advertiser*, 30 Mar.: Tickets to be had of Quick, No. 15, Drury-lane. Receipts: £262 2s. (157/2; tickets: 105/0) (charge: £64 10s.).

- Tuesday 28**     **DL**     **THE RUNAWAY.** As 10 Jan., but Susan – Mrs Wrighten. Also **THE WATER-MAN.** As 19 Nov. 1777.  
**DANCING.** End of Act III of mainpiece, as 25 Apr.  
**SINGING.** Between the Acts her two favorite Vauxhall songs *He's Aye Kissing Me* and *Tally Ho!* by Mrs Wrighten.  
**COMMENT.** Benefit for Mrs Wrighten. *Morning Post*, 6 Apr.: Tickets to be had of Mrs Wrighten, No. 56, Drury-Lane. **THE BATTLE OF HASTINGS** [announced on playbill of 27 Apr.] is obliged to be deferred on account of Mrs Yates' Indisposition. Tickets delivered for **THE BATTLE OF HASTINGS** will be taken. Receipts: £288 10s. 6d. (74/0/0; 7/7/0; 0/8/6; tickets: 206/15/0) (charge: £66 2s.). Account-Book totals the charge as follows: Ord[inary] Charge £64 4s.; Nosegay 1s. 6d.; Tea for three 1s. 6d.; Negus 1s. 2d.; Bread & Cheese 4d.; K[ettle] D[rum] 5s.; 19 Carp[enter]s £1 8s. 6d.
- CG**     **LIONEL AND CLARISSA.** As 19 Mar., but Col. Oldboy – Booth (1st appearance in that character) // Lady Mary Oldboy – Mrs Pitt; Jenny – Mrs Hunt (1st appearance in that character). Also **THE ENGLISHMAN IN PARIS.** As 21 Nov. 1777.  
**DANCING.** End of mainpiece, as 21 Apr.; In afterpiece a *Minuet*, as 21 Nov. 1777.  
**COMMENT.** Benefit for Dunstall. *Morning Chronicle*, 4 Apr.: Tickets to be had of Dunstall, Little Queen-street, Lincoln's-Inn-Fields. Receipts: £237 3s. 6d. (79/15/6; tickets: 157/8/0) (charge: £64 5s.).
- King's**     **LA VERA COSTANZA.** As 20 Jan.  
**DANCING.** End of Act I *Divertissement*, as 7 Feb.; End of Act II *Les Bobémiens*, as 16 Dec. 1777; End of Opera *Masquerade Dance*, as 3 Mar.
- Wednesday 29**     **DL**     **THE SCHOOL FOR SCANDAL.** As 22 Oct. 1777. Also **QUEEN MAB.** As 1 Jan.  
**COMMENT.** Receipts: £244 15s. 6d. (232/13/0; 11/19/0; 0/3/6).
- CG**     **KNOWN YOUR OWN MIND.** As 3 Feb., but Millamour – Whitfield (1st appearance in that character); Sir Harry Lizard (1st time) – Robson // Lady Jane – Mrs Morton [i.e. formerly Miss Dayes]. Also **MOTHER SHIPTON.** As 23 Feb., but Clown (for that night only) – Grimaldi.  
**MONOLOGUE.** As 27 Apr.  
**COMMENT.** Benefit for Lee Lewes. *Public Advertiser*, 23 Apr.: Tickets to be had of Lee Lewes, Charlotte-street, Rathbone Place. Receipts: £205 6s. (82/16; tickets: 122/10) (charge: £66 9s. 6d.).
- HAY**     **THE COUNTRY LASSES;** or, **The Custom of the Manor.** Modely – Cooke; Sir John English – Bailey; Lurcher (1st time) – Manstead; Freehold – Bowles; Carbuncle – Kenny; Sneak – Benson; Vulture – Massey; Doublejugg – Thompson; Shacklefigure – Roche; Heartwell – Swendall // Flora – Mrs Lefevre; Aura (with the Original *Epilogue*) – Mrs Dawes. Also **ALL THE WORLD'S A STAGE.** Principal Characters by Silvester, Bailey, Kenny, Bowles, Thompson, Manstead // Mrs Bailey, Mrs Dawes. [For parts see DL, 7 Apr. 1777].  
**DANCING** and **SINGING.** In Act I of mainpiece the original *Sheep-shearing Song*, and a *Country Dance* by the Characters; End of mainpiece a *Hornpipe* by a Gentleman.  
**COMMENT.** By Authority [of the Lord Chamberlain]. Benefit for Silvester and Rae. Mainpiece: Not acted these 6 years. Afterpiece: Never performed here. Tickets delivered for **THE EARL OF ESSEX** will be admitted. Tickets to be had of Silvester at Mrs Hobbe's, Stanhope-street, Clare Market; at Iver's Wine Vaults, No. 384, Oxford-street; of Rae, No. 35, Great Pultney-street, Golden-square.

**MACBETH.** As 5 Jan., but Lady Macbeth – Mrs Robinson (1st appearance in that character). Also **THE LUCKY ESCAPE.** Principal Characters by Vernon, Waldron, Dodd // Miss Collett, Mrs Wrighten. [Cast from Songs (Printed for the Author [1778]): Edwin – Vernon; Sir Toby Stedfast – Waldron; Venture – Dodd // Maria – Miss Collett; Letitia – Mrs Wrighten.]

Thursday 30  
DL

**SINGING.** As 31 Mar.

**COMMENT.** Benefit for Mrs Robinson. *Morning Chronicle*, 6 Apr.: Tickets to be had of Mrs Robinson, at Parvisol's, No. 114, Long acre. Afterpiece [1st time; co 2, by Mary Robinson. MS: Larpen 447; not published]: The Music chiefly compiled.

Tickets delivered for **KING LEAR** will be taken. Books of the Performances to be had at the Theatre. Receipts: £153 17s. 6d. (57/8/0; 21/3/6; 0/10/0; tickets: 74/16/0) (charge: £78 11s. 6d.).

**THE GRECIAN DAUGHTER.** As 13 Nov. 1777, but Philotas – Whitfield. **Also THE NORWOOD GYPSIES.** As 9 Apr. CG

**DANCING.** As 29 Dec. 1777.

**COMMENT.** Tickets delivered by Messink and Miss Reynolds for **THE ORPHAN** will be admitted this Evening. [Afterpiece in place of **THE LITTLE FRENCH LAWYER**, announced on playbill of 29 Apr.] Receipts: £139 2s. (121/0; 3/0; tickets: 15/2).

**THE CLANDESTINE MARRIAGE.** Lord Ogleby – Hertford (1st appearance); Sterling – Massey; Sir John Melvil – West; Lovewell – Cooke; Brush – Creswick; Canton – Holton // Miss Sterling – Mrs Robinson; Fanny – Mrs Dawes; Betty – Mrs West; Mrs Heidelberg – Mrs Roach. *Prologue* written by Hertford, spoken by West. *Epilogue* as 23 Mar. Also **THE OLD MAID.** Clerimont – Creswick; Mr Harlowe – Kenny; Captain Cape – West // Mrs Harlowe – Mrs West; Miss Harlowe – Mrs Roach.

HAY

**SINGING.** End of Act III of mainpiece a new *Cantata*, suitable to the occasion, composed by Barthélemon, by Mrs Barthélemon.

**MUSIC.** End of mainpiece a *concerto* on the violin by Barthélemon, in which *Grammacree*, with variations.

**COMMENT.** By Authority [of the Lord Chamberlain]. Benefit for the Westminster New Lying-In Hospital.

**LA BUONA FIGLIUOLA.** As 2 Apr.

King's

**DANCING.** End of Act I *Serious Ballet*, as 20 Jan.; End of Act II *Masquerade Dance*, as 3 Mar.; End of Opera *La Sérénade Interrrompue*, as 24 Feb.

**COMMENT.** Benefit for Mlle Baccelli. Tickets to be had of Mlle Baccelli at Chanu's, No. 46, Rupert-street, Leicester-fields.

## May 1778

**THE CLANDESTINE MARRIAGE.** As 8 Dec. 1777, but Betty – Miss Hopkins. **Also THE CRISIS;** or, Love and Fear. Principal Characters by Webster, Bannister, Holcroft, Dodd // Mrs Wrighten, Mrs Baddeley. [Cast from *Morning Chronicle*, 2 May: Captain Melford – Webster; Rustan – Bannister; Orak – Holcroft; Panic – Dodd // Eliza – Mrs Wrighten; Sophia – Mrs Baddeley.]

Friday 1  
DL

**DANCING.** As 9 Jan.

- Friday 1*  
DL      COMMENT. Benefit for the Miss Hopkins'. Afterpiece [1st time; co 2 (?), by Thomas Holcroft. MS not in Larpent; not published]: The Music [by William Shield (*European Magazine*, Jan. 1782, p. 59)] entirely new. *Public Advertiser*, 15 Apr. Tickets to be had of the Miss Hopkins', No. 7, Little Russel-street, Covent Garden. Receipts: £129 8s. 6d. (61/15/0; 24/5/6; 0/1/0; tickets: 43/7/0) (charge: £66 11s. 6d.).
- CG      THE BEGGAR'S OPERA. As 27 Oct. 1777, but Lucy - Mrs Morton; Polly - A Young Lady (pupil of the late Dr Arne; 1st appearance in that character [probably Miss Twist]). Also COMUS. As 30 Oct. 1777, but 1st Bacchant - Mrs Morton [i.e. formerly Miss Dayes]; Sabrina *and* Pastoral Nymph - A Young Lady [unidentified].  
*DANCING.* Hornpipe as 17 Oct. 1777; End of mainpiece, as 21 Apr.  
 COMMENT. Benefit for Mrs Farrell. *Public Advertiser*, 9 Apr.: Tickets to be had of Mrs Farrell, Bow-street, Covent Garden. Receipts: £266 3s. 6d. (135/1/6; tickets: 131/2/0) (charge: £105).
- Saturday 2*  
DL      LOVE IN A VILLAGE. As 2 Oct. 1777, but Young Meadows - Mattocks (of CG). Also THE IRISH WIDOW. Whittle - Parsons; Sir Patrick O'Neale - Moody; Nephew - Davies; Bates - Baddeley; Thomas - Burton; Kecksey - Dodd // Widow Brady (with an *Epilogue Song*) - Miss Walpole (1st appearance in that character).  
*DANCING.* End of Act II of mainpiece, as 11 Nov. 1777; End of mainpiece a *Hornpipe* by Miss Walpole; End of Act I of afterpiece, as 25 Apr.  
 COMMENT. Benefit for Miss Walpole. *Public Advertiser*, 15 Apr.: Tickets to be had of Miss Walpole, No. 150, Drury-lane. Receipts: £153 ss. (56/19; 26/13; 0/12; tickets: 69/1) (charge: £105).
- CG      THE BEGGAR'S OPERA. As 1 May. Also THE COMMISSARY. As 24 Sept. 1777.  
*DANCING.* End of Act I of mainpiece a new *Comic Dance* by Langrish, Master Jackson, Miss Parish, Miss Lings (pupils of Aldridge); End of Act II *The Cricket-Match* [sic], as 28 Jan., in which part of the celebrated *Tambourine Dance* by Aldridge, originally composed and danced by him; In Act III *Hornpipe*, as 17 Oct. 1777; End of mainpiece a new, Grand Marine Pantomimical Dance, suited to the times, *The Sailors' Revels at Portsmouth; or, British Glory*, in which an accurate view of the Isle of Wight and the Fleet now riding at Spithead. Principal Characters: Bobby Flip, the Boatswain - Aldridge; Powder Monkey - Master Jackson; Mat Mizen - Langrish // Molly Topknot - Miss Besford; Susan Constant - Miss Valois; with variety of other Characters, and *Hornpipe Dancing* in an entire new stile.  
 COMMENT. Benefit for Aldridge. Tickets delivered for LOVE IN A VILLAGE [announced on playbill of 1 May] will be admitted. *Public Advertiser*, 27 Apr.: Tickets to be had of Aldridge at the Carpet Warehouse, Piazza, Covent Garden. Receipts: £199 16s. (132/2; tickets: 67/14) (charge: £67 ss.).
- King's     LA CLEMENZA DI SCIPIO. As 4 Apr.  
*DANCING.* As 4 Apr. throughout.
- Monday 4*  
DL      ALEXANDER THE GREAT. As 30 Mar., but Lysimachus - Farren // Roxana - Miss Sherry (1st appearance in that character). Also BON TON. As 31 Oct. 1777.  
*DANCING.* End of mainpiece, as 25 Apr.  
 COMMENT. Benefit for Farren and Miss Sherry. Mainpiece: With the grand Triumphal Entry. Tickets delivered by Thompson will be taken. *Public Advertiser*, 22 Apr.: Tickets to be had of Farren at Rumler's, Clare-court, Drury-lane; of Miss Sherry at Nichol's, Baker, Bridges-street, Covent Garden. Receipts: £265 7s. (84/5; 15/9; 0/1; tickets: 165/12) (charge: £75 12s. 6d.).

**LOVE IN A VILLAGE.** Probably as 6 Apr. Also **THE NORWOOD GYPSIES.** *Monday 4*  
As 9 Apr. CG

**DANCING.** As 29 Dec. 1777.

**COMMENT.** [The playbill announces **THE DUENNA**, with The Duenna (1st time) – Mrs Pitt [see 25 May]. In the Account-Book this is deleted, and **LOVE IN A VILLAGE** substituted.] Receipts: £122 11s. (121/14; 0/17).

**A SCHOOL FOR FATHERS.** As 8 Jan., but Sir John Flowerdale – Hurst (1st appearance in that character). Also **THE LYAR.** Young Wilding – Palmer; Old Wilding (1st time) – Chambers; Sir James Elliot – Davies; Papillion – Burton // Miss Godfrey – Mrs Colles; Kitty – Mrs Johnston; Miss Grantham – Mrs Davies. *Tuesday 5*

DL

**DANCING.** As 4 May.

**COMMENT.** Benefit for Hurst and Burton. Afterpiece: Not acted these 2 years. *Public Advertiser*, 25 Apr.: Tickets to be had of Hurst at his house, No. 374, Strand; of Burton, Duke's-court, Bow-street, Covent Garden. Receipts: £209 15s. (42/11/0; 11/16/6; 0/2/6; tickets: 155/5/0) (charge: £65 3s.).

**THE BRITISH HEROINE.** Characters by Wroughton, Hull, Fearon, Robson, L'Estrange, Thompson, Clarke, Whitfield, Jackson, Miss Morris // Mrs Jackson. [Cast from *Town and Country Magazine*, May 1778, p. 231: Albertus – Wroughton; Ethelwin – Hull; Cardic – Fearon; Belardo – Robson; Barzerig – L'Estrange; Elmar – Thompson; Ruedig – Clarke; Rinaldo – Whitfield; Hareb – Jackson; Edgar – Miss Morris; Townsman – Bates; Berner – Cushing // Gerilda – Mrs Jackson.] *Prologue* spoken by Whitfield. *Epilogue* spoken by Lee Lewes. Also **MIDAS.** As 29 Jan., but Midas – A Gentleman (1st appearance [Robinson]); omitted: Jupiter, Juno. CG

**MONOLOGUE.** End of mainpiece *Tony Lumpkin's Ramble through London* by Quick.

**COMMENT.** Benefit for Mrs Jackson. Mainpiece [1st time in London; T 5, by John Jackson, 1st acted at Crow Street Theatre, Dublin, 13 Jan. 1777, as **GERILDA**. MS: Larpent 448, which also lists the following unassigned parts: Halard, Bragances, Setoc, Bruno, Grindal, Clara. Authors of Prologue and Epilogue unknown]. [Robinson, who is identified in *Morning Chronicle*, 6 May, was from the Smock Alley Theatre, Dublin.] Account-Book, 4 May: Paid Hull in lieu of a Benefit £100. *Public Advertiser*, 18 Apr.: Tickets to be had of Mrs Jackson, Great Piazza, Covent Garden. Receipts: £188 15s. 6d. (99/19/6; tickets: 88/16/0) (charge: £105).

**L'AMORE SOLDATO.** Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Prudom, Sga Todi. [Cast from libretto (T. Cadell, 1778): Don Faustino – Guglielmo Jermoli; Don Anselmo – Rossi; Pasquino – Micheli // Lisandrina – Sga Jermoli; Semplicina – Sga Prudom; Ottavina – Sga Todi. Coppola is unassigned.] King's

**DANCING.** End of Act I *Masquerade Dance*; End of Act II *La Surprize de Daphnis et Céphise*; End of Opera *La Sérenade Interrrompue*, all as 31 Mar.

**COMMENT.** A Comic Opera [1st time; COM 3, by Antonio Andrei]. The Music entirely new by Sacchini.

**MUCH ADO ABOUT NOTHING.** As 10 Feb. Also **THE JUBILEE.** As 27 Apr. *Wednesday 6*  
COMMENT. Receipts: £168 12s. (127/0/0; 41/9/6; 0/2/6). DL

**MACBETH.** Macbeth – Aickin (1st appearance in that character); Macduff – Clarke; Duncan – Hull; Malcolm – Whitfield; Banquo – Wroughton; Lenox – L'Estrange; Seyton – Thompson; Hecate – Reinhold; Witches – Dunstall, Stevens, Quick // Lady Macbeth – Mrs Jackson (1st appearance in that character). Also **ST. PATRICK'S DAY.** As 3 Nov. 1777. CG

**SINGING.** Vocal Parts by Mattocks, Mahon, Baker, Fox // Miss Brown, Mrs Morton, Mrs Willems, Miss Valois, Miss Green, &c.

- Wednesday 6*  
CG      COMMENT. Tickets delivered by the performers in the orchestra, Delpini, Brandon, Stevens and Guard will be taken. [Account-Book lists in boxes 349 tickets, in pit 511, in galleries 682—a total of 1542.] Receipts: £277 11s. (160/2; 1/8; tickets: 116/1).
- Thursday 7*  
DL      THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE QUAKER. As 7 Oct. 1777.  
COMMENT. Benefit for a Fund for the Relief of those who from their Infirmitis shall be obliged to retire from the Stage. Part of the Pit will be laid into the Boxes. Ladies and Gentlemen are requested to come early to prevent Confusion, and to send their Servants by Five o'Clock to keep the Places. Receipts: £278 12s. 6d. (157/10/0; 9/18/0; 0/4/6; tickets: 111/0/0) (charge: £60 7s. 4d.).
- CG      LOVE MAKES A MAN. As 25 Feb., but Cludio – Lee Lewes (1st appearance in that character); Sancho – Stevens; added: Governor – Fearon. Also THE COMMISARY. As 24 Sept. 1777, but Young Loveit – Robson.  
DANCING. End of mainpiece, as 21 Apr.  
COMMENT. Tickets delivered by Miss Ambrose, Sga Tinte and Branson will be admitted this Evening. Receipts: £201 11s. (127/6/6; 2/9/6; tickets: 71/15/0).
- Friday 8*  
DL      KING RICHARD THE THIRD. As 11 Oct. 1777, but King Richard – Smith; Buckingham – Aickin; Lord Mayor – Chambers. Also THE WATERMAN. As 19 Nov. 1777.  
DANCING. End of Act II of mainpiece the *Minuet de la Cour* by the Miss Stageldoors; End of mainpiece a *Double Hornpipe* by Master Staples (scholar of Blurton; 2nd appearance) and Miss Stageldoors; End of Act I of afterpiece *The Irish Fair* by Blurton and Mrs Sutton (1st appearance this season).  
COMMENT. Benefit for Lamash, Legg & Blurton. TWELFTH NIGHT [announced on playbill of 7 May] is oblig'd to be deferr'd on account of the Indisposition of 2 principal performers. Tickets delivered for TWELFTH NIGHT by the Miss Stageldoors and Mrs Pulley will be taken. Receipts: £225 5s. 6d. (30/0/0; 10/6/6; 0/1/0; tickets: 184/18/0) (charge: £67 11s. 6d.).
- CG      LOVE FINDS THE WAY. As 18 Nov. 1777. Also THE DUTIFUL DECEPTION. As 22 Apr.  
DANCING. As 27 Apr.  
MONOLOGUE. End of mainpiece *Don Jerome's Trip to England* (with a song in character) (1st time) by Wilson.  
COMMENT. Benefit for Wilson. *Public Advertiser*, 21 Apr.: Tickets to be had of Wilson at the Tilt-yard Coffee-house, Horse Guards. Receipts: £167 8s. 6d. (60/15/6; tickets: 106/13/0) (charge: £64 10s.).
- Saturday 9*  
DL      CYMON. As 20 Jan., but Dorus - Waldron // Sylvia - Miss Abrams (1st appearance in that character). Also THE IRISH WIDOW. As 2 May.  
DANCING. End of Act I of afterpiece *The Irish Fair*, as 8 May.  
COMMENT. Benefit for Waldron and Miss Abrams. *Public Advertiser*, 8 May: Tickets to be had of Waldron, No. 16, Glanville-street, Rathbone Place; of Miss Abrams, Little Bridges-street, Drury-lane. Receipts: £182 os. 6d. (63/6/0; 23/15/0; 0/2/6; tickets: 94/17/0) (charge: £74 3s. 6d.).
- CG      OROONOKO. Oroonoko – Peile (1st appearance in that character); Governor - Whitfield; Blandford - Hull; Captain Driver - Dunstall; Stanmore - Robson; Jack Stanmore - Booth; Hotman - L'Estrange; Daniel - Quick; Aboan - Aickin // Charlotte Weldon - Miss Ambrose; Lucy - Mrs Whitfield; Widow Lackit - Mrs Pitt; Imoinda - Mrs Jackson. Also THE UPHOLSTERER. As 17 Nov. 1777, but Termagant - Mrs Pitt.

<i>DANCING.</i> End of Act II of mainpiece a new dance, <i>The Arts and Sciences</i> , by Dagueville and his pupils; End of mainpiece a new pantomimical dance, <i>The Russian Light Infantry and Cossack Camp</i> , by Dagueville, Sga Tinte, Sga Vidini (1st appearance this season) and fifty more performers.	Saturday 9 CG
<i>SINGING.</i> End of Act IV of mainpiece a song by Mrs Farrell.	
<i>COMMENT.</i> Benefit for Peile. Mainpiece: Not acted these 6 years. Tickets delivered by Dagueville will be taken. <i>Public Advertiser</i> , 1 May and 27 Apr.: Tickets to be had of Peile at his house in North-street, Westminster; of Dagueville, Bow-street, Covent Garden. Receipts: £149 2s. 6d. (56/14/6; tickets: 92/8/0) (charge: £105).	
<i>LA CLEMENZA DI SCIPIOLE.</i> As 4 Apr.	King's
<i>DANCING.</i> As 4 Apr. throughout.	
<i>THE BEGGAR'S OPERA.</i> As 17 Nov. 1777, but Filch - Carpenter; Mat o' th' Mint - Wright. Also <i>QUEEN MAB</i> . As 1 Jan.	Monday 11 DL
<i>DANCING.</i> End of Act II of mainpiece the <i>Minuet de la Cour</i> , as 8 May.	
<i>COMMENT.</i> Benefit for Wright, Carpenter & Butler. <i>Public Advertiser</i> , 5 May: Tickets to be had of Carpenter at Sutton's, No. 11, Little Russel-street, Covent Garden; of Butler, next Door to the Theatre. Receipts: £283 15s. 6d. (42/2/0; 7/2/6; 0/2/0; tickets: 234/9/0) (charge: £74 14s.).	
<i>KING HENRY THE FIFTH</i> ; or, <i>The Conquest of France</i> . King Henry (1st time) - Wroughton; Archbishop of Canterbury - Hull; Exeter - L'Estrange; Gower - Bowles; Williams - Booth; Capt. Fluellin - Wilson; Burgundy - Robson; French Soldier - Wewitzer; Capt. Jamy - Dunstall; Bishop of Ely - Thompson; Salisbury - Cushing; Capt. MacMorris - Mahon; Bardolph - Fox; Nym - Jones; Pistol - Quick; King of France - Fearon; Dauphin - Whitfield; Boy - Miss Francis; Mountjoy - Baker; High Constable - Clarke; Westmoreland - Smith // Q. of France - Mrs Poussin; Hostess - Mrs Pitt; Catherine - Mrs Mattocks. Original <i>Chorus</i> spoken by Hull. Also <i>POOR VULCAN!</i> As 7 Apr.	CG
<i>DANCING.</i> End of Procession <i>The Sailors' Revels at Portsmouth</i> , as 2 May.	
<i>SINGING.</i> End of Act I of mainpiece new song, <i>The Cottage on the lawn</i> (composed by [Michael] Arne), by Mrs Farrell.	
<i>COMMENT.</i> Benefit for Wild, prompter. Mainpiece: Not acted these 7 years [acted 6 Jan. 1773]. End of mainpiece: The Procession from Westminster Abbey Coronation. <i>Public Advertiser</i> , 8 May: Tickets to be had of Wild at his house, No. 20, Crown-court, Bow-street. Receipts: £224 18s. (146/1; tickets: 78/17) (charge: £72 6s.).	
<i>THE RIVALS.</i> As 12 Mar., but Julia - Miss Hopkins. Also <i>THE IRISH WIDOW</i> . As 2 May.	Tuesday 12 DL
<i>DANCING.</i> End of Act I of afterpiece the <i>Minuet de la Cour</i> , as 8 May.	
<i>COMMENT.</i> Benefit for Fosbrook, box-book keeper. Receipts: £298 9s. 6d. (40/14/0; 10/2/6; 1/0/0; tickets: 246/13/0) (charge: £105).	
<i>THE MAID OF THE MILL.</i> As 26 Feb., but Sir H. Sycamore - Wilson; Giles - Reinhold; Mervin - Mahon; Ralph - Quick // Theodosia - Mrs Morton [i.e. formerly Miss Dayes]. Also <i>MOTHER SHIPTON</i> . As 23 Feb.	CG
<i>DANCING.</i> As 26 Sept. 1777.	
<i>COMMENT.</i> Tickets delivered by Smith, Bowles, Ledger, Mrs Morris, Miss Bassan and Miss Matthews for <i>LOVE IN A VILLAGE</i> will be admitted this Evening. Receipts: £165 16s. 6d. (124/9/6; 0/12/0; tickets: 40/15/0).	
<i>L'AMORE SOLDATO.</i> As 5 May.	King's
<i>DANCING.</i> End of Act I <i>Masquerade Dance</i> , as 3 Mar.; End of Act II <i>Les Bohémiens</i> , as 16 Dec. 1777; End of Opera <i>Serious Ballet</i> , as 20 Jan.	
<i>COMMENT.</i> The Last Night of the Subscription.	

- Wednesday 13* THE CLANDESTINE MARRIAGE. As 8 Dec. 1777. Also QUEEN MAB.  
DL As 1 Jan.  
DANCING. End of Act I of mainpiece the *Minuet de la Cour*, as 8 May; End of Act IV, as 13 Jan.  
COMMENT. By Command of Their Majesties. Receipts: £247 14s. 6d. (234/15/0; 12/11/0; 0/8/6).
- CG THE RIVAL QUEENS; or, The Death of Alexander the Great. As 22 Apr., but Roxana - Mrs Whitfield (1st appearance in that character). Also TRUE-BLUE. As 4 Apr. Also THE COMMISSARY. As 7 May, but added: Gruel - Thompson; La Fleur - Wewitzer.  
DANCING. End of 2nd piece, as 21 Apr.  
SINGING. As 11 May.  
COMMENT. Benefit for Whitfield and Mrs Pitt. [2nd piece in place of THE EPHESIAN MATRON, announced on playbill of 12 May.] *Public Advertiser*, 2 May: Tickets to be had of Whitfield, No. 14, Crown-court, Bow-street, Covent Garden. Receipts: £144 15s. (51/14; tickets: 93/1) (charge: £74 7s.).
- Thursday 14* AS YOU LIKE IT. As 3 Dec. 1777, but Le Beau - Philimore. Also THE IRISH WIDOW. As 2 May.  
DL DANCING. As 12 May.  
SINGING. End of Act I of mainpiece *He's Aye Kissing Me*, as 28 Apr.; End of Act II the much-admir'd song in THE MILESIAN being a description of a Naval Engagement [*Stand to your guns, my hearts of oak*] by Bannister; In Act V song, as 3 Dec. 1777.  
COMMENT. Benefit for Mrs Bradshaw, Mrs Love & Mrs Johnston. Tickets delivered for THE PLAIN DEALER will be taken. *Public Advertiser*, 13 May: Tickets to be had of Mrs Bradshaw at Mrs Norolk's, Glazier, Little Russel-street, Covent Garden; of Mrs Love, Gerrard-street, Soho; of Mrs Johnston, No. 97, Drury-lane. Receipts: £132 16s. (32/3; 20/13; 1/4; tickets: 78/16) (charge: £65 15s.).
- CG THE BEGGAR'S OPERA. As 29 Nov. 1777, but Lucy - Mrs Morton [i.e. formerly Miss Dayes]. Also THE NORWOOD GYPSIES. As 29 Dec. 1777, but Mrs Morton [see above].  
DANCING. In mainpiece *Hornpipe*, as 17 Oct. 1777; In afterpiece, as 29 Dec. 1777.  
COMMENT. [Afterpiece in place of THE DUTIFUL DECEPTION, announced on playbill of 13 May.] Tickets delivered by Thompson, Cushing, Jones, Bates, Miss Green, Mrs Sharp and the Widow Emery [Account-Book adds Whittington] will be admitted this Evening. Receipts: £184 19s. (127/7; 1/13; tickets: 55/19).
- Friday 15* THE TEMPEST. As 26 Dec. 1777, but added to Chorus of Spirits: Mrs Gaudry. Also BON TON. As 31 Oct. 1777, but Col. Tivy - Norris.  
DL DANCING. In Act IV of mainpiece *New Dance*, as 25 Nov. 1777; End of Act I of afterpiece, as 11 Nov. 1777.  
SINGING. In the Course of the [main]piece *He's Aye Kissing Me*, as 28 Apr.  
COMMENT. Benefit for Gaudry, Griffiths, Norris & Miss Armstrong. Receipts: £211 12s. (31/15; 11/11; 0/10; tickets: 167/16) (charge: £67 19s.).
- CG EDWARD THE BLACK PRINCE; or, The Battle of Poictiers. Edward - Wroughton; Arnold - Whitfield; Lord Audley - Hull; Earl of Salisbury - Mahon; Cardinal Perigort - Fearon; King John - L'Estrange; Dauphin - Robson; Duke of Athens - Booth; Charney - Thompson; Ribemont - Aickin // Mariana - Mrs Jackson. Also MOTHER SHIPTON. As 23 Feb., but Harlequin - Rayner.  
DANCING. End of mainpiece, as 11 May.  
SINGING. As 11 May.  
COMMENT. Benefit for Booth, Fearon & L'Estrange. Mainpiece: Never perform'd here. [Afterpiece in place of THE ENGLISHMAN IN PARIS, announced on playbill of 14 May.] Receipts: £173 16s. 6d. (60/14/6; tickets: 113/2/0) (charge: £105).

**THE JEALOUS WIFE.** As 23 Sept. 1777, but Sir Harry Beagle – Palmer // Harriet – Mrs Colles (1st appearance in that character). Also **THE DESERTER.** Saturday 16 DL As 23 Sept. 1777, but Simkin – Fawcett // Louisa – Miss Collett.  
**COMMENT.** Benefit for Chambers, Fawcett & Mrs Colles. Receipts: £241 18s. (31/13/0; 11/12/6; 0/10/6; tickets: 198/2/0) (charge: £105).

**SHE STOOPS TO CONQUER.** As 5 Dec. 1777, but Marlow – Wroughton // Mrs Hardcastle (1st time) – Mrs Pitt; Miss Neville – Miss Leeson. Also **POOR VULCAN!** As 7 Apr. CG

**DANCING.** End of Act II of mainpiece *New Dance*, in which the *Minuet de la Cour and Gavot*, by Harris and Miss Valois; End of Act IV *Le Minuet à Quatre* by Dumay, Holloway, Miss Matthews, Miss Ross, with a variety of new *Quadrilles*; End of mainpiece *The Sailors' Revels at Portsmouth*, as 2 May.

**COMMENT.** Benefit for Dumay, Holloway & Harris. Tickets delivered for **KNOW YOUR OWN MIND** will be taken. *Public Advertiser*, 9 May: Tickets to be had of Dumay, Sand-hill, Lamb's Conduit Fields, behind the Foundling Hospital; of Holloway, Great Maddox-street, Hanover-square; of Harris, No. 12, Duke's-court, Bow-street, Covent Garden. Receipts: £251 15s. (56/11; tickets: 195/4) (charge: £105).

**LA CLEMENZA DI SCIPIONE.** As 4 Apr. King's  
**DANCING.** As 4 Apr. throughout.

**THE OLD BACHELOR.** As 9 Oct. 1777. Also **THE IRISH WIDOW.** As 2 May, but Whittle – Waldron. Monday 18 DL

**DANCING.** End of Act II of mainpiece a *Hornpipe* by Walker; End of Act I of afterpiece, as 12 May.

**SINGING.** As 15 May.

**MONOLOGUE.** End of mainpiece *Bucks have at ye All* by R. Palmer.

**COMMENT.** Benefit for R. Palmer, Harwood, Walker & Kirk, housekeeper. Receipts: £287 5s. (27/17; 4/18; 0/6; tickets: 254/4) (charge: £64 4s.).

**KING HENRY THE FIFTH.** As 11 May. *Chorus* as 11 May. Also **MOTHER SHIPTON.** As 15 May. CG

**SINGING.** As 11 May.

**COMMENT.** Benefit for Sargent, box-book and house-keeper. Mainpiece: Procession as 11 May. Tickets delivered for **AMPHITRYON** will be taken. Receipts: £243 1s. (69/14; tickets: 173/7) (charge: £84).

**THE FEMALE CHEVALIER.** Principal Characters by Palmer, Aickin, Baddeley, R. Palmer, Massey, Davis, Kenny, Silvester, Parsons // Miss Sherry, Mrs Love, Miss Walton, Mrs Greville. [Cast from *London Chronicle*, 20 May: Sir Harry Freelo – Palmer; Ned Winworth – Aickin; Servants – Baddeley, Massey, Davis, Kenny, Silvester; Young Upstart – R. Palmer; Mr Stockwell – Parsons // Mrs Upstart – Miss Sherry; Landlady – Mrs Love; Mademoiselle – Miss Walton; Belinda – Mrs Greville.] The occasional *Prologue* on Opening the Theatre, with Alterations, spoken by Palmer. Also **PIETY IN PATTENS.** Butler – Parsons; The Squire – Lamash // Mrs Candy – Mrs Love; Polly Pattens – Mrs Jewell.

**DANCING.** End of Act I of mainpiece *The Merry Lasses* [performers not listed (see 29 May)]; End of mainpiece a *Provencalle Dance* by Master and Miss Byrn.

**COMMENT.** Mainpiece: Altered from [THE ARTFUL WIFE, by William] Taverner. [1st time; c 3, by George Colman, the elder. MS not in Larpent; not published; synopsis of plot in *London Chronicle*, 20 May. *Public Advertiser*, 19 May, notes that the Prologue was the same as that spoken on 15 May 1777.]

HAY

- Monday 18*  
HAY      Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Servants to keep Places are to be at the door in Suffolk-street by Five o'clock. The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. On account of the Performers employed at other Theatres the second Night of Representation cannot be till Thursday, the 21st inst. [On this night, the 18th, Baddeley's name is in the playbills at both DL and HAY.]
- Tuesday 19*  
DL      THE RIVALS. As 12 May. Also THE WATERMAN. As 19 Nov. 1777.  
*MONOLOGUE.* End of mainpiece *Bucks have at ye All; or, The Picture of a Playhouse* by Master Pulley.  
COMMENT. Benefit for Holcroft, Miss Field & Miss Simson. THE RIVAL CANDIDATES [announced on playbill of 18 May] is obliged to be deferred on account of Vernon's illness. Tickets delivered for OROONOKO by Philimore, Nash, Hulet, Master Pulley and Dale will be taken. Receipts: £211 11s. 6d. (28/1/o; 10/3/o; 0/12/6; tickets: 172/15/o) (charge: £10s).
- CG      THE STRATAGEM. As 28 Feb., but Archer - Wroughton (1st appearance in that character); Aimwell - Whitfield // Dorinda - Miss Ambrose; Mrs Sullen - Mrs Bulkley. Also COMUS. As 30 Oct. 1777, but 1st Bacchant - Mrs Morton [i.e. formerly Miss Dayes].  
*DANCING.* As 7 May.  
COMMENT. Benefit for Condell, Evans & Curteen, box-keepers. Tickets sold at the doors will not be admitted. *Public Advertiser*, 12 May: Tickets to be had of Condell, Cross-court, Duke's-court, Bow-street, Covent Garden; of Evans at Bromfield's, Trunk-maker, No. 118, Long-acre; of Curteen, No. 11, Temple-lane, White-friars. Receipts: £259 5s. (53/3; tickets: 206/2) (charge: £10s).
- King's    L'AMORE SOLDATO. As 5 May.  
*DANCING.* End of Act I *Les Bobémiens*, as 16 Dec. 1777; End of Act II *Serious Ballet*, as 20 Jan.; End of Opera new Ballet Demi-caractere (never performed), *L'Amour dans la Vendange*, by Mons and Mlle Banti, Sg and Sga Zuchelli.  
COMMENT. [Beginning with 2 June the new ballet was entitled *L'Amour en Vendange*.]
- Wednesday 20*  
DL      THE SCHOOL FOR SCANDAL. As 22 Oct. 1777. Also THE IRISH WIDOW.  
As 2 May.  
*DANCING.* As 12 May.  
*SINGING.* In Act III of mainpiece *song* [see 22 Oct. 1777] by Gaudry.  
COMMENT. Receipts: £233 2s. 6d. (220/11/o; 12/2/6; 0/9/o).
- CG      LOVE FINDS THE WAY. As 18 Nov. 1777. Also THE COMMISSARY. As 13 May.  
*DANCING.* As 15 May.  
COMMENT. Benefit for Green and Ansell, box-keepers. Tickets delivered for THE LADY'S LAST STAKE will be taken. Tickets sold at the doors will not be admitted. *Public Advertiser*, 16 May: Tickets to be had of Green, the corner of Norris-street, Hay-market; of Ansell, Davies-street, Berkley-square. Receipts: £290 14s. 6d. (40/19/6; tickets: 249/15/o) (charge: £10s).
- Thursday 21*  
DL      GEORGE BARNWELL. George Barnwell - Brereton; Thorowgood - Hurst; Trueman - Davies; Uncle - Wrighten; Blunt - Burton // Maria - Miss P. Hopkins (1st appearance in that character); Lucy - Mrs Davies; Millwood - Miss Hopkins (1st appearance in that character). Also THE WATERMAN. As 19 Nov. 1777.  
*DANCING.* End of mainpiece *Hornpipe*, as 18 May.  
*SINGING.* In Act I of mainpiece *song* by Miss Abrams.  
COMMENT. Benefit for Dickinson, pit office-keeper. *Public Advertiser*, 16 May: Tickets to be had of Dickinson, No. 5, Wild-court, Wild-street, Lincoln's Inn Fields. Receipts: £276 13s. (48/16; 9/o; 0/14; tickets: 218/3) (charge: £10s).

- LIONEL AND CLARISSA.** As 19 Mar., but Lady Mary Oldboy – Mrs Pitt. Also MOTHER SHIPTON. As 15 May. Thursday 21  
CG  
 COMMENT. Benefit for T. Ansell, Pilfold, Woolley & Marks. Tickets delivered by Furkins, Roberts, Clarridge, Doe, Wells, Francis, Walker, Brandon, Shuter and Abbot will be received. Tickets delivered for THE BUSY BODY will be taken. Receipts: £243 13s. 6d. (137/12/6; 0/13/0; tickets: 105/8/0).
- THE FEMALE CHEVALIER.** As 18 May, but added: Mrs Poussin. *Prologue* as 18 May. Also THE TAILORS: A Tragedy for Warm Weather. Warm-Weather Tragedians by Palmer, Parsons, Gardner, R. Palmer, Jackson, Massey, Davis, Walker, Stevens, Peirce // Miss Platt, Mrs Love, Mrs Poussin, Mrs W. Palmer, Mrs Jewell. [Probable cast: *Flints*: Abrahamides (the Chief) – Palmer; Isaacos – Gardner; Jackides – Jackson; Barnardo – Davis. *Master Tailors*: Francisco – Parsons; Regniades – R. Palmer; Campbello – Massey. *Dungs*: Zacharydes – Walker; Timotheus – Stevens; Christophorides – Peirce // Tittilinda – Miss Platt; Dorothea – Mrs Jewell; Tailors' Ladies – Mrs Love, Mrs Poussin, Mrs W. Palmer.] HAY  
*DANCING.* As 18 May.  
 COMMENT. [For cast of afterpiece see 28 May 1777.]
- THE RUNAWAY.** As 28 Apr., but Justice (1st time) – Waldron. Also THE IRISH WIDOW. As 18 May. Friday 22  
DL  
*DANCING.* As 12 May.  
 COMMENT. Benefit for Mortimer, Tomlinson, Carleton Sen. & Woollams. Tickets delivered by Page, Whittey, Barthrope, Finney and the Widow Eddleston will be taken. Receipts: £278 16s. (26/17/0; 4/7/6; 0/8/6; tickets: 247/3/0) (charge: £105).  
**SHE STOOPS TO CONQUER.** As 16 May. Also THE COUNTRY MAD-CAP. Cantileno (with *imitations*) – Reinhold; Ballad – Mahon; Zorobabel – Quick; Lord Bawble – Robson // The Country Mad-Cap – Mrs Mattocks. CG  
*DANCING.* End of Act II of mainpiece *The Arts and Sciences*, as 9 May, in which an *Assault* by Master Dagueville and Master Holland, with a *Minuet* by Master Dagueville and Miss Bullock; and the *Prince of Wales's New Court Minuet* by Master Holland and Miss Simonet.  
 COMMENT. Benefit for Miller, Longley & Colley. Tickets delivered by Robson, Stephenson, Robinson, Varley, Brereton, W. Ansell, Miller (constable), Smallwood, Haliburton, R. Ledger, Baker and Whittington will be received. Receipts: £286 6s. 6d. (151/0/6; 0/14/0; tickets: 134/12/0).  
**LOVE IN A VILLAGE.** Hawthorn – Bannister; Justice Woodcock – Parsons; Sir William Meadows – Gardner; Hodge – Massey; Eustace – Lamash; Young Meadows – Mattocks // Lucinda – Mrs Jewell; Margery – Miss Twist; Deborah Woodcock – Mrs Love; Rosetta – A Young Gentlewoman (1st appearance on any stage [Miss Harper]). Also MISS IN HER TEENS. Captain Flash – Palmer; Captain Loveit – Gardner; Jasper – Stevens; Puff – Massey; Fribble (with a song) – Lamash // Tag – Mrs Poussin; Miss Biddy – Mrs Hitchcock. HAY  
*DANCING.* End of Act II of mainpiece *The Merry Lasses*, as 18 May.  
 COMMENT. [Miss Harper is identified in playbill of 8 June.]
- ROMEO AND JULIET.** Romeo – Brereton; Fryar Lawrence – Packer; Capulet – Aickin; Benvolio – Davies; Prince – Norris; Tibalt – R. Palmer; Paris – Philimore; Peter – Burton; Apothecary – Waldron; Balthazar – Chaplin; Mercutio – Dodd // Lady Capulet – Mrs Johnston; Nurse – Mrs Bradshaw; Juliet – Mrs Robinson. Also THE DEVIL TO PAY. As 25 Sept. 1777, but Sir John Loverule – Davies. Saturday 23  
DL  
*DANCING.* In Act I of mainpiece a Masquerade and *Dance*.  
*SINGING.* Mainpiece: With the Funeral Procession. The vocal parts by Gaudry, Legg, Carpenter, Chaplin, Holcroft, Philimore // Miss Abrams. Miss Collett, Miss Kirby, Mrs Gaudry, Mrs Booth, Mrs Pitt, Mrs Smith, &c.

- Saturday 23**
- DL COMMENT. Benefit for Watson, Wilson, Devoto, Kaygill & Burroughs. Receipts: £182 18s. 6d. (22/15/0; 6/10/0; 0/2/6; tickets: 153/11/0) (charge: £105).
- CG THE RIVAL QUEENS; or, The Death of Alexander the Great. As 22 Apr., but Statira - Miss Moore (1st appearance on any stage). Also TRUE-BLUE. As 4 Apr. Also COMUS. As 19 May.
- COMMENT. Benefit for the New General Lying-in-Hospital, in Store-street, Tottenham-Court-Road. Tickets delivered for VENICE PRESERV'D will be taken. Receipts: £149 1s. 6d. (66/4/6; tickets: 82/17/0) (charge: £115).
- HAY LOVE IN A VILLAGE. As 22 May. Also PIETY IN PATTENS. As 18 May. DANCING. As 22 May.
- King's LA CLEMENZA DI SCIPIO. As 4 Apr. DANCING. As 4 Apr. throughout.
- Monday 25**
- DL THE BEGGAR'S OPERA. As 17 Nov. 1777, but Player - Wrighten; added: Diana Trapes - Mrs Bradshaw; omitted: Mrs Slammekin. Also THE LYAR. As 5 May.
- DANCING. End of Act II of mainpiece *Minuet de la Cour*, as 8 May.
- COMMENT. Benefit for Carleton Jun., Hind, Shade & Bayne. Tickets sold at the doors will not be admitted. Tickets delivered for a comic opera [LOVE IN A VILLAGE, announced on playbill of 23 May] and by Barrett and McDonald will be taken. Receipts: £258 11s. 6d. (19/4/0; 7/2/6; 0/1/0; tickets: 232/4/0) (charge: £105).
- CG THE DUENNA. As 26 Mar., but The Duenna (1st time) - Mrs Pitt. Also THE NORWOOD GYPSIES. As 14 May.
- DANCING. As 29 Dec. 1777.
- COMMENT. The last time of the Company's performing this Season. Account-Book, 26 May: Received of Their Majesties for this season £40. Receipts: £183 13s. (after-money not listed).
- HAY THE FEMALE CHEVALIER. As 21 May. Prologue as 18 May. Also THE TAILORS. Cast not listed, but see 21 May.
- DANCING. As 18 May.
- COMMENT. Afterpiece: Written after the Manner of the worst as well as the best English Poets. Containing, amongst a Variety of Particulars, curious, entertaining and pathetic, the Rebellion of the Journeymen Tailors; their Military Preparations and Election of a Chief; their Skirmishes, Ambushes, Sieges, Councils, and Combats; their Division into Flints and Dungs; with the Defection of the Dungs at the Pass of the Butcher-Row, and total overthrow of the Flints at the famous battle of Temple-Bar; together with the Captivity and fatal End of their valiant Leader.
- CHR THE WONDER: A Woman keeps a Secret! Don Felix - King; Colonel Briton - West; Frederick - Cooke; Don Lopez - Bowles; Don Pedro - Newton; Gibby - Bailey; Lissardo - Russell // Violante - Mrs Burden; Isabella - Mrs Lefevre; Flora - Mrs Russell; Inis - Mrs West. Also THE LYING VALET. Gayless - Cooke; Beau Trippet - Bailey; Drunken Cook - Bowles; Justice Guttle - Newton; Sharp - Russell // Melissa - Mrs West; Mrs Trippet - Mrs Heard; Mrs Gadabout - Mrs Lefevre; Kitty Pry - Mrs Russell. With an occasional Prologue, written by a Gentleman of Deptford, spoken by West.
- DANCING. End of mainpiece a Hornpipe by a Lady from the Theatre Royal, Covent Garden [unidentified].

**COMMENT.** To begin at 6:30 precisely. Boxes 3s. Pit 2s. Gallery 1s. The Proprietors have spared no expence in enlarging and beautifying the Theatre; and as they are determined to preserve the exactest punctuality in the time of beginning, and to make regularity and decorum their chief study, hope they shall render themselves deserving of that favourable encouragement they have before experienced. The House is illuminated with Wax. Subscription tickets may be had by applying to Bailey, at Mr Oldfield's. [Author of Prologue unknown.]

Monday 25  
CHR

**KING RICHARD THE THIRD.** As 8 May. Also **BON TON.** As 31 Oct. 1777.  
**DANCING.** End of mainpiece *Minuet de la Cour*, as 8 May.

Tuesday 26  
DL

**COMMENT.** Benefit for J. Wood, Percy, Cameron & the Widow Robinson. Tickets delivered by Camery and Hodges will be taken. Receipts: £288 13s. (33/3; 1/6; 0/18; tickets: 253/6) (charge: £105).

**L'AMORE SOLDATO.** As 5 May.

King's

**DANCING.** End of Act I *Divertissement*, as 7 Feb., but added: with a *Minuet* by Mons and Mme Simonet; End of Act II *L'Amour dans la Vendange*, as 19 May; End of Opera *La Sérénade Interrrompue*, as 24 Feb.

**THE WAY OF THE WORLD.** As 23 Jan., but Fainall (for that night only) – Davies (1st appearance on the stage these 15 [recte 16] years). Also **HARLEQUIN'S INVASION.** As 2 Oct. 1777.

Wednesday 27  
DL

**DANCING.** End of Act III of mainpiece *Minuet de la Cour*, as 8 May.

**COMMENT.** Benefit for Davies, bookseller, and Mrs Davies, who formerly belonged to this Theatre, and who have sustained misfortunes in trade. *Public Advertiser*, 20 May: Tickets to be had of Davies, Great Russel-street, Covent Garden. Receipts: £198 9s. 6d. (69/14/0; 17/10/0; 0/13/6; tickets: 110/12/0) (charge: £64 4s.).

**LOVE IN A VILLAGE.** As 22 May, but Justice Woodcock – Jackson; Sir William Meadows – Aickin. Also **MISS IN HER TEENS.** As 22 May.

HAY

**DANCING.** End of Act II of mainpiece *Provencalle Dance*, as 18 May.

**DOUGLAS.** Douglas – Stokes; Glenalvon – Cooke; Old Norval – Bowles; Servant – Massey; Lord Randolph – West // Lady Randolph – Mrs Burden; Anna – Mrs West. Also **THE MAYOR OF GARRATT.** Major Sturgeon – Newton; Sir Jacob Jollup – Bailey; Bruin – West; Lint – Bowles; Crispin Heeltap – Massey; Jerry Sneak – Russell // Mrs Sneak – Mrs Burden; Mrs Bruin – Mrs West.

CHR

**DANCING.** End of mainpiece *Hornpipe* by a Lady from the Theatre Royal, Drury Lane [unidentified].

**THE SCHOOL FOR SCANDAL.** As 22 Oct. 1777. Also **THE IRISH WIDOW.** As 2 May.

Thursday 28  
DL

**DANCING.** As 12 May.

**COMMENT.** The last Time of the Company's performing this Season. Receipts: £215 18s. (198/3; 17/15; 0/0).

**LA BUONA FIGLIUOLA.** As 2 Apr.

King's

**DANCING.** End of Act I *L'Amour dans la Vendange*, as 19 May; End of Act II *The Masquerade Ballet*, in which a *Minuet* by Mme Simonet en homme, or in man's dress, and Mlle Baccelli; End of Opera *La Sérénade Interrrompue*, as 24 Feb., in which the *Minuet Dauphin* by Mme Simonet in man's dress and Mlle Banti.

**COMMENT.** Benefit for Mons and Mme Simonet. Tickets to be had of Mons and Mme Simonet at Leary's, No. 232, Piccadilly.

<i>Friday 29</i> HAY	<p><b>LOVE IN A VILLAGE.</b> As 22 May, but Sir William Meadows – Aickin. Also <b>PIETY IN PATTENS.</b> As 18 May.  <b>DANCING.</b> End of Act II of mainpiece <i>The Merry Lasses</i> by Master and Miss Byrn.  <b>COMMENT.</b> [Afterpiece in place of MAN AND WIFE, announced on playbill of 27 May.]</p>
CHR	<p><b>SHE STOOPS TO CONQUER.</b> Young Marlow – Cooke; Hastings – West; Hardcastle – Bailey; Landlord – Newton; Diggory – Massey; Sir Charles Marlow – Bowles; Tony Lumpkin – Russell // Miss Hardcastle – Mrs Burden; Miss Neville – Mrs Lefevre; Maid – Mrs West; Mrs Hardcastle – Mrs Russell. Also <b>CATHERINE AND PETRUCHIO;</b> or, <i>The Taming of the Shrew.</i> Petruchio – West; Baptista – Bowles; Hortensio – Cooke; Grumio – Newton; Biondello – Bailey; Music Master – Massey; Taylor – Russell // Catherine (the Shrew) – Mrs Russell; Bianca – Mrs Heard.  <b>DANCING.</b> As 27 May.  <b>SINGING.</b> Between the Acts of mainpiece, by Master Nelson.</p>
<i>Saturday 30</i> King's	<p><b>IL RE PASTORE.</b> Principal Characters by Roncaglia, Adamberger, Coppola // Sga Prudom, Mme Le Brun (late Sga Danzi). [Cast from libretto (T. Cadell, 1778): Aminta – F. Roncaglia; Alessandro – Adamberger; Agenore – Coppola // Tamiri – Sga Prudom; Elisa – Sga F. Danzi.]  <b>DANCING.</b> End of Act I <i>Masquerade Dance</i>, as 3 Mar.; End of Act II <i>La Surprize de Daphnis et Céphise</i>, as 31 Mar.; End of Opera <i>Les Amans unis par l'Hymen</i>, as 4 Apr.  <b>COMMENT.</b> A new Serious Opera [1st time; SER 3, by Pietro Metastasio]; the Music entirely new by Tommaso Giordani.</p>

## June 1778

<i>Monday 1</i> HAY	<p><b>THE FEMALE CHEVALIER.</b> As 21 May. <i>Prologue</i> as 18 May. Also <b>MAN AND WIFE.</b> Cross – Parsons; Kitchen – Massey; Colonel Frankly – Lamash; Buck – Davis; Snarl – Egan; Luke – R. Palmer; Passengers – Gardner, Kenny; Marcourt – Palmer // Charlotte – Mrs Jewell; Lettice – Mrs Hitchcock; Landlady – Mrs Love; Sally – Miss Hitchcock; Women Passengers – Miss Platt, Mrs Poussin; Mrs Cross – Mrs Webb (from the Theatre Royal, Edinburgh [1st appearance in London]).  <b>DANCING.</b> End of Act II of mainpiece, as 29 May; End of Act II of afterpiece <i>Provençale Dance</i>, as 18 May.  <b>COMMENT.</b> Afterpiece: Never performed here.</p>
CHR	<p><b>JANE SHORE.</b> Lord Hastings – Cooke; Gloster – Newton; Dumont – Bowles; Bellmour – Russell; Ratcliffe – Massey; Catesby – Bailey // Alicia – Mrs Burden; Jane Shore – Miss Glassington. Also <b>THE CITIZEN.</b> Young Philpot – Russell; Young Wilding – Cooke; Beaufort – Massey; Dapper – Fildew; Quildrive – Bailey; Sir Jasper Wilding – Bowles; Old Philpot – Newton // Maria – Mrs Burden; Corinna – Mrs Heard.  <b>DANCING.</b> End of mainpiece <i>Hornpipe</i> by Everard.  <b>SINGING.</b> End of Act II of mainpiece, by Master Nelson.</p>
<i>Tuesday 2</i> King's	<p><b>L'AMORE SOLDATO.</b> As 5 May.  <b>DANCING.</b> End of Act I <i>Dipartissement</i>, as 26 May; End of Act II <i>L'Amour en Vendange</i>, as 19 May; End of Opera <i>La Sérenade Interrrompue</i>, as 24 Feb.</p>

**LOVE IN A VILLAGE.** As 29 May, but Young Meadows – Brett. Also **POLLY HONEYCOMBE.** Mr Honeycombe – Parsons; Scribble – R. Palmer; Ledger – Gardner // Mrs Honeycombe – Miss Platt; Nurse – Mrs Love; Polly Honeycombe – Mrs Hitchcock.

**DANCING.** As 29 May.

Wednesday 3  
HAY

**THE BUSY BODY.** Sir George Airy – West; Charles – Cooke; Sir Francis Gripe – Newton; Sir Jealous Taffick – Bailey; Whisper – Everard; Butler – Massey; Marplot – Russell // Isabinda – Miss Brown; Patch – Mrs Russell; Scentwell – Mrs Heard; Miranda – Mrs Burden. Also **THE DEVIL TO PAY;** or, **The Wives Metamorphosed.** Sir John Loverule – A Gentleman (1st appearance on the stage [unidentified]); Butler – Everard; Cook – Bailey; Footman – Massey; Coachman – Fildew; Conjurer – Cooke; Jobson – Newton // Lady Loverule – Mrs West; Lucy – Mrs Lefevre; Lettice – Mrs Heard; Nell – Mrs Fowler (1st appearance on this stage).

**SINGING.** End of mainpiece, by Master Nelson.

**MONOLOGUE.** Before the Play an *Address to the Town*, in the character of Marplot, by Russell.

CHR

**THE FEMALE CHEVALIER.** As 21 May. *Prologue* as 18 May. Also **MAN AND WIFE.** As 1 June.

**DANCING.** End of Act I of mainpiece, as 29 May; End of Act II of afterpiece *Provençal Dance*, as 18 May.

Friday 5  
HAY

**IL RE PASTORE.** As 30 May.

**DANCING.** End of Act I *La Surprise de Daphnis et Céphise*, as 31 Mar.; End of Act II *Masquerade Dance*, as 3 Mar., but *Gavot* by Mme Simonet, en homme, and Mlle Baccelli; End of Opera *La Sérénade Interrrompue*, as 24 Feb.

King's

**WHITSUN EVE.**

Saturday 6

**THE BEGGAR'S OPERA.** Macheath – Bannister; Peachum – Aickin; Lockit – Massey; Mat o' th' Mint – Baker; Beggar – Blissett; Player – Davis; Filch – Parsons // Lucy – Mrs Hitchcock; Mrs Peachum – Mrs Love; Jenny Diver – Mrs Poussin; Mrs Slammekin – Miss Platt; Polly (1st time) – Miss Harper (who performed the part of Rosetta [on 22 May]). Also **THE TAILORS.** As 21 May, but Egan in place of Walker.

**DANCING.** In Act III of mainpiece *Hornpipe* by Master Byrn. [This was danced, as here assigned, in all subsequent performances.]

Monday 8  
HAY

**THE CLANDESTINE MARRIAGE.** Lord Ogleby – Russell; Sir John Melville – West; Sterling – Burnett; Canton – Everard; Brush – Bailey; Serjeant Flower – Newton // Miss Sterling – Mrs Burden; Mrs Heidelberg – Mrs Russell; Betty – Mrs West; Chambermaid – Mrs Bailey; Housekeeper – Mrs Newby. Also **THE MOCK DOCTOR;** or, **The Dumb Lady Cured.** Gregory (the Mock Doctor) – Newton; Sir Jasper – Burnett; Squire Robert – West; Leander – Glassington; James – Bailey; Doctor Hellebore – Fildew; Harry – Cooke; Welch Davy – Russell // Dorcas – Mrs Russell; Charlotte – Mrs Bailey.

**DANCING.** As 1 June.

**SINGING.** In Act II of mainpiece, by Master Nelson.

CHR

**THE BEGGAR'S OPERA.** As 8 June. Also **THE TAILORS.** As 8 June.

Tuesday 9  
HAY  
CHR

**THE LONDON MERCHANT;** or, **George Barnwell.** Barnwell – Everard; Thorowgood – Newton; Trueman – Cooke; Uncle – West; Blunt – Bailey; Officer – Massey // Millwood – Mrs Burden; Maria – Mrs Bailey. Also **THE OLD MAID.**

- Tuesday 9**  
CHR Clermont – Russell; Mr Harlow – Cooke; Captain Cape – West; Servant – Massey // Mrs Harlow – Mrs Burden; Mademoiselle Florival – Mrs West; Miss Harlow (the Old Maid) – Mrs Russell.  
*DANCING.* As 1 June.  
*SINGING.* As 8 June.
- King's** L'AMORE SOLDATO. As 5 May.  
*DANCING.* End of Act I *Divertissement*, as 7 Feb.; End of Act II *L'Amour en Vendange*, as 19 May; End of Opera *La Clocbette*, as 15 Nov. 1777.
- Wednesday 10**  
HAY LOVE IN A VILLAGE. As 3 June, but Lucinda – Mrs Hitchcock; Miss Harper's name listed in playbill. *Prologue* as 18 May. Also NATURE WILL PREVAIL: A Dramatic Proverb. Characters by Palmer, Baddeley // Mrs Hitchcock, Mrs Massey. [Cast from *London Chronicle*, 11 June: Current – Palmer; Padlock – Baddeley // Finette – Mrs Hitchcock; Almadine – Mrs Massey.]  
*DANCING.* As 18 May.  
*COMMENT.* By Command of Their Majesties. Afterpiece [1st time; INT I, by Horace Walpole. Text 1st published in Walpole's *Works*, vol. II (G. G. and J. Robinson and J. Edwards, 1798)].
- CHR ROMEO AND JULIET. Romeo – West; Mercutio – Russell; Tibalt – Cooke; Capulet – Newton; Benvolio – Glassington; Prince – Massey; Peter – Bailey; Paris – Everard; Friar Laurence – Burnett (from the Theatre Royal, Edinburgh) // Lady Capulet – Mrs Newby; Nurse – Mrs Russell; Juliet – Miss Glassington. Also THE LYING VALET. As 25 May.  
*DANCING.* As 1 June.  
*SINGING.* Between the Acts of mainpiece, by Master Nelson; End of Act IV the Solemn *Dirge* and the Funeral Procession of Juliet to the Monument of the Capulets. Vocal Parts by Master Nelson, Mrs Russell, Mrs Fowler, &c.
- Thursday 11**  
HAY THE SPANISH BARBER; or, The Fruitless Precaution. Principal Characters by Palmer, Parsons, Blissett, Jackson, R. Palmer, Egan, Stevens, Edwin // Miss Farren. [Cast from *London Chronicle*, 1 Sept. 1777: Count Almaviva – Palmer; Dr Bartholo – Parsons; Basil – Blissett; Argus – Jackson; Tall-Boy – R. Palmer; Alcade – Egan; Notary – Stevens; Lazarillo – Edwin // Rosina – Miss Farren.] *Prologue* spoken by Parsons. *Epilogue* spoken by Miss Farren. [These were spoken, as here assigned, at all subsequent performances.] Also THE WATERMAN; or, The First of August. Tom Tugg – Bannister; Bundle – Massey; Robin – Edwin // Mrs Bundle – Mrs Brett; Wilhelmina – Mrs Jewell.  
*DANCING.* End of Act I of mainpiece *The Merry Lasses*, as 18 May; End of mainpiece *Provencalle Dance*, as 18 May.  
*SINGING and MUSIC.* Mainpiece: With a new *Fandango Overture* and some additional songs.  
*COMMENT.* Mainpiece: 8th time [i.e. in continuation of the reckoning for the previous season. Prologue by George Colman, the elder. Epilogue by David Garrick (see 30 Aug. 1777)]. Books of the Songs to be had at the Theatre.
- Friday 12**  
HAY THE SPANISH BARBER. As 11 June. Also MIDAS. Midas – Edwin; Apollo – Brett; Sileno – Massey; Jupiter – Legg; Dametas – Blissett; Pan – Bannister // Daphne – Mrs Hitchcock; Juno – Mrs Poussin; Mysis – Mrs Love; Nysa – Miss Twist.  
*DANCING.* End of Act II of mainpiece *The Merry Lasses*, as 18 May; End of afterpiece *Provencalle Dance*, as 18 May.
- Saturday 13**  
King's CRESO. As 8 Nov. 1777, but Mme Le Brun (late Sga Danzi).  
*DANCING.* End of Act I *La Polonaise Favourite*, as 4 Nov. 1777; End of Act II *La Surprize de Daphnis et Céphise*, as 31 Mar.; End of Opera *La Sérenade Interrrompue*, as 24 Feb.

THE BEGGAR'S OPERA. As 8 June. Also NATURE WILL PREVAIL. As 10 June. DANCING. End of mainpiece, as 29 May.	Monday 15 HAY
VENICE PRESERVED; or, A Plot Discover'd. Jaffier - West; Priuli - Watts; Renault - Newton; Duke - Bailey; Bedamar - Cooke; Spinoza - Massey; Elliot - Everard; Officer - Fildew; Pierre - Burnett // Belvidera - A Young Lady (1st appearance on any stage [unidentified]). Also COMICAL COURTSCHIP; or, The Battle Royal. Principal Characters by Cooke, Everard, Russell // Mrs West, Mrs Russell. <i>Cast not known.</i> DANCING. As 1 June. SINGING. As 29 May. COMMENT. Afterpiece [1st time; c 2, author unknown. MS not in Larpent; not published].	CHR
THE SPANISH BARBER. As 11 June. Also MIDAS. As 12 June. DANCING. End of Act II of mainpiece <i>Provencalle Dance</i> , as 18 May; End of afterpiece <i>The Merry Lasses</i> , as 29 May.	Tuesday 16 HAY
L'AMORE SOLDATO. As 5 May. DANCING. As 9 June throughout.	King's
THE SPANISH BARBER. As 11 June. Also MIDAS. As 12 June. DANCING. As 16 June.	Wednesday 17 HAY
THE FEMALE CHEVALIER. As 21 May. Also MAN AND WIFE. As 1 June. DANCING. End of Act I of mainpiece <i>The Gardeners</i> by Master and Miss Byrn; End of Act II of afterpiece, as 29 May.	Thursday 18 HAY
THE [usually A] BOLD STROKE FOR A WIFE; or, The Quaker's Wedding. Colonel Feignwell - Russell; Freeman - Cooke; Sir Philip Modelove - Massey; Obadiah Prim - Watts; Simon Pure - Bailey // Anne Lovely - Mrs Burden; Betty - Mrs West; Mask'd Lady - Mrs Heard; Mrs Prim - Mrs Russell. Also HIGH LIFE BELOW STAIRS. Lovell - Russell; Freeman - Bailey; Lord Duke's Servant - Everard; Sir Harry's Servant - Cooke; Robert - Burnett; Tom - Newton; Kingston - Master Nelson; Coachman - Fildew // Kitty (with a song) - Mrs Russell; Lady Bab - Mrs West; Lady Charlotte - Mrs Bailey; Cook - Mrs Newby. DANCING. As 1 June. SINGING. As 29 May.	CHR
KING HENRY VIII. Cardinal Wolsey - Digges (1st appearance this season); Buckingham - Palmer; Cranmer - Gardner; Surry - Aickin; Cromwell - R. Palmer; Gardner - Parsons; Lord Sands - Massey; Lord Chamberlain - Egan; Chancellor - Blissett; Sir T. Lovell - Stevens; Norfolk - Davis; Suffolk - Lamash; King Henry - Usher // Anne Bullen - Miss Hale; Patience (with a song) - Miss Twist; Queen Catherine - Mrs Massey. Also NATURE WILL PREVAIL. As 10 June.	Friday 19 HAY
THE EARL OF ESSEX; or, The Unhappy Favourite. Essex - West; Burleigh - Burnett; Southampton - Cooke; Sir Walter Raleigh - Everard; Officer - Massey // Queen Elizabeth - Mrs Burden; Nottingham - Mrs Bailey; Rutland - The Lady who performed Belvidera [on 15 June; unidentified]. Also THE GHOST; or, The Dead Man Alive. Sir Jeffery Constant - Massey; Captain Constant - Cooke; Trusty - Newton; Clinch - Bailey; Roger - Russell // Melinda - Mrs Bailey; Dolly - Mrs Russell. DANCING. As 1 June. SINGING. As 29 May.	CHR

- Saturday 20*     LA CLEMENZA DI SCIPIO. As 4 Apr., but Mme Le Brun (late Sga Danzi).  
 King's           DANCING. End of Act I *La Surprize de Daphnis et Céphise*, as 31 Mar.; End of Act II *La Clochette*, as 15 Nov. 1777; End of Opera *Les Amans unis par l'Hymen*, as 4 Apr.
- Monday 22*     LOVE IN A VILLAGE. As 10 June. Also NATURE WILL PREVAIL. As 10 June.  
 HAY                DANCING. End of Act II of mainpiece *The Merry Lasses*, as 18 May; End of mainpiece *The Gardeners*, as 18 June.
- CHR                THE FASHIONABLE LOVER. Aubrey - West; Lord Aberville - Cooke; Mortimer - Bailey; Mr Bridgmore - Newton; Doctor Druid - Everard; Colin Macleod - Bailey [sic; a misprint]; Le Jeunesse - Russell; Jarvis - Massey; Servant - Fildew; Tyrrel - Lear // Miss Aubrey - Mrs Burden; Mrs Bridgmore - Mrs Russell; Maid - Mrs West; Mrs Mackintosh - Mrs Newby; Miss Bridgmore - Mrs Bailey. Also CROSS PURPOSES. Old Grub - Bailey; George Bevil - Cooke; Thomas Bevil - West; Harry Bevil - Massey; Consol - Russell; Chapeau - Everard // Mrs Grub - Mrs Russell; Emily - Mrs West.  
 SINGING. As 29 May.  
 MONOLOGUE. End of mainpiece *Bucks have at ye All* by Middleton (1st appearance on any stage).
- ARME              THE EARL OF WARWICK. *Cast not listed.* No afterpiece listed.
- Tuesday 23*     THE SPANISH BARBER. As 11 June. Also MIDAS. As 12 June.  
 HAY                DANCING. End of mainpiece *The Gardeners*, as 18 June.
- King's            L'AMORE SOLDATO. As 5 May.  
 DANCING. As 9 June throughout.  
 COMMENT. The last Opera this season.
- Wednesday 24*   THE SPANISH BARBER. As 11 June. Also THE WATERMAN. As 11 June, but Wilhelmina (with songs restored and newly composed) - Miss Harper (1st appearance in that character).  
 HAY                DANCING. End of mainpiece *Tambourine Dance* by Master and Miss Byrn.  
 COMMENT. By Command of Their Majesties.
- CHR                THE MISER. Lovegold (the Miser) - Jackson (1st appearance on this stage); Frederick - Cooke; Clerimont - Everard; Decoy - Newton; Sparkle - West; Furnish - Massey; Taylor - Fildew; Lawyer - Lear; Ramillie - Russell // Marianna - Mrs Burden; Harriet - Mrs Bailey; Mrs Wisely - Mrs Heard; Wheedle - Mrs West; Lappet - Mrs Russell. Also THE IRISH WIDOW. Whittle - Everard; Kecksey - Russell; Nephew - Lear; Thomas - West; Bates - Massey; Sir Patrick O'Neal - Bailey // The Widow Brady (with an *Epilogue Song*) - Mrs Bailey.  
 SINGING. As 29 May.  
 MONOLOGUE. End of mainpiece *The Cries of London* (in Imitation of the late Mr Shuter) by Jackson.
- Thursday 25*     KING HENRY VIII. As 19 June. Also BUXOM JOAN. Principal Characters by Bannister, Brett, Massey, Edwin // Mrs Brett, Miss Twist. Cast from text (T. Cadell, 1778): Bluff - Bannister; Ben - Brett; Tom - Massey; Snip - Edwin // Mother - Mrs Brett; Buxom Joan - Miss Twist.]  
 HAY                COMMENT. Afterpiece [1st time; BURL I, by Thomas Willet. For music see 31 July]: Books of the Burletta to be had at the Theatre. *Public Advertiser*, 1 July 1778: This Day is published BUXOM JOAN (6d.).

THE BEGGAR'S OPERA. As 8 June. Also BUXOM JOAN. As 25 June. *DANCING.* End of Act II of mainpiece, as 24 June; End of mainpiece *The Gardeners* (*performers not listed*, but see 18 June). Friday 26  
HAY

KING RICHARD III. King Richard - Stokes; King Henry - Newton; Prince Edward - A Young Gentleman (1st appearance on any stage [unidentified]); Buckingham - Russell; Duke of York - Master Nelson; Stanley - Lear; Tressel - Cooke; Lieutenant of the Tower - Burnett; Catesby - Massey; Lord Mayor - Fildew; Blunt - Bailey; Earl of Richmond - West // Lady Ann - Mrs Bailey; Duchess of York - Mrs Newby; Queen - Mrs Russell. Also THE GHOST. As 19 June. CHR

*DANCING.* As 1 June.

*SINGING.* As 29 May.

COMMENT. [This was the last performance ever held in this theatre. On 27 June the *Morning Chronicle* published the playbill for that same evening: LOVE IN A VILLAGE and COMICAL COURTSHIP, but on 29 June the same newspaper reported that on "Friday [26 June] (soon after the performances of the evening were finished at China Hall, Rotherhithe) the theatre was discovered to be on fire. The flames increased so rapidly that in a short time the whole building, with all the scenes, stage, cloaths, &c. were consumed . . . There is no doubt but the theatre was wilfully set on fire." During the course of the summer it was rebuilt, but "Yesterday morning the play-house at China-hall, Rotherhithe, was blown down by the violence of the wind. The said play-house was burnt down last summer, but it being insured was rebuilt by contract, and the tiling of it completely finished last week" (*Gazetteer*, 26 Nov. 1778). And see 30 July.]

THE SPANISH BARBER. As 11 June. Also THE WATERMAN. As 24 June. *DANCING.* As 24 June. Monday 29  
HAY

THE FEMALE CHEVALIER. As 21 May. Also MAN AND WIFE. As 1 June. *DANCING.* End of Act I of mainpiece, as 24 June; End of Act II of afterpiece *Provencalle Dance*, as 18 May. Tuesday 30  
HAY

## July 1778

SHE STOOPS TO CONQUER. Principal Characters by Palmer, Griffin (from the Theatre Royal, Bath), Gardner, Jackson, Massey, Painter, Webb (from the Theatre Royal, Edinburgh) // Mrs Webb, Miss Farren, Mrs Poussin, A Young Gentlewoman (1st appearance on any stage [Miss Powel]). [Cast from *London Chronicle*, 2 July, and adjusted from playbill of 9 June 1777: Young Marlow - Palmer; Hastings - Griffin; Sir Charles Marlow - Gardner; Tony Lumpkin - Jackson; Diggory - Massey; Landlord - Painter; Hardcastle - Webb // Mrs Hardcastle - Mrs Webb; Miss Hardcastle - Miss Farren; Betty - Mrs Poussin; Miss Neville - Miss Powel.] Also BUXOM JOAN. As 25 June. Wednesday 1  
HAY

COMMENT. [Miss Powel is identified in *Morning Chronicle*, 2 July.]

KING HENRY VIII. As 19 June. Also TONY LUMPKIN IN TOWN; or, The Dilettante. Principal Characters by Parsons, Blissett, Massey, R. Palmer, Lamash, Egan, Davis, Kenny, Bannister // Miss Hale, Mrs Hitchcock. [Cast from text (T. Cadell, 1780): Tony Lumpkin - Parsons; Pulville - Blissett; Diggory - Massey; Doctor Minim - R. Palmer; Mr Jonquil - Lamash; Frank - Egan; Painter - Davis; Thursday 2  
HAY

- Thursday 2*  
HAY Shoemaker – Kenny; Tim Tickle – Bannister; Taylor – Peirce; Footman – Painter // Lavender – Miss Hale; Mrs Jonquil – Mrs Hitchcock.] *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances, except on 28 Aug.]  
*DANCING.* As 23 June.  
COMMENT. Afterpiece [1st time in London; F 2, by John O'Keeffe, 1st acted at the Smock Alley Theatre, Dublin, 13 Apr. 1774. Prologue by George Colman, the elder (*Prose on Several Occasions*, III, 222]). *Public Advertiser*, 16 Aug. 1780: This Day is published **TONY LUMPKIN IN TOWN** (1s.).
- Friday 3*  
HAY LOVE IN A VILLAGE. As 10 June. Also **TONY LUMPKIN IN TOWN**. As 2 July.  
*DANCING.* End of Act II of mainpiece *Tambourine Dance* (*performers not listed*, but see 24 June); End of mainpiece *The Gardeners*, as 18 June.
- Monday 6*  
HAY THE SPANISH BARBER. As 11 June. Also **THE WATERMAN**. As 24 June.  
*DANCING.* As 23 June.
- Tuesday 7*  
HAY SHE STOOPS TO CONQUER. As 1 July. Also **BUXOM JOAN**. As 25 June.  
COMMENT. [Mainpiece in place of **THE MAID OF THE MILL**; afterpiece of **TONY LUMPKIN IN TOWN**, both announced on playbill of 6 July.]
- Wednesday 8*  
HAY KING HENRY VIII. As 19 June. Also **TONY LUMPKIN IN TOWN**. As 2 July.  
*DANCING.* As 23 June.
- Thursday 9*  
HAY THE MAID OF THE MILL. Lord Aimworth – Brett; Sir Harry Sycamore – Edwin; Fairfield – Aickin; Ralph – Jackson; Mervin – Griffin; Giles – Bannister // Fanny – Mrs Hitchcock; Theodosia – Miss Twist; Lady Sycamore – Mrs Webb; Patty – Miss Harper (1st appearance in that character). Also **NATURE WILL PREVAIL**. As 10 June.  
*DANCING.* End of Act I of mainpiece *The Gardeners*, as 18 June.
- Friday 10*  
HAY THE MAID OF THE MILL. As 9 July. Also **NATURE WILL PREVAIL**. As 10 June.  
*DANCING.* As 5 June.
- Saturday 11*  
HAY THE SUICIDE. Principal Characters by Palmer, Aickin, Edwin, R. Palmer, Webb, Lamash, Gardner, Baddeley, Blissett, Massey, Davis, Egan, Peirce, Stevens, Bannister // Mrs Webb, Miss Hale, Miss Farren. [Cast from *London Chronicle*, 11 July: Tobine – Palmer; Tabby – Aickin; Wingrave – Edwin; Squib – R. Palmer; Bounce – Webb; Robin – Lamash; Cathartic – Gardner; Catchpenny – Baddeley; Dr Truby – Blissett; Juggins – Massey; Waiters – Davis, Egan, Stevens; Watchman – Peirce; Ranter – Bannister // Mrs Grogram – Mrs Webb; Peggy – Miss Hale; Nancy – Miss Farren. The MS also lists Bolus, an unassigned part.] *Prologue* spoken by Palmer. *Epilogue* spoken by Miss Farren. [These were spoken, as here assigned, at all subsequent performances.] Also **MISS IN HER TEENS**. As 22 May, but Captain Flash – Davis; omitted from Fribble: *song*.  
COMMENT. Mainpiece [1st time; c 4, by George Colman, the elder. Prologue by the author (*Prose on Several Occasions*, III, 244). Epilogue by David Garrick (*Poetical Works*, II, 351). MS: Larpent 450; synopsis of plot in *London Chronicle*, 11 July Postscript; not published].
- Monday 13*  
HAY THE SUICIDE. As 11 July. Also **POLLY HONEYCOMBE**. As 3 June.

THE SUICIDE. As 11 July. Also THE WATERMAN. As 24 June. DANCING. As 24 June.	Wednesday 15 HAY
THE SUICIDE. As 11 July. Also MIDAS. As 12 June. DANCING. As 24 June.	Friday 17 HAY
THE SUICIDE. As 11 July. Also MIDAS. As 12 June. DANCING. As 24 June.	Monday 20 HAY
THE SPANISH BARBER. As 11 June. Also BUXOM JOAN. As 25 June. DANCING. As 23 June.	Tuesday 21 HAY
COMMENT. THE MAID OF THE MILL [announced on playbill of 20 July] is obliged to be deferred on account of the Indisposition of Miss Harper. [Afterpiece in place of TONY LUMPKIN IN TOWN, announced as above.]	
THE SUICIDE. As 11 July. Also THE PORTRAIT. Leander - Brett; Pantaloons - Edwin // Colombine - Mrs Hitchcock; Isabel - Miss Twist. DANCING. As 24 June.	Wednesday 22 HAY
COMMENT. Afterpiece: The Musick composed by Dr Arnold.	
THE SPANISH BARBER. As 11 June. Also BUXOM JOAN. As 25 June. DANCING. As 23 June.	Thursday 23 HAY
THE SUICIDE. As 11 July. Also THE PORTRAIT. As 22 July. DANCING. As 15 June.	Friday 24 HAY
THE SPANISH BARBER. As 11 June. Also MIDAS. As 12 June. DANCING. As 24 June.	Saturday 25 HAY
THE SUICIDE. As 11 July. Also BUXOM JOAN. As 25 June. DANCING. As 15 June.	Monday 27 HAY
THE MAID OF THE MILL. As 9 July. Also TONY LUMPKIN IN TOWN. As 2 July. DANCING. End of Act I of mainpiece, as 24 June.	Tuesday 28 HAY
THE SUICIDE. As 11 July. Also THE WATERMAN. As 24 June. DANCING. As 15 June.	Wednesday 29 HAY
BONDUCA. Principal Parts by Digges, Aickin, Usher, Gardner, Lamash, R. Palmer, Parsons, Massey, Davis, Griffin, Egan, Stevens, Kenny, Painter, Master Edwin, Palmer // Miss Sherry, Mrs Greville, Mrs Massey. [Cast from text (T. Cadell, 1778): Caratach - Digges; Penius - Aickin; Nennius - Usher; Suetonius - Gardner; Junius - Lamash; Demetrius - R. Palmer; Judas - Parsons; Macer - Massey; Decius - Davis; Drusius - Griffin; Curius - Egan; Soldiers - Stevens, Kenny, Painter; Hengo - Master Edwin; Petillius - Palmer // Bonduca - Miss Sherry; Daughters - Mrs Greville, Mrs Massey.] Prologue spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also THE PORTRAIT. As 22 July.	Thursday 30 HAY
COMMENT. Mainpiece: Not acted these 150 years [acted 31 Jan. 1723]. Written by Beaumont and Fletcher [with alterations by George Colman, the elder. Prologue by David Garrick ( <i>Poetical Works</i> , II, 354)]. The Musick by Purcell. New Scenes, Dresses and Decorations. <i>Public Advertiser</i> , 30 July 1778: This Afternoon at five is published BONDUCA (1s.).	

*Tbursday 30*  
CHR THE MERCHANT OF VENICE. Shylock – Machin; Launcelot – Everard // Jessica – Mrs Nost; Portia – Miss Taylor. Also THE OLD MAID. *Cast not listed.*

COMMENT. [These performances were held in a temporary booth erected following the destruction of the theatre by fire (see 26 June). In August KING LEAR, with Everard as Lear and Cooke as Edgar, was acted here three times (Edward Cape Everard, *Memoirs of an Unfortunate Son of Thespis* [Edinburgh, 1818], p. 78). Everard states that the booth was kept open for about six weeks, but no further records of what was acted have survived.]

*Friday 31*  
HAY BONDUCA. As 30 July. Also BUXOM JOAN. As 25 June.  
COMMENT. Afterpiece: The Musick composed by [Raynor] Taylor.

## August 1778

*Saturday 1*  
HAY THE SPANISH BARBER. As 11 June. Also THE WATERMAN. As 24 June.  
DANCING. As 24 June.

*Monday 3*  
HAY BONDUCA. As 30 July. Also THE GIPSIES. Characters by Brett, Blissett, Griffin, Gardner, Edwin // Mrs Hitchcock, Miss Twist, Miss Hale, Miss Harper. [Cast from text (T. Cadell, 1778): Lelio – Brett; Marquis – Blissett; Clarin – Griffin; Governor – Gardner; Carlo – Edwin // Laura – Mrs Hitchcock; Isabella – Miss Twist; Violetta – Miss Hale; Spinetta – Miss Harper.]

COMMENT. Afterpiece [1st time; co 2, by Charles Dibdin, based on LA BOHÉMIENNE, by Charles Simon Favart. Music by Samuel Arnold]. Books of both Pieces to be had at the Theatre. *Public Advertiser*, 10 Aug. 1778: This Day is published THE GIPSIES (price not listed).

*Tuesday 4*  
HAY THE SUICIDE. As 11 July. Also THE GIPSIES. As 3 Aug.  
DANCING. As 15 June.

*Wednesday 5*  
HAY BONDUCA. As 30 July, but omitted: Griffin. Also THE GIPSIES. As 3 Aug.

*Thursday 6*  
HAY THE MAID OF THE MILL. As 9 July. Also THE MAYOR OF GARRATT. Major Sturgeon – Bannister; Sir Jacob Jollup – Massey; Bruin – Webb; Heel-tap – Davis; Lint – Kenny; Roger – Stevens; Snuffle – Peirce; Jerry Sneak – Parsons // Mrs Bruin – Miss Platt; Mrs Sneak – Mrs Webb.  
DANCING. End of Act 1 of mainpiece, as 24 June; End of mainpiece *The Gardeners*, as 18 June.

COMMENT. [Afterpiece in place of TONY LUMPKIN IN TOWN, announced on playbill of 5 Aug.]

*Friday 7*  
HAY THE SUICIDE. As 11 July. Also APRIL-DAY. Characters by Bannister, Brett, Edwin // Mrs Hitchcock, Miss Twist. [Cast adjusted from text (G. Kearsly, 1777): Don Buffalo – Bannister; Count Folatre – Brett; Davo – Edwin // Matilda – Mrs Hitchcock; Cephisa – Miss Twist.]  
DANCING. As 15 June.

COMMENT. Afterpiece: Written by the author of MIDAS [Kane O'Hara].

*Monday 10*  
HAY BONDUCA. As 5 Aug. Also THE GIPSIES. As 3 Aug.

THE SPANISH BARBER. As 11 June. Also APRIL-DAY. As 7 Aug. DANCING. As 24 June.	Tuesday 11 HAY
BONDUCA. As 5 Aug. Also THE GIPSIES. As 3 Aug.	Wednesday 12 HAY
THE SUICIDE. As 11 July. Also MAN AND WIFE. As 1 June. DANCING. End of mainpiece, as 23 June; End of Act II of afterpiece, as 24 June.	Thursday 13 HAY
KING HENRY VIII. As 19 June. Also TONY LUMPKIN IN TOWN. As 2 July. DANCING. As 24 June. COMMENT. Benefit for the Author of the Farce. [O'Keeffe, I, 366, records the receipts: £89, and charge: £63.]	Friday 14 HAY
BONDUCA. As 5 Aug. Also MAN AND WIFE. As 1 June, but added: Fleece – Stevens. DANCING. End of Act II of afterpiece, as 24 June.	Saturday 15 HAY
BONDUCA. As 5 Aug. Also THE FLITCH OF BACON. Principal Characters by Bannister, Parsons, Brett, Blissett, Massey, Edwin // Miss Harper. [Cast from text (T. Evans, 1779): Captain Wilson – Bannister; Major Benbow – Parsons; Captain Greville – Brett; Justice Benbow – Blissett; Kilderkin – Massey; Ned – Stevens (see 19 Aug.); Tipple – Edwin // Eliza – Miss Harper.] COMMENT. Afterpiece [1st time; co 2, by Henry Bate (later Sir Henry Bate Dudley). Music by William Shield]. Books for both Pieces to be had at the Theatre. <i>Public Advertiser</i> , 15 June 1779: This Day is published THE FLITCH OF BACON (1s.).	Monday 17 HAY
BONDUCA. As 5 Aug. Also THE FLITCH OF BACON. As 17 Aug.	Tuesday 18 HAY
THE SUICIDE. As 11 July. Also THE FLITCH OF BACON. As 17 Aug., but added: Stevens. DANCING. As 23 June.	Wednesday 19 HAY
THE MINOR. Smirk, Shift and Mrs Cole – Bannister; The Minor – R. Palmer; Sir William Wealthy – Baddeley; Mr Richard Wealthy – Gardner; Loader – Davis; Transfer – Jackson; Dick – Stevens // Lucy – Mrs Jewell. Also THE GIPSIES. As 3 Aug. DANCING. As 15 June.	Thursday 20 HAY
THE PROVOKED HUSBAND; or, A Journey to London. Lord Townly – Diggles; Sir Francis Wronghead – Parsons; Manly – Aickin; Count Basset – Lamash; Squire Richard – R. Palmer; John Moody (for that night only) – Palmer // Lady Grace – Mrs Hitchcock; Lady Wronghead – Mrs Webb; Miss Jenny – A Young Lady (1st attempt upon any stage [unidentified]); Myrtilla – Miss Platt; Trusty – Mrs [W.] Palmer; Mrs Motherly – Mrs Poussin; Lady Townly – Miss Farren (1st appearance in that character). Also THE QUAKER. The Quaker – Bannister; Lubin – Brett; Easy – Painter; Solomon – Parsons // Floretta – Mrs Brett; Cicely – Mrs Love; Gillian (for that night only) – Miss Sharpe (from the Theatre Royal, Richmond). SINGING. End of mainpiece a <i>Hunting-song</i> by Griffin.	Friday 21 HAY
COMMENT. Benefit for Parsons. <i>Public Advertiser</i> , 18 Aug.: Tickets to be had of Parsons, No. 60, Stanhope-street, Clare-Market.	

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|---------------------|--|
| Saturday 22<br>HAY  | THE BEGGAR'S OPERA. As 8 June, but Mat o' the Mint - Griffin. Also NATURE WILL PREVAIL. As 10 June.<br>DANCING. End of Act II of mainpiece, as 24 June.<br>COMMENT. Tickets delivered by Massey, R. Palmer, Blissett, Painter and Hitchcock, prompter, will be admitted.   |
| Monday 24<br>HAY    | THE SPANISH BARBER. As 11 June. Also MIDAS. As 12 June.<br>DANCING. As 24 June.<br>COMMENT. [Afterpiece in place of A New Pantomimical Piece (never performed), A BARTHOLOMEW-TIDE ENTERTAINMENT; or, A Trip to Chatham. This was laid aside, and, seemingly, never acted.]  |
| Tuesday 25<br>HAY   | KING HENRY VIII. As 19 June. Also THE FLITCH OF BACON. As 19 Aug.<br>DANCING. As 24 June.<br>SINGING. End of Act II of mainpiece <i>In love should there meet a fond pair</i> by Miss Harper.<br>COMMENT. Benefit for Miss Harper. Tickets delivered for THE NABOB and THE PROVOKED HUSBAND will be admitted. Afterpiece: By Permission of the Author. <i>Public Advertiser</i> , 24 Aug.: Tickets to be had of Miss Harper at Guy's, Catherine-street, Strand.  |
| Wednesday 26<br>HAY | THE PROVOKED HUSBAND. As 21 Aug., but John Moody - Massey. Also THE FLITCH OF BACON. As 19 Aug.<br>DANCING. As 24 June.  |
| Thursday 27<br>HAY  | THE DEVIL UPON TWO STICKS. Principal Parts by Blissett, Gardner, Egan, R. Palmer, Jackson, Massey, Stevens, Parsons, Davis, Walker, Painter, Kenny, Peirce, Bannister // Mrs Webb, Mrs Jewell. [Cast adjusted from playbill of 13 Aug. 1779: Dr Julep - Blissett; Sir Thomas Maxwell - Gardner; Dr Sligo - Egan; Invoice - R. Palmer; Dr Apozem - Jackson; Dr Camphire - Massey; Forces - Stevens; Dr Last - Parsons; Dr O'Sassafras - Davis; Macpherson - Walker; Dr Fingerfee - Painter; Dr Broadbrim - Kenny; Dr Habbakuk - Peirce; The Devil - Bannister // Margaret Maxwell - Mrs Webb; Harriet - Mrs Jewell.] Also THE APPRENTICE. Dick (with the original <i>Prologue</i> , and a variety of Imitations) - Bannister Jun. (1st appearance on any stage); Gargle - Gardner; Simon (1st time) - Stevens; Irishman - Egan; Scotchman - Walker; Watchman - Jackson; Porter - Silvester; Wingate - Dunstall (of CG) // Charlotte - Miss Walton.<br>DANCING. As 15 June.<br>COMMENT. Benefit for Bannister. [Afterpiece: Prologue by David Garrick.] <i>Public Advertiser</i> , 25 Aug.: Tickets to be had of Bannister at Starzaker's, Upper End of Bow-street, Covent Garden. |
| Friday 28<br>HAY    | THE SUICIDE. As 11 July. Also TONY LUMPKIN IN TOWN. As 2 July, but a <i>Prologue</i> omitted.<br>DANCING. As 15 June.  |
| Saturday 29<br>HAY  | THE PROVOKED HUSBAND. As 26 Aug. Also THE FLITCH OF BACON. As 19 Aug.  |
| Monday 31<br>HAY    | BONDUCA. As 30 July. Also THE FLITCH OF BACON. As 19 Aug.  |

## September 1778

THE SUICIDE. As 11 July. Also THE FLITCH OF BACON. As 19 Aug. DANCING. As 15 June.	Tuesday 1 HAY
THE PROVOKED WIFE. Sir John Brute - Digges; Heartfree - Aickin; Constant - Lamash; Lord Rake - Egan; Justice - Massey; Constable - Stevens; Watchmen - Jackson, Peirce; Razor - R. Palmer; Tailor - Blissett; Col. Bully (with a song) - Bannister // Lady Brute - Mrs Greville; Belinda - Mrs Hitchcock; Mademoiselle - Miss Walton; Lady Fanciful - Miss Farren (1st appearance in that character). Also THE APPRENTICE. As 27 Aug., but Wingate - Webb; omitted: Watchman, Porter. DANCING. As 24 June.	Wednesday 2 HAY
COMMENT. Benefit for Jewell, treasurer. <i>Public Advertiser</i> , 29 Aug.: Tickets to be had of Jewell, Suffolk-street.	
THE SPANISH BARBER. As 11 June. Also THE FLITCH OF BACON. As 19 Aug. DANCING. As 24 June.	Thursday 3 HAY
THE PROVOKED WIFE. As 2 Sept., but 2nd Watchman - Kenny. Also THE FLITCH OF BACON. As 19 Aug.	Friday 4 HAY
BONDUCA. As 30 July. Also FLITCH OF BACON. As 17 Aug.	Saturday 5 HAY
MACBETH. Macbeth - Digges; Macduff - Aickin; Duncan - Gardner; Malcolm - R. Palmer; Lenox - Egan; Scyton - Webb; Doctor - Massey; Banquo - Palmer; Hecate - Bannister; Witches - Parsons, Edwin, Baddeley // Lady - Mrs Poussin; Lady Macbeth - Mrs Massey. Also BUXOM JOAN. As 25 June. SINGING. Mainpiece: With the original musick composed by Matthew Locke, by Bannister, Brett, Baker, Legg, Battishill, Simkinson, Burton, Steel, Offild // Mrs Hitchcock, Mrs Jewell, Mrs Love, Mrs Mapples, Mrs Brett, Mrs Poussin, Miss Hale, Miss Morris, Miss Twist, Mrs Webb. COMMENT. Mainpiece: Never acted here.	Monday 7 HAY
THE SPANISH BARBER. As 11 June. Also THE FLITCH OF BACON. As 19 Aug. DANCING. As 24 June.	Tuesday 8 HAY
COMMENT. Tickets delivered by Hussey, Jackson, Stevens, Kenny and Brownsmit will be admitted.	
MACBETH. As 7 Sept. Also THE FLITCH OF BACON. As 19 Aug. SINGING. As 7 Sept.	Wednesday 9 HAY
THE SUICIDE. As 11 July. Also THE ENGLISHMAN IN PARIS. Buck - Palmer; Sir J. Buck - Gardner; Classick - Usher; Subtle - Massey // Mrs Subtle - Mrs Love; Lucinda (with a song) - Miss Harper (1st appearance in that character). DANCING. End of mainpiece a <i>Dance</i> ; In Act II of afterpiece a <i>Minuet</i> by Harris and Miss Harper. MONOLOGUE. Following 1st dance <i>The Picture of a Playhouse; or, Bucks bare at ye All</i> by Palmer.	Thursday 10 HAY
COMMENT. Benefit for Palmer. <i>Morning Chronicle</i> , 5 Sept.: Tickets to be had of Palmer at his house, Bow-street, Bloomsbury. Afterpiece: Never performed here.	

- Friday 11*      THE SPANISH BARBER. As 11 June. Also THE FLITCH OF BACON. As 19 Aug.  
HAY                DANCING. As 24 June.  
                      COMMENT. By Command of Their Majesties.
- Saturday 12*     THE SUICIDE. As 11 July. Also THE FLITCH OF BACON. As 19 Aug.  
HAY                DANCING. As 24 June.  
                      COMMENT. [Mainpiece in place of THE PROVOKED HUSBAND, announced  
on playbill of 11 Sept.]
- Monday 14*       BONDUCA. As 30 July. Also THE FLITCH OF BACON. As 19 Aug.  
HAY
- Tuesday 15*       THE SUICIDE. As 11 July. Also THE FLITCH OF BACON. As 19 Aug.  
HAY                DANCING. As 24 June.  
                      COMMENT. The last Night this Season.
- Wednesday 16*     THE SUICIDE. As 11 July. Also THE FLITCH OF BACON. As 19 Aug.  
HAY                DANCING. As 24 June.  
                      COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit  
for Miss Farren.



## SEASON OF 1778-1779

THIS SEASON was known, in theatrical circles of the day, as that of the "coalition." An unusually large number of performers from Drury Lane appeared from time to time at Covent Garden, to the total of 19; and from Covent Garden at Drury Lane, to the total of 18. This arrangement had been jointly, and deliberately, formulated by the managers of the two theatres; their reason for doing so remains unclear, but whatever it was it came in for considerable criticism. Interchange of performers had long been, and long continued to be, a familiar practice. It was, however, never resorted to except when an actor at, say, Drury Lane was for one reason or another incapacitated, and, failing anybody at that theatre who knew that actor's part, a performer from Covent Garden was asked to substitute for him. Or again, oftentimes at an actor's benefit, a leading performer from the other house would lend his services by way of a friendly gesture. But throughout this season the borrowing was arbitrary and, all in all, needless. Occasionally it meant that a performer had to appear at both theatres on the same night. On 5 December, for example, Leoni acted Carlos in *The Duenna* at Covent Garden, and at its conclusion was obliged to hasten to Drury Lane to sing a duet in *Comus*. And there are other instances of similar occurrences.<sup>1</sup>

At Drury Lane the proprietors had been reduced from four in number to three. On 26 May 1778 the *Public Advertiser* reported that "Lacy has parted with his entire Moiety to Sheridan, who is the sole Purchaser. The Price, we are well informed, is 30,000 Guineas, and an Annuity of £1,000 for Lacy's Life. The Purchase to commence from Midsummer-day [24 June]."

<sup>1</sup> In the summary the names of the performers appearing at the opposite theatre are marked off with stars.

This statement is corroborated by the original documents, now in the Harvard Theatre Collection, relative to this transaction. Lacy's moiety was that inherited by him from his father, and with which two years earlier he had tried to play more fast and loose than his fellow proprietors considered proper. It would appear that in regard to the management of the theatre his departure was not lamented.

What was lamented was the death, in the morning of 20 January 1779, of David Garrick. On that night Drury Lane theatre was closed: the only occasion in the entire eighteenth century when a private individual was accorded this mark of respect. In the interval following his retirement from the stage in June 1776 Garrick had not been inactive. For Drury Lane he provided the prologues for six new plays, for Covent Garden one prologue and three epilogues, for the Haymarket two epilogues. He gave much attention to the training of new performers, notably Mrs Robinson (the Prince of Wales's "Perdita") and young John Bannister. He was ready to give advice and counsel on innumerable matters, and in his death the London stage suffered—to paraphrase Dr Johnson's remark—as great an "eclipse of gaiety" as it had suffered on the day of his retirement.

The Drury Lane Account-Book reveals some interesting statistics. This season is unique in its recording of the total receipts and expenditures for the oratorios, for the salaries paid to the oratorio singers, and for the number of spectators present on one of the oratorio nights, that of 24 March.<sup>2</sup> Another accounting of the size of the audience, this time for a play, is noted under 7 December. Also unique to this season is the detailed roster of the Drury Lane band, which will be found in the summary outlined below. "Orders", i.e. tickets allowed gratis to the performers, which they could dispose of as they chose, and "free", i.e. complimentary tickets given away by the management, are recorded under 24 September.

The Covent Garden Account-Book for this season seems not to have survived; hence nothing is known of its financial and commercial transactions. It was at this theatre on 5 May that the well-known actor Samuel Reddish made his last appearance on the stage, the extraordinary circumstance attending which is recounted under that date.

The management of the opera house changed hands in the course of the summer. The property was bought by R. B. Sheridan and Thomas Harris for £22,000, subject to a rent of £1,270. They undertook repairs and improvements to the theatre at the cost of some £4,000. Two figures representing

<sup>2</sup> It may be noted here that, beginning with this season, no oratorios were performed at Covent Garden for another ten years.

Dancing and Music were painted on the side wings before the curtain; they were the work of Gainsborough.<sup>3</sup> A notable event in this theatre's history was the first appearance in England on 28 November of the famous castrato, Pacchierotti, generally admitted to be the greatest singer to come before the public since the retirement of Farinelli in 1737.

## Summary

### DRURY LANE

SEASON: 185 nights of plays (17 Sept.-3 June); 11 of oratorios (19 Feb.-26 Mar.).

TOTAL RECEIPTS of plays: £31,540 16s. 10d.; of oratorios: £1,844 8s.

TOTAL EXPENDITURES on plays: £27,555 5s. 5d.; on oratorios: £1,672 os. 5d.

AVERAGE OF SALARIES PER WEEK: £545.

NUMBER OF SPECTATORS: see 7 Dec., 24 Mar.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 12 Apr. [1]; As You Like It, 26 Sept. [2]; The Battle of Hastings, 1 Oct. [1]; The [Beaux] Stratagem, 11 Dec. [1]; The Beggar's Opera, 29 Jan. [2]; A Bold Stroke for a Wife, 21 May [1]; Braganza, 15 Oct. [1]; The Chances, 31 Oct. [3]; The Clandestine Marriage, 21 Oct. [4]; The Committee, 25 May [1]; The Constant Couple, 16 Apr. [1]; The Countess of Salisbury, 16 Mar. [1]; Cymon, 23 Dec. [2]; The Discovery, 3 Feb. [5]; *The Double Deception*, 28 Apr. [4]; The Double Gallant, 19 Apr. [1]; The Earl of Warwick, 23 Oct. [1]; Every Man in his Humour, 28 Oct. [3]; *The Fathers*, 30 Nov. [9]; The Gamester, 10 Apr. [3]; The Gamesters, 13 Mar. [2]; George Barnwell, 9 Nov. [1]; Hamlet, 19 Sept. [5]; Henry IV, Part I, 22 Sept. [5]; Henry IV, Part II, 29 Sept. [3]; Isabella, 27 Oct. [1]; The Jealous Wife, 23 Jan. [3]; King Lear, 22 Mar. [3]; *The Law of Lombardy*, 8 Feb. [10]; Love for Love, 13 Oct. [5]; Macbeth, 24 Sept. [4]; Mahomet, 11 Nov. [6]; Measure for Measure, 20 Oct. [1]; Medea, 25 Mar. [1]; The Merchant of Venice, 17 Oct. [3]; Merope, 19 Dec. [3]; The Merry Wives of Windsor, 17 Sept. [4]; The Mourning Bride, 16 Nov. [2]; Much Ado about Nothing, 4 Nov. [4]; The Old Batchelor, 28 Nov. [1]; The

<sup>3</sup> *Morning Post*, 30 Nov. 1778.

Plain Dealer, 15 May [1]; Richard III, 26 Oct. [4]; The Rivals, 20 Nov. [2]; Rule a Wife and Have a Wife, 18 Nov. [2]; The Runaway, 14 Nov. [1]; A School for Fathers, 3 Oct. [3]; The School for Scandal, 6 Oct. [31]; The Spanish Fryar, 22 Dec. [9]; The Suspicious Husband, 10 May [1]; The Tempest, 2 Nov. [3]; A Trip to Scarborough, 21 Dec. [2]; Twelfth Night, 10 Nov. [2]; The Way of the World, 19 Oct. [4]; The Way to Keep Him, 15 Mar. [1]; The West Indian, 8 Oct. [5]. Total: 55. AFTER-PIECES: *Aesop*, 19 Dec. [1]; The Anatomist, 18 Mar. [1]; The Author, 16 Mar. [1]; Bon Ton, 2 Jan. [1]; Britons, Strike Home!, 27 Mar. [1]; *The Camp*, 15 Oct. [57]; Comus, 17 Sept. [11]; *The Contract*, 5 Apr. [1]; The Deserter, 10 Oct. [4]; The Devil to Pay, 9 Apr. [1]; The Elopement, 11 May [1]; Harlequin's Invasion, 1 Oct. [3]; High Life below Stairs, 7 Jan. [4]; The Irish Widow, 19 Sept. [8]; *Jebu*, 20 Feb. [1]; The Jubilee, 19 Apr. [3]; The Lyar, 3 Oct. [3]; The Mayor of Garratt, 18 May [1]; The Miller of Mansfield, 13 Mar. [3]; The Padlock, 29 Sept. [2]; A Peep behind the Curtain, 21 Dec. [5]; Polly Honeycomb, 11 Mar. [1]; The Quaker, 6 Oct. [11]; Queen Mab, 8 Oct. [4]; The Register Office, 1 June [1]; The Rival Candidates, 19 May [2]; Selima and Azor, 13 Oct. [2]; The Waterman, 22 Oct. [2]; *Who's the Dupe?*, 10 Apr. [15]; *The Wonders of Derbyshire*, 8 Jan. [34]. Total: 30. ORATORIOS: Acis and Galatea, 26 Feb. [2]; Alexander's Feast, 12 Mar. [2]; Esther, 24 Feb. [1]; Judas Maccabaeus, 19 Feb. [3]; The Messiah, 24 Mar. [2]; A Miscellaneous Act, 12 Mar. [2]; Samson, 5 Mar. [1]; Songs, &c. selected from Purcell, 26 Feb. [2]. Total: 8.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (17 Sept.-3 June); Baddeley (17 Sept.-3 June); Bannister (17 Sept.-15 May); *Bannister Jun.* (11 Nov.-28 May); Bensley (22 Sept.-1 June); Master Benson (7 Apr.-1 June); Bidwell (28 Apr.-27 May); Brereton (24 Sept.-29 May); Burghall (8 Feb. only); Burn (11 May only); Burton (17 Sept.-29 May); Carpenter (17 Sept.-29 May); Chambers (19 Sept.-26 May); Chaplin (22 Sept.-28 May); Davies (19 Sept.-26 May); Dodd (17 Sept.-3 June); Farren (17 Sept.-3 June); Fawcett (22 Sept.-28 May); Gaudry (17 Sept.-3 June); Griffith[s] (19 Sept.-29 May); Grimaldi (8 Oct.-11 May); Henderson (17 Sept.-1 June); Holcroft (17 Sept.-29 May); Hurst (24 Sept.-1 June); Johnston (22 Apr. only); Kenny (24 Sept.-8 May); King (26 Sept.-3 June); Lamash (17 Sept.-3 June); Legg (24 Sept.-26 Nov.); \*\*Lewis (5 Jan. only); \*\*Mattocks (5 Jan. only); Moody (17 Sept.-1 June); Nash (10 Nov.-27 May); Norris (19 Sept.-1 June); Packer (17 Sept.-3 June); J. Palmer (19 Sept.-3 June); R. Palmer (22 Sept.-

1 June); Parsons (17 Sept.-3 June); Philimore (24 Sept.-21 May); Master Pulley (17 Sept.-1 June); \*\*Quick (29 Sept. only); W. Smith (17 Sept.-3 June); Vernon (29 Sept.-3 June); Waldron (17 Sept.-1 June); Webster (17 Sept.-8 May); \*\*Whitfield (30 Nov.-12 Dec.); R. Wright (17 Sept.-1 June); Wrighten (19 Sept.-1 June); Yates (29 Sept.-3 June); *A Young Gentleman* (11 May only). Total: 46 and 4 from CG.

*Actresses*: Mrs Abington (6 Oct.-3 June); Miss G. Abrams (8 Jan.-15 Apr.); Miss H. Abrams (24 Sept.-11 May); Mrs Baddeley (3 Oct.-13 Apr.); Mrs Booth (15 Oct.-8 May); Mrs Bradshaw (17 Sept.-19 May); Mrs Brereton (6 Oct.-3 June); \*\*Miss Brown (29 Sept., 23 Dec. only); \*\*Mrs Bulkley (11 Dec., 14 May only); Mrs Colles (17 Sept.-29 May); Miss Collett (17 Sept.-1 June); Mrs Cuyler (22 Sept.-8 May); Mrs Davenett (24 Sept.-29 May); Mrs Davies (29 Sept.-1 June); \*\*Mrs Farrell (later Mrs Kennedy, 17 Sept.-15 Dec.); Mrs Farren (16 Nov.-28 May); *Miss Farren* (8 Oct.-27 May); Miss Field (17 Sept.-18 May); Mrs Hopkins (19 Sept.-27 May); \*\*Mrs Jackson (10 May only); Mrs Johnston (19 Sept.-26 May); *Mrs Keefe* (25 Nov.-1 Mar.); Mrs Kennedy (formerly Mrs Farrell, 6 Apr. only); Miss Kirby (24 Sept.-28 May); \*\*Mrs Lessingham (5 May only); Mrs Love (24 Sept.-1 June); \*\*Mrs Mattocks (12 Nov. only); \*\*Mrs Morton (17 Oct., 14 May only); *Miss Pinto* (23 Mar. only); Miss Pope (17 Sept.-3 June); Mrs Robinson (19 Sept.-18 May); Mrs Sharp (17 Sept.-29 May); Miss Sherry (24 Sept.-3 June); Miss Simson (24 Sept.-25 May); Mrs Smith (24 Sept.-21 May); Miss Walpole (19 Sept.-17 May); *Miss Wright* (11 Mar.-3 June); Mrs Wrighten (3 Oct.-3 June); Mrs Yates (1 Oct.-3 June); Miss Younge (17 Sept.-27 Apr.). Total: 32 and 7 from CG.

*Dancers*: Miss Armstrong (2 Nov.-25 May); Blurton (29 Jan.-6 Apr.); Sga Crespi (3 Oct.-17 May); \*\*Daigville (14 May only); \*\*Master Daigville (14 May only); Miss Grimaldi (26 Sept.-5 May); \*\*Harris (14 May only); Henry (3 Oct.-25 May); \*\*Master Holland (14 May only); Master Mills (26 Sept.-5 May); Master Morey (18 May only); \*\*Miss Ross (14 May only); the Miss Stageloirs (19 Sept.-3 June); Miss J. Stageloir (18 May only); \*\*Sga Tinte (14 May only); Walker (21, 26 May only); *Zucelli* (3 Oct.-17 May); *Sga Zucelli* (3 Oct.-5 May). Total: 13 and 6 from CG.

*Singers*: Mrs Gaudry (24 Sept.-8 May); \*\*Leoni (17 Sept.-6 Apr.). Total: 1 and 1 from CG. IN ORATORIOS: Miss Draper, Mrs Kennedy, Miss M. Linley, Norris, Webster, Miss Wright [for salaries see 26 Mar.] (19 Feb.-26 Mar.). Total: 6.

*Musicians in oratorios:* Cervetto [cellist], Cramer [violinist], Crosdill [cellist], Parke [oboeist], Richards [violinist], Stanley [organist] [for salaries see 26 Mar.]. Total: 6.

*Proprietors:* Ford, Linley Sen., R. B. Sheridan.

*Employees:* T. Sheridan (acting manager); Hopkins (prompter); Evans (treasurer); Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene designer); Butler (master carpenter); Grimaldi (ballet master); Richards (leader of band); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Carleton Jun. (box lobby door-keeper); Dickinson (pit office-keeper). *BAND* [with weekly salaries]. *1st violins:* Richards (£4, and 31 guineas at close of season), Smart, Sharp, Basset [with clarinets] (£2 10s. each), Lolli (£1 10s.); *2nd violins:* Shaw (£2), Gilham (£2), Shaw Jun. (£1 5s.), Woodcock (£1 10s.) [with clarinets]; *violas:* Coles (£2), Parke Jun. (£1 10s.); *viola and trumpet:* Green (£1 15s.); *oboes:* Parke Sen. (£3 10s.), Foster (£1 15s.); *bassoons:* Fitzgerald (£2 10s.), Cantelo (£2); *bassoon and pipe:* Ashbridge (£1 5s.); *horns:* Flack, Shutze (£2 each); *violoncello:* Newby (£2 10s.); *violoncello and pipe:* Paxton (£1 15s.); *double basses:* Trussler (£2), Billington (£1 15s.).

## COVENT GARDEN

*SEASON:* 178 nights of plays (18 Sept.-24 May); no oratorios.

*PLAYS* [followed by 1st performance this season; number of times acted; new plays in italics]: *MAINPIECES:* The Albion Queens, 20 May [1]; Alexander the Great, 26 Dec. [2]; All for Love, 19 Jan. [2]; All in the Wrong, 9 Oct. [3]; Amphitryon, 10 May [1]; Artaxerxes, 10 Apr. [1]; Barbarossa, 2 Feb. [2]; The [Beaux] Stratagem, 11 Jan. [3]; The Beggar's Opera, 17 Oct. [4]; A Bold Stroke for a Wife, 7 Oct. [3]; The Busy Body, 2 Oct. [4]; *Butbred*, 8 Dec. [4]; *Calypso*, 20 Mar. [3]; Caractacus, 22 Oct. [2]; Cato, 18 Jan. [1]; The Comedy of Errors, 22 Jan. [8]; The Conscious Lovers, 11 Dec. [1]; Cymbeline, 24 Oct. [3]; The Distressed Mother, 19 Nov. [6]; Douglas, 14 Jan. [3]; The Duenna, 23 Oct. [16]; The Earl of Warwick, 5 Apr. [1]; Elfrida, 23 Feb. [5]; The Fair Penitent, 6 Apr. [2]; The Fair Quaker, 21 Apr. [1]; *Fatal Falsehood*, 6 May [4]; The Funeral, 27 Apr. [1]; George Barnwell, 4 Jan. [1]; The Grecian Daughter, 3 Dec. [2]; Hamlet, 12 Oct. [2]; Henry IV, Part I, 24 Apr. [1]; Henry V, 21 Sept. [2]; Henry VIII, 16 Oct. [1]; Jane Shore, 31 Oct. [11]; King Lear, 28 Sept. [3]; Know Your Own Mind, 14 Oct. [3]; *The Lady of the Manor*, 23 Nov. [13];

The Lady's Last Stake, 13 Jan. [1]; Love in a Village, 13 Feb. [9]; Love Makes a Man, 21 Nov. [1]; The Maid of the Mill, 27 Oct. [2]; Oroonoko, 3 May [1]; The Orphan, 9 Mar. [1]; Othello, 4 Mar. [1]; Percy, 17 Dec. [2]; The Provoked Husband, 30 Sept. [4]; The Provoked Wife, 25 Sept. [4]; The Recruiting Officer, 15 Oct. [1]; Richard III, 5 Oct. [2]; The Roman Father, 10 Nov. [1]; Romeo and Juliet, 26 Oct. [3]; She Stoops to Conquer, 21 Jan. [1]; She Would and She Would Not, 18 Sept. [1]; The Suspicious Husband, 23 Sept. [5]; Tamerlane, 4 Nov. [1]; Tancred and Sigismunda, 28 Oct. [3]; The Tempest, 13 May [1]; The Twin Rivals, 21 Oct. [2]; Venice Preserved, 22 Mar. [2]; The West Indian, 15 May [1]; The Wonder, 26 Jan. [1]; Zara, 12 Feb. [1]. Total: 62. AFTERPIECES: *Annette and Lubin*, 2 Oct. [9]; The Apprentice, 23 Oct. [4]; The Author, 21 Apr. [1]; Catherine and Petruchio, 1 Dec. [2]; *The Chelsea-Pensioner*, 6 May [4]; Chrononhotonthologos, 3 May [1]; *The Cobler of Castlebury*, 27 Apr. [1]; The Commissary, 2 Jan. [2]; Comus, 22 Mar. [3]; Cross Purposes, 2 Oct. [4]; Dr. Last in his Chariot, 26 Apr. [1]; The Dutiful Deception, 24 Oct. [1]; The Englishman in Paris, 12 Dec. [2]; The Farmer's Return from London, 27 Apr. [6]; *Gallic Gratitude*, 30 Apr. [2]; *Illumination*, 12 Apr. [8]; *The Invasion*, 4 Nov. [24]; *The Liverpool Prize*, 22 Feb. [17]; The Lyar, 15 Dec. [2]; *The Medley*, 14 Oct. [17]; Midas, 27 Mar. [6]; The Minor, 24 Apr. [1]; *A New Prelude and Prologue*, 20 Mar. [3]; The Norwood Gypsies, 22 Oct. [4]; The Old Maid, 9 Oct. [1]; Polly Honeycombe, 5 Oct. [1]; Poor Vulcan!, 28 Sept. [6]; The Reprisal, 25 Jan. [3]; *Rose and Colin*, 18 Sept. [12]; St Patrick's Day, 19 Dec. [2]; *The Spendthrift*, 21 Dec. [2]; Three Weeks after Marriage, 29 Oct. [6]; *The Touchstone*, 4 Jan. [42]; True-Blue, 5 Apr. [3]; The Upholsterer, 2 Dec. [4]; *The Wives Revenged*, 18 Sept. [13]. Total: 36.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: F. Aickin (25 Sept.-17 May); Baker (18 Sept.-24 May); \*\*Bannister (24 Apr.-17 May); \*\*Bannister Jun. (2 Feb.-24 Apr.); Bates (12 Apr.-20 May); \*\*Bensley (4 Mar.-24 Apr.); Booth (18 Sept.-24 May); \*\*Brereton (24 Oct. only); Brunsdon (25 Sept.-24 May); *Burghall* (5 Oct. only); Clarke (21 Sept.-19 May); *Crawford* (22 Mar., 20 Apr. only); Cushing (2 Oct.-24 Apr.); *Daly* (4 Mar.-20 Apr.); Delpini (14 Oct.-24 May); *Digges* (25 Sept.-22 Apr.); \*\*Dodd (21 Apr. only); Doyle (23 Nov.-8 May); Dunstall (18 Sept.-23 Dec.); Egan (21 Oct.-24 May); \*\*Farren (16 Oct.-14 Apr.); Fearon (21 Sept.-21 May); Fox (27 Mar.-18 May); Garland (14 Oct.-12 May); \*\*Henderson (5 Oct.-26 Apr.); Hull (21 Sept.-21 May); Jones (2 Oct.-24 May); Ledger (14 Oct.-3 May); Leoni (28 Sept.-24 May); L'Estrange (21 Sept.-24 May); Lee Lewes (18 Sept.-24 May);

Lewis (23 Sept.-21 May); Mahon (14 Oct.-24 May); Mattocks (18 Sept.-24 May); Messink (14 Oct.-12 May); Painter (14 Oct.-31 Dec.); Peile (16 Oct.-1 May); ★★Master Pulley (5 Oct.-7 Dec.); Quick (18 Sept.-24 May); Rayner (14 Oct.-12 May); *Reddish* (12 Oct., 5 May only); Reinhold (18 Sept.-24 May); Robson (25 Sept.-24 May); *Rundell* (9 Nov.-16 Apr.); R. Smith (14 Oct.-29 Apr.); ★★W. Smith (21 Sept.-5 May); Stevens (14 Oct.-24 May); Thompson (28 Sept.-21 May); ★★Vernon (23 Oct.-24 May); Wewitzer (23 Sept.-24 May); Whitfield (18 Sept.-21 May); J. Wilson (27 Apr. only); R. Wilson (18 Sept.-24 May); *Wright* (8, 13 May only); Wroughton (18 Sept.-20 May); Younger (30 Apr. only); *A Gentleman* (8 May only). Total: 47 and 10 from DL.

*Actresses*: Miss Ambrose (28 Sept.-20 May); Miss Brown (18 Sept.-24 May); Mrs Bulkley (18 Sept.-20 May); Miss Cranfield (22 Oct.-12 May); Mrs Crawford (24 Oct.-20 Apr.); *Mrs Dawes* (19 Apr. only); Mrs Farrell (later Mrs Kennedy, 18 Sept.-25 Jan.); ★★Mrs Farren (7 Dec. only); ★★*Miss Farren* (23 Sept.-20 Jan.); Mrs Green (23 Sept.-24 May); Miss Green (28 Sept.-20 May); Mrs Hartley (8 Dec.-21 May); ★★Mrs Hopkins (4 Mar. only); Mrs Jackson (25 Sept.-21 May); Mrs Kennedy (formerly Mrs Farrell, 26 Jan.-24 May); Miss Leeson (18 Sept.-19 May); Mrs Lessingham (18 Sept.-21 May); Mrs Mattocks (18 Sept.-18 May); Miss Morris (5 Oct.-24 May); Mrs Morton (18 Sept.-24 May); Mrs Pitt (18 Sept.-20 May); Miss Platt (28 Sept.-21 May); Mrs Poussin (21 Sept.-19 May); Miss Ross (14 Oct.-8 May); ★★Mrs Sharp (25 Jan. only); *Miss Smith* (21 Oct., 13 Nov. only); Miss Stewart (22 Feb.-21 May); *Miss Thornton* (13 Feb.-19 May); Sga Tinte (14 Oct.-12 May); Miss Valois (14 Oct.-24 May); Miss Weller (18 Sept.-23 Dec.); Mrs White (14 Oct.-28 Apr.); Mrs Whitfield (9 Oct.-18 May); Mrs Willems (7 Oct.-12 May); Mrs Wilson (30 Sept.-27 Apr.); Miss Wood (30 Oct.-8 Apr.); ★★Mrs Yates (31 Oct.-3 May); ★★*Miss Younge* (28 Sept.-17 May). Total: 31 and 7 from DL.

*Dancers*: Aldridge (25 Sept.-21 May); ★★Miss Armstrong (19 Apr. only); Miss Besford (25 Nov.-8 May); Dagueville (14 Oct.-24 May); Master Dagueville (10 Nov.-8 May); Miss Dagueville (8 May only); *Master Davies* (4 May only); Dumay (26 Oct.-8 May); Harris (21 Sept.-8 May); Master Holland (23 Oct.-8 May); Holloway (8 May only); Jackson (28 Apr. only); Master Jackson (27 Nov.-21 May); Langrish (22 Oct.-12 May); Miss Lings (22 Oct.-12 May); Miss Matthews (21 Sept.-12 May); Miss Parish (28 Apr. only); Miss Simonet (10 Nov. only); *Mrs Sutton* (8 May only). Total: 18 and 1 from DL.

*Singers*: Champness, Reynoldson, Simpkinson, Webb (all 17 Apr. only);  
 \*\*Mrs Wrighten (23 Feb.-19 May). Total: 4 and 1 from DL.

*Musician*: Sarjant [trumpeter] (29 Apr. only).

*Proprietor*: Harris.

*Employees*: Hull (acting manager); Wild (prompter); Garton (treasurer); Brandon (box-book and housekeeper); Carver, Cipriani, Garvey, Greenwood, Hodgins, Richards (scene painters); Guard (master carpenter); J. Besford (property man); Dagueville (ballet master); Dibdin (composer to theatre, £10 a week); Ansell, Condell, Curteen, Evans, Green (box-keepers); R. Whitfield (men's wardrobe keeper).

#### HAY MARKET

SEASON: 87 nights of plays (31 May-15 Sept.); 2 extra nights (16, 17 Sept.).

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: *Albina*, 31 July [7]; The [Beaux] Stratagem, 17 Aug. [1]; The Beggar's Opera, 27 Aug. [1]; Bonduca, 31 May [4]; The Devil upon Two Sticks, 13 Aug. [1]; The English Merchant, 16 July [2]; Henry VIII, 24 Aug. [1]; The Jealous Wife, 18 June [5]; Love in a Village, 7 June [2]; The Provoked Wife, 18 Aug. [1]; *The Separate Maintenance*, 31 Aug. [12]; The Spanish Barber, 2 June [14]; The Suicide, 10 June [11]; *Summer Amusement*, 1 July [16]; *A Widow and no Widow*, 17 July [11]. Total: 15. AFTERPIECES: Bon Ton, 20 July [1]; The Citizen, 15 July [6]; The Flitch of Bacon, 12 June [21]; The Irish Widow, 8 Sept. [2]; Man and Wife, 2 June [2]; The Mayor of Garratt, 10 June [10]; Midas, 17 June [8]; Nature Will Prevail, 31 May [4]; The Padlock, 17 Sept. [1]; Piety in Pattens, 9 June [3]; Polly Honeycombe, 5 July [3]; *The Son-in-Law*, 14 Aug. [16]; The Tailors, 4 June [6]; Tony Lumpkin in Town, 6 Aug. [5]; The Waterman, 17 Aug. [1]. Total: 15.

Actors [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (31 May-17 Sept.); Baddeley (31 May-17 Sept.); Baker (27 Aug. only); Bannister (7 June-17 Sept.); Bensley (31 May-14 Aug.); Blissett (2 June-17 Sept.); T. Davis (31 May-17 Sept.); Digges (31 May-11 Sept.); Dimond (18 June-16 Sept.); Edwin (2 June-17 Sept.); Master Edwin (31 May-17 Aug.); Egan (31 May-17 Sept.); Gardner (4 June-17 Sept.); Master Hitchcock (10, 13 Aug. only); Jackson (2 June-17 Sept.); Kenny (4 June-17 Sept.); Lamash (31 May-17 Sept.); Massey

(31 May-17 Sept.); Painter (18 June-11 Sept.); J. Palmer (31 May-17 Sept.); R. Palmer (31 May-17 Sept.); Parsons (31 May-16 Sept.); Peirce (10 June-16 Sept.); Simpkinson (17 June-12 Aug.); Stevens (2 June-17 Sept.); Usher (31 May-13 Sept.); Walker (13 Aug. only); Webb (31 May-17 Sept.); *Wood* (7 June-17 Sept.). Total: 29.

*Actresses*: Mrs Cuyler (31 May-16 Sept.); Miss Farren (2 June-17 Sept.); Miss Hale (10 June-17 Sept.); Miss Harper (7 June-15 Sept.); Mrs Hitchcock (2 June-16 Sept.); Miss Hitchcock (2 June-29 July); Mrs Jewell (2 June-17 Sept.); *Mrs T. Kennedy* (16 July-28 Aug.); Mrs Lefevre (31 July-16 Sept.); Mrs Lloyd (15 July-16 Sept.); Mrs Love (2 June-28 Aug.); Mrs Massey (31 May-11 Sept.); *Mrs Montague* (18 June-28 Aug.); Mrs W. Palmer (4 June-16 Sept.); Mrs Poussin (17 June-16 Sept.); Miss Sherry (31 May-11 Sept.); Miss Twist (7 June-16 Sept.); Miss Walton (18 Aug. only); Mrs Webb (2 June-17 Sept.); Miss Wood (31 May-16 Sept.). Total: 20.

*Dancers*: Master Byrn, Miss Byrn (both 31 May-17 Sept.). Total: 2.

*Proprietor*: George Colman, the elder.

*Employees*: Hitchcock (prompter); Jewell (treasurer); Rice (box-book and housekeeper); Rooker (scene painter).

## KING'S

**SEASON:** 65 nights of operas and ballets (24 Nov.-3 July).

**OPERAS** [followed by 1st performance this season; number of times performed; new operas in italics]: *Artaserse*, 23 Jan. [5]; *L'Avaro Deluso*, 24 Nov. [5]; *La Buona Figliuola*, 29 Apr. [3]; *Demofoonte*, 28 Nov. [14]; *Enea e Lavinia*, 25 Mar. [8]; *La Fraschetana*, 22 Dec. [6]; *La Governante*, 15 May [7]; *L'Olimpiade*, 29 May [6]; *Zemira e Azore*, 23 Feb. [11]. Total: 9. **BALLETS**: *Annette et Lubin*, 24 Nov. [16]; *Ballet by Fairies*, 23 Feb. [18]; *Ballet by Genii*, 23 Feb. [11]; *La Bravoure des Femmes*, 15 Apr. [1]; *Le Couronnement de Zémire*, 23 Feb. [10]; *La Fête du Ciel*, 25 Mar. [8]; *Les Forges de Vulcain*, 25 Mar. [7]; *Hippomène et Atalante*, 25 Mar. [11]; *Les Moissonneurs*, 22 Dec. [24]; *New Ballet*, 28 Nov. [20]; *La Noche Hollandoise*, 24 Nov. [18]; *Les Nymphes de Diane*, 24 Nov. [13]; *Les Oiseleurs*, 23 Jan. [14]; *Les Paysans Volés*, 15 May [11]; *La Sérénade Interrrompue*, 15 May [7]. Total: 15.

**Singers** [followed by 1st and last nights of appearing; new performers in italics]: Adamberger (28 Nov.-3 July); Coppola (28 Nov.-26 June);

Jermoli (24 Nov.-22 June); Manzoletto (23 Jan.-3 July); Micheli (28 Nov.-3 July); *Paccbierotti* (28 Nov.-3 July); Rossi (24 Nov.-22 June); Rovedino (24 Nov.-26 June) // *Sga Bernasconi* (28 Nov.-3 July); *Sga Jermoli* (24 Nov.-13 May); *Sga Pollone* (23 Feb.-11 May); *Sga Pozzi* (24 Nov.-3 July); *Sga Salpietro* (15 May-22 June); *Sga Sestini* (24 Nov.-22 June). Total: 8 men, 6 women.

*Dancers*: Banti, Le Det, Simonet, Slingsby, Zuchelli (all 24 Nov.-3 July); Henry (23 Feb. only) // Mlle Baccelli (23 Feb.-3 July); Miss Rose (25 Mar.-8 May); Mme Simonet (24 Nov.-3 July); Miss Simonet (23 Feb.-8 May); *Sga Tinti* (24 Nov.-3 July); Mlle Vidini (23 Jan.-12 June); *Sga Zuchelli* (24 Nov.-3 July). Total: 6 men, 7 women.

*Musicians*: Cramer [violinist] (11 Mar. only); Hochbrucher [harpist] (23 Feb.-27 Apr.); Nosferi [guitarist] (15 May-3 July). Total: 3.

*Proprietors*: Harris, Sheridan.

*Employees*: Le Texier (acting manager); Colomba (scene designer); Bertoni, Sacchini (composers); Cramer (leader of band); Simonet (ballet master); Lupino (tailor).

#### HAY MARKET (Out of Season)

8 nights of plays (17 Sept.-10 May); 6 of oratorios (3-26 Mar.).

*PLAYS*: **MAINPIECES**: Douglas, The Foundling, The Gentle Shepherd, The Humours of Oxford, King Lear, The Macaroni Adventurer, The Provoked Husband. Total: 7. **AFTERPIECES**: The Brave Irishman, The Covent Garden Tragedy, *Fashionable Love*, The Gentle Shepherd (in 3 acts), *A Mirror for the Ladies*, Piety in Pattens, The Prejudice of Fashion, The Students, Wit's Last Stake, The Wrangling Lovers. Total: 10. **ORATORIOS**: Acis and Galatea, The Messiah, A Miscellaneous Act, Omnipotence, *Victory*. Total: 5.

*Actors*: Baker, Bassingwhite, Bate, Best, Blissett, Brown, Brownsmith, Bush, Clarke, Cooke, Curtis, Davis, Digges, Dimond, Durravan, *Evans*, Everard, Gard, Garden, Gardner, Hamilton, Harricks, Helme, Henderson, Holmes, Johnson, Jones, Keene, *Kennedy*, King, *Lever*, Lewis, M'Donald, Massey, Middlemist, Middleton, Mills, Mitchell, Munden, Payler, Powell, Riddle, Shatsford, Sinclair, Smith, Sparks, Stewart, Summers, Swords, Taylor, Turner, Usher, West, Wilson. Total: 54..

*Actresses*: Miss Baker, Miss Campbell, Mrs Clifford, Miss Coutts, *Miss Dudley*, Mrs Everard, Miss Farren, Miss Freeman, Miss Hamilton,

Miss Harris, Miss Hiorne, Mrs Hitchcock, Miss Hoare, Mrs Jewell, Mrs Jones, Mrs Lefevre, Mrs Massey, Miss Miller, Mrs W. Palmer, *Miss Percy*, Miss Randal, Mrs Read, Mrs Robinson, Miss Shelbourne, Mrs Shirley, Mrs Standen, Miss Walters, Mrs West, Mrs Williams, A Young Lady. Total: 30.

*Dancer*: Lapper.

*Singers in oratorios*: Mrs Barthélemon, Miss Cecilia Barthélemon, Charness, Vernon, Mrs Wrighten. Total: 5.

*Musicians in oratorios*: Barthélemon [violinist], De Camp [flutist], Serjeant [trumpeter], Sharp [oboist]. Total: 4.

## September 1778

<i>Thursday 17</i> DL	<b>THE MERRY WIVES OF WINDSOR.</b> Mr Ford – Smith; Sir Hugh Evans – Parsons; Doctor Caius – Baddeley; Mr Page – Packer; Host of the Garter – Moody; Justice Shallow – Waldron; Fenton – Farren; Simple – Burton; Bardolph – Wright; Pistol – Holcroft; Rugby – Carpenter; Page to Falstaff – Master Pulley; Slender – Dodd; Falstaff – Henderson // Mrs Page – Miss Pope; Ann Page – Mrs Colles; Mrs Quickly – Mrs Bradshaw; Mrs Ford – Miss Younge. Also <b>COMUS</b> . Comus – Webster; 1st Spirit – Aickin; Brothers – Farren, Lamash; Principal Bacchanals – Bannister, Gaudry, &c. // The Lady – Mrs Sharp; Pastoral Nymph – Miss Collett; Sabrina – Miss Field; Principal Bacchant and Euphrosyne – Mrs Farrell. <b>SINGING.</b> In afterpiece <i>Sweet Echo</i> by Leoni and Mrs Farrell (of CG).
HAY	<b>KING LEAR.</b> King Lear – Digges; Bastard – West; Kent – Gardner; Gloster – Mitchell; Gentleman Usher – Blissett; Albany – Taylor; Burgundy – Turner; Cornwall – Davis; Edgar – Dimond (from the Theatre-Royal, Bath) // Goneril – Mrs Lefevre; Regan – Mrs West; Cordelia – Mrs Massey. Also <b>THE GENTLE SHEPHERD</b> . Bauldy – Blissett; Sir William Worthy – Mitchell // Jenny – A Young Lady (4th appearance on any stage [unidentified]); Peggy – Mrs Hitchcock. <b>MUSIC.</b> Afterpiece: With the Scots Musick incidental to the Piece. <b>COMMENT.</b> By Permission of the Lord Chamberlain. Benefit for Digges. Mainpiece: Never acted here. [Barry had acted King Lear at this theatre on 15 July 1767, and Ross on 18 June 1770.] Afterpiece: Altered into 3 acts.
<i>Friday 18</i> CG	<b>ROSE AND COLIN.</b> Characters by Mrs Farrell, Reinhold, Baker // Mrs Pitt, Miss Brown. [Cast from text (G. Kearsly, 1778): Colin – Mrs Farrell; Gregory – Reinhold; Higgins – Baker [in text: Fearon] // Goody Fidget – Mrs Pitt; Rose – Miss Brown.] Also <b>SHE WOU'D AND SHE WOU'D NOT</b> . Don Manuel – Dunstall; Don Philip – Wroughton; Don Octavio – Whitfield; Don Louis – Booth; Trappanti – Lee Lewes // Flora – Mrs Lessingham; Rosara – Miss Leeson; Viletta –

Mrs Pitt; Hyppolita - Mrs Bulkley. Also THE WIVES REVENGED. Characters by Mattocks, Wilson, Quick // Miss Weller, Mrs Morton, Mrs Mattocks. [Cast from text (G. Kearsly, 1778): Mr Vermilion - Mattocks; Alderman Tokay - Wilson; Deputy Dimity - Quick // Mrs Dimity - Miss Weller; Mrs Tokay - Mrs Morton; Mrs Vermilion - Mrs Mattocks.]

Friday 18  
CG

COMMENT. 1st piece [1st time; co 1, by Charles Dibdin, based on ROSE ET COLAS, by Michel Jean Sedaine]. 3rd piece [1st time; co 1, by Charles Dibdin, based on LES FEMMES VENGÉES, by Michel Jean Sedaine]: With new Scenery [*Public Advertiser*, 19 Sept.: by Richards] and Decorations. Both the Musical Pieces, with new Overtures, composed by Dibdin. Books of the new Musical Pieces to be had at the Theatre.

Places for the Boxes to be taken of Brandon (only) at the Stage Door. No Money to be taken at the Stage Door, nor any Money to be returned after the Curtain is drawn up. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:15. To begin at 6:15 [see 21 Sept.]. *Public Advertiser*, 18 Sept.: This Afternoon at Three will be published ROSE AND COLIN and THE WIVES REVENGED (each 6d.).

"At this season of the year the little company upon the *Ton*, who are in town, seldom rise from the table till after the beginning of the play; in order, therefore, to obviate the disturbance that the *fracas* in the boxes usually makes towards the close of the first act, or the beginning of the second, this comic opera [ROSE AND COLIN] was prefaced. It at the same time affords these late comers an opportunity of seeing the play [i.e. the mainpiece] complete" (*Town and Country Magazine*, Sept. 1778, p. 453).

THE PROVOKED HUSBAND. Lord Townly - Digges; Manly - Usher; Count Bassett - Taylor; Squire Richard - Everard; John Moody - Massey; James - Davis; Poundage - Brownsmit; Constable - Summers; Sir Francis Wronghead - Blissett // Lady Grace - Mrs Hitchcock; Lady Wronghead - Mrs Standen; Miss Jenny - A Young Lady (5th appearance on any stage [unidentified]); Mrs Motherly - Mrs Everard; Trusty - Mrs [W.] Palmer; Lady Townly - Miss Farren. Also PIETY IN PATTENS. Butler - Usher; The Squire - Everard // Mrs Candy - Mrs W. Palmer; Polly Pattens - Mrs Jewell.

HAY

COMMENT. By Permission [of the Lord Chamberlain]. Benefit for Mrs Jewell. The out-standing Tickets of Jewell's, for September the 2d, will be admitted.

HAMLET. Hamlet - Henderson; King - Packer; Horatio - Farren; Polonius - Baddeley; Laertes - Aickin; Rosencraus - Davies; Guildenstern - Lamash; Marcellus - Wrighten; Player King - Chambers; Lucianus - Waldron; Messenger - Wright; Bernardo - Griffiths; Francisco - Norris; Ghost - Palmer // Queen - Mrs Hopkins; Player Queen - Mrs Johnston [*Public Advertiser*: Mrs Colles]; Ophelia - Mrs Robinson. Also THE IRISH WIDOW. Whittle - Parsons; Sir Patrick O'Neale - Moody; Nephew - Davies; Bates - Baddeley; Thomas - Burton; Kecksey - Dodd // Widow Brady (with an *Epilogue Song*) - Miss Walpole. DANCING. End of Act 1 of afterpiece the *Minuet de la Cour* with the *Allemande* by the Miss Stagelidoirs.

Saturday 19  
DL

COMMENT. Mainpiece: With alterations [by David Garrick]. Receipts: £157 14s. 6d. (119/16/0; 37/14/0; 0/4/6).

ROSE AND COLIN. As 18 Sept. Also KING HENRY THE FIFTH. Henry - [W.] Smith (of DL); Archbishop of Canterbury - Hull; Exeter - L'Estrange; Capt. Jamy - Dunstall; Capt. Fluellen - Wilson; Pistol - Quick; King of France - Fearon; Dauphin - Whitfield; High Constable - Clarke // Queen of France - Mrs Poussin; Hostess - Mrs Pitt; Catherine - Mrs Mattocks. Also THE WIVES REVENGED. As 18 Sept.

Monday 21  
CG

DANCING. End of mainpiece *The Shepherd's Wedding* by Harris and Miss Matthews.

COMMENT. The Doors to be opened at 5:30. To begin at 6:30 [see 19 Oct.].

- Tuesday 22*    **DL**    THE FIRST PART OF KING HENRY THE FOURTH. Hotspur - Smith; King Henry - Bensley; Worcester - Aickin; Sir Richard Vernon - Farren; Northumberland - Packer; Sir W. Blunt - Fawcett; Prince John - Lamash; Westmoreland - Wrighten; Douglas - Chaplin; Poins - R. Palmer; Carriers - Moody, Parsons; Francis - Waldron; Bardolph - Wright; Prince of Wales - Palmer; Falstaff - Henderson // Hostess - Mrs Bradshaw; Lady Piercy - Mrs Cuyler. Also COMUS. As 17 Sept.  
*DANCING.* End of Act II of mainpiece, as 19 Sept.  
*SINGING.* As 17 Sept.  
 COMMENT. Receipts: £170 3s. (135/0; 35/1; 0/2).
- Wednesday 23*    **CG**    ROSE AND COLIN. As 18 Sept. Also THE SUSPICIOUS HUSBAND. Ranger - Lewis; Strictland - Clarke; Jack Meggot - Lee Lewes; Bellamy - Whitfield; Tester - Wewitzer; Frankly - Wroughton // Mrs Strictland - Mrs Mattocks; Jacintha - Mrs Lessingham; Lucetta - Mrs Green; Clarinda - Miss Farren (1st appearance on this stage). Also THE WIVES REVENGED. As 18 Sept.  
*DANCING.* As 21 Sept.  
 COMMENT. [Miss Farren was from the HAY. And see DL, 8 Oct.]
- Thursday 24*    **DL**    MACBETH. Macbeth - Smith; Macduff - Brereton; Duncan - Chambers; Ross - Aickin; Malcolm - Davies; Banquo - Packer; Lenox - Norris; Donalbain - R. Palmer; Captain - Wrighten; Angus - Chaplin; Seward - Hurst; Doctor - Wright; Seyton - Griffiths; Hecate - Bannister; Witches - Parsons, Moody, Baddeley // Lady Macduff - Miss Sherry; Lady Macbeth - Miss Younge. Also COMUS. As 17 Sept.  
*SINGING.* Mainpiece: With the original Music composed by Matthew Locke, with full Chorusses and Additional Accompaniments, by Bannister, Gaudry, Legg, Chaplin, Fawcett, Carpenter, Holcroft, Philimore, Kenny // Miss Simson, Miss Abrams, Mrs Love, Mrs Davenett, Mrs Smith, Miss Kirby, Mrs Gaudry, Miss Collett. Afterpiece: as 17 Sept.  
 COMMENT. Receipts: £153 11s. 6d. (115/13/0; 37/12/0; 0/6/6) (orders and free: £32 17s.).
- Friday 25*    **CG**    ROSE AND COLIN. As 18 Sept. Also THE PROVOK'D WIFE. Sir John Brute - Digges (1st appearance on this stage); Heartfree - Aickin; Col. Bully (with a song) - Mattocks; Razor - Brunsdon; Ld. Rake - Robson; Constant - Wroughton // Lady Fanciful - Mrs Mattocks; Belinda - Miss Leeson; Mademoiselle - Mrs Lessingham; Lady Brute (1st time) - Mrs Jackson. Also THE WIVES REVENGED. As 18 Sept.  
*DANCING.* End of mainpiece *The Merry Sailors* by Aldridge, &c.  
 COMMENT. [Digges was from the HAY.]
- Saturday 26*    **DL**    AS YOU LIKE IT. Touchstone - King; Orlando - Brereton; Duke Senior - Hurst; Duke Frederick - Chaplin; Oliver - Packer; Amiens (with songs) - Davies; Corin - Waldron; Jaques de Bois - Lamash; Silvius - R. Palmer; William - Burton; Le Beau - Philimore; Charles - Wrighten; Adam - Moody; Jaques - Palmer // Celia - Mrs Sharp; Phoebe - Miss Kirby; Audrey - Mrs Bradshaw; Rosalind - Miss Younge. Also COMUS. As 17 Sept.  
*DANCING.* End of Act I of mainpiece comic dance, *The Cow-keeper*, by Master Mills and Miss Grimaldi.  
*SINGING.* In Act v of mainpiece *song* by Miss Abrams. Afterpiece: as 17 Sept.  
 COMMENT. Paid Smith 1 night extra playing at Covent Garden [on 21 Sept.]. £2 12s. 6d.; Lampmen £4 10s.; Supernumeraries £5 5s. [Afterpiece in place of THE PADLOCK, announced on playbill of 24 Sept.] Receipts: £148 2s. 6d. (111/6/0; 36/12/0; 0/4/6).

**KING LEAR.** King Lear – Digges; Gloster – Hull; Bastard – Aickin; Kent – Clarke; Albany – L'Estrange; Cornwall – Thompson; Gentleman Usher – Brunsdon; Burgundy – Robson; Edgar – Lewis // Goneril (1st time) – Miss Platt; Regan – Miss Ambrose; Arante – Miss Green; Cordelia – Miss Younge (of DL). Also **POOR VULCAN!** Characters by Quick, Mattocks, Reinhold, Robson, Leoni // Mrs Morton, Miss Brown. [Cast from text (G. Kearsly, 1778): Vulcan and Crump – Quick; Jupiter and Stud – Mattocks; Mars and Pike – Reinhold; Apollo and Wiseman – Robson; Adonis and Joe – Leoni // Grace – Miss Dayes [i.e. later Mrs Morton]; Venus and Maudlin – Miss Brown [all the characters, except Grace, are alternately Gods and mortals].]

COMMENT. Books of the Burletta to be had at the Theatre.

Monday 28  
CG

**THE SECOND PART OF KING HENRY THE FOURTH.** Falstaff – Henderson; King Henry – Bensley; Prince of Wales – Palmer; Chief Justice – Aickin; Archbishop of York – Packer; Prince John – Lamash; Gloster – Mrs Colles; Clarence – Miss Collett; Westmoreland – Farren; Mowbray – Hurst; Hastings – Wrighten; Justice Silence – Parsons; Pistol – Baddeley; Poins – R. Palmer; Bardolph – Wright; Davy – Waldron; Page – Master Pulley; Justice Shallow – Yates // Hostess – Mrs Bradshaw; Doll Tearsheet – Mrs Davies. Also **THE PADLOCK.** Leander – Vernon; Don Diego – Bannister; Mungo – Quick (of CG) // Ursula – Mrs Love; Leonora – Miss Brown (of CG).

**DANCING.** End of Act IV of mainpiece *The Irish Fair* by the Miss Stageloirs, &c.

COMMENT. Receipts: £157 4s. 6d. (122/18/0; 34/6/6; 0/0/0).

Tuesday 29  
DL

**THE WIVES REVENGED.** As 18 Sept. Also **THE PROVOK'D HUSBAND.** Lord Townly – Digges; Manly – Clarke; Squire Richard – Wewitzer; J. Moody – Dunstall; Count Basset – Lee Lewes; Sir F. Wronghead (1st time) – Wilson // Lady Grace – Mrs Lessingham; Lady Wronghead – Mrs Pitt; Miss Jenny (with a song) – Mrs Wilson; Lady Townly – Miss Farren. Also **ROSE AND COLIN.** As 18 Sept.

**DANCING.** As 25 Sept.

Wednesday 30  
CG

## October 1778

**THE BATTLE OF HASTINGS.** Edgar Atheling – Henderson; Earl Edwin – Palmer; Earl Waltheof – Brereton; Earl of Northumberland – Aickin; Earl of Mercia – Norris; Siffric – R. Palmer; Raymond – Wrighten; Reginald – Chaplin; Duncan – Chambers; Harold – Bensley // Matilda – Miss Younge; Sabina – Mrs Colles; Edwina – Mrs Yates. Also **HARLEQUIN'S INVASION.** Harlequin – Wright; Mercury – Davies; Snip – Parsons; Simon – Moody; Gasconade – Baddeley; Corporal Bounce – Carpenter; Abram – Waldron; Justice – Wrighten; Forge – Griffiths; Bogg – Holcroft; Taffy – Burton // Old Woman – Mr Davies [i.e. doubled Mercury]; Mrs Snip – Mrs Bradshaw; Sukey Chitterlin – Mrs Davies; Dolly Snip – Miss Pope.

COMMENT. Account-Book, 22 Sept.: Paid Renters' Interest £8 [this paid daily]. Receipts: £158 2s. (129/17; 26/16; 1/9).

Thursday 1  
DL

**ANNETTE AND LUBIN.** Characters by Mrs Farrell, Wilson, Fearon // Miss Brown. [Cast from text (G. Kearsly, 1778): Lubin – Mrs Farrell; Bailiff – Wilson; Lord of the Manor – Fearon // Annette – Miss Brown.] Also **THE BUSY BODY.** Marplot – Lewis; Sir George Airy – Wroughton; Charles – Whitfield; Sir Jealous

Friday 2  
CG

- Friday 2*  
CG      Traffic – Dunstall; Sir Francis Gripe – Quick; Whisper – Cushing // Scentwell – Mrs Poussin; Isabinda – Mrs Lessingham; Patch – Mrs Pitt; Miranda – Mrs Mattocks. Also CROSS PURPOSES. Grub – Wilson; Chapeau – Lee Lewes; George Bevil – Whitfield; Consol – Jones; Robin – Wewitzer; H. Bevil – Booth; F. Bevil – Thompson // Emily – Miss Ambrose; Mrs Grub – Mrs Green.  
 COMMENT. 1st piece [1st time; CO 1, by Charles Dibdin, based on ANNETTE ET LUBIN, by Charles Simon Favart and Jean Baptiste Lourdet de Santerre. Music by the author]. Books of the new Musical Piece to be had at the Theatre. *Public Advertiser*, 2 Oct.: This Afternoon at Four is published ANNETTE AND LUBIN (6d.).
- Saturday 3*  
DL      A SCHOOL FOR FATHERS. Lionel – Webster; Col. Oldboy – Parsons; Sir John Flowerdale – Aickin; Jenkins – Bannister; Harman – Davies; Jessamy – Dodd // Diana – Mrs Wrighten; Lady Mary Oldboy – Mrs Hopkins; Jenny – Mrs Davies; Clarissa – Mrs Baddeley. Also THE LYAR. Young Wilding – Palmer; Old Wilding – Chambers; Sir James Elliot – Davies; Papillion – Burton // Miss Godfrey – Mrs Colles; Kitty – Mrs Johnston; Miss Grantham – Mrs Davies.  
 DANCING. End of mainpiece dance (composed by Zuchelli), *The Strength of Love*, by Sg and Sga Zuchelli (1st appearance on this stage), Henry, Sga Crespi. [On 8 Oct. this was entitled *The Power of Love*, on 13 Oct. and thereafter *The Force of Love*.]  
 COMMENT. [The ballet had 1st been performed at King's, 7 Dec. 1776. Sg and Sga Zuchelli were from King's.] Receipts: £160 14s. (125/13; 34/5; 0/16).
- Monday 5*  
CG      ANNETTE AND LUBIN. As 2 Oct. Also KING RICHARD THE THIRD. King Richard – Henderson (of DL); King Henry – Clarke; Richmond – Wroughton; Buckingham – Hull; Stanley – Fearon; Tressel – A Gentleman (1st appearance on any stage [Burghall]); Prince Edward – Miss Morris; Duke of York – Mast. Pulley; Norfolk – Booth; Lieutenant – L'Estrange // Duchess of York – Miss Platt; Lady Ann – Mrs Jackson; Queen – Mrs Mattocks. Also POLLY HONEY-COMBE. Mr Honeycombe – Quick; Scribble – Lee Lewes; Ledger – Booth // Mrs Honeycombe – Mrs Pitt; Nurse – Mrs Poussin; Polly Honeycombe – Mrs Wilson.  
 COMMENT. [Burghall is identified by MS annotation on BM playbill.]
- Tuesday 6*  
DL      THE SCHOOL FOR SCANDAL. Sir Peter Teazle – King; Sir Oliver Surface – Yates; Joseph Surface – Palmer; Sir Benjamin Backbite – Dodd; Crabtree – Parsons; Rowley – Aickin; Moses – Baddeley; Snake – Packer; Careless – Farren; Trip – Lamash; Charles – Smith // Mrs Candour – Miss Pope; Maria – Mrs Brereton; Lady Sneerwell – Miss Sherry; Lady Teazle – Mrs Abington. Also THE QUAKER. Lubin – Vernon; Solomon – Parsons; Easy – Wrighten; Steady – Bannister // Gillian – Miss Walpole; Cicely – Mrs Love; Floretta – Mrs Wrighten.  
 SINGING. In Act III of mainpiece song by Vernon.  
 COMMENT. Afterpiece: The Music composed by Dibdin. Receipts: £281 5s. 6d. (265/19/0; 15/3/0; 0/3/6).
- Wednesday 7*  
CG      ANNETTE AND LUBIN. As 2 Oct. Also A BOLD STROKE FOR A WIFE. Col. Feignwell (1st time) – Lee Lewes; Obadiah Prim – Wilson; Sir Philip Modelove-Booth; Periwinkle – Quick; Tradelove – Dunstall; Freeman – Whitfield; Sackbut – Fearon; Simon Pure – Wewitzer // Mrs Prim – Mrs Pitt; Mask'd Lady – Mrs Willems; Ann Lovely – Mrs Mattocks. Also THE WIVES REVENGED. As 18 Sept.  
 DANCING. As 21 Sept.  
 COMMENT. Mainpiece: Not acted these 4 years.

**THE WEST INDIAN.** Belcour - King; Stockwell - Aickin; Major O'Flaherty - Moody; Captain Dudley - Packer; Charles Dudley - Brereton; Fulmer - Baddeley; Varland - Parsons // Lady Rusport - Mrs Hopkins; Louisa Dudley (1st time) - Mrs Brereton; Housekeeper - Mrs Bradshaw; Lucy - Mrs Love; Mrs Fulmer - Miss Sherry; Charlotte Rusport - Miss Farren (1st appearance on this stage). Also **QUEEN MAB.** Harlequin - Wright; Pantaloons - Grimaldi; Clod - Carpenter; Silvio - Burton; Meagre - R. Palmer; Fat Cook - Griffiths; Watchman - Holcroft; Farmer - Chaplin // Queen Mab - Miss Abrams; Columbine - Miss Collett.

**DANCING.** End of Act II of mainpiece *The Power of Love*, as 3 Oct.

**COMMENT.** Mainpiece: Not acted these 2 years. Afterpiece: With Alterations and Additions; to conclude with a grand View of Greenwich Hospital, designed by De Loutherbourg. [This was included in all subsequent performances. Miss Farren was from the HAY. And see CG, 23 Sept.] Receipts: £190 4s. (161/6; 28/14; 0/4).

**ANNETTE AND LUBIN.** As 2 Oct. Also **ALL IN THE WRONG.** Sir John Restless - Lee Lewes; Sir William Belmont - L'Estrange; Young Belmont - Whitfield; Mr Blandford - Fearon; Robert - Booth; Brush - Wewitzer; Beverly - Lewis // Lady Restless - Mrs Mattocks; Clarissa - Mrs Morton; Tippet - Mrs Whitfield; Marmalet - Mrs Willem; Tattle - Mrs Pitt; Belinda (1st time) - Miss Farren. Also **THE OLD MAID.** Clerimont - Wroughton; Capt. Cape - Dunstall; Harlow - Whitfield // Mrs Harlow - Mrs Lessingham; Miss Harlow - Mrs Green.

**DANCING.** As 25 Sept.

Thursday 8  
DL

**THE SCHOOL FOR SCANDAL.** As 6 Oct. Also **THE DESERTER.** Henry - Vernon; Russet - Bannister; Simkin - Carpenter; Flint - Wright; Skirmish - Parsons // Jenny - Mrs Wrighten; Margaret - Mrs Love; Louisa - Miss Collett. **SINGING.** As 6 Oct.

Saturday 10  
DL

**COMMENT.** Receipts: £262 14s. (237/18/0; 24/4/6; 0/11/6).

**ANNETTE AND LUBIN.** As 2 Oct. Also **HAMLET.** Hamlet - Reddish (1st appearance on this stage); King - Clarke; Ghost - Aickin; Horatio - Hull; Laertes - Whitfield; Ostrick - Lee Lewes; Polonius - Quick; Grave-Diggers - Dunstall, Jones // Queen - Mrs Jackson; Ophelia - Mrs Mattocks. Also **THE WIVES REVENGED.** As 18 Sept.

**COMMENT.** [Reddish was from DL.]

Monday 12  
CG

**LOVE FOR LOVE.** Valentine - Henderson; Sir Sampson Legend - Moody; Scandal - Bensley; Foresight - Parsons; Ben - Yates; Jeremy - Baddeley; Trapland - Waldron; Tattle - King // Angelica - Miss Younge; Mrs Frail - Miss Pope; Mrs Foresight - Miss Sherry; Miss Prue - Mrs Abington. Also **SELIMA AND AZOR.** Azor - Vernon; Ali - Dodd; Scander - Bannister // Fatima - Miss Collett; Liesbia - Miss Abrams; Selima - Mrs Baddeley.

**DANCING.** End of mainpiece *The Force of Love*, as 3 Oct.

**COMMENT.** Receipts: £219 16s. 6d. (187/9/0; 32/0/6; 0/7/0).

Tuesday 13  
DL

**KNOW YOUR OWN MIND.** Millamour - Lewis; Malvil - Wroughton; Bygrove - Aickin; Sir Harry Lizard - Whitfield; Sir John - Fearon; Capt. Bygrove - Booth; Dashwou'd - Lee Lewes // Miss Neville - Miss Leeson; Mrs Bromley - Mrs Jackson; Lady Jane - Mrs Morton; La Rouge - Miss Ambrose; Lady Bell - Mrs Mattocks. Also **THE MEDLEY;** or, Harlequin At-All. Principal Characters by Garland, Rayner, Delpini, Messink, Cushing, Thompson, Stevens, Ledger, Brunsdon, Wewitzer, Jones, Mahon, Baker, Painter, [R.] Smith // Miss Matthews, Miss Ross, Mrs White, Sga Tinte.

Wednesday 14  
CG

- Wednesday 14* CG **DANCING.** Afterpiece: The *dances* by Aldridge, Dagueville, Miss Valois. [These were danced, as here assigned, in all subsequent performances.]  
**COMMENT.** [Mainpiece in place of THE RECRUITING OFFICER, announced on playbill of 12 Oct.] Afterpiece [1st time; p 2(?), by James Messink. MS not in Larpent; synopsis of action in *London Chronicle*, 15 Oct.]: The Scenes partly new and partly compiled from Rich's Pantomimes [i.e. THE RAPE OF PROSERPINE, PERSEUS AND ANDROMEDA, APOLLO AND DAPHNE, all three written by Lewis Theobald (*Morning Chronicle*, 15 Oct.)]. The new Music by Dibdin. The new Scenes painted by Carver.
- Thursday 15* DL **BRAGANZA.** Velasquez – Smith; Almada – Aickin; Ribiro – Palmer; Mendoza – Farren; Lemos – Chaplin; Corea – Hurst; Roderic – Wright; Mello – R. Palmer; Pizarro – Davies; Ramirez – Packer; Antonio – Wrighten; Ferdinand – Griffiths; Duke of Braganza – Brereton // Ines – Mrs Johnston; Dutchess of Braganza – Mrs Yates. Also THE CAMP. Principal Characters by Webster, Moody, Parsons, Bannister, Baddeley, Carpenter, Wrighten, Burton, Fawcett, Dodd, &c. // Mrs Robinson, Mrs Cuyler, Miss Farren, Mrs Love, Mrs Bradshaw, Mrs Booth, Miss Kirby, Mrs Wrighten, Miss Walpole, &c. *Prologue* spoken by Palmer. [This was spoken, as here assigned, at the first 46 performances, except on 9, 10, 17, 18 Nov. (see 9 Feb. 1779).] [Cast from *Morning Chronicle*, 16 Oct.: Corporal [later called William] – Webster; O'Daub – Moody; Gage – Parsons; Serjeant – Bannister; Mons Bluard – Baddeley; Recruits – Carpenter, Fawcett, Holcroft, Chaplin; Countrymen – Wrighten, Burton, Waldron; Sir Charles Plume [later called Sir Harry Bouquet] – Dodd; Commander-in-Chief at the Camp – Farren; Officers of Regiments – R. Palmer, Lamash, Kenny // Lady Plume – Mrs Robinson; Lady Gorget – Mrs Cuyler; Lady Sash – Miss Farren; Countrywomen – Mrs Love, Mrs Bradshaw, Mrs Booth, Miss Kirby; Nell – Mrs Wrighten; Nancy – Miss Walpole.]  
**COMMENT.** Afterpiece [1st time; M.ENT 2, by Richard Brinsley Sheridan (also attributed to Richard Tickell). Prologue by Richard Tickell (*London Chronicle*, 23 Oct.). Text 1st published probably by T. Lowndes, 1795]: To conclude with a perspective Representation of the Grand Camp at Cox-Heath [near Maidstone, Kent, where a military encampment had been in existence for several months], from a View taken by De Loutherbourg and executed under his direction. [This was included in all subsequent performances.] With a New Overture and other Music [by Thomas Linley Sen.]. New Scenery, Dresses and Decorations. Account-Book, 16 Oct.: Paid Supernumeraries & Soldiers for Camp £35 ss. 6d. Receipts: £266 os. 6d. (258/16/0; 6/18/0; 0/6/0).
- CG **THE RECRUITING OFFICER.** Capt. Plume – Lewis; Justice Ballance – Hull; Worthy – Whitfield; Serjeant Kite – Fearon; Bullock – Dunstall; Recruits – Quick, Jones; Capt. Brazen – Lee Lewes // Melinda – Miss Ambrose; Rose – Mrs Morton; Lucy – Mrs Pitt; Sylvia – Mrs Lessingham. Also THE MEDLEY. As 14 Oct.
- Friday 16* DL **HAMLET.** As 19 Sept., but Horatio (1st time) – Davies; Rosencraus – R. Palmer; Player King – Hurst; Bernardo – Philimore. Also THE CAMP. As 15 Oct.  
**COMMENT.** [Mainpiece in place of ROMEO AND JULIET, announced on playbill of 15 Oct.] The Doors to be opened at 5:15. To begin at 6:15 [see 7 May 1779]. Receipts: £224 7s. 6d. (190/17/0; 33/2/6; 0/8/0).
- CG **KING HENRY THE EIGHTH.** King Henry – Clarke; Buckingham – Wroughton; Cranmer – Hull; Lord Chamberlain – Lee Lewes; Cromwell – Farren; Gardiner – Wilson; Lord Sands – Quick; Norfolk – Peile; Suffolk – Booth; Abergavenny – [R.] Smith; Cardinal Wolsey – Digges // Anne Bullen – Mrs Morton; Patience (with a song) – Mrs Farrell; Queen Catherine – Miss Younge (of DL). Also THE MEDLEY. As 14 Oct.

DANCING. In Act I of mainpiece The Banquet, with <i>Dancing</i> by Dagueville, Sga Tinte, &c.	Friday 16 CG
COMMENT. In Act IV of mainpiece the Procession from the Abbey at the Coronation of Anne Bullen. [Abergavenny is not listed in playbill, but is referred to in review of the performance in <i>Morning Chronicle</i> , 28 Oct.]	
THE MERCHANT OF VENICE. Shylock - Henderson; Antonio - Bensley; Gratiano - Dodd; Lorenzo (with song) - Vernon; Launcelot - Parsons; Duke - Packer; Bassanio - Palmer // Jessica (with a song) - Mrs Morton (of CG); Nerissa - Mrs Davies; Portia - Miss Younge. Also THE CAMP. As 15 Oct.	Saturday 17 DL
DANCING. End of Act III of mainpiece <i>The Force of Love</i> , as 3 Oct.	
COMMENT. Paid a suit of Gold Embroidered Mens Cloaths £22 1s. Receipts: £225 12s. (193/8; 31/15; 0/9).	
THE BEGGAR'S OPERA. Macheath - Mrs Farrell; Peachum - Wilson; Lockit - Dunstall; Filch - Wewitzer; Mat o' the Mint - Baker // Lucy (1st time) - Miss Weller; Diana Trapes - Mrs White; Mrs Peachum - Mrs Pitt; Mrs Slammekin - Mrs Green; Polly - Miss Brown. Also THE MEDLEY. As 14 Oct.	CG
DANCING. In Act III of mainpiece a <i>bournpipe</i> by Miss Matthews.	
THE WAY OF THE WORLD. Mirabell - Smith; Fainall - Bensley; Sir Wilful Witwou'd - Yates; Petulant - Baddeley; Waitwell - Parsons; Witwou'd - King // Lady Wishfor't - Mrs Hopkins; Marwood - Miss Sherry; Mrs Fainall - Mrs Sharp; Foible - Miss Pope; Mincing - Miss Collett; Millimant - Mrs Abington. Also THE CAMP. As 15 Oct.	Monday 19 DL
COMMENT. Receipts: £251 7s. 6d. (230/10/0; 19/13/6; 1/4/0).	
KING LEAR. As 28 Sept. Also THE MEDLEY. As 14 Oct.	CG
COMMENT. The Doors to be opened at 5:15. To begin at 6:15 [see 27 Oct.].	
MEASURE FOR MEASURE. Duke - Smith; Angelo - Palmer; Claudio - Brereton; Escalus - Aickin; Clown - Parsons; Provost - Davies; Elbow - Wright; Fryar Peter - Chambers; Barnardine - Brighten; Abhorson - Carpenter; Lucio - King // Mariana - Mrs Sharp; Juliet - Mrs Colles; Francisca - Mrs Johnston; Mrs Over-done - Mrs Bradshaw; Isabella - Mrs Yates. Also THE CAMP. As 15 Oct.	Tuesday 20 DL
COMMENT. Receipts: £226 18s. 6d. (197/0/0; 29/8/0; 0/10/6).	
THE CLANDESTINE MARRIAGE. Lord Ogleby - King; Sterling - Parsons; Sir John Melvil - Bensley; Lovewell - Brereton; Serjeant Flower - Brighten; Traverse - Hurst; Trueman - Norris; Canton - Baddeley; Brush - Palmer // Miss Sterling - Miss Pope; Fanny - Mrs Baddeley; Chambermaid - Mrs Davies; Betty - Mrs Love; Mrs Heidelberg - Mrs Hopkins. Also THE CAMP. As 15 Oct.	Wednesday 21 DL
COMMENT. Receipts: £218 10s. 6d. (194/14/0; 23/5/0; 0/11/6).	
THE WIVES REVENGED. As 18 Sept. Also THE TWIN RIVALS. Elder Wou'dbe - Wroughton; Young Wou'dbe - Lee Lewes; Richmore - Whitfield; Teague - Egan; Alderman - Dunstall; Fairbank - Fearon; Clearaccount - L'Estrange; Poet - Jones; Subtleman - Wewitzer; Balderdash - Booth; Trueman - Lewis // Constance - Mrs Jackson; Mrs Clearaccount - Mrs Poussin; Mrs Midnight - Mrs Pitt; Aurelia - A Young Lady (1st appearance on any stage [Miss Smith]). Also ANNETTE AND LUBIN. As 2 Oct.	CG
COMMENT. Mainpiece: Not acted these 9 years. [Miss Smith is identified by MS annotation on Kemble playbill.]	

- Tbursday 22*  
DL      THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE WATERMAN. Tugg – Bannister; Bundle – Davies; Robin – Lamash // Wilhelmina – Miss Simson; Mrs Bundle – Mrs Wrighten.  
*DANCING.* As 13 Oct.  
*SINGING.* As 6 Oct.  
 COMMENT. Afterpiece: To conclude with a grand Representation of a Regatta. Receipts: £206 5s. (190/2; 16/3; 0/0).
- CG      CARACTACUS. Caractacus – Digges (1st appearance in that character); Arviragus – Lewis; Elidurus – Wroughton; Vellinus – Whitfield; Aulus Didius – Peile; Modred – Aickin; Chief Bard – Hull; Bards – L'Estrange, Fearon // Evelina – Miss Farren (1st appearance in that character). Principal Vocal Parts by Leoni, Reinhold, Mrs Farrell. Also THE NORWOOD GYPSIES. Principal Characters by Garland, Rayner, Delpini, Messink // Miss Matthews, Miss Cranfield, Mrs Morton, Sga Tinte. [For parts see 6 May 1780.]  
*DANCING.* In afterpiece, by Dagueville, Langrish, Miss Lings, Miss Valois. [These were the same in all subsequent performances.]  
 COMMENT. Afterpiece: The Scenery, Machinery, &c. painted by Carver, Greenwood and Garvey. The Overture and the rest of the Music composed by Fisher. Books of the Songs to be had at the Theatre.
- Friday 23*  
DL      THE EARL OF WARWICK. Earl of Warwick – Smith; Earl of Suffolk – Packer; Earl of Pembroke – Aickin; Earl of Buckingham – Fawcett; King Edward – Palmer // Lady Elizabeth Gray – Mrs Baddeley; Lady Clifford – Mrs Johnston; Margaret of Anjou – Mrs Yates. Also THE CAMP. As 15 Oct.  
 COMMENT. Mainpiece: Not acted these 4 years [acted 6 Feb. 1776]. Receipts: £216 6s. (191/2/0; 21/2/6; 4/1/6).
- CG      THE DUENNA. Ferdinand – Mattocks; Isaac – Quick; Jerome – Wilson; Lopez – Wewitzer; Father Paul – Mahon; Carlos – Leoni; Antonio – Vernon (of DL) // Clara – Miss Brown; Louisa – Mrs Mattocks; The Duenna – Mrs Green. Also THE APPRENTICE. Dick – Lewis; Wingate – Dunstall; Simon – Cushing; Gargle – Thompson // Charlotte – Mrs Morton.  
*DANCING.* End of mainpiece *La Soirée à la Mode* by Dagueville, Mast. Holland, Harris, Sga Tinte.
- Saturday 24*  
DL      THE SECOND PART OF KING HENRY IV. As 29 Sept. Also THE CAMP. As 15 Oct.  
*DANCING.* End of Act IV of mainpiece *The Force of Love*, as 3 Oct.  
 COMMENT. TWELFTH NIGHT [announced on playbill of 23 Oct.] is obliged to be deferred on account of Miss Younge's sudden Illness. Receipts: £209 16s. 6d. (178/14/0; 30/14/6; 0/8/0).
- CG      ROSE AND COLIN. As 18 Sept. Also CYMBELINE. Posthumus – Brereton [of DL]; Cloten – Lee Lewes; Cymbeline – L'Estrange; Pisanio – Hull; Bellarius – Clarke; Guiderius – Wroughton; Arviragus – Whitfield; Caius Lucius – Fearon; Philario – Booth; Iachimo – [W.] Smith (of DL) // Queen – Mrs Jackson; Imogen – Mrs Crawford (late Mrs Barry) (1st appearance in that character [at this theatre]). Also THE DUTIFUL DECEPTION. Sir Oliver Beaufort – Wilson; Young Beaufort – Whitfield; Harrison – Lee Lewes // Betty – Mrs Morton; Clarissa – Mrs Whitfield.  
*DANCING.* End of Act III of mainpiece, as 21 Sept.  
*SINGING.* In Act II of mainpiece a Masquerade Scene, with Singing by Mrs Morton.  
 COMMENT. Mainpiece: Not acted these 4 years. [The playbill assigns Posthumus to Reddish, but "On Saturday afternoon, at four o'Clock, Notice was sent of the extreme illness of Reddish; and Lewis (on Application) finding

it impossible to attempt the Character of Posthumus at that very short Notice (not having performed it for some Seasons) it was obligingly undertaken by Brereton of Drury-Lane Theatre" (*Public Advertiser*, 26 Oct.). Mrs Crawford, as Mrs Barry, had 1st acted Imogen at DL, 1 Dec. 1770.]

Saturday 24  
CG

**KING RICHARD THE THIRD.** King Richard - Smith; Richmond - Palmer; Buckingham - Aickin; Tressel - Davies; Lord Stanley - Chaplin; Norfolk - Hurst; Catesby - Packer; Ratcliffe - Wright; Lieutenant - R. Palmer; Prince Edward - Miss Field; Duke of York - Master Pulley; King Henry - Bensley // Lady Anne - Mrs Robinson; Dutchess of York - Mrs Johnston; Queen - Mrs Hopkins. Also **THE CAMP.** As 15 Oct.

Monday 26  
DL

COMMENT. Receipts: £224 6s. 6d. (198/0/0; 25/11/6; 0/15/0).

**ROMEO AND JULIET.** Romeo - Wroughton; Capulet - Clarke; Friar Lawrence - Hull; Benvolio - Booth; Paris - Whitfield; Prince - Fearon; Balthasar - Robson; Tibalt - L'Estrange; Montague - Baker; Peter - Jones; Apothecary - Stevens; Mercutio - Lewis // Lady Capulet - Mrs Poussin; Nurse - Mrs Pitt; Juliet - Mrs Jackson. Also **THE MEDLEY.** As 14 Oct.

CG

**DANCING.** In Act I of mainpiece a Masquerade Scene incident to the play, and a *Mimuet* by Dumay and Mrs Jackson.

**SINGING.** End of Act IV of mainpiece the Funeral Procession of Juliet, with the *Solemn Dirge*. Vocal Parts by Mattocks, Reinhold, Baker // Miss Brown, Mrs Morton, Miss Valois, Mrs Willems, &c.

**ISABELLA; or, The Fatal Marriage.** Biron - Smith; Count Baldwin (1st time) - Packer; Carlos - Aickin; Belford - Chaplin; Sampson - Wrighten; Child - Master Pulley; Villeroy - Palmer // Nurse - Mrs Johnston; Isabella - Mrs Yates. Also **THE CAMP.** As 15 Oct.

Tuesday 27  
DL

**DANCING.** As 22 Sept.

**SINGING.** In Act III of mainpiece an Epithalamium, with *Singing* by Miss Collett and Miss Abrams.

COMMENT. Mainpiece: Not acted these 2 years. Receipts: £220 15s. 6d. (193/9/0; 26/15/0; 0/11/6).

**THE MAID OF THE MILL.** Lord Aimworth - Mattocks; Sir Harry Sycamore - Wilson; Giles - Reinhold; Mervin - Mahon; Fairfield - Hull; Ralph - Quick // Fanny - Miss Brown; Lady Sycamore - Mrs Pitt; Theodosia - Mrs Morton; Patty - Mrs Mattocks. Also **THE NORWOOD GYPSIES.** As 22 Oct.

CG

COMMENT. The Doors to be opened at 5:30. To begin at 6:30 [see 2 Nov.]

**EVERY MAN IN HIS HUMOUR.** Kitely - Smith; Old Knowell - Aickin; Young Knowell - Brereton; Wellbred - Farren; Master Stephen - Dodd; Brainworm - Baddeley; Justice Clement - Parsons; Downright - Hurst; Cob - Moody; Master Mathew - Burton; Cash - R. Palmer; Formal - Wright; Captain Bobadil - Henderson // Bridget - Mrs Brereton; Tib - Mrs Bradshaw; Mrs Kitely - Mrs Baddeley. Also **THE CAMP.** As 15 Oct.

Wednesday 28  
DL

COMMENT. Receipts: £209 2s. 6d. (186/10/0; 21/17/0; 0/15/6).

**TANCRED AND SIGISMUNDA.** Tancred - Lewis; Osmond - Clarke; Rhodolpho - L'Estrange; Officer - Thompson; Siffredi - Hull // Laura - Miss Ambrose; Sigismunda - Mrs Crawford. Also **POOR VULCAN!** As 28 Sept.

CG

**DANCING.** As 23 Oct.

COMMENT. Mainpiece: Written by Thomson.

- Tbursday 29*    THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE CAMP. As 15 Oct.,  
DL                but Mrs Baddeley in place of Miss Farren.  
                    SINGING. In Act III of mainpiece *song* by Gaudry.  
                    COMMENT. Receipts: £270 5s. (260/13/0; 9/6/6; 0/5/6).
- CG                THE DUENNA. As 23 Oct. Also THREE WEEKS AFTER MARRIAGE.  
                    Sir Charles Racket - Lewis; Lovelace - Booth; Drugget - Quick; Woodley -  
                    Thompson // Dimity - Mrs Green; Nancy - Mrs Morton; Mrs Drugget - Mrs  
                    Pitt; Lady Racket - Mrs Mattocks.
- Friday 30*     THE FIRST PART OF KING HENRY IV. As 22 Sept., but Sir W. Blunt -  
DL                Hurst. Also THE CAMP. As 29 Oct.  
                    DANCING. As 22 Sept.  
                    COMMENT. [Mainpiece in place of THE CHANCES, announced on playbill  
of 29 Oct.] Receipts: £195 9s. (166/0/0; 29/2/6; 0/6/6).
- CG                ANNETTE AND LUBIN. As 2 Oct. Also THE PROVOK'D HUSBAND. As  
                    30 Sept., but Manly - Hull // Miss Jenny (1st time) - Miss Wood. Also THE  
                    WIVES REVENGED. As 18 Sept.
- Saturday 31*   DL                THE CHANCES. Don John - Henderson; Duke - Packer; Petruchio - Aickin;  
                    Antonio - Parsons; Peter - Burton; Antony - Waldron; Francisco - Wright;  
                    Surgeon - Wrighten; Frederick - Brereton // 1st Constantia - Mrs Baddeley;  
                    Mother - Mrs Hopkins; Landlady - Mrs Bradshaw; Nurse - Mrs Love; Niece -  
                    Miss Kirby; 2nd Constantia - Miss Farren (1st appearance in that character).  
                    Also THE CAMP. As 29 Oct.  
                    COMMENT. Paid De Loutherbourg 1 month £41 13s. 4d. [this paid monthly].  
                    Receipts: £167 17s. (143/13/0; 22/0/6; 2/3/6).
- CG                ROSE AND COLIN. As 18 Sept. Also JANE SHORE. Hastings - Lewis;  
                    Gloster - Clarke; Ratcliff - Robson; Belmour - Hull; Catesby - L'Estrange;  
                    Derby - Thompson; Dumont (1st time) - Wroughton // Jane Shore - Mrs Yates;  
                    Alicia - Mrs Crawford. Also THE WIVES REVENGED. As 18 Sept.  
                    COMMENT. The natural grandeur and commanding air of [Mrs Yates's]  
                    deportment contradicts the whole idea of the part . . . We cannot help thinking  
                    that [the two characters] would be much better play'd throughout, if they were  
                    exchanged; the haughty Alicia would sit much more characteristically on Mrs  
                    Yates, and Mrs Crawford would give a degree of plaintive softness to Jane Shore  
                    which seems to have been intended by the author (*Gazetteer*, 3 Nov.).

## November 1778

- Monday 2*    THE TEMPEST. Prospero - Packer; Stephano - Moody; Trincalo - Baddeley;  
DL                Caliban - Bannister; Gonzalez - Aickin; Alonso - Wrighten; Ferdinand - Vernon //  
                    Miranda - Mrs Cuyler; Ariel - Miss Field. Chorus of Spirits - Gaudry, Legg,  
                    Carpenter, Chaplin, Holcroft, Fawcett, Kenny, Philimore // Miss Abrams, Miss  
                    Collett, Mrs Gaudry, Mrs Love, Mrs Booth, Miss Kirby, Mrs Smith, &c. Also  
                    THE CAMP. As 29 Oct.  
                    DANCING. In Act I of mainpiece a *Dance of Spirits* by Miss Armstrong, &c.; In  
                    Act III a *Dance of Fantastic Spirits*. [These were danced, as here assigned, in both  
                    subsequent performances.] In Act V of mainpiece a *Grand Dance* by Sg and Sga  
                    Zuchelli, Henry, Sga Crespi.  
                    COMMENT. Receipts: £213 2s. (190/2/0; 21/8/6; 1/11/6).

JANE SHORE.	As 31 Oct. Also THE MEDLEY. As 14 Oct. COMMENT. The Doors to be opened at 5:15. To begin at 6:15 [see 6 May 1779].	Monday 2 CG
THE WAY OF THE WORLD.	As 19 Oct. Also THE CAMP. As 29 Oct. COMMENT. Receipts: £201 17s. 6d. (176/0/0; 25/8/6; 0/9/0).	Tuesday 3 DL
THE BUSY BODY.	Probably as 2 Oct. Also THE NORWOOD GYPSIES. As 22 Oct. COMMENT. [As mainpiece the playbill announces CARACTACUS, but it “was not performed last night at Covent Garden theatre, on account of Leoni’s sudden illness. <i>The Busy Body</i> was substituted in its stead” ( <i>Morning Chronicle</i> , 4 Nov.).]	CG
MUCH ADO ABOUT NOTHING.	Benedick – Henderson; Claudio – Brereton; Don Pedro – Packer; Don John – Aickin; Balthazer (with a song) – Vernon; Antonio – Hurst; Borachio – Lamash; Verges – Carpenter; Conrade – Griffiths; Dogberry – Parsons; Town-Clerk – Baddeley; Sexton – Wrighten; Fryar – Wright; Watchmen – Burton, Holcroft; Leonato – Bensley // Hero – Mrs Sharp; Margaret – Mrs Bradshaw; Ursula – Mrs Colles; Beatrice – Miss Pope. Also THE CAMP. As 29 Oct. DANCING. In Act II of mainpiece a Masquerade and <i>Dance</i> , proper to the play; mainpiece to conclude with a <i>Country Dance</i> . [Both these were included in all subsequent performances.] COMMENT. Receipts: £156 15s. (124/14; 29/6; 2/15).	Wednesday 4 DL
TAMERLANE.	Bajazet – [W.] Smith; Moneses – Wroughton; Axalla – Whitfield; Dervise – L’Estrange; Omar – Fearon; Prince of Tanais – Booth; Hali – Robson; Tamerlane – Aickin // Selima – Mrs Jackson; Arpasia – Mrs Crawford. The usual <i>Prologue</i> spoken by Wroughton. Also THE INVASION; or, A Trip to Brightelm- stone. Principal Characters by Quick, Whitfield, Mahon, Wewitzer, Brunsdon, Egan, Lee Lewes // Mrs Pitt, Mrs Morton, Mrs Willems, Mrs Green. [Cast from text (G. Kearsly, 1778): Sir John Evergreen – Quick; Charles Evergreen – Whitfield; Beaufort – Mahon; Drill – Wewitzer; Tattoo – Brunsdon; Roger – Egan; Cameleon – Lee Lewes // Brussels – Mrs Pitt; Emily – Mrs Morton; Maid – Mrs Willems; Lady Catherine Rouge – Mrs Green.] New <i>Prologue</i> spoken by Whitfield. SINGING. In mainpiece <i>To thee, O gentle sleep!</i> by Mrs Farrell. COMMENT. Mainpiece: Not acted these 4 years [acted 6 Nov. 1775. Prologue by Nicholas Rowe]. Afterpiece [1st time; F 2, by Frederick Pilon. Prologue by the author ( <i>Public Advertiser</i> , 5 Nov.). In speaking a line in the Prologue that won applause Whitfield waved his hat so vehemently that he “dislocated a Bone in his Arm. He went to the side of the stage, and one of the Scene-men taking him by the Wrist, and giving four or five pretty severe jerks, the Bone recovered its place” ( <i>ibid</i> ). In all subsequent performances the Prologue was spoken by Lee Lewes]. <i>Public Advertiser</i> , 18 Nov. 1778: This Day at Noon is published THE INVASION (is.).	CG
THE SCHOOL FOR SCANDAL.	As 6 Oct. Also THE CAMP. As 29 Oct. SINGING. As 6 Oct. COMMENT. Receipts: £250 (239/5; 10/15; 0/0).	Thursday 5 DL
THE BEGGAR’S OPERA.	As 17 Oct., but Lucy – Mrs Morton; omitted: Mrs Slammekin. Also THE INVASION. As 4 Nov., but <i>Prologue</i> spoken by Lee Lewes [and thereafter]. DANCING. As 17 Oct. COMMENT. THE DUENNA [announced on playbill of 4 Nov.] is unavoidably postponed on account of Leoni’s Illness.	CG

- Friday 6*  
DL      THE MERRY WIVES OF WINDSOR. As 17 Sept., but Fenton – Lamash // Ann Page – Miss Collett. Also THE CAMP. As 29 Oct.  
 COMMENT. Receipts: £137 16s. 6d. (119/17/0; 17/11/6; 0/8/0).
- CG      THE SUSPICIOUS HUSBAND. As 23 Sept., but Mrs Strictland (1st time) – Mrs Jackson. Also THE INVASION. As 4 Nov.  
 COMMENT. THE TWIN RIVALS [announced on playbill of 5 Nov.] is obliged to be deferred.
- Saturday 7*  
DL      LOVE FOR LOVE. As 13 Oct., but Valentine – probably Farren; Scandal – Palmer. Also THE CAMP. As 29 Oct.  
 COMMENT. [The playbill retains Henderson as Valentine, but on the Kemble playbill his name is deleted. On 21 Nov. the part was acted by Farren.] Receipts: £187 3s. 6d. (158/2/0; 27/6/6; 1/15/0).
- CG      JANE SHORE. As 31 Oct. Also THE INVASION. As 4 Nov.
- Monday 9*  
DL      GEORGE BARNWELL. George Barnwell – Brereton; Thorowgood – Hurst; Trueman – Davies; Uncle – Wrighten; Blunt – Burton // Maria – Mrs Brereton; Lucy – Mrs Davies; Millwood – Mrs Sharp. Also THE CAMP. As 29 Oct., but omitted: *Prologue*.  
 SINGING. In Act I of mainpiece *song* by Miss Abrams.  
 COMMENT. [Mainpiece in place of ROMEO AND JULIET, announced on playbill of 7 Nov.] Receipts: £160 12s. 6d. (144/3/0; 14/2/0; 2/7/6).
- CG      KING LEAR. As 28 Sept., but King Lear – A Gentleman (1st appearance on this stage [Rundell]) // Cordelia – Mrs Jackson. Also THE INVASION. As 4 Nov.  
 COMMENT. [Rundell is identified by MS annotation on Kemble playbill. His 1st appearance on the stage was at DL, 19 Apr. 1776.]
- Tuesday 10*  
DL      TWELFTH NIGHT. Sir Andrew Ague-cheek – Dodd; Sir Toby Belch – Palmer; Orsino – Brereton; Sebastian – Davies; Fabian – Lamash; Antonio – Wrighten; Captain – Wright; Officer – Nash; Priest – Griffiths; Valentine – Norris; Clown (with the original *Epilogue Song*) – Vernon; Malvolio – Yates // Olivia (with a *song*) – Mrs Baddeley; Maria – Mrs Brereton; Viola – Miss Younge. Also THE CAMP. As 29 Oct., but omitted: *Prologue*.  
 COMMENT. Receipts: £178 1s. (163/1; 14/2; 0/18).
- CG      THE ROMAN FATHER. Horatius – Digges (1st appearance in that character); Publius – Lewis; Valerius – Wroughton; Tullus Hostilius – Clarke // Valeria – Mrs Jackson; Horatia – Mrs Yates. Also THE INVASION. As 4 Nov.  
 DANCING. End of mainpiece *La Soirée à la Mode*, as 23 Oct., but added: Mast. Dagueville, Miss Simonet; omitted: Harris.  
 COMMENT. Benefit for the Author of the Farce. Mainpiece: Not acted these 4 years [acted 26 Jan. 1776]; In Act v the Triumphal Entry of Publius.
- Wednesday 11*  
DL      MAHOMET. Zaphna – Bannister Jun. (1st appearance on this, and 2nd [*recte* 3rd] on any stage); Mahomet – Palmer; Pharon – Packer; Mirvan – Hurst; Ali – Chaplin; Alcanor – Bensley // Palmira – Mrs Robinson. Also THE CAMP. As 29 Oct.  
 COMMENT. Mainpiece: Not acted these 3 years. [Bannister Jun.'s 1st appearances on the stage were at the HAY, 27 Aug. and 2 Sept. 1778.] Receipts: £165 18s. (139/12/0; 26/5/6; 0/0/6).
- CG      THE DUENNA. As 23 Oct. Also THE INVASION. As 4 Nov.  
 DANCING. As 25 Sept.

THE SCHOOL FOR SCANDAL.	As 6 Oct., but Lady Teazle – Mrs Mattocks (of CG). Also THE CAMP. As 29 Oct. SINGING. As 6 Oct.	COMMENT. Receipts: £256 10s. (243/14; 12/16; 0/0).	Tuesday 12 DL
JANE SHORE.	As 31 Oct. Also?	COMMENT. [As afterpiece the playbill announces the 8th night of THE INVASION, but it was not acted, presumably because of Mrs Green's illness (see 14 Nov.). On 16 Nov. it was announced as "the 8th Time"; on 17 Nov. as "the 9th Time," etc. What was acted on this present night I have been unable to discover.]	CG
MAHOMET.	As 11 Nov. Also THE CAMP. As 29 Oct.	COMMENT. Receipts: £155 18s. (131/2/0; 24/13/6; 0/2/6).	Friday 13 DL
THE TWIN RIVALS.	As 21 Oct. Also POOR VULCAN! As 28 Sept.	COMMENT. [Mainpiece in place of LOVE MAKES A MAN, announced on playbill of 12 Nov.]	CG
THE RUNAWAY.	George Hargrave – Smith; Drummond – Bensley; Justice – Parsons; Sir Charles Seymour – Brereton; Jarvis – Lamash; Mr Morley – Aickin; Mr Hargrave – Moody // Lady Dinah – Mrs Hopkins; Emily – Mrs Robinson; Susan – Mrs Wrighten; Harriet – Mrs Brereton; Bella – Miss Younge. Also THE CAMP. As 29 Oct.	COMMENT. Receipts: £123 9s. 6d. (104/17/0; 18/7/6; 0/5/0).	Saturday 14 DL
THE DUEENNA.	As 23 Oct., but The Duenna – Mrs Pitt. Also THE MEDLEY. As 14 Oct.	COMMENT. THE INVASION [announced on playbill of 13 Nov.] is obliged to be deferred on account of Mrs Green's Hoarsness.	CG
THE MOURNING BRIDE.	Osmyn – Smith; Gonzalez – Packer; Garcia – Davies; Heli – Hurst; Selim – Fawcett; Alonzo – Wrighten; Perez – Norris; King – Aickin // Zara – Mrs Farren (1st appearance on this stage these 6 years); Leonora – Mrs Johnston; Almeria – Miss Younge. Also THE CAMP. As 29 Oct.	COMMENT. Mainpiece: Not acted these 4 years [acted 30 Dec. 1775]. Receipts: £152 4s. (131/0; 20/17; 0/7).	Monday 16 DL
JANE SHORE.	As 31 Oct. Also THE INVASION. As 4 Nov.	COMMENT. Afterpiece: The 8th Time (see 12 Nov.).	CG
MAHOMET.	As 11 Nov. Also THE CAMP. As 29 Oct., but omitted: <i>Prologue</i> .	COMMENT. Receipts: £135 12s. (104/18; 30/13; 0/1).	Tuesday 17 DL
CARACTACUS.	As 22 Oct. Also THE INVASION. As 4 Nov.		CG
RULE A WIFE AND HAVE A WIFE.	Leon – Smith; Duke – Aickin; Cacafogo – Moody; Juan – Packer; Sanchio – Hurst; Alonzo – Chaplin; Copper Captain – King // Margaretta – Miss Sherry; Clara – Miss Collett; Altea – Mrs Love; Old Woman – Mr Baddeley; Maid – Mr Waldron; Estifania – Mrs Abington. Also THE CAMP. As 29 Oct., but omitted: <i>Prologue</i> .	COMMENT. [The playbill announces this as "By Command of Their Majesties," but "His Majesty intended going to Drury-lane Theatre last night, but was prevented by the multiplicity of business at St James's" ( <i>Morning Post</i> , 19 Nov.).] Mainpiece: Not acted these 3 years [acted 2 May 1776]. Receipts: £212 11s. 6d. (184/8/0; 27/6/6; 0/17/0).	Wednesday 18 DL

- Wednesday 18* THE DUENNA. As 23 Oct. Also THE MEDLEY. As 14 Oct.  
 CG COMMENT. [Mainpiece in place of THE DISTRESS'D MOTHER, announced on playbill of 17 Nov.]
- Thursday 19* THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE QUAKER. As 6 Oct.  
 DL SINGING As 6 Oct.  
 COMMENT. Receipts: £239 14s. 6d. (214/19/0; 24/9/6; 0/6/0).
- CG THE DISTREST MOTHER. Pyrrhus - Aickin; Pylades - Whitfield; Phoenix - L'Estrange; Orestes - Wroughton // Hermione - Mrs Crawford; Cephisa - Mrs Morton; Cleone - Mrs Poussin; Andromache - Mrs Yates. Also THE INVASION. As 4 Nov.  
 COMMENT. Mainpiece: Not acted these 3 years [acted 2 Oct. 1776].
- Friday 20* THE RIVALS. Sir Anthony Absolute - King; Acres - Dodd; Sir Lucius O'Trigger-Moody; David - Parsons; Fag - Baddeley; Coachman - Carpenter; Faulkland - Webster; Captain Absolute - Palmer // Mrs Malaprop - Mrs Hopkins; Julia - Mrs Baddeley; Lucy - Mrs Wrighten; Lydia Languish - Miss Younge. Also THE CAMP. As 29 Oct.  
 COMMENT. [Mainpiece in place of THE OLD BACHELOR, announced on playbill of 19 Nov.] Receipts: £127 8s. (102/11; 24/13; 0/4).
- CG THE DISTRESS'D MOTHER. As 19 Nov. Also THE INVASION. As 4 Nov.
- Saturday 21* LOVE FOR LOVE. As 13 Oct., but Valentine - Farren. Also THE CAMP. As 29 Oct.  
 DL COMMENT. Receipts: £172 4s. 6d. (144/14/0; 27/10/6; 0/0/0).
- CG LOVE MAKES A MAN; or, The Fop's Fortune. Cludio - Lewis; Antonio - Thompson; Don Louis - Dunstall; Charino - Cushing; Don Duart - Booth; Manuel - Robson; Sancho - Brunsdon; Monsieur - Wewitzer; Carlos - Wroughton // Elvira - Mrs Jackson; Louisa - Miss Ambrose; Angelina - Mrs Bulkley. Also THE INVASION. As 4 Nov.  
 COMMENT. THE LADY OF THE MANOR [announced on playbill of 20 Nov.] is (on account of Vernon's Indisposition) deferred till Monday next.
- Monday 23* KING RICHARD THE THIRD. As 26 Oct. Also THE CAMP. As 29 Oct.  
 DL COMMENT. Receipts: £153 17s. 6d. (133/14/0; 20/0/6; 0/3/0).
- CG THE LADY OF THE MANOR. Characters by Mattocks, Quick, Wilson, Doyle, Egan, Vernon // Miss Brown, Mrs Farrell, Mrs Mattocks. [Cast from text (E. and C. Dilly [et al.], 1778): Sir John Manly - Mattocks; Sir Wilful Wildman - Quick; Farmer Sternold - Wilson; Clodden - Doyle; Young Wildman - Vernon // Mrs Townly - Miss Brown; Cicely - Mrs Farrell; Lady Lucy - Mrs Mattocks. Egan is unassigned.] Also THE APPRENTICE. As 23 Oct.  
 DANCING. In Act I of mainpiece a *Rural Dance*, incident to the Piece, by Dagueville, &c. [This was danced, as here assigned, in all subsequent performances.] End of Act II of mainpiece, as 25 Sept.  
 COMMENT. Mainpiece [1st time; co 3, by William Kenrick, based on THE COUNTRY LASSES, by Charles Johnson]: With new Scenery, Dresses and Decorations. The Overture and the rest of the Music composed by Hook. Books of the Songs to be had at the Theatre. *Public Advertiser*, 2 Dec. 1778: This Day at Noon is published THE LADY OF THE MANOR (1s. 6d.).
- Tuesday 24* THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE WATERMAN. As 22 Oct.  
 DL SINGING. As 29 Oct.  
 COMMENT. Afterpiece: Regatta as 22 Oct. Receipts: £152 17s. 6d. (135/3/0; 17/10/6; 0/4/0).

THE DISTRESS'D MOTHER.	As 19 Nov. Also THE INVASION.	As 4 Nov.	Tuesday 24
L'AVARO DELUSO.	Principal Characters by Jermoli, Rossi, Rovedino // Sga Jermoli, Sga Pozzi, Sga Sestini. [Cast from libretto (G. Bigg, 1778): Gervasio - Jermoli; Calandrano - Antonio Rossi; Agapito - Carlo Rovedino // Modesta - Sga Jermoli; Lazzarina - Sga Pozzi; Zerbinetta - Sga Sestini.]		CG King's
DANCING.	With new Dances composed by Simonet. End of Act I a new Pantomime Ballet, <i>Annette et Lubin</i> . Bailly - Le Det; Sig. du Village - Simonet; Lubin - Slingsby // Annette - Mme Simonet; and Sg and Sga Zuchelli. End of Act II <i>La Nocbe Hollandaise</i> by Banti, Zuchelli, Slingsby, Sga Zuchelli, Sga Tinti, &c.; End of Opera a new grand Serious Ballet, <i>Les Nympbes de Diane; ou, L'Amour Faune</i> , by Mons and Mme Simonet, Banti, Sga Tinti.		
COMMENT.	A new Comic Opera. The music entirely new by Sacchini. With entire new Scenes, Dresses and Decorations both for the Opera and Dances. Pit 10s. 6d. 1st Gallery 5s. 2nd Gallery 3s. By Their Majesties' Command, no person can be admitted behind the Scenes. The Doors to be opened at 6:00. To begin at 7:00 [see 5 June 1779]. To prevent Inconvenience to the Nobility and Gentry in getting to their Carriages they are respectfully intreated to give positive orders to their Servants to set down and take up with their Horses Heads towards Pall-mall. The door in Market Lane for Chairs only. <i>Public Advertiser</i> , 31 Oct.: To prevent mistakes Ladies who have not honoured the Director with the names of the Subscribers to their Boxes are particularly requested to send them as early as possible to Johnson, at the Office of the Theatre, in order to [permit] their Tickets being engraved. The Renters' Shares proposed to be granted on this Theatre are now made out, and particulars prepared, at Messrs Wallis and Parker's, Norfolk-street, Strand, who are empowered by the Proprietors to dispose in single Shares of those which remain unsubscribed for. The annual Subscriptions are receiving by Johnson at the Office of the Theatre in Union-court, Haymarket.		
A SCHOOL FOR FATHERS.	As 3 Oct., but Lady Mary Oldboy - Mrs Bradshaw. Also THE CAMP.	As 29 Oct., but Mrs Keefe [ <i>recte</i> O'Keefe] (1st appearance on this stage) in place of Mrs Robinson.	Wednesday 25
COMMENT.	[Mrs O'Keefe was from CG.] Receipts: £161 18s. 6d. (131/14/0; 29/19/0; 0/5/6).		DL
THE LADY OF THE MANOR.	As 23 Nov. Also THE INVASION.	As 4 Nov.	CG
DANCING.	End of Act II of mainpiece <i>The Embarkment for Cytherea</i> by Dagueville, Harris, Master Holland, Master Dagueville, Miss Matthews, Miss Besford, Miss Valois.		
MACBETH.	As 24 Sept. Also THE CAMP.	As 25 Nov.	Thursday 26
SINGING.	As 24 Sept.		DL
COMMENT.	Receipts: £158 1s. (133/13/0; 23/19/6; 0/8/6).		
THE LADY OF THE MANOR.	As 23 Nov. Also THE INVASION.	As 4 Nov.	CG
DANCING.	As 25 Nov.		
COMMENT.	Benefit for the Author [of mainpiece].		
THE TEMPEST.	As 2 Nov., but Prospero - Bensley; Ferdinand - Davies. Also THE CAMP.	As 25 Nov.	Friday 27
DANCING.	<i>Grand Dance</i> , as 2 Nov.		DL
COMMENT.	Receipts: £127 1s. (96/12/0; 30/2/6; 0/6/6).		
A BOLD STROKE FOR A WIFE.	As 7 Oct. Also THE INVASION.	As 4 Nov.	CG
DANCING.	End of Act I of mainpiece <i>The Embarkment for Cytherea</i> , as 25 Nov., but Langrish in place of Master Dagueville; End of mainpiece <i>The Villagers</i> by Aldridge, Langrish, Mast. Jackson, Miss Valois, &c.		
COMMENT.	By Command of Their Majesties.		

- Saturday 28*  
DL THE OLD BACHELOR. Bellmour – Smith; Heartwell – Bensley; Fondlewife – Yates; Vainlove – Vernon; Capt. Bluff – Moody; Sharper – Farren; Setter – Baddeley; Sir Joseph Wittol – King // Laetitia – Miss Pope; Araminta – Mrs Baddeley; Silvia – Mrs Brereton; Lucy – Mrs Wrighten; Belinda – Miss Younge. Also THE CAMP. As 25 Nov.  
 COMMENT. Mainpiece: With alterations [by Richard Brinsley Sheridan]. The new comedy of THE FATHERS [announced on playbill of 27 Nov.] is obliged to be deferred on account of the Indisposition of a principal Performer. Receipts: £123 6s. 6d. (89/14/0; 32/19/0; 0/13/0).
- CG JANE SHORE. As 31 Oct. Also THE INVASION. As 4 Nov.
- King's DEMOFOONTE. Principal Characters by Pacchierotti, Adamberger, Coppola, Rovedino, Micheli // Sga Pozzi, Sga Bernasconi. [Cast from libretto (G. Bigg, 1778): Timante – Gasparo Pacchierotti; Demofoonte – Adamberger; Cherinto – Coppola; Matusio – Rovedino; Adrasto – Micheli // Creusa – Sga Pozzi; Dircea – Sga Bernasconi.]  
 DANCING. End of Act I *Annette et Lubin*, as 24 Nov.; End of Act II *La Nocে Hollandaise*, as 24 Nov.; End of Opera a New Ballet, connected with the Opera, by Mons and Mme Simonet, Banti, Sga Tinti.  
 COMMENT. A new Serious Opera [1st time; SER 3, by Pietro Metastasio; a pasticcio]. The Music by Bertoni and other eminent Masters [Mysliveček, Monza, Sarti]. “[Pacchierotti, who on this night made his 1st appearance in London, was] conscious that the chief delight of singing, and his own supreme excellence, lay in touching expression, and exquisite pathos . . . As an actor, with many disadvantages of person, for he was tall and awkward in his figure, and his features were plain, he was nevertheless forcible and impressive: for he felt warmly, had excellent judgment, and was an enthusiast in his profession. His recitative was inimitably fine, so that even those who did not understand the language could not fail to comprehend, from his countenance, voice, and action, every sentiment he expressed” (Mount-Edgcumbe, pp. 24–25).
- Monday 30*  
DL THE FATHERS; or, The Good Natur'd Man. Principal Characters by King, Dodd, Bensley, Parsons, Baddeley, Whitfield, Webster // Mrs Baddeley, Mrs Hopkins, Miss Younge. [Cast from text (T. Cadell, 1778): Sir George Boncour – King; Young Kennel – Dodd; Mr Boncour – Bensley; Old Valence – Parsons; Old Kennel – Baddeley; Young Valence – Whitfield; Young Boncour – Webster // Miss Valence – Mrs Baddeley; Mrs Boncour – Mrs Hopkins; Miss Boncour – Miss Younge.] Prologue spoken by King. Epilogue spoken by Miss Younge. [These were spoken, as here assigned, at all subsequent performances.] Also THE IRISH WIDOW. As 19 Sept.  
 DANCING. As 19 Sept.  
 COMMENT. Mainpiece [1st time; C 5]: By the celebrated Henry Fielding; and never yet performed or published. With new Scenes, Dresses, &c. [and incidental music by Michael Arne. Prologue by David Garrick. Epilogue by the same (see text)]. *Public Advertiser*, 12 Dec. 1778: This Day is published THE FATHERS (12. 6d.).  
 “This play was written by Mr Henry Fielding, some years before his death. Mr Garrick saw it at that time. Mr Fielding gave the only fair copy he had of it to his friend Sir Charles Williams, of whose judgment he entertained a high opinion. Sir Charles soon after went abroad, and the comedy was mislaid. Mr Fielding communicated this circumstance to his family on his death-bed; and enquiry was made for it, but without effect. At length Mr [Thomas] Jones, Member for Cardigan, looking over Sir Charles's books, found a comedy in manuscript, which he read, and, approving, had it transcribed and sent to Mr Garrick for his opinion, who, like Archimedes, cried out, ‘This is the lost

sheep! This is Mr Henry Fielding's play! Mr Garrick communicating it to Mr Johnes, Mr Johnes immediately sent the original manuscript, which was in Mr Fielding's hand-writing, to the family, with his best wishes for its success, promising to assist it to the utmost of his power" (*Gentleman's Magazine*, Dec. 1778, p. 586). See also, for corroboration of the above and for other details, Wilbur L. Cross, *The History of Henry Fielding*, 1918, III, 99-104.

Receipts: £210 11s. 6d. (186/6/0; 23/19/6; 0/6/0).

Monday 30  
DL

THE LADY OF THE MANOR. As 23 Nov. Also THE MEDLEY. As 14 Oct. CG  
DANCING. End of Act II of mainpiece *The Embarkment for Cytherea*, as 27 Nov.

## December 1778

THE FATHERS. As 30 Nov. Also THE QUAKER. As 6 Oct., but Lubin - Davies.

COMMENT. Receipts: £113 10s. (94/12; 18/17; 0/1).

Tuesday 1  
DL

THE LADY OF THE MANOR. As 23 Nov. Also CATHERINE AND PETRUCHIO. Petruchio - Lewis; Hortensio - Robson; Taylor - Jones; Baptista - Thompson; Music-Master - Brunsdon; Pedro - Wewitzer; Biondello - Cushing; Grumio - Quick // Bianca - Mrs Poussin; Curtis - Mrs White; Catherine - Mrs Green.

DANCING. End of Act II of mainpiece, as 25 Sept.

CG

L'AVARO DELUSO. As 24 Nov.  
DANCING. As 24 Nov. throughout.

King's

THE FATHERS. As 30 Nov. Also QUEEN MAB. As 8 Oct.

COMMENT. Benefit for the Author [of mainpiece]. Receipts Pd to Allen Fielding of the Temple [the author's son]. Receipts: £141 4s. 6d. (119/0/0; 22/2/0; 0/2/6; tickets: none listed) (charge: £105).

Wednesday 2  
DL

THE LADY OF THE MANOR. As 23 Nov. Also THE UPHOLSTERER. Razor - Lee Lewes; Pamphlet - Wilson; Quidnunc - Dunstall; Rovewell - Robson; Belmour - Thompson // Harriet - Mrs Whitfield; Termagant - Mrs Green.

DANCING. As 30 Nov.

COMMENT. Benefit for the Composer [of mainpiece].

CG

THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE CAMP. As 25 Nov.  
SINGING. As 6 Oct.

COMMENT. Receipts: £263 2s. (248/8; 14/2; 0/12).

Thursday 3  
DL

THE GRECIAN DAUGHTER. Evander - Aickin; Philotas - Lewis; Arcas - Fearon; Dionysius - Clarke; Herald - L'Estrange; Melanthon - Hull; Officer - Booth; Calippus - Thompson; Phocion - Wroughton // Erixene - Miss Ambrose; Euphrasia - Mrs Crawford. Also POOR VULCAN! As 28 Sept

CG

THE FATHERS. As 30 Nov. Also THE CAMP. As 25 Nov.  
COMMENT. Receipts: £131 5s. 6d. (107/5/0; 23/17/0; 0/3/6).

Friday 4  
DL

THE LADY OF THE MANOR. As 23 Nov. Also THE INVASION. As 4 Nov.  
DANCING. As 30 Nov.

CG

- Saturday 5*  
DL      **THE FATHERS.** As 30 Nov. Also **COMUS.** As 17 Sept., but Principal Bacchant – Mrs Wrighten. [Mrs Farrell retained as Euphrosyne.]  
**SINGING.** As 17 Sept.  
**COMMENT.** Receipts: £115 8s. (85/1; 30/5; 0/2).
- CG      **THE DUENNA.** As 23 Oct. Also **THE INVASION.** As 4 Nov.
- King's    **DEMOFOONTE.** As 28 Nov.  
**DANCING.** As 28 Nov. throughout.
- Monday 7*  
DL      **THE FATHERS.** As 30 Nov. Also **THE CAMP.** As 25 Nov.  
**COMMENT.** Benefit for the Author [see 2 Dec.]. [A letter from Fosbrook, the box-book keeper, to Garrick gives the number of spectators in the house on this night (Garrick, *Private Correspondence*, II, 323), as follows:
- |             | Boxes | Pit | 1st Gall. | 2nd Gall. |                |
|-------------|-------|-----|-----------|-----------|----------------|
| 1st Account | 234   | 310 | 330       | 210       |                |
| 2nd Account | 80    | 30  | 160       | 80        | Total: 1,434.] |
- Receipts: £166 14s. 6d. (140/8/0; 25/18/6; 0/8/0; tickets: none listed) (charge: £10s).
- CG      **KING RICHARD THE THIRD.** As 5 Oct., but Tressel – Farren // Queen – Mrs Farren (of DL). Also **THE MEDLEY.** As 14 Oct.  
**COMMENT.** JANE SHORE [announced on playbill of 5 Dec.] is obliged to be deferred on account of the Indisposition of a principal Performer.
- Tuesday 8*  
DL      **THE FATHERS.** As 30 Nov., but Miss Sherry in place of Mrs Hopkins. Also **HARLEQUIN'S INVASION.** As 1 Oct., but Forge – Burton; Taffy – R. Palmer.  
**COMMENT.** Receipts: £96 14s. (77/9/0; 18/13/6; 0/11/6).
- CG      **BUTHRED.** Principal Characters by Wroughton, Clarke, Farren, Peile, L'Estrange, Thompson, Aickin // Miss Platt, Mrs Hartley (1st appearance this season). [Cast from text (F. Newbery, 1779): Buthred – Wroughton; Morcar – Clarke; Elwin – Farren; Elbert – Peile; Ivar – L'Estrange; Randolph – Thompson (in text unassigned); Osbrighte – Aickin // Ela – Miss Platt; Rena – Mrs Hartley.] *Prologue* spoken by Hull. *Epilogue* spoken by Mrs Bulkey. [These were spoken, as here assigned, at all subsequent performances.] Also **CROSS PURPOSES.** As 2 Oct., but Mrs Grub – Mrs Pitt.  
**COMMENT.** Mainpiece [1st time; t 5, ascribed to —— Johnstone. Authors of Prologue and Epilogue unknown]: With New Scenes and Dresses. *Public Advertiser*, 1 Jan. 1779: This Day is published **BUTHRED** (1s. 6d.).
- King's    **L'AVARO DELUSO.** As 24 Nov.  
**DANCING.** As 24 Nov. throughout.
- Wednesday 9*  
DL      **THE FATHERS.** As 8 Dec. Also **THE CAMP.** As 25 Nov.  
**COMMENT.** Receipts: £134 17s. 6d. (116/16/0; 17/16/6; 0/5/0).
- CG      **THE LADY OF THE MANOR.** As 23 Nov. Also **THE MEDLEY.** As 14 Oct.  
**DANCING.** As 30 Nov.
- Thursday 10*  
DL      **THE SCHOOL FOR SCANDAL.** As 6 Oct., but Careless – R. Palmer. Also **THE CAMP.** As 25 Nov.  
**SINGING.** As 29 Oct.  
**COMMENT.** Receipts: £254 14s. 6d. (240/16/0; 13/15/0; 0/3/6).

BUTHRED.	As 8 Dec. Also THE UPHOLSTERER. As 2 Dec., but Termagant – Mrs Pitt.	Thursday 10 CG
DANCING.	End of mainpiece <i>The Villagers</i> , as 27 Nov.	
THE STRATAGEM.	Archer – Smith; Aimwell (1st time) – Brereton; Foigard – Moody; Bonniface (1st time) – Baddeley; Sir Charles Freeman – R. Palmer; Sullen – Hurst; Gibbet – Wright; Scrub – Yates // Cherry – Miss Pope; Dorinda (1st time) – Mrs Keeffe; Lady Bountiful – Mrs Johnston; Gipsy – Mrs Davies; Mrs Sullen – Mrs Bulkley (of CG). Also THE IRISH WIDOW. As 19 Sept. DANCING. End of Act IV of mainpiece new dance, <i>The Coopers</i> , by Sg and Sga Zuchelli, Henry, Miss Armstrong, Sga Crespi; End of Act I of afterpiece, as 19 Sept.	Friday 11 DL
COMMENT.	Mainpiece: Not acted these 3 years. Receipts: £131 13s. 6d. (98/4/0; 32/13/6; 0/16/0).	
ROSE AND COLIN.	As 18 Sept. Also THE CONSCIOUS LOVERS. Bevil – Lewis; Myrtle – Wroughton; Sealand – Clarke; Sir John Bevil – Fearon; Cimberton – Quick; Humphrey – Thompson; Daniel – Wewitzer; Tom – Lee Lewes // Phillis – Mrs Mattocks; Lucinda – Miss Ambrose; Mrs Sealand – Mrs Pitt; Isabella – Mrs Poussin; Indiana – Mrs Crawford. Also THE WIVES REVENGED. As 18 Sept.	CG
DANCING.	As 25 Sept.	
SINGING.	In Act II of mainpiece <i>song</i> by Leoni.	
THE FATHERS.	As 8 Dec. Also THE QUAKER. As 6 Oct.	Saturday 12
COMMENT.	Benefit for the Author [see 2 Dec.]. Receipts: £108 os. 6d. (87/6/0; 19/16/6; 0/18/0; tickets: none listed) (charge: £105).	DL
THE BEGGAR'S OPERA.	As 5 Nov., but added: Mrs Slammekin – Miss Platt. Also THE ENGLISHMAN IN PARIS. Buck – Lee Lewes; Sir John Buck – Fearon; Subtle – Thompson; Marquis – Wewitzer; Classic – Hull // Mrs Subtle – Mrs Pitt; Lucinda (with a <i>song</i> ) – Mrs Mattocks.	CG
DANCING.	In Act III of mainpiece a <i>Hornpipe</i> by Miss Besford; In afterpiece a <i>Minuet</i> by Dagueville and Mrs Mattocks.	
COMMENT.	The new Tragedy [BUTHRED, announced on playbill of 11 Dec.] is obliged to be deferred on account of Wroughton's Hoarseness.	
DEMOFOONTE.	As 28 Nov.	King's
DANCING.	As 28 Nov. throughout.	
COMMENT.	By Command of Their Majesties.	
MAHOMET.	As 11 Nov., but Palmira – Mrs Farren (1st appearance in that character). Also THE CAMP. As 25 Nov.	Monday 14
COMMENT.	Receipts: £153 16s. 6d. (124/11/0; 29/0/6; 0/5/0).	DL
BUTHRED.	As 8 Dec. Also THE MEDLEY. As 14 Oct.	CG
COMMENT.	Benefit for the Author [of mainpiece]. On account of the severe Indisposition of Mrs Yates JANE SHORE [announced on playbill of 12 Dec.] is obliged to be deferred.	
HAMLET.	As 16 Oct., but Horatio – Farren // Ophelia – Mrs Baddeley. Also COMUS. As 17 Sept., but Principal Bacchant and Euphrosyne – Mrs Wrighten.	Tuesday 15
SINGING.	As 17 Sept.	DL
COMMENT.	Receipts: £149 3s. (120/15/0; 28/2/6; 0/5/6).	

- Tuesday 15* CG THE DUENNA. As 23 Oct. Also THE LYAR. Young Wilding - Lee Lewes; Old Wilding - Fearon; Sir James Elliot - Whitfield; Papillon - Wewitzer // Miss Godfrey - Miss Ambrose; Miss Grantham - Mrs Bulkley.
- King's L'AVARO DELUSO. As 24 Nov.  
*DANCING*. As 24 Nov. throughout.
- Wednesday 16* DL THE WEST INDIAN. As 8 Oct. Also QUEEN MAB. As 8 Oct.  
COMMENT. [Afterpiece in place of BELPHEGOR, announced on playbill of 15 Dec.] Receipts: £144 17s. 6d. (113/2/0; 31/15/6; 0/0/0).
- CG THE LADY OF THE MANOR. As 23 Nov. Also THE INVASION. As 4 Nov.  
*DANCING*. As 1 Dec.
- Thursday 17* DL THE SCHOOL FOR SCANDAL. As 6 Oct. Also THE QUAKER. As 6 Oct.  
*DANCING*. End of mainpiece *The Coopers*, as 11 Dec.  
SINGING. As 29 Oct.  
COMMENT. [Afterpiece in place of THE CAMP, announced on playbill of 16 Dec.] Receipts: £257 12s. 6d. (239/8/0; 18/3/6; 0/1/0).
- CG PERCY. Percy - Lewis; Raby - Aickin; Sir Hubert - Hull; Edrick - Whitfield; Harcourt - Robson; Knight - Thompson; Douglas - Wroughton // Birtha - Mrs Jackson; Elwina - Mrs Crawford. Also POOR VULCAN! As 28 Sept.
- Friday 18* DL THE CLANDESTINE MARRIAGE. As 21 Oct. An occasional *Prologue* spoken by Miss Younge. Also THE DESERTER. As 10 Oct., but Henry - Davies.  
COMMENT. Benefit for the City of London Lying-in Hospital. [Author of Prologue unknown.] Paid Heele for Insurance £125 4s. *Public Advertiser*, 5 Dec.: Tickets to be had at the Hospital, Old Street Road. Receipts: £281 16s. (91/10; 9/9; 0/1; tickets: 180/16) (charge: £105).
- CG THE LADY OF THE MANOR. As 23 Nov. Also THE INVASION. As 4 Nov.  
*DANCING*. As 30 Nov.
- Saturday 19* DL MEROPÉ. Dorilas - Bannister Jun. (1st appearance in that character); Narbas - Packer; Euricles - Aickin; Erox - Hurst; High Priest - Chambers; Poliphontes - Palmer // Ismene - Mrs Sharp; Merope - Miss Younge. Also AESOP. AESOP - Henderson; Beau - Dodd; Roger - Moody; Learches - Parsons; Oronces - Farten; Sir Polidorus Hogstye - Yates // Euphronia - Mrs Brereton; Doris - Miss Pope.  
COMMENT. Mainpiece: Not acted these 2 years. With a Procession and Sacrifice. [These were included in both subsequent performances.] Afterpiece [1st time; F 2, by Thomas Sheridan. MS not in Larpent; not published; synopsis of plot in *London Chronicle*, 21 Dec.]: Taken from the comedy of that name by Sir John Vanburghi [sic]. Receipts: £151 2s. 6d. (115/4/0; 35/16/0; 0/2/6).
- CG ROSE AND COLIN. As 18 Sept. Also THE SUSPICIOUS HUSBAND. As 6 Nov. Also ST. PATRICK'S DAY. Lieut. O'Connor - Mahon; Justice Credulous - Lee Lewes; Doctor Rosy - Quick; Serjeant Trounce - Dunstall // Bridget - Mrs Pitt; Lauretta - Miss Brown.  
COMMENT. Benefit for the Welsh Charity School, over against the Foundling Hospital.
- King's DEMOFOONTE. As 28 Nov.  
*DANCING*. As 28 Nov. throughout.

**A TRIP TO SCARBOROUGH.** Loveless – Smith; Young Fashion – Palmer; Sir Tunbelly Clumsey – Moody; Col. Townly – Brereton; Probe – Parsons; Lory – Baddeley; Lord Foppington – Dodd // Berinthia – Miss Farren (1st appearance in that character); Amanda – Mrs Robinson; Nurse – Mrs Bradshaw; Mrs Coupler – Mrs Booth; Miss Hoyden – Mrs Abington. [Edition of 1781 (G. Wilkie) adds: La Varole – Burton; Shoemaker – Carpenter; Hosier – Norris; Jeweller – Lamash.] Also **A PEEP BEHIND THE CURTAIN.** Glib – King; Old Shepherd – Dodd; Sir Macaroni Virtu – Lamash; Patent – Packer; Sir Toby Fuz – Hurst; Wilson – R. Palmer; Mirvan – Norris; Carpenter – Carpenter [*sic*]; Prompter – Wright; Orpheus – Vernon // Rhodope – Mrs Wrighten; Miss Fuz – Mrs Davies; Lady Fuz – Mrs Hopkins. The other parts by Philimore, Nash, Fawcett, Chaplin, Holcroft, Kenny // Mrs Love, Mrs Bradshaw, &c.

COMMENT. Mainpiece: Not acted these 2 years. Afterpiece: Not acted these 3 years. Receipts: £157 13s. (120/18; 34/17; 1/18).

Monday 21  
DL

**JANE SHORE.** As 31 Oct. Also **THE SPENDTHRIFT;** or, A Christmas Gambol. Principal Characters by Quick, Whitfield, Dunstall, Wewitzer, Brunsdon, Booth, Robson, Fearon, Jones, Cushing // Mrs Willems, Mrs White, Mrs Morton. [Larpent MS 463 lists the parts: Sir Clement Courtly, Young Courtly, Save Charges, Plunder, Hazard, Bumper, Bondage, Bobbin, Trusty, Bottlerack, Marrowbone, Trip, Servants // Miss Worthy, Dorothy, Margery.] New *Prologue* spoken by Lee Lewes.

COMMENT. Afterpiece [1st time; F 2, by William Kenrick, based on **THE COUNTRY LASSES**, by Charles Johnson. Not published; synopsis of plot in *London Chronicle*, 23 Dec. Prologue by the author (*ibid*)].

CG

**THE SPANISH FRYAR.** Father Dominick – Henderson; Lorenzo – Palmer; Torrismond – Brereton; Raymond – Aickin; Bertran – Farren; Alphonso – Packer; Pedro – Hurst; Officers – Philimore, Norris; Gomez – Yates // Leonora – Mrs Farren; Teresa – Miss Kirby; Elvira – Miss Pope. Also **THE CAMP.** As 29 Oct.

COMMENT. Mainpiece: Not acted these 10 years [not acted since 9 Feb. 1764]. Receipts: £170 18s. 6d. (138/7/0; 32/6/0; 0/5/6).

Tuesday 22  
DL

**THE LADY OF THE MANOR.** As 23 Nov. Also **THE INVASION.** As 4 Nov. **DANCING.** As 1 Dec.

CG

**LA FRASCHETANA** [*recte* **FRASCATANA**]. Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Pozzi, Sga Sestini. [Libretto (T. Cadell, 1776) lists the parts: Il Cavaliere Giocondo, Nardone, Don Fabrizio, Pagnotta // Donna Stella, Violante, Lisetta.]

**DANCING.** End of Act I *La Noche Hollandoise*, as 24 Nov.; End of Act II new ballet, *Les Moissonneurs* (the music by the celebrated Paisiello) with a *Pas de Deux Ancréonique*, by Mme Simonet, Slingsby, Banti, Sga Tinti, Sg and Sga Zuchelli, Le Det; End of Opera *Les Nymphe de Diane*, as 24 Nov.

King's

COMMENT. Opera: The Music by Paisiello.

**CYMON.** Cymon – Vernon; Merlin – Bannister; Dorus – Parsons; Daemon of Revenge – Gaudry; Linco – Dodd // Urganda – Mrs Baddeley; Fatima – Mrs Wrighten; Cupid – Miss Field; Dorcas – Mrs Bradshaw; Shepherdesses – Miss Collett, Mrs Davies; Sylvia – Miss Brown (of CG; 1st appearance in that character). Also **THE IRISH WIDOW.** As 19 Sept.

**DANCING.** In Act I of mainpiece a *Dance of Cupids*; In Act IV a *Dance of Demons*; In Act V *Grand Ballet* [*sic*], as 2 Nov.; End of Act I of afterpiece *Minuet de la Cour and Allemande*, as 19 Sept.

Wednesday 23  
DL

COMMENT. Mainpiece: The music composed by Michael Arne. With a Grand Procession of the different Orders of the Knights of Chivalry. Receipts: £159 19s. (134/8; 25/11; 0/0).

- Wednesday 23* THE DISTRESS'D MOTHER. As 19 Nov. Also THE WIVES REVENGED.  
 CG As 18 Sept. Also THE SPENDTHRIFT. As 21 Dec. *Prologue* as 21 Dec.  
*DANCING*. End of mainpiece *The Embarkment for Cytherea*, as 27 Nov.  
 COMMENT. Benefit for a Fund for the relief and support of Performers and others retiring from the Stage. 3rd piece: With Alterations.
- Saturday 26* THE SPANISH FRYAR. As 22 Dec. Also THE CAMP. As 29 Oct.  
 DL COMMENT. Receipts: £186 8s. (162/10/0; 23/11/6; 0/6/6).
- CG ALEXANDER THE GREAT. Alexander - Wroughton; Clytus - Clarke; Lysimachus - Whitfield; Hephestion - Robson; Cassander - Fearon; Polyperchon - Booth; Aristander - L'Estrange; Perdiccas - Thompson; Thessalus - [R.] Smith; Eumenes - Egan // Roxana - Mrs Jackson; Sysigambis - Mrs Poussin; Parisatis - Mrs Morton; Statira - Mrs Hartley. Also THE INVASION. As 4 Nov.  
 COMMENT. Mainpiece: With the Triumphal Entry of Alexander into Babylon.
- King's DEMOFOONTE. As 28 Nov.  
*DANCING*. As 28 Nov. throughout.
- Monday 28* THE FIRST PART OF KING HENRY IV. As 30 Oct. Also HARLEQUIN'S INVASION. As 8 Dec.  
 DL *DANCING*. End of Act II of mainpiece *The Coopers*, as 11 Dec.  
 COMMENT. Receipts: £186 14s. 6d. (167/2/0; 19/12/6; 0/0/0).
- CG ROMEO AND JULIET. As 26 Oct. Also THE MEDLEY. As 14 Oct.  
*DANCING*. As 26 Oct.  
*SINGING*. As 26 Oct.
- HAY THE MACARONI ADVENTURER; or, Woman's a Riddle. Characters by Payler, Middleton, Swords, Evans, Kennedy, Levi (their 1st appearance on any stage), Davis, Everard // Mrs Shirley, Miss Hiorne, Miss Percy, Miss Dudley (their 1st appearance on any stage), Mrs Lefevre. A new occasional *Prologue* and *Epilogue* (*speakers not listed*). Also FASHIONABLE LOVE; or, The Happy British Tar. *Cast not listed*. Also THE COVENT GARDEN TRAGEDY. Lovegirl - Kennedy; Captain Bilkum - Davis; Gallono - Keene; Leathersides - Clarke; Chairman - Evans // Kissinda - Miss Dudley; Stormandra - Mrs Lefevre; Nonparel - Miss Walters; Industrious Jenny - Miss Hiorne; Mother Punchbowl - Mr Swords.  
*DANCING*. Entertainments of *Dancing*.  
*MONOLOGUE*. End of Act III of mainpiece *Imitations* (never attempted), Vocal and Rhetorical, by a Choice Spirit who will (to his vocal performances) accompany himself with the Symphonies, imitating a Trumpet (his 1st appearance on the stage [unidentified]).  
 COMMENT. By Permission of the Lord Chamberlain. Mainpiece: Altered from the Original [WOMAN IS A RIDDLE, by Christopher Bullock. MS not in Larpent; not published]. 2nd piece [1st time; M. INT 1, author unknown. MS not in Larpent; not published]. 3rd piece: Written by Henry Fielding, Esq.  
 The Doors to be opened at 5:30. To begin at 6:30. Tickets delivered by Davis, Wright, Mrs Lefevre will be admitted. Constant fires will be kept on the stage, Pit, Boxes and Galleries to air the house.
- Tuesday 29* MACBETH. As 24 Sept. Also THE CAMP. As 29 Oct.  
 DL *SINGING*. As 24 Sept., but omitted: Legg.  
 COMMENT. Receipts: £146 17s. (125/16/0; 20/18/6; 0/2/6).
- CG THE DUENNA. As 23 Oct. Also THE LYAR. As 15 Dec.

<b>LA FRASCHETANA.</b> As 22 Dec.	<i>DANCING.</i> End of Act I <i>La Nocbe Hollandoise</i> , as 24 Nov., but Le Det in place of Banti; End of Act II <i>Les Moissonneurs</i> , as 22 Dec., but omitted: Sg and Sga Zuchelli; End of Opera <i>Les Nympbes de Diane</i> , as 24 Nov.	Tuesday 29 King's
<b>THE SPANISH FRYAR.</b> As 22 Dec. Also <b>THE CAMP.</b> As 29 Oct.	<i>COMMENT.</i> Receipts: £157 11s. 6d. (134/3/0; 23/2/0; 0/6/6).	Wednesday 30 DL
<b>JANE SHORE.</b> As 31 Oct., but Gloster- Hull; Belmour - Fearon. Also <b>THE MEDLEY.</b> As 14 Oct.		CG
<b>THE SCHOOL FOR SCANDAL.</b> As 6 Oct. Also <b>THE DESERTER.</b> As 18 Dec.	<i>SINGING.</i> As 29 Oct.	Thursday 31 DL
	<i>COMMENT.</i> Receipts: £220 17s. 6d. (200/18/0; 19/13/6; 0/6/0).	
<b>THE LADY OF THE MANOR.</b> As 23 Nov. Also <b>THE MEDLEY.</b> As 14 Oct.	<i>DANCING.</i> As 30 Nov.	CG
	<i>COMMENT.</i> [Afterpiece in place of <b>THE COMMISSARY</b> , announced on playbill of 30 Dec.]	

## January 1779

<b>A SCHOOL FOR FATHERS.</b> As 3 Oct. 1778, but Diana - Miss Collett (1st appearance in that character). Also <b>THE IRISH WIDOW.</b> As 19 Sept. 1778.	<i>DANCING.</i> End of Act I of afterpiece <i>The Coopers</i> , as 11 Dec. 1778.	Friday 1 DL
	<i>COMMENT.</i> Receipts: £82 17s. 6d. (63/3/0; 19/6/0; 0/8/6).	
<b>KING HENRY THE FIFTH.</b> As 21 Sept. 1778, but Capt. Jamy - Egan; High Constable - Peile // Catherine - Mrs Whitfield; added: Capt. MacMorris - Mahon; <i>Prologue</i> and <i>Chorus</i> spoken by Henderson. Also <b>POOR VULCAN!</b> As 28 Sept. 1778.		CG
<b>LOVE FOR LOVE.</b> As 13 Oct. 1778. Also <b>BON TON;</b> or, <b>High Life above Stairs.</b> Sir John Trotley (with the original <i>Prologue</i> ) - King; Col. Tivy - Brereton; Davy - Parsons; Jessamy - Lamash; Lord Minikin - Dodd // Lady Minikin - Miss Pope; Gymp - Mrs Colles; Miss Tittup - Mrs Abington (1st appearance in that character these 3 years).	<i>COMMENT.</i> [Afterpiece: <i>Prologue</i> by George Colman, the elder.] Receipts: £139 15s. 6d. (108/13/0; 30/15/6; 0/7/0).	Saturday 2 DL
<b>THE DISTRESS'D MOTHER.</b> As 19 Nov. 1778. Also <b>THE COMMISSARY.</b> The Commissary - Quick; Isaac Fungus - Fearon; Young Loveit - Robson // Mrs Loveit - Mrs Pitt; Jenny - Mrs Poussin; Dolly - Miss Platt; Mrs Mechlin - Miss Ambrose.		CG
<b>DEMOFOONTE.</b> As 28 Nov. 1778.	<i>DANCING.</i> As 28 Nov. 1778 throughout.	King's
<b>THE SPANISH FRYAR.</b> As 22 Dec. 1778. Also <b>SELIMA AND AZOR.</b> As 13 Oct. 1778.	<i>COMMENT.</i> [Mainpiece in place of <b>KING RICHARD THE THIRD</b> , announced on playbill of 2 Jan.] Receipts: £148 13s. (119/12/0; 28/18/6; 0/2/6).	Monday 4 DL

- Monday 4*  
CG      GEORGE BARNWELL. Barnwell – Wroughton; Thorowgood – Hull; Trueman – Whitfield; Uncle – Fearon; Blunt – Thompson // Maria – Mrs Bulkley; Lucy – Mrs Green; Millwood – Mrs Jackson. Also THE TOUCHSTONE; or, Harlequin Traveller. Principal Characters by Lee Lewes, Wilson, Leoni, Delpini, Rayner, Brundson, Baker, L'Estrange, Wewitzer, Jones, Robson, Egan, Mahon, Stevens, Ledger, Reinhold // Mrs Farrell, Miss Morris, Miss Brown. [Cast from Songs (G. Kearlsy, 1779); *Morning Chronicle*, 7 Oct. 1779; Larpent MS 464: Harlequin – Lee Lewes; Keel – Wilson; Scaramouche – Delpini; French Officer – Wewitzer; Watchman – Mahon; Pierrot – Reinhold // Feridon – Mrs Farrell; Colombine – Miss Brown. Larpent MS also lists: Pantaloone, Mezettin, Padmanada, Lord, Capt. O'Donnovan, Oriel, Custom-house Officer, Centinel, Landlord, Gentlemen.]  
*DANCING.* In afterpiece, by Dagueville and Miss Valois. [The dancing, as here assigned, was included in all subsequent performances, except on 4 Feb., 7 Apr., 10 May.]  
*SINGING.* In Act 1 of mainpiece *song* by Leoni.  
 COMMENT. Afterpiece [1st time; p 3 (and see 18 Jan.), by Charles Dibdin, with one scene by Hannah Cowley. Synopsis of action in *Public Advertiser*, 5 Jan.]: A Speaking Pantomime, in 3 parts. With new overture, airs, duets, chorus, &c. With new Dresses, Scenes [by Richards, Carver, Garvey and Hodgins (*Public Advertiser*, 2 Jan.)], Machinery and Decorations. The Music entirely new, composed by Dibdin. Nothing under Full Price will be taken. *Public Advertiser*, 4 Jan. 1779: This Afternoon at Four will be published the Songs in THE TOUCHSTONE (6d.).
- Tuesday 5*  
DL      MUCH ADO ABOUT NOTHING. As 4 Nov. 1778, but Benedick – Lewis [of CG]; Balthazer – Mattocks [of CG]; Borachio – Wrighten; Dogberry – Moody; Sexton – ? Also THE IRISH WIDOW. As 19 Sept. 1778.  
*DANCING.* As 19 Sept. 1778.  
 COMMENT. [Mainpiece in place of MEROPE, announced on playbill of 4 Jan. “We played last night *Much Ado about Nothing*, and had an apology to make for the change of three principal parts. About twelve o'clock Mr Henderson sent word he was not able to play. We got Mr Lewis from Covent Garden, who supplied the part of Benedick. Soon after Mr Parsons sent word he could not play. Mr Moody supplied the part of Dogberry; and about four in the afternoon Mr Vernon sent word he could not play. Mr Mattocks supplied his part of Balthazar . . . In the middle of the first act, a message was brought me that Mr Lamash (who was to play the part of Borachio) was not come to the House. I had nobody there that could go on for it, so I was obliged to cut his scenes in the first and second acts entirely out, and got Mr Wrighten to go on for the remainder of the part. At length we got the play over without the audience finding it out. We had a very bad house. Mr Parsons is not able to play in *The School for Scandal* to-morrow night; do not yet know how we shall be able to settle that” (Garrick, *Private Correspondence*, II, 328-29: Hopkins, prompter, in letter to Garrick, 6 Jan. 1779. He does not state who took Wrighten's place as the Sexton.).]  
 On account of the sudden Illness of a Principal Performer, the new Pantomime [THE WONDERS OF DERBYSHIRE, announced on playbill of 4 Jan.] is obliged to be deferred till Friday. Receipts: £74 11s. (48/19; 25/10; 0/2).
- CG      THE PROVOK'D HUSBAND. As 30 Oct. 1778, but J. Moody – Thompson; Count Basset – Booth. Also THE TOUCHSTONE. As 4 Jan.
- King's     LA FRASCHETANA. As 22 Dec. 1778.  
*DANCING.* End of Act 1 *La Nocbe Hollandoise*, as 24 Nov. 1778; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *Les Nympbes de Diane*, as 24 Nov. 1778.
- Wednesday 6*  
DL      TWELFTH NIGHT. As 10 Nov. 1778. Also THE LYAR. As 3 Oct. 1778.  
 COMMENT. Receipts: £58 18s. 6d. (40/7/0; 18/6/6; 0/5/0).

THE BUSY BODY.	As 2 Oct. 1778, but Sir Jealous Traffic – Thompson // Miranda – Mrs Bulkley. Also THE TOUCHSTONE. As 4 Jan.	Wednesday 6 CG
THE SCHOOL FOR SCANDAL.	As 6 Oct. 1778, but Crabtree (1st time) – Waldron. Also HIGH LIFE BELOW STAIRS. Lovel – Lamash; Sir Harry's Servant – Dodd; Duke's Servant – Palmer; Philip – Baddeley; Freeman – Fawcett // Lady Charlotte – Mrs Davies; Lady Bab – Mrs Johnston; Kitty (with a song) – Miss Pope.	Thursday 7 DL
DANCING.	In Act II of afterpiece a <i>Mock Minuet</i> by Palmer and Miss Pope. [This was danced, as here assigned, in all subsequent performances.]	
SINGING.	As 6 Oct. 1778.	
COMMENT.	Receipts: £230 17s. 6d. (201/3/0; 29/12/0; 0/2/6).	
PERCY.	As 17 Dec. 1778. Also THE TOUCHSTONE. As 4 Jan.	CG
MEROPE.	As 19 Dec. 1778. Also THE WONDERS OF DERBYSHIRE; or, Harlequin in the Peak. Principal Characters by Wright, Grimaldi, Waldron, R. Palmer, Burton, Griffiths, Holcroft, Philimore, Kenny, Fawcett, Chaplin, Nash, Bannister // Miss Simson, Miss Abrams, Miss G. Abrams, Mrs Love, Mrs Gaudry, Miss Kirby, the Miss Stageloirs, Miss Collett. <i>Cast not known.</i>	Friday 8 DL
COMMENT.	Afterpiece [1st time; p 2, attributed to Richard Brinsley Sheridan (see G. W. Williams in <i>Studies in Philology</i> , XLVII, 1950, 619-28). Synopsis of action (W. Randall, 1779) lists no parts]: The Overture and Music entirely new. With new Scenes, Machines, Dresses and Decorations. All the Scenery, Machinery, &c. designed by De Loutherbourg and executed under his direction. Nothing under Full Price will be taken. [For a discussion of this pantomime see <i>Theatre Survey</i> , II, 54-66.] <i>Public Advertiser</i> , 24 Feb. 1779: This Day is published an Account of THE WONDERS OF DERBYSHIRE and the Songs (6d.). Receipts: £225 19s. (223/18/0; 2/1/0).	
THE SUSPICIOUS HUSBAND.	As 6 Nov. 1778, but Jack Meggot – Booth // Clarinda – Mrs Bulkley. Also THE TOUCHSTONE. As 4 Jan.	CG
KING RICHARD THE THIRD.	As 26 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Saturday 9 DL
COMMENT.	Receipts: £209 9s. (206/1; 3/8).	
THE PROVOK'D WIFE.	As 25 Sept. 1778, but Belinda – Mrs Whitfield; Lady Brute – Mrs Bulkley. Also THE TOUCHSTONE. As 4 Jan.	CG
DEMOFOONTE.	As 28 Nov. 1778.	King's
DANCING.	As 28 Nov. 1778 throughout.	
AS YOU LIKE IT.	As 26 Sept. 1778, but Amiens (with songs) – Vernon. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Monday 11 DL
DANCING.	End of Act I of mainpiece <i>The Coopers</i> , as 11 Dec. 1778.	
COMMENT.	By Command of Their Majesties. [Mainpiece in place of HAMLET, announced on playbill of 9 Jan.] Paid Brady, house barber for Wigs £10 10s. Receipts: £285 5s. (284/9; 0/16).	
THE STRATAGEM.	Archer – Lewis; Aimwell – Wroughton; Boniface – Booth; Sullen – Clarke; Foigard – Egan; Sir Charles Freeman – Robson; Gibbet – Fearon; Scrub – Quick // Dorinda – Mrs Lessingham; Lady Bountiful – Mrs Poussin; Cherry – Miss Brown; Mrs Sullen – Mrs Crawford. Also THE TOUCHSTONE. As 4 Jan., but omitted: Rayner.	CG

- Monday 11* THE GENTLE SHEPHERD; or, Patie and Roger. Sir William - Bassingwhite; Patie - M'Donald; Roger - Stewart; Symon - Middlemist; Glaud - Riddle; Bauldy - Henderson // Madge - Mr Wilson; Mause - Mr Hamilton; Jenny - Miss Coutts; Peggy - A Young Lady [unidentified]. With a new *Prologue*. Also THE STUDENTS; or, The Humours of St. Andrews. Byron (with songs) - Bush; Frederick - Sinclair; Freeport - Sparks; Graspall - Swords; Drover Henpeck (with songs) - M'Donald; Andrew - Munden; Macdowell, the Exciseman - Stewart // Emily - Miss Campell; Harriot - Miss Hamilton. [Edition of 1779 (For the Author) assigns: Byron - Loach, and adds: Mrs Macdowell - Miss Coutts.] The original *Prologue* spoken by Stewart.  
*DANCING.* End of Act I of afterpiece a *Hornpipe*.  
*MUSIC.* Mainpiece: With proper Scotch Music between the Acts, and a new Scotch overture.  
*COMMENT.* By Authority of the Lord Chamberlain. Benefit for Stewart and M'Donald. Mainpiece: With new Dresses and Decorations. Afterpiece: With several new additions and two new characters. [Authors of Prologues unknown.]  
 The Doors to be opened at 5:00. To begin at 6:00. No Person whatever to be admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Books of the Farce to be had at the Theatre.
- Tuesday 12* HAMLET. As 16 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
 DL  
*COMMENT.* Receipts: £223 9s. (219/15; 3/14).  
 CG BUTHRED. As 8 Dec. 1778. Also THE TOUCHSTONE. As 11 Jan.  
 King's LA FRASCHETANA. As 22 Dec. 1778.  
*DANCING.* As 5 Jan. throughout.
- Wednesday 13* A TRIP TO SCARBOROUGH. As 21 Dec. 1778, but Probe (1st time) - Waldron.  
 DL Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
*COMMENT.* Receipts: £239 11s. (236/2; 3/9).  
 CG THE LADY'S LAST STAKE. Lord Wronglove - Wroughton; Sir Friendly Moral - Hull; Brush - Booth; Surgeon - Fearon; Snug - Jones; Stranger - [R.] Smith; Lord George Brilliant - Lewis // Lady Wronglove - Mrs Jackson; Lady Gentle - Mrs Bulkley; Miss Notable - Mrs Mattocks; Mrs Hartshorn - Mrs Pitt; Mrs Conquest - Mrs Lessingham. Also THE TOUCHSTONE. As 11 Jan.
- Thursday 14* THE SCHOOL FOR SCANDAL. As 7 Jan. Also HIGH LIFE BELOW STAIRS.  
 DL As 7 Jan.  
*DANCING.* End of mainpiece *The Coopers*, as 11 Dec. 1778.  
*SINGING.* As 6 Oct. 1778.  
*COMMENT.* Receipts: £246 3s. (220/5; 25/13; 0/5).  
 CG DOUGLAS. Douglas - A Gentleman (2nd appearance on this stage [Rundell]); Randolph - Wroughton; Officer - Thompson; Glenalvon - Aickin; Old Norval - Clarke // Anna - Mrs Morton; Lady Randolph - Mrs Crawford. Also THE TOUCHSTONE. As 11 Jan.  
*COMMENT.* [For Rundell see 9 Nov. 1778.]
- Friday 15* THE SPANISH FRYAR. As 22 Dec. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
 DL  
*COMMENT.* Receipts: £254 13s. (250/12; 4/1).  
 CG KNOW YOUR OWN MIND. As 14 Oct. 1778, but Miss Neville - Mrs Whitfield. Also THE TOUCHSTONE. As 11 Jan.  
*COMMENT.* CATO [announced on playbill of 14 Jan.] is obliged to be deferred.

THE MOURNING BRIDE. As 16 Nov. 1778, but Perez - Philimore. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Saturday 16 DL
COMMENT. THE FATHERS [announced on playbill of 15 Jan.] is obliged to be deferred on account of Webster's Illness. Receipts: £178 8s. (173/7; 5/1).	
THE DUENNA. As 23 Oct. 1778. Also THE TOUCHSTONE. As 11 Jan.	CG
DEMOFOONTE. As 28 Nov. 1778. DANCING. As 28 Nov. 1778 throughout.	King's
MAHOMET. As 11 Nov. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Monday 18 DL
COMMENT. Receipts: £183 16s. (177/9; 6/7).	
CATO. Cato - Diggles; Portius - Aickin; Marcus - Whitfield; Juba - Wroughton; Sempronius - Fearon; Syphax - Hull; Lucius - L'Estrange; Decius - Egan // Lucia - Mrs Jackson; Marcia - Mrs Hartley. Also THE TOUCHSTONE. As 11 Jan., but added: Two entire new Scenes (1st time).	CG
COMMENT. Mainpiece: Not acted these 3 years. Afterpiece: One of the [new Scenes] will conclude the Entertainment, and the Intervals between the three Acts being found tedious, alterations have been made in order to make it practicable to comprise the whole in two Acts.	
THE MERCHANT OF VENICE. As 17 Oct. 1778, but Launcelot (1st time) - Burton // Jessica (with a song) - Miss Walpole. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Tuesday 19 DL
DANCING. End of Act III of mainpiece, as 19 Sept. 1778.	
COMMENT. Receipts: £190 13s. (189/16; 0/17).	
ALL FOR LOVE. Marc Antony - [W.] Smith; Dollabella - Farren; Alexas - Whitfield; Serapion - L'Estrange; Officers - Robson, Thompson; Ventidius - Diggles // Octavia (1st time) - Mrs Bulkley; Charmion - Mrs Poussin; Iras - Miss Green; Cleopatra - Mrs Yates. Also THE TOUCHSTONE. As 18 Jan.	CG
COMMENT. Mainpiece: Not acted these 6 years.	
LA FRASCHETANA. As 22 Dec. 1778. DANCING. As 5 Jan. throughout.	King's
[THE FIRST PART OF KING HENRY IV. Also THE WONDERS OF DERBYSHIRE.]	Wednesday 20 DL
COMMENT. Announced by the playbill, but "Not perform'd on Acct. of Mr Garrick's Death (at 8 o'Clo'Mornng)" (MS annotation on Kemble playbill). See also <i>Public Advertiser</i> , 21 Jan.: Drury Lane Theatre was shut up last night on [this] melancholy Occasion.	
ALL IN THE WRONG. As 9 Oct. 1778. Also THE TOUCHSTONE. As 18 Jan.	CG
THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.	Thursday 21 DL
SINGING. As 6 Oct. 1778.	
COMMENT. Paid Butler, carpenter, £148 11s. Receipts: £277 10s. (276/3; 1/7).	
SHE STOOPS TO CONQUER. Hardcastle - Wilson; Tony Lumpkin - Quick; Marlow - Lee Lewes; Hastings - Whitfield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Green; Miss Neville - Mrs Whitfield; Miss Hardcastle - Mrs Bulkley. Also THE TOUCHSTONE. As 18 Jan.	CG

- Friday 22**     **DL**     THE FIRST PART OF KING HENRY IV. As 30 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
*DANCING.* End of Act II of mainpiece *The Coopers*, as 11 Dec. 1778.  
*COMMENT.* Receipts: £171 13s. (169/5; 2/8).
- CG**     THE COMEDY OF ERRORS. Antipholis of Syracuse - Lewis; Antipholis of Ephesus - Whittfield; Duke - L'Estrange; Angelo - Fearon; Balthazar - Egan; Dr Pinch - Wewitzer; Ægeon - Hull; Officer - Jones; Merchants - Robson, Thompson; Dromio of Syracuse - Brunsdon; Dromio of Ephesus - Quick // Adriana - Mrs Jackson; Luciana - Mrs Lessingham; Lesbia - Miss Platt; Abbess - Mrs Hartley. Also THE TOUCHSTONE. As 18 Jan.  
*SINGING.* In Act III of mainpiece a *song* in character by Mrs Farrell.  
*COMMENT.* Mainpiece: With Alterations [by Thomas Hull].
- Saturday 23**     **DL**     THE JEALOUS WIFE. Oakly - Smith; Lord Trinket - Dodd; Sir Harry Beagle - Palmer; Charles - Farren; Russet - Aickin; Capt. O'Cutter - Moody; Tom - Wright; Paris - Waldron; Major Oakly - Yates // Lady Freelo - Mrs Hopkins; Harriet - Mrs Brereton; Mrs Oakly - Miss Younge. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
*COMMENT.* Receipts: £184 15s. (182/15; 2/0).
- CG**     DOUGLAS. As 14 Jan. Also THE TOUCHSTONE. As 18 Jan.
- King's**     ARTASERSE. Principal Characters by Pacchierotti, Adamberger, Manzoletto, Rovedino // Sga Pozzi, Sga Bernasconi. [Cast from libretto (G. Bigg, 1779): Arbace-Gasparo Pacchierotti; Artabano - Adamberger; Artaserse - Manzoletto; Megabise-Rovedino // Semira - Sga Pozzi; Mandane - Sga Bernasconi.]  
*DANCING.* End of Act I new Ballet, *Les Oiseleurs*, by Sg and Sga Zuchelli, Mlle Vidini, Le Det; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of opera *Les Nympbes de Diane*, as 24 Nov. 1778.  
*COMMENT.* A new Serious Opera [1st time; SER 3, by Pietro Metastasio]. The Music entirely new by Bertoni.
- Monday 25**     **DL**     MEROPÉ. As 19 Dec. 1778. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
*COMMENT.* THE DISCOVERY [announced on playbill of 23 Jan.] is obliged to be deferred on account of King's Indisposition. Receipts: £174 17s. (171/11; 3/6).
- CG**     THE LADY OF THE MANOR. As 23 Nov. 1778. Also THE REPRISAL; or, The Tars of Old England. Heartly - Whitfield; Champignon - Wewitzer; Oclabber - Mahon; Maclaymore - Wilson; Lyon - Booth; Brush - Brunsdon; Haulyard (with a *song*) - Reinhold; Block - Quick // Harriet - Mrs Sharp (of DL).  
*DANCING.* As 30 Nov. 1778.
- Tuesday 26**     **DL**     THE MERRY WIVES OF WINDSOR. As 17 Sept. 1778, but Fenton - Lamash. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
*COMMENT.* Receipts: £208 11s. (205/17; 2/14).
- CG**     THE WONDER. Don Felix - Lewis; Col. Briton - Wroughton; Don Lopez - Fearon; Don Pedro - Quick; Lissardo - Lee Lewes; Frederick - Booth; Gibby - Wilson // Isabella - Mrs Lessingham; Flora - Mrs Pitt; Inis - Mrs Green; Violante - Mrs Crawford. Also THE TOUCHSTONE. As 18 Jan., but Mrs Kennedy (late Mrs Farrell).
- King's**     On account of the Preparations for the Masqued Ball to-morrow, there will be no Opera this Evening.

**THE SPANISH FRYAR.** As 22 Dec. 1778. Also **THE WONDERS OF DERBYSHIRE.** As 8 Jan., but Gaudry in place of Bannister. *Wednesday 27 DL*  
**COMMENT.** Receipts: £132 17s. (131/17; 1/0).

**THE COMEDY OF ERRORS.** As 22 Jan. Also **THE TOUCHSTONE.** As 26 Jan.  
**SINGING.** As 22 Jan., but Mrs Kennedy (late Mrs Farrell).

**THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. Also **THE WONDERS OF DERBYSHIRE.** As 27 Jan. *Thursday 28 DL*  
**SINGING.** As 29 Oct. 1778.  
**COMMENT.** Receipts: £255 13s. (253/16; 1/17).

**THE DUENNA.** As 23 Oct. 1778. Also **THE TOUCHSTONE.** As 26 Jan. *CG*

**THE BEGGAR'S OPERA.** Captain Macheath – Webster; Peachum – Moody; Filch – Parsons; Lockit – Baddeley; Player – Wrighten; Beggar – Waldron; Mat o' th' Mint – Gaudry // Lucy – Mrs Wrighten; Mrs Peachum – Mrs Love; Diana Trapes – Mrs Bradshaw; Jenny Diver – Miss Collett; Polly – Mrs Baddeley. Also **THE WONDERS OF DERBYSHIRE.** As 27 Jan.  
**DANCING.** End of Act II of mainpiece the *Minuet de la Cour and Allemande*, as 19 Sept. 1778; In Act III a *Hornpipe* by Blurton.  
**COMMENT.** Mainpiece: With Accompaniments to the Airs composed by [Thomas] Linley [Sen.]. Receipts: £191 10s. (190/1; 1/9).

**THE MAID OF THE MILL.** Probably as 27 Oct. 1778. Also **THE TOUCHSTONE.** As 26 Jan., but Booth in place of Ledger. *CG*

**COMMENT.** [As mainpiece the playbill announces *TANCRED AND SIGISMUNDA*, but "In consequence of Mrs Crawford's being taken suddenly ill yesterday forenoon, *Tancred and Sigismunda* . . . could not be acted; *The Maid of the Mill* was substituted in its stead, but most of the boxes which had been taken were given up, and the change cost the managers upwards of a hundred pounds; a matter which Mrs Crawford ought to take into her serious consideration, and to recollect besides, that whenever her name is on the bills, and she is [not] so much indisposed that her appearance on the stage would be fatal to her health, it is her duty not to disappoint her publick" (*Morning Chronicle*, 30 Jan.).]

**ARTASERSE.** As 23 Jan. *King's*  
**DANCING.** End of Act I *Les Oiseleurs*, as 23 Jan., but Sga Tinti in place of Sga Zuchelli; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *Les Nympbes de Diane*, as 24 Nov. 1778.

## February 1779

**THE CHANCES.** As 31 Oct. 1778, but Francisco – R. Palmer. Also **THE WONDERS OF DERBYSHIRE.** As 27 Jan. *Monday 1 DL*  
**COMMENT.** [Mainpiece in place of **THE TEMPEST**, announced on playbill of 29 Jan.] Receipts: £158 12s. (152/4; 6/8).

**THE COMEDY OF ERRORS.** As 22 Jan. Also **THE TOUCHSTONE.** As 29 Jan.  
**SINGING.** As 27 Jan.

- Tuesday 2*      THE CLANDESTINE MARRIAGE. As 21 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                    COMMENT. Receipts: £173 4s. (172/4; 1/0).
- CG                  BARBAROSSA. Achmet – Bannister Jun. (1st appearance on this stage); Othman – Clarke; Sadi – Hull; Aladin – Robson; Officer – Thompson; Barbarossa – Aickin // Irene – Mrs Hartley; Female Slave – Miss Green; Zaphira – Mrs Yates. Also THE TOUCHSTONE. As 29 Jan.  
 COMMENT. Mainpiece: Not acted these 6 years [not acted since 30 May 1772].  
 [Bannister Jun. was from DL.]
- King's             LA FRASCHETANA. As 22 Dec. 1778.  
 DANCING. End of Act I *La Noche Hollandoise*, as 29 Dec. 1778, but omitted: Sga Zuchelli; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *Les Nymphes de Diane*, as 24 Nov. 1778.
- Wednesday 3*    THE DISCOVERY. Sir Anthony Branville – King (1st appearance in that character); Sir Harry Flutter – Dodd; Col. Medway – Brereton; Lord Medway – Bensley // Mrs Knightly – Miss Farren (1st appearance in that character); Miss Richly – Mrs Robinson (1st appearance in that character); Lady Medway – Mrs Hopkins; Louisa Medway – Mrs Brereton; Lady Flutter – Mrs Abington. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                    COMMENT. Mainpiece: Not acted these 4 years [acted 7 Feb. 1776]. Receipts: £205 (203/10; 1/10).
- CG                  TANCRED AND SIGISMUNDA. As 28 Oct. 1778, but Tancred – The Gentleman who performed Douglas [on 14 Jan.: Rundell]. Also THE TOUCHSTONE. As 29 Jan., but Mahon in place of Reinhold; omitted: Mahon from his original part.
- Thursday 4*      THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                    SINGING. As 29 Oct. 1778.  
 COMMENT. Receipts: £261 2s. (260/12; 0/10).
- CG                  THE DUENNA. As 23 Oct. 1778. Also THE TOUCHSTONE. As 3 Feb., but omitted: Dancing.
- Friday 5*        THE DISCOVERY. As 3 Feb. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                    COMMENT. Receipts: £167 (166/3; 0/17).
- CG                  ALL FOR LOVE. As 19 Jan. Also THE TOUCHSTONE. As 3 Feb.
- Saturday 6*      HAMLET. As 16 Oct. 1778, but Horatio – Farren. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                    COMMENT. Receipts: £151 6s. (150/0; 1/6).
- CG                  THE COMEDY OF ERRORS. As 22 Jan. Also THE TOUCHSTONE. As 3 Feb.  
 SINGING. As 27 Jan.
- King's             ARTASERSE. As 23 Jan.  
 DANCING. End of Act I *Les Oiseleurs*, as 29 Jan.; End of Act II *Annette et Lubin*, as 24 Nov. 1778, but omitted: Sga Zuchelli; End of Opera *Les Nymphes de Diane*, as 24 Nov. 1778.

THE LAW OF LOMBARDY. Principal Characters by Smith, Bensley, Farren, Packer, Hurst, Wright, Chambers, Wrighten, Fawcett, Philimore, Burghall, Henderson // Mrs Robinson, Miss Younge. [Cast from text (T. Evans, 1779, and <i>London Magazine</i> , Feb. 1779, 73): Paladore - Smith; King - Bensley; Lucio - Farren; Rinaldo - Packer; Ascanio - Hurst; Shepherd - Wright; Senator - Chambers; Foresters - Wrighten, Fawcett; Squire to Paladore - Philimore; Officer - Burghall; Bireno - Henderson // Alinda - Mrs Robinson; Princess - Miss Younge.] <i>Prologue</i> spoken by Farren. <i>Epilogue</i> spoken by Miss Younge. [These were spoken, as here assigned, at all subsequent performances.] Also HIGH LIFE BELOW STAIRS. As 7 Jan.	Monday 8 DL
COMMENT. Mainpiece: Written by the Author of BRAGANZA [1st time; T 5, by Robert Jephson. Prologue and Epilogue by the author (see text)]. With new Scenes and Dresses. <i>Public Advertiser</i> , 15 Feb. 1779: This Day is published THE LAW OF LOMBARDY (Is. 6d.). Receipts: £221 (196/19/0; 23/13/6; 0/7/6).	
THE PROVOK'D WIFE. As 9 Jan., but added: Justice - Thompson; Taylor - Jones. Also THE TOUCHSTONE. As 3 Feb., but Doyle in place of Wilson.	CG
COMMENT. BARBAROSSA [announced on playbill of 6 Feb.] is obliged to be deferred. Wilson's violent Hoarseness prevents his performing this Evening.	
THE LAW OF LOMBARDY. As 8 Feb., but R. Palmer in place of Burghall. Also THE CAMP. As 29 Oct. 1778, but <i>Prologue</i> omitted [and thereafter].	Tuesday 9 DL
COMMENT. Receipts: £207 2s. 6d. (170/14/0; 35/16/0; 0/12/6).	
THE COMEDY OF ERRORS. As 22 Jan. Also THE TOUCHSTONE. As 8 Feb.	CG
SINGING. As 27 Jan.	
COMMENT. [Mainpiece in place of ZARA, announced on playbill of 8 Feb.]	
DEMOFOONTE. As 28 Nov. 1778.	King's
DANCING. End of Act I <i>Les Oiseleurs</i> , as 29 Jan.; End of Act II <i>Les Moissonneurs</i> , as 29 Dec. 1778; End of Opera <i>New Ballet</i> , as 28 Nov. 1778.	
GENERAL FAST.	Wednesday 10
THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also THE CAMP. As 25 Nov. 1778, but Mrs Robinson in place of Mrs Baddeley.	Thursday 11 DL
SINGING. As 6 Oct. 1778.	
COMMENT. Receipts: £264 18s. 6d. (248/2/0; 16/6/0; 0/10/6).	
BARBAROSSA. As 2 Feb., but Female Slave - Miss Platt. Also ST. PATRICK'S DAY. As 19 Dec. 1778, but Serjeant Trounce - Booth.	CG
THE LAW OF LOMBARDY. As 9 Feb. Also THE CAMP. As 11 Feb.	Friday 12
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £133 3s. (109/16; 22/8; 0/19; tickets: none listed) (charge: £105).	DL
ZARA. Osman - The Gentleman who performed Douglas [on 14 Jan.: Rundell]; Nerestan - Wroughton; Orasmin - L'Estrange; Chatillon - Hull; Melidor - Thompson; Lusignan (1st time) - Digges // Selima - Miss Ambrose; Zara - Mrs Crawford. Also THREE WEEKS AFTER MARRIAGE. As 29 Oct. 1778.	CG
DANCING. As 23 Dec. 1778.	
COMMENT. Mainpiece: Not acted these 2 years.	
THE LAW OF LOMBARDY. As 9 Feb. Also THE CAMP. As 11 Feb.	Saturday 13
COMMENT. Receipts: £121 17s. 6d. (102/4/0; 19/3/0; 0/10/6).	DL

- Saturday 13** CG **LOVE IN A VILLAGE.** Young Meadows (1st time; with new songs composed by [Michael] Arne) – Mrs Kennedy; Hawthorn – Reinhold; Sir William Meadows – Fearon; Eustace – Mahon; Hodge (1st time) – Doyle; Justice Woodcock – Wilson // Deborah – Mrs Pitt; Margery – Miss Valois; Lucinda – Mrs Morton; Rosetta – A Young Lady (1st appearance on any stage [Miss Thornton]). Also THE REPRISAL. As 25 Jan., but Harriet – Mrs Morton.  
**DANCING.** As 1 Dec. 1778.  
**COMMENT.** [Miss Thornton is identified by MS annotation on Kemble playbill.]
- King's **ARTASERSE.** As 23 Jan.  
**DANCING.** As 9 Feb. throughout.
- Monday 15** DL **THE LAW OF LOMBARDY.** As 9 Feb. Also THE CAMP. As 11 Feb.  
**COMMENT.** Receipts: £145 18s. (118/13/0; 26/9/6; 0/15/6).
- CG **JANE SHORE.** As 31 Oct. 1778. Also THE REPRISAL. Probably as 13 Feb.  
**COMMENT.** [As afterpiece the playbill announces the 31st night of THE TOUCHSTONE (see 20 Feb.), but "The entertainment at Covent-garden theatre was obliged to be changed last night, on account of Lee Lewes being seized with a most violent inflammation in his right arm . . . Hand-bills, announcing that *The Reprisal* would be the farce, were distributed at each door of the theatre as the company came in; when the tragedy, however, was ended, some persons in the galleries . . . began an alarming disturbance, calling out vociferously for the pantomime . . . and continued throughout the farce to behave in the most savage manner, pelting every actor and actress as fast as either came on the stage. Mrs Morton stood their fire of oranges, apples, and pieces of wood, with more heroism than prudence. At length the brutes aimed at her head with an orange, which struck her a violent blow, and she fainted immediately" (*Morning Chronicle*, 16 Feb.).]
- Tuesday 16** DL **THE LAW OF LOMBARDY.** As 9 Feb. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
**COMMENT.** Benefit for the Author [of mainpiece]. Receipts: £156 18s. (152/19; 3/19; tickets: none listed) (charge: £105).
- CG **LOVE IN A VILLAGE.** As 13 Feb. Also CATHERINE AND PETRUCHIO. As 1 Dec. 1778.  
**DANCING.** End of Act II of mainpiece a new Dance, *The Burgomaster*, by Aldridge, Master Jackson, &c.
- King's **DEMOFOONTE.** As 28 Nov. 1778.  
**DANCING.** As 9 Feb. throughout.
- Wednesday 17** **ASH WEDNESDAY.**
- Thursday 18** DL **THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778, but Snake – Wrighten. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
**SINGING.** As 29 Oct. 1778.  
**COMMENT.** Receipts: £265 8s. (263/2; 2/6).
- CG **THE DUENNA.** As 23 Oct. 1778, but Ferdinand – Robson. Also THE APPRENTICE. As 23 Oct. 1778, but Wingate – Fearon.  
**DANCING.** End of mainpiece *The Burgomaster*, as 16 Feb.

**JUDAS MACCABAEUS.** Principal Vocal Parts by Norris, Webster // Miss M. Linley, Miss Draper, Miss Wright (1st appearance in public), Mrs Kennedy. 1st Violin by Richards. Friday 19  
DL

**MUSIC.** End of Part I *concerto* on the organ by Stanley; End of Part II *concerto* on the violin by Cramer.

**COMMENT.** Tickets to be had and Places for the Boxes to be taken of Fosbrook at the Stage Door, at half a guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season]. Receipts: £202 os. 6d. (197/14/6; 4/6/0).

**THE LAW OF LOMBARDY.** As 9 Feb., but omitted: Packer. Also JEHU. Saturday 20  
DL Principal Characters by King, Farren, Lamash, R. Palmer // Miss Sherry, Miss Farren. [*Town and Country Magazine*, Feb. 1779, p. 62, assigns Lord Jehu – King; Larpent MS 467 lists this part, as well as the other parts: Whiffle, Fenton, Groom // Mrs Gules, Lucy. *Prologue*, not listed on playbill, printed in *Public Advertiser*, 24 Feb., written by the author, and spoken by King.]

**COMMENT.** Afterpiece [1st time; F 2, author unknown. Not published]. Receipts: £172 1os. 6d. (125/1/0; 46/5/0; 1/4/6).

**THE COMEDY OF ERRORS.** As 22 Jan. Also THE TOUCHSTONE. As 29 Jan., but Mrs Keefe [*recte* O'Keefle] in place of Miss Morris. CG

**SINGING.** As 27 Jan.

**COMMENT.** Afterpiece: 31st time (see 15 Feb.) [in place of THE LIVERPOOL PRIZE, announced on playbill of 18 Feb.].

**ARTASERSE.** As 23 Jan.

King's

**DANCING.** As 9 Feb. throughout.

**THE LAW OF LOMBARDY.** As 20 Feb. Also THE WONDERS OF DERBY-SHIRE. As 27 Jan.

Monday 22  
DL

**COMMENT.** Receipts: £149 6s. (142/3; 7/3).

**JANE SHORE.** As 31 Oct. 1778. Also THE LIVERPOOL PRIZE. Principal Characters by Quick, Wilson, Lee Lewes, Whitfield, Robson, Fearon, Wewitzer, Brunson, Jones, Clarke // Mrs Morton, Miss Stewart, Miss Brown. [Cast from text (T. Evans, 1779): Debenture – Quick; Teneriffe – Wilson; Midships – Lee Lewes; George Belford – Whitfield; Wilmot – Robson; Breeze – Fearon; Monsieur Coromandel – Wewitzer; Bronze – Brunson; Old Belford – Clarke // Fanny – Mrs Morton; Adelaide – Miss Stewart; Harriet – Miss Brown. Jones is unassigned. *Prologue* is not listed on the playbill, but "No person coming on to speak a Prologue, and the audience being clamorous for one as soon as the farce began, the performers then on the stage withdrew, and Lee Lewes came forward, and after an apology, spoke the Prologue designed for the piece, but which he thought he had not sufficiently matured himself in the knowledge of" (*Morning Chronicle*, 23 Feb.; and see CG 23 Feb.).]

CG

**DANCING.** End of Act I of afterpiece *The Burgomaster*, as 16 Feb.

**COMMENT.** Afterpiece [1st time; F 2, by Frederick Pilon]. *Public Advertiser*, 6 Mar. 1779: This Day is published THE LIVERPOOL PRIZE (1s.).

**THE FOUNDLING.** Young Belmont – Cooke; Sir Charles Raymond – Mitchell; Colonel Raymond – Sparks; Sir Roger Belmont – Durravan; Villiard – Clarke; Faddle – Everard // Fidelia – Miss Freeman; Rosetta – Mrs Robinson. Occasional *Prologue* spoken by Mitchell. Also THE PREJUDICE OF FASHION. Colonel Ancient – Mitchell; Medium – Cooke; Captain O'Cargo – Smith; Whisk – Sparks; Jonathan – Durravan; Carbuncle – Helme; Marmozet – Everard // Lucinda – Miss Freeman; Lady Ancient – Miss Hoare.

HAY

**COMMENT.** Benefit for a Family under Misfortunes. [Author of *Prologue* unknown.] The Doors to be opened at 5:00. To begin at 6:00.

- Tuesday 23*    THE LAW OF LOMBARDY. As 20 Feb. Also THE WONDERS OF DERBYSHIRE. As 8 Jan.  
 DL                COMMENT. Benefit for the Author [of mainpiece]. Receipts: £128 16s. (12s/11; 3/5; tickets: none listed) (charge: £10s).
- CG                ELFRI DA. Athelwold - Lewis; Edgar - Aickin; Orgar - Clarke; Edwin - Hull; Ardulph - Whitfield // Albina - Mrs Mattocks; 2nd Speaking Virgin - Mrs Jackson; Elfrida - Mrs Hartley. Chorus of British Virgins - Miss Brown, Mrs Wrighten, Mrs Morton, Mrs Kennedy, &c. Also THE LIVERPOOL PRIZE. As 22 Feb. *Prologue* spoken by Lee Lewes. [This was spoken, as here assigned, at all subsequent performances.]  
 COMMENT. Mainpiece: With alterations by the author [William Mason]. The Overture and all the new Music composed by Giardini. [On playbill of 27 Feb.: With a New Scene painted by Richards.] *Public Advertiser*, 23 Feb. 1779: This Day at Noon is published ELFRI DA (price not listed). [Afterpiece: Prologue by the author (*New Spouter's Companion*, c. 1798, p. 59).]
- King's           ZEMIRA E AZORE. Principal Characters by Manzoletto, Rossi, Rovedino // Sga Jermoli, Sga Pollone (1st appearance on any stage), Sga Pozzi. [Cast from libretto (G. Bigg, 1779): Azore - Manzoletto; Ali - Rossi; Sandro - Rovedino // Fatima - Sga Jermoli; Lesbia - Sga Clara Pollone; Zemira - Sga Pozzi.]  
 DANCING. In Act II *Ballet*, connected with the Opera, by *Genii* of the various Arts (performers not listed, but see 2 Mar.), and Hochbrucher, like a Genius of Instrumental Music, will play upon the Pedal Harp; End of Act II new *Ballet by the Fairies* of the Court of Azore, by Banti, Sga Tinti, Le Det, Henry, young Miss Simonet, Mlle Baccelli (1st appearance this season); End of Opera new serious *Ballet*, *Le Couronnement de Zémire*, by Mons and Mme Simonet, Banti, Sg and Sga Zuchelli, Sga Tinti, Slingsby.  
 COMMENT. A new Comic Opera; the Music by the celebrated Grétry.
- Wednesday 24*    ESTHER. Principal Vocal Parts and Violin as 19 Feb.  
 DL                MUSIC. End of Part I *concerto* on the organ, as 19 Feb.; End of Part II *concerto* on the hautboy by Parke.  
 COMMENT. Receipts: £122 10s. 6d. (118/5/0; 4/5/6).
- Thursday 25*    THE SCHOOL FOR SCANDAL. As 18 Feb. Also THE CAMP. As 11 Feb.  
 DL                SINGING. As 29 Oct. 1778.  
 COMMENT. Receipts: £258 7s. (241/13; 15/9; 1/5).
- CG                THE DUENNA. As 18 Feb. Also THE LIVERPOOL PRIZE. As 22 Feb.  
 DANCING. End of mainpiece *The Humours of Leixlip* by Aldridge, Master Jackson, Miss Besford.  
 COMMENT. Macklin being taken ill, THE MERCHANT OF VENICE and LOVE A-LA-MODE [both announced on playbill of 23 Feb.] are obliged to be postponed.
- Friday 26*    ACIS AND GALATEA. Principal Vocal Parts and Violin as 19 Feb. Also SONGS, CHORUSES, &c., selected from the Works of the late Henry Purcell. Singers same.  
 DL                SINGING. End of Part I a *cantata* by Mrs Kennedy.  
 MUSIC. End of Part II *concerto* on the violoncello by Cervetto.  
 COMMENT. Receipts: £174 18s. (169/7/6; 5/10/6).
- Saturday 27*    THE DISCOVERY. As 3 Feb. Also THE WONDERS OF DERBYSHIRE. As 27 Jan.  
 DL                COMMENT. Receipts: £177 9s. (175/9; 2/0).

**ELFRIDA.** As 23 Feb. Also THE LIVERPOOL PRIZE. As 22 Feb. *COMMENT.* Mainpiece: With a New Scene painted by Richards. Afterpiece: With a New Scene painted by Carver. Saturday 27  
CG

**DEMOFOONTE.** As 28 Nov. 1778. *DANCING.* End of Act I *Les Oiseleurs*, as 29 Jan.; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *New Ballet*, as 28 Nov. 1778, but added: Mlle Baccelli. King's

## March 1779

**THE JEALOUS WIFE.** As 23 Jan. Also THE CAMP. As 11 Feb. *COMMENT.* Receipts: £116 17s. (90/11; 25/3; 1/3). Monday 1  
DL

**LOVE IN A VILLAGE.** As 13 Feb., but omitted: new songs. Also THE LIVERPOOL PRIZE. As 22 Feb. *DANCING.* End of Act II of mainpiece, as 25 Feb. CG

**THE WEST INDIAN.** As 8 Oct. 1778. Also THE WONDERS OF DERBY-SHIRE. As 27 Jan., but added: Mrs Bradshaw. *COMMENT.* Receipts: £132 4s. (129/11; 2/13). Tuesday 2  
DL

**TANCRED AND SIGISMUNDA.** As 3 Feb. Also THE LIVERPOOL PRIZE. As 22 Feb. *DANCING.* End of Act I of afterpiece, as 25 Sept. 1778. CG

**ZEMIRA E AZORE.** As 23 Feb. *DANCING.* In Act II *Ballet by Genii*, as 23 Feb., but by Sg and Sga Zuchelli, young Miss Simonet, also Pedal Harp, as 23 Feb.; End of Act II *Ballet by Fairies*, as 23 Feb., but added: Slingsby; omitted: Le Det, Henry, young Miss Simonet; End of Opera *Le Couronnement de Zémire*, as 23 Feb. King's

**ACIS AND GALATEA.** Principal Vocal Parts and Violin as 19 Feb. Also SONGS, CHORUSES, &c., as 26 Feb. Singers same. *SINGING.* End of Part II a song by Mrs Kennedy. *MUSIC.* End of Part I *concerto* on the organ, as 19 Feb. *COMMENT.* Receipts: £141 18s. (139/14/6; 2/3/6). Wednesday 3  
DL

**THE MESSIAH.** Principal Vocal Parts by Vernon, Champness // Mrs Wrighten, Mrs Barthélemon. *SINGING.* End of Part I an *Italian duet* [see 10 Mar.] composed by Vinci, by Mrs Barthélemon and Miss Cecilia Barthélemon. *MUSIC.* End of Part II *concerto* on the violin by Barthélemon. *COMMENT.* Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 6:00. To begin at 7:00. HAY

**THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. Also THE QUAKER. As 6 Oct. 1778. *SINGING.* As 6 Oct. 1778. *COMMENT.* Receipts: £251 1s. (230/5/0; 20/1/6; 0/14/6). Thursday 4  
DL

- Tbursday 4*     **OTHELLO.** Othello – A Gentleman (1st appearance on any stage [Daly]); Roderigo – Lee Lewes; Cassio – Whitfield; Brabantio – Hull; Lodovico – Booth; Montano – Robson; Duke – L'Estrange; Gratiano – Fearon; Iago – Bensley // Emilia – Mrs Hopkins; Desdemona – Mrs Crawford. Also THE LIVERPOOL PRIZE. As 22 Feb.  
**DANCING.** As 22 Feb.  
 COMMENT. [Daly is identified by MS annotation on Kemble playbill.]
- Friday 5*     **SAMSON.** Principal Vocal Parts and Violin as 19 Feb.  
**DL**     **MUSIC.** End of Part I *concerto* on the hautboy, as 24 Feb.  
 COMMENT. Receipts: £128 17s. (127/14; 1/3).
- Saturday 6*     **THE SPANISH FRYAR.** As 22 Dec. 1778. Also THE WONDERS OF DERBY-SHIRE. As 2 Mar.  
**DL**     COMMENT. Receipts: £161 (158/8; 2/12).
- CG**     **ELFRIDA.** As 23 Feb. Also THE LIVERPOOL PRIZE. As 22 Feb.  
**DANCING.** As 22 Feb.  
 COMMENT. Benefit for the Composer [of mainpiece].
- King's**     **ZEMIRA E AZORE.** As 23 Feb.  
**DANCING.** As 2 Mar. throughout.  
 COMMENT. Pacchierotti having been taken very ill with a sore throat ARTASERSE [announced in *Public Advertiser*, 5 Mar.] is obliged to be changed to ZEMIRA E AZORE.
- Monday 8*     **THE DISCOVERY.** As 3 Feb. Also THE WONDERS OF DERBYSHIRE. As 2 Mar.  
**DL**     COMMENT. Receipts: £148 11s. (149/12; 0/19).
- CG**     **LOVE IN A VILLAGE.** As 1 Mar. Also THE LIVERPOOL PRIZE. As 22 Feb.  
**DANCING.** As 16 Feb.
- HAY**     **THE GENTLE SHEPHERD.** Sir William – A Gentleman [unidentified]; Patie – McDonald; Roger – Baker; Symon – Middlemist; Glaud – Riddle; Bauldy – Gard // Madge – Mr Wilson; Mause – Mr Hamilton; Jenny – A Gentlewoman, who appeared in it lately with applause [unidentified]; Peggy (with an additional song) – A Gentlewoman (4th appearance [unidentified]). Also WIT'S LAST STAKE. Linger – Mitchell; Saville – Sparks; Caveat – Swords; Item – Jones; Martin Sly – Everard // Myra – Mrs Read; Mrs Watchly – Mrs Everard; Lucetta Sharp – Mrs Lefevre.  
**SINGING and DANCING.** End of mainpiece Entertainments of.  
 COMMENT. Benefit for Riddle.
- Tuesday 9*     **LOVE FOR LOVE.** As 13 Oct. 1778. Also THE WONDERS OF DERBY-SHIRE. As 2 Mar.  
**DL**     COMMENT. THE SCHOOL FOR SCANDAL [announced on playbill of 8 Mar.] is unavoidably obliged to be deferred. Receipts: £117 16s. (113/15; 4/1).
- CG**     **THE ORPHAN.** Castalio – Wroughton; Acasto – Clarke; Polidore – Aickin; Chaplain – L'Estrange; Ernesto – Fearon; Page – Miss Morris; Chamont – Lewis // Serina – Miss Leeson; Florella – Mrs Pitt; Monimia – Mrs Crawford. Also THE TOUCHSTONE. As 29 Jan.
- King's**     **ZEMIRA E AZORE.** As 23 Feb.  
**DANCING.** As 2 Mar. throughout.

JUDAS MACCABAEUS.	Principal Vocal Parts and Violin as 19 Feb. MUSIC. As 3 Mar. COMMENT. Receipts: £183 10s. (182/15; 0/15).	Wednesday 10 DL
THE MESSIAH.	Principal Vocal Parts as 3 Mar. SINGING. End of Part I duet composed by Vinci, <i>Tu vuoi cb'io vivi o cara</i> , as 3 Mar. MUSIC. As 3 Mar.	HAY
THE WEST INDIAN.	As 8 Oct. 1778. Also A MONODY [ON THE DEATH OF GARRICK]. Spoken by Mrs Yates. With Vocal and Instrumental Music. Principal Vocal Parts by Webster, Gaudry, A Young Lady [Miss Wright], Mrs Wrighten. Also POLLY HONEYCOMB. Mr Honeycomb – Parsons; Scribble – Dodd; Ledger – Wrighten // Mrs Honeycomb – Mrs Johnston; Nurse – Mrs Bradshaw; Polly Honeycomb – Miss Pope. COMMENT. [Mainpiece in place of A TRIP TO SCARBOROUGH, announced on playbill of 9 Mar.] 2nd piece [1st time; M.INT 1, by Richard Brinsley Sheridan]: With a new Scene invented and designed by De Loutherbourg for the occasion. [Music composed by Thomas Linley Sen. Miss Wright is identified on playbill of 24 May; and see 19 Feb.] <i>Public Advertiser</i> , 27 Mar. 1779: This Afternoon at Four is published A MONODY (1s. 6d.). Afterpiece: Not acted these 3 years. Receipts: £213 10s. 6d. (180/18/0; 32/6/0; /0/6/6). “Some of the verses [of the Monody] were responded [to] by the principal vocalists, accompanied by the band, who occupied an orchestra built on the stage, as at the oratorios. The whole of the performers [were] requested to appear in black clothes” (Parke, I, 17).	Thursday 11 DL
THE SUSPICIOUS HUSBAND.	As 8 Jan. Also THE TOUCHSTONE. As 29 Jan. COMMENT. Mrs Hartley being suddenly taken ill, ELFRIDA [announced on playbill of 9 Mar.] is obliged to be deferred.	CG
DEMOFOONTE.	As 28 Nov. 1778. DANCING. End of new song <i>Les Oiseleurs</i> , as 23 Jan.; End of Act II <i>Les Moissonneurs</i> , as 29 Dec. 1778; End of Opera <i>New Ballet</i> , as 27 Feb. SINGING. End of Act I a new song by Pacchierotti, with violin obligato composed by Bertoni, by Cramer; In Act III an additional song, composed by Handel, by Pacchierotti. COMMENT. Benefit for Pacchierotti. Tickets, half a guinea each, to be had of Pacchierotti, No. 232, Piccadilly.	King's
ALEXANDER'S FEAST.	Principal Vocal Parts and Violin as 19 Feb. Also A MISCELLANEOUS ACT. <i>Concerto</i> on the organ, as 19 Feb.; <i>Verdi Prati</i> (Handel) by Mrs Kennedy; <i>Rosy Bowers</i> (Purcell) by Norris; <i>Tergi il pianto</i> (Sacchini) by Miss Draper; <i>Son Regina</i> (Sacchini) by Miss Linley; <i>Haste, my Nanmet</i> (Travers) by Miss Linley and Webster; <i>Antbem</i> (Handel) [performers not listed]. MUSIC. End of Part I <i>concerto</i> on the violin, as 19 Feb. COMMENT. Receipts: £161 7s. 6d. (160/3/6; 1/4/0).	Friday 12 DL
THE GAMESTERS.	Wilding – King; Barnacle – Parsons; Nephew – Dodd; Dwindle – Waldron; Acreless – Chaplin; Little Stock – Fawcett; Sellaway – Lamash; Boxkeeper – Wright; Drawer – Nash; Page – Master Pulley; Hazard – Palmer // Penelope – Miss Farren (1st appearance in that character); Mrs Wilding – Miss Younge. Also A MONODY. As 11 Mar. Also THE MILLER OF MANSFIELD. King – Aickin; Richard – R. Palmer; Lord Lurewell – Lamash; Joe (with a song) – Holcroft; Miller – Moody // Madge – Mrs Bradshaw; Kate – Mrs Davenett; Peggy – Miss Collett.	Saturday 13 DL

- Saturday 13*
- DL      SINGING. In Act II of mainpiece a *song* by Gaudry.  
           COMMENT. Mainpiece: Not acted these 4 years [acted 6 Nov. 1776]. Receipts: £217 11s. 6d. (186/11/0; 30/10/6; 0/10/0).
- CG      LOVE IN A VILLAGE. As 1 Mar. Also THREE WEEKS AFTER MARRIAGE. As 29 Oct. 1778, but Drugget (1st time) - Wilson.  
           DANCING. As 16 Feb.  
           COMMENT. [Afterpiece in place of THE MEDLEY, announced on playbill of 11 Mar.]
- King's     DEMOFOONTE. As 28 Nov. 1778.  
           DANCING. As 11 Mar. throughout.  
           SINGING. In Act III an additional *song*, as 11 Mar.
- Monday 15*
- DL      THE WAY TO KEEP HIM. Lovemore - Smith; Sir Brilliant Fashion - Dodd; William - Baddeley; Sideboard - Burton; John - Philimore; Sir Bashful Constant - Yates // Mrs Lovemore - Miss Younge; Muslin - Miss Pope; Lady Constant (1st time) - Mrs Brereton; Mignonet - Mrs Bradshaw; Widow Belmour (with a *song* in character) - Mrs Abington. Also THE CAMP. As 11 Feb., but Miss Collett in place of Mrs Keeffe.  
           COMMENT. Benefit for Smith. Mainpiece: Not acted these 4 years [acted 31 Mar. 1777]. *Public Advertiser*, 2 Mar.: Tickets to be had of Smith at his house, Beaufort Buildings, Strand. Receipts: £243 17s. 6d. (129/3/0; 18/17/6; 2/9/0; tickets: 93/8/0) (charge: £74 15s. 6d.).
- CG      THE DISTRESS'D MOTHER. As 19 Nov. 1778. Also THE TOUCHSTONE. As 29 Jan.
- HAY     THE HUMOURS OF OXFORD. Gainlove - Harricks; Shamwell - King; Haughty - Johnson; Young Ape-all - Mills; Old Ape-all - Shatford; Dash - Curtis; Timothy-Middleton; Officer - Smith; Vice Chancellor - Bate; Conundrum - Swords; Colonel Truemore - Powell // Lady Science - Mrs Lefevre; Victoria - Miss Miller; Kitty - Miss Dudley; Wife - Miss Shelbourne; Maid - Miss Baker; Clarinda - Mrs Clifford. Occasional *Prologue* spoken by Kennedy. Also A MIRROR FOR THE LADIES. Lieutenant Generous - Harricks; Mr O'Carney - Holmes; Mr McLofty - Bate; Mr Sheffery Flintshire - Swords; Monsieur - Helme // Fanny - Miss Shelbourne; Miss Diamond - Miss Harris. Also THE WRANGLING LOVERS. Don Carlos - Holmes; Don Lorenzo - Curtis; Lopes - Swords; Sancho - Kennedy // Leonora - Mrs Williams; Jacinta - Mrs Lefevre. *Prologue* spoken by Brown.  
           SINGING. End of Act III of mainpiece a *Hunting Song* by Miss Harris.  
           VAUDEVILLE. Between the Acts of 3rd piece a few *Pantomimical Scenes*. Harlequin - Best // Columbine - Miss Dudley.  
           COMMENT. Mainpiece: Not acted these 60 years [1st acted at DL, 9 Jan. 1730]. 2nd piece [1st time; M.INT 1, probably by William Harricks. MS: Larpent 506; not published].
- Tuesday 16*
- DL      THE COUNTESS OF SALISBURY. Alwin - Smith (1st appearance in that character); Grey - Aickin; Morton - Farren; Sir Ardolph - Packer; Laroche - Chaplin; Peasant - Wright; Knights - Philimore, Fawcett, Norris, &c.; Lord William - Miss G. Abrams; Raymond - Palmer // Eleanor - Miss Sherry; Countess of Salisbury - Miss Younge (1st appearance in that character). Also THE AUTHOR. Cadwallader - Bannister; Vamp - Moody; Governor Cape - Chambers; Young Cape - Aickin; Sprightly - Packer; Poet - Waldron; Robert - Wrighten; Printer's Devil - Burton // Arabella (1st time) - Mrs Cuyler; Mrs Cadwallader - Miss Younge (1st appearance in that character).  
           DANCING. End of mainpiece *Minuet de la Cour and Allemande*, as 19 Sept. 1778.

**COMMENT.** Benefit for Miss Younge. Mainpiece: Not acted these 7 years [acted 23 Apr. 1773]. *Public Advertiser*, 13 Mar.: Tickets to be had of Miss Younge at Thelwall's, King-street, Covent Garden. Receipts: £217 16s. 6d. (83/16/0; 17/14/6; 9/1/0; tickets: 107/5/0) (charge: £64 15s.). *Tuesday 16*  
DL

**KNOW YOUR OWN MIND.** As 14 Oct. 1778. Also **THE TOUCHSTONE.** CG  
As 29 Jan.

**COMMENT.** [Mainpiece in place of **ELFRIDA**, announced on playbill of 15 Mar.]

**ZEMIRA E AZORE.** As 23 Feb. King's  
**DANCING.** As 2 Mar. throughout.

**JUDAS MACCABAEUS.** Principal Vocal Parts and Violin as 19 Feb. *Wednesday 17*  
**MUSIC.** As 5 Mar.  
**COMMENT.** Receipts: £132 3s. (129/8/6; 2/14/6).

**A MISCELLANEOUS ACT.** Overture, composed by Barthélemon; new cantata, *A Sea Storm*, composed by Barthélemon, by Mrs Barthélemon; *Under sweet Friendship's Name* by Vernon; *Canon* by Barthélemon; *Concerto* on the hautboy by Sharp; *Song*, composed by Dr Arne, by Mrs Wrighten; *Concerto* on the flute by De Camp; *Italian Rondeau* by Mrs Barthélemon; Variation of *Lovely Nancy*, as done in Italy, by Barthélemon; *Concerto* on the violin by Barthélemon. Also **VICTORY, AN ODE INSCRIBED TO ADMIRAL KEPPEL.** Vocal Parts as 3 Mar. With Grand Chorusses. *HAY*

**COMMENT.** Ode [1st time]: The Music principally composed by Barthélemon.

**THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. Also **A MONODY.** As 11 Mar. *Thursday 18*  
Also **THE ANATOMIST;** or, Sham Doctor. Monsieur Le Medicin – Baddeley; Crispin – Dodd; Old Gerald – Parsons; Martin – Burton; Young Gerald – Norris // Doctor's Wife – Mrs Bradshaw; Beatrice – Mrs Love; Angelica – Miss Collett. DL  
**SINGING.** As 29 Oct. 1778.

**COMMENT.** Receipts: £267 4s. (246/10/0; 19/13/6; 1/0/6).

**ELFRIDA.** As 23 Feb. Also **THE TOUCHSTONE.** As 29 Jan. CG

**ALEXANDER'S FEAST.** Principal Vocal Parts and Violin as 19 Feb. Also **A MISCELLANEOUS ACT.** *Song*, as 3 Mar.; *Concerto* on the organ, as 19 Feb.; *Song* by Miss Linley; *Ode on Charity* (Boyce) [performers not listed]. *Friday 19*  
**MUSIC.** End of Part 1 of Oratorio *concerto* on the violoncello by Crosdill.  
**COMMENT.** Receipts: £109 16s. 6d. (109/9/0; 0/7/6).

**ACIS AND GALATEA.** Vocal Parts as 3 Mar. Also **VICTORY.** As 17 Mar. *HAY*  
*Singers not listed.*  
**MUSIC.** End of Act 1 of Oratorio trumpet *concerto* by Serieant; End of Oratorio violin *concerto*, as 3 Mar.

**RULE A WIFE AND HAVE A WIFE.** As 18 Nov. 1778. Also **A MONODY.** *Saturday 20*  
As 11 Mar. Also **THE MILLER OF MANSFIELD.** As 13 Mar. DL  
**COMMENT.** Receipts: £185 3s. (156/1; 26/2; 3/0).

**A NEW PRELUDE AND PROLOGUE.** Characters by Wilson, Lee Lewes, Whitfield, Robson, Fearon, Hull // Miss Stewart, Mrs Poussin, Miss Platt. [Cast from *Morning Chronicle*, 22 Mar.: Joe Type – Wilson; Ratsbane – Lee Lewes; Eustace – Whitfield; Greenwood – Hull // Passengers in a Stage – Miss Stewart, &c.; Landlady – Mrs Poussin; Mrs O'Flannagan – Miss Platt. Larpent MS 472 adds: CG

- Saturday 20* CG Lieut. of a Man of War, Sailor, Ostler, Boot Catcher, Printer's Devil // Chambermaid.] Also CALYPSO. Principal Characters by Mrs Kennedy, Reinhold, Leoni // Miss Thornton, Miss Brown. [Cast from text (T. Evans, 1779): Telemachus - Mrs Kennedy; Mentor - Reinhold; Proteus - Leoni // Antiope - Miss Thornton; Calypso - Miss Brown.] Also CROSS PURPOSES. As 2 Oct. 1778.  
*DANCING.* In mainpiece Incidental *Dances* by Dagueville, Miss Besford, Miss Valois.
- COMMENT. Prelude [1st time; PREL I, probably by Richard Cumberland. MS: Larpent 472; not published]. Mainpiece [1st time; M 3, by Richard Cumberland, based on CALYPSO AND TELEMACHUS, by John Hughes]: The Overture and all the Music entirely new, and composed by Butler. With new Scenery painted by Richards and Carver, and new Dresses. Books of the Masque to be had at the Theatre. *Public Advertiser*, 27 Mar. 1779: This Day is published CALYPSO (1s. 6d.).
- King's* ZEMIRA E AZORE. As 23 Feb.  
*DANCING.* As 2 Mar. throughout.
- Monday 22* DL KING LEAR. King Lear - Henderson (1st appearance in that character [in London]); Gloster - Aickin; Bastard - Palmer; Kent (1st time) - Hurst; Albany - Packer; Cornwall - Wrighten; Burgundy - Norris; Gentleman Usher - Burton; Physician - Wright; Old Peasant - Waldron; Servant to Cornwall - R. Palmer; Curan - Fawcett; Captain of the Guards - Chaplin; Edgar - Webster // Goneril - Miss Sherry; Regan - Mrs Colles; Arante - Miss Kirby; Cordelia - Miss Younge. Also HIGH LIFE BELOW STAIRS. As 7 Jan.
- COMMENT. Benefit for Henderson. Mainpiece: Not acted these 4 years [acted 8 June 1776]. *Public Advertiser*, 6 Mar.: Tickets to be had of Henderson, Buckingham-street, York Buildings. [Henderson's 1st appearance as King Lear was at Bath, 20 Feb. 1773.] Receipts: £259 9s. (162/9/0; 16/12/6; 0/13/6; tickets: 79/14/0) (charge: £105).
- CG VENICE PRESERV'D. Pierre - Crawford (1st appearance on any stage); Priuli - Hull; Renault - Clarke; Duke - Mahon; Bedamar - Whitfield; Spinoza - L'Estrange; Elliot - Fearon; Theodore - [R.] Smith; Officer - Booth; Jaffier - The Gentleman who performed Douglas [on 14 Jan.: Rundell] // Belvidera - Mrs Crawford. Also COMUS. Comus - Mattocks; Spirit - L'Estrange; Bacchanal - Reinhold // The Lady - Mrs Jackson; Bacchants - Mrs Morton, Miss Ambrose, &c.; Sabrina and Pastoral Nymph - Miss Brown; Euphrosyne (with Sweet Echo, assisted by Leoni) - Mrs Kennedy.
- COMMENT. Benefit for Mrs Crawford. Part of the Pit will be laid into the Boxes. *Public Advertiser*, 9 Mar.: Tickets to be had of Mrs Crawford, No. 3, Adam-street, Adelphi.
- Tuesday 23* DL CYMON. As 23 Dec. 1778, but Urganda - Miss Pinto (1st appearance on the English stage); Sylvia - Miss Walpole (1st appearance in that character). Also A PEEP BEHIND THE CURTAIN. As 21 Dec. 1778, but Carpenter - Fawcett; omitted from other parts: Fawcett.  
*DANCING.* *Dance of Cupids*, and *Dance of Daemons*, both as 23 Dec. 1778.
- COMMENT. Benefit for Vernon. Mainpiece: With a Grand Procession, as 23 Dec. 1778. [Miss Pinto was from the Smock Alley Theatre, Dublin.] *Public Advertiser*, 15 Mar.: Tickets to be had of Vernon at Mahon's, the corner of Bow-street, Covent Garden. Receipts: £217 1s. 6d. (121/8/0; 21/11/0; 0/19/6; tickets: 73/3/0) (charge: £73 3s. 6d.).
- CG A NEW PRELUDE AND PROLOGUE. As 20 Mar., but omitted: Miss Platt. Also CALYPSO. As 20 Mar. Also THE LIVERPOOL PRIZE. As 22 Feb., but Booth (1st time) in place of Quick.  
*DANCING.* As 20 Mar.

*Public Advertiser*, 22 Mar.: At the particular Desire of the Nobility and Gentry, the Subscribers to this Theatre, on account of the young Prince's Christening there will be no Opera to-morrow. This delay will prove very convenient for compleating the great Preparations which in every respect are necessary to present [the new] Opera [see 25 Mar.] in all the Magnificence it requires. [Prince Octavius, 8th son of George III, was christened on 23 Mar.]

Tuesday 23  
King's

THE MESSIAH. Principal Vocal Parts and Violin as 19 Feb.  
*MUSIC.* As 3 Mar.

Wednesday 24  
DL

COMMENT. Receipts: £280 13s. (278/14; 1/19). [Account-Book itemizes as follows: Boxes held 170 at £89 5s.; Pit 286 at £71 10s.; 1st Gallery 526 at £92 1s.; 2nd Gallery 259 at £25 18s. - a total of 1,241 spectators.]

OMNIPOTENCE. Vocal Parts as 3 Mar.

HAY

*MUSIC.* End of Part I *concerto* on the hautboy by Sharp; End of Part II *concerto* on the violin, as 3 Mar.

MEDEA. Jason – Smith; Creon – Bensley; Aeson – Palmer; 1st Colchian – Packer; Lycander – Farren; Children – Miss G. Abrams, Master Pulley; Hecate – Hurst // Theano – Mrs Hopkins; Medea – Mrs Yates. Also A MONODY. As 11 Mar. Also A PEEP BEHIND THE CURTAIN. As 23 Mar.

Tursday 25  
DL

SINGING. *Azure God* by Mrs Wrighten.

COMMENT. Benefit for Mrs Yates [who is named in the Account-Book, but not on the playbill]. Receipts: £238 13s. 6d. (216/8/0; 19/13/6; 2/12/0; tickets: none listed) (charge: £70 17s. 3d.).

A NEW PRELUDE AND PROLOGUE. As 23 Mar. Also CALYPSO. As CG  
20 Mar. Also THE ENGLISHMAN IN PARIS. As 12 Dec. 1778.  
*DANCING.* In mainpiece, as 20 Mar.; In afterpiece, as 12 Dec. 1778.

ENEA E LAVINIA. Principal Characters by Pacchierotti, Adamberger, Coppola, Rovedino // Sga Pozzi, Sga Bernasconi. [Cast from libretto (G. Bigg, 1779): Enea – Pacchierotti; Latino – Adamberger; Turno – Coppola; Ilioneo – Rovedino // Amata – Sga Pozzi; Lavinia – Sga Bernasconi.]

King's

*DANCING.* End of Act I a new Ballet, *Hippomène et Atalante*. Hippomène – Simonet // Atalante – Mlle Baccelli. And Sg and Sga Zuchelli, Mlle Vidini, Slingsby; End of Act II a new Ballet, connected with the Opera, *Les Forges de Vulcain*. Venus – Mme Simonet; the 3 Graces – Sga Zuchelli, Sga Tinti, Miss Rose; Cupid – young Miss Simonet; the 3 Cyclopes – Banti, Zuchelli, Le Det; Vulcain – Slingsby. With a grand Chorus of the Cyclopes, composed by Sacchini; End of Opera, a new Serious Ballet, *La Fête du Ciel*. Apollo – Mme Simonet; Flora – Sga Tinti; Zéphir – Banti; Iris – Mlle Baccelli. To conclude with a grand *Cbaonne*, in which Mme Simonet will dance in a Man's Dress.

COMMENT. A New Serious Opera [1st time; SER 3, ascribed to Giovanni Gualberto Bottarelli]. The Music entirely new, composed by Sacchini. 2nd dance: The Music entirely new, composed by Charles Stamitz.

THE MESSIAH. Principal Vocal Parts and Violin as 19 Feb.  
*MUSIC.* As 3 Mar.

Friday 26  
DL

COMMENT. Paid Norris £105; Mrs Kennedy £115; Webster £80 17s.; Boy's Choir £52 10s.; David Richards £40; Parke £20; Advertisements in *Public Advertiser* £9 5s.; Band £354 9s. 6d.; Chorus Singers £174 19s. 6d.; Cramer, Cervetto, Crosdill £5 5s. a performance. Received from Stanley for Oratorio rent of theatre £308. Receipts: £206 3s. (204/10; 1/13).

- Friday 26**      **THE MESSIAH.** Vocal Parts as 3 Mar.  
**HAY**      *MUSIC.* End of Part I *concerto* on the trumpet, as 19 Mar.; End of Part II *concerto* on the violin, as 3 Mar.
- Saturday 27**      **THE WAY OF THE WORLD.** As 19 Oct. 1778, but Witwou'd - Dodd (1st appearance in that character); omitted: Mincing. Also **BRITONS, STRIKE HOME!**; or, The Sailor's Rehearsal. Principal Characters by Vernon, Aickin, Bannister, Baddeley, Wrighten, Burton, Norris. [*Cast not known.* Edition of 1739 lists the parts: Captain Briton, Lieutenant Meanwell, Sir John Freehold, Export, Dapperwit, Foremost, Bowsprit, Father Dominique, Capstern, Starboard, Helmaloe, Don Jack, Don Uric // Kitty.]  
 COMMENT. Benefit for Dodd. Afterpiece: With Alterations. Not acted these 50 years [acted 31 Dec. 1739]. *Public Advertiser*, 6 Mar.: Tickets to be had of Dodd at his house, New Ormond-street. Receipts: £272 4s. 6d. (117/4/0; 13/19/0; 2/1/6; tickets: 139/0/0) (charge: £66 15s.).
- CG**      **JANE SHORE.** As 31 Oct. 1778. Also **MIDAS.** Midas - Wilson; Apollo - Mattocks; Pan - Mahon; Jupiter - Fox; Damaetas - Wewitzer; Sileno - Baker // Juno - Mrs Poussin; Daphne - Miss Brown; Mysis (1st time) - Mrs Morton; Nysa - Mrs Mattocks.  
*DANCING.* As 18 Feb.  
 COMMENT. Benefit for Wroughton. *Public Advertiser*, 13 Mar.: Tickets to be had of Wroughton at his house, No. 18, Broad-court, Bow-street, Covent Garden.
- King's**      **ENEAE LAVINIA.** As 25 Mar.  
*DANCING.* As 25 Mar. throughout.
- 29 Mar.-**  
**3 Apr.**      **HOLY WEEK.**

## April 1779

- Monday 5**      **THE SPANISH FRYAR.** As 22 Dec. 1778. Also **THE CONTRACT;** or, The Female Captain. Principal Characters by Palmer, Farren, Waldron, Burton, Parsons // Miss Walpole, Miss Pope. [*Cast not known.* Larpent MS 476 lists the parts: Dorimant, Sir David Dupe, Gregory, Skip, Gypsey // Lady D'Orville, Lydia Freeland.] *Prologue* spoken by Palmer.  
 COMMENT. Benefit for Miss Pope. Afterpiece [1st time; F 2, by James Cobb, based on **LA FAUSSE SUIVANTE**; ou, Le Fourbe Puni, by Pierre Carlet de Chamblain de Marivaux. Prologue by the author (Knapp, 117). MS: Larpent 476; not published. In 1780 this was acted at the HAY as **THE FEMALE CAPTAIN**. Part of the Pit will be laid into the Boxes. *Public Advertiser*, 15 Mar.: Tickets to be had of Miss Pope, Little Russel-street, Covent Garden. Receipts: £202 10s. (54/14; 17/6; 1/12; tickets: 128/18) (charge: £65 17s. 2d.).
- CG**      **THE EARL OF WARWICK.** Warwick - Lewis (1st appearance in that character); Suffolk - Hull; Pembroke - Whitfield; Officer - Robson; Buckingham - Stevens; King Edward - Wroughton (1st appearance in that character) // Lady Eliz. Grey - Miss Leeson; Lady Clifford - Mrs Poussin; Margaret of Anjou (for this night only) - Mrs Yates. With the original *Epilogue*, written by Garrick, spoken by Mrs Yates. Also **TRUE-BLUE.** Characters by Mahon, Reinhold, Baker // Mrs Morton. [Probable cast: Careful - Mahon; Lieutenant Dreadnought - Reinhold; True-Blue - Baker // Nancy - Mrs Morton.] Also **THE LIVERPOOL PRIZE.** As 23 Mar.

<i>DANCING.</i> In 2nd piece, by Aldridge, &c.	<i>Monday 5</i> CG
COMMENT. Benefit for Lewis. Mainpiece: Not acted these 2 years [not acted since 19 Apr. 1773]. <i>Public Advertiser</i> , 17 Mar.: Tickets to be had of Lewis at his house, Broad-court.	
<b>THE BEGGAR'S OPERA.</b> As 29 Jan. Also <b>COMUS.</b> As 15 Dec. 1778.	<i>Tuesday 6</i>
<i>DANCING.</i> In Act III of mainpiece <i>Hornpipe</i> , as 29 Jan.	DL
<i>SINGING.</i> As 17 Sept. 1778, but Mrs Kennedy [i.e. formerly Mrs Farrell].	
COMMENT. Benefit for Webster. <i>Public Advertiser</i> , 9 Mar.: Tickets to be had of Webster, No. 35, Upper Charlotte-street, Rathbone-place. Receipts: £203 7s. (73/12; 15/13; 1/15; tickets: 112/7) (charge: £105).	
<b>THE FAIR PENITENT.</b> <i>Sciolto</i> (1st time) – Diggles; Lothario – Lewis; Altamont – Farren; Servant – Thompson; Rossano – L'Estrange; Horatio – Aickin // Lavinia – Mrs Mattocks; Lucilla – Mrs Morton; Calista – Mrs Crawford. Also <b>TRUE-BLUE.</b> As 5 Apr. Also <b>MIDAS.</b> As 27 Mar.	CG
<i>DANCING.</i> As 5 Apr.	
COMMENT. Benefit for Mrs Mattocks. Mainpiece: Not acted these 3 years [acted 16 Feb. 1778]. Mrs Mattocks' Benefit has been unavoidably obliged to be deferred till this Day. Tickets delivered for Tuesday the 23d of March will be admitted. <i>Public Advertiser</i> , 27 Mar.: Tickets to be had of Mrs Mattocks at her house in Covent Garden.	
<b>ZEMIRA E AZORE.</b> As 23 Feb.	King's
<i>DANCING.</i> As 2 Mar. throughout.	
<b>MACBETH.</b> As 24 Sept. 1778, but Donalbain – Master Benson // Lady Macbeth (for that night) – Mrs Yates. Also <b>A PEEP BEHIND THE CURTAIN.</b> As 23 Mar.	<i>Wednesday 7</i> DL
<i>SINGING.</i> Mainpiece as 24 Sept. 1778, but omitted: Legg, Carpenter.	
COMMENT. Benefit for Brereton. <i>Public Advertiser</i> , 27 Mar.: Tickets to be had of Brereton, No. 11, Tavistock-street. Receipts: £188 10s. 6d. (84/20; 19/16/0; 2/6/6; tickets: 82/6/0) (charge: £71 18s. 4d.).	
<b>ROSE AND COLIN.</b> As 18 Sept. 1778, but Mrs Kennedy [i.e. formerly Mrs Farrell]. Also <b>LOVE IN A VILLAGE.</b> As 1 Mar., but Miss Thornton's name listed in playbill. Also <b>THE TOUCHSTONE.</b> As 29 Jan., but omitted: Dances.	CG
COMMENT. Benefit for Mrs Kennedy. Tickets delivered for <b>LOVE FINDS THE WAY</b> will be taken. <i>Public Advertiser</i> , 20 Mar.: Tickets to be had at the late Dr Arne's, No. 5, Bow-street, Covent Garden.	
<b>THE SCHOOL FOR SCANDAL.</b> As 6 Oct. 1778. Also <b>THE WONDERS OF DERBYSHIRE.</b> As 2 Mar.	<i>Thursday 8</i> DL
<i>SINGING.</i> As 6 Oct. 1778.	
COMMENT. Receipts: £256 10s. (254/13; 1/17).	
<b>THE PROVOK'D HUSBAND.</b> As 30 Oct. 1778, but Lord Townly – A Gentleman (2nd appearance [Daly]); J. Moody – Thompson // Lady Townly – Mrs Crawford. Also <b>THE LIVERPOOL PRIZE.</b> As 23 Mar., but L'Estrange in place of Clarke.	CG
COMMENT. [Daly is identified by MS annotation on Kemble playbill.]	
<b>THE DISCOVERY.</b> As 3 Feb. Also <b>THE DEVIL TO PAY.</b> Sir John Loverule – Vernon; Jobson – Moody // Lady Loverule – Mrs Johnston; Nell – Miss Farren (1st appearance in that character).	<i>Friday 9</i> DL
COMMENT. Benefit for Miss Farren. Receipts: £145 13s. 6d. (60/11/0; 16/17/6; 1/1/0; tickets: 67/4/0) (charge: £76 18s. 6d.).	

- Friday 9*      LOVE IN A VILLAGE. As 7 Apr. Also THE UPHOLSTERER. As 2 Dec. 1778, but Quidnunc (1st time) — Booth.  
 CG            DANCING. End of Act II of mainpiece *The Villagers*, as 27 Nov. 1778.  
               COMMENT. By Command of Their Majesties.
- Saturday 10*    THE GAMESTER. The Gamester — Henderson (1st appearance in that character); Lewson — Brereton; Jarvis — Aickin; Bates — Packer; Dawson — Norris; Stukely — Palmer // Charlotte — Mrs Brereton (1st appearance in that character); Mrs Beverley — Miss Younge. Also A MONODY. As 11 Mar. Also WHO'S THE DUPE? Principal Characters by King, Parsons, Aickin, Palmer // Mrs Brereton, Mrs Wrighten. [Cast from text (J. Doddsley [et al], 1779): Gradus — King; Doiley — Parsons; Sandford — Aickin; Granger — Palmer // Elizabeth — Mrs Brereton; Charlotte — Mrs Wrighten.]  
               COMMENT. Mainpiece: Not acted these 3 years [acted 17 Apr. 1777]. After-piece [1st time; F 2, by Hannah Cowley, based partly on THE STOLEN HEIRESS, by Susannah Centlivre]. *Public Advertiser*, 30 Apr. 1779: This Day at Noon is published WHO'S THE DUPE? (price not listed). Receipts: £193 3s. 6d. (151/2/o; 39/12/6; 2/9/o).
- CG            ARTAXERXES. Arbaces — Leoni; Artabanes — Reinhold; Rimenes — Mahon; Artaxerxes — Mrs Kennedy // Semira — Mrs Morton; Mandane — Miss Brown. Also THREE WEEKS AFTER MARRIAGE. As 13 Mar., but Nancy — Mrs Whitfield.  
               DANCING. As 18 Feb.  
               COMMENT. Benefit for Leoni. *Public Advertiser*, 24 Mar.: Tickets to be had of Leoni, No. 34, Great Queen-street, Lincoln's Inn Fields.
- King's        ENEA E LAVINIA. As 25 Mar.  
               DANCING. As 25 Mar. throughout.
- Monday 12*    ALEXANDER THE GREAT; or, The Rival Queens. Alexander-Smith; Cassander-Palmer; Lysimachus — Brereton; Hephestian — Davies; Polyperchon — Chambers; Thessalus — Wright; Perdiccas — Chaplin; Eumenes — Norris; Aristander — Wrighten; Slave — Griffiths; Clytus — Bensley // Roxana — Miss Younge; Parisatis — Miss Collett; Sisigambis — Mrs Johnston; Statira — Mrs Yates. Also THE CAMP. As 15 Mar.  
               COMMENT. Benefit for Bensley. Mainpiece: With the grand Triumphal Entry. *Public Advertiser*, 27 Mar.: Tickets to be had of Bensley, Charlotte-street, Bloomsbury. Receipts: £215 2s. 6d. (135/6/o; 21/4/o; 5/13/6; tickets: 52/19/o) (charge: £82 5s. 3d.).
- CG            ILLUMINATION; or, The Glaziers Conspiracy. Skylight — Lee Lewes; Dip — Wilson; Quillet — Brunsdon; Parchment — Thompson; Dick — Fearon; Mob — Bates, Mahon, Wewitzer, &c. // Miss Skylight — Miss Green; Mrs Skylight — Mrs Pitt. *Epilogue* spoken by Wilson and Lee Lewes. [This was spoken, as here assigned, at all subsequent performances.] Also ELFIRA. As 23 Feb. Also THE TOUCHSTONE. As 29 Jan.  
               COMMENT. Benefit for Lee Lewes. 1st piece [1st time; PREL I, by Frederick Pilon. Author of Epilogue unknown. This Prelude had reference to the illuminations held on 11 Feb. 1779 in honor of the acquittal, on a charge of misconduct in the naval operations off Brest, of Admiral Augustus Keppel. In 1780 it was acted at this theatre, with alterations, as A GAZETTE EXTRAORDINARY]. Tickets delivered for THE DISTRESS'D MOTHER will be received. *Public Advertiser*, 30 Mar.: Tickets to be had of Lee Lewes at his house in Bow-street, Covent Garden. *Ibid*, 4 May 1779: This Day is published ILLUMINATION (II.).

THE RIVALS.	As 20 Nov. 1778, but Coachman – Griffiths. Also COMUS.	As 15 Dec. 1778, but The Lady (for that night only) – Mrs Robinson.	Tuesday 13 DL
SINGING.	Between the acts of mainpiece <i>Tally ho!</i> by Mrs Wrighten; In afterpiece <i>Sweet Echo</i> , accompanied by Parke, by Mrs Wrighten.		
COMMENT.	Benefit for Mrs Wrighten. <i>Public Advertiser</i> , 9 Apr.: Tickets to be had of Mrs Wrighten, No. 56, Drury-lane. Receipts: £273 11s. 6d. (64/13/0; 7/9/6; 1/1/0; tickets: 200/8/0) (charge: £68 18s. 6d.).		
THE GRECIAN DAUGHTER.	As 3 Dec. 1778. Also COMUS.	As 22 Mar., CG but added: Brothers – Whitfield, Robson.	
DANCING.	As 22 Feb.		
COMMENT.	Benefit for Clarke.		
ZEMIRA E AZORE.	As 23 Feb.		King's
DANCING.	As 2 Mar. throughout.		
KING LEAR.	As 22 Mar., but Cordelia – Mrs Robinson (1st appearance in that character). Also THE CAMP.	As 15 Mar.	Wednesday 14 DL
COMMENT.	Benefit for Mrs Robinson. <i>Public Advertiser</i> , 10 Apr.: Tickets to be had of Mrs Robinson, Great Piazza, the corner of Russel Street, Covent Garden. Receipts: £210 14s. (75/0/0; 21/2/6; 0/17/6; tickets: 113/14/0) (charge: £105).		
ROSE AND COLIN.	As 7 Apr. Also THE FAIR PENITENT.	As 6 Apr., but Lavinia – Mrs Bulkley; Calista – Mrs Yates. Also THE LIVERPOOL PRIZE.	CG
	As 8 Apr.		
COMMENT.	Benefit for Aickin. Tickets delivered for THE EARL OF WARWICK will be taken. <i>Public Advertiser</i> , 8 Apr.: Tickets to be had of Aickin at his house, Bow-street, Covent Garden.		
THE SCHOOL FOR SCANDAL.	As 6 Oct. 1778. Also THE WONDERS OF DERBYSHIRE.	As 2 Mar.	Thursday 15 DL
SINGING.	As 29 Oct. 1778.		
COMMENT.	Receipts: £177 (175/6; 1/6).		
THE DUENNA.	As 23 Oct. 1778, but Isaac (1st time) – Wewitzer; Lopez – Brunsdon. Also THE APPRENTICE.	As 18 Feb.	CG
COMMENT.	[Afterpiece in place of THE TOUCHSTONE, announced on playbill of 14 Apr.]		
ZEMIRA E AZORE.	As 23 Feb.		King's
DANCING.	In Act II <i>Ballet by Genii</i> , as 2 Mar., but omitted: Pedal Harp; End of Act II <i>Ballet by Fairies</i> , as 2 Mar.; End of Opera a new grand Military Pantomime Ballet, <i>La Bravoure des Femmes</i> , in which Mme Simonet, in the character of Leading Officer, will fight a Duel at Small Sword. The other Principal Parts by Mlle Baccelli, who will dance a <i>Minuet</i> with Mme Simonet; Simonet, Sg and Sga Zuchelli, Slingsby.		
COMMENT.	Benefit for Simonet and Mlle Simonet. Tickets to be had of Simonet, No. 5, Dover-street, Piccadilly.		
THE CONSTANT COUPLE; or, A Trip to the Jubilee.	Sir Harry Wildair – Miss Walpole; Col. Standard – Brereton (Their 1st appearance in those characters); Alderman Smuggler – Parsons; Clincher Jun. – Waldron; Vizard – Packer; Dicky – Burton; Tom Errand – Griffiths; Beau Clincher – Palmer (1st appearance in that character) // Angelica – Mrs Brereton; Lady Darling – Mrs Johnston; Parley – Mrs Love; Lady Lurewell – Miss Pope (1st appearance in that character). Also A PEEP BEHIND THE CURTAIN.	As 23 Mar.	Friday 16 DL

- Friday 16*      DANCING. End of mainpiece a *Dance* by Miss Walpole.  
 DL                COMMENT. Benefit for Miss Walpole. Mainpiece: Not acted these 3 years. *Public Advertiser*, 26 Mar.: Tickets to be had of Miss Walpole, No. 15, Henrietta-street, Covent Garden. Receipts: £203 19s. 6d. (100/2/0; 15/10/0; 3/15/6; tickets: 84/12/0) (charge: £105).
- CG                VENICE PRESERV'D. As 22 Mar., but Pierre - Aickin. Also MIDAS. As 27 Mar.
- Saturday 17*     THE GAMESTER. As 10 Apr. Also A MONODY. As 11 Mar., but omitted: Webster. Also WHO'S THE DUPE? As 10 Apr.  
 DL                DANCING. End of Act I of afterpiece a *Double Hornpipe* by the Miss Stageloirs.  
                   COMMENT. Receipts: £174 12s. (128/14; 43/1; 2/17).
- CG                LOVE IN A VILLAGE. As 7 Apr. Also THE TOUCHSTONE. As 29 Jan.  
                   SINGING. End of Act II of mainpiece several of the newest and most approved *Catches and Glees* (selected from the invaluable Collection of the Noblemen's and Gentlemen's Catch-Club) by Reinhold, Vernon, Champness, [R.] Smith, Webb, Reynoldson, Simpkinson, Leoni, assisted by several other of the most eminent Performers.  
                   COMMENT. Benefit for Reinhold. Tickets delivered for THE COMEDY OF ERRORS will be admitted. Books of the Catches and Glees to be had at the Theatre. *Public Advertiser*, 8 Apr.: Tickets to be had of Reinhold, No. 90, Charlotte-street, Rathbone-place.
- King's            ENEA E LAVINIA. As 25 Mar.  
                   DANCING. As 25 Mar. throughout.
- Monday 19*      THE DOUBLE GALLANT; or, The Sick Lady's Cure. Atall - King; Sir Solomon Sadlise - Parsons; Careless - Palmer; Clerimont - Brereton; Finder - Lamash; Old Wilful - Hurst; Sir Harry Atall - Wrighten; Dr Blister - Chaplin; Rhubarb - Norris; Supple - Burton // Lady Dainty (for that night) - Miss Younge; Clarinda - Miss Walpole; Sylvia - Mrs Brereton; Wishwell - Mrs Davies; Lady Sadlise (for that night) - Mrs Abington. Also THE JUBILEE. *Cast not listed*.  
                   COMMENT. Benefit for Hopkins, prompter, and Mrs Hopkins. Mainpiece: Not acted these 7 years [acted 18 Feb. 1773]. Afterpiece: A Dramatic Entertainment (in 2 parts) of Singing, Dancing and Dialogue. In Honour of Shakespeare. In which will be introduced a Pageant. The Music by Dibdin. *Public Advertiser*, 27 Mar.: Tickets to be had of Hopkins, No. 7, Little Russel-street, Covent Garden. Receipts: £229 9s. (129/14; 30/18; 2/10; tickets: 66/7) (charge: £64 4s.).
- CG                ANNETTE AND LUBIN. As 2 Oct. 1778, but Mrs Kennedy [i.e. formerly Mrs Farrell]. Also ROMEO AND JULIET. As 26 Oct. 1778, but Juliet - A Young Lady (1st appearance [Mrs Dawes]). Also THE TOUCHSTONE. As 29 Jan.  
                   DANCING. As 26 Oct. 1778, but *Minuet* by Dagueville and Miss Armstrong.  
                   SINGING. As 26 Oct. 1778, but added: Fox; omitted: Mrs Willems.  
                   COMMENT. Benefit for Mattocks. [Mrs Dawes is identified in *Kentish Gazette*, 19 June and 3 July 1779.] *Public Advertiser*, 14 Apr.: Tickets to be had of Mattocks at his house in Covent Garden.
- Tuesday 20*     THE WEST INDIAN. As 8 Oct. 1778. Also WHO'S THE DUPE? As 10 Apr.  
 DL                DANCING. As 17 Apr.  
                   COMMENT. THE GAMESTER [announced on playbill of 19 Apr.] is obliged to be deferred, on account of the Indisposition of a principal Performer. Receipts: £84 1s. 6d. (52/15/0; 29/10/0; 1/16/6).

**CYMBELINE.** As 24 Oct. 1778, but Posthumus - Crawford; Iachimo - Daly. *Also MIDAS.* As 27 Mar. Tuesday 20  
CG

**COMMENT.** Benefit for Daly. *Public Advertiser*, 14 Apr.: Tickets to be had of Daly, No. 8, George-street, York Buildings.

**ZEMIRA E AZORE.** As 23 Feb. King's

**DANCING.** As 2 Mar. throughout.

**COMMENT.** By Command of Their Majesties.

**THE LAW OF LOMBARDY.** As 9 Feb., but Miss Farren in place of Mrs Robinson. *Also A MONODY.* As 11 Mar. *Also WHO'S THE DUPE?* As 10 Apr. Wednesday 21  
DL

**DANCING.** As 17 Apr.

**COMMENT.** [In mainpiece the playbill retains Mrs Robinson, but "A correspondent who was at Drury Lane theatre last night to see *The Law of Lombardy* congratulates the town on the acquisition of a new performer of the part which Mrs Robinson played. That lady being taken ill, Miss Farren, at very short warning, undertook it, and did it the most ample justice" (*Gazetteer*, 22 Apr.).] Receipts: £107 1s. 6d. (72/8/0; 31/1/0; 3/12/6).

**ANNETTE AND LUBIN.** As 19 Apr. *Also THE FAIR QUAKER;* or, *The Humours of the Navy.* Captain Mizen - Dodd (of DL); Captain Worthy - Wroughton; Sir Charles Pleasant - Whitfield; Lieut. Cribbage - Booth; Lieut. Easy - Fearon; Binnacle - Wilson; Hatchway (with song) - Mahon; Commodore Flip - Lee Lewes // Arabella - Miss Ambrose; Belinda - Miss Leeson; Jenny Private - Miss Platt; Jiltup - Mrs White; Dorcas Zeal - Mrs Bulkley. *Also THE AUTHOR.* Cadwallader (1st time) - Dodd; Young Cape - Whitfield; Sprightly - Robson; Vamp - Wilson; Governor Cape - Fearon // Arabella - Miss Ambrose; Mrs Cadwallader (1st time) - Mrs Bulkley.

**DANCING.** In Naval Review a *Dance of Sailors* by Aldridge and others.

**SINGING.** End of Dance the *Air* in *THE COMEDY OF ERRORS* [see 22 Jan.] by Mrs Kennedy.

**COMMENT.** Benefit for Mrs Bulkley. Mainpiece: With a Medley Overture of favourite Sea Tunes. To conclude with a Representation of the grand Naval Review at Portsmouth.

**THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. *Also QUEEN MAB.* As 8 Oct. 1778, but Clod - Griffiths; Fat Cook - Johnston. Thursday 22  
DL

**SINGING.** As 6 Oct. 1778.

**COMMENT.** Receipts: £187 5s. 6d. (163/3/0; 23/3/6; 0/19/0).

**THE PROVOK'D WIFE.** As 25 Sept. 1778, but Lady Brute - Mrs Bulkley; added: Justice - Thompson; Taylor - Jones. *Also THE COMMISSARY.* As 2 Jan. CG

**COMMENT.** CALYPSO [announced on playbill of 21 Apr.] is unavoidably postponed on account of Reinhold's Hoarseness. Tickets delivered by Miss Ambrose, Branson, Thompson, Sga Tinte and the Widow of the late Dr Arne, for CALYPSO, will be taken this night.

**EVERY MAN IN HIS HUMOUR.** As 28 Oct. 1778, but Cob - Wright // Bridget - Mrs Davies; Mrs Kitely - Mrs Brereton (1st appearance in that character); omitted: Cash, Formal. *Also WHO'S THE DUPE?* As 10 Apr. Friday 23  
DL

**DANCING.** As 17 Apr.

**COMMENT.** By Command of Their Majesties. Receipts: £243 7s. 6d. (229/16/0; 11/8/0; 2/3/6).

- Friday 23**      CG      THE STRATAGEM. As 11 Jan., but Sullen – Thompson; Scrub – Stevens // Mrs Sullen – Mrs Bulkley. Also THE MEDLEY. As 14 Oct. 1778, but L'Estrange in place of Painter; omitted: Thompson, Stevens, Ledger, Brunsdon.  
*DANCING.* End of Act IV of mainpiece a *Hornpipe* by Delpini.  
 COMMENT. Tickets delivered by Delpini, Fox, Jones, Bates, Stevens will be received.
- Saturday 24**      DL      THE JEALOUS WIFE. As 23 Jan. Also THE JUBILEE. As 19 Apr.  
 COMMENT. [Mainpiece in place of RULE A WIFE AND HAVE A WIFE, announced on playbill of 23 Apr.] Receipts: £108 4s. 6d. (80/8/0; 23/17/6; 3/19/0).
- CG      THE FIRST PART OF KING HENRY IV, WITH THE HUMOURS OF SIR JOHN FALSTAFF. Hotspur – Wroughton; King – Bensley; Prince of Wales – Bannister Jun. (1st appearance in that character); Westmoreland – Thompson; Sir Walter Blunt – Booth; Sir Richard Vernon – Hull; Worcester – Fearon; Poins – Robson; Bardolph – Egan; Francis – Cushing; Carriers – Wewitzer, Messink; Sir John Falstaff – Henderson // Hostess – Mrs Pitt; Lady Percy – Mrs Hartley. Also THE MINOR. Shift (with variety of *Imitations*) – Bannister Jun.; Sir George Wealthy – Whitfield; Sir William Wealthy – Wewitzer; Mr Wealthy – L'Estrange; Loader – Fearon; Transfer – Jones; Dick – Stevens; Smirk and Mrs Cole – Bannister // Lucy – Miss Leeson.  
*DANCING.* As 16 Feb.  
 COMMENT. Benefit for Bannister Jun. *Public Advertiser*, 10 Apr.: Tickets to be had of Bannister Jun., No. 8, Air-street, Piccadilly.
- King's      ENEA E LAVINIA. As 25 Mar.  
*DANCING.* As 25 Mar. throughout.
- Monday 26**      DL      THE GAMESTERS. As 13 Mar. Also A MONODY. As 11 Mar. Also WHO'S THE DUPE? As 10 Apr.  
*DANCING.* As 17 Apr.  
*SINGING.* As 13 Mar.  
 COMMENT. Benefit for the Author of the Farce. Receipts: £174 11s. 6d. (100/2/0; 36/5/0; 7/0/6; tickets: 31/4/0) (charge: £105).
- CG      ROSE AND COLIN. As 7 Apr. Also HAMLET. As 12 Oct. 1778, but Hamlet – Henderson; King – Fearon; Polonius – Wilson; 1st Grave-Digger – Quick; added: Marcellus – Thompson; Bernardo – Booth; Player King – L'Estrange. Also DR LAST IN HIS CHARIOT. Doctor Last – Quick; Dr Coffin – Jones; Skeleton-Wewitzer; Bulruddery – Egan; Friendly – Booth; Hargrave – Robson; Ailwou'd – Wilson // Nancy – Mrs Morton; Prudence – Miss Ambrose; Mrs Ailwou'd – Mrs Pitt.  
 COMMENT. Benefit for Quick. Afterpiece: Never acted here. *Public Advertiser*, 17 Apr.: Tickets to be had of Quick, No. 151, Drury-lane.
- Tuesday 27**      DL      THE GAMESTER. As 10 Apr. Also WHO'S THE DUPE? As 10 Apr.  
*DANCING.* As 17 Apr.  
 COMMENT. [Mainpiece in place of THE DOUBLE DECEPTION, announced on playbill of 26 Apr.] MS annotation on Kemble playbill: I believe this was the last time Miss Younge acted at Drury Lane. See C. G. T. November 10th, 1779. Receipts: £107 10s. 6d. (66/17/0; 32/16/0; 7/17/6).
- CG      ILLUMINATION. As 12 Apr. Also THE FUNERAL; or, Grief a-la-Mode. Lord Hardy – Wroughton; Campley – Lewis; Lord Brumpton – L'Estrange; Trusty – Hull; Counsellor Puzzle – Booth; Tom – Jones; Sable – Quick; Tim – Wilson // Lady Harriet – Mrs Bulkley; Lady Charlotte – Mrs Lessingham; Tat-

tleaid – Mrs Pitt; Fardingale – Mrs Poussin; Mademoiselle – Miss Ambrose; Lady Brumpton – Mrs Mattocks. Also THE FARMER'S RETURN FROM LONDON. Farmer – Wilson // Farmer's Wife – Mrs Pitt. Also THE COBLER OF CASTLEBURY. Characters by Wilson, Wewitzer, J. Wilson (1st appearance on any stage) // Mrs Morton, Mrs Wilson. [Cast from text (G. Kearsley, 1779): Lapstone – Wilson; Rawboy – Wewitzer; Bluff – J. Wilson // Kate – Mrs Morton; Nancy – Mrs Wilson.]

Tuesday 27  
CG

COMMENT. Benefit for Wilson. Mainpiece: Not acted these 3 years. 3rd piece: Written by D. Garrick, Esq., with Additions. 4th piece [1st time; MF 2, by Charles Stuart]: The Overture and Music chiefly new, by Gehot, and Shield, who composed the music to THE FLITCH OF BACON. *Public Advertiser*, 3 Apr.: Tickets to be had of Wilson, No. 2, Henrietta-street, Covent Garden. *Ibid*, 29 Apr. 1779: This Day is published THE COBLER OF CASTLEBURY (1s.).

ZEMIRA E AZORE. As 23 Feb.  
DANCING. As 2 Mar. throughout.

King's

THE DOUBLE DECEPTION. Principal Characters by Dodd, Parsons, Aickin, Baddeley, Waldron, Farren, Nash, Bidwell, Palmer // Miss Farren, Mrs Hopkins, Mrs Brereton, Miss Pope. [Cast from *London Chronicle*, 30 Apr.: Flippant – Dodd; Welford – Parsons; Fairgrove – Aickin; Rudely – Baddeley; Robin – Waldron; Charles Fairgrove – Farren; Sir Harry Varnish – Palmer // Louisa Freemore – Miss Farren; Lady Varnish – Mrs Hopkins; Sophia Welford – Mrs Brereton; Kitty – Miss Pope. Nash and Bidwell are unassigned. For *Prologue* and *Epilogue* see 6 May.] Also THE QUAKER. As 6 Oct. 1778.

Wednesday 28  
DL

COMMENT. Mainpiece [1st time; C 5, by Elizabeth Richardson. MS: Larpen 478; not published]. Receipts: £137 3s. (119/12; 13/18; 3/13).

THE BEGGAR'S OPERA. As 17 Oct. 1778, but Macheath (for that night only) – Aldridge (1st appearance in a dramatic character); Lockit – Booth // Lucy – Mrs Morton; Mrs Slammekin – Miss Platt. Also THREE WEEKS AFTER MARRIAGE. As 29 Oct. 1778, but Nancy – Mrs Whitfield.

CG

DANCING. Mainpiece to conclude with a *Country Dance* by the characters; End of Act I of mainpiece a new *Comic Dance* by Langrish, Jackson, Miss Parish, Miss Lings; End of Act II a *Minuet* by Aldridge and Mrs Bulkley; In Act III a *Hornpipe*, as 12 Dec. 1778; End of Act I of afterpiece a new Pantomimical Dance, *The Sports of the Green*, by Aldridge, Langrish, Jackson, Miss Besford, Miss Parish, Miss Valois, in which his celebrated *Tambourine Dance* by Aldridge.

COMMENT. Benefit for Aldridge. *Public Advertiser*, 10 Apr.: Tickets to be had of Aldridge at the Carpet Warehouse, Covent Garden Piazza.

THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also THE JUBILEE. As 19 Apr.

Thursday 29  
DL

SINGING. As 6 Oct. 1778.

COMMENT. Receipts: £222 15s. (194/17; 25/7; 2/11).

THE BUSY BODY. As 6 Jan., but Sir George Airy – A Young Gentleman (1st appearance on this stage [unidentified]); Whisper – [R.] Smith // Isabinda – Mrs Whitfield. Also THE LIVERPOOL PRIZE. As 22 Feb., but Booth in place of Quick; L'Estrange in place of Clarke; omitted: Brunson, Jones.

CG

DANCING. As 2 Mar.

MUSIC. End of Act IV of mainpiece a trumpet *concerto* by Sargent.

COMMENT. Tickets delivered by Mrs Pitt, Miss Bassan, Miss Green, Mrs Sharpe, [R.] Smith, Ledger, Garland and the Performers in the Orchestra will be admitted.

- Thursday 29*     **LA BUONA FIGLIUOLA.** Principal Characters by Jermoli, Rossi, Coppola, Micheli // Sga Jermoli, Sga Pollone, Sga Pozzi, Sga Sestini. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.]  
*DANCING.* End of Act I *Les Oiseleurs*, as 23 Jan.; End of Act II *Annette et Lubin*, as 24 Nov. 1778; End of Opera *New Ballet*, as 27 Feb.  
*COMMENT.* Benefit for Sga Sestini. Tickets to be had of Sga Sestini, No. 8, Great Suffolk-street, Charing-cross.
- Friday 30*     **THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. Also **THE IRISH WIDOW.**  
 DL                As 19 Sept. 1778.  
*DANCING.* As 19 Sept. 1778.  
*SINGING.* As 6 Oct. 1778.  
*COMMENT.* By Command of Their Majesties. **THE DOUBLE DECEPTION** [announced on playbill of 29 Apr.], on account of the Benefits, is obliged to be deferred till Thursday next. Receipts: £240 2s. (222/9/0; 17/9/6; 0/3/6).
- CG                **DOUGLAS.** As 14 Jan., but Douglas - Lewis; Old Norval - Younger (1st appearance these 4 years) // Lady Randolph - Mrs Jackson (1st appearance in that character). Also **THE FARMER'S RETURN FROM LONDON.** As 27 Apr. Also **GALLIC GRATITUDE; or, The Frenchman in India.** Characters by Wewitzer, Fearon, Robson, Thompson, L'Estrange // Mrs Morton, Miss Leeson. [Cast from text (E. Johnson, 1779): La Bronze - Wewitzer; Cossim - Fearon; Haroun - Robson; Decca - Thompson; Sir Thomas Callico - L'Estrange; Ali - Jones; Derby O'Rudder - Egan // Teresa - Mrs Morton; Harriet - Miss Leeson.] *Prologue* spoken by Mrs Jackson in the character of Britannia.  
*SINGING.* In 3rd piece the Vocal Parts by Reinhold, Miss Thornton, Mrs Wrighten.  
*COMMENT.* Benefit for Mrs Jackson. 3rd piece [1st time in London; F 2, by James Solas Dodd, based on *LE NAUFRAGE*, by Joseph de la Font, and 1st acted at Smock Alley Theatre, Dublin, 1772, as *THE FUNERAL PILE*. "The performers were exceedingly correct, which is unusual in a benefit piece" (Oulton, 1796, I, 81). Prologue by the author (*Town and Country Magazine*, May 1779, p. 270): With an Indian Procession. *Public Advertiser*, 24 Apr.: Tickets to be had of Mrs Jackson in the Great Piazza, Covent Garden.

## May 1779

- Saturday 1*     **THE WAY OF THE WORLD.** As 19 Oct. 1778, but Fainall - Farren (1st appearance in that character) // Mrs Fainall - Mrs Davies; Millamant - Miss Farren (1st appearance in that character). Also **COMUS.** As 15 Dec. 1778, but The Lady (1st time) - Mrs Brereton.  
*SINGING.* End of Act IV of mainpiece *Tally ho!*, as 13 Apr.; In afterpiece *Sweet Echo*, as 13 Apr.  
*COMMENT.* Benefit for Farren and Miss Sherry. Tickets delivered by Bidwell, Mrs Pulley, and for **THE WAY OF THE WORLD** will be taken. *Public Advertiser*, 29 Apr.: Tickets to be had of Farren, No. 14, Catherine Street, Strand; of Miss Sherry, No. 2, Little Russel-street, Covent Garden. Receipts: £214 13s. (39/8/0; 15/17/6; 0/12/6; tickets: 158/15/0) (charge: £69 3s.).
- CG                **THE WIVES REVENGED.** As 18 Sept. 1778. Also **ALEXANDER THE GREAT.** As 26 Dec. 1778, but Alexander - Peile; Clytus - Bensley // Parisatis - Mrs Whitfield. Also **THE FARMER'S RETURN FROM LONDON.** As 27 Apr. Also **MIDAS.** As 27 Mar.

**COMMENT.** Benefit for Peile. Mainpiece: With the Triumphal Entry of Alexander into Babylon. *Public Advertiser*, 22 Apr.: Tickets to be had of Peile, North-street, Westminster. Saturday 1  
CG

**ENEAS LAVINIA.** As 25 Mar. King's  
**DANCING.** As 25 Mar. throughout.

**THE MERRY WIVES OF WINDSOR.** As 26 Jan., but Mrs Ford – Mrs Brereton (1st appearance in that character). Also **THE CAMP.** As 15 Mar. Monday 3  
DL

**SINGING.** End of Act iv of mainpiece *Tally ho!*, as 13 Apr.

**COMMENT.** Benefit for Mrs Sharp and Mrs Brereton. *Public Advertiser*, 27 Apr.: Tickets to be had of Mrs Sharp, No. 10, Bow-street; of Mrs Brereton, No. 11, Tavistock-street. Receipts: £133 9s. 6d. (79/13/0; 25/0/0; 0/8/6; tickets: 28/8/0) (charge: £75 9s. 6d.).

**ILLUMINATION.** As 12 Apr. Also **OROONOKO.** Oroonoko – Wroughton; Aboan – Aickin; Blandford – Hull; Governor – Whitfield; Stanmore – Robson; Captain Driver – Thompson; Daniel – Quick // Charlotte Weldon – Miss Ambrose; Lucy – Mrs Whitfield; Widow Lackit – Mrs Pitt; Imoinda (for that night only) – Mrs Yates. Also **CHRONONHOTONTHOLOGOS.** Chrononhotonthologos, King of Queerummania – Wilson; Bombardinion – Robson; Aldiborontiphosco-phornio – Booth; Captain of the Guards – Bates; Herald – Thompson; Doctor – Ledger; Cook – Stevens; Rigidum Funnidos – Lee Lewes // Fadladinida, Queen of Queerummania – Miss Platt; Venus – Miss Green; Tatlanthe – Mrs Pitt.  
**DANCING.** End of mainpiece *The Humours of Newmarket; with the Poney Races.* Jockeys – Dagueville, Harris, Master Dagueville, Master Holland // Ladies – Miss Ross, Sga Tinte.

**COMMENT.** Benefit for Wild, prompter. Afterpiece: Not acted these 7 years. With a Mock Procession, and Triumphal Entry of Chrononhotonthologos. *Morning Chronicle*, 1 May: Tickets to be had of Wild at Pennington's, watch-maker, opposite Broad Court, Drury-Lane.

**KING LEAR.** As 14 Apr. Also **THE QUAKER.** As 6 Oct. 1778. Tuesday 4  
DL  
**COMMENT.** Benefit for Hurst and Burton. *Public Advertiser*, 24 Apr.: Tickets to be had of Hurst, No. 368, opposite Norfolk-street, Strand; of Burton, Duke's-court, Bow-street, Covent Garden. Receipts: £194 13s. (54/10/0; 16/5/6; 0/2/6; tickets: 123/15/0) (charge: £66 1s. 6d.).

**ILLUMINATION.** As 12 Apr. Also **THE COMEDY OF ERRORS.** As 22 Jan. Also **TRUE-BLUE.** As 5 Apr. Also **THE INVASION.** As 4 Nov. 1778.  
**DANCING.** End of Act iv of mainpiece a *Hornpipe* by Master Davies (scholar to Hurst; 1st appearance in public); In 3rd piece, as 5 Apr.

**SINGING.** In Act III of mainpiece a *song* in character by Mrs Morton.

**COMMENT.** Benefit for Whitfield and Mrs Morton. *Public Advertiser*, 17 Apr.: Tickets to be had of Whitfield, No. 14, New Crown Court, Russel Street, Covent Garden; of Mrs Morton, No. 15, same address.

**LA BUONA FIGLIUOLA.** As 29 Apr. King's  
**DANCING.** As 29 Apr. throughout.

**MUCH ADO ABOUT NOTHING.** As 4 Nov. 1778, but Hero – Mrs Lessingham (of CG). Also **COMUS.** As 1 May. Wednesday 5  
DL  
**DANCING.** In the course of mainpiece a *Grand Dance*, as 2 Nov. 1778, but Grimaldi in place of Henry; added: Master Mills, Miss Grimaldi.  
**SINGING.** As 13 Apr.

- Wednesday 5*  
DL      COMMENT. Benefit for Grimaldi, ballet-master, and Lamash. THE RIVALS [announced on playbill of 4 May] is obliged to be deferred on account of Dodd's sudden illness. Tickets delivered by Kenny, and [for] THE RIVALS will be taken.  
 Paid Printer [of playbills, weekly throughout season] £9. *Public Advertiser*, 4 May: Tickets to be had of Grimaldi at his house, No. 125, Holbourn; of Lamash, No. 3, Air-street, Piccadilly. Receipts: £175 5s. 6d. (43/10/0; 17/17/6; 0/14/0; tickets: 113/4/0) (charge: £69 19s.).
- CG      CYMBELINE. As 24 Oct. 1778, but Posthumus – Reddish // Imogen – Mrs Bulkley. Also THREE WEEKS AFTER MARRIAGE. As 28 Apr.  
 DANCING and SINGING. As 24 Oct. 1778.  
 COMMENT. Benefit for Reddish [and his last appearance on the stage]. Tickets sold at the Doors will not be admitted. *Public Advertiser*, 1 May: Tickets to be had of Reddish, No. 14, near the Turnpike, Tottenham Court Road.  
 "Poor Reddish, on the 5th of May, had a benefit, and it was resolved to try whether he could not go through the character of Posthumus. He was now infirm; in common occurrences imbecile, but to be exalted by his former profession, or nothing. The late John Ireland gave an affecting detail of this attempt. He met his friend an hour before the performance began. Reddish entered the room with the step of an idiot, his eye wandering, and his whole countenance vacant. Mr Ireland congratulated him, that he was sufficiently recovered to perform his favourite Posthumus. 'Yes', said he, 'and in the garden scene I shall astonish you.' 'The garden scene! I thought you were to play Posthumus?' 'No, Sir, I play Romeo.' His friend assured him that Posthumus was the part he was to act—and he walked to the theatre, reciting Romeo all the way. When dressed for Posthumus, and in the green-room, it was still hard to undeceive him—at length he was pushed upon the stage. . . . The instant he came in sight of the audience his recollection seemed to return; his countenance resumed meaning, his eye became lighted up, he made the modest bow of respect, and played the scene as well as he had ever done. But Romeo again met him in the green-room, and it was only the stage cue that had the power to unsettle this delusion; and that never failed to do it through the whole play. Mr Ireland thought him, on this occasion, less assuming and more natural than he had seemed in the full enjoyment of his reason" (Boaden, *Kemble*, I, XVI-XVII; Ireland, 58–60).
- Thursday 6*  
DL      THE DOUBLE DECEPTION. As 28 Apr., but Lamash in place of Dodd. *Prologue* spoken by Farren. *Epilogue* spoken by Miss Farren. Also WHO'S THE DUPE? As 10 Apr.  
 DANCING. As 17 Apr.  
 COMMENT. [Author of Prologue unknown. Epilogue by the author of main-piece (*Town and Country Magazine*, May 1779, p. 269).] Receipts: £146 17s. (110/19/0; 34/15/6; 1/2/6).  
 CG      FATAL FALSHOOD. Principal Characters by Wroughton, Aickin, Clarke, Lewis // Mrs Hartley, Miss Younge. [Cast from text (T. Cadell, 1779): Orlando – Wroughton; Bertrand – Aickin; Earl Guildford – Clarke; Rivers – Lewis // Julia – Mrs Hartley; Emmelina – Miss Younge.] *Prologue* [spoken by Hull]. *Epilogue* [spoken by Lee Lewes (see text)]. These were spoken, as here assigned, at all subsequent performances]. Also THE CHELSEA-PENSIONER. Chief Parts by Bannister, Hull, Wilson, Fearon, Baker, Booth, Thompson, L'Estrange, Robson, Wewitzer, Brunsdon, Mattocks // Mrs Kennedy, Miss Brown. [Cast from text (G. Kearsly, 1779): Blenheim – Bannister; Governor – Hull; Lapstone – Wilson; Flint – Fearon; Rifleman – Baker; Latitat – Booth; Hone – Thompson; Soldier – L'Estrange; Plunder – Robson; Malplaquet – Wewitzer; Thicket – Brunsdon; Lively – Mattocks; Birch – Simkinson; Platoon – Mahon // Ester – Mrs Kennedy; Nancy – Miss Brown.]

**COMMENT.** Mainpiece [1st time; r 5]: Written by the Author of **PERCY** [Hannah More. Prologue by the author; Epilogue by Richard Brinsley Sheridan (see text)]. *Public Advertiser*, 1 Dec. 1779: This Day is published **THE FATAL FALSEHOOD** [sic] (1s. 6d.). Afterpiece [1st time; co 2, by Charles Dibdin]: The Overture and all the Music composed by Dibdin. With new Scenes, Dresses, and Decorations to both Pieces. Books of the Entertainment to be had at the Theatre. *Public Advertiser*, 6 May 1779: This Afternoon at three is published **THE CHELSEA PENSIONER** (1s.).

The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season].

Thursday 6  
CG

**THE CLANDESTINE MARRIAGE.** As 21 Oct. 1778, but Fanny – Mrs Brereton. Also **THE PADLOCK.** As 29 Sept. 1778, but Mungo – Holcroft // Leonora – Miss Wright (1st appearance in any character).

Friday 7  
DL

**SINGING.** As 3 May.

**IMITATIONS.** End of mainpiece, by Bannister Jun.

**COMMENT.** Benefit for Harwood, Thompson & Miss Wright [who had 1st appeared as a singer in the oratorios, 19 Feb.]. *Public Advertiser*, 3 May: Tickets to be had of Harwood at Mrs Powel's, New Nelson-street; of Thompson, No. 7, Great Marlborough-street; of Miss Wright, No. 136, Drury-lane. Receipts: £267 4s. (69/5/0; 19/2/6; 0/6/6; tickets: 178/10/0) (charge: £105).

The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season].

**THE DUENNA.** As 23 Oct. 1778. Also **CROSS PURPOSES.** As 2 Oct. 1778. **DANCING.** End of mainpiece *The Sports of the Green*, as 28 Apr., but omitted: all except Aldridge.

CG

**COMMENT.** By Command of Their Majesties.

Saturday 8  
DL

**THE TEMPEST.** As 2 Nov. 1778, but Prospero – Bensley // Ariel – Miss Abrams (1st appearance in that character); omitted from Chorus of Spirits: Legg, Carpenter, Fawcett // Miss Abrams. Also **COMUS.** As 1 May, but Pastoral Nymph – Miss Abrams.

**DANCING.** In Act IV of mainpiece a *Dance* by Henry and Miss Armstrong.

**SINGING.** As 13 Apr.

**COMMENT.** Benefit for Waldron and Miss Abrams. *Morning Chronicle*, 6 May: Tickets to be had of Waldron, No. 16, Glanville-street, Rathbone Place; of Miss Abrams, Little Bridges-street. Receipts: £138 5s. (50/10; 22/17; 0/9; tickets: 64/9) (charge: £71 4s. 6d.).

**LOVE IN A VILLAGE.** As 7 Apr., but Young Meadows – A Gentleman (1st appearance on any stage [Wright]). Also **THE LIVERPOOL PRIZE.** As 29 Apr.

CG

**DANCING.** End of Act II of mainpiece a *Minuet* by Dumay and Miss Dagueville, and the *Minuet de la Cour* by Holloway and Miss Besford; End of mainpiece *The Humours of Newmarket*, as 3 May, but added to Jockeys – Holloway // to Ladies – Miss Besford; End of Act I of afterpiece a *New Dance* by Harris and Mrs Sutton (1st appearance on that stage), with a *New Allemande*.

**COMMENT.** Benefit for Dumay, Harris & Holloway. [For Wright see 13 May. Mrs Sutton was from DL.] *Public Advertiser*, 7 May: Tickets to be had of Dumay, Sand-hill, behind the Foundling Hospital; of Harris, No. 42, Wells-street, Caven-dish-square; of Holloway, Newington Butts.

**ENEAS LAVINIA.** As 25 Mar.

King's

**DANCING.** As 25 Mar. throughout.

- Monday 10*      **DL**      **THE SUSPICIOUS HUSBAND.** Ranger - King; Mr Strictland - Bensley (1st appearance in that character); Frankly - Palmer; Bellamy - Packer; Jack Meggot (1st time) - Lamash; Tester - Burton; Buckle - Wright; Ranger's Servant - Philimore // Jacintha - Mrs Robinson (1st appearance in that character); Mrs Strictland - Mrs Jackson (of CG; 1st appearance upon that stage); Lucetta - Mrs Davies; Milliner - Miss Kirby; Landlady - Mrs Bradshaw; Clarinda - Miss Farren. Also **WHO'S THE DUPE?** As 10 Apr.  
**DANCING.** Mainpiece to conclude with a *Country Dance*; End of Act I of afterpiece, as 17 Apr.  
**SINGING.** End of Act II of mainpiece *Tally ho!*, as 13 Apr.  
**COMMENT.** Benefit for Fosbrook, box-book-keeper. Mainpiece: Not acted these 4 years [acted 1 June 1776]. Receipts: £305 5s. 6d. (53/5/0; 12/18/6; 1/5/0; tickets: 237/17/0) (charge: £105).
- CG**      **ILLUMINATION.** As 12 Apr. Also **AMPHITRYON;** or, **The Two Sosias.** Jupiter - Lewis; Amphitryon - Wroughton; Mercury - Whitfield; Judge Gripus - Wilson; Phoebus - Booth; Polidas - Fearon; Tranio - Thompson; Sosia - Quick // Phaedra - Mrs Mattocks; Bromia - Mrs Pitt; Night - Miss Green; Alcmena - Mrs Hartley. Also **THE TOUCHSTONE.** As 29 Jan.  
**DANCING and SINGING.** In Act IV of mainpiece a Masque of *Singing* and *Dancing*. Plutus - Reinhold // Wit - Miss Valois.  
**COMMENT.** Benefit for Brandon, box-book and house-keeper. Tickets sold at the Doors will not be admitted.
- HAY**      **DOUGLAS.** Douglas - Holmes; Glenalvon - Cooke; Lord Randolph - Sparks; Officers - Garden, Swords; Old Norval - Mitchell // Anna - Miss Randall; Lady Randolph - Mrs Jones (from the Theatre-Royal in Dublin). Also **WIT'S LAST STAKE.** *Cast not listed.* Also **THE BRAVE IRISHMAN.** Captain O'Blunder - A Gentleman (from the Theatre-Royal in Dublin; 1st appearance on the English stage [unidentified]). *No other parts listed.*  
**DANCING.** End of Monologue a *Hornpipe* by Lapper.  
**SINGING.** End of Act III of mainpiece *He's aye kissing me* by Miss Harris; End of mainpiece a *Hunting Song* by Miss Harris.  
**MUSIC.** The original *Scotch Music* between the Acts [of mainpiece].  
**MONOLOGUE.** End of 2nd piece *Hippisley's Drunken Man* by Lewis (1st appearance on that stage these 3 years).  
**COMMENT.** By Authority of the Lord Chamberlain. Benefit for Mitchell and Sinclair. The Doors to be opened at 5:15. To begin at 6:00 precisely. Tickets to be had of Mitchell at the Old Castle Tavern, near Gray's Inn Gate, Holborn; of Sinclair, Church-Lane, near St. Martin's Church, Strand.
- Tuesday 11*      **DL**      **THE SPANISH FRYAR.** As 22 Dec. 1778. Also **THE ELOPEMENT.** Harlequin (for that night only) - A Young Gentleman (1st appearance on any stage [unidentified]); Clown - Grimaldi (1st appearance in that character); Pantaloons - Burn; Lover - Burton; Drunken Valet - Griffiths; Scaramouch - R. Palmer // Country Girls - Mrs Colles, Miss Abrams, &c.; Colombine - Miss Collett.  
**DANCING.** End of Act II of mainpiece a *Hornpipe* by Wright.  
**SINGING.** As 3 May.  
**COMMENT.** Benefit for Wright and Butler, carpenter. Afterpiece: To conclude with the Scene of the Waterfall, as it was originally performed. *Public Advertiser*, 5 May: Tickets to be had of Wright, No. 24, Bennet-street, Westminster; of Butler, next door to the Theatre. Receipts: £267 9s. 6d. (37/11/0; 13/8/6; 0/4/0; tickets: 216/6/0) (charge: £74 14s.).
- CG**      **FATAL FALSHOOD.** As 6 May. Also **THE CHELSEA-PENSIONER.** As 6 May.

<b>LA BUONA FIGLIUOLA.</b> As 29 Apr. <i>DANCING.</i> As 29 Apr. throughout. COMMENT. [Opera in place of <i>ENEA E LAVINIA</i> , announced in <i>Public Advertiser</i> , 10 May.]	Tuesday 11 King's
<b>THE DOUBLE DECEPTION.</b> As 6 May. <i>Prologue</i> and <i>Epilogue</i> as 6 May. Also <b>THE DESERTER.</b> As 10 Oct. 1778, but Simkin - Fawcett. COMMENT. Benefit for the Author [of mainpiece]. Receipts: £83 1s. (65/5; 16/18; 0/18; tickets: none listed) (charge: £105).	Wednesday 12 DL
<b>ILLUMINATION.</b> As 12 Apr. Also <b>A BOLD STROKE FOR A WIFE.</b> As 7 Oct. 1778, but Tradelove - Thompson. Also <b>THE FARMER'S RETURN FROM LONDON.</b> As 27 Apr. Also <b>THE NORWOOD GYPSIES.</b> As 22 Oct. 1778. COMMENT. Benefit for Messink, Fearon, Egan & Guard.	CG
<b>THE SCHOOL FOR SCANDAL.</b> As 6 Oct. 1778. Also <b>WHO'S THE DUPE?</b> As 10 Apr. <i>DANCING.</i> End of Act I of afterpiece, as 17 Apr. <i>SINGING.</i> As 6 Oct. 1778. COMMENT. Receipts: £207 15s. (180/9; 27/4; 0/2).	Tbursday 13 DL
<b>ILLUMINATION.</b> As 12 Apr. Also <b>THE TEMPEST.</b> Prospero - A Gentleman (2nd appearance on any stage [Wright]); Ferdinand - Mattocks; Trincalo - Quick; Caliban - Mahon; Gonzalo - Fearon; Alonso - L'Estrange; Sebastian - Robson; Antonio - Booth; Stephano - Wilson // Miranda - Miss Brown; Juno - Mrs Morton; Ceres - Miss Valois; Ariel - Mrs Kennedy. Also <b>THE UPHOLSTERER.</b> As 9 Apr. <i>DANCING.</i> In mainpiece, by Aldridge and Miss Valois. COMMENT. Benefit for Condell, Evans & Curteen, box-keepers. Tickets sold at the Doors will not be admitted. Mainpiece: On account of the additional Airs, contracted into 3 Acts. The Music by Purcell, Smith, Arne & Fisher. [Wright is identified by MS annotation on Kemble playbill. And see 8 May.] <i>Public Advertiser</i> , 7 May: Tickets to be had of Condell, Cross-court, Bow-street, Covent Garden; of Evans, at Bromfield's, trunk-maker, No. 118, Long-acre; of Curteen, No. 11, Temple-lane, Whitefriars.	CG
<b>L'AVARO DELUSO.</b> As 24 Nov. 1778. <i>DANCING.</i> End of Act I <i>Les Oiseleurs</i> , as 23 Jan.; End of Act II <i>Ballet by Fairies</i> , as 2 Mar.; End of Opera <i>New Ballet</i> , as 27 Feb. COMMENT. Benefit for Sacchini. Tickets to be had of Sacchini, No. 5, Whitcomb-street, Leicester Fields. Opera: With some Alterations.	King's
<b>THE MERCHANT OF VENICE.</b> As 17 Oct. 1778, but Portia - Mrs Bulkley (of CG). Also <b>WHO'S THE DUPE?</b> As 10 Apr. <i>DANCING.</i> End of Act III of mainpiece <i>The Humours of Newmarket</i> , as 3 May at CG, but added to Ladies - Miss Armstrong; End of Act I of afterpiece <i>The Coopers</i> , as 11 Dec. 1778. COMMENT. By Command of Their Majesties. <b>EVERY MAN IN HIS HUMOUR</b> and <b>THE IRISH WIDOW</b> [both announced on playbill of 13 May], which were to have been performed this Evening, for the Benefit of Fawcett and Sga Crespi, are obliged to be deferred till Monday next. Receipts: £216 2s. 6d. (193/7/0; 22/7/6; 0/8/0).	Friday 14 DL

- Friday 14**     **FATAL FALSHOOD.** As 6 May. Also **THE CHELSEA-PENSIONER.** As 6 May.  
 CG                COMMENT. Benefit for the Author of the Tragedy.
- Saturday 15**     **THE PLAIN DEALER.** The Plain Dealer – Bensley; Lord Plausible – Parsons; Major Oldfox – Moody; Freeman – Palmer; Vernish – Packer; Jerry Blackacre – Yates; Couns. Quillet – Baddeley; Oakam – Wright; Novel – King // Widow Blackacre – Mrs Hopkins; Olivia – Miss Pope; Eliza – Mrs Johnston; Lettice – Mrs Bradshaw; Fidelia – Mrs Robinson (1st appearance in that character). Also **THE QUAKER.** As 6 Oct. 1778, but Gillian (1st time) – Miss Simson.  
 DL                SINGING. As 3 May.  
                     COMMENT. Benefit for Mrs Bradshaw, Mrs Love & Mrs Johnston. Mainpiece: Not acted these 3 years. *Public Advertiser*, 1 May: Tickets to be had of Mrs Bradshaw, at Nichol's, baker, Bridge Street, Covent Garden; of Mrs Love, No. 36, Gerrard Street, Soho; of Mrs Johnston, No. 97, near Craven Buildings, Drury-lane. Receipts: £120 1s. 6d. (31/10/0; 20/13/0; 0/7/6; tickets: 67/11/0) (charge: £66 7s.).
- CG                **THE WEST INDIAN.** Belcour – Lewis; Stockwell – Booth; Capt. Dudley – Hull; Charles – Wroughton; Major O'Flaherty – Aickin; Fulmer – Thompson; Varland – Quick // Lady Rusport – Mrs Green; Louisa – Mrs Bulkley; Mrs Fulmer – Mrs Pitt; Charlotte Rusport – Mrs Mattocks. Also **THE LIVERPOOL PRIZE.** As 29 Apr.  
                     DANCING. As 22 Feb.  
                     COMMENT. Benefit for T. Ansell, Pilfold, Woolley, Marks & Furkins. Tickets delivered by Clarridge, Doe, Wells, Roberts, Francis, Walker, Whittington, Abbot, Haliburton, Ledger Jun. will be admitted.
- King's            **LA GOVERNANTE.** Principal Characters by Jermoli, Rossi, Rovedino, Coppola // Sga Pozzi, Sga Salpietro, Sga Sestini. [Cast from libretto (R. Ayre, 1779); Antonio d'Ercilla – Jermoli; Don Giuseppe di Mendoza – Antonio Rossi; Don Girolamo de Castellano – Carlo Rovedino; Ferdinando – Giuseppe Coppola // Chiaretta – Sga Pozzi; Catterina – Sga Salpietro; Lucinda – Sga Sestini.]  
                     DANCING. End of Act I new Ballet, *Les Paysans Volés*, by Banti, Sga Tinti, Sg and Sga Zuchelli; End of Act II *Ballet by Fairies*, as 2 Mar.; End of Opera new Ballet *Espagnol*, *La Sérenade Interrompue*, by Simonet, Mlle Baccelli, Sg and Sga Zuchelli, Le Det, with a *Pas de Deux du Masque* by Simonet and Mlle Baccelli, accompanied on the Guittar by Noferi.  
                     COMMENT. Opera [1st time; COM 3, by Carlo Francesco Badini, based on **THE DUENNA**, by Richard Brinsley Sheridan]: the Music entirely new by Bertoni.
- Monday 17**     **EVERY MAN IN HIS HUMOUR.** As 23 Apr., but added: Cash – R. Palmer. Also **THE IRISH WIDOW.** As 19 Sept. 1778.  
 DL                DANCING. End of Act I of mainpiece a *Grand Dance and Chaconne* (composed by Zuchelli) by Henry, Miss Armstrong, Sga Crespi, and a *Minuet* by Zuchelli and Sga Crespi; End of Act I of afterpiece, as 19 Sept. 1778.  
                     COMMENT. Benefit for Fawcett and Sga Crespi. *Morning Chronicle*, 12 May: Tickets to be had of Fawcett, Craven Buildings, Drury-Lane; of Sga Crespi, No. 26, Poland-street, Oxford-street. Receipts: £194 3s. 6d. (32/8/0; 14/5/6; 0/10/0; tickets: 147/0/0) (charge: £105).
- CG                **FATAL FALSHOOD.** As 6 May. Also **THE CHELSEA-PENSIONER.** As 6 May.
- King's            **LA GOVERNANTE.** As 15 May.  
                     DANCING. As 15 May throughout.

- KING RICHARD THE THIRD.** As 26 Oct. 1778, but added: Lord Mayor – Griffiths. Also **THE MAYOR OF GARRATT.** Major Sturgeon (1st time) – Griffiths; Sir Jacob Jollup – Waldron; Mr Bruin – Wright; Lint – Wrighten; Heeltap – Burton; Jerry Sneak (1st time) – Holcroft // Mrs Bruin – Miss Kirby; Mrs Sneak – Mrs Wrighten. Tuesday 18  
DL
- DANCING.** In mainpiece, by Master Morey and the 3 Miss Stageloirs.
- COMMENT.** Benefit for Chaplin, Griffiths, Holcroft & Miss Field. Tickets delivered by Stevens, Collins and the Miss Stageloirs will be taken. Receipts: £253 8s. (30/5; 13/7; 2/12; tickets: 207/4) (charge: £10s).
- ALL IN THE WRONG.** As 9 Oct. 1778, but Belinda – Mrs Bulkley; omitted: Marmalet. Also **THE FARMER'S RETURN FROM LONDON.** As 27 Apr. **Also MIDAS.** As 27 Mar. CG
- COMMENT.** Benefit for Green and Ansell, box-keepers. Tickets sold at the Doors will not be admitted. *Public Advertiser*, 8 May: Tickets to be had of Green, the corner of Norris-street, St. James's, Haymarket; of Ansell, Davies-street, Berkeley-square.
- THE FIRST PART OF KING HENRY THE FOURTH.** As 30 Oct. 1778, but Lady Percy – Mrs Colles. Also **THE RIVAL CANDIDATES.** Byron – Vernon; Sir Harry Muff – Dodd; General Worry – Parsons; Spy – Baddeley; Gardeners – Fawcett, Chaplin, Holcroft // Jenny – Mrs Wrighten; Narcissa – Miss Kirby. Wednesday 19  
DL
- COMMENT.** Benefit for Mrs Colles, the Widow Legg & Miss Kirby. *Morning Post*, 17 May: Tickets to be had of Miss Kirby, No. 70, Long-acre [others not listed]. Receipts: £225 15s. (37/9/0; 11/11/6; 1/2/6; tickets: 175/12/0) (charge: £10s).
- THE STRATAGEM.** As 11 Jan., but Mrs Sullen – Mrs Bulkley. Also **GALlic GRATITUDE.** As 30 Apr., but added: Jones, Egan. *Prologue* as 30 Apr. CG
- COMMENT.** Benefit for Brereton, Longley, Colley & Robson. Tickets delivered by Stephenson, Robinson, Varley, Wm. Ansell, Smallwood, Baker, Shuter, Painter will be admitted. Tickets sold at the Doors will not be admitted. Afterpiece: With an Indian Procession.
- THE SCHOOL FOR SCANDAL.** As 6 Oct. 1778. Also **WHO'S THE DUPE?** As 10 Apr. Thursday 20  
DL
- DANCING.** As 17 Apr.
- SINGING.** As 6 Oct. 1778.
- COMMENT.** Receipts: £181 10s. (149/10; 31/15; 0/5).
- ILLUMINATION.** As 12 Apr. Also **THE ALBION QUEENS;** or, **The Death of Mary Queen of Scots.** Duke of Norfolk – Wroughton; Davison – L'Estrange; Morton – Fearon; Gifford – Thompson; Cecil – Hull // Queen Elizabeth – Mrs Jackson; Douglas – Mrs Bulkley; Mary Queen of Scots – Mrs Hartley (Their 1st appearance in those characters). Also **THE FARMER'S RETURN FROM LONDON.** As 27 Apr. Also **COMUS.** As 13 Apr. CG
- COMMENT.** Benefit for Booth, Mahon & L'Estrange. Tickets delivered for Friday, May 7th, will be taken. Tickets sold at the Doors will not be admitted. Mainpiece: Not acted these 7 years [acted 16 Apr. 1773].
- A BOLD STROKE FOR A WIFE.** Colonel Feignwell – Palmer; Sir Philip Modelove – Baddeley; Obadiah Prim – Moody; Freeman – Philimore; Sackbut – Griffiths; Tradelove Hurst; Simon Pure – R. Palmer; Perriwinkle – Parsons // Mrs Prim – Mrs Bradshaw; Masked Lady – Miss Kirby; Betty – Mrs Smith; Ann Lovely – Miss Farren (1st appearance in that character). Also **THE QUAKER.** As 15 May, but Steady – Gaudry (2nd appearance in that character). **DANCING.** End of Act iv of mainpiece a *Hornpipe* by Walker. Friday 21  
DL

- Friday 21**
- DL      MONOLOGUE. End of mainpiece *Bucks have at ye all* by R. Palmer.  
           COMMENT. Benefit for R. Palmer, Philimore, Walker & Kirk, house-keeper. Mainpiece: Not acted these 3 years [acted 29 Apr. 1777]. Receipts: £270 19s. (19/1; 5/15; 0/13; tickets: 245/10) (charge: £105).
- CG      THE COMEDY OF ERRORS. As 22 Jan. Also THE LIVERPOOL PRIZE. As 29 Apr.  
           DANCING. End of Act I of mainpiece *La Chasse de Diane* by Dagueville's Pupils, Master Holland, Master Dagueville, Miss Dagueville, Miss Armstrong, with a new *Minuet and Gavot*; End of Act IV, as 25 Nov. 1778, but added: Langrish, Miss Ross; omitted: Master Holland, Master Dagueville; End of Act I of afterpiece, as 16 Feb.  
           SINGING. As 27 Jan.  
           COMMENT. Tickets delivered by Dagueville (ballet-master), Cushing, Simpkinson, Master Jackson, J. Bates and Mrs Ackman for Tuesday the 25th instant will be admitted this Night. Brunsdon's outstanding Tickets for CYMBELINE will also be received.
- King's     ENEA E LAVINIA. As 25 Mar.  
           DANCING. End of Act I *Hippomène et Atalante*, as 25 Mar.; End of Act II *Ballet by Fairies*, as 2 Mar.; End of Opera *La Fête du Ciel*, as 25 Mar., but omitted: Apollo, *Chaconne*.
- Saturday 22**
- WHITSUN EVE.
- Monday 24
- DL      THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also A MONODY. As 11 Mar., but Miss Wright's name listed in playbill. Also WHO'S THE DUPE? As 10 Apr.  
           DANCING. As 17 Apr.  
           SINGING. As 29 Oct. 1778.  
           COMMENT. Benefit for a Fund for the Relief of those who from their Infirmities shall be obliged to retire from the Stage. Receipts: £98 14s. 6d. (59/10/0; 15/5/0; 0/4/6; tickets: 23/15/0) (charge: £52 5s. 8d.).
- CG      THE DUENNA. As 23 Oct. 1778, but Louisa (1st time) – Mrs Morton. Also THE TOUCHSTONE. As 29 Jan.  
           COMMENT. The last Time of the Company's performing this Season.
- Tuesday 25
- DL      THE COMMITTEE; or, The Faithful Irishman. Teague – Moody; Colonel Blunt – Aickin; Mr Day – Baddeley; Obadiah – Parsons; Abel – Burton; Lieut. Story – Norris; Committee-Men – Waldron, &c.; Colonel Careless – Brereton // Mrs Day – Mrs Hopkins; Arabella – Mrs Brereton; Ruth – Miss Pope. Also THE QUAKER. As 21 May.  
           DANCING. End of mainpiece the *Minuet de la Cour and Gavotte* by Henry and Miss Armstrong.  
           MONOLOGUE. In Act IV Moody will introduce his Description of a *Man of War and Sea Fight*.  
           COMMENT. Benefit for Norris, Blurton, Miss Simson & Miss Armstrong. Tickets delivered by Dale will be admitted. Receipts: £150 16s. 6d. (15/1/0; 6/3/0; 3/19/6; tickets: 125/13/0) (charge: £105).
- King's     LA GOVERNANTE. As 15 May.  
           DANCING. End of Act I *Les Paysans Volés*, as 15 May; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Act III *La Sérénade Interrompue*, with *Pas de Deux*, as 15 May.  
           COMMENT. The last Night of the Subscription.

- THE CHANCES.** As 31 Oct. 1778, but First Constantia – Mrs Sharp. Also **THE LYAR.** As 3 Oct. 1778. *Dancing.* End of mainpiece *Hornpipe*, as 21 May.  
**COMMENT.** Benefit for Dickinson, pit office-keeper, and Carleton Jun., box lobby door-keeper. [Afterpiece in place of **THE IRISH WIDOW**, announced on playbill of 25 May.] *Morning Chronicle*, 18 May: Tickets to be had of Dickinson, No. 5, Wild-court, Wild-street, Lincoln's-Inn-Fields [Carleton not listed]. Receipts: £280 3s. 6d. (26/1/0; 6/9/0; 0/18/6; tickets: 246/5/0) (charge: £105).
- THE DOUBLE DECEPTION.** As 6 May. *Prologue* and *Epilogue* as 6 May. Also **WHO'S THE DUPE?** As 10 Apr. *Dancing.* As 17 Apr.  
**COMMENT.** Receipts: £56 8s. 6d. (34/12/0; 21/1/0; 0/15/6).
- MAHOMET.** As 14 Dec. 1778. Also **THE RIVAL CANDIDATES.** As 19 May.  
**COMMENT.** Benefit for Watson, Wilson, Hind, Kaygill & Burroughs. Tickets delivered by Newton, Barrett, Morris, Devoto, Lislle and McDonald will be taken. Receipts: £273 4s. 6d. (18/4/0; 1/18/6; 1/0/0; tickets: 252/2/0) (charge: £105).
- MUCH ADO ABOUT NOTHING.** As 4 Nov. 1778. Also **THE MILLER OF MANSFIELD.** As 13 Mar. *Dancing.* End of Act III of mainpiece, as 17 Apr.  
**COMMENT.** Benefit for Mortimer, Tomlinson, Carleton Sen. & Woollams. Tickets delivered by Bayne, Page, Finney, Barthope and Whittey will be taken. Tickets sold at the Doors will not be admitted. Receipts: £243 3s. (15/3; 3/11; 0/5; tickets: 224/4) (charge: £105).
- L'OLIMPIADE.** Principal Characters by Pacchierotti, Adamberger, Coppola, Micheli // Sga Pozzi, Sga Bernasconi. [Libretto (H. Reynell, 1783) lists the parts: Clistene, Megacle, Licida, Aminta // Aristea, Argene.] *Dancing.* End of Act I *Les Paysans Volés*, as 15 May, but Le Det in place of Banti; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera a *New Divertissement* by Simonet, Banti, Mlle Baccelli.  
**COMMENT.** Opera: The Music by Bertoni and other eminent Masters [Paisiello and Gluck].
- BONDUCA.** Principal Parts by Digges, Aickin, Bensley, Lamash, R. Palmer, Parsons, Usher, Massey, Webb, Davis, Egan, Master Edwin, Palmer // Miss Sherry, Mrs Cuyler, Mrs Massey. [Cast adjusted from text (T. Cadell, 1778) and from playbill of 10 July 1780: Caratach – Digges; Penius – Aickin; Suetonius – Bensley; Junius – Lamash; Demetrius – R. Palmer; Judas – Parsons; Nennius – Usher; Macer – Massey; Regulus – Webb; Decius – Davis; Curius – Egan; Hengo – Master Edwin; Petillius – Palmer // Bonduca – Miss Sherry; 2nd Daughter – Mrs Cuyler; Eldest Daughter – Mrs Massey.] The original *Prologue*, written by the late David Garrick, spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also **NATURE WILL PREVAIL.** Characters by Palmer, Baddeley // Miss Wood, Mrs Massey. [Cast adjusted from playbill of 10 June 1778: Current – Palmer; Padlock – Baddeley // Finette – Miss Wood; Almadine – Mrs Massey.] *Dancing.* End of mainpiece *The Provencale* by Master and Miss Byrn.  
**COMMENT.** Mainpiece: Written by Beaumont and Fletcher [and altered by George Colman, the elder]. The Music by Purcell. New Scenes, Dresses and Decorations.  
The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. Places for the Boxes to be taken of Rice at the Theatre. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Servants to keep places are to be at the Door in Suffolk-Street by Five o'Clock.

## June 1779

- Tuesday 1*  
DL THE SECOND PART OF KING HENRY THE FOURTH. As 29 Sept. 1778, but Gloster - Master Benson. Also THE REGISTER OFFICE. Irishman - Moody; Captain LeBrush - Palmer; Gulwell - Packer; Scotchman - Parsons; Frenchman - Baddeley; Frankly - Norris; Harwood - Lamash; Lord Brilliant - R. Palmer; Williams - Wrighten // Margery Moorpout - Mrs Love; Maria - Miss Collett; Melpomene - Miss Stageloir; Mrs Doggrel - Miss Pope.  
*DANCING.* End of Act IV of mainpiece, as 19 Sept. 1778.  
COMMENT. Benefit for Wood, Percy, Shadé & Cameron. Tickets delivered by Lewis, Hodges, Gardner, and for Monday, the 31st of May, will be taken. MS annotation on Kemble playbill: "I believe this was the last time of Mr Henderson's acting at Drury Lane, except when he played Jaques in *As You Like It* for Mrs Robinson's Benefit, April 7, 1780. See October 18, 1779, Covent Garden Bills." Receipts: £301 6s. 6d. (19/14/0; 2/14/6; 0/14/0; tickets: 278/4/0) (charge: £10s).
- King's LA GOVERNANTE. As 15 May.  
*DANCING.* As 25 May throughout.
- Wednesday 2*  
HAY THE SPANISH BARBER; or, The Fruitless Precaution. Principal Parts by Palmer, Parsons, Blissett, Jackson, R. Palmer, Egan, Stevens, Edwin // Miss Farren. [Cast from *London Chronicle*, 1 Sept. 1777: Count Almaviva - Palmer; Dr Bartholo - Parsons; Basil - Blissett; Argus - Jackson; Tall-Boy - R. Palmer; Alcade - Egan; Notary - Stevens; Lazarillo - Edwin // Rosina - Miss Farren.] With a *Prologue* (see 19 June). Also MAN AND WIFE. Cross - Parsons; Kitchen - Webb; Colonel Frankly - Lamash; Luke - R. Palmer; Marcourt - Palmer // Charlotte - Mrs Jewell; Lettice - Mrs Hitchcock; Landlady - Mrs Love; Sally - Miss Hitchcock; Mrs Cross - Mrs Webb.  
*DANCING.* End of mainpiece a *Tambourine Dance* by Master and Miss Byrn; End of Act II of afterpiece, as 31 May.  
COMMENT. Mainpiece: With a new Fandango Overture, and some additional Songs.
- Thursday 3*  
DL THE SCHOOL FOR SCANDAL. As 6 Oct. 1778. Also A MONODY. As 17 Apr., but Miss Wright's name listed in playbill. Also WHO'S THE DUPE? As 10 Apr.  
*DANCING.* As 17 Apr.  
*SINGING.* As 6 Oct. 1778.  
COMMENT. The last Time of the Company's performing this Season. Account-Book, 8 June: Paid Boy counting Copper Tickets 185 nights £4 12s. 6d. Receipts: £168 14s. 6d. (134/19/0; 33/15/6; after-money not listed).
- Friday 4*  
HAY BONDUCA. As 31 May, but added: [Soldier -] Stevens. Also THE TAILORS: A Tragedy for Warm Weather. *Master Tailors*: Francisco - Parsons; Regniades - Kenny; Campbello - Webb. *Flints*: Abrahamides (the Chief) - Palmer; Isaacos - R. Palmer; Jackides - Jackson; Bernardo - Egan. *Dungs*: Zachariades - Gardner; Timotheus - Stevens // *Tailors' Ladies*: Tittilinda - Mrs Webb; Dorothea - Mrs Jewell; Tinderella - Mrs W. Palmer.  
*DANCING.* As 31 May.
- Saturday 5*  
King's L'OLIMPIADE. As 29 May.  
*DANCING.* End of Act I *Les Paysans Volés*, as 29 May; End of Act II *Hippomène et Atalante*, as 25 Mar.; End of Opera *New Divertissement*, as 29 May.  
COMMENT. The Doors to be opened at 6:30. To begin at 7:30 [same for rest of season].

**LOVE IN A VILLAGE.** Young Meadows – Wood (from the Theatre Royal, York; 1st appearance in London); Justice Woodcock – Edwin; Sir William Meadows – Aickin; Hodge – Jackson [*Public Advertiser*: Massey]; Eustace – Lamash; Hawthorn – Bannister // Lucinda – Mrs Hitchcock; Margery – Miss Twist; Deborah Woodcock – Mrs Love; Rosetta – Miss Harper. Also **NATURE WILL PREVAIL**. Probably as 31 May.

Monday 7  
HAY

**DANCING.** End of Act II of mainpiece *Tambourine Dance*, as 2 June, but performers not listed; End of mainpiece, as 31 May.

**COMMENT.** [In mainpiece the playbill assigns Justice Woodcock to Parsons, and as afterpiece announces **TONY LUMPKIN IN TOWN**, but “In consequence of Parsons’ illness, Edwin played the part of Justice Woodcock, with which he seems well acquainted; and he plays it with great pleasantry in his own particular style of humour. . . . Parsons’ illness also prevented the performance of *Tony Lumpkin in Town*, and *Nature will Prevail* was substituted” (*Gazetteer*, 8 June).]

**LA GOVERNANTE.** As 15 May.

Tuesday 8  
King's

**DANCING.** As 15 May throughout.

**LOVE IN A VILLAGE.** As 7 June, but Edwin’s name listed in playbill. Also **PIETY IN PATTENS.** Butler – Edwin; The Squire – Lamash // Mrs Candy – Mrs Love; Polly Pattens – Mrs Jewell.

Wednesday 9  
HAY

**DANCING.** End of Act II of mainpiece *Tambourine Dance*, as 2 June; End of mainpiece a new dance, *The Country Wake*, by Master and Miss Byrn.

**COMMENT.** Parsons not being sufficiently recovered **THE SPANISH BARBER** and **THE TAILORS** [both announced on playbill of 7 June] are deferred till Friday. Afterpiece: A Modern Operatical, Sentimental, Crying Comedy.

Thursday 10  
HAY

**THE SUICIDE.** Principal Parts by Palmer, Aickin, Edwin, R. Palmer, Webb, Lamash, Gardner, Baddeley, Blissett, Massey, Egan, Davis, Stevens, Bannister // Mrs Webb, Miss Hale, Miss Farren. [Cast from *London Chronicle*, 11 July 1778: Tobine – Palmer; Tabby – Aickin; Wingrave – Edwin; Squib – R. Palmer; Bounce – Webb; Robin – Lamash; Cathartic – Gardner; Catchpenny – Baddeley; Dr Truby – Blissett; Juggins – Massey; Waiters – Egan, Davis, Stevens; Ranter – Bannister // Mrs Grogram – Mrs Webb; Peggy – Miss Hale; Nancy – Miss Farren.] Original *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also **THE MAYOR OF GARRATT**. Major Sturgeon – Bannister; Sir Jacob Jollup – Massey; Bruin – Webb; Heeltap – Egan; Lint – Jackson; Roger – Stevens; Snuffle – Peirce; Jerry Sneak – Edwin // Mrs Bruin – Mrs W. Palmer; Mrs Sneak – Mrs Webb.

**DANCING.** End of mainpiece *The Country Wake*, as 9 June.

**COMMENT.** **THE FLITCH OF BACON** [announced on playbill of 9 June] is obliged to be deferred. [Mainpiece: Prologue by George Colman, the elder.]

Friday 11  
HAY

**THE SPANISH BARBER.** As 2 June. *Prologue* as 2 June. Also **THE MAYOR OF GARRATT**. As 10 June.

**DANCING.** As 10 June.

**BONDUCA.** As 4 June. Also **THE FLITCH OF BACON**. Principal Characters by Bannister, Parsons, Wood, Blissett, Massey, Stevens, Edwin // Miss Harper. [Cast adjusted from text (T. Evans, 1779): Captain Wilson – Bannister; Major Benbow – Parsons; Captain Greville – Wood; Justice Benbow – Blissett; Kilderkin – Massey; Ned – Stevens; Tipple – Edwin // Eliza – Miss Harper.]

**DANCING.** As 10 June.

**COMMENT.** Books of the Songs [in afterpiece] to be had at the theatre.

Saturday 12  
HAY

**L'OLIMPIADE.** As 29 May.

King's

**DANCING.** As 5 June throughout.

- Monday 14*  
HAY      THE SUICIDE. As 10 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 10 June.
- Tuesday 15*  
King's    LA GOVERNANTE. As 15 May.  
*DANCING.* End of Act I *Les Paysans Volés*, as 15 May; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *New Ballet*, in which the *Quadrilles* danced at the Pantheon last night (composed by Simonet) by Slingsby, Mme Simonet, Banti, Sga Tinti, Sg and Sga Zuchelli, Simonet, Mlle Baccelli.
- Wednesday 16*  
HAY      THE SUICIDE. As 10 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 10 June.
- Thursday 17*  
HAY      THE SPANISH BARBER. As 2 June. *Prologue* as 2 June. Also MIDAS. Midas - Edwin; Apollo - Wood; Sileno - Massey; Jupiter - Simpkinson; Damaetas - Blissett; Pan - Bannister // Daphne - Mrs Hitchcock; Juno - Mrs Poussin; Mysis - Mrs Love; Nysa - Miss Twist.  
*DANCING.* As 10 June.
- Friday 18*  
HAY      THE JEALOUS WIFE. Oakly - Bensley; Major Oakly - Digges; Charles - Dimond (From the Theatre Royal, Bath); Lord Trinket - Lamash; Captain O'Cutter - Egan; Tom - Stevens; Paris - Jackson; John - Kenny; Lady Freelove's Servant - Painter; Russet - Aickin; Sir Harry Beagle - Palmer // Lady Freelove - Miss Sherry; Harriot - Miss Harper; Toilet - Miss Hale; Chambermaid - Mrs Poussin; Mrs Oakly - Mrs Montague (1st appearance). Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* End of mainpiece *Tambourine Dance*, as 2 June.  
*COMMENT.* Mainpiece: Never acted here. [Mrs Montague was from the York theatre.]
- Saturday 19*  
HAY      THE SPANISH BARBER. As 2 June. With the original *Prologue* spoken by Parsons. [This was spoken, as here assigned, at all subsequent performances.] Also MIDAS. As 17 June.  
*DANCING.* As 10 June.  
*COMMENT.* [Mainpiece: Prologue by George Colman, the elder.]
- King's    L'OLIMPIADE. As 29 May.  
*DANCING.* End of Act I *Les Paysans Volés* by Le Det, Sg and Sga Zuchelli; End of Act II *Les Moissonneurs*, as 29 Dec. 1778; End of Opera *New Ballet*, with *Quadrilles*, as 15 June.
- Monday 21*  
HAY      THE JEALOUS WIFE. As 18 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 18 June.
- Tuesday 22*  
HAY      THE SUICIDE. As 10 June, but Kenny in place of Davis. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 10 June.
- King's    LA GOVERNANTE. As 15 May.  
*DANCING.* As 15 June throughout.  
*COMMENT.* [Opera in place of DEMOFOONTE, announced in *Public Advertiser*, 21 June.]
- Wednesday 23*  
HAY      THE JEALOUS WIFE. As 18 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 18 June.

THE SPANISH BARBER. As 2 June. Also MIDAS. As 17 June. DANCING. As 31 May.	Tbursday 24 HAY
BONDUCA. As 4 June, but omitted: Davis. Also THE FLITCH OF BACON. As 12 June. DANCING. As 10 June.	Friday 25 HAY
THE SPANISH BARBER. As 2 June. Also MIDAS. As 17 June. DANCING. As 31 May.	Saturday 26 HAY
DEMOFOONTE. As 28 Nov. 1778. DANCING. End of Act I <i>Hippomène et Atalante</i> , as 25 Mar., but omitted: Mlle Vidini; End of Act II <i>Les Moissonneurs</i> , as 29 Dec. 1778; End of Opera <i>New Ballet</i> , as 28 Nov. 1778, but Mlle Bacelli in place of Mme Simonet. SINGING. In Act III an additional song, as 11 Mar.	King's
THE SUICIDE. As 22 June. Also THE FLITCH OF BACON. As 12 June. DANCING. As 10 June.	Monday 28 HAY
THE JEALOUS WIFE. As 18 June. Also THE FLITCH OF BACON. As 12 June. DANCING. As 10 June.	Tuesday 29 HAY
L'OLIMPIADE. As 29 May. DANCING. End of Act I <i>Ballet by Fairies</i> , as 2 Mar.; End of Act II <i>Les Moissonneurs</i> , as 29 Dec. 1778; End of Opera <i>La Sérénade Interrrompue</i> , with <i>Pas de Deux</i> , as 15 May.	King's
THE SPANISH BARBER. As 2 June. Also THE FLITCH OF BACON. As 12 June. DANCING. As 31 May.	Wednesday 30 HAY

## July 1779

SUMMER AMUSEMENT; or, An Adventure at Margate. Principal Characters by Bannister, Parsons, Edwin, Wood, Lamash, Jackson, Kenny, Painter, Baddeley, Palmer // Mrs Webb, Miss Hale, Mrs Poussin, Miss Wood, Miss Harper. [Cast from Songs (T. Cadell, 1779): Surat – Bannister; Sir James Juniper – Parsons; Etiquette – Edwin; Melville – Wood; Spruce – Lamash; Crab – Jackson; Sir Dilberry – Painter; Cathartic – Baddeley; Shuffle – Palmer // Lady Juniper – Mrs Webb; Fidget – Miss Hale; Amelia – Miss Harper. Kenny, Mrs Poussin, Miss Wood are unassigned.] Also PIETY IN PATTENS. As 9 June. DANCING. Mainpiece: With Two New Dances (see 5 July). COMMENT. Mainpiece [1st time; co 3, by Miles Peter Andrews and William Augustus Miles; MS: Larpent 485; not published; synopsis of plot in <i>London Magazine</i> , July 1779, pp. 306–7]: The Airs partly selected from Dibdin, Giordani, Dr Arne, &c. The Overture and New Music composed by Dr Arnold. With New Dresses and Decorations. The Scenes painted by Rooker. Songs of the Opera to be had at the Theatre.	Tbursday 1 HAY
SUMMER AMUSEMENT. As 1 July. Also NATURE WILL PREVAIL. As 31 May, but Mrs Hitchcock in place of Miss Wood; Mrs Cuyler in place of Mrs Massey. DANCING. As 1 July.	Friday 2 HAY

- Saturday 3*  
King's      L'OLIMPIADE. As 29 May, but Manzoletto in place of Coppola.  
*DANCING.* As 29 June throughout.  
 COMMENT. The last Opera This Season.
- Monday 5*  
HAY      SUMMER AMUSEMENT. As 1 July. Also POLLY HONEYCOMBE. Mr Honeycombe – Parsons; Scribble – R. Palmer; Ledger – Gardner // Mrs Honeycombe – Mrs Webb; Nurse – Mrs Love; Polly Honeycombe – Mrs Hitchcock. *DANCING.* Mainpiece: With Two New Dances by Master and Miss Byrn. [These were danced, as here assigned, at all subsequent performances.]  
 COMMENT. [As afterpiece *Public Advertiser* erroneously announces NATURE WILL PREVAIL.]
- Tuesday 6*  
HAY      SUMMER AMUSEMENT. As 1 July. Also THE MAYOR OF GARRATT. As 10 June, but Bruin – Gardner.
- Wednesday 7*  
HAY      SUMMER AMUSEMENT. As 1 July. Also THE MAYOR OF GARRATT. As 6 July.
- Thursday 8*  
HAY      SUMMER AMUSEMENT. As 1 July. Also NATURE WILL PREVAIL. As 2 July.
- Friday 9*  
HAY      THE SPANISH BARBER. As 2 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 31 May.
- Saturday 10*  
HAY      SUMMER AMUSEMENT. As 1 July. Also POLLY HONEYCOMBE. As 5 July.
- Monday 12*  
HAY      SUMMER AMUSEMENT. As 1 July. Also THE MAYOR OF GARRATT. As 6 July.
- Tuesday 13*  
HAY      THE SUICIDE. As 22 June. Also THE FLITCH OF BACON. As 12 June.  
*DANCING.* As 10 June.
- Wednesday 14*  
HAY      SUMMER AMUSEMENT. As 1 July. Also THE TAILORS. As 4 June, but added to *Dungs:* Christophorides – Peirce // Tinderella here called Blousidora.
- Thursday 15*  
HAY      THE SPANISH BARBER. As 2 June. Also THE CITIZEN. Young Philpot – Palmer; Old Philpot – Parsons; Sir Jasper – Massey; Young Wilding – R. Palmer; Beaufort – Wood; Quildrive – Stevens; Dapper – Jackson // Maria – A Young Gentlewoman (1st appearance on any stage [Mrs Lloyd]).  
*DANCING.* As 31 May.  
 COMMENT. [Mrs Lloyd is identified in playbill of 18 Aug. She has “the name of Lloyd, but [is] better known by the name of Mrs C——we (who played several parts at the military theatre of Boston in America about two years ago)” (*Morning Post*, 16 July).]
- Friday 16*  
HAY      THE ENGLISH MERCHANT. Sir William Douglas – Bensley; Freeport – Aickin; Lord Falbridge – Dimond; Owen – Usher; Officer – Egan; Servant – Kenny; La France – Baddeley; Spatter – Palmer // Lady Alton – Miss Sherry; Molly – Mrs Hitchcock; Mrs Goodman – Mrs Poussin; Amelia – Mrs [T.] Kennedy (1st appearance in London). Also THE CITIZEN. As 15 July, but added: Corinna – Miss Wood.  
*DANCING.* As 10 June.  
 COMMENT. Mainpiece: Not acted these 2 years. [Mrs Kennedy was from the York theatre.]

A WIDOW AND NO WIDOW. Principal Characters by Bannister, Blissett, Egan, Usher, Jackson, Kenny, Painter, R. Palmer, Edwin // Mrs Kennedy, Mrs Love, Miss Wood, Mrs Poussin, Mrs W. Palmer, Mrs Montague. [Cast from text (N. Conant, 1780, and <i>Public Advertiser</i> , 20 July: Macfable – Bannister; Dr Alfred – Blissett; Capt. O'Kite – Egan; Spurious – Usher; Coachman – Jackson; Jemmy Daisey – R. Palmer; Splash – Edwin; Boy – Master Hitchcock // Lucy – Mrs Kennedy; Peg Pennyworth – Mrs Love; Betty – Miss Wood; Mrs Splash – Mrs Poussin; Pin – Mrs W. Palmer; Mrs Sharp – Mrs Montague. Kenny, Painter are unassigned.] <i>Prologue</i> spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also <i>MIDAS</i> . As 17 June.	Saturday 17 HAY
DANCING. As 10 June.	
COMMENT. Mainpiece [1st time; c 3, by Richard Paul Jodrell. Prologue by Edward Topham (see text)].	
A WIDOW AND NO WIDOW. As 17 July. Also <i>MIDAS</i> . As 17 June. DANCING. As 10 June.	Monday 19 HAY
SUMMER AMUSEMENT. As 1 July. Also <i>BON TON</i> . Lord Minikin – R. Palmer; Sir John Trotley – Blissett; Col. Tivy – Wood; Jessamy – Lamash; Davy – Parsons // Lady Minikin – Mrs Hitchcock; Gymp – Mrs Poussin; Miss Tittup – Mrs Kennedy. Original <i>Prologue</i> spoken by Palmer.	Tuesday 20 HAY
COMMENT. Afterpiece: Not acted these 2 years. [Prologue by George Colman, the elder.]	
A WIDOW AND NO WIDOW. As 17 July. Also <i>THE TAILORS</i> . As 14 July. DANCING. As 10 June.	Wednesday 21 HAY
A WIDOW AND NO WIDOW. As 17 July. Also <i>THE CITIZEN</i> . As 16 July. DANCING. As 10 June.	Thursday 22 HAY
SUMMER AMUSEMENT. As 1 July. Also <i>THE CITIZEN</i> . As 16 July.	Friday 23 HAY
THE SUICIDE. As 22 June. Also <i>THE FLITCH OF BACON</i> . As 12 June. DANCING. As 10 June.	Saturday 24 HAY
COMMENT. [The playbill of 23 July announces for performance on this night the 1st night of <i>A TOUR IN WALES</i> , "a New Dramatic Piece of Three Acts, interspersed with Songs." It appears never to have been acted. The MS is Larpent 484; the author is unknown.]	
A WIDOW AND NO WIDOW. As 17 July. Also <i>THE CITIZEN</i> . As 16 July. DANCING. As 10 June.	Monday 26 HAY
A WIDOW AND NO WIDOW. As 17 July. Also <i>THE MAYOR OF GARRATT</i> . As 6 July. DANCING. As 31 May.	Tuesday 27 HAY
SUMMER AMUSEMENT. As 1 July. Also <i>THE TAILORS</i> . As 14 July.	Wednesday 28 HAY
A WIDOW AND NO WIDOW. As 17 July. Also <i>MAN AND WIFE</i> . As 2 June. DANCING. End of mainpiece <i>The Country Wake</i> , as 9 June; End of Act II of afterpiece, as 31 May.	Thursday 29 HAY
COMMENT. [Afterpiece in place of <i>THE FLITCH OF BACON</i> , announced on playbill of 28 July.]	

- Friday 30*      THE SPANISH BARBER. As 2 June. Also MIDAS. As 17 June.  
**HAY**            DANCING. As 10 June.  
 COMMENT. SUMMER AMUSEMENT [announced on playbill of 29 July] cannot be performed on account of the indisposition of Miss Harper.
- Saturday 31*    ALBINA, COUNTESS RAIMOND. Principal Characters by Digges, Dimond, Usher, Gardner, Egan, R. Palmer, Kenny, Painter, Aickin, Palmer // Mrs Montague, Mrs Poussin, Mrs Lefevre, Mrs Massey. [Cast from text (T. Spilsbury, 1779) and *London Chronicle*, 2 Aug.: Westmoreland – Digges; Edward – Dimond; King Henry – Usher; Steward – Gardner; Officer – Egan; Oswald – R. Palmer; Egbert – Aickin; Gondibert – Palmer // Editha – Mrs Montague [in text: Miss Sherry (see 9 Aug.)]; Adela – Mrs Poussin; Ina – Mrs Lefevre; Albina – Mrs Massey. Kenny, Painter are unassigned.] *Prologue* spoken by Mrs Massey. [This was spoken, as here assigned, at all subsequent performances.] Also PIETY IN PATTENS. As 9 June.  
 COMMENT. Mainpiece [1st time; £5, by Hannah Cowley. Prologue by the author (*Morning Chronicle*, 9 Aug.)]: New Scenes painted by Rooker. *Public Advertiser*, 30 Aug. 1779: This Day is published ALBINA, COUNTESS RAIMOND (price not listed).

## August 1779

- Monday 2*      ALBINA, COUNTESS RAIMOND. As 31 July. Also POLLY HONEYCOMBE.  
**HAY**            As 5 July.
- Tuesday 3*     ALBINA, COUNTESS RAIMOND. As 31 July. Also THE MAYOR OF GARRATT. As 6 July.  
 COMMENT. Benefit for the Author [of mainpiece].
- Wednesday 4*    A WIDOW AND NO WIDOW. As 17 July. Also THE FLITCH OF BACON.  
**HAY**            As 12 June.  
 DANCING. As 10 June.
- Thursday 5*     SUMMER AMUSEMENT. As 1 July. Also THE MAYOR OF GARRATT.  
**HAY**            As 6 July.
- Friday 6*        THE SPANISH BARBER. As 2 June. Also TONY LUMPKIN IN TOWN; or, The Dilettante. Principal Characters by Parsons, Blissett, Massey, R. Palmer, Lamash, Egan, Bannister // Miss Hale, Mrs Hitchcock. [Cast from text (T. Cadell, 1780): Tony Lumpkin – Parsons; Pulville – Blissett; Diggory – Massey; Doctor Minim – R. Palmer; Mr Jonquil – Lamash; Frank – Egan; Tim Tickle – Bannister // Lavender – Miss Hale; Mrs Jonquil – Mrs Hitchcock.]  
 DANCING. As 10 June.
- Saturday 7*     A WIDOW AND NO WIDOW. As 17 July. Also TONY LUMPKIN IN TOWN.  
**HAY**            As 6 Aug.  
 DANCING. As 18 June.
- Monday 9*        ALBINA, COUNTESS RAIMOND. As 31 July, but Miss Sherry in place of Mrs Montague. Also TONY LUMPKIN IN TOWN. As 6 Aug., but added: Stevens.

THE JEALOUS WIFE. As 18 June. Also TONY LUMPKIN IN TOWN. As 9 Aug.	Tuesday 10 HAY
DANCING. As 18 June.	
MONOLOGUE. End of mainpiece <i>Bucks have at ye all</i> by Master Hitchcock.	
COMMENT. Benefit for Dimond. Tickets to be had of Dimond, No. 3, Upper James-street, Golden-square.	
THE SUICIDE. As 22 June. Also THE MAYOR OF GARRATT. Probably as 6 July.	Wednesday 11 HAY
DANCING. As 10 June.	
COMMENT. [As afterpiece the playbill announces THE FLITCH OF BACON, but "Parsons was taken ill, in consequence of which <i>The Mayor of Garratt</i> [was acted] in lieu of <i>The Flitch of Bacon</i> " ( <i>Morning Chronicle</i> , 12 Aug.).]	
A WIDOW AND NO WIDOW. As 17 July. Also MIDAS. As 17 June. DANCING. As 10 June.	Thursday 12 HAY
COMMENT. SUMMER AMUSEMENT [announced on playbill of 11 Aug.] cannot be performed on account of Parsons's Indisposition. [Afterpiece in place of THE CITIZEN, announced on playbill of 11 Aug.]	
THE DEVIL UPON TWO STICKS. The Devil - Bannister; Sir Thomas Maxwell - Gardner; Invoice - R. Palmer; Dr Julep - Baddeley; Dr Apozem - Jackson; Dr Fingerfee - Painter; Dr O'Sassafras - Davis; Dr Broadbrim - Kenny; Dr Sligo - Egan; Macpherson - Walker; Dr Calomel - Painter [ <i>Public Advertiser</i> : Baker]; Dr Habbakuk - Peirce; Dr Camphire - Webb; Forceps - Stevens; Printer's Devil - Master Hitchcock; Dr Last - Parsons // Margaret Maxwell - Mrs Webb; Harriet - Mrs Jewell. Also THE FLITCH OF BACON. As 12 June. DANCING. As 10 June.	Friday 13 HAY
COMMENT. Benefit for Jewell, treasurer. Tickets to be had of Jewell, in Suffolk-street. Mainpiece: Written by the late S. Foote, Esq.	
THE ENGLISH MERCHANT. As 16 July. Also THE SON-IN-LAW. The Characters by Parsons, Edwin, Wood, Baddeley, Lamash, Jackson, Stevens, Kenny, Bannister // Mrs Lefevre, Miss Harper. [Cast from <i>Public Advertiser</i> , 17 Aug.: Cranky - Parsons; Bowkitt - Edwin; Bouquet - Wood; Vinegar - Baddeley; Idle - Lamash; Orator Mum - Jackson; John - Stevens; Signor Arionelli - Bannister // Dolce - Mrs Lefevre; Cecilia - Miss Harper. Kenny is unassigned.] DANCING. As 10 June.	Saturday 14 HAY
COMMENT. Afterpiece [1st time; MF 2]: Written by the Author of TONY LUMPKIN IN TOWN [John O'Keeffe. Text (1st authorized) published in Cumberland's British Theatre, Vol. xxxi]. The Music and Overture composed by Dr Arnold [with airs adapted from Philidor and Guglielmi ( <i>Public Advertiser</i> , 17 Aug.)]. Books of the Songs to be had at the Theatre.	
ALBINA, COUNTESS RAIMOND. As 9 Aug. Also THE SON-IN-LAW. As 14 Aug.	Monday 16 HAY
THE STRATAGEM. Archer - Palmer; Aimwell - Dimond [ <i>Public Advertiser</i> : Aickin]; Sir Charles Freeman - R. Palmer; Foigard - Egan; Sullen - Blissett; Gibbet - Gardner; Boniface - Usher; Scrub - Edwin // Dorinda - Mrs Cuyler; Cherry - Mrs Hitchcock; Lady Bountiful - Mrs Poussin; Gipsey - Miss Wood; Mrs Sullen - Miss Farren. Also THE WATERMAN. Tom Tug - Bannister; Bundle - Massey; Robin - Edwin // Mrs Bundle - Mrs Webb; Wilhelmina - Miss Harper. SINGING. End of Act IV of mainpiece <i>Ted Blarney</i> by Master Edwin. MONOLOGUE. End of mainpiece <i>Bucks have at ye all</i> by Master Edwin.	Tuesday 17 HAY
COMMENT. Benefit for Edwin. Tickets to be had of Edwin, No. 9, St. Martin's-street, Leicester-Fields. Mainpiece: Not acted these 4 years [acted 23 Sept. 1776].	

- Wednesday 18*   **HAY**   **THE PROVOK'D WIFE.** Sir John Brute - Diggles; Constant - Dimond; Lord Rake - Egan; Colonel Bully (with a *song* in character) - Bannister; Justice - Massey; Constable - Stevens; Watchmen - Jackson, Peirce; Razor - R. Palmer; Tailor - Blissett; Heartfree - Aickin // Lady Fanciful - Miss Farren; Belinda - Mrs Hitchcock; Mademoiselle - Miss Walton; Lady Brute - Mrs Lloyd (who performed Maria in **THE CITIZEN** [on 15 July]). Also **THE SON-IN-LAW.** As 14 Aug. **DANCING.** End of mainpiece a new Dance, *The Spanish Lovers*, by Master and Miss Byrn.
- Thursday 19*   **HAY**   **ALBINA, COUNTESS RAIMOND.** As 9 Aug. Also **TONY LUMPKIN IN TOWN.** As 9 Aug.  
**COMMENT.** Benefit for the Author [of mainpiece].
- Friday 20*   **HAY**   **THE SPANISH BARBER.** As 2 June. Also **THE FLITCH OF BACON.** As 12 June.  
**DANCING.** As 31 May.  
**COMMENT.** Benefit for Parsons. Tickets to be had of Parsons, No. 141, High Holborn.
- Saturday 21*   **HAY**   **SUMMER AMUSEMENT.** As 1 July. Also **THE CITIZEN.** As 16 July, but Mrs Lloyd's name listed in playbill.
- Monday 23*   **HAY**   **THE SUICIDE.** As 22 June. Also **THE SON-IN-LAW.** As 14 Aug.  
**DANCING.** As 18 Aug.
- Tuesday 24*   **HAY**   **KING HENRY THE EIGHTH.** Cardinal Wolsey - Diggles; Buckingham - Palmer; Cranmer - Gardner; Surry - Aickin; Cromwell - R. Palmer; Gardiner - Parsons; Lord Sands - Massey; Lord Chamberlain - Egan; Chancellor - Blissett; Sir T. Lovell - Stevens; Norfolk - Davis; Suffolk - Lamash; Capucius - Kenny; Campeius - Painter; King Henry - Usher // Anne Bullen - Mrs Cuyler; Patience (with a *song*) - Miss Twist; Queen Catherine - Mrs Massey. Also **THE FLITCH OF BACON.** As 12 June.  
**DANCING.** As 10 June.  
**COMMENT.** Benefit for Diggles. Tickets to be had of Diggles at Addinal's, painter, Whitehall. Tickets delivered out for **HENRY IV** will be taken.
- Wednesday 25*   **HAY**   **SUMMER AMUSEMENT.** As 1 July. Also **THE FLITCH OF BACON.** As 12 June.  
**COMMENT.** Benefit for Miss Harper. Tickets to be had of Miss Harper, at Guy's, No. 19, Catherine-street, Strand.
- Thursday 26*   **HAY**   **THE SPANISH BARBER.** As 2 June. Also **THE SON-IN-LAW.** As 14 Aug.  
**DANCING.** As 18 Aug.
- Friday 27*   **HAY**   **THE BEGGAR'S OPERA.** Macheath - Bannister; Peachum - Aickin; Lockit - Massey; Mat o' th' Mint - Baker; Beggar - Blissett; Player - Davis; Filch - Parsons // Lucy - Mrs Hitchcock; Mrs Peachum - Mrs Love; Jenny Diver - Mrs Poussin; Mrs Slammekin - Mrs Webb; Polly - Miss Harper. Also **THE SON-IN-LAW.** As 14 Aug.  
**DANCING.** End of Act II of mainpiece *The Country Wake*, as 9 June; In Act III a *Hornpipe* by Master Byrn.  
**COMMENT.** Benefit for Bannister. Tickets to be had of Bannister, No. 8, Air-street, Piccadilly.

A WIDOW AND NO WIDOW. As 17 July. Also THE SON-IN-LAW. As 14 Aug. *Saturday 28 HAY*

COMMENT. Tickets delivered by Kenny, Painter, Walker and Brownsmit for this Evening will be admitted. *Public Advertiser*, 28 Aug.: Palmer [being too much indisposed] to sustain so laborious a part as Gondibert, ALBINA [announced on playbill of 27 Aug.] cannot be performed.

THE SUICIDE. As 22 June. Also THE SON-IN-LAW. As 14 Aug. *Monday 30 HAY*  
DANCING. As 18 Aug.

THE SEPARATE MAINTENANCE. Principal Characters by Palmer, Dimond, Aickin, Gardner, Stevens, Kenny, Jackson, Edwin, Parsons // Mrs Webb, Mrs Hitchcock, Mrs Lloyd, Mrs Poussin, Miss Wood, Mrs Lefevre, Miss Hale, Miss Twist, Mrs Cuyler, Miss Farren. [Cast from *Gazetteer*, 1 Sept.: Leveret - Palmer; Lord Newbery - Dimond; Touchwood - Aickin; Fraction - Gardner; Jacky Minim - Edwin; Lord Oldcastle - Parsons // Lady Oldcastle - Mrs Webb; Miss English - Mrs Hitchcock; Mrs Frankly - Mrs Lloyd; Lady Didapper - Mrs Poussin; Grace - Miss Wood; Mrs Fustian - Mrs Lefevre; Mrs Revel - Mrs Cuyler; Lady Newbery - Miss Farren. Stevens, Kenny, Jackson, Miss Hale, Miss Twist are unassigned. Larpent MS 490 lists the parts as above, and adds: Buckle, Varnish, Mons Epingle // Mrs Coiff.] Prologue spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also THE MAYOR OF GARRATT. As 6 July.

DANCING. As 18 Aug.

COMMENT. Mainpiece [1st time; c 4, by George Colman, the elder. Prologue by the author (*Morning Chronicle*, 13 Oct.). Scenery by Rooker (*ibid.* 1 Sept.). MS: Larpent 490; not published; synopsis of plot in *London Magazine*, Sept. 1779, pp. 405-7].

"The first three acts want business, and the denouement is rather suddenly brought about . . . The greatness of the task of performing a character of which Mrs Abington had been announced as the intended representative seemed to inspire [Miss Farren] with additional zeal, and helped her to gain additional credit" (*Morning Chronicle*, 1 Sept.).

## September 1779

THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. *Wednesday 1 HAY*  
As 14 Aug.

THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. *Thursday 2 HAY*  
As 14 Aug.

THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. *Friday 3 HAY*  
As 14 Aug.

THE SPANISH BARBER. As 2 June. Also THE FLITCH OF BACON. *Saturday 4 HAY*  
As 12 June.  
DANCING. As 10 June.

THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. *Monday 6 HAY*  
As 14 Aug.

- Tuesday 7 HAY* SUMMER AMUSEMENT. As 1 July. Also THE TAILORS. As 14 July.  
MONOLOGUE. End of mainpiece *The Picture of a Playhouse; or, Bucks have at ye all* by Palmer.  
COMMENT. Benefit for Palmer. Tickets to be had of Palmer, Bow-street, Bloomsbury.
- Wednesday 8 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE IRISH WIDOW. Whittle - Parsons; Sir Patrick O'Neale - Egan; Bates - Usher; Nephew - R. Palmer; Thomas - Jackson; Kecksey - Blissett // The Irish Widow - Mrs Lloyd (1st appearance in that character).  
DANCING. End of Act I of afterpiece, as 18 Aug.  
COMMENT. Afterpiece: Never acted here.
- Thursday 9 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. As 14 Aug.
- Friday 10 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. As 14 Aug.
- Saturday 11 HAY* ALBINA, COUNTESS RAIMOND. As 9 Aug. Also THE FLITCH OF BACON. As 12 June.  
COMMENT. Benefit for the Author [of mainpiece].
- Monday 13 HAY* THE SEPARATE MAINTENANCE, As 31 Aug. Also THE IRISH WIDOW. As 8 Sept.  
DANCING. As 8 Sept.
- Tuesday 14 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN LAW. As 14 Aug.
- Wednesday 15 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE SON-IN-LAW. as 14 Aug., but Miss Harper's part read by Mrs Jewell.  
COMMENT. [Miss Harper was taken ill; THE IRISH WIDOW was thereupon substituted and begun, but the audience was clamorous, and insisted on THE SON-IN-LAW. A long delay ensued until the proper actors had been brought back to the theatre and until they were dressed. Mrs Jewell read Miss Harper's part. While trying to find out what the audience wanted, Bannister retorted sharply from the stage to one of the noisiest of the objectors. This action caused several letters to be written to various newspapers debating the right of a "servant of the public" to reprimand a member of the audience even when that member might be in the wrong (*Morning Chronicle*, 16 Sept., et seq.).] The last Night of the Season.
- Thursday 16 HAY* THE SEPARATE MAINTENANCE. As 31 Aug. Also THE TAILORS. As 14 July.  
COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Miss Farren.
- Friday 17 HAY* THE SUICIDE. As 22 June. Also THE PADLOCK. Leander - Wood; Don Diego - Bannister; Scholars - Davis, Kenny; Mungo - Jackson // Ursula - Mrs Webb; Leonora - Mrs Jewell.  
DANCING. As 18 Aug.  
COMMENT. [Extra night] By Permission of the Lord Chamberlain. Benefit for Mrs Jewell. [Mainpiece in place of THE SPANISH BARBER, announced on playbill of 16 Sept.]



## SEASON OF 1779-1780

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THIS SEASON was enlivened by few circumstances of any note. With two exceptions no new plays were presented that attracted much attention, nor were any new performers of repute brought forward. The "coalition" of the preceding season still continued, although on a much smaller scale, and with the succeeding season it was entirely abolished. The receipts at all the theatres were unusually low, notably in November and December—a fact attributable in part to the rains and fogs that for many weeks plagued the city.

The first play referred to above was *The Critic*. It came out at Drury Lane at the end of October, and was acted 48 times. This was Sheridan's seventh production within a period of five years, and his seventh success. For the stage he wrote nothing more of importance until, twenty years later, he brought out a rifacimento, to-day unreadable, of a tragedy by Kotzebue. It was entitled *Pizarro* and, financially at least, it was one of Sheridan's greatest triumphs. But the skill that has maintained his fame as a writer of comedy died out as soon as he had finished work on *The Critic*.

On 21 April the playgoers at Drury Lane saw, for the first time since December 1772, *Hamlet* "as originally written by Shakespeare." For seven years this theatre had performed the play only in an unpublished rearrangement by David Garrick, who entirely omitted the gravediggers, and made other changes seemingly intended to give to the play more "regularity".<sup>1</sup>

At Covent Garden Mrs Cowley's comedy, *The Belle's Stratagem*, was produced with considerable success. The strength of the company performing

<sup>1</sup> For a full account of Garrick's alteration of this play see G. W. Stone, Jr., "Garrick's Long Lost Alteration of *Hamlet*," *PMLA*, XLIX (1934), 890-921.

at this theatre was enhanced to a great degree—making it all in all superior to its rival theatre—by the removal from Drury Lane of two of its most popular stars, Henderson and Miss Younge. Of Miss Younge Genest remarks that she “would have been for the rest of her life the best actress in Tragedy, if Mrs Siddons had not appeared.” Covent Garden also enjoyed the services, for the first of many seasons, of one of the most admired low comedians and burletta singers of the entire century, John Edwin.

The opera house again changed hands. Thomas Harris lost interest in its concerns, and assigned his moiety to Sheridan, who then, already in the clutches of the indebtedness and financial distress that were to beset him until he died, gave control of his money matters to his friend William Taylor. For the next thirty years, on and off, Taylor was to have much to do with the affairs of the King’s Theatre. As will be noted under subsequent seasons he brought those affairs on many occasions into such extraordinary confusion that the survival of the King’s as an opera house was frequently a matter of the gravest concern to everybody from the King to the humblest occupant of the three-shilling gallery.

## Summary

### DRURY LANE

**SEASON:** 179 nights of plays (18 Sept.-31 May); 11 of oratorios (11 Feb.-17 Mar.).

**TOTAL RECEIPTS:** £26,380 3s. 4d.

**TOTAL EXPENDITURES:** £26,246 19s. 3d.

**AVERAGE OF SALARIES PER WEEK:** £440.

**PLAYS** [followed by 1st performance this season; number of times acted; new plays in *italics*]: **MAINPIECES:** Alexander the Great, 17 Apr. [2]; *As You Like It*, 28 Jan. [3]; *The [Beaux] Stratagem*, 28 Sept. [5]; *The Beggar’s Opera*, 5 Oct. [4]; *A Bold Stroke for a Wife*, 22 Nov. [2]; *The Clandestine Marriage*, 23 Sept. [5]; *The Committee*, 29 Dec. [3]; *Cymbeline*, 18 Apr. [1]; *Cymon*, 21 Oct. [3]; *The Discovery*, 9 Nov. [2]; *The Double Deception*, 26 Jan. [2]; *Every Man in his Humour*, 24 Nov. [4]; *The Gamester*, 15 Nov. [2]; *George Barnwell*, 28 Dec. [1]; *Hamlet*, 18 Sept. [3]; *Henry IV*, Part I, 20 Dec. [4]; *The Hypocrite*, 11 Nov. [2]; *The Inconstant*, 3 Apr. [2]; *Julius Caesar*, 24 Jan. [6]; *Love for Love*, 12 Oct. [3]; *Love in a Village*, 25 Oct. [1]; *Macbeth*, 26 Apr. [2]; *Mahomet*,

8 Nov. [2]; The Maid of the Mill, 27 Nov. [2]; The Maid of the Oaks, 28 Feb. [2]; The Miser, 7 Oct. [4]; The Old Batchelor, 4 Mar. [1]; Othello, 16 Oct. [5]; The Plain Dealer, 9 Oct. [3]; The Provoked Husband, 5 Nov. [3]; Richard III, 25 Sept. [3]; The Rivals, 22 Feb. [3]; Romeo and Juliet, 27 Dec. [1]; Rule a Wife and Have a Wife, 2 Oct. [3]; The Runaway, 17 Nov. [5]; A School for Fathers, 19 Nov. [2]; The School for Scandal, 21 Sept. [18]; The Suspicious Husband, 1 Apr. [2]; The Tempest, 3 Nov. [5]; *The Times*, 2 Dec. [9]; A Trip to Scarborough, 18 Nov. [6]; Twelfth Night, 23 Oct. [5]; The Way of the World, 19 Oct. [6]; The West Indian, 30 Sept. [3]; The Winter's Tale, 20 Nov. [15]; *Zoraida*, 13 Dec. [8]. Total: 46. AFTERPIECES: *The Artifice*, 14 Apr. [6]; Belphegor, 9 Oct. [2]; Bon Ton, 19 Apr. [1]; The Camp, 6 Nov. [10]; A Christmas Tale, 3 Apr. [2]; The Citizen, 5 Apr. [1]; Comus, 18 Sept. [4]; *The Critic*, 30 Oct. [48]; The Deserter, 22 Dec. [1]; The Deuce is in Him, 21 Oct. [2]; Dr Last's Examination, 29 Apr. [1]; The Elopement, 21 Sept. [4]; Fortunatus, 3 Jan. [39]; The Genii, 5 May [3]; Harlequin's Invasion, 25 Sept. [3]; High Life below Stairs, 8 Dec. [2]; The Irish Widow, 4 May [3]; *Jewish Education*, 17 Apr. [1]; The Jubilee, 13 Apr. [3]; The Mayor of Garratt, 31 Dec. [1]; *The Miniature Picture*, 24 May [4]; The Padlock, 12 Oct. [3]; The Quaker, 19 Oct. [7]; Queen Mab, 5 Oct. [2]; The Rival Candidates, 4 Dec. [3]; *The School of Eloquence*, 4 Apr. [1]; Selima and Azor, 26 Oct. [7]; The Waterman, 29 Apr. [1]; Who's the Dupe?, 9 Dec. [11]; The Wonders of Derbyshire, 30 Sept. [7]. Total: 30. ORATORIOS: Acis and Galatea, 18 Feb. [2]; Alexander's Feast, 11 Feb. [1]; L'Allegro, Penseroso ed El Moderato, 25 Feb. [2]; Bonduca Music, 18 Feb. [2]; Dryden's Ode on St. Cecilia's Day, 11 Feb. [2]; Joseph, 1 Mar. [1]; Judas Maccabaeus, 16 Feb. [2]; The Messiah, 15 Mar. [2]; Samson, 23 Feb. [1]. Total: 9.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (18 Sept.-31 May); Baddeley (18 Sept.-27 May); C. Bannister (6 Nov.-6 May); Bannister Jun. (30 Oct.-27 May); Bensley (23 Sept.-24 May); Master Benson (20 Dec.-23 May); Booth [of CG] (5, 11 Apr. only); Brereton (23 Sept.-31 May); Burn (21 Sept.-19 Nov.); Burton (21 Sept.-27 May); Chaplin (18 Sept.-31 May); Davies (18 Sept.-26 May); Dodd (21 Sept.-27 May); Edwards (27 Nov.-27 Dec.); Farren (18 Sept.-27 May); Fawcett (18 Sept.-25 May); Gardner [of HAY] (24, 25 Jan. only); Gaudry (30 Sept.-23 May); Griffith (22 Feb.-17 May); Grimaldi (21 Sept.-17 May); Henderson [of CG] (7 Apr. only); *Henry* (16 Oct.-11 May); Holcroft (25 Sept.-31 May); Hurst (30 Oct.-25 May);

*Jennings* (12 Oct. only); *Johnston* (23 Oct. only); *Kenny* (3 Nov.-17 May); *King* (21 Sept.-31 May); *Lamash* (30 Oct.-27 May); *Mattocks* [of CG] (27 Nov. only); *Moody* (25 Sept.-31 May); *Nash* (5 Oct.-17 May); *Norris* (18 Sept.-31 May); *Packer* (18 Sept.-31 May); *J. Palmer* (18 Sept.-31 May); *R. Palmer* (18 Sept.-25 May); *Parsons* (21 Sept.-31 May); *Philimore* (18 Sept.-26 May); *Master Pulley* (25 Sept.-12 May); *W. Smith* (18 Sept.-31 May); *Spencer* (12 May only); *Vernon* (21 Sept.-24 May); *Waldron* (18 Sept.-31 May); *Webster* (18 Sept.-29 Feb.); *Williams* (20 Nov.-24 May); *Williamson* (23 Oct. only); *Wright* (18 Sept.-25 May); *Wrighten* (18 Sept.-31 May); *Wroughton* [of CG] (1 Apr. only); *Yates* (21 Sept.-26 May). Total: 45 and 4 from CG, 1 from HAY.

*Actresses*: Mrs *Abington* (21 Sept.-31 May); Miss *Abrams* (30 Sept.-24 May); Miss G. *Abrams* (30 Sept.-17 May); Mrs *Baddeley* (21 Oct.-9 May); Mrs *Booth* (3 Nov.-17 May); Mrs *Bradshaw* (25 Sept.-27 May); Mrs *Brereton* (21 Sept.-26 May); Miss *Brown* [of CG] (21 Oct. only); Mrs *Colles* (18 Sept.-25 May); Miss *Collett* (18 Sept.-31 May); Mrs *Cuyler* (3 Nov.-23 May); Mrs *Davenett* (25 Sept.-27 May); Mrs *Davies* (23 Sept.-31 May); *Mrs Elliot* (20 Jan. only); Mrs *Farren* (22 Apr. only); Miss *Farren* (30 Sept.-31 May); Miss *Field* (18 Sept.-10 May); Mrs *Hartley* [of CG] (20 Nov.-11 Dec.); Mrs *Hopkins* (18 Sept.-27 May); Miss *Kirby* (21 Sept.-12 May); Miss *Langrish* [of CG] (10 Apr., 12 May only); Mrs *Love* (23 Sept.-31 May); Mrs *Mattocks* [of CG] (5 Jan. only); Mrs W. *Palmer* (5-17 May); Miss *Pope* (21 Sept.-27 May); Mrs *Pulley* (21 Jan. only); Mrs *Robinson* (18 Sept.-31 May); Mrs *Sharp* (18 Sept.-26 May); Miss *Sherry* (21 Sept.-31 May); Miss *Simson* (21 Sept.-3 May); Mrs *Smith* (3 Nov.-3 May); *Miss Thornton* (11 Apr. only); Miss *Wright* (5 Oct.-27 Apr.); Mrs *Wrighten* (18 Sept.-23 May); Mrs *Yates* (13 Dec.-2 Feb.); *A Young Lady* (18 Apr. only). Total: 34 and 4 from CG.

*Dancers*: Miss *Armstrong* (3 Nov.-24 May); Master *Butler* (5 May only); Sga *Crespi* (28 Sept.-26 May); *Delpini* (10 Dec.-26 May); Henry (28 Sept.-24 May); *Menage* (10 Dec.-26 May); Miss *Simonet* (28 Feb.-13 Mar.); The *Miss Stageloirs* (30 Sept.-31 May); *Walker* (5 Oct.-16 May); *Zuchelli* (28 Sept.-24 May); Sga *Zuchelli* (28 Sept.-24 May). Total: 12.

*Singers*: Miss *Coats* (3 Nov.-24 Apr.); Mrs *Gaudry* (30 Sept.-29 Dec.); Mrs *Granger* (3 Nov.-3 May); *Shaw* (27 Dec. only). Total: 4. IN ORATORIOS: Miss *Draper*, Miss M. *Linley*, *Norris*, *Reinhold*, *Webster*, Mrs *Wrighten* (11 Feb.-17 Mar.). Total: 6.

*Musicians in oratorios*: *Cramer* [violinist], *Parke* [oboist], *Richards* [violinist], *Stanley* [organist]. Total: 4.

*Proprietors:* Ford, Linley Sen., R. B. Sheridan.

*Employees:* T. Sheridan (acting manager); Hopkins (prompter); Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene designer); Butler (master carpenter); Richards (leader of band); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios).

### COVENT GARDEN

SEASON: 177 nights of plays (20 Sept.-29 May); 5 extra nights (1 June-6 July); no oratorios.

TOTAL RECEIPTS: £31,060 16s. 5d.

TOTAL EXPENDITURES: £24,852 3s. 9d.

AVERAGE OF SALARIES PER WEEK: £370.

LARGEST NUMBER OF SPECTATORS: in boxes: 815; in pit: 905; in galleries: 669. Total: 2,389.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 10. Apr. [1]; All in the Wrong, 3 Dec. [3]; Amphitryon, 12 Apr. [2]; Artaxerxes, 18 Dec. [4]; As You Like It, 24 Sept. [2]; The [Beaux] Stratagem, 24 May [1]; The Beggar's Opera, 8 Feb. [4]; *The Belle's Stratagem*, 22 Feb. [28]; The Bondman, 13 Oct. [7]; The Busy Body, 30 Nov. [2]; The Chances, 11 Dec. [7]; The Comedy of Errors, 29 Oct. [4]; The Conscious Lovers, 27 Sept. [1]; The Countess of Salisbury, 12 Jan. [1]; The Double Gallant, 18 Mar. [3]; The Duenna, 22 Sept. [15]; The Duke of Milan, 10 Nov. [3]; Every Man in his Humour, 1 Oct. [1]; The Fair Penitent, 4 Oct. [1]; Fatal Falshood, 9 Dec. [3]; The Funeral, 3 May [2]; Hamlet, 22 Nov. [2]; Henry IV, Part I, 23 Oct. [3]; Henry V, 20 Sept. [1]; The Inconstant, 4 Nov. [1]; Jane Shore, 1 June [1]; King Lear, 19 Nov. [3]; Know Your Own Mind, 7 Apr. [1]; The Lady of the Manor, 8 Oct. [2]; Lecture on Heads, 26 June [4]; Love in a Village, 29 Dec. [6]; Love Makes a Man, 25 Nov. [1]; Macbeth, 18 Oct. [5]; The Maid of the Mill, 16 Oct. [1]; The Merchant of Venice, 11 Nov. [8]; The Merry Wives of Windsor, 13 Nov. [5]; Much Ado about Nothing, 31 Dec. [4]; Oroonoko, 16 Dec. [2]; The Orphan, 11 Oct. [2]; The Pilgrim, 21 Apr. [2]; The Provoked Wife, 14 Mar. [1]; Richard III, 1 Nov. [3]; Romeo and Juliet, 8 Nov. [1]; Rule a Wife and Have a Wife, 25 Jan. [1]; She Stoops to Conquer, 27 Nov. [3]; *The Shepherdess of the Alps*, 18 Jan. [3]; The Siege of Damascus, 17 Jan. [2]; The Suspicious Husband, 6 Nov. [3]; Tamerlane, 1 May [1]; The Twin

Rivals, 16 Nov. [1]; The Way to Keep Him, 7 Jan. [2]; The West Indian, 1 Dec. [3]; *The Widow of Delphi*, 1 Feb. [6]; Woman's a Riddle, 3 Apr. [1]; The Wonder, 23 Nov. [1]. Total: 55. AFTERPIECES: The Apprentice, 9 Nov. [2]; Buxom Joan, 22 Apr. [1]; Catherine and Petruchio, 13 Nov. [2]; The Commissary, 23 Nov. [1]; Comus, 17 Feb. [8]; The Country Wife, 23 Dec. [1]; Cross Purposes, 22 Sept. [2]; *The Deaf Lover*, 2 Feb. [20]; *The Device*, 27 Sept. [2]; *The Elders*, 21 Apr. [4]; *The Female Orators*, 12 May [1]; *The Fete Anticipated*, 10 Apr. [4]; The Flitch of Bacon, 7 Jan. [11]; *A Gazette Extraordinary*, 21 Apr. [4]; The Golden Pippin, 5 Feb. [5]; Harlequin Every-where, 27 Dec. [22]; The Invasion, 20 Sept. [3]; The Jovial Crew, 29 Mar. [6]; The Liverpool Prize, 1 Oct. [1]; Love a-la-Mode, 11 Nov. [6]; The Lyar, 24 Apr. [1]; Midas, 24 Sept. [4]; *The Mirror*, 30 Nov. [15]; The Norwood Gypsies, 6 May [6]; The Padlock, 23 May [1]; *Plymouth in an Uproar*, 20 Oct. [9]; Poor Vulcan!, 3 Apr. [2]; The Rival Queans, 19 Apr. [2]; *The School for Scandal Scandalized*, 18 Mar. [1]; *The Siege of Gibraltar*, 25 Apr. [10]; The Spaniards Dismayed, 27 Mar. [5]; Three Weeks after Marriage, 22 Nov. [1]; The Touchstone, 6 Oct. [16]; The Two Misers, 17 Dec. [1]; The Upholsterer, 18 Dec. [4]; *The Volunteers*, 19 Apr. [2]; *William and Nanny*, 12 Nov. [10]; The Wives Revenged, 7 Apr. [2]. Total: 38.

Actors [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: F. Aickin (4 Oct.-29 May, £8 10s.); T. Baker (20 Sept.-12 Apr., £3); Bannister [of DL] (22 Dec., 22 Apr. only); Bannister Jun. [of DL] (21 Dec. only); Bates (27 Sept.-26 May, £1); W. Bates (16 Oct.-26 May, £3); *Bludrick* (21 Feb. only); Booth (20 Sept.-29 May, £3); Brunsdon (20 Sept.-29 May, £1 5s.); *Burkett* (17, 21 Feb. only); Champness (18 Apr. only); Clarke (20 Sept.-1 June, £8); Cranfield (17, 20 May only, £1 5s.); Cushing (20 Oct.-23 May, £2); Davies [of DL] (17 Dec. only); Delpini [of DL] (6 Oct.-10 May); Doyle (8 Oct.-25 May, £1 10s.); *Edwin* (24 Sept.-29 May, £7); *Master Edwin* (22 Apr. only); Egan (20 Sept.-29 May, £3); *Elliot* (16 Dec. only); Farren [of DL] (4 Oct. only); Fearon (20 Sept.-29 May, £2 10s.); Fox (8 Nov.-17 Dec.); *Henderson* (18 Oct.-12 May, £12 12s.); Hull (20 Sept.-1 June, £6); Jones (22 Sept.-29 May, £1 10s.); Ledger (6 Oct.-1 Apr., £1 12s.); Leoni (18 Dec.-1 June, £200 for season); L'Estrange (20 Sept.-1 June, £2); Lee Lewes (20 Sept.-6 July, £9); Lewis (24 Sept.-1 June, £11); Macklin (11 Nov.-29 Apr., £31 10s. a night); Mattocks (22 Sept.-1 June, £8); Messink (20 Oct.-20 May, £4); Moody [of DL] (11 Nov.-29 Apr.); Norris [of DL] (20 Sept., 18 May only); Painter (7 Jan.-22 Apr., 15s.); Peile (23 Oct.-28 Apr., £3);

Philimore [of DL] (20 Sept. only); Quick (20 Sept.-29 May, £7 10s.); Rayner (6-11 Oct., £1 10s.); Reinhold (6 Oct.-1 June, £8); Robson (20 Sept.-1 June, £2); Simpkinson (24 Sept.-6 May, £13 18s. for season); R. Smith (22 Nov.-1 June, £1); Stevens (27 Sept.-29 May, £1 10s.); Thompson (20 Sept.-29 May, £1 10s.); Vernon [of DL] (22 Sept.-18 Apr.); Wewitzer (20 Sept.-29 May, £2); Whitfield (20 Sept.-1 June, £3); Wilson (20 Sept.-29 May, £7); J. Wilson (24 Sept.-10 May, £1 5s.); *Wordsworth* (12 Nov.-23 May, £6 6s.); Wrighten [of DL] (24 Sept. only); Wroughton (20 Sept.-1 June, £10). Total: 46 and 10 from DL.

*Actresses*: Miss Ambrose (22 Sept.-24 May, £2 10s.); *Mrs Arne* (4-25 May, £4 4s. a night); Mrs Barthélemon (6 May only); Mrs Bellamy (1 June only); Miss Brown (22 Sept.-22 Apr., £10); Mrs Bulkley (24 Sept.-26 May, £7); Miss Catley (5 Feb.-1 June, £17 5s. a night); Miss Cranfield (10 Jan.-20 May, £1 5s.); Miss Farren [of DL] (6 Nov. only); Miss Francis (20 Sept.-17 Apr.); Mrs Green (20 Sept.-26 May, £8); Miss Green (8 Nov.-17 May, £1); Mrs Hartley (27 Sept.-29 May, £9); Mrs Jackson (13 Oct.-1 June, £6); Mrs Kennedy (22 Sept.-1 June, £10); Miss Langrish (11 Oct.-5 May, £4 5s. for season); Mrs Lessingham (29 Oct.-22 Apr., £7); Mrs Lewis (11 Oct.-26 May, £3); Mrs Mattocks (22 Sept.-29 May, £10); Miss Morris (6 Oct.-1 May, £1); Mrs Morton (20 Sept.-1 June, £3 10s.); Mrs Pitt (20 Sept.-23 May, £3); Miss Platt (13 Oct.-25 Jan., £1 10s.); Mrs Poussin (20 Sept.-29 May, £2); Mrs Sage (27 Apr. only); Mrs Sharpe (6-20 May, £1); Miss Stewart (1 Oct.-29 May, £1); *Miss Storer* (16 Oct. only); *Mrs Webb* (12 Nov.-12 May, £2); Mrs White (13 Nov.-29 May, £1); Mrs Whitfield (20 Sept.-26 May, £2); Mrs Willem (20 Sept.-1 June, £2); Mrs Wilson (24 Sept.-29 May, £3); Mrs Yates (4 Oct.-1 June, £26 13s.); *Miss Younge* (10 Nov.-29 May); *A Young Lady* (11 May only). Total: 35 and 1 from DL.

*Dancers*: Miss Armstrong [of DL] (18 May only); Miss Besford (22 Oct.-20 May, £2); Dagueville (22 Sept.-29 May, £4 13s.); Master Dagueville (23 Nov.-18 May); Miss Dagueville (8 Jan.-18 May, £1 10s.); Dumay (8 Nov.-16 May, £1 10s.); Eves (23 May only); Harris (8 Oct.-29 May, £1 10s.); Holland (22 Sept.-16 May, £19 10s. 6d. for season); Master Holland (22 Oct.-24 May); Holloway (8-16 May, £1 10s.); Jackson (9 Nov.-23 May, £1 10s.); Langrish (22 Sept.-20 May, £1 10s.); Miss Lings (9 Nov.-29 May, £1 5s.); Miss Matthews (22 Sept.-29 May, £2); Ratchford (11 Nov.-29 May, £1 10s.); Miss Ross (9 Nov.-5 Jan., £1 10s.); Miss Simonet [of King's] (18 May only); Miss Valois (22 Sept.-29 May, £4). Total: 17 and 1 from DL, 1 from King's.

*Musician*: Fisher [violinist] (1 June only).

*Proprietor*: Harris (£500 for season).

*Employees*: Hull (acting manager, £150 for season); Wild (prompter, £3); Garton (treasurer); Brandon (box-book and housekeeper); Carver, Cipriani, Hodgins, Richards (scene painters); Guard (master carpenter); J. Besford (property man); Dibdin (composer to theatre, £10); Ansell, Condell, Curteen, Evans, Green, Longley (box-keepers, all 12s.); Robson (pit door-keeper, 12s.); R. Whitfield (men's wardrobe keeper).

#### H A Y M A R K E T

SEASON: 91 nights of plays (30 May-15 Sept.).

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: The [Beaux] Stratagem, 9 June [3]; The Beggar's Opera, 5 June [4]; Bonduca, 10 July [3]; *The Chapter of Accidents*, 5 Aug. [14]; The Countess of Salisbury, 14 Aug. [1]; The Devil upon Two Sticks, 11 Sept. [1]; Douglas, 2 June [5]; The Grecian Daughter, 14 June [2]; Hamlet, 17 Aug. [1]; Lionel and Clarissa, 29 Aug. [1]; Love for Love, 5 Sept. [1]; Love in a Village, 3 June [2]; The Maid of the Mill, 31 Aug. [1]; The Merchant of Venice, 24 Aug. [1]; The Minor, 8 Sept. [1]; Othello, 24 July [2]; Percy, 6 July [2]; Phaedra and Hippolitus, 26 June [2]; Richard III, 1 July [1]; The Separate Maintenance, 13 June [11]; The Spanish Barber, 24 June [9]; The Spanish Fryar, 22 Aug. [3]; The Suicide, 30 May [8]; Summer Amusement, 15 June [8]; A Widow and no Widow, 15 July [4]. Total: 25. AFTERPIECES: The Apprentice, 6 June [6]; Comus, 24 June [10]; The Deserter, 10 Aug. [1]; The Female Captain, 26 Aug. [2]; *Fire and Water!*, 8 July [13]; The Flitch of Bacon, 28 June [7]; *The Genius of Nonsense*, 2 Sept. [11]; Henry and Emma, 5 Sept. [1]; The Irish Widow, 24 July [2]; *The Manager in Distress*, 30 May [25]; The Mayor of Garratt, 29 June [3]; Midas, 30 May [2]; Miss in her Teens, 5 June [3]; Nature Will Prevail, 2 June [3]; Piety in Pattens, 17 June [3]; Polly Honeycombe, 14 June [1]; The Quaker, 17 Aug. [2]; The Son-in-Law, 13 June [19]; The Tailors, 29 July [1]; *The Wedding Night*, 12 Aug. [2]. Total: 20.

Actors [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (30 May-15 Sept.); Baddeley (6 June-13 Sept.); C. Bannister (30 May-15 Sept.); Bannister Jun. (30 May-15 Sept.); Barrett (6 June-12 Sept.); Bensley (2 June-15 Sept.); Blissett (30 May-13 Sept.);

Bowles (29 Aug. only); *Brunton* (1 July only); G. S. Carey (2 Aug. only); Crawford (24 July-4 Aug.); Davis (30 May-11 Sept.); Digges (2 June-4 Sept.); Du-Bellamy (30 May-1 Sept.); Edwin (30 May-15 Sept.); Master Edwin (1 July-15 Sept.); Egan (30 May-15 Sept.); Gardner (30 May-13 Sept.); Hitchcock (30 May only); Master Hitchcock (11 Sept. only); Hussey (2-15 Sept.); Kenny (30 May-12 Sept.); Lamash (30 May-15 Sept.); Massey (30 May-15 Sept.); Painter (9 June-11 Sept.); J. Palmer (30 May-15 Sept.); R. Palmer (30 May-13 Sept.); Peirce (29 June-11 Sept.); Simpkinson (30 May-2 Aug.); *Staunton* (6-12 July); Stevens (2 June-15 Sept.); Usher (30 May-15 Sept.); Walker (6 June-11 Sept.); *Watts* (12-17 June); Webb (30 May-15 Sept.); Wewitzer (17 June-1 Sept.); Wilson (6 June-15 Sept.); Wood (5 June-15 Sept.); *A Gentleman* (10 Aug. only). Total: 38.

*Actresses*: Mrs Cargill (1 Aug.-15 Sept.); Mrs Crawford (2 June-16 Aug.); Mrs Cuyler (30 May-15 Sept.); Miss Farren (30 May-15 Sept.); Miss Francis (1 July only); Miss Hale (30 May-13 Sept.); Miss Harper (3 June-5 Sept.); Mrs Hedges (9, 10 June only); Miss Hemet (24 June-6 July); Mrs Hitchcock (30 May-12 Sept.); Mrs Jewell (30 May-11 Sept.); Miss Langrish (14 Aug. only); Mrs Lefevre (30 May-12 Sept.); Mrs Lloyd (13 June-13 Sept.); Mrs Love (30 May-15 Sept.); Mrs Massey (10 July-2 Aug.); Mrs W. Palmer (30 May-15 Sept.); Mrs Poussin (30 May-12 Sept.); Miss Sherry (10 July-2 Sept.); Miss Twist (30 May-12 Sept.); Mrs Webb (30 May-13 Sept.); Miss Wewitzer (2-15 Sept.); Mrs Wilson (5 Aug.-15 Sept.); Miss Wood (6 June-15 Sept.). Total: 23.

*Dancers*: Master Byrne, Miss Byrne (both 30 May-15 Sept.). Total: 2.

*Musician*: Sharp [oboist] (24 June-30 Aug.).

*Proprietor*: George Colman, the elder.

*Employees*: Hitchcock (prompter); Jewell (treasurer); Rice (box-book and housekeeper); Canter, Rooker (scene painters).

## KING'S

**SEASON:** 65 nights of operas and ballets (27 Nov.-1 July).

**OPERAS** [followed by 1st performance this season; number of times acted; new operas in italics]: *Alessandro nelle Indie*, 27 Nov. [8]; *L'Amore Soldato*, 8 Feb. [9]; *La Buona Figliuola*, 25 May [2]; *La Contadina in Corte*, 14 Dec. [8]; *Il Duca d'Atene*, 9 May [7]; *L'Olimpiade*, 9 Mar. [3]; *Orfeo*, 31 May [1]; *Quinto Fabio*, 22 Jan. [13]; *Rinaldo*, 22 Apr. [10]; *La Schiava*, 13 Apr. [4]; *Il Soldano Generoso*, 14 Dec. [8]. Total: 11. **BALLETS**: *La*

*Bergère Coquete; ou, Le Triomphe de l'Amour*, 22 Jan. [14]; *Il Desertore*, 14 Dec. [18]; *The Female Warriors*, 20 Apr. [1]; *La Fête Pastorale*, 22 Apr. [9]; *Il Filosofo*, 9 May [10]; *Grand Serious Ballet*, 27 Nov. [21]; *Indian Ballet*, 27 Nov. [8]; *Masquerade Dance*, 14 Dec. [12]; *New Grand Ballet*, 14 Dec. [8]; *Pastoral Ballet*, 27 Nov. [24]; *The Rural Sports*, 22 Apr. [11]; *The Serenade Interrupted* (also as *La Serenata Spagnola Interrotta*); 20 Apr. [9]; *Serious Ballet*, 22 Jan [27]. Total: 13.

*Singers* [followed by 1st and last nights of appearing; new performers in italics]: *Gherardi* (28 Mar.-20 June); *Manzoletto* (27 Nov.-1 July); *Micheli* (27 Nov.-1 July); *Pacchierotti* (27 Nov.-1 July); *Rovedino* (14 Dec.-18 Mar.); *Sampieri* (22 Apr.-24 June); *Trebbi* (27 Nov.-1 July) // *Sga Bernasconi* (14 Dec.-27 June); *Mme Le Brun* (27 Nov.-1 July); *Sga Pozzi* (27 Nov.-1 July); *Sga Prudom* (14 Dec.-20 June); *Sga Salpietro* (25 May-27 June). Total: 7 men, 5 women.

*Dancers*: *Favre Guiardele* (27 Nov.-1 July); *Henry* (27 Nov.-1 July); *Simonet* (20 Apr. only); *Slingsby* (27 Nov.-1 July); *Zuchelli* (27 Nov.-1 July) // *Miss Andreas* (14 Dec.-6 May); *Mlle Baccelli* (22 Jan.-1 July); *Sga Crespi* (22 Apr.-1 July); *Mme Simonet* (14 Dec.-1 July); *Miss Simonet* (27 Nov.-20 May); *Sga Tantini* (27 Nov.-1 July); *Sga Zuchelli* (27 Nov.-1 July). Total: 5 men, 7 women.

*Musicians*: *Fischer* [oboist] (31 May only); *Le Brun* [oboist] (22 Jan.-1 July); *Noferi* [guitarist] (13 Apr.-27 June). Total: 3.

*Proprietor*: *Sheridan*.

*Employees*: *Le Texier* (acting manager until 27 Dec.), *Crawford* (same thereafter); *Colomba* (scene painter and machinist); *J. C. Bach*, *Bertoni*, *Giuseppe Giordani*, *Paisiello*, *Ponto*, *Sacchini* (composers); *Cramer* (leader of band); *Guiardele* (ballet master); *Lupino* (tailor).

#### CROWN INN, ISLINGTON

7 nights of plays [and probably more, of which the playbills have not survived] (29 Feb.-19 Apr.).

**PLAYS: MAINPIECES:** *The Beaux Stratagem*, *The Busy Body*, *The London Merchant*, *Richard III*, *Romeo and Juliet*, *The Suspicious Husband*, *The West Indian*. Total: 7. **AFTERPIECES:** *Bon Ton*, *The Camp*, *Chrononhotonthologos*, *The Death and Restoration of Harlequin*, *The Deuce is in Him*, *The Devil upon Two Sticks*, *The Irish Widow*, *Miss in her Teens*. Total: 8.

*Actors*: Creswell, Davis, Gardner, Jerrold, Master Jerrold, Jones, Leach, Parsloe, Price, Master Simson, Willis, Wilson, Wortley. Total: 13.

*Actresses*: Mrs Jerrold, Miss Jerrold, Mrs Kingham, Miss Painter, Mrs Palmer, Mrs Robinson, Mrs Weeks. Total: 7.

#### HAY MARKET (Out of Season)

9 nights of plays (13 Oct.-5 Apr.).

**PLAYS: MAINPIECES:** A Bold Stroke for a Wife, Falstaff's Wedding, The Gentle Shepherd, The Humours of Oxford, Jane Shore, The Modish Wife, Pasquin's Budget, *A School for Ladies*, *The Touchstone of Invention*. Total: 9.  
**AFTERPIECES:** The Busy Body (in 3 acts), Henry and Emma, High Life below Stairs, No Wit like a Woman's, The Orators, The Rival Milliners, The She Gallant, The Students, Wit's Last Stake, The Wrangling Lovers. Total: 10

*Actors*: Barber, Barrett, Bates, Blackburn, Blanchard, Booth, Brown, Burton, Butler, Cresswick, Daly, Davis, Decastro, Dennis, Dugdale, Fildew, Ford, Gardner, Gibson, Griffith, Halling, Hamilton, Harrington, Hayes, Haynes, Henderson, Holmes, Horwell, Howard, Hulme, Jackson, Jones, Lee, Lendrick, Long, Lucas, M'Donald, M'Millin, Marlton, Massey, Middleton, Miller, Mills, Moorland, Munden, Newton, Noble, Norris, Parker, Parsley, Pentland, Petit, Poultney, Powell, Riddle, Robertson, Robins, Master Russell, Sargeant, Scott, Master Screven, Smith, Squire, Stewart, Vowell, Webb, Whitaker, Whitby, Williams, Wilson, Master Woodward, Wright. Total: 72.

*Actresses*: Mrs Baker, Mrs Barnard, Mrs Barnett, Miss Bowles, *Miss Brangin*, Miss Campbell, Miss Costello, Miss Dudley, Mrs Edwards, *Miss Erison*, Miss Hamilton, Miss Jackson, Mrs Lefevre, Mrs Lucas, Mrs Massey, *Miss Mitchell*, Miss Morris, *Miss O'Brien*, Mrs Robinson, Miss Walker, Miss Webb, Miss White, Miss Williams, Mrs Winchelsea. Total: 24.

*Dancer*: Lonsdale.

*Singers*: Colvill, Leach.

## September 1779

*Saturday 18*      **HAMLET.** Hamlet - Smith; King - Packer; Horatio - Farren; Polonius - Baddeley;

**DL**      Laertes - Aickin; Rosencraus - R. Palmer; Guildenstern - Fawcett; Marcellus - Wrighten; Player King - Chaplin; Lucianus - Waldron; Messenger - Wright; Francisco - Norris; Bernardo - Philimore; Ghost - Palmer // Queen - Mrs Hopkins; Player Queen - Mrs Colles; Ophelia - Mrs Robinson. Also **COMUS.** Comus - Webster; 1st Spirit - Aickin; Brothers - Farren, R. Palmer; Principal Bacchanals - Davies, &c. // The Lady - Mrs Sharp; Pastoral Nymph - Miss Collett; Sabrina - Miss Field; Principal Bacchant and Euphrosyne (with song, *Sweet Echo*) - Mrs Wrighten.

**COMMENT.** Mainpiece: With alterations [by David Garrick]. "The managers, to our astonishment, continue to play with Garrick's alterations. [The original play] is materially injured by those which Garrick adopted in compliance to the French critics" (*Morning Chronicle*, 20 Sept.). [For a summary of these alterations see my *Shakespeare in the Theatre*, II, 188-89.]

Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Places for the Boxes to be had of Fosbrook, at the Stage-Door. No Money to be taken at the Stage-Door, nor any Money returned after the Curtain is drawn up. The Doors to be opened at 5:30. To begin at 6:30 [see 30 Oct.]. Receipts: £174 6s. 6d. (135/10; 38/17/6; 0/8/0).

*Monday 20*      **KING HENRY THE FIFTH.** King Henry - Wroughton; Abp. of Canterbury -

**CG**      Hull; Exeter - L'Estrange; Bedford - Philimore; Ely - Thompson; Captain Mac-Morris - Egan; Burgundy - Robson; Williams - Booth; Gower - Norris; French Soldier - Wewitzer; Montjoy - Baker; Boy - Miss Francis; Captain Fluellin - Wilson; Pistol - Quick; King of France - Fearon; Dauphin - Whitfield; High Constable - Clarke // Queen of France - Mrs Poussin; Hostess - Mrs Pitt; Catherine Mrs Whitfield. *Chorus* spoken by Hull. Also **THE INVASION.** Sir John Evergreen - Quick; Charles - Whitfield; Beaufort - Robson; Drill - Wewitzer; Tattoo - Brunsdon; Roger - Egan; Cameleon - Lee Lewes // Brussels - Mrs Pitt; Emily - Mrs Morton; Sally - Mrs Willems; Lady Catherine - Mrs Green.

**COMMENT.** Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallry 1s. No Persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Places for the Boxes to be taken of Brandon (only) at the Stage-Door. The Doors to be opened at 5:30. To begin at 6:30 [see 1 Nov.]. Receipts: £132 14s. (131/15/6; 0/18/6).

*Tuesday 21*      **THE SCHOOL FOR SCANDAL.** Sir Peter Teazle - King; Sir Oliver Surface -

**DL**      Yates; Joseph Surface - Palmer; Sir Benjamin Backbite - Dodd; Crabtree - Parsons; Rowley - Aickin; Moses - Baddeley; Snake - Packer; Careless - Farren; Trip - R. Palmer; Charles - Smith // Mrs Candour - Miss Pope; Maria - Mrs Brereton; Lady Sneerwell - Miss Sherry; Lady Teazle - Mrs Abington. Also **THE ELOPEMENT.** Harlequin - Wright; Clown - Grimaldi; Pantaloons - Burn; Lover - Burton; Drunken Valet - Chaplin; Scaramouch - R. Palmer // Country Girls - Miss Simson, Miss Kirby, &c.; Columbine - Miss Collett.

**SINGING.** In Act III of mainpiece *song* by Vernon. [This was sung, as here assigned, in all subsequent performances, except on 22 Oct., and 29 Feb. 1780.]

**COMMENT.** Afterpiece: To conclude with the Scene of the Water-fall, as it was originally performed. [This scene was included in all subsequent performances.] Receipts: £214 16s. (181/7; 33/6; 0/3).

**THE DUEENNA.** Ferdinand – Mattocks; Isaac – Quick; Jerome – Wilson; Lopez – Wewitzer; Father Paul – Booth; Carlos – Mrs Kennedy (late Mrs Farrell; 1st appearance in that character); Antonio – Vernon // Clara – Miss Brown; Louisa – Mrs Mattocks; The Duenna – Mrs Green. Also **CROSS PURPOSES.** Grub – Wilson; Chapeau – Lee Lewes; George Bevil – Whitfield; Consol – Jones; Robin – Wewitzer; H. Bevil – Booth; F. Bevil – Thompson // Emily – Miss Ambrose; Mrs Grub – Mrs Green.

Wednesday 22  
CG

**DANCING.** End of mainpiece new dance, *The Dockyard*, by Dagueville, Langrish, Holland, Miss Matthews, Miss Valois. With a new scene painted by Carver.

**COMMENT.** [Afterpiece in place of THE LIVERPOOL PRIZE, announced on playbill of 20 Sept.] Receipts: £203 os. 6d. (202/13/0; 0/7/6).

**THE CLANDESTINE MARRIAGE.** Lord Ogleby – King; Sterling – Parsons; Sir John Melvil – Bensley; Lovewell – Brereton; Serjeant Flower – Wrighten; Traverse – Philimore; Trueman – Norris; Canton – Baddeley; Brush – Palmer // Miss Sterling – Miss Pope; Fanny – Mrs Brereton; Chambermaid – Mrs Davies; Betty – Mrs Love; Mrs Heidelberg – Mrs Hopkins. Also **COMUS.** As 18 Sept., but added to *Sweet Echo*: accompanied [on the oboe] by Parke.

Thursday 23  
DL

**COMMENT.** Receipts: £140 2s. 6d. (107/4/0; 32/12/0; 0/6/6).

**AS YOU LIKE IT.** Jaques – Clarke; Orlando – Lewis; Adam – Hull; Duke Senior – L'Estrange; Amiens (with songs) – Mattocks; Oliver – Whitfield; Corin – Thompson; Sylvius – Robson; Duke Frederick – Fearon; Charles – Wrighten; Touchstone – Edwin (1st appearance on this stage) // Celia (1st time; with a song) – Mrs Morton; Audrey – Mrs Pitt; Phoebe – Mrs Whitfield; Rosalind – Mrs Bulkley. Also **MIDAS.** Midas – Edwin; Apollo – Mattocks; Pan (1st time) – J. Wilson; Jupiter – Simpkinson; Damaetas – Wewitzer; Sileno – Baker // Juno – Mrs Poussin; Daphne – Miss Brown; Mysis – Mrs Wilson; Nysa – Mrs Mattocks.

Friday 24  
CG

**DANCING.** End of Act I of mainpiece, as 22 Sept., but omitted: Holland; In Act v a *Dance of Foresters* (*performers not listed*).

**COMMENT.** [Edwin (who was from the HAY) was “unintelligible and too rapid” (*Morning Chronicle*, 25 Sept.)] Receipts: £142 19s. 6d. (142/2/0; 0/17/6).

**KING RICHARD THE THIRD.** King Richard – Smith; Richmond – Brereton; Buckingham – Aickin; Tressel – Davies; Lord Stanley – Chaplin; Norfolk – Fawcett; Catesby – Packer; Lieutenant of the Tower – R. Palmer; Ratcliffe – Wright; Lord Mayor – Philimore; Prince Edward – Master Pulley; King Henry – Bensley // Lady Anne – Mrs Robinson; Dutchess of York – Mrs Davenett; Queen – Mrs Hopkins. Also **HARLEQUIN’S INVASION.** Harlequin – Wright; Mercury – Davies; Snip – Parsons; Simon – Moody; Gasconade – Baddeley; Corporal Bounce – Chaplin; Abram – Waldron; Justice – Wrighten; Forge – Burton; Bogg – Holcroft; Taffy – R. Palmer // Old Woman – Mr Davies [i.e. doubled Mercury]; Mrs Snip – Mrs Bradshaw; Sukey Chitterlin – Mrs Davies; Dolly Snip – Miss Pope.

Saturday 25  
DL

**COMMENT.** Receipts: £168 os. 6d. (122/3/0; 44/7/6; 1/10/0).

**THE CONSCIOUS LOVERS.** Bevil – Lewis; Myrtle – Wroughton; Sealand – Clarke; Sir John Bevil – Fearon; Cimberton – Quick; Humphry – Thompson; Daniel – Wewitzer; Tom – Lee Lewes // Phillis – Mrs Mattocks; Lucinda – Miss Ambrose; Mrs Sealand – Mrs Pitt; Isabella – Mrs Poussin; Indiana – Mrs Hartley. Also **THE DEVICE;** or, **The Deaf Doctor.** Principal Parts by Lee Lewes, Robson, Wewitzer, Brunsdon, Fearon, Wilson, Bates, Stevens, Edwin // Mrs Morton, Mrs Wilson. [Cast from *Morning Chronicle*, 28 Sept.: Meadows – Lee Lewes; John – Wewitzer; Ostler – Fearon; Sir Gouty Guard-ill – Wilson; Sternhold – Bates; Canteen – Edwin; Cook – Painter // Sophia – Mrs Morton; Betsy Blossom – Mrs Wilson. Robson, Brunsdon, Stevens are unassigned.] New *Prologue* spoken by Hull.

Monday 27  
CG

- Monday 27*  
CG      DANCING. End of Act III of mainpiece *The Dockyard*, as 24 Sept.  
 SINGING. In Act II of mainpiece *The Cottage on the lawn* (set by Michael Arne) by Mrs Kennedy.
- COMMENT. Afterpiece [1st time; F 2, by Frederick Pilon, based in part on LE POULET, by Louis Carrogis, *dit* Carmontelle. Incidental music by William Shield. MS: Larpent 491; not published. Author of Prologue unknown. This farce was altered, and produced on 2 Feb. 1780 as THE DEAF LOVER]. Paid Music the 24th Inst. £7 4s. 4d. Receipts: £190 4s. 6d. (189/5/0; 0/19/6).
- Tuesday 28*  
DL      THE STRATAGEM. Archer - Smith; Aimwell - Brereton; Foigard - Moody; Bonniface (1st time) - Aickin; Sir Charles Freeman - R. Palmer; Sullen - Wrighten; Gibbet - Wright; Scrub - Yates // Cherry - Miss Pope; Dorinda (1st time) - Mrs Brereton; Lady Bountiful - Mrs Davenett; Gipsy - Miss Kirby; Mrs Sullen - Mrs Abington. Also THE ELOPEMENT. As 21 Sept.  
 DANCING. End of Act IV of mainpiece *New Dance* by Sg and Sga Zuchelli, Henry, Sga Crespi.
- COMMENT. Receipts: £160 17s. (125/1/0; 35/12/6; 0/3/6).
- Wednesday 29*  
CG      THE DUENNA. As 22 Sept. Also THE DEVICE. As 27 Sept. Prologue as 27 Sept.  
 DANCING. End of mainpiece *The Dockyard*, as 24 Sept.  
 COMMENT. Receipts: £206 (205/2/6; 0/17/6).
- Thursday 30*  
DL      THE WEST INDIAN. Belcour - King; Stockwell - Aickin; Major O'Flaherty - Moody; Captain Dudley - Packer; Charles Dudley - Brereton; Fulmer - Baddeley; Varland - Parsons // Lady Rusport - Mrs Hopkins; Louisa Dudley - Mrs Brereton; Housekeeper - Mrs Bradshaw; Lucy - Mrs Love; Mrs Fulmer - Miss Sherry; Charlotte Rusport - Miss Farren. Also THE WONDERS OF DERBYSHIRE; or, Harlequin in the Peak. Principal Characters by Wright, Grimaldi, Waldron, R. Palmer, Burton, Chaplin, Gaudry // Miss Simson, Miss Abrams, Miss G. Abrams, Mrs Love, Mrs Gaudry, Miss Kirby, Mrs Bradshaw, the Miss Stageloirs, Miss Collett. Cast not known.
- COMMENT. Afterpiece: All the scenery, machinery, &c. designed by De Loutherbourg, and executed under his direction. Receipts: £170 17s. (126/19/0; 43/8/6; 0/9/6).

## October 1779

- Friday 1*  
CG      EVERY MAN IN HIS HUMOUR. Kitely - Wroughton; Old Knowell - Hull; Young Knowell - Whitfield; Wellbred - Robson; Master Stephen - Edwin; Master Matthew - Wewitzer; Cash - Thompson; Formal - Jones; Brainworm - Wilson; Downright - Clarke; Justice Clement - Booth; Cob - Fearon; Captain Bobadil - Lee Lewes // Bridget - Mrs Whitfield; Tib - Mrs Pitt; Mrs Kitely - Mrs Bulkley. Also THE LIVERPOOL PRIZE. Debenture - Quick; Teneriffe - Wilson; Midships - Lee Lewes; George Belford - Whitfield; Wilmot - Robson; Breeze - Fearon; Coromandel - Wewitzer; Bronze - Brunsdon; Sailor - Jones; Old Belford - L'Estrange // Fanny - Mrs Morton; Adelaide - Miss Stewart; Harriet - Miss Brown.
- DANCING. End of Act I of afterpiece *The Dockyard*, as 24 Sept.
- COMMENT. Mainpiece: Not acted these 6 years. Receipts: £141 16s. (140/7/6; 1/8/6).

**RULE A WIFE AND HAVE A WIFE.** Leon - Smith; Duke - Aickin; Cacafogo - Moody; Juan - Packer; Sanchio - Norris; Alonzo - Chaplin; Copper Captain - King // Margaretta - Miss Sherry; Clara - Miss Collett; Altea - Mrs Love; Old Woman - Mr Baddeley; Maid - Mr Waldron; Estifania - Mrs Abington. Also **HARLEQUIN'S INVASION.** As 25 Sept.  
**COMMENT.** Receipts: £167 8s. 6d. (126/15/0; 38/4/6; 2/9/0).

Saturday 2  
DL

**THE FAIR PENITENT.** Sciolto - Clarke; Lothario - Lewis; Altamont - Farren; Rossano - L'Estrange; Horatio - Aickin // Lavinia - Mrs Bulkley; Lucilla - Mrs Morton; Calista - Mrs Yates. Also **MIDAS.** As 24 Sept.

Monday 4  
CG

**DANCING.** As 29 Sept.

**COMMENT.** Paid Guard [master carpenter] for Scene Men £28 19s. 2d. Receipts: £216 12s. (214/6; 2/6).

**THE BEGGAR'S OPERA.** Capt. Macheath - Webster; Peachum - Moody; Filch - Parsons; Lockit - Baddeley; Mat o' th' Mint - Gaudry; Ben Budge - Burton; Player - Wrighten; Beggar - Waldron // Lucy - Mrs Wrighten; Mrs Peachum - Mrs Hopkins (1st appearance in that character); Diana Trapes - Mrs Bradshaw; Polly - Miss Wright (2nd appearance on any stage). Also **QUEEN MAB.** Harlequin - Wright; Pantaloons - Grimaldi; Clod - Holcroft; Silvio - Burton; Meagre - R. Palmer; Fat Cook - Nash; Watchman - Chaplin; Farmer - Philimore // Queen Mab - Miss Abrams; Columbine - Miss Collett.

Tuesday 5  
DL

**DANCING.** In Act III of mainpiece a *Hornpipe* by Walker. [This was danced, as here assigned, in all subsequent performances.]

**COMMENT.** Mainpiece: With accompaniments to the Airs composed by [Thomas] Linley [Sen.]. [Miss Wright's 1st appearance, as an actress, was at this theatre on 7 May 1779.] Afterpiece: With Alterations and Additions; To conclude with a Grand View of Greenwich Hospital, designed by De Loutherbourg.

Paid Land Tax 3rd & 4th Qtrs. to Lady Day £41 16s. Receipts: £187 3s. 6d. (151/3/0; 35/15/6; 0/5/0).

**THE DUENNA.** As 22 Sept. Also **THE TOUCHSTONE;** or, Harlequin Traveller. Principal Characters by Lee Lewes, Wilson, Delpini, Rayner, Brunsdon, L'Estrange, Jones, Baker, Wewitzer, Robson, Egan, Stevens, Ledger, Reinhold // Mrs Kennedy, Miss Morris, Miss Brown. [Cast from Songs (G. Kearsly, 1779); *Morning Chronicle*, 7 Oct.; Larpent MS 464: Harlequin - Lee Lewes; Keel - Wilson; Scaramouche - Delpini; French Officer - Wewitzer; Pierrot - Reinhold // Feridon - Mrs Kennedy; Columbine - Miss Brown. For additional, unassigned characters listed by Larpent MS, see 4 Jan. 1779.]

Wednesday 6  
CG

**DANCING.** In afterpiece, by Dagueville and Miss Valois. [The dancing, as here assigned, was included in all subsequent performances.]

**COMMENT.** Afterpiece: The music composed by Dibdin. Receipts: £233 9s. 6d. (232/11/0; 0/18/6).

**THE MISER.** The Miser - Yates; Frederick - Brereton; Clerimont - Davies; Decoy - Waldron; James - Burton; Upholsterer - Wrighten; Lawyer - Chaplin; Sattin - Norris; Jeweller - Philimore; Taylor - Holcroft; Ramilie - Palmer // Mariana - Mrs Brereton; Harriet - Mrs Sharp; Mrs Wisely - Mrs Davenett; Wheedle - Mrs Love; Lappet - Miss Pope. Also **THE WONDERS OF DERBY-SHIRE.** As 30 Sept.

Thursday 7  
DL

**COMMENT.** Mainpiece: Not acted these 7 years [not acted since 11 Nov. 1771]. Receipts: £167 4s. (125/7/0; 39/10/6; 2/6/6).

- Friday 8*      **THE LADY OF THE MANOR.** Sir John Manly – Mattocks; Sir Wilful Wildman – Quick; Farmer Sternhold – Wilson; Clodden – Doyle; Headborough – Egan; Young Wildman – Vernon // Laura – Miss Brown; Cicely – Mrs Kennedy; Lady Lucy – Mrs Mattocks. Also **THE TOUCHSTONE.** As 6 Oct.  
**DANCING.** In Act I of mainpiece a *Rural Dance* by Dagueville, &c.; End of Act II *The Pilgrim* by Harris and Miss Matthews.  
**COMMENT.** Mainpiece: The Overture and the rest of the music composed by Hook. Receipts: £182 18s. (181/15; 1/3).
- Saturday 9*      **THE PLAIN DEALER.** The Plain Dealer [i.e. Manly] – Bensley; Lord Plausible – Parsons; Major Oldfox – Moody; Freeman – Palmer; Vernish – Packer; Jerry Blackacre – Yates; Counsellor Quillet – Waldron; Oakam – Wright; Novel – King // Widow Blackacre – Mrs Hopkins; Olivia – Miss Pope; Eliza – Mrs Sharp; Fidelia – Mrs Robinson. Also **BELPHEGOR; or, The Wishes.** Booze – Vernon; Farmer Wheatear – Moody; Collin – Davies; Belphegor – Gaudry; Justice Solemn – Parsons // Phoebe – Miss Simson; Dame Din – Mrs Wrighten.  
**COMMENT.** Afterpiece: Not acted these 2 years.  
Paid Mantua maker £1 0s. 6d.; Chorus Singers 3 weeks £7 10s.; Lampmen £3 18s. Receipts: £170 7s. 6d. (124/8/0; 45/7/6; 0/12/0).
- Monday 11*      **THE ORPHAN.** Castilio – Wroughton; Acasto – Clarke; Polydore – Aickin; Chaplain – L'Estrange; Ernesto – Fearon; Page – Miss Langrish; Chamont – Lewis // Serina – Mrs Lewis; Florella – Mrs Pitt; Monimia – Mrs Hartley (1st appearance in that character). Also **THE TOUCHSTONE.** As 6 Oct., but added: Doyle.  
**COMMENT.** Receipts: £230 16s. (228/16/6; 1/19/6).
- Tuesday 12*      **LOVE FOR LOVE.** Tattle – King; Valentine – Farren; Sir Sampson Legend – Moody; Scandal – Bensley; Foresight – Waldron; Jeremy – Baddeley; Trapland – Burton; Ben – Yates // Angelica – Miss Farren (1st appearance in that character); Mrs Frail – Miss Pope; Mrs Foresight – Miss Sherry; Miss Prue – Mrs Abington. Also **THE PADLOCK.** Leander – Vernon; Don Diego (1st time) – Gaudry; Mungo – Jennings (from the Theatre Royal, Edinburgh; 1st appearance upon this stage) // Ursula – Mrs Love; Leonora – Miss Wright.  
**COMMENT.** "The new Mungo, like all country bred actors, did too much for the part, and was infinitely too redundant in his action" (*Morning Chronicle*, 13 Oct.).  
Receipts: £189 6s. (155/19; 33/4; 0/3).
- Wednesday 13*      **THE BONDMAN.** Principal Characters by Wroughton, Clarke, Whitfield, L'Estrange, Fearon, Aickin, Quick, Wilson, Edwin, Hewitzer, Lewis // Mrs Jackson, Mrs Pitt, Miss Platt, Miss Stewart, Mrs Yates. [Cast from *Morning Chronicle*, 14 Oct.: Pisander – Wroughton; Archidamus – Clarke; Timagoras – Whitfield; Poliphron – Fearon; Timoleon – Aickin; Asotus – Quick; Cleon – Wilson; Gracculo – Edwin; Cimbrio – Hewitzer; Leosthenes – Lewis // Statilia – Mrs Jackson; Corisca – Mrs Pitt; Cleora – Mrs Yates. L'Estrange, Miss Platt, Miss Stewart are unassigned.] New *Prologue* [spoken by Hull (*Public Advertiser*, 14 Oct.)]. This was spoken as here assigned, at all subsequent performances.] Also **MIDAS.** As 24 Sept.  
**DANCING.** End of mainpiece *The Shepherd's Wedding* by Harris and Miss Matthews.  
**COMMENT.** Mainpiece: Never acted here; written by Massinger [with alterations by Richard Cumberland. Author of Prologue unknown]. With New Dresses and Decorations. Receipts: £195 1s. 6d. (193/3/6; 1/18/0).
- HAY**      **A BOLD STROKE FOR A WIFE.** Col. Feignwell – Marlton; Sir Philip Modelove – Munden; Tradelove – Butler; Freeman – Daly; Perriwinkle – Barrett; Simon Pure – Fildew; Drawer – Sargeant; Aminadab – Middleton; Obadiah Prim – Massey // Mrs Prim – Mrs Edwards; Betty – Mrs Lefevre; Masked Lady – Mrs Lucas; Anne Lovely – Mrs Massey (1st appearance in that character). Also **THE SHE GAL.**

**LANT.** Principal Characters by Massey, Munden, Howard, Whitby, Middleton, Fildew, Lucas, Barrett // Mrs Winchelsea, Mrs Lefevre, A Gentlewoman (1st appearance [unidentified]). [Edition of 1767 (T. Lowndes and J. Williams) lists the parts: Sir Anthony Woodville, Sir Geofry Gingle, Delamour, Young Woodville, Thady MacBrogue, Constable, Watchman // Florimel, Emily, Betty.]

Wednesday 13  
HAY

COMMENT. By Permission [of the Lord Chamberlain]. Benefit for Massey. Afterpiece: Never performed in London, written by the author of **THE SON/IN/LAW** [John O'Keeffe; 1st acted at Smock Alley Theatre, Dublin, 14 Jan. 1767. See also CG, 16 Mar. 1782, when it was acted as **THE POSITIVE MAN**].

To begin at 7:00. Tickets delivered for the 4th instant will be taken. Tickets and places for the Boxes to be had of Rice at the Theatre, and of Massey, No.4, St. Martin's-street, Leicester-Fields.

**THE SCHOOL FOR SCANDAL.** As 21 Sept., but Crabtree - Waldron. Also **BELPHEGOR.** As 9 Oct., but Justice Solemn - Waldron.

Thursday 14  
DL

COMMENT. Receipts: £237 2s. (209/8/0; 27/1/6; 0/12/6).

**THE BONDMAN.** As 13 Oct. Also **THE TOUCHSTONE.** As 11 Oct., but Wewitzer in place of Rayner; omitted: Wewitzer from his original part.

Friday 15  
CG

COMMENT. Receipts: £159 os. 6d. (154/11/0; 4/9/6).

**OTHELLO.** Othello - A Gentleman (1st appearance upon the [re]cote: this stage [Henry]); Roderigo - Dodd; Cassio - Palmer; Brabantio - Aickin; Lodovico - Packer; Duke - Chaplin; Montano - Norris; Gratiano - Wrighten; Iago - Bensley // Emilia - Mrs Hopkins; Desdemona - Miss Farren (1st appearance in that character). Also **THE ELOPEMENT.** As 21 Sept.

Saturday 16  
DL

COMMENT. [Henry is identified in playbill of 15 Nov. He had been acting in America since 1767 (*Dictionary of American Biography*); and see 18 Apr. 1780.] "We cannot but object to [his] calling handkerchief *band-kercher*, according to the old Saxon termination. Perhaps he may be justifiable [sic] on the strict rules of etymology, but singularity always looks like affectation" (*Morning Chronicle*, 18 Oct.). Receipts: £109 2s. 6d. (91/15/0; 17/2/0; 0/5/6).

**THE MAID OF THE MILL.** Lord Aimworth - Mattocks; Sir Harry Sycamore (1st time) - Edwin; Giles - Reinhold; Mervin - Robson; Fairfield - Hull; Ralph (1st time) - W. Bates // Fanny - Miss Brown; Lady Sycamore - Mrs Pitt; Theodosia - Mrs Morton; Patty - A Young Lady (1st appearance [Miss Storer]). Also **THE TOUCHSTONE.** As 15 Oct.

CG

COMMENT. [Miss Storer is identified by MS annotation on Kemble playbill.] Receipts: £118 11s. (117/13/6; 0/17/6).

**MACBETH.** Macbeth (1st time [at this theatre]; and 1st appearance at this theatre) - Henderson; Macduff - Clarke; Duncan - Hull; Banquo - Wroughton; Malcolm - Whitfield; Lenox - L'Estrange; Seyton - Thompson; Hecate - Reinhold; Witches - Quick, Mrs Pitt, Brunsdon // Lady Macbeth - Mrs Hartley. Also **THE TOUCHSTONE.** As 15 Oct.

Monday 18  
CG

**SINGING.** Mainpiece: Vocal parts by Reinhold, Doyle, J. Wilson, Baker // Miss Brown, Miss Valois, Mrs Morton, Mrs Willems, &c.

COMMENT. [Henderson had 1st acted Macbeth in London at DL, 31 Mar. 1778.] "We have often remonstrated against the incongruous stile of dressing plays at each theatre . . . Last night the modern custom of making the principal actor fine was followed without any regard to propriety, or any care about the other personages of the drama" (*Morning Chronicle*, 19 Oct.). Receipts: £249 1os. 6d. (248/6/0; 1/4/6).

- Monday 18* HAY THE TOUCHSTONE OF INVENTION; or, The Soldier's Fortune. Principal Parts by Holmes, Williams, Horwell, Master Woodward, Dugdale, Bates, Decastro, Wright, Munden, Noble, Barrett // Miss Dudley, Miss Bowles, Miss White, Mrs Baker, &c. *Cast not known.* Also HENRY AND EMMA. Henry - Smith; Eugenius - Noble // Emma - Miss Dudley. Also THE BUSY BODY. Marplot - Mills; Sir George Airy - Davis; Sir Francis Gripe - Blanchard; Sir Jealous Traffic - Bates; Whisper - Dugdale; Servant - Master Woodward; Charles - Miller (1st appearance) // Isabinda - Miss Dudley; Patch - Mrs Barnard; Scentwell - Miss Mitchell; Miranda - Miss Brangin (1st appearance). *Prologue* spoken by Haynes. *Epilogue* (speaker not listed).  
*DANCING.* 2nd piece: With a *Hornpipe* by Lonsdale.  
*SINGING.* End of Act 1 of 1st piece a two part song, *Damon and Clora*, by Leach and Miss Mitchell (1st appearance); End of Act III *My sweet pretty Mogg* by Wright.  
*COMMENT.* By Permission [of the Lord Chamberlain]. Benefit for Davis. 1st piece: Altered from [THE SOLDIER'S FORTUNE, by] Otway, by John Brownsmithe. [MS not in Larpern; not published.] 2nd piece: A Poetical Interlude altered from Prior's *Nut-brown Maid*. 3rd piece: Altered to 3 acts. [Prologue by Shatford Jones. Author of Epilogue unknown. For authorship of 1st piece and prologue see *Morning Chronicle*, 25 Oct.]  
 Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:30. To begin at 6:30. Tickets delivered for Davis and Wright will be admitted.
- Tuesday 19* DL THE WAY OF THE WORLD. Mirable - Smith; Fainall - Bensley; Sir Wilful Witwou'd - Yates; Petulant - Baddeley; Waitwell - Parsons; Witwou'd - King // Lady Wishfor't - Mrs Hopkins; Marwood - Miss Sherry; Mrs Fainall - Mrs Sharp; Foible - Miss Pope; Millamant - Mrs Abington. Also THE QUAKER. Lubin - Vernon; Solomon - Parsons; Easy - Wrighten; Steady - Gaudry // Gillian (1st time) - Miss Collett; Cicely - Mrs Love; Florella - Mrs Wrighten.  
*COMMENT.* Afterpiece: The Music composed by Dibdin. Receipts: £189 5s. 6d. (150/0/0; 37/19/0; 1/6/6).
- Wednesday 20* CG THE BONDMAN. As 13 Oct. Also PLYMOUTH IN AN UPROAR. Principal Characters by Mattocks, Robson, Booth, Wewitzer, Brunsdon, Jones, Fearon, L'Estrange, Messink, Stevens, Thompson, Cushing, Egan, Vernon // Miss Brown, Mrs Whitfield, Mrs Kennedy. [Cast from text (G. Kearsley, 1779): Lieutenant Beauclerk - Mattocks; Charles Wilson - Robson; Pipes - Booth; Twist - Wewitzer; Lord Heartless - Brunsdon; Buckram - Jones; Ostler - Fearon; Miner - L'Estrange; Landlord - Messink; Officer - Stevens; Ben - Vernon; Sailor - Baker; Ruffian - Bates // Emilia - Miss Brown; Miss Freeman - Mrs Whitfield; Sukey - Mrs Kennedy. Thompson, Cushing, Egan are unassigned.]  
*COMMENT.* Afterpiece [1st time; MF 2, by Edward Neville]: The Overture and Music composed by Dibdin. Books of the Entertainment to be had at the Theatre. *Public Advertiser*, 20 Oct.: This Afternoon at Three is published PLYMOUTH IN AN UPROAR (1s.). Receipts: £242 16s. 6d. (241/5/0; 1/1/6).
- Thursday 21* DL CYMON. Cymon - Vernon; Merlin (1st time) - Gaudry; Dorus - Parsons; Lincoln - Dodd // Urganda - Mrs Baddeley; Fatima - Mrs Wrighten; Dorcas - Mrs Bradshaw; Cupid - Miss Field; Shepherdesses - Miss Collett, Mrs Davies; Sylvia - Miss Brown (of CG). Also THE DEUCE IS IN HIM. Colonel Tamper - Palmer; Major Belford - Packer; Prattle - Baddeley // Madam. Florival - Mrs Davies; Bell - Mrs Sharp; Emily - Miss Pope.  
*DANCING.* In Act 1 of mainpiece a *Dance of Cupids*; In Act IV a *Dance of Daemons* (*performers not listed*). [These were danced in both subsequent performances.]  
*COMMENT.* Mainpiece: The Music by Michael Arne. With a Grand Procession of different Orders of the Knights of Chivalry. [This was included in both subsequent performances.] Afterpiece: Not acted these 2 years. Receipts: £162 19s. (130/8/0; 31/11/6; 0/19/6).

THE SCHOOL FOR SCANDAL. As 14 Oct. Also COMUS. As 23 Sept., but added: 2nd Principal Bacchanal – Gaudry. Friday 22  
DL

SINGING. In Act III of mainpiece *song* [see 21 Sept.] by Gaudry.  
COMMENT. Receipts: £133 19s. (112/13; 21/3; 0/3).

THE DUENNA. As 22 Sept. Also PLYMOUTH IN AN UPROAR. As 20 Oct. CG  
DANCING. End of mainpiece *The Embarkment for Cythera* by Dagueville, Harris,  
Master Holland, Langrish, Miss Matthews, Miss Besford, Miss Valois.  
COMMENT. Receipts: £180 19s. 6d. (179/7/6; 1/12/0).

TWELFTH NIGHT. Sir Andrew Ague-check – Dodd; Sir Toby Belch – Palmer;  
Orsino – Brereton; Sebastian – Davies; Fabian (1st time) – R. Palmer; Antonio –  
Wrighten; Clown (with the original *Epilogue Song*) – Vernon; Malvolio – Yates //  
Viola – Mrs Robinson (1st appearance in that character); Maria – Mrs Brereton;  
Olivia (with a *song*) – Mrs Baddeley. Also QUEEN MAB. As 5 Oct., but  
Clod – Williamson; Fat Cook – Johnston // Queen Mab (1st time) – Miss  
Stageloir.  
COMMENT. Afterpiece: To conclude as 5 Oct. Receipts: £98 5s. 6d. (75/1/0;  
22/5/6; 0/19/0).

THE FIRST PART OF KING HENRY THE FOURTH, WITH THE HUMOURS  
OF SIR JOHN FALSTAFF. Sir John Falstaff – Henderson; King – Clarke; Prince  
of Wales – Lewis; Westmoreland – Thompson; Sir Walter Blunt – Whitfield;  
Sir Richard Vernon – Hull; Worcester – Fearon; Poins – Robson; Francis –  
Edwin; Bardolph – Booth; Douglas – L'Estrange; Carriers – Wewitzer, Messink;  
Hotspur – Peile (1st appearance in that character) // Hostess – Mrs Pitt; Lady  
Percy – Mrs Hartley. Also MIDAS. As 24 Sept., but Jupiter – Fox.  
COMMENT. Paid Supernumeraries £13 12s. Receipts: £133 15s. (132/8; 1/7).

LOVE IN A VILLAGE. Hawthorn – Vernon; Justice Woodcock – Parsons; Sir  
William Meadows – Aickin; Eustace – Fawcett; Hodge – Davies; Young Meadows –  
Webster // Margery – Mrs Wrighten; Deborah Woodcock – Mrs Love; Lucinda –  
Miss Collett; Rosetta – Mrs Baddeley. Also HARLEQUIN'S INVASION. As  
25 Sept.

DANCING. In Act I a *Country Dance* incident to the [main]piece; End of Act II  
*Dance* by the Miss Stageloirs.

COMMENT. Mainpiece: Not acted these 2 years. Receipts: £104 14s. 6d.  
(83/9/0; 21/1/0; 0/4/6).

MACBETH. As 18 Oct. Also PLYMOUTH IN AN UPROAR. As 20 Oct., CG  
but Mrs Willems in place of Mrs Whitfield.

SINGING. As 18 Oct.

COMMENT. Receipts: £190 10s. (188/16/6; 1/13/6).

THE MISER. As 7 Oct. Also SELIMA AND AZOR. Azor – Vernon; Ali –  
Dodd; Scander (1st time) – Gaudry // Fatima – Miss Collett; Lesbia – Miss Kirby;  
Selima – Mrs Baddeley. Tuesday 26  
DL

COMMENT. THE DISCOVERY [announced on playbill of 25 Oct.] is obliged  
to be deferred on account of the Indisposition of a principal Performer. Receipts:  
£154 9s. (111/5/0; 41/9/6; 1/14/6).

THE BONDMAN. As 13 Oct. Also PLYMOUTH IN AN UPROAR. As 25 Oct. Wednesday 27  
CG

DANCING. As 22 Oct.

COMMENT. Receipts: £186 9s. (183/2; 3/7).

- Thursday 28*    **THE PLAIN DEALER.** As 9 Oct., but Lord Plausible - Waldron; Counsellor Quillet - Wrighten. Also **THE WONDERS OF DERBYSHIRE.** As 30 Sept. **COMMENT.** Receipts: £160 2s. 6d. (123/12/0; 35/3/6; 1/7/0).
- Friday 29*    **THE COMEDY OF ERRORS.** Antipholis of Syracuse - Lewis; Antipholis o Ephesus - Whitfield; Duke - L'Estrange; Ægeon - Hull; Dromio of Syracuse - Brunsdon; Dromio of Ephesus - Quick // Adriana - Mrs Jackson; Luciana - Mrs Lessingham; Abbess - Mrs Hartley. Also **PLYMOUTH IN AN UPROAR.** As 20 Oct. **DANCING.** As 22 Oct. **SINGING.** In Act III of mainpiece *song* in character by Mrs Kennedy. [This was sung, as here assigned, in all subsequent performances.] **COMMENT.** Receipts: £154 17s. 6d. (148/13/6; 6/4/0).
- Saturday 30*    **HAMLET.** As 18 Sept., but King (1st time) - Hurst; Guildenstern - Lamash // Ophelia - Mrs Baddeley; omitted: Player King. Also **THE CRITIC;** or, A Tragedy Rehears'd. Principal Characters by King, Dodd, Palmer, Parsons, Baddeley // Mrs Hopkins. Principal Tragedians by Moody, Farren, Aickin, Waldron, Lamash, Burton, Chaplin, Holcroft, Hurst, Wright, Wrighten, Grimaldi, Bannister Jun. // Mrs Bradshaw, Mrs Davenett, Miss Pope. [Cast from text (T. Becket, 1781): Puff - King; Dangle - Dodd; Snee - Palmer; Sir Fretful Plagiary - Parsons; Interpreter - Baddeley; Signor Pasticcio Ritornello - Delpini; Under Prompter - Philimore // Mrs Dangle - Mrs Hopkins; Italian Girls - Miss Field, Miss Abrams. *Tragedians:* Lord Burleigh - Moody; Earl of Leicester - Farren; Sir Christopher Hatton - Waldron; Son - Lamash; Sir Walter Raleigh - Burton; Beefeater - Wright; Governor of Tilbury Fort - Wrighten; Don Ferolo Whiskerandos - Bannister Jun.; Master of the Horse - Kenny; Justice - Packer; Constable - Fawcett; Thames - Gaudry // Confidante - Mrs Bradshaw; Justice's Lady - Mrs Davenett [in text: Mrs Johnston]; Tilburina - Miss Pope; Nieces - Miss Collett, Miss Kirby. Aickin, Chaplin, Holcroft, Hurst, Grimaldi are unassigned.] *Prologue* spoken by King. [This was spoken, as here assigned, at the 1st 14 performances only (see 24 Nov.), and again on 3 and 10 Dec.] **COMMENT.** Afterpiece [1st time; B 3, by Richard Brinsley Sheridan. Prologue by the Hon. Richard Fitzpatrick (*Public Advertiser*, 3 Aug. 1781): With a Procession. [This was included in all subsequent performances. For the Sea Fight see 20 Nov.] With New Scenes, Dresses and Decorations. The Scenery designed by De Loutherbourg, and executed under his direction.
- The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season, except on 1 May 1780]. "The House was so crowded that there were many disturbances, one so great that Smith when he had nearly finished 'To be or not to be' was obliged to leave the Stage, and when the noise subsided, to return and begin the soliloquy again . . . As *The Critic* took up two hours and a half in performance, it must of necessity be considerably shortened" (*Morning Chronicle*, 1 Nov.). "The scene of the battle with the Armada [was] executed in the most masterly manner. The motion of the sea, the engaging of the ships, and the destruction occasioned by the fire-ships were happily contrived and accurately represented" (*London Chronicle*, 1 Nov.). Account-Book, 9 Nov.: Paid R. B. Sheridan on Acct. of Critic £320. Receipts: £241 19s. 6d. (222/11/0; 19/3/6; 0/5/0).
- CG**    **THE DUENNA.** As 22 Sept. Also **PLYMOUTH IN AN UPROAR.** As 20 Oct. **DANCING.** As 22 Oct. **COMMENT.** Benefit for the Author of the Farce. **MACBETH** [announced on playbill of 29 Oct.] is obliged to be deferred on account of Henderson's Illness. Receipts: none listed (charge: £105).

## November 1779

**OTHELLO.** As 16 Oct., but Lodovico (1st time) – Davies. Also **THE CRITIC.** *Monday 1*  
**As 30 Oct., but omitted:** Aickin, Lamash, Hurst, Mrs Davenett.  
**COMMENT.** Receipts: £229 16s. 6d. (200/4/0; 29/1/0; 0/11/6).

**KING RICHARD THE THIRD.** King Richard – Henderson; King Henry – Clarke; Richmond – Wroughton; Buckingham – Hull; Stanley – Fearon; Tressel – Whitfield; Prince Edward – Miss Morris; Duke of York – Miss Langrish; Norfolk – Booth; Lieutenant – L'Estrange; Catesby – Robson; Ratcliff – Thompson // Dutchess of York – Miss Platt; Lady Ann (1st time) – Mrs Lewis; Queen – Mrs Jackson. Also **PLYMOUTH IN AN UPROAR.** As 20 Oct.

**COMMENT.** [Mainpiece in place of **THE ORPHAN**, announced on playbill of 30 Oct.] The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season]. Receipts: £124 8s. 6d. (123/4/6; 1/4/0).

**THE BEGGAR'S OPERA.** As 5 Oct. Also **THE CRITIC.** As 1 Nov. *Tuesday 2*  
**COMMENT.** **MAHOMET** [announced on playbill of 1 Nov.] is obliged to be deferred. Receipts: £222 13s. (180/18/0; 40/8/6; 1/6/6).

**THE TEMPEST.** Prospero – Bensley; Stephano – Moody; Trincalo – Baddeley; Caliban – Wright; Gonzalez – Aickin; Alonso – Wrighten; Ferdinand – Vernon // Miranda – Mrs Cuyler; Ariel – Miss Field. Chorus of Spirits – Gaudry, Chaplin, Holcroft, Fawcett, Kenny, Philimore // Miss Abrams, Miss Collett, Mrs Gaudry, Mrs Love, Mrs Booth, Miss Kirby, Mrs Smith, Mrs Granger, Miss Coats, &c. Also **THE CRITIC.** As 1 Nov.  
**DANCING.** In Act I of mainpiece a *Dance of Spirits* by Miss Armstrong, &c.; In Act III a *Dance of Fantastic Spirits*; In Act IV a *Dance* by Henry and Sga Crespi.  
**COMMENT.** Receipts: £189 4s. (136/2; 48/16; 4/6).

**THE BONDMAN.** As 13 Oct. Also **PLYMOUTH IN AN UPROAR.** As 20 Oct. *CG*  
**DANCING.** End of mainpiece *The Pilgrim*, as 8 Oct.  
**COMMENT.** Receipts: £88 2s. (84/7; 3/15).

**THE WAY OF THE WORLD.** As 19 Oct. Also **THE CRITIC.** As 1 Nov. *Thursday 4*  
**COMMENT.** [Mainpiece in place of **THE HYPOCRITE**, announced on playbill of 3 Nov.] Receipts: £210 5s. 6d. (172/19/0; 35/10/6; 1/16/0).

**THE INCONSTANT.** Young Mirabel – Wroughton; Old Mirabel – Edwin; Dugard – Whitfield; Petit – W. Bates; Bravoes – Fearon, Wewitzer, Jones, Bates; Duretete – Lewis // Bissarre – Mrs Mattocks; Lamorce – Miss Ambrose; Oriana – Mrs Lessingham. Also **THE TOUCHSTONE.** As 15 Oct., but W. Bates in place of Lee Lewes.  
**COMMENT.** Mainpiece: Not acted these 6 years. Receipts: £92 17s. 6d. (90/14/0; 2/3/6).

**THE PROVOK'D HUSBAND.** Lord Townly – Smith; Sir Francis Wronghead – Yates; Manly – Packer; J. Moody – Moody; Squire Richard – Burton; Count Bassett – Dodd // Lady Grace – Miss Sherry; Lady Wronghead – Mrs Hopkins; Miss Jenny – Mrs Davies; Trusty – Mrs Sharp; Lady Townly – Miss Farren. Also **THE CRITIC.** As 1 Nov.  
**COMMENT.** Mainpiece: Not acted these 3 years.  
Paid Butler [master carpenter] for carpenters £28 17s. 5d. Receipts: £161 4s. (112/2/0; 47/12/6; 1/9/6).

- Friday 5*  
CG      THE LADY OF THE MANOR. As 8 Oct. Also THE TOUCHSTONE. As 4 Nov.  
*DANCING.* In Act I of mainpiece *Rural Dance*, as 8 Oct.; End of Act II, as 22 Oct.  
*COMMENT.* Receipts: £78 15s. 6d. (77/7/6; 1/8/0).
- Saturday 6*  
DL      THE SCHOOL FOR SCANDAL. As 21 Sept. Also THE CAMP. Principal Characters by Webster, Moody, Parsons, Bannister, Baddeley, Dodd // Mrs Robinson, Mrs Cuyler, Mrs Baddeley, Miss Kirby, Mrs Wrighten. [Cast adjusted from playbill of 10 May 1780, and *Morning Chronicle*, 16 Oct. 1778: William - Webster; O'Daub - Moody; Gage - Parsons; Serjeant Drill - Bannister; Mons. Bluard - Baddeley; Sir Harry Bouquet - Dodd // Nancy - Mrs Robinson; Lady Gorget - Mrs Cuyler; Lady Sash - Mrs Baddeley; Countrywoman - Miss Kirby; Nell - Mrs Wrighten.]  
*COMMENT.* Afterpiece: To conclude with a perspective representation of the Grand Camp at Cox-Heath [see 15 Oct. 1778], from a view taken by De Loutherbourg, and executed under his direction. [This notice is included in all subsequent performances.] Account-Book, 29 Feb. 1780: Paid Serjeant for teaching boys and volunteers the exercise [in THE CAMP] £10 10s. Receipts: £221 0s. 6d. (177/1/0; 43/10/6; 0/9/0).
- CG      THE SUSPICIOUS HUSBAND. Ranger - Lewis; Strictland - Clarke; Jack Meggot - Booth; Bellamy - Whitfield; Tester - Wewitzer; Frankly - Wroughton // Mrs Strictland - Mrs Jackson; Jacintha - Mrs Lessingham; Lucetta - Mrs Green; Clarinda - Miss Farren. Also THE TOUCHSTONE. As 4 Nov.  
*COMMENT.* Receipts: £82 12s. 6d. (80/13/0; 1/19/6).
- Monday 8*  
DL      MAHOMET. Zaphna - Bannister Jun.; Mahomet - Palmer; Pharon - Packer; Mirvan - Hurst; Ali - Chaplin; Alcanor - Bensley // Palmira - Mrs Robinson. Also THE CRITIC. As 1 Nov.  
*COMMENT.* Paid Mist & Sons, Ironmongers, for last season £150 2s. Receipts: £194 10s. (147/1; 45/11; 1/18).
- CG      ROMEO AND JULIET. Romeo - Wroughton; Capulet - Clarke; Friar Lawrence - Hull; Benvolio - Booth; Escalus - Fearon; Paris - Robson; Tibalt - L'Estrange; Peter - Jones; Montague - Baker; Mercutio - Lewis // Lady Capulet - Mrs Poussin; Nurse - Mrs Pitt; Juliet - Mrs Jackson. Also PLYMOUTH IN AN UPROAR. As 20 Oct.  
*DANCING.* In Act I of mainpiece a Masquerade Scene with a *Minuet* by Dumay and Mrs Jackson.  
*SINGING.* End of Act IV of mainpiece the Funeral Procession of Juliet, with the *Solemn Dirge*. Vocal Parts by Mattocks, Reinhold, Baker, J. Wilson, Doyle, Fox // Miss Green, Miss Stewart, Miss Valois, Mrs Willems, &c.  
*COMMENT.* Receipts: £111 8s. (110/7; 1/1).
- HAY      [THE BROTHERS. Also THE DEVIL TO PAY.]  
*COMMENT.* Announced in *Morning Chronicle*, 6 Nov., as Benefit for Mrs Webb. A notice in the same newspaper, 8 Nov., states that the benefit was "declined" because of Mrs Webb's engagement at CG [q. v. 12 Nov.].
- Tuesday 9*  
DL      THE DISCOVERY. Sir Anthony Branville - King; Sir Harry Flutter - Dodd; Col. Medway - Brereton; Lord Medway - Bensley // Mrs Knightly - Miss Farren; Miss Richly - Mrs Robinson; Lady Medway - Mrs Hopkins; Louisa Medway - Mrs Brereton; Lady Flutter - Mrs Abington. Also THE CRITIC. As 1 Nov.  
*COMMENT.* Receipts: £219 (180/4/0; 37/18/6; 0/17/6).

**THE DUEUNNA.** As 22 Sept., but The Duenna – Mrs Pitt. Also **THE APPRENTICE.** Dick – Lewis; Wingate – Fearon; Gargle – Thompson; Simon – Cushing // Charlotte – Mrs Morton. Tuesday 9  
CG

**DANCING.** End of mainpiece new dance, *The Coquette Quaker; or, The Husband Deceived*, by Dagueville, Jackson, Harris, Holland, Miss Ross, Miss Matthews, Miss Lings, Miss Valois.

**COMMENT.** Receipts: £117 6s. 6d. (115/10/0; 1/16/6).

**OTHELLO.** As 16 Oct., but omitted: Duke, Montano, Gratiano. Also **THE CRITIC.** As 1 Nov. Wednesday 10  
DL

**COMMENT.** Receipts: £168 8s. 6d. (126/14/0; 40/18/6; 0/16/0).

**THE DUKE OF MILAN.** Principal Characters by Henderson, Hull, Whitfield, Peile, L'Estrange, Fearon, Robson, Booth, Thompson, Aickin // Miss Platt, Miss Younge (1st appearance at this theatre). [Cast from *Morning Chronicle*, 11 Nov.: Sforza – Henderson; Cardinal – Hull; Alphonso – Whitfield; Emperor – Peile; Pescara – L'Estrange; Spanish Captains – Fearon, Robson, Booth; Lodovico – Thompson; Francisco – Aickin // Attendant – Miss Platt; Marcellia – Miss Younge.] New *Prologue* [spoken as a dialogue by Lee Lewes and Hull (*Public Advertiser*, 11 Nov.)]. New *Epilogue* [spoken by Mrs Bulkley (*ibid.*)]. Also **THE TOUCHSTONE.** As 4 Nov.

**COMMENT.** Mainpiece [1st time; T 5, by Richard Cumberland]: taken from [the same, by] Massinger and [MARIAMNE, by] Fenton. [MS not in Larpent; not published.] With new Dresses.

Henderson “might surely break himself of the awkward custom of clapping his hands together almost perpetually, and running on and off the stage with so ungraceful a levity” (*Morning Chronicle*, 11 Nov.). [Miss Younge was from DL.] Receipts: £127 10s. 6d. (124/14/0; 2/16/6).

**THE HYPOCRITE.** Doctor Cantwell – Moody; Sir John Lambert – Packer; Seyward – Brereton; Colonel Lambert – Palmer (1st appearance in that character); Maw-worm – Holcroft; Darnley – Bensley // Lady Lambert – Miss Sherry; Old Lady Lambert – Mrs Bradshaw; Charlotte – Mrs Abington. Also **THE CRITIC.** As 1 Nov., but Farren in place of Moody; Hurst in place of Farren. Thursday 11  
DL

**COMMENT.** Mainpiece: Not acted these 3 years. Receipts: £173 2s. 6d. (139/17/0; 30/2/6; 3/3/0).

**THE MERCHANT OF VENICE.** Shylock – Macklin; Antonio – Clarke; Bassanio – Wroughton; Gratiano – Lee Lewes; Lorenzo (with songs) – Mattocks; Duke – Fearon; Launcelot – Quick; Tubal – Thompson; Salanio – Booth; Solarino – L'Estrange // Jessica (with a song [*Haste, Lorenzo, baste away!*]) – Mrs Morton; Nerissa – Miss Ambrose; Portia – Mrs Bulkley. Also **LOVE A-LA-MODE.** Sir Archy MacSarcasm – Macklin; Squire Groom – Lee Lewes; Sir Callaghan O'Brallaghan – Moody; Mordecai – Quick; Sir Theodore Goodchild – Thompson // Charlotte – Miss Ambrose.

**DANCING.** End of Act III of mainpiece, as 9 Nov., but added: Ratchford; End of Act IV, as 13 Oct.

**COMMENT.** Mainpiece: Not acted these 2 years. Receipts: £188 8s. 6d. (187/5/6; 1/3/0).

**THE TEMPEST.** As 3 Nov., but Caliban – Bannister; Ferdinand – Davies. Also **THE CRITIC.** As 11 Nov. Friday 12  
DL

**DANCING.** As 3 Nov.

**COMMENT.** **THE MISER** [announced on playbill of 11 Nov.] is obliged to be deferred on account of Yates's sudden illness. Receipts: £115 8s. 6d. (89/0/0; 22/18/6; 3/10/0).

- Friday 12*  
CG THE DUKE OF MILAN. As 10 Nov. *Prologue* and *Epilogue* as 10 Nov. Also WILLIAM AND NANNY. Principal Characters by A Young Gentleman (1st appearance on any stage [Wordsworth]), Wilson, Moody // Mrs Webb (1st appearance at this theatre), Mrs Pitt, Miss Brown. [Cast from text (J. Kearby, 1779): William - A Young Gentleman; Hearty - Wilson; Murtagh Mulrooney - Moody // Dame Hearty - Mrs Webb; Old Woman - Mrs Pitt; Nanny - Miss Brown.]  
 COMMENT. Afterpiece [1st time; PAST 2, by Richard Josceline Goodenough, altered from his unacted play THE COTTAGERS]: The Overture and Music composed by Baumgarten. [Baumgarten used this overture again in ROBIN HOOD (see CG, 17 Apr. 1784).] Books of the Pastoral to be had at the Theatre.
- [Wordsworth is identified in the playbill of 22 Dec. Mrs Webb was from the HAY.] *Public Advertiser*, 24 Nov. 1779: This Day is published WILLIAM AND NANNY (1s.). Receipts: £122 15s. (116/15/6; 5/19/6).
- Saturday 13*  
DL THE BEGGAR'S OPERA. As 5 Oct. Also THE CAMP. As 6 Nov., but Miss Collett in place of Mrs Baddeley.  
 COMMENT. [Mainpiece in place of THE GAMESTER, announced on playbill of 12 Nov.] Receipts: £112 18s. 6d. (80/4/0; 30/10/0; 2/4/6).
- CG THE MERRY WIVES OF WINDSOR. Mr Ford - Wroughton; Sir Hugh Evans - Edwin; Doctor Caius - Wewitzer; Mr Page - Hull; Host of the Garter - Booth; Fenton - Whitfield; Justice Shallow - Wilson; Simple - W. Bates; Bardolph - Baker; Pistol - Cushing; Slender - Quick; Falstaff - Henderson // Mrs Page - Mrs Bulkley; Ann Page - Mrs Lewis; Mrs Quickly - Mrs Pitt; Mrs Ford - Miss Younge. Also CATHERINE AND PETRUCHIO. Petruchio - Lewis; Hortensio - Robson; Taylor - Jones; Baptista - Thompson; Music-Master - Brunsdon; Pedro - Wewitzer; Biondello - Cushing; Grumio - Quick // Bianca - Mrs Poussin; Curtis - Mrs White; Catherine - Mrs Green.  
 DANCING. As 22 Oct.  
 COMMENT. Mainpiece: Not acted these 12 years [acted 14 Dec. 1768]. Receipts: £111 9s. (110/5/6; 1/3/6).
- Monday 15*  
DL THE GAMESTER. The Gamester - Henry (The Gentleman who perform'd Othello [on 16 Oct.]; 1st appearance in that character); Lewson - Brereton; Jarvis - Aickin; Bates - Packer; Dawson - Norris; Stukely - Palmer // Charlotte - Mrs Sharp; Mrs Beverley - Mrs Baddeley. Also THE WONDERS OF DERBY-SHIRE. As 30 Sept.  
 COMMENT. On account of King's sudden Illness THE CRITIC is obliged to be deferred. Receipts: £96 (73/16/0; 20/10/6; 1/13/6).
- CG THE DUKE OF MILAN. As 10 Nov. *Prologue* and *Epilogue* as 10 Nov. Also WILLIAM AND NANNY. As 12 Nov.  
 DANCING. End of mainpiece *The Dockyard*, as 24 Sept., but Ratchford in place of Langrish.  
 COMMENT. Receipts: £84 3s. (79/19/6; 4/3/6).
- Tuesday 16*  
DL MAHOMET. As 8 Nov. Also THE CAMP. As 13 Nov.  
 COMMENT. MEASURE FOR MEASURE [announced on playbill of 15 Nov.] is obliged to be deferred on account of Mrs Yates's Indisposition. Receipts: £76 14s. 6d. (48/4/0; 26/1/0; 2/9/6).
- CG THE TWIN RIVALS. Elder Wou'dbe - Wroughton; Young Wou'dbe - Lee Lewes; Richmore - Whitfield; Fairbank - Fearon; Alderman - Thompson; Subtleman - Wewitzer; Balderdash - Booth; Teague - Egan; Clearaccount - L'Estrange; Poet - Jones; Trueman - Lewis // Constance - Mrs Jackson; Mrs Midnight - Mrs Pitt; Mrs Clearaccount - Mrs Poussin; Aurelia - Mrs Bulkley. Also THE TOUCHSTONE. As 4 Nov.  
 COMMENT. Receipts: £98 19s. (97/14/6; 1/4/6).

**THE RUNAWAY.** George Hargrave - Smith; Drummond - Bensley; Justice - Parsons; Sir Charles Seymour - Brereton; Jarvis - Lamash; Mr Morley - Aickin; Mr Hargrave - Moody // Lady Dinah - Mrs Hopkins; Emily - Mrs Robinson; Susan - Mrs Wrighten; Harriet - Mrs Brereton; Bella - Miss Farren (1st appearance in that character). Also **SELIMA AND AZOR**. As 26 Oct., but Scander - Bannister.

COMMENT. Receipts: £100 8s. 6d. (72/16/0; 26/14/6; 0/18/0).

Wednesday 17  
DL

**THE DUENNA.** As 22 Sept. Also **WILLIAM AND NANNY**. As 12 Nov.  
**DANCING.** As 15 Nov.

COMMENT. Receipts: £126 15s. 6d. (125/0/0; 1/15/6).

CG

**A TRIP TO SCARBOROUGH.** Loveless - Smith; Young Fashion - Palmer; Sir Tunbelly Clumsey - Moody; Colonel Townly - Brereton; Probe - Parsons; Lory - Baddeley; Lord Foppington - Dodd // Berinthia - Miss Farren; Amanda - Mrs Robinson; Miss Hoyden - Mrs Abington. Also **THE QUAKER**. As 19 Oct., but Steady - Bannister.

COMMENT. **THE SCHOOL FOR SCANDAL** [announced on playbill of 17 Nov.] is obliged to be deferred on account of King's still continuing ill. Receipts: £111 17s. 6d. (82/5/0; 26/15/6; 2/17/0).

Thursday 18  
DL

**THE BONDMAN.** As 13 Oct. Also **WILLIAM AND NANNY**. As 12 Nov.  
**DANCING.** As 15 Nov.

COMMENT. Receipts: £76 16s. 6d. (72/4/0; 4/12/6).

CG

**A SCHOOL FOR FATHERS.** Lionel - Webster; Col. Oldboy - Parsons; Sir John Flowerdale - Aickin; Jenkins - Bannister; Harman - Davies; Jessamy - Dodd // Diana - Miss Collett; Lady Mary Oldboy - Mrs Hopkins [*Public Advertiser*: Mrs Bradshaw]; Jenny - Mrs Wrighten (1st appearance in that character); Clarissa - Mrs Baddeley. Also **THE ELOPEMENT**. As 21 Sept.

COMMENT. **THE WINTER'S TALE** [announced on playbill of 18 Nov.] is unavoidably obliged to be deferred till to-morrow. Receipts: £82 1s. (59/14/0; 21/8/6; 0/18/6).

Friday 19  
DL

**KING LEAR.** King Lear - Henderson; Gloster - Hull; Bastard - Aickin; Kent - Clarke; Albany - L'Estrange; Cornwall - Thompson; Gentleman Usher - Brundson; Burgundy - Robson; Edgar - Lewis // Goneril - Miss Platt; Regan - Miss Ambrose; Arante - Miss Green; Cordelia - Miss Younge. Also **WILLIAM AND NANNY**. As 12 Nov.

COMMENT. Paid Properties 5s. 6d. Receipts: £124 4s. (122/12; 1/12).

CG

**THE WINTER'S TALE.** Leontes - Smith; Polixenes - Bensley; Florizel - Brereton; Camillo - Aickin; Old Shepherd - Packer; Autolicus - Vernon; Cleomines - Hurst; Gentleman - Williams; Clown - Yates // Perdita - Mrs Robinson; Paulina - Mrs Hopkins; Hermione - Mrs Hartley. Also **THE CRITIC**. As 11 Nov.

**DANCING.** In Act II of mainpiece a *New Dance* by Sg and Sga Zuchelli, the Miss Stageloirs, Henry, Sga Crespi.

**SINGING.** In Act II of mainpiece a *Sheep shearing song* by Miss Abrams. [This was sung, as here assigned, in all subsequent performances.]

COMMENT. Mainpiece: Altered by Garrick from Shakespeare; not acted these 10 years [not acted since 26 Apr. 1765]. With new Dresses and Decorations. Afterpiece: With a Sea Fight and Procession. [These were included in all subsequent performances.] Receipts: £188 8s. (151/2/0; 33/6/6; 3/19/6).

Saturday 20  
DL

- Saturday 20**  
CG      **THE MERCHANT OF VENICE.** As 11 Nov. Also **LOVE A-LA-MODE.** As 11 Nov.  
**DANCING.** End of Act III of mainpiece, as 15 Nov.; End of Act IV, as 13 Oct.  
**COMMENT.** Receipts: £154 8s. (153/7; 1/1).
- Monday 22**  
DL      **A BOLD STROKE FOR A WIFE.** Col. Feignwell – Palmer; Sir Philip Modelove – Baddeley; Obadiah Prim – Moody; Freeman (1st time) – Farren; Sackbut – Hurst; Tradelove – Fawcett; Simon Pure – Waldron; Perriwinkle – Parsons // Mrs Prim – Mrs Bradshaw; Ann Lovely – Miss Farren. Also **THE CRITIC.** As 11 Nov.  
**DANCING.** End of Act IV of mainpiece a *Dance* by the Miss Stageloirs.  
**COMMENT.** Receipts: £185 14s. (141/1; 42/14; 1/19).
- CG      **HAMLET.** Hamlet – Henderson; King – Clarke; Ghost – Aickin; Horatio – Hull; Laertes – Whitfield; Ostrick – Lee Lewes; Polonius – Wilson; Player King – L'Estrange; Marcellus – Fearon; Bernardo – Booth; Francisco – Smith; Rosencraus – Robson; Guildenstern – Thompson; Grave Diggers – Quick, Jones // Queen – Mrs Jackson; Player Queen – Mrs Poussin; Ophelia – Mrs Mattocks. Also **THREE WEEKS AFTER MARRIAGE.** Sir Charles Racket – Lewis; Lovelace – Booth; Woodley – Thompson; Drugget – Quick // Dimity – Mrs Green; Mrs Drugget – Mrs Pitt; Nancy – Mrs Morton; Lady Racket – Mrs Mattocks.  
**COMMENT.** **WILLIAM AND NANNY** [announced on playbill of 20 Nov.] is unavoidably postponed on account of Moody's Indisposition. Receipts: £117 16s. 6d. (116/13/o; 1/3/6).
- Tuesday 23**  
DL      **THE WINTER'S TALE.** As 20 Nov. Also **THE CRITIC.** As 11 Nov.  
**DANCING.** As 20 Nov., but *performers not listed*.  
**COMMENT.** Receipts: £194 15s. 6d. (151/12/o; 40/2/6; 3/1/o).
- CG      **THE WONDER.** Don Felix – Lewis; Col. Briton – Wroughton; Don Lopez – Fearon; Don Pedro – Quick; Lissardo – Lee Lewes; Frederick – Booth; Soldier – Egan; Alguazil – Jones; Gibby – Wilson // Isabella – Mrs Lewis; Flora – Mrs Pitt; Inis – Mrs Green; Violante – Mrs Bulkley. Also **THE COMMISSARY.** The Commissary – Quick; Young Loveit – Robson; Simon – Brunsdon; Isaac Fungus – Fearon; Gruel – Thompson // Mrs Loveit – Mrs Pitt; Jenny – Mrs Poussin; Dolly – Miss Platt; Mrs Mechlin – Miss Ambrose.  
**DANCING.** End of mainpiece *The Dockyard* by Dagueville, Master Dagueville, Holland, Miss Valois.  
**COMMENT.** [Afterpiece in place of **WILLIAM AND NANNY**, announced on playbill of 22 Nov.] Receipts: £64 1s. 6d. (60/18/6; 3/3/o).
- King's     **ALESSANDRO NELLE INDIE**, which was intended to have been performed this Day, is unavoidably postponed till Saturday.
- Wednesday 24**  
DL      **EVERY MAN IN HIS HUMOUR.** Kitely – Smith; Old Knowell – Aickin; Young Knowell – Brereton; Wellbred – Farren; Master Stephen – Dodd; Brainworm – Baddeley; Justice Clement – Parsons; Downright – Hurst; Cob – Wright; Master Mathew – Burton; Cash – R. Palmer; Capt. Bobadil – Palmer (1st appearance in that character) // Bridget – Mrs Davies; Tib – Mrs Bradshaw; Mrs Kitely – Mrs Brereton. Also **THE CRITIC.** As 11 Nov., but *Prologue* omitted [and thereafter, except on 3 and 10 Dec.].  
**COMMENT.** Receipts: £167 4s. 6d. (122/16/o; 42/15/6; 1/13/o).
- CG      **THE FIRST PART OF KING HENRY THE FOURTH, WITH THE HUMOURS OF SIR JOHN FALSTAFF.** As 23 Oct., but Hotspur – Wroughton. Also **WILLIAM AND NANNY.** As 12 Nov.  
**COMMENT.** Receipts: £106 15s. 6d. (103/14/o; 3/1/6).

**THE SCHOOL FOR SCANDAL.** As 21 Sept., but Trip - Lamash. Also SELIMA AND AZOR. As 17 Nov. *Thursday 25*  
**COMMENT.** Receipts: £177 14s. 6d. (147/11/0; 29/12/6; 0/11/0).

**LOVE MAKES A MAN;** or, The Fop's Fortune. Clodio - Lewis; Antonio - Thompson; Charino - Cushing; Don Louis (1st time) - Quick; Don Duart - Booth; Manuel - Robson; Governor - Fearon; Sancho - Brunsdon; Monsieur - Stevens; Carlos - Wroughton // Elvira - Mrs Jackson; Louisa - Miss Ambrose; Angelina - Mrs Bulkley. Also WILLIAM AND NANNY. As 12 Nov.  
**COMMENT.** Receipts: £65 11s. (63/5/6; 2/5/6).

**THE WINTER'S TALE.** As 20 Nov. Also THE CRITIC. As 11 Nov. *Friday 26*  
**DANCING.** In Act II of mainpiece a *New Dance* by the Miss Stageloirs, Sga Crespi, &c.  
**COMMENT.** Receipts: £184 2s. (138/14/0; 36/15/6; 8/12/6).

**THE DUENNA.** As 22 Sept., but Lopez - W. Bates; Antonio - Robson. Also WILLIAM AND NANNY. As 12 Nov. *CG*  
**DANCING.** As 23 Nov.  
**COMMENT.** Receipts: £81 14s. (80/6; 1/8).

**THE MAID OF THE MILL.** Lord Aimworth - Mattocks (of CG); Sir Harry Sycamore - Parsons; Fairfield - Aickin; Mervin - Edwards (1st appearance in that character); Ralph - Davies; Giles - Bannister // Fanny - Mrs Wrighten; Theodosia - Miss Collett; Patty - Mrs Baddeley. Also THE CRITIC. As 11 Nov.  
**COMMENT.** Mainpiece: Not acted these 4 years [not acted since 20 Sept. 1774]. Paid De Loutherbourg 1 month £41 13s. 4d. [this salary paid monthly]. Receipts: £146 16s. (114/0/0; 30/17/6; 1/18/6). *Saturday 27*  
*DL*

**SHE STOOPS TO CONQUER.** Hardcastle - Wilson; Tony Lumpkin - Quick; Marlow - Lee Lewes; Hastings - Whitfield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Green; Miss Neville - Mrs Lewis; Miss Hardcastle - Mrs Bulkley. Also WILLIAM AND NANNY. As 12 Nov.  
**DANCING.** As 23 Nov.

**COMMENT.** THE MERCHANT OF VENICE and LOVE A-LA-MODE [both announced on playbill of 26 Nov.] are obliged to be deferred on account of Macklin's Indisposition. Receipts: £57 8s. (55/7; 2/1).

**ALESSANDRO NELLE INDIE.** Principal Characters by Pacchierotti, Trebbi, Manzoletto, Micheli // Sga Pozzi, Mme Le Brun. [Cast from libretto (W. Macintosh, 1779): Poro - Pacchierotti; Alessandro - Trebbi; Gandarte - Manzoletto; Timogene - Micheli // Erisseña - Sga Pozzi; Cleofide - Mme Le Brun.]  
**DANCING.** End of Act I new *Indian Ballet* (composed by Zucchelli), adapted to the Opera, by Sg and Sga Zucchelli, Henry, young Miss Simonet; End of Act II new *Pastoral Ballet* (composed by Zucchelli and Slingsby) by Slingsby, Sg and Sga Zucchelli, Sga Tantini (1st appearance in England); End of Opera new *Grand Serious Ballet*, connected with the Opera (composed by Favre Guiardele, ballet master), in which the celebrated *Chaccone* of Jomelli's by Slingsby, Sga Tantini, &c., Favre Guiardele (1st appearance in England). *King's*

**COMMENT.** A new Serious Opera [1st time; SER 3, by Pietro Metastasio; a pasticcio]. The Music by various eminent Composers [Anfossi, Mysliveček and Piccinni]. Amongst them several airs by Handel. Under the Direction of Bertoni. With entire new Scenes, Dresses and Decorations, both for the Opera and Dances.

Pit 10s. 6d. 1st Gallery 5s. 2nd Gallery 3s. By Their Majesties' Command no Person can be admitted behind the Scenes. The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. To prevent inconvenience to the Nobility

- Saturday 27*  
King's and Gentry in getting to their carriages, they are most respectfully intreated to give positive orders to their Servants to set down and take up with their Horses Heads towards Pall-mall. The Door in Market Lane for Chairs only. To prevent mistakes, Ladies who have not sent the names of the Subscribers to their Boxes are particularly requested to send them as early as possible to Johnson, at the office of the Theatre, in order to [permit] their Tickets being engraved. Subscriptions are received by Johnson in Union Court, Hay Market.
- Monday 29*  
DL THE WINTERS' TALE. As 20 Nov., but Hermione – Miss Farren (1st appearance in that character). Also THE CRITIC. As 11 Nov.  
DANCING. As 26 Nov.  
COMMENT. Receipts: £172 11s. 6d. (130/18/0; 33/12/6; 8/1/0).
- CG MACBETH. As 18 Oct., but Lady Macbeth – Mrs Jackson. Also THE INVASION. As 20 Sept., but Drill – W. Bates.  
SINGING. As 18 Oct.  
COMMENT. Receipts: £113 14s. (111/13/6; 2/0/6).
- Tuesday 30*  
DL A TRIP TO SCARBOROUGH. As 18 Nov. Also THE CRITIC. As 11 Nov.  
COMMENT. Receipts: £170 7s. 6d. (131/16/0; 35/16/0; 2/15/6).
- CG THE BUSY BODY. Marplot – Lewis; Sir George Airy – Wroughton; Charles – Whitfield; Sir Jealous Traffic – Thompson; Sir Francis Gripe – Quick; Whisper – Cushing // Scentwell – Mrs Poussin; Isabinda – Mrs Lessingham; Patch – Mrs Pitt; Miranda – Mrs Bulkley. Also THE MIRROR; or, Harlequin Every-where. *Cast not listed.* [Cast from text (G. Kearsly, 1779): Jupiter – Robson; Pluto – Baker; Minos – L'Estrange; Belphegor – Reinhold; Astorath – Doyle; Cryer of Minos' Court – Thompson; Poor Spirit – Brunsdon; 3 Antipodeans – unassigned; Mercury – J. Wilson; Harlequin – W. Bates; Punch – Edwin; Lieutenant – Booth; Sailor – Fearon // Ceres – Mrs Kennedy; Little Girl – Miss Morris; Prude – Mrs Poussin; Sicilians – Mrs Willem, Miss Green; Columbine – Miss Brown [in text: Miss Cranfield (see 10 Jan. 1780)].]  
COMMENT. Afterpiece [1st time; p 2, by Charles Dibdin. After being altered and enlarged this was billed as HARLEQUIN EVERY-WHERE (see 27 Dec.): With entire new Music; new Scenes, Dresses and Decorations. The Music composed by Dibdin; the Scenes designed and executed by Richards, Carver, Hodgins, Cipriani. Nothing under Full Price will be taken.]  
THE ORPHAN [announced on playbill of 29 Nov.] is deferred on account of Mrs Hartley's Indisposition. Account-Book, 13 Nov.: Paid Hodgins, painter, 14 weeks salary £36 15s. *Public Advertiser*, 1 Dec. 1779: This Afternoon is published THE MIRROR (1s.). Receipts: £180 18s. (168/1; 12/17).
- King's ALESSANDRO NELLE INDIE. As 27 Nov.  
DANCING. As 27 Nov. throughout.

## December 1779

- Wednesday 1*  
DL THE WINTER'S TALE. As 29 Nov. Also THE CRITIC. As 11 Nov.  
DANCING. As 26 Nov.  
COMMENT. Receipts: £151 13s. 6d. (107/9/0; 37/15/6; 6/9/0).

**THE WEST INDIAN.** Belcour – Lewis; Stockwell – Clarke; Capt. Dudley – Hull; Charles – Whitfield; Major O'Flaherty – Aickin; Fulmer – Thompson; Varland – Quick // Lady Rusport – Mrs Green; Louisa – Mrs Bulkley; Mrs Fulmer – Mrs Pitt; Charlotte Rusport – Mrs Mattocks. Also **THE MIRROR**. As 30 Nov.  
 COMMENT. Receipts: £188 16s. (185/1; 3/15).

Wednesday 1  
CG

**THE TIMES.** Principal Characters by King, Bensley, Brereton, Aickin, Baddeley, Lamash, Wrighten, Burton, Palmer // Miss Pope, Mrs Brereton, Miss Collett, Mrs Colles, Miss Kirby, Mrs Abington. [Cast from text (Fielding and Walker [et al]), 1780, and *Morning Chronicle*, 3 Dec.: Sir William Woodley – King; Counsellor Belford – Bensley; Mr Woodley – Brereton; Mr Bromley – Aickin; Forward – Baddeley; Sir Harry Granger – Lamash; Waters – Wrighten; James – Burton; Colonel Mountfort – Palmer // Mrs Bromley – Miss Pope; Louisa – Mrs Brereton; Spitfire – Miss Collett; Mrs Williams – Mrs Colles; Mrs Henpeck – Miss Kirby; Lady Mary Woodley – Mrs Abington.] *Prologue* spoken by King. [This was spoken, as here assigned, at all subsequent performances.] *Epilogue* spoken by Miss Farren. [This was spoken again on 4 Dec., but omitted thereafter.] Also **THE PADLOCK**. As 12 Oct., but Mungo – Holcroft.

Thursday 2  
DL

COMMENT. Mainpiece [1st time; c 5, by Elizabeth Griffith, based on *LE BOURRU BIENFAISANT*, by Carlo Goldoni. Author of Prologue unknown; Epilogue by Horace Walpole (*Works*, 1798, iv, 402-3)]: With new Dresses and Scenes. Receipts: £199 16s. (184/17/0; 14/11/6; 0/7/6).

**THE ORPHAN.** As 11 Oct., but Florella – Mrs Poussin. Also **THE MIRROR**. CG  
 As 30 Nov.

COMMENT. Receipts: £139 11s. (135/6; 4/5).

**THE WINTER'S TALE.** As 20 Nov. Also **THE CRITIC**. As 11 Nov. Friday 3  
*Prologue* as 30 Oct.  
**DANCING.** As 20 Nov.

DL

COMMENT. By Command of Their Majesties. Receipts: £251 11s. (231/10/0;  
 19/19/6; 0/1/6).

**ALL IN THE WRONG.** Sir John Restless – Lee Lewes; Sir W. Belmont – L'Estrange; Young Belmont – Whitfield; Blandford – Fearon; Robert – Booth; Brush – W. Bates; Beverly – Lewis // Lady Restless – Mrs Mattocks; Tattle – Mrs Pitt; Tippet – Mrs Whitfield; Marmalet – Mrs Willems; Clarissa – Mrs Morton; Belinda – Mrs Bulkley. Also **THE MIRROR**. As 30 Nov.  
 COMMENT. Receipts: £160 5s. (156/13; 3/12).

CG

**THE TIMES.** As 2 Dec., but omitted: Lamash. Also **THE RIVAL CANDIDATES**. Byron – Vernon; Sir Harry Muff – Dodd; General Worry – Parsons; Spy-Baddeley; Gardeners – Fawcett, Chaplin, Holcroft // Jenny – Mrs Wrighten; Narcissa – Mrs Baddeley.  
 COMMENT. [As afterpiece *Public Advertiser* erroneously announces **BELPHEGOR**.] Receipts: £133 10s. (100/15; 32/11; 0/4).

Saturday 4

DL

**THE MERCHANT OF VENICE.** As 11 Nov. Also **THE MIRROR**. As 30 Nov.  
**DANCING.** End of Act III of mainpiece, as 23 Nov., but added: Jackson; End of Act IV a *New Dance* (*performers not listed*).  
 COMMENT. Receipts: £175 4s. (173/14; 1/10).

**ALESSANDRO NELLE INDIE.** As 27 Nov. King's  
**DANCING.** As 27 Nov. throughout.

- Monday 6*      THE TIMES. As 4 Dec., but *Epilogue* omitted [and thereafter]. Also THE QUAKER. As 18 Nov.  
 DL                COMMENT. Benefit for the Author [of mainpiece]. Receipts: £146 5s. 6d. (113/6/0; 32/11/0; 0/8/6; tickets: none listed) (charge: £105).
- CG                KING RICHARD THE THIRD. As 1 Nov., but Lady Ann - Mrs Jackson; Queen - Mrs Hartley. Also THE MIRROR. As 30 Nov.  
 COMMENT. Receipts: £187 15s. (186/12; 1/3).
- Tuesday 7*     THE TIMES. As 4 Dec. Also THE WONDERS OF DERBYSHIRE. As 30 Sept.  
 DL                COMMENT. Receipts: £100 6s. (77/0; 23/2; 0/4).
- CG                THE MERRY WIVES OF WINDSOR. As 13 Nov., but Doctor Caius (1st time) - Whitfield; Fenton - Robson // Mrs Page - Mrs Wilson; added: Page - Miss Langrish. Also THE MIRROR. As 30 Nov.  
 COMMENT. Receipts: £160 7s. (158/7; 2/0).
- King's          ALESSANDRO NELLE INDIE. As 27 Nov.  
 DANCING. As 27 Nov. throughout.
- Wednesday 8*   THE TIMES. As 4 Dec. Also HIGH LIFE BELOW STAIRS. Lovel - Lamash; Sir Harry's Servant - Dodd; Duke's Servant - Palmer; Freeman - Fawcett // Lady Charlotte - Mrs Colles; Lady Bab - Mrs Davies; Kitty (with a song) - Miss Pope.  
 DL                DANCING. In Act II of afterpiece a *Mock Minuet* by Palmer and Miss Pope.  
 COMMENT. Receipts: £102 13s. 6d. (74/6/0; 26/18/6; 1/9/0).
- CG                THE DUENNA. As 22 Sept., but Lopez - W. Bates. Also THE MIRROR. As 30 Nov.  
 COMMENT. Receipts: £163 18s. (162/2; 1/16).
- Thursday 9*     THE TIMES. As 4 Dec. Also WHO'S THE DUPE? Mr Doiley - Parsons; Gradus (1st time) - Lamash; Sandford - Aickin; Granger - Palmer // Charlotte - Mrs Wrighten; Miss Doiley - Mrs Brereton.  
 DL                COMMENT. Benefit for the Author [of mainpiece]. THE STRATAGEM and THE CRITIC [both announced on playbill of 8 Dec.] are unavoidably obliged to be deferred till to-morrow. Receipts: £106 15s. 6d. (75/11/0; 30/6/6; 0/18/0; tickets: none listed) (charge: £105).
- CG                FATAL FALSHOOD. Principal Characters by Wroughton, Aickin, Clarke, Lewis // Mrs Hartley, Miss Younge. [Cast from text (T. Cadell, 1779): Orlando - Wroughton; Bertrand - Aickin; Earl Guildford - Clarke; Rivers - Lewis // Julia - Mrs Hartley; Emmelina - Miss Younge.] *Prologue* spoken by Hull. *Epilogue* spoken by Lee Lewes. Also THE MIRROR. As 30 Nov.  
 COMMENT. Mainpiece: Written by the author of PERCY [Hannah More]. 5th time [i.e. in continuation of the reckoning for the previous season. Prologue by the author. Epilogue by Richard Brinsley Sheridan (see text).] Receipts: £121 (118/1; 2/19).
- Friday 10*      THE STRATAGEM. As 28 Sept., but Sullen - Hurst. Also THE CRITIC. As 11 Nov. *Prologue* as 30 Oct.  
 DL                DANCING. End of Act IV of mainpiece a new Comic Pantomime Dance (composed by Delpini) *The Sportsmen Deceiv'd* by Delpini (1st appearance as a dancer in England), Menage, the Miss Stageloirs, Sga Crespi.  
 COMMENT. [Delpini's 1st appearance in England was at CG, in pantomime, 26 Dec. 1776. And see CG, 6 Oct. 1779.] Receipts: £183 12s. 6d. (133/12/0; 49/19/6; 0/1/0).

<b>THE DUENNA.</b> As 8 Dec. Also <b>THE MIRROR.</b> As 30 Nov. COMMENT. By Command of Their Majesties. Receipts: £268 1s. (266/15; 1/6).	<i>Friday 10</i> CG
<b>THE WINTER'S TALE.</b> As 20 Nov. Also <b>WHO'S THE DUPE?</b> Probably as 9 Dec. <b>DANCING.</b> As 26 Nov. COMMENT. [As afterpiece the playbill announces the 23rd night of <b>THE CRITIC</b> , but on the Kemble playbill it is deleted. Its substitute is listed in the Account-Book.] "The earliest notice will be given of the 23rd performance of <b>THE CRITIC</b> , which is obliged to be deferred on account of King's illness" [see 23 Dec.] ( <i>Public Advertiser</i> , 13 Dec.). Receipts: £126 14s. 6d. (89/5/0; 34/6/0; 3/3/6).	<i>Saturday 11</i> DL
<b>THE CHANCES.</b> Don John - Henderson; Duke - Peile; Petruchio - Whitfield; Antonio - Quick; Peter - W. Bates; Antony - Booth; Francisco - Robson; Surgeon - Fearon; Frederick - Wroughton // 1st Constantia - Mrs Bulkley; Mother - Mrs Green; Landlady - Mrs Pitt; Nurse - Miss Stewart; Niece - Miss Platt; 2nd Constantia - Miss Younge. Also <b>THE MIRROR.</b> As 30 Nov. COMMENT. Mainpiece: With Alterations by Garrick. Never acted here. Receipts: £160 2s. (157/19; 2/3).	CG
<b>ALESSANDRO NELLE INDIE.</b> As 27 Nov. <b>DANCING.</b> As 27 Nov. COMMENT. The new Operas [see 14 Dec.] which were intended for this Evening are obliged to be postponed till Tuesday.	King's
<b>ZORAIDA.</b> Principal Characters by Smith, Bensley, Aickin, Packer, Norris, Philimore, Chaplin, Palmer // Mrs Sharp, Mrs Yates. [Cast from text (G. Kearsly, 1780): Almaimon - Smith; Osman - Bensley; Zirvad - Aickin; Moralmi - Packer; Motafar - Norris; Heli - Philimore; Achmet - Chaplin; Selim - Palmer // Zulima - Mrs Sharp; Zoraida - Mrs Yates.] <i>Prologue</i> spoken by Palmer. <i>Epilogue</i> spoken by Mrs Yates. [These were spoken, as here assigned, at all subsequent performances.] Also <b>THE RIVAL CANDIDATES.</b> As 4 Dec. <b>SINGING.</b> <i>None listed</i> , but see 14 Dec. COMMENT. Mainpiece [1st time; T 5, by William Hodson. Prologue by William Collier ( <i>Poems</i> , 1800, I, 241). Epilogue by the author (see text)]: With new Dresses, and new Scenery and Decorations design'd by De Loutherbourg and executed under his direction. <i>Public Advertiser</i> , 19 Jan. 1780: This Morning at Ten is published <b>ZORAIDA</b> (1s. 6d.). Receipts: £147 10s. 6d. (118/1/0; 28/12/0; 0/17/6).	<i>Monday 13</i> DL
<b>FATAL FALSHOOD.</b> As 9 Dec. <i>Prologue</i> and <i>Epilogue</i> as 9 Dec. Also <b>THE MIRROR.</b> As 30 Nov. COMMENT. Receipts: £126 1s. (123/2; 2/19).	CG
<b>ZORAIDA.</b> As 13 Dec. Also <b>THE CAMP.</b> As 13 Nov. <b>SINGING.</b> In Act v of mainpiece an <i>Epithalamium</i> [the music by Thomas Linley Sen. ( <i>Morning Chronicle</i> , 15 Dec.)]. Principal Vocal Parts by Gaudry, Miss Field, Miss Abrams, &c. [This was included, as here assigned, in all subsequent performances.] COMMENT. Receipts: £118 4s. (79/11/0; 38/1/6; 0/11/6).	<i>Tuesday 14</i> DL
<b>THE COMEDY OF ERRORS.</b> As 29 Oct. Also <b>THE MIRROR.</b> As 30 Nov. COMMENT. Receipts: £123 1s. (117/19; 5/2).	CG

- Tuesday 14*     **LA CONTADINA IN CORTE.** Principal Characters by Trebbi, Rovedino // Sga Prudom, Sga Bernasconi. [Libretto (E. Cox, 1782) lists the parts: Ruggiero, Berto, Dottor Stoppino // Clarice, Sandrina, Tancia.] Also **IL SOLDANO GENEROSO.** Principal Characters by Pacchierotti, Manzoletto // Sga Pozzi, Mme Le Brun. [Larpent MS 502 lists the parts: Osmano, Ferdinando, Omar // Isabella, Fatima.] **DANCING.** End of Act I of mainpiece a new Pantomime Dance (composed by Zuchelli), *Il Desertore*, by Sg and Sga Zuchelli, Henry, young Miss Andreas, Miss Simonet; End of Act II a grand *Masquerade Dance* in which a *Chaccone* in character by the various Masks, and which will open with a *Minuet* by Favre Guiardele and Mme Simonet (1st appearance this season), the other parts by Sg and Sga Zuchelli, Sga Tantini, Henry, Slingsby; End of afterpiece a new *Grand Ballet*, connected with the Opera, by Favre Guiardele, Mme Simonet, Sga Tantini, Slingsby.  
**COMMENT.** Mainpiece: A new Comic Opera (in 2 acts); the music by Sacchini. Afterpiece: A Serious Opera [1st time; SER I, author unknown; a pasticcio]. The music selected from several eminent Composers [BUC lists only Bertoni].
- Wednesday 15*     **ZORAIDA.** As 13 Dec. Also **WHO'S THE DUPE?** As 9 Dec.  
*DL*     **DANCING.** End of Act I of afterpiece, as 22 Nov.  
**COMMENT.** Benefit for the Author [of mainpiece]. Receipts: £99 3s. (70/6/0; 28/2/6; 0/14/6; tickets: none listed) (charge: £10s).
- CG*     **THE CHANCES.** As 11 Dec. Also **THE MIRROR.** As 30 Nov.  
**COMMENT.** Receipts: £154 16s. (151/17; 2/19).
- Thursday 16*     **THE MAID OF THE MILL.** As 27 Nov., but Lord Aimworth - Webster (1st appearance in that character). Also **THE WONDERS OF DERBYSHIRE.** As 30 Sept.  
**DANCING.** End of Act I of mainpiece, as 22 Nov.  
**COMMENT.** Receipts: £133 5s. 6d. (98/12/0; 34/10/0; 0/3/6).
- CG*     **OROONOKO.** Oroonoko - A Young Gentleman (1st appearance on any stage [Elliot]); Blandford - Hull; Hotman - L'Estrange; Jack Stanmore - Booth; Governor - Whitfield; Daniel - Quick; Stanmore - Robson; Capt. Driver - Thompson; Aboan - Aickin // Charlotte Weldon - Miss Ambrose; Lucy - Mrs Whitfield; Widow Lackit - Mrs Pitt; Imoinda - Mrs Hartley. Also **THE MIRROR.** As 30 Nov.  
**DANCING.** End of Act II of mainpiece a *Dance of Slaves (performers not listed)*.  
**COMMENT.** [Elliot is identified by MS annotation on Kemble playbill.] Receipts: £130 15s. (128/7; 2/8).
- Friday 17*     **THE WAY OF THE WORLD.** As 19 Oct., but Witwou'd - Dodd. Also **THE CAMP.** As 13 Nov.  
*DL*     **DANCING.** As 10 Dec., but omitted: title of dance.  
**COMMENT.** By Command of Their Majesties. Receipts: £258 15s. 6d. (242/11/0; 15/18/0; 0/6/6).
- CG*     **AS YOU LIKE IT.** As 24 Sept., but Jaques - Henderson (1st appearance in that character); Amiens (with song) - Davies (of DL); Touchstone - Quick // Rosalind - Miss Younge; added: William - W. Bates; Le Beau - Booth. Also **THE TWO MISERS.** Lively - Davies; Hunks - Reinhold; Gripe - Quick; Osman - Booth; Mustapha - Fox; Ali - Baker // Jenny - Mrs Morton; Harriet - Miss Brown. **DANCING.** End of Act I of mainpiece *The Dockyard*, as 4 Dec.; In Act V a *Dance of Foresters* by Dagueville, &c.  
**COMMENT.** **THE MIRROR** is set aside till the Holidays on account of some proposed Alterations and Additions [see 27 Dec.]. Receipts: £111 18s. (110/10; 1/8).

**THE BEGGAR'S OPERA.** As 5 Oct., but Polly - Mrs Baddeley. Also **THE DEUCE IS IN HIM.** As 21 Oct. Saturday 18  
DL

**COMMENT.** Benefit for the Welsh Charity School, over against the Foundling Hospital. Receipts: £239 2s. (85/15; 17/11; o/o; tickets: 135/16) (charge: £105).

**ARTAXERXES.** Arbaces - Leoni; Artabanes - Reinhold; Rimenes - Davies; Artaxerxes - Mrs Kennedy // Semira - Mrs Morton; Mandane - Miss Brown. Also **THE UPHOLSTERER.** Razor - Lee Lewes; Pamphlet - Wilson; Quidnunc - Booth; Rovewell - Robson; Belmour - Thompson // Harriet - Mrs Whitfield; Termagant - Mrs Green. CG

**COMMENT.** Paid Wardrobe £9 1s. Receipts: £196 3s. 6d. (194/10/0; 1/13/6).

**ALESSANDRO NELLE INDIE.** As 27 Nov. King's  
**DANCING.** As 27 Nov. throughout.

**THE FIRST PART OF KING HENRY IV.** Hotspur - Smith; King Henry - Bensley; Prince of Wales - Brereton (1st appearance in that character); Worcester - Aickin; Sir Richard Vernon - Farren; Northumberland - Packer; Sir W. Blunt - Hurst; P. John - Master Benson; Westmoreland - Wrighten; Douglas - Chaplin; Poins - R. Palmer; Carriers - Moody, Parsons; Francis - Waldron; Bardolph - Wright; Falstaff - Palmer (1st appearance in that character) // Hostess - Mrs Bradshaw; Lady Piercy - Mrs Cuyler. Also **COMUS.** As 23 Sept., but Principal Bacchanals - Bannister, Gaudry, &c. Monday 20  
DL

**DANCING.** End of Act II of mainpiece, as 10 Dec., but entitled: *The Sportsman Deceiv'd.*

**COMMENT.** Receipts: £106 16s. (80/9/0; 25/10/6; o/16/6).

**THE CHANCES.** As 11 Dec. Also **THE TOUCHSTONE.** As 11 Oct., but Booth in place of Rayner. CG

**COMMENT.** Receipts: £152 16s. (148/17/6; 3/18/6).

**JANE SHORE.** Lord Hastings - A Gentleman [unidentified]; Duke of Gloucester - Gardner; Belmour - Griffith; Ratcliff - Dennis; Catesby - Scott; Earl of Derby - Squire; Dumont - Cresswick // Jane Shore - A Young Lady [unidentified]; Alicia - Mrs Lefevre. *Epilogue* spoken by Cresswick, including a parody of Shakespeare's Seven Ages. Also **THE WRANGLING LOVERS;** or, Like Master Like Man. Carlos - Norris; Sancho - Cresswick // Leonora - A Lady [unidentified]; Jacintha - Mrs Lefevre. HAY

**IMITATIONS.** After the Epilogue a Variety of new *Imitations* by Decastro.

**MONOLOGUE.** End of Act IV of mainpiece an *Address to the Town*, in which several Dramatic Characters will be introduced, by Master Russell.

**COMMENT.** By Permission [of the Lord Chamberlain]. By Desire of the Most Noble Order of Bucks. Benefit for Griffith. [Author of Epilogue unknown.] Tickets delivered for November 22 and for **THE WEST INDIAN** will be admitted. The Doors to be opened at 5:15. To begin at 6:15.

**TWELFTH NIGHT.** As 23 Oct., but Fabian - Lamash. Also **SELIMA AND AZOR.** As 17 Nov., but Lesbia - Miss Abrams. Tuesday 21  
DL

**COMMENT.** Benefit for the Middlesex Hospital. Receipts: £205 8s. (80/12; 30/8; o/o; tickets: 94/8) (charge: £105).

**THE FIRST PART OF KING HENRY THE FOURTH, WITH THE HUMOURS OF SIR JOHN FALSTAFF.** As 24 Nov., but Prince of Wales - Bannister Jun. (of DL); 1st Carrier - Jones. Also **THE INVASION.** As 29 Nov., but Sally - Miss Stewart. CG

**DANCING.** End of Act II of mainpiece *The Dockyard*, as 4 Dec.

**COMMENT.** Benefit for the Establishment of a Fund for the Relief of Performers and Others retiring from the Stage. Receipts: none listed (charge: £105).

- |                      |   |
|----------------------|---|
| Tuesday 21<br>King's | LA CONTADINA IN CORTE. As 14 Dec. Also IL SOLDANO GENEROSO.<br>As 14 Dec.<br>DANCING. End of Act I of mainpiece <i>Il Desertore</i> , as 14 Dec.; End of Act II <i>Masquerade Dance</i> , as 14 Dec., but omitted: <i>Cbaonne</i> ; End of afterpiece <i>Grand Ballet</i> , as 14 Dec.  |
| Wednesday 22<br>DL   | THE SCHOOL FOR SCANDAL. As 25 Nov. Also THE DESERTER. Henry - Vernon; Russet - Bannister; Skirmish - Parsons; Simkin - Fawcett; Flint - Wright // Jenny - Mrs Wrighten; Margaret - Mrs Love; Louisa - Miss Collett.<br>COMMENT. Receipts: £206 18s. 6d. (175/16/0; 31/2/0; 0/0/6).  |
| CG                   | THE MERRY WIVES OF WINDSOR. As 7 Dec., but Mrs Page - Mrs Bulkley. New Occasional <i>Prologue</i> spoken by Hull. Also WILLIAM AND NANNY. As 12 Nov., but Wordsworth's name listed in playbill.<br>SINGING. End of Act II of mainpiece, as 27 Sept.; End of Act III song in THE MILESIAN, being a description of a Sea Fight [ <i>Stand to your guns, my hearts of oak</i> ], by Bannister.<br>COMMENT. Benefit for the Dispensary for the Infant Poor in Soho-Square. Tickets delivered for AS YOU LIKE IT will be admitted. [Author of Prologue unknown.] Receipts: £193 18s. (117/4; tickets: 76/14) (charge: £105).   |
| Thursday 23<br>DL    | ZORAIDA. As 13 Dec. Also THE CRITIC. As 11 Nov.<br>COMMENT. Afterpiece: 23rd night [see 11 Dec.]. Receipts: £188 11s. (148/3; 40/2; 0/6).   |
| CG                   | THE DUENNA. As 8 Dec., but Ferdinand - Robson. Also THE COUNTRY WIFE. Pinchwife - Hull; Sparkish - Lee Lewes; Harcourt - Robson; Dorilant - Whitfield // Alithea - Miss Ambrose; The Country Wife - Mrs Wilson.<br>DANCING. End of mainpiece <i>The Dockyard</i> , as 4 Dec.<br>COMMENT. Afterpiece: Not acted these 2 years. Receipts: £90 2s. (88/19/6; 1/2/6).   |
| King's               | LA CONTADINA IN CORTE. As 14 Dec. Also IL SOLDANO GENEROSO.<br>As 14 Dec.<br>DANCING. As 21 Dec. throughout.  |
| Monday 27<br>DL      | ROMEO AND JULIET. Romeo - Brereton; Fryar Lawrence - Packer; Capulet - Aickin; Benvolio - Davies; Tibalt - R. Palmer; Prince - Norris; Paris - Philimore; Peter - Burton; Apothecary - Waldron; Balthazar - Chaplin; Mercutio - Dodd // Lady Capulet - Mrs Davenett; Nurse - Mrs Love; Juliet - Mrs Robinson. Also THE CAMP. Probably as 13 Nov.<br>DANCING. In Act I of mainpiece a Masquerade and <i>Dance (performers not listed)</i> .<br>SINGING. Mainpiece: With the Funeral Procession. Vocal Parts by Gaudry, Edwards, Fawcett, Holcroft, Chaplin, Shaw, &c. // Miss Abrams, Miss Collett, Miss Kirby, Miss Coats, Mrs Granger, Mrs Booth, Mrs Smith, the Miss Stageloirs, Miss Simson, &c.<br>COMMENT. Mainpiece: Not acted these 2 years [acted 23 May 1778. As afterpiece the playbill announces the 24th night of THE CRITIC, but it was not acted (see 1 Jan. 1780). Its substitute is listed in the Account-Book.]. Receipts: £162 2s. (135/2; 26/9; 0/11). |
| CG                   | OORONOKO. As 16 Dec., but Ooroonoko - Wroughton // Imoinda - Mrs Jackson. Also HARLEQUIN EVERY-WHERE. As 30 Nov., but see below.<br>COMMENT. [The playbill retains Mrs Hartley as Imoinda, but she "being taken suddenly ill, Mrs Jackson, though at a very short notice, will appear in the character of Imoinda this Evening" (printed slip attached to BM playbill).] Afterpiece: With Alterations and Additions [P 3. This was originally entitled THE MIRROR; it is billed, correctly, as the 16th time. Synopsis of this alteration in <i>London Chronicle</i> , 28 Dec.]. Receipts: £191 3s. (188/8; 2/15).  |

**FALSTAFF'S WEDDING.** Falstaff - A Gentleman, well known in the literary world, who has been prevailed on by his Friends to make his 1st attempt on the stage in that Character [unidentified]; Justice Shallow - Barrett; Master Slender - Smith; Dr Caius - Petit; Pleadwell - Jackson; Francis - Master Scroven; Bardolph - Munden; Friar Laurence - Halling; Officer - Hulme; Nym - Lee; Pistol - Parker // Ursula (with a *song*) - Miss Morris, who sung last season at Ranelagh; Mrs Quickly - Mrs Baker; Bridget - Miss Walker; Doll Tearsheet (with a *song*) - Miss Webb. Occasional *Prologue* spoken by Davis. The original *Epilogue* spoken by Miss Brangin. Also **THE RIVAL MILLINERS;** or, A Medley of Suitors. Pleadwell - Powell; Trim - Barrett; Goosequill - Jackson; Fieri-Facias - Smith; Huncks - Brown; Staytape - Munden; Constable - Jones; Porter - Williams; Thomas - Master Scroven // Molly Wheedle - Miss Webb; Mrs Cambrick - Miss Morris; Sukey Ogle - Miss Evison (1st appearance). *Prologue* spoken by Parker.

**DANCING.** In Act v of mainpiece, by Lonsdale, &c.

**SINGING.** End of mainpiece *Blow high, blow low* by Colvill.

**COMMENT.** By Permission [of the Lord Chamberlain]. Mainpiece: Written in imitation of Shakespeare by the late ingenious Dr Kenrick. Never performed there. The Characters entirely dressed in the Habits of the Times. Afterpiece: Not acted these 60 years [acted 4 Mar. 1737]. [Authors of Prologues and of Epilogue unknown.]

Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:00. To begin at 6:15. Tickets delivered for M'Cready and Mrs Davis will be admitted.

**GEORGE BARNWELL.** George Barnwell - Brereton; Thorowgood - Hurst; Trueman - Davies; Uncle - Wrighten; Blunt - Burton // Maria - Mrs Brereton; Lucy - Mrs Davies; Millwood - Mrs Sharp. Also **WHO'S THE DUPE?** As 9 Dec.

**DANCING.** End of Act I of afterpiece, as 10 Dec., but entitled: *The Huntsman Deceiv'd.*

**SINGING.** In Act I of mainpiece a *song* by Miss Abrams.

**COMMENT.** [Mainpiece in place of **THE WINTER'S TALE**, announced on playbill of 27 Dec.] Receipts: £124 14s. 6d. (99/3/0; 24/9/6; 1/2/0).

**MACBETH.** As 29 Nov. Also **HARLEQUIN EVERY-WHERE.** As 27 Dec. CG

**SINGING.** As 18 Oct.

**COMMENT.** Receipts: £196 1s. (193/2; 2/19).

**LA CONTADINA IN CORTE.** As 14 Dec. Also **IL SOLDANO GENEROSO.** King's As 14 Dec.

**DANCING.** As 21 Dec. throughout.

**THE COMMITTEE;** or, The Faithful Irishman. Teague (with *songs*) - Moody; Col. Blunt - Aickin; Mr Day - Baddeley; Obadiah - Parsons; Abel - Burton; Lieut. Story - Philimore; Committee-Men - Waldron, &c.; Col. Careless - Brereton // Mrs Day - Mrs Hopkins; Arabella - Mrs Brereton; Mrs Chat - Mrs Booth; Ruth - Miss Pope. Also **THE WONDERS OF DERBYSHIRE.** As 30 Sept.

**COMMENT.** [Afterpiece in place of **THE ELOPEMENT**, announced on playbill of 28 Dec.] Receipts: £134 1s. 6d. (106/11/0; 26/1/6; 1/9/0).

**LOVE IN A VILLAGE.** Young Meadows - Leoni; Hawthorn - Reinhold; Sir William Meadows - Fearon; Eustace - Robson; Hodge - Doyle; Justice Woodcock - Wilson // Deborah - Mrs Pitt; Margery - Mrs Wilson; Lucinda (1st time) - Mrs Willems; Rosetta - Miss Brown. Also **HARLEQUIN EVERY-WHERE.** As 27 Dec. CG

Monday 27  
HAY

Tuesday 28  
DL

Wednesday 29  
DL

- Wednesday 29* CG DANCING. End of Act II of mainpiece *The Coquette Quaker* by Dagueville, Ratchford, Langrish, Miss Ross, Miss Matthews, Miss Valois.  
 COMMENT. Receipts: £208 19s. (207/14; 1/5).
- Thursday 30* DL THE TEMPEST. As 3 Nov., but Caliban – Bannister; added: Antonio – Hurst; Sebastian – Lamash. Also WHO'S THE DUPE? As 9 Dec.  
 DANCING. In Acts I, III, IV of mainpiece, as 3 Nov.; End of Act I of afterpiece, as 28 Dec.  
 COMMENT. [Mainpiece in place of LOVE FOR LOVE, announced on playbill of 29 Dec.] Receipts: £96 19s. (63/6/0; 32/18/6; 0/14/6).
- CG THE BONDMAN. As 13 Oct. Also HARLEQUIN EVERY-WHERE. As 27 Dec.  
 COMMENT. Receipts: £163 2s. (160/3; 2/19).
- Friday 31* DL TWELFTH NIGHT. As 21 Dec. Also THE MAYOR OF GARRATT. Major Sturgeon – Bannister; Sir Jacob Jollup – Waldron; Mr Bruin – Wright; Lint – Brighten; Heeltap – Burton; Jerry Sneak – Dodd // Mrs Bruin – Miss Kirby; Mrs Sneak – Mrs Wrighten.  
 DANCING. End of mainpiece, as 20 Dec.  
 COMMENT. Receipts: £92 13s. 6d. (60/10/0; 32/0/0; 0/3/6).
- CG MUCH ADO ABOUT NOTHING. Benedick – Henderson; Leonato – Hull; Don Pedro – Wroughton; Claudio – Whitfield; Balthazar (with a *song*) – Reinhold; Don John – Booth; Antonio – Thompson; Dogberry – Quick; Verges – Cushing; Conrade – Robson; Town-Clerk – Edwin; Borachio – L'Estrange; Friar – Fearon // Hero – Mrs Lessingham; Margaret – Mrs Whitfield; Ursula – Mrs Poussin; Beatrice – Miss Younge. Also HARLEQUIN EVERY-WHERE. As 27 Dec.  
 DANCING. In Act II of mainpiece a Masquerade proper to the play; mainpiece to conclude with a *Country Dance*.  
 COMMENT. Receipts: £171 12s. (169/1; 2/11).

## January 1780

- Saturday 1* DL THE WINTER'S TALE. As 29 Nov. 1779. Also THE CRITIC. As 11 Nov. 1779, but Palmer in place of King; Brereton in place of Palmer.  
 DANCING. As 26 Nov. 1779.  
 COMMENT. Afterpiece: 24th night [see 27 Dec. 1779]. Receipts: £153 2s. (106/6; 45/18; 0/18).
- CG THE DUEUNNA. As 23 Dec. 1779, but Antonio – Reinhold. Also HARLEQUIN EVERY-WHERE. As 27 Dec. 1779.  
 COMMENT. Receipts: £149 13s. (149/0; 0/13).
- King's LA CONTADINA IN CORTE. As 14 Dec. 1779. Also IL SOLDANO GENEROSO. As 14 Dec. 1779.  
 DANCING. As 21 Dec. 1779 throughout.
- Monday 3* DL THE GAMESTER. As 15 Nov. 1779, but Dawson – Philimore. Also FORTUNATUS. Principal Characters by Wright, Grimaldi, Delpini, Burton, Brighten, Philimore, Williams, Norris // Miss Kirby, Miss Collett. [Partial cast from playbill of 9 May: Harlequin – Wright; Clown – Grimaldi // Columbine – Miss Collett.] Principal Sailors [in Storming scene] – Vernon, Bannister.

**COMMENT.** Afterpiece: Not acted these 13 years [acted 5 May 1770]. With Alterations and 3 entire new Scenes [by Richard Brinsley Sheridan; and new music by Thomas Linley Sen.]. To conclude with a Representation of the Storming [of] Fort Omoa in the Bay of Honduras [when it was captured by the British from the Spaniards on 26 Oct. 1779. This scene was included in all subsequent performances]. The View and Machinery designed by De Loutherbourg and executed under his direction. With New Dresses and Decorations.

Monday 3  
DL

"The scenemen blundered egregiously all through the entertainment. During the siege of the fort so much gunpowder was fired off that the stage was so filled with smoke that the officers, men, &c. were scarcely discernible from the boxes" (*London Chronicle*, 4 Jan.). Receipts: £203 2s. 6d. (154/7/0; 47/17/0; 0/18/6).

**KING LEAR.** As 19 Nov. 1779. Also **HARLEQUIN EVERY-WHERE.** As CG  
27 Dec. 1779.

**COMMENT.** **FATAL FALSHOOD** [announced on playbill of 1 Jan.] is obliged to be deferred on account of the Indisposition of Mrs Hartley. Receipts: £189 2s. (186/14; 2/8).

**THE MODISH WIFE.** Sir Scrapeall - Barrett; Colonel Parapet - Vowell; Sir Charles Prudent - Harrington; Fuzee - Blackburn; Crambo - Brown; Timothy - Munden; Captain Starboard - Smith // Lady Charlotte - Miss O'Brien (from the Theatre Royal, Dublin; 1st appearance in London); Lady Brainless - Mrs Baker; Emmeline - A Gentlewoman (1st appearance upon any stage [unidentified]); Ruelle - Miss Dudley; Mrs Busy - Mrs Lefevre. Occasional *Prologue* spoken by Smith. Also **WIT'S LAST STAKE.** Martin - Smith; Saville - Blackburn; Caveat - Munden; Boy - Master Screven; Linger - Barrett // Myra - Miss Dudley; Mrs Watchly - Mrs Barnett; Lucetta - Mrs Lefevre.

HAY

**DANCING.** End of Act II of mainpiece, by Miller.  
**IMITATIONS.** End of mainpiece a Variety of *Rhetorical Imitations* by a Gentleman (1st appearance [unidentified]).

**COMMENT.** By Permission [of the Lord Chamberlain]. Benefit for a Gentlewoman. Mainpiece: Not acted these 7 years. [Author of Prologue unknown.] Afterpiece: Written by Thomas King, Esq.

The Doors to be opened at 5:00. To begin at 6:30. The Public may be assured that the principal Performers in the above play and farce are Persons accustomed to the Stage, and that the utmost Attention will be paid to the credit of the Performance. Tickets delivered by Mrs Lefevre and Blackburn will be admitted.

**ZORAIDA.** As 13 Dec. 1779. Also **FORTUNATUS.** As 3 Jan.  
**COMMENT.** Receipts: £198 18s. (150/0; 47/2; 1/16).

Tuesday 4  
DL

**THE CHANCES.** As 11 Dec. 1779. Also **HARLEQUIN EVERY-WHERE.** CG  
As 27 Dec. 1779.

**COMMENT.** Receipts: £158 18s. (156/16; 2/2).

There will be no Opera till Saturday next.

King's

**LOVE FOR LOVE.** As 12 Oct. 1779, but Tattle - Dodd; Foresight - Parsons; Trapland - Waldron // Miss Prue - Mrs Mattocks (of CG). Also **FORTUNATUS.** As 3 Jan.

Wednesday 5  
DL

**COMMENT.** Receipts: £189 5s. 6d. (135/19/0; 52/15/6; 0/11/0).

**LOVE IN A VILLAGE.** As 29 Dec. 1779. Also **HARLEQUIN EVERY-WHERE.** CG  
As 27 Dec. 1779.

**DANCING.** As 29 Dec. 1779.

**COMMENT.** Receipts: £180 2s. (178/8; 1/14).

- Thursday 6*     THE MISER. As 7 Oct. 1779. Also FORTUNATUS. As 3 Jan.  
 DL                COMMENT. Mrs Yates being ill, MEASURE FOR MEASURE [announced on playbill of 5 Jan.] is obliged to be deferred. [But it was not acted this season.] Receipts: £137 11s. 6d. (95/7/0; 40/13/6; 1/11/0).
- CG                THE COMEDY OF ERRORS. As 29 Oct. 1779. Also HARLEQUIN EVERYWHERE. As 27 Dec. 1779.  
 COMMENT. Receipts: £79 17s. (77/2; 2/15).
- Friday 7*       THE RUNAWAY. As 17 Nov. 1779, but Susan - Mrs Davies. Also FORTUNATUS.  
 DL                As 3 Jan.  
 COMMENT. Receipts: £189 os. 6d. (154/1/0; 34/1/0; 0/18/6).
- CG                THE WAY TO KEEP HIM. Lovemore - Wroughton; Sir Bashful Constant - Quick; Sir Brilliant Fashion - Lewis; William - Lee Lewes; Sideboard - Booth // Mrs Lovemore - Mrs Bulkley; Lady Constant - Mrs Lessingham; Muslin - Mrs Green; Mignonet - Mrs Whitfield; Furnish - Mrs Poussin; Widow Belmour (with a song) - Miss Younge. Also THE FLITCH OF BACON. Captain Greville - Leoni; Captain Wilson - Reinhold; Major Benbow - Wilson; Justice Benbow - Fearon; Kilderkin - Thompson; Putty - Painter; Ned - Stevens; Tipple - Edwin // Eliza - Miss Brown.  
 COMMENT. Afterpiece: Never acted here. Receipts: £153 (151/0; 2/0).
- Saturday 8*      OTHELLO. As 16 Oct. 1779, but Henry's name listed in playbill. Also FORTUNATUS. As 3 Jan.  
 DL                COMMENT. Receipts: £198 5s. 6d. (164/0/0; 34/4/0; 0/1/6).
- CG                THE MERCHANT OF VENICE. As 11 Nov. 1779, but Lorenzo (with song) - Vernon // Jessica (1st time [song omitted]) - Mrs Wilson. Also LOVE A-LA-MODE. As 11 Nov. 1779.  
 COMMENT. Receipts: £192 6s. (190/19/6; 1/6/6).
- King's           ALESSANDRO NELLE INDIE. As 27 Nov. 1779.  
 DANCING. As 27 Nov. 1779 throughout.
- Monday 10*      A TRIP TO SCARBOROUGH. As 18 Nov. 1779. Also FORTUNATUS. As 3 Jan.  
 DL                COMMENT. Receipts: £212 1s. (168/13; 41/8; 2/0).
- CG                KING RICHARD THE THIRD. As 6 Dec. 1779. Also HARLEQUIN EVERYWHERE. As 27 Dec. 1779, but Columbine - Miss Cranfield.  
 COMMENT. "As soon as the Play was over at Covent Garden Theatre yesterday evening, Reinhold walked forward and told the audience that 'It would be esteemed a particular mark of their Kindness and Favour if they would accept Miss Cranfield's performance of Columbine, Miss Brown having been taken extremely ill'" (*Morning Chronicle*, 11 Jan.). Receipts: £195 2s. (193/6; 1/16).
- Tuesday 11*      THE WINTER'S TALE. As 29 Nov. 1779. Also THE CRITIC. Principal Characters by Palmer, Dodd, Brereton, Parsons, Baddeley // Mrs Hopkins. Principal Tragedians by Farren, Waldron, Burton, Packer, Lamash, Bannister Jun. // Mrs Davenett, Mrs Bradshaw, Miss Pope. [Cast adjusted from text (T. Becket, 1781): Puff - Palmer; Dangle - Dodd; Sneer - Brereton; Sir Fretful Plagiary - Parsons;

Interpreter – Baddeley // Mrs Dangle – Mrs Hopkins. *Tragedians*: Earl of Leicester – Farren; Sir Christopher Hatton – Waldron; Sir Walter Raleigh – Burton; Justice – Packer; Son – Lamash; Don Ferolo Whiskerandos – Bannister Jun. // Justice's Lady – Mrs Davenett; Confidante – Mrs Bradshaw; Tilburina – Miss Pope.] *DANCING*. As 26 Nov. 1779.

COMMENT. Receipts: £196 18s. (149/19/0; 45/5/6; 1/13/6).

Tuesday 11  
DL

**MUCH ADO ABOUT NOTHING.** As 31 Dec. 1779. Also **HARLEQUIN** CG  
**EVERY-WHERE.** As 10 Jan.

*DANCING*. As 31 Dec. 1779.

COMMENT. THE FLITCH OF BACON [announced on playbill of 10 Jan.] is obliged to be deferred on account of Miss Brown's Indisposition. Receipts: £116 2s. (114/9; 1/13).

**LA CONTADINA IN CORTE.** As 14 Dec. 1779. Also **IL SOLDANO** King's  
**GENEROZO.** As 14 Dec. 1779.  
*DANCING*. As 21 Dec. 1779 throughout.

**EVERY MAN IN HIS HUMOUR.** As 24 Nov. 1779, but Old Knowell – Packer; Cob – Holcroft. Also **FORTUNATUS**. As 3 Jan., but Delpini in place of Grimaldi; Chaplin in place of Delpini; 2nd Sailor – Gaudry.] *Wednesday 12*  
DL

COMMENT. Receipts: £208 5s. (157/13; 50/5; 0/7).

**THE COUNTESS OF SALISBURY.** Alwin – Henderson (1st appearance in that character [in London]); Raymond – Wroughton; Grey – Clarke; Laroche – Whitfield; Morton – L'Estrange; Sir Ardolph – Fearon; Peasant – Booth; Knight – Robson; Lt. William – Miss Langrish // Eleanor – Mrs Lewis; Countess of Salisbury – Miss Younge. Also **HARLEQUIN** **EVERY-WHERE**. As 10 Jan.

COMMENT. Mainpiece: Not acted these 2 years. [Henderson's 1st appearance as Alwin was at Bath, 1 May 1777.] Receipts: £141 1s. (137/16; 3/5).

**ZORAIDA.** As 13 Dec. 1779. Also **FORTUNATUS**. As 12 Jan. *Thursday 13*  
DL

COMMENT. Benefit for the Author [of mainpiece]. Receipts: £178 12s. 6d.

(149/6/0; 28/4/0; 1/2/6; tickets: none listed) (charge: £105).

**THE WEST INDIAN.** As 1 Dec. 1779, but Stockwell (1st time) – Fearon. Also **THE FLITCH OF BACON**. As 7 Jan. CG

COMMENT. THE SIEGE OF DAMASCUS [announced on playbill of 12 Jan.] is obliged to be deferred. Receipts: £114 10s. (112/10; 2/0).

**THE FIRST PART OF KING HENRY IV.** As 20 Dec. 1779. Also **FORTUNATUS**. As 12 Jan. *Friday 14*  
DL

*DANCING*. As 20 Dec. 1779.

COMMENT. Receipts: £203 8s. 6d. (165/17/0; 36/19/0; 0/12/6).

**SHE STOOPS TO CONQUER.** As 27 Nov. 1779. Also **THE FLITCH OF BACON**. As 7 Jan. CG

*DANCING*. End of Act II of mainpiece, as 22 Sept. 1779.

COMMENT. By Command of Their Majesties.

Paid one-half Year's Land Tax £52 10s. Paid Church and Militia Rate for Theatre, 1779, £17 10s. Receipts: £292 13s. (291/17; 0/16).

**THE SCHOOL FOR SCANDAL.** As 25 Nov. 1779. Also **FORTUNATUS**. As 12 Jan. *Saturday 15*  
DL

COMMENT. Receipts: £250 17s. (229/4/0; 21/4/6; 0/8/6).

- Saturday 15**     THE WAY TO KEEP HIM. As 7 Jan. Also THE FLITCH OF BACON. As 7 Jan.  
 CG  
 COMMENT. Receipts: £123 2s. 6d. (121/10/0; 1/12/6).
- King's**        ALESSANDRO NELLE INDIE. As 27 Nov. 1779.  
 DANCING. As 27 Nov. 1779 throughout.
- Monday 17**     ZORAIDA. As 13 Dec. 1779. Also FORTUNATUS. As 12 Jan.  
 DL  
 COMMENT. [Mainpiece in place of HAMLET, announced on playbill of 15 Jan.] Receipts: £153 8s. 6d. (112/16/0; 39/2/0; 1/10/6).
- CG              THE SIEGE OF DAMASCUS. Phocyas - Wroughton; Eumenes - Hull; Abudah - Clarke; Herbis - Fearon; Artamon - Peile; Daran - L'Estrange; Sergius - R. Smith; Officers - Thompson, J. Wilson, Egan; Caled - Aickin // Eudocia - Mrs Hartley. Also HARLEQUIN EVERY-WHERE. As 10 Jan., but added: With an Entire New Scene, never introduced before.  
 COMMENT. Mainpiece: Not acted these 7 years. Receipts: £201 (196/19; 4/1).
- HAY             THE GENTLE SHEPHERD; or, Patie and Roger. Sir William - A Gentleman [unidentified]; Patie - M'Donald; Roger - Barret; Symon - Pentland; Glaud - Riddle; Bauldy - Stewart // Madge - Mr Wilson; Mause - Mr Hamilton; Jenny - Miss Campbell; Peggy - A Young Lady (from the Theatre Royal in Edinburgh [unidentified]). A New Prologue. Also THE STUDENTS; or, The Humours of St. Andrew's. Byron (with song) - Henderson; Andrew - Munden; Frederick - Webb; Drover Henpeck - M'Donald; Macdowell, the Exciseman - Stewart // Emily - Miss Campbell; Harriot - Miss Hamilton. The original Prologue spoken by Stewart.  
 SINGING. End of Act IV of mainpiece *Hooly and Fairly* in character by M'Donald.  
 MUSIC. Between the Acts [of mainpiece] proper Scotch Music, and a new Scotch Overture.  
 COMMENT. By Authority of the Lord Chamberlain. Benefit for Stewart. Mainpiece: New Dresses and Decorations. [Authors of Prologues unknown.] The doors to be opened at 5:00. To begin precisely at 6:00.
- Tuesday 18**     THE STRATAGEM. As 10 Dec. 1779, but Gibbet - Wrighten. Also THE CRITIC. As 11 Jan., but King in place of Palmer; Palmer in place of Brereton.  
 DL  
 DANCING. End of Act IV of mainpiece, as 20 Dec. 1779.  
 COMMENT. Receipts: £201 18s. (164/13; 36/6; 0/19).
- CG              THE SHEPHERDESS OF THE ALPS. Principal Characters by Vernon, Wilson, Edwin, Robson, Reinhold, Quick, Brunsdon, Jones // Mrs Wilson, Mrs Pitt, Miss Platt, Mrs Mattocks. [Cast from text (G. Kearsly, 1780): Young Bellemine - Vernon; Marquis de Bellemine - Wilson; Count Triste - Edwin; Abbé de la Mouche - Robson; Blaise - Reinhold; Guillot - Quick; La Pierre - Brunsdon; Dubois - Jones // Jeannotte - Mrs Wilson; Marchioness - Mrs Pitt; Renette - Miss Platt; Adelaide - Mrs Mattocks.] Also THE UPHOLSTERER. As 18 Dec. 1779.  
 DANCING. As 22 Oct. 1779.  
 COMMENT. Mainpiece [1st time; co 3, by Charles Dibdin: With New Scenes and Dresses. The Overture, and all the Music entirely new, composed by Dibdin. Books of the Opera to be had at the Theatre.  
*Public Advertiser*, 18 Jan. 1780: This Afternoon is published THE SHEPHERDESS OF THE ALPS (1s. 6d.). Receipts: £158 13s. (156/16/6; 1/16/6).

There will be no Opera this Evening, on account of Her Majesty's Birthday.	Tuesday 18 King's
<b>THE CLANDESTINE MARRIAGE.</b> As 23 Sept. 1779, but Traverse – Hurst. Also <b>FORTUNATUS.</b> As 12 Jan. COMMENT. Receipts: £210 17s. (176/16/0; 33/15/6; 0/5/6).	Wednesday 19 DL
<b>THE SHEPHERDESS OF THE ALPS.</b> As 18 Jan. Also <b>CATHERINE AND PETRUCHIO.</b> As 13 Nov. 1779, but Pedro – [R.] Smith; Biondello – W. Bates. <b>DANCING.</b> As 13 Oct. 1779. COMMENT. Receipts: £113 10s. 6d. (111/9/0; 2/1/6).	CG
<b>THE PROVOK'D HUSBAND.</b> As 5 Nov. 1779, but Manly – Bensley (1st appearance in that character) // Miss Jenny (with songs in character) – Miss Field (1st appearance in that character); Lady Townly – A Lady (1st appearance upon any stage [Mrs Elliot]); added: Myrtilla – Miss Kirby; Mrs Motherly – Mrs Davenett. Also <b>FORTUNATUS.</b> As 12 Jan. COMMENT. [Mrs Elliot is identified by MS annotation on Kemble playbill.] Receipts: £208 1s. (178/2; 29/5; 0/14).	Thursday 20 DL
<b>THE SHEPHERDESS OF THE ALPS.</b> As 18 Jan. Also <b>THE APPRENTICE.</b> CG As 9 Nov. 1779. <b>DANCING.</b> As 22 Oct. 1779. COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).	
<b>A TRIP TO SCARBOROUGH.</b> As 18 Nov. 1779. Also <b>FORTUNATUS.</b> As 12 Jan., but Mrs Pulley in place of Miss Collett. COMMENT. Receipts: £199 os. 6d. (166/9/0; 31/13/6; 0/18/0).	Friday 21 DL
<b>THE MERRY WIVES OF WINDSOR.</b> As 22 Dec. 1779, but omitted: Page. CG Also <b>THE FLITCH OF BACON.</b> As 7 Jan. COMMENT. Receipts: £148 18s. 6d. (145/11/6; 3/7/0).	
<b>THE WINTER'S TALE.</b> As 29 Nov. 1779. Also <b>THE CRITIC.</b> As 18 Jan. <b>DANCING.</b> As 26 Nov. 1779. COMMENT. Receipts: £203 14s. 6d. (153/13/0; 48/15/6; 1/6/0).	Saturday 22 DL
<b>ARTAXERXES.</b> As 18 Dec. 1779. Also <b>HARLEQUIN EVERY-WHERE.</b> As 17 Jan. COMMENT. Receipts: £211 17s. (209/11; 2/6).	CG
<b>QUINTO FABIO.</b> Principal Characters by Pacchierotti, Trebbi, Manzoletto, Micheli, Rovedino // Sga Pozzi, Mme Le Brun. [Cast from libretto (W. Mackintosh, 1780): Quinto Fabio – Pacchierotti; Lucio Papirio – Trebbi; Volunnio – Manzoletto; Marco Fabio – Rovedino // Fausta – Sga Pozzi; Emilia – Mme Le Brun. Micheli is unassigned.] <b>DANCING.</b> End of Act I <i>Pastoral Ballet</i> , as 27 Nov. 1779; End of Act II a new Ballet, Demi-caractere, <i>La Bergère Coquette ; ou, Le Triomphe de l'Amour</i> , by Favre Guiardele, Mme Simonet, Sga Tantini, young Miss Simonet, Slingsby; End of Opera <i>Serious Ballet</i> , connected with the Opera, in which a <i>Grand Chaccone</i> , by Favre Guiardele, Sg and Sga Zuchelli, Mlle Baccelli (1st appearance this season). <b>SINGING.</b> In Act III song by Mme Le Brun, accompanied on the hautboy by Le Brun. COMMENT. A new Serious Opera, with Grand Chorusses; the Music entirely new by Bertoni.	King's

- Monday 24*     JULIUS CAESAR. Mark Anthony - Smith; Cassius - Henry; Caska - read by Gardner [of HAY]; Julius Caesar - Packer; Octavius Caesar - Farren; Trebonius - Chaplin; Decius Brutus - Wrighten; Metellus Cimber - Williams; Cinna - Norris; Pindarus - R. Palmer; Soothsayer - Fawcett; Servant to Anthony - Philimore; Lucius - Master Pulley; Plebians - Baddeley, Waldron, Burton, Holcroft, &c.; Brutus - Palmer // Calphurnia - Miss Sherry; Portia - Mrs Baddeley. Also FORTUNATUS. As 12 Jan.  
     COMMENT. Mainpiece: Not acted these 25 years [not acted since 30 Apr. 1747. The playbill assigns Caska to Aickin, but "Gardner . . . read Caska, at a short notice, on Aickin's being taken ill" (*Gazetteer*, 25 Jan.).]. Receipts: £238 4s. (211/8; 25/18; 0/18).
- CG     THE SIEGE OF DAMASCUS. As 17 Jan. Also HARLEQUIN EVERY-WHERE. As 17 Jan.  
     COMMENT. Receipts: £160 5s. (155/16; 4/9).
- Tuesday 25*     JULIUS CAESAR. As 24 Jan., but Gardner's name listed in playbill. Also THE CRITIC. As 18 Jan.  
     COMMENT. ZORAIDA [announced on playbill of 24 Jan.] is obliged to be deferred on account of Aickin's illness. Receipts: £211 9s. 6d. (175/10/0; 34/11/0; 1/8/6).
- CG     RULE A WIFE AND HAVE A WIFE. Leon - Henderson; Duke - Whitfield; Cacafogo - Booth; Juan - L'Estrange; Sanchio - Robson; Alonzo - Fearon; Copper Captain - Lewis (1st appearance in that character) // Margaritta - Mrs Jackson; Clara - Miss Platt; Altea - Mrs Whitfield; Old Woman - Mrs Pitt; Maid - Mrs White; Estifania - Miss Younge (1st appearance in that character). Also THE FLITCH OF BACON. As 7 Jan.  
     COMMENT. Mainpiece: Not acted these 5 years [not acted since 2 Dec. 1773]. Receipts: £121 1s. 6d. (117/16/6; 3/5/0).
- King's     LA CONTADINA IN CORTE. As 14 Dec. 1779. Also IL SOLDANO GENEROSO. As 14 Dec. 1779.  
     DANCING. As 21 Dec. 1779 throughout.
- Wednesday 26*     THE DOUBLE DECEPTION. Principal Characters by Palmer, Aickin, Baddeley, Farren, Lamash, Waldron, Nash, Philimore, Parsons // Miss Pope, Mrs Hopkins, Mrs Brereton, Miss Farren. [Cast adjusted from *London Chronicle*, 30 Apr. 1779: Sir Harry Varnish - Palmer; Fairgrove - Aickin; Rudely - Baddeley; Charles Fairgrove - Farren; Flippant - Lamash; Robin - Waldron; Welford - Parsons // Kitty - Miss Pope; Lady Varnish - Mrs Hopkins; Sophia Welford - Mrs Brereton; Louisa Freemore - Miss Farren. Nash, Philimore are unassigned.] Also THE RIVAL CANDIDATES. As 4 Dec. 1779.  
     COMMENT. Benefit for the Author's [of mainpiece] Heirs. Receipts: £129 13s. (92/11/0; 35/5/6; 1/16/6; tickets: none listed) (charge: £105).
- CG     LOVE IN A VILLAGE. As 29 Dec. 1779, but Lucinda - Mrs Morton. Also HARLEQUIN EVERY-WHERE. As 17 Jan.  
     COMMENT. Receipts: £188 10s. (185/17; 2/13).
- Thursday 27*     THE SCHOOL FOR SCANDAL. As 25 Nov. 1779, but Rowley - Wrighten. Also FORTUNATUS. As 3 Jan., but 2nd Sailor - Gaudry.  
     COMMENT. Receipts: £252 4s. (228/11/0; 23/4/6; 0/8/6).
- CG     THE CHANCES. As 11 Dec. 1779. Also THE FLITCH OF BACON. As 7 Jan.  
     COMMENT. Receipts: £104 os. 6d. (98/14/6; 5/6/0).

**AS YOU LIKE IT.** Touchstone - King; Orlando - Brereton; Amiens (with songs) - Vernon; Oliver - Packer; Adam - Henry (1st appearance in that character); Duke Senior - Hurst; Duke Frederick - Chaplin; Jaques - Palmer // Celia - Mrs Sharp; Phoebe - Miss Kirby; Audrey - Mrs Bradshaw; Rosalind - Mrs Robinson (1st appearance in that character). Also THE CRITIC. As 18 Jan. DANCING. End of Act I of mainpiece, as 20 Dec. 1779.  
**SINGING.** In Act V of mainpiece song by Miss Abrams.  
**COMMENT.** Receipts: £173 5s. 6d. (135/3/0; 37/14/0; 0/8/6).

**THE MERCHANT OF VENICE.** As 11 Nov. 1779. Also LOVE A-LA-MODE. CG  
As 11 Nov. 1779.  
DANCING. End of Act III of mainpiece, as 22 Oct. 1779; End of Act IV, as 22 Sept. 1779.  
**COMMENT.** Receipts: £190 19s. 6d. (189/15/6; 1/4/0).

**THE DOUBLE DECEPTION.** As 26 Jan., but Packer in place of Aickin. New Prologue spoken by Mrs Robinson. Also FORTUNATUS. As 27 Jan. Saturday 29  
DL  
**COMMENT.** [Author of Prologue unknown.] Receipts: £152 10s. 6d. (113/10/0; 36/16/0; 2/4/6).

**ALL IN THE WRONG.** As 3 Dec. 1779. Also HARLEQUIN EVERY-WHERE. CG  
As 17 Jan.  
**COMMENT.** ARTAXERXES and THE DEAF LOVER [both announced on playbill of 28 Jan.] are unavoidably obliged to be deferred on account of the Indisposition of Leoni and Wilson. Receipts: £98 1s. (96/2; 1/19).

**QUINTO FABIO.** As 22 Jan. King's  
DANCING. As 22 Jan. throughout.  
SINGING. As 22 Jan.

## February 1780

**THE TIMES.** As 4 Dec. 1779. Also FORTUNATUS. As 27 Jan. Tuesday 1  
DL  
**COMMENT.** Receipts: £211 14s. (174/7; 34/12; 2/15).

**THE WIDOW OF DELPHI;** or, The Descent of the Dieties. Principal Characters by Lewis, Quick, Edwin, Wilson, Lee Lewes, Fearon, Booth, Baker, Wordsworth, Bates, Mattocks // Miss Brown, Mrs Wilson, Miss Green, Mrs Kennedy, Mrs Hartley. [Cast from *London Chronicle*, 2 Feb.: Phormio - Lewis; Megadorus - Quick; Mercurius - Edwin; Pertinax - Wilson; Tranio - Lee Lewes; Apollo - Mattocks // Venus - Miss Brown; Lucretia - Mrs Wilson; Philaeus - Mrs Kennedy; Agapea - Mrs Hartley. Fearon, Booth, Baker, Wordsworth, Bates, Miss Green are unassigned.] Also THE UPHOLSTERER. As 18 Dec. 1779, but Pamphlet (1st time) - Thompson; Belmour - J. Wilson.

**COMMENT.** Mainpiece [1st time; co 5, by Richard Cumberland. MS: Larpent 508, which also lists the following parts: Marsyas, Gumias, Chloris. Text not published; synopsis of plot in *London Chronicle*, 2 Feb. Songs published, without listings parts (G. Kearsley, 1780)]: With new Scenes, Dresses and Decorations. The Songs set to music and a new Overture by Butler. Book of the Songs to be had at the Theatre.

*Public Advertiser*, 1 Feb. 1780: This Afternoon is published the Songs in THE WIDOW OF DELPHI (6d.). Receipts: £228 4s. 6d. (227/4/6; 1/0/0).

- Tuesday 1*     LA CONTADINA IN CORTE. As 14 Dec. 1779. Also IL SOLDANO GENE-  
King's        ROZO. As 14 Dec. 1779.  
*DANCING.* As 21 Dec. 1779 throughout.
- Wednesday 2*     ZORAIDA. As 13 Dec. 1779. Also FORTUNATUS. As 27 Jan.  
DL              COMMENT. JULIUS CAESAR [announced on playbill of 1 Feb.] is oblig'd  
to be deferr'd on account of Henry's illness. Receipts: £124 8s. (93/3/0; 26/16/6;  
4/8/6).
- CG              THE WIDOW OF DELPHI. As 1 Feb. Also THE DEAF LOVER. Principal  
Characters by Lee Lewes, Whitfield, Robson, Fearon, Thompson, Brunsdon,  
Bates, Stevens, Wilson // Mrs Morton, Mrs Whitfield, Mrs Wilson. [Cast from  
text (J. Bowen, 1780): Meadows – Lee Lewes; Canteen – Whitfield; Young  
Wrongward – Robson; Groom – Fearon; John – Thompson; Servants – Brunsdon,  
Cushing; Sternhold – Bates; William – Stevens; Old Wrongward – Wilson;  
Gentlemen – Smith, Ledger; Cook – Painter // Sophia – Mrs Morton; Betsy  
Blossom – Mrs Wilson; Ladies – Miss Green, Miss Stewart. Mrs Whitfield is  
unassigned.] *New Prologue* spoken by Lee Lewes. [This was spoken, as here assigned,  
at all subsequent performances.]  
COMMENT. Afterpiece [1st time; F 2, by Frederick Pilon, altered from his  
THE DEVICE (see 27 Sept. 1779); incidental music by William Shield; Prologue  
by the author (see text)].  
Account-Book, 16 June: Paid Pilon for the Deaf Lover £100. Receipts: £192  
3s. (190/0/6; 2/2/6).
- Thursday 3*     THE HYPOCRITE. As 11 Nov. 1779. Also THE CRITIC. As 18 Jan., but  
DL              R. Palmer in place of Dodd.  
COMMENT. [In afterpiece the playbill retains Dodd, but he "having lost his  
Father, an apology was made for R. Palmer's playing his character in the Critic;  
and though the apology was a very handsome one, it is but justice to say it was  
unnecessary, R. Palmer acquitting himself in such a manner as did him infinite  
credit" (*Morning Chronicle*, 4 Feb.).] Receipts: £186 8s. (151/1; 33/19; 1/8).
- CG              THE WIDOW OF DELPHI. As 1 Feb. Also THE DEAF LOVER. As 2 Feb.,  
but added: Jones.  
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-  
Book, but not on the playbill]. Receipts: none listed (charge: £105).
- Friday 4*       GENERAL FAST.
- Saturday 5*     THE WEST INDIAN. As 30 Sept. 1779. Also WHO'S THE DUPE? As  
DL              9 Dec. 1779.  
*DANCING.* End of Act 1 of afterpiece, as 20 Dec. 1779.  
COMMENT. [Mainpiece in place of THE RIVALS; afterpiece of FORTUNA-  
TUS, both announced on playbill of 3 Feb.] Receipts: £138 1s. (91/7; 45/18; 0/16).
- CG              FATAL FALSHOOD. As 9 Dec. 1779. *Prologue* and *Epilogue* as 9 Dec. 1779.  
Also THE GOLDEN PIPPIN. Jupiter – Reinhold; Paris – Mattocks; Momus –  
Quick; Mercury (1st time) – Robson // Venus – Miss Brown; Pallas – Mrs Morton;  
Iris – Miss Valois; Juno (with a new *Scotch air*) – Miss Catley (1st appearance these  
3 years).  
COMMENT. Receipts: £254 1ss. 6d. (251/6/6; 3/9/0).
- King's        QUINTO FABIO. As 22 Jan.  
*DANCING.* As 22 Jan. throughout.  
*SINGING.* As 22 Jan.

<b>A SCHOOL FOR FATHERS.</b> As 19 Nov. 1779. Also <b>FORTUNATUS.</b> As 27 Jan.	<i>Monday 7</i> DL
COMMENT. By Command of Their Majesties. [Mainpiece in place of THE TIMES, announced on playbill of 5 Feb.] Receipts: £262 18s. 6d. (252/13/0; 9/5/6; 1/0/0).	
<b>THE WIDOW OF DELPHI.</b> As 1 Feb. Also <b>THE DEAF LOVER.</b> As 3 Feb.	CG
COMMENT. Receipts: £197 9s. (195/16/6; 1/12/6).	
<b>THE PLAIN DEALER.</b> As 9 Oct. 1779, but Counsellor Quillet - Wrighten. Also <b>FORTUNATUS.</b> As 27 Jan.	<i>Tuesday 8</i> DL
COMMENT. The 9th Night [Benefit for the Author (on playbill of 7 Feb.)] of ZORAIDA is obliged to be deferr'd on account of Mrs Yates's Illness. [The same Benefit was announced on playbill of 11 Mar., but the play was again deferred. See 1 May 1781.] Receipts: £132 16s. 6d. (103/17/0; 28/15/6; 0/4/0).	
<b>THE BEGGAR'S OPERA.</b> Macheath - Mrs Kennedy; Peachum - Wilson; Lockit - Booth; Filch (1st time) - Doyle; Mat o' the Mint - Robson // Lucy - Miss Catley; Mrs Peachum - Mrs Pitt; Jenny Diver - Mrs Poussin; Mrs Coaxer - Mrs Whitfield; Diana Trapes - Mrs White; Polly - Miss Brown. Also <b>THE DEAF LOVER.</b> As 3 Feb.	CG
DANCING. In Act III of mainpiece a <i>Hornpipe</i> by Miss Besford. [This was danced, as here assigned, in all subsequent performances.]	
COMMENT. Receipts: £273 17s. 6d. (272/1/0; 1/16/6).	
<b>L'AMORE SOLDATO.</b> Principal Characters by Trebbi, Rovedino, Micheli // Sga Pozzi, Sga Prudom, Sga Bernasconi. [Cast from libretto (W. Mackintosh, 1780): Don Faustino - Trebbi; Don Anselmo - Rovedino; Pasquino - Micheli // Semplicina - Sga Pozzi; Lisandrina - Sga Prudom; Ottavina - Sga Bernasconi.]	King's
DANCING. End of Act I <i>Il Desertore</i> , as 14 Dec. 1779; End of Act II <i>Masquerade Dance</i> , as 21 Dec. 1779; End of Opera <i>Grand Serious Ballet</i> , as 27 Nov. 1779, but Mlle Baccelli in place of Slingsby.	
COMMENT. Opera: With Improvements; the Music by Sacchini.	
<b>ASH WEDNESDAY.</b>	<i>Wednesday 9</i>
<b>THE WINTER'S TALE.</b> As 29 Nov. 1779. Also <b>THE CRITIC.</b> As 18 Jan.	
DANCING. As 26 Nov. 1779.	<i>Thursday 10</i> DL
COMMENT. Receipts: £208 18s. (166/5/0; 38/15/6; 3/17/6).	
<b>THE WIDOW OF DELPHI.</b> As 1 Feb. Also <b>THE DEAF LOVER.</b> As 3 Feb.	CG
COMMENT. Receipts: £153 14s. (152/0; 1/14).	
<b>ALEXANDER'S FEAST.</b> Principal Vocal Parts by Norris, Webster // Miss M. Linley, Miss Draper, Mrs Wrighten. Also <b>DRYDEN'S ODE ON ST. CECILIA'S DAY.</b> Singers same.	<i>Friday 11</i> DL
MUSIC. End of Part I of Oratorio <i>concerto</i> on the organ by Stanley; End of Part II <i>concerto</i> on the violin by Cramer.	
COMMENT. By Command of Their Majesties. Tickets to be had and places for the Boxes to be taken of Fosbrook, at the Stage Door of the Theatre, at half a guinea each. Pit. 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season].	
<b>THE FIRST PART OF KING HENRY IV.</b> As 20 Dec. 1779. Also <b>THE CRITIC.</b> As 18 Jan.	<i>Saturday 12</i> DL
DANCING. As 20 Dec. 1779.	
COMMENT. Receipts: £171 2s. 6d. (122/9/0; 47/17/0; 0/16/6).	

- Saturday 12*      THE BEGGAR'S OPERA. As 8 Feb., but Mrs Peachum (1st time) - Mrs Webb; Diana Trapes - Mrs Pitt. Also THE DEAF LOVER. As 3 Feb.  
 CG                    COMMENT. Receipts: £252 9s. (251/7/6; 1/1/6).
- King's             QUINTO FABIO. As 22 Jan.  
                       DANCING. As 22 Jan. throughout.  
                       SINGING. As 22 Jan.
- Monday 14*        THE SCHOOL FOR SCANDAL. As 25 Nov. 1779. Also FORTUNATUS.  
 DL                    As 27 Jan.  
                       COMMENT. Receipts: £253 11s. (231/13; 20/13; 1/5).
- CG                    THE CHANCES. As 11 Dec. 1779. Also THE DEAF LOVER. As 3 Feb.  
                       DANCING. As 22 Oct. 1779.  
                       COMMENT. By Command of Their Majesties. [Mainpiece in place of THE WIDOW OF DELPHI, announced on playbill of 12 Feb.] Receipts: £262 3s. 6d. (260/7/0; 1/16/6).
- Tuesday 15*        JULIUS CAESAR. As 24 Jan., but Cassius - Bensley (1st appearance in that character); Caska - Aickin. Also THE CRITIC. As 18 Jan.  
 DL                    COMMENT. Receipts: £192 9s. (155/0; 37/4; 0/5).
- CG                    THE WIDOW OF DELPHI. As 1 Feb. Also THE DEAF LOVER. As 3 Feb.  
                       COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).
- King's             L'AMORE SOLDATO. As 8 Feb.  
                       DANCING. End of Act I *Il Desertore*, as 14 Dec. 1779; End of Act II *New Pastoral Ballet* by Favre Guiardele, Mme Simonet, Sg and Sga Zuchelli, Sga Tantini, Slingsby; End of Opera *Grand Serious Ballet*, as 8 Feb.
- Wednesday 16*     JUDAS MACCABAEUS. Principal Vocal Parts as 11 Feb. 1st Violin by Richards.  
 DL                    MUSIC. End of Part I *concerto* on the organ, as 11 Feb.; End of Part II *concerto* on the hautboy by Parke.
- Thursday 17*        THE TIMES. As 4 Dec. 1779. Also FORTUNATUS. As 27 Jan.  
 DL                    COMMENT. Receipts: £208 3s. (181/4/0; 26/0/6; 0/18/6).
- CG                    MUCH ADO ABOUT NOTHING. As 31 Dec. 1779, but Balthazar (with a song) - Mattocks. Also COMUS. Comus (1st time) - Peile; Bacchanal - A Gentleman (1st appearance on this stage [Burkett]); 1st Spirit - L'Estrange; Brothers - Whitfield, Robson // The Lady - Mrs Jackson; 2nd Bacchant and 2nd Spirit - Mrs Kennedy; 3rd Bacchant - Mrs Morton; Sabrina and Pastoral Nymph - Miss Brown; 1st Bacchant and Euphrosyne (with [song] *Sweet Echo*, assisted by Leoni) - Miss Catley.  
                       DANCING. As 31 Dec. 1779.  
                       COMMENT. [Burkett is identified by MS annotation on Kemble playbill; he was from the Crow Street Theatre, Dublin.] Receipts: £223 15s. 6d. (221/10/0; 2/5/6).
- Friday 18*          ACIS AND GALATEA. Principal Vocal Parts as 11 Feb. Also THE MUSIC IN BONDUCA. Singers same. 1st Violin as 16 Feb.  
 DL                    MUSIC. As 11 Feb.  
                       COMMENT. By Command of Their Majesties. 2nd piece: By the late Henry Purcell.

- JULIUS CAESAR.** As 15 Feb. Also THE CAMP. As 13 Nov. 1779. *COMMENT.* THE OLD BACHELOR [announced on playbill of 17 Feb.] is obliged to be deferr'd on account of King's illness. Receipts: £161 7s. (107/3; 53/9; 0/15). *Saturday 19* CG DL
- THE BEGGAR'S OPERA.** As 12 Feb. Also HARLEQUIN EVERY-WHERE. As 17 Jan. *COMMENT.* Receipts: £253 1s. (250/2; 2/19). CG
- QUINTO FABIO.** As 22 Jan. *DANCING.* End of Act I *Pastoral Ballet*, as 27 Nov. 1779; End of Act II *Masquerade Dance*, as 21 Dec. 1779, but omitted: Henry; End of Opera *Serious Ballet*, as 22 Jan. King's
- THE TIMES.** As 4 Dec. 1779. Also FORTUNATUS. As 27 Jan. *COMMENT.* Benefit for the Author [of mainpiece]. Receipts: £186 5s. (140/12; 27/10; 0/12; tickets: 17/11) (charge: £105). *Monday 21* CG DL
- KING LEAR.** As 19 Nov. 1779, but King Lear – A Gentleman (1st appearance [Bludrick]) // Cordelia – Mrs Jackson. Also COMUS. As 17 Feb. *COMMENT.* [Bludrick is identified by MS annotation on Kemble playbill.] Receipts: £230 13s. (228/4; 2/9). CG
- THE RIVALS.** Sir Anthony Absolute – King; Acres – Dodd; Sir Lucius O'Trigger – Moody; David – Parsons; Fag – Baddeley; Coachman – Griffiths; Faulkland – Brereton (1st appearance in that character); Captain Absolute – Palmer // Mrs Malaprop – Mrs Hopkins; Julia – Mrs Baddeley; Lucy – Mrs Wrighten; Lydia Languish – Miss Farren (1st appearance in that character). Also FORTUNATUS. As 27 Jan. *Tuesday 22* CG DL
- COMMENT.* Receipts: £134 8s. (103/15/0; 30/10/6; 0/2/6).
- THE BELLE'S STRATAGEM.** Principal Characters by Lewis, Wroughton, Lee Lewes, Aickin, Whitfield, Robson, Edwin, L'Estrange, Thompson, Wewitzer, Fearon, Booth, Jones, W. Bates, Quick // Mrs Hartley, Mrs Mattocks, Mrs Morton, Miss Morris, Miss Stewart, Mrs Poussin, Mrs Webb, Mrs White, Miss Younge. [Cast from text (T. Cadell, 1782): Doricourt – Lewis; Sir George Touchwood – Wroughton; Flutter – Lee Lewes; Saville – Aickin; Villers – Whitfield; Courtall – Robson; Silvertongue – Edwin [in text: W. Bates]; Gentlemen – L'Estrange, Thompson; French Valet – Wewitzer; Porter – Fearon; Dick – Stevens; Mountebank – Booth; Crowquill – Jones; Hardy – Quick // Lady Frances Touchwood – Mrs Hartley; Mrs Racket – Mrs Mattocks; Miss Ogle – Mrs Morton; Kitty Willis – Miss Stewart; Lady – Mrs Poussin; Letitia Hardy – Miss Younge. W. Bates, Miss Morris, Mrs Webb, Mrs White are unassigned.] *Prologue* spoken by Edwin. *Epilogue* spoken by Miss Younge. [These were spoken as here assigned, at all subsequent performances.] Also CROSS PURPOSES. As 22 Sept. 1779. CG
- COMMENT.* Mainpiece [1st time; c 5, by Hannah Cowley. Miss Younge had a song [*Wake, thou son of dullness*] composed by Michael Arne. Authors of Prologue and Epilogue unknown]: New Scenes and Dresses.
- Account-Book, 16 June: Paid Mrs Cowley for suspending the publication of the Belle's Stratagem £100. *Public Advertiser*, 1 Apr. 1782: In a few Days will be published THE BELLE'S STRATAGEM. A spurious Copy having been published in Ireland [in 1781] make[s] it necessary to observe that the above is the genuine Comedy, as performed at Covent Garden Theatre. *Ibid.*, 9 Apr. 1782: This Day is published THE BELLE'S STRATAGEM (1s. 6d.). Receipts: £213 19s. (212/15/6; 1/3/6).

- Tuesday 22* L'AMORE SOLDATO. As 8 Feb.  
King's DANCING. As 15 Feb. throughout.
- Wednesday 23* SAMSON. Principal Vocal Parts as 11 Feb. 1st Violin as 16 Feb.  
DL MUSIC. As 16 Feb.
- Thursday 24* A TRIP TO SCARBOROUGH. As 18 Nov. 1779. Also THE CRITIC. As 18 Jan.  
DL DANCING. End of mainpiece *The Coopers* by Sg and Sga Zuchelli, Sga Crespi, Henry, Miss Armstrong, &c.  
COMMENT. Receipts: £205 11s. 6d. (168/17/0; 35/13/6; 1/1/0).
- CG THE BELLE'S STRATAGEM. As 22 Feb., but omitted: W. Bates, Miss Morris, Mrs Poussin, Mrs Webb, Mrs White. Also THE DEAF LOVER. As 3 Feb. DANCING. As 13 Oct. 1779.  
COMMENT. Receipts: £235 12s. (233/10; 2/2).
- Friday 25* L'ALLEGRO, PENSERO SO ED IL MODERATO. Principal Vocal Parts as 11 Feb. 1st Violin as 16 Feb.  
DL MUSIC. End of Part I *concerto* on the violin, as 11 Feb.; End of Part II *concerto* on the hautboy, as 16 Feb.  
COMMENT. By Command of Their Majesties.
- Saturday 26* THE RUNAWAY. As 17 Nov. 1779. Also THE CAMP. As 13 Nov. 1779.  
DL DANCING. As 7 Jan.  
COMMENT. [Mainpiece in place of THE OLD BACHELOR, announced on playbill of 24 Feb.] Paid the Guardians of the Duke of Bedford rent to Michaelmas 1778, land tax deducted, £160 16s. 4d. Receipts: £128 16s. 6d. (88/5/0; 38/11/0; 2/0/6).
- CG THE BELLE'S STRATAGEM. As 22 Feb., but Wewitzer in place of Edwin; Brunsdon in place of Wewitzer; Stevens in place of W. Bates; omitted: Miss Morris, Mrs Webb, Mrs White. Also THE DEAF LOVER. As 3 Feb.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £10s).
- King's QUINTO FABIO. As 22 Jan.  
DANCING. As 22 Jan. throughout.  
SINGING. As 22 Jan.  
COMMENT. *Public Advertiser*, 25 Feb.: For the better Accommodation of the Subscribers to the Opera, the painted Room and Staire-case will be lighted, and the door from thence to Market-lane open after the Opera for Ladies Chairs only. The Regulation relative to the servants, by desire of many of the Subscribers, is laid aside [see 27 Nov. 1779].
- Monday 28* THE MAID OF THE OAKS. Dupeley - Dodd; Oldworth - Aickin; Sir Harry Groveby - Brereton; Hurry - Parsons; Druid - Bannister; Painter - Moody; Old Groveby - Baddeley // Maria - Mrs Brereton; Lady Bab Lardoon (with an *Epilogue* in character) - Mrs Abington. Also THE CRITIC. As 18 Jan.  
DANCING. In Act II of mainpiece *New Pastoral Dance* by Delpini, Henry, Miss Armstrong, Sga Crespi; In Act v *Grand New Dance* by Sg and Sga Zuchelli, Miss Simonet, Delpini, Henry, Miss Armstrong, Sga Crespi.  
SINGING. In the course of the [main]piece a Fete Champetre. The vocal parts by Davies, Fawcett // Miss Abrams, Miss Collett, Miss Kirby, Mrs Wrighten.  
COMMENT. Mainpiece: Not acted these 3 years. [Epilogue by David Garrick.] Receipts: £244 15s. 6d. (230/7/0; 13/8/0; 1/0/6).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE UPHOLSTERER.** *Monday 28*  
*As 18 Dec. 1779.* *CG*

**COMMENT.** By Command of Their Majesties. Receipts: £285 ss. (283/11/6;  
 1/13/6).

**THE SCHOOL FOR SCANDAL.** As 25 Nov. 1779. Also **THE CAMP.** As *Tuesday 29*  
*13 Nov. 1779.* *DL*

**SINGING.** In Act III of mainpiece *song* [see 21 Sept. 1779] by Davies.

**COMMENT.** [Afterpiece in place of **FORTUNATUS**, announced on playbill  
 of 28 Feb.] Receipts: £188 (152/4/0; 34/11/6; 1/4/6).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE DEAF LOVER.** As *CG*  
*3 Feb.*

**COMMENT.** Receipts: £252 10s. 6d. (250/5/6; 2/5/0).

**THE WEST INDIAN.** Belcour – Jerrold; Stockwell – Jones; Capt. Dudley –  
 Leach; Charles – Wilson; Fulmer – Willis; Varland – Creswell; Stukely – Wortley;  
 Major O'Flaherty – Price // Lady Rusport – Mrs Weeks; Louisa Dudley – Mrs  
 Kingham; Charlotte Rusport – Mrs Jerrold. *Prologue* spoken by Master Jerrold.  
 Also **BON TON**; or, High Life above Stairs. Sir John Trotley (with the original  
*Prologue*) – Jerrold; Lord Minikin – Jones // Lady Minikin – Mrs Jerrold; Miss  
 Tittup – Mrs Kingham.

**MONOLOGUE.** End of mainpiece *A Sea Fight*. Frenchman – Jerrold.

**COMMENT.** [Mainpiece: Prologue by Richard Cumberland. Afterpiece:  
 Prologue by George Colman, the elder.] To begin at 6:00. Pit 2s. Gallery 1s.

**QUINTO FABIO.** As 22 Jan.

*King's*

**DANCING.** As 22 Jan. throughout.

**SINGING.** As 22 Jan.

## March 1780

**JOSEPH.** Principal Vocal Parts as 11 Feb. 1st Violin as 16 Feb.  
*MUSIC.* As 16 Feb.

*Wednesday 1*  
*DL*

**PASQUIN'S BUDGET;** or, A Peep at the World.

*HAY*

**COMMENT.** [This was a puppet show, rewritten by Charles Dibdin from his  
**COMIC MIRROR**; it consisted of 7 different acts, presented in 3 Parts. The  
 audience was both misled into thinking that it was to be performed by actual  
 persons, and made angry because of the "almost unintelligible manner of conveying  
 [the various acts], as the singers were scarcely audible, and the objects very  
 indistinctly visible." A riot ensued. Lighted candles were thrown on the stage  
 against the curtain, chandeliers broken, benches torn up. The audience was not  
 "satisfied" until Colman, the proprietor of the theatre, disclaimed any concern  
 with the entertainment, and Dibdin made an apology. Although announced for  
 repetition on 3 Mar., it was not again performed. (See Dibdin, II, 65; *Morning  
 Chronicle*, 2 Mar.)]

**THE MAID OF THE OAKS.** As 28 Feb. Also **THE CRITIC,** As 18 Jan.  
*DANCING.* As 28 Feb.

*Thursday 2*  
*DL*

**SINGING.** As 28 Feb.

**COMMENT.** Receipts: £214 ss. (181/9/0; 32/5/6; 0/10/6).

- Tbursday 2*      THE BELLE'S STRATAGEM. As 26 Feb. Also THE DEAF LOVER. As 3 Feb.  
 CG                    COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).
- Friday 3*        ACIS AND GALATEA. Principal Vocal Parts as 11 Feb. Also THE MUSIC IN BONDUCA. Singers same. 1st Violin as 16 Feb.  
 DL                    MUSIC. End of Part I *concerto* on the violin, as 11 Feb.; End of Part II *concerto* on the organ, as 11 Feb.  
                       COMMENT. By Command of Their Majesties.
- Saturday 4*      THE OLD BACHELOR. Bellmour - Smith; Heartwell - Bensley; Fondlewife - Yates; Vainlove (1st time) - Davies; Captain Bluff - Moody; Sharper - Farren; Setter - Baddeley; Sir Joseph Wittol - King // Belinda - Miss Farren (1st appearance in that character); Araminta - Mrs Sharp; Silvia - Mrs Brereton; Lucy - Mrs Wrighten; Laetitia - Miss Pope. Also FORTUNATUS. As 3 Jan., but Sailors - Davies, Gaudry.  
 DL                    COMMENT. Mainpiece: With alterations [by Richard Brinsley Sheridan]. Receipts: £168 12s. (124/4/0; 42/5/6; 2/2/6).
- CG                    THE BELLE'S STRATAGEM. As 26 Feb., but Mrs Bulkley in place of Mrs Hartley. Also THE GOLDEN PIPPIN. As 5 Feb.  
                       DANCING. End of Epilogue, as 13 Oct. 1779.  
                       COMMENT. Mrs Hartley's sudden indisposition prevents her appearance this Evening. Receipts: £279 8s. 6d. (277/4/0; 2/4/6).
- King's             QUINTO FABIO. As 22 Jan.  
                       DANCING. As 22 Jan. throughout.  
                       SINGING. As 22 Jan.
- Monday 6*        THE WAY OF THE WORLD. As 19 Oct. 1779. Also THE CRITIC. As 18 Jan.  
 DL                    DANCING. End of Act III of mainpiece, as 20 Dec. 1779.  
                       COMMENT. Benefit for Mrs Abington [who is named in the Account-Book, but not on the playbill]. Receipts: £156 10s. 6d. (115/13/0; 40/3/6; 0/14/0; tickets: none listed) (charge: free).
- CG                    THE BELLE'S STRATAGEM. As 26 Feb. Also HARLEQUIN EVERYWHERE. As 17 Jan.  
                       COMMENT. Receipts: £264 18s. (264/4; 0/14).
- CII                  RICHARD THE THIRD. King Richard - Jerrold; King Henry - Leach; Prince Edward - Miss Painter; Duke of York - Master Jerrold; Duke of Buckingham - Price; Lord Stanley - Wilson; Tressel - Gardner; Catesby - Davis; Ratcliff - Wortley; Earl of Richmond - Jones // Lady Ann - Mrs Kingham; Dutchess of York - Mrs Weeks; The Queen - Mrs Jerrold. Also DEATH AND RESTORATION OF HARLEQUIN. Harlequin - Gardner; Pantaloone - Jones; Clown - Leach // Colombine - Mrs Kingham. Also MISS IN HER TEENS. Capt. Flash - Price; Capt. Loveit - Wilson; Puff - Leach; Fribble - Jones // Tagg - Mrs Jerrold; Miss Biddy - Mrs Kingham.
- Tuesday 7*        THE DISCOVERY. As 9 Nov. 1779, but Miss Richly - Mrs Sharp. Also FORTUNATUS. As 27 Jan.  
 DL                    COMMENT. Receipts: £135 6s. 6d. (103/5/0; 31/6/6; 0/15/0).
- CG                  THE BELLE'S STRATAGEM. As 26 Feb. Also THE GOLDEN PIPPIN. As 5 Feb.  
                       DANCING. As 4 Mar.  
                       COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).

<b>L'AMORE SOLDATO.</b> As 8 Feb. DANCING. As 15 Feb. throughout.	Tuesday 7 King's
<b>JUDAS MACCABAEUS.</b> Principal Vocal Parts as 11 Feb. 1st Violin as 16 Feb. MUSIC. As 16 Feb.	Wednesday 8 DL
<b>THE SCHOOL FOR SCANDAL.</b> As 25 Nov. 1779. Also <b>FORTUNATUS.</b> As 27 Jan. COMMENT. Benefit for Smith. <i>Public Advertiser</i> , 21 Feb.: Tickets to be had of Smith at his house in Beaufort Buildings, Strand. Receipts: £270 4s. 6d. (146/4/0; 14/1/6; 0/5/0; tickets: 109/14/0) (charge: £74 14s.).	Thursday 9 DL
<b>THE BELLE'S STRATAGEM.</b> As 26 Feb. Also <b>THE GOLDEN PIPPIN.</b> CG As 5 Feb. DANCING. End of Epilogue <i>The Pilgrim</i> , as 8 Oct. 1779. COMMENT. Receipts: £266 7s. 6d. (264/1/0; 2/6/6).	
<b>L'OLIMPIADE.</b> Principal Characters by Pacchierotti, Trebbi, Manzoletto, Micheli // Sga Pozzi, Mme Le Brun. [Libretto (H. Reynell, 1783) lists the parts: Clistene, Megacle, Licida, Aminta // Aristea, Argene.] DANCING. End of Act I <i>Grand Serious Ballet</i> , as 8 Feb.; End of Act II <i>La Bergère Coquette</i> , as 22 Jan.; End of Opera <i>Serious Ballet</i> , as 22 Jan. COMMENT. Opera: The music by several Eminent Masters [chiefly Bertoni, with additions by Paisiello and Gluck]; under the Direction of Bertoni. Benefit for Pacchierotti. Tickets to be had of Pacchierotti, No. 20, Queen Ann Street, Westminster.	King's
<b>L'ALLEGRO, PENSERO SO.</b> Principal Vocal Parts as 11 Feb. Also <b>DRYDEN'S ODE ON ST. CECILIA'S DAY.</b> Singers same. 1st Violin as 16 Feb. MUSIC. As 11 Feb. COMMENT. By Command of Their Majesties.	Friday 10 DL
<b>JULIUS CAESAR.</b> As 15 Feb. Also <b>WHO'S THE DUPE?</b> As 9 Dec. 1779. DANCING. As 5 Feb. COMMENT. ZORAIDA [announced on playbill of 9 Mar., benefit for the Author] is obliged to be deferred till further Notice. Receipts: £104 13s. 6d. (70/5/0; 32/17/6; 1/11/0).	Saturday 11 DL
<b>THE BELLE'S STRATAGEM.</b> As 26 Feb. Also <b>COMUS.</b> As 17 Feb., but Comus – Mattocks; Bacchanal – Reinhold. COMMENT. Receipts: £252 5s. 6d. (249/7/6; 2/18/0).	CG
<b>QUINTO FABIO.</b> As 22 Jan. DANCING. As 22 Jan. throughout. SINGING. As 22 Jan.	King's
<b>THE TEMPEST.</b> As 30 Dec. 1779, but omitted from Chorus: Mrs Gaudry. Also <b>THE QUAKER.</b> As 18 Nov. 1779. DANCING. In Acts I and III of mainpiece, as 3 Nov. 1779; In Act IV <i>Grand New Dance</i> , as 28 Feb., but omitted: Sga Crespi. COMMENT. By Command of Their Majesties. "The crowd was so great at Drury-lane playhouse, to see the young prince William in his naval uniform, that it was found necessary to throw a kind of bridge from the stage to the pit to liberate several people, who otherwise must have perished in the throng" ( <i>Gentleman's Magazine</i> , Mar. 1780, p. 151). Receipts: £271 14s. (259/13; 9/6; 2/15).	Monday 13 DL

- Monday 13*    THE BELLE'S STRATAGEM. As 26 Feb. Also HARLEQUIN EVERYWHERE. As 17 Jan.  
 CG              COMMENT. Receipts: £285 11s. (283/3; 0/8).
- CII             ROMEO AND JULIET. Romeo - Wilson; Benvolio - Jones; Capulet - Price; Tibalt - Gardner; Paris - Wortley; Friar Lawrence - Leach; Peter - Master Jerrold; Mercutio - Jerrold // Lady Capulet - Mrs Jerrold; Nurse - Mrs Weeks; Juliet - Mrs Kingham. Also MISS IN HER TEENS. As 6 Mar., but added: Jasper - Wortley.  
 COMMENT. Mainpiece: With the Funeral Procession and Solemn Dirge.
- Tuesday 14*    LOVE FOR LOVE. As 12 Oct. 1779, but Foresight - Parsons; Trapland - Waldron; Ben - Vernon (1st appearance in that character). [Public Advertiser assigns Tattle - Dodd.] Also FORTUNATUS. As 27 Jan.  
 DL              COMMENT. Benefit for Vernon. Public Advertiser, 29 Feb.: Tickets to be had of Vernon, at Jones's, No. 7, Catherine Street, Strand. Receipts: £173 13s. 6d. (86/14/0; 21/10/0; 0/12/6; tickets: 64/17/0) (charge: £74 14s.).
- CG             THE PROVOK'D WIFE. Sir John Brute - Henderson (1st appearance in that character [in London]); Heartfree - Aickin; Col. Bully (with a song) - Mattocks; Razor - Brunsdon; Lord Rake - Robson; Justice - Thompson; Taylor - Jones; Constant - Wroughton // Lady Fanciful - Mrs Mattocks; Belinda - Mrs Lewis; Mademoiselle (1st time) - Mrs Whitfield; Lady Brute - Mrs Bulkley. Also AN ODE (Written by Garrick) Upon dedicating a Building, and erecting a Statue to Shakespeare, as originally performed at the Jubilee, at Stratford upon Avon [on 7 Sept. 1769], recited by Henderson. Principal Vocal Parts by Reinhold, Miss Brown, Mrs Morton, Mrs Kennedy.  
 DANCING. As 22 Sept. 1779.  
 COMMENT. Benefit for Henderson. Ode: With the Songs, Chorusses, &c. The Music by Dr Arne. "When I recited Mr Garrick's Ode in a private room, I felt what I said, and I believe gave it some effect. Very different was it upon the stage. My feelings were weakened and confounded by the band, my voice lost its scale, and was overpowered by the music in the orchestra" (Ireland, p. 47).  
 Public Advertiser, 26 Feb.: Tickets to be had of Henderson at his house, Great Buckingham-street, York Buildings. [His 1st appearance as Sir John Brute was at Bath, 1 Jan. 1774.] Receipts: £234 13s. 6d. (charge: £105). Account-Book notes that Henderson sold 319 tickets for the boxes and 85 for the pit, together worth £92 10s., and that tickets sold at the doors were worth £142 3s. 6d.
- King's          L'AMORE SOLDATO. As 8 Feb.  
 DANCING. As 15 Feb. throughout.  
 COMMENT. [Opera in place of L'OLIMPIADE, announced in Public Advertiser, 13 Mar.]
- Wednesday 15*    THE MESSIAH. Principal Vocal Parts as 11 Feb. 1st Violin as 16 Feb.  
 DL              MUSIC. End of Part I concerto on the organ, as 11 Feb.
- Thursday 16*    THE WAY OF THE WORLD. As 19 Oct. 1779, but Fainall - Palmer (1st appearance in that character). Also THE CRITIC. As 18 Jan.  
 DL              DANCING. End of Act III of mainpiece, as 22 Nov. 1779.  
 COMMENT. Benefit for Palmer. Public Advertiser, 7 Mar.: Tickets to be had of Palmer at his house in Bow-street, Bloomsbury. Receipts: £222 19s. 6d. (116/13/0; 29/11/6; 1/8/0; tickets: 75/7/0) (charge: £71 4s. 6d.).
- CG             THE BELLE'S STRATAGEM. As 26 Feb. Also COMUS. As 11 Mar.  
 COMMENT. Receipts: £266 1s. 6d. (264/10/6; 1/11/0).

**THE MESSIAH.** Principal Vocal Parts as 11 Feb., but Reinhold (who obligingly takes Webster's part, he being extremely ill). 1st Violin as 16 Feb. Friday 17  
DL

**MUSIC.** As 11 Feb.

**COMMENT.** By Command of Their Majesties. Account-Book: Received Oratorio Acct. from Stanley £338 18s.

**THE BUSY BODY.** Sir Francis Gripe – A Gentleman (from London [unidentified]); Sir George Airy – Jones; Sir Jealous Traffick – Leach; Charles – Wilson; Whisper – Wortley; Marplot – Jerrold // Isabinda – Mrs Kingham; Patch – Mrs Jerrold; Scentwell – Mrs Weeks; Miranda – Mrs Palmer. *Prologue* by Jerrold. Also **THE DEUCE IS IN HIM.** Colonel Tamper – Jerrold; Major Belford – Gardner; Prattle – Jones // Emily – Mrs Jerrold; Bell – Mrs Kingham; Madam Florival – Mrs Palmer. CII

**COMMENT.** Benefit for Mrs Palmer (the Lady who perform'd Calista). [Mainpiece: Prologue by Thomas Baker.] No Person to be admitted without a ticket, which may be had of Mrs Palmer, No. 13 Pierpont-Row; at the King's Head Tavern in the upper-Street; and at the place of Performance. [The date of the performance of **THE FAIR PENITENT**, of which play Calista is the heroine, has not as yet come to light.]

**THE STRATAGEM.** As 10 Dec. 1779. Also **FORTUNATUS.** As 27 Jan. Saturday 18  
DL

**DANCING.** End of Act IV of mainpiece, as 20 Dec. 1779.

**COMMENT.** Benefit for Yates [who is named in the Account-Book, but not on the playbill]. Receipts: £157 8s. 6d. (137/0/0; 19/17/0; 0/11/6; tickets: none listed) (charge: £74 14s.).

**THE DOUBLE GALLANT;** or, **The Sick Lady Cured.** Atall – Lewis; Careless – Wroughton; Clerimont – Whitfield; Finder – Wewitzer; Captain Strutt – Brunsdon; Sir Harry Atall – Thompson; Mr Wilful – Fearon; Bolus – Booth; Rhubarb – Jones; Supple – W. Bates; Sir Solomon Sadlife – Quick // Lady Dainty – Mrs Mattocks; Clarinda – Miss Ambrose; Sylvia – Mrs Lewis; Wishwell – Mrs Wilson; Situp – Mrs Poussin; Lady Sadlife – Miss Younge. Also **THE SCHOOL FOR SCANDAL SCANDALIZ'D.** Cast not listed. [Larpent MS 470 lists the parts: Sir Sparely Spindle, Colonel Manly, Toby // Miss Diana Delicate, Miss Spritely, Sophia.] Also **THE FLITCH OF BACON.** As 7 Jan. CG

**COMMENT.** Benefit for Lewis. *Morning Chronicle*, 15 Mar.: Tickets to be had of Lewis at his house, Broad-Court. Mainpiece: Not acted these 20 years [not acted since 2 May 1758]. 2nd piece [1st time in London; INT 1, ascribed to John Philip Kemble, 1st acted at York, 27 Mar. 1779]. Receipts: £230 5s. (192/9; tickets: 37/16) (charge: £105).

**QUINTO FABIO.** As 22 Jan.

**DANCING.** End of Act I *Pastoral Ballet*, as 27 Nov. 1779; End of Act II *Grand Serious Ballet*, as 8 Feb.; End of Opera *Serious Ballet*, as 22 Jan. King's

**HOLY WEEK.**

20-25

**THE COMMITTEE.** As 29 Dec. 1779. Also **THE CRITIC.** As 18 Jan.

**COMMENT.** Receipts: £146 18s. (118/0/0; 28/9/6; 0/8/6). Monday 27  
DL

**THE DUENNA.** As 22 Sept. 1779, but Carlos – Leoni; Antonio – Reinhold. Also **THE SPANIARDS DISMAYED;** or, **True Blue for Ever.** Characters by Reinhold, Robson, Baker // Mrs Morton. [Probable cast: Lieutenant Dreadnought – Reinhold; Careful – Robson; True-Blue – Baker // Nancy – Mrs Morton.] Also **THE TOUCHSTONE.** As 4 Nov. 1779, but added: Booth. **DANCING.** End of 2nd piece *Dance of Sailors* (*performers not listed*, but see 1 Apr.). CG

- Monday 27*  
CG      COMMENT. Benefit for Mrs Mattocks. *Morning Chronicle*, 25 Mar.: Tickets to be had of Mrs Mattocks, Russel-street, Covent-garden. 2nd piece: Founded on NANCY; or, The Parting Lovers [by Henry Carey]. Books of the Interlude to be had at the Theatre. Receipts: £203 1s. (179/11; tickets: 23/10) (charge: £105).
- CII      THE LONDON MERCHANT; or, The History of George Barnwell. Barnwell - Gardner; Thorowgood - Price; Trueman - Jones; Uncle - Leach; Blunt - Wortley // Maria - Mrs Kingham; Lucy - Mrs Weeks; Millwood - Mrs Jerrold. Also THE CAMP. Corporal William - A Gentleman [unidentified]; Serjeant - Gardner; Guage - Jerrold; Sir Harry Bouquet - Price; Monsieur Bouilliard - Jones; Countrymen - Wortley, Master Simson; O'Daub - Leach // Nelly - Mrs Jerrold; Lady Sarah Swash - Mrs Weeks; Lady Plume - Mrs Robinson; Nancy Grainger - Mrs Kingham.  
 COMMENT. Afterpiece: To conclude with a Perspective View of Cox-Heath Camp [see DL, 15 Oct. 1778].
- Tuesday 28*  
DL      THE SCHOOL FOR SCANDAL. As 25 Nov. 1779. Also FORTUNATUS. As 27 Jan.  
 COMMENT. Benefit for Miss Pope. *Public Advertiser*, 11 Mar.: Tickets to be had of Miss Pope, Little Russel-street, Covent Garden. Receipts: £276 13s. (110/10/0; 12/4/6; 0/17/6; tickets: 153/1/0) (charge: £74 14s.).
- CG      THE BELLE'S STRATAGEM. As 26 Feb. Also HARLEQUIN EVERYWHERE. As 17 Jan.  
 COMMENT. Receipts: £224 6s. (223/12; 0/14).
- HAY      THE HUMOURS OF OXFORD. Gainlove - Powell; Col. Trumore - Williams; Haughty - Massey; Conundrum - Barret; Young Apeall - Hayes; Old Apeall - Newton; Timothy - Booth; Dash - Gibson; Lord Shamwell - Forde (from the Theatre-Royal, Dublin) // Clarinda - Mrs Robinson; Victoria - Miss Dudley; Kitty - Miss Brangin; Wife - Mrs Barnet; Lady Science - Mrs Lefevre. Also THE ORATORS; or, The School of Eloquence Dissected. *Cast not listed*. The principal characters to deliver their orations in masks. Also HIGH LIFE BELOW STAIRS. Lovell - Smith; Lord Duke - Hayes; Sir Harry - Long // Lady Bab - Miss Dudley; Lady Charlotte - Mrs Robinson; Kitty - Mrs Lefevre.  
 SINGING. Between the Acts [of mainpiece] an Italian song by a Young Lady [unidentified].  
 IMITATIONS. End of Act III, by a Young Gentleman [unidentified].  
 COMMENT. By Permission of the Right Honourable the Lord Chamberlain. Benefit for Mrs Lefevre. Mainpiece: Acted but once these 60 years [on 15 Mar. 1779]. Tickets to be had of Mrs Lefevre, No. 25, Frith-street. Tickets delivered by Mrs Robinson will be taken.
- King's      L'AMORE SOLDATO. As 8 Feb., but Gherardi (1st appearance in England) in place of Rovedino.  
 DANCING. As 15 Feb. throughout.
- Wednesday 29*  
DL      A BOLD STROKE FOR A WIFE. As 22 Nov. 1779. Also FORTUNATUS. As 27 Jan.  
 DANCING. As 18 Mar.  
 COMMENT. THE MAID OF THE OAKS [announced on playbill of 28 Mar.] is unavoidably obliged to be deferred. Receipts: £102 7s. (80/15/0; 21/9/6; 0/2/6).
- CG      THE JOVIAL CREW. Hearty - Reinhold; Vincent - Mattocks; Hilliard - Wordsworth; Springlove - Whitfield; Oliver - Robson; Randal - Thompson;

Oldrents - Booth; Justice Clack - Quick // Meriel - Miss Brown; Amie - Mrs Morton; Rachel - Miss Catley. Also *COMUS*. As 11 Mar. *Monday 29*  
CG

*DANCING.* In Act II of mainpiece the original *Crutcb Dance* (*performers not listed*). [This was danced in all subsequent performances.]

*SINGING.* Mainpiece: With additional songs, and *Ellen-a-Roon* by Miss Catley and Miss Brown. Afterpiece: With *Push about the Forum*, with an additional verse, by Miss Catley.

*COMMENT.* Benefit for Miss Catley. *Public Advertiser*, 10 Mar.: Tickets to be had of Miss Catley, No. 115, Jermyn-street, St. James's. Account-Book, 3 Apr.: Paid Miss Catley in full for salary to 31st March £210. Receipts: £290 4s. 6d. (209/7/6; tickets: 80/17/0) (charge: free).

**THE WINTER'S TALE.** As 29 Nov. 1779. Also **FORTUNATUS**. As 27 Jan. *Tursday 30*  
DL

*DANCING.* As 26 Nov. 1779.

*COMMENT.* THE CRITIC [announced on playbill of 29 Mar.] is obliged to be deferred on account of Palmer's sudden illness. Receipts: £90 os. 6d. (76/3/0; 11/19/6; 1/18/0).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE DEAF LOVER**. As 3 Feb. *CG*

*COMMENT.* Receipts: £225 19s. (224/6; 1/13).

**THE STRATAGEM.** As 10 Dec. 1779. Also **FORTUNATUS**. As 27 Jan. *Friday 31*  
DL

*DANCING.* As 22 Nov. 1779.

*COMMENT.* Benefit for Webster. *Public Advertiser*, 14 Mar.: Tickets to be had of Webster at his house, No. 2, Paul Baker's Court, Doctors Commons. Receipts: £207 15s. 6d. (57/2/0; 19/3/0; 0/9/6; tickets: 131/1/0) (charge: £105).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE GOLDEN PIPPIN**. As 5 Feb. *CG*

*DANCING.* As 13 Oct. 1779.

*COMMENT.* Paid one-half year's Water Rent £4. Receipts: £180 4s. 6d. (178/15/0; 1/9/6).

## April 1780

**THE SUSPICIOUS HUSBAND.** Ranger - King; Mr Strictland - Bensley; Frankly - Wroughton (of CG); Bellamy - Packer; Tester - Burton; Buckle - Wright; Jack Meggot - Dodd // Jacintha - Mrs Robinson; Mrs Strictland - Mrs Brereton (1st appearance in that character); Lucetta - Mrs Davies; Milliner - Miss Kirby; Landlady - Mrs Bradshaw; Clarinda - Mrs Abington. Also **SELIMA AND AZOR**. As 21 Dec. 1779. *Saturday 1*  
DL

*DANCING.* Mainpiece to conclude with a *Country Dance* (*performers not listed*).

*COMMENT.* Benefit for Bensley. *Public Advertiser*, 14 Mar.: Tickets to be had of Bensley, Charlotte-street, Bloomsbury. Receipts: £191 2s. (76/0/0; 27/5/6; 1/3/6; tickets: 86/13/0) (charge: £67 14s.).

**ARTAXERXES.** As 18 Dec. 1779, but Rimenes (1st time) - Robson. Also **THE SPANIARDS DISMAYED**. As 27 Mar. Also **THE TOUCHSTONE**. As 27 Mar., but J. Wilson in place of Reinhold. *CG*

*DANCING.* End of 2nd piece *Dance of Sailors* by Langrish and others.

*COMMENT.* Benefit for Mrs Kennedy. *Public Advertiser*, 16 Mar.: Tickets to be had of Mrs Kennedy at her house, No. 36, Great Queen-street, Lincoln's-inn-fields. Receipts: £231 12s. 6d. (150/16/6; tickets: 80/17/0) (charge: £105).

- Saturday 1*  
King's      L'AMORE SOLDATO. As 28 Mar.  
*DANCING.* End of Act I *Il Desertore*, as 14 Dec. 1779; End of Act II *Chaconne of Jomelli's* by Favre Guiardele, Mlle Bacelli, Sga Tantini, &c.; End of Opera Serious Ballet, as 22 Jan.
- Monday 3*  
DL      THE INCONSTANT; or, The Way to Win Him. Captain Duretete - Dodd; Old Mirabel - Parsons; Dugard - Davies; Petit - Lamash; Bravoes - Wright, Wrighten, Philimore, Chaplin; Page - Master Pulley; Young Mirabel - Farren // Oriana - Mrs Robinson; Lamorce - Mrs Colles; Ladies - Miss Kirby, Mrs Smith; Bisarre - Miss Farren. Also THE CHRISTMAS TALE. Floridor - Vernon; Bonoro - Bannister; Nigromant - Gaudry; Faladel - Burton; Tycho - Dodd // Robinette - Mrs Wrighten; Camilla - Mrs Baddeley.  
*DANCING.* As 22 Nov. 1779.  
 COMMENT. Benefit for Dodd. Mainpiece: Not acted these 20 years. *Public Advertiser*, 18 Mar.: Tickets to be had of Dodd, New Ormond-street. Receipts: £192 1s. 6d. (65/11/0; 21/13/6; 0/7/0; tickets: 105/0/0) (charge: £78 4s.).
- CG      WOMAN'S A RIDDLE; or, The Way to Win a Widow. Colonel Manly - Wroughton; Courtwell - Lewis; Aspin - Quick; Mr Vulture - Wilson; Sir Amorous Vainwit - Lee Lewes // Miranda - Mrs Mattocks; Necessary - Mrs Lewis; Betty - Mrs Wilson; Clarinda - Mrs Whitfield; Lady Outside - Miss Younge. Also THE SPANIARDS DISMAYED. As 27 Mar. Also POOR VULCAN! Vulcan - Quick; The Squire - Mattocks; Serjeant - Reinhold; Joe - Leoni // Grace - Mrs Morton; Maudlin - Miss Brown.  
*DANCING.* As 1 Apr.  
 COMMENT. Benefit for Wroughton. *Morning Chronicle*, 20 Mar.: Tickets to be had of Wroughton at his house, Broad-Court. Receipts: £155 1s. (127/16; tickets: 27/5) (charge: £105).
- Tuesday 4*  
DL      THE CLANDESTINE MARRIAGE. As 19 Jan., but Brush - Burton. Also THE SCHOOL OF ELOQUENCE. Principal Characters by Vernon, Parsons, Moody, Bannister, Baddeley, Bannister Jun., Waldron, Lamash, Burton, &c. [Larpent MS 515 lists the parts: Moderator, Irishman, Member, Scotchman, Frenchman, Welchman, Buck; synopsis of plot in *Morning Chronicle*, 5 Apr.] Also SELIMA AND AZOR. As 21 Dec. 1779.  
 COMMENT. Benefit for Brereton. 2nd piece [1st time; INT I, by Hannah Cowley; not published]. *Public Advertiser*, 18 Mar.: Tickets to be had of Brereton, No. 11, Tavistock Street, Covent Garden. Receipts: £246 14s. 6d. (90/4/0; 26/0/6; 0/0/0; tickets: 130/10/0) (charge: £69 9s.).
- CG      THE BELLE'S STRATAGEM. As 26 Feb. Also THE JOVIAL CREW. As 29 Mar., but omitted: Randal.  
 COMMENT. Afterpiece: Contracted into an After-Piece. Receipts: £227 17s. 6d. (226/1/0; 1/16/6).
- King's      L'AMORE SOLDATO. As 28 Mar.  
*DANCING.* End of Act I *Il Desertore*, as 14 Dec. 1779; End of Act II *Masquerade Dance*, as 19 Feb.; End of Opera Serious Ballet, as 22 Jan.
- Wednesday 5*  
DL      THE SCHOOL FOR SCANDAL. As 25 Nov. 1779, but Joseph Surface - Booth (of CG). Also THE CITIZEN. Young Philpot - Dodd; Wilding - Farren; Beaufort - Philimore; Sir Jasper - Wright; Dapper - Holcroft; Quildrive - Williams; Old Philpot - Baddeley // Corinna - Miss Kirby; Maria (for that night only) - Miss Farren.  
 COMMENT. Benefit for Miss Farren. *Public Advertiser*, 30 Mar.: Tickets to be had of Miss Farren, No. 50, Great Queen-street, Lincoln's-inn-fields. Receipts: £206 2s. 6d. (107/3/0; 29/17/6; 0/11/0; tickets: 68/11/0) (charge: £105).

THE MERCHANT OF VENICE. As 11 Nov. 1779. Also LOVE A-LA-MODE. As 11 Nov. 1779. *Wednesday 5 CG*

DANCING. End of Act III of mainpiece, as 13 Oct. 1779; End of Act IV, as 22 Oct. 1779.

COMMENT. Benefit for Macklin. *Public Advertiser*, 22 Mar.: Tickets to be had of Macklin, Tavistock Row, Covent Garden. Receipts: £268 (193/15; tickets: 74/5) (charge: £105).

A SCHOOL FOR LADIES; or, The Levee of Lovers. Principal Characters by Lendrick, Davis, Burton, Whitaker, Jackson, Parker, Moorland, Robertson, Parsley, Robins, Barrett // A Young Lady (1st appearance [unidentified]), Miss Costello, Miss Brangin, Miss Jackson, Miss Williams, A Young Lady (1st appearance [unidentified]), Mrs Baker. Occasional *Prologue* [spoken by Burton (*Public Advertiser*, 14 Apr.)] and *Epilogue*. Also NO WIT LIKE A WOMAN'S. Lovemore - Barber; Sir Peter Pride - Poultney; Clodpole - Newton; Jeffery - M'Millin; Jeremy - Burton; Barnaby Brittle - Barrett // Lady Pride - Mrs Baker; Damaris - Miss Jackson; Mrs Brittle - Miss Brangin. *HAY*

COMMENT. By Permission of the Lord Chamberlain. Mainpiece: A new Comedy, in 5 Acts [1st time; author unknown; MS not in Larpent; not published. Authors of Prologue and Epilogue unknown]. Afterpiece: Never acted here. A Comedy in 2 Acts, taken from Molière and D'Ancourt.

The Doors to be opened at 5:00. To begin at 6:15. Tickets delivered for Vietch, Burton and Miss Brown will be taken.

THE BEAUX STRATAGEM. Archer - Gardner; Aimwell - Jones; Sir Charles Freeman - Wortley; Sullen - Price; Gibbet - Parsloe; Boniface and Scrub - Gentlemen from London [unidentified] // Dorinda - Mrs Robinson; Lady Bountiful - Mrs Weeks; Cherry - Mrs Kingham; Mrs Sullen - Mrs Jerrold. Also THE IRISH WIDOW. Whittle - Leach; Kecksey - Parsloe; Sir Patrick O'Neale - Price; Thomas - The Gentleman that plays Boniface // Widow Brady (with the *Epilogue song*) - Mrs Kingham. *CII*

DANCING. A *Hornpipe* by a Gentleman [unidentified].

SINGING. End of Act IV of mainpiece *Tally O* by Mrs Kingham.

MONOLOGUE. End of mainpiece *Snip's Humorous Description of the Camp* by Gardner.

COMMENT. Benefit for Gardner. In order to render the Entertainment perfectly agreeable the Performance will be accompanied with a Band of Horns and Clarinets.

THE SUSPICIOUS HUSBAND. As 1 Apr., but Frankly (1st time) - Farren. Also THE CHRISTMAS TALE. As 3 Apr. *Thursday 6 DL*

DANCING. As 1 Apr.

COMMENT. Receipts: £97 5s. 6d. (72/1/0; 24/6/0; 0/18/6).

THE BELLE'S STRATAGEM. As 26 Feb. Also THE JOVIAL CREW. As 4 Apr. *CG*

COMMENT. Receipts: £207 7s. 6d. (205/2/0; 2/5/6).

AS YOU LIKE IT. As 28 Jan., but Adam - Moody; Jaques (for that night only) - Henderson (of CG); added: Jaques de Bois - Lamash; Silvius - R. Palmer; Le Beau - Philimore; Charles - Wrighten. Also THE QUAKER. As 18 Nov. 1779. *Friday 7 DL*

DANCING. As 16 Mar.

SINGING. End of Act I of mainpiece *He's aye kissing me* by Mrs Wrighten.

COMMENT. Benefit for Mrs Robinson. *Morning Chronicle*, 25 Mar.: Tickets to be had of Mrs Robinson at her house, the corner of Tavistock-row, Covent-Garden. Receipts: £201 12s. (67/4/0; 32/6/6; 0/11/6; tickets: 101/10/0) (charge: £105).

- Friday 7*  
CG THE WIVES REVENGED. Characters by Mattocks, Quick, Wilson // Mrs Morton, Mrs Willems, Mrs Wilson. [Cast adjusted from text (G. Kearsly, 1778): Mr Vermilion – Mattocks; Deputy Dimity – Quick; Alderman Tokay – Wilson // Mrs Tokay – Mrs Morton; Mrs Dimity – Mrs Willems; Mrs Vermilion – Mrs Wilson.] Also KNOW YOUR OWN MIND. Millamour – Lewis; Malvil – Wroughton; Bygrove – Aickin; Capt. Bygrove – Booth; Sir Harry Lizard – Whitfield; Dashwou'd – Lee Lewes // Miss Neville – Mrs Hartley; Mrs Bromley – Mrs Jackson; Lady Jane – Mrs Morton; La Rouge – Miss Ambrose; Lady Bell – Mrs Mattocks. Also THE TOUCHSTONE. Principal Characters by Lee Lewes, Wilson, Delpini, Wewitzer, Reinhold // Miss Morris, Miss Francis, Miss Brown. [For partial cast see 6 Oct. 1779.]  
 COMMENT. Benefit for Lee Lewes. *Morning Chronicle*, 4 Apr.: Tickets to be had of Lee Lewes at his house, Bow-street, Covent-garden. Afterpiece: With the Tub Scene from MOTHER SHIPTON. Receipts: £255 os. 6d. (115/2/6; tickets: 139/18/0) (charge: £105).
- Saturday 8*  
DL THE WEST INDIAN. As 30 Sept. 1779. Also FORTUNATUS. As 27 Jan.  
 COMMENT. Receipts: £88 8s. 6d. (70/16/0; 16/12/6; 1/0/0).
- CG THE BELLE'S STRATAGEM. As 26 Feb. Also THE JOVIAL CREW. As 4 Apr., but Amie – Miss Stewart.  
 COMMENT. Receipts: £204 13s. 6d. (202/1/0; 2/12/6).
- King's QUINTO FABIO. As 22 Jan., but omitted: Rovedino.  
 DANCING. End of Act I *Pastoral Ballet*, as 27 Nov. 1779, but omitted: Slingsby; End of Act II *La Bergère Coquette*, as 22 Jan., but omitted: Slingsby; End of Opera *Serious Ballet*, as 22 Jan.
- Monday 10*  
DL KING RICHARD THE THIRD. As 25 Sept. 1779, but Norfolk – Hurst; added: Duke of York – Miss Langrish. Also THE CRITIC. As 11 Jan., but King in place of Palmer.  
 COMMENT. Receipts: £195 3s. (141/11/0; 52/10/6; 1/1/6).
- CG ALEXANDER THE GREAT. Alexander – Wroughton; Clytus (for that night only) – Aickin // Statira – Mrs Hartley; Roxana – Miss Younge. Also THE FETE ANTICIPATED. Consisting of the following compiled Entertainments: SCENE I. A Forest. *The Death of the Stag* (singers not listed). Overture by Dr Arne. Hunting song, *Give round the word, dismount*, by Doyle. *Foresters' Dance*. SCENE II. The Cave of Echo. Echo rebuked in a duett, *Idle Nymph* (singers not listed), the music by Dr Arne. SCENE III. Mount Ida. Venus and the Graces, to whom she complains of the loss of her son [*Sbe that will but now discover*]. Venus – Miss Brown. SCENE IV. A Landscape. *Dance of Warriors*. SCENE V. A Moonlight. Witches. *When shall we three meet again?* (singers not listed). SCENE VI. The Cavern of Despair. *Mad Tom* by Reinhold, the music by Purcell. SCENE VII. A Palace and Banquet. *Come honest Friends and jovial Fellows* (singers not listed). Attendant Genius – Miss Morris. Also THE FLITCH OF BACON. As 7 Jan.  
 COMMENT. Benefit for Aickin. Mainpiece: With the triumphal entry of Alexander into Babylon. 2nd piece [1st time; M. INT 1; compiler unknown]. *Public Advertiser*, 8 Apr.: Tickets to be had of Aickin, Bow Street, Covent Garden. Receipts: £300 12s. 6d. (235/10/6; tickets: 65/2/0) (charge: £73 14s.).
- Tuesday 11*  
DL CYMON. As 21 Oct. 1779, but Merlin – Bannister // Sylvia – Miss Thornton (1st appearance upon this stage). Also WHO'S THE DUPE? As 9 Dec. 1779, but Granger – Booth (of CG).  
 DANCING. End of mainpiece, as 22 Nov. 1779.  
 SINGING. End of Act I of afterpiece *Tally ho!* by Mrs Wrighten.

**COMMENT.** Benefit for Mrs Wrighten. *Morning Chronicle*, 1 Apr.: Tickets to be had of Mrs Wrighten, No. 56, Drury-Lane. [Miss Thornton was from CG.] Receipts: £300 2s. 6d. (82/18/0; 8/12/0; 0/10/6; tickets: 208/2/0) (charge: £73 7s. 6d.).

Tuesday 11  
DL

**THE DUENNA.** As 27 Mar. Also **THE SPANIARDS DISMAYED.** *Cast not listed*, but see 27 Mar. Also **THE JOVIAL CREW.** As 8 Apr., but Oldrents - Thompson.

CG

**SINGING.** In 2nd piece an ode, *The Wooden Walls of England* (the words by [Henry] Green, the music by Dr Arne), by Reinhold, J. Wilson, Miss Morris.

**COMMENT.** Benefit for Mrs Green. Tickets delivered for the 31st of March will be taken. *Public Advertiser*, 15 Mar.: Tickets to be had of Mrs Green at her house in King-street, Covent Garden. Receipts: £262 9s. (199/4; tickets: 63/5) (charge: £105).

**L'AMORE SOLDATO.** As 28 Mar.

King's

**DANCING.** End of Act I *Il Desertore*, as 14 Dec. 1779; End of Act II *Masquerade Dance*, as 19 Feb., but omitted Slingsby; End of Opera *Serious Ballet*, as 22 Jan.

**THE WINTER'S TALE.** As 29 Nov. 1779. Also **THE CRITIC.** As 10 Apr., but R. Palmer in place of Farren.

Wednesday 12  
DL

**DANCING.** As 26 Nov. 1779.

**COMMENT.** Receipts: £107 5s. 6d. (79/12/0; 25/8/0; 2/5/6).

**AMPHITRYON;** or, **The Two Sosias.** Jupiter - Lewis; Amphitryon - Wroughton; Mercury - Whitfield; Judge Gripus - Clarke; Phoebus - Booth; Polidas - Fearon; Tranio - Thompson; Sosia - Quick // Phaedra - Mrs Mattocks; Bromia - Mrs Pitt; Night - Miss Green; Alcmena - Mrs Hartley. Also **THE SPANIARDS DISMAYED.** As 27 Mar. Also **POOR VULCAN!** As 3 Apr.

CG

**DANCING** and **SINGING.** In Act IV of mainpiece an Interlude between Plutus - Reinhold and Wit - Miss Morris, with a masque of *Singing* and *Dancing*; End of 2nd piece, as 1 Apr.

**COMMENT.** Benefit for Clarke. *Public Advertiser*, 3 Apr.: Tickets to be had of Clarke, Great Russel-street, Covent Garden. Receipts: £166 5s. (82/15; tickets: 83/10) (charge: £105).

**THE WAY OF THE WORLD.** As 19 Oct. 1779. Also **THE JUBILEE.** *Cast not listed.*

Thursday 13  
DL

**SINGING.** End of Act III of mainpiece, as 11 Apr.

**COMMENT.** Benefit for Hopkins, prompter, and Mrs Hopkins. Afterpiece: In honour of Shakespeare; in which will be introduced a grand Pageant, the music by Dibdin. *Public Advertiser*, 4 Apr.: Tickets to be had of Hopkins, No. 7, Little Russel Street, Covent Garden. Receipts: £205 9s. 6d. (122/5/0; 34/17/6; 1/16/0; tickets: 46/11/0) (charge: £64 4s.).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE JOVIAL CREW.** As 8 Apr.

CG

**COMMENT.** Receipts: £185 7s. 6d. (183/1/0; 2/6/6).

**LA SCHIAVA.** Principal Characters by Trebbi, Manzoletto, Gherardi, Micheli // Sga Prudom, Sga Pozzi, Sga Bernasconi. [Libretto (H. Reynell, 1784) lists the parts: Fulgenzio, Lelio, Asdrubale, Kirca // Rosalba, Arminda, Nerina.]

King's

**DANCING.** End of Act I *Il Desertore*, as 14 Dec. 1779; End of Act II *New Pastoral Ballet*, as 15 Feb., but omitted: Sg and Sga Zuchelli, Slingsby; End of Opera *Grand Serious Ballet*, as 8 Feb.

- Tbursday 13*  
King's      SINGING. In Act II song by Sga Pozzi, with obligato on the flute; End of Opera an *Italian Canzonetta* by Sga Bernasconi, accompanied on the guitar by Noferi, giving thanks to the Audience.  
 COMMENT. Benefit for Sga Bernasconi. Tickets to be had of Sga Bernasconi, No. 5, Dover-street, Piccadilly. Opera: As originally composed by Piccinni.
- Friday 14*  
DL      THE RUNAWAY. As 17 Nov. 1779. Also THE ARTIFICE. Principal Characters by Vernon, Bannister, Davies, Lamash, Burton, Wrighten, Fawcett, Holcroft, Parsons // Mrs Hopkins, Miss Wright, Mrs Wrighten. [Cast from text (T. Cadell, 1780): Bevil - Vernon; Bowling - Bannister; Ralph - Davies; Charles - Lamash; Vellum - Burton; Crosjack - Wrighten; Sir Benjamin Brief - Parsons // Mrs Bobbin - Mrs Hopkins; Eliza - Miss Wright; Margaritta - Mrs Wrighten. Fawcett, Holcroft are unassigned.]  
 COMMENT. Afterpiece [1st time; co 2, by William Augustus Miles]: The music entirely new, composed by Michael Arne. With new Scenes, Dresses, and Decorations. Books of the Opera to be had at the Theatre. *Public Advertiser*, 15 Apr. 1780: This Day is published THE ARTIFICE (1s.). Receipts: £119 8s. 6d. (71/12/0; 47/1/6; 0/15/0).
- CG      LOVE IN A VILLAGE. As 26 Jan., but Rosetta - Miss Catley. Also THE DEAF LOVER. As 3 Feb.  
 DANCING. End of Act II of mainpiece, as 13 Oct. 1779.  
 COMMENT. Receipts: £105 11s. (103/12/6; 1/18/6).
- Saturday 15*  
DL      THE PROVOK'D HUSBAND. As 5 Nov. 1779, but Miss Jenny (with songs in character) - Miss Field; added: Myrtilla - Miss Kirby; Mrs Motherly - Mrs Davenett. Also THE ARTIFICE. As 14 Apr.  
 COMMENT. [Mainpiece in place of THE STRATAGEM, announced on playbill of 14 Apr.] Receipts: £79 19s. 6d. (45/11/0; 32/18/6; 1/10/0).
- CG      THE BELLE'S STRATAGEM. As 26 Feb. Also COMUS. As 11 Mar., but omitted: Brothers, 2nd Bacchant and 2nd Spirit.  
 SINGING. Added to 1st Bacchant and Euphrosyne: *The Noon Tide Air*.  
 COMMENT. Receipts: £166 7s. (165/1/6; 1/5/6).
- King's      QUINTO FABIO. As 8 Apr.  
 DANCING. As 8 Apr. throughout.
- Monday 17*  
DL      ALEXANDER THE GREAT; or, THE RIVAL QUEENS. Alexander - Smith; Cassander - Aickin; Lysimachus - Brereton; Hephestian - Davies; Polypercon - Philimore; Clytus - Hurst // Roxana - Miss Sherry; Parisatis - Mrs Sharp; Sisigambis - Mrs Davenett; Statira - Mrs Robinson. Also JEWISH EDUCATION. Moses - Baddeley; Shadrach - Burton. Also THE CRITIC. As 12 Apr.  
 COMMENT. Benefit for Baddeley. Mainpiece: With the Grand Triumphal Entry. 2nd piece [1st time; INT 1, probably by Robert Baddeley]: Baddeley, in the character of Moses in THE SCHOOL FOR SCANDAL, will present the Audience with a specimen of Jewish Education in a series of Instructions to his son Shadrach.  
*Public Advertiser*, 13 Apr.: Tickets to be had of Baddeley, No. 4, Little Russel Street, Covent Garden. Receipts: £246 13s. (178/10; 30/11; 0/17; tickets: 36/15) (charge: £79 4s. 6d.).
- CG      THE SUSPICIOUS HUSBAND. As 6 Nov. 1779, but Clarinda - Mrs Bulkley. Also THE TOUCHSTONE. As 7 Apr., but W. Bates in place of Lee Lewes.  
 DANCING. End of mainpiece new dance, *Cupid Recruiting; or, The Female Volunteers*, by Dagueville, Harris, Ratchford, Miss Matthews, Miss Lings, Miss Valois.  
 COMMENT. By Command of Their Majesties. MACBETH, for Mattocks' Benefit, is necessarily postponed to Monday next 24th Instant. Receipts: £273 11s. 6d. (270/4/6; 3/7/0).

**CYMBELINE.** Posthumus (1st time) - Henry; Cloten - Dodd; Cymbeline - Hurst; Pisanio - Packer; Bellarius - Aickin; Guiderius (1st time) - R. Palmer; Arviragus - Davies; Lucius - Wrighten; French Gentleman - Chaplin; Philario - Wright; Iachimo - Smith // Queen - Miss Sherry; Imogen - Mrs Robinson (1st appearance in that character). Also **THE PADLOCK**. As 12 Oct. 1779, but Mungo - Henry (1st appearance in that character in Europe) // Leonora - A Young Lady (1st appearance upon that stage [unidentified]).

Tuesday 18  
DL

**DANCING** and **SINGING**. In Act II of mainpiece a Masquerade scene with *Dancing* by Henry, Menage, Miss Armstrong, and a *song* by Miss Abrams; End of Act III *Minuet* by Henry and Miss Armstrong; End of afterpiece *song*, *Ellen a Roon*, with the original Irish words, by the Young Lady who performs Leonora.

**COMMENT.** Benefit for Henry. Mainpiece: Not acted these 2 years. Receipts: £147 15s. 6d. (80/0/0; 29/19/6; 0/11/0; tickets: 37/5/0) (charge: £105).

**THE CHANCES.** As 11 Dec. 1779. Also **THE FLITCH OF BACON**. As CG  
7 Jan.

**SINGING.** End of Act II of mainpiece several of the newest and most favourite *Catches* and *Glees* by Reinhold, Vernon, Champness, Leoni, assisted by several of the most eminent performers; End of mainpiece *Mad Tom*, in character, as 10 Apr.

**COMMENT.** Benefit for Reinhold. Tickets delivered for Friday the 14th will be admitted. *Public Advertiser*, 7 Apr.: Tickets to be had of Reinhold at his house in Charlotte Street, Rathbone Place. Receipts: £246 13s. 6d. (112/18/6; tickets: 133/15/0) (charge: £66 15s.).

**LA SCHIAVA.** As 13 Apr.

King's

**DANCING.** End of Act I *Pastoral Ballet*, as 8 Apr.; End of Act II *New Pastoral Ballet*, as 13 Apr.; End of Opera *Grand Serious Ballet*, as 8 Feb.

**SINGING.** As 13 Apr., but omitted: *Canzonetta*.

**A TRIP TO SCARBOROUGH.** As 18 Nov. 1779. Also **BON TON**; or, High Life above Stairs. Sir J. Trotley (with the original *Prologue*) - King; Col. Tivy - Brereton; Davy - Parsons; Jessamy - Lamash; Lord Minikin - Dodd // Lady Minikin - Miss Pope; Gymp - Mrs Colles; Miss Tittup - Mrs Brereton (1st appearance in that character).

Wednesday 19  
DL

**DANCING.** End of mainpiece a *New Dance* by the Miss Stageloirs.

**COMMENT.** Benefit for Mrs Sharp and Mrs Brereton. [Afterpiece: Prologue by George Colman, the elder.] Receipts: £175 18s. (64/12; 34/2; 0/17; tickets: 76/7) (charge: £65 or. 6d.).

**THE VOLUNTEERS;** or Taylors to Arms! Characters by Reinhold, Wilson, Robson, Wewitzer, Quick // Miss Morris, Mrs Pitt. [Cast from text (J. Almon [et al], 1780): Captain Heartfree - Reinhold; Ploughshare - Wilson; Scieant - Robson; Deafear - Wewitzer; Thimble - Quick // Jenny - Miss Morris; Winnifred - Mrs Pitt.] Also **THE DOUBLE GALLANT**. As 18 Mar., but Sylvia - Mrs Morton. Also **THE RIVAL QUEANS**; or, The Life and Death of Alexander the Little. Alexander - Quick (1st appearance in Tragedy); Clytus - Wilson; Cassander - Lee Lewes; Lysimachus - Robson; Hephestion - Booth // Roxana - Mrs Wilson; Sysigambis - Mrs Pitt; Statira - Mrs Webb.

CG

**DANCING.** End of Act IV of mainpiece, as 13 Oct. 1779.

**COMMENT.** Benefit for Quick. *Morning Chronicle*, 22 Mar.: Tickets to be had of Quick, No. 151, Drury-lane. 1st piece [1st time; M. PREL 1, by George Downing]: The Music by Hook. 3rd piece: Not acted these 18 years. With a grand burlesque Procession and triumphal Entry of Alexander into London. The Nobles, Guards, Officers and Attendants will be all dressed in the Habits of the Times. Receipts: £274 14s. (173/9; tickets: 101/5) (charge: £70 7s. 6d.).

- Wednesday 19*    **THE SUSPICIOUS HUSBAND.** Ranger – Jerrold; Strickland – Price; Frankly – CII Jones; Bellamy – Wilson; Jack Meggot – Davis; Tester – Leach; Simon – Wortley; Buckle – Master Simson // Jacintha – Mrs Kingham; Mrs Strickland – Mrs Weeks; Lucetta – Mrs Robinson; Clarinda – Mrs Jerrold. *Prologue* by Miss Jerrold (a child of 3 years old). Also **CHRONONHOTONTHOLOGOS.** *Cast not listed.*  
*DANCING.* A *Hornpipe* by a Gentleman [unidentified].  
**MONOLOGUES.** End of mainpiece *The Examination of Dr Last before the College of Physicians* (taken from **THE DEVIL UPON TWO STICKS**) by Jerrold; End of afterpiece *The Picture of a Play-House; or, Bucks have at Ye All* (*speaker not listed*).  
**COMMENT.** Benefit for Mr and Mrs Jerrold. Afterpiece: Containing the Life and Death of King Chrononhotonthologos, the valiant Exploits of Bombardimian, his general, the unsuccessful Love of Fadladinada, Queen of Queerumania, to the Antipodean King, concluding with the marriage of the aforesaid Queen to her two fortunate Lovers, Aldiborrontiphoscophornio and Rigidum Funnidos.  
Mr and Mrs Jerrold present their humble respects to the Ladies and Gentlemen, and as through the badness of the weather, and being Assembly-Night on their former Benefit, there was not the Expenses in the House; therefore solicit the Favour of their Company, and Interest in this their second Attempt. To begin precisely at 6:30. Pit 2s. Gallery 1s. Tickets to be had at the Crown, and at the Cock, Well's Row.
- Thursday 20*    **THE SCHOOL FOR SCANDAL.** As 25 Nov. 1779, but Snake – Wrighten; DL Careless – R. Palmer. Also **THE ARTIFICE.** As 14 Apr.  
**COMMENT.** Receipts: £132 13s. 6d. (108/12/0; 23/12/6; 0/9/0).
- CG    **THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE RIVAL QUEANS.** As 19 Apr., but added: Perdiccas – Wewitzer // Parisatis – Miss Stewart.  
**COMMENT.** Afterpiece: Procession and Entry as 19 Apr. Receipts: £208 18s. 6d. (207/0/0; 1/18/6).
- King's    **LA SCHIAVA.** As 13 Apr.  
*DANCING.* End of Act I *New Minuet* by Simonet (1st appearance this season) and Mme Simonet, and a *Cossaque*, as now danced at the Court of Versailles (the music by Gluck); End of Act II *The Serenade Interrupted* (composed by Simonet), in which a *Pas de Deux* by Simonet and Mlle Baccelli (the music by Noferi); End of Opera *The Female Warriors* (composed by Simonet), which the Author hopes will meet with the satisfaction of the Nobility and Gentry, and the Ladies in particular, as this is intended to shew that the Fair Sex may with success improve in that kind of Exercise that seems confined only to the Men. The Ballets will be executed entirely by principal Dancers.  
**COMMENT.** Benefit for Mme Simonet. Tickets to be had of Mme Simonet, No. 5, Dover-street, Piccadilly.
- Friday 21*    **HAMLET.** Hamlet – Bannister Jun. (1st appearance in that character); King – Hurst; Horatio – Davies; Polonius – Baddeley; Laertes – Aickin; Ostrick – Lamash; Rosencraus – R. Palmer; Guildenstern – Williams; Player King – Chaplin; Marcellus – Wrighten; Grave-Diggers – Parsons, Burton; Ghost – Henry (1st appearance in that character) // Queen – Mrs Hopkins; Ophelia – Mrs Baddeley. Also **THE CRITIC.** As 12 Apr.  
*IMITATIONS.* End of Act II contrasted vocal Imitations in the Italian and English stile by Bannister; End of Act V a variety of Imitations by Bannister Jun.  
**COMMENT.** Benefit for Bannister Jun. Mainpiece: As originally written by Shakespeare. [Genest's remark (vi, 133), "Garrick's alteration [which had been performed uninterruptedly at this theatre since Dec. 1772] seems never to have been acted after this night", is correct.] *Public Advertiser*, 15 Apr.: Tickets to be had of Bannister Jun., No. 8, Air-street, Piccadilly. Receipts: £280 8s. 6d. (124/18/0; 20/0/0; 0/5/6; tickets: 135/5/0) (charge: £105).

A GAZETTE EXTRAORDINARY; or, The Illumination. Characters by Lee Lewes, Wilson, Brunsdon // Miss Green, Mrs Pitt. [Cast from text of ILLUMINATION (G. Kearsley, 1779): Skylight - Lee Lewes; Dip - Wilson; Quillet - Brunsdon // Miss Skylight - Miss Green; Mrs Skylight - Mrs Pitt.] *Epilogue* spoken by Wilson and Lee Lewes. [This was spoken, as here assigned, at all subsequent performances.] Also THE PILGRIM. Pedro, the Pilgrim - Lewis; Rodorigo - Aickin; Siberto - Wordsworth; Curio - Robson; Mad Scholar - Lee Lewes; Mad Englishman - Booth; Mad Parson - Egan; Mad Taylor - Wewitzer; Master of Mad-house - L'Estrange; Mad Welshman - Edwin; Lopez - J. Wilson; Sancho - Thompson; Alphonso - Wilson // Julietta - Mrs Wilson; Alinda - Mrs Bulkley. Also THE ELDERS. Principal Characters by Wilson, Whitfield, Thompson, Fearon, Wewitzer, Quick // Mrs Morton, Mrs Wilson. [Cast suggested by Genest (vi, 149): Sir Valentine Sedgmore - Wilson; Charles Manley - Whitfield; Humphrey Sedgmore - Wewitzer // Miss Louisa Balmer - Mrs Morton; Kitty - Mrs Wilson. Genest does not assign Thompson, Fearon, Quick.] *Prologue* spoken by Wilson. [This was spoken, as here assigned, at all subsequent performances.] *DANCING.* In Act IV of mainpiece *The Bedlamites* (*performers not listed*).

Friday 21  
CG

COMMENT. Benefit for Wilson. 1st piece [1st time; PREL I, probably by Richard Wilson, altered from ILLUMINATION, by Frederick Pilin. Author of Epilogue unknown]. 2nd piece: Not acted these 28 years [acted 9 May 1763]. 3rd piece [1st time; F 2, by Henry Man. Text 1st published in his *Miscellaneous Works*, 1802, Vol. II, which does not assign the parts, and also lists Mr Carlton, Ralph, Butler. Prologue by the author (*London Chronicle*, 3 May)]. *Public Advertiser*, 15 Apr.: Tickets to be had of Wilson, at Stars Acres, upper end of Bow Street. Receipts: £277 19s. 6d. (137/4/6; tickets: 140/15/0) (charge: £105).

THE RIVALS. As 22 Feb., but Faulkland - Farren // Julia - Mrs Farren (1st appearance in that character). Also WHO'S THE DUPE? As 9 Dec. 1779, but Granger (1st time) - Farren.

Saturday 22  
DL

*DANCING.* As 15 Dec. 1779.

COMMENT. Benefit for Farren. *Morning Chronicle*, 15 Apr.: Tickets to be of Farren, No. 41, Great Queen-street, Lincoln's-Inn-Fields. Receipts: £132 14s. 6d. (42/6/0; 21/10/6; 1/5/0; tickets: 67/13/0) (charge: £64 17s.).

BUXOM JOAN. Principal Characters by Bannister (of DL), Wilson, Wordsworth, Edwin // Miss Morris, Mrs Webb. [Cast adjusted from text (T. Cadell, 1778): Bluff - Bannister; Tom - Wilson; Ben - Wordsworth; Snip - Edwin // Buxom Joan - Miss Morris; Mother - Mrs Webb.] Also MUCH ADO ABOUT NOTHING. As 17 Feb., but Dogberry - Edwin; Town Clerk - Wewitzer // Beatrice - Mrs Wilson (1st appearance in that character); omitted: Don John, Antonio, Balthazar's song. Also THE FLITCH OF BACON. As 7 Jan. *Prologue* written by Samuel Foote, Esq., spoken by Master Edwin (1st appearance on that stage). *SINGING.* End of mainpiece *Moderation and Alteration* by Edwin.

CG

COMMENT. Benefit for Edwin. 1st piece: Never performed there. [Master Edwin was from the HAY.] *Public Advertiser*, 18 Apr.: Tickets to be had of Edwin, No. 76, the corner of Long Acre, Drury-lane. Receipts: £107 10s. 6d. (89/0/6; tickets: 18/10/0) (charge: £105).

RINALDO. Principal Characters by Pacchierotti, Trebbi, Sampieri (*Public Advertiser*, 20 Apr.: 1st appearance in England), Micheli // Sga Pozzi, Mme Le Brun. [Cast from libretto (E. Cox, 1780): Rinaldo - Pacchierotti; Ubaldo - Trebbi; Idreno - Sampieri; Clotarco - Micheli // Zelmira - Sga Pozzi; Armida - Mme Le Brun.]

King's

*DANCING.* Three new Ballets composed by Favre Guiardele. End of Act I *The Rural Sports* by Sg and Sga Zuchelli, Henry, Miss Andreas, Miss Simonet, Sga Crespi; End of Act II *La Fête Pastorale* by Favre Guiardele, Mme Simonet, Sga

- Saturday 22*  
King's Tantini, with a *Pas Seul* by Mlle Baccelli, accompanied on the guitar by Noferi; End of Opera *Serious Ballet*, as 22 Jan., but added: Mme Simonet, Sga Tantini, and a *Grand Chuconne*, composed by Floquet.
- COMMENT. A new Serious Opera; the music entirely new by Sacchini. [It was 1st performed at Milan in 1772 as *ARMIDA*. The playbill erroneously lists Rovedino, whose last performance this season was on 18 Mar. In all subsequent playbills of *RINALDO* his name is omitted.]
- Monday 24*  
DL THE TEMPEST. As 13 Mar. Also THE JUBILEE. As 13 Apr.  
*DANCING*. In Acts I and III of mainpiece, as 3 Nov. 1779; In Act IV, as 3 Nov. 1779, but added: Delpini, Miss Armstrong.
- COMMENT. THE HYPOCRITE [announced on playbill of 22 Apr.] is obliged to be deferred on account of Mrs Abington's Illness. Receipts: £151 2s. (108/3/o; 42/o/6; o/18/6).
- CG AMPHITRYON. As 12 Apr., but Judge Gripus – Wilson. Also THE LYAR. Young Wilding – Lee Lewes; Old Wilding – Fearon; Sir James Elliot – Whitfield; Papillion – Wewitzer // Miss Godfrey – Miss Ambrose; Miss Grantham – Mrs Bulkley.  
*DANCING and SINGING*. Interlude as 12 Apr.; End of mainpiece, as 17 Apr.
- COMMENT. By Command of Their Majesties. MACBETH, for Mattocks's benefit, is obliged to be deferred to Thursday next. Receipts: £270 (267/5; 2/15).
- Tuesday 25*  
DL THE INCONSTANT. As 3 Apr. Also THE ARTIFICE. As 14 Apr.  
*DANCING*. As 22 Nov. 1779.  
COMMENT. Receipts: £48 8s. 6d. (32/7/o; 15/6/6; o/15/o).
- CG HAMLET. As 22 Nov. 1779, but King – Fearon; Marcellus – W. Bates; omitted: Francisco. Also THE SIEGE OF GIBRALTAR. Principal Characters by Mattocks, Reinhold, Quick, Wilson, Edwin, Whitfield, Egan // Mrs Wilson, Mrs White, Mrs Morton. [Cast from text (G. Kearsly, 1780) and *London Chronicle*, 3 May 1780: Beauclerc – Mattocks; Major Bromfield – Reinhold; Ben Hassan – Quick; Serjeant Trumbull – Wilson; Woolwich – Edwin; Muley – Whitfield; Serjeant O'Bradley – Egan; Lieutenant – Wordsworth; Officers – Booth, Fearon, Robson; Sailor – W. Bates; Soldiers – L'Estrange, Thompson, Wewitzer; Mob – Jones, Ledger, Brunsdon, Bates, Stevens // Jenny – Mrs Wilson; Moll Trumpet – Mrs White; Zayde – Mrs Morton.]
- COMMENT. [Mainpiece in place of FATAL FALSHOOD, announced on playbill of 24 Apr.] Afterpiece [1st time; MF 2, by Frederick Pilon]: The new Songs and Overture composed by Shield. The new Scenes by Richards and Carver. With a view of the English and Spanish Fleets entering the Bay. [This notice is included in all subsequent playbills.] *Public Advertiser*, 25 Apr. 1780: This afternoon is published the Songs in THE SIEGE OF GIBRALTAR (6d.). *Ibid*, 3 May 1780: This morning is published THE SIEGE OF GIBRALTAR (1s.). Receipts: £168 5s. (166/4; 2/1).
- King's LA SCHIAVA. As 13 Apr.  
*DANCING*. End of Act I *Pastoral Ballet*, as 8 Apr.; End of Act II *La Bergère Coquette*, as 8 Apr.; End of Opera *Grand Serious Ballet*, as 8 Feb.  
*SINGING*. As 18 Apr.
- Wednesday 26*  
DL MACBETH. Macbeth – Smith; Macduff – Brereton; Duncan – Hurst; Ross – Aickin; Malcolm – Davies; Donalbain – Master Benson; Banquo – Packer; Hecate – Bannister; Witches – Parsons, Moody, Baddeley // Lady Macduff – Mrs Sharp; Lady Macbeth – Miss Sherry. Also SELIMA AND AZOR. Azor – Vernon; Ali – Dodd; Scander – Bannister // Fatima – Miss Collett; Lesbia – Miss Abrams; Selima – Miss Wright (1st appearance in that character).

**SINGING.** Mainpiece: With the original Music composed by Matthew Locke, with full Chorusses and additional accompaniments, by Bannister, Gaudry, Chaplin, Fawcett, Holcroft, Philimore, Kenny // Miss Simson, Miss Abrams, Mrs Love, Mrs Davenett, Mrs Smith, Miss Kirby, Mrs Gaudry, Miss Collett. End of Act I of mainpiece *song* by Miss Wright. Wednesday 26  
DL

**COMMENT.** Benefit for Miss Sherry and Miss Wright. Tickets delivered by Daglish will be taken. Tickets sold at the Doors will not be admitted. *Public Advertiser*, 22 Apr.: Tickets to be had of Miss Sherry, No. 2, Little Russel Street, Covent Garden; of Miss Wright, No. 54, Drury-lane. Receipts: £257 15s. (48/9/0; 10/8/6; 0/11/6; tickets: 198/6/0) (charge: £89 5s. 6d.).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE SIEGE OF GIBRALTAR.** CG  
As 25 Apr.

**COMMENT.** Receipts: £219 16s. (216/12; 3/4).

**JULIUS CAESAR.** As 15 Feb. Also **THE ARTIFICE.** As 14 Apr. Thursday 27  
DL  
**COMMENT.** Receipts: £51 19s. (36/6; 15/13; 0/0).

**THE WIVES REVENGED.** As 7 Apr. Also **MACBETH.** As 18 Oct. 1779, but Lady Macbeth – A Lady (2nd appearance on any stage [Mrs Sage]). Also **THE SIEGE OF GIBRALTAR.** As 25 Apr.

**SINGING.** As 18 Oct. 1779, but omitted: Miss Brown.

**COMMENT.** Benefit for Mattocks. [Mrs Sage is identified in *Morning Chronicle*, 27 Apr.] On account of Miss Catley's Indisposition **COMUS** [announced on playbill of 26 Apr.] is obliged to be deferred.

Paid Atkins, coal merchant, £33 12s. 6d. *Public Advertiser*, 7 Apr.: Tickets to be had of Mattocks, Great Russel Street, Covent Garden. Receipts: £193 5s. 6d. (153/13/6; tickets: 39/12/0) (charge: £105).

**L'OLIMPIADE.** As 9 Mar. King's  
**DANCING.** End of Act I *Grand Serious Ballet*, as 8 Feb.; End of Act II *La Bergère Coquette*, as 22 Jan.; End of Opera *no dance listed*.  
**COMMENT.** Benefit for Mme Le Brun. Tickets to be had of Mme Le Brun, No. 36, Great Suffolk-street.

**EVERY MAN IN HIS HUMOUR.** As 24 Nov. 1779, but Master Stephen (for that night only) – Vernon. Also **WHO'S THE DUPE?** As 22 Apr., but Gradus (1st time) – Burton. Friday 28  
DL

**DANCING.** As 15 Dec. 1779.

**SINGING.** End of Act IV of mainpiece, as 11 Apr.

**COMMENT.** Benefit for Hurst and Burton. *Public Advertiser*, 26 Apr.: Tickets to be had of Hurst at More's, pastry cook, the East End of the New Church, Strand; of Burton, No. 149, Fleet-street. Receipts: £111 18s. (27/0/0; 20/19/6; 0/13/6; tickets: 63/5/0) (charge: £64 11s. 6d.)

**THE VOLUNTEERS.** As 19 Apr. Also **THE MERRY WIVES OF WINDSOR.** CG  
As 13 Nov. 1779, but Mr Ford (1st time) – Peile; Fenton – Robson; omitted: Simple, Bardolph, Pistol. Also **THE DEAF LOVER.** As 3 Feb.

**COMMENT.** Benefit for Peile. *Public Advertiser*, 20 Apr.: Tickets to be had of Peile at his house, North-street, Westminster. Receipts: £190 4s. 6d. (95/11/6; tickets: 94/13/0) (charge: £105).

**TWELFTH NIGHT.** As 21 Dec. 1779, but Sebastian (1st time) – Norris; Malvolio – Holcroft (1st appearance in that character). Also **DR. LAST'S EXAMINATION BEFORE THE COLLEGE OF PHYSICIANS.** President – Wrighten; Secretary – Williams; Dr Camphire – Philimore; Dr Calomel – Kenny; Dr Last – Holcroft. Saturday 29  
DL

- Saturday 29      Also THE WATERMAN. Tugg - Bannister; Bundle - Davies; Robin - Lamash //  
DL                    Wilhelmina - Miss Simson; Mrs Bundle - Mrs Wrighten.  
                       COMMENT. Benefit for Lamash, Holcroft & Norris. 2nd piece: Taken from  
                       Foote's DEVIL UPON TWO STICKS. 3rd piece: To conclude with a grand  
                       representation of a Regatta.  
                       Tickets delivered by Shade and Mrs Pulley will be taken. Receipts: £190 4s. 6d.  
                       (27/9/o; 18/6/6; 1/18/o; tickets: 142/11/o) (charge: £92 4s. 4d.).
- CG                    THE MERCHANT OF VENICE. As 11 Nov. 1779. Also LOVE A-LA-MODE.  
                       As 11 Nov. 1779.  
                       DANCING. End of Act III of mainpiece *The Pilgrim*, as 8 Oct. 1779; End of Act IV,  
                       as 17 Apr.  
                       COMMENT. Receipts: £119 os. 6d. (117/11/o; 1/9/6).
- King's              RINALDO. As 22 Apr.  
                       DANCING. As 22 Apr. throughout.

## May 1780

- Monday 1            THE SCHOOL FOR SCANDAL. As 25 Nov. 1779. Also THE CRITIC.  
DL                    As 18 Jan.  
                       COMMENT. Benefit for a Fund for the Relief of those who from their Infirmities  
                       shall be obliged to retire from the Stage. The Doors to be opened at 5:00. To  
                       begin (for that night only) at 6:00. Receipts: £236 4s. 6d. (129/19/o; 25/2/6;  
                       1/8/o; tickets: 79/15/o) (charge: free).
- CG                    TAMERLANE. Tamerlane (1st time) - Henderson; Moneses - Wroughton;  
                       Axalla - Whitfield; Bajazet (1st time) - Aickin // Selima - Mrs Jackson; Arpasia -  
                       Miss Younge. Also A FETE. As 10 Apr., but in SCENE III Venus - Mrs  
                       Morton; added are: SCENES V, VI, VII. The May-Day Garland; or, Harlequin's  
                       Trip to Lisson-Green. Harlequin (with the jump through the tub) - W. Bates;  
                       SCENE VIII [originally SCENE VI]; SCENE IX [originally SCENE VII].  
                       Also THE ELDERS. As 21 Apr., but omitted: Fearon, Quick.  
                       SINGING. In mainpiece *To thee O gentle sleep* by Leoni.  
                       COMMENT. Benefit for Wild, prompter. 2nd piece: With Alterations, and  
                       three Pantomimical Scenes. *Public Advertiser*, 28 Apr.: Tickets to be had of Wild,  
                       No. 145, Drury-lane. Receipts: £268 14s. (178/13; tickets: 90/1) (charge: £10s).
- Tuesday 2            AS YOU LIKE IT. As 28 Jan., but Adam - Moody; added: Corin - Waldron;  
DL                    Jaques de Bois - Lamash; Silvius - R. Palmer; Le Beau - Philimore; Charles -  
                       Wrighten; William - Burton. Also FORTUNATUS. Harlequin - Wright;  
                       Clown (for that night) - Delpini // Colombine (for that night) - Sga Crespi; the  
                       other Characters by Chaplin, Burton, Wrighten, Philimore, Williams, Norris //  
                       Miss Kirby. Principal Sailors [in Storming scene] - Vernon, Gaudry.  
                       DANCING. End of Act I of mainpiece a new Comic Pantomime Dance, *The Savoyards*,  
                       by Delpini, Sga Crespi, Henry, Miss Armstrong, &c.; End of Act IV *Minuet and  
                       Allemande* by Delpini and Sga Crespi.  
                       COMMENT. Benefit for Delpini and Sga Crespi. *Morning Chronicle*, 22 Apr.:  
                       Tickets to be had of Delpini, No. 1, Hay-Market [Sga Crespi not listed]. Afterpiece:  
                       With Storming of Fort Omoa, as 12 Jan. Receipts: £163 11s. (42/4/o; 15/10/6;  
                       0/12/6; tickets: 105/4/o) (charge: £89 17s.).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE SIEGE OF GIBRALTAR.** *Tuesday 2*

As 25 Apr.

CG

COMMENT. Receipts: £190 17s. 6d. (189/3/6; 1/14/0).

**L'OLIMPIADE.** As 9 Mar.

King's

*DANCING.* End of Act I *Pastoral Ballet* by Sg and Sga Zuchelli, Sga Tantini, Miss Andreas, Miss Simonet; End of Act II *La Bergère Coquette*, as 8 Apr.; End of Opera *Serious Ballet*, as 22 Jan.

**MACBETH.** As 26 Apr., but omitted: Duncan. Also **THE ARTIFICE.** As *Wednesday 3* 14 Apr.

DL

*SINGING.* As 26 Apr.

COMMENT. Benefit for the Author of **THE ARTIFICE**. Receipts: £50 8s. 6d. (39/11/0; 10/5/6; 0/12/0; tickets: none listed) (charge: £105).

**THE FUNERAL.** Campley - Lewis; Lord Hardy (1st time) - Whitfield; Lord Brumpton - Clarke; Trusty - Hull; Sable - Quick; Trim - Wilson // Lady Harriet - Mrs Bulkley; Lady Charlotte (1st time) - Mrs Morton; Mademoiselle (1st time) - Mrs Whitfield; Lady Brumpton - Mrs Mattocks. Also **A FETE.** As 1 May, but in SCENE IX Attendant Genius - Miss Langrish; added to The May-Day Garland: Columbine - Miss Cranfield; omitted from SCENE I: *Give round the word, dismount.* Also **THE ELDERS.** As 1 May.

CG

COMMENT. Benefit for Whitfield and Mrs Morton. *Morning Chronicle*, 2 May: Tickets to be had of Whitfield at his house, Crown-Court, Bow-street; of Mrs Morton, No. 15, Crown-Court, Covent Garden. Tickets sold at the Doors will not be admitted. Receipts: £186 7s. 6d. (87/3/6; tickets: 99/4/0) (charge: £105).

**RULE A WIFE AND HAVE A WIFE.** As 2 Oct. 1779. Also **THE IRISH WIDOW.** Whittle - Parsons; Sir Patrick O'Neale - Moody; Nephew - Davies; Bates - Wrighten; Thomas - Burton; Kecksey - Dodd // Widow Brady (with an *Epilogue song*) - Mrs Robinson (1st appearance in that character). *DANCING.* End of Act I of afterpiece *The Irish Fair* by the Miss Stageloirs.

*Thursday 4*

DL

COMMENT. Benefit for Fosbrook, box-book-keeper. Receipts: £284 7s. 6d. (44/3/0; 9/9/0; 1/11/6; tickets: 229/4/0) (charge: £105).

**THE BEGGAR'S OPERA.** As 12 Feb., but Polly - Mrs Arne (1st appearance on this stage). Also **THE SIEGE OF GIBRALTAR.** As 25 Apr.

CG

COMMENT. [Mrs Arne was from the Crow Street Theatre, Dublin.] Receipts: £137 19s. (136/13; 1/6).

**THE CLANDESTINE MARRIAGE.** As 23 Sept. 1779. Also **THE GENII.** Harlequin - Wright; Pantaloons - Grimaldi; Clown - Delpini; Fop - Burton // 1st Genii - Miss G. Abrams; Columbine - Miss Collett; the other Characters by Williams, Nash, Kenny, Fawcett, Philimore, Chaplin, &c. // Mrs Bradshaw, Mrs Booth, Mrs W. Palmer.

*Friday 5*

DL

*DANCING.* End of Act I of mainpiece a *Hornpipe* by Master Butler (scholar of Miller); In afterpiece, by Henry, &c.

*SINGING.* End of Act II of mainpiece *Tally ho!*, as 11 Apr.

COMMENT. Benefit for Wright and Butler. *Morning Chronicle*, 17 Apr.: Tickets to be had of Wright, No. 24, Bennet-street, Westminster; of Butler, next door to the Theatre. Afterpiece: With Alterations and Additions. Not acted these 4 years. To conclude with a Grand Sea-Fight, Dance, etc. [These were included in both subsequent performances.] The Scenery designed by De Loutherbourg, and executed under his direction. Receipts: £276 14s. 6d. (52/9/0; 12/5/6; 0/4/0; tickets: 211/16/0) (charge: £74 14s.).

- Friday 5* CG THE DUENNA. As 27 Mar., but Clara - Mrs Morton; Louisa - Mrs Wilson; The Duenna - Mrs Pitt. Also A FETE. As 3 May. Also THE ELDERS. As 1 May.  
 COMMENT. Benefit for Branson and Mrs Wilson. Receipts: £185 12s. (108/14; tickets: 76/18) (charge: £52 10s.).
- Saturday 6* DL THE COMMITTEE. As 29 Dec. 1779, but Arabella (1st time) - Mrs Colles; Ruth - Miss Kirby (1st appearance in that character). Also THE QUAKER. As 18 Nov. 1779, but Gillian - Miss Abrams (1st appearance in that character).  
 COMMENT. Benefit for Mrs Colles, Miss Abrams & Miss Kirby. *Public Advertiser*, 4 May: Tickets to be had of Mrs Colles at Smith's, No. 10, Bow-street, the corner of Martlet Court, Covent Garden; of Miss Abrams, Little Bridges Street, Covent Garden; of Miss Kirby at Andrews's, No. 70, Long Acre. Receipts: £203 7s. (28/1; 14/16; 1/11; tickets: 158/19) (charge: £90 2s. 6d.).
- CG A GAZETTE EXTRAORDINARY. As 21 Apr., but Miss Ambrose in place of Mrs Pitt. Also ARTAXERxes. As 1 Apr., but Mandane (for that night only) - Mrs Barthélemon. Also THE NORWOOD GYPSIES. Harlequin - [W.] Bates; Justice - Messink; Gypsies - Baker, Simpkinson, Mrs Morton, &c.; Pierrot - Delpini // Maid - Mrs Sharpe; Justice's Wife - Mrs Willems; Pierrot's Wife - Miss Matthews; Columbine - Miss Cranfield.  
*DANCING*. In 3rd piece, by Dagueville, Langrish, Miss Besford, Miss Matthews. *VAUDEVILLE*. In 3rd piece a Leap through a Cask on Fire.  
 COMMENT. Benefit for W. Bates and Miss Ambrose. 3rd piece: The overture and the rest of the music composed by Fisher.  
 Tickets sold at the Doors will not be admitted. Receipts: £232 17s. 6d. (105/17/6; tickets: 127/0/0) (charge: £105).
- King's RINALDO. As 22 Apr.  
*DANCING*. As 22 Apr. throughout.
- Monday 8* DL THE SCHOOL FOR SCANDAL. As 27 Jan., but Sir Oliver Surface - Aickin (1st appearance in that character). Also THE GENII. As 5 May.  
 COMMENT. [Afterpiece in place of THE JUBILEE, announced on playbill of 6 May.] Receipts: £141 2s. 6d. (109/14/0; 30/10/0; 0/18/6).
- CG A GAZETTE EXTRAORDINARY. As 6 May. Also THE DOUBLE GALLANT. As 19 Apr. Also THE NORWOOD GYPSIES. As 6 May.  
*DANCING*. End of Act IV of 2nd piece *The Humours of New-Market, with the Poney Races*. Jockies - Dagueville, Harris, Holloway, Holland // Ladies - Miss Matthews, Miss Valois, &c. In 3rd piece, as 6 May.  
 COMMENT. Benefit for Brandon, box-book and house-keeper. Tickets delivered for a Comedy will be taken. Tickets sold at the Doors will not be admitted. Receipts: £280 12s. (75/4; tickets: 205/8) (charge: £105).
- Tuesday 9* DL CYMON. As 21 Oct. 1779, but Cupid - Miss G. Abrams; 1st Shepherdess - Miss Kirby; Sylvia - Miss Field (1st appearance in that character). Also FORTUNATUS. As 2 May, but Clown - Grimaldi; Delpini in place of Chaplin // Columbine - Miss Collett. 1st Principal Sailor - Davies.  
*MONOLOGUE*. End of mainpiece *Bucks have at ye all* by R. Palmer.  
*VAUDEVILLE*. In the course of the Pantomime Wright will (for that night only) jump through a Tub of Fire.  
 COMMENT. Benefit for R. Palmer, Harwood & Thompson. Tickets delivered by Dale will be taken. Receipts: £273 5s. (51/12; 9/14; 0/3; tickets: 211/16) (charge: £105).

**THE BELLE'S STRATAGEM.** As 26 Feb. Also **THE SIEGE OF GIBRALTAR.** As 25 Apr. Tuesday 9  
CG

COMMENT. Receipts: £173 13s. 6d. (171/14/6; 1/19/0).

**IL DUCA D'ATENE.** Principal Characters by Trebbi, Manzoletto, Gherardi, Micheli // Sga Pozzi, Sga Prudom, Sga Bernasconi. [Cast from libretto (E. Cox, 1780): Capocchio – Trebbi; Duca d'Atene – Manzoletto; Mons l'Allumette – Gherardi // Duchessa d'Atene – Sga Pozzi; Violetta – Sga Prudom; Gionchiglia – Sga Bernasconi. Micheli is unassigned.] King's

**DANCING.** End of Act I new ballet, *Il Filosofo* (composed by Zuchelli), by Sg and Sga Zuchelli, Sga Tantini, Slingsby; End of Act II *La Serenata Spagnola Interrota* [see 20 Apr.] by Sg and Sga Zuchelli, Sga Baccelli, Henry, Guiardele, with a *Pas de Deux*, accompanied on the guitar by Noferi; End of Act III *New Serious Ballet* (composed by Guiardele) in which Mme Simonet will dance in Men's Cloaths with Sga Baccelli, Sga Tantini, Guiardele; to conclude with a *Grand Chaconne* of Jomelli.

COMMENT. A New Comic Opera [1st time; COM 3]. Written by Badini; the music entirely new composed by Bertoni.

**ALEXANDER THE GREAT.** As 17 Apr., but Cassander – Farren; Clytus – Bensley; added: Thessalus – Wright; Perdiccas – Chaplin; Eumenes – Norris; Aristander – Wrighten. Also **THE CAMP.** Sir Harry Bouquet – Dodd; Gage – Parsons; O'Daub – Moody; Mons Bluard – Baddeley; William – Davies; Scrjeant Drill (1st time) – Gaudry // Nancy – Miss Field (1st appearance in that character); Nell – Mrs Wrighten. The other Characters by Burton, Wrighten, Waldron, Wright, Holcroft, Fawcett, Philimore, Norris // Mrs Cuyler, Miss Collett, Mrs Colles, &c. Wednesday 10  
DL

COMMENT. Benefit for Mrs Bradshaw, Mrs Love, Mrs Booth & Miss Field. Mainpiece: With the Grand Triumphal Entry. Afterpiece: View of the Grand Camp as 6 Nov. 1779.

Tickets delivered by Collins will be taken. *Public Advertiser*, 4 May: Tickets to be had of Mrs Bradshaw at Nichole's, baker, Bridges Street; of Mrs Love at Mrs Baker's, Gerrard-street; of Mrs Booth and Miss Field, No. 10, corner of Martlet Court, Bow-street, Covent Garden. Receipts: £201 6s. (41/13/0; 15/8/6; 3/0/6; tickets: £41/4/0) (charge: £93 7s. 10d.).

**A GAZETTE EXTRAORDINARY.** As 6 May. Also **THE PILGRIM.** As 21 Apr. Also **THE NORWOOD GYPSIES.** As 6 May. CG

**DANCING.** End of Act IV of 2nd piece *The Humours of New-Market*, as 8 May; In 3rd piece, as 6 May, but Miss Valois in place of Miss Matthews.

**SINGING.** As 22 Apr.

COMMENT. Benefit for L'Estrange, Thompson & Mrs Webb. Tickets delivered for **THE GAMESTER** will be taken. Tickets sold at the Doors will not be admitted. Receipts: £204 14s. (75/0; tickets: 129/14) (charge: £105).

**OTHELLO.** As 8 Jan. Also **THE CRITIC.** As 18 Jan. Thursday 11  
DL

COMMENT. Receipts: £82 4s. 6d. (51/11/0; 30/13/6; 0/0/0).

**LOVE IN A VILLAGE.** As 26 Jan., but Deborah (with a song in character) – Miss Catley; Margery – A Young Lady (1st appearance on any stage [unidentified]); Rosetta (1st time) – Mrs Arne. Also **THE SIEGE OF GIBRALTAR.** As 25 Apr. CG

COMMENT. Receipts: £113 13s. 6d. (111/8/6; 2/5/0).

- Friday 12*     KING RICHARD THE THIRD. As 10 Apr., but Richmond - Palmer; Lieutenant of the Tower - Fawcett. Also FORTUNATUS. As 9 May, but 1st Principal Sailor - Vernon; added: Spencer, Chaplin, Fawcett.  
*VAUDEVILLE* As 9 May, but Spencer in place of Wright.  
 COMMENT. Benefit for Fawcett, Spencer & Chaplin. Receipts: £273 2s. (45/9; 11/13; 0/3; tickets: 215/17) (charge: £105).
- CG     THE FEMALE ORATORS; or, Ladies' Debating Society. Principal Female Speakers - Mrs Pitt, Mrs Poussin, Mrs Willems, Miss Stewart, Miss Green, Mrs Webb. The other Characters by Booth, Brunsdon, Egan. Also THE MERCHANT OF VENICE. As 11 Nov. 1779, but Shylock - Henderson (1st appearance in that character on this stage); Salanio - W. Bates. Also THE DEAF LOVER. As 3 Feb.  
*DANCING*. End of Act IV of 2nd piece *The Humours of New-Market*, as 8 May.  
*SINGING*. End of Act III of 2nd piece a *Scotch ballad* (the music by Dr Arne) by Mrs Kennedy.  
 COMMENT. Benefit for Booth, Egan & Fearon. *Morning Chronicle*, 9 May: Tickets to be had of Booth, No. 35, Brownlow-street, Long-Acre [others not listed]. 1st piece [1st time; PREL I, author unknown. MS: Larpent 521; not published]. [For Henderson as Shylock see DL, 14 Oct. 1777.] Tickets sold at the Doors will not be admitted. Receipts: £177 3s. (61/1; tickets: 116/2) (charge: £105).
- King's     RINALDO. As 22 Apr.  
*DANCING*. End of Act I *The Rural Sports*, as 22 Apr., but omitted: Miss Andreas; End of Act II *Il Filosofo*, as 9 May; End of Opera *Grand Serious Ballet*, as 27 Nov. 1779, but Mme Simonet in place of Slingsby, with a *Grand Ciaccone*, as 22 Apr.
- Saturday 13*     WHITSUN EVE.
- Monday 15     THE SCHOOL FOR SCANDAL. As 25 Nov. 1779. Also THE CRITIC.  
 DL     As 18 Jan.  
 COMMENT. Receipts: £119 18s. 6d. (95/17/0; 23/15/6; 0/6/0).
- CG     THE BELLE'S STRATAGEM. As 26 Feb. Also THE SIEGE OF GIBRALTAR. As 25 Apr.  
 COMMENT. Receipts: £113 2s. 6d. (111/16/6; 1/6/0).
- Tuesday 16     THE RUNAWAY. As 17 Nov. 1779, but Jarvis - Philimore. Also THE IRISH WIDOW. As 4 May.  
 DL     *DANCING*. As 4 May.  
*SINGING*. End of Act II of mainpiece, as 7 Apr.  
 COMMENT. Benefit for Philimore, Walker & Kirk, house-keeper. Receipts: £271 14s. (25/12/0; 15/7/6; 0/18/6; tickets: 229/16/0) (charge: £105).
- CG     THE COMEDY OF ERRORS. As 29 Oct. 1779, but Luciana (1st time) - Mrs Whitfield. Also THE NORWOOD GYPSIES. As 6 May.  
*DANCING*. End of Act III of mainpiece a new *Tambourine Dance*, in which the *Minuet de la Cour and Gavot*, by Harris and Miss Matthews; End of Act IV *Minuet* by Dumay and Miss Dagueville, and a new *Minuet and Allemande* (composed by Dagueville) by Holloway and Miss Lings, to conclude with *Quadrilles*; End of mainpiece *The Humours of New-Market*, as 8 May; In afterpiece, as 10 May.  
 COMMENT. Benefit for Dumay, Harris & Holloway. Receipts: £277 18s. (50/2; tickets: 227/16) (charge: £107 10s.).
- King's     IL DUCA D'ATENE. As 9 May.  
*DANCING*. End of Act I *Il Filosofo*, as 9 May; End of Act II *La Serenata Spagnola Interrotta*, as 9 May; End of Opera *New Serious Ballet*, as 9 May, but added: Slingsby.

**THE RIVALS.** As 22 Feb., but Julia – Mrs Sharp. Also **THE GENII.** As 5 May. **COMMENT.** Tickets delivered by Nix, Enoe, Nash, Kenny, Newton, Dupre, Pemberton, and for **A BOLD STROKE FOR A WIFE** and **CYMON** will be taken. Receipts: £40 13s. (27/19/0; 12/9/0; 0/4/6; tickets: none listed). Wednesday 17  
DL

**ALL IN THE WRONG.** As 3 Dec. 1779, but Brush – Brunsdon // Tippet – Miss Green. Also **THE NORWOOD GYPSIES.** As 6 May, but Pierrot – Cranfield. **DANCING.** In afterpiece, as 10 May. CG

**COMMENT.** Tickets delivered by Messink, Cushing, Wewitzer, Jones, Brunsdon, Smith, Ledger, Guard and Miss Green will be admitted. Receipts: £191 9s. 6d. (30/4/0; 2/7/6; tickets: 158/18/0).

**THE WINTER'S TALE.** As 29 Nov. 1779. Also **THE CRITIC.** As 18 Jan. **DANCING.** As 26 Nov. 1779. Tursday 18  
DL

**COMMENT.** Receipts: £56 17s. 6d. (35/4/0; 18/2/0; 3/11/6).

**THE SUSPICIOUS HUSBAND.** As 17 Apr., but Bellamy – Norris (of DL); Frankly (1st time) – Whitfield // Jacintha – Miss Ambrose. Also **THE DEAF LOVER.** As 3 Feb. CG

**DANCING.** End of Act II of mainpiece *The Embarkment for Cythera* (*performers not listed*, but see 22 Oct. 1779), with a new *Minuet* by Master and Miss Dagueville, Master Holland, Miss Armstrong; End of Act IV *Cupid Recruiting* (*performers not listed*, but see 17 Apr.), in which *The Prince of Wales's New Minuet* (composed by Dagueville) by Master Dagueville and Miss Simonet (of the Opera-House); End of mainpiece *The Humours of New-Market*, as 8 May, but added: Master Holland; omitted: Holloway, Holland.

**COMMENT.** Tickets delivered by Dagueville, Simpkinson, the widow of the late Jones, and the Performers in the Orchestra will be admitted. Receipts: £182 15s. (34/15; 1/3; tickets: 146/17).

**THE SCHOOL FOR SCANDAL.** As 25 Nov. 1779. Also **THE IRISH WIDOW.** As 4 May. Friday 19  
DL

**DANCING.** As 4 May.

**COMMENT.** Receipts: £104 os. 6d. (75/19/0; 28/1/6; 0/0/0).

**THE FUNERAL.** As 3 May, but Mademoiselle – Miss Ambrose; added: Counsellor Puzzle – Booth; Tom – Jones // Tattleaid – Mrs Pitt; Fardingale – Mrs Poussin. Also **THE DEAF LOVER.** As 3 Feb. CG

**DANCING.** End of mainpiece *The Humours of New-Market*, as 18 May.

**COMMENT.** Benefit for Green and Ansell, box-keepers. Tickets delivered for **KNOW YOUR OWN MIND** (which is unavoidably obliged to be set aside) will be admitted this Evening. *Public Advertiser*, 11 May: Tickets to be had of Green, the corner of Norris-street, No. 55, Hay-market; of Ansell, Davies-street, Berkeley-square. Receipts: £277 9s. 6d. (29/12/6; tickets: 247/17/0) (charge: £105).

**TWELFTH NIGHT.** As 21 Dec. 1779, but Malvolio – Holcroft // Olivia (with a song) – Miss Farren (1st appearance in that character). Also **WHO'S THE DUPE?** As 22 Apr. Saturday 20  
DL

**DANCING.** As 15 Dec. 1779.

**MONOLOGUE.** End of mainpiece *Bucks have at ye all* by Master Benson.

**COMMENT.** Benefit for Watson, Carleton Jun., Wilson & Hicks. Tickets delivered by Master Benson, Barrett, McDonald and Boroughs will be taken. Receipts: £256 14s. (18/1; 10/17; 0/13; tickets: 227/3) (charge: £105).

- Saturday 20*    THE WEST INDIAN. As 1 Dec. 1779. Also THE NORWOOD GYPSIES.  
 CG                As 17 May.  
*DANCING.* In afterpiece, as 10 May.  
 COMMENT. Benefit for Evans, Curteen & Condell, box-keepers. Receipts: £212 6s. 6d. (42/8/6; tickets: 169/18/0) (charge: £107 10s.).
- King's*          RINALDO. As 22 Apr.  
 DANCING. End of Act I *The Rural Sports*, as 12 May; End of Act II *La Fête Pastorale*, as 22 Apr., but added: Slingsby; End of Opera *Serious Ballet*, as 22 Apr., but added: Slingsby.
- Monday 22*     THE CLANDESTINE MARRIAGE. As 19 Jan. Also THE JUBILEE. As  
 DL                13 Apr.  
 COMMENT. [Mainpiece in place of AS YOU LIKE IT, announced on playbill of 20 May.] Receipts: £72 5s. (41/7; 30/10; 0/8).
- CG                THE BELLE'S STRATAGEM. As 26 Feb. Also THE SIEGE OF GIBRALTAR.  
 As 25 Apr.  
 COMMENT. Receipts: £105 14s. 6d. (104/7/6; 1/7/0).
- Tuesday 23*    THE FIRST PART OF KING HENRY IV. As 20 Dec. 1779, but 2nd Carrier - Burton. Also THE QUAKER. As 19 Oct. 1779, but Solomon - Fawcett.  
 DL                COMMENT. Benefit for Mortimer, Tomlinson, Carleton Sen., Woollams & Bayne. Tickets delivered by Devoto, Page, Finney and Barthrope will be taken. [Afterpiece in place of WHO'S THE DUPE?, announced on playbill of 22 May.] Receipts: £24 13s. 6d. (19/1/0; 5/2/6; 0/10/0; tickets: none listed) (charge: £105).
- CG                THE BUSY BODY. As 30 Nov. 1779, but Isabinda - Mrs Whitfield. Also THE PADLOCK. Don Diego - Reinhold; Leander (1st time) - Wordsworth; Mungo - Quick // Ursula - Mrs Green; Leonora - Mrs Morton.  
*DANCING.* End of Act IV of mainpiece a *Triple Hornpipe* by Eves, Ratchford, Miss Lings; End of mainpiece a new dance, *The Rakes of Mallow*, by Jackson, Miss Lings, &c.  
 COMMENT. Tickets delivered by Wordsworth, Jackson, Painter, J. Bates, Fox, Besford, Eves, Mrs Sharpe, Mrs Templeton, Miss Bassan, the widow of the late Miles, and the widow of the late Dr Arne will be taken this evening. Afterpiece: Not acted these 2 years. Receipts: £219 2s. 6d. (43/14/0; 4/5/6; tickets: 171/3/0).
- King's*          IL DUCA D'ATENE. As 9 May.  
*DANCING.* As 16 May throughout.
- Wednesday 24* THE WINTER'S TALE. As 29 Nov. 1779. Also THE MINIATURE PICTURE. Principal Characters by Palmer, Parsons, Brereton, Wrighten // Mrs Davies, Miss Farren, Miss Sherry, Mrs Robinson. [Cast from *Town and Country Magazine*, May 1780, p. 228: Mr Belvil - Palmer; Lord Macgrinnon - Parsons; Mr Camply - Brereton; John - Wrighten // Susan - Mrs Davies; Miss Loveless - Miss Farren; Mrs Arabella Loveless - Miss Sherry; Eliza Camply - Mrs Robinson.] *Prologue* spoken by King. *Epilogue* spoken by Mrs Abington. [These were spoken, as here assigned, at all subsequent performances.]  
*DANCING.* In Act II of mainpiece, as 26 Nov. 1779; End of Act II of afterpiece, as 24 Feb.  
 COMMENT. Afterpiece [1st time at a public theatre; c 3, by Elizabeth Craven, Baroness Craven, afterwards Margravine of Anspach, 1st acted privately at the Town-Hall, Newbury, 6 Apr. 1780. Text (G. Riley, 1781) assigns no parts. Prologue by Richard Brinsley Sheridan. Epilogue by Joseph Jekyll (see text)]: With new Dresses, &c.

"The Prologue [the first 30 lines and the concluding couplet of which were used by Sheridan as the Prologue to PIZARRO (see DL, 24 May 1799)] was so much admired that at the request of the Duchess of Devonshire and several other of the nobility it was resspoken after the piece; but as King was absent from the theatre, it was delivered by Palmer" (*Town and Country Magazine*, May 1780, p. 230).] "The chief singularity was that [Lady Craven] went to it herself the second night, in form; sat in the middle of the front row of the stage-box, much dressed, with a profusion of white bugles and plumes, to receive the public homage due to her sex and loveliness. The Duchess of Richmond, Lady Harcourt, . . . Mrs Damer, Lord Craven, . . . and I were with her. It was amazing to see so young a woman entirely possess herself—but there is such an integrity and frankness in her consciousness of her own beauty and talents, that she speaks of them with a *naïvete* as if she had no property in them, but only wore them as gifts of the gods. Lord Craven on the contrary was quite agitated by his fondness for her and with impatience at the bad performance of the actors, which was wretched indeed, yet the address of the plot, which is the chief merit of the piece, and some lively pencilling carried it off very well, though Parsons murdered the Scotch lord, and Mrs Robinson (who is supposed to be the favourite of the Prince of Wales) thought on nothing but her own charms, or him. There is a very good though endless prologue written by Sheridan and spoken in perfection by King, which was encored (an entire novelty) the first night: and an epilogue that I liked still better and which was full as well delivered by Mrs Abington, written by Mr Jekyl. The audience, though very civil, missed a fair opportunity of being gallant, for in one of those —logues, I forget which, the noble authoress was mentioned, and they did not applaud as they ought to have done, especially when she condescended to avow her pretty child and was there looking so very pretty . . . Yet Lady Craven's tranquillity had nothing displeasing; . . . and it was tempered by her infinite good nature, which made her make excuses for the actors instead of being provoked at them" (Walpole [28 May 1780], xi, 178-80).

*Wednesday 24*  
DL

*Public Advertiser*, 14 July 1781: This Day at Noon will be published THE MINIATURE PICTURE (price not listed). Receipts: £144 9s. (94/9; 48/3; 1/17).

CG

THE STRATAGEM. Archer – Lewis; Aimwell – Wroughton; Boniface – Booth; Sullen – Clarke; Gibbet – Fearon; Foigard – Egan; Sir Charles Freeman – Robson; Scrub – Quick // Dorinda – Miss Ambrose; Lady Bountiful – Mrs Poussin; Cherry – Mrs Lewis; Mrs Sullen – Mrs Bulkley. Also THE DEAF LOVER.  
As 3 Feb.

DANCING. End of Act IV of mainpiece *The Humours of New-Market*, as 18 May.

COMMENT. Benefit for T. Ansell, Pilfold, Marks & Furkins. Tickets delivered by Clarridge, Doe, Wells, Roberts, Walker, Whittington, Abbot, Sarjant, R. Ledger and Seymour will be admitted this Evening. Receipts: £248 9s. 6d. (22/9/0; 1/3/6; tickets: 224/17/0).

*Tbursday 25*  
DL

EVERY MAN IN HIS HUMOUR. As 24 Nov. 1779, but Justice Clement – Waldron. Also HIGH LIFE BELOW STAIRS. As 8 Dec. 1779, but Lady Charlotte – Mrs Davies; Lady Bab – Mrs Colles; added: Philip – Waldron.

DANCING. End of mainpiece, as 22 Nov. 1779; In Act II of afterpiece, as 8 Dec. 1779.

COMMENT. Benefit for Wood, Percy, Shade & Cameron. Tickets delivered by Gardner, Gibson, Morris and Leslie will be taken. Receipts: £15 6s. 6d. (12/19/0; 2/7/6; 0/0/0; tickets: none listed) (charge: £105).

CG

LOVE IN A VILLAGE. As 11 May, but Sir William Meadows – Thompson // Margery – Mrs Wilson. Also COMUS. As 11 Mar., but Sabrina – Mrs Willems; Pastoral Nymph – Mrs Morton; omitted: 2nd Spirit, 3rd Bacchant.

- Tursday 25*      DANCING. As 14 Apr.  
 CG                    COMMENT. Receipts: £111 14s. (110/8; 1/6).
- King's            LA BUONA FIGLIUOLA. Principal Characters by Trebbi, Gherardi, Manzoletto, Micheli // Sga Pozzi, Sga Prudom, Sga Salpietro, probably Sga Bernasconi [see 27 June]. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.]  
 DANCING. End of Act I *Pastoral Ballet*, as 8 Apr.; End of Act II *New Ballet* by Guiardele, Mme Simonet, Sga Tantini; End of Opera *Serious Ballet*, as 22 Jan.  
 COMMENT. Benefit for Sga Sestini. Opera: The Music by Piccinni. [Sga Sestini's name is in the playbill, but she did not sing. On 29 May she circulated a card (*Public Advertiser*, etc.) in regard to her Benefit, saying that she "is exceedingly mortified at the Disappointment which prevented her from being able to perform her Part."] Tickets to be had of Sga Sestini, No. 18, Sherrard-street, Golden-square.
- Friday 26*        THE MISER. As 7 Oct. 1779. Also THE MINIATURE PICTURE. As 24 May.  
 DL                    DANCING. End of Act II of afterpiece, as 20 Dec. 1779.  
 COMMENT. Receipts: £105 19s. 6d. (59/11/0; 44/16/6; 1/12/0).
- CG                    SHE STOOPS TO CONQUER. As 27 Nov. 1779, but Sir Charles Marlow - Thompson. Also THE DEAF LOVER. As 3 Feb., but W. Bates in place of Fearon.  
 DANCING. As 14 Apr.  
 COMMENT. Benefit for Brereton, Longley, Colley & Robson, pit-door keeper. Tickets delivered by Stephenson, Robinson, Varley, W. Ansell, Smallwood and Shuter will be admitted this Evening. [This was Mrs Green's last appearance on the stage.] Receipts: £207 3s. 6d. (17/17/6; 1/9/0; tickets: 187/17/0).
- Saturday 27*      THE MINIATURE PICTURE. As 24 May. Also THE CRITIC. As 18 Jan.  
 DL                    DANCING. As 20 Dec. 1779.  
 COMMENT. Receipts: £79 9s. (64/2; 14/14; 0/13).
- King's            RINALDO. As 22 Apr.  
 DANCING. End of Act I *The Rural Sports*, as 12 May, but omitted: Miss Simonet; End of Act II *La Fête Pastorale*, as 20 May; End of Opera *Serious Ballet*, connected with the Opera, in which a *Grand Chaccone* ([the music] composed by Floquet) by Favre Guiardele, Mme Simonet, Slingsby, Sga Tantini, Mlle Baccelli.
- Monday 29*        THE BELLE'S STRATAGEM. As 26 Feb. Also THE SIEGE OF GIBRALTAR. As 25 Apr.  
 CG                    DANCING. As 17 Apr.  
 COMMENT. The last Time of performing this Season. [This was Mrs Hartley's last appearance on the stage.] Account-Book, 29 May: Paid Foulis for writing Music £101 17s.; 31 May: Received of Their Majesties for this Season £60, of the Prince of Wales £30; 16 June: Paid Pattinson, tallow chandler, £332 8s. Paid Cooper, printer, £335 11s. Paid Harris, manager, £500. Paid Enderby, oil merchant, £1,061 17s. Paid Hull, salary as Acting Manager £150. Paid Mrs Hartley in lieu of a Benefit £105; 6 July: Received Stage Forfeits this season £42 3s. 6d. Receipts: £63 8s. (61/14/6; 1/13/6).

**THE MANAGER IN DISTRESS.** Characters by Palmer, Aickin, R. Palmer, Davis, Egan, Kenny, Bannister Jun. // Mrs Cuyler, Mrs Jewell, Mrs Poussin, Miss Hale, Mrs Lefevre, Mrs W. Palmer, Mrs Love, Mrs Webb. [Cast from text (T. Cadell [1780]): Bustleton – Palmer; Manager – Aickin; Easy – R. Palmer; Prompter – Davis; Irishman in the Pit – Egan; Servant – Kenny; Gentleman in the Balcony – Bannister Jun. // Actresses – Mrs Cuyler, Mrs Jewell, Mrs Poussin, Miss Hale; Two Ladies in an Upper Box – Mrs Lefevre, Mrs W. Palmer; Caller – Mrs Love; Lady in the Balcony – Mrs Webb.] Also **THE SUICIDE.** Principal Parts by Palmer, Aickin, Edwin, Hitchcock [part read by], Lamash, Gardner, Blissett, Usher, Massey, R. Palmer, Webb, Bannister // Mrs Webb, Miss Hale, Miss Farren. [Cast adjusted from playbill of 28 June 1786: Tobine – Palmer; Tabby – Aickin; Wingrave – Edwin; Catchpenny – read by Hitchcock; Squib – Lamash; Bounce – Gardner; Juggins – Blissett; Dr Truby – Usher; Waiters – Massey, Webb; John – R. Palmer; Ranter – Bannister // Mrs Grogram – Mrs Webb; Peggy – Miss Hale; Nancy Lovel – Miss Farren.] Also **MIDAS.** Midas – Edwin; Apollo – Du-Bellamy (1st appearance in London these 3 years); Sileno – Massey; Jupiter – Simpkinson; Damaetas – Lamash [*Public Advertiser*: Blissett]; Pan – Bannister // Daphne – Mrs Hitchcock; Juno – Mrs Poussin; Mysis – Mrs Love; Nysa – Miss Twist.

Tuesday 30  
HAY

**DANCING.** End of 2nd piece new dance, *The Italian Peasants*, by Master and Miss Byrne.

**COMMENT.** 1st piece [1st time; PREL I, by George Colman, the elder]. “The ground-work was the apologies received from the great actors, who all preferred their suburban shades to the temperature of the Haymarket . . . The prompter enters to apologize to the audience and return the money, but his plea is rendered nugatory by certain oratorical and mimetic personages stationed in the pit and boxes, who not at first being recognized by the house as professional people, a great confusion was produced. When Mrs Webb arose to address the audience, the joke became apparent, and a prodigious interest was excited” (Boaden, *Siddons*, I, 208). [In 2nd piece the playbill lists Baddeley, but “Previous to the beginning of the Play, Palmer came forward . . . and acquainted [the audience] that Baddeley then lay speechless [as the result of a stroke], and Hitchcock, the prompter, would, with their permission, read Baddeley’s Part” (*London Chronicle*, 31 May).

The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. Places for the Boxes to be taken of Rice at the Theatre. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. *Public Advertiser*, 6 July 1780: This Day is published **THE MANAGER IN DISTRESS** (1s.).

**IL DUCA D’ATENE.** As 9 May.

King's

**DANCING.** As 16 May throughout.

**RULE A WIFE AND HAVE A WIFE.** As 2 Oct. 1779, but Old Woman – Mr Holcroft. Also **THE MINIATURE PICTURE.** As 24 May.

Wednesday 31  
DL

**DANCING.** End of Act II of afterpiece, as 22 Nov. 1779.

**COMMENT.** The last Time of the Company’s performing this Season. [This was Mrs Robinson’s last appearance on the stage.] Receipts: £93 4s. (53/II; 37/II; 2/2).

**ORFEO.** PART I. Overture; songs by Sga Pozzi, Trebbi, Mme Le Brun, who will be accompanied by Cramer; solo oboe by Fischer. PART II. The Representation of the Opera, with Grand Chorusses, accompanied by such a Band as may render it most worthy of an English Audience. Orfeo – Pacchierotti; Hymen – Trebbi // Euridice – Mme Le Brun.

King's

**COMMENT.** Opera: Performed in the Manner of an Oratorio. The music by Bertoni. Tickets to be had of Bertoni, No. 20, Queen Ann-street, Westminster.

## June 1780

*Thursday 1*    JANE SHORE. Hastings – Lewis; Ratcliff – Robson; Gloster – Clarke; Catesby – L'Estrange; Belmour – Hull; Derby – Smith; Dumont – Wroughton // Jane Shore – Mrs Yates; Alicia – Mrs Bellamy. Also COMUS. As 25 May.  
 CG

MUSIC. End of Act IV of mainpiece *concerto* on the violin by Fisher.

COMMENT. [Extra night] Benefit for Mrs Bellamy. [This was Mrs Bellamy's last appearance on the stage. And see DL, 24 May 1785.] Receipts: none listed.

*Friday 2*    HAY    THE MANAGER IN DISTRESS. As 30 May. Also DOUGLAS. Douglas – Bannister Jun.; Glenalvon – Bensley; Lord Randolph – Aickin; Officers – Stevens, Davis; Old Norval – Digges // Anna – Mrs Poussin; Lady Randolph – Mrs Crawford (1st appearance on this stage these 13 years). Also NATURE WILL PREVAIL: A Dramatic Proverb. Characters by Palmer, Gardner // Mrs Hitchcock, Mrs Cuyler. [Cast adjusted from playbill of 12 Aug. 1786: Current – Palmer; Padlock – Gardner // Finette – Mrs Hitchcock; Almadine – Mrs Cuyler.]  
 DANCING. As 30 May.  
 MUSIC. 2nd piece: With an Overture, and Scots Airs between the acts.

*Saturday 3*    HAY    THE MANAGER IN DISTRESS. As 30 May. Also LOVE IN A VILLAGE. Hawthorn – Bannister; Justice Woodcock – Edwin; Sir William Meadows – Aickin; Hodge – Massey; Eustace – Lamash; Young Meadows – Du-Bellamy // Lucinda – Mrs Hitchcock; Margery – Miss Twist; Deborah Woodcock – Mrs Love; Rosetta – Miss Harper. Also NATURE WILL PREVAIL. As 2 June.  
 DANCING. End of Act II of 2nd piece, as 30 May.

King's    RINALDO. As 22 Apr.  
 DANCING. As 27 May throughout.

*Monday 5*    HAY    THE MANAGER IN DISTRESS. As 30 May, but omitted: Mrs Lefevre, Mrs W. Palmer, Mrs Love. Also THE BEGGAR'S OPERA. Macheath – Bannister; Lockit – Massey; Mat o' th' Mint – Wood; Beggar – Blissett; Player – Davis; Peachum – Aickin // Lucy – Mrs Hitchcock; Mrs Peachum – Mrs Love; Jenny Diver – Mrs Poussin; Mrs Slammekin – Mrs Webb; Polly – Miss Harper. Also MISS IN HER TEENS. Captain Flash – Palmer; Captain Lovet – Gardner; Fribble – Lamash // Tag – Mrs Poussin; Miss Biddy – Mrs Hitchcock.  
 DANCING. End of Act I of 2nd piece, as 30 May; In Act III a *Hornpipe* by Master Byrne. [This was danced, as here assigned, in all subsequent performances.]  
 COMMENT. SUMMER AMUSEMENT [announced on playbill of 3 June] is obliged to be deferred on account of Edwin's Indisposition. [As 3rd piece *Public Advertiser* announces POLLY HONEYCOMBE.]

*Tuesday 6*    HAY    THE MANAGER IN DISTRESS. As 30 May. Also THE SUICIDE. As 30 May, but Wilson in place of Edwin; Baddeley in place of Hitchcock; omitted: Usher. Also THE APPRENTICE. Dick (with the original *Prologue*) – Bannister Jun.; Gargle – Gardner; Simon – Stevens; Irishman – Egan; Scotchman – Walker; Watchman – Barrett; Wingate – Webb // Charlotte – Miss Wood.  
 COMMENT. 3rd piece: Prologue by David Garrick.

King's    IL DUCA D'ATENE. As 9 May.  
 DANCING. As 16 May throughout.

THE MANAGER IN DISTRESS. As 30 May. Also DOUGLAS. As 2 June. *Wednesday 7*  
 Also MISS IN HER TEENS. As 5 June.  
*MUSIC.* As 2 June.

COMMENT. "My father [George Colman, the elder] told me that, on the seventh of June, on which day and night desolation had attained its climax [because of the Gordon riots], and London is said to have been seen from one spot blazing in thirty-six different parts, the receipt of his playhouse exceeded twenty pounds. This sum appears somewhat of the smallest for the night's receipt of a Theatre Royal in London; but how, instead of twenty pounds-worth of spectators, twenty persons, or one person, could have calmly paid money to witness, in the midst of this general dismay, a theatrical entertainment, is astonishing" (Peake, II, 47).

[The playbill for 7 June announces THE BEGGAR'S OPERA, but on this night the theatre was dark – perhaps because of the riots referred to above.] *Tbursday 8*  
*HAY*

THE MANAGER IN DISTRESS. As 5 June. Also THE STRATAGEM. Archer – Palmer; Aimwell – Aickin; Boniface – Usher; Sullen – Gardner [*Public Advertiser*: Blissett]; Sir Charles Freeman – R. Palmer; Foigard – Egan; Hounslow – Kenny; Bagshot – Painter; Scrub – Barrett // Dorinda – Mrs Cuyler; Lady Bountiful – Mrs Poussin; Cherry – Mrs Hitchcock; Gipsey – Miss Wood; Mrs Sullen – A Lady (1st appearance on any stage [Mrs Hedges]). Also THE APPRENTICE. As 6 June.

*DANCING.* End of Act IV of 2nd piece, as 30 May.

COMMENT. THE BEGGAR'S OPERA is obliged to be deferred. [Mrs Hedges is identified in *Morning Chronicle*, 9 Dec. 1780.] *Friday 9*  
*HAY*

THE MANAGER IN DISTRESS. As 5 June. Also THE STRATAGEM. As 9 June, but Sullen – Blissett; added: Gibbet – Gardner. Also THE APPRENTICE. As 6 June. *Saturday 10*  
*HAY*

*DANCING.* As 9 June.

COMMENT. [2nd piece in place of THE BEGGAR'S OPERA, announced on playbill of 9 June.]

RINALDO. As 22 Apr.

*DANCING.* As 27 May throughout. *King's*

THE MANAGER IN DISTRESS. As 5 June. Also THE BEGGAR'S OPERA. As 5 June, but Macheath – A Gentleman (1st appearance on any stage [Watts]); Beggar – Barrett; Peachum – Wilson; added: Filch – Blissett. Also NATURE WILL PREVAIL. As 2 June.

*DANCING.* As 3 June.

COMMENT. [Watts is identified in *Westminster Magazine*, June 1780, p. 326.] *Monday 12*  
*HAY*

THE SEPARATE MAINTENANCE. Characters by Palmer, Bannister Jun., Aickin, Gardner, Stevens, Kenny, Barrett, Edwin, Wilson // Mrs Webb, Mrs Hitchcock, Mrs Lloyd, Mrs Poussin, Miss Wood, Mrs Lefevre, Miss Hale, Miss Twist, Mrs Cuyler, Miss Farren. [Cast adjusted from *Gazetteer*, 1 Sept. 1779: Leveret – Palmer; Lord Newbery – Bannister Jun.; Touchwood – Aickin; Fraction – Gardner; Minim – Edwin; Lord Oldcastle – Wilson // Lady Oldcastle – Mrs Webb; Miss English – Mrs Hitchcock; Mrs Frankly – Mrs Lloyd; Lady Didapper – Mrs Poussin; Grace – Miss Wood; Mrs Fustian – Mrs Lefevre; Mrs Revel – Mrs Cuyler; Lady Newbery – Miss Farren. Stevens, Kenny, Barrett, Miss Hale, Miss Twist are unassigned.] Also THE SON-IN-LAW. Characters by Wilson, Edwin, Wood, Baddeley, Lamash, Barrett, Stevens, Kenny, Bannister // Mrs Lefevre, Miss Harper. [Cast adjusted from *Public Advertiser*, 17 Aug. 1779, and playbill of 29 June 1786: Cranky – Wilson; Bowkitt – Edwin; Bouquet – Wood; Vinegar – Baddeley; Idle – Lamash; Orator Mum – Barrett; John – Stevens; Signor Arionelli – Bannister // Dolce – Mrs Lefevre; Cecilia – Miss Harper. Kenny is unassigned.] *Tuesday 13*  
*HAY*

- Tuesday 13*    **IL DUCA D'ATENE.** As 9 May.  
 King's            **DANCING.** As 16 May throughout.
- Wednesday 14*    **HAY THE MANAGER IN DISTRESS.** As 5 June. Also **THE GRECIAN DAUGHTER.** Evander – Bensley; Philotas – Bannister Jun.; Phocion – Aickin; Melantho – Usher; Calippus – Gardner; Arcas – Davis; Greek Herald – Egan; Greek Soldier – R. Palmer; Officers – Kenny, Painter; Dionysius – Palmer // Erixene – Mrs Poussin; Euphrasia – Mrs Crawford. Also **POLLY HONEYCOMBE.** Mr Honeycombe – Wilson; Scribble – R. Palmer; Ledger – Gardner // Mrs Honeycombe – Mrs Webb; Nurse – Mrs Love; Polly Honeycombe – Mrs Hitchcock.  
**COMMENT.** 2nd piece: Never acted here.
- Thursday 15*    **HAY SUMMER AMUSEMENT.** Principal Characters by Bannister, Wilson, Edwin, Wood, Lamash, Massey, Baddeley, Palmer // Mrs Webb, Miss Hale, Miss Harper. [Cast adjusted from text (T. Cadell, 1781): Surat – Bannister; Sir James Juniper – Wilson; Etiquette – Edwin; Melville – Wood; Spruce – Lamash; Crab – Massey; Cathartic – Baddeley; Shuffle – Palmer // Lady Juniper – Mrs Webb; Fidget – Miss Hale; Amelia – Miss Harper.] Also **THE APPRENTICE.** As 6 June.  
**DANCING.** End of Act 1 of mainpiece a *Dance* by Master and Miss Byrne.  
**MUSIC and SINGING.** Mainpiece: The Overture and new Musick composed by Dr Arnold, with an additional *air* [*Public Advertiser*, 26 June: *In the golden barge we ride*] for Wilson. [This was sung, as here assigned, in all subsequent performances.]
- Friday 16*    **HAY THE SEPARATE MAINTENANCE.** As 13 June. Also **THE SON-IN-LAW.** As 13 June.
- Saturday 17*    **HAY THE MANAGER IN DISTRESS.** As 5 June. Also **THE BEGGAR'S OPERA.** As 12 June, but Filch – Wewitzer. Also **PIETY IN PATTENS.** Butler – Edwin; The Squire – Lamash // Mrs Candy – Mrs Love; Polly Pattens – Mrs Jewell.  
**DANCING.** As 3 June.
- King's RINALDO.** As 22 Apr.  
**DANCING.** As 27 May throughout.
- Monday 19*    **HAY THE GRECIAN DAUGHTER.** As 14 June. Also **THE SON-IN-LAW.** As 13 June.
- Tuesday 20*    **HAY SUMMER AMUSEMENT.** As 15 June. Also **THE APPRENTICE.** As 6 June.  
**DANCING.** As 15 June.
- King's IL DUCA D'ATENE.** As 9 May.  
**DANCING.** As 16 May throughout.
- Wednesday 21*    **HAY THE SEPARATE MAINTENANCE.** As 13 June. Also **THE SON-IN-LAW.** As 13 June.
- Thursday 22*    **HAY THE MANAGER IN DISTRESS.** As 5 June. Also **DOUGLAS.** As 2 June.  
 Also **PIETY IN PATTENS.** As 17 June.  
**MUSIC.** As 2 June.
- Friday 23**    **HAY THE MANAGER IN DISTRESS.** As 5 June, but omitted: R. Palmer, Davis, Egan, Kenny, Mrs Poussin, Miss Hale. Also **THE SUICIDE.** As 30 May, but Baddeley in place of Hitchcock // Mrs Lloyd in place of Miss Farren; omitted: Usher. Also **THE SON-IN-LAW.** As 13 June.  
**COMMENT.** [2nd piece in place of **THE SPANISH BARBER**; 3rd piece of **THE MAYOR OF GARRATT**, both announced on playbill of 22 June.]

**THE SPANISH BARBER;** or, The Fruitless Precaution. Characters by Palmer, Wilson, Blissett, Wewitzer, R. Palmer, Egan, Stevens, Edwin // Miss Farren. *Saturday 24*

HAY

[Cast adjusted from *London Chronicle*, 1 Sept. 1777: Count Almaviva – Palmer; Dr Bartholo – Wilson; Basil – Blissett; Argus – Wewitzer; Tall Boy – R. Palmer; Alcade – Egan; Notary – Stevens; Lazarillo – Edwin // Rosina – Miss Farren.] Also **COMUS.** Comus – Palmer; Singing Spirit – Du-Bellamy; Brothers – Lamash, Wood; 1st Spirit – R. Palmer; Principal Bacchanal – Bannister // Lady (with the song of *Sweet Echo*, accompanied on the hautboy by Sharp) – Miss Harper; Sabrina and Pastoral Nymph – Miss Twist; Bacchants – Mrs Hitchcock, &c.; Eurphosyne and Principal Bacchant – A Young Lady (who never appeared on any stage [Miss Hemet]).

**MUSIC.** Mainpiece: With a Fandango Overture. [This was performed in all subsequent performances.]

**COMMENT.** Afterpiece: Never performed here. [Miss Hemet is identified in *Westminster Magazine*, July 1780, p. 396.]

**RINALDO.** As 22 Apr.

King's

**DANCING.** End of Act I *The Rural Sports*, as 27 May; End of Act II *La Fête Pastorale*, as 20 May; End of Opera *Serious Ballet*, as 27 May, but added: To conclude with a *New Allemande* (*performers not listed*).

**G[EOERGE] A[LEXANDER] STEVENS'S LECTURE UPON HEADS.** Delivered by Lee Lewes. The whole revised and adapted to the Times. In which the following new Characters: the Head of G. A. Stevens; the Debating Societies dissected, with the Heads of a male and female President; a fashionable Foreigner; four national Characters, with the Heads of an English Sailor, a Spaniard, a Frenchman, and a Dutch Merchant; the Head of a Libeller. With a new *Prologue*. [This was spoken at all subsequent performances.]

*Monday 26*  
CG

**COMMENT.** The Characters all new dressed. [Prologue by Frederick Pilon (*London Chronicle*, 2 Aug.). The Lecture, as here altered, was published by G. Kearsley, 1785.]

**PHAEDRA AND HIPPOLITUS.** Theseus – Diggles; Lycon – Aickin; Cratander – Gardner; Messenger – Davis; Officers – Kenny, Painter; Hippolitus – Bannister Jun. // Ismene – Mrs Cuyler; Attendant – Mrs Poussin; Phaedra – Mrs Crawford (1st appearance in that character these 6 years). Also **COMUS.** As 24 June.

HAY

**COMMENT.** Mainpiece: Never acted here. Afterpiece: With new Scenes, Dresses, and Decorations. Books of the Masque to be had at the Theatre.

**THE SPANISH BARBER.** As 24 June. Also **COMUS.** As 24 June.

*Tuesday 27*  
HAY

**LA BUONA FIGLIUOLA.** As 25 May, but Sga Bernasconi's name listed in playbill.

King's

**DANCING.** As 16 May throughout.

**THE MANAGER IN DISTRESS.** As 23 June. Also **THE SEPARATE MAINTENANCE.** As 13 June. Also **THE FLITCH OF BACON.** Principal Characters by Bannister, Wilson, Wood, Blissett, Massey, Stevens, Edwin // Miss Harper. [Cast adjusted from text (T. Evans, 1779): Captain Wilson – Bannister; Major Benbow – Wilson; Captain Greville – Wood; Justice Benbow – Blissett; Kilderkin – Massey; Ned – Stevens; Tipple – Edwin // Eliza – Miss Harper.]

*Wednesday 28*  
HAY

**G. A. STEVENS'S LECTURE UPON HEADS.** As 26 June, but omitted: the Head of a Libeller.

*Thursday 29*  
CG

- Thursday 29* HAY SUMMER AMUSEMENT. As 15 June. Also THE MAYOR OF GARRATT. Major Sturgeon - Bannister; Bruin - Gardner; Sir Jacob Jollup - Massey; Heel-tap - Davis; Lint - Barrett; Roger - Stevens; Snuffle - Peirce; Jerry Sneak - Edwin // Mrs Bruin - Mrs W. Palmer; Mrs Sneak - Mrs Webb.  
DANCING. As 15 June.
- Friday 30* HAY PHAEDRA AND HIPPOLITUS. As 26 June. Also THE SON-IN-LAW. As 13 June.

## July 1780

- Saturday 1* HAY KING RICHARD THE THIRD. King Richard - Brunton (from the Theatre Royal, Norwich; 1st appearance on this stage); King Henry - Bensley; Catesby - Davis; Ratcliff - Egan; Lieutenant - R. Palmer; Lord Mayor - Massey; Buckingham - Aickin; Tressel - Bannister Jun.; Stanley - Gardner; Norfolk - Wood; Prince Edward - Miss Francis; Duke of York - Master Edwin; Richmond - Palmer // Lady Anne - Mrs Cuyler; Duchess of York - Mrs Poussin; Queen Elizabeth - Mrs Massey. Also COMUS. As 24 June.
- King's QUINTO FABIO. As 8 Apr.  
DANCING. End of Act I *The Rural Sports*, as 27 May; End of Act II *Il Filosofo*, as 9 May, but added: To conclude with a *New Allemande*; End of Opera *New Serious Ballet*, as 16 May.  
SINGING. As 22 Jan.  
COMMENT. The last Opera this season.
- Monday 3* CG G. A. STEVENS'S LECTURE UPON HEADS. As 29 June.
- HAY SUMMER AMUSEMENT. As 15 June. Also THE MAYOR OF GARRATT. As 29 June.  
DANCING. As 15 June.
- Tuesday 4* HAY THE SEPARATE MAINTENANCE. As 13 June. Also THE SON-IN-LAW. As 13 June.
- Wednesday 5* HAY THE MANAGER IN DISTRESS. As 23 June. Also THE SPANISH BARBER. As 24 June. Also THE FLITCH OF BACON. As 28 June.
- Thursday 6* CG G. A. STEVENS'S LECTURE UPON HEADS. As 29 June.
- HAY PERCY. Percy - Palmer; Raby - Bensley; Sir Hubert - Aickin; Edric - R. Palmer; Harcourt - Davis; Douglas - A Gentleman (1st appearance in this Kingdom [Staunton]) // Birtha - Mrs Poussin; Elwina - Mrs Crawford. Also COMUS. As 24 June.  
COMMENT. Mainpiece: Never acted here. [Staunton, who was from the Crown Street Theatre, Dublin, is identified in *Westminster Magazine*, July 1780, p. 397.]
- Friday 7* HAY THE SEPARATE MAINTENANCE. As 13 June. Also THE SON-IN-LAW. As 13 June.

**THE SUICIDE.** As 23 June. Also FIRE AND WATER! Principal Characters by Bannister, Wilson, Du-Bellamy, Hewitzer, Blissett, Barrett, Gardner, Massey, Kenny, Stevens, Edwin // Mrs Webb, Miss Harper. [Cast from text (T. Cadell, 1780): Launch – Bannister; Tremor – Wilson; Frederick – Du-Bellamy; Fripion – Hewitzer; San Benito – Blissett; Firebrand – Barrett; Sulphur – Gardner; Ambuscade – Edwin // Commode – Mrs Webb; Nancy – Miss Harper. Massey, Kenny, Stevens are unassigned.]

Saturday 8  
HAY

COMMENT. Afterpiece [1st time; co 2, by Miles Peter Andrews]: The Overture from the celebrated Fire and Water Music of Handel. The new Airs and Chorusses by Dr Arnold. With new scenes by Rooker. Books of the Songs may be had at the Theatre. *Public Advertiser*, 8 July 1780: This Day is published the Songs in FIRE AND WATER! (6d.). *Ibid*, 22 July 1780: This Day is published FIRE AND WATER! (price not listed).

**BONDUCA.** Caratach – Diggles; Penius – Aickin; Suetonius – Bensley; Junius – Lamash; Demetrius – R. Palmer; Judas – Edwin; Macer – Massey; Nennius – Usher; Curius – Egan; Decius – Davis; Regulus – Kenny; Hengo – Master Edwin; Petillius – Palmer // Bonduca – Miss Sherry; 2nd Daughter – Mrs Cuyler; Eldest Daughter – Mrs Massey. The original *Prologue*, written by the late D. Garrick, Esq., spoken by Palmer. Also FIRE AND WATER! As 8 July.

Monday 10  
HAY

**THE MANAGER IN DISTRESS.** As 23 June. Also THE SPANISH BARBER. As 24 June. Also THE FLITCH OF BACON. As 28 June.

Tuesday 11  
HAY

**PERCY.** As 6 July. Also FIRE AND WATER! As 8 July.

Wednesday 12  
HAY  
Thursday 13  
HAY

**THE SEPARATE MAINTENANCE.** As 13 June. Also THE SON-IN-LAW. As 13 June, but R. Palmer in place of Wood.

COMMENT. [In afterpiece the playbill retains Wood, but "As soon as the play was finished, Palmer stepped forward, and . . . informed the Audience that Wood was taken suddenly and dangerously ill, but in order to prevent the Company from being disappointed of the farce, R. Palmer had undertaken to perform the character of Bouquet at a few hours notice. After the usual Musick the farce commenced, and it is but justice to R. Palmer to declare that he acquitted himself much to his own credit and entirely to the satisfaction of the audience" (*Morning Chronicle*, 14 July).]

**THE MANAGER IN DISTRESS.** As 23 June. Also DOUGLAS. As 2 June. Also THE FLITCH OF BACON. As 28 June, but Du-Bellamy in place of Wood.

Friday 14  
HAY

**A WIDOW AND NO WIDOW.** Principal Characters by Bannister, Blissett, Egan, Barrett, Usher, Kenny, Painter, R. Palmer, Edwin // Mrs Hitchcock, Mrs Love, Miss Sherry. [Cast adjusted from text (N. Conant, 1780): Macfable – Bannister; Dr Alfred – Blissett; Capt. O'Kite – Egan; Spurious – Usher; Jemmy Daisey – R. Palmer; Splash – Edwin // Lucy – Mrs Hitchcock; Peg Pennyworth – Mrs Love; Betty – Miss Wood (see 19 July); Mrs Sharp – Miss Sherry. Barrett, Kenny, Painter are unassigned.] Also FIRE AND WATER! As 8 July.

Saturday 15  
HAY

**THE MANAGER IN DISTRESS.** As 23 June. Also THE SPANISH BARBER. As 24 June. Also THE FLITCH OF BACON. As 14 July.

Monday 17  
HAY

**THE SEPARATE MAINTENANCE.** As 13 June. Also THE SON-IN-LAW. As 13 June.

Tuesday 18  
HAY

**THE MANAGER IN DISTRESS.** As 23 June. Also A WIDOW AND NO WIDOW. As 15 July, but added: Miss Wood. Also FIRE AND WATER! As 8 July.

Wednesday 19  
HAY

DANCING. End of 2nd piece, as 15 June.

- Tbursday 20*      **HAY**      SUMMER AMUSEMENT. As 15 June, but Wewitzer in place of Wood. Also THE SON-IN-LAW. As 13 July, but R. Palmer's name listed in playbill.  
*DANCING.* As 15 June.  
 COMMENT. [Afterpiece in place of THE TAILORS, announced on playbill of 19 July.]
- Friday 21*      **HAY**      THE MANAGER IN DISTRESS. As 23 June. Also THE SUICIDE. As 23 June. Also FIRE AND WATER! As 8 July.
- Saturday 22*      **HAY**      BONDUCA. As 10 July. *Prologue* as 10 July. Also FIRE AND WATER! As 8 July.
- Monday 24*      **HAY**      OTHELLO. Othello (for that night) - Crawford (1st appearance in that character); Cassio - Palmer; Roderigo - Barrett; Brabantio - Aickin; Duke - Usher; Lodovico - Egan; Montano - Davis; Iago - Bensley // Emilia - Miss Sherry; Desdemona (for that night) - Mrs Crawford. Also THE IRISH WIDOW. Whittle - Wewitzer; Kecksey - Blissett; Bates - Usher; Nephew - R. Palmer; Thomas - Barrett; Sir Patrick O'Neale - Egan // Widow Brady (for that night) - Mrs Crawford.  
*DANCING.* End of Act I of afterpiece, as 15 June.  
 COMMENT. Benefit for Mrs Crawford. [The playbill assigns Roderigo to Lamash, but Barrett was "the substitute for Lamash, who was suddenly indisposed" (*Morning Chronicle*, 26 July).] Tickets to be had of Mrs Crawford at her house in Salisbury-street, Strand.
- Tuesday 25*      **HAY**      THE MANAGER IN DISTRESS. As 23 June. Also THE SPANISH BARBER. As 24 June. Also FIRE AND WATER! As 8 July.
- Wednesday 26*      **HAY**      THE SEPARATE MAINTENANCE. As 13 June. Also THE SON-IN-LAW. As 13 June.
- Tbursday 27*      **HAY**      LOVE IN A VILLAGE. As 3 June. Also THE MAYOR OF GARRATT. As 29 June.  
*DANCING.* In Act I of mainpiece a *Country Dance* by the Characters; End of Act II, as 15 June.  
*SINGING.* End of mainpiece *Kate of Aberdeen* by Du-Bellamy; In Act I of afterpiece *The Death of the Stag* by Du-Bellamy and Bannister.  
 COMMENT. Benefit for Du-Bellamy. Mainpiece: In Act I the Statute Scene. Tickets to be had of Du-Bellamy, next door to the Theatre Coffee-House, Bow-street, Covent Garden.
- Friday 28*      **HAY**      THE MANAGER IN DISTRESS. As 23 June. Also A WIDOW AND NO WIDOW. As 19 July. Also FIRE AND WATER! As 8 July.  
*DANCING.* As 19 July.
- Saturday 29*      **HAY**      SUMMER AMUSEMENT. As 15 June. Also THE TAILORS: A Tragedy for Warm Weather. *Master Tailors*: Francisco - Edwin; Regniades - Kenny; Campbello - Webb. *Flints*: Abrahamides (the Chief) - Palmer; Isaacos - R. Palmer; Jackides - Barrett; Bernardo - Davis. *Dungs*: Zachariades - Gardner; Timotheus - Stevens; Christophorides - Peirce; Bartholomeus - Massey // *Tailors' Ladies*: Tittilinda - Mrs Webb; Dorothea - Mrs Jewell; Blousidora - Mrs W. Palmer.  
*DANCING.* As 15 June.
- Monday 31*      **HAY**      THE MANAGER IN DISTRESS. As 23 June. Also THE SUICIDE. As 23 June. Also THE SON-IN-LAW. As 13 June.  
 COMMENT. [As 2nd piece *Public Advertiser* for this day and the playbill of 29 July announce OTHELLO, but "Mrs Crawford not being well enough to act the part of Desdemona . . . THE SUICIDE . . . will be performed this Evening." 3rd piece in place of THE IRISH WIDOW, announced on playbill of 29 July.]

## August 1780

**THE SPANISH BARBER.** As 24 June. Also **COMUS.** As 24 June, but Euphrosyne and Principal Bacchant – Mrs Cargill (late Miss Brown; 1st appearance on this stage).

COMMENT. [Mrs Cargill was from CG.]

Tuesday 1  
HAY

**BONDUCA.** As 10 July. *Prologue* as 10 July. Also **MIDAS.** As 30 May, but Damaetas – Wewitzer.

Wednesday 2  
HAY

**IMITATIONS.** End of mainpiece (for that night only) a Variety of *Imitations* by G. Saville Carey.

COMMENT. Benefit for the New General Lying-In Hospital, Store-street, Tottenham-Court-Road.

**THE SEPARATE MAINTENANCE.** As 13 June. Also **COMUS.** As 1 Aug.  
COMMENT. [Afterpiece in place of **THE WEDDING NIGHT**, announced on playbill of 2 Aug.]

Thursday 3  
HAY

**OTHELLO.** As 24 July, but Roderigo – Lamash. Also **THE IRISH WIDOW.** As 24 July.

Friday 4  
HAY

**DANCING.** End of mainpiece *The Provencale* by Master and Miss Byrne; End of Act I of afterpiece, as 15 June.

**THE CHAPTER OF ACCIDENTS.** Principal Characters by Palmer, Bensley, Wilson, Bannister Jun., Lamash, Aickin, Edwin // Mrs Wilson, Mrs Cuyler, Mrs Love, Miss Farren. [Cast from text (T. Cadell, 1780): Woodville – Palmer; Lord Glenmore – Bensley; Governor Harcourt – Wilson; Captain Harcourt – Bannister Jun.; Vane – Lamash; Grey – Aickin; Jacob – Edwin // Bridget – Mrs Wilson; Miss Mortimer – Mrs Cuyler; Warner – Mrs Love; Cecilia – Miss Farren.] *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also **MISS IN HER TEENS.** As 5 June, but Captain Flash – Davis; added: Puff – Massey; Jasper – Stevens.

Saturday 5  
HAY

COMMENT. Mainpiece [1st time; c 5, by Sophia Lee, based partly on **LE PÈRE DE FAMILLE**, by Denis Diderot. *Prologue* by George Colman, the elder (see text)]. *Public Advertiser*, 14 Sept. 1780: This Day is published **THE CHAPTER OF ACCIDENTS** (1s. 6d.).

**THE CHAPTER OF ACCIDENTS.** As 5 Aug. Also **PIETY IN PATTENS.** As 17 June.

Monday 7  
HAY

**THE SPANISH BARBER.** As 24 June. Also **THE SON-IN-LAW.** As 13 June.  
COMMENT. Benefit for Wilson. Tickets to be had of Wilson, Suffolk-street.

Tuesday 8  
HAY

**THE CHAPTER OF ACCIDENTS.** As 5 Aug. Also **THE APPRENTICE.** As 6 June, but omitted: *Prologue*.

Wednesday 9  
HAY

COMMENT. Benefit for the Author [of mainpiece].

**SUMMER AMUSEMENT.** As 15 June. Also **THE DESERTER.** Henry (the Deserter) – Wood; Russet – Bannister; Simkin – A Gentleman (for that night only; 1st appearance on this stage [unidentified]); Flint – Stevens; Skirmish – Edwin (1st appearance in that character) // Jenny – Mrs Hitchcock; Margaret – Mrs Love; Louisa – Mrs Cargill (1st appearance in that character).

Thursday 10  
HAY

**DANCING.** As 15 June.

COMMENT. Benefit for Mrs Webb. Tickets to be had of Mrs Webb at her house, No. 15, Bedford-Street, Covent-Garden.

- Friday 11*      THE STRATAGEM. As 10 June, but Scrub – Edwin // Mrs Sullen – Mrs Crawford.  
HAY                Also FIRE AND WATER! As 8 July.
- Saturday 12*     THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE WEDDING NIGHT.  
HAY                Characters by Wilson, Du-Bellamy, Barrett, Webb, Stevens, Davis, Bannister //  
Mrs Hitchcock, Mrs Poussin, Mrs Cargill. [Cast from Songs (T. Cadell, 1780):  
Old Melville – Wilson; Young Melville – Du-Bellamy; Simon – Barrett; Parchment  
– Webb; Launcet – Stevens; Protest – Davis; Hichoc – Bannister // Susan – Mrs  
Hitchcock; Mrs Parchment – Mrs Poussin; Isabella – Mrs Cargill.]  
COMMENT. Afterpiece [1st time; MF 1, by James Cobb; music by Samuel  
Arnold. MS: Larpent 530; not published]: Books of the Songs to be had at the  
Theatre.
- Monday 14*      THE COUNTESS OF SALISBURY. Salisbury – Palmer; Gray – Aickin; Morton –  
R. Palmer; Sir Ardolf – Egan; Lord William – Miss Langrish; Leroches – Gardner;  
Knights – Davis, Kenny, &c.; Raymond – Bannister Jun. // Eleanor – Mrs Poussin;  
Countess of Salisbury – Mrs Crawford. Also THE WEDDING NIGHT. As  
12 Aug.
- Tuesday 15*     THE CHAPTER OF ACCIDENTS. As 5 Aug. Also FIRE AND WATER!  
HAY                As 8 July.
- Wednesday 16*    DOUGLAS. As 2 June. Also FIRE AND WATER! As 8 July.  
HAY                COMMENT. THE COUNTESS OF SALISBURY [announced on playbill of  
15 Aug.] cannot be performed on account of the Indisposition of Palmer.
- Thursday 17*     HAMLET. Hamlet – Bannister Jun.; King – Gardner; Horatio – Wood; Rosen-  
crus – Stevens; Guildenstern – Egan; Polonius – Wilson; Laertes – Aickin; Player  
King – Blissett; Lucianus – Barrett; Ostrick – R. Palmer; Marcellus – Davis;  
Gravediggers – Edwin, Massey; Ghost – Bensley // Ophelia – Miss Harper (1st  
appearance in that character); Player Queen – Mrs Poussin; Queen – Miss Sherry.  
Also THE QUAKER. Steady – Bannister; Lubin – Wood; Easy – Painter; Solo-  
mon – Edwin // Floretta – Mrs Wilson; Cicily – Mrs Love; Gillian – Mrs Hitch-  
cock.  
DANCING. In Act II of afterpiece, as 15 June.  
IMITATIONS. End of mainpiece a Variety of *Imitations* by Bannister Jun.  
COMMENT. Benefit for Bannister Jun. Tickets to be had of Bannister Jun.  
at a print shop, four doors below New-street, St. Martin's Lane.
- Friday 18*      THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE FLITCH OF BACON.  
HAY                As 28 June.  
COMMENT. Benefit for the Author [of mainpiece].
- Saturday 19*     THE CHAPTER OF ACCIDENTS. As 5 Aug. Also COMUS. As 1 Aug.
- Monday 21*      THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE FLITCH OF BACON.  
HAY                As 28 June, but Mrs Cargill in place of Miss Harper.
- Tuesday 22*     THE MANAGER IN DISTRESS. As 5 June. Also THE SPANISH FRYAR.  
HAY                Dominick – Digges; Gomez – Edwin; Lorenzo – Palmer // Elvira – Miss Farren.  
Also THE SON-IN-LAW. As 13 June.  
COMMENT. Benefit for Jewell, treasurer. 2nd piece: Altered [in 3 acts from  
the original 5] from Dryden.  
Tickets to be had of Jewell at his house, adjoining to the Theatre, Suffolk-  
street.

<b>THE CHAPTER OF ACCIDENTS.</b> As 5 Aug. Also <b>THE QUAKER.</b> As 17 Aug. <b>DANCING.</b> As 17 Aug.	<b>Wednesday 23</b> HAY
COMMENT. Benefit for the Author [of mainpiece].	
<b>THE MERCHANT OF VENICE.</b> Shylock – Digges (1st appearance in that character [in London]); Antonio – Bensley; Gratiano – Lamash; Gobbo – Blissett; Tubal – Stevens; Lorenzo (with <i>songs</i> ) – Du-Bellamy; Launcelot – Edwin; Duke – Usher; Solarino – Davis; Salanio – Egan; Bassanio – Palmer // Jessica (with a <i>song</i> ) – Mrs Hitchcock; Nerissa – Mrs Wilson; Portia – Miss Farren (1st appearance in that character). Also <b>THE SON-IN-LAW.</b> As 13 June. <b>DANCING.</b> End of Act III of mainpiece <i>The Country Wake</i> ( <i>performers not listed</i> ); End of Act IV, as 30 May.	<b>Thursday 24</b> HAY
SINGING. End of mainpiece the following Catches: <i>Suppose we sing a Catch, Soldier take off thy Wine, Poor Thomas Day</i> , by Bannister, Du-Bellamy, Wood, Edwin.	
COMMENT. Benefit for Edwin. [Digges's 1st appearance as Shylock was at Edinburgh, 8 Apr. 1772.] Tickets to be had of Edwin, No. 76, Long Acre. Tickets delivered by Stevens will be admitted.	
<b>THE CHAPTER OF ACCIDENTS.</b> As 5 Aug. Also <b>THE SON-IN-LAW.</b> As 13 June.	<b>Friday 25</b> HAY
COMMENT. Benefit for Miss Farren.	
<b>THE MANAGER IN DISTRESS.</b> As 5 June. Also <b>THE SPANISH FRYAR.</b> As 22 Aug. Also <b>THE FEMALE CAPTAIN.</b> Characters by Palmer, R. Palmer, Usher // Mrs Cuyler, Mrs Wilson. [Cast from <i>London Chronicle</i> , 28 Aug.: Skip – Palmer; Dorimant – R. Palmer; Gregory – Usher // Lady Dorville – Mrs Cuyler; Miss Freeland – Mrs Wilson.] <i>Prologue</i> spoken by Palmer.	<b>Saturday 26</b> HAY
COMMENT. [3rd piece 1st acted at DL, 5 Apr. 1779, as <b>THE CONTRACT</b> ; or, <b>The Female Captain</b> . Prologue by James Cobb ( <i>Public Advertiser</i> , 19 Sept. 1780).] Tickets delivered by Kenny and Painter will be admitted.	
<b>THE CHAPTER OF ACCIDENTS</b> As 5 Aug. Also <b>THE FEMALE CAPTAIN.</b> As 26 Aug. <i>Prologue</i> as 26 Aug.	<b>Monday 28</b> HAY
<b>LIONEL AND CLARISSA.</b> Colonel Oldboy – Edwin; Jessamy – Wood; Jenkins – Bannister; Harman – Bowles (From the Theatre Royal in Norwich); Sir John Flowerdale – Aickin; Lionel – Du-Bellamy // Diana (for that night only) – Mrs Cargill; Jenny – Mrs Wilson; Lady Mary Oldboy – Mrs Webb; Clarissa – Miss Harper. Also <b>COMUS.</b> As 1 Aug.	<b>Tuesday 29</b> HAY
COMMENT. Benefit for Miss Harper. Mainpiece: Never acted here. Tickets to be had of Miss Harper, No. 16, Catherine-street, Strand.	
<b>THE BEGGAR'S OPERA.</b> As 5 June, but Beggar – Barrett; Peachum – Wilson // Polly – Mrs Cargill; added: Filch – Blissett. Also <b>COMUS.</b> As 1 Aug. <b>DANCING.</b> End of mainpiece, as 30 May.	<b>Wednesday 30</b> HAY
COMMENT. Benefit for Mrs Cargill. Tickets to be had of Mrs Cargill, No. 41, Suffolk-street, Charing-Cross.	
<b>THE MAID OF THE MILL.</b> Lord Aimworth – Du-Bellamy; Sir Harry Sycamore – Edwin; Fairfield – Aickin; Ralph (1st time) – Wilson; Mervin – Kenny; Giles – Bannister // Fanny – Mrs Cargill; Theodosia – Miss Twist; Lady Sycamore – Mrs Webb; Patty – Miss Harper. Also <b>THE SON-IN-LAW.</b> As 13 June. <b>DANCING.</b> End of mainpiece, as 15 June.	<b>Thursday 31</b> HAY
<b>IMITATIONS.</b> After the dance a Variety of <i>Imitations</i> , vocal and rhetorical, and (never attempted before) several in Dialogue, by Messrs Bannister.	
COMMENT. Benefit for Bannister. Tickets to be had of Bannister, No. 8, Air-street, Piccadilly.	

## September 1780

*Friday 1*      SUMMER AMUSEMENT. As 15 June. Also FIRE AND WATER! As 8 July.  
 HAY            DANCING. As 15 June.

*Saturday 2*      A WIDOW AND NO WIDOW. As 19 July. Also THE GENIUS OF NONSENSE.  
 HAY            Harlequin, Vocal and Rhetorical – Bannister Jun.; Ditto, Mum! – Lamash; Agreeable Companion in a Post-Chaise – Webb; Landlord – Usher; Dame Turton – Edwin; Goody Burton – Wood; Gammer Gurton – Bannister; Pantaloons – Massey; Clown – Hussey (1st appearance on any stage these 20 years); Head Boy of the Marine Society – Master Edwin; Officer in the Camp – Wood [i.e. doubled Goody Burton]; Attendant – Stevens; Irishman – Egan; Emperor of the Quacks – Bannister Jun. [i.e. doubled Harlequin] // Columbine – Miss Wewitzer; Maid – Miss Wood; Chambermaid – Mrs W. Palmer; Goddess of Health and Genius of Nonsense – Mrs Cargill.

DANCING. In afterpiece, by Master and Miss Byrne. [This dance was included in all subsequent performances.]

COMMENT. Afterpiece [1st time; p 1, by George Colman, the elder. His authorship has hitherto been questioned, but for its authentication see Peake, II, 54. MS: Larpent 532; not published]: An Original, Whimsical, Operatical, Pantomimical, Farcical, Electrical, Naval, Military, Temporary, Local Extravaganza. The Overture and new Musick by Dr Arnold. With new Scenes [by Canter (*Public Advertiser*, 5 Sept.)], Dresses and Decorations. The views of the Temple of Health and the Camp in St. James's Park designed and executed by Rooker. Books of the Songs to be had at the Theatre.

*Monday 4*      THE SPANISH FRYAR. As 22 Aug. Also THE GENIUS OF NONSENSE.  
 HAY            As 2 Sept.

*Tuesday 5*      LOVE FOR LOVE. Valentine – Palmer; Scandal – Bensley; Foresight – Edwin; Tattle – R. Palmer; Sir Sampson Legend – Usher; Jeremy – Baddeley; Trapland – Barrett; Ben (with a song in character [*A soldier and a sailor*]) – Wilson // Miss Prue – Mrs Wilson; Mrs Foresight – Mrs Lloyd; Mrs Frail – Mrs Cuyler; Nurse – Mrs Love; Angelica – Miss Farren. Also HENRY AND EMMA. Henry – Palmer // Venus (with songs) – Miss Harper; Emma – Miss Farren. Also THE SON-IN-LAW. As 13 June, but omitted: Stevens, Kenny, Mrs Lefevre.  
 DANCING. End of 1st piece, as 15 June.

COMMENT. Benefit for Palmer. 1st piece: Never acted here. 2nd piece: Altered from Prior. Never acted here. The Songs and Chorusses composed by Shield.

Tickets to be had of Palmer at his house in Bow-street, Bloomsbury.

*Wednesday 6*      THE SUICIDE. As 23 June. Also THE GENIUS OF NONSENSE. As 2 Sept.  
 HAY

*Thursday 7*      THE SPANISH BARBER. As 24 June, but Barrett in place of Wewitzer. Also THE GENIUS OF NONSENSE. As 2 Sept.

*Friday 8*      THE MINOR. Smirk and Mrs Cole – Bannister; The Minor – R. Palmer; Shift – Bannister Jun. [in announcement on playbill of 7 Sept.: 1st appearance in that character]; Sir William Wealthy – Baddeley; Mr Richard Wealthy – Gardner; Loader – Davis; Transfer – Barrett; Dick – Stevens // Lucy – Mrs Jewell. Also THE GENIUS OF NONSENSE. As 2 Sept.

THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE GENIUS OF NONSENSE. As 2 Sept.	Saturday 9 HAY
THE DEVIL UPON TWO STICKS. The Devil – Bannister; Sir Thomas Maxwell – Gardner; Invoice – R. Palmer; Dr Julep – Baddeley; Dr Apozem – Barrett; Dr Fingerfee – Painter; Dr Camphire – Webb; Dr Calomel – Usher; Dr O'Sassafras – Davis; Dr Sligo – Egan; Dr Broadbrim – Kenny; Dr Habbakuk – Peirce; Macpherson – Walker; Forceps – Stevens; Printer's Devil – Master Hitchcock; Dr Last – Edwin // Margaret Maxwell – Mrs Webb; Harriet – Mrs Jewell. Also THE GENIUS OF NONSENSE. As 2 Sept.	Monday 11 HAY
THE SEPARATE MAINTENANCE. As 13 June. Also THE GENIUS OF NONSENSE. As 2 Sept.	Tuesday 12 HAY
THE SUICIDE. As 23 June. Also THE GENIUS OF NONSENSE. As 2 Sept. COMMENT. [Mainpiece in place of THE CHAPTER OF ACCIDENTS, announced on playbill of 12 Sept.]	Wednesday 13 HAY
THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE GENIUS OF NONSENSE. As 2 Sept.	Thursday 14 HAY
THE CHAPTER OF ACCIDENTS. As 5 Aug. Also THE GENIUS OF NONSENSE. As 2 Sept. COMMENT. [Mainpiece in place of THE SPANISH BARBER, announced on playbill of 14 Sept.] The last Time of performing this Season.	Friday 15 HAY





## S E A S O N   O F 1780-1781

IN THE PREFACE to the preceding season mention was made of the debuts at Covent Garden of two performers who, with assurances of increased salaries<sup>1</sup> and of freer rein in choosing important parts, had been induced to leave their stations at Drury Lane. They were John Henderson and Elizabeth Younge. In obtaining their services the astute Covent Garden manager, Thomas Harris, knew what he was doing: throughout the entire season the receipts at his theatre were, on almost every night, far superior to those at Drury Lane. Indeed, until the reappearance of Mrs Siddons at Drury Lane in October 1782, this state of affairs remained almost without exception unchanged. Harris also obtained two new actresses whose names were of considerable benefit to the box-office: Mrs Inchbald, who subsequently became even more valuable to the same manager as a highly successful playwright, and Miss Satchell, later Mrs Stephen Kemble, who in parts calling for the delineation of gentleness and pathos, such as Ophelia, had in her generation no rival.

At both theatres dancing continued to constitute a large part of the evening's entertainments. They were, particularly at Covent Garden, almost wholly of a rural character—*A Pastoral Dance*, *The Shepherd's Wedding*, *The Caledonian Shepherds*, *The Countryman Deceived*, *The Sports of the Green*, &c.—perhaps reflecting rather more the taste of the ballet master than of the audience.

Drury Lane had little either of novelty or of general interest to offer to the public. Sheridan continued to see to it that his own plays and his adaptations of older plays were frequently brought forward. The stock

<sup>1</sup> At Drury Lane Henderson had £10 a week, at Covent Garden 12 guineas. Miss Younge now received £20 a week, instead of £13 at Drury Lane.

repertory, with, as has been noted above, very indifferent success at the box-office, was otherwise adhered to. On a great many occasions the Drury Lane Account-Book for this season failed to take note of any half-price, a fact which could of course mean—so little were this theatre's fortunes followed—that on those particular nights no half-price came in at all. The arrival here of two new players who later achieved great popularity, Suett and Miss Phillips (better known as Mrs Crouch) had little effect on raising the public's estimation of or interest in this theatre.

Both the King's and the Haymarket were well attended, the former in particular. A crowded audience witnessed on the night of 22 February the first appearance in London of the most eminent dancer of his day, the famous Vestris. Earlier, on 16 December, his son Auguste was first seen, and throughout the season London theatre-goers were discussing little else than the merits of these two celebrated performers. An unsubstantiated report has it that Vestris's profits on the night of his benefit amounted to nearly £2,000. At the Haymarket attention began to be focussed on the work of a new dramatist, John O'Keeffe, who, before the century came to an end, had supplied this theatre with fourteen new pieces, Drury Lane with three, and Covent Garden with thirty-three. They consisted of every sort of play except tragedy, and save in only a few instances they enjoyed great success. Although in his own day he was called the "English Molière," the history of the drama has seldom witnessed so total an eclipse of popularity as subsequently, and deservedly,<sup>2</sup> befell O'Keeffe. One other occurrence at the Haymarket deserves mention: the transvestite *Beggar's Opera*, first acted on 8 August. This performance so caught the fancy of the public that it was occasionally repeated, in various arrangements, for several seasons. As late as 1792 at least half the male parts in this piece were being played by women and half the female parts by men.<sup>3</sup>

## Summary

### DRURY LANE

SEASON: 186 nights of plays (16 Sept.-29 May); 11 of oratorios  
(2 Mar.-6 Apr.).

TOTAL RECEIPTS: £26,653 17s. 5d.

<sup>2</sup> See Allardyce Nicoll, *A History of Late Eighteenth Century Drama*, 1937, 200-201.

<sup>3</sup> HAY, 15 August.

TOTAL EXPENDITURES: £25,834 18s. 6d.

AVERAGE OF SALARIES PER WEEK: £580.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 27 Nov. [2]; All for Love, 13 Nov. [2]; Artaxerxes, 11 Nov. [7]; As You Like It, 5 Oct. [2]; The [Beaux] Stratagem, 8 Dec. [1]; The Beggar's Opera, 21 Sept. [2]; A Bold Stroke for a Wife, 19 Sept. [3]; The Chapter of Accidents, 8 May [1]; The Clandestine Marriage, 10 Oct. [6]; The Committee, 8 Nov. [1]; The Conscious Lovers, 6 Jan. [1]; The Countess of Salisbury, 9 Jan. [1]; Cymon, 28 Sept. [3]; The Discovery, 28 Oct. [1]; *Dissipation*, 10 Mar. [12]; The Distressed Mother, 27 Mar. [1]; Douglas, 4 Dec. [5]; The Earl of Essex, 12 Feb. [1]; Every Man in his Humour, 3 Nov. [2]; The Fair Quaker, 10 May [1]; *The Generous Impostor*, 22 Nov. [6]; George Barnwell, 9 Nov. [2]; The Grecian Daughter, 11 Oct. [3]; Hamlet, 16 Sept. [3]; Henry IV, Part 1, 2 Oct. [1]; The Hypocrite, 26 Jan. [4]; Jane Shore, 17 Oct. [2]; *The Lord of the Manor*, 27 Dec. [21]; Love for Love, 7 Dec. [2]; Love in a Village, 26 Sept. [4]; Macbeth, 6 Dec. [2]; The Maid of the Mill, 7 Oct. [5]; The Miser, 3 Oct. [2]; The Mourning Bride, 1 Nov. [1]; The Old Batchelor, 19 Dec. [3]; Oroonoko, 17 May [1]; Othello, 29 Nov. [1]; The Provoked Husband, 26 Oct. [2]; The Recruiting Officer, 18 Apr. [1]; Richard III, 23 Oct. [3]; The Rivals, 2 Nov. [3]; Romeo and Juliet, 1 May [1]; *The Royal Suppliants*, 17 Feb. [10]; Rule a Wife and Have a Wife, 25 Oct. [3]; The Runaway, 5 May [1]; A School for Fathers, 21 Apr. [2]; The School for Scandal, 14 Oct. [17]; Tamerlane, 4 Nov. [1]; The Tempest, 23 Sept. [3]; A Trip to Scarborough, 17 Nov. [3]; Venice Preserved, 19 Mar. [1]; The Way of the World, 31 Oct. [5]; The Way to Keep Him, 24 Apr. [1]; The West Indian, 12 Oct. [2]; The Winter's Tale, 19 Oct. [3]; The Wonder, 10 Nov. [3]; Zara, 15 Dec. [3]; Total: 57.  
AFTERPIECES: All the World's a Stage, 23 Sept. [9]; The Apprentice, 16 Jan. [5]; Bon Ton, 20 Oct. [9]; The Camp, 17 Oct. [7]; Catherine and Petruchio, 1 Nov. [5]; The Citizen, 21 Sept. [4]; Comus, 10 Oct. [13]; *The Conquest of St. Eustatia*, 31 Mar. [1]; The Critic, 5 Oct. [20]; *Deaf Indeed!*, 4 Dec. [1]; The Deserter, 28 Nov. [4]; The Deuce is in Him, 17 Feb. [1]; The Election, 16 Sept. [4]; The Elopement, 30 Oct. [5]; The Englishman in Paris, 8 May [1]; A Fete, 25 Apr. [6]; The Flitch of Bacon, 15 May [1]; Fortunatus, 19 Sept. [8]; Harlequin's Invasion, 11 Oct. [8]; Henry and Emma, 23 Apr. [1]; High Life below Stairs, 16 Sept. [3]; The Irish Widow, 19 Mar. [1]; The Jubilee, 12 Dec. [4]; The Lyar, 18 Nov. [6]; The Mayor of Garratt, 28 Sept. [1]; The Padlock, 10 Nov. [2]; The Quaker, 12 Oct. [5];

Queen Mab, 30 Sept. [7]; The Register Office, 28 Apr. [2]; The Rival Candidates, 3 Nov. [3]; *Robinson Crusoe*, 29 Jan. [40]; Selima and Azor, 3 Oct. [2]; Who's the Dupe?, 26 Sept. [9]; The Young Actor, 8 May [1]. Total: 34. ORATORIOS: Acis and Galatea, 14 Mar. [3]; Alexander's Feast, 2 Mar. [2]; L'Allegro Il Penseroso Il Moderato, 21 Mar. [2]; Bonduca Music, 14 Mar. [2]; Deborah, 9 Mar. [1]; Dryden's Ode for St. Cecilia's Day, 2 Mar. [1]; Judas Maccabaeus, 7 Mar. [1]; The Messiah, 4 Apr. [2]. Total: 8.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (16 Sept.-29 May); Baddeley (16 Sept.-29 May); C. Bannister (16 Sept.-26 May); Bannister Jun. (16 Sept.-29 May); Bensley (23 Sept.-22 May); Master Benson (2 Oct.-18 May); Brereton (2 Oct.-29 May); Burton (16 Sept.-26 May); Chaplin (16 Sept.-25 May); *Crawford* (29 Nov.-19 May); Davies [of CG] (18 Apr. only); Delpini (19 Sept.-29 May); Dodd (16 Sept.-28 May); *Du-Bellamy* (26 Sept.-26 May); Farren (16 Sept.-28 May); Fawcett (16 Sept.-25 May); Fearon [of CG] (8 May only); Gaudry (16 Sept.-29 May); Griffiths (23 Sept.-26 May); Grimaldi (29 Jan.-29 May); Helme (4 Nov.-15 May); Holcroft (19 Sept.-15 May); Johnston (30 Sept.-6 Jan.); King (5 Oct.-29 May); Lamash (16 Sept.-29 May); Mattocks [of CG] (21 Apr. only); Moody (19 Sept.-25 May); Nash (30 Sept.-4 May); Norris (16 Sept.-26 May); Packer (16 Sept.-28 May); J. Palmer (16 Sept.-29 May); R. Palmer (16 Sept.-29 May); Parsons (16 Sept.-29 May); Phillimore (16 Sept.-26 May); Master Pulley (23 Oct.-18 May); W. Smith (14 Oct.-28 May); Spencer (19 Sept.-4 May); *Suett* (7 Oct.-29 May); Vernon (16 Sept.-28 May); Waldron (16 Sept.-29 May); Williams (16 Sept.-26 May); Wright (16 Sept.-29 May); Wrighten (16 Sept.-25 May); Yates (3 Oct.-28 May). Total: 41 and 3 from CG.

*Actresses*: Mrs Abington (14 Oct.-29 May); Mrs Baddeley (16 Sept.-1 Dec.); Mrs Booth (23 Sept.-16 May); Mrs Brereton (23 Sept.-29 May); Mrs Cargill (21 Sept.-29 May); Miss Collett (16 Sept.-29 May); Mrs Crawford (5 Oct.-19 May); Mrs Cuyler (23 Sept.-8 May); Mrs Farren (17 Nov.-18 Apr.); Miss Farren (19 Sept.-25 May); Miss Field (23 Sept.-24 May); Miss Hale (26 Oct.-7 May); *Mrs Hedges* (8 Dec. only); Mrs Hopkins (16 Sept.-26 May); Mrs Johnston (3 Oct.-15 May); Miss Kirby (16 Sept.-29 May); Miss Langrish (23 Oct.-18 May); Mrs Love (16 Sept.-29 May); *Miss Phillips* (11 Nov.-25 May); Mrs Pitt [of CG] (20, 23 Dec. only); Miss Platt [of CG] (18 May only); Miss Pope (16 Sept.-28 May); *Miss Prudom* (11 Nov.-30 Apr.); Mrs Pulley (19 Sept.-4 May); Mrs Sharp (3 Oct.-

22 May); Miss Sherry (12 Oct.-28 May); Miss Simson (16 Sept.-19 May); Mrs Smith (19 Sept.-29 May); Miss J. Stageloir (28 Sept.-26 May); Miss M. Stageloir (30 Sept.-24 May); *Mrs Ward* (17 Oct.-18 Dec.); Mrs Wilson [of CG] (17 Nov. only); Miss Wright (10 Oct.-9 May); Mrs Wrighten (26 Sept.-26 May); Mrs Yates (27 Mar. only). Total: 32 and 3 from CG.

*Dancers*: Miss Armstrong (23 Sept.-21 May); Blurton (30 Dec.-25 Apr.); Master Butler (4 May only); Sga Crespi (2 Jan.-21 May); Master Daigville (11 May only); Duprez (5 May only); Henry (23 Sept.-21 May); Miss Simonet (18 Oct.-11 May); the Miss Stageloirs (19 Sept.-26 May); *Sga Tantini* (12 Mar.-23 Apr.); *Traffieri* (12 Mar.-21 May); Walker (21 Sept.-23 May); Sg and Sga Zuchelli (18 Oct.-11 May). Total: 15.

*Singers*: Miss Barnes (10 May only); Miss Coats (23 Sept. only); Edwards (6 Dec.-10 May); Mrs Gaudry (6-26 Dec.); Mrs Granger (23 Sept.-1 May); *Groves* (23 May only); Shaw (1 May only). Total: 7. IN ORATORIOS: Miss Draper, Miss Linley, Norris, Miss Prudom, Reinhold, *A Young Gentleman* (2 Mar.-6 Apr.). Total: 6.

*Musicians*: Parke [oboist] (10 Oct.-9 May). IN ORATORIOS: Cramer [violinist], Parke, Richards [violinist], Stanley [organist]. Total: 4.

*Proprietors*: Ford, Linley Sen., R. B. Sheridan.

*Employees*: R. B. Sheridan (acting manager); Harwood (prompter); Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene designer); Dallas (scene painter); Butler (master carpenter); Richards (leader of band); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Booth (tailor).

## COVENT GARDEN

SEASON: 186 nights of plays (18 Sept.-28 May); no oratorios.

TOTAL RECEIPTS: £31,178 5s. 1½d.

TOTAL EXPENDITURES: £25,597 1s. 5d.

AVERAGE OF SALARIES PER WEEK: £400.

LARGEST NUMBER OF SPECTATORS: in boxes: 841; in pit: 901; in galleries: 627. Total: 2,369.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: All for Love, 7 May [1]; Artaxerxes, 2 May [1]; The Beaux Stratagem, 18 Sept. [1]; The Beggar's Opera, 21 Sept. [9]; The Belle's Stratagem, 8 Nov. [21]; The Busy Body,

10 Jan. [3]; The Careless Husband, 10 Feb. [3]; The Chances, 24 Oct. [4]; The Comedy of Errors, 18 Jan. [4]; The Double Gallant, 10 Oct. [2]; The Duenna, 20 Sept. [10]; The Earl of Warwick, 14 Nov. [1]; Elfrida, 23 Mar. [1]; The Fair Penitent, 18 Oct. [3]; The Funeral, 15 Feb. [1]; The Gamester, 4 Jan. [3]; Hamlet, 26 Oct. [3]; Henry IV, Part I, 2 Oct. [1]; Henry VIII, 30 Oct. [2]; *The Islanders*, 25 Nov. [18]; Jane Shore, 4 Oct. [6]; The Jealous Wife, 31 Oct. [2]; King Charles the First, 2 Apr. [1]; King Lear, 27 Dec. [3]; Know Your Own Mind, 14 Feb. [1]; Love in a Village, 15 Nov. [2]; Love Makes a Man, 13 Oct. [1]; Macbeth, 23 Oct. [5]; The Maid of the Mill, 13 Jan. [2]; *The Man of the World*, 10 May [5]; Measure for Measure, 11 Oct. [2]; The Merchant of Venice, 2 Nov. [11]; The Merry Wives of Windsor, 1 Nov. [6]; The Mistake, 21 Oct. [5]; The Mourning Bride, 14 May [1]; Much Ado about Nothing, 19 Oct. [4]; A New Way to Pay Old Debts, 18 Apr. [5]; Othello, 10 Nov. [1]; Philaster, 3 Oct. [1]; The Provoked Husband, 21 Apr. [1]; Richard III, 9 Oct. [2]; *Second Thoughts are Best*, 24 Mar. [1]; She Stoops to Conquer, 12 Jan. [2]; *The Siege of Sinope*, 31 Jan. [10]; Sir Courtly Nice, 28 Apr. [1]; The Spanish Fryar, 12 Dec. [4]; The Suspicious Husband, 6 Oct. [3]; Tamerlane, 4 Nov. [1]; Theodosius, 24 Nov. [1]; The West Indian, 27 Nov. [2]; The Wonder, 25 Jan. [1]; *The World as it Goes*, 24 Feb. [1]. Total: 52. AFTERPIECES: The Apprentice, 20 Sept. [2]; *Barnaby Brittle*, 18 Apr. [6]; Catherine and Petruchio, 15 Dec. [1]; *Chit Chat*, 20 Apr. [3]; Comus, 13 Nov. [2]; The Deaf Lover, 18 Sept. [6]; The Englishman in Paris, 5 Dec. [2]; *The Excise-Man*, 4 Nov. [1]; The Farmer's Return from London, 2 May [5]; A Fete, 3 Apr. [14]; The Flitch of Bacon, 3 Mar. [7]; The Golden Pippin, 9 Dec. [3]; *Harlequin Free-Mason*, 29 Dec. [52]; *The Humours of an Election*, 19 Oct. [14]; The Jovial Crew, 16 Dec. [3]; Love a-la-Mode, 2 Nov. [10]; The Lyar, 4 Dec. [1]; Midas, 2 Apr. [3]; The Norwood Gypsies, 25 Sept. [10]; The Padlock, 5 May [1]; *Pbusimimesis*, 7 May [2]; Poor Vulcan!, 31 Mar. [3]; The Royal Chace, 7 May [3]; St. Patrick's Day 22 Nov. [6]; *Seventeen Hundred and Eighty One*, 28 Apr. [1]; The Son-in-Law, 30 Apr. [1]; *Thelypbitbora*, 8 Mar. [2]; Thomas and Sally, 12 Dec. [1]; Three Weeks after Marriage, 22 Sept. [4]; *Tom Thumb*, 3 Oct. [27]; The Touchstone, 15 Nov. [6]; True Blue, 2 Oct. [4]; The Upholsterer, 21 Sept. [5]; The Waterman, 15 Feb. [1]; *Who'd have Thought It!*, 28 Apr. [2]. Total: 35.

*Actors* [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: F. Aickin (18 Oct.-28 May, £8 10s.); T. Baker (25 Sept.-22 May, £3); C. Bannister [of DL] (30 Apr.-14 May); Bates (18 Sept.-25 May, £1); W. Bates (18 Sept.-25 May, £3); *Berry*

(13 Oct.-22 May, £2); Booth (18 Sept.-28 May, £3); Clarke (18 Sept.-28 May, £8); Cubitt (28 Apr.-14 May, £2); Cushing (20 Sept.-26 May, £2); Davies (3 Oct.-14 May, £4); Dighton (5 May only); Doyle (22 Sept.-24 May, £1 10s.); Edwin (2 Oct.-24 May, £7); *Master Edwin* (3 Oct.-11 May); Egan (18 Sept.-26 May, £3); Fearon (18 Sept.-26 May, £2 10s.); Henderson (2 Oct.-24 May, £12 12s.); Hull (3 Oct.-25 May, £6); Jones (18 Sept.-25 May, £1 10s.); Joules (3 Mar.-25 Apr.); Ledger (15 Nov.-20 Apr., £1 12s.); Leoni (13 Nov.-23 May, £200 for season); L'Estrange (2 Oct.-28 May, £2); Lee Lewes (18 Sept.-26 May, £9); Lewis (18 Sept.-28 May, £11); Macklin (2 Nov.-28 May, £217 10s. for season); Mattocks (20 Sept.-24 May, £8); Messink (25 Sept.-20 Dec., £3); Moody [of DL] (2 Nov.-20 Feb.); Newton (13 Oct.-20 Apr., £1 1s.); Packer [of DL] (14 May only); Painter (3 Mar.-23 May, 15s.); Peile (19 Oct.-24 May, £3); Quick (18 Sept.-26 May, £9 10s.); Reinhold (20 Sept.-23 May, £8); Robson (18 Sept.-25 May, £3); Simpkinson (25 Sept.-24 May, £1 10s.); R. Smith (6 Oct.-1 Jan., £1); Stevens (18 Sept.-25 May, £2 10s.); Thompson (18 Sept.-28 May, £2); *Trew* (24 Nov. only); Webb (2 Oct.-26 May, £1 10s.); Wewitzer (15 Nov.-28 May, £3); Whitfield (18 Sept.-26 May, £4); J. Wilson (20 Oct.-28 May, £1 5s.); R. Wilson (18 Sept.-28 May, £7); Wroughton (18 Sept.-26 May, £10 10s.). Total: 45 and 3 from DL.

*Actresses:* Miss Ambrose (3 Oct.-26 May, £3); Miss Catley (20 Sept.-11 May, £25); Mrs Davenett (25 Sept.-28 May, £1 10s.); Miss Farren [of DL] (12 May only); *Mrs Green* (31 Oct.-22 May, £2); *Mrs Inchbald* (3 Oct.-24 May, £2); Mrs Kennedy (20 Sept.-22 May, £10); Miss Langrish (9 Oct.-16 May); Mrs Lessingham (18 Sept.-3 May, £7); Mrs Lewis (2 Oct.-24 May, £3); *Mrs Mabon* (12 Dec.-21 Apr.); Mrs Martyr (13 Nov.-15 May, £2); Mrs Mattocks (20 Sept.-26 May, £10); Miss Morris (9 Oct.-23 May, £2); Mrs Morton (18 Sept.-26 May, £3 10s.); Mrs Pitt (21 Sept.-26 May, £3); Miss Platt (25 Sept.-28 May, £1 10s.); Mrs Poussin (18 Sept.-26 May, £2); *Miss Satchell* (21 Sept.-28 May, £2 10s.); Mrs Sharpe (20 Apr. only); Miss Stewart (18 Sept.-19 May, £1 10s.); Mrs Webb (20 Sept.-25 May, £2 10s.); Miss Wewitzer (15 Nov.-16 May); Mrs White (15 Dec.-24 Mar., £1); Mrs Whitfield (18 Sept.-25 May, £2); Mrs Willems (9 Oct.-9 May, £2); Mrs Wilson (18 Sept.-28 May, £5); Mrs Yates (18 Sept.-14 May, £26 13s.); Miss Younge (4 Oct.-28 May, £20). Total: 28 and 1 from DL.

*Dancers:* Aldridge (20 Sept.-25 May, £7); Besford (1-19 May, £2); Miss Besford (20 Sept.-25 May, £2); *Miss Francis* (1-19 May, £1 5s.); Harris (25 Sept.-18 May, £1 10s.); Holland (18 May only); Holloway

(18 May only, £1 10s.); Jackson (11 Oct.-19 May, £1 10s.); Langrish (18 Sept.-9 May, £1 10s.); Miss Matthews (25 Sept.-21 May, £2); *Mettal-court* (5 Dec. only); Prosser (19 May only, £1 10s.); Ratchford (18 May only, £1 10s.); Mrs Ratchford (25 Sept.-13 Feb., £1 5s.); *Miss Rowson* (1-19 May); Savoy (1-19 May); Mrs Sharpe (25 Sept.-20 Dec., £1); Miss Valois (20 Sept.-9 May, £4); *Whittow* (1-19 May). Total: 19.

*Musicians*: Le Brun [oboist], *Salomon* [violinist] (both 23 Mar. only). Total: 2.

*Proprietor*: Harris (£500 for season).

*Employees*: Hull (acting manager, £150 for season); Wild (prompter, £3); Garton (treasurer, £230 for season); Brandon (box-book and housekeeper); Carver, Cipriani, Hodgins, Richards (scene painters); Guard (master carpenter); J. Besford (property man); Baumgarten (leader of band); Dibdin (composer to theatre); Ansell, Colborne, Condell, Curteen, Green (box-keepers, each 12s.); Robson (pit door-keeper, 12s.); R. Whitfield (men's wardrobe keeper).

## HAY MARKET

SEASON: 93 nights of plays (30 May-15 Sept.).

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: *The Baron Kinkvervankots-dorsprakengatchdern!*, 9 July [3]; The Beggar's Opera, 8 Aug. [18]; Bonduca, 16 June [1]; The Chapter of Accidents, 7 June [17]; The Confederacy, 21 Aug. [1]; The Devil upon Two Sticks, 21 June [1]; The Duenna, 15 Aug. [1]; The English Merchant, 18 July [6]; *The Feast of Thalia*, 22 Aug. [1]; Lionel and Clarissa, 26 June [1]; Love in a Village, 1 June [4]; The Merry Wives of Windsor, 24 Aug. [1]; The Nabob, 23 July [2]; The Patron, 1 Aug. [1]; The School of Shakespeare, 7 Aug. [2]; The Separate Maintenance, 5 June [8]; The Spanish Barber, 30 May [9]; The Spanish Friar, 4 June [2]; The Suicide, 8 June [6]; Summer Amusement, 12 June [8]. Total: 20. AFTERPIECES: *The Agreeable Surprise*, 4 Sept. [7]; The Apprentice, 9 July [1]; The Author, 1 June [7]; *Damnation*, 29 Aug. [1]; *The Dead Alive*, 16 June [14]; The Flitch of Bacon, 17 Aug. [1]; The Genius of Nonsense, 30 May [17]; *The Hodge Podge*, 28 Aug. [2]; *Kensington Gardens*, 22 Aug. [3]; The Manager in Distress, 22 Aug. [3]; The Mayor of Garratt, 7 June [2]; *Medea and Jason*, 8 Aug. [19]; Midas, 15 Aug. [1]; *A Preludio*, 8 Aug. [18]; *Ripe Fruit*, 22 Aug. [2]; *The Silver Tankard*, 18 July [6]; The

Son-in-Law, 9 June [13]; Tom Thumb, 22 Aug. [2]; The Waterman, 7 Aug. [1]; Who'd have Thought It!, 6 July [1]; The Young Actor, 17 Aug. [1]. Total: 21.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (1 June-13 Sept.); Baddeley (1 June-13 Sept.); C. Bannister (30 May-15 Sept.); Bannister Jun. (30 May-14 Sept.); Barrett (7 June-14 Sept.); Bensley (7 June-7 Sept.); Blissett (8 June-30 Aug.); Burton (30, 31 May only); Davis (7 June-14 Sept.); *Delpini* (30 May-15 Sept.); Digges (4 June-17 Aug.); Dorion (8 Aug.-14 Sept.); Edwin (30 May-15 Sept.); Master Edwin (30 May-15 Sept.); Egan (30 May-15 Sept.); Gardner (7 June-5 Sept.); Henderson [of CG] (24 Aug. only); Kenny (9 June-15 Sept.); Lamash (30 May-7 Sept.); Ledger (16 June-29 Aug.); *Marsball* (1 June-25 Aug.); Massey (30 May-15 Sept.); Painter (16 June-15 Sept.); J. Palmer (30 May-15 Sept.); R. Palmer (30 May-15 Sept.); Pierce (16 June-30 July); Simpkinson (15-24 Aug.); Spencer (22 June-30 July); Stannard (29 Aug. only); Staunton (31 May-14 Sept.); Stevens (30 May-15 Sept.); Usher (30 May-14 Sept.); Walker (9 July only); Webb (30 May-15 Sept.); Wewitzer (30 May-15 Sept.); *Wilks* (26 June only); R. Wilson (30 May-15 Sept.); Wood (30 May-15 Sept.). Total: 37 and 1 from CG.

*Actresses*: Mrs Cargill (30 May-8 Sept.); Mrs Cuyler (1 June-7 Sept.); Mrs Edwin (9 July-24 Aug.); Miss Farren (30 May-7 Sept.); Miss Francis (7 Aug.-14 Sept.); Miss Hale (1 June-14 Sept.); Miss Harper (1 June-15 Sept.); Mrs Hitchcock (5 June-15 Sept.); Miss Hitchcock (18 July-7 Sept.); Mrs Jewell (21 June-22 Aug.); Mrs Lefevre (9 June-14 Sept.); Mrs Lloyd (8 June-13 Sept.); Mrs Love (1 June-7 Sept.); *Miss Lyon* (30 May-14 Sept.); Mrs Massey (16 June-7 Aug.); Mrs W. Palmer (30 May-14 Sept.); Mrs Poussin (18 July-15 Sept.); Miss Sherry (16 June-4 Sept.); *Miss Stuart* (15 Aug. only); Mrs Webb (5 June-15 Sept.); *Mrs Wells* (1 June-15 Sept.); Miss Wewitzer (30 May-27 Aug.); Mrs Wilson (7 June-14 Sept.); Miss Wood (30 May-18 Aug.); *A Young Gentlewoman* (21 Aug. only); *A Young Lady* (22, 24 Aug. only). Total: 26.

*Dancers*: Master Byrn (30 May-15 Sept.); Miss Byrn (30 May-15 Sept.); Master Clarke (8 Aug.-15 Sept.); Mme Dagueville (8 Aug.-15 Sept.); King (10-30 Aug.); Nicolini (8 Aug.-15 Sept.); Miss Painter (7 Aug.-15 Sept.); Rossi (8 Aug.-15 Sept.). Total: 8.

*Proprietor*: George Colman, the elder.

*Employees*: Hitchcock (prompter); Jewell (treasurer); Rice (box-book and housekeeper); Rooker (scene designer); Walker (tailor).

## KING'S

**SEASON:** 73 nights of operas and ballets (25 Nov.-3 July).

**OPERAS** [followed by 1st performance this season; number of times performed; new operas in italics]: *L'Arcifanfano*, 25 Nov. [1]; *Il Barone di Torre Forte*, 22 Feb. [16]; *La Buona Figliuola*, 28 Nov. [1]; *Euriso*, 23 June [4]; *La Fraschetana*, 5 Apr. [10]; *Mitridate*, 23 Jan. [7]; *L'Omaggio*, 5 June [4]; *Piramo e Tisbe*, 29 Mar. [10]; *Ricimero*, 2 Dec. [5]; *Rinaldo*, 23 Dec. [8]; *Le Serve Rivali*, 19 Dec. [5]; *Zemira and Azor*, 8 Mar. [2]. Total: 12. **BALLETS:** *Les Amans Surpris*, 16 Dec. [21]; *Les Caprices de Galatée*, 29 Mar. [10]; *The Country Diversions*, 22 Feb. [8]; *The Country Gallant*, 25 Nov. [6]; *The Fortunate Escape*, 25 Nov. [22]; *Grand Serious Ballet*, 16 Dec. [15]; *Medée et Jason*, 29 Mar. [21]; *Ninette à la Cour*, 22 Feb. [19]; *The Nymphs of Diana*, 23 Jan. [10]; *The Pert Country Maid*, 13 Jan. [15]; *The Rural Sports*, 23 Jan. [15]; *The Squire Outwitted*, 2 Dec. [4; on 12 Dec. as *Le Marquis Désapointé*]. Total: 12.

**Singers** [followed by 1st and last nights of appearing; new performers in italics]: *Ansani* (2 Dec.-16 Jan.); *Gherardi* (25 Nov.-19 June); *Manzoletto* (25 Nov.-19 June); *Micheli* (25 Nov.-3 July); *Rauzzini* (5-23 June); *Roncaglia* (2 Dec.-3 July); *Sampieri* (5 Apr.-3 July); *Trebbi* (25 Nov.-3 July) // *Mrs Barthélemon* (25 Nov.-19 Dec.); *Mme Le Brun* (2 Dec.-29 Mar.); *Sga Lorenzini* (23 Dec.-3 July); *Sga Pollone* (5-16 June); *Sga Prudom* (25 Nov.-3 July); *Sga Romanzini* (5-16 June); *Sga Sestini* (25 Nov.-19 June). Total: 8 men, 7 women.

**Dancers:** *Henry* (28 Nov.-3 July); *Simonet* (29 Mar.-3 July); *Slingsby* (25 Nov.-3 July); *Traffieri* (13 Jan.-3 July); *Vestriss Sen.* (22 Feb.-3 July); *Vestriss Jun.* (16 Dec.-3 July); *Zuchelli* (25 Nov.-3 July) // *Miss Armstrong* (5-16 June); *Mlle Baccelli* (16 Dec.-3 July); *Sga Crespi* (25 Nov.-23 June); *Mme Simonet* (25 Nov.-3 July); *Miss Simonet* (23 Jan.-17 Mar.); *Miss Simonet Jun.* (26 Apr. only); *Miss Stageloir* (5-16 June); *Sga Tantini* (25 Nov.-26 June); *Sga Zuchelli* (25 Nov.-3 July). Total: 7 men, 9 women.

**Musicians:** *Cramer* [violinist] (14 June only); *Le Brun* [oboist] (15 Mar.-16 June). Total: 2.

**Proprietor:** *Sheridan*.

**Employees:** *Crawford* (acting manager); *De Loutherbourg* (scene designer); *Novosielski* (scene painter); *Lion* (director of scenes); *J. C. Bach*, *Bianchi*, *Rauzzini*, *Sacchini* (composers); *Cramer* (leader of band); *Simonet* (ballet master); *Lupino* (tailor).

## CROWN INN, ISLINGTON

6 nights of plays [and probably more, of which the playbills have not survived] (15 Mar.-9 Apr.).

**PLAYS:** **MAINPIECES:** The Fair Penitent, George Barnwell, The Orphan, Othello, The Recruiting Officer, Richard III. Total: 6. **AFTERPIECES:** Linco's Travels, The Lying Valet, The Miller of Mansfield, The Mock Doctor, The Old Maid, The Quaker. Total: 6.

**Actors:** Brown, Burnet, Clifford, Farrel, Fildew, Jones, Marlborough, Murray, Newman, Rivers, Shatford, Spencer, Stokes, Thompson, Wilkinson, A Gentleman. Total: 16.

**Actresses:** Mrs Barnard, Miss Bibson, Mrs Clifford, Mrs Fabian, Mrs Fowler, Miss Jones, Mrs Palmer, *A Young Lady*. Total: 8.

## HAY MARKET (Out of Season)

12 nights of plays and entertainments (25 Sept.-26 Mar.).

**PLAYS:** **MAINPIECES:** The Cabinet of Fancy, *The Detection*, The Gentle Shepherd, Love and a Bottle, The Original Lecture upon Heads, A Wife to be Lett. Total: 6. **AFTERPIECES:** *The City Association*, *The Double Amour*, The Padlock, *The Sharper's Last Shift*. Total: 4.

**Actors:** Barrett, Beesley, Benson, Bowan, Briggs, Brown, Master Charles, Corbett, Cowcher, Digby, Dighton, *J. Fox*, *W. Fox*, Freeman, Hayes, Hedges, Holmes, James, Johnson, Johnstone, Jones, Kenny, Lee Lewes, Lyon, Maddin, *Mason*, Middlemist, Parker, Phillips, Powell, Rainsford, Randall, Riddle, Rivington, Robinson, Russell, Stannard, Stewart, Stokes, Sutton, Swords, Thomas, Turner, Walker, Webster, Welldon, Whittaker, Williams, Wilson. Total: 49.

**Actresses:** Mrs Baker, Miss Brand, Miss Carne, Miss Frederick, Mrs Gardner, *Miss Green*, *Mrs Harley*, Miss Harris, Miss Harrison, Miss Hemet, *Miss Hurst*, Miss Jackson, Miss Jones, Mrs Kingham, Mrs Lefevre, Miss Maddin, Miss Ramsey, Mrs Russell, Miss Simmons, Miss Watkins, *A Young Lady*, *A Young Lady*. Total: 22.

**Dancers:** Master Byrne, Miss Byrne. Total: 2.

**Singer:** Mrs Bayley.

## September 1780

- Saturday 16*      **THE ELECTION.** Principal Characters by Vernon, Gaudry, Bannister // Mrs Love, Miss Collett. [Cast from text (T. Lowndes, 1780): Richard - Vernon; Trusty - Gaudry; John - Bannister // Wife - Mrs Love; Sally - Miss Collett.] Also **HAMLET.** Hamlet - Bannister Jun.; King - Packer; Horatio - Farren; Polonius - Baddeley; Laertes - Aickin; Ostrick - Lamash; Rosencraus - R. Palmer; Guildenstern - Williams; Player King - Chaplin; Marcellus - Wrighten; Lucianus - Waldron; Messenger - Wright; Francisco - Norris; Bernardo - Phillimore; Gravediggers - Parsons, Burton; Ghost - Palmer // Queen - Mrs Hopkins; Ophelia - Mrs Baddeley. Also **HIGH LIFE BELOW STAIRS.** Lovel - Lamash; Sir Harry's Servant - Dodd; Duke's Servant - Palmer; Philip - Baddeley; Freeman - Fawcett // Lady Charlotte - Miss Simson; Lady Bab - Miss Kirby; Kitty (with a song) - Miss Pope.
- DANCING.** In Act II of 3rd piece a *Mock-minuet* by Palmer and Miss Pope. [This was included, as here assigned, in both subsequent performances.]
- COMMENT.** 1st piece: Not acted these 7 years [acted 1 Apr. 1777]. 2nd piece: As originally written by Shakespeare.
- No Persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:30. To begin at 6:30 [see 23 Oct.]. Receipts: £161 12s. (135/o; 26/12; o/o).
- Monday 18*      **THE BEAUX STRATAGEM.** Archer - Lewis; Aimwell - Wroughton; Gibbet - Fearon; Boniface - Booth; Foigard - Egan; Sir Charles Freeman - Robson; Sullen - Clarke; Scrub - Quick // Dorinda - Mrs Lessingham; Cherry - Mrs Wilson; Lady Bountiful - Mrs Poussin; Gypsey - Miss Stewart; Mrs Sullen - Mrs Yates. Also **THE DEAF LOVER.** Principal Characters by Lee Lewes, Whitfield, Robson, Fearon, Thompson, W. Bates, Jones, Bates, Stevens, Wilson // Mrs Morton, Mrs Whitfield, Mrs Wilson. [Cast adjusted from text (J. Bowen, 1780): Meadows - Lee Lewes; Canteen - Whitfield; Young Wrongward - Robson; Groom - Fearon; John - Thompson; Servants - W. Bates, Jones; Sternhold - Bates; William - Stevens; Old Wrongward - Wilson // Sophia - Mrs Morton; Lady - Mrs Whitfield; Betsy Blossom - Mrs Wilson.]
- DANCING.** End of Act IV of mainpiece *Dance of Sailors* by Langrish, &c.
- COMMENT.** Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. No Persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. Places for the Boxes to be taken of Brandon (only) at the Stage-Door. The Doors to be opened at 5:30. To begin exactly at 6:30 [see 23 Oct.]. Receipts: £144 1s. 6d. (142/o/6; 2/1/o).
- Tuesday 19*      **THE ELECTION.** As 16 Sept. Also **A BOLD STROKE FOR A WIFE.** Colonel Feignwell - Palmer; Sir Philip Modelove - Baddeley; Obadiah Prim - Moody; Freeman - Farren; Sackbut - Wrighten; Tradelove - Fawcett; Simon Pure - Waldron; Perriwinkle - Parsons // Mrs Prim - Mrs Love; Betty - Mrs Smith; Masked Lady - Miss Kirby; Ann Lovely - Miss Farren. Also **FORTUNATUS.** Harlequin - Wright; Clown - Delpini // Columbine - Miss Collett. The other Characters by Chaplin, Fawcett, Spencer, Burton, Norris, Wrighten, Phillimore, Williams, Holcroft // Miss Kirby, Mrs Pulley. Principal Sailors [in Storming scene] - Vernon, Gaudry.
- DANCING.** End of Act IV of 2nd piece *Minuet de la Cour* by the Miss Stageldoirs.
- COMMENT.** 3rd piece: With Alterations and 3 entire new Scenes [by Richard Brinsley Sheridan]. To conclude with a Representation of the Storming of Fort

Omoa in the Bay of Honduras [see 3 Jan. 1780. This scene was included in all subsequent performances]. The View and Machinery designed by De Loutherbourg and executed under his direction. Receipts: £131 16s. 6d. (99/14/0; 31/12/0; 0/10/6).

Tuesday 19  
DL

**THE DUEUNNA.** Ferdinand - Mattocks; Isaac - Quick; Jerome - Wilson; Lopez - W. Bates; Father Paul - Booth; Carlos - Mrs Kennedy; Antonio - Reinhold // *The Duenna* (1st time) - Mrs Webb; Louisa - Mrs Mattocks; Clara - Miss Catley (1st appearance in that character). Also **THE APPRENTICE**. Dick - Lewis; Wingate - Fearon; Simon - Cushing; Gargle - Thompson // Charlotte - Mrs Morton.

Wednesday 20  
CG

**DANCING.** End of mainpiece *The Frolick* by Aldridge (1st appearance here these 2 years), Miss Besford, Miss Valois.

**COMMENT.** [On 17 Apr. 1781 the playbill notes that Mrs Kennedy acted Carlos, it being "her 1st appearance in that character this season". This is perhaps a misprint for "2nd"; i.e. on 21 Sept. 1780 the *Gazetteer* reviews her performance as Carlos.] Receipts: £191 1s. 6d. (190/12/6; 0/9/0).

**THE BEGGAR'S OPERA.** Macheath - Vernon (1st appearance in that character these 6 years); Peachum - Moody; Filch - Parsons; Lockit - Baddeley; Mat o' th' Mint - Gaudry; Ben Budge - Burton; Player - Wrighten; Beggar - Waldron // Lucy - Miss Collett; Mrs Peachum - Mrs Hopkins; Jenny Diver - Miss Kirby; Diana Trapes - Mrs Love; Polly - Mrs Cargill (late Miss Brown; 1st appearance this season). Also **THE CITIZEN**. Young Philpot - Dodd; Wilding - Farren; Beaufort - Phillimore; Sir Jasper - Wright; Dapper - Holcroft; Quildrive - Williams; Old Philpot - Baddeley // Corinna - Miss Kirby; Maria - Miss Farren.

Thursday 21  
DL

**DANCING.** End of Act II of mainpiece *The Butterfly* by the Miss Stageloirs; In Act III a *Hornpipe* by Walker; End of mainpiece *Country Dance* by the Characters.

**COMMENT.** Mainpiece: With accompaniments to the Airs composed by [Thomas] Linley [Sen.]. Receipts: £77 1s. (53/18; 22/11; 0/12).

**THE BEGGAR'S OPERA.** Macheath - Mrs Kennedy; Peachum - Wilson; Lockit - Booth; Filch - W. Bates; Mat o' the Mint - Robson // Polly - A Young Lady (1st appearance on any stage [Miss Satchell]); Mrs Peachum - Mrs Webb; Jenny Diver - Mrs Poussin; Mrs Coaxer - Mrs Whitfield; Diana Trapes - Mrs Pitt; Lucy - Miss Catley. Also **THE UPHOLSTERER**. Razor - Lee Lewes; Pamphlet - Wilson; Quidnunc - Booth; Rovewell - Robson; Belmour - Thompson // Harriet - Mrs Whitfield; Termagant - Mrs Pitt.

CG

**DANCING.** End of Act II of mainpiece, as 20 Sept.; In Act III a *Hornpipe* by Miss Besford. [The Hornpipe was omitted on 24 Apr. 1781, but was otherwise danced, as here assigned, in all subsequent performances.]

**COMMENT.** [Miss Satchell is identified in Genest, vi, 186.] Receipts: £139 19s. 6d. (139/14/0; 0/5/6).

**THE BEGGAR'S OPERA.** As 21 Sept., but Filch - Doyle; added: Player - Thompson; Beggar - Fearon. Also **THREE WEEKS AFTER MARRIAGE**. Sir Charles Racket - Lewis; Lovelace - Booth; Drugget - Quick; Woodley - Thompson // Dimity - Mrs Wilson; Nancy - Mrs Morton; Mrs Drugget - Mrs Pitt; Lady Racket - Mrs Mattocks.

Friday 22  
CG

**DANCING.** As 21 Sept.

**COMMENT.** Receipts: £149 1s. (148/11/6; 0/9/6).

**THE TEMPEST.** Prospero - Bensley; Stephano - Moody; Trincalo - Baddeley; Caliban - Bannister; Gonzalez - Aickin; Alonso - Wrighten; Antonio - Phillimore; Sebastian - Lamash; Francisco - Norris; Ferdinand - Farren // Miranda - Mrs Cuyler; Ariel - Miss Field. Chorus of Spirits - Gaudry, Chaplin, Holcroft, Fawcett,

Saturday 23  
DL

- Saturday 23**  
DL. Phillipmore // Miss Collett, Mrs Love, Mrs Booth, Miss Kirby, Mrs Smith, Mrs Granger, Miss Coats, &c. Also ALL THE WORLD'S A STAGE. Sir Gilbert Pumpkin - Waldron; Charles - Farren; Harry Stukely - Lamash; Cymon - Burton; William - Norris; Waiter - Phillipmore; Wat - Griffiths; Diggery - Parsons // Miss Kitty Sprightly - Mrs Brereton; Miss Bridget - Mrs Hopkins.  
*DANCING.* In Act I of mainpiece a *Dance of Spirits* by Miss Armstrong, &c.; In Act III a *Dance of Fantastic Spirits*; In Act IV a *Dance* by Henry, Miss Armstrong, &c.  
*COMMENT.* Afterpiece: Not acted these 2 years.  
Paid Billstickers £4 1s.; Tailor £3 16s. 11d. Receipts: £144 9s. 6d. (97/4/0; 45/12/6; 1/13/0).
- Monday 25**  
CG. THE BEGGAR'S OPERA. As 22 Sept., but Mrs Coaxer - Mrs Davenett; added: Mrs Slammekin - Miss Platt. Also THE NORWOOD GYPSIES. Harlequin - W. Bates; Justice - Messink; Gypsies - Baker, Simpkinson, Mrs Morton, &c.; Clown - Stevens // Justice's Wife - Miss Platt; Maid - Mrs Sharpe; Pierrot's Wife [in all subsequent bills: Clown's Wife] - Miss Matthews; Columbine - Mrs Ratchford.  
*DANCING.* As 21 Sept.; In afterpiece, by Harris, Langrish, Miss Besford, Miss Matthews.  
*COMMENT.* [Mainpiece in place of THE FIRST PART OF KING HENRY THE FOURTH, announced on playbill of 22 Sept.] Afterpiece: The Overture and the rest of the music composed by Dr Fisher.  
Paid Music 22nd Inst. £7 15s. 4d.; Properties 22nd Inst. 9s. 8d.; Wardrobe £6 11s. 6d.; Supernumeraries £1 19s.; Chorus Singers £1 5s.; Guard [master carpenter] for Scene Men £10 19s. 5d. Receipts: £194 13s. 6d. (193/18/0; 0/15/6).
- HAY. THE GENTLE SHEPHERD; or, Patie and Roger. Sir William - Webster; Patie - Brown (from the Theatre Royal in Edinburgh); Roger (with the song of *There's my Thumb, I'll ne'er beguile ye*) - Stewart; Symon - Middlemist; Glaud - Riddle; Bauldy - Walker // Madge - Mr Wilson; Mause - Mr Rainsford; Jenny - Miss Ramsey; Peggy - A Young Lady [unidentified]. New Prologue spoken by Walker. Also THE DOUBLE AMOUR. Principal Parts by Rivington, Bowan, Stokes, Kenny // Miss Jones, Miss Brand, Mrs Lefevre. [Larpent MS lists the parts: Capt. Somerville, Mr Harly, Mr Sellfield, Sir Oliver Oafby, Servant // Miss Somerville, Miss Noel, Dorothy, Maid.]  
*MUSIC.* Mainpiece: With an entire new Scotch *Overture*, composed by Jonas Blewitt; End of mainpiece, and between the Acts of the Farce, songs by Mrs Bayley, composed by Jonas Blewitt.  
*COMMENT.* By Permission of the Lord Chamberlain. Benefit for Walker and Stewart. [Author of Prologue unknown.] Afterpiece [1st time; F 2, by Thomas Stewart. MS: Larpent 926; not published].  
Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors to be opened at 5:00. To begin at 6:30.
- Tuesday 26  
DL. LOVE IN A VILLAGE. Hawthorn - Vernon; Justice Woodcock - Parsons; Sir William Meadows - Aickin; Eustace - Lamash; Hodge - Moody; Young Meadows - Du-Bellamy (1st appearance upon this stage) // Margery - Mrs Wrighten; Deborah Woodcock - Mrs Love; Lucinda - Miss Collett; Rosetta - Mrs Cargill. Also WHO'S THE DUPE? Mr Doiley - Parsons; Gradus - Lamash; Sandford - Aickin; Granger - Palmer // Charlotte - Mrs Wrighten; Miss Doiley - Mrs Brereton.  
*DANCING.* In Act I of mainpiece a *Country Dance* incident to the piece. [This was included in all subsequent performances.] End of Act II of mainpiece *The Butterfly*, as 21 Sept.; End of Act I of afterpiece, as 19 Sept.  
*COMMENT.* [Du-Bellamy was from the HAY.] Receipts: £159 13s. (124/18; 34/13; 0/2).

**THE DUEUNNA.** As 20 Sept. Also **THE NORWOOD GYPSIES.** As 25 Sept. **DANCING.** End of mainpiece *The Humours of Leixlip* by Aldridge, Langrish, Miss Besford; In afterpiece, as 25 Sept., but Miss Valois in place of Miss Matthews.  
**COMMENT.** Receipts: £198 14s. 6d. (197/10/0; 1/4/6).

Wednesday 27  
CG

**CYMON.** Cymon – Vernon; Merlin – Bannister; Dorus – Parsons; Daemon of Revenge – Gaudry; Damon – Fawcett; Dorilas – Chaplin; Linco – Dodd // Urganda – Mrs Baddeley; Fatima – Mrs Wrighten; Cupid – Miss [J.] Stageloir; Dorcas – Mrs Love; Shepherdesses – Miss Kirby, Miss Simson; Sylvia – Mrs Cargill. Also **THE MAYOR OF GARRATT.** Major Sturgeon – Bannister; Sir Jacob Jollup – Waldron; Mr Bruin – Wright; Lint – Wrighten; Heeltap – Burton; Jerry Sneak – Dodd // Mrs Bruin – Miss Kirby; Mrs Sneak – Mrs Wrighten.  
**DANCING.** In Act I of mainpiece a *Dance of Cupids*; In Act IV a *Dance of Daemons* (*performers not listed*). [These were danced in both subsequent performances.]  
**COMMENT.** Mainpiece: The Music by Michael Arne. With a Grand Procession of the different Orders of the Knights of Chivalry. [This was included in both subsequent performances.] Receipts: £161 18s. 6d. (121/12/0; 39/17/6; 0/9/0).

Thursday 28  
DL

**THE BEGGAR'S OPERA.** As 25 Sept. Also **THE DEAF LOVER.** As 18 Sept.  
**DANCING.** As 21 Sept.  
**COMMENT.** Receipts: £157 15s. 6d. (157/2/0; 0/13/6).

Friday 29  
CG

**LOVE IN A VILLAGE.** As 26 Sept. Also **QUEEN MAB.** Harlequin – Wright; Pantaloons – Johnston; Silvio – Burton; Meagre – R. Palmer; Watchman – Holcroft; Farmer – Chaplin; Cook – Griffiths; Lawyer – Nash; Clown – Delpini // Queen Mab – Miss M. Stageloir; Colombine – Miss Collett.  
**DANCING.** End of Act II of mainpiece *The Irish Fair* by the Miss Stageloirs, &c.; In afterpiece, by Henry, Miss Armstrong, &c.  
**COMMENT.** Afterpiece: To conclude with a Grand View of Greenwich Hospital, designed by De Loutherbourg. [This was included in all subsequent performances.] Receipts: £156 4s. (111/17; 44/7; 0/0).

Saturday 30  
DL

## October 1780

**THE ELECTION.** As 16 Sept. Also **THE FIRST PART OF KING HENRY IV.** Hotspur – Farren (1st appearance in that character); King Henry – Bensley; Prince of Wales – Brereton; Worcester – Aickin; Sir Richard Vernon – Williams; Northumberland – Packer; Sir W. Blunt – Fawcett; P. John – Master Benson; Westmoreland – Wrighten; Poins – R. Palmer; Francis – Waldron; Carriers – Moody, Parsons; Falstaff – Palmer // Hostess – Mrs Love; Lady Piercy – Mrs Cuyler. Also **FORTUNATUS.** As 19 Sept.  
**DANCING.** End of Act II of 2nd piece a *Comic Dance* by Henry, Miss Armstrong, &c.  
**COMMENT.** Receipts: £91 8s. (72/15/0; 18/5/6; 0/7/6).

Monday 2  
DL

**TRUE BLUE.** Characters by Reinhold, Robson, Baker // Mrs Morton. [Probable cast: Lieutenant Dreadnought – Reinhold; Careful – Robson; True Blue – Baker // Nancy – Mrs Morton.] Also **THE FIRST PART OF KING HENRY THE FOURTH, WITH THE HUMOURS OF SIR JOHN FALSTAFF.** Sir John Falstaff – Henderson; King – Clarke; Prince of Wales – Lewis; Sir Richard Vernon – Whitfield; Worcester – Fearon; Poins – Robson; Francis – Edwin; Bardolph –

CG

- Monday 2*  
CG      Booth; Douglas - L'Estrange; Westmoreland - Thompson; Sir Walter Blunt - W. Bates; Northumberland - Webb; Sheriff - Egan; Carriers - Jones, Messink; Hotspur - Wroughton // Hostess - Mrs Pitt; Lady Percy (1st time) - Mrs Lewis. Also **THE NORWOOD GYPSIES**. As 25 Sept.  
*DANCING*. In 1st piece, as 18 Sept.; End of Act II of 2nd piece *The Humours of Leixlip*, as 27 Sept.; In 3rd piece, as 27 Sept.  
*COMMENT*. Receipts: £133 13s. (132/17; 0/16).
- Tuesday 3*  
DL      **THE ELECTION**. As 16 Sept. Also **THE MISER**. The Miser - Yates; Frederick - Brereton; Clerimont - Farren; Decoy - Waldron; James - Burton; Upholsterer - Wrighten; Lawyer - Chaplin; Sattin - Norris; Jeweller - Phillimore; Taylor - Holcroft; Ramilie - Palmer // Mariana - Mrs Brereton; Harriet - Mrs Sharp; Mrs Wisely - Mrs Johnston; Wheedle - Miss Kirby; Lappet - Miss Pope. Also **SELIMA AND AZOR**. Azor - Vernon; Ali - Dodd; Scander - Bannister // Fatima - Miss Collett; Lesbia - Miss Kirby; Selima - Mrs Baddeley.  
*COMMENT*. Receipts: £72 10s. 6d. (55/5/0; 16/15/6; 0/10/0).
- CG      **PHILASTER**. Philaster - Lewis (1st appearance in that character); King - L'Estrange; Pharamond - Whitfield; Thrasaline - Thompson; Cleremont - Robson; Woodman - Booth; Captain of the Mob - Fearon; Dion - Hull // Arethusa - Mrs Mattocks; Megra - Miss Ambrose; Lady - Mrs Poussin; Galatea - Miss Stewart; Bellario - Mrs Inchbald (1st appearance in London). Also **TO M THUMB**. Principal Characters by Master Edwin (1st appearance on this stage [i.e. in a play]), Edwin, Reinhold, Robson, Davies, Quick // Mrs Kennedy, Mrs Webb, Miss Catley. [Cast from playbill of 30 Oct. 1781: Tom Thumb - Master Edwin; Lord Grizzle - Edwin; Ghost - Reinhold; Noodle - Robson; Doodle - Davies; King - Quick // Huncamunca - Mrs Kennedy; Glumdalca - Mrs Webb; Queen Dollalolla - Miss Catley.]  
*DANCING*. End of Act II of mainpiece *The Shepherd's Wedding* by Harris and Miss Matthews; End of Act III *The Humours of Leixlip*, as 27 Sept.  
*COMMENT*. Mainpiece: Not acted here these 6 years. Afterpiece: Taken from [the same, by Henry] Fielding, and prepared for the stage by the Author of **MIDAS**, &c. [Kane O'Hara; 1st time; BURL 2. Text 1st published by J. Barker [1805]]. With a new Overture, Dresses, and Decorations. The Overture, Songs, Duets and Chorusses composed and compiled by J. Markordt. Books of the Burletta to be had at the Theatre (on playbill of 10 Nov.).  
*Account-Book*, 1 Feb. 1781: Paid Mackordt [sic] for music of **TO M THUMB** £20. [Mrs Inchbald was from the York theatre. Master Edwin had spoken a Prologue at CG on 22 Apr. 1780.] Receipts: £152 1s. 6d. (149/2/0; 2/19/6).
- Wednesday 4*  
CG      **JANE SHORE**. Hastings - Lewis; Ratcliffe - Robson; Gloster - Clarke; Catesby - L'Estrange; Belmour - Hull; Derby - Thompson; Dumont - Wroughton // Alicia - Miss Younge; Jane Shore - Mrs Yates. Also **TO M THUMB**. As 3 Oct.  
*COMMENT*. Receipts: £206 19s. (203/18/6; 3/0/6).
- Thursday 5*  
DL      **AS YOU LIKE IT**. Touchstone - King (1st appearance this season); Orlando - Brereton; Amiens (with songs) - Vernon; Duke Senior - Aickin; Adam - Moody; Oliver - Packer; Duke Frederick - Chaplin; William - Burton; Corin - Waldron; Jaques de Bois - Lamash; Silvius - R. Palmer; Le Beau - Phillimore; Charles - Wrighten; Jaques - Palmer // Celia (with the *Cuckow song*) - Mrs Baddeley; Phoebe - Miss Kirby; Audrey (1st time) - Mrs Wrighten; Rosalind - Mrs Crawford (1st appearance on this stage these 6 years). Also **THE CRITIC**; or, A Tragedy Rehears'd. Principal Characters by King, Dodd, Palmer, Parsons, Baddeley // Mrs Hopkins. Principal Tragedians by Farren, Waldron, Burton, Packer, Lamash, Bannister Sen. // Miss Pope. [Cast from text (T. Becket, 1781): Puff - King;

Dangle – Dodd; Sneer – Palmer; Sir Fretful Plagiary – Parsons; Interpreter – Baddeley // Mrs Dangle – Mrs Hopkins. *Tragedians*: Earl of Leicester – Farren; Sir Christopher Hatton – Waldron; Sir Walter Raleigh – Burton; Justice – Packer; Son – Lamash; Don Ferolo Whiskerandos – Bannister Sen. // Tilburina – Miss Pope.]

*Thursday 5*  
DL

*DANCING.* End of Act I of mainpiece *The Butterfly*, as 21 Sept.

*SINGING.* In Act V of mainpiece *song* by Miss Field.

*COMMENT.* Benefit for Richard Brinsley Sheridan [who is named in the Account-Book, but not on the playbill]. Afterpiece: With a Sea Fight and Procession. [These were included in all subsequent performances.] The scenery designed by De Loutherbourg, and executed under his direction. Receipts: £236 3s. 6d. (200/17/0; 35/0/0; 0/6/6; tickets: none listed) (charge: £73 10s.).

**THE SUSPICIOUS HUSBAND.** Ranger – Lewis; Strictland – Clarke; Jack Meggot – Booth; Bellamy – Whitfield; Tester – Stevens; Buckle – Cushing; Simon – Smith; Frankly – Wroughton // Mrs Strictland – Mrs Inchbald; Jacintha – Mrs Lessingham; Milliner – Miss Stewart; Lucetta – Mrs Pitt; Clarinda – Mrs Mattocks. Also **TOM THUMB**. As 3 Oct.

*Friday 6*  
CG

*DANCING.* End of mainpiece *The Humours of Leixlip*, as 27 Sept.

*COMMENT.* [Mainpiece in place of **PHILASTER**, announced on playbill of 4 Oct.] Receipts: £174 12s. (171/19; 2/13).

**THE MAID OF THE MILL.** Lord Aimworth – Du-Bellamy; Sir Harry Sycamore – Waldron; Fairfield – Aickin; Mervin – Fawcett; Ralph – Suett (from the Theatre Royal, York; 1st appearance on this stage); Giles – Bannister // Fanny – Mrs Wrighten; Lady Sycamore – Mrs Hopkins; Theodosia – Miss Collett; Patty – Mrs Cargill (1st appearance in that character). Also **QUEEN MAB**. As 30 Sept.

*Saturday 7*  
DL

*DANCING.* End of Act I of mainpiece *The Butterfly*, as 21 Sept.; In afterpiece, as 30 Sept.

*COMMENT.* [The playbill assigns Sir Harry Sycamore to Parsons, but he "being taken suddenly ill, Waldron undertook the part at a very short notice" (*London Chronicle*, 9 Oct.).] Receipts: £179 12s. (135/12; 44/0; 0/0).

**KING RICHARD THE THIRD.** King Richard – Henderson; King Henry – Clarke; Richmond – Wroughton; Buckingham – Hull; Stanley – Fearon; Tressel – Whitfield; Prince Edward – Miss Morris; Duke of York – Miss Langrish; Norfolk – Booth; Lieutenant – L'Estrange; Catesby – Robson; Ratcliff – Thompson; Lord Mayor – Webb; Oxford – Smith // Duchess of York – Miss Platt; Lady Ann – Mrs Lewis; Queen – Mrs Inchbald. Also **THE NORWOOD GYPSIES**. As 25 Sept., but Justice's Wife – Mrs Willems.

*Monday 9*  
CG

*DANCING.* In afterpiece, as 27 Sept.

*COMMENT.* Receipts: £188 14s. (187/15; 0/19).

**THE CLANDESTINE MARRIAGE.** Lord Ogleby – King; Sterling – Parsons; Sir John Melvil – Bensley; Lovewell – Brereton; Serjeant Flower – Wrighten; Traverse – Phillimore; Trueman – Norris; Canton – Baddeley; Brush – Palmer // Miss Sterling – Miss Pope; Fanny – Mrs Brereton; Chambermaid – Miss Collett; Betty – Mrs Love; Mrs Heidelberg – Mrs Hopkins. Also **COMUS**. Comus (1st time [at this theatre]) – Palmer; 1st Bacchanal – Vernon; Principal Bacchanals – Bannister, Du-Bellamy, &c.; 1st Spirit – Aickin; Brothers – Farren, R. Palmer // The Lady – Mrs Sharp; Principal Bacchant – Mrs Wrighten; Pastoral Nymph – Miss Wright; Sabrina – Miss Field; Euphrosyne – Mrs Cargill.

*Tuesday 10*  
DL

*SINGING.* In afterpiece *Sweet Echo*, accompanied by Parke, by Mrs Wrighten. [This was sung, as here assigned, in all subsequent performances.]

*COMMENT.* [Palmer's 1st appearance as Comus was at the **HAY**, 24 June 1780.] Paid Printer [of playbills] £8 8s.; Supernumeraries £3 12s. 6d. Receipts: £127 19s. 6d. (101/19/0; 25/10/0; 0/10/6).

- Tuesday 10* CG THE DOUBLE GALLANT; or, The Sick Lady Cured. Atall - Lewis; Careless - Wroughton; Clermont - Whitfield; Finder - Stevens; Sir Harry Atall - Thompson; Mr Wilful - Fearon; Bolus - Booth; Rhubarb - Jones; Supple - W. Bates; Sir Solomon Sadlife - Quick // Lady Dainty - Mrs Mattocks; Clarinda - Miss Ambrose; Sylvia - Mrs Morton; Wishwell - Mrs Wilson; Situp - Mrs Poussin; Lady Sadlife - Miss Younge. Also TOM THUMB. As 3 Oct.  
DANCING. As 6 Oct.  
COMMENT. Receipts: £127 os. 6d. (125/3/6; 1/17/0).
- Wednesday 11* DL THE GRECIAN DAUGHTER. Evander - Bensley; Philotas (1st time) - Brereton; Melanthon - Packer; Phocian - Aickin; Arcas - Wrighten; Callippus - Chaplin; Herald - Wright; Greek Officer - Phillimore; Dionysius - Palmer // Erixene - Mrs Johnston; Euphrasia - Mrs Crawford. Also HARLEQUIN'S INVASION. Harlequin - Wright; Mercury - Fawcett; Snip - Burton; Simon - Moody; Gasconade - Baddeley; Corporal Bounce - Chaplin; Abram - Waldron; Justice - Wrighten; Forge - Griffiths; Bogg - Holcroft; Taffy - R. Palmer // Mrs Snip - Mrs Love; Sukey Chitterlin - Miss Collett; Dolly Snip - Miss Pope.  
COMMENT. Mainpiece: Not acted these 4 years [not acted since 10 Oct. 1775]. Receipts: £153 12s. 6d. (121/17/0; 30/18/6; 0/17/0).
- CG MEASURE FOR MEASURE. Duke - Henderson (1st appearance in that character); Angelo - Clarke; Escalus - Fearon; Claudio - Wroughton; Provost - L'Estrange; Fryar Peter - Thompson; Elbow - W. Bates; Abhorson - Bates; Barnardine - Jones; Clown - Booth; Lucio - Lee Lewes // Mariana - Mrs Inchbald; Juliet - Mrs Whitfield; Francisca - Mrs Poussin; Isabella - Mrs Yates. Also TOM THUMB. As 3 Oct.  
DANCING. End of Act IV of mainpiece *The Villagers* by Aldridge, Langrish, Jackson, Miss Valois.  
COMMENT. Mainpiece: Not acted these 4 years. Receipts: £131 10s. (129/16; 1/14).
- Thursday 12* DL THE WEST INDIAN. Belcour - King; Stockwell - Aickin; Major O'Flaherty - Moody; Capt. Dudley - Packer; Charles Dudley - Brereton; Fulmer - Baddeley; Varland - Parsons // Lady Rusport - Mrs Hopkins; Louisa Dudley - Mrs Brereton; Housekeeper - Mrs Johnston; Lucy - Mrs Love; Mrs Fulmer - Miss Sherry; Charlotte Rusport - Miss Farren. Also THE QUAKER. Lubin - Vernon; Solomon - Parsons; Easy - Wrighten; Steady - Bannister // Gillian - Miss Collett; Cicely - Mrs Love; Floretta - Mrs Wrighten.  
COMMENT. Afterpiece: The Music composed by Dibdin. Receipts: £173 17s. (121/18; 51/16; 0/3).
- Friday 13* CG LOVE MAKES A MAN; or, The Fop's Fortune. Clodio - A Young Gentleman (1st appearance on this stage [Berry]); Antonio - Thompson; Charino - Webb; Don Lewis - Quick; Don Duart - Booth; Manuel - Robson; Governor - Fearon; Sancho - Newton; Monsieur - Stevens; Jaques - Jones; Priest - Baker; Carlos - Wroughton // Elvira - Mrs Whitfield; Louisa - Miss Ambrose; Honoria - Mrs Willem; Angelina - Mrs Inchbald. Also TOM THUMB. As 3 Oct.  
DANCING. End of Act I of mainpiece *The Shepherd's Wedding*, as 3 Oct.; End of mainpiece, as 11 Oct.  
COMMENT. [Berry is identified by MS annotation on Kemble playbill.] Receipts: £185 16s. (184/6/6; 1/9/6).
- Saturday 14* DL THE SCHOOL FOR SCANDAL. Sir Peter Teazle - King; Sir Oliver Surface - Yates; Joseph Surface - Palmer; Sir Benjamin Backbite - Dodd; Crabtree - Parsons; Rowley - Aickin; Moses - Baddeley; Snake - Packer; Careless - Farren; Trip - Lamash; Charles - Smith (1st appearance this season) // Mrs Candour - Miss

Pope; Maria – Mrs Brereton; Lady Sneerwell – Miss Sherry; Lady Teazle – Mrs Abington (1st appearance this season). Also SELIMA AND AZOR. As Saturday 14  
3 Oct. DL

SINGING. In Act III of mainpiece *song* by Vernon. [This was sung, as here assigned, in all subsequent performances, except on 7 Apr. 1781.]

COMMENT. Paid Tallow Chandler to 6th Inclusive £39 14s. 8d. Receipts: £251 2s. (219/9/0; 31/6/6; 0/6/6).

THE BEGGAR'S OPERA. As 25 Sept. Also THE NORWOOD GYPSIES. Monday 16  
As 9 Oct. CG

DANCING. End of Act II of mainpiece, as 11 Oct.; In afterpiece, as 27 Sept.

COMMENT. Receipts: £211 14s. 6d. (210/9/0; 1/5/6).

JANE SHORE. Hastings – Brereton (1st appearance in that character); Gloster – Aickin; Bellmour – Packer; Ratcliff – R. Palmer; Catesby – Phillimore; Derby – Chaplin; Shore – Bensley // Alicia – Mrs Ward (1st appearance on this stage); Jane Shore – Mrs Crawford. Also THE CAMP. Gage – Parsons; O'Daub – Moody; Mons. Bluard – Baddeley; Sir Harry Bouquet (1st time) – R. Palmer; William (1st time) – Du-Bellamy; Serjeant Drill – Bannister // Nancy – Miss Kirby; Nell – Mrs Wrighten. The other Characters by Burton, Wrighten, Wright, Chaplin, Holcroft, Fawcett, Phillimore, Norris, Griffiths, Nash, &c. // Mrs Cuyler, Miss Simson, Miss Collett.

COMMENT. [Mrs Ward was from the Manchester theatre.] Afterpiece: To conclude with a perspective Representation of the Grand Camp at Cox-Heath [see 15 Oct. 1778. This was included in all subsequent performances]. Receipts: £225 11s. (179/2/0; 44/19/6; 1/9/6).

THE MAID OF THE MILL. As 7 Oct., but Sir Harry Sycamore – Parsons. Also WHO'S THE DUPE? As 26 Sept. Wednesday 18  
DL

DANCING. End of Act I of mainpiece *The Force of Love* by Sg and Sga Zuchelli (1st appearance this season), Henry, Miss Armstrong, Miss Simonet; End of Act I of afterpiece *Minuet de la Cour*, as 19 Sept.

COMMENT. Receipts: £115 17s. (90/2; 25/12; 0/3).

THE FAIR PENITENT. Sciolto – Clarke; Lothario – Lewis; Altamont – Whitfield; Rossano – L'Estrange; Horatio – Aickin // Lavinia – Mrs Inchbald; Lucilla – Mrs Morton; Calista – Mrs Yates. Also TOM THUMB. As 3 Oct. CG

DANCING. End of mainpiece *The Humours of Leixlip*, as 27 Sept., but Jackson in place of Langrish.

COMMENT. Receipts: £191 6s. (187/12; 3/14).

THE WINTER'S TALE. Leontes – Smith; Polixenes – Bensley; Florizel – Brereton; Camillo – Aickin; Old Shepherd – Packer; Autolicus – Vernon; Clown – Yates // Perdita – Mrs Brereton (1st appearance in that character); Paulina – Mrs Hopkins; Hermione – Miss Farren. [Edition of 1785 (Bathurst) adds: Cleomenes – Chaplin; Gentleman – Phillimore // Dorcas – Miss Simson; Mopsa – Miss Kirby.] Also THE CRITIC. As 5 Oct., but R. Palmer in place of Dodd; omitted: Waldron.

DANCING. In Act II of mainpiece a *Dance* by Henry, Miss Armstrong, the Miss Stageloirs.

SINGING. In Act II of mainpiece a Sheep-shearing *song* by Miss Wright. [This was sung, as here assigned, in both subsequent performances.]

COMMENT. Mainpiece: Altered by Garrick from Shakespeare. Receipts: £114 7s. 6d. (85/9/0; 28/3/0; 0/15/6).

- Tbursday 19*    **MUCH ADO ABOUT NOTHING.** Benedick - Henderson; Leonato - Hull; CG Don Pedro - Peile; Claudio - Whitfield; Balthazar (with a *song*) - Mattocks; Don John - Booth; Antonio - Thompson; Borachio - L'Estrange; Conrade - Robson; Friar - Fearon; Verges - Cushing; Dogberry - Quick; Town Clerk - Edwin // Hero - Mrs Lessingham; Margaret - Mrs Whitfield; Ursula - Mrs Poussin; Beatrice - Miss Younge. Also **THE HUMOURS OF AN ELECTION.** Principal Characters by Wilson, Edwin, Whitfield, L'Estrange, Egan, Booth, Robson, Thompson, Fearon, Baker, Bates, Webb, Stevens, W. Bates, Jones, Quick // Mrs Morton, Mrs Webb. [Cast from text (G. Kearsly, 1780) and *London Chronicle*, 20 Oct.: Parmazan - Wilson; Goose - Edwin; Belfield - Whitfield; Electors - L'Estrange, Thompson, Baker, J. Wilson; O'Shannon - Egan; Canvass - Booth; Ballad-singer - Robson; MacRhetorick - Fearon; Marrowbone - Bates; Shrimp - Webb; Bristle - Stevens; Proteus - W. Bates; Cryer - Jones; Jail-bird - Cushing; George - Quick // Letitia - Mrs Morton; Mrs Highflight - Mrs Webb.] *Prologue* spoken by Wilson. [This was spoken, as here assigned, at all subsequent performances.]  
**DANCING.** In Act II of mainpiece a *Masquerade Dance* (*performers not listed*); End of mainpiece, as 18 Oct.  
**COMMENT.** Afterpiece [1st time; F 1, by Frederick Pilon. Prologue by the author (*Public Advertiser*, 23 Oct.)]. *Public Advertiser*, 25 Oct. 1780: This Morning at Ten is published **THE HUMOURS OF AN ELECTION** (1s.). Receipts: £118 12s. 6d. (116/6/0; 2/6/6).
- Friday 20*    **AS YOU LIKE IT.** As 5 Oct. Also **BON TON**; or, **High Life above Stairs.** DL Sir John Trotley (with the original *Prologue*) - King; Col. Tivy - Brereton; Davy - Parsons; Jessamy - Lamash; Lord Minikin - Dodd // Lady Minikin - Miss Pope; Gymp - Miss Kirby; Miss Tittup - Miss Farren (1st appearance in that character).  
**DANCING.** End of Act I of mainpiece, as 19 Oct.; End of mainpiece *The Force of Love*, as 18 Oct.  
**SINGING.** As 5 Oct.  
**COMMENT.** [Afterpiece: Prologue by George Colman, the elder.] Receipts: £90 12s. (64/16; 25/16; 0/0).
- CG    **THE DUENNA.** As 20 Sept. Also **THE HUMOURS OF AN ELECTION.** As 19 Oct., but added: J. Wilson.  
**DANCING.** As 18 Oct.  
**COMMENT.** Receipts: £174 8s. 6d. (172/7/0; 2/1/6).
- Saturday 21*    **THE SCHOOL FOR SCANDAL.** As 14 Oct. Also **COMUS.** As 10 Oct., but DL The Lady - Mrs Brereton.  
**COMMENT.** Receipts: £192 9s. 6d. (165/18/0; 26/1/6; 0/10/0).
- CG    **THE MISTAKE;** or, **The Wrangling Lovers.** Carlos - Lewis; Lorenzo - Whitfield; Don Alvarez - Wilson; Don Felix - Thompson; Metaphrastus - Jones; Toledo - Webb; Lopez - Edwin; Sancho - Quick // Camillo - Mrs Lessingham; Jacintha - Mrs Wilson; Isabella - Mrs Poussin; Leonora - Mrs Yates. Also **THE HUMOURS OF AN ELECTION.** As 20 Oct.  
**DANCING.** As 18 Oct.  
**COMMENT.** Mainpiece: Not acted these 12 years [not acted since 14 May 1766]. Receipts: £143 10s. 6d. (139/15/0; 3/15/6).
- Monday 23*    **KING RICHARD THE THIRD.** King Richard - Smith; Richmond - Palmer; DL Buckingham - Aickin; Tressel (1st time) - Farren; Lord Stanley - Chaplin; Norfolk - Fawcett; Catesby - Packer; Lieutenant of the Tower - R. Palmer; Ratcliffe - Wright; Lord Mayor - Phillimore; Prince Edward - Master Pulley; Duke of York - Miss Langrish; King Henry - Bensley // Lady Anne - Mrs Brereton

(1st appearance in that character); Dutchess of York – Mrs Johnston [*Public Advertiser*: Mrs Davenett]; Queen – Mrs Hopkins. Also THE CAMP. As 17 Oct., but Sir Harry Bouquet – Dodd.

COMMENT. [Afterpiece in place of THE ELOPEMENT, announced in *Public Advertiser*, 21 Oct.] The Doors to be opened at 5:15. To begin at 6:15 [see 16 May 1781]. Receipts: £110 7s. (80/10; 29/18/6; 0/7/6).

**MACBETH.** Macbeth – Henderson; Macduff – Clarke; Duncan – Hull; Banquo – Peile; Malcolm – Whitfield; Lenox – L'Estrange; Seyton – Thompson; Seyward – Robson; Doctor – Fearon; Hecate – Reinhold; Witches – Quick, Mrs Pitt, Webb // Gentlewoman – Mrs Poussin; Lady Macbeth – Mrs Yates (1st appearance in that character these 5 years). Also THE HUMOURS OF AN ELECTION. As 20 Oct.

SINGING. Mainpiece: Vocal Parts by Reinhold, Doyle, J. Wilson, Baker // Mrs Morton, Miss Valois, Mrs Willems, Miss Stewart, &c.

COMMENT. [Mrs Yates had acted Lady Macbeth at DL, 7 Apr. 1779.] The Doors to be opened at 5:15. To begin at 6:15 [see 15 May 1781]. Receipts: £216 12s. 6d. (213/14/6; 2/18/0).

**CYMON.** As 28 Sept. Also HIGH LIFE BELOW STAIRS. As 16 Sept. Tuesday 24  
DL  
COMMENT. THE PROVOK'D HUSBAND [announced on playbill of 23 Oct.] is obliged to be deferred on account of the Indisposition of a principal Performer. [Afterpiece in place of THE ELOPEMENT, announced in *Public Advertiser*, 23 Oct.] Receipts: £117 15s. (85/17/0; 31/14/6; 0/3/6).

**THE CHANCES.** Don John – Henderson; Duke – Peile; Petruchio – Whitfield; Antonio – Quick; Peter – W. Bates; Antony – Booth; Francisco – Robson; Surgeon – Fearon; Frederick – Wroughton // 1st Constantia – Mrs Inchbald; Mother – Mrs Webb; Landlady – Mrs Pitt; Nurse – Miss Stewart; Niece – Miss Platt; 2nd Constantia – Miss Younge. Also THE HUMOURS OF AN ELECTION. As 20 Oct.

DANCING. As 18 Oct.

COMMENT. Mainpiece: With Alterations by Garrick. Receipts: £130 6s. 6d. (124/9/0; 5/17/6).

**RULE A WIFE AND HAVE A WIFE.** Leon – Smith; Duke – Aickin; Cacafogo – Moody; Juan – Packer; Sanchio – Norris; Alonzo – R. Palmer; Copper Captain – King // Margaretta – Miss Sherry; Clara – Miss Collett; Altea – Mrs Love; Old Woman – Mr Baddeley; Maid – Mr Burton; Estifania – Mrs Abington. Also THE CRITIC. As 5 Oct., but R. Palmer in place of Waldron.

DANCING. End of mainpiece *The Force of Love*, as 18 Oct.

COMMENT. Receipts: £182 12s. 6d. (133/6/0; 47/8/0; 1/18/6).

**THE BEGGAR'S OPERA.** As 25 Sept. Also THE HUMOURS OF AN ELECTION. As 20 Oct. CG

DANCING. End of Act II of mainpiece *Rural Merriment* by Aldridge and Miss Besford.

COMMENT. Benefit for the Author of the Farce [who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

**THE PROVOK'D HUSBAND.** Lord Townly – Smith; Manly – Bensley; Count Bassett – Dodd; John Moody – Moody; Squire Richard – Suett; Sir Francis Wronghead – Yates // Lady Grace – Miss Sherry; Lady Wronghead – Mrs Hopkins; Miss Jenny (with songs in character) – Miss Field; Trusty – Miss Hale; Myrtilla – Miss Collett; Mrs Motherly – Mrs Love; Lady Townly – Mrs Crawford. Also BON TON. As 20 Oct.

DANCING. As 25 Oct.

COMMENT. Receipts: £157 16s. 6d. (111/10/0; 46/1/6; 0/5/0).

- Tbursday 26* CG **HAMLET.** Hamlet - Henderson; King - Clarke; Ghost - Aickin; Horatio - Hull; Laertes - Whitfield; Ostrick - Berry (2nd appearance on this stage [see 13 Oct.]); Polonius - Wilson; Player King - L'Estrange; Marcellus - Fearon; Bernardo - Booth; Francisco - Smith; Rosencraus - Robson; Guildenstern - Thompson; Grave-diggers - Quick, Jones // Queen - Mrs Webb; Player Queen - Mrs Poussin; Ophelia - The Young Lady who performed Polly [on 21 Sept.; Miss Satchell]. Also **THE HUMOURS OF AN ELECTION.** As 20 Oct.  
 COMMENT. [Afterpiece in place of **TOM THUMB**, announced on playbill of 25 Oct.] Receipts: £152 5s. (151/0; 1/5).
- Friday 27* CG **THE MISTAKE.** As 21 Oct. Also **TOM THUMB.** As 3 Oct., but Simpkinson in place of Reinhold.  
 DANCING. End of mainpiece, as 25 Oct.  
 COMMENT. Receipts: £200 3s. 6d. (193/19/6; 6/4/0).
- Saturday 28* DL **THE DISCOVERY.** Sir Anthony Branville - King; Sir Harry Flutter - Dodd; Colonel Medway - Brereton; Lord Medway - Bensley // Mrs Knightly - Miss Farren; Lady Medway - Mrs Hopkins; Miss Richly - Mrs Sharp; Louisa Medway - Mrs Brereton; Lady Flutter - Mrs Abington. Also **COMUS.** As 21 Oct.  
 DANCING. As 25 Oct.  
 COMMENT. Receipts: £208 2s. 6d. (161/13/0; 45/10/6; 0/19/0).
- Monday 30* DL **LOVE IN A VILLAGE.** As 26 Sept., but Eustace - Fawcett. Also **THE ELOPEMENT.** Harlequin - Wright; Clown - Delpini; Pantaloone - Chaplin; Lover - Burton; Scaramouch - R. Palmer; Drunken Valet - Griffiths // Country Girls - Miss Simson, Miss Kirby, &c.; Colombine - Miss Collett.  
 DANCING. End of Act II of mainpiece *The Irish Fair*, as 30 Sept.  
 COMMENT. Afterpiece: To conclude with the scene of the Waterfall, as it was originally produced. [This was included in all subsequent performances.] Receipts: £110 5s. (83/11/0; 26/11/6; 0/2/6).
- CG **KING HENRY THE EIGHTH.** King Henry - Clarke; Buckingham - Wroughton; Cranmer - Hull; Surrey - Whitfield; Lord Chamberlain - Robson; Gardiner - Wilson; Cromwell - Davies; Lord Sands - Jones; Norfolk - Peile; Suffolk - Booth; Cardinal Wolsey (1st time) - Henderson // Anne Bullen - Mrs Inchbald; Queen Catherine - Miss Younge. Also **THE HUMOURS OF AN ELECTION.** As 20 Oct.  
 SINGING. In Act III of mainpiece *song* by Mrs Kennedy.  
 COMMENT. In Act I of mainpiece the Banquet; In Act IV the Procession from the Abbey at the Coronation of Anne Bullen; To conclude with the Ceremonial of a Royal Christening. The Music and a Chorus composed by Shield. Receipts: £180 6s. 6d. (179/2/6; 1/4/0).
- HAY **THE CABINET OF FANCY;** or, Evening Exhibition. Consisting of variety of Paintings, serious and comic; Satirical, Portrait and Caricature Designs; Emblematical, Pantomimical, Farcical and Puppet-showical Representations, mostly Transparency. Instead of delivering a Catalogue, the Designs will be explained by at present an unknown Artist [see 1 Nov.]. As the Time of viewing the Exhibition is limited, and as it is the wish to render it as amusing as possible, an excellent band of Music will be provided for the entertainment of the Spectators. In the course of the explanation of the Pictures several Songs will be introduced.  
 COMMENT. By Permission of the Lord Chamberlain. [1st time; M.ENT 3, by George Alexander Stevens. MS: Larpent 533; not published. Songs published by R. Snagg, 1780.] The Overture, most of the Airs [see 6 Nov.], and Decorations entirely new. Ne Quid Nimis; or, Too much of one Thing is good for Nothing. Boxes 5s. Pit 3s. Gallery 2s. The Public are respectfully informed that the Upper Gallery will not be opened. The Doors to be opened at 6:00. To begin at 7:00. The Songs, written by G. A. Stevens, are to be had at the Theatre.

**THE WAY OF THE WORLD.** Mirable – Smith; Fainall (1st time) – Farren; Sir Wilful Witwou'd – Yates; Petulant – Baddeley; Waitwell – Parsons; Witwou'd – King // Lady Wishfor't – Mrs Hopkins; Marwood – Miss Sherry; Mrs Fainall – Mrs Sharp; Foible – Miss Pope; Millamant – Miss Farren. Also **THE QUAKER.** As 12 Oct.

Tuesday 31  
DL

COMMENT. Receipts: £92 10s. 6d. (64/14/0; 26/17/6; 0/19/0).

**THE JEALOUS WIFE.** Oakly – Wroughton; Major Oakly – Wilson; Charles – Whitfield; Lord Trinket – Lewis; Russet – Fearon; Captain O'Cutter – Egan; Tom – Jones; Sir Harry Beagle – Lee Lewes // Harriet – Mrs Morton; Lady Freeloove – Mrs Pitt; Mrs Oakly – A Lady (1st appearance on any stage [Mrs Green]). Also **TOM THUMB.** As 3 Oct.

CG

DANCING. As 27 Oct.

COMMENT. Mainpiece: Not acted these 5 years. [Mrs Green is identified by MS annotation on Kemble playbill.] Receipts: £143 3s. (136/5/6; 6/17/6).

## November 1780

**THE MOURNING BRIDE.** Osmyn – Smith; Gonzalez – Packer; Garcia – Farren; Heli – R. Palmer; Selim – Fawcett; Alonzo – Wrighten; Perez – Norris; King – Aickin // Zara – Mrs Ward; Leonora – Mrs Johnston; Almeria – Mrs Crawford. Also **CATHERINE AND PETRUCHIO.** Petruchio (1st time) – Palmer; Grumio – Baddeley; Baptista – Wright; Biondella – R. Palmer; Taylor – Burton; Music-Master – Fawcett; Hortensio – Norris; Pedro – Griffiths // Bianca – Miss Kirby [*Public Advertiser*: Miss Simson]; Curtis – Mrs Love; Catherine (1st time) – Mrs Wrighten.

Wednesday 1  
DL

DANCING. As 25 Oct.

COMMENT. Afterpiece: Not acted these 5 years. Receipts: £157 18s. (126/15; 29/12; 1/11).

**THE MERRY WIVES OF WINDSOR.** Mr Ford – Wroughton; Sir Hugh Evans – Edwin; Doctor Caius – Whitfield; Mr Page – Hull; Host of the Garter – Booth; Fenton – Robson; Justice Shallow – Wilson; Simple – W. Bates; Bardolph – Baker; Pistol – Cushing; Slender – Quick; Falstaff – Henderson // Mrs Page – Mrs Wilson; Ann Page – Miss Morris; Mrs Quickly – Mrs Pitt; Mrs Ford – Miss Younge. Also **TOM THUMB.** As 3 Oct.

CG

DANCING. As 27 Oct.

COMMENT. Receipts: £167 4s. 6d. (161/14/6; 5/10/0).

**THE CABINET OF FANCY.** As 30 Oct., but unknown Artist specified as Wilks.

HAY

**THE RIVALS.** Sir Anthony Absolute – King; Acres – Dodd; Sir Lucius O'Trigger – Moody; David – Parsons; Fag – Baddeley; Faulkland – Brereton; Capt. Absolute – Palmer // Mrs Malaprop – Mrs Hopkins; Julia – Mrs Baddeley; Lucy – Mrs Wrighten; Lydia Languish – Miss Farren. Also **BON TON.** As 20 Oct., but Jessamy – Burton.

Thursday 2  
DL

DANCING. End of mainpiece *The Irish Fair*, as 30 Sept.

COMMENT. Receipts: £127 4s. (87/18; 38/16; 0/10).

- Tbursday 2*      THE MERCHANT OF VENICE. Shylock - Macklin; Antonio - Clarke; Bassanio - Wroughton; Gratiano - Lee Lewes; Lorenzo (with *songs*) - Mattocks; Launcelot - Quick // Jessica (with a *song*) - Mrs Morton; Nerissa - Mrs Lessingham; Portia - Mrs Yates (1st appearance in that character). Also LOVE A-LA-MODE. Sir Archy MacSarcasm - Macklin; Squire Groom - Lee Lewes; Sir Callaghan O'Brallaghan - Moody; Mordecai - Quick; Sir Theodore Goodchild - Thompson // Charlotte - Miss Ambrose.  
*DANCING.* End of Act III of mainpiece *The Shepherd's Wedding*, as 3 Oct.; End of Act IV, as 18 Oct.  
 COMMENT. [Mrs Yates's 1st appearance as Portia was at this theatre, 27 Mar. 1770. On this present night Moody acted in the mainpiece at DL and in the afterpiece at CG.] Receipts: £246 4s. (244/17/6; 1/6/6).
- Friday 3*      EVERY MAN IN HIS HUMOUR. Kitely - Smith; Old Knowell - Aickin; Young Knowell - Brereton; Wellbred - Farren; Master Stephen - Dodd; Brainworm - Baddeley; Justice Clement - Parsons; Downright - Wrighten; Master Matthew - Burton; Cob - Wright; Cash - R. Palmer; Capt. Bobadil - Palmer // Bridget - Miss Collett; Tib - Mrs Love; Mrs Kitely - Mrs Brereton. Also THE RIVAL CANDIDATES. Byron - Vernon; Sir Harry Muff - Dodd; General Worry - Parsons; Spy - Baddeley; Gardeners - Fawcett, Chaplin, Phillimore // Jenny - Mrs Wrighten; Narcissa - Mrs Baddeley.  
 COMMENT. Receipts: £101 os. 6d. (65/16/0; 34/9/6; 0/15/0).
- CG      THE DUENNA. As 20 Sept. Also THE HUMOURS OF AN ELECTION.  
 As 20 Oct.  
*DANCING.* As 27 Oct.  
 COMMENT. Receipts: £187 10s. 6d. (185/4/6; 2/6/0).
- HAY      THE CABINET OF FANCY. As 1 Nov.
- Saturday 4*      TAMERLANE. Tamerlane - Palmer; Moneses - Brereton; Axalla - Farren; Dervise - Packer; Omar - Wrighten; Stratocles - R. Palmer; Prince of Tanais - Phillimore; Zama - Wright; Mirvan - Norris; Haly - Chaplin; Bajazet - Smith // Selima - Mrs Sharp; Arpasia - Mrs Crawford. The usual *Prologue* spoken by Farren. Also FORTUNATUS. As 19 Sept., but added to other Characters: Griffiths, Nash, Helme; omitted: Williams.  
*SINGING.* In Act IV of mainpiece *To thee, oh gentle sleep!* by Miss Wright.  
 COMMENT. Mainpiece: Not acted these 3 years. [Prologue by Nicholas Rowe.] Receipts: £144 2s. 6d. (107/15/0; 33/10/0; 2/17/6).
- CG      TAMERLANE. Tamerlane - Henderson; Moneses - Wroughton; Axalla - Whitfield; Omar - Fearon; Dervise - L'Estrange; Prince of Tanais - Booth; Hali - Robson; Stratocles - Thompson; Zama - J. Wilson; Mirvan - Stevens; Bajazet - Aickin // Selima - Mrs Inchbald; Arpasia - Miss Younge. The usual *Prologue* spoken by Wroughton. Also THE EXCISE-MAN. Principal Characters by Edwin, Wilson, Whitfield, Fearon, Webb, Jones, Quick // Mrs Morton, Mrs Wilson, Mrs Webb. [Cast from *Morning Chronicle*, 6 Nov.: Plummet - Edwin; Alderman Graves - Wilson; Charles Fairford - Whitfield; Major Rampart - Fearon; Stage-coachman - Webb; George - Jones; Sir Michael Megrim - Quick // Maria - Mrs Morton; Jenny - Mrs Wilson; Mrs Tantrum - Mrs Webb.] New *Prologue* spoken by Lee Lewes.  
*DANCING.* As 27 Oct.  
*SINGING.* In Act IV of mainpiece *To thee, O gentle sleep!* by Mrs Morton.  
 COMMENT. [Mainpiece: Prologue by Nicholas Rowe.] Afterpiece [1st time; F 2, by Henry Knapp. MS: Larpent 535; not published. Author of Prologue unknown].

The audience indulged "in the usual scornful hissing of theatrical displeasure. The second act [of the afterpiece] . . . was not suffered to proceed to its conclusion; and the actors, when it was not more than half gone through, were driven from the stage by the clamours of almost all the spectators" (*London Chronicle*, 6 Nov.). Receipts: £192 5s. (188/14/6; 3/10/6).

Saturday 4  
CG

JANE SHORE. As 17 Oct. Also THE CRITIC. As 25 Oct.

Monday 6  
DL

COMMENT. [In mainpiece the playbill assigns Hastings to Smith, but on the Kemble playbill his name is deleted and a MS annotation substitutes Brereton's.] Receipts: £225 15s. 6d. (187/5/0; 37/11/6; 0/19/0).

THE MERCHANT OF VENICE. As 2 Nov., but added: Salanio - Booth; Solarino - L'Estrange; Duke - Fearon; Tubal - Thompson. Also LOVE A-LA-MODE. As 2 Nov.

CG

DANCING. End of Act III of mainpiece *The Pilgrim* by Harris and Miss Matthews; End of Act IV *The Caledonian Shepherds* by Aldridge and Miss Besford.

COMMENT. By Command of Their Majesties. Receipts: £287 (284/14; 2/6).

THE CABINET OF FANCY. As 1 Nov., but added: Written by George Alexander Stevens, with considerable Alterations and Additions; the Overture, Recitatives, most of the Airs and Chorus entirely new, composed by Claggett.

HAY

THE SCHOOL FOR SCANDAL. As 14 Oct. Also COMUS. As 10 Oct.

Tuesday 7  
DL

COMMENT. Receipts: £179 1s. 6d. (149/2/0; 29/16/6; 0/3/0).

THE JEALOUS WIFE. As 31 Oct., but added: Paris - J. Wilson. Also THE HUMOURS OF AN ELECTION. As 20 Oct.

CG

DANCING. End of mainpiece *The Caledonian Shepherds*, as 6 Nov.

COMMENT. Receipts: £97 16s. (94/15; 3/1).

THE CABINET OF FANCY. As 6 Nov.

HAY

THE COMMITTEE; or, The Faithful Irishman. Teague (with songs) - Moody; Col. Blunt - Aickin; Mr Day - Baddeley; Obadiah - Parsons; Abel - Burton; Lieut. Story - Phillimore; Committee-Men - Holcroft, &c.; Col. Careless - Brereton // Mrs Day - Mrs Hopkins; Arabella - Mrs Brereton; Mrs Chat - Mrs Booth; Ruth - Miss Pope. Also HARLEQUIN'S INVASION. Probably as 11 Oct.

Wednesday 8  
DL

COMMENT. [As afterpiece the playbill announces THE CAMP, but in the Account-Book it is deleted, and HARLEQUIN'S INVASION substituted.] Receipts: £95 7s. 6d. (61/19/0; 31/10/6; 1/18/0).

THE BELLE'S STRATEGEM. Doricourt - Lewis; Sir G. Touchwood - Wroughton; Flutter - Lee Lewes; Saville - Aickin; Villers - Whitfield; Courtall - Robson; Silver Tongue - W. Bates; Hardy - Quick // Lady Touchwood - Mrs Inchbald; Mrs Racket - Mrs Mattocks; Miss Ogle - Mrs Morton; Letitia - Miss Younge. Also THE HUMOURS OF AN ELECTION. As 20 Oct.

CG

DANCING. As 7 Nov.

COMMENT. Mainpiece: With new Scenery and Dresses. Afterpiece: TOM THUMB [announced on playbill of 7 Nov.] is obliged to be deferred on account of the Illness of a principal Performer. Receipts: £209 1s. 6d. (205/15/6; 3/6/0).

THE CABINET OF FANCY. As 6 Nov.

HAY

- Thursday 9*     **GEORGE BARNWELL.** George Barnwell – Brereton; Trueman (1st time) – Farren; Uncle – Wrighten; Blunt – Burton; Thorowgood (1st time) – Packer // Maria – Mrs Brereton; Lucy – Mrs Love; Millwood – Mrs Sharp. Also **QUEEN MAB.** As 30 Sept., but Watchman – Phillimore; Clown – Holcroft.  
*DANCING.* In afterpiece, as 30 Sept.  
*SINGING.* In Act 1 of mainpiece *song* by Du-Bellamy.  
**COMMENT.** Receipts: £148 3s. 6d. (115/8/0; 32/8/6; 0/7/0).
- CG**     **THE MERCHANT OF VENICE.** As 6 Nov. Also **LOVE A-LA-MODE.**  
As 2 Nov.  
*DANCING.* As 6 Nov.  
**COMMENT.** Receipts: £282 15s. (280/12/6; 2/2/6).
- Friday 10*     **DL**     **THE WONDER.** Don Felix – Smith; Colonel Briton – Brereton; Don Lopez – Baddeley; Don Pedro – Parsons; Frederick – Packer; Gibby – Moody; Alguazile – Wrighten; Vasquez – R. Palmer; Lissardo – King // Flora – Miss Pope; Isabella – Mrs Sharp; Inis – Miss Kirby; Violante – Mrs Crawford. Also **THE PADLOCK.** Don Diego – Bannister; Mungo – Suett; Leander – Du-Bellamy // Ursula – Mrs Love; Leonora – Miss Wright.  
**COMMENT.** Receipts: £131 11s. 6d. (97/18/0; 32/18/0; 0/15/6).
- CG**     **OTHELLO.** Othello – Wroughton (1st appearance in that character); Roderigo – Lee Lewes; Cassio – Whitfield; Brabantio – Hull; Lodovico – Booth; Montano – Robson; Duke – L'Estrange; Gratiano – Fearon; Iago – Henderson (1st appearance in that character) // Emilia (1st time) – Mrs Webb; Desdemona – Miss Younge. Also **TOM THUMB.** As 3 Oct.  
**COMMENT.** "Henderson's Iago was perhaps the crown of all his serious achievements. It was all profoundly intellectual like the character. Any thing near this, I have never seen . . . The most perplexing difficulty in the [character] is to turn the inside of design *outward* to the spectators, and yet externally seem to be cordial and sincere and interesting among the victims—it demands an instant versatility, that yet must not savour of trick. You must hear his insinuations with curses, and yet confess that you also would have been deceived. Other Iagos were to be seen through at once . . . Though a studious man, there was no discipline apparent in the art of Henderson; he moved and looked as humour or passion required . . . [He] cared little about the measure of the line; he would not consider the fame of the versifier while the heart was to be struck" (Boaden, *Siddons*, II, 28-29, 49). Receipts: £149 18s. (146/9; 3/9).
- Saturday 11*     **DL**     **ARTAXERXES.** Arbaces – Miss Prudom (from the King's Theatre; 1st appearance on this stage); Artaxerxes – Mrs Baddeley; Rimenes – Du-Bellamy; Artabanes – Vernon // Semira – Miss Wright; Mandane – A Young Lady (who never appeared on any stage [Miss Phillips]). Also **THE CITIZEN.** As 21 Sept., but Quildrive-Norris.  
*DANCING.* End of Act II of mainpiece a *Dance* by Henry, Miss Armstrong, Miss Simonet, Sga Zuchelli.  
**COMMENT.** Mainpiece: Not acted these 10 years [not acted since 7 Dec. 1768]. With new Dresses and Decorations. [Miss Phillips is identified in *Public Advertiser*, 18 Nov. Afterpiece in place of **THE LYAR**, announced in *Public Advertiser*, 10 Nov.] Receipts: £187 15s. (155/9; 32/6; 0/0).
- CG**     **THE BELLE'S STRATAGEM.** As 8 Nov. Also **TOM THUMB.** As 3 Oct.  
**COMMENT.** Receipts: £203 18s. (202/7/6; 1/10/6).

**ALL FOR LOVE**; or, *The World Well Lost*. Marc Antony - Smith; Dollabella - Brereton; Alexas - Farren; Serapion - Wrighten; Myris - Chaplin; Romans - Phillimore, Norris, &c.; Ventidius - Palmer // Octavia - Mrs Ward; Charmion - Miss Kirby; Iras - Miss Simson; Cleopatra - Mrs Crawford. Also **THE CAMP**. As 23 Oct.

Monday 13  
DL

COMMENT. Mainpiece: Not acted these 3 years. Receipts: £167 14s. (126/2/0; 41/2/6; 0/9/6).

**THE BELLE'S STRATAGEM**. As 8 Nov. Also **COMUS**. Comus - Mattocks; Spirit - L'Estrange; Brothers - Whitfield, Robson; Bacchanals - Reinhold, Davies, &c. // The Lady - Mrs Inchbald; Bacchants - Mrs Morton, &c.; Sabrina - Miss Morris; Pastoral Nymph - Mrs Martyr (late Miss Thornton; 1st appearance these 2 years); Euphrosyne - Miss Catley.

CG

SINGING. In afterpiece *Sweet Echo* by Leoni and Miss Catley.

COMMENT. By Command of Their Majesties. Receipts: £287 2s. (284/7/6; 2/14/6).

**THE DETECTION**; or, *A Sketch of the Times*. Alderman Increase - Beesley (from the Theatre Royal, Norwich); George Increase - Williams; Sprightly - Mason (1st appearance); Landlord Blacklegs and Carmine - Welldon; Brass - Johnstone; Dr M'Drugg and Powell - Swords; Rushlight - Stannard; Marrowbone - Whittaker; Sam. Baldpate - Parker; Putty - Hedges; Snip - Phillips; Flint - Freeman; Tom Blunt - Robinson; Boy - Master Charles; M'Intosh - Brown (from the Theatre Royal, Edinburgh); Sir Petulant Poundage - Barrett // Clara - Miss Frederick (1st time); Gauze - Miss Watkins; Mrs Tripe - Miss Jackson; Mrs Increase - Mrs Baker (from the Theatre Royal, York). With a new *Prologue* and *Epilogue* (*speakers not listed*). Also **THE CITY ASSOCIATION**; or, The National Spirit Rous'd. Captain Constant - Beesley; Serjeant Standfast - Parker; James - Welldon; Paddy O'Flail - Whittaker; Dunk Donald - Brown; Gregory Last - Swords; Dick Hatchet - Robinson; Sam. Slender - Thomas; Nat. Forge - Freeman; Timothy Remnant - Sutton // Mrs Magnum - Mrs Baker; Jenny Magnum - A Young Lady (1st appearance [unidentified]); Miss Fanny Lovewell - Miss Hemet (6th appearance). A new *Prologue* spoken by Corbett in the character of one of the City Associates.

HAY

SINGING. End of Act 1 of mainpiece *song* by Phillips.

MONOLOGUE. End of mainpiece (not acted these 10 years) Shuter's comic interlude, *Post Haste Observations on his Journey to Paris*, by Sutton (from the Theatre Royal, Edinburgh).

COMMENT. By Permission of the Lord Chamberlain. By Desire of the Author's Friends (though unusual for a new piece) the *Dramatis Personae* is inserted. Mainpiece [1st time; c 4, author unknown]. Afterpiece [1st time; MF 2, author unknown. Authors of Prologues and Epilogue unknown. MSS not in Larpen; neither piece published].

**ARTAXERXES**. As 11 Nov. Also **THE CRITIC**. As 5 Oct., but R. Palmer in place of Waldron; Bannister Jun. in place of Bannister Sen.

Tuesday 14  
DI.

COMMENT. Receipts: £212 7s. (175/2/0; 37/2/6; 0/2/6).

**THE EARL OF WARWICK**. Warwick - Lewis; Suffolk - Hull; Pembroke - Whitfield; Officers - Thompson, Smith; King Edward - Wroughton // Lady Elizabeth Grey - Mrs Inchbald; Lady Clifford - Mrs Poussin; Margaret of Anjou - Mrs Yates. Also **COMUS**. As 13 Nov.

CG

SINGING. As 13 Nov.

COMMENT. Mainpiece: Not acted these 2 years. Receipts: £97 15s. (89/19/6; 7/15/6).

- Wednesday 15* THE GRECIAN DAUGHTER. As 11 Oct. Also CATHERINE AND PE-  
DL TRUCHIO. As 1 Nov., but Biondella - Lamash // Bianca - Miss Simson.  
*DANCING.* As 25 Oct.  
COMMENT. Receipts: £93 (72/9; 19/1; 1/10).
- CG LOVE IN A VILLAGE. Young Meadows - Leoni; Justice Woodcock - Wilson;  
Hawthorn - Reinholt; Sir William Meadows - Fearon; Eustace - Robson; Hodge -  
Doyle // Rosetta - Mrs Martyr; Lucinda - Mrs Morton; Margery - Mrs Wilson;  
Aunt Deborah (with a song in character) - Miss Catley. Also THE TOUCH-  
STONE; or, Harlequin Traveller. Principal Characters by Lee Lewes, Wilson, Jones,  
Wewitzer, Newton, L'Estrange, Baker, Robson, Egan, Doyle, Stevens, Ledger,  
Davies // Mrs Kennedy, Miss Langrish, Miss Wewitzer (1st appearance these  
2 years). [Partial cast from following sources: Harlequin - Lee Lewes (see 20 Apr.  
1781); Keel - Wilson (Songs, G. Kearsley, 1779); French Officer - Wewitzer  
(*Morning Chronicle*, 7 Oct. 1779) // Ferridon - Mrs Kennedy (see 12 May 1781).]  
*DANCING.* End of Act II of mainpiece *The Caledonian Shepherds*, as 6 Nov.  
COMMENT. Receipts: £188 5s. (183/11/6; 4/13/6).
- Thursday 16* ARTAXERXES. As 11 Nov. Also BON TON. As 20 Oct.  
DL COMMENT. Receipts: £179 7s. 6d. (138/6/0; 40/19/6; 0/2/0).
- CG THE MERCHANT OF VENICE. As 6 Nov. Also LOVE A-LA-MODE.  
As 2 Nov.  
*DANCING.* As 6 Nov.  
COMMENT. Receipts: £265 (263/17/6; 1/2/6).
- Friday 17* A TRIP TO SCARBOROUGH. Loveless - Smith; Young Fashion - Palmer;  
DL Sir Tunbelly Clumsey - Moody; Col. Townly - Brereton; Probe - Parsons;  
Lory - Baddeley; Lord Foppington - Dodd // Berinthia - Miss Farren; Amanda  
(1st time) - Mrs Farren; Nurse - Mrs Love; Miss Hoyden - Mrs Wilson (from  
CG). Also WHO'S THE DUPE? As 26 Sept.  
*DANCING.* End of Act I of afterpiece, as 19 Sept.  
COMMENT. Receipts: £75 17s. (53/10/0; 21/1/6; 1/5/6).
- CG THE BELLE'S STRATAGEM. As 8 Nov., but added: French Servant - Wewitzer.  
Also TOM THUMB. As 3 Oct.  
COMMENT. Receipts: £178 13s. (176/9; 2/4).
- Saturday 18* ARTAXERXES. As 11 Nov. Also THE LYAR. Young Wilding - Palmer;  
DL Old Wilding (1st time) - Aickin; Sir James Elliot - R. Palmer; Papillion - Burton //  
Miss Godfrey - Mrs Sharp; Kitty - Miss Kirby; Miss Grantham (1st time) - Mrs  
Brereton.  
COMMENT. Afterpiece: Not acted these 2 years. Receipts: £117 8s. 6d.  
(85/10/0; 30/14/6; 1/4/0).
- CG THE DUENNA. As 20 Sept., but Lopez - Wewitzer; Carlos - Leoni. Also THE  
TOUCHSTONE. As 15 Nov., but added: J. Wilson.  
COMMENT. Receipts: £155 2s. (150/16; 4/6).
- Monday 20* THE MISER. As 3 Oct., but Decoy - Fawcett. Also BON TON. As 20 Oct.  
DL *DANCING.* As 25 Oct.  
COMMENT. By Command of Their Majesties. Receipts: £262 7s. 6d. (249/8/0;  
11/16/6; 1/3/0).

<b>MACBETH.</b> As 23 Oct., but 1st Witch - Booth. Also THE TOUCHSTONE. As 18 Nov. SINGING. As 23 Oct. COMMENT. Receipts: £182 8s. (177/13/6; 4/14/6).	Monday 20 CG
<b>ARTAXERXES.</b> As 11 Nov. Also THE CRITIC. As 14 Nov. COMMENT. Receipts: £136 2s. (99/19; 35/13; 0/10).	Tuesday 21 DL
<b>THE BELLE'S STRATAGEM.</b> As 17 Nov. Also TOM THUMB. As 3 Oct. COMMENT. Receipts: £150 6s. (147/9/6; 2/16/6).	CG
<b>THE GENEROUS IMPOSTOR.</b> Principal Characters by Palmer, Dodd, Bensley, Parsons, Baddeley, Burton, R. Palmer, Norris, Fawcett, Phillimore, Vernon // Mrs Baddeley, Miss Pope, Miss Farren. [Cast from text (J. Robson, 1781 [i.e. 1780]): Sir Harry Glenville - Palmer; George Oldgrove - Dodd; Supple - Bensley; Holdfast - Parsons; Sir Jacob Oldgrove - Baddeley; Harpin - Burton; Trimbush - Vernon // Mrs Courtly - Mrs Baddeley; Phillis - Miss Pope; Dorinda - Miss Farren. R. Palmer, Norris, Fawcett, Phillimore are unassigned.] <i>Prologue</i> spoken by Palmer. <i>Epilogue</i> spoken by Miss Farren. [These were spoken, as here assigned, at all subsequent performances.] Also THE PADLOCK. As 10 Nov., but Don Diego - Gaudry. COMMENT. Mainpiece [1st time; c 5, by Thomas Lewis O'Beirne, based on LE DISSIPATEUR; ou, L'Honnête Friponne, by Philippe Néricault, <i>dit</i> Destouches. Prologue by Frederick Pilon (Crouch, 1, 90). Author of Epilogue unknown. For Pastoral Interlude see 23 Nov.]: With new Scenery and Dresses. <i>Public Advertiser</i> , 13 Dec. 1780: This Day at Noon is published THE GENEROUS IMPOSTOR (1s. 6d.). Receipts: £197 3s. 6d. (183/4/0; 13/10/6; 0/9/0).	Wednesday 22 DL
<b>LOVE IN A VILLAGE.</b> As 15 Nov. Also ST. PATRICK'S DAY; or, The Scheming Lieutenant. Lieutenant O'Conner (1st time) - Egan; Justice Credulous - Lee Lewes; Doctor Rosy - Quick; Serjeant Trounce - Booth; Black-Smith - Fearon; Corporal Flint - Webb // Bridget - Mrs Pitt; Lauretta (with a song) - Mrs Morton. DANCING. End of Act II of mainpiece <i>The Shepherd's Wedding</i> , as 3 Oct. COMMENT. Afterpiece: Not acted these 3 years [acted 11 Feb. 1779]. Receipts: £110 13s. (107/17; 2/16).	CG
<b>THE GENEROUS IMPOSTOR.</b> As 22 Nov. Also COMUS. As 10 Oct. DANCING and SINGING. In Act II of mainpiece a Pastoral Interlude of <i>Singing</i> and <i>Dancing</i> . [The Music by Linley. Vocal Parts by Gaudry, Du-Bellamy, Miss Field, Miss Collett (see text). This was included in all subsequent performances.] COMMENT. Paid Chorus to 18th inst. £18; Paid Danby for writing music £6 14s. 9d. Receipts: £101 19s. (78/8/0; 23/3/6; 0/7/6).	Thursday 23 DL
<b>THE MERCHANT OF VENICE.</b> As 6 Nov. Also LOVE A-LA-MODE. As 2 Nov. DANCING. End of Act III of mainpiece <i>The Shepherd's Wedding</i> , as 3 Oct.; End of Act IV, as 25 Oct. COMMENT. Receipts: £230 8s. (228/13; 1/15).	CG
<b>THE GENEROUS IMPOSTOR.</b> As 22 Nov., but omitted: R. Palmer, Norris, Fawcett, Phillimore. Also THE CRITIC. As 14 Nov. COMMENT. Benefit for the Author [of mainpiece]. Receipts: £100 os. 6d. (72/18/0; 26/7/0; 0/15/6; tickets: none listed) (charge: £105).	Friday 24 DL

- Friday 24*  
CG      **THEODOSIUS.** Varanes - A Young Gentleman (1st appearance on any stage [Trew]); Marcellus - Clarke; Leontine - Hull; Aranthes - Robson; Atticus - Thompson; Lucius - L'Estrange; Theodosius - Lewis // Pulcheria - Mrs Green; Julia - Mrs Poussin; Delia - Miss Platt; Athenais - Miss Younge (1st appearance in that character). Also **THE UPHOLSTERER.** As 21 Sept.  
**SINGING.** Mainpiece: Principal Vocal Parts by Davies, Mrs Morton, Miss Morris. [The music by Purcell.]  
**COMMENT.** Mainpiece: Not acted these 6 years [acted 15 May 1775. Trew is identified by MS annotation on Kemble playbill.]. Receipts: £131 10s. (127/6/6; 4/3/6).
- Saturday 25*  
DI.      **A BOLD STROKE FOR A WIFE.** Probably as 19 Sept. Also **THE CAMP.** As 17 Oct.  
**COMMENT.** [As mainpiece the playbill announces the 4th night of **THE GENEROUS IMPOSTOR** (see 2 Dec.), but it was not acted on account of Dodd's illness (*Public Advertiser*, 30 Nov.). Its substitute is listed in the Account-Book.] Receipts: £71 6s. 6d. (44/1/0; 26/14/6; 0/11/0).
- CG      **THE ISLANDERS.** Principal Characters by Clarke, Mattocks, Leoni, Booth, J. Wilson, Fearon, Stevens, Reinhold, Wilson, Edwin, Quick // Miss Morris, Mrs Webb, Mrs Martyr, Miss Satchell, Mrs Poussin, Miss Platt, Miss Stewart, Mrs Kennedy. [Cast from Songs (G. Kearsly, 1780): Governor - Clarke; Garcia - Mattocks; Felix - Leoni; Secretary - J. Wilson; Yanko - Reinhold; Fabio - Wilson; Gil Perez - Edwin; Domingo - Quick // Julina - Miss Morris; Elvira - Mrs Webb; Camilla - Mrs Martyr; Flamentta - Miss Satchell; Orra - Mrs Kennedy. Booth, Fearon, Stevens, Mrs Poussin, Miss Platt, Miss Stewart are unassigned.] Also **THE APPRENTICE.** As 20 Sept.  
**COMMENT.** Mainpiece [1st time; co 3, by Charles Dibdin, based on **L'ISLE SAUVAGE** and on **LA COLONIE**, both by Germain François Poulain de Saint-Foix. In 1781 abridged by the author as **THE MARRIAGE ACT**. MS: Larpen 537; not published]: With new Music [by the author], Scenes, Dresses, and Decorations. And a new Overture. Books of the Songs to be had at the Theatre. Account-Book, 1 Feb. 1780: Paid Dibdin in full for withholding publication of **THE ISLANDERS** £120. Receipts: £208 4s. 6d. (205/9/0; 2/15/6).
- King's    **L'ARCIFANFANO.** Principal Characters by Trebbi, Manzoletto, Gherardi, Micheli // Mrs Barthélemon, Sga Prudom, Sga Sestini. [Cast from Larpen MS 538: Arcifanfano - Trebbi; Tagliacantoni - Manzoletto; Dottore Matteo - Gherardi; Malgoverno - Micheli // Gloriosa - Mrs Barthélemon; Garbata - Sga Prudom; Semplicina - Sga Sestini.]  
**DANCING.** End of Act I *New Ballet* by Sg and Sga Zuchelli, Sga Crespi; End of Act II new ballet, composed by Simonet, *The Fortunate Escape*, by Slingsby, Sga Tantini, Sga Crespi, Mme Simonet; End of Opera new ballet, composed by Simonet, *The Country Gallant*, in which Mme Simonet will dance in Men's Cloaths with Sga Tantini, Sga Crespi, Sg and Sga Zuchelli.  
**COMMENT.** A new Comic Opera; the Music by several celebrated Composers [chiefly Scolari], and conducted [i.e. arranged] by Bianchi. With new Scenes, new Dresses and Decorations. *Public Advertiser*, 27 Nov.: **L'ARCIFANFANO** was performed for the first time on Saturday, and universally disapproved of. It will not be repeated.  
 Pit 10s. 6d. 1st Gallery 5s. 2nd Gallery 3s. By Their Majesties' Command, no Person can be admitted behind the Scenes. The Doors to be opened at 6:00. To begin at 7:00 [same throughout season, except for **L'OMAGGIO** (see 5 June 1781)]. To prevent Inconvenience to the Nobility and Gentry in getting to their Carriages, they are most respectfully intreated to give positive orders to their servants to set down and take up with their Horses' Heads towards Pall-mall. The Door in Market Lane for Chairs only.

ALEXANDER THE GREAT. or, The Rival Queens. Alexander - Smith; Cassander - Farren; Lysimachus - Brereton; Hephestian - R. Palmer; Polyperchon - Phillimore; Thessalus - Wright; Perdiccas - Chaplin; Eumenes - Norris; Aristander - Wrighten; Clytus - Bensley // Roxana - Mrs Ward; Parisatis - Mrs Sharp; Sisigambis - Mrs Johnston; Statira - Mrs Crawford. Also THE LYAR.	<i>Monday 27</i> DL
As 18 Nov.	
COMMENT. Mainpiece: With the Grand Triumphal Entry. Receipts: £156 ss. 6d. (117/0/0; 37/19/0; 1/6/6).	
THE WEST INDIAN. Belcour - Lewis; Stockwell - Clarke; Capt. Dudley - Hull; Charles - Whitfield; Major O'Flaherty - Aickin; Fulmer - Thompson; Varland - Quick // Lady Rusport - Mrs Webb; Louisa - Mrs Morton; Mrs Fulmer - Mrs Pitt; Charlotte Rusport - Mrs Mattocks. Also TOM THUMB. As 3 Oct.	CG
DANCING. As 27 Oct.	
COMMENT. By Command of Their Majesties. Receipts: £275 7s. (273/17/6; 1/9/6).	
RULE A WIFE AND HAVE A WIFE. As 25 Oct. Also THE DESERTER. Henry - Vernon; Russet - Bannister; Skirmish - Parsons; Simkin - Fawcett; Flint - Wright // Jenny - Mrs Wrighten; Margaret - Mrs Love; Louisa - Miss Collett.	<i>Tuesday 28</i> DL
COMMENT. [Mainpiece in place of LOVE FOR LOVE, announced on playbill of 27 Nov.] Receipts: £85 10s. (56/1; 28/14; 0/15).	
THE ISLANDERS. As 25 Nov., but added: Robson. Also THE NORWOOD GYPSIES. As 25 Sept., but omitted: Maid, Justice's Wife.	CG
DANCING. In afterpiece, as 25 Sept., but omitted: Miss Matthews.	
COMMENT. Receipts: £174 6s. (171/9; 2/17).	
LA BUONA FIGLIUOLA. Principal Characters by Trebbi, Manzoletto, Gherardi, Micheli // Mrs Barthélemon, Sga Prudom, Sga Sestini. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.]	King's
DANCING. End of Act I <i>New Ballet</i> , as 25 Nov., but added: Henry; End of Act II <i>The Fortunate Escape</i> , as 25 Nov.; End of Opera <i>The Country Gallant</i> , as 25 Nov.	
COMMENT. Opera: The Music by Piccinni.	
OTHELLO. Othello - Crawford (1st appearance on this stage); Roderigo - Lamash; Cassio - Palmer; Brabantio - Aickin; Lodovico - Packer; Duke - Chaplin; Montano - Norris; Gratiano - Wrighten; Iago - Bensley // Æmilia - Mrs Hopkins; Desdemona - Mrs Crawford. Also THE LYAR. As 18 Nov.	<i>Wednesday 29</i> DL
COMMENT. [Crawford was from the HAY.] Receipts: £94 11s. 6d. (66/11/0; 26/8/6; 1/12/0).	
THE ISLANDERS. As 28 Nov. Also ST. PATRICK'S DAY. As 22 Nov., but Doctor Rosy (1st time) - Wewitzer; omitted: Black-Smith, Corporal Flint.	CG
COMMENT. Receipts: £190 13s. (188/3/6; 2/9/6).	
THE SCHOOL FOR SCANDAL. As 14 Oct. Also COMUS. As 10 Oct.	<i>Thursday 30</i>
COMMENT. Receipts: £198 18s. (159/18/0; 37/16/6; 1/3/6).	DL
THE MERCHANT OF VENICE. As 6 Nov. Also LOVE A-LA-MODE. As 2 Nov.	CG
DANCING. End of Act III of mainpiece <i>The Shepherd's Wedding</i> , as 3 Oct.; End of Act IV <i>The Caledonian Shepherds</i> , as 6 Nov.	
COMMENT. Receipts: £254 1s. 6d. (252/6/0; 1/15/6).	

## December 1780

- Friday 1*      ARTAXERXES. As 11 Nov. Also HARLEQUIN'S INVASION. Harlequin - Wright; Snip - Parsons; Simon - Moody; Gasconade - Baddeley; Mercury - Fawcett; Corporal Bounce - Chaplin; Abram - Holcroft; Justice - Wrighten; Forge - Burton; Bogg - Phillimore; Taffy - R. Palmer // Old Woman - Mr Suett; Mrs Snip - Mrs Love; Sukey Chitterlin - Miss Collett; Dolly Snip - Miss Pope.  
 DL                COMMENT. Receipts: £122 12s. 6d. (91/18/0; 29/19/0; 0/15/6).
- CG                THE ISLANDERS. As 28 Nov. Also THE DEAF LOVER. As 18 Sept.  
 COMMENT. Receipts: £159 14s. 6d. (157/8/0; 2/6/6).
- Saturday 2*     DL                THE GENEROUS IMPOSTOR. As 24 Nov., but Mrs Farren in place of Mrs Baddeley. Also THE QUAKER. As 12 Oct.  
 COMMENT. Mainpiece: The 4th Night (see 25 Nov.). [The playbill retains Mrs Baddeley, but on the Kemble playbill her name is deleted and a MS annotation substitutes Mrs Farren's. After 1 Dec. Mrs Baddeley never acted again in London.]  
 Receipts: £84 3s. (61/5/0; 22/7/6; 0/10/6).
- CG                THE ISLANDERS. As 28 Nov. Also THE NORWOOD GYPSIES. As 25 Sept.  
 DANCING. In afterpiece, as 25 Sept.  
 COMMENT. Receipts: £152 11s. 6d. (150/14/0; 1/17/6).
- King's            RICIMERO. Principal Characters by Roncaglia, Ansani [1st appearance in England], Manzoletto, Micheli // Mrs Barthélemon, Mme Le Brun. [*Morning Chronicle*, 4 Dec. assigns Vitige - Roncaglia; *Public Advertiser*, 4 Dec. Rodoaldo - Ansani. Edition of 1755 (G. Woodfall) lists the other parts: Ricimero, Edelberto // Eduige, Ernelinda.]  
 DANCING. End of Act I new ballet (composed by Zuchelli), *The Squire Outwitted*, by Sg and Sga Zuchelli, Henry, Sga Crespi; End of Act II *The Fortunate Escape*, as 25 Nov., but added: Henry; End of Opera *The Country Gallant*, as 25 Nov.  
 COMMENT. A Serious Opera [1st time; SER 3, author unknown; a pasticcio]. The Music by several celebrated Composers, and conducted [i.e. arranged] by Bianchi. *Public Advertiser*, 4 Dec.: Roncaglia was welcomed with merited and very flattering Applause, yet he seemed hurt at sharing with Ansani those marks of public Favour. We exhort them both to remember that Persons of their superior Talents ought to lay aside every petty Prejudice and personal Animosity. “[Ansani] had a finely toned, full, and commanding voice, was a spirited actor, and in the first opera, called Ricimero, sustained the most prominent and important part. But he was unfortunately of a most peevish, quarrelsome temper; Roncaglia was saucy and conceited, and neither could brook the superiority claimed by the other. Their mutual jealousy, and the importance assumed by the tenor soon produced an irreconcilable breach, Ansani threw up his engagement, and the season went on heavily to its close for want of him” (Mount-Edgcumbe, p. 29).
- Monday 4*        DL                DOUGLAS. Douglas - Brereton; Glenalvon - Palmer; Lord Randolph - Farren; Officer - Norris; Servant - Phillimore; Norval (1st time) - Bensley // Anna - Mrs Sharp; Lady Randolph - Mrs Crawford. Also DEAF INDEED! Principal Characters by Palmer, Parsons, Farren, Burton, Chaplin, Fawcett, Holcroft, Phillimore, Griffiths, Helme, Dodd // Miss Kirby, Mrs Brereton. [Larpent MS lists the parts: Sir Humphrey Homespun, Fordair, Kirpatrick, Demipique, Security, Knightly, Diggory // Amelia, Rose.] *Prologue* spoken by King.

**COMMENT.** Mainpiece: Not acted these 4 years [not acted since 30 Oct. 1771]. Afterpiece [1st time; F 2, by Edward Topham. Prologue by Miles Peter Andrews (*Public Advertiser*, 7 Dec.). MS: Larpent 539; not published]. Receipts: £207 11s. 6d. (158/18/0; 48/12/6; 0/1/0).

Monday 4  
DL

**THE ISLANDERS.** As 28 Nov. Also **THE LYAR.** Young Wilding – Lee Lewes; Old Wilding – Fearon; Sir James Elliot – Whitfield; Papillon – Wewitzer // Kitty – Mrs Poussin; Miss Godfrey – Miss Ambrose; Miss Grantham – Mrs Mattocks (1st appearance in that character).

**DANCING.** As 18 Oct.

**COMMENT.** By Command of Their Majesties. Receipts: £278 12s. 6d. (276/5/6; 2/7/0).

**THE GENEROUS IMPOSTOR.** As 2 Dec., but Mrs Farren's name listed in playbill. Also **THE ELOPEMENT.** As 30 Oct.

**COMMENT.** Receipts: £81 8s. 6d. (60/14/0; 20/10/6; 0/4/0).

Tuesday 5  
DL

**THE ISLANDERS.** As 28 Nov. Also **THE ENGLISHMAN IN PARIS.** Buck – Lee Lewes; Sir John Buck – Fearon; Subtle – Thompson; Marquis – Wewitzer; Classic – Hull // Mrs Subtle – Mrs Pitt; Lucinda (with a song) – Mrs Mattocks. **DANCING.** End of mainpiece a new grand *Polish Dance* by Mettalcourt (1st appearance here), Harris, Miss Besford; In afterpiece a *Minuet* by Aldridge and Mrs Mattocks.

**COMMENT.** Receipts: £150 18s. 6d. (147/11/6; 3/7/0).

CG

**RICIMERO.** As 2 Dec.

King's

**DANCING.** As 2 Dec. throughout.

**MACBETH.** Macbeth – Smith; Macduff – Brereton; Duncan – Packer; Ross – Aickin; Malcolm – R. Palmer; Donalbain – Master Pulley; Banquo (1st time) – Farren; Hecate – Bannister; Witches – Parsons, Moody, Baddeley // Lady Macduff – Mrs Sharp; Lady Macbeth – Mrs Crawford (1st appearance in that character these 10 years). Also **THE CITIZEN.** As 11 Nov.

Wednesday 6  
DL

**SINGING.** Mainpiece: With the original Music composed by Matthew Locke, with full Chorusses and additional Accompaniments, by Bannister, Gaudry, Chaplin, Fawcett, Holcroft, Phillimore, Edwards // Miss Simson, Miss Kirby, Mrs Love, Mrs Booth, Mrs Smith, Mrs Gaudry, Miss Collett.

**COMMENT.** Receipts: £133 17s. 6d. (100/17/0; 32/12/0; 0/8/6).

**THE ISLANDERS.** As 28 Nov. Also **THE HUMOURS OF AN ELECTION.** CG As 20 Oct.

**DANCING.** As 18 Oct.

**COMMENT.** Receipts: £151 4s. (148/11/6; 2/12/6).

**LOVE FOR LOVE.** Tattle – King; Valentine – Farren; Sir Sampson Legend – Moody; Scandal – Bensley; Foresight – Parsons; Jeremy – Baddeley; Trapland – Burton; Ben – Yates // Angelica – Miss Farren; Mrs Frail – Miss Pope; Mrs Foresight – Miss Sherry; Nurse – Mrs Love; Miss Prue – Mrs Abington. Also **FORTUNATUS.** As 4 Nov.

Thursday 7  
DL

**COMMENT.** Receipts: £172 1s. (134/18/0; 36/12/6; 0/10/6).

**THE MERCHANT OF VENICE.** As 6 Nov. Also **LOVE A-LA-MODE.** As 2 Nov.

**DANCING.** End of Act III of mainpiece *The Pilgrim*, as 6 Nov.; End of Act IV, as 25 Oct.

**COMMENT.** Benefit for the Proprietors. Receipts: £253 11s. (252/6; 1/5).

- Friday 8**      **THE STRATAGEM.** Archer - Smith; Aimwell - Brereton; Foigard - Moody; Boniface - Aickin; Sir Charles Freeman - R. Palmer; Sullen - Wrighten; Gibbet - Wright; Scrub - Yates // Cherry - Miss Pope; Dorinda - Mrs Brereton; Lady Bountiful - Mrs Johnston; Gipsey - Miss Kirby; Mrs Sullen - A Lady (1st appearance on this stage [Mrs Hedges]). Also **HARLEQUIN'S INVASION.** As 1 Dec.  
**DANCING.** End of Act IV of mainpiece *The Irish Fair*, as 30 Sept.  
**COMMENT.** [Mrs Hedges, who is identified by MS annotation on Kemble playbill, was from the HAY.] Receipts: £115 8s. (86/1; 27/17; 1/10).
- CG**      **THE DUENNA.** As 18 Nov. Also **THREE WEEKS AFTER MARRIAGE.** As 22 Sept., but Lovelace (1st time) - Berry.  
**DANCING.** As 7 Nov.  
**COMMENT.** **THE ISLANDERS** [announced on playbill of 7 Dec.] is unavoidably deferred on account of Mrs Kennedy's Hoarseness. Receipts: £126 15s. 6d. (123/15/0; 3/0/6).
- Saturday 9**      **THE PROVOK'D HUSBAND.** As 26 Oct. Also **QUEEN MAB.** As 30 Sept.  
**DL**      **DANCING.** In afterpiece, as 30 Sept.  
**COMMENT.** Receipts: £86 6s. (65/19; 19/12; 0/15).
- CG**      **THE BELLE'S STRATAGEM.** As 17 Nov. Also **THE GOLDEN PIPPIN.** Jupiter - Reinhold; Paris - Mattocks; Momus - Quick; Mercury - Robson // Venus (1st time) - Mrs Martyr; Pallas - Mrs Morton; Iris - Miss Valois; Juno (with a new *Scotch air*) - Miss Catley.  
**DANCING.** As 7 Nov.  
**COMMENT.** Receipts: £180 os. 6d. (177/4/6; 2/16/0).
- King's**      **RICIMERO.** As 2 Dec.  
**DANCING.** End of Act I *The Squire Outwitted*, as 2 Dec.; End of Act II *The Fortunate Escape*, as 25 Nov.; End of Opera *The Country Gallant*, as 25 Nov.
- Monday 11**      **DOUGLAS.** As 4 Dec. Also **THE CRITIC.** As 14 Nov.  
**DL**      **COMMENT.** Receipts: £173 2s. 6d. (129/19/0; 41/19/6; 1/4/0).
- CG**      **THE ISLANDERS.** As 28 Nov. Also **THE NORWOOD GYPSIES.** As 9 Oct.  
**DANCING.** In afterpiece, as 25 Sept.  
**COMMENT.** Receipts: £172 6s. 6d. (168/9/0; 3/17/6).
- Tuesday 12**      **THE TEMPEST.** As 23 Sept., but omitted from Chorus of Spirits: Miss Coats. Also **THE JUBILEE.** *Cast not listed.*  
**DL**      **DANCING.** In Acts I and III of mainpiece, as 23 Sept.; In Act IV a *Dance* by the Miss Stageloirs.  
**COMMENT.** Afterpiece: A Dramatic Entertainment of Singing, Dancing, and Dialogue in Honour of Shakespeare; in which will be introduced a grand Pageant, the music by Dibdin. Receipts: £184 11s. 6d. (142/7/0; 41/8/0; 0/16/6).
- CG**      **THE SPANISH FRYAR.** Torrismond - Wroughton; Lorenzo - Lewis; Bertran - Whitfield; Gomez - Quick; Raymond - Hull; Alphonso - Fearon; Pedro - Thompson; The Fryar - Henderson // Leonora - Mrs Inchbald; Teresa - Mrs Poussin; Elvira - A Lady (1st appearance on any stage [Mrs Mahon]). Also **THOMAS AND SALLY.** Squire - Mattocks; Thomas - Reinhold // Sally (1st time) - Mrs Martyr; Dorcas (by particular desire) - Miss Catley.  
**DANCING.** Afterpiece to conclude with a *Dance of Sailors* (*performers not listed*).  
**COMMENT.** Mainpiece: Not acted these 6 years. [Mrs Mahon is identified by MS annotation on Kemble playbill.] Afterpiece: Not acted these 5 years. Receipts: £210 13s. (208/8/6; 2/4/6).

<b>RICIMERO.</b> As 2 Dec.			
<i>DANCING.</i> End of Act I <i>The Squire Outwitted</i> [here entitled <i>Le Marquis Désappointé</i> ], as 2 Dec.; End of Act II <i>The Fortunate Escape</i> , as 25 Nov.; End of Opera <i>The Country Gallant</i> , as 25 Nov.		Tuesday 12 King's	
<b>THE GENEROUS IMPOSTOR.</b> As 5 Dec. Also <b>THE CRITIC.</b> As 14 Nov. <i>COMMENT.</i> Benefit for the Author [of mainpiece]. Receipts: £138 9s. (105/18; 30/12; 1/19; tickets: none listed) (charge: £105).		Wednesday 13 DL	
<b>THE ISLANDERS.</b> As 28 Nov. Also <b>THE ENGLISHMAN IN PARIS.</b> As 5 Dec. <i>DANCING.</i> In afterpiece, as 5 Dec. <i>COMMENT.</i> Receipts: £139 10s. 6d. (136/11/6; 2/19/0).		CG	
<b>THE SCHOOL FOR SCANDAL.</b> As 14 Oct. Also <b>QUEEN MAB.</b> As 30 Sept. <i>DANCING.</i> In afterpiece, as 30 Sept. <i>COMMENT.</i> Receipts: £204 10s. 6d. (177/15/0; 26/7/6; 0/8/0).		Thursday 14 DL	
<b>THE MERCHANT OF VENICE.</b> As 6 Nov. Also <b>LOVE A-LA-MODE.</b> As 2 Nov. <i>DANCING.</i> As 2 Nov. <i>COMMENT.</i> Benefit for Macklin. Receipts: none listed (charge: free).		CG	
<b>ZARA.</b> Osman - Smith; Nerestan - Brereton; Chatilion - Aickin; Orasmin - Chaplin; Melidor - Norris; Lusignan - Bensley (1st appearance in that character) // Selima - Miss Sherry; Zara - Mrs Crawford. Also <b>THE CRITIC.</b> As 14 Nov. <i>COMMENT.</i> Mainpiece: Not acted these 6 years [acted 7 Mar. 1776]. Receipts: £140 15s. (104/17/0; 35/15/6; 0/2/6).		Friday 15 DL	
<b>THE ISLANDERS.</b> As 28 Nov. Also <b>CATHERINE AND PETRUCHIO.</b> Petruchio - Lewis; Hortensio - Robson; Taylor - Jones; Baptista - Thompson; Music Master - Newton; Pedro - Wewitzer; Biondello - W. Bates; Grumio - Quick // Bianca - Mrs Poussin; Curtis - Mrs White; Catherine - Mrs Mattocks (1st appearance in that character). <i>COMMENT.</i> Receipts: £101 12s. (98/11; 3/1).		CG	
<b>LOVE IN A VILLAGE.</b> As 30 Oct., but Margery (1st time) - Miss Kirby. Also <b>HIGH LIFE BELOW STAIRS.</b> As 16 Sept. <i>DANCING.</i> End of Act II of mainpiece <i>The Butterfly</i> , as 21 Sept. <i>COMMENT.</i> ARTAXERXES [announced on playbill of 15 Dec.] is obliged to be deferred on account of Mrs Baddeley's illness. Receipts: £79 19s. (57/13/0; 21/11/6; 0/14/6).		Saturday 16 DL	
<b>THE BELLE'S STRATAGEM.</b> As 17 Nov. Also <b>THE JOVIAL CREW.</b> Vincent - Mattocks; Hearty - Reinhold; Hilliard - Davies; Oldrents - Booth; Springlove - Whitfield; Oliver - Robson; Justice Clack - Quick // Meriel (1st time) - Mrs Martyr; Amie - Miss Stewart; Rachel - Miss Catley. <i>DANCING.</i> End of Act I of afterpiece the original <i>Crutch Dance</i> ( <i>performers not listed</i> ). [This was danced in both subsequent performances.] <i>COMMENT.</i> Receipts: £171 12s. (169/9; 2/3).		CG	
<b>RICIMERO.</b> As 2 Dec. <i>DANCING.</i> End of Act I <i>The Fortunate Escape</i> , as 25 Nov., but Henry in place of Mme Simonet; End of Act II <i>Grand Serious Ballet</i> (composed by Simonet) by Sg and Sga Zucchelli, Henry, Sga Crespi, Mlle Baccelli, and to conclude with a <i>Grand Chaconne</i> by Vestris [Jun.]; End of Act III new ballet, <i>Les Amans Surpris</i> (composed by Simonet) by Sg and Sga Zucchelli, Henry, Mlle Baccelli, Vestris [Jun.].		King's	

- Saturday 16** King's      COMMENT. [This was Vestris Jun.'s 1st appearance in England.] "Young Vestris astonished John Bull more by his agility than his grace, and some have been known to count the number of times he turned round like a tee-totum. This may be called *les tours des jambes*—not dancing" (Angelo, II, 320). "The theatre was brimful in expectation of Vestris. At the end of the second act he appeared; but with so much grace, agility, and strength, that the whole audience fell into convulsions of applause: the men thundered; the ladies, forgetting their delicacy and weakness, clapped with such vehemence, that seventeen broke their arms, sixty-nine sprained their wrists, and three cried *bravo!* bravissimo! so rashly, that they have not been able to utter so much as *no* since, any more than both Houses of Parliament" (Walpole [17 Dec. 1780], XI, 340-41).
- Monday 18** DL      ALL FOR LOVE. As 13 Nov. Also FORTUNATUS. As 4 Nov.  
COMMENT. Receipts: £112 6s. 6d. (87/9/0; 24/11/0; 0/6/6).
- CG      THE SPANISH FRYAR. As 12 Dec. Also THE NORWOOD GYPSIES. As 9 Oct.  
DANCING. In afterpiece, as 25 Sept.  
COMMENT. Receipts: £199 8s. (195/18; 3/10).
- Tuesday 19** DL      THE OLD BACHELOR. Bellmour — Smith; Heartwell — Bensley; Fondlewife — Yates; Vainlove — Vernon; Captain Bluff — Moody; Sharper — Farren; Setter — Baddeley; Sir Joseph Wittol — King // Belinda — Miss Farren; Araminta — Mrs Sharp; Silvia — Mrs Brereton; Lucy — Mrs Wrighten; Laetitia — Miss Pope. Also HARLEQUIN'S INVASION. As 1 Dec., but Sukey Chitterlin — Miss Kirby.  
COMMENT. Mainpiece: With Alterations [by Richard Brinsley Sheridan].  
Paid John Dallas, painter, £11 10s. Receipts: £95 4s. 6d. (70/12/0; 23/12/6; 1/0/0).
- CG      JANE SHORE. As 4 Oct. Also THE GOLDEN PIPPIN. As 9 Dec., but omitted: *Scotch air*.  
DANCING. As 7 Nov.  
COMMENT. Benefit for a Fund for the support of Persons who through Age or Infirmity are obliged to retire from the Stage. Receipts: none listed (charge: £105).
- King's      LE SERVE RIVALI. Principal Characters by Trebbi, Gherardi, Micheli // Sga Prudom, Mrs Barthélemon, Sga Sestini. [Cast from libretto (W. Mackintosh, 1780): Giannino — Trebbi; Letanzio — Gherardi; Don Grillo — Micheli // Palmetta — Sga Prudom; Carlina — Mrs Barthélemon; Giacinta — Sga Sestini.]  
DANCING. End of Act I *The Fortunate Escape*, as 16 Dec.; End of Act II *Grand Serious Ballet*, as 16 Dec.; End of Opera *Les Amans Surpris*, as 16 Dec., but added: Mme Simonet.  
COMMENT. A Comic Opera; the Music by Traetta, and conducted by Bianchi. [And see 20 May 1777.]
- Wednesday 20** DL      THE WAY OF THE WORLD. As 31 Oct., but Fainall — Bensley // Lady Wishfor't-Mrs Pitt (of CG); Millamant — Mrs Abington. Also COMUS. As 10 Oct.  
COMMENT. Receipts: £103 7s. 6d. (73/19/0; 28/16/0; 0/12/6).
- CG      THE ISLANDERS. As 28 Nov. Also THE NORWOOD GYPSIES. As 9 Oct.  
DANCING. In afterpiece, as 25 Sept.  
COMMENT. [Afterpiece in place of THREE WEEKS AFTER MARRIAGE, announced on playbill of 19 Dec.] Receipts: £101 7s. 6d. (97/10/0; 3/17/6).

**DOUGLAS.** As 4 Dec. Also **THE CRITIC.** As 14 Nov., but Miss Sherry in place of Mrs Hopkins. *Tursday 21* CG  
DL

COMMENT. Receipts: £95 7s. (71/8/0; 23/16/6; 0/2/6).

**THE SPANISH FRYAR.** As 12 Dec. Also **ST. PATRICK'S DAY.** As 29 Nov. CG  
COMMENT. **THE JOVIAL CREW** [announced on playbill of 20 Dec.] is obliged to be deferred on account of the Indisposition of Miss Catley. Receipts: £111 13s. (108/0/6; 3/12/6).

**THE SCHOOL FOR SCANDAL.** As 14 Oct. Also **THE JUBILEE.** As *Friday 22* CG  
12 Dec. DL

COMMENT. Receipts: £169 8s. 6d. (126/5/0; 42/16/0; 0/7/6).

**THE MISTAKE.** As 21 Oct., but Jacintha (1st time) – Mrs Morton. Also **THE HUMOURS OF AN ELECTION.** As 20 Oct. CG  
**DANCING.** As 18 Oct.

COMMENT. Benefit for the New General Lying-in Hospital in Store-Street, Tottenham-Court-Road. Receipts: £149 1s. 6d. (48/7/6; tickets: 100/14/0) (charge: £10s).

**THE MAID OF THE MILL.** As 18 Oct., but Lady Sycamore – Mrs Pitt (of CG). Also **THE CAMP.** As 17 Oct. *Saturday 23* CG  
DL

**DANCING.** End of Act 1 of mainpiece, as 19 Sept.

COMMENT. Receipts: £95 1s. (70/5; 24/15; 0/1).

**THE BELLE'S STRATAGEM.** As 17 Nov. Also **THE UPHOLSTERER.** As 21 Sept., but Harriet – Miss Valois. CG

**DANCING.** End of mainpiece *The Shepherd's Wedding*, as 3 Oct.

COMMENT. **TOM THUMB** [announced on playbill of 22 Dec.] is obliged to be deferred on account of Miss Catley's Indisposition. Receipts: £99 6s. (96/19; 2/7).

**RINALDO.** Principal Characters by Roncaglia, Ansani, Manzoletto, Micheli // Sga Lorenzini, Mme Le Brun. [Cast from libretto (no pub., 1781): Rinaldo – Roncaglia; Ubaldo – Ansani; Idreno – Manzoletto; Clotarco – Micheli // Zelmira – Sga Lorenzini; Armida – Mme Le Brun.] King's

**DANCING.** As 19 Dec. throughout.

COMMENT. A Serious Opera; the Music by Sacchini. [This was Sga Lorenzini's 1st appearance in England.] *Public Advertiser*, 25 Dec.: The spirit of Vestris seems to diffuse itself throughout the whole Body of Dancers at this Theatre; even the Figurants acquit themselves in a manner that deserves the encouragement of the Public.

**MACBETH.** As 6 Dec., but Lady Macduff – Miss Sherry. Also **THE JUBILEE.** *Tuesday 26* CG  
As 12 Dec. DL

**SINGING.** As 6 Dec.

COMMENT. Receipts: £214 18s. 6d. (187/9/0; 26/16/0; 0/13/6).

**KING RICHARD THE THIRD.** As 9 Oct. Also **THE HUMOURS OF AN ELECTION.** As 20 Oct. CG

COMMENT. Receipts: £146 7s. 6d. (144/10/6; 1/17/0).

It not being customary to perform on the Day following Christmas Day, there will be no Opera till Saturday. King's

*Wednesday 27* THE LORD OF THE MANOR. Principal Characters by Vernon, Dodd, Parsons, Bannister, Aickin, Baddeley, Du-Bellamy, Suett, R. Palmer, Williams, Holcroft, Chaplin, Griffiths, Phillimore, Nash, Helme, Palmer // Miss Prudom, Mrs Wrighten, Miss Farren. [Cast from text (T. Evans, 1781): Trumore – Vernon; Le Nippe – Dodd; Sir John Contrast – Parsons; Rashly – Bannister; Rental – Aickin; Captain Trepan – Baddeley; Huntsman – Du-Bellamy; Serjeant Crimp – R. Palmer; Corporal Snap – Williams; Contrast – Palmer // Moll Flagon – Mr Suett; Annette – Miss Prudom; Peggy – Mrs Wrighten; Sophia – Miss Farren. Holcroft, Chaplin, Griffiths, Phillimore, Nash, Helme are unassigned.] Also THE ELOPEMENT. As 30 Oct.

COMMENT. Mainpiece [1st time; co 3, by John Burgoyne, based on SILVAIN, by Jean François Marmontel]: With entirely new Music [by William Jackson], Scenes, Dresses, and Decorations. The Scenery designed by De Loutherbourg, and executed under his direction. *Public Advertiser*, 3 Apr. 1781: This Day is published THE LORD OF THE MANOR (price not listed). Receipts: £226 19s. (216/15; 9/16; 0/8).

CG KING LEAR. King Lear – Henderson; Gloster – Hull; Bastard – Aickin; Kent – Clarke; Albany – L'Estrange; Cornwall – Thompson; Burgundy – Robson; Physician – Baker; Gentleman Usher – Berry; Edgar – Lewis // Goneril – Miss Platt; Regan – Miss Ambrose; Arante – Miss Stuart; Cordelia – Miss Younge. Also ST. PATRICK'S DAY. As 22 Nov., but Doctor Rosy – Wewitzer. COMMENT. Receipts: £171 19s. (170/17; 1/2).

*Thursday 28* THE LORD OF THE MANOR. As 27 Dec. Also FORTUNATUS. As 4 Nov. DL COMMENT. Receipts: £171 (151/4; 19/12; 0/4).

CG THE DUENNA. As 18 Nov., but The Duenna – Mrs Pitt. Also THE DEAF LOVER. As 18 Sept., but Booth in place of Whitfield; Miss Morris (1st time) in place of Mrs Wilson. *Prologue* spoken by Lee Lewes. DANCING. As 18 Oct.

COMMENT. By Command of Their Majesties. [Mainpiece in place of THE SUSPICIOUS HUSBAND; afterpiece of HARLEQUIN FREE-MASON, both announced on playbill of 27 Dec. Afterpiece: Prologue by Frederick Pilon.] Receipts: £253 3s. 6d. (251/2/0; 2/1/6).

*Friday 29* THE LORD OF THE MANOR. As 27 Dec. Also THE CRITIC. As 21 Dec. DL COMMENT. Benefit for the Author of the Music [of mainpiece]. Receipts: £147 10s. (118/0; 29/0; 0/10; tickets: none listed) (charge: £105).

CG THE SUSPICIOUS HUSBAND. As 6 Oct., but Strictland (1st time) – Thompson; Tester – Wewitzer // Jacintha – Mrs Lewis; omitted: Buckle, Simon. Also HARLEQUIN FREE-MASON. *Cast not listed*. [Larpent MS 541, and *Universal Magazine*, Supp. 1780, pp. 367–68 list the parts: Hiram Abbif, Master Mason, Bacchanal, Skaters, Masons, Lawyers, Harlequin, Jew // Colombine, Fish Women, Virgins. Songs (G. Kearsley, 1781) lists no parts. *Morning Herald*, 30 Dec. assigns Dutch Lover – Wewitzer; but no others. For Reinhold see 1 Jan. 1781.]

COMMENT. Afterpiece [1st time; P 2(?), by Charles Dibdin and James Messink; synopsis of plot in *London Chronicle*, 30 Dec.]: To conclude with a Procession of the principal Grand Masters, from the Creation to the present Century, dressed in the Habits of their respective Ages and Countries. With new Music [by Charles Dibdin], Scenes, Dresses, Pageants, and Decorations. The paintings executed by Richards, Carver, Hodgins, and assistants. Books of the Songs, with an Explanation of the Pageants, to be had at the Theatre. Nothing under full Price will be taken.

"To give magnificence a meaning, and unite antiquarian knowledge with polite entertainment, was a task hitherto unattempted by the contrivers of our Pantomime exhibitions. Such praise, however, the acting manager of Covent Garden theatre may justly claim, on the score of *Harlequin Free-Mason*, which is now representing before greater crowds than perhaps were ever attracted by *Perseus and Andromeda* [in 1730], the *Rape of Proserpine* [in 1727], or the celebrated *Sorcerer* [i.e. *The Magician*, in 1721]. The beauty of the first scene, in which a setting sun is admirably contrived, the Dutch winter piece, with numberless skates[r]s moving in the most natural attitudes, and, above all, the imperfect building, finished in a moment at the command of Harlequin, can be exceeded only by the pomp of the historic procession which closes the whole, and offers the richest and most intelligent spectacle that ever yet appeared on an English stage" (*Gentleman's Magazine*, Feb. 1781, pp. 58-59, which also prints a detailed description of the pageant).

*Friday 29*  
CG

Account-Book, 1 Feb.: Paid Dibdin for music, &c. of HARLEQUIN FREE-MASON £70. Receipts: £236 2s. (230/3; 5/19).

THE LORD OF THE MANOR. As 27 Dec. Also QUEEN MAB. As 30 Sept. *DANCING*. In afterpiece, by Blurton, &c.

*Saturday 30*  
DL

COMMENT. Receipts: £135 2s. 6d. (107/12/0; 27/8/0; 0/2/6).

MUCH ADO ABOUT NOTHING. As 19 Oct. Also HARLEQUIN FREE-MASON. As 29 Dec.

CG

*DANCING. Masquerade Dance*, as 19 Oct.

COMMENT. Receipts: £212 3s. (207/8; 4/15).

RINALDO. As 23 Dec.

King's

*DANCING*. As 19 Dec. throughout.

## January 1781

THE LORD OF THE MANOR. As 27 Dec. 1780. Also THE JUBILEE. As 12 Dec. 1780.

*Monday 1*  
DL

COMMENT. Receipts: £150 4s. (124/19/0; 25/2/6; 0/2/6).

HAMLET. As 26 Oct. 1780, but King - Fearon // Queen (1st time) - Mrs Green; Ophelia - Mrs Mattocks. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780, but "On account of Reinhold's Hoarseness Cubitt undertook his character at a short notice" (*Public Advertiser*, 2 Jan.). Presumably Reinhold resumed his part on or about 13 Jan.

CG

COMMENT. [In mainpiece Fearon is assigned to both the King and Marcellus. Marcellus was probably acted by Booth, as on 19 Mar.] Receipts: £235 19s. (234/10; 1/9).

ZARA. As 15 Dec. 1780, but Orasmin - Phillimore. Also THE LYAR. As 18 Nov. 1780.

*Tuesday 2*  
DL

*DANCING*. End of mainpiece *The Countryman Deceiv'd* by Sg and Sga Zuchelli, Henry, Sga Crespi, Delpini.

COMMENT. [On this night Sg and Sga Zuchelli, Henry and Sga Crespi also danced in 3 ballets at King's. A probable explanation is that the play at DL began three-quarters of an hour earlier than did the opera.] Receipts: £103 4s. (69/16; 31/18; 1/10).

- Tuesday 2*      THE FAIR PENITENT. As 18 Oct. 1780, but Sciolto - Hull. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 CG                    COMMENT. Receipts: £258 8s. (255/12; 2/16).
- King's             RINALDO. As 23 Dec. 1780.  
                       DANCING. As 19 Dec. 1780 throughout.  
                       COMMENT. By Command of Their Majesties.
- Wednesday 3*    THE TEMPEST. As 12 Dec. 1780. Also HARLEQUIN'S INVASION. Probably as 19 Dec. 1780.  
 DL                    DANCING. As 23 Sept. 1780.  
                       COMMENT. Miss Farren still continuing ill, THE LORD OF THE MANOR [announced on playbill of 2 Jan.] is obliged to be deferred till further notice. [As afterpiece the playbill announces CATHERINE AND PETRUCHIO, but it was not acted. Its substitute is listed in the Account-Book.] Receipts: £86 18s. (55/5/0; 30/3/6; 1/9/6).
- CG                    THE CHANCES. As 24 Oct. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                       COMMENT. Receipts: £248 5s. (241/7; 6/18).
- Thursday 4*       THE GRECIAN DAUGHTER. As 11 Oct. 1780. Also FORTUNATUS. As 4 Nov. 1780.  
 DL                    COMMENT. Receipts: £119 14s. 6d. (85/18/0; 32/16/6; 1/0/0).
- CG                    THE GAMESTER. The Gamester - Henderson; Lewson - Wroughton; Jarvis - Hull; Bates - Fearon; Dawson - Thompson; Stukely - Aickin // Charlotte - Mrs Inchbald; Lucy - Mrs Poussin; Mrs Beverley - Miss Younge. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                       COMMENT. Mainpiece: Never acted here. Receipts: £247 4s. (245/5; 1/19).
- Friday 5*           THE SCHOOL FOR SCANDAL. As 14 Oct. 1780. Also HARLEQUIN'S INVASION. As 19 Dec. 1780.  
 DL                    COMMENT. Receipts: £170 6s. (135/9; 34/12; 0/5).
- CG                    THE MISTAKE. As 22 Dec. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                       COMMENT. Receipts: £200 2s. (192/17; 7/5).
- Saturday 6*       THE CONSCIOUS LOVERS. Young Bevil - Smith; Myrtle (1st time) - Palmer; Cimberton - Parsons; Mr Sealand - Aickin; Sir John Bevil - Packer; Humphrey - Wrighten; Daniel - Burton; Tom - King // Phillis - Miss Pope; Lucinda - Mrs Sharp; Isabella - Mrs Johnston; Mrs Sealand - Mrs Love; Indiana - Mrs Crawford. Also QUEEN MAB. As 30 Sept. 1780.  
                       DANCING. In afterpiece, as 30 Dec. 1780.  
                       SINGING. In Act II of mainpiece *song* by Du-Bellamy.  
                       COMMENT. Mainpiece: Not acted these 4 years. Receipts: £82 18s. (59/3; 23/15; 0/0).
- CG                    THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                       COMMENT. Receipts: £202 19s. (200/13; 2/6).
- King's             RINALDO. As 23 Dec. 1780.  
                       DANCING. As 19 Dec. 1780 throughout.

**THE LORD OF THE MANOR.** As 27 Dec. 1780, but Miss Collett in place of Miss Farren. Also ALL THE WORLD'S A STAGE. As 23 Sept. 1780, but Sir Gilbert Pumpkin - Baddeley.

DANCING. As 2 Jan.

COMMENT. Benefit for the Author of the Music [of mainpiece]. Receipts: £209 1s. (176/10/0; 32/2/6; 0/8/6; tickets: none listed) (charge: £105).

**JANE SHORE.** As 4 Oct. 1780, but Gloster - Hull; Belmour - Davies. Also CG HARLEQUIN FREE-MASON. As 29 Dec. 1780.

COMMENT. Receipts: £257 6s. (254/1; 3/5).

**THE COUNTESS OF SALISBURY.** Alwin - Crawford; Grey - Aickin; Morton - Farren; Sir Ardonph - Norris; Laroches - Chaplin; Peasant - Wright; Knights - Phillimore, Fawcett, Griffiths, &c.; Lord William - Miss Langrish; Raymond - Palmer // Eleanor - Miss Sherry; Countess of Salisbury - Mrs Crawford. Also THE CRITIC. As 14 Nov. 1780, but Holcroft in place of R. Palmer.

COMMENT. Mainpiece: Not acted these 3 years [acted 16 Mar. 1779]. Receipts: £137 7s. 6d. (92/19/0; 41/7/0; 3/1/6).

**THE BEGGAR'S OPERA.** As 25 Sept. 1780, but Miss Satchell's name listed in playbill. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.

DANCING. As 25 Oct. 1780.

COMMENT. Receipts: £219 3s. (218/9; 0/14).

**LE SERVE RIVALI.** As 19 Dec. 1780.

King's

DANCING. As 19 Dec. 1780 throughout.

**THE LORD OF THE MANOR.** As 27 Dec. 1780. Also THE ELOPEMENT. As 30 Oct. 1780.

Wednesday 10  
DL

COMMENT. Receipts: £135 10s. 6d. (100/12/0; 34/3/6; 0/15/0).

**THE BUSY BODY.** Marplot - Lewis; Sir G. Airy - Wroughton; Charles - Whitfield; Sir Jealous Traffic - Thompson; Sir Francis Gripe - Quick; Whisper - Cushing // Scentwell - Mrs Poussin; Isabinda - Miss Ambrose; Patch - Mrs Pitt; Miranda - Mrs Mattocks. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.

CG

COMMENT. Receipts: £221 14s. (216/18; 4/16).

**THE LORD OF THE MANOR.** As 27 Dec. 1780. Also THE LYAR. As 18 Nov. 1780.

Thursday 11  
DL

COMMENT. Receipts: £182 1s. 6d. (154/18/0; 26/8/6; 0/15/0).

**THE BUSY BODY.** As 10 Jan. Also HARLEQUIN FREE-MASON. As CG 29 Dec. 1780.

COMMENT. By Command of Their Majesties. [Mainpiece in place of THE ISLANDERS, announced on playbill of 10 Jan.] Receipts: £290 6s. (287/4; 3/2).

**LOVE FOR LOVE.** As 7 Dec. 1780. Also THE CRITIC. As 14 Nov. 1780.

Friday 12  
DL

COMMENT. Receipts: £119 19s. (78/17/0; 40/9/6; 0/12/6).

**SHE STOOPS TO CONQUER.** Hardcastle - Wilson; Tony Lumpkin - Quick; Marlow - Lee Lewes; Hastings - Whitfield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Webb; Miss Neville - Mrs Lewis; Miss Hardcastle - Mrs Mattocks (1st appearance in that character). Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.

CG

DANCING. As 25 Oct. 1780.

COMMENT. Receipts: £219 19s. (216/15; 3/4).

- Saturday 13     THE LORD OF THE MANOR. As 27 Dec. 1780. Also ALL THE WORLD'S A STAGE. As 8 Jan.  
 DL                COMMENT. Benefit for the Author of the Music [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £161 15s. (121/15; 39/0; 1/0; tickets: none listed) (charge: £10s).
- CG                THE MAID OF THE MILL. Lord Aimworth - Mattocks; Sir Harry Sycamore - Wilson; Giles - Reinhold; Mervin - Robson; Fairfield - Hull; Ralph - Quick // Patty - Miss Satchell (1st appearance in that character); Lady Sycamore - Mrs Pitt; Theodosia - Mrs Morton; Fanny - Miss Catley. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £242 11s. (242/4; 0/7).
- King's           RINALDO. As 23 Dec. 1780.  
 DANCING. End of Act I *The Fortunate Escape*, as 16 Dec. 1780; End of Act II a new comic Ballet (composed by Simonet) *The Pert Country Maid* by Traffieri (1st appearance), Sga Tantini, Henry, Sga Crespi; End of Opera *Les Amans Surpris*, as 19 Dec. 1780.
- Monday 15       THE LORD OF THE MANOR. As 27 Dec. 1780. Also THE CITIZEN.  
 DL                Probably as 11 Nov. 1780.  
 DANCING. End of mainpiece *The Butterfly*, as 21 Sept. 1780.  
 COMMENT. [As afterpiece the playbill announces BON TON, but it was not acted. Its substitute is listed in the Account-Book.] Receipts: £196 8s. 6d. (154/7/0; 40/14/0; 1/7/6).
- CG                MACBETH. As 23 Oct. 1780, but Macduff - Hull; Duncan (1st time) - Thompson; Seyton - W. Bates; 1st Witch - Booth. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 SINGING. As 23 Oct. 1780, but added: Miss Morris.  
 COMMENT. Receipts: £283 13s. (281/12; 2/1).
- Tuesday 16      THE LORD OF THE MANOR. As 27 Dec. 1780. Also THE APPRENTICE.  
 DL                Dick - Bannister Jun.; Gargle - Wrighten; Simon - Suett; Watchman - Burton; Spouters - R. Palmer, Holcroft, Griffiths, Phillimore, Williams, Helme, &c.; Wingate (1st time) - Baddeley // Charlotte - Miss Kirby.  
 COMMENT. Afterpiece: Not acted these 14 years [not acted since 21 May 1764].  
 Paid Mrs Linley, Storekeeper and Inspector of Wardrobe £25. Receipts: £100 18s. 6d. (71/8/0; 28/6/6; 1/4/0).
- CG                THE ISLANDERS. As 28 Nov. 1780, but Mattocks in place of Clarke; L'Estrange in place of Mattocks. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £245 12s. (243/12; 2/0).
- King's           RINALDO. As 23 Dec. 1780.  
 DANCING. End of Act I *The Pert Country Maid*, as 13 Jan.; End of Act II *Grand Serious Ballet*, as 16 Dec. 1780; End of Opera *Les Amans Surpris*, as 19 Dec. 1780.
- Wednesday 17    THE CLANDESTINE MARRIAGE. As 10 Oct. 1780. Also THE ELOPEMENT.  
 DL                As 30 Oct. 1780.  
 COMMENT. By Command of Their Majesties. Receipts: £254 3s. (237/8; 16/5; 0/10).
- CG                MEASURE FOR MEASURE. As 11 Oct. 1780, but Angelo - Hull // Juliet - Miss Stuart. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £195 (192/12; 2/8).

THE LORD OF THE MANOR. As 27 Dec. 1780. Also BON TON. As 20 Oct. 1780. *Tursday 18*  
DL

DANCING. End of mainpiece a *Dance* by Sg and Sga Zuchelli, Delpini, Sga Crespi, Henry, Miss Armstrong, &c.

COMMENT. Receipts: £107 12s. 6d. (71/15/0; 35/17/6; 0/0/0).

THE COMEDY OF ERRORS. Antipholis of Syracuse - Lewis; Antipholis of Ephesus - Whitfield; Duke - L'Estrange; Ægeon - Hull; Doctor Pinch - Wewitzer; Dromio of Syracuse (1st time) - Edwin; Dromio of Ephesus - Quick // Adriana (1st time) - Mrs Green; Luciana - Mrs Lessingham; Lesbia - Miss Platt; Abbess (1st time) - Mrs Inchbald. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780. CG

SINGING. In Act III of mainpiece a *song* in Character by Mrs Kennedy. [This was sung, as here assigned, in all subsequent performances.]

COMMENT. Receipts: £202 5s. (198/8; 3/17).

THE SCHOOL FOR SCANDAL. As 14 Oct. 1780, but Snake - Wrighten. Also COMUS. As 10 Oct. 1780. *Friday 19*  
DL

COMMENT. Receipts: £166 5s. 6d. (120/11/0; 45/7/0; 0/7/6).

THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780. CG

COMMENT. Receipts: £263 8s. (259/11; 3/17).

THE LORD OF THE MANOR. As 27 Dec. 1780. Also THE APPRENTICE. As 16 Jan., but added to Spouters: Norris. *Saturday 20*  
DL

COMMENT. Receipts: £116 18s. 6d. (84/5/0; 32/6/0; 0/7/6).

THE ISLANDERS. As 16 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780. CG

COMMENT. Receipts: £260 15s. (258/16; 1/19).

RINALDO. As 23 Dec. 1780.

King's

DANCING. As 16 Jan. throughout.

THE WAY OF THE WORLD. As 31 Oct. 1780, but Fainall - Bensley // Millamant - Mrs Abington; added: Mincing - Miss Collett; Peg - Miss Hale. Also COMUS. Probably as 10 Oct. 1780.

Monday 22

DL.

COMMENT. [As afterpiece the playbill announces THE CAMP, but it was not acted. Its substitute is listed in the Account-Book.] Receipts: £175 3s. 6d. (127/6/0; 47/2/6; 0/15/0).

KING LEAR. As 27 Dec. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780. CG

COMMENT. Receipts: £261 13s. (259/9; 2/4).

A WIFE TO BE LETT. Graspall - Barrett (of HAY); Captain Gaylove - Turner; Fairman - Stannard; Sneaksby - Digby; Sir Harry Beaumont - Lyon (from the Theatre Royal, Edinburgh); Shamble - Williams; Courtly - Johnson; Tim - Benson; Toywell - Russell (from the Theatre Royal, Norwich) // Mrs Graspall - Mrs Harley (1st appearance); Dogwood - Mrs Gardner; Marilla (with a *song*) - Miss Green (1st appearance); Clemenra - Miss Harrison; Widow Stately - Mrs Russell (from the Theatre Royal, Norwich); Amadea (with *songs*) - Miss Hemet. Also THE SHARPER'S LAST SHIFT. Principal Characters by Barrett, Turner, Johnson, Benson, Holmes, James, Stannard, &c. // Mrs Gardner, Mrs Russell. HAY

SINGING. End of Act I of mainpiece *Stand to your Guns* by Digby.

MONOLOGUE. End of mainpiece *Bucks have at ye All* by Benson.

- Monday 22**  
HAY
- COMMENT. By Permission of the Lord Chamberlain. Mainpiece: Written by the celebrated Mrs Eliza Haywood. Not acted these 6 years. Afterpiece [1st time; F 2(?)]: Written by a Comedian [unidentified. MS not in Larpent; not published].  
 The above Pieces have been a long Time in Rehearsal, and as no Expense has been spared in procuring respectable Performers from capital Theatres, there is no doubt (as the Comedies have sterling Merit) of their giving Satisfaction to the Audience. The Doors to be opened at 5:15. To begin at 6:15.
- Tuesday 23**  
DL
- THE WINTER'S TALE. As 19 Oct. 1780. Also THE CRITIC. As 5 Oct. 1780, but Bannister Jun. in place of Bannister Sen.  
*DANCING.* In Act II of mainpiece a *Dance* by the Miss Stageloirs.  
 COMMENT. [Mainpiece in place of DOUGLAS, announced on playbill of 22 Jan.] Receipts: £81 16s. (48/5; 31/18; 1/13).
- CG
- THE ISLANDERS. As 16 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £181 2s. (178/2; 3/0).
- King's
- MITRIDATE. Principal Characters by Roncaglia, Trebbi, Manzoletto, Micheli // Sga Prudom, Mme Le Brun. [Cast from libretto (no pub., 1781): Farnace - Francesco Roncaglia; Mitridate - Giuseppe Trebbi; Fabio - Manzoletto; Oronte - Leopoldo Micheli // Irene - Sga Prudom; Almira - Mme Le Brun.]  
*DANCING.* End of Act I *The Pert Country Maid*, as 13 Jan.; End of Act II a new serious Ballet (composed by Simonet) *The Nymphs of Diana* by Vestris [Jun.], Mlle Baccelli, Sg and Sga Zuchelli, Henry, Sga Crespi, Miss Simonet, Mme Simonet; End of Opera a new grand Ballet half-character (composed by Simonet) *The Rural Sports* by Vestris [Jun.], Mlle Baccelli, Henry, Sga Crespi, Trafien, Slingsby, Sga Tantini.  
 COMMENT. A new Serious Opera [1st time; SER 3, author unknown]. The Music entirely new composed by Sacchini. With entire new Scenes, new Dresses and Decorations both for the Opera and Dances.
- Wednesday 24**  
DL
- ARTAXERXES. As 11 Nov. 1780, but Artaxerxes - Miss Collett (1st appearance in that character). Also WHO'S THE DUPE? As 26 Sept. 1780.  
*DANCING.* End of mainpiece, as 2 Jan.; End of Act I of afterpiece, as 19 Sept. 1780.  
 COMMENT. Receipts: £115 18s. 6d. (77/15/0; 36/18/0; 1/5/6).
- CG
- THE MERRY WIVES OF WINDSOR. As 1 Nov. 1780, but Doctor Caius - Wewitzer // Ann Page - Mrs Lewis; added: 1st Fairy - Miss Langrish. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £222 13s. (221/7; 1/6).
- Thursday 25**  
DL
- DOUGLAS. As 4 Dec. 1780. Also COMUS. As 10 Oct. 1780.  
 COMMENT. Receipts: £92 2s. (56/7/0; 35/4/6; 0/10/6).
- CG
- THE WONDER. Don Felix - Lewis; Col. Briton - Wroughton; Don Lopez - Fearon; Don Pedro - Quick; Lissardo - Lee Lewes; Frederick - Booth; Soldier - Ledger; Alguazil - Jones; Gibby - Wilson // Isabella - Mrs Lewis; Flora - Mrs Pitt; Inis - Mrs Davenett; Violante - Mrs Yates. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
 COMMENT. Receipts: £204 18s. (199/12; 5/6).
- Friday 26**  
DL
- THE HYPOCRITE. Doctor Cantwell - Moody; Sir John Lambert - Packer; Seyward - Brereton; Colonel Lambert - Palmer; Maw-worm - Holcroft; Darnley - Bensley // Lady Lambert (1st time) - Mrs Farren; Old Lady Lambert - Mrs Love; Charlotte - Mrs Abington. Also THE CRITIC. As 23 Jan.  
 COMMENT. Receipts: £185 15s. 6d. (146/12/0; 38/0/6; 1/3/0).

<b>THE MERRY WIVES OF WINDSOR.</b> As 24 Jan. Also <b>HARLEQUIN FREE-MASON.</b> As 29 Dec. 1780.	<i>COMMENT.</i> By Command of Their Majesties. [Mainpiece in place of THE BELLE'S STRATAGEM, announced on playbill of 25 Jan.] Receipts: £278 4s. (277/3; 1/1).	<i>Friday 26</i> CG
<b>THE OLD BACHELOR.</b> As 19 Dec. 1780. Also <b>THE APPRENTICE.</b> As 20 Jan.	<i>COMMENT.</i> Receipts: £97 15s. 6d. (53/13/0; 41/17/0; 2/5/6).	<i>Saturday 27</i> DL
<b>THE BELLE'S STRATAGEM.</b> As 17 Nov. 1780. Also <b>HARLEQUIN FREE-MASON.</b> As 29 Dec. 1780.	<i>COMMENT.</i> Receipts: £242 1s. (240/16; 1/5).	CG
<b>MITRIDATE.</b> As 23 Jan. <i>DANCING.</i> As 23 Jan. throughout.		King's
<b>THE WINTER'S TALE.</b> As 19 Oct. 1780. Also <b>ROBINSON CRUSOE;</b> or, Harlequin Friday. Principal Characters by Wright, Grimaldi, Delpini, Suett, Gaudry, &c. // Miss Collett. [Partial cast from <i>Public Advertiser</i> , 31 Jan.: Harlequin – Wright // Columbine – Miss Collett. For complete list of parts see DL, 26 Dec. 1796. Text of synopsis (T. Becket, 1781) assigns no parts.] <i>DANCING.</i> As 23 Jan.	<i>COMMENT.</i> Afterpiece [1st time; p 2, by Richard Brinsley Sheridan; music by Thomas Linley Sen.]: With entire new Scenery, Machinery, Dresses, and Decorations. The Scenery designed by De Loutherbourg, and executed under his Direction. Nothing under Full Price will be taken. Receipts: £257 19s. (249/16; 8/3).	<i>Monday 29</i> DL
<b>THE GAMESTER.</b> As 4 Jan., but The Gamester here called Beverley. Also <b>HARLEQUIN FREE-MASON.</b> As 29 Dec. 1780.	<i>COMMENT.</i> Receipts: £214 18s. (211/10; 3/8).	CG
<b>MITRIDATE.</b> As 23 Jan. <i>DANCING.</i> End of Act I <i>The Pert Country Maid</i> , as 13 Jan.; End of Act II <i>The Nymphs of Diana</i> , as 23 Jan.; End of Opera <i>Les Amans Surpris</i> , as 19 Dec. 1780.		King's
<b>THE HYPOCRITE.</b> As 26 Jan. Also <b>ROBINSON CRUSOE.</b> As 29 Jan. <i>DANCING.</i> Afterpiece: To conclude with a <i>Dance</i> by Sg and Sga Zuchelli, Henry, Sga Crespi, &c.	<i>COMMENT.</i> Receipts: £265 3s. (262/11; 2/12).	<i>Wednesday 31</i> DL
<b>THE SIEGE OF SINOPE.</b> Principal Characters by Henderson, Aickin, Clarke, Whitfield, Davies, Robson, L'Estrange, Thompson // Mrs Yates. [Cast from text (T. Cadell, 1781): Pharnaces – Henderson; Athridates – Aickin; Orontes – Clarke; Artabanes – Whitfield; Artaxias – Davies; Tigranes – Robson; Xiphares – L'Estrange; Orchanes – Thompson; Eumenes – Master Langrish; Messenger – J. Wilson // Thamyris – Mrs Yates.] <i>Prologue</i> spoken by Henderson. <i>Epilogue</i> spoken by Mrs Yates. [These were spoken, as here assigned, at all subsequent performances.] Also <b>HARLEQUIN FREE-MASON.</b> As 29 Dec. 1780.	<i>COMMENT.</i> Mainpiece [1st time; t 5, by Frances Brooke, based on the anonymous libretto of Sarti's opera MITRIDATE A SINOPE. Prologue by the Rev. [William] Collier (see text). Epilogue by Arthur Murphy ( <i>Works</i> , 1786, VII, 54)]: With New Scenes, Dresses, &c. <i>Public Advertiser</i> , 8 Feb. 1781: This Day at Noon will be published THE SIEGE OF SINOPE. (1s. 6d.). Receipts: £231 5s. (228/10; 2/15).	CG

February 1781

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| Tuesday 1<br>DL  | THE LORD OF THE MANOR. As 27 Dec. 1780. Also ROBINSON CRUSOE.<br>As 29 Jan.<br><i>DANCING.</i> As 31 Jan.<br>COMMENT. By Command of Their Majesties. [Mainpiece in place of ZARA, announced on playbill of 31 Jan.] Receipts: £267 3s. (265/19; 1/4).  |
| CG               | THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON.<br>As 29 Dec. 1780.<br>COMMENT. Receipts: £226 17s. (223/9; 3/8).   |
| Friday 2<br>DL   | A TRIP TO SCARBOROUGH. As 17 Nov. 1780, but Miss Hoyden – Mrs Abing-<br>ton. Also ROBINSON CRUSOE. As 29 Jan.<br><i>DANCING.</i> As 31 Jan.<br>COMMENT. Receipts: £246 2s. (244/12; 1/10).   |
| CG               | THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON.<br>As 29 Dec. 1780.<br>COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-<br>Book, but not on the playbill]. Receipts: none listed (charge: £10s).   |
| Saturday 3<br>DL | ZARA. As 15 Dec. 1780, but Orasmin – Packer // Selima (1st time) – Mrs Sharp.<br>Also ROBINSON CRUSOE. As 29 Jan.<br><i>DANCING.</i> Afterpiece: To conclude with a <i>Dance (performers not listed)</i> .<br>COMMENT. [The dancers were not the Zuchellis, &c. (as on 31 Jan.); on Tuesdays and Saturdays they were engaged at King's.] Receipts: £216 15s. (212/15;<br>4/0). |
| CG               | THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON.<br>As 29 Dec. 1780.<br>COMMENT. Receipts: £147 7s. (144/16; 2/11).  |
| King's           | MITRIDATE. As 23 Jan.<br><i>DANCING.</i> As 23 Jan. throughout.  |
| Monday 5<br>DL   | THE SCHOOL FOR SCANDAL. As 14 Oct. 1780. Also ROBINSON CRUSOE.<br>As 29 Jan.<br><i>DANCING.</i> As 31 Jan.<br>COMMENT. Benefit for the Author of the Pantomime [who is named in the Account-Book, but not on the playbill]. Receipts: £270 3s. (269/14; 0/9; tickets:<br>none listed) (charge: £84).   |
| CG               | THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON.<br>As 29 Dec. 1780.<br>COMMENT. Receipts: £192 12s. (190/9; 2/3).   |
| Tuesday 6<br>DL  | THE CLANDESTINE MARRIAGE. As 10 Oct. 1780. Also ROBINSON<br>CRUSOE. As 29 Jan.<br><i>DANCING.</i> As 3 Feb.<br>COMMENT. Receipts: £193 10s. (192/4; 1/6).  |

**THE BELLE'S STRATAGEM.** As 17 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
**COMMENT.** Receipts: £166 12s. (165/10; 1/2). Tuesday 6  
CG

**LE SERVE RIVALI.** As 19 Dec. 1780.  
**DANCING.** As 23 Jan. throughout. King's

**THE LORD OF THE MANOR.** As 27 Dec. 1780. Also ROBINSON CRUSOE. As 29 Jan.  
**DANCING.** As 31 Jan.  
**COMMENT.** Receipts: £235 12s. (233/6; 2/6). Wednesday 7  
DL

**THE SIEGE OF SINOPE.** As 31 Jan. Also THE GOLDEN PIPPIN. As 19 Dec. 1780.  
**DANCING.** After the Epilogue *The Caledonian Shepherds*, as 6 Nov. 1780.  
**COMMENT.** Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105). CG

**THE WAY OF THE WORLD.** As 22 Jan., but Mincing - Miss Kirby. Also ROBINSON CRUSOE. As 29 Jan.  
**DANCING.** As 3 Feb.  
**COMMENT.** Receipts: £196 9s. (195/1; 1/8). Thursday 8  
DL

**THE COMEDY OF ERRORS.** As 18 Jan., but omitted: Lesbia. Also THREE WEEKS AFTER MARRIAGE. As 8 Dec. 1780.  
**DANCING.** End of mainpiece a new dance, *Bacchus and Ariadne*, by Aldridge and Miss Besford.  
**COMMENT.** By Command of Their Majesties. [Mainpiece in place of THE CARELESS HUSBAND, announced on playbill of 7 Feb.] Receipts: £252 1s. (247/16; 4/5). CG

**RINALDO.** As 23 Dec. 1780, but Trebbi in place of Ansani // Sga Prudom in place of Sga Lorenzini.  
**DANCING.** As 16 Dec. 1780 throughout.  
**COMMENT.** Benefit for the Subscription opened in favour of the West India Sufferers [from two hurricanes that had devastated the West Indies on 3 and 10 Oct. 1780]. King's

**THE LORD OF THE MANOR.** As 27 Dec. 1780. Also ROBINSON CRUSOE. As 29 Jan.  
**DANCING.** As 31 Jan.  
**COMMENT.** Receipts: £189 6s. 6d. (187/2/0; 2/4/6). Friday 9  
DL

**THE SIEGE OF SINOPE.** As 31 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
**COMMENT.** Receipts: £179 14s. (174/14; 5/0). CG

**THE WONDER.** As 10 Nov. 1780. Also ROBINSON CRUSOE. As 29 Jan.  
**DANCING.** As 3 Feb.  
**COMMENT.** Receipts: £187 16s. (185/9; 2/7). Saturday 10  
DL

**THE CARELESS HUSBAND.** Lord Foppington - Lewis; Lord Morelove - Wroughton; Servant - J. Wilson; Sir Charles Easy - Henderson // Lady Easy - Mrs Mattocks; Mrs Graveairs - Mrs Whittfield; Edging - Mrs Wilson; Lady Betty Modish - Miss Younge (1st appearance in that character). Also THE JOVIAL CREW. As 16 Dec. 1780. CG

- Saturday 10* CG **DANCING.** As 8 Feb.  
 COMMENT. Mainpiece: Not acted these 4 years [acted 17 Feb. 1778].  
 TOM THUMB [announced on playbill of 9 Feb.] is unavoidably deferred on account of Mrs Webb's sudden indisposition. Receipts: £162 19s. 6d. (159/0/6; 3/19/0).
- King's** **MITRIDATE.** As 23 Jan.  
*DANCING.* End of Act I *The Pert Country Maid*, as 13 Jan.; End of Act II *The Nymphs of Diana*, as 23 Jan., but omitted: Mme Simonet; End of Opera *The Rural Sports*, as 23 Jan.
- Monday 12* DL **THE EARL OF ESSEX;** or, *The Unhappy Favorite.* Essex - Smith; Burleigh - Packer; Raleigh - R. Palmer; Lieutenant - Phillimore; Southampton - Brereton // Queen Elizabeth - Mrs Hopkins; Nottingham - Miss Sherry; Rutland - Mrs Crawford. Also **ROBINSON CRUSOE.** As 29 Jan.  
**DANCING.** As 31 Jan.  
 COMMENT. Mainpiece: Not acted these 8 years. [On playbill of 10 Feb.: On Monday . . . Jones's Tragedy of THE EARL OF ESSEX.] Receipts: £205 13s. (201/1; 4/12).
- CG **THE SIEGE OF SINOPE.** As 31 Jan. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
 COMMENT. Receipts: £174 15s. (171/14; 3/1).
- Tuesday 13* DL **THE SCHOOL FOR SCANDAL.** As 14 Oct. 1780. Also **ROBINSON CRUSOE.** As 29 Jan.  
**DANCING.** As 3 Feb.  
 COMMENT. Receipts: £202 5s. (201/14; 0/11).
- CG **THE MERCHANT OF VENICE.** As 6 Nov. 1780, but added: Old Gobbo - Baker. Also **LOVE A-LA-MODE.** As 2 Nov. 1780.  
*DANCING.* End of Act III *The Merry Sailors* by Langrish, &c.; End of Act IV *The Shepherd's Wedding* by Harris and Mrs Ratchford.  
 COMMENT. Receipts: £171 (169/4/6; 1/15/6).
- King's** **LE SERVE RIVALI.** As 19 Dec. 1780.  
*DANCING.* As 16 Dec. 1780.
- Wednesday 14* DL **THE LORD OF THE MANOR.** As 27 Dec. 1780. Also **ROBINSON CRUSOE.** As 29 Jan.  
**DANCING.** As 3 Feb.  
 COMMENT. Receipts: £199 8s. (197/14; 1/14).
- CG **KNOW YOUR OWN MIND.** Millamour - Lewis; Malvil - Wroughton; Bygrove - Aickin; Sir Harry Lizard - Whitfield; Sir J. Millamour - Fearon; Capt. Bygrove - Booth; Dashwood - Lee Lewes // Miss Neville - Mrs Lewis; Lady Jane - Mrs Morton; Mrs Bromley (1st time) - Mrs Green; La Rouge - Miss Ambrose; Lady Bell - Mrs Mahon. Also **TOM THUMB.** As 3 Oct. 1780.  
 COMMENT. Receipts: £159 1s. (155/4; 3/17).
- Thursday 15* DL **RULE A WIFE AND HAVE A WIFE.** As 25 Oct. 1780, but Clara - Miss Kirby; Maid - Mr Waldron. Also **ROBINSON CRUSOE.** As 29 Jan.  
**DANCING.** As 3 Feb.  
 COMMENT. Receipts: £165 3s. (161/13; 3/10).

THE FUNERAL; or, Grief a-la-Mode. Lord Hardy - Wroughton; Campley - Lewis; Lord Brumpton - Clarke; Trusty - Hull; Coussellor Puzzle - Booth; Sable - Quick; Tom - Jones; Trim - Wilson // Lady Harriet (1st time) - Mrs Wilson; Lady Charlotte - Mrs Lessingham; Tattleaid - Mrs Pitt; Fardingale - Mrs Poussin; Lady Brumpton - Mrs Mattocks. Also THE WATERMAN. Tug - Davies; Bundle - Wilson; Robin - Edwin // Mrs Bundle - Mrs Webb; Wilhelmina - Mrs Wilson.	<i>Tbursday 15</i> CG
DANCING. End of mainpiece <i>The Shepherd's Wedding</i> , as 13 Feb.	
COMMENT. By Command of Their Majesties. Afterpiece: Never performed here. [Mainpiece in place of THE ISLANDERS; afterpiece of HARLEQUIN FREE-MASON, both announced on playbill of 14 Feb.] Receipts: £239 12s. (235/5; 4/7).	
THE HYPOCRITE. As 26 Jan., but Lady Lambert - Miss Sherry. Also ROBINSON CRUSOE. As 29 Jan.	<i>Friday 16</i> DL
DANCING. As 31 Jan.	
COMMENT. Receipts: £174 10s. (169/6; 5/4).	
THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.	CG
COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).	
THE ROYAL SUPPLIANTS. Principal Characters by Smith, Bannister Jun., Aickin, Farren, Packer, Williams, R. Palmer, Griffiths, Bensley // Miss Farren, Mrs Crawford. [Cast from text (J. Bowen, 1781): Acamas - Smith; Hyllus - Bannister Jun.; Iolaus - Aickin; Alcander - Farren; Thestor - Packer; Haemon - Williams; Officers - R. Palmer, Griffiths; Demophon - Bensley // Macaria - Miss Farren; Deianira - Mrs Crawford; Attendant - Mrs Johnston.] Prologue spoken by Bensley. Epilogue spoken by Mrs Crawford. [These were spoken, as here assigned, at all subsequent performances.] Also THE DEUCE IS IN HIM. Colonel Tamper - Palmer; Major Belford - Packer; Prattle - Baddeley // Bell - Mrs Sharp; Madam Florival (1st time) - Miss Kirby; Emily - Miss Pope.	<i>Saturday 17</i> DL
COMMENT. Mainpiece [1st time; T 5, by John Delap, based on the SUPPLIANTS, by Aeschylus, and the HERACLIDAE, by Euripides. Prologue by Hester Lynch Thrale ( <i>Thraliana</i> , I, 484-85). Epilogue by Arthur Murphy ( <i>Works</i> , 1786, VII, 57]): With New Dresses and Decorations. <i>Public Advertiser</i> , 1 Mar. 1781: This Day is published THE ROYAL SUPPLIANTS (1s. 6d.). Receipts: £181 10s. 6d. (158/0/0; 22/2/0; 1/8/6).	
THE MAID OF THE MILL. As 13 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.	CG
COMMENT. Receipts: £170 9s. (168/14; 1/15).	
MITRIDATE. As 23 Jan.	King's
DANCING. As 10 Feb. throughout.	
THE ROYAL SUPPLIANTS. As 17 Feb. Also COMUS. As 10 Oct. 1780.	<i>Monday 19</i>
COMMENT. Receipts: £152 15s. (115/6; 34/4; 3/5).	DL
THE SIEGE OF SINOPE. As 31 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.	CG
COMMENT. Receipts: £169 5s. (165/8; 3/17).	
THE ROYAL SUPPLIANTS. As 17 Feb. Also CATHERINE AND PETRUCHIO. As 15 Nov. 1780.	<i>Tuesday 20</i>
COMMENT. Benefit for the Author [of mainpiece]. Receipts: £142 8s. 6d. (117/15/0; 22/19/0; 1/14/6; tickets: none listed) (charge: £105).	DL

- Tuesday 20**  
CG      THE MERCHANT OF VENICE. As 13 Feb., but Bassanio (1st time) - Whitfield.  
 Also LOVE A-LA-MODE. As 2 Nov. 1780.  
*DANCING.* End of Act III of mainpiece *The Shepherd's Wedding*, as 13 Feb.; End of  
 Act IV *The Caledonian Shepherds*, as 6 Nov. 1780.  
*COMMENT.* Receipts: £230 15s. (229/17/6; 0/17/6).
- King's      LE SERVE RIVALI. As 19 Dec. 1780.  
*DANCING.* As 10 Feb. throughout.
- Wednesday 21** GENERAL FAST.
- Thursday 22**  
DL      THE ROYAL SUPPLIANTS. As 17 Feb. Also ALL THE WORLD'S A STAGE.  
 As 8 Jan.  
*COMMENT.* Receipts: £154 (130/17; 22/9; 0/14).
- CG      THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also TOM THUMB. As  
 3 Oct. 1780.  
*DANCING.* As 7 Nov. 1780.  
*COMMENT.* Receipts: £182 13s. 6d. (180/6/6; 2/7/0).
- King's      IL BARONE DI TORRE FORTE. Principal Characters by Trebbi, Gherardi //  
 Sga Prudom, Sga Sestini. [Cast from libretto (E. Cox, 1781): Armidoro - Trebbi;  
 Barone - Gherardi // Serpina - Sga Prudom; Lucinda - Sga Sestini.]  
*DANCING.* End of Act I new Pastoral Ballet (composed by Simonet), *The Country  
 Divisions*, by Sg and Sga Zuchelli, Henry, Sga Crespi, Slingsby, Sga Tantini, and  
 to finish with a grand *Chaccone* by Vestris [Jun.]; End of Opera a new grand Pan-  
 tomime Ballet in 3 acts (composed by Vestris Sen.), *Ninette à la Cour*, by Sg and  
 Sga Zuchelli, Henry, Sga Crespi, Mlle Baccelli, Vestris Jun., Mme Simonet,  
 Vestris Sen. (1st appearance in England). [Cast, with synopsis, from *Public Adver-  
 tiser*, 26 Feb.: Nancy - Mlle Baccelli; Colas - Vestris Jun.; Prince - Vestris Sen.;  
 Countess - Mme Simonet; Dancing-Master - Simonet; Mayor of the Town -  
 Delpini; Peasants - Slingsby, Sga Tantini, Traffieri, 16 Figure Dancers; Lords -  
 Zuchelli, Henry; Ladies - Sga Zuchelli, Sga Crespi; Huntsmen, Captain of Life  
 Guards, Equerries, Notaries, &c.]  
*COMMENT.* Benefit for Vestris [Jun.]. Opera: In 2 acts; the music by Piccinni,  
 and conducted by Bianchi. With new Scenes painted by Novosielski. New Dresses  
 and Decorations both for the Opera and Dances. Mme Simonet will this Evening  
 reassume her station at the Opera House; but as she is not perfectly recovered  
 from the consequences of her late Accident, she hopes for the indulgence of the  
 Public, from whom she has already received so many flattering proofs of Approba-  
 tion. Tickets, 10s. 6d., to be had of Vestris, No. 5, Leicester-street, Leicester-fields.  
 "Last Thursday was the benefit of Vestris and son; the house could not  
 receive and contain the multitudes that presented themselves. Their oblations  
 amounted to fourteen hundred pounds" (Walpole [26 Feb. 1781], xi, 406).
- Friday 23**  
DL      THE LORD OF THE MANOR. As 27 Dec. 1780. Also ROBINSON CRUSOE.  
 As 29 Jan.  
*DANCING.* As 31 Jan.  
*COMMENT.* Receipts: £202 7s. (200/10; 1/17).
- CG      THE ISLANDERS. As 16 Jan. Also TOM THUMB. As 3 Oct. 1780.  
*DANCING.* End of mainpiece *The Caledonian Shepherds*, as 6 Nov. 1780, but added:  
 Miss Valois.  
*COMMENT.* Receipts: £120 10s. 6d. (116/17/0; 3/13/6).

**THE ROYAL SUPPLIANTS.** As 17 Feb. Also **ROBINSON CRUSOE.** As **Saturday 24**  
**29 Jan.** **DL**

COMMENT. Receipts: £204 7s. (200/7; 4/0).

**THE WORLD AS IT GOES;** or, A Party at Montpelier. Principal Characters by Lewis, Lee Lewes, Quick, Wilson, Edwin, Wewitzer, Peile, L'Estrange, Egan // Mrs Mattocks, Mrs Webb, Mrs Inchbald, Mrs Morton, Miss Ambrose, Miss Platt, Mrs Davenett, Miss Younge. [Cast from Morning Herald, 26 Feb.: Sir Charles Danvers - Lewis; Fairfax - Lee Lewes; Grub - Quick; Col. Sparwell - Wilson; Bronze - Edwin; von Irkin - Wewitzer; Le Rouge - L'Estrange; Murtagh - Egan // Mrs Sparwell - Mrs Mattocks; Molly Grub - Mrs Webb; Sidney Grub - Mrs Inchbald; French Countess - Miss Ambrose; Lady Danvers - Miss Younge. Peile, Mrs Morton, Miss Platt, Mrs Davenett are unassigned. Larpent MS lists the parts as above, and adds: Monk, Le Gout, Will, Landlord // Jervis, Abbess, Nell, Child.] *Prologue* spoken by Lee Lewes. *Epilogue* spoken by Miss Younge. Also **THE JOVIAL CREW.** As 16 Dec. 1780.

COMMENT. Mainpiece [1st time; c 5, by Hannah Cowley. MS: Larpent 548; not published. On 24 Mar. altered by the author as **SECOND THOUGHTS ARE BEST.** Prologue by Richard Josceline Goodenough (*Public Advertiser*, 8 Mar.). Author of Epilogue unknown]: With New Scenes and Dresses. Receipts: £226 15s. 6d. (224/3/0; 2/12/6).

**IL BARONE DI TORRE FORTE.** As 22 Feb.  
**DANCING.** As 22 Feb. throughout.

King's

**THE SCHOOL FOR SCANDAL.** As 14 Oct. 1780, but Rowley - Wrighten.  
 Also **ROBINSON CRUSOE.** As 29 Jan.  
**DANCING.** As 31 Jan.

**Monday 26**  
**DL**

COMMENT. Receipts: £228 11s. (228/6; 0/5).

**THE DUENNA.** As 18 Nov. 1780, but added to Clara: with additional songs. Also **TOM THUMB.** As 3 Oct. 1780, but specifying: Queen Dollalolla (with *The soldier tired of war's alarms*) - Miss Catley.  
**DANCING.** As 7 Nov. 1780.

CG

**SINGING.** End of Act I of mainpiece *The Huntsman's Sweet Halloo* by Miss Catley; Afterpiece to conclude with *Puss about the Jorum*, with an additional verse on the Occasion [by Miss Catley].

COMMENT. Benefit for Miss Catley. *Public Advertiser*, 15 Feb.: Tickets and Places for the Boxes to be had of Miss Catley, No. 115, Jermyn-street. Receipts: £303 7s. (200/13; tickets: 102/14) (charge: free).

**THE ROYAL SUPPLIANTS.** As 17 Feb., but Wrighten in place of Aickin.  
 Also **ROBINSON CRUSOE.** As 29 Jan.

**Tuesday 27**  
**DL**

COMMENT. Benefit for the Author [of mainpiece]. Receipts: £168 18s. (168/2; 0/16; tickets: none listed) (charge: £105).

**THE BEGGAR'S OPERA.** As 9 Jan. Also **TOM THUMB.** As 3 Oct. 1780.  
**DANCING.** As 15 Nov. 1780.

CG

COMMENT. Receipts: £153 15s. (151/3; 2/12).

**IL BARONE DI TORRE FORTE.** As 22 Feb.  
**DANCING.** As 22 Feb. throughout.

King's

**ASH WEDNESDAY.**

**Wednesday 28**

## March 1781

- Tursday 1*      HAMLET. Probably as 16 Sept. 1780, but Ophelia – probably Miss Field (see 24 May, and for Mrs Baddeley see 2 Dec. 1780). Also ROBINSON CRUSOE. As 29 Jan.  
 DL                COMMENT. [As mainpiece the playbill announces the 7th night of THE ROYAL SUPPLIANTS (see 17 Mar.), but because of Mrs Crawford's illness (see 3 Mar.) it was not acted. Its substitute is listed in the Account-Book.] Receipts: £159 4s. (158/5; 0/19).
- CG                THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                   COMMENT. Receipts: £228 5s. (225/19; 2/6).
- King's            IL BARONE DI TORRE FORTE. As 22 Feb.  
                   DANCING. As 22 Feb. throughout.
- Friday 2*      ALEXANDER'S FEAST. Principal Vocal Parts by Norris, Reinhold // Miss Linley, Miss Draper, Miss Prudom. 1st Violin by Richards. Also DRYDEN's ODE FOR ST. CECILIA'S DAY. Singers same.  
 DL                MUSIC. End of Part I of oratorio *concerto* on the organ by Stanley; End of Part II *concerto* on the violin by Cramer.  
                   COMMENT. By Command of Their Majesties. Tickets to be had and Places for the Boxes to be taken of Fosbrook, at the stage door, at half a guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season].
- Saturday 3*     A TRIP TO SCARBOROUGH. As 2 Feb. Also ROBINSON CRUSOE. As 29 Jan.  
 DL                COMMENT. Mrs Crawford continuing very ill, THE ROYAL SUPPLIANTS is obliged to be deferred. Receipts: £174 1s. (172/2; 1/19).
- CG                THE MERRY WIVES OF WINDSOR. As 24 Jan., but Simple – Joules. Also THE FLITCH OF BACON. Captain Greville – Leoni; Captain Wilson – Reinhold; Major Benbow – Wilson; Justice Benbow – Fearon; Kilderkin – Thompson; Putty – Painter; Ned – Stevens; Tipple – Edwin // Eliza – Miss Morris.  
                   COMMENT. Receipts: £171 8s. 6d. (168/10/6; 2/18/0).
- King's            MITRIDATE. As 23 Jan.  
                   DANCING. As 10 Feb. throughout.
- Monday 5*      THE SCHOOL FOR SCANDAL. As 14 Oct. 1780. Also ROBINSON CRUSOE. As 29 Jan.  
 DL                DANCING. As 31 Jan.  
                   COMMENT. Receipts: £214 12s. (212/3; 2/9).
- CG                MACBETH. As 20 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
                   SINGING. As 15 Jan.  
                   COMMENT. Receipts: £194 13s. (191/3; 3/10).

THE MAID OF THE MILL.	As 18 Oct. 1780, but Mervin - Williams // Theodosia (1st time) - Miss Kirby. Also ROBINSON CRUSOE. As 29 Jan. DANCING. End of Act I of mainpiece <i>The Butterfly</i> , as 21 Sept. 1780. COMMENT. Receipts: £136 3s. (134/16; 1/7).	Tuesday 6 DL
THE BELLE'S STRATAGEM.	As 17 Nov. 1780. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780. COMMENT. Receipts: £184 9s. (182/9; 2/o).	CG
IL BARONE DI TORRE FORTE.	As 22 Feb. DANCING. As 22 Feb. throughout.	King's
JUDAS MACCABAEUS.	Principal Vocal Parts and Violin as 2 Mar. MUSIC. End of Part I <i>concerto</i> on the organ, as 2 Mar.; End of Part II <i>concerto</i> on the hautboy, by Parke.	Wednesday 7 DL
KING RICHARD THE THIRD.	As 23 Oct. 1780, but Lady Anne - Mrs Sharp. Also THE CRITIC. As 23 Jan. COMMENT. Receipts: £162 3s. 6d. (109/18/0; 50/19/6; 1/6/0).	Thursday 8 DL
JANE SHORE.	As 4 Oct. 1780. Also THELYPHTHORA; or, More Wives than One. Principal Characters by Quick, Whitfield, Robson, Egan, Wilson // Mrs Webb, Mrs Pitt, Mrs Lewis, Mrs Whitfield, Miss Ambrose, Mrs White [Public Advertiser: Mrs Willems], Mrs Davenett, Miss Stuart, Mrs Wilson. [Cast from MS annotation on BM playbill (CG, Vol. II), and <i>London Chronicle</i> , 9 Mar.: Old Export - Quick; Frank Fertile - Whitfield; Young Export - Robson; Irish Sam - Egan; Sir Peter Polygam - Wilson // Lady Polygam - Mrs Webb; Mrs Export - Mrs Pitt; Women of the Town - Mrs Lewis, Mrs Whitfield, Miss Ambrose, Mrs White, Mrs Davenett, Miss Stuart; Lydia Polygam - Mrs Wilson.] Prologue spoken by Lee Lewes. COMMENT. Afterpiece [1st time; F 2, by Frederick Pilon. MS: Larpent 549; not published. Author of Prologue unknown]. Receipts: £230 4s. 6d. (226/4/0; 4/0/6).	CG
ZEMIRA AND AZOR.	Principal Characters by Roncaglia, Trebbi, Gherardi // Sga Lorenzini, Sga Prudom, Mme Le Brun. [Cast from libretto (E. Cox. 1781): Azor - Francesco Roncaglia; All - Trebbi; Sandro - Gherardi // Lesbia - Sga Lorenzini; Fatima - Sga Prudom; Zemira - Mme Le Brun.] DANCING. End of Act I <i>The Pert Country Maid</i> , as 13 Jan.; End of Act II <i>The Fortunate Escape</i> , as 16 Dec. 1780; End of Opera <i>Les Amans Surpris</i> , as 16 Dec. 1780. COMMENT. Benefit for Roncaglia. Opera: The Music composed by Grétry. Tickets to be had of Roncaglia, No. 2, Hay-market.	King's
DEBORAH.	Principal Vocal Parts and Violin as 2 Mar. MUSIC. As 2 Mar. COMMENT. By Command of Their Majesties.	Friday 9 DL
DISSIPATION.	Principal Characters by King, Parsons, Brereton, Baddeley, Aickin, Bannister Jun., Suett, Waldron, Lamash, R. Palmer, Palmer // Mrs Cargill, Mrs Brereton, Mrs Love, Mrs Smith, Mrs Abington. [Cast from text (T. Becket, 1781), and <i>Town and Country Magazine</i> , Mar. 1781, p. 115: Sir Andrew Acorn - King; Alderman Uniform - Parsons; Charles Woodbine - Brereton; Ephraim Labradore - Baddeley; General Probe - Aickin; Doctor Quintessence - Bannister Jun.; Metaphor - Suett; Trusty - Waldron; Coquin - Lamash; Gold Waiter - R. Palmer; Lord Rentless - Palmer // Miss Uniform - Mrs Cargill; Harriet - Mrs Brereton; Winifred - Mrs Love; Judah - Mrs Smith; Miss Labradore - Miss Kirby (see 12 Mar.);	Saturday 10 DL

- Saturday 10*  
DL      Lady Rentless – Mrs Abington.] *Prologue* spoken by King. *Epilogue* spoken by Mrs Abington. [These were spoken, as here assigned, at all subsequent performances.] Also *COMUS*. As 10 Oct. 1780.  
*SINGING.* [In Act III of mainpiece *Smiling love to thee belong* by Miss Field and Miss Wright (*British Union-Catalogue*, p. 621).]  
 COMMENT. Mainpiece [1st time; c 5, by Miles Peter Andrews. Prologue by Edward Topham. Epilogue by the author (see text): With New Scenes, Dresses and Decorations. The Words of the Roundelay [composed by Thomas Linley Sen.] introduced in the Comedy will be given gratis at the Theatre. *Public Advertiser*, 9 Apr. 1781: This Day is published *DISSIPATION* (1s. 6d.). Receipts: £243 4s. 6d. (234/6/0; 8/4/0; 0/14/6).]
- CG      *THE CHANCES.* As 24 Oct. 1780. Also *THELYPHTHORA*. As 8 Mar. *Prologue* as 8 Mar.  
 COMMENT. Receipts: £169 10s. (163/14/6; 5/15/6).
- King's    *IL BARONE DI TORRE FORTE.* As 22 Feb.  
*DANCING.* As 22 Feb. throughout.
- Monday 12*  
DL      *DISSIPATION.* As 10 Mar., but added: Miss Kirby. Also *ROBINSON CRUSOE*. As 29 Jan.  
*DANCING.* End of mainpiece a new comic Pantomime Dance (composed by Traffieri) *The Dutch Quaker; or, The Frenchman Deceiv'd*, by Traffieri, Sga Tantini (their 1st appearance on this stage), Henry, Delpini, Sga Crespi.  
 COMMENT. [Traffieri and Sga Tantini were from King's.] Receipts: £250 1s. (249/8; 0/13).
- CG      *THE FAIR PENITENT.* As 18 Oct. 1780. Also *HARLEQUIN FREE-MASON*. As 29 Dec. 1780.  
 COMMENT. Receipts: £188 18s. (187/10; 1/8).
- Tuesday 13*  
DL      *DISSIPATION.* As 12 Mar. Also *ROBINSON CRUSOE*. As 29 Jan.  
 COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £226 3s. (225/13; 0/10; tickets: none listed) (charge: £115 10s., i.e. common charge £105; pantomime charge £10 10s.).
- CG      *THE BELLE'S STRATAGEM.* As 17 Nov. 1780. Also *THE DEAF LOVER*. As 18 Sept. 1780, but in *Public Advertiser*: Booth in place of Whitfield.  
*DANCING.* As 8 Feb.  
 COMMENT. Receipts: £102 14s. (100/13/6; 2/0/6).
- King's    *IL BARONE DI TORRE FORTE.* As 22 Feb.  
*DANCING.* As 22 Feb. throughout.
- Wednesday 14*  
DL      *ACIS AND GALATEA.* Principal Vocal Parts and Violin as 2 Mar. Also *THE MUSIC FROM BONDUCA*. Singers same.  
*MUSIC.* As 7 Mar.  
 COMMENT. 2nd piece: By the late Henry Purcel.
- HAY      *THE ORIGINAL LECTURE UPON HEADS.* Delivered by Lee Lewes.  
 COMMENT. Benefit for the Subscription for the Relief of the Sufferers in the West India Islands [see King's, 8 Feb.].
- Thursday 15*  
DL      *DISSIPATION.* As 12 Mar. Also *ALL THE WORLD'S A STAGE*. As 8 Jan.  
 COMMENT. By Command of Their Majesties. Receipts: £249 os. 6d. (240/15/0; 7/9/0; 0/16/6).

**MUCH ADO ABOUT NOTHING.** As 19 Oct. 1780. Also **THE FLITCH OF BACON.** As 3 Mar. *Tursday 15 CG*  
**COMMENT.** Receipts: £139 1s. (134/6; 4/15).

**THE RECRUITING OFFICER.** Captain Plume - Stokes; Serjeant Kite - Rivers; Worthy - Newman; Justice Ballance - Spencer; Bullock - Burnet; Recruits - Wilkinson, Fildew; Capt. Brazen - Marlborough // Melinda - Mrs Barnard; Rose - Mrs Fowler; Lucy - Mrs Fabian; Mob of Women - Miss Bibson, Miss Jones; Sylvia - Mrs Palmer. Also **THE OLD MAID.** Clerimont - Newman; Mr Harlow - Stokes; Servant - Wilkinson; Captain Cape - Rivers // Mrs Harlow - Mrs Palmer; Trifle - Mrs Barnard; Miss Harlow, the Old Maid - Mrs Fabian. **SINGING.** Between the Acts, by Mrs Palmer. *CII*

**ZEMIRA AND AZOR.** As 8 Mar. *King's*

**DANCING.** End of Act I *The Pert Country Maid*, as 13 Jan.; End of Act II *Grand Serious Ballet*, as 16 Dec. 1780, but Mme Simonet in place of Mlle Baccelli, with a *Pas-Solo* by Vestris Sen., accompanied with the oboe by Le Brun, and a *Pas de Deux* by Vestris Sen. and Mme Simonet, and to finish with a *Grand Cbaconne* by Vestris Jun.; End of Opera *The Rural Sports*, as 23 Jan.

**MUSIC and SINGING.** In Act II a *concerto* on the piano forte by Mme Le Brun, and a *song* (composed by Le Brun) by Mme Le Brun, accompanied with the hautboy.

**COMMENT.** Benefit for Mme Le Brun. Tickets to be had of Mme Le Brun, No. 36, Great Suffolk-street.

“In the year 1781, Pacchierotti had been heard so frequently, that his singing was no impediment to conversation, or even to animated narrative and debate; but while the elder Vestris was on the stage, if during a *pas seul*, any of his admirers forgot themselves so much as to applaud him with their hands, there was an instant check put to his rapture by a choral hu—sh! For those lovers of music who talked the loudest when Pacchierotti was singing a pathetic air, or making an exquisite close, were now thrown into agonies of displeasure, lest the graceful movements *du dieu de la dance*, or the attention of his votaries, should be disturbed by audible approbation” (Burney, II, 893).

**ACIS AND GALATEA.** Principal Vocal Parts and Violin as 2 Mar. Also **THE MUSIC FROM BONDUCA.** Singers same. *Friday 16 DL*

**MUSIC.** As 2 Mar.

**COMMENT.** By Command of Their Majesties.

**THE ORIGINAL LECTURE UPON HEADS.** As 14 Mar. *HAY*

**COMMENT.** The Exhibition to continue every Wednesday and Friday during Lent. [But it was not again advertised.]

**THE ROYAL SUPPLIANTS.** As 17 Feb. Also **ROBINSON CRUSOE.** As 29 Jan. *Saturday 17 DL*

**COMMENT.** Mainpiece: The 7th Night [see 1 Mar.]. Receipts: £164 6s. (160/19; 3/7).

**THE ISLANDERS.** As 16 Jan., but Miss Wewitzer (1st time) in place of Mrs Martyr. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780. *CG*

**COMMENT.** Receipts: £167 15s. (163/7; 4/8).

**OTHELLO.** *Cast not known.* *CII*

**COMMENT.** On playbill of 15 Mar.: On Saturday Evening next will be presented **OTHELLO, MOOR OF VENICE.**

- Saturday 17*    **IL BARONE DI TORRE FORTE.** As 22 Feb.  
 King's            *DANCING.* End of Act I *The Nymphs of Diana*, as 10 Feb.; End of Opera *Ninette à la Cour*, as 22 Feb.  
                     COMMENT. By Command of Their Majesties.
- Monday 19*    **VENICE PRESERV'D.** Jaffier - Crawford (1st appearance in that character);  
 DL                Priuli - Aickin; Renault - Packer; Bedamor - R. Palmer; Duke - Chaplin;  
                     Spinosa - Williams; Elliot - Phillimore; Officer - Griffiths; Pierre - Bensley //  
                     Belvidera - Mrs Crawford. Also **THE IRISH WIDOW.** Whittle - Waldron;  
                     Sir Patrick O'Neale - Moody; Nephew - R. Palmer; Bates - Wrighten; Thomas -  
                     Burton; Kecksey - Dodd // Widow Brady (with an *Epilogue song*) - Mrs Crawford.  
*DANCING.* End of mainpiece, as 12 Mar.; End of Act I of afterpiece *The Irish Far*,  
                     as 30 Sept. 1780.  
                     COMMENT. Benefit for Mrs Crawford. Part of the Pit will be laid into the  
                     Boxes. Mainpiece: Not acted these 3 years. Receipts: £277 os. 6d. (128/7/0;  
                     27/4/6; 1/4/0; tickets: 120/s/o) (charge: £68 8s. 1d.).
- CG                **HAMLET.** As 1 Jan., but Marcellus - Booth; omitted: Bernardo, Francisco.  
                     Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
                     COMMENT. Receipts: £167 18s. (166/5; 1/13).
- Tuesday 20*    **THE ROYAL SUPPLIANTS.** As 17 Feb. Also **ROBINSON CRUSOE.** As  
 DL                29 Jan.  
                     COMMENT. Books of the Entertainment to be sold at the Theatre. Receipts:  
                     £168 18s. (166/2; 2/16).
- CG                **THE COMEDY OF ERRORS.** As 8 Feb. Also **THE FLITCH OF BACON.**  
                     As 3 Mar.  
                     COMMENT. [Mainpiece in place of **THE MERRY WIVES OF WINDSOR**,  
                     announced on playbill of 19 Mar.] Receipts: £87 os. 6d. (75/15/0; 11/5/6).
- King's          **IL BARONE DI TORRE FORTE.** As 22 Feb.  
                     *DANCING.* As 22 Feb. throughout.
- Wednesday 21*    **L'ALLEGRO, IL PENSOERO, IL MODERATO.** Principal Vocal Parts and  
 DL                Violin as 2 Mar.  
                     **MUSIC.** As 7 Mar.
- Thursday 22*    **DISSIPATION.** As 12 Mar. Also **ROBINSON CRUSOE.** As 29 Jan.  
 DL                COMMENT. Receipts: £231 18s. (230/1; 1/17).
- CG                **THE MERRY WIVES OF WINDSOR.** As 3 Mar., but Mrs Ford - Mrs Mattocks  
                     (1st appearance in that character). Also **HARLEQUIN FREE-MASON.** As  
                     29 Dec. 1780.  
                     COMMENT. Receipts: £166 17s. (165/9; 1/8).
- Friday 23*     **L'ALLEGRO, IL PENSOERO, IL MODERATO.** Principal Vocal Parts and  
 DL                Violin as 2 Mar.  
                     **MUSIC.** As 2 Mar.  
                     COMMENT. By Command of Their Majesties.
- CG                **ELFRIDA.** *Parts not listed.*  
                     **MUSIC.** End of Part I *concerto* on the hautboy by Le Brun; End of Part II *concerto*  
                     on the violin by Salomon (1st public performance in this Kingdom).  
                     **MONOLOGUE.** End of Oratorio Collins's *Ode on the Passions* [by Henderson (*Public Advertiser*, 24 Mar.)], accompanied with new Airs and Chorus by Dr Arnold, under  
                     whose direction the whole Music will be conducted.

**COMMENT.** Performed after the manner of an Oratorio. With the original Music [to William Mason's play] as composed by the late Dr Arne. To begin at 7:00. Boxes 7s. 6d. Pit 4s. 1st Gallery 3s. 2nd Gallery 2s. Friday 23  
CG

**DISSIPATION.** As 12 Mar. Also **ROBINSON CRUSOE.** As 29 Jan. Saturday 24  
DL  
**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £201 15s. (199/9; 2/6; tickets: none listed) (charge: £115 10s., i.e. as 13 Mar.).

**SECOND THOUGHTS ARE BEST.** Principal Characters by Lewis, Lee Lewes, Quick, Wilson, Edwin, Wewitzer, Robson // Miss Younge, Mrs Mattocks, Miss Satchell, Mrs Wilson, Mrs Morton, Miss Platt, Mrs White, Mrs Davenett, Miss Langrish, Mrs Yates. [Cast adjusted from playbill of 24 Feb. and from *London Chronicle*, 26 Mar.: Sir Charles Danvers – Lewis; Fairfax – Lee Lewes; Grub – Quick; Col. Sparwell – Wilson; Bronze – Edwin; von Irkin – Wewitzer; Le Rouge – Robson // Molly Grub – Miss Younge; Mrs Sparwell – Mrs Mattocks; Sidney Grub – Miss Satchell; French Countess – Mrs Wilson; Lady Danvers – Mrs Yates. Mrs Morton, Miss Platt, Mrs White, Mrs Davenett, Miss Langrish are unassigned.] *Prologue* spoken by Lee Lewes. Also **THE UPHOLSTERER.** As 21 Sept. 1780.  
**DANCING.** As 7 Nov. 1780.

**COMMENT.** Mainpiece [1st time; c 5, by Hannah Cowley. Not published. An alteration of her *THE WORLD AS IT GOES*, acted on 24 Feb. Prologue by B. Walwyn (*London Chronicle*, 28 Mar.): With New Scenes and Dresses. Receipts: £170 1s. (168/14/6; 1/6/6).

**IL BARONE DI TORRE FORTE.** As 22 Feb. King's  
**DANCING.** End of Act I *The Rural Sports*, as 23 Jan.; End of Opera *Ninette à la Cour*, as 22 Feb.

**THE SCHOOL FOR SCANDAL.** As 19 Jan. Also **BON TON.** As 20 Oct. 1780. Monday 26  
DL  
**DANCING.** As 2 Jan.

**COMMENT.** Benefit for Smith. Receipts: £269 4s. 6d. (154/16/0; 16/9/6; 1/0/0; tickets: 96/19/0) (charge: £65 9s. 6d.).

**KING LEAR.** As 27 Dec. 1780. Also **ST. PATRICK'S DAY.** As 27 Dec. 1780. CG  
**COMMENT.** Receipts: £112 19s. (111/8; 1/11).

**LOVE AND A BOTTLE.** Roebuck – Hayes; Lovewell – Briggs; Squire Mockmode – Benson; Pamphlet – Maddin; Club – Randall; Brush – Powell; Cripple – James; Officer – Cowcher; Porter – Jones; Servant – Williams; Rigadoon – Lyon; Nimblewrist – Brown; Lyrick – Turner // Leanthe – Miss Hurst (1st appearance); Bullfinch – Mrs Harley; Trudge – Miss Jackson; Masked Lady – Miss Simmons; Pindress – Miss Maddin; Lucinda – Miss Carne. Also **THE PADLOCK.** Don Diego – J. Fox (1st appearance); Mungo (for that night only) – Dighton; Leander – W. Fox (1st appearance) // Ursula – Mrs Kingham; Leonora – Miss Harris.  
**DANCING.** End of mainpiece *Minuet de la Cour and Allemande* by Master and Miss Byrne.

**SINGING.** End of Act I and of Act IV of mainpiece a variety of select *Catches* and *Glees* (performers not listed).

**COMMENT.** By Permission of the Lord Chamberlain. Mainpiece: Written by Farquhar, with Alterations. Not acted these 80 years [acted 24 Oct. 1735].

A great Demand being made for Places, Ladies and Gentlemen are requested to send their Servants by Five o'Clock.

- Tuesday 27*    **THE DISTRESS'D MOTHER.** Orestes - Smith; Pylades - Farren; Phoenix - Wrighten; Pyrrhus - Palmer // Andromache (for that night only) - Mrs Yates; Cleone - Miss Sherry; Cephisa - Mrs Johnston; Hermione - Mrs Crawford. Also **HARLEQUIN'S INVASION.** As 1 Dec. 1780, but Abram - Waldron.  
 COMMENT. Benefit for Yates [who is named in the Account-Book, but not on the playbill]. Mainpiece: Not acted these 3 years. Receipts: £214 19s. 6d. (183/17/0; 28/4/0; 2/18/6; tickets: none listed) (charge: £85 9s. 6d.).
- CG*    **THE BELLE'S STRATAGEM.** As 17 Nov. 1780. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
 COMMENT. Benefit for Miss Younge. *Public Advertiser*, 20 Mar.: Tickets to be had of Miss Younge, Half-moon-street, Piccadilly. Receipts: £235 (128/9; tickets: 106/11) (charge: £105).
- CII*    **THE FAIR PENITENT.** Sciolto - Shatsford; Lothario - Clifford; Rossano - Farrel; Altamont - Thompson; Horatio - Burnet // Lavinia - A Young Lady of Islington (1st appearance on any stage [unidentified]); Lucilla - Mrs Clifford; Calista - Mrs Palmer. Also **THE LYING VALET.** Sharp - Rivers; Gayless - Clifford; Beau Trippit - Thompson; Dick - Shatsford; Justice Guttle - Farrel // Kitty Pry - Mrs Fowler; Mrs Gadabout - Mrs Barnard; Mrs Trippit - Mrs Clifford; Melissa - Mrs Palmer.
- King's*    **IL BARONE DI TORRE FORTE.** As 22 Feb.  
 DANCING. End of Act 1 *The Rural Sports*, as 23 Jan.; End of Opera *Ninette à la Cour*, as 22 Feb., but added: *The Devonshire Minuet* by Mme Simonet and Vestris Sen.
- Wednesday 28*    **ALEXANDER'S FEAST.** Principal Vocal Parts and Violin as 2 Mar. Also **THE MONODY TO THE MEMORY OF MR GARRICK.** Singers same. The Recitation by Miss Farren.  
 MUSIC. As 7 Mar.  
 SINGING. In the course of the Oratorio *Verdi Prati* by a Young Gentleman (1st appearance in public [unidentified]).  
 COMMENT. Monody: The Airs and Chorusses set to music by Linley [Sen.].
- Thursday 29*    **THE ROYAL SUPPLIANTS.** As 17 Feb., but in *Public Advertiser*: Wrighten in place of Packer. Also **ROBINSON CRUSOE.** As 29 Jan.  
 COMMENT. Benefit for the Author [of mainpiece]. Receipts: £182 9s. (180/2; 2/7; tickets: none listed) (charge: £115 10s., i.e. as 13 Mar.).
- CG*    **THE CARELESS HUSBAND.** As 10 Feb. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
 COMMENT. Receipts: £142 3s. (139/17; 2/6).
- King's*    **PIRAMO E TISBE.** Principal Characters by Roncaglia, Trebbi, Manzoletto // Mme Le Brun. [Cast from libretto (E. Cox, 1781): Piramo - Francesco Roncaglia; Eupalte - Giuseppe Trebbi; Corebo - Manzoletto // Tisbe - Mme Le Brun.]  
 DANCING. End of Act 1 a new Ballet Anacréontique (composed by Vestris Sen.) *Les Caprices de Galatée* by Vestris Jun., Mlle Baccelli, Traffieri, Sga Tantini [Galatée - Mlle Baccelli (Lynham, 166)]; End of Opera a new Ballet Tragique (composed by Vestris Sen.) *Medée et Jason* by Mme Simonet, Vestris Sen., Mlle Baccelli, Vestris Jun., Simonet, Traffieri, Slingsby, Sg and Sga Zuchelli, Henry, Sga Tantini. [Cast from libretto of **PIRAMO E TISBE**: Medea - Mme Simonet; Jason - Vestris Sen.; Creusa - Mlle Baccelli; A young Prince - Vestris Jun.; Creon - Simonet; Furies - Traffieri, Slingsby, Sg and Sga Zuchelli, Henry, Sga Tantini; 2 children of Medea - unassigned.]

**COMMENT.** Benefit for Vestris Sen. Opera: In 2 acts; the music by Rauzzini. With new scenes painted by Novosielski. New Dresses and Decorations for both the Opera and Dances. Tickets to be had of Vestris, No. 5, Leicester Street, Leicester Fields. *Public Advertiser*, 7 Apr.: By desire of the Frequenters of the Opera House books of the ballet of MEDÉE ET JASON are sold at the Theatre.

Tuesday 29  
King's

**ACIS AND GALATEA.** Principal Vocal Parts and Violin as 2 Mar.  
**MUSIC.** As 2 Mar.

Friday 30  
DL

**SINGING.** End of Oratorio *My Heart is inditing* [from CORONATION ANTHEMS]; with several capital songs selected from Handel's Works; to conclude with the Grand Coronation Anthem *God save the King*. Singers same.

**COMMENT.** By Command of Their Majesties.

CII

**KING RICHARD THE THIRD.** The Parts of King Richard, D. of Buckingham, Earl of Richmond, Tressel, Prince Edward, Duke of York, Lieutenant of the Tower, Lord Mayor, Duke of Norfolk, Queen - Performers from the Theatres Royal, London; Lord Stanley - Rivers; Catesby - Jones; Ratcliffe - Farrel; Oxford - Thompson; Sir William Brandon - Clifford; King Henry - Burnet // Dutchess of York - Mrs Fowler; Lady Ann - Mrs Palmer. Also THE QUAKER. The Parts of Lubin, Steady, Solomon, Gillian - The Performers from the Theatres who exhibit in the Play.

**THE LORD OF THE MANOR.** As 27 Dec. 1780. Also THE CONQUEST OF ST. EUSTATIA. Principal Parts by Vernon, Baddeley, Gaudry, Suet, Burton, &c. [Cast from *London Chronicle*, 4 Apr.: Sea Officer - Vernon; Van Brugen - Baddeley; Land Officer - Gaudry; Oliver Cant - Wrighten [*recte* Suet (?)]; Van Spragen - Burton; Frenchman - Lamash; Don Carlos - Norris; Governor - Griffiths.] Also ALL THE WORLD'S A STAGE. As 8 Jan.

Saturday 31  
DL

**COMMENT.** Benefit for Vernon. 2nd piece [1st time; INT 1, author unknown. MS: Larpent 552; not published. It had reference to the surrender of St. Eustatius by the Dutch to Admiral Rodney, 4 Feb. 1781]. Receipts: £233 19s. (106/18/0; 27/2/6; 0/3/6; tickets: 99/15/0) (charge: £108 os. 2d.).

CG

**JANE SHORE.** As 4 Oct. 1780, but Hastings (1st time) - Henderson. Also POOR VULCAN! Vulcan - Quick; The Squire - Mattocks; Serjeant - Reinhold; Joe - Leoni // Grace - Mrs Morton; Maudlin - Mrs Martyr (1st appearance in that character).

**DANCING.** As 7 Nov. 1780.

**MONOLOGUE.** After the dance Collins's *Ode on the Passions* by Henderson.

**COMMENT.** Benefit for Henderson. *Public Advertiser*, 12 Mar.: Tickets to be had of Henderson, Buckingham Street, York Buildings. Receipts: £241 15s. (140/14; tickets: 101/1) (charge: £105).

**IL BARONE DI TORRE FORTE.** As 22 Feb., but omitted: Sga Prudom.

King's

**DANCING.** As 29 Mar. throughout.

**COMMENT.** By Command of Their Majesties.

## April 1781

**THE SCHOOL FOR SCANDAL.** As 14 Oct. 1780. Also ROBINSON CRUSOE. As 29 Jan.

Monday 2  
DL

**MONOLOGUE.** End of mainpiece *The Picture of a Playhouse; or, Bucks have at ye All* by Palmer.

**COMMENT.** Benefit for Palmer. Receipts: £253 17s. (157/18; 0/15; tickets: 95/4) (charge: £74 14s.).

- Monday 2* CG KING CHARLES THE FIRST. King Charles - Wroughton; Oliver Cromwell - Aickin; Bishop Juxon - Hull; Duke of Richmond - Davies; Ireton - Peile; Bradshaw - L'Estrange; Lindsay - Thompson; Tomlinson - J. Wilson; Fairfax - Lewis // Lady Fairfax - Mrs Lewis; Queen - Mrs Inchbald. Also TRUE BLUE. As 2 Oct. 1780, but Davies in place of Robson. Also MIDAS. Midas - Edwin; Apollo - Mattocks; Pan - J. Wilson // Daphne (1st time) - Mrs Morton; Mysis - Mrs Wilson; Nysa - Mrs Mattocks.  
*DANCING.* In 2nd piece a *Dance of Sailors* by Aldridge, &c.  
*COMMENT.* Benefit for Lewis. 1st piece: With a Representation of the Trial at Westminster Hall. *Public Advertiser*, 22 Mar.: Tickets to be had of Lewis, Broad-court, Bow-street, Covent-Garden. Receipts: £205 19s. (183/13; tickets: 22/6) (charge: £105).
- Tuesday 3* DL THE RIVALS. As 2 Nov. 1780, but Julia - Mrs Farren. Also CATHERINE AND PETRUCHIO. As 15 Nov. 1780, but Petruchio - Dodd.  
*DANCING.* End of mainpiece *The Minuet de la Cour and Allemande* by the Miss Stagedoors.  
*COMMENT.* Benefit for Dodd. Receipts: £195 ss. 6d. (64/2/0; 29/8/6; 0/11/0; tickets: 101/4/0) (charge: none listed).
- CG THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also A FETE. SCENE I. A Forest. *The Death of the Stag* (singers not listed). Overture by Dr Arne. Hunting song, *Give round the word*, by Doyle. *Foresters' Dance*. SCENE II. The Cave of Echo. The Vauxhall Echo Catch, *They say there is an echo here*, by Davies, Robson, J. Wilson, Doyle. SCENE III. Mount Ida. Venus and the Graces, to whom she complains of the loss of her son [*She that will but now discover*]. Venus - Mrs Morton. The music by Dr Fisher. SCENE IV. A Camp Scene, and *Dance of Warriors*. SCENE V. A Cottage. *Auld Robin Grey* by Mrs Kennedy. SCENE VI. The Cavern of Despair. *Mad Tom* by Reinhold. The music by Purcell. SCENE VII. A Palace and Banquet. *Come honest Friends and jovial Souls* (singers not listed). To conclude with a *Chorus* and *Dance*. Attendant Genius - Miss Langrish. Also TOM THUMB. As 26 Feb., but omitted: *The soldier tired and Push about the Jorum*.  
*COMMENT.* Benefit for Wroughton. 2nd piece: With Alterations. Books of the Fete to be had at the Theatre. *Public Advertiser*, 23 Mar.: Tickets to be had of Wroughton, No. 18, Broad-court, Bow-street. Receipts: £277 1s. 6d. (213/19/6; tickets: 63/2/0) (charge: £105).
- King's DISSIPATION. As 29 Mar., but Sga Prudom in place of Mme Le Brun, who is extremely indisposed.  
*DANCING.* End of Act 1 *The Fortunate Escape*, as 16 Dec. 1780; End of Opera *Meth et Jason*, as 29 Mar.
- Wednesday 4* DL THE MESSIAH. Principal Vocal Parts as 2 Mar., but added: A Young Gentleman (2nd appearance in public [see 28 Mar.]); Violin as 2 Mar.  
*MUSIC.* End of Part 1 *concerto* on the organ, as 2 Mar.
- Thursday 5* DL DISSIPATION. As 12 Mar. Also ROBINSON CRUSOE. As 29 Jan.  
*COMMENT.* Receipts: £227 7s. (226/10; 0/17).
- CG THE GAMESTER. As 29 Jan. Also HARLEQUIN FREE-MASON. As 29 Dec. 1780.  
*COMMENT.* Receipts: £172 1s. (169/1; 3/0).

THE ORPHAN; or, The Unhappy Marriage. Castalio – Jones; Polydore – Farrel; Acasto – Rivers; Chaplain – Burnet; Ernesto – Murray; Servant – Wilkinson; Chamont – Clifford // Serina – Mrs Clifford; Florella – Mrs Fowler; Monimia – Mrs Palmer. Also THE KING AND THE MILLER OF MANSFIELD. King – Farrel; Dick – Clifford; Joe – Thompson; Lord Lurewell – Wilkinson; The Miller – Burnet // Peggy – Mrs Clifford; Madge – Mrs Fowler; Kate – Mrs Palmer.	Thursday 5 CII
MONOLOGUES. End of Act II of mainpiece <i>A Dissertation on Macaronies</i> by Murray; End of mainpiece <i>Abel Drugger's Description of a Fete Champetre</i> by Murray.	
SINGING. End of 2nd monologue a celebrated song, written by Garrick, on Pantomimical and Operatical Entertainments ( <i>singer not listed</i> ).	
LA FRASCHETANA. Principal Characters by Trebbi, Gherardi, Sampieri, Michelini // Sga Lorenzini, Sga Sestini. [Cast from libretto (E. Cox, 1781): Nardone – Trebbi; Don Fabrizio – Gherardi; Il Cavaliere Giocondo – Sampieri (in libretto, Manzoletto [see 1 May]); Pagnotta – Michelini // Donna Stella – Sga Lorenzini; Lisetta – Sga Prudom (in libretto, unassigned [see 12 May]); Violante – Sga Sestini.] DANCING. End of Act I <i>The Fortunate Escape</i> , as 16 Dec. 1780; End of Act II <i>Grand Serious Ballet</i> , as 15 Mar., but omitted: oboe accompaniment; End of Opera <i>Les Amans Surpris</i> , as 16 Dec. 1780.	King's
SINGING. In Act II the favourite song in IL BARONE DI TORRE FORTE by Sga Sestini.	
COMMENT. Benefit for Sga Sestini. Gherardi, though very ill, yet being unwilling to disappoint the Nobility, Gentry and Public who intend honouring Sga Sestini with their presence at her Benefit this Evening, has undertaken to perform in the best manner he is able, and hopes for the indulgence of the Audience. Opera: The music composed by Paisiello.	
THE MESSIAH. Principal Vocal Parts as 4 Apr.; Violin as 2 Mar.	Friday 6
MUSIC. End of Part I <i>concerto</i> on the hautboy, as 7 Mar.; End of Part II <i>concerto</i> on the violin as 2 Mar.	DL
SINGING. As 28 Mar.	
THE SCHOOL FOR SCANDAL. As 14 Oct. 1780. Also ROBINSON CRUSOE. As 29 Jan.	Saturday 7 DL
SINGING. In Act III of mainpiece song [see 14 Oct. 1780] by Gaudry.	
COMMENT. Benefit for Younger [who is named in the Account-Book, but not on the playbill]. Receipts: £231 19s. (186/2; 0/3; tickets: 45/14) (charge: £115 10s., i.e. as 13 Mar.).	
THE BELLE'S STRATAGEM. As 17 Nov. 1780. Also A FETE. As 3 Apr. Also TOM THUMB. As 3 Apr.	CG
COMMENT. Benefit for Mrs Mattocks. Receipts: £278 18s. (232/13; tickets: 46/5) (charge: £105).	
PIRAMO E TISBE. As 3 Apr.	King's
DANCING. As 3 Apr. throughout.	
HOLY WEEK.	9-14
GEORGE BARNWELL; or, The London Merchant. Trueman – A Gentleman from the Theatre Royal in London [unidentified]; Thorowgood – Rivers; Uncle – Brown; Blunt – Farrel; Barnwell – Clifford // Lucy – Mrs Fowler; Milwood – Mrs Palmer. Also THE MOCK DOCTOR; or, Dumb Lady Cured. Sir Jasper – Rivers; James – Wilkinson; Leander – Clifford; Gregory – Farrel // Dorcas – Mrs Fowler; The Dumb Lady – Mrs Clifford. Also LINCO'S TRAVELS. Linco –	Monday 9 CII

- Monday 9**  
CII      Farrel; Clown - Clifford // Old Woman - Mrs Palmer; Shepherds and Shepherdesses - The rest of the Company.  
*MONOLOGUE.* End of mainpiece the *Comic Paraphrase on Shakespeare's "Seven Ages of Man"* by Farrel.  
*COMMENT.* [This theatre had no patent; it could therefore remain open in Holy Week.]
- Monday 16**  
DL      **THE CLANDESTINE MARRIAGE.** As 10 Oct. 1780, but Fanny - Mrs Sharp. Also **THE CAMP.** As 23 Oct. 1780.  
*DANCING.* End of mainpiece *The Irish Fair*, as 30 Sept. 1780.  
*COMMENT.* Benefit for Miss Pope. Part of the Pit will be laid into the Boxes. Receipts: £254 18s. (67/5/0; 21/14/6; 1/3/6; tickets: 164/15/0) (charge: none listed).
- CG      **KING HENRY THE EIGHTH.** As 30 Oct. 1780. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
*SINGING.* As 30 Oct. 1780.  
*COMMENT.* Banquet and Procession as 30 Oct. 1780, but Christening omitted. Receipts: £158 18s. (157/10; 1/8).
- Tuesday 17**  
DL      **ALEXANDER THE GREAT.** As 27 Nov. 1780, but Roxana - Miss Sherry; Statira - Miss Farren (1st appearance in that character). Also **THE CRITIC.** As 23 Jan.  
*COMMENT.* Benefit for Bensley. Mainpiece: With the Triumphal Entry of Alexander into Babylon. Receipts: £122 6s. 6d. (64/0/0; 18/15/0; 0/19/6; tickets: 38/12/0) (charge: none listed).
- CG      **THE DUENNA.** As 20 Sept. 1780, but Lopez - Wewitzer. Also **A FETE.** As 3 Apr. Also **TOM THUMB.** As 3 Apr.  
*COMMENT.* Benefit for Mrs Kennedy. [For Mrs Kennedy as Carlos in 1st piece, see 20 Sept. 1780] Receipts: £267 2s. 6d. (141/4/6; tickets: 125/18/0) (charge: £105).
- King's    **PIRAMO E TISBE.** As 3 Apr.  
*DANCING.* As 29 Mar. throughout.
- Wednesday 18**  
DL      **THE RECRUITING OFFICER.** Captain Plume - Crawford (1st appearance in that character); Serjeant Kite - Palmer; Justice Balance - Packer; Worthy - Farren; Bullock - Moody; Recruits - Parsons, Burton; Captain Brazen - King // Melinda (1st time) - Mrs Farren; Rose - Mrs Cargill; Lucy - Miss Hale; Sylvia - Mrs Crawford. Also **THE DESERTER.** As 28 Nov. 1780, but Henry - Davies (of CG) // Louisa - Mrs Cargill (1st appearance in that character).  
*DANCING.* End of Act II of mainpiece a *Hornpipe* by Blerton.  
*COMMENT.* Benefit for Mrs Cargill. Mainpiece: Not acted these 3 years [not acted since 24 Apr. 1776]. Receipts: £195 13s. 6d. (71/11/0; 29/17/0; 1/1/6; tickets: 93/4/0) (charge: none listed).
- CG      **A NEW WAY TO PAY OLD DEBTS.** Sir Giles Over-reach - Henderson; Justice Greedy - Quick; Marrall - Wilson; Lord Lovell - Peile; Allworth - Whitfield; Welborn - Wroughton // Margaret - Mrs Lewis; Froth - Mrs Pitt; Lady Allworth - Mrs Inchbald. Also **A FETE.** As 3 Apr., but added: To conclude with *Tony Lumpkin's Adventures, in a Trip to London* by Quick; omitted: Scene vi. Also **BARNABY BRITTLE;** or, **A Wife at her Wit's End.** Barnaby Brittle (with a song) - Quick; Lovemore - Berry; Jeremy - Edwin; Clodpole - Wilson // Damaris - Mrs Wilson; Lady Pride - Mrs Pitt; Mrs Brittle - Mrs Mattocks.  
*COMMENT.* Benefit for Quick. 1st piece: Never acted here; with Alterations. 3rd piece [1st time; F 2, author unknown, based on *GEORGE DANDIN*, by Molière, and on *THE AMOROUS WIDOW*, by Thomas Betterton, and on the anonymous *NO WIT LIKE A WOMAN'S*. Text 1st published by S. Bladon, 1788.]. Receipts: £283 8s. 6d. (186/11/6; tickets: 96/17/0) (charge: £105).

<b>DISSIPATION.</b> As 12 Mar. Also <b>ROBINSON CRUSOE.</b> As 29 Jan. COMMENT. Receipts: £180 3s. (179/19; 0/4).	<i>Tursday 19</i> DL
<b>THE ISLANDERS.</b> As 16 Jan. Also <b>BARNABY BRITTLE.</b> As 18 Apr., but omitted: <i>song</i> . COMMENT. Tickets delivered by Branson, and by the Gentlemen of the Orchestra will be admitted. Receipts: £146 2s. 6d. (72/17/6; 2/10/0; tickets: 70/15/0).	CG
<b>THE ROYAL SUPPLIANTS.</b> As 17 Feb. Also <b>ROBINSON CRUSOE.</b> As 29 Jan. COMMENT. Receipts: £88 6s. (87/10; 0/16).	<i>Friday 20</i> DL
<b>THE MERCHANT OF VENICE.</b> As 13 Feb., but Shylock - Henderson. Also <b>CHIT CHAT;</b> or, <b>The Penance of Polygamy.</b> Principal Characters by Lee Lewes, Wilson // Mrs Pitt, Mrs Wilson. [Cast from text (J. Murray, 1781): Singleton - Lee Lewes; Sir Oliver Languish - Wilson // Lady Languish - Mrs Pitt; Mrs Languish - Mrs Wilson; Lucy - Mrs Sharpe.] Also <b>THE TOUCHSTONE.</b> As 18 Nov. 1780, but specifying: Harlequin - Lee Lewes. <b>DANCING.</b> End of Act III of 1st piece <i>The Shepherd's Wedding</i> , as 3 Oct. 1780; End of Act IV <i>The Humours of Leixlip</i> , as 27 Sept. 1780, but omitted: Langrish. COMMENT. Benefit for Lee Lewes. 2nd piece [1st time; INT I, by B. Walwyn]. Books of the Interlude to be had at the Theatre. Receipts: £223 13s. 6d. (98/6/6; tickets: 125/7/0) (charge: £105).	CG
<b>A SCHOOL FOR FATHERS.</b> Lionel - Mattocks (of CG); Colonel Oldboy - Parsons; Sir John Flowerdale - Aickin; Jenkins - Bannister; Harman - Fawcett; Jessamy - Dodd // Diana - Miss Collett; Lady Mary Oldboy - Mrs Hopkins; Jenny - Mrs Wrighten; Clarissa - Miss Phillips (1st appearance in that character). Also <b>WHO'S THE DUPE?</b> As 26 Sept. 1780. <b>DANCING.</b> As 17 Nov. 1780. <b>SINGING.</b> End of mainpiece <i>The Soldier tir'd of Wars Alarms</i> by Miss Phillips. COMMENT. Benefit for Miss Phillips. Tickets delivered for <b>ARTAXERXES</b> will be taken. <i>Public Advertiser</i> , 20 Apr.: Tickets to be had of Miss Phillips, No. 56, Drury-Lane. Receipts: £201 12s. (57/14/0; 19/16/6; 0/9/6; tickets: 123/12/0) (charge: none listed).	<i>Saturday 21</i> DL
<b>THE PROVOK'D HUSBAND.</b> Lord Townly - Lewis; Manly - Hull; Squire Richard - Wewitzer; John Moody - Thompson; Count Basset - Lee Lewes; Sir Francis Wronghead - Wilson // Lady Grace - Mrs Lessingham; Lady Wronghead - Mrs Pitt; Miss Jenny - Mrs Wilson; Lady Townly - Mrs Mahon. Also <b>A FETE.</b> As 3 Apr. Also <b>TOM THUMB.</b> As 3 Apr. COMMENT. Benefit for Mrs Mahon. Receipts: £245 10s. (126/1; tickets: 119/9) (charge: £105).	CG
<b>PIRAMO E TISBE.</b> As 3 Apr. <b>DANCING.</b> As 29 Mar. throughout. COMMENT. By Command of Their Majesties.	King's
<b>THE LORD OF THE MANOR.</b> As 27 Dec. 1780, but Du-Bellamy in place of Vernon; omitted: Du-Bellamy from his original part. Also <b>HENRY AND EMMA.</b> Henry - Palmer; Eugenius - Packer // Venus - Miss Field; Emma - Miss Farren. Also <b>ALL THE WORLD'S A STAGE.</b> As 8 Jan. <b>DANCING.</b> As 12 Mar. COMMENT. Benefit for Miss Farren. 2nd piece: Altered [by Henry Bate] from Prior's <i>Nut Brown Maid</i> , with new Airs and Chorusses composed by Shield. Receipts: £226 5s. (105/1/0; 29/3/6; 1/2/6; tickets: 90/18/0) (charge: £108/14).	<i>Monday 23</i> DL

- Monday 23* CG JANE SHORE. As 4 Oct. 1780. Also A FETE. As 3 Apr. Also MIDAS. As 2 Apr., but added: Jupiter - Simpkinson; Damaetas (1st time) - Doyle.  
 COMMENT. Benefit for Clarke. *Public Advertiser*, 4 Apr.: Tickets to be had of Clarke, Great Russel Street, Covent Garden. Receipts: £212 9s. (110/17; tickets: 101/12) (charge: £105).
- Tuesday 24* DL THE WAY TO KEEP HIM. Lovemore - Smith; Sir Brilliant Fashion - Dodd; William - Baddeley; Sideboard - Burton; John - Phillimore; Sir Bashful Constant - King // Mrs Lovemore - Miss Farren (1st appearance in that character); Muslin (1st time) - Mrs Wrighten; Lady Constant - Mrs Brereton; Mignonet - Miss Hale; Widow Belmour (with a song in character) - Mrs Abington. Also THE CAMP. As 23 Oct. 1780, but omitted from other Characters: Wrighten.  
 DANCING. End of mainpiece *The Butterfly*, as 21 Sept. 1780.  
 SINGING. Between the Acts of mainpiece *Tally Ho!* by Mrs Wrighten.  
 COMMENT. Benefit for Mrs Wrighten. Mainpiece: Not acted these 2 years. Receipts: £291 10s. 6d. (84/10/0; 7/2/0; 0/14/6; tickets: 199/4/0) (charge: none listed).
- CG THE BEGGAR'S OPERA. As 25 Sept. 1780, but Macheath - Mattocks // Polly - Mrs Martyr (1st appearance in that character). Also A FETE. As 3 Apr. Also TOM THUMB. As 3 Apr.  
 COMMENT. Benefit for Mattocks. *Public Advertiser*, 20 Apr.: Tickets to be had of Mattocks, Great Russel-street, Covent Garden. Receipts: £156 17s. 6d. (127/4/6; tickets 29 13/0) (charge: £105).
- King's PIRAMO E TISBE. As 3 Apr.  
 DANCING. End of Act I *The Pert Country Maid*, as 13 Jan.; End of Opera *Medea et Jason*, as 29 Mar.  
 COMMENT. [Opera in place of LA FRASCHETANA, announced in *Public Advertiser*, 23 Apr.]
- Wednesday 25* DL THE HYPOCRITE. As 16 Feb. Also A FETE. SCENE I. A Church Yard by Moon Light. *Poor Thomas Day* by Bannister, Gaudry, Suett. SCENE II. A Forest. *Tally ho!* by Mrs Wrighten. SCENE III. A View of the Grand Fleet at Spithead. *Blow big* by Bannister, with a *Dance of Sailors* by Blurton, &c. SCENE IV. A Venetian Carnival. *Beviamo tuttre [recte Beviamo tutti tre]* by Delpini, Gaudry, Du-Bellamy. Italian *Laughing song* by Delpini. A *Dance of Anticks*. SCENE THE LAST. A Rural Prospect. *A Dance of Shepherds and Shepherdesses* by Sg and Sga Zuchelli, Henry, Miss Armstrong, &c. To conclude with *How merrily we live* by Bannister, Gaudry, Mrs Cargill. Hecate - Holcroft. Also BON TON. As 20 Oct. 1780.  
 COMMENT. Benefit for Brereton. Receipts: £241 7s. 6d. (94/1/0; 28/19/0; 0/9/6; tickets: 117/18/0) (charge: £109 9s. 10d.).
- CG THE MERRY WIVES OF WINDSOR. As 3 Mar. Also A FETE. As 3 Apr., but SCENE III. A View of the Sea. *The Storm* by Reinhold, and *We be three poor Mariners* by Davies, Doyle, Simpkinson. To conclude with a *Dance* by Aldridge and others. SCENE IV as SCENE V on 3 Apr. SCENE V. A Church-Yard. *Poor Thomas Day* by Edwin, [J.] Wilson, Davies. SCENE VI. A Banquet Scene. A Burlesque Italian *Medley* by Reinhold. To conclude with several *Catches* and *Glees* by the most eminent performers. SCENE VII omitted. Also THE FLITCH OF BACON. As 3 Mar.  
 SINGING. End of Act III of 1st piece *When Pboebus the tops of the bills did adorn* by Leoni and Mrs Kennedy.  
 COMMENT. Benefit for Reinhold. Receipts: £194 2s. 6d. (107/17/6; tickets: 86/5/0) (charge: £105).

**THE BEGGAR'S OPERA.** As 21 Sept. 1780, but Captain Macheath – Bannister // Lucy – Mrs Wrighten. Also A FETE. As 25 Apr., but in SCENE THE LAST *The Butterfly*, as 21 Sept. 1780, in place of the *Dance of Shepherds*, and following the song A Scene from THE ELECTION, by Bannister, Gaudry, Mrs Love, &c.; omitted from SCENE III names of the dancers, from SCENE IV *Dance of Anticks*. Also THE APPRENTICE. As 20 Jan., but added to Dick: with a Variety of Imitations.

Thursday 26  
DL

DANCING. In Act III of 1st piece a *Hornpipe*, as 21 Sept. 1780.

COMMENT. Benefit for Bannister. *Public Advertiser*, 19 Apr.: Tickets to be had of Bannister, No. 8, Air-street, Piccadilly. Receipts: £239 4s. 6d. (82/0/0; 38/16/0; 0/19/6; tickets: 117/9/0) (charge: £69 7s. 8d.).

**A NEW WAY TO PAY OLD DEBTS.** As 18 Apr., but added: Furnace – Wewitzer; Order – Jones; Tapwell – Thompson. Also BARNABY BRITTLE. As 19 Apr.

CG

DANCING. End of mainpiece *The Humours of Leixlip*, as 20 Apr.

COMMENT. By Command of Their Majesties. Such Tickets as have been delivered for this Evening will be admitted on Thursday next, May 3. Receipts: £247 10s. (244/15/6; 2/14/6).

**PIRAMO E TISBE.** As 3 Apr.

King's

DANCING. End of Act I *Les Caprices de Galatée*, as 29 Mar., in which a *Minuet and Gavotte* by Simonet, ballet-master, and his Daughter, only 6 years old, and also *The Devonshire Minuet*, as 27 Mar.; End of Opera *Medée et Jason*, as 29 Mar.

COMMENT. Benefit for Mme Simonet. *Public Advertiser*, 21 Apr.: Tickets to be had of Mme Simonet, No. 5, Dover-street, Piccadilly. “[Vestris’s] forcible manner of characterising the passions in the part of Jason distinguished him as an actor superior to all his contemporaries. Mme Simonet in Medea, it is said by the judges, is equal to him as an actress” (*London Magazine*, Apr. 1781, p. 156).

**DISSIPATION.** As 12 Mar. Also WHO'S THE DUPE? As 26 Sept. 1780. DANCING. End of mainpiece *The Irish Fair*, as 30 Sept. 1780; End of Act I of after-piece *The Minuet de la Cour*, as 19 Sept. 1780.

Friday 27  
DL

COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £118 12s. 6d. (99/6/0; 18/12/6; 0/14/0; tickets: none listed) (charge: £10s).

**THE BELLE'S STRATAGEM.** As 17 Nov. 1780. Also A FETE. As 25 Apr., but SCENE VI as SCENE VII on 3 Apr., omitted: Attendant Genius. Also POOR VULCAN! As 31 Mar.

CG

SINGING. As 25 Apr.

COMMENT. Benefit for Aickin. Receipts: £159 2s. 6d. (110/13/6; tickets: 48/9/0) (charge: £67 9s.).

**THE SCHOOL FOR SCANDAL.** As 14 Oct. 1780. Also A FETE. As 26 Apr., but omitted: Scene from THE ELECTION. Also THE REGISTER OFFICE. Irishman – Moody; Capt. Le Brush – Palmer; Scotchman – Parsons; Frenchman – Baddeley // Mrs Doggerel – Miss Pope.

Saturday 28  
DL

COMMENT. Benefit for Baddeley. *Public Advertiser*, 21 Apr.: Tickets to be had of Baddeley, No. 2, Little Russell-street, Covent Garden. Receipts: £165 14s. 6d. (85/14/0; 25/10/0; 0/3/6; tickets: 54/7/0) (charge: £108 14s. 11d.).

**SEVENTEEN HUNDRED AND EIGHTY ONE;** or, The Cartel at Philadelphia. Tar Barrel – Quick; General Seedy – Lee Lewes; Major Scarecrow – Stevens; Serjeant Shirtless – Edwin; Colonel Politesse – Wewitzer; Lieut. Wilmot – Davies; Turpentine – Bates; Plantation – J. Wilson; Remonstrance – Jones; Attendant – Painter; Captain Broadsides – Wilson // Fanny O'Dogherty – Mrs Wilson; Miss

CG

- Saturday 28*  
CG      Bellmont - Miss Satchell. Also **SIR COURTLY NICE**; or, **It Cannot Be**. Sir Courtly Nice - Lewis; Hothead - Quick; Testimony - Edwin; Belguard - Peile; Farewell - Davies; Surly - Fearon; Waywell - W. Bates; Crack - Wilson // Violante - Mrs Inchbald; Aunt - Mrs Pitt; Maid - Miss Stewart; Leonora - Mrs Mattocks. Also **WHO'D HAVE THOUGHT IT!** Characters by Wilson, Whitfield, Wewitzer, Cubitt, Thompson, Booth, Lee Lewes // Mrs Wilson, Mrs Lewis, Mrs Webb. [Partial cast adjusted from HAY playbill of 7 July 1781: Strap - Wilson; Ishmael - Wewitzer // Broadhem - Mrs Wilson; Caroline - Mrs Lewis; Mrs Strap - Mrs Webb. Larpent MS lists the other parts: Hawser, Spangle, Lord George Willmore, Clinker, Clod, Box, Frank, Pillage.] *Prologue* spoken by Lee Lewes.  
 COMMENT. Benefit for Wilson. 1st piece [1st time; PREL 1, probably by Richard Wilson. MS: Larpent 557; not published]. 3rd piece [1st time; F 2, by James Cobb. MS: Larpent 556; not published. Author of Prologue unknown]. Receipts: £222 6s. 6d. (122/18/6; tickets: 99/8/0) (charge: £105).
- King's**      **PIRAMO E TISBE.** As 3 Apr.  
*DANCING.* End of Act 1 *The Fortunate Escape*, as 16 Dec. 1780; End of *Opera Ninette à la Cour*, as 22 Feb.
- Monday 30*  
DL      **THE LORD OF MANOR.** As 27 Dec. 1780. Also **BON TON.** As 20 Oct. 1780.  
*DANCING.* End of mainpiece *The Dutch Quaker*, as 12 Mar., but omitted: Sga Tantini, Delpini.  
 COMMENT. Benefit for Miss Prudom. *Public Advertiser*, 28 Apr.: Tickets to be had of Miss Prudom, No. 8, facing the Green Park, Piccadilly. Receipts: £132 os. 6d. (57/19/0; 18/2/6; 1/9/0; tickets: 54/10/0) (charge: none listed).
- CG      **THE SPANISH FRYAR.** As 12 Dec. 1780, but Gomez - Edwin // Elvira - Mrs Mattocks; added: Waiter - Master Edwin. Also **A FETE.** As 27 Apr. Also **THE SON-IN-LAW.** Principal Characters by Bannister (of DL), Edwin, Wilson, Egan, Cubitt, Fearon, Stevens, Quick // Mrs Davenett, Miss Satchell. [Probable cast from HAY playbill of 13 June 1780, and Genest, vi, 196: Signor Arionelli - Bannister; Bowkitt - Edwin; Cranky - Wilson; Idle - Egan; Vinegar - Cubitt; Bouquet - Fearon; John - Stevens; Orator Mum - Quick // Dolce - Mrs Davenett; Cecilia - Miss Satchell.]  
*MONOLOGUE.* End of 1st piece a *Prologue* written by S. Foote, Esq., spoken by Master Edwin.  
 COMMENT. Benefit for Edwin. 3rd piece: First Time Here. Receipts: £200 14s. (152/2; tickets: 48/12) (charge: £105).

## May 1781

- Tuesday 1*  
DL      **ROMEO AND JULIET.** Romeo - Brereton; Fryar Lawrence - Packer; Capulet - Aickin; Benvolio - Williams; Tibalt - R. Palmer; Prince - Norris; Paris - Phillimore; Peter - Burton; Apothecary - Waldron; Balthazar - Fawcett; Montague - Chaplin; Mercutio - Dodd // Lady Capulet - Mrs Johnston; Nurse - Mrs Love; Juliet - Miss Farren (1st appearance in that character). Also **THE CRITIC.** As 23 Jan.  
*DANCING.* In Act 1 of mainpiece a *Masquerade* and *Dance* by Henry, Miss Armstrong, &c.  
*SINGING.* Mainpiece: With the Funeral Procession. Vocal Parts by Gaudry, Edwards, Fawcett, Holcroft, Chaplin, Shaw // Miss Field, Miss Collett, Miss Kirby, Mrs Granger, Mrs Booth, Mrs Smith, the Miss Stageloirs, Miss Simson, &c.

**COMMENT.** Benefit for Hodson, author of *ZORAIDA* [who is named in the Account-Book, but not on the playbill; see 8 Feb. 1780]. Mainpiece: Not acted these 2 years. Receipts: £92 19s. (60/3; 32/11; 0/5; tickets: none listed) (charge: none listed). Tuesday 1  
DL

**THE MISTAKE.** As 21 Oct. 1780. Also **TRUE BLUE.** *Cast not listed*, but see 2 Oct. 1780. Also **THE FLITCH OF BACON.** As 3 Mar. CG

**DANCING.** End of Act 1 of 1st piece a new Hibernian Dance, *The Rakes of Mallow*, by Jackson, Miss Francis (1st appearance) and others; End of Act II a new Dance, *The Sports of the Green; or, The Rivals Reconcil'd*, by Aldridge, Langrish, Jackson, Miss Francis, Miss Besford; End of Act IV, a Grand Pantomimical Pastoral Welch Dance, *St. David's Day; or, The Village Revels*. Squire of the Village - Aldridge; Farmer - Whittow (1st appearance); Farmer's Wife - Mr Jackson; Farmer's Daughter - Miss Rowson (1st appearance); Landlord of the Horns - Savoy; Landlady of the Harp - Mr Besford; Lass of the Village - Miss Besford. In which a *Double Hornpipe* by Aldridge and Miss Besford, to the air of Mellionen; or, the late Sir W. W. W[ynn]'s Delight, accompanied by the ancient British instrument, the Welch Harp. To conclude with a *Country Dance* by the Characters. In 2nd piece the original *Sailor's Dance*, as 2 Apr.

**SINGING.** 2nd piece to conclude with a Grand Antigallican Procession in Honour of St. George's Day [23 Apr.], in which *Rule Britannia* by Reinhold; the Procession to close with Britannia brought in a Triumphal Car, attended by Europe, Asia, Africa, and America, drawn by six boys representing the Young Gentlemen of the Maritime School, and attended by Mars and Neptune; after which will be display'd the famous Transparency of St. George and the Dragon, executed by Cipriani; to conclude with *Britons Strike Home* by Mrs Kennedy, with the original chorus.

**COMMENT.** Benefit for Aldridge. Aldridge having sent an Invitation to the Scholars of the Maritime School, he flatters himself the Governor of that benevolent and politic Institution will permit them to be present. Receipts: £162 4s. (98/8; tickets: 63/16) (charge: £105).

**LA FRASCHETANA.** As 5 Apr., but Manzoletto in place of Sampieri. King's

**DANCING.** End of Act I *Les Amans Surpris*, as 16 Dec. 1780; End of Act II *Medée et Jason*, as 29 Mar.

**THE RIVALS.** As 2 Nov. 1780, but Julia - Mrs Sharp. Also **A FETE.** As 28 Apr. Also **THE DESERTER.** As 28 Nov. 1780, but Louisa (1st time) - Miss Wright.

**SINGING.** Between the Acts of 1st piece a song by Miss Wright.

**COMMENT.** Benefit for Mrs Sharp and Miss Wright. Paid Felsner, Button Maker, on Acct. £10 10s. Receipts: £235 5s. 6d. (42/15/0; 21/8/0; 0/10/6; tickets: 170/12/0) (charge: none listed). Wednesday 2  
DL

**THE FARMER'S RETURN FROM LONDON.** Farmer - Wilson // Farmer's Wife - Mrs Pitt. Also **ARTAXERXES.** Artaxerxes - Mrs Kennedy; Artabanes - Reinhold; Rimenes - Davies; Arbaces - Leoni // Semira - Mrs Morton; Mandane - Mrs Martyr (1st appearance in that character). Also **CHIT CHAT.** As 20 Apr. Also **THREE WEEKS AFTER MARRIAGE.** As 8 Dec. 1780.

**DANCING.** *St. David's Day* by Aldridge, &c. [for full cast see 1 May].

**COMMENT.** Benefit for Mrs Martyr. Receipts: £196 6s. (73/13; tickets: 119/13) (charge: £105). CG

**DISSIPATION.** As 12 Mar. Also **ROBINSON CRUSOE.** As 29 Jan.

**COMMENT.** Receipts: £160 7s. (158/12; 1/15). Thursday 3  
DL

- Tbursday 3* CG **MUCH ADO ABOUT NOTHING.** As 19 Oct. 1780. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
**COMMENT.** Tickets delivered (for Thursday April 26) by Messink, Cubitt, Jones, Ledger, Newton, Painter, Mrs Davenett, Mrs Sharpe will be admitted this evening. Receipts: £213 (72/16; 3/9; tickets: 136/15).
- Friday 4* DL **A SCHOOL FOR FATHERS.** As 21 Apr., but Lionel - Vernon. Also **FORTUNATUS.** As 4 Nov. 1780.  
**DANCING.** End of Act II of mainpiece a *Hornpipe* by Master Butler, scholar to Miller.  
**SINGING.** End of mainpiece, as 24 Apr.  
**COMMENT.** Benefit for Wright and Butler, carpenter. Tickets sold at the Doors will not be admitted. Receipts: £226 3s. (29/16/0; 12/15/6; 0/5/6; tickets: 183/6/0) (charge: none listed).
- CG **THE DUENNA.** As 18 Nov. 1780, but Antonio - Davies. Also **A FETE.** As 27 Apr., but in SCENE I *The Going out in the Morning* and *The Huntsman's sweet Hallow* both by Miss Catley in place of *The Death of the Stag* and *Give round the word*; in SCENE III Cubitt in place of Davies. Also **TOM THUMB.** As 3 Apr.  
**COMMENT.** Benefit for Davies. *Public Advertiser*, 19 Apr.: Tickets to be had of Davies, Great Russel-street, Covent Garden. Receipts: £193 17s. (145/12; tickets: 48/5) (charge: £105).
- Saturday 5* DL **THE RUNAWAY.** George Hargrave - Smith; Drummond - Bensley; Justice - Parsons; Sir Charles Seymour - Brereton; Jarvis - Lamash; Mr Morley - Aickin; Mr Hargrave - Moody // Lady Dinah - Mrs Hopkins; Emily - Miss Phillips (1st appearance in that character); Susan - Mrs Wrighten; Harriet - Mrs Brereton; Bella - Miss Farren. Also **THE APPRENTICE.** As 20 Jan.  
**DANCING.** End of Act III of mainpiece *The Minuet de la Cour* by Duprez and Miss Armstrong.  
**COMMENT.** Tickets delivered by Duprez, Pemberton, Barrett, J. Shade, Collins, Newton will be taken. Receipts: £148 12s. (28/9/0; 21/7/6; 0/16/6; tickets: 97/19/0).
- CG **THE FARMER'S RETURN FROM LONDON.** As 2 May. Also **THE CHANCES.** As 24 Oct. 1780. Also **A FETE.** As 4 May. Also **THE PADLOCK.** Don Diego - Reinhold; Leander - Davies; Mungo - Dighton (2nd appearance on any stage) // Ursula - Mrs Webb; Leonora - Miss Catley.  
**COMMENT.** Benefit for Mrs Webb. Tickets delivered for a Comic Opera will be admitted. Receipts: £154 12s. 6d. (94/7/6; tickets: 60/5/0) (charge: £105).
- King's **LA FRASCHETANA.** As 1 May.  
**DANCING.** End of Act I *Les Amans Surpris*, as 16 Dec. 1780; End of Act II *Ninette à la Cour* (with Improvements), as 27 Mar.  
**COMMENT.** By Command of Their Majesties.
- Monday 7* DL **THE WAY OF THE WORLD.** As 8 Feb. Also **A MEDLEY.** SCENES I and II as SCENES I and II in **A FETE**, 25 Apr. SCENE III. A Storm and Shipwreck. *Stand to your guns, my hearts of oak* by Bannister. SCENE THE LAST. An Irish Fair. *Tesque's Journey to London through Coventry* by Moody. *Dancing* by the Miss Stageloirs. Also **THE RIVAL CANDIDATES.** As 3 Nov. 1780, but Narcissa - Miss Phillips (1st appearance in that character).  
**COMMENT.** Benefit for Fosbrook, box-book-keeper. Receipts: £301 17s. (47/16; 9/16; 0/6; tickets: 243/19) (charge: none listed).

**THE FARMER'S RETURN FROM LONDON.** As 2 May. Also **ALL FOR LOVE.** Marc Anthony - Wroughton; Dolabella - Whitfield; Alexas - Booth; Serapion - L'Estrange; Officers - Robson, Thompson; Ventidius - Aickin // Octavia - Mrs Yates; Cleopatra - Miss Younge. Also **PHUSIMIMESIS;** or, Resemblances of Nature. SCENE I. Morning, a Landscape. The Rising of the Sun. Hunters preparing for the Chace. *When Phoebus the tops of the hills,* as 25 Apr. SCENE II. A View of the Rock of Gibraltar, with the Fleet sailing to its Relief. *The Storm,* as 25 Apr. SCENE III. Thunderstorm, Tempest and Shipwreck. *Stand to your guns, my hearts of oak* by Bannister [of DL]. SCENE IV. A Town Besieged (Painted by Carver; taken from HARLEQUIN EVERY-WHERE). The Enemies' Attack; the Destruction of the Fort; and an Engagement of the Troops, represented by Moving Figures. *O what a charming thing's a battle* by Cubitt. After which a Grand Transparency, representing the famous Battle of Cressy, with the taking of the Bohemian Standard by Edward the Black Prince, painted by Cipriani. To conclude with a *trio* by Davies, Mrs Morton, Mrs Martyr. Also **THE ROYAL CHACE;** or, Harlequin Skeleton. Jupiter (in the character of Harlequin) - W. Bates; Doctor - Baker; Mercury - Robson; Clown - Stevens // Old Woman - Mr Wewitzer; Columbine - Miss Matthews.

**SINGING.** End of Act II of 2nd piece *The Huntsman's Sweet Halloo*, as 26 Feb.; In 4th piece *The Early Horn* by Cubitt.

**COMMENT.** By Particular Desire of their Excellencies the Persian Ambassadors. Benefit for Wild. Wild begs leave to inform his friends Mons. De Loutherbourg has no concern whatever in the invention or painting any of the above scenes [in PHUSIMIMESIS]. Receipts: £288 9s. (210/14; tickets: 77/15) (charge: £105).

**THE CHAPTER OF ACCIDENTS.** Principal Characters by Palmer, Bensley, Fearon (of CG), Aickin, Bannister Jun., Lamash, Dodd // Mrs Wrighten, Mrs Cuyler, Mrs Love, Miss Farren. [Cast from text (T. Cadell, 1780) and Genest, vi, 184: Woodville - Palmer; Lord Glenmore - Bensley; Governor Harcourt - Fearon; Grey - Aickin; Captain Harcourt - Bannister Jun.; Vane - Lamash; Jacob - Dodd // Bridget - Mrs Wrighten; Miss Mortimer - Mrs Cuyler; Warner - Mrs Love; Cecilia - Miss Farren.] Also **THE YOUNG ACTOR.** In which a variety of Imitations, Vocal and Rhetorical, by Bannister Sen. and Jun. Also **THE ENGLISHMAN IN PARIS.** Buck - Bannister Jun. (1st appearance in that character); Classic - Packer; Subtle - Waldron; Sir John Buck - Wrighten // Lucinda (with a song) - Miss Collett.

**DANCING.** End of 2nd piece *The Butterfly*, as 21 Sept. 1780; In 3rd piece *The Minuet de la Cour* by Henry and Miss Collett.

**COMMENT.** Benefit for Bannister Jun. 1st piece: Never Acted Here. 2nd piece: Written by G. Colman Esq., with Alterations [from his OCCASIONAL PRELUDE]. 3rd piece: Not acted these 10 years [not acted since 17 May 1763]. Receipts: £207 18s. 6d. (89/5/0; 29/19/0; 1/13/6; tickets: 87/1/0) (charge: £106 13s. 8d.).

**A NEW WAY TO PAY OLD DEBTS.** As 26 Apr. Also **BARNABY BRITTLE.** CG  
As 19 Apr.

**DANCING.** End of mainpiece *The Sports of the Green*, as 1 May.

**COMMENT.** Tickets delivered by Guard will be taken this Evening. Receipts: £140 1s. 6d. (87/10/6; 3/1/0; tickets: 49/10/0).

**PIRAMO E TISBE.** As 3 Apr.

**DANCING.** As 3 Apr. throughout.

Tuesday 8  
DL

**THE WONDER.** As 10 Nov. 1780, but Violante - Miss Farren (1st appearance in that character). Also **COMUS.** As 10 Oct. 1780.

Wednesday 9  
DL

**DANCING.** End of mainpiece *The Irish Fair*, as 30 Sept. 1780.

King's

- Wednesday 9*  
DL      **SINGING.** End of Act II of mainpiece *Kate of Aberdeen*; End of Act IV *Bessy Bell and Mary Gray*, both by Du-Bellamy.  
**COMMENT.** Benefit for Du-Bellamy. *Public Advertiser*, 21 Apr.: Tickets to be had of Du-Bellamy, No. 6, Queen's Buildings, Brompton. Receipts: £170 17s. 6d. (60/4/0; 18/4/6; 2/1/0; tickets: 90/8/0) (charge: none listed).
- CG      **MACBETH.** As 20 Nov. 1780, but Macduff - Peile; Banquo - Davies. Also **CHIT CHAT.** As 20 Apr. Also **WHO'D HAVE THOUGHT IT!** As 28 Apr. **Prologue** as 28 Apr.  
**DANCING.** End of 2nd piece *The Sports of the Green*, as 1 May.  
**SINGING.** As 15 Jan.  
**COMMENT.** Benefit for Peile. Receipts: £181 10s. 6d. (107/10/6; tickets: 74/0/0) (charge: £105).
- Thursday 10*  
DL      **THE FAIR QUAKER;** or, **The Humours of the Navy.** Commodore Flip - Moody; Captain Mizen - Dodd; Captain Worthy - Brereton; Lieut. Cribbage - Williams; Sir Charles Pleasant - R. Palmer; Rovewell - Lamash; Binnacle (1st time) - Holcroft; Hatchway (with a song) - Bannister // Arabella Zeal (1st time) - Miss Kirby; Belinda - Mrs Sharp; Dorcas Zeal - Miss Pope. Also **A FETE.** SCENES I and II as 25 Apr. SCENE III as SCENE IV on 25 Apr., but omitted: *Dance of Anticks*. SCENE IV. *Teague's Journey to London through Coventry*, as 7 May, and *The Butterfly* as 21 Sept. 1780. SCENE THE LAST. *How merrily we live* as 25 Apr. Also **WHO'S THE DUPE?** As 26 Sept. 1780.  
**SINGING.** End of Act III of 1st piece song by Miss Barnes (1st attempt on any stage); End of 1st piece the Grand Naval Review, with *Rule Britannia* by Gaudry, Edwards, Williams, &c.  
**COMMENT.** Benefit for Lamash, Holcroft, Miss Barnes & Miss Kirby. 1st piece: Not acted these 4 years. Receipts: £203 4s. (38/7/0; 25/4/6; 1/19/6; tickets: 137/13/0) (charge: none listed).
- CG      **THE MAN OF THE WORLD.** Principal Characters by Macklin, Lewis, Wilson, Aickin, Clarke, Wewitzer, Booth, L'Estrange, Thompson, J. Wilson // Miss Platt, Miss Satchell, Mrs Wilson, Mrs Davenett, Miss Younge. [Cast from *London Chronicle*, 11 May 1781, and adjusted from playbill of 19 Oct. 1782: Sir Pertinax Macsycophant - Macklin; Egerton - Lewis; Lord Lumbercourt - Wilson; Sidney - Aickin; Melville - Clarke; Counsellor Plausible - Wewitzer; Serjeant Eitherside - Booth; Tomlins - L'Estrange; John - Thompson; Sam - J. Wilson // Lady Macsycophant - Miss Platt; Constantia - Miss Satchell; Betty Hint - Mrs Wilson; Nanny - Mrs Davenett; Lady Rodolphia Lumbercourt - Miss Younge.] **Prologue** spoken by Macklin. **Epilogue** spoken by Miss Younge. [These were spoken, as here assigned, at all subsequent performances.] Also **THE UPHOLSTERER.** As 21 Sept. 1780.  
**COMMENT.** Mainpiece [1st time; c 5], by Charles Macklin, a re-writing of his **THE TRUE-BORN SCOTSMAN**, based partly on **NANINE**, by Voltaire, 1st acted at the Smock Alley Theatre, Dublin, 10 July 1764. Author of prologue unknown. Epilogue by Frederick Pilon (*Public Advertiser*, 28 May 1781). Text 1st published (unauthorized), Dublin, 1785: The Characters new dressed. Receipts: £173 14s. 6d. (172/12/0; 1/2/6).
- King's    **IL BARONE DI TORRE FORTE.** As 22 Feb.  
**DANCING.** End of Act I *The Rural Sports*, as 23 Jan.; End of Opera *Medée et Jason*, as 29 Mar.  
**COMMENT.** Benefit for Slingsby. Tickets to be had of Slingsby, No. 34, Upper Seymour-street, Portman-square.

<b>THE CLANDESTINE MARRIAGE.</b> As 10 Oct. 1780, but Lovewell – Farren. Also ALL THE WORLD'S A STAGE. As 13 Jan.	<i>Friday 11</i> DL
<b>DANCING.</b> End of Act III of mainpiece <i>Minuet and Allemande</i> by Master Daigville and Miss Armstrong; After the singing <i>The Force of Love</i> , as 18 Oct. 1780.	
<b>SINGING.</b> As 4 May.	
COMMENT. Benefit for Farren. [Afterpiece in place of THE DEVIL TO PAY, announced on playbill of 10 May.] Tickets deliver'd by Daglish, Mrs Pulley and Miss Armstrong will be taken. <i>Public Advertiser</i> , 9 May: Tickets to be had of Farren, No. 60, Theobald's Road. Receipts: £225 18s. (37/3; 11/7; 0/4; tickets: 177/4) (charge: none listed).	
<b>THE DOUBLE GALLANT.</b> As 10 Oct. 1780, but Sylvia – Mrs Whitfield. Also A FETE. As 4 May. Also TOM THUMB. As 3 Apr.	CG
COMMENT. Benefit for Whitfield and Miss Ambrose. Receipts: £192 17s. (69/10; tickets: 123/7) (charge: £105).	
<b>GEORGE BARNWELL.</b> As 9 Nov. 1780, but George Barnwell – Bannister Jun. (1st appearance in that character). Also THE QUAKER. As 12 Oct. 1780.	<i>Saturday 12</i> DL
<b>SINGING.</b> As 9 Nov. 1780.	
COMMENT. Tickets delivered by Lyon, Devoto, Gardner, Gibson, Barthrope, Finney, Burroughs, Blandy will be taken. Receipts: £148 6s. 6d. (29/14/0; 8/3/6; 2/18/0; tickets: 107/11/0).	
<b>THE CARELESS HUSBAND.</b> As 10 Feb., but Lady Betty Modish – Miss Farren (of DL; 1st appearance in that character). Also A FETE. SCENE I as SCENE I on 3 Apr., but omitted: Overture, <i>Foresters' Dance</i> . SCENE II as SCENE V on 3 Apr. SCENE III as SCENE II on 3 Apr. SCENE IV as SCENE III on 4 May. SCENE V as SCENE V on 25 Apr. SCENE VI as SCENE VI on 27 Apr. Also THE TOUCHSTONE. Harlequin – W. Baters // Ferridon – Mrs Kennedy. The other Characters as usual [see 15 Nov. 1780].	CG
COMMENT. By desire of their Excellencies the Persian Ambassadors. Benefit for Booth, Egan & Bates. Tickets sold at the Doors will not be admitted. Receipts: £219 5s. (79/0; tickets: 140/5) (charge: £105).	
<b>LA FRASCHETANA.</b> As 1 May, but added: Sga Prudom. DANCING. As 10 May throughout.	King's
<b>DISSIPATION.</b> As 12 Mar. Also ROBINSON CRUSOE. As 29 Jan.	<i>Monday 14</i>
DANCING. End of mainpiece <i>The Dutch Quaker</i> , as 12 Mar., but Sga Crespi in place of Sga Tantini; Miss Armstrong in place of Sga Crespi.	DL
COMMENT. Benefit for Delpini and Grimaldi [who are named in the Account-Book, but not on the playbill]. Receipts: £171 17s. (135/12; 0/15; tickets: 35/10) (charge: £125 11s.).	
<b>THE MOURNING BRIDE.</b> Osmyn – Lewis; King (1st time) – Hull; Garcia – Whitfield; Gonzalez – Packer (of DL) // Zara – Miss Younge; Leonora – Miss Ambrose; Almeria – Mrs Yates. Also PHUSIMIMESIS. As 7 May. Also HARLEQUIN SKELETON [i.e. THE ROYAL CHACE]. As 7 May.	CG
COMMENT. Benefit for Brandon, box-book and house-keeper. Tickets sold at the Doors will not be admitted. 3rd piece: With the Stockwell Scenes. Receipts: £289 6s. (80/12; tickets: 208/14) (charge: £105).	
<b>THE WEST INDIAN.</b> As 12 Oct. 1780, but Fulmer – Fawcett. Also A FETE. As 10 May, but omitted: SCENE IV. SCENE THE LAST. <i>The Butterfly</i> , as 21 Sept. 1780. Hecate – Holcroft. Also THE FLITCH OF BACON. Captain Wilson – Bannister; Captain Greville – Du-Bellamy; Tipple (1st time) – Suett; Justice	<i>Tuesday 15</i> DL

- Tuesday 15*      Benbow – Packer; Kilderkin – Chaplin; Putty – Helme; Ned – Phillimore; Major DL Benbow – Parsons // Eliza – Mrs Cargill.  
 COMMENT. Benefit for Suett and Fawcett. Tickets delivered by Gaudry will be taken. Tickets sold at the Doors will not be admitted. 3rd piece: Never acted here. Receipts: £260 1s. (40/16/0; 16/13/6; 0/7/6; tickets: 202/4/0) (charge: none listed).
- CG      **THE MAN OF THE WORLD.** As 10 May. Also **POOR VULCAN!** As 31 Mar.  
 COMMENT. The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £150 17s. 6d. (149/12/0; 1/5/6).
- King's      **IL BARONE DI TORRE FORTE.** As 22 Feb.  
 DANCING. End of Act 1 *Grand Serious Ballet*, as 16 Dec. 1780, but omitted: Mlle Baccelli; End of Opera *Ninette à la Cour*, as 5 May.
- Wednesday 16*      **CYMON.** As 28 Sept. 1780, but Urganda – Miss Collett; Dorcas – Mrs Booth; Sylvia – Miss Field. Also **WHO'S THE DUPE?** As 26 Sept. 1780.  
 DL      DANCING. End of Act 1 of afterpiece *The Irish Fair*, as 30 Sept. 1780.  
 MONOLOGUE. End of mainpiece *Bucks have at ye all; or, The Picture of a Playbour* by R. Palmer.  
 COMMENT. Benefit for Thompson, Nix, Mrs Booth & Miss Field. *Public Advertiser*, 5 May: Tickets to be had of Thompson, No. 7, Great Marlborough-street; of Nix, Mrs Booth and Miss Field, No. 8, Broad-court, Longacre. The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £180 3s. 6d. (29/15/0; 21/4/6; 0/1/0; tickets: 129/3/0) (charge: none listed).
- CG      **A NEW WAY TO PAY OLD DEBTS.** As 26 Apr., but added: Amble – Stevens. Also **THE FARMER'S RETURN FROM LONDON.** As 2 May. Also **THE TOUCHSTONE.** As 15 Nov. 1780, but specifying Harlequin – W. Bates; omitted: Newton, Baker, Robson, Egan, Doyle, Ledger, Davies.  
 DANCING. End of Act III of 1st piece *St. David's Day*, as 1 May.  
 COMMENT. Benefit for Fearon, L'Estrange, Thompson & Stevens. Tickets delivered for **THE FUNERAL** and a favourite Comedy will be admitted. Tickets sold at the Doors will not be admitted. Receipts: £265 18s. (75/10; tickets: 190/8) (charge: £105).
- Thursday 17*      **OROONOKO; or, The Royal Slave.** Oroonoko – Bannister Jun. (1st appearance in that character); Blandford – Aickin; Governor – Farren; Capt. Driver – Wrighten; Hotman – Williams; Stanmore – R. Palmer; Jack Stanmore – Norris; Daniel – Burton; Aboan – Palmer // Widow Lackit – Mrs Hopkins (1st appearance in that character); Charlotte Weldon – Miss Kirby; Lucy Weldon – Miss Simson; Imoinda – Miss Farren (1st appearance in that character). Also **THE LYAR.** As 18 Nov. 1780.  
 DANCING. End of Act IV of mainpiece *The Devonshire Minuet* (1st time) by the Miss Stageloirs (scholars of LeMercier); End of mainpiece *The Butterfly*, as 21 Sept. 1780.  
 SINGING. End of Act I of mainpiece, as 24 Apr.  
 COMMENT. Benefit for Burton and Harwood, prompter. Mainpiece: Not acted these 4 years [not acted since 27 Oct. 1774]. Tickets delivered by the Miss Stageloirs will be taken. Tickets sold at the Doors will not be admitted. Receipts: £208 9s. 6d. (37/17/0; 26/6/6; 0/16/0; tickets: 143/10/0) (charge: none listed).
- CG      **THE MAN OF THE WORLD.** As 10 May. Also **HARLEQUIN FREE-MASON.** As 29 Dec. 1780.  
 COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).

On account of the extraordinary preparations for the Grand Entertainment to be given on Thursday next [but deferred until 5 June], under the direction of Vestris Sen., the Opera proposed for this night [ <i>Public Advertiser</i> , 16 May: LA FRASCHETANA] is obliged to be deferred.	<i>Thursday 17</i> King's
<b>KING RICHARD THE THIRD.</b> As 23 Oct. 1780, but Lady Anne – Mrs Sharp; Dutchess of York – Miss Platt (of CG). Also <b>THE DESERTER.</b> As 28 Nov. 1780.	<i>Friday 18</i> DL
<b>DANCING.</b> End of mainpiece <i>The Butterfly</i> , as 21 Sept. 1780.	
<b>MONOLOGUES.</b> After the Dancing Bucks have at ye All by Master Pulley; End of afterpiece an <i>Epilogue</i> by Master Benson.	
COMMENT. Tickets delivered by Nash, Edwards, Helme, Master Pulley, Master Benson, Dale, Leslie, Kaygill, Mrs Byrne will be taken. Receipts: £180 4s. 6d. (31/7/0; 17/0/6; 0/5/0; tickets: 131/12/0).	
<b>THE BELLE'S STRATAGEM.</b> As 17 Nov. 1780. Also <b>THE FLITCH OF BACON.</b> As 3 Mar., but Captain Wilson (1st time) – J. Wilson.	CG
<b>DANCING.</b> End of Act II of mainpiece <i>The Humours of New-Market, with the Poney Races.</i> Jockeys – Harris, Holland, Ratchford, Holloway; Ladies – Miss Besford, Miss Francis, Miss Matthews. In Act IV <i>Minuet de la Cour en Quatre</i> by Holloway, Holland, Miss Francis, Miss Matthews, and a <i>Minuet</i> by Harris and Miss Younge; End of Act IV, a new <i>Pastoral Dance</i> by Harris and Miss Matthews; End of Play <i>St. David's Day</i> , as 1 May.	
COMMENT. Benefit for Dumay, Harris & Holloway. Receipts: £296 11s. (48/12; tickets: 247/19) (charge: £105).	
<b>DOUGLAS.</b> As 4 Dec. 1780, but Douglas – Crawford (1st appearance in that character). Also <b>CATHERINE AND PETRUCHIO.</b> As 15 Nov. 1780, but Petruchio – Crawford // Catherine – Mrs Crawford.	<i>Saturday 19</i> DL
<b>MUSIC.</b> End of mainpiece a favorite <i>trio</i> performed on a guitar (composed by Giardini) for a violin, guitar and violoncello, by Crawford.	
COMMENT. Benefit for Crawford. Received from Miss Giles £100 for Fruit Office. Receipts: £111 13s. (45/9/0; 17/15/6; 0/3/6; tickets: 48/5/0) (charge: none listed).	
<b>THE SUSPICIOUS HUSBAND.</b> As 6 Oct. 1780, but Strickland – Thompson; Buckle – J. Wilson // Jacintha – Mrs Lewis; omitted: Simon. Also <b>BARNABY BRITTLE.</b> As 19 Apr.	CG
<b>DANCING.</b> End of Act II of mainpiece <i>The Rakes of Mallow</i> , as 1 May; End of Act IV <i>Hornpipe</i> by Prosser; End of mainpiece <i>St. David's Day</i> , as 1 May.	
COMMENT. Tickets delivered by Prosser, Simpkinson, Jackson, J. Wilson, Smith, Mrs Lampe, Mrs Hamilton, Miss Willis, the Widow Wise, the Widow of the late Dr Arne will be admitted this Evening. Receipts: £169 (50/14/6; 5/2/6; tickets: 113/3/0).	
<b>LA FRASCHETANA.</b> As 12 May.	King's
<b>DANCING.</b> As 24 Mar. throughout.	
<b>THE CLANDESTINE MARRIAGE.</b> As 10 Oct. 1780. Also <b>THE CRITIC.</b> As 23 Jan.	<i>Monday 21</i> DL
<b>DANCING.</b> As 14 May.	
COMMENT. Receipts: £85 1s. 6d. (63/0/0; 21/14/0; 0/7/6).	
<b>THE MAN OF THE WORLD.</b> As 10 May. Also <b>HARLEQUIN SKELETON</b> [i.e. <b>THE ROYAL CHACE</b> ]. As 7 May, but omitted: Old Woman.	CG
COMMENT. Receipts: £129 14s. 6d. (128/0/6; 1/14/0).	

- Tuesday 22* THE OLD BACHELOR. As 19 Dec. 1780. Also THE QUAKER. As 12 Oct. 1780, but Lubin (1st time) – Williams.  
 DL DANCING. End of mainpiece *The Devonshire Minuet*, as 17 May.  
 COMMENT. By particular desire of their Excellencies the Persian Ambassadors. Benefit for Griffiths, Norris, Spencer & Williams. [Afterpiece in place of THE FLITCH OF BACON, announced on playbill of 21 May.] Receipts: £251 os. 6d. (35/14/0; 14/17/6; 4/8/0; tickets: 196/1/0) (charge: none listed).
- CG THE COMEDY OF ERRORS. As 8 Feb., but Luciana – Mrs Whitfield. Also TRUE BLUE. As 2 Oct. 1780. Also BARNABY BRITTLE. As 19 Apr. DANCING. As 2 Apr.  
 COMMENT. Benefit for Green and Ansell, box-keepers. Tickets sold at the Doors will not be admitted. Receipts: £292 11s. (33/9; tickets: 259/2) (charge: £105).
- King's LA FRASCHETANA. As 12 May.  
 DANCING. As 10 May throughout.
- Wednesday 23* EVERY MAN IN HIS HUMOUR. As 3 Nov. 1780, but Wellbred – Phillimore // Bridget – Miss Kirby. Also WHO'S THE DUPE? As 26 Sept. 1780.  
 DL DANCING. End of mainpiece *Hornpipe*, as 21 Sept. 1780; End of Act I of afterpiece *The Butterfly*, as 21 Sept. 1780.  
 SINGING. End of Act IV of mainpiece *The Early Horn* by Groves (1st appearance in public).  
 COMMENT. Benefit for Phillimore, Chaplin, Walker & Kirk, house-keeper. Receipts: £305 7s. (18/18; 7/11; 0/0; tickets: 278/18) (charge: none listed).
- CG SHE STOOPS TO CONQUER. As 12 Jan. Also THE FARMER'S RETURN FROM LONDON. As 2 May. Also THE FLITCH OF BACON. As 3 Mar. DANCING. As 26 Apr.  
 COMMENT. Benefit for Curteen, Condell & Colborne, box-keepers. Tickets sold at the Doors will not be admitted. Receipts: £203 4s. (54/5; tickets: 148/19) (charge: £105).
- Thursday 24* HAMLET. As 16 Sept. 1780, but Ophelia – Miss Field. Also THE REGISTER OFFICE. As 28 Apr., but added: Gulwell – Packer; Frankly – Norris; Harwood - Lamash; Lord Brilliant – R. Palmer; Williams – Wrighten // Margery Moorput - Mrs Love; Maria – Miss Kirby; Melpomene – Miss M. Stageloir.  
 DL COMMENT. Benefit for Watson, Carleton Jun., Wilson, Hicks & [R.] Palmer [Sen.]. Receipts: £289 16s. 6d. (30/16/0; 7/7/6; 0/11/0; tickets: 251/2/0) (charge: none listed).
- CG A NEW WAY TO PAY OLD DEBTS. As 16 May. Also MIDAS. As 23 Apr.  
 COMMENT. Receipts: £89 6s. (82/15/6; 6/10/6).
- Friday 25* A BOLD STROKE FOR A WIFE. As 19 Sept. 1780. Also THE RIVAL CANDIDATES. As 3 Nov. 1780, but Narcissa – Miss Phillips.  
 DL DANCING. End of Act IV of mainpiece a *Hornpipe* by Miss J. Stageloir.  
 COMMENT. Benefit for Mortimer, Tomlinson, Shade, Bayne & Carleton Sen. Receipts: £269 14s. (30/13; 15/6; 0/16; tickets: 222/19) (charge: none listed).
- CG THE WEST INDIAN. As 27 Nov. 1780, but Stockwell – Fearon. Also THE DEAF LOVER. As 18 Sept. 1780.  
 DANCING. As 26 Apr.  
 COMMENT. Benefit for T. Ansell, Pilfold, Marks & Furkins. Tickets delivered by Clarridge, Doe, Wells, Roberts, Walker, Whittington, Abbott, R. Ledger, Sarjent, Seymour [Account-Book adds Wewitzcr] will be taken. Receipts: £271 (22/5/6; 1/7/6; tickets: 247/7).

THE MAID OF THE MILL.	As 6 Mar. Also ALL THE WORLD'S A STAGE.	Saturday 26 DL
As 13 Jan.		
DANCING.	End of Act 1 of mainpiece <i>Hornpipe</i> , as 25 May; End of mainpiece <i>The Devonshire Minuet</i> , as 17 May.	
COMMENT.	Benefit for Wood, Percy, Cameron, Enoe & Morris. Receipts: £305 19s. (23/16/6; 3/4/6; 0/2/0; tickets: 278/16/0) (charge: none listed).	
THE BUSY BODY.	As 10 Jan. Also ST. PATRICK'S DAY. As 27 Dec. 1780.	CG
COMMENT.	Benefit for Brereton, Longley, Colley & Robson, pit door-keeper. Tickets delivered by Stephenson, Robinson, Varley, W. Ansell, Smallwood, Shuter, Pilbrow will be taken. Receipts: £226 17s. 6d. (25/15/6; 3/4/0; tickets: 197/18/0).	
IL BARONE DI TORRE FORTE.	As 22 Feb.	King's
DANCING.	End of Act 1 <i>Les Caprices de Galatée</i> , as 29 Mar.; End of Opera <i>Ninette à la Cour</i> , as 27 Mar.	
COMMENT.	The Last Night's Performance of the Subscription.	
THE SCHOOL FOR SCANDAL.	As 14 Oct. 1780. Also ROBINSON CRUSOE.	Monday 28 DL
As 29 Jan.		
COMMENT.	Benefit for a Fund, for the Relief of those who from their Infirmities shall be obliged to retire from the Stage. Receipts: £138 13s. (95/8; 0/0; tickets: 43/5) (charge: free).	
THE MAN OF THE WORLD.	As 10 May. Also HARLEQUIN FREE-MASON.	CG
As 29 Dec. 1780.		
COMMENT.	The last Night of the Company's performing this Season. Receipts: £180 12s. (after-money not listed).	
Account-Book,	18 June: Paid Harris for his trouble in superintending the Business of the Theatre £500; Garton in full for salary this season £230; Hull for salary as acting manager £150; Mrs Yates in lieu of cloathes this season £200; Cooper, printer, £347 9s.; Carver, painter, £245 18s.; Hodgins, painter, £141 15s.; Received of Their Majesties this season £100; of the Prince of Wales £65. 27 June: Paid Hull in lieu of a benefit £100, Mrs Lessingham £70, Mrs Morton £21. 17 July: Paid one year's Land Tax £122 10s.; Macklin in full for season £217 10s.; Received Stage Forfeits £35 4s. 6d. 23 July: Paid Hawkes, coal merchant, £173 5s. 28 Aug.: Paid Hawkes, tallow chandler, £331 10s. 4 Sept.: Paid Barrett, wax chandler, £426 9s.	
DISSIPATION.	As 12 Mar. Also ROBINSON CRUSOE. As 29 Jan.	Tuesday 29 DL
COMMENT.	The last Time of the Company's performing this Season. Tickets delivered by Mrs Bellamy will be taken. Receipts: £73 11s. (73/8; 0/3).	
Account-Book,	4 June: Received of Their Majesties £84. 18 June: Paid various Renters £19 14s. apiece.	
IL BARONE DI TORRE FORTE.	As 22 Feb.	King's
DANCING.	As 26 May throughout.	
COMMENT.	By Command of Their Majesties. [Opera in place of LA FRASCHETANA, announced in <i>Public Advertiser</i> , 28 May.]	
THE SPANISH BARBER;	or, The Fruitless Precaution. Principal Parts by Palmer, Wilson, Massey, Wewitzer, R. Palmer, Edwin // Miss Farren. [Cast adjusted from <i>London Chronicle</i> , 1 Sept. 1777: Count Almaviva - Palmer; Dr Bartholo - Wilson; Basil - Massey; Argus - Wewitzer; Tall-Boy - R. Palmer; Lazarillo - Edwin; [Alcade - Egan; Notary - Stevens (see 11 June)] // Rosina - Miss Farren.] A new Occasional Prologue spoken by Palmer. Also THE GENIUS OF NON-	Wednesday 30 HAY

<i>Wednesday 30</i> HAY	<p><b>SENSE.</b> Harlequin, Vocal and Rhetorical – Bannister Jun.; Ditto, Mum! – Lamash; Agreeable Companion in a Post-Chaise – Webb; Landlord – Usher; Dame Turton – Edwin; Goody Burton – Burton [<i>sic</i>]; Gammer Gurton – Bannister; Pantaloons – Massey; Clown – Delpini (1st appearance on this stage); Head Boy of the Marine Society – Master Edwin; Officer in the Camp – Wood; Attendant – Stevens; Irishman – Egan; Emperor of the Quacks – Bannister Jun. [i.e. doubled Harlequin] // Columbine – Miss Wewitzer; Ballad Singer – A Gentlewoman (1st appearance on any stage [Miss Lyon]); Maid – Miss Wood; Chambermaid – Mrs W. Palmer; Goddess of Health and Genius of Nonsense – Mrs Cargill.</p> <p><b>DANCING.</b> In afterpiece by Master and Miss Byrn. [Danced, as here assigned, in all subsequent performances.]</p>
	<p><b>COMMENT.</b> Afterpiece: An Original, Whimsical, Operatical, Pantomimical, Farcical, Electrical, Naval, Military, Temporary, Local Extravaganza. 12th time [i.e. in continuation of the reckoning for the previous season]. The views of the Temple of Health, and the Camp in St. James's Park designed and executed by Rooker. [Prologue by George Colman, the elder (Colman, <i>Prose</i>, III, 229). Miss Lyon is identified in playbill of 11 June. Delpini was from DL.]</p>
	<p>The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. Places for the Boxes to be taken of Rice at the Theatre.</p>
<i>Thursday 31</i> HAY	<p><b>THE SPANISH BARBER.</b> As 30 May. <i>Prologue</i> as 30 May. Also <b>THE GENIUS OF NONSENSE.</b> As 30 May, but Officer in the Camp – Staunton.</p> <p><b>COMMENT.</b> By Command of Their Majesties. [Mainpiece in place of <b>THE SEPARATE MAINTENANCE</b>, announced on playbill of 30 May.]</p>
King's	<p><b>LA FRASCHETANA.</b> As 12 May.</p> <p><b>DANCING.</b> As 1 May throughout.</p>

## June 1781

<i>Friday 1</i> HAY	<p><b>LOVE IN A VILLAGE.</b> Hawthorn – Bannister; Justice Woodcock – Edwin; Sir William Meadows – Aickin; Hodge – Massey; Eustace – Lamash; Young Meadows – A Young Gentleman (1st appearance on any stage [Marshall]) // Lucinda – Miss Hale; Margery – Mrs Wells (from the Theatre at Exeter; 1st appearance in London); Deborah Woodcock – Mrs Love; Rosetta – Miss Harper. Also <b>THE AUTHOR.</b> Cadwallader – Bannister; Young Cape – Staunton; Sprightly – R. Palmer; Vamp – Baddeley; Governor Cape – Usher; Robin – Webb; Devil – Stevens; Poet – Bannister Jun. // Arabella – Mrs Cuyler; Mrs Cadwallader – Mrs Wells.</p> <p><b>DANCING.</b> End of Act II of mainpiece a <i>Tambourine Dance</i> by Master and Miss Byrn.</p> <p><b>COMMENT.</b> [Marshall is identified in <i>Morning Herald</i>, 2 June.] Afterpiece: Not acted these 4 years.</p>
King's	<p>The Grand Entertainment advertised for this day [in <i>Public Advertiser</i>, 30 May; and see 17 May] is unavoidably postponed to Tuesday next, the 5th of June.</p>
<i>Saturday 2</i>	<p><b>WHITSUN EVE.</b></p>
<i>Monday 4</i> HAY	<p><b>THE SPANISH FRIAR.</b> Dominick – Digges; Gomez – Edwin; Lorenzo – Palmer // Elvira – Miss Farren. <i>Prologue</i> as 30 May. Also <b>THE GENIUS OF NONSENSE.</b> As 30 May, but Goody Burton – Wood [i.e. doubled Officer in the Camp].</p> <p><b>COMMENT.</b> Mainpiece: In 3 acts, altered from Dryden.</p>

**THE SEPARATE MAINTENANCE.** Principal Parts by Palmer, Bannister Jun., Aickin, Edwin, Wilson // Mrs Webb, Mrs Hitchcock, Miss Farren. [Cast adjusted from *Gazetteer*, 1 Sept. 1779: Leveret – Palmer; Lord Newbery – Bannister Jun.; Touchwood – Aickin; Fraction – Gardner [see 15 June]; Jacky Minim – Edwin; Lord Oldcastle – Wilson // Lady Oldcastle – Mrs Webb; Miss English – Mrs Hitchcock; Mrs Frankly – Mrs Lloyd; Mrs Revel – Miss Lyon, and later, Mrs Cuyler [see 15, 22 June]; Lady Didapper – Mrs Poussin; Grace – Miss Wood; Mrs Fustian – Mrs Lefevre [see 27 July]; Lady Newbery – Miss Farren.] *Prologue* as 30 May. Also **THE GENIUS OF NONSENSE.** As 4 June.

Tuesday 5  
HAY

**SINGING.** In Act I of mainpiece an *air* by the Gentlewoman who sings in the Pantomime [Miss Lyon].

**L'OMAGGIO.** Principal Parts by Roncaglia, Trebbi, Gherardi, Sampieri, Micheli, Rauzzini // Sga Sestini, Sga Lorenzini, Sga Pollone, Sga Romanzini, Sga Prudom. [Libretto (E. Cox, 1781) lists the parts: Giannino, Berto, Il Conte, Fabrizio, Fileno, Nice, Silvio, Damone // Lisetta, Contessa, Corilla, Giannina, Rosalba. Larpent MS 561 lists the same, and adds: Farnace, Oronte, Mitridate, Fabio // Almira, Irene.]

King's

**DANCING.** Ballets incident to the piece, composed by Vestris Sen., by Vestris Sen., Vestris Jun., Simonet, Slingsby, Traffieri, Zuchelli, Henry, Mme Simonet, Mlle Baccelli, Sga Crespi, Sga Zuchelli, Miss Stageloir, Miss Armstrong, &c.

**COMMENT.** Opera [1st time; PAST 3, author unknown]. The music [to Part I] composed by [Giovanni Battista] Bianchi, [to Part II by] Rauzzini, [to Part III by] Giordani. With Grand Chorusses. With new Decorations devised and painted by Novosielski, and new Dresses.

The Side-boards, with a cold Collation and all sorts of Wines, at 12 o'clock. The Performance under the direction of Vestris Sen., and to conclude with a Ball. Tickets, at 2 Guineas each, are ready to be delivered at the Office in Union-court, where Boxes may be taken. No Masks will be admitted. The Doors will be opened at 9:00, and the Performance to begin at 10:00. Books of the Performance will be given out (gratis) at the Theatre.

*Morning Herald*, 7 June: The *Omaggio*, or homage paid by the vassals and tenants to their Lord, is naturally calculated to give free scope to lively, and sentimental music. In the former stile Bianchi and Giardini [*sic*] were equally successful; and in the latter Rauzzini was surprisingly great, both as composer and performer . . . Slingsby would, in our opinion, have come out with as great a share of applause as the best of them, having to go through an English dance in his own stile, but by some unaccountable accident . . . the music-band stopped short when he was in the very climax of his exertions. The scenes are in the rural stile, with the addition of natural trees, flowering shrubs, &c., set in the neatest order . . . The company did not begin to move till about four, and by five the rooms were cleared.

*Public Advertiser*, 7 June: The Vestris' gave incontrovertible proof of the variety of their powers . . . They did more, they shewed what this country had never seen—the possibility of presenting to the eye a large and extensive stage filled with dancers all in motion at the same time.

**LOVE IN A VILLAGE.** As 1 June, but Lucinda – Mrs Hitchcock. *Prologue* as 30 May. Also **THE AUTHOR.** As 1 June.

Wednesday 6  
HAY

**DANCING.** As 1 June.

**THE CHAPTER OF ACCIDENTS.** Woodville – Palmer; Lord Glenmore – Bensley; Governor Harcourt – Wilson; Captain Harcourt – Staunton; Vane – Lamash; Grey – Aickin; Jacob – Edwin // Bridget – Mrs Wilson; Miss Mortimer – Mrs Cuyler; Warner – Mrs Love; Cecilia – Miss Farren. *Prologue* as 30 May. Also **THE MAYOR OF GARRATT.** Major Sturgeon – Bannister; Bruin –

Thursday 7  
HAY

- Tbursday 7*  
HAY      Gardner; Sir Jacob Jollup – Massey; Heeltap – Davis; Lint – Barrett; Jerry Sneak – Edwin // Mrs Bruin – Mrs Palmer; Mrs Sneak – Mrs Webb.  
 COMMENT. Mainpiece: 15th time [i.e. in continuation of the reckoning for the previous season].
- Friday 8*  
HAY      THE SUICIDE. Principal Characters by Palmer, Aickin, R. Palmer, Webb, Baddeley, Blissett, Massey, Bannister // Mrs Webb, Miss Hale, Mrs Lloyd. [Cast adjusted from playbill of 28 June 1786: Tobine – Palmer; Tabby – Aickin; [Wingrave – Edwin (see 19 June)]; Squib – R. Palmer; Bounce – Webb; Catchpenny – Baddeley; Juggins – Blissett; John – Massey; Ranter – Bannister // Mrs Grogram – Mrs Webb; Peggy – Miss Hale; Nancy Lovel – Mrs Lloyd.] *Prologue* as 30 May. Also THE GENIUS OF NONSENSE. As 4 June.
- King's  
DANCING. As 5 June.
- Saturday 9*  
HAY      THE CHAPTER OF ACCIDENTS. As 7 June. *Prologue* as 30 May. Also THE SON-IN-LAW. Characters by Wilson, Edwin, Wood, Baddeley, Lamash, Barrett, Stevens, Kenny, Bannister // Mrs Lefevre, Miss Harper. [Cast adjusted from *Public Advertiser*, 17 Aug. 1779, and playbill of 29 June 1786: Cranky – Wilson; Bowkitt – Edwin; Bouquet – Wood; Vinegar – Baddeley; Idle – Lamash; Orator Mum – Barrett; John – Stevens; Signor Arionelli – Bannister // Dolce – Mrs Lefevre; Cecilia – Miss Harper. Kenny is unassigned.]
- King's  
DANCING. As 1 May throughout.
- Monday 11*  
HAY      THE SPANISH BARBER. As 30 May, but Blissett in place of Massey; added: Egan, Stevens. *Prologue* as 30 May. Also THE GENIUS OF NONSENSE. As 4 June, but Miss Lyon's name listed in playbill.
- Tuesday 12*  
HAY      SUMMER AMUSEMENT; or, An Adventure at Margate. Characters by Bannister, Wilson, Edwin, Wood, Lamash, Massey, Baddeley, Palmer // Mrs Webb, Miss Hale, Miss Harper. [Cast adjusted from text (T. Cadell, 1781): Surat – Bannister; Sir James Juniper – Wilson; Etiquette – Edwin; Melville – Wood; Spruce – Lamash; Crab – Massey; Cathartic – Baddeley; Shuffle – Palmer // Lady Juniper – Mrs Webb; Fidget – Miss Hale; Amelia – Miss Harper.] *Prologue* as 30 May. Also THE AUTHOR. As 1 June.  
 DANCING. End of Act 1 of mainpiece a *Dance* by Master and Miss Byrn.  
 COMMENT. Mainpiece: The Overture and New Musick composed by Dr Arnold.
- King's  
DANCING. As 12 May.  
 DANCING. As 29 Mar. throughout.
- Wednesday 13*  
HAY      THE CHAPTER OF ACCIDENTS. As 7 June. *Prologue* as 30 May. Also THE SON-IN-LAW. As 9 June.
- Tbursday 14*  
HAY      SUMMER AMUSEMENT. As 12 June, but omitted: Massey. Also THE GENIUS OF NONSENSE. As 11 June.  
 DANCING. As 12 June.  
 COMMENT. By Command of Their Majesties. [Mainpiece in place of THE SEPARATE MAINTENANCE, announced on playbill of 13 June.]

L'OMAGGIO. As 5 June.

DANCING. As 5 June.

MUSIC. End of Part I a *concerto* on the hautboy by Le Brun; End of Part II a *concerto* on the violin by Cramer.

Thursday 14  
King's

THE SEPARATE MAINTENANCE. As 5 June, but added: Gardner, Stevens // Mrs Lloyd, Miss Lyon. *Prologue* as 30 May. Also THE SON-IN-LAW. As 9 June.

Friday 15  
HAY

BONDUCA. Caratach - Digges; Penius - Aickin; Petillius - Staunton; Junius - Lamash; Demetrius - R. Palmer; Suetonius - Bensley; Macer - Massey; Nennius - Usher; Curius - Egan; Decius - Davis; Hengo - Master Edwin; Judas - Edwin // Bonduca - Miss Sherry; 2nd Daughter - Mrs Cuyler; Eldest Daughter - Mrs Massey. Also THE DEAD ALIVE. Characters by Wilson, Wood, Wewitzer, Blissett, Stevens, Webb, Usher, Kenny, Painter, Ledger, Pierce, Edwin // Mrs Webb, Mrs Wilson, Miss Harper. [Cast from Songs (T. Cadell, 1781): Sir Walter Weathercock - Wilson; Edward Sandford - Wood; Degagee - Wewitzer; Plume - Blissett; Sheers - Stevens; Coachman - Webb; Dennis - Usher; Black - Kenny; Motley - Edwin // Miss Hebe Wintertop - Mrs Webb; Comfit - Mrs Wilson; Caroline Sandford - Miss Harper. Painter, Ledger, Pierce are unassigned.]

Saturday 16  
HAY

COMMENT. Afterpiece [1st time; co 2]: Written by the Author of the SON-IN-LAW [John O'Keeffe]. The Overture and New Musick composed by Dr Arnold. Books of the Songs to be had at the Theatre. [Text 1st published (unauthorized), Dublin, 1783.]

L'OMAGGIO. As 5 June.

King's

DANCING. As 5 June.

MUSIC. End of Part II a *concerto* on the hautboy by Le Brun.

THE SPANISH BARBER. As 11 June. Also THE DEAD ALIVE. As 16 June.

Monday 18  
HAY

COMMENT. [Mainpiece in place of THE SPANISH FRIAR, announced on playbill of 16 June.]

THE SUICIDE. As 8 June, but added: Edwin. Also THE DEAD ALIVE. As 16 June.

Tuesday 19  
HAY

LA FRASCHETANA. As 12 May.

King's

DANCING. As 1 May throughout.

THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SON-IN-LAW. As 9 June.

Wednesday 20  
HAY

DANCING. End of mainpiece, as 12 June.

COMMENT. To prevent inconvenience to the Nobility and Gentry in getting to their Carriages, they are most respectfully intreated to give positive orders to their Servants, to set down and take up with their horses heads towards Pall-Mall.

THE DEVIL UPON TWO STICKS. The Devil - Bannister; Sir Thomas Maxwell - Gardner; Invoice - R. Palmer; Julep - Baddeley; Apozem - Barrett; Doctors - Webb, Usher, Egan, Painter, Kenny; Dr Last - Edwin // Margaret Maxwell - Mrs Webb; Harriet - Mrs Jewell. Also THE DEAD ALIVE. As 16 June.

Thursday 21  
HAY

COMMENT. By Command of Their Majesties. [Mainpiece in place of THE SEPARATE MAINTENANCE, announced on playbill of 20 June.]

- Tbursday 21*    PIRAMO E TISBE. As 3 Apr., but Rauzzini in place of Roncaglia.  
 King's            DANCING. As 29 Mar. throughout.  
                   COMMENT. Benefit for Rauzzini.
- Friday 22*    THE SEPARATE MAINTENANCE. As 15 June, but Mrs Cuyler in place of Miss Lyon. Also THE GENIUS OF NONSENSE. As 30 May, but Gammer Gurton - Wood [i.e. doubled Officer in the Camp]; Ditto, Mum! - Spencer // Miss Lyon's name listed in playbill.
- Saturday 23*   THE CHAPTER OF ACCIDENTS. As 7 June. Also THE DEAD ALIVE.  
 HAY              As 16 June.
- King's           EURISO. Principal Characters by Roncaglia, Trebbi, Sampieri, Micheli // Sga Lorenzini, Sga Prudom. [Probable cast from libretto of CRESO (T. Cadell, 1777): Euriso - Roncaglia; Creso - Trebbi; Ciro - Sampieri; Sibari - Micheli // Ariene - Sga Lorenzini; Cratina - Sga Prudom.]  
                   DANCING. End of Act 1 *Grand Serious Ballet*, as 15 May; End of Opera *Ninette à la Cour*, as 22 Feb.  
                   COMMENT. A revived Serious Opera, in 2 acts; the Music composed, with Improvements, by Sacchini. *Public Advertiser*, 25 June: On Saturday last was revived at the King's Theatre the Serious Opera of CRESO [see 8 Nov. 1777], under the new title of EURISO.
- Monday 25*    THE SPANISH BARBER. As 11 June. Also THE GENIUS OF NONSENSE.  
 HAY              As 22 June.
- Tuesday 26*   LIONEL AND CLARISSA. Colonel Oldboy - Edwin; Jenkins - Bannister; Lionel - Wood; Harman - Marshall; Sir John Flowerdale - Aickin; Jessamy - Wilks (From the Theatre Royal [Crown Street], Dublin) // Diana - Mrs Cargill; Jenny - Mrs Wells; Lady Mary Oldboy - Mrs Webb; Clarissa - Miss Harper. Also THE AUTHOR. As 1 June.
- King's           EURISO. As 23 June.  
                   DANCING. End of Act 1 *Les Caprices de Galatée*, as 29 Mar.; End of Opera *Medée et Jason*, as 29 Mar., but omitted: Sga Tantini.
- Wednesday 27* THE CHAPTER OF ACCIDENTS. As 7 June. Also THE DEAD ALIVE.  
 HAY              As 16 June.  
                   COMMENT. Benefit for the Author of the Farce.
- Tbursday 28*   THE SEPARATE MAINTENANCE. As 22 June. Also THE SON-IN-LAW.  
 HAY              As 9 June.
- Friday 29*    SUMMER AMUSEMENT. As 14 June. Also THE GENIUS OF NONSENSE.  
 HAY              As 11 June, but Ditto, Mum! - Spencer.  
                   DANCING. As 12 June.
- Saturday 30*   THE CHAPTER OF ACCIDENTS. As 7 June. Also THE DEAD ALIVE.  
 HAY              As 16 June.
- King's           EURISO. As 23 June.  
                   DANCING. End of Act 1 *Les Amans Surpris*, as 16 Dec. 1780; End of Opera *Medée et Jason*, as 26 June.  
                   COMMENT. The last Time of performing this Season [but see 3 July].

## July 1781

<b>THE SPANISH FRIAR.</b> As 4 June, but added: Alphonso – Gardner; Pedro – Stevens. Also <b>THE GENIUS OF NONSENSE.</b> As 29 June.	<i>Monday 2</i> HAY
<b>THE SPANISH BARBER.</b> As 11 June. Also <b>THE DEAD ALIVE.</b> As 16 June. <b>COMMENT.</b> <b>THE NABOB</b> [announced on playbill of 2 July] is obliged to be deferred.	<i>Tuesday 3</i> HAY
<b>EURISO.</b> As 23 June, but only one act performed. <b>DANCING.</b> To begin with <i>Ninette à la Cour</i> , as 27 Mar.; To finish with <i>Medée et Jason</i> , as 26 June. <b>COMMENT.</b> Only one act of the said Opera can be performed between the two Grand Ballets, owing to their being very long. By particular desire of several of the Nobility; being positively the last Time of performing this Season [see 30 June].	King's
<b>THE CHAPTER OF ACCIDENTS.</b> As 7 June. Also <b>THE SON-IN-LAW.</b> As 9 June.	<i>Wednesday 4</i> HAY
<b>THE SUICIDE.</b> As 19 June. Also <b>THE GENIUS OF NONSENSE.</b> As 29 June. <b>DANCING.</b> As 12 June.	<i>Thursday 5</i> HAY
<b>SUMMER AMUSEMENT.</b> As 14 June. Also <b>WHO'D HAVE THOUGHT IT!</b> Characters by Wilson, Lamash, Wewitzer, R. Palmer, Webb, Kenny, Barrett, Painter, Ledger, Bannister // Mrs Wilson, Miss Hale, Mrs Webb. [Cast from <i>Public Advertiser</i> , 7 July: Strap – Wilson; Spangle – Lamash; Ishmael – Wewitzer; Pillage – Webb; Harry Horsfar [ <i>recte</i> Hawser] – Bannister // Broadhem – Mrs Wilson; Miss Strap – Miss Hale [unassigned by <i>Public Advertiser</i> ]; Mrs Strap – Mrs Webb. Larpent MS 556 also lists: Lord George Willmore, Clinker, Clod, Box, Frank.] <b>DANCING.</b> End of Act 1 of mainpiece a <i>Dance</i> by Master and Miss Byrn; End of Act 1 of afterpiece [another] <i>Dance</i> by Master and Miss Byrn.	<i>Friday 6</i> HAY
<b>THE CHAPTER OF ACCIDENTS.</b> As 7 June. Also <b>THE DEAD ALIVE.</b> As 16 June. <b>COMMENT.</b> The new Musical Comedy of <b>THE BARON</b> [announced on playbill of 6 July] is obliged to be deferred till Monday.	<i>Saturday 7</i> HAY
<b>THE BARON KINKVERVANKOTSDORSPRAKENGATCHDERN!</b> Principal Characters by Palmer, Digges, Wood, Baddeley, Wewitzer, Staunton, R. Palmer, Wilson, Edwin // Mrs Webb, Mrs Edwin, Miss Harper. [Cast from text (T. Cadell, 1781): Hogrestan – Palmer; Baron – Digges; Franzel – Wood; German Doctor – Baddeley; Dagran – Wewitzer; Serjeant – Staunton; Rubrick – R. Palmer; Mynheer Van Boterham – Wilson; Pangloss – Edwin // Mefrow Van Boterham – Mrs Webb; Grootump – Mrs Edwin; Cecil – Miss Harper.] A new <i>Prologue</i> spoken by Palmer. An <i>Epilogue</i> spoken by Mrs Wilson. Also <b>THE APPRENTICE.</b> Dick – Bannister Jun.; Gargle – Gardner; Simon – Stevens; Irishman – Egan; Scotchman – Walker; Watchman – Barrett; Wingate – Webb // Charlotte – Miss Wood. <b>DANCING.</b> As 12 June. <b>COMMENT.</b> Mainpiece [1st time; co 3, by Miles Peter Andrews. Prologue by Frederick Pilon. Epilogue by Edward Topham (see text)]: With Music High and Low Dutch [ascribed to Dr Arnold]. New Dresses and Decorations. The new Scenes painted by Rooker. Books of the Songs to be had at the Theatre. <i>Public Advertiser</i> , 30 July 1781: This Day is published <b>THE BARON</b> . . . (price not listed).	<i>Monday 9</i> HAY

- Tuesday 10*      THE BARON . . . . As 9 July. *Prologue* and *Epilogue* as 9 July. Also THE AUTHOR. As 1 June.  
*HAY*                  DANCING. As 12 June.
- Wednesday 11*      THE BARON . . . . As 9 July. *Prologue* and *Epilogue* as 9 July. Also THE MAYOR OF GARRATT. As 7 June.  
*HAY*                  DANCING. As 12 June.  
 COMMENT. Benefit for the Author [of mainpiece]. [Certain members of the audience took objection to THE BARON. Palmer came forward and said that the author "finding a strenuous opposition" would withdraw it. He then pointed "to several apples which some *humane* person or other . . . had thrown at the performers, and which lay on the stage" (*London Chronicle*, 12 July).]
- Thursday 12*        THE SEPARATE MAINTENANCE. As 22 June. Also THE SON-IN-LAW.  
*HAY*                  As 9 June.
- Friday 13*         THE CHAPTER OF ACCIDENTS. As 7 June. Also THE DEAD ALIVE.  
*HAY*                  As 16 June.
- Saturday 14*        SUMMER AMUSEMENT. As 12 June. Also THE GENIUS OF NONSENSE.  
*HAY*                  As 29 June.  
 DANCING. As 12 June.
- Monday 16*        THE SUICIDE. As 19 June. Also THE DEAD ALIVE. As 16 June.  
*HAY*                  DANCING. End of Act I of mainpiece, as 12 June; End of Act III, as 1 June.
- Tuesday 17*        THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SON-IN-LAW.  
*HAY*                  As 9 June.  
 DANCING. As 20 June.
- Wednesday 18*      THE ENGLISH MERCHANT. Freeport - Aickin; Sir William Douglas - Bensley; Lord Falbridge - Bannister Jun.; Owen - Usher; Officer - Egan; Servant - Kenny; La France - Baddeley; Spatter - Palmer // Lady Alton - Miss Sherry; Molly - Mrs Hitchcock; Mrs Goodman - Mrs Poussin; Amelia - Miss Farren (1st appearance in that character). Also THE SILVER TANKARD; or, The Point at Portsmouth. Principal Characters by Bannister, Marshall, Egan, Davis, Wilson // Miss Hitchcock, Miss Harper. [Cast from Songs (T. Cadell, 1781): Tom Splicem - Bannister; Ensign Williams - Marshall; Ben Mainstay - Egan; Jack Reefem - Davis; Old Rosemary - Wilson // Nancy - Miss Hitchcock; Sally - Miss Harper.] A new *Prologue*, in the character of a midshipman, spoken by Bannister Jun. [This was spoken, as here assigned, at all subsequent performances.]  
 COMMENT. Mainpiece: Not acted these 2 years. Afterpiece [1st time; MF 2, by Elizabeth, Baroness Craven, later Margravine of Anspach. MS: Larpent 564; not published. Author of Prologue unknown]: After the Prologue, a Naval Overture. The Airs from the most eminent Composers [with new music by Dr Arnold, Lady Craven, and Tommaso Giordani]. The Scenes new painted by Rooker. Books of the Songs to be had at the Theatre. *Public Advertiser*, 19 July 1781: This Day is published the Songs in THE SILVER TANKARD (6d.).
- Thursday 19*        THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SON-IN-LAW.  
*HAY*                  As 9 June.  
 DANCING. As 20 June.  
 COMMENT. By Command of Their Majesties.
- Friday 20*         THE ENGLISH MERCHANT. As 18 July. Also THE SILVER TANKARD.  
*HAY*                  As 18 July.  
 DANCING. As 20 June.

THE SEPARATE MAINTENANCE. As 22 June, but added: Mrs Lefevre, Mrs Poussin, Miss Wood. Also THE GENIUS OF NONSENSE. As 29 June, but Goddess of Health and Genius of Nonsense - Mrs Hitchcock.	Saturday 21 HAY
THE NABOB. Sir Mathew Mite - Palmer; Mr Oldham - Aickin; Sir Thomas [recte John] Oldham - Usher; Touchit - Baddeley; Mayor - Webb; Nathan - Barrett; Moses - Pierce; Conserve - Egan; Secretary - Davis; Waiter - Lamash; Antiquarian - Massey; Janus - Wilson; Putty - Edwin // Mrs Matchem - Mrs Webb; Sophy - Mrs Cuyler; Crocus - Mrs W. Palmer; Lady Oldham - Miss Sherry. Also THE SILVER TANKARD. As 18 July. <i>DANCING.</i> End of mainpiece the <i>Minuet de la Cour</i> and <i>Allemande</i> by Master and Miss Byrn.	Monday 23 HAY
COMMENT. Mainpiece: Not acted these 4 years.	
THE SPANISH BARBER. As 11 June. Also THE GENIUS OF NONSENSE. As 21 July.	Tuesday 24 HAY
THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SILVER TANKARD. As 18 July.	Wednesday 25 HAY
THE ENGLISH MERCHANT. As 18 July. Also THE DEAD ALIVE. As 16 June.	Thursday 26 HAY
THE SEPARATE MAINTENANCE. As 22 June, but added: Mrs Lefevre. Also THE SILVER TANKARD. As 18 July.	Friday 27 HAY
LOVE IN A VILLAGE. As 6 June, but Justice Woodcock - Wilson; Marshall's name listed in playbill. Also THE GENIUS OF NONSENSE. As 21 July, but Dame Turton - Wood [i.e. doubled Officer in the Camp]; Goody Burton - Burton [ <i>sic</i> ]. <i>DANCING.</i> As 1 June. COMMENT. THE DEVIL UPON TWO STICKS [announced on playbill of 27 July] is obliged to be deferred on account of Edwin's illness.	Saturday 28 HAY
SUMMER AMUSEMENT. As 12 June. Also THE GENIUS OF NONSENSE. As 21 July. <i>DANCING.</i> As 12 June.	Monday 30 HAY
THE NABOB. As 23 July. Also THE DEAD ALIVE. As 16 June. <i>DANCING.</i> As 20 June.	Tuesday 31 HAY

## August 1781

THE PATRON. Sir Thomas Lofty - Diggles; Dactyl - Bannister Jun.; Bever - Staunton; Rust - Blissett; Puff - Baddeley; Younger - R. Palmer; Sir Roger Dowlas - Stevens; Robin - Massey; John - Kenny; Staytape - Barrett; Sir Peter Pepperpot - Bannister // Juliet - Mrs Lloyd. Also THE SILVER TANKARD. As 18 July. <i>DANCING.</i> As 20 June. COMMENT. Mainpiece: Not acted these 7 years [acted 29 July 1776].	Wednesday 1 HAY
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- Thursday 2*      THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SON-IN-LAW.  
 HAY                  As 9 June.  
                         DANCING. As 20 June.
- Friday 3*        THE ENGLISH MERCHANT. As 18 July. Also THE DEAD ALIVE. As  
 HAY                  16 June.
- Saturday 4*      SUMMER AMUSEMENT. As 12 June. Also THE AUTHOR. As 1 June.  
 HAY                  DANCING. As 12 June.  
                         COMMENT. [Afterpiece in place of THE GENIUS OF NONSENSE, announced  
                         on playbill of 3 Aug.]
- Monday 6*        THE CHAPTER OF ACCIDENTS. As 7 June. Also THE SON-IN-LAW.  
 HAY                  As 9 June.  
                         DANCING. As 20 June.
- Tuesday 7*       THE SCHOOL OF SHAKESPEARE; or, Humours and Passions. Given in a  
 HAY                  regular Representation of several of his most favourite and capital Scenes. With  
                         Dresses and Scenery suited to the Characters and their Situations. The inimitable  
                         Scenes of the Poet, selected for the Purpose, and digested into Five Acts, will  
                         exemplify, in the strongest Colours of our immortal Bard, Vanity, Parental Tender-  
                         ness, Cruelty, Filial Piety, and Ambition. ACT I. VANITY, in the FIRST PART  
                         OF HENRY IV [parts of II. i and iv]. Sir John Falstaff - Digges; Francis - Edwin;  
                         Poins - R. Palmer; Peto - Painter; Bardolph - Massey; Gadshill - Ledger [*Public  
                         Advertiser*: Kenny]; Carriers - Stevens, Barrett; Prince of Wales - Palmer //  
                         Hostess - Mrs Love. ACT II. PARENTAL TENDERNESS, in the SECOND PART  
                         OF HENRY IV [parts of IV. iv and v, and parts of V. ii]. King Henry - Bensley; Clarence -  
                         Miss Wood; Prince John - Miss Francis; Gloster - Miss Painter; Chief Justice -  
                         Gardner; Westmoreland - Davis; Attendant - Painter; Prince of Wales - Palmer.  
                         ACT III. CRUELTY, in THE MERCHANT OF VENICE [IV. i]. Shylock -  
                         Digges; Antonio - Gardner; Bassanio - Staunton; Duke - Usher; Gratiano -  
                         Lamash; Salanio - Davis // Nerissa - Mrs Wilson; Portia - Mrs Massey. ACT IV.  
                         FILIAL PIETY, in the Closet Scene in HAMLET [III. iii and iv]. Hamlet -  
                         Bannister Jun.; King - Gardner; Polonius - Wilson; Ghost - Staunton // Queen -  
                         Miss Sherry. ACT V. AMBITION, in HENRY VIII [III. ii]. Cardinal Wolsey -  
                         Digges; Surry - Aickin; Suffolk - Lamash; Lord Chamberlain - Egan; Norfolk -  
                         Davis; Cromwell - R. Palmer; King Henry - Usher. Before the Curtain draws up  
                         the celebrated *Cento* (written by [Richard] Berenger, in honour of Shakespeare)  
                         spoken by Bannister Jun. Also THE WATERMAN; or, The First of August.  
                         Tug - Bannister; Bundle - Massey; Robin - Edwin // Mrs Bundle - Mrs Webb;  
                         Wilhelmina - Miss Harper.  
                         DANCING. As 20 June.  
                         COMMENT. Benefit for Digges. Afterpiece: Not acted these 2 years.
- Wednesday 8*     A PRELUDIO. Townly - Staunton; Beggar - Blissett; Waiter - Barrett; Carpenter  
 HAY                  - Kenny; Signior Scrapelli - Delpini; Signior Trebletti - Painter; Signior Vermicelli  
                         - R. Palmer; Mons Cabry - Wewitzer; Violon - Dorion; John Bull - Webb;  
                         Prompter - Bannister Jun. Also THE BEGGAR'S OPERA. Macheath - Mrs  
                         Cargill; Peachum - Mrs Lefevre; Lockit - Mrs Webb; Mat o' the Mint - Miss  
                         Lyon; Ben Budge - Miss Wood; Jemmy Twitcher - Miss Francis; Nimming Ned -  
                         Mrs W. Palmer; Crook-finger'd Jack - Miss Painter; Waiter - Miss Hale; Filch -  
                         Mrs Wilson // Lucy - Mr Edwin; Mrs Peachum - Mr Wilson; Jenny Diver -  
                         Mr Wood; Mrs Coaxer - Mr Stevens; Mrs Slammekin - Mr Blissett; Sukey  
                         Tawdry - Mr Webb; Dolly Trull - Mr R. Palmer; Molly Brazen - Mr Kenny;  
                         Mrs Vixen - Mr Massey; Betty Doxy - Mr Painter; Diana Trapes - Mr Wewitzer;  
                         Polly - Mr Bannister (1st time of their appearing in any of those characters).

Also MEDEA AND JASON. Creon (in the character of Punch) - Wewitzer; Prince de la Cour (as a Running Footman) - Master Byrn; Furies (in the character of Chimney Sweepers) - Rossi, Nicolini, &c.; Captain of the Guard - Master Edwin; Jason (in the character of Pierrot) - Delpini // Creusa (en dishabille Françoise) - Miss Byrn; Nurse - Mr Painter; Children - Miss Painter, Master Clarke; Medea (in the character of Mother Shipton) - Mme Dagueville.

Wednesday 8  
HAY

DANCING. [In Act III of 2nd piece a *Hornpipe* by Master Byrn, in girl's clothes (*London Chronicle*, 9 Aug., and see 10 Aug. This was danced, as here assigned, in all subsequent performances.]

COMMENT. 1st piece [1st time; PREL I, by George Colman, the elder; also ascribed to George Keate. MS: Larpent 565; not published]: In Three Scenes of Dialogue. 2nd piece: The Music compiled by Dr Pepusch. 3rd piece [1st time; B. BALL I (see King's, 29 Mar.)]: Ballet Tragi-Comique by Signior Novestriss [i.e. George Colman, the elder]. The Music by Signior Gluck. With New Scenes, Dresses and Decorations. Machinist and Painter - Signior Rookereschi. Tailor - Signior Walkerino.

*Morning Chronicle*, 9 Aug.: Bannister with great good sense played chastely, and suffered the burlesque to arise out of his serious performance of Polly, not attempting to render the character ridiculous by making it more outré than it was rendered by his voice and figure.

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 8 Aug.

Thursday 9  
HAY

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 8 Aug., but added: 3rd Fury - Keen [misprinted King].

Friday 10  
HAY

DANCING. In Act III of 2nd piece a *Hornpipe* by Master Byrn, listed on playbill.

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 10 Aug.

Saturday 11  
HAY

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 10 Aug.

Monday 13  
HAY

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 8 Aug.

Tuesday 14  
HAY

THE DUENNA. Don Jerome - Wilson; Don Isaac - Wewitzer; Father Paul - Bannister; Lopez - Stevens; Ferdinand - Marshall; Antonio - Wood; Lay Brother - Ledger; Carlos - Miss Stuart (1st appearance on this stage) // Clara - Mrs Cargill; The Duenna - Mrs Webb; Louisa - Miss Harper (1st appearance in that character). Also MIDAS. Midas - Mrs Webb; Apollo - Mrs Cargill; Sileno - Massey; Jupiter - Simpkinson; Damaetas - Blissett; Pan - Bannister // Daphne - Mrs Hitchcock; Juno - Mrs Poussin; Mysis - Mrs Love; Nysa - Mrs Wilson.

Wednesday 15  
HAY

DANCING. End of mainpiece *The Italian Peasants* by Master and Miss Byrn.

COMMENT. Benefit for Mrs Webb. Mainpiece: Never performed Here. [Miss Stuart was from CG.] Tickets to be had of Mrs Webb, No. 15, Bedford-street, Covent Garden.

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 8 Aug.

Thursday 16  
HAY

- Friday 17*  
HAY      THE SCHOOL OF SHAKESPEARE. ACT I. FILIAL PIETY, as 7 Aug. ACT II. PARENTAL TENDERNESS, as 7 Aug., but Gloster - Miss Francis. ACT III. AMBITION, as 7 Aug. ACT IV. LOVE, in the Tomb Scene in ROMEO AND JULIET [parts of v. i and iii]. Romeo - Bannister Jun.; Friar Lawrence - Gardner; Capulet - Webb; Apothecary - Barrett; Paris - R. Palmer; Montague - Massey // Juliet - Mrs Cargill (1st appearance in Tragedy). Before the play *Cento*, as 7 Aug. Also THE YOUNG ACTOR. In which various Imitations, Vocal and Rhetorical, by Bannister and Bannister Jun. Also THE FLITCH OF BACON. Principal Characters by Bannister, Wilson, Wood, Blissett, Massey, Ledger, Edwin // Miss Harper. [Cast adjusted from playbill of 28 June 1780: Captain Wilson - Bannister; Major Benbow - Wilson; Captain Greville - Wood; Justice Benbow - Blissett; Kilderkin - Massey; Ned - Ledger; Tipple - Edwin // Eliza - Miss Harper.] SINGING. End of Act I of 1st piece *Admiral Benbow* (in the character of a Sailor) by Bannister; End of Act III *Moderation and Alteration* by Edwin.  
 COMMENT. Benefit for Bannister Jun.
- Saturday 18*  
HAY      A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug. Also MEDEA AND JASON. As 8 Aug.
- Monday 20*  
HAY      A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug., but Ben Budge - Miss Wewitzer. Also MEDEA AND JASON. As 8 Aug.
- Tuesday 21*  
HAY      THE CONFEDERACY. Brass - Palmer; Dick - Staunton; Gripe - Webb; Clip - Lamash; Jessamin - Barrett; Moneytrap - Wilson // Corinna - A Young Gentlewoman (1st appearance [unidentified]); Flippanta - Mrs Wilson; Araminta - Mrs Lloyd; Mrs Amlet - Mrs Webb; Mrs Coggit - Mrs Love; Clarissa - Miss Farren (1st appearance in that character). Also THE SON-IN-LAW. As 9 June. IMITATIONS. End of Act II of mainpiece Vocal Imitations by Bannister Sen.; End of mainpiece Rhetorical Imitations by Bannister Jun.  
 COMMENT. Benefit for Jewell, treasurer.
- Wednesday 22*  
HAY      THE FEAST OF THALIA; or, A Dramatic Olio. Bill of Fare, in which every Dish belonging to the Drama will be served up: Prelude, Tragedy, Comedy, Opera, Interlude, and Burlesque. By way of Relish: THE MANAGER IN DISTRESS. Principal Characters by Palmer, Aickin, R. Palmer, Egan, Bannister Jun. // Mrs Cuyler, Mrs Jewell, Miss Hale, Mrs Webb. [Cast from text (T. Cadell [1780]): Bustleton - Palmer; Manager - Aickin; Easy - R. Palmer; Irishman in the Pit - Egan; Gentleman in the Balcony - Bannister Jun. // Actresses - Mrs Cuyler, Mrs Jewell, Miss Hale; Lady in Balcony - Mrs Webb.] Also First Course, a substantial Dish from: HENRY IV. As ACT I on 7 Aug., but Sir John Falstaff - Wilson (1st appearance in that character). Also Second Course, a Comic Dish, never serv'd up before: KENSINGTON GARDENS; or, The Walking Jockey. Characters by Edwin, Blissett, Staunton, Wood, Barrett, Painter, Pierce // Miss Harper. [Cast from Larpent MS: Thimble - Edwin; Sir Harry Optic - Blissett; Dick - Barrett; Toupee - Wewitzer (see 31 Aug.) // Letitia - Miss Harper. Staunton, Wood, Painter, Pierce are unassigned.] Also Third Course, an Operatic Dish: THE SON-IN-LAW. As 9 June, but omitted: Stevens, Kenny, Mrs Lefevre. Also by way of Entremet: RIPE FRUIT; or, The Marriage Act. Characters by Bannister Jun. // Mrs Wilson, Miss Hitchcock. [Cast from Larpent MS: William - Bannister Jun. // Sally - Mrs Wilson; Nancy - Miss Hitchcock.] Also Desert: TOM THUMB. Mr Noodle - Bannister; Mr Doodle - Bannister Jun.; Tom Thumb - Master Edwin; Lord Grizzle - Edwin; Ghost of Gaffer Thumb - Simpkinson; King Arthur - Wilson // Princess Huncamunca - A Young Lady (1st appearance on any stage [unidentified]); Glumdalca - Mrs Webb; Plumante - Mrs Lefevre; Queen Dollalolla - Mrs Cargill. As no Supper will be provided, the Cloth will be removed by Eleven o'Clock.  
 SINGING. In Second Course *Auld Robin Gray* by Miss Harper.

COMMENT. Benefit for Wilson. Second Course [1st time; M. INT 1, by James Cobb. MS: Larpent 567; not published]: With Songs and a New Overture. Entremet [1st time; INT 1, by Charles Stuart. MS: Larpent 566; not published]. Desert: Never acted here; by Permission of Harris [proprietor of CG. The playbill assigns Princess Huncamunca to Mrs Kennedy, but "Huncamunca was very well performed by a Lady who resembled Mrs Kennedy in her voice" (*Public Advertiser*, 23 Aug.; and see 24 Aug.)].

Wednesday 22  
HAY

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 20 Aug. Also MEDEA AND JASON. As 8 Aug.

Thursday 23  
HAY

THE MERRY WIVES OF WINDSOR. Falstaff - Henderson (1st appearance here these 4 years); Sir Hugh Evans - Edwin; Justice Shallow - Wilson; Doctor Caius - Baddeley; Host - Bannister; Page - Staunton; Slender - R. Palmer; Fenton - Wood; Bardolph - Massey; Pistol - Egan; Simple - Blissett; Robin - Master Edwin; Ford - Palmer // Mrs Quickly - Mrs Edwin; Mrs Page - Mrs Hitchcock; Ann Page - Miss Wewitzer; Mrs Ford - Miss Farren (1st appearance in that character). Also KENSINGTON GARDENS. As 22 Aug., but Kenny in place of Pierce. Also RIPE FRUIT. As 22 Aug. Also TOM THUMB. As 22 Aug., listing Princess Huncamunca - A Young Lady (2nd appearance on any stage [see 22 Aug.]); omitted: Plumante.

Friday 24  
HAY

SINGING. In 2nd piece, as 22 Aug.; End of 3rd piece *Moderation and Alteration*, as 17 Aug.

COMMENT. Benefit for Edwin.

LOVE IN A VILLAGE. As 28 July, but added: Carter - Painter; Cook - Kenny. Also THE AUTHOR. As 1 June, but Devil - Barrett.

Saturday 25  
HAY

DANCING. As 1 June.

COMMENT. Tickets delivered by Massey, Barrett, Kenny, Painter will be admitted.

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 8 Aug., but omitted: Ben Budge. Also MEDEA AND JASON. As 8 Aug.

Monday 27  
HAY

THE MANAGER IN DISTRESS. *Cast not listed*, but see 22 Aug. Also SUMMER AMUSEMENT. As 12 June. Also THE HODGE PODGE; or, A Receipt to make a Benefit! Characters by Palmer, Bannister Jun., Wilson, Wewitzer, Wood, Usher, R. Palmer, Edwin, Bannister. [Cast from Larpent MS: Grubstreet - Edwin; the other performers, with Hitchcock and Miss Harper added, all in their own persons.]

Tuesday 28  
HAY

DANCING. As 12 June.

SINGING, ETC. In 3rd piece Speaking, Singing, Sneezing, Yawning, Acting and Pantomime, particularly The Military Exercise by Mrs Wells; and *With Hounds and with Horns* by Mrs Cargill, *Sweet Echo* and *Mad Bess* (1st time) by Miss Harper.

COMMENT. Benefit for Miss Harper. 3rd piece [1st time; INT 1, author unknown. MS: Larpent 569; not published].

A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 27 Aug. Also DAMNATION; or, The Play-House Hissing-Hot. Dupeall (with *Imitations*) - Bannister Jun.; Vitriol - Wilson; Fudge - Wewitzer; Drama - Staunton; Phelim O'Bogtroter - Egan; Prompter - Blissett; Actor - Stevens; Waiter - Barrett; 1st Grinder - Edwin; The other Characters - Painter, Kenny, Pierce, Ledger, Stannard, &c. [Larpent MS assigns: Dustman - Painter; 2nd Grinder - Pierce; Sandman - Stannard // Milkwoman - Mrs Palmer. Kenny, Ledger are unassigned.] Prologue spoken by Bannister Jun. Also MEDEA AND JASON. As 8 Aug. SINGING, ETC. In 3rd piece Singing, Howling, Crying, Bellowing, Hissing, Groaning, Braying, Grinding, Barking, &c.

Wednesday 29  
HAY

- Wednesday 29*  
HAY COMMENT. Benefit for Bannister. 3rd piece [1st time; INT 1, by Charles Stuart. MS: Larpent 570; not published. Prologue by the author (*London Chronicle*, 1 Sept.)].
- Thursday 30*  
HAY A PRELUDIO. As 8 Aug. Also THE BEGGAR'S OPERA. As 27 Aug. Also MEDEA AND JASON. As 8 Aug.  
COMMENT. By Command of Their Majesties.
- Friday 31*  
HAY KENSINGTON GARDENS. As 24 Aug., but Massey in place of Blissett; added: Wewitzer. Also THE CHAPTER OF ACCIDENTS. As 7 June. Also THE HODGE PODGE. As 28 Aug.  
SINGING. In 1st piece, as 22 Aug.; End of Act III of 2nd piece *Admiral Bentor*, as 17 Aug.; In 3rd piece an Italian *Laughing Song* by Delpini, and *Moderation and Alteration*, as 17 Aug.  
COMMENT. Benefit for Palmer.

## September 1781

- Saturday 1*  
HAY A PRELUDIO. As 8 Aug., but Beggar - Usher. Also THE BEGGAR'S OPERA. As 27 Aug., but Mrs Slammekin - Mr Davis. Also MEDEA AND JASON. As 8 Aug.  
COMMENT. [2nd piece in place of THE ENGLISH MERCHANT; 3rd piece of THE AGREEABLE SURPRISE, both announced on playbill of 31 Aug.]
- Monday 3*  
HAY THE ENGLISH MERCHANT. As 18 July. Also ?  
COMMENT. [As afterpiece the playbill announces the 1st night of THE AGREEABLE SURPRISE, but Miss Harper was ill, and the farce was changed. Its substitute has not as yet come to light. *Public Advertiser*, 4 Sept.: Miss Harper being somewhat recovered from the indisposition which prevented her performing yesterday evening . . . will attempt to go through her part in THE AGREEABLE SURPRISE this evening.]
- Tuesday 4*  
HAY THE ENGLISH MERCHANT. As 18 July. Also THE AGREEABLE SURPRISE. Characters by Bannister, Wilson, Wood, Webb, Egan, Stevens, Painter, Kenny, Edwin // Mrs Webb, Mrs Wells, Mrs Poussin, Miss Harper. [Cast from Songs (T. Cadell, 1781): Compton - Bannister; Sir Felix Friendly - Wilson; Eugene - Wood; Chicane - Webb; John - Egan; Thomas - Stevens; Stump - Painter; Cudden - Kenny; Lingo - Edwin // Mrs Cheshire - Mrs Webb; Cowslip - Mrs Wells; Fringe - Mrs Poussin; Laura - Miss Harper.]  
COMMENT. [Mainpiece in place of THE SEPARATE MAINTENANCE, announced on playbill of 3 Sept.] Afterpiece [1st time; MF 2]: Written by the Author of THE SON-IN-LAW [John O'Keeffe]. The Overture and New Musick composed by Dr Arnold. The new Scenes painted by Rooker. Books of the Songs to be had at the Theatre. [MS: Larpent 568; text 1st published (authorized), *Cumberland's British Theatre*, xxxi.]
- Wednesday 5*  
HAY THE SEPARATE MAINTENANCE. As 27 July. Also THE AGREEABLE SURPRISE. As 4 Sept., but Miss Harper's part read by Miss Hitchcock.  
DANCING. As 20 June.  
COMMENT. [In afterpiece the playbill retains Miss Harper, but she "still continuing [ill], an apology was made, and the audience entreated to allow Miss Hitchcock to read the part of Laura - a request with which they readily acquiesced" (*London Chronicle*, 6 Sept.).]

A PRELUDIO. As 1 Sept. Also THE BEGGAR'S OPERA. As 1 Sept. Also MEDEA AND JASON. As 8 Aug. Thursday 6  
HAY

THE CHAPTER OF ACCIDENTS. As 7 June. Also THE AGREEABLE SURPRISE. As 4 Sept., but Miss Hitchcock in place of Miss Harper. Friday 7  
HAY  
DANCING. As 15 Aug.

A PRELUDIO. As 1 Sept. Also THE BEGGAR'S OPERA. As 1 Sept. Also MEDEA AND JASON. As 8 Aug. Saturday 8  
HAY

COMMENT. [MS annotation on playbill in Harvard Theatre Collection: "Mrs Cargill run away this day with Colman Jun. James] W[inston]." And see 11 Sept.]

THE SUICIDE. As 19 June, but Usher in place of Blissett. Also THE AGREEABLE SURPRISE. As 4 Sept. Monday 10  
HAY  
DANCING. As 16 July.

A PRELUDIO. As 1 Sept. Also THE BEGGAR'S OPERA. As 1 Sept., but Macheath - Wood. Also MEDEA AND JASON. As 8 Aug. Tuesday 11  
HAY

COMMENT. [In 2nd piece the playbill retains Mrs Cargill as Macheath, but "Mrs Cargill and her husband [but see 8 Sept.] took it into their heads to set off suddenly for Bath last week; the consequence was the audience were on Tuesday evening disappointed of their Macheath, and, after an apology, agreed to receive Wood in the character, who played it extremely well, and was much applauded" (*Morning Chronicle*, 13 Sept.). Who acted Wood's part of Jenny Diver is not stated.]

THE SPANISH BARBER. As 30 May, but Mrs Hitchcock in place of Miss Farren; added: Egan, Stevens. Also THE AGREEABLE SURPRISE. As 4 Sept. Wednesday 12  
HAY

COMMENT. [Mainpiece in place of THE CHAPTER OF ACCIDENTS, announced on playbill of 11 Sept.]

THE SUICIDE. As 10 Sept., but omitted: Miss Hale. Also THE AGREEABLE SURPRISE. As 4 Sept. Thursday 13  
HAY  
DANCING. As 16 July.

A PRELUDIO. As 1 Sept. Also THE BEGGAR'S OPERA. As 1 Sept., but Macheath - Mrs Wells (1st appearance in that character). Also MEDEA AND JASON. As 8 Aug. Friday 14  
HAY

THE MANAGER IN DISTRESS. As 28 Aug. Also THE SPANISH BARBER. As 12 Sept. Also THE AGREEABLE SURPRISE. As 4 Sept. Also MEDEA AND JASON. As 8 Aug. Saturday 15  
HAY

COMMENT. The last Night of this Season. [On this night Bannister was also acting at DL; on his arrival at the HAY he made the following apology, "The instant the opera was finished at Drury Lane I hastened with all possible expedition to execute my duty." But the performance of the 3rd piece was so long delayed that the final curtain did not fall until 12 o'clock (*Morning Herald*, 17 Sept.).]





## SEASON OF 1781-1782

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THIS SEASON proceeded to its close in a routine fashion. In the early winter a brief flurry of rivalry between Drury Lane and Covent Garden aroused considerable interest. Each of these theatres was presenting a new tragedy, each of which enjoyed a run of 21 nights, and each of which had its partisans. Covent Garden, on 17 November, brought forward *The Count of Narbonne*, written by Robert Jephson, and, in its staging, costuming, &c. materially assisted by Horace Walpole, on whose novel, *The Castle of Otranto*, it was founded. This play held the stage, off and on, for almost twenty seasons; its principal female part is a showy one, and was much favored by many actresses. Drury Lane's play was first seen ten days later, on 27 November. It is called *The Fair Circassian*, the handiwork of a popular novelist and essayist, Samuel Jackson Pratt. Its reception this season could scarcely be called a failure, but it was never revived.

Somewhat the same fate befell an opera, brought over to London from Venice, and produced on 11 December, Anfossi's *I Viaggiatori Felici*. This season it was sung 28 times—probably a record for the entire century. On three occasions it was commanded by the King and Queen. But, although in the succeeding season the same cast was available, it was laid aside, and only briefly revived in 1785. William Taylor now had entire control of the opera house; in the summer of 1781 he purchased all of Sheridan's interest in it. His first season as manager was an unusually successful one, the principal reason being the return to London, for the first time since 1755, of the great ballet master, Jean Georges Noverre. He re-staged seven of his most famous compositions, and introduced three new ones, all of which were enthusiastically received. In addition to the usual bi-weekly

performances on Tuesdays and Saturdays the house was frequently open on Thursdays, which night was by custom reserved for the performers' benefits.

In the matter of benefits, an example of an actor selling to another actor half his interest in the profits of the benefit is recorded at Drury Lane on 7 May. This practice was, apparently, not a very common one; at any rate the Account-Books make scarcely any reference to it at all. The business negotiations relating to it may, however, have been conducted privately.

One of the most popular singing actresses of her day, Anne Catley, withdrew from the stage on 28 May. It may be pointed out that in all books of reference in which her career is outlined the date of her retirement has been invariably given as 1784.

## Summary

### DRURY LANE

SEASON: 188 nights of plays (15 Sept.-1 June); 10 of oratorios (15 Feb.-22 Mar.).

TOTAL RECEIPTS: £29,244 17s. 6d.

TOTAL EXPENDITURES: £29,135 18s.

AVERAGE OF SALARIES PER WEEK: £545.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: *Artaxerxes*, 12 Oct. [1]; *As You Like It*, 11 Apr. [3]; *The [Beaux] Stratagem*, 21 Nov. [3]; *The Beggar's Opera*, 15 Oct. [8]; *A Bold Stroke for a Wife*, 19 Jan. [2]; *Braganza*, 16 Mar. [1]; *The Carnival of Venice*, 13 Dec. [23]; *The Chances*, 14 May [1]; *The Chapter of Accidents*, 11 May [1]; *The Clandestine Marriage*, 20 Sept. [5]; *The Conscious Lovers*, 8 May [1]; *Cymon*, 18 Apr. [2]; *Dissipation*, 15 Nov. [3]; *Every Man in his Humour*, 29 Sept. [2]; *The Fair American*, 18 May [7]; *The Fair Circassian*, 27 Nov. [21]; *The Foundling*, 21 Mar. [2]; *George Barnwell*, 29 May [1]; *Hamlet*, 25 Sept. [3]; *The Hypocrite*, 4 Oct. [1]; *The Jealous Wife*, 30 Apr. [1]; *King Arthur*, 19 Oct. [10]; *The Lord of the Manor*, 6 Oct. [7]; *Love for Love*, 6 Nov. [1]; *Love in a Village*, 15 Sept. [3]; *Macbeth*, 5 Nov. [3]; *The Maid of the Mill*, 20 Nov. [2]; *The Old Batchelor*, 10 May [1]; *Oroonoko*, 29 Oct. [3]; *Othello*, 23 Apr. [1]; *The Provoked Husband*, 26 Jan. [6]; *Richard III*,

18 Sept. [1]; Romeo and Juliet, 25 Apr. [1]; Rule a Wife and Have a Wife, 30 Oct. [1]; The Runaway, 27 Oct. [3]; A School for Fathers, 22 Sept. [1]; The School for Scandal, 27 Sept. [16]; She Would and She Would Not, 22 Jan. [2]; The Suspicious Husband, 7 May [1]; The Tempest, 13 Nov. [3]; A Trip to Scarborough, 25 Oct. [2]; *Variety*, 25 Feb. [9]; The Way of the World, 13 Oct. [6]; The Way to Keep Him, 18 Oct. [7]; The West Indian, 2 Oct. [3]; The Wonder, 7 Nov. [3]. Total: 46. AFTERPIECES: The Alchymist, 21 Mar. [5]; All the World's a Stage, 16 Oct. [4]; The Apprentice, 18 Sept. [6]; Bon Ton, 6 Oct. [3]; The Camp, 25 Sept. [2]; The Capricious Lovers, 24 Apr. [1]; Catherine and Petruchio, 24 Oct. [4]; The Chaplet, 20 Apr. [1]; The Citizen, 26 Oct. [2]; Comus, 27 Sept. [6]; The Critic, 29 Sept. [9]; *The Divorce*, 10 Nov. [22]; *Don Juan*, 10 May [1]; The Election, 3 Apr. [2]; The Englishman in Paris, 27 Dec. [2]; The Flitch of Bacon, 7 May [1]; *The Gentle Shepherd*, 29 Oct. [36]; Harlequin's Invasion, 3 May [1]; Henry and Emma, 24 Apr. [2]; The Irish Widow, 6 Apr. [5]; Jewish Education, 18 Apr. [1]; Linco's Travels, 21 Mar. [6]; *Lun's Ghost*, 3 Jan. [18]; The Lyar, 14 Dec. [3]; The Lying Valet, 12 Apr. [1]; *The Maid of the Oaks*, 21 Jan. [16]; Miss in her Teens, 4 May [1]; The Quaker, 29 Nov. [4]; The Recruiting Serjeant, 15 Apr. [2]; Robinson Crusoe, 20 Sept. [29]; A Trip to Scotland, 15 Apr. [1]; *The True Briton*, 17 Apr. [1]; The Waterman, 6 Dec. [1]; Who's the Dupe?, 15 Sept. [2]. Total: 34. ORATORIOS: Acis and Galatea, 22 Feb. [2]; Alexander's Feast, 1 Mar. [2]; L'Allegro Il Penseroso, 15 Feb. [1]; Bonduca Music, 15 Mar. [1]; The Choice of Hercules, 15 Feb. [1]; The Coronation Anthems, 1 Mar. [1]; Dryden's Ode, 22 Feb. [1]; Judas Maccabaeus, 20 Feb. [1]; The Messiah, 20 Mar. [2]; Samson, 6 Mar. [1]; Solomon, 27 Feb. [1]. Total: 11.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (15 Sept.-1 June); Baddeley (18 Sept.-30 May); C. Bannister (15 Sept.-25 May); Bannister Jun. (18 Sept.-29 May); Bensley (18 Sept.-30 May); Brereton (20 Sept.-1 June); Burton (18 Sept.-1 June); Chaplin (18 Sept.-1 June); Danby (19 Oct.-29 Jan.); Delpini (2 Oct.-25 May); Dodd (22 Sept.-17 May); Du-Bellamy (15 Sept.-25 May); Farren (18 Sept.-30 May); Fawcett (18 Sept.-25 May); Griffiths (18 Sept.-30 May); Grimaldi (20 Sept.-20 May); Helme (18 Sept.-25 May); Henderson [of CG] (15 May only); Holcroft (18 Sept.-20 May); King (20 Sept.-1 June); Lamash (15 Sept.-25 May); Master Langrish (18 Sept. only); Moody (15 Sept.-1 June); Nash (25 Sept.-14 Mar.); Norris (18 Sept.-1 June); Packer (18 Sept.-1 June); J. Palmer (15 Sept.-1 June); R. Palmer (18 Sept.-1 June); Parsons (15 Sept.-1 June); Phillimore (18 Sept.-1 June);

Master Pulley (18 Sept.-15 May); Reinhold [of CG] (12 Oct., 16 Mar. only); W. Smith (18 Sept.-30 May); Spencer (3 Jan.-20 May); Suett (20 Sept.-1 June); Vernon (22 Sept.-9 Oct.); Waldron (25 Sept.-1 June); Williams [beginning 31 Jan. spelled "Williames"] (15 Sept.-1 June); Wright (18 Sept.-31 May); Wrighten (18 Sept.-1 June); Yates (27 Sept.-31 May). Total: 39 and 2 from CG.

*Actresses:* Mrs Abington (27 Sept.-17 May); Miss Barnes (19 Oct.-1 June); *Miss Blower* (27 Apr., 1 June only); Mrs Booth (18 Sept.-25 May); Mrs Brereton (15 Sept.-31 May); Mrs Cargill (27 Sept.-16 May); Miss Collett (15 Sept.-1 June); Mrs Davenett [of CG] (1 June only); Miss Farren (2 Oct.-30 May); Miss Field (15 Sept.-1 June); *Miss Glassington* (11 Apr. only); Mrs Granger (5 Nov.-15 May); Miss Hale (13 Oct.-30 May); Mrs Hedges (8-31 May); Mrs Hopkins (18 Sept.-30 May); Mrs Hunter [of CG] (30 Apr. only); Miss Kirby (14 Dec. only); Mrs Love (15 Sept.-31 May); *Mrs Nevill* (14 Mar. only); Miss Palmer (3 Jan.-14 Mar.); Miss Phillips (22 Sept.-25 May); Miss Pope (20 Sept.-31 May); Miss Prudom (6 Oct.-9 May); *Miss Romanzini* (19 Oct.-10 May); Mrs Sharp (18 Sept.-29 May); Miss Sherry (27 Sept.-30 May); Miss Simson (18 Sept.-31 May); Mrs Smith (1 Feb.-25 Apr.); *Mrs Wells* (25 Sept.-1 June); *Miss Wheeler* (15 Oct.-1 June); Mrs Wilson [of CG] (17 Apr. only); Miss Wright (25 Sept.-25 May); Mrs Wrighten (15 Sept.-25 May); Mrs Yates (16 Mar. only). Total: 31 and 3 from CG.

*Dancers:* Miss Armstrong (20 Sept.-20 May); Blurton (14 Mar.-31 May); Brigg (16 May only); Master Butler (9 May only); Duprez (4 Jan.-17 May); Henry (20 Sept.-12 Feb.); Lemercier (11 Jan.-1 June); Menage (10-20 May); Mrs Pulley (14 May only); the Miss Stageloirs (15 Sept.-1 June); Walker (15 Oct.-15 May); Miss Watkins (14 May only); Zucchelli (4 Oct.-1 June); A Young Lady (16 May only). Total: 14.

*Singers in oratorios:* Miss Draper, Miss Linley, Norris, Miss Prudom, Reinhold (15 Feb.-22 Mar.). Total: 5.

*Musicians:* Parke [oboist] (27 Sept.-16 Mar.). IN ORATORIOS: Croisdill [cellist], Parke [oboist], *Pieltain* [violinist], Richards [violinist], Schwartz [bassoonist], Stanley [organist]. Total: 6.

*Proprietors:* Ford, Linley Sen., R. B. Sheridan.

*Employees:* Younger (acting manger); Harwood (prompter) Fosbrook (box-book keeper); Kirk (housekeeper); De Loutherbourg (scene designer); Carver, French (scene painters); Butler (master carpenter); Zuchelli (ballet master); Richards (leader of band); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Lupino (tailor).

## COVENT GARDEN

SEASON: 185 nights of plays (17 Sept.-29 May); no oratorios.

TOTAL RECEIPTS, EXPENDITURES: not tallied in Account-Book.

AVERAGE OF SALARIES PER WEEK: £400.

LARGEST NUMBER OF SPECTATORS: in boxes: 819; in pit: 853; in galleries: 640. Total: 2,312.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: Alexander the Great, 12 Apr. [1]; Artaxerxes, 24 Oct. [2]; As You Like It, 22 Jan. [1]; *The Banditti*, 28 Nov. [1]; The [Beaux] Stratagem, 4 Jan. [2]; The Beggar's Opera, 16 Oct. [4]; The Belle's Stratagem, 19 Sept. [7]; The Busy Body, 28 May [1]; The Chances, 3 Oct. [3]; The Chapter of Accidents, 23 Apr. [4]; *The Count of Narbonne*, 17 Nov. [21]; The Distressed Mother, 14 Mar. [1]; The Double Dealer, 19 Mar. [3]; The Double Gallant, 28 Sept. [1]; The Duenna, 26 Sept. [13]; *Duplicity*, 13 Oct. [7]; The Earl of Essex, 17 Apr. [1]; The Earl of Warwick, 8 Jan. [1]; The Fair Penitent, 1 Jan. [1]; The Gamester, 3 Jan. [1]; George Barnwell, 9 Nov. [2]; Hamlet, 31 Dec. [2]; Henry IV, Part I, 11 Dec. [3]; Henry V, 20 May [1]; Jane Shore 10 Dec. [6]; The Jealous Wife, 3 May [1]; *Jupiter and Alcmena*, 27 Oct. [2]; King Lear, 31 Oct. [2]; Love in a Village, 7 Nov. [2]; Macbeth, 17 Dec. [4]; The Maid of the Mill, 21 Sept. [3]; The Man of the World, 5 Oct. [11]; Measure for Measure, 5 Jan. [2]; The Merchant of Venice, 8 Nov. [5]; The Merry Wives of Windsor, 8 Dec. [4]; The Mourning Bride, 20 Dec. [4]; Much Ado about Nothing, 5 Dec. [1]; A New Way to Pay Old Debts, 17 Sept. [5]; The Provoked Husband, 18 Jan. [1]; Richard III, 7 Jan. [1]; Romeo and Juliet, 24 Sept. [5]; The School for Wives, 11 May [1]; She Stoops to Conquer, 2 Nov. [1]; The Spanish Friar, 18 Dec. [1]; The Suspicious Husband, 23 Oct. [2]; Tamerlane, 5 Nov. [1]; Venice Preserved, 5 Feb. [1]; *The Walloons*, 20 Apr. [6]; *Which is the Man?*, 9 Feb. [23]; The Wife's Relief, 10 Apr. [3]; The Wonder, 11 Jan. [1]; Zara, 10 Jan. [2]. Total: 52. AFTERPIECES: The Agreeable Surprise, 24 Nov. [8]; All the World's a Stage, 17 May [1]; The Apprentice, 16 Oct. [2]; Barnaby Brittle, 4 Apr. [7]; *The Choice of Harlequin*, 26 Dec. [51]; Comus, 23 Oct. [6]; The Country Mad-Cap, 17 Apr. [3]; The Deaf Lover, 26 Sept. [3]; The Deserter, 30 Apr. [2]; The Devil to Pay, 14 Feb. [2]; The Dragon of Wantley, 18 Mar. [3]; *The Dramatic Puffers*, 9 Feb. [11]; A Fete, 6 May [2]; The

Flitch of Bacon, 13 Oct. [4]; The Golden Pippin, 25 Oct. [5]; Harlequin Free-Mason, 1 Oct. [11]; The Jovial Crew, 31 Oct. [6]; The London Cuckolds, 10 Apr. [2]; Love a-la-Mode, 8 Nov. [4]; *The Marriage Act*, 17 Sept. [4]; Midas, 19 Oct. [3]; The Norwood Gypsies, 20 Oct. [4]; Poor Vulcan!, 12 Nov. [2]; *The Positive Man*, 16 Mar. [7]; The Rehearsal, 19 Mar. [1]; *Retaliation*, 7 May [5]; The Son-in-Law, 5 Dec. [6]; Three Weeks after Marriage, 21 Sept. [3]; Tom Thumb, 30 Oct. [15]; Tony Lumpkin in Town, 1 Apr. [1]; The Touchstone, 2 Nov. [11]; The Upholsterer, 24 Apr. [1]; *Vertumnus and Pomona*, 21 Feb. [1]; The What d'ye Call It, 6 May [1]. Total: 34.

*Actors* [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: F. Aickin (19 Sept.-23 May, £8 10s.); T. Baker (24 Sept.-27 May, £3); C. Bannister [of DL] (30 Apr., 1 May only); Bates (24 Sept.-17 May, £1); J. Bates (21 Sept.-27 May, £1 5s.); W. Bates (19 Sept.-29 May, £3); Besford (6 May only, £2); Booth (17 Sept.-29 May, £3); Burton [of DL] (27 Oct.-18 Feb.); Clarke (24 Sept.-29 May, £8); Cushing (5 Dec.-28 May, £2); Darley (24 Sept.-27 May, £2); Davies (21 Sept.-28 May, £4); Doyle (24 Sept.-27 May, £1 10s.); Du-Bellamy [of DL] (18 Mar. only); Edwin (17 Sept.-27 May, £8); Master Edwin (30 Oct.-4 May); Egan (2 Nov.-29 May, £3); Fearon (17 Sept.-27 May, £2 10s.); Henderson (17 Sept.-27 May, £12 12s.); Holcroft [of DL] (1 Nov., 28 Dec. only); Hull (21 Sept.-27 May, £6); Jones (17 Sept.-27 May, £1 10s.); Joules (6 Dec.-21 May); Master Langrish (7 Jan.-6 May); Ledger (17 Sept.-11 May, £1 12s.); Leoni (10 Oct.-15 May); L'Estrange (24 Sept.-27 May, £2); Lee Lewes (19 Sept.-28 May, £9 15s.); Lewis (17 Sept.-25 May, £11 11s.); Macklin (5 Oct.-14 May, £31 10s. a night); Mattocks (17 Sept.-24 May, £8); Messink (20-27 Oct., £2 10s.); Mills (30 Apr., 1 May only); Newton (17 Sept.-1 Apr., £1 15s.); Norris [of DL] (20 May only); Painter (17 Sept.-17 May, £1 5s.); R. Palmer [of DL] (3 Apr. only); Quick (17 Sept.-29 May, £9 10s.); Reinhold (21 Sept.-15 May, £8); Robson (17 Sept.-29 May, £3); Simpkinson (24 Sept.-22 Oct., £1 10s.); Stevens (17 Sept.-27 May, £2 10s.); Thompson (17 Sept.-29 May, £2); Trew (24 Sept.-26 Apr.); Waldron [of DL] (21, 23 May only); Webb (24 Nov.-27 May, £1 10s.); Wewitzer (17 Sept.-16 Nov., £3); Whitfield (17 Sept.-28 May, £4); J. Wilson (17 Sept.-28 May, £1 5s.); R. Wilson (17 Sept.-22 Dec., £7); Wroughton (17 Sept.-29 May, £11 11s.); *A Young Gentleman* (26 Apr. only). Total: 47 and 7 from DL.

*Actresses*: Miss Ambrose (28 Sept.-29 May, £3); *Mrs Barnes* (21 Jan.-11 May); Miss Brangin (16, 18 Oct. only, £1); Mrs Branson (16, 18 Oct.

only, £1); Miss Catley (16 Oct.-28 May, £21); *Miss Cleland* (26 Dec., 1 Jan. only); Miss Cranfield (16—29 Oct., £2); Mrs Davenett (5 Oct.-29 May, £1 10s.); *Miss Harper* (21 Sept.-24 May, £12); Mrs Hunter (17 Apr. only); Mrs Inchbald (19 Sept.-25 May, £3); Mrs Kennedy (17 Sept.-27 May, £10); Miss Langrish (2 Nov.-21 May); Mrs Lessingham (8 Nov.-18 Apr., £7); Mrs Lewis (16 Oct.-29 May, £3); Mrs Martyr (17 Sept.-27 May, £4); Mrs Mattocks (19 Sept.-29 May, £10); Miss Morris (24 Sept.-27 May, £3); Mrs Morton (19 Sept.-27 May, £3 10s.); Miss Painter (16, 18 Oct. only); Mrs Pitt (17 Sept.-29 May, £3); Miss Platt (5 Oct.-28 May, £1 10s.); Mrs Poussin (24 Sept.-29 May, £2); *Mrs Roope* (31 Oct.-24 Apr.); Miss Satchell (17 Sept.-25 May, £2 10s.); Mrs Sharpe (16, 18 Oct. only, £1); Miss Stuart (24 Sept.-29 May, £1 10s.); Mrs Webb (17 Sept.-17 May, £4 10s.); Mrs Wells [of DL] (4 May only); Mrs Whitfield (26 Sept.-25 May, £2); Mrs Wilson (21 Sept.-23 May, £5); Miss Wright [of DL] (24 May only); Mrs Yates (17 Sept.-27 May, £26 13s.); Miss Younge (19 Sept.-16 May, £20). Total: 32 and 2 from DL.

*Dancers*: Aldridge (21 Sept.-23 May, £7); *Banti* (19 Dec.-29 May, £150 for season); Miss Besford (24 Sept.-29 May, £2); Cranfield (27 Apr. only, £1 10s.); Delpini [of DL] (11 May only); Dumay (2, 4 Apr. only, £1 10s.); Eves (10 May only); Miss Francis (16 Oct.-21 May, £1 5s.); Harris (26 Sept.-29 May, £1 10s.); Holloway (1 Apr.-25 May, £1 10s.); Mrs Invill (16 Oct.-27 Apr., £1 5s.); Jackson (24 Oct.-10 May, £1 10s.); Langrish (24 Oct.-28 May, £1 10s.); Miss Matthews (26 Sept.-29 May, £2); Prosser (10 May only, £1 10s.); Ratchford (1 Apr.-21 May, £1 10s.); Mrs Ratchford (16 Oct.-21 May, £1 5s.); Miss Rowson (13 Dec.-21 May). Total: 17 and 1 from DL.

*Singers*: Miss Elrington (17 Dec.-27 May, £1); Miss Willis (17 Dec.-27 May, £1 5s.); A Young Gentleman (4 May only). Total: 3.

*Musicians*: Edwards [harpist] (27 Apr.-1 May); Sharp [oboist] (23 Oct.-24 May). Total: 2.

*Proprietor*: Harris (£500 for season).

*Employees*: Hull (acting manager); Wild (prompter, £3); Garton (treasurer); Brandon (box-book and housekeeper); Carver, Catton, Cipriani, Hodgins, Richards (scene painters); Guard (master carpenter); J. Besford (property man); Aldridge (ballet master); Baumgarten (leader of band); M. Arne (composer to theatre, £8 6s.); Ansell, Colborne, Condell, Curteen, Green (box-keepers, each 12s.); Robson (pit door-keeper, 12s.); R. Whitfield (men's wardrobe keeper).

## HAY MARKET

SEASON: 90 nights of plays (3 June-14 Sept.); 4 extra nights (16-20 Sept.).

PLAYS: [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: The Beggar's Opera, 3 June [8]; The Chapter of Accidents, 10 June [9]; Cymbeline, 9 Aug. [1]; *The East Indian*, 16 July [10]; The English Merchant, 15 June [5]; The Fair Penitent, 26 Aug. [2]; *Fatal Curiosity*, 29 June [11]; Love in a Village, 24 Aug. [4]; The Nabob, 4 June [1]; Polly, 11 June [3]; The Separate Maintenance, 20 June [6]; The Spanish Barber, 13 June [10]; The Spanish Friar, 24 June [1]; The Suicide, 6 June [8]; Summer Amusement, 30 July [7]; Tunbridge Wells [Walks], 13 Aug. [1]; Twelfth Night, 15 Aug. [2]. Total: 17. AFTERPIECES: The Agreeable Surprise, 4 June [21]; The Author, 13 Aug. [1]; *The Candidate*, 5 Aug. [5]; The Dead Alive, 5 July [5]; The Devil to Pay, 16 Sept. [1]; *The Female Dramatist*, 16 Aug. [1]; The Flitch of Bacon, 17 July [4]; The Genius of Nonsense, 18 June [7]; *Harlequin Teague*, 17 Aug. [23]; The Humours of an Election, 12 June [1]; *The Life and Death of Common Sense*, 13 Aug. [3]; The Maid of the Oaks, 15 Aug. [1]; The Manager in Distress, 27 Aug. [4]; Medea and Jason, 3 June [17]; Nature Will Prevail, 11 June [4]; *None are so Blind as Those Who Won't See*, 2 July [6]; A Preludio, 3 June [7]; The Recruiting Serjeant, 23 Aug. [1]; Rose and Colin, 30 Aug. [1]; The Son-in-Law, 10 June [11]; *The Tobacco Box*, 13 Aug. [3]; The Waterman, 25 July [2]; Who's the Dupe?, 6 Aug. [1]. Total: 23.

Actors [followed by 1st and last nights of appearing; new performers in italics]: F. Aickin [of CG] (10 June only); J. Aickin (4 June-16 Sept.); Baddeley (4 June-13 Sept.); C. Bannister (3 June-13 Sept.); Bannister Jun. (3 June-16 Sept.); Barrett (3 June-20 Sept.); J. Bates (17 Aug.-20 Sept.); Bensley (15 June-11 Sept.); Brett (17 July-20 Sept.); Master Brett (17 Aug.-20 Sept.); Burton (17 Aug.-20 Sept.); Collins (17 Aug.-20 Sept.); Darley (12 June-20 Sept.); Davies [of CG] (16, 19 Sept. only); Davis (4 June-20 Sept.); Delpini (3 June-14 Sept.); Dorion (3 June-20 Sept.); Edwin (3 June-20 Sept.); Master Edwin (3 June-12 Aug.); Egan (4 June-20 Sept.); Gardner (8 June-20 Sept.); Hull [of CG] (19 June only); Kenny (3 June-20 Sept.); Ledger (12 June-20 Sept.); Massey (3 June-20 Sept.); Painter (3 June-20 Sept.); J. Palmer (4 June-14 Sept.); R. Palmer (3 June-16 Sept.); Parsons (4 June-10 Sept.); Pierce (4 June-16 Sept.); Spencer (18 June-

20 Sept.); Staunton (3 June-16 Sept.); Stevens (3 June-20 Sept.); Swords (3 June-20 Sept.); Usher (3 June-20 Sept.); Webb (3 June-20 Sept.); Wewitzer (3 June-20 Sept.); J. Wilson (16, 18 Sept. only); R. Wilson (3 June-20 Sept.); Wood (3 June-20 Sept.). Total: 37 and 3 from CG.

*Actresses*: Mrs Bulkley (6 June-11 Sept.); Mrs Cuyler (4 June-12 Sept.); Miss Francis (3 June-20 Sept.); Mrs Gardner (13 Aug. only); Miss Hale (3 June-14 Sept.); Miss Harper (4 June-16 Sept.); Miss Hooke (11 June-21 Aug.); Mrs Inchbald (3 June-2 Sept.); Miss Kirby (27 July-30 Aug.); Mrs Lefevre (3 June-20 Sept.); Mrs Lloyd (20 June-29 Aug.); Mrs Love (10 June-16 Sept.); Mrs Martyr [of CG] (18 Sept. only); Mrs Morris (13 Aug.-20 Sept.); Miss Morris (3 June-20 Sept.); Miss Painter (3 June-27 July); Mrs W. Palmer (3 June-16 Sept.); Mrs Poussin (6 June-20 Sept.); Mrs Rooth (15 June-6 July); Miss Sherry (4 June-31 Aug.); Mrs Webb (3 June-20 Sept.); Mrs Wells (3 June-16 Sept.); Mrs Wheatley (26 Aug., 2 Sept. only); Mrs Wilson (3 June-20 Sept.). Total: 23 and 1 from CG.

*Dancers*: Byrn (17 Aug.-20 Sept.); Master Byrn (3 June-13 Sept.); Miss Byrn (3 June-20 Sept.); Mme Dagueville (3 June-4 July); Giorgi (20 June-20 Sept.); Nicolini (3 June-12 Aug.); Rossi (3 June-12 Aug.); Sga Vidini (11 July-20 Sept.). Total: 8.

*Proprietor*: George Colman, the elder.

*Employees*: Jewell (treasurer); Rice (box-book and housekeeper); Rooker (scene painter and machinist); Walker (tailor).

## KING'S

**SEASON:** 84 nights of operas and ballets (17 Nov.-29 June).

**OPERAS** [followed by 1st performance this season; number of times performed; new operas in italics]: *Il Bacio*, 9 Apr. [3]; La Buona Figliuola, 10 Jan. [9]; La Contadina in Corte, 2 Mar. [13]; L'Eroe Cinese, 16 Mar. [10]; Ezio, 17 Nov. [16]; Giunio Bruto [i.e. Junius Brutus]; Ifigenia in Aulide, 25 May [1]; *Junius Brutus*, 12 Jan. [3]; Quinto Fabio, 7 Mar. [2] I Viaggiatori Felici, 11 Dec. [28]. Total: 9. **BALLET**S: Adela of Ponthieu, 11 Apr. [11]; *Les Amans Réunis*, 17 Nov. [11]; Apelles and Campaspe, 5 June [7]; *Apollon et les Muses*, 2 May [9]; Medea and Jason, 11 Apr. [7]; Mirsa, 9 May [3]; Les Petits Riens, 11 Dec. [13]; Rinaldo and Armida, 23 Feb. [14]; La Rosière de Salency, 19 Mar. [8]; *Le Triomphe de l'Amour Conjugal*, 10 Jan. [22] Total: 10.

*Singers* [followed by 1st and last nights of appearing; new performers in italics]: Ansani (17 Nov.-25 May); Manzoletto (17 Nov.-29 June); Micheli (17 Nov.-29 June); Morigi (11 Dec.-29 June); *Nonini* (2 Mar.-18 June); Pacchierotti (17 Nov.-15 June); Viganoni (11 Dec.-29 June) // Sga Allegranti (11 Dec.-29 June); Mrs Barthélemon (10 Jan.-8 June); Sga Lorenzini (17 Nov.-29 June); *Sga Maccbierini* (12 Jan.-26 Feb.); Sga Prudom (17 Nov.-15 June); Sga Salpietro (11 Dec.-29 June); Sga Sestini (10 Jan.-18 June). Total: 7 men, 7 women.

*Dancers*: Bournonville (17 Nov.-1 June); Gardel (17 Nov.-29 June); Henry (17 Nov.-1 June); Leger (23 Feb.-22 June); *Le Picq* (2 May-29 June); Nivelon (17 Nov.-29 June); Olivier (19 Mar.-23 Apr.); Raymond (17 Nov.-4 May); Simonet (17 Nov.-29 June); Slingsby (17 Nov.-18 June) // Mlle Baccelli (17 Nov.-29 June); Sga Crespi (17 Nov.-29 June); Mlle Dumont (17 Nov.-28 Feb.); Mme Simonet (11 Dec.-29 June); Mlle Simonet (20 Nov.-4 May); Miss Simonet (30 Apr. only); Mlle Theodore (17 Nov.-29 June). Total: 10 men, 7 women.

*Musician*: Gardel Jun. [violinist] (9 May only).

*Proprietor*: Taylor.

*Employees*: Crawford (acting manager and treasurer); Novosielski (scene designer and machinist); J. C. Bach, Bertoni, Bianchi, Rauzzini (composers); Cramer (leader of band); Noverre (ballet master); Noferi (leader of dances); Lupino (tailor).

#### H A Y M A R K E T (Out of Season)

9 nights of plays (16 Oct.-6 May).

*PLAYS*: **MAINPIECES**: An Adventure in St James's Park, The Artifice, The Constant Couple, *The Fashionable Wife*, The Gentle Shepherd, *Love at a Venture*, Richard III, *The Spendthrift*. Total: 8. **AFTERPIECES**: The Beaux Duel, Don Quixote in England, *The Exciseman Tricked*, The Ghost, The Irish Widow, *The Lawyer Nonsuited*, *The Romp*, The Tobacconist. Total: 8.

*Actors*: Aberdein, Alfred, Atkinson, Barnes, Barrett, Bateman, Benson, Blair, Booth, Brinsley, Buxton, Cotton, Dancer, Daniel, Davis, Dutton, Eden, Essex, Fitzgerald, Forrest, Hall, Hedges, Henry, Higgins, Holland, Horwell, Jackson, James, Jameson, Jellico, J. Johnson, Jones, Kenny, Knapp, Lewis, Lloyd, Lynch, Lyon, M'Donald, Mendez, Middlemist, Middleton, Molbery, Money, Morris, Moss, Powell, Pressley, Reilly, Robson, Rogers,

Shaw, Sheene, Smith, Stanley, Stewart, Swords, Thompson, Venables, Walker, Whitely, Wilkinson, Wilson, *A Gentleman, A Gentleman, A Young Gentleman*. Total: 66.

*Actresses*: Miss Anderson, Miss Atkinson, Miss Ball, Mrs Barnard, Miss Blaney, Miss Brice, Miss Brook, Miss Carne, Mrs Child, Miss Churchill, Miss Dawson, Miss Fitzherbert, Mrs Fowler, Miss Green, Mrs Greville [of DL], Miss Hemet, Mrs Heyborn, Miss Heyborn, Miss Holton, Miss Hurst, Mrs Hyam, Mrs Jackson, Mrs Johnson, Mrs Kennedy, Mrs Lefevre, Mrs Liddel, Mrs Loft, Mrs Painter, Miss Peters, Miss Plain, Miss Ramsey, Mrs Read, Miss Read, Mrs Sauley, Miss Shelburne, Miss Thomas, Miss Turner, Miss Villiers, Mrs Waite, Mrs Watson, Miss Williams, Miss Wood, A Lady. Total: 43.

*Dancers*: Master Holland, Lepulley. Total: 2.

*Singers*: Mrs Cox, Groves, Miss Lyon. Total: 3.

## September 1781

LOVE IN A VILLAGE. Hawthorn - Bannister; Justice Woodcock - Parsons; Sir William Meadows - Aickin; Eustace - Williams; Hodge - Moody; Young Meadows - Du-Bellamy // Margery - Mrs Wrighten; Deborah Woodcock - Mrs Love; Lucinda - Miss Collett; Rosetta - Miss Field (1st appearance in that character). Also WHO'S THE DUPE? Mr Doiley - Parsons; Gradus - Lamash; Sandford - Aickin; Granger - Palmer // Charlotte - Mrs Wrighten; Miss Doiley - Mrs Brereton.

Saturday 15  
DL

DANCING. In Act I of mainpiece a *Country Dance* incident to the Piece (*performers not listed*). [This was danced in both subsequent performances.] End of Act II a *Dance* by the Miss Stageldoors. End of Act I of afterpiece *The Devonshire Minuet* by the Miss Stageldoors.

COMMENT. THE SCHOOL FOR FATHERS [announced in *Public Advertiser*, 14 Sept.] is unavoidably obliged to be deferred. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken of Fosbrook at the stage-door. No Money to be taken at the stage-door, nor any Money returned after the Curtain is drawn up. The Doors to be opened at 5:30. To begin at 6:30 [see 9 Oct.]. Receipts: £100 7s. (75/1; 25/6; 0/0).

THE MANAGER IN DISTRESS. Also THE SPANISH BARBER. Also THE AGREEABLE SURPRISE. Also MEDEA AND JASON. See conclusion of preceding season.

HAY

A NEW WAY TO PAY OLD DEBTS. Lord Lovell - Lewis (1st appearance in that character); Wellborn - Wroughton; Justice Greedy - Quick; Allworth - Whitfield; Marrall - Wilson; Tapwell - Thompson; Furnace - Wewitzer; Order - Jones; Amble - Stevens; Watchall - Painter; Parson Welldo - J. Wilson; Taylor - Newton; Vintner - Ledger; Sir Giles Over-reach - Henderson // Margaret (1st time) - Miss Satchell; Froth - Mrs Pitt; Lady Allworth - Mrs Yates (1st appearance in that character). Also THE MARRIAGE ACT. Principal Characters by

Monday 17  
CG

- Monday 17*  
CG Mattocks, Wilson, Edwin, J. Wilson, Fearon, Robson, Booth, Quick // Mrs Webb, Mrs Martyr, Mrs Kennedy. [Cast from text (G. Kearsly, 1781): Garcia - Mattocks; Dr Fabio - Wilson; Gil Perez - Edwin; Secretary - J. Wilson; Islanders - Fearon, Robson, Booth; Domingo - Quick // Dorothea - Mrs Webb; Camilla - Mrs Martyr; Orra - Mrs Kennedy.]  
 COMMENT. Mainpiece: Altered from Massinger. Afterpiece [1st time; MF 2, by Charles Dibdin]: Taken from *THE ISLANDERS* [1st acted at CG, 25 Nov. 1780].  
 Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. Places for the Boxes to be taken of Brandon (only) at the Stage-Door. No Persons admitted behind the Scenes, nor any Money returned after the Curtain is drawn up. The Doors to be opened at 5:30. To begin at 6:30 [see 15 Oct.]. Receipts: £185 17s. 6d. (183/11/0; 2/6/6).
- Tuesday 18*  
DL KING RICHARD THE THIRD. King Richard - Smith; Richmond - Palmer; Buckingham - Aickin; Tressel - Farren; Catesby - Packer; Lord Stanley - Chaplin; Norfolk - Fawcett; Lieutenant of the Tower - R. Palmer; Ractcliff - Wright; Lord Mayor - Phillimore; Prince Edward - Master Pulley; Duke of York - Master Langrish; King Henry - Bensley // Lady Anne - Mrs Sharp; Dutches of York - Mrs Booth; Queen - Mrs Hopkins. Also *THE APPRENTICE*. Dick - Bannister Jun.; Gargle - Wrighten; Simon - Burton; Watchman - Fawcett; Spouters - R. Palmer, Holcroft, Griffiths, Phillimore, Norris, Williams, Helme, &c.; Wingate - Baddeley // Charlotte - Miss Simson.  
 COMMENT. Receipts: £130 (94/19; 34/18; 0/3).
- Wednesday 19*  
CG THE BELLE'S STRATAGEM. Doricourt - Lewis; Sir G. Touchwood - Wroughton; Flutter - Lee Lewes; Saville - Aickin; Villers - Whitfield; Courtall - Robson; Silver Tongue - W. Bates; Mountebank - Booth; French Servant - Wewitzer; Porter - Fearon; Hardy - Quick // Lady Touchwood - Mrs Inchbald; Mrs Racket - Mrs Mattocks; Miss Ogle - Mrs Morton; Letitia - Miss Younge. Also *THE MARRIAGE ACT*. As 17 Sept.  
 COMMENT. Receipts: £157 13s. (154/17/6; 2/15/6).
- Thursday 20*  
DL THE CLANDESTINE MARRIAGE. Lord Ogleby - King; Sterling - Parsons; Sir John Melvil - Bensley; Lovewell - Brereton; Serjeant Flower - Wrighten; Traverse - Phillimore; Trueman - Norris; Canton - Baddeley; Brush - Palmer // Miss Sterling - Miss Pope; Fanny - Mrs Brereton; Chambermaid - Miss Collett; Betty - Mrs Love; Mrs Heidelberg - Mrs Hopkins. Also ROBINSON CRUSOE; or, Harlequin Friday. Principal Characters by Wright, Suett, R. Palmer, Phillimore, Holcroft, Grimaldi // Miss Collett. [Partial cast from *Public Advertiser*, 31 Jan. 1781: Harlequin - Wright // Colombine - Miss Collett. For complete list of parts see DL, 26 Dec. 1796.]  
 DANCING. Afterpiece: To conclude with a *Dance* by Henry, Miss Armstrong, the Miss Stageloirs, &c. [This was danced, as here assigned, in all subsequent performances, but beginning with 1 Dec. Henry is omitted.]  
 COMMENT. Afterpiece: The Scenery designed by De Loutherbourg, and executed under his direction.  
 Paid Properties £6 1s. 5d. Receipts: £177 11s. 6d. (133/14/0; 43/17/6; 0/0).
- Friday 21*  
CG THE MAID OF THE MILL. Lord Aimworth - Mattocks; Sir Harry Sycamore - Wilson; Giles - Reinhold; Mervin - Davies; Fairfield - Hull; Ralph - Quick // Fanny - Mrs Wilson; Lady Sycamore - Mrs Pitt; Theodosia - Mrs Morton; Patty - Miss Harper (1st appearance on this stage). Also THREE WEEKS AFTER MARRIAGE. Sir Charles Racket - Lewis; Lovelace - W. Bates; Woodley - J. Bates; Drugget - Quick // Dimity - Mrs Wilson; Mrs Drugget - Mrs Pitt; Nancy - Mrs Morton; Lady Racket - Mrs Mattocks.  
 DANCING. End of mainpiece *The Merry Sailors* by Aldridge, &c.  
 COMMENT. [Miss Harper was from the HAY.] Receipts: £149 6s. 6d. (147/17/6; 1/9/0).

A SCHOOL FOR FATHERS.	Lionel – Vernon; Colonel Oldboy – Parsons; Sir John Flowerdale – Aickin; Jenkins – Bannister; Harman – Williams; Jessamy – Dodd // Diana – Miss Collett; Lady Mary Oldboy – Mrs Hopkins; Jenny – Mrs Wrighten; Clarissa – Miss Phillips. Also ROBINSON CRUSOE. As 20 Sept. COMMENT. Receipts: £153 6s. (105/18/0; 46/17/6; 0/10/6).	Saturday 22 DL
ROMEO AND JULIET.	Romeo – A Gentleman (2nd appearance on any stage [Trew]); Capulet – Clarke; Friar Lawrence – Hull; Benvolio – Booth; Escalus – Fearon; Paris – J. Bates; Tibalt – L'Estrange; Peter – Jones; Montague – Thompson; Apothecary – Stevens; Friar John – Bates; Mercutio – Lewis // Lady Capulet – Mrs Poussin; Nurse – Mrs Pitt; Juliet – Miss Satchell (1st appearance in that character). Also THE MARRIAGE ACT. As 17 Sept.	Monday 24 CG
DANCING.	In Act I of mainpiece a Masquerade Scene incident to the Play and a <i>Minuet</i> by Aldridge and Miss Besford. [These were included, as here assigned, in all subsequent performances.]	
SINGING.	End of Act IV of mainpiece Juliet's Funeral Procession with the <i>Solemn Dirge</i> . Vocal Parts by Mattocks, Reinhold, Davies, Robson, J. Wilson, Baker, Darley, Doyle, Simpkinson // Miss Harper, Mrs Martyr, Miss Morris, Mrs Morton, Miss Stuart, Mrs Kennedy.	
COMMENT.	[Trew's 1st appearance on the stage was at this theatre, 24 Nov. 1780.] Paid Properties 4s. 4d.; Wardrobe £5; Supernumeraries £1 11s. 6d.; Guard [master carpenter] for Scene Men £1 6s. 4d. Receipts: £208 8s. (207/6/6; 1/1/6).	
HAMLET.	Hamlet – Smith; King – Packer; Horatio – Farren; Polonius – Baddeley; Laertes – Aickin; Ostrick – Lamash; Rosencraus – R. Palmer; Guildenstern – Williams; Player King – Chaplin; Marcellus – Wrighten; Lucianus – Waldron; Messenger – Wright; Francisco – Norris; Bernardo – Phillimore; Priest – Griffiths; Gravediggers – Parsons, Burton; Ghost – Palmer // Ophelia – Miss Field; Queen – Mrs Hopkins. [Edition of 1782 (Bathurst) adds: Player Queen – Mrs Booth.] Also THE CAMP. Sir Harry Bouquet – Dodd; Gage – Parsons; O'Daub – Moody; Mons. Bluard – Baddeley; William – Du-Bellamy; Serjeant Drill – Bannister // Nancy – Mrs Wells (from the Theatre Royal, Haymarket; 1st appearance on this stage); Nell – Mrs Wrighten. The other Characters by Burton, Wrighten, Wright, Chaplin, Holcroft, Fawcett, Phillimore, Norris, Griffiths, Nash, &c. // Miss Wright, Miss Simson, Miss Collett.	Tuesday 25 DL
COMMENT.	Mainpiece: As originally written by Shakespeare. Afterpiece: To conclude with a perspective Representation of the Grand Camp at Cox-Heath [see 15 Oct. 1778]. Receipts: £170 8s. (121/10/0; 48/15/6; 0/2/6).	
THE DUENNA.	Ferdinand – Mattocks; Isaac – Quick; Jerome – Wilson; Lopez – Wewitzer; Father Paul – Booth; Carlos – Mrs Kennedy; Antonio – Reinhold // The Duenna – Mrs Webb; Louisa – Mrs Mattocks; Clara – Miss Harper. Also THE DEAF LOVER. Principal Characters by Lee Lewes, Whitfield, Robson, Fearon, Thompson, W. Bates, Jones, Bates, Stevens, Wilson // Mrs Morton, Mrs Whitfield, Mrs Wilson. [Cast adjusted from text (J. Bowen, 1780): Meadows – Lee Lewes; Canteen – Whitfield; Young Wrongward – Robson; Groom – Fearon; John – Thompson; Servants – W. Bates, Jones; Sternhold – Bates; William – Stevens; Old Wrongward – Wilson // Sophia – Mrs Morton; Lady – Mrs Whitfield; Betsy Blossom – Mrs Wilson.]	Wednesday 26 CG
DANCING.	End of mainpiece <i>The Shepherd's Wedding</i> by Harris and Miss Matthews.	
COMMENT.	Receipts: £169 9s. (167/18/6; 1/10/6).	
THE SCHOOL FOR SCANDAL.	Sir Peter Teazle – King; Sir Oliver Surface – Yates; Joseph Surface – Palmer; Sir Benjamin Backbite – Dodd; Crabtree – Parsons; Rowley – Aickin; Moses – Baddeley; Snake – Packer; Careless – Farren; Trip – Lamash; Charles – Smith // Mrs Candour – Miss Pope; Maria – Mrs Brereton; Lady Sneerwell – Miss Sherry; Lady Teazle – Mrs Abington (1st appearance this season). Also COMUS. Comus – Palmer; 1st Bacchanal – Vernon; Principal	Thursday 27 DL

- Thursday 27*  
DL Bacchanals – Bannister, Du-Bellamy, &c.; 1st Spirit – Aickin; Brothers – Farren, R. Palmer // The Lady – Mrs Sharp; Principal Bacchant (with *Sweet Echo*, accompanied by Parke) – Mrs Wrighten; Pastoral Nymph – Miss Wright; Sabrina – Miss Field; Euphrosyne – Mrs Cargill.  
*SINGING.* In Act III of mainpiece song [*Here's to the maiden of bashful fifteen*] by Vernon. [This was sung again by Vernon on 9 Oct., but in all subsequent performances by Williams (or Williames; see 20 Oct.).]  
*COMMENT.* Paid Land, Windows, Paving and Light [taxes] £15 6s. 6d. Receipts: £232 16s. (176/5/0; 55/18/6; 0/12/6).
- Friday 28*  
CG THE DOUBLE GALLANT; or, The Sick Lady Cured. Atall – Lewis; Careless – Wroughton; Clerimont – Whitfield; Finder – Wewitzer; Sir Harry Atall – Thompson; Mr Wilful – Fearon; Bolus – Booth; Rhubarb – Jones; Supple – W. Bates; Sir Solomon Sadlife – Quick // Lady Dainty – Mrs Mattocks; Clarinda – Miss Ambrose; Sylvia – Mrs Morton; Wishwell – Mrs Wilson; Situp – Mrs Poussin; Lady Sadlife – Miss Younge. Also THE MARRIAGE ACT. As 17 Sept.  
*DANCING.* End of Act IV of mainpiece *The Caledonian Shepherds* by Aldridge and Miss Besford.  
*COMMENT.* Receipts: £124 17s. 6d. (123/4/6; 1/13/0).
- Saturday 29*  
DL EVERY MAN IN HIS HUMOUR. Kitely – Smith; Old Knowell – Aickin; Young Knowell – Brereton; Wellbred – Farren; Master Stephen – Dodd; Brainworm – Baddeley; Justice Clement – Parsons; Downright – Wrighten; Master Mathew – Burton; Cob – Wright; Cash – R. Palmer; Captain Bobadil – Palmer // Bridget – Miss Collett; Tib – Mrs Love; Mrs Kitely – Mrs Brereton. Also THE CRITIC; or, A Tragedy Rehearsed. Principal Characters by King, Dodd, Palmer, Parsons, Baddeley // Mrs Hopkins. Principal Tragedians: Farren, Waldron, Burton, Packer, Lamash, Bannister Jun. // Miss Pope. [For assignment of parts see 12 Oct.]  
*COMMENT.* Afterpiece: With a Sea Fight and Procession.  
 Paid Hughes calling Performers £1 6s. Receipts: £171 17s. 6d. (110/17/0; 60/10/6; 0/10/0).

## October 1781

- Monday 1*  
CG ROMEO AND JULIET. As 24 Sept., but Peter – Stevens; Apothecary – Jones; omitted: Friar John. Also HARLEQUIN FREE-MASON. *Cast not listed.* [Larpent MS 541 lists the parts: Hiram Abbif, Master Mason, Bacchanal, Skaters, Masons, Lawyers // Virgins. Songs (G. Kearsley, 1781) lists no parts.]  
*SINGING.* As 24 Sept.  
*COMMENT.* Afterpiece: To conclude with a Procession of the principal Grand Masters, from the Creation to the present Century, dressed in the Habits of their respective Ages and Countries. With new Music [by Charles Dibdin], Scenes, Dresses, Pageants, and Decorations. The Paintings by Richards, Carver, Hodgins. The Pantomime by Messink. Books of the Songs, with an Explanation of the Pageants, to be had at the Theatre. Receipts: £224 os. 6d. (223/5/6; 0/15/0).
- Tuesday 2*  
DL THE WEST INDIAN. Belcour – King; Stockwell – Aickin; Major O'Flaherty – Moody; Capt. Dudley – Packer; Charles Dudley – Brereton; Fulmer – Baddeley; Varland – Parsons // Lady Rusport – Mrs Hopkins; Louisa Dudley – Mrs Brereton; Housekeeper – Mrs Booth; Lucy – Mrs Love; Mrs Fulmer – Miss Sherry; Charlotte Rusport – Miss Farren (1st appearance this season). Also ROBINSON CRUSOE. As 20 Sept., but added: Delpini.  
*COMMENT.* Receipts: £184 14s. (144/11; 39/18; 0/5).

THE CHANCES.	Don John - Henderson; Duke (1st time) - Davies; Petruchio - Whitfield; Antonio - Quick; Frederick - Wroughton // 1st Constantia - Mrs Inchbald; Mother - Mrs Webb; Landlady - Mrs Pitt; 2nd Constantia - Miss Younge. Also HARLEQUIN FREE-MASON. As 1 Oct. COMMENT. Receipts: £159 8s. (155/6; 4/2).	Wednesday 3 CG
THE HYPOCRITE.	Doctor Cantwell - Moody; Sir John Lambert - Packer; Scyward - Brereton; Colonel Lambert - Palmer; Maw-worm - Holcroft; Darnley - Bensley // Lady Lambert - Miss Sherry; Old Lady Lambert - Mrs Love; Charlotte - Mrs Abington. Also ROBINSON CRUSOE. As 2 Oct., but added: Williams. DANCING. End of Act II of mainpiece a new Comic Dance, <i>The Frenchman in the Dairy</i> , by Zucchelli, Henry, Miss Armstrong, the Miss Stageloirs. COMMENT. [Afterpiece in place of COMUS, announced on playbill of 2 Oct.] Receipts: £174 14s. (133/7/0; 40/16/6; 0/10/6).	Thursday 4 DL
THE MAN OF THE WORLD.	Principal Characters by Macklin, Lee Lewes, Aickin, Clarke, Wewitzer, Booth, L'Estrange, Thompson, J. Wilson, Lewis // Miss Platt, Miss Satchell, Mrs Wilson, Mrs Davenett, Miss Younge. [Cast adjusted from playbill of 19 Oct. 1782: Sir Pertinax Macsycophant - Macklin; Lord Lumbercourt - Lee Lewes; Sidney - Aickin; Melville - Clarke; Counsellor Plausible - Wewitzer; Serjeant Eitherside - Booth; Tomlins - L'Estrange; John - Thompson; Sam - J. Wilson; Egerton - Lewis // Lady Macsycophant - Miss Platt; Constantia - Miss Satchell; Betty Hint - Mrs Wilson; Nanny - Mrs Davenett; Lady Rodolpha Lumbercourt - Miss Younge.] Prologue spoken by Macklin. Epilogue spoken by Miss Younge. [These were spoken, as here assigned, at all subsequent performances.] Also HARLEQUIN FREE-MASON. As 1 Oct. COMMENT. [Mainpiece: author of Prologue unknown. Epilogue by Frederick Pilon (see 10 May 1781).] Receipts: £199 14s. 6d. (198/12/6; 1/2/0).	Friday 5 CG
THE LORD OF THE MANOR.	Truemore - Vernon; Le Nippe - Dodd; Sir John Contrast - Parsons; Rashly - Bannister; Rental - Aickin; Capt. Trepan - Baddeley; Huntsman - Du-Bellamy; Serjeant Crimp - R. Palmer; Corporal Snap - Williams; Contrast - Palmer // Moll Flagon - Mr Suet; Annette - Miss Prudom (1st appearance this season); Peggy - Mrs Wrighten; Sophia - Miss Farren. Also BON TON; or, High Life above Stairs. Sir John Trotley (with the original Prologue) - King; Colonel Tivy - Brereton; Davy - Parsons; Jessamy - Lamash; Lord Minikin - Dodd // Lady Minikin - Miss Pope; Gymp - Miss Simson; Miss Tittup - Miss Farren. DANCING. End of mainpiece, as 4 Oct. COMMENT. [Afterpiece: Prologue by George Colman, the elder.] Receipts: £197 9s. 6d. (141/14/0; 55/1/0; 0/14/6).	Saturday 6 DL
ROMEO AND JULIET.	As 1 Oct. Also HARLEQUIN FREE-MASON. As 1 Oct. SINGING. As 24 Sept. COMMENT. Receipts: £220 1s. 6d. (218/16/6; 1/5/0).	Monday 8 CG
THE SCHOOL FOR SCANDAL.	As 27 Sept. Also THE CAMP. As 25 Sept. SINGING. As 27 Sept. COMMENT. [This was Vernon's last appearance on the stage.] The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season]. Receipts: £220 3s. 6d. (172/12/0; 47/4/6; 0/7/0).	Tuesday 9 DL
THE DUENNA.	As 26 Sept., but Isaac - Wewitzer; Lopez - probably W. Bates (see 22 Oct.); Carlos - Leoni. Also HARLEQUIN FREE-MASON. As 1 Oct. COMMENT. [Mainpiece in place of MUCH ADO ABOUT NOTHING; afterpiece of TOM THUMB, both announced on playbill of 8 Oct. The playbill retains Quick as Isaac, but he "was taken ill & Wewitzer supplied his place" (MS annotation on BM playbill, CG, Vol. III).] Receipts: £177 (175/2; 1/18).	Wednesday 10 CG

- Tursday 11* THE LORD OF THE MANOR. As 6 Oct., but Truemore - Du-Bellamy; Huntsman - Williams; omitted: Corporal Snap. Also ROBINSON CRUSOE. As 4 Oct.  
 COMMENT. [Mainpiece in place of ZARA, announced on playbill of 9 Oct.] *Public Advertiser*, 11 Oct.: Mrs Crawford refusing to fulfill her Engagement at this Theatre, ZARA cannot be performed. [Throughout this season Mrs Crawford was acting at the Crow Street Theatre, Dublin.] Receipts: £110 6s. 6d. (78/1/0; 31/2/0; 1/3/6).
- CG THE MAN OF THE WORLD. As 5 Oct. Also HARLEQUIN FREE-MASON. As 1 Oct.  
 COMMENT. TOM THUMB [announced on playbill of 10 Oct.] is obliged to be deferred on account of the Indisposition of Quick and Mrs Kennedy. Receipts: £139 12s. (138/3/6; 1/8/6).
- Friday 12* ARTAXERXES. Arbaces - Miss Prudom; Artaxerxes - Miss Collett; Rimenes - Du-Bellamy; Artabanes - Reinhold (from CG) // Semira - Miss Wright; Mandane - Miss Phillips. Also THE CRITIC. Puff - King; Dangle - Dodd; Sir Fretful Plagiary - Parsons; Signor Pasticcio Ritornello - Delpini; Interpreter - Baddeley; Under Prompter - Phillimore; Sneer - Palmer // Mrs Dangle - Mrs Hopkins; Italians - Miss Field, the Miss Stageloirs. *Characters of the Tragedy*: Lord Burleigh - Chaplin; Gov. of Tilbury Fort - Wrighten; Earl of Leicester - Farren; Sir Walter Raleigh - Burton; Sir Christ. Hatton - Waldron; Master of the Horse - Griffiths; Beefeater - Wright; Justice - Packer; Son - Lamash; Constable - Fawcett; Don Ferolo Whiskerandos - Bannister Jun. // Nieces - Miss Collett, Miss Simson; Justice's Lady - Mrs Booth; Confidant - Mrs Love; Tilburina - Miss Pope.  
 COMMENT. Paid Prompter [Harwood] £4 8s. 2d. Receipts: £191 13s. (140/15/0; 50/10/6; 0/7/6).
- Saturday 13* THE WAY OF THE WORLD. Mirable - Smith; Fainall - Bensley; Sir Wilful Witwou'd - Yates; Petulant - Baddeley; Waitwell - Parsons; Witwou'd - King // Lady Wishfor't - Mrs Hopkins; Marwood - Miss Sherry; Mrs Fainall - Mrs Sharp; Mincing - Miss Collett; Peg - Miss Hale; Foible - Miss Pope; Millamant - Miss Farren. Also CO MUS. As 27 Sept., but omitted: 1st Bacchanal.  
 DANCING. End of Act III of mainpiece, as 4 Oct.  
 COMMENT. Receipts: £91 16s. (59/18; 31/10; 0/8).
- CG DUPPLICITY. Principal Characters by Henderson, Lewis, Wilson, Lee Lewes, Edwin, Wewitzer, Stevens // Mrs Wilson, Mrs Inchbald, Mrs Pitt, Miss Younge. [Cast from text (G. Robinson, 1781): Mr Osborne - Henderson; Sir Harry Portland - Lewis; Sir Hornet Armstrong - Wilson; Squire Turnbull - Lee Lewes; Timid - Edwin; Mr Vandervelt - Wewitzer; Scrip - Stevens; Servants - J. Wilson, Newton, Joules // Miss Turnbull - Mrs Wilson; Melissa - Mrs Inchbald; Mrs Trip - Mrs Pitt; Clara - Miss Younge.] *Prologue* spoken by Lee Lewes. *Epilogue* spoken by Miss Younge. [These were spoken, as here assigned, at the first 3 performances only (see 30 Oct.).] Also THE FLITCH OF BACON. Captain Greville - Leoni; Captain Wilson - Reinhold; Major Benbow - Wilson; Justice Benbow - Fearon; Kilderkin - Thompson; Putty - Painter; Ned - Stevens; Tipple - Edwin // Eliza - Miss Harper.  
 COMMENT. Mainpiece [1st time; c 5, by Thomas Holcroft; in 1796 altered by the author and acted as THE MASK'D FRIEND. Prologue by William Nicholson (see text). Epilogue attributed to Frederick Pilon (*Public Advertiser*, 15 Oct.)]: With New Dresses, Scenery, &c. *Public Advertiser*, 12 Nov. 1781: This Day will be published DUPPLICITY (price not listed).  
 Paid Music £8 4s. 8d.; Chorus Singers £3 15s. Receipts: £204 16s. (202/7/6; 2/8/6).

**THE BEGGAR'S OPERA.** Captain Macheath – Mrs Cargill; Peachum – Moody; Filch – Parsons; Lockit – Baddeley; Mat o' th' Mint – Williams; Ben Budge – Burton; Player – Wrighten; Beggar – Waldron // Lucy – Mrs Wrighten; Mrs Peachum – Mrs Hopkins; Jenny Diver – Miss Collett; Diana Trapes – Mrs Love; Polly – Miss Wheeler (from the Theatre Royal, Bath; 1st appearance on this stage). Also **ROBINSON CRUSOE**. As 2 Oct.

**DANCING.** End of Act II of mainpiece, as 4 Oct.; In Act III a *Hornpipe* by Walker.

**COMMENT.** Mainpiece: With Accompaniments to the Airs composed by [Thomas] Linley [Sen.]. Receipts: £147 13s. 6d. (107/15/0; 39/18/6; 0/0/0).

**ROMEO AND JULIET.** As 1 Oct., but omitted: Paris. Also **HARLEQUIN FREE-MASON**. As 1 Oct.

**SINGING.** As 24 Sept.

**COMMENT.** The Doors to be opened at 5:15. To begin at 6:15 [same for rest of season]. Receipts: £150 10s. 6d. (148/16/0; 1/14/6).

**THE BEGGAR'S OPERA.** As 15 Oct. Also **ALL THE WORLD'S A STAGE**. Sir Gilbert Pumpkin – Baddeley; Charles – Farren; Harry Stukely – Lamash; Cymon – Burton; William – Norris; Waiter – Phillimore; Wat – Griffiths; Diggery – Parsons // Miss Kitty Sprightly – Mrs Brereton; Miss Bridget – Mrs Hopkins.

**DANCING.** End of Act II of mainpiece, as 4 Oct.; In Act III a *Hornpipe* as 15 Oct.

**COMMENT.** [Mainpiece in place of **THE WAY TO KEEP HIM**, announced on playbill of 15 Oct.] Paid Supernumeraries £9 8s.; Printer [of playbills] £10. Receipts: £72 11s. 6d. (51/15/0; 20/14/6; 0/2/0).

**THE BEGGAR'S OPERA.** Captain Macheath – Miss Catley (1st appearance in that character [in London], and 1st this season); Peachum – Miss Ambrose; Lockit – Mrs Webb; Mat o' the Mint – Miss Morris; Wat Dreary – Mrs Inchbald; Ben Budge – Miss Stuart; Jemmy Twitcher – Miss Cranfield; Bagshot – Miss Francis; Nimming Ned – Mrs Ratchford; Harry Paddington – Miss Brangin; Drawer – Miss Painter; Filch – Mrs Wilson // Lucy – Mrs Kennedy (1st appearance in that character); Mrs Peachum – Mrs Davenett; Diana Trapes – Mrs Pitt; Jenny Diver – Mrs Martyr; Mrs Slammekin – Miss Platt; Mrs Vixen – Mrs Lewis; Dolly Trull – Mrs Morton; Sukey Tawdry – Mrs Whitfield; Mrs Coaxer – Mrs Invill; Betty Doxey – Mrs Sharpe; Molly Brazen – Mrs Branson; Polly – Miss Harper. Also **THE APPRENTICE**. Dick – Lewis; Wingate – Fearon; Simon – Stevens; Gargle – Thompson // Charlotte – Mrs Morton.

**DANCING.** End of Act III of mainpiece *Hornpipe* by Miss Besford.

**COMMENT.** Mainpiece: Now 1st performed under the title of **THE LADY'S OPERA**, with a new Introduction. [Miss Catley had acted Macheath at the Smock Alley Theatre, Dublin, in the season 1764-65. MS of Introduction (consisting of a dialogue between A and B): Larpent MS 572.] Receipts: £171 18s. 6d. (170/9/0; 1/9/6).

**THE ARTIFICE.** Sir John Freeman – Brinsley; Fainwell – Fitzgerald (from the Theatre-Royal, Dublin); Young Freeman – Venables; Tally – Atkinson; Sam – Powell; Sir Phillip Moneylove – Kenny; Watchit – Walker // Mrs Watchit – Mrs Johnson; Olivia – Mrs Child; Louisa – Miss Hurst; Judith – Mr Pressley; Lucy – Mrs Painter; Widow Heedless – Mrs Lefevre. Also **THE GHOST!** Sir Jeffrey Constant – A Young Gentleman [unidentified]; Captain Constant – Robson; Trusty – Jones; Clinch – Smith; Roger – Pressley // Belinda – Miss Ball; Dorothy – Mrs Lefevre.

**SINGING.** End of mainpiece *Auld Robin Gray* by Miss Lyon.

**COMMENT.** Benefit for Walker. Mainpiece: Not acted these 30 years [not acted since 4 Oct. 1722], wrote by Mrs Centlivre. Afterpiece: Never performed there. The doors to be opened at 5:30. To begin at 6:30. Ladies are requested to send their servants by five o'clock to keep places. Tickets to be had of Walker, the Globe, Pall-mall.

Monday 15  
DL

Tuesday 16  
DL

CG

HAY

- Wednesday 17* THE BEGGAR'S OPERA. As 15 Oct. Also ROBINSON CRUSOE. As 2 Oct.  
DL. DANCING. End of Act II of mainpiece, as 4 Oct.; In Act III a *Hornpipe*, as 15 Oct.  
COMMENT. Receipts: £70 8s. (46/3/0; 23/12/6; 0/12/6).
- CG DUPLICITY. As 13 Oct. Also HARLEQUIN FREE-MASON. As 1 Oct.  
COMMENT. Receipts: £168 8s. 6d. (163/17/0; 4/11/6).
- Thursday 18* THE WAY TO KEEP HIM. Lovemore - Smith; Sir Brilliant Fashion - Dodd;  
DL William - Baddeley; Sideboard - Burton; John - Phillimore; Sir Bashful Constant -  
King // Mrs Lovemore - Miss Farren; Muslin - Miss Pope; Lady Constant -  
Mrs Brereton; Mignionet - Miss Hale; Widow Belmour (with a *song* in character) -  
Mrs Abington. Also ROBINSON CRUSOE. As 4 Oct.  
COMMENT. Receipts: 170 3s. 6d. (141/0/0; 28/9/0; 0/14/6).
- CG THE BEGGAR'S OPERA. As 16 Oct., but Jenny Diver - Mrs Poussin. Also  
HARLEQUIN FREE-MASON. As 1 Oct.  
DANCING. As 16 Oct.  
COMMENT. Receipts: £98 12s. (97/12; 1/0).
- Friday 19* KING ARTHUR; or, The British Worthy. King Arthur - Smith; Oswald -  
DL Brereton; Merlin - Aickin; Osmond - Farren; Conon - Packer; Albanact - Wrighten;  
Aurelius - R. Palmer; Guillamar - Griffiths; Grimbald - Bannister // Philidel -  
Miss Field; Cupid - Sga Romanzini (1st appearance on this stage); Emmeline -  
Miss Farren. [Edition of 1781 (W. Strahan [et al]) adds: Æolus - Danby // Matilda -  
Miss Barnes; and specifies Honour - Vernon [but he had withdrawn from the  
stage (see 9 Oct.); the part was probably acted by Du-Bellamy] // Venus - Miss  
Phillips; Airy Spirits - Miss Collett, Miss Wright.] Also WHO'S THE DUPE?  
As 15 Sept.  
DANCING. In mainpiece by Zuchelli, Henry, Miss Armstrong, Miss M. Stageloir.  
[This was the same, as here assigned, in all subsequent performances, but beginning  
with 11 Dec. Henry is omitted.]  
SINGING. In mainpiece the Vocal Parts by Du-Bellamy, Williams, Fawcett, Chaplin,  
Phillimore, &c. // Miss Phillips, Miss Collett, Miss Wright, Miss Stageloir,  
Mrs Wrighten.  
COMMENT. Mainpiece: Not acted these 6 years [not acted since 28 Apr. 1773].  
With new Scenes [by French and Carver (text)] and Dresses. [In the Vocal Parts  
the playbill lists Sga Prudom, but "at the end of the second act, Smith came  
forward and apologized for the absence of Signora Prudom, and begged that Mrs  
Wrighten might be permitted to take her part . . . Mrs Wrighten was received  
with applause" (*London Chronicle*, 20 Oct.). Sga Romanzini was from the Royal  
Circus.] Receipts: £123 8s. 6d. (92/15/0; 29/11/0; 1/2/6).
- CG DUPLICITY. As 13 Oct. Also MIDAS. Midas - Edwin; Apollo - Mattocks;  
Pan - J. Wilson; Jupiter - Simpkinson; Damaetas - Doyle; Sileno - Baker // Juno -  
Mrs Poussin; Daphne - Mrs Morton; Mysis - Mrs Wilson; Nysa - Mrs Mattocks.  
COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed  
(charge: £105).
- Saturday 20* THE SCHOOL FOR SCANDAL. As 27 Sept. Also ROBINSON CRUSOE.  
DL As 4 Oct.  
SINGING. In Act III of mainpiece *song* [see 27 Sept.] by Williams [who, on 31 Jan.  
1782 and thereafter spelled his name "Williames"].  
COMMENT. Receipts: £143 9s. (118/1/0; 25/2/6; 0/5/6).
- CG THE MAID OF THE MILL. As 21 Sept., but Ralph - W. Bates // Fanny - Miss  
Catley. Also THE NORWOOD GYPSIES. Harlequin - W. Bates; Justice -

Messink; Gypsies - Baker, Simpkinson, Mrs Morton, &c.; Clown - Stevens // Clown's Wife - Miss Matthews; Maid - Mrs Sharpe; Justice's Wife - Mrs Poussin; Pierrot's Wife - Miss Matthews [i.e. doubled Clown's Wife]; Colombine - Mrs Ratchford.	<i>DANCING.</i> In afterpiece by Harris, Langrish, Miss Matthews, Miss Besford. [This was the same, as here assigned, in all subsequent performances.]	Saturday 20 CG
<i>COMMENT.</i> Afterpiece: The Overture and the rest of the Music composed by Fisher. Receipts: £124 19s. 6d. (122/6/0; 2/13/6).		
KING ARTHUR. As 19 Oct., but added: Officer - Norris // Venus - Miss Phillips. Also THE APPRENTICE. As 18 Sept., but Simon - Suett; Watchman - Burton.		Monday 22 DL
<i>SINGING.</i> As 19 Oct., but Sga Prudom in place of Mrs Wrighten; omitted: Miss Phillips, Miss Stageloir.		
<i>COMMENT.</i> Receipts: £152 16s. (126/6/0; 26/4/6; 0/5/6).		
THE DUENNA. As 26 Sept., but Isaac - Wewitzer; Lopez - W. Bates. Also THE NORWOOD GYPSIES. As 20 Oct., but Colombine - Miss Cranfield.		CG
<i>COMMENT.</i> RICHARD THE THIRD [announced on playbill of 20 Oct.] is obliged to be postponed on account of the sudden Indisposition of Henderson. Receipts: £124 16s. (123/2; 1/14).		
THE WAY TO KEEP HIM. As 18 Oct. Also ROBINSON CRUSOE. As 4 Oct.		Tuesday 23
<i>COMMENT.</i> Receipts: £148 13s. (124/1/0; 22/15/6; 1/16/6).		DL
THE SUSPICIOUS HUSBAND. Ranger - Lewis; Strickland - Clarke; Bellamy - Whitfield; Jack Meggot - W. Bates; Tester - Stevens; Frankly - Wroughton // Mrs Strickland - Mrs Inchbald; Jacintha - Miss Ambrose; Lucetta - Mrs Pitt; Clarinda - Mrs Mattocks. Also COMUS. Comus - Mattocks; 1st Spirit - L'Estrange; Brothers - Robson, J. Bates // The Lady (with <i>Sweet Echo</i> , accompanied on the hautboy by Sharp) - Miss Harper; Pastoral Nymph - Mrs Martyr; 2nd Bacchant - Mrs Morton; Sabrina - Miss Morris; 1st Bacchant and Euphrosyne - Miss Catley.		CG
<i>COMMENT.</i> DUPLICITY [announced on playbill of 22 Oct.] is obliged to be postponed on account of Henderson's Illness. Receipts: £87 14s. 6d. (83/7/0; 4/7/6).		
KING ARTHUR. As 22 Oct. Also CATHERINE AND PETRUCHIO. Petruchio - Palmer; Grumio - Baddeley; Baptista - Wright; Biondella - Lamash; Taylor - Burton // Catherine - Mrs Wrighten.		Wednesday 24
<i>SINGING.</i> As 22 Oct.		DL
<i>COMMENT.</i> Receipts: £95 18s. (74/19/0; 20/1/6; 0/17/6).		
ARTAXERXES. Artaxerxes - Mrs Kennedy; Artabanes - Reinhold; Rimenes - Davies; Arbaces - Leoni // Semira - Mrs Morton; Mandane - Mrs Martyr. Also THE DEAF LOVER. As 26 Sept.		CG
<i>DANCING.</i> End of mainpiece <i>The Sports of the Green</i> by Aldridge, Langrish, Jackson, Miss Francis, Miss Besford.		
<i>COMMENT.</i> [Mainpiece in place of THE MAN OF THE WORLD; afterpiece of THE GOLDEN PIPPIN, both announced on playbill of 23 Oct.] Receipts: £228 4s. 6d. (226/0/6; 2/4/0).		
A TRIP TO SCARBOROUGH. Loveless - Smith; Young Fashion - Palmer; Sir Tunbelly Clumsey - Moody; Col. Townly - Brereton; Probe - Parsons; Lory - Baddeley; Lord Foppington - Dodd // Berinthia - Miss Farren; Amanda (1st time) - Mrs Brereton; Miss Hoyden - Mrs Abington. Also THE CRITIC. As 12 Oct.		Thursday 25
<i>COMMENT.</i> Receipts: £130 3s. 6d. (92/12/0; 36/16/6; 0/15/0).		DL

- Tbursday 25* CG THE MAN OF THE WORLD. As 5 Oct. Also THE GOLDEN PIPPIN. Jupiter – Reinhold; Paris – Mattocks; Momus (1st time) – Edwin; Mercury – Robson // Venus – Mrs Martyr; Pallas – Mrs Morton; Iris (1st time) – Miss Morris; Juno – Miss Catley.  
COMMENT. Paid Macklin for 3 Nights Performance £94 10s. Receipts: £148 6s. (145/17; 2/9).
- Friday 26* DL KING ARTHUR. As 22 Oct. Also THE CITIZEN. Young Philpot – Dodd; Wilding – Farren; Beaufort – Phillimore; Sir Jasper – Wright; Dapper – Holcroft; Old Philpot – Baddeley // Maria – Miss Farren.  
SINGING. As 22 Oct.  
COMMENT. [Afterpiece in place of THE LYAR, announced on playbill of 25 Oct.] Receipts: £112 1s. (82/4/0; 29/12/6; 0/4/6).
- CG THE BELLE'S STRATAGEM. As 19 Sept., but Mrs Racket – Mrs Whitfield; Letitia – Mrs Mattocks. Also THE GOLDEN PIPPIN. As 25 Oct.  
DANCING. As 24 Oct.  
COMMENT. DUPLICITY [announced on playbill of 25 Oct.] is again obliged to be postponed on account of Henderson's Illness. [Afterpiece in place of COMUS, announced on playbill of 25 Oct. In mainpiece the playbill retains Mrs Mattocks as Mrs Racket and Miss Younge as Letitia, but "Miss Younge having yesterday lost a near Relation could not play her part in the *Belle's Stratagem*, in consequence of which an apology was made for her Absence . . . To remedy the inconvenience Mrs Mattocks last night played the character of Miss Hardy, and Mrs Whitfield that of Widow Racket" (*Morning Chronicle*, 27 Oct.).] Receipts: £100 6s. (97/1/6; 3/4/6).
- Saturday 27* DL THE RUNAWAY. George Hargrave – Smith; Drummond – Bensley; Justice – Parsons; Sir Charles Seymour – Brereton; Jarvis – Lamash; Mr Morley – Aickin; Mr Hargrave – Moody // Lady Dinah – Mrs Hopkins; Emily – Miss Phillips; Susan – Mrs Wrighten; Harriet – Mrs Brereton; Bella – Miss Farren. Also ROBINSON CRUSOE. As 4 Oct.  
COMMENT. Receipts: £93 os. 6d. (72/3/0; 20/0/6; 0/17/0).
- CG JUPITER AND ALCMENA. Principal Characters by Mattocks, Reinhold, Edwin, Wilson, Davies, Fearon, Thompson, Quick // Mrs Mattocks, Mrs Morton, Mrs Pitt, Miss Harper. [Cast from *London Chronicle*, 29 Oct.: Jupiter – Mattocks; Amphitryon – Reinhold; Mercury – Edwin; Judge Gripus – Wilson; Phoebus – Davies; Polidas – Fearon; Tranio – Thompson; Sosia – Quick // Phaedra – Mrs Mattocks; Night – Mrs Morton; Bromia – Mrs Pitt; Alcmena – Miss Harper.] Also THE NORWOOD GYPSIES. As 22 Oct., but Gypsey – Burton in place of Simpkinson.  
COMMENT. Mainpiece [1st time; BURL 3, by Charles Dibdin]: Taken from [AMPHITRYON, by John] Dryden. [MS: Larpent 573; not published.] With new Scenery, Dresses, &c. The Music by several eminent Composers [Charles Dibdin, William Shield, &c.]. Books of the Songs to be had at the Theatre. Receipts: £153 15s. 6d. (151/8/0; 2/7/6).
- Monday 29* DL OROONOKO; or, The Royal Slave. Oroonoko – Bannister Jun.; Blandford – Aickin; Governor – Farren; Captain Driver – Wrighten; Stanmore – R. Palmer; Hotman – Williams; Daniel – Suett; Jack Stanmore – Norris; Aboan – Palmer // Widow Lackit – Mrs Hopkins; Charlotte Weldon (1st time) – Miss Collett; Lucy Weldon – Miss Simson; Imoinda – Miss Farren. Also THE GENTLE SHEPHERD. Principal Characters by Mrs Cargill, Du-Bellamy, Moody, Aickin, Suett, Dodd // Mrs Wells, Mrs Love, Mrs Booth, Miss Wheeler. [Cast from *London Chronicle*, 30 Oct.: Patie – Mrs Cargill; Roger – Du-Bellamy; Symon – Moody;

Sir William Worthy – Aickin; Glaud – Suett; Bauldy – Dodd // Jenny – Mrs Wells; Mause – Mrs Love; Madge – Mrs Booth [not listed in *London Chronicle*, but see 16 Oct. 1782]; Peggy – Miss Wheeler.] Monday 29  
DI.

**DANCING.** End of Act 1 of afterpiece a *Highland Reel* by Blurton and the two Miss Stageldoirs. [This was danced, as here assigned, in all subsequent performances.]

**COMMENT.** Afterpiece [1st time; PAST 2, by Richard Tickell]: Altered from [the same, by] Allan Ramsay. [MS not in Larpent; not published.] With the original Airs, new Accompaniments, and a new Overture [by Thomas Linley, Sen.]. Books of the Songs to be had at the Theatre.

“The above Opera, written by Allen Ramsay, has been long and justly admired, but by those only whose knowledge of the Scottish dialect has enabled them to judge of its excellencies. That an English audience might become partakers of this entertainment seems to have been the laudable design of the Dramatist, Mr Tickel, in now divesting it of its numerous provincialities, grown almost obsolete, even in Scotland, at this distant period . . . The characters were drest with a rustic simplicity, which, tho’ not exactly characteristic of the Highland manner, were perfectly Pastoral” (*Universal Magazine*, Nov. 1781, p. 237). Receipts: £202 9s. 6d. (167/18/0; 33/3/0; 1/8/6).

**JUPITER AND ALCMENA.** As 27 Oct. Also **THE NORWOOD GYPSIES.** CG  
As 27 Oct., but Justice – Jones.

**COMMENT.** Receipts: £103 18s. (100/11; 3/7).

**RULE A WIFE AND HAVE A WIFE.** Leon – Smith; Duke – Aickin; Cacafofo – Moody; Juan – Packer; Sanchio – Norris; Alonzo – R. Palmer; Copper Captain – King // Margaretta – Miss Sherry; Clara – Miss Collett; Altea – Mrs Love; Old Woman – Mr Baddeley; Maid – Mr Waldron; Estifania – Mrs Abington. Also **THE GENTLE SHEPHERD.** As 29 Oct. Tuesday 30  
DL

**COMMENT.** Receipts: £196 10s. (146/18; 47/13; 1/19).

**DUPLICITY.** As 13 Oct., but Mrs Mattocks (1st appearance in this Comedy) in place of Miss Younge. *Prologue* spoken by Lee Lewes. *Epilogue* spoken by Mrs Mattocks. [These were spoken, as here assigned, at all subsequent performances (see 13 Oct.).] Also **TOM THUMB.** Tom Thumb – Master Edwin; Lord Grizzle – Edwin; Ghost – Reinhold; Noodle – Robson; Doodle – Davies; King – Quick // Huncamunca – Mrs Kennedy; Glumdalca – Mrs Webb; Queen Dollalolla – Miss Catley. CG

**DANCING.** End of Epilogue, as 24 Oct.

**COMMENT.** Receipts: £117 18s. 6d. (113/5/0; 4/13/6).

**THE WAY TO KEEP HIM.** As 18 Oct. Also **THE GENTLE SHEPHERD.** Wednesday 31  
DL  
As 29 Oct.

**COMMENT.** [Mainpiece in place of **KING ARTHUR**; afterpiece of **THE LYAR**, both announced on playbill of 30 Oct.] Receipts: £202 12s. (155/7/0; 47/0/6; 0/4/6).

**KING LEAR.** King Lear – Henderson; Gloster – Hull; Bastard – Aickin; Kent – Clarke; Albany – L'Estrange; Cornwall – Thompson; Burgundy – Robson; Physician – Baker; Gentleman Usher – W. Bates; Edgar – Lewis // Goneril – Miss Platt; Regan – Miss Ambrose; Arante – Miss Stuart; Cordelia – A Lady (1st appearance on any stage [Mrs Rooth]). Also **THE JOVIAL CREW.** Vincent – Mattocks; Hearty – Reinhold; Hilliard – Davies; Old Rents – Booth; Springlode – Whitfield; Oliver – Robson; Justice Clack – Quick // Meriel – Mrs Martyr; Amie – Miss Stuart; Rachel – Miss Catley. CG

**DANCING.** End of mainpiece, as 28 Sept.; End of Act 1 of afterpiece the original *Crutcb Dance* (*performers not listed*; it was included in all subsequent performances).

**COMMENT.** [Mrs Rooth is identified by MS annotation on Kemble playbill.] Receipts: £164 6s. (162/5; 2/1).

## November 1781

- Thursday 1*      THE SCHOOL FOR SCANDAL. As 27 Sept. Also THE GENTLE SHEPHERD.  
 DL                  As 29 Oct.  
                       COMMENT. Receipts: £210 7s. 6d. (166/12/0; 43/10/0; 0/5/6).
- CG                  DUPLICITY. As 30 Oct., but Holcroft [of DL] in place of Wewitzer. Also TOM THUMB. As 30 Oct.  
                       DANCING. End of mainpiece *The Belle of the Village* by Harris and Miss Matthews.  
                       COMMENT. Receipts: £112 16s. 6d. (107/5/0; 5/11/6).
- Friday 2*        HAMLET. As 25 Sept. Also THE GENTLE SHEPHERD. As 29 Oct.  
 DL                  COMMENT. Receipts: £147 8s. 6d. (108/13/0; 38/0/0; 0/15/6).
- CG                  SHE STOOPS TO CONQUER. Hardcastle - Wilson; Tony Lumpkin - Quick;  
                       Marlow - Lee Lewes; Hastings - Whitfield; Sir Charles Marlow - Fearon // Mrs Hardcastle - Mrs Webb; Miss Neville - Mrs Lewis; Miss Hardcastle - Mrs Mattocks. Also THE TOUCHSTONE. Principal Characters by W. Bates, Wilson, Jones, Booth, Newton, L'Estrange, Baker, Robson, Egan, Doyle, J. Wilson, Stevens, Ledger, Davies // Miss Morris (1st time), Miss Langrish, Mrs Kennedy. [Partial cast from Songs (G. Kearsly, 1779) and playbill of 11 May 1782: Harlequin - W. Bates; Keel - Wilson // Feridon - Mrs Kennedy.]  
                       COMMENT. KING LEAR [announced on playbill of 1 Nov.] is unavoidably obliged to be deferred on account of Henderson's infirm state of health. Receipts: £85 os. 6d. (81/2/0; 3/18/6).
- Saturday 3*      THE CLANDESTINE MARRIAGE. As 20 Sept. Also THE GENTLE SHEPHERD. As 29 Oct.  
 DL                  COMMENT. Benefit for Tickell and Linley [who are named in the Account-Book, but not on the playbill]. Receipts: £198 12s. 6d. (154/1/0; 44/0/0; 0/11/6; tickets: none listed) (charge: £105).
- CG                  ARTAXERXES. As 24 Oct. Also THE TOUCHSTONE. As 2 Nov.  
                       COMMENT. DUPLICITY [announced on playbill of 2 Nov.] is again obliged to be deferred on account of Henderson's Indisposition. [Afterpiece in place of TOM THUMB, announced on playbill of 2 Nov.] Receipts: £94 19s. (92/7/6; 2/11/6).
- Monday 5*        MACBETH. Macbeth - Smith; Macduff - Brereton; Duncan - Packer; Ross - Aickin; Malcolm - R. Palmer; Donalbain - Master Pulley; Banquo - Farren; Hecate - Bannister; Witches - Parsons, Moody, Baddeley // Lady Macduff - Mrs Sharp; Lady Macbeth - Miss Sherry. Also THE GENTLE SHEPHERD. As 29 Oct.  
                       SINGING. Mainpiece: With the original Music composed by Matthew Locke, with full Chorusses and additional Accompaniments, by Bannister, Williams, Chaplin, Fawcett, Holcroft, Phillimore, Helme // Miss Simson, Miss Barnes, Mrs Love, Mrs Booth, Mrs Granger, the Miss Stageloirs, Miss Collett.  
                       COMMENT. Receipts: £159 13s. 6d. (118/18/0; 39/19/0; 0/16/6).

**TAMERLANE.** Tamerlane (1st time) – Hull; Moneses – Wroughton; Axalla – Whitfield; Omar – Fearon; Dervise – L'Estrange; Prince of Tanais – Booth; Hali – Robson; Stratocles – Thompson; Zama – J. Wilson; Bajazet – Aickin // Selima – Mrs Inchbald; Arpsia – Miss Younge. The usual *Prologue* spoken by Wroughton. Also **THE TOUCHSTONE**. As 2 Nov.

**SINGING.** In Act IV of mainpiece *To thee, O gentle sleep* by Mrs Morton.

**COMMENT.** [Mainpiece: Prologue by Nicholas Rowe.] Receipts: £128 15s. (126/3; 2/12).

**LOVE FOR LOVE.** Tattle – King; Valentine – Farren; Sir Sampson Legend – Moody; Scandal – Bensley; Foresight – Parsons; Jeremy – Baddeley; Trapland – Waldron; Ben – Yates // Angelica – Miss Farren; Mrs Frail – Miss Pope; Mrs Foresight – Miss Sherry; Nurse – Mrs Love; Miss Prue – Mrs Abington. Also **THE GENTLE SHEPHERD**. As 29 Oct.

**COMMENT.** Receipts: £174 14s. 6d. (139/12/0; 33/4/6; 1/18/0).

**DUPPLICITY.** As 30 Oct., but Wroughton in place of Henderson. Also **THE FLITCH OF BACON**. As 13 Oct.

**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill. The playbill retains Henderson, but on the Kemble playbill his name is deleted and a MS annotation substitutes Wroughton's]. Account-Book, 19 Nov.: Paid Holcroft in full for his [two] Benefit Nights for **DUPPLICITY** £100. Receipts: none listed (charge: £105).

**THE WONDER.** Don Felix – Smith; Colonel Briton – Brereton; Don Lopez – Baddeley; Don Pedro – Parsons; Frederick – Packer; Gibby – Moody; Alguazile – Wrighten; Vasquez – R. Palmer; Lissardo – King // Flora – Miss Pope; Isabella – Mrs Sharp; Inis – Mrs Wells; Violante – Miss Farren. Also **THE GENTLE SHEPHERD**. As 29 Oct.

**COMMENT.** Receipts: £158 ss. (115/19; 39/6; 3/0).

**LOVE IN A VILLAGE.** Young Meadows – Leoni; Justice Woodcock – Wilson; Sir William Meadows – Fearon; Eustace – Robson; Hodge – Doyle; Hawthorn – Reinhold // Lucinda – Mrs Morton; Margery – Mrs Wilson; Aunt Deborah – Mrs Pitt; Rosetta – Mrs Martyr. Also **THE TOUCHSTONE**. As 2 Nov., but Wewitzer in place of Booth.

**DANCING.** End of Act II of mainpiece, as 28 Sept.

**COMMENT.** [The playbill assigns Rosetta to Miss Harper, but "Last night Miss Harper was indisposed, in consequence of which Mrs Martyr was obliged to play Rosetta" (*Morning Chronicle*, 8 Nov.).] Receipts: £95 10s. (94/15; 0/15).

**KING ARTHUR.** As 22 Oct. Also **THE GENTLE SHEPHERD**. As 29 Oct.  
**SINGING.** As 22 Oct.

**COMMENT.** By Command of Their Majesties. Receipts: £263 1s. (253/6/0; 9/12/6; 0/2/6).

**THE MERCHANT OF VENICE.** Shylock – Macklin; Antonio – Clarke; Bassanio – Wroughton; Gratiano – Lee Lewes; Lorenzo (with songs [*My bliss too long; To keep my gentle Jessyl*]) – Mattocks; Launcelot – Quick; Salanio – Booth; Solarino – L'Estrange; Duke – Fearon; Tubal – Thompson // Jessica (with a song [*Haste, Lorenzo, baste away!*]) – Mrs Morton; Nerissa – Mrs Lessingham; Portia – Miss Younge. Also **LOVE A-LA-MODE**. Sir Archy MacSarcasm – Macklin; Squire Groom – Lee Lewes; Sir Callaghan (1st time) – Egan; Mordecai – Quick; Sir Theodore Goodchild – Thompson // Charlotte – Miss Ambrose.

**DANCING.** End of Act III of mainpiece, as 1 Nov.; End of Act IV *The Arcadian Festival* by Aldridge and Miss Besford.

**COMMENT.** Receipts: £217 6s. (214/16/6; 2/9/6).

Monday 5  
CG

Tuesday 6  
DL

Wednesday 7  
DL

CG

Thursday 8  
DL

CG

- Friday 9*  
DL      THE WAY TO KEEP HIM. As 18 Oct. Also THE GENTLE SHEPHERD.  
As 29 Oct.  
COMMENT. Receipts: £219 6s. 6d. (183/5/0; 35/3/0; 0/18/6).
- CG      GEORGE BARNWELL. Barnwell – Wroughton; Thorowgood – Hull; Trueman – Whitfield; Uncle – Fearon; Blunt – Thompson // Maria (1st time) – Mrs Whitfield; Lucy – Mrs Pitt; Millwood (1st time) – Mrs Inchbald. Also THE TOUCHSTONE.  
As 7 Nov.  
SINGING. In Act 1 of mainpiece *song* by Leoni.  
COMMENT. Mainpiece: Not acted these 3 years. Receipts: £153 12s. (146/10/6; 7/1/6).
- Saturday 10*  
DL      KING ARTHUR. As 22 Oct. Also THE DIVORCE. Principal Characters by Palmer, Parsons, Suett, Phillimore, Griffiths, Helme, Moody // Mrs Wrighten, Mrs Hopkins, Miss Farren. [Cast from text (G. Kearsly, 1781): Sir Harry Trifle – Palmer; Qui Tam – Parsons; Tom – Suett; Timothy – Phillimore; Sambo – Griffiths; Servant – Helme; Dennis Dogherty – Moody // Biddy – Mrs Wrighten; Mrs Annased – Mrs Hopkins; Lady Harriet Trifle – Miss Farren.] *Prologue* spoken by Palmer. *Epilogue* (taken from a celebrated passage in Thompson's Seasons [an abridgement of lines 1113-65 of *Spring*]) spoken by Miss Farren. [The Prologue was spoken, as here assigned, at all subsequent performances. The Epilogue was spoken, as here assigned, at the first 3 performances only (see 15 Nov.).]  
SINGING. As 22 Oct.  
COMMENT. Afterpiece [1st time; MF 2, by Isaac Jackman; music by William Shield. Authors of Prologue and Epilogue unknown]. Account-Book, 1 Apr. 1782: Paid Jackman in full for the Divorce £50. Receipts: £207 3s. 6d. (186/9/0; 20/3/6; 0/11/0).
- CG      THE DUENNA. As 26 Sept., but Carlos – Leoni. Also THREE WEEKS AFTER MARRIAGE. As 21 Sept.  
DANCING. End of mainpiece *The Arcadian Festival*, as 8 Nov.  
COMMENT. Receipts: £133 10s. 6d. (127/13/0; 5/17/6).
- Monday 12*  
DL      OROONOKO. As 29 Oct. Also THE DIVORCE. As 10 Nov.  
DANCING. As 6 Oct.  
COMMENT. Paid Chorus £11 10s.; Washing bill 11s. 4d. Receipts: £171 0s. 6d. (117/3/0; 52/12/0; 1/5/6).
- CG      ROMEO AND JULIET. As 15 Oct. Also POOR VULCAN! Vulcan – Quick; The Squire – Mattocks; Serjeant – Reinhold; Joe – Leoni // Grace – Mrs Morton; Maudlin – Miss Morris (1st appearance in that character).  
SINGING. As 24 Sept., but omitted: Simpkinson, Mrs Martyr.  
COMMENT. [Mainpiece in place of KING LEAR, announced on playbill of 10 Nov.] Receipts: £112 5s. 6d. (110/15/0; 1/10/6).
- HAY      THE SPENDTHRIFT; or, The Female Conspiracy. Principal Characters by Reilly, Dutton, Moss, Horwell, Lloyd, Mendez, Swords // Miss Villiers, Miss Blaney, Miss Wood, Miss Carne, Mrs Read, Mrs Hyam. [Text, in *The Comic Theatre*, Vol. 1 (Dryden Leach, 1762), lists the parts: Cleon, Moneylove, The Baron, Count Raveline, The Marquis, Justice Florid, Picquet, Pasquin // Julia, Belinda, Arsinoc, Araminta, Belisa, Finesse.] Occasional *Prologue* spoken by Davis and a Lady in the character of Taste. New *Epilogue*. Also THE ROMP. Priscilla Tomboy (the Romp) – Mrs Cox; the other Characters by those who perform in the Comedy.

SINGING. End of Acts II and III of mainpiece two favourite *airs* by Mrs Cox (1st appearance.) Monday 12  
HAY

MONOLOGUE. End of Act IV of mainpiece *Shuter's Post Haste Observations on his Journey to Paris* by Dutton.

COMMENT. By Permission of the Right Hon. the Lord Chamberlain. Mainpiece [1st time; c 5, based on *LE DISSIPATEUR*, by Philippe Néricault, *dit Destouches*. Authors of Prologue and Epilogue, and speaker of Epilogue, unknown]: Written by the late Samuel Foote Esq. [The attribution to Foote is dubious.] Afterpiece [1st time in London; MF-2. See CG, 28 Mar. 1778]: Now acting in Dublin with applause; written by [i.e. altered from, by T. A. Lloyd] the author of *LOVE IN A VILLAGE*, &c. &c.

THE TEMPEST. Prospero – Bensley; Stephano – Moody; Trincalo – Baddeley; Caliban – Bannister; Gonzalez – Aickin; Alonzo – Wrighten; Antonio – Phillimore; Sebastian – Lamash; Francisco – Norris; Ferdinand – Farren // Miranda (1st time) – Miss Phillips; Ariel – Miss Field. Chorus of Spirits – Chaplin, Holcroft, Fawcett, Phillimore // Miss Collett, Mrs Love, Mrs Booth, Miss Barnes, Mrs Smith, Mrs Granger, &c. Also THE DIVORCE. As 10 Nov. Tuesday 13  
DL

DANCING. In Act I of mainpiece a *Dance of Spirits* by Miss Armstrong, &c.; In Act III a *Dance of Fantastic Spirits* [performers not listed]. These were danced, as here assigned, in both subsequent performances]. In Act IV a *Dance* by Henry, Miss Armstrong, &c.

COMMENT. Receipts: £135 8s. (102/10/0; 32/6/6; 0/11/6).

THE BELLE'S STRATAGEM. As 19 Sept. Also POOR VULCAN! As 12 Nov. CG  
DANCING. As 1 Nov.

COMMENT. Receipts: £111 15s. (109/14; 2/1).

THE SCHOOL FOR SCANDAL. As 27 Sept. Also THE GENTLE SHEPHERD. Wednesday 14  
DL  
As 29 Oct.

COMMENT. Receipts: £230 18s. 6d. (196/4/0; 34/2/6; 0/12/0).

KING LEAR. As 31 Oct., but King Lear – Wroughton (1st appearance in that character). Also TOM THUMB. As 30 Oct. CG

COMMENT. Receipts: £109 16s. 6d. (106/8/6; 3/8/0).

DISSIPATION. Sir Andrew Acorn – King; Alderman Uniform – Parsons; Charles – Brereton; Labradore – Baddeley; General Probe – Aickin; Dr Quintissence – Bannister Jun.; Metaphor – Suett; Trusty – Waldron; Gold Waiter – R. Palmer; Coquin – Lamash; Lord Rentless – Palmer // Miss Uniform – Mrs Cargill; Harriet – Mrs Brereton; Winifred – Mrs Love; Jew's Daughter – Miss Barnes; Lady Rentless (with the original *Epilogue*) – Mrs Abington. Also THE DIVORCE. As 10 Nov. Thursday 15  
DL

COMMENT. [Mainpiece: Epilogue by Miles Peter Andrews.] Receipts: £193 1s. 6d. (149/17/0; 40/15/0; 2/9/6).

THE MERCHANT OF VENICE. As 8 Nov. Also LOVE A-LA-MODE. CG  
As 8 Nov.

DANCING. As 8 Nov.

COMMENT. Receipts: £166 5s. 6d. (162/6/6; 3/19/0).

KING ARTHUR. As 22 Oct. Also THE GENTLE SHEPHERD. As 29 Oct. Friday 16  
DL  
SINGING. As 22 Oct.

COMMENT. Receipts: £205 (164/19; 39/16; 0/5).

THE DUENNA. As 10 Nov. Also THE TOUCHSTONE. As 7 Nov. CG  
COMMENT. Receipts: £126 6s. (121/18/6; 4/7/6).

- Saturday 17      THE WONDER. As 7 Nov. Also THE DIVORCE. As 10 Nov.  
 DL                DANCING. End of mainpiece *The Frenchman in the Dairy* by Zuchelli, Miss Armstrong, the Miss Stageldoors.  
                   COMMENT. Receipts: £125 4s. 6d. (88/2/0; 35/17/6; 1/5/0).
- CG                THE COUNT OF NARBONNE. The Characters by Henderson, Wroughton, Lewis, Thompson, Fearon, J. Bates // Miss Satchell, Mrs Morton, Miss Younge. [Cast from text (T. Cadell, 1781), and *London Chronicle*, 19 Nov.: Austin - Henderson; Raymond - Wroughton; Theodore - Lewis; Fabian - Thompson; Officers of the Count - Fearon, J. Bates, Painter, &c. // Adelaide - Miss Satchell; Jacqueline - Mrs Morton; Hortensia - Miss Younge.] With a new Prologue [spoken by Wroughton] and Epilogue [spoken by Miss Younge (see text)]. These were spoken, as here assigned, at the first 13 performances only (see 15 Dec.). Also THE DEAF LOVER. As 26 Sept.  
                   COMMENT. Mainpiece [1st time; t 5, by Robert Jephson. Prologue by the author (*Gentleman's Magazine*, Jan, 1782, p. 36). Another Prologue, by the Right Hon. Luke Gardiner, "not arriving in London time enough for the first exhibition of the *Count of Narbonne*, was not spoken" (*ibid.*). Epilogue by Richard Josceline Goodenough, but beginning with 20 Nov. it was superseded by a new Epilogue written by Edmond Malone (see text): With new Scenery and Dresses.
- Public Advertiser*, 1 Nov.: The Management of *The Count of Narbonne* is . . . under very good Care: Mr Horace Walpole, with a Fondness nothing less than fatherly, directs that part of the Affair which respects the Scenes and Dresses, while Henderson takes Charge of the Rehearsals and the casting of inferior Parts . . . [Henderson] is to wear a Dress which is lent him from among the Antiquities at Strawberry Hill.
- "I have been at the theatre, and compromised the affair of the epilogues: one is to be spoken to-morrow, the friend's on the author's night. I have been tumbling into trap-doors, seeing dresses tried on in the green-room, and directing armour in the painting-room" (Walpole [16 Nov. 1781], XII, 95).
- "I never saw a more unprejudiced audience, nor more attention. There was not the slightest symptom of disapprobation to any part . . . It is impossible to say how much justice Miss Younge did to your writing. She has shown herself a great mistress of her profession, mistress of dignity, passion, and of all the sentiments you have put into her hands. The applause given to her description of Raymond's death lasted some minutes, and recommenced; and her scene in the fourth act, after the Count's ill-usage, was played in the highest perfection. Mr Henderson was far better than I excepted from his weakness, and from his rehearsal yesterday, with which he was much discontented himself. Mr Wroughton was very animated, and played the part of the Count much better than any man now on the stage would have done. I wish I could say Mr Lewis satisfied me; and that poor child Miss Satchell was very inferior to what she appeared at the rehearsals, where the total silence and our nearness deceived us. Her voice has no strength, nor is she yet at all mistress of the stage. I have begged Miss Younge to try what she can do with her by Monday. However, there is no danger to your play: it is fully established" (Walpole [to the author, 18 Nov. 1781], XII, 95-96).
- Public Advertiser*, 28 Nov. 1781: This Day is published THE COUNT OF NARBONNE (price not listed). Receipts: £164 10s. 6d. (163/0/6; 1/10/0).
- King's            EZIO. Characters by Pacchierotti, Ansani, Manzoletto, Micheli // Sga Lorenzini, Sga Prudom. [Cast from libretto (E. Cox, 1782): Ezio - Pacchierotti; Massimo - Ansani; Valentianino - Manzoletto; Varo - Micheli // Onoria - Sga Lorenzini; Fulvia - Sga Prudom.]  
                   DANCING. End of Act I a *Pastoral Dance* (composed by Simonet) by Henry, Bouronville, Raymond, Sga Crespi, Mlle Dumont; End of Act II *A Divertissement Danse* (composed by Noverre) by Gardel, Mlle Baccelli, Nivelon, Mlle Theodore, Henry,

Sga Crespi, Bournonville, &c.; End of Opera a new Tragi-Pantomime Ballet (composed by Noverre), *Les Amans Réunis*, by Gardel, Mlle Baccelli, Nivelon, Mlle Theodore, Slingsby, Simonet, Henry, Bournonville, Raymond, Mlle Dumont, Sga Crespi. [Partial cast, with synopsis of action, from *Morning Herald*, 18 Dec.: Alphonso – Gardel; Ines – Mlle Baccelli; Chief of the Island – Slingsby.]

*Saturday 17*  
King's

COMMENT. A revived Serious Opera; the Music by the most eminent Composers [Bertoni, Guglielmi, Giordani, Rauzzini, Grétry, &c.], under the direction of Bertoni. With entire new scenes painted by Novosielski. New Dresses and Decorations both for the Opera and Dances. The Doors to be opened at 6:00. To begin exactly at 7:00 [see 18 June 1782]. By Command of Their Majesties no Persons to be admitted behind the Scenes. Pit 10s. 6d. 1st Gallery 5s. Upper Gallery 3s.

To prevent inconvenience in getting to their carriages, the Nobility and Gentry are requested to order their servants to set down and take up with their horses' heads towards Pall-Mall. The Subscribers to the Opera are intreated to send their instructions to Jewell and Johnson at the Office in Union-court before the opening of the Theatre, when the final arrangement of the Boxes will take place, and those which are not retained will then be disposed of. Subscriptions to be paid on delivery of the tickets. Books of the Opera, with an account of the Pantomime Dance, to be had at the Theatre.

THE WAY TO KEEP HIM. As 18 Oct. Also THE DIVORCE. As 10 Nov.  
*DANCING*. As 17 Nov.

*Monday 19*  
DL

COMMENT. Benefit for the Author [of afterpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £193 19s. 6d. (127/13/0; 42/12/6; 1/4/0; tickets: 22/10/0) (charge: £105).

THE COUNT OF NARBONNE. As 17 Nov. Also THE JOVIAL CREW. CG  
As 31 Oct., but Meriel (1st time) – Miss Morris.

*DANCING*. After the Epilogue *The Arcadian Festival*, as 8 Nov.

COMMENT. Receipts: £174 0s. 6d. (169/16/0; 4/4/0).

THE MAID OF THE MILL. Lord Aimworth – Du-Bellamy; Sir Harry Sycamore – Parsons; Fairfield – Aickin; Mervin – Williams; Ralph – Suett; Giles – Bannister // Fanny – Mrs Wrighten; Lady Sycamore – Mrs Hopkins; Theodosia – Miss Collett; Patty – Mrs Cargill. Also THE DIVORCE. As 10 Nov.

*Tuesday 20*  
DL

*DANCING*. End of Act I of mainpiece, as 17 Nov.

COMMENT. [Mainpiece in place of EVERY MAN IN HIS HUMOUR, announced on playbill of 19 Nov.] Receipts: £128 13s. 6d. (101/13/0; 26/17/6; 0/3/0).

THE COUNT OF NARBONNE. As 17 Nov. *Prologue* spoken by Wroughton. CG  
An entire new *Epilogue* spoken by Miss Younge (see 17 Nov.). Also THE FLITCH OF BACON. As 13 Oct.

COMMENT. Benefit for the Author [of mainpiece]. Receipts: none listed (charge: £105).

EZIO. As 17 Nov.

King's

*DANCING*. End of Act I *Pastoral Dance*, as 17 Nov., but added: With a *Pas Seul* by Mlle Simonet; omitted: Sga Crespi, Mlle Dumont; End of Act II *Divertissement Dance*, as 17 Nov., but omitted: Sga Crespi; End of Opera *Les Amans Réunis*, as 17 Nov., but omitted: Mlle Dumont, Sga Crespi.

THE STRATAGEM. Archer – Smith; Aimwell – Brereton; Foigard – Moody; Boniface – Aickin; Sir Charles Freeman – R. Palmer; Sullen – Wrighten; Gibbet – Wright; Scrub – Yates // Cherry – Miss Pope; Dorinda – Mrs Brereton; Lady

*Wednesday 21*  
DL

- Wednesday 21*  
DL      Bountiful – Mrs Love; Gipsey – Miss Simson; Mrs Sullen – Mrs Abington. Also THE GENTLE SHEPHERD. As 29 Oct.  
*DANCING.* End of Act IV of mainpiece, as 17 Nov.  
 COMMENT. Paid Carpenters £19 10s. 9d. Receipts: £192 5s. 6d. (153/13/0; 36/16/0; 1/16/6).
- CG      THE COUNT OF NARBONNE. As 17 Nov. Also THE TOUCHSTONE. As 2 Nov., but Stevens in place of Jones; J. Bates in place of Stevens; omitted: Egan.  
 COMMENT. Receipts: £150 14s. 6d. (148/9/0; 2/5/6).
- Thursday 22*  
DL      THE BEGGAR'S OPERA. Probably as 15 Oct. Also ALL THE WORLD's A STAGE. Probably as 16 Oct.  
*DANCING.* End of mainpiece *The Devonshire Minuet*, as 15 Sept.  
 COMMENT. [As mainpiece the playbill announces the 8th night of KING ARTHUR and as afterpiece the 8th night of THE DIVORCE, but they were not acted. The substitute plays are listed in the Account-Book. KING ARTHUR, "The Eight Night," was next acted on 11 Dec.; THE DIVORCE, "The 8th Night," on 17 Dec.] Account-Book, 1 Dec.: Paid Billstickers, Change of Play, 1s. 6d. Receipts: £118 4s. (82/17; 34/12; 0/15).
- CG      THE COUNT OF NARBONNE. As 17 Nov. Also THE JOVIAL CREW. As 31 Oct.  
*DANCING.* As 19 Nov.  
 COMMENT. Receipts: £205 15s. (202/14/6; 3/0/6).
- Friday 23*  
DL      DISSIPATION. As 15 Nov., but omitted: Epilogue. Also THE GENTLE SHEPHERD. As 29 Oct.  
*DANCING.* As 17 Nov.  
 COMMENT. Receipts: £162 7s. (122/4/0; 39/6/6; 0/16/6).
- CG      THE COUNT OF NARBONNE. As 17 Nov. Also THE GOLDEN PIPPIN. As 25 Oct., but Momus – Quick.  
*DANCING.* After the Epilogue, as 1 Nov.  
 COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).
- Saturday 24*  
DL      LOVE IN A VILLAGE. As 15 Sept., but Rosetta – Mrs Cargill. Also ROBINSON CRUSOE. As 4 Oct.  
*DANCING.* End of Act II of mainpiece *The Devonshire Minuet*, as 15 Sept.  
 COMMENT. Receipts: £104 13s. (78/10/0; 25/15/6; 0/7/6).
- CG      THE COUNT OF NARBONNE. As 17 Nov. Also THE AGREEABLE SURPRISE. Characters by Reinhold, Wilson, Davies, Webb, Egan, Stevens, Painter, J. Wilson, Edwin // Mrs Webb, Mrs Wilson, Mrs Poussin, Miss Harper. [Cast from *Public Advertiser*, 26 Nov., and adjusted from HAY playbill of 4 Sept.: Compton – Reinhold; Sir Felix Friendly – Wilson; Eugene – Davies; Chicane – Webb; John – Egan; Thomas – Stevens; Stump – Painter; Cudden – J. Wilson; Lingo – Edwin // Mrs Cheshire – Mrs Webb; Cowslip – Mrs Wilson; Fringe – Mrs Poussin; Laura – Miss Harper.]  
 COMMENT. Afterpiece: Never performed here. Written by [John] O'Keeffe; As it was performed at the Theatre Royal in the Haymarket [beginning with 4 Sept.], with the greatest Applause. The Overture and new Music composed by Dr Arnold. Books of the Songs to be had at the Theatre. Receipts: £205 7s. 6d. (203/6/6; 2/1/0).

**EZIO.** As 17 Nov.

DANCING. End of Act I *Pastoral Dance*, as 20 Nov.; End of Act II *Divertissement Dance*, as 17 Nov.; End of Opera *Les Amans Réunis*, as 17 Nov., but omitted: Mlle Dumont.

Saturday 24  
King's

**THE SCHOOL FOR SCANDAL.** As 27 Sept. Also **THE GENTLE SHEPHERD.** As 29 Oct.

COMMENT. Receipts: £178 17s. 6d. (141/6/0; 37/4/0; 0/7/6).

Monday 26  
DL

**THE COUNT OF NARBONNE.** As 17 Nov. Also **THE AGREEABLE SURPRISE.** As 24 Nov.

COMMENT. Receipts: £214 9s. 6d. (211/11/6; 2/18/0).

CG

**THE FAIR CIRCASSIAN.** Principal Characters by Smith, Bensley, Farren, Packer, R. Palmer, Wrighten, Palmer // Miss Simson, Miss Farren. [Cast from text (R. Baldwin [1781]): Hamet – Smith; Omar – Bensley; Caled – Farren; Ali – Packer; Osmyn – R. Palmer; Principal Iman – Wrighten; Almoran – Palmer // Crisanthe – Miss Simson; Almeida – Miss Farren.] *Prologue* spoken by Bannister Jun. *Epilogue* spoken by Miss Farren. [These were spoken, as here assigned, at all subsequent performances.] Also **THE APPRENTICE.** As 22 Oct.  
**MUSIC.** In Act III of mainpiece an *Epithalamium* [not listed in playbill, but see 29 Nov.].

Tuesday 27  
DL

COMMENT. Mainpiece [1st time; T 5, by Samuel Jackson Pratt. Author of Prologue unknown. Epilogue attributed to the Hon. Richard Fitzpatrick (Crouch, I, 125), and to Richard Brinsley Sheridan (I. A. Williams in *The London Mercury*, Aug. 1724, pp. 412-15)]: With New Scenes (see 29 Nov.), Dresses and Decorations. *Public Advertiser*, 12 Dec. 1781: This Day is published **THE FAIR CIRCASSIAN** (1s. 6d.). Receipts: £149 19s. (126/19/0; 22/17/6; 0/2/6).

**THE COUNT OF NARBONNE.** As 17 Nov. Also **THE AGREEABLE SURPRISE.** As 24 Nov.

CG

COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £10s).

**THE FAIR CIRCASSIAN.** As 27 Nov. Also **THE GENTLE SHEPHERD.** As 29 Oct.

Wednesday 28  
DL

COMMENT. Receipts: £141 16s. (114/14; 26/17; 0/5).

**THE BANDITTI;** or, Love's Labyrinth. Principal Characters by Wroughton, Mattocks, Reinhold, Quick, Edwin, Wilson, Whitfield, Davies, L'Estrange, Robson, Fearon, Leoni // Mrs Kennedy, Mrs Mattocks, Mrs Inchbald, Mrs Pitt, Miss Harper. [Cast from Songs (T. Cadell, 1781): Marquis de Quintano – Wroughton; Fernando – Mattocks; Ramirez – Reinhold; Spado – Quick; Pedrillo – Edwin; Francisco – Wilson; Ricardo – Whitfield; Sanguino – Davies; Calvette – L'Estrange; Rapino – Robson; Gambo – Fearon; Phillipa – Leoni // Pepina – Mrs Kennedy; Victoria – Mrs Mattocks; Marchioness de Quintano – Mrs Inchbald; Agnes – Mrs Pitt; Inesilla – Miss Harper.] Also **THE APPRENTICE.** As 16 Oct.

CG

COMMENT. Mainpiece [1st time; CO 3, by John O'Keeffe; MS: Larpent 577; not published. The following season this was altered, and acted successfully as **THE CASTLE OF ANDALUSIA**]: With new Scenes, Dresses and Decorations. A new Overture, and the whole of the Music under the Direction of Dr Arnold. Books of the Songs to be had at the Theatre. *Public Advertiser*, 29 Nov.: The admirable first scene, the subterraneous Receptacle of the Banditti, is the production of the ingenious Mr Richards. Receipts: £182 10s. (180/12/6; 1/17/6).

*Wednesday 28* EZIO. As 17 Nov.

King's DANCING. End of Act I *Pastoral Dance*, as 17 Nov., but added: with a *Pas Seul*, as 20 Nov., and omitted: Mlle Dumont; End of Act II *Divertissement Dance*, as 17 Nov.; End of Opera *Les Amans Réunis*, as 24 Nov.

*Thursday 29* THE FAIR CIRCASSIAN. As 27 Nov. Also THE QUAKER. Lubin (1st time) - Suett; Solomon - Fawcett; Easy - Wrighten; Steady - Bannister // Gillian - Miss Collett; Cicely - Mrs Love; Floretta - Mrs Wrighten.

MUSIC. In Act III of mainpiece an *Epitbalamium* [performers not listed; music by Thomas Linley Sen. (see text). This was included in all subsequent performances].

COMMENT. Benefit for the Author. Mainpiece: The scenery designed by De Loutherbourg, and executed under his direction. Receipts: £151 4s. 6d. (123/7/0; 27/12/6; 0/5/0; tickets: none listed) (charge: £105).

CG THE COUNT OF NARBONNE. As 17 Nov. Also THE AGREEABLE SURPRISE. As 24 Nov.

COMMENT. Receipts: £188 12s. (182/17/6; 5/14/6).

*Friday 30* THE FAIR CIRCASSIAN. As 27 Nov. Also THE GENTLE SHEPHERD. DL As 29 Oct.

COMMENT. Receipts: £159 2s. (130/6/0; 28/8/6; 0/7/6).

CG THE COUNT OF NARBONNE. As 17 Nov. Also THE AGREEABLE SURPRISE. As 24 Nov.

COMMENT. Receipts: £152 4s. 6d. (144/0/0; 8/4/6).

## December 1781

*Saturday 1* THE FAIR CIRCASSIAN. As 27 Nov. Also ROBINSON CRUSOE. As 4 Oct. DL DANCING. As 20 Sept., but omitted: Henry [and thereafter].

COMMENT. Receipts: £151 5s. (121/13; 29/7; 0/5).

CG THE COUNT OF NARBONNE. As 17 Nov. Also THE AGREEABLE SURPRISE. As 24 Nov.

COMMENT. Receipts: £182 12s. 6d. (173/17/6; 8/15/0).

King's EZIO. As 17 Nov.

DANCING. As 28 Nov. throughout.

*Monday 3* THE FAIR CIRCASSIAN. As 27 Nov. Also THE GENTLE SHEPHERD. DL As 29 Oct.

COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £207 (164/6/0; 42/11/6; 0/2/6; tickets: none listed) (charge: £105).

CG THE COUNT OF NARBONNE. As 17 Nov. Also HARLEQUIN FREE-MASON. As 1 Oct.

COMMENT. Receipts: £154 17s. 6d. (148/19/0; 5/18/6).

*Tuesday 4* THE FAIR CIRCASSIAN. As 27 Nov. Also ROBINSON CRUSOE. As 4 Oct. DL COMMENT. Receipts: £144 6s. 6d. (121/10/0; 22/14/0; 0/2/6).

**THE MERCHANT OF VENICE.** As 8 Nov., but Portia - Mrs Yates. Also **LOVE A-LA-MODE.** As 8 Nov. **DANCING.** As 8 Nov.  
**COMMENT.** Receipts: £140 14s. 6d. (138/12/6; 2/2/0).

**EZIO.** As 17 Nov. **King's**  
**DANCING.** As 28 Nov. throughout.

**THE SCHOOL FOR SCANDAL.** As 27 Sept., but Crabtree - Waldron. Also **THE GENTLE SHEPHERD.** As 29 Oct. **Wednesday 5**  
**DL**  
**COMMENT.** Receipts: £147 6s. (123/6; 23/10; 0/10).

**MUCH ADO ABOUT NOTHING.** Benedick - Henderson; Leonato - Hull; Don Pedro - Davies; Claudio - Whitfield; Balthazar (with a *song*) - Mattocks; Don John - Booth; Antonio - Thompson; Borachio - L'Estrange; Conrade - Robson; Friar - Fcaron; Verges - Cushing; Dogberry - Quick; Town Clerk - Edwin // Hero - Mrs Lessingham; Margaret - Miss Platt; Ursula - Mrs Poussin; Beatrice - Miss Younge. Also **THE SON-IN-LAW.** Principal Characters by Wilson, Edwin, Robson, Lee Lewes, Quick, Egan, Stevens, Thompson, Bannister // Mrs Davenett, Miss Harper. [Probable cast adjusted from HAY playbill of 9 June 1781: Cranky - Wilson; Bowkitt - Edwin; Bouquet - Robson; Vinegar - Lee Lewes; Orator Mum - Quick; Idle - Egan; John - Stevens; Signor Arionelli - Bannister // Dolce - Mrs Davenett; Cecilia - Miss Harper. Thompson is unassigned.]  
**DANCING.** As 1 Nov.

**COMMENT.** [In afterpiece the playbill lists Reinhold, but he "being too much affected with a cold to appear in the part of Arionelli, Bannister of Drury Lane Theatre, who originally performed it, was procured to supply his place" (*London Courant*, 6 Dec.).] Receipts: £158 9s. 6d. (152/3/6; 6/6/0).

**THE FAIR CIRCASSIAN.** As 27 Nov. Also **THE WATERMAN.** Tugg - Bannister; Bundle (1st time) - Suet; Robin - Lamash // Wilhelmina (1st time) - Miss Wheeler; Mrs Bundle - Mrs Wrighten. **Tbursday 6**  
**DL**

**COMMENT.** Afterpiece: To conclude with a Grand Representation of a Regatta. Receipts: £146 16s. (119/2/0; 27/11/6; 0/2/6).

**THE BELLE'S STRATAGEM.** As 19 Sept., but French Servant - Joules. Also **THE SON-IN-LAW.** As 5 Dec., but Reinhold in place of Bannister. **CG**  
**COMMENT.** Receipts: £167 13s. (163/13/6; 3/19/6).

**THE FAIR CIRCASSIAN.** As 27 Nov. Also **COMUS.** As 13 Oct. **Friday 7**  
**DL**  
**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £129 14s. 6d. (100/10/0; 29/2/0; 0/2/6; tickets: none listed) (charge: £10s).

**THE DUENNA.** As 10 Nov., but Lopez - W. Bates. Also **TOM THUMB.** CG  
As 30 Oct.  
**DANCING.** As 10 Nov.  
**COMMENT.** Receipts: £177 7s. (172/5; 5/2).

**THE FAIR CIRCASSIAN.** As 27 Nov. Also **THE GENTLE SHEPHERD.** **Saturday 8**  
As 29 Oct.  
**DL**  
**COMMENT.** Receipts: £142 7s. 6d. (118/3/0; 24/4/6; 0/0/0).

**THE MERRY WIVES OF WINDSOR.** Mr Ford - Wroughton; Sir Hugh Evans - Edwin; Doctor Caius - Whitfield; Mr Page - Hull; Host of the Garter - Booth; Fenton - Robson; Justice Shallow - Wilson; Simple - Joules; Bardolph - Baker; **CG**

- Saturday 8*  
CG      Pistol – Cushing; Slender – Quick; Falstaff – Henderson // Mrs Page – Mrs Whitfield; Ann Page – Miss Morris; Mrs Quickly – Mrs Pitt; Mrs Ford – Mrs Mattocks. Also *THE SON-IN-LAW*. As 6 Dec.  
*DANCING*. As 1 Nov.  
COMMENT. [The playbill assigns Mrs Page to Mrs Wilson, and Mrs Ford to Miss Younge, but on the Kemble playbill both these names are deleted. Mrs Whitfield's name is written above Mrs Wilson's, but the name of Miss Younge's substitute has been cut by the binder; she was almost certainly Mrs Mattocks (see 25 Jan. 1782).] Receipts: £155 1s. (149/18; 5/3).
- King's*    EZIO. As 17 Nov.  
*DANCING*. As 28 Nov. throughout.  
COMMENT. [Opera in place of *I VIAGGIATORI FELICI*, announced in *Public Advertiser*, 7 Dec.]
- Monday 10*  
DL      THE FAIR CIRCASSIAN. As 27 Nov. Also ROBINSON CRUSOE. As 4 Oct.  
COMMENT. Receipts: £186 15s. 6d. (148/7/0; 37/16/0; 0/12/6).
- CG      JANE SHORE. Hastings – Lewis; Ratcliffe – Robson; Gloster – Clarke; Catesby – L'Estrange; Belmour – Hull; Derby – Thompson; Dumont – Wroughton // Alicia – Miss Younge; Jane Shore – Mrs Yates. Also HARLEQUIN FREE-MASON. As 1 Oct.  
COMMENT. Receipts: £203 19s. 6d. (196/10/6; 7/9/0).
- Tuesday 11*  
DL      KING ARTHUR. As 22 Oct. Also CATHERINE AND PETRUCHIO. As 24 Oct., but added: Music-master – Fawcett; Hortensio – Norris; Pedro – Griffiths // Bianca – Miss Simson; Curtis – Mrs Love.  
*DANCING*. As 19 Oct., but omitted: Henry [and thereafter].  
*SINGING*. As 22 Oct.  
COMMENT. Receipts: £104 (81/4/0; 22/5/6; 0/10/6).
- CG      THE FIRST PART OF KING HENRY THE FOURTH; WITH THE HUMOURS OF SIR JOHN FALSTAFF. Sir John Falstaff – Henderson; King – Clarke; Prince of Wales – Lewis; Blunt – W. Bates; Sir Richard Vernon – Whitfield; Worcester – Fearon; Northumberland – Webb; Sheriff – J. Wilson; Poins – Robson; Francis – Edwin; Bardolph – Booth; Douglas – L'Estrange; Westmoreland – Thompson; Carriers – Egan, Jones; Hotspur – Wroughton // Hostess – Mrs Pitt; Lady Percy (1st time) – Mrs Inchbald. Also *THE SON-IN-LAW*. As 6 Dec.  
*DANCING*. End of Act II of mainpiece, as 1 Nov.  
COMMENT. “[Henderson] stands before me with the muster of his recruits legible in his eye, and I hear the fat and chuffy tones by which he added humour to the ludicrous terms of the poet's description . . . The bursts of laughter he excited by this, which he did not hurry, but seemed mentally to enjoy, as the images rose in succession, were beyond measure delightful. He made his audience for the time as intelligent as himself” (Boaden, *Siddons*, I, 124–25). Receipts: £170 15s. 6d. (168/8/6; 2/7/0).
- King's*    I VIAGGIATORI FELICI. Principal Characters by Viganoni, Morigi, Manzoletto, Micheli // Sga Lorenzini, Sga Salpietro, Sga Allegranti. [Cast from libretto (H. Reynell, 1782): Giannetto – Viganoni; Patterio – Morigi; Don Gastone – Manzoletto; Pasquino – Micheli // Isabella – Sga Lorenzini; Lauretta – Sga Salpietro; Bettina – Sga Allegranti.]  
*DANCING*. End of Act I *Divertissement Dance*, as 17 Nov., but added: *Pas Seul*, as 20 Nov.; End of Act II a new Ballet Anacréontique (composed by Noverre), *Les Petits Riens*, by Gardel, Mme Simonet, Nivelon, Mlle Baccelli, Slingsby, Mlle Theodore, Henry, Sga Crespi, &c. The Music entirely new by Barthélémon.  
COMMENT. A new Comic Opera in 2 acts; the new Music composed by Anfossi. Books of the Opera to be had at the Theatre.

**THE FAIR CIRCASSIAN.** As 27 Nov. Also **THE GENTLE SHEPHERD.** As 29 Oct. *Wednesday 12*  
DL

COMMENT. Receipts: £204 3s. (174/16; 29/7; 0/0).

**THE MAN OF THE WORLD.** As 5 Oct., but Jones in place of Wewitzer. Also **THE SON-IN-LAW.** As 6 Dec. *CG*  
COMMENT. Receipts: £191 4s. 6d. (188/17/0; 2/7/6).

**THE CARNIVAL OF VENICE.** Principal Characters by Palmer, Bannister, Parsons, Du-Bellamy, Bannister Jun., Suett, Dodd // Mrs Cargill, Mrs Wrighten, Miss Phillips, Miss Pope. [Cast from *London Chronicle*, 13 Dec.: Valencio - Palmer; Lucio - Bannister; Sir Peter Pagoda - Parsons; Melvil - Du-Bellamy; Travelling Author - Bannister Jun.; Piano - Suett; Charles - Dodd; Servant - Chaplin // Marinetta - Mrs Cargill; Francisca - Mrs Wrighten; Emily - Miss Phillips; Isabella - Miss Pope; Maid - Miss Simson.] Also **THE APPRENTICE.** As 22 Oct. *Thursday 13*  
DL

DANCING Probably as 17 Dec.  
COMMENT. Mainpiece [1st time; co 3, by Richard Tickell, some of the songs attributed to Richard Brinsley Sheridan; synopsis of plot in *Public Advertiser*, 18 Dec. Songs (no pub., 1781) omits several [i.e. all the non-singing] characters. MS not in Larpent; not published]: With entirely new Music and a new Overture [by Thomas Linley Sen.]. To conclude with a View of St. Mark's Place, and a grand Representation of the Carnival. With new Scenes, Dresses, and Decorations, designed by De Loutherbourg, and executed under his Direction. Books of the Songs to be had at the Theatre. *Public Advertiser*, 19 Dec. 1781: This Day are published the Songs in **THE CARNIVAL OF VENICE** (6d.). Account-Book, 11 Jan. 1782: Received from Miss Giles for 1,550 Books of the Songs in the *Carnival* £ 31. Receipts: £225 18s. 6d. (216/4/0; 9/14/6; 0/0/0).

**THE DUENNA.** As 7 Dec. Also **TOM THUMB.** As 30 Oct. *CG*  
DANCING. End of mainpiece *St. David's Day; or, The Village Revels* by Aldridge, Langrish, Jackson, Miss Rowson, Miss Besford.  
COMMENT. Receipts: £153 10s. 6d. (145/7/6; 8/3/0).

**I VIAGGIATORI FELICI.** As 11 Dec. *King's*  
DANCING. As 11 Dec. throughout.

**THE CARNIVAL OF VENICE.** As 13 Dec. Also **THE LYAR.** Young Wilding - Palmer; Old Wilding - Aickin; Sir James Elliot - R. Palmer; Papillion - Burton // Miss Godfrey - Mrs Sharp; Kitty - Miss Kirby; Miss Grantham - Mrs Brereton. *Friday 14*  
DL

COMMENT. Receipts: £148 4s. (134/19; 13/0; 0/5).

**A NEW WAY TO PAY OLD DEBTS.** As 17 Sept., but Furnace - Fearon. Also **THE SON-IN-LAW.** As 6 Dec. *CG*  
DANCING. As 13 Dec.  
COMMENT. Receipts: £156 13s. (149/19; 6/14).

**THE CARNIVAL OF VENICE.** As 13 Dec. Also **BON TON.** As 6 Oct. *Saturday 15*  
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £191 19s. 6d. (173/6/0; 17/17/0; 0/16/6; tickets: none listed) (charge: £105).

**THE COUNT OF NARBONNE.** As 17 Nov., but *Prologue* and *Epilogue* omitted [and thereafter]. Also **THE JOVIAL CREW.** As 31 Oct. *CG*  
DANCING. As 10 Nov.  
COMMENT. Receipts: £126 18s. (124/0/6; 2/17/6).

- Saturday 15* EZIO. As 17 Nov.  
King's DANCING. As 28 Nov. throughout.
- Monday 17* THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov.  
DL DANCING. In mainpiece, by Zuchelli, Miss Stageloir, &c.  
COMMENT. Receipts: £173 5s. 6d. (153/70; 19/13/6; 0/5/0).
- CG MACBETH. Macbeth - Henderson; Macduff - Clarke; Duncan - Hull; Banquo (1st time) - Whitfield; Malcolm - J. Bates; Lenox - L'Estrange; Seyton - Thompson; Seyward - Robson; Doctor - Fearon; Hecate - Reinhold; Witches - Booth, Mrs Pitt, Webb // Gentlewoman - Mrs Poussin; Lady Macbeth - Mrs Yates. Also THE GOLDEN PIPPIN. As 23 Nov.  
SINGING. Mainpiece: Vocal Parts by Reinhold, Doyle, J. Wilson, Baker, Darley // Mrs Morton, Miss Morris, Mrs Davenett, Miss Stuart, Miss Willis, Miss Elrington, &c.  
COMMENT. Receipts: £165 3s. (162/1; 3/2).
- Tuesday 18* THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov.  
DL DANCING. As 17 Dec.  
COMMENT. Receipts: £177 18s. 6d. (152/11/0; 24/12/6; 0/15/0).
- CG THE SPANISH FRIAR. Torrismond - Wroughton; Lorenzo - Lewis; Bertran - Whitfield; Gomez - Quick; Raymond - Hull; Alphonso - Fearon; Pedro - Thompson; Waiter - Master Edwin; Friar - Henderson // Leonora - Mrs Inchbald; Teresa - Mrs Poussin; Elvira - Mrs Mattocks. Also THE AGREEABLE SURPRISE. As 24 Nov.  
COMMENT. Receipts: £175 9s. (168/14; 6/15).
- King's Sga Prudom and Sga Allegranti continuing very much indisposed, and Pacchierotti positively refusing to perform without a First Woman, the Public are respectfully informed that there can be no Opera this Evening.
- Wednesday 19* THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov.  
DL DANCING. As 17 Dec.  
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £165 16s. (135/7; 29/14; 0/15; tickets: none listed) (charge: £105).
- CG THE DUENNA. As 7 Dec. Also TOM THUMB. As 30 Oct.  
DANCING. End of mainpiece a new Ballet, *The Double Surprise* (composed and executed by Banti; 1st appearance on this stage), Harris, Miss Matthews, Miss Besford.  
COMMENT. Benefit for the Establishing a Theatrical Fund [which is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).
- Thursday 20* THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov.  
DL DANCING. As 17 Dec.  
COMMENT. [Mainpiece: The Carnival here and in all subsequent performances called A Carnival Masquerade.] Paid the Duke of Bedford's Rent on Acct. £200. Receipts: £145 6s. 6d. (114/0/0; 31/3/6; 0/3/0).
- CG THE MOURNING BRIDE. Osmyn - Lewis; King - Clarke; Gonzalez - Hull; Garcia - Whitfield; Selim - Robson; Alonzo - Fearon; Heli - L'Estrange; Perez - Thompson // Zara - Miss Younge; Leonora - Miss Ambrose; Almeria - Mrs Yates. Also THE AGREEABLE SURPRISE. As 24 Nov.  
COMMENT. Receipts: £202 19s. 6d. (196/3/6; 6/16/0).

I VIAGGIATORI FELICI. As 11 Dec. DANCING. End of Act I <i>Pastoral Dance</i> , as 28 Nov.; End of Act II <i>Les Petits Riens</i> , as 11 Dec.	Thursday 20 King's
THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov. DANCING. As 17 Dec. COMMENT. Receipts: £174 11s. 6d. (145/10; 29/7/0; 0/3/6).	Friday 21 DL
THE BELLE'S STRATAGEM. As 6 Dec. Also THE FLITCH OF BACON. As 13 Oct. COMMENT. Benefit for the Middlesex-Hospital. Receipts: £141 11s. 6d. (91/4/6; tickets: 50/7/0) (charge: £105).	CG
THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov. DANCING. As 17 Dec. COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £183 4s. (151/19; 31/0; 0/5; tickets: none listed) (charge: £105).	Saturday 22 DL
LOVE IN A VILLAGE. As 7 Nov., but Rosetta - Miss Harper. Also TOM THUMB. As 30 Oct. DANCING. End of Act II of mainpiece, as 19 Dec. COMMENT. Receipts: £109 17s. (106/8/6; 3/8/6).	CG
EZIO. As 17 Nov. DANCING. As 28 Nov. throughout.	King's
THE FAIR CIRCASSIAN. As 27 Nov. Also ROBINSON CRUSOE. As 4 Oct. COMMENT. Receipts: £197 15s. (180/5; 17/5; 0/5).	Wednesday 26 DL
GEORGE BARNWELL. As 9 Nov., but Maria - A Young Lady (1st appearance on this stage [Miss Cleland]); Lucy (1st time) - Mrs Wilson. Also THE CHOICE OF HARLEQUIN; or, The Indian Chief. <i>Cast not listed</i> . [Cast from text (no pub., 1782) and Airs (T. Cadell, 1782): Harlequin - W. Bates; Old Lieutenant - Darley; Clown - Stevens; Midshipman - Mrs Kennedy; Bridewell-Keeper - Edwin; Irishman - Egan; Old Beau - Jones; Jailer - Webb; Bailiffs - Thompson, Fearon, &c.; Groom Porter - Doyle // Columbine - Miss Matthews; Her Mother - Mrs Pitt; Virtue - Mrs Martyr; Pleasure - Mrs Morton. Unassigned characters: Master of the Hotel, Waiters, Coachman, Chairmen, Masqueraders, Sailors, Mob, Birds, Beasts, Dancers, Ladies, &c.] SINGING. As 9 Nov. COMMENT. [Miss Cleland, who was from the Edinburgh theatre, is identified in Lysons, <i>Collectanea</i> . Cleland was a stage name; her real name was Butterly.] Afterpiece [1st time; p 2, by James Messink]: To conclude with an exact Representation of the Procession at an Eastern Marriage [based on sketches made in India by Tilly Kettle, the portrait painter ( <i>Theatre Notebook</i> , VIII, 6)]. The Scenery by Richards, Carver, Hodgins, Cipriani, Catton and others. The Music composed by [Michael] Arne. The Pantomime by Messink. Books of the Songs to be had at the Theatre. Nothing under Full Price will be taken. <i>Public Advertiser</i> , 12 Jan. 1782: The Openings between every Scene and all internal parts of the Theatre are now so crowded by people absolutely necessary in one character or another that were they not judiciously arranged and marshalled, they would stand in each other's way, and create inextricable confusion. All that appears before an Audience as moving with the ease, regularity and promptitude of clock-work is the result of much Contrivance and many exertions of bodily Labour. <i>Ibid</i> , 16 Feb. 1782: This Day is published THE CHOICE OF HARLEQUIN (1s.). Receipts: £270 19s. (265/15; 5/4).	CG

- Thursday 27*  
DL THE CARNIVAL OF VENICE. As 13 Dec. Also THE ENGLISHMAN IN PARIS. Buck - Palmer; Classic - Packer; Subtle - Waldron; Sir John Buck - Wrighten // Lucinda (with a song) - Miss Collett.  
*DANCING.* In mainpiece, as 17 Dec.; In afterpiece a *Minuet* by Zuchelli and Miss Collett.  
COMMENT. THE GENTLE SHEPHERD [announced on playbill of 26 Dec.] is obliged to be deferred, on account of the Indisposition of Miss Wheeler. Receipts: £165 2s. (137/4; 27/10; 0/8).
- CG THE COUNT OF NARBONNE. As 17 Nov. Also THE CHOICE OF HARLEQUIN. As 26 Dec.  
COMMENT. Receipts: £258 18s. (254/13; 4/5).
- King's I VIAGGIATORI FELICI. As 11 Dec.  
*DANCING.* As 11 Dec. throughout.
- Friday 28*  
DL THE CARNIVAL OF VENICE. As 13 Dec. Also THE GENTLE SHEPHERD. As 29 Oct., but Miss Field in place of Miss Wheeler.  
*DANCING.* As 17 Dec.  
COMMENT. Receipts: £145 16s. 6d. (110/18/0; 34/11/0; 0/7/6).
- CG DUPLICITY. As 1 Nov., but Wilson's part read by J. Wilson. Also THE CHOICE OF HARLEQUIN. As 26 Dec.  
COMMENT. [In mainpiece the playbill retains Wilson, but "Last night the Audience of Covent Garden Theatre were detained above Half an Hour waiting for Wilson, who never appeared to play his character in *Duplicity*. At last an apology was made for his absence, and his Brother was permitted to read his part" (*Morning Chronicle*, 29 Dec.).] Receipts: £220 4s. (215/0; 5/4).
- Saturday 29*  
DL THE CARNIVAL OF VENICE. As 13 Dec. Also THE DIVORCE. As 10 Nov.  
*DANCING.* As 17 Dec.  
COMMENT. Receipts: £132 12s. (101/18; 30/14; 0/0).
- CG THE MOURNING BRIDE. As 20 Dec. Also THE CHOICE OF HARLEQUIN. As 26 Dec.  
COMMENT. Receipts: £237 5s. (231/17; 5/8).
- King's I VIAGGIATORI FELICI. As 11 Dec.  
*DANCING.* As 11 Dec. throughout.
- Monday 31*  
DL THE SCHOOL FOR SCANDAL. As 27 Sept., but Sir Benjamin Backbite - Burton. Also ROBINSON CRUSOE. As 4 Oct.  
COMMENT. [In mainpiece the playbill retains Dodd as Sir Benjamin Backbite, but he "being taken suddenly ill Yesterday Evening, his character in *The School for Scandal* was obliged to be supplied by Burton" (*Public Advertiser*, 1 Jan. 1782).] Receipts: £217 15s. (187/8; 30/7; 0/0).
- CG HAMLET. Hamlet - Henderson; King - Fearon; Ghost - Aickin; Horatio - Hull; Laertes - Whitfield; Ostrick - W. Bates; Polonius - Quick; Player King - L'Estrange; Marcellus - Booth; Bernardo - J. Wilson; Francisco - J. Bates; Rosenbraus - Robson; Guildenstern - Thompson; Gravediggers - Quick [i.e. doubled Polonius], Jones // Queen - Mrs Inchbald; Player Queen - Mrs Poussin; Ophelia - Miss Satchell. Also THE CHOICE OF HARLEQUIN. As 26 Dec.  
COMMENT. Receipts: £277 (274/5; 2/15).

## January 1782

KING ARTHUR. As 22 Oct. 1781. Also THE CRITIC. As 12 Oct. 1781, *Tuesday 1*  
but Dangle - R. Palmer. DL

SINGING. As 22 Oct. 1781.

COMMENT. THE CARNIVAL OF VENICE [announced on playbill of 31 Dec.] is obliged to be deferred on account of the Indisposition of Dodd. Receipts: £104 3s. 6d. (70/5/0; 33/6/0; 0/12/6).

THE FAIR PENITENT. Sciolto - Hull; Lothario - Lewis; Altamont - Whitfield; Rossano - L'Estrange; Horatio - Aickin // Lavinia - A Young Lady (2nd appearance on this stage [Miss Cleland; see 26 Dec. 1781]); Lucilla - Mrs Morton; Calista - Mrs Yates. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. CG

COMMENT. [Miss Cleland is identified by MS annotation on Kemble playbill.] Receipts: £190 3s. (185/15; 4/8).

I VIAGGIATORI FELICI. As 11 Dec. 1781.

DANCING. End of Act I *Divertissement Dance*, as 17 Nov. 1781; End of Act II *Les Petits Riens*, as 11 Dec. 1781. King's

COMMENT. By Command of Their Majesties.

THE BEGGAR'S OPERA. As 15 Oct. 1781. Also ALL THE WORLD'S A STAGE. As 16 Oct. 1781. Wednesday 2

DL

DANCING. End of Act II of mainpiece, as 17 Nov. 1781; In Act III *Hornpipe*, as 15 Oct. 1781.

COMMENT. DISSIPATION [announced on playbill of 1 Jan.] is obliged to be deferred on account of the Indisposition of a Principal Performer. Receipts: £148 2s. 6d. (106/1/0; 42/1/6; 0/0/0).

THE COUNT OF NARBONNE. As 17 Nov. 1781. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. CG

CG

COMMENT. Receipts: £253 2s. (248/13; 4/9).

THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also LUN'S GHOST; or, The New Year's Gift. Principal Characters by Wright, Grimaldi, Delpini, Burton, Suett, Lamash, R. Palmer, Phillimore, Spencer, Norris, Nash, Williams, Fawcett // Mrs Love, Miss Simson, Miss Barnes, Miss Palmer, Miss Collett. Cast not known. DANCING. In afterpiece by Zuchelli, Miss M. Stageloir, &c.

Thursday 3

DL

COMMENT. Afterpiece [1st time; p 2 (?), author unknown, based on the anonymous HARLEQUIN'S JACKET. MS not in Larpent; not published; synopsis of action in *Public Advertiser*, 4 Jan.]: With New Scenes, Dresses and Decorations. Half Price will be taken as usual. Receipts: £220 18s. (182/16/0; 37/19/6; 0/2/6).

THE GAMESTER. Beverley - Henderson; Lewson - Wroughton; Jarvis - Hull; Bates - Fearon; Dawson - Thompson; Stukely - Aickin // Charlotte - Mrs Inchbald; Lucy - Mrs Poussin; Mrs Beverley - Miss Younge. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. CG

CG

COMMENT. Receipts: £234 8s. (229/7; 5/1).

THE STRATAGEM. As 21 Nov. 1781, but Sir Charles Freeman - Phillimore. Also LUN'S GHOST. As 3 Jan., but added: Duprez, Mrs Granger. Friday 4

DL

DANCING. End of Act IV of mainpiece the *Minuet de la Cour* by the Miss Stageloirs; In afterpiece, as 3 Jan.

COMMENT. Receipts: £166 16s. 6d. (117/3/0; 48/13/6; 1/0/0).

- Friday 4*  
CG      THE STRATAGEM. Archer - Lewis; Aimwell - Wroughton; Gibbet - Fearon; Boniface - Booth; Foigard - Egan; Sir C. Freeman - Robson; Sullen - Clarke; Scrub - Quick // Dorinda - Mrs Lessingham; Cherry - Mrs Wilson; Lady Bountiful - Mrs Poussin; Gipsy - Miss Stuart; Mrs Sullen - Mrs Mattocks. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781.  
 COMMENT. Receipts: £200 17s. (197/15; 3/2)..
- Saturday 5*  
DL      THE RUNAWAY. As 27 Oct. 1781. Also LUN'S GHOST. As 3 Jan., but Chaplin in place of Delpini.  
 DANCING. In afterpiece, by Zuchelli, Miss Armstrong, the Miss Stageloirs, &c.  
 COMMENT. Receipts: £146 7s. 6d. (93/15/0; 51/11/6; 1/1/0).
- CG      MEASURE FOR MEASURE. Duke - Henderson; Angelo - Hull; Escalus - Fearon; Claudio - Wroughton; Provost - L'Estrange; Fryar Peter - Thompson; Elbow - W. Bates; Abhorson - Bates; Barnardine - Jones; Clown - Booth; Lucio - Lee Lewes // Mariana - Mrs Inchbald; Juliet - Miss Stuart; Francisca - Mrs Poussin; Isabella - Mrs Yates. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781.  
 COMMENT. Receipts: £209 17s. (206/8; 3/9).
- King's     EZIO. As 17 Nov. 1781.  
 DANCING. As 28 Nov. 1781 throughout.
- Monday 7*  
DL      THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also LUN'S GHOST.  
 As 3 Jan.  
 DANCING. In mainpiece, as 17 Dec. 1781; In afterpiece, as 5 Jan.  
 COMMENT. Receipts: £169 12s. (130/17/0; 38/13/6; 0/1/6).
- CG      KING RICHARD THE THIRD. King Richard - Henderson; King Henry - Clarke; Richmond - Wroughton; Buckingham - Hull; Stanley - Fearon; Tressel - Whitfield; Pr. Edward - Miss Langrish; D. of York - Master Langrish; Norfolk - Booth; Lieutenant - L'Estrange; Catesby - Robson; Ratcliffe - Thompson; Lord Mayor - Webb; Oxford - J. Bates // Lady Ann - Miss Ambrose; Duchess of York - Miss Platt; Queen - Mrs Inchbald. Also THE CHOICE OF HARLEQUIN.  
 As 26 Dec. 1781.  
 COMMENT. Receipts: £208 19s. (205/10; 3/9).
- Tuesday 8*  
DL      THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also LUN'S GHOST.  
 As 3 Jan., but added: Miss Field.  
 DANCING. As 7 Jan.  
 COMMENT. [Mainpiece in place of OROONOKO, announced on playbill of 7 Jan.] Receipts: £165 18s. (127/15; 37/18; 0/5).
- CG      THE EARL OF WARWICK. Warwick - Lewis; Suffolk - Hull; Pembroke - Whitfield; Officers - Thompson, J. Bates; King Edward - Wroughton // Lady Eliz. Grey - Mrs Inchbald; Lady Clifford - Mrs Poussin; Margaret of Anjou - Mrs Yates. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781.  
 COMMENT. Receipts: £222 3s. (217/11; 4/12).
- King's     I VIAGGIATORI FELICI. As 11 Dec. 1781.  
 DANCING. As 1 Jan. throughout.  
 COMMENT. "I have been once to the Opera to hear the Allegranti, whom I like, and who is almost as much in fashion as Vestris the dancer was last year: the applause to her is rather greater. Pacchierotti is much admired too, and the dancers are a capital set" (Walpole [7 Feb. 1782], XII, 156).

- THE WAY OF THE WORLD.** As 13 Oct. 1781, but Witwou'd - Dodd // Millamant - Mrs Abington. Also LUN'S GHOST. As 8 Jan. *Wednesday 9*  
**DANCING.** As 5 Jan.  
**COMMENT.** Receipts: £207 18s. 6d. (176/5/0; 31/3/6; 0/10/0).
- THE CHANCES.** As 3 Oct. 1781, but added: Peter - W. Bates; Antony - Booth; Francisco - Robson; Surgeon - Fearon // Nurse - Miss Stuart; Niece - Miss Platt. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. *CG*  
**COMMENT.** By Command of Their Majesties. [Mainpiece in place of ZARA, announced on playbill of 8 Jan.] Receipts: £283 17s. (280/8; 3/9).
- THE CARNIVAL OF VENICE.** As 13 Dec. 1781. Also LUN'S GHOST. As 8 Jan. *Thursday 10*  
**DANCING.** As 5 Jan.  
**COMMENT.** Receipts: £147 16s. (115/17/0; 31/15/6; 0/3/6).
- ZARA.** Lusignan - Henderson (1st appearance in that character); Nerestan - Whitfield; Orasmin - L'Estrange; Chatillon - Hull; Melidor - Thompson; Osman - Aickin // Selima - Miss Ambrose; Zara - Miss Younge. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. *CG*  
**COMMENT.** Mainpiece: Not acted these 3 years. Receipts: £211 10s. (207/13; 3/17).
- LA BUONA FIGLIUOLA.** Principal Characters by Viganoni, Morigi, Manzoletto, Micheli // Mrs Barthélemon, Sga Lorenzini, Sga Sestini (1st appearance this season). [Parts from libretto (T. Cadell, 1777): Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.] *King's*  
**DANCING.** End of Act I *Pastoral Dance*, as 28 Nov. 1781; End of Act II *Divertissement Dance*, as 17 Nov. 1781; End of Act III a new Serious Dance, composed by Noverre, *Le Triomphe de l'Amour Conjugal*, by Gardel, Mme Simonet, Nivelon, Mlle Theodore, Mlle Baccelli. [Cast from libretto of GIUNIO BRUTO (E. Cox, 1781), where it is entitled ALCESTE: Admetus - Gardel; Alceste - Mme Simonet; Apollo - Nivelon; Hebe - Mlle Theodore; Iris - Mlle Baccelli.]  
**COMMENT.** Subscribers' Boxes will be kept for them, and their tickets admitted as usual, without being accounted a Subscription Night.
- THE CARNIVAL OF VENICE.** As 13 Dec. 1781. Also LUN'S GHOST. As 8 Jan. *Friday 11*  
**DANCING.** In mainpiece by Lemercier, Miss M. Stageldoir, &c.; In afterpiece by Miss Armstrong, the Miss Stageldoirs, &c.  
**COMMENT.** Receipts: £155 8s. 6d. (119/5/0; 35/18/0; 0/5/6).
- THE WONDER.** Don Felix - Lewis; Col. Briton - Wroughton; Don Lopez - Webb; Don Pedro - Quick; Lissardo - Lee Lewes; Frederick - Booth; Soldier - J. Wilson; Alguazil - Jones; Gibby (1st time) - Fearon // Isabella (1st time) - Miss Satchell; Flora - Mrs Pitt; Inis - Mrs Davenett; Violante - Mrs Yates. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. *CG*  
**COMMENT.** Receipts: £224 6s. (220/5; 4/1).
- THE FAIR CIRCASSIAN.** As 27 Nov. 1781. Also LUN'S GHOST. As 8 Jan., but added: R. Palmer. *Saturday 12*  
**DANCING.** In afterpiece, as 11 Jan.  
**COMMENT.** Receipts: £168 17s. (130/1/0; 38/2/6; 0/13/6).
- THE COUNT OF NARBONNE.** As 17 Nov. 1781. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781. *CG*  
**COMMENT.** Receipts: £225 2s. (222/6; 2/16).

- Saturday 12*  
King's      JUNIUS BRUTUS. Principal Characters by Pacchierotti, Ansani, Manzoletto, Micheli // Sga Lorenzini, Sga Macchierini (1st appearance in England). [Cast from libretto (E. Cox, 1781): Tito – Pacchierotti; Giunio Bruto – Ansani; Aronte – Manzoletto; Procolo – Micheli // Marzia – Sga Lorenzini; Tullia – Sga Macchierini.] *DANCING.* End of Act I *Divertissement Dance*, as 17 Nov. 1781; End of Act II *Le Triomphe de l'Amour Conjugal*, as 10 Jan.  
 COMMENT. A new Serious Opera in 2 acts [1st time; author unknown]; the music by several eminent composers, under the direction of Bertoni. Books of the Opera [which are entitled GIUNIO BRUTO], with an account of the new Dance, to be had at the Theatre. [Sga Macchierini was from the Opera, Cremona.] *Public Advertiser*, 14 Jan.: Pacchierotti sang "in a Stile the most superior—superior to any Singer heard in this country since Farinelli—superior to Pacchierotti himself!"
- Monday 14*  
DL      THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also LUN'S GHOST.  
 As 12 Jan.  
*DANCING.* As 11 Jan.  
 COMMENT. Receipts: £157 3s. (123/14/0; 33/1/6; 0/7/6).
- CG      MACBETH. As 17 Dec. 1781. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781.  
*SINGING.* As 17 Dec. 1781.  
 COMMENT. Receipts: £232 7s. (229/0; 3/7).
- HAY      THE CONSTANT COUPLE; or, A Trip to the Jubilee. Sir Harry Wildair – Mrs Greville (of DL); Colonel Standard – Brinsley; Young Clincher – Swords (from the Theatre Royal, Dublin); Vizard – Cotton; Alderman Smuggler – Barrett; Tom Errand – Forrest; Beau Clincher – A Gentleman (1st appearance on any stage [unidentified]) // Wife – Mr Pressley; Angelica – Miss Read; Parley – Miss Plain; Lady Darling – Mrs Fowler; Lady Lurewell – Mrs Child. Also THE IRISH WIDOW. Whittle – Barrett; Sir Patrick O'Neale – Lloyd; Bates – Booth; Kecksey – Pressley; Nephew – Forrest; Thomas – Swords // Widow Brady (with the Epilogue Song) – Mrs Greville.  
*SINGING.* End of Act I of afterpiece *How sweet are the Woodlands* by Forrest and Groves.  
*IMITATIONS.* End of mainpiece, Vocal and Rhetorical, by the Gentleman who performs Beau Clincher.  
 COMMENT. By Permission of the Lord Chamberlain. Benefit for Mrs Greville and Williams. Mainpiece: Not acted these 5 years. Tickets delivered for the 17th of December will be admitted. Tickets and places to be had of Williams at Mr Spoke's, Tottenham Court; Mr White, Auctioneer, Queen street, Westminster; Messrs Ellis and Scott, Old Bond-street; Mr Hewitt, New Bond-street; Mr Cowcieroy, Great Russell-street, Bloomsbury; and at the Excise Office Coffee-House, Old Bond-street.
- Tuesday 15*  
DL      THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also LUN'S GHOST. As 12 Jan.  
*DANCING.* As 12 Jan.  
 COMMENT. Receipts: £137 11s. (105/7; 30/5; 1/19).
- CG      THE BELLE'S STRATAGEM. As 6 Dec. 1781. Also THE CHOICE OF HARLEQUIN. As 26 Dec. 1781.  
 COMMENT. Receipts: £224 18s. (222/15; 2/3).
- King's      LA BUONA FIGLIUOLA. As 10 Jan., but added: Sga Salpietro.  
*DANCING.* As 10 Jan. throughout.

THE CLANDESTINE MARRIAGE.	As 20 Sept. 1781. Also LUN'S GHOST.	<i>Wednesday 16</i>
As 12 Jan.		DL
DANCING.	As 12 Jan.	
COMMENT.	Receipts: £144 7s. (107/11; 36/11; 0/5).	
A NEW WAY TO PAY OLD DEBTS.	As 17 Sept. 1781, but Marrall (1st time) – Fearon; Furnace – Booth; omitted: Watchall, Parson Welldo, Taylor, Vintner. Also THE CHOICE OF HARLEQUIN.	CG
As 26 Dec. 1781, but Pleasure – Miss Morris.		
COMMENT.	[In afterpiece the playbill assigns no parts, but "In the new Pantomime last Night, Pleasure was performed by Miss Morris (for whom it was originally intended, but kindly supplied by Mrs Morton [see cast on 26 Dec.] during her illness)" ( <i>Public Advertiser</i> , 17 Jan.).] Receipts: £225 14s. (220/9; 5/5).	
HAMLET.	As 25 Sept. 1781. Also LUN'S GHOST.	<i>Thursday 17</i>
As 12 Jan., but Chaplin in place of Grimaldi.		DL
DANCING.	As 12 Jan.	
COMMENT.	SHE WOUD AND SHE WOUD NOT [announced on playbill of 16 Jan.] is unavoidably deferred till next week. Receipts: £122 18s. 6d. (89/7/0; 33/11/6; 0/0/0).	
ZARA.	As 10 Jan. Also THE CHOICE OF HARLEQUIN.	CG
As 16 Jan.		
COMMENT.	Receipts: £232 2s. (229/9; 2/13).	
I VIAGGIATORI FELICI.	As 11 Dec. 1781.	King's
DANCING.	As 12 Jan. throughout.	
THE CARNIVAL OF VENICE.	As 13 Dec. 1781. Also LUN'S GHOST.	<i>Friday 18</i>
As 12 Jan.		DL
DANCING.	As 11 Jan.	
COMMENT.	Paid Watch and Beadles 1/2 Yr. £19 17s. 6d. Receipts: £133 4s. (102/8; 30/6; 0/10).	
THE PROVOKED HUSBAND.	Lord Townly – Lewis; Manly – Clarke; Squire Richard – W. Bates; John Moody – Thompson; Count Basset – Lee Lewess; Sir Francis Wronghead – Macklin // Lady Grace – Mrs Lessingham; Lady Wronghead – Mrs Pitt; Miss Jenny (with a song) – Mrs Wilson; Myrtilla – Mrs Davenett; Mrs Motherly – Mrs Poussin; Trusty – Miss Stuart; Lady Townly – Mrs Mattocks. Also THE CHOICE OF HARLEQUIN.	CG
As 16 Jan.		
COMMENT.	Receipts: £216 10s. (214/2; 2/8).	
A BOLD STROKE FOR A WIFE.	Colonel Feignwell – Palmer; Sir Philip Modellove – Baddeley; Obadiah Prim – Moody; Freeman – Farren; Sackbut – Wrighten; Tradelove – Fawcett; Simon Pure – Waldron; Periwinkle – Parsons // Mrs Prim – Mrs Love; Ann Lovely – Miss Farren. Also LUN'S GHOST.	<i>Saturday 19</i>
As 17 Jan.	As 17 Jan.	DL
DANCING.	End of Act IV of mainpiece the <i>Minuet de la Cour</i> , as 4 Jan.; In afterpiece, as 11 Jan.	
COMMENT.	Receipts: £150 (109/5; 40/2; 0/13).	
THE COUNT OF NARBONNE.	As 17 Nov. 1781. Also THE CHOICE OF HARLEQUIN.	CG
As 16 Jan.		
COMMENT.	Receipts: £209 3s. (206/14; 2/9).	
EZIO.	As 17 Nov. 1781.	King's
DANCING.	As 10 Jan. throughout.	

- Monday 21*
- DL THE LORD OF THE MANOR. As 11 Oct. 1781. Also THE MAID OF THE OAKS. Dupely - Dodd; Oldworth - Aickin; Sir Harry Groveby - Brereton; Hurry - Parsons; Old Groveby - Baddeley // Maria - Mrs Brereton; Lady Bab Lardoone - Mrs Abington.
- DANCING. End of mainpiece the *Minuet de la Cour*, as 4 Jan.; End of Act 1 of afterpiece *New Dance* by Zuchelli, Lemercier, Miss Armstrong, the Miss Stageloirs, &c.
- COMMENT. Afterpiece: For the 1st Time in 2 acts [CO 2, altered from the same, probably by the author, John Burgoyne. Text 1st published by R. Baldwin, 1788. For composer see 1 Feb.]. Receipts: £234 3s. (199/19/o; 33/12/6; 0/11/6).
- CG JANE SHORE. As 10 Dec. 1781, but Alicia - A Lady (1st appearance on any stage [Mrs Barnes]). Also THE CHOICE OF HARLEQUIN. As 16 Jan.
- COMMENT. [Mrs Barnes is identified by MS annotation on Kemble playbill.] Receipts: £261 9s. (255/o; 6/9).
- HAY AN ADVENTURE IN ST. JAMES'S PARK. Alderman Gripe - Barrett; Dapperwit - Higgins; Ranger - Wilkinson; Vincent - Jellico; Valentine - Hedges; James - Lynch; Sir Simon Addlepote - Swords // Lady Flippant - Miss Carne; Lydia - Miss Holton; Isabella - Mrs Read; Leonora - Miss Blaney; Martha - Miss Williams; Lucy - Miss Dawson; Christiana - Miss Brook; Mrs Crossbite - Miss Green; Mrs Joyner - Mrs Heyborn. An Occasional *Prologue* spoken by Davis. Also THE BEAUX DUEL; or, A Soldier for the Ladies. Careful - Swords; Col. Manly - Higgins; Capt. Belmein - Forrest; Toper - Jellico; Ogle - Smith; Laric - Jones; Servant - James; Sir William Mode - Barrett // Æmilia - Mrs Read; Mrs Plotwell - Miss Carne; Flora - Mrs Loft; Clarinda - A Lady [unidentified].
- DANCING. End of Act 1 of afterpiece a *Hornpipe* by Lepulley.
- INTERLUDE. End of mainpiece a Scotch Pastoral Interlude, *The Caledonian Villagers* (Written by Allen Ramsay), by Natives of Scotland, who are to speak the Dialect of that Country.
- COMMENT. By Permission of the Lord Chamberlain. Mainpiece: Written by Wycherly, with Alterations [from LOVE IN A WOOD; or, St. James's Park]. Not acted these 100 years [acted at DL, 15 Aug. 1718. Author of Prologue unknown]. Afterpiece: Taken from Mrs Centlivre's play of the same title. The Doors to be opened at 5:00. To begin at 6:00.
- Tuesday 22*
- DL SHE WOU'D AND SHE WOU'D NOT; or, The Kind Impostor. Trappanti - King; Don Philip - Bensley; Don Octavio - Brereton; Soto - Baddeley; Diego - Suett; Don Lewis - R. Palmer; Corrigidore - Wrighten; Alguazile - Griffiths; Servant - Phillimore; Don Manuel - Yates // Viletta - Miss Pope; Flora - Mrs Wells; Rosara - Miss Wheeler; Hippolita - Mrs Cargill. Also LUN'S GHOST. As 17 Jan.
- DANCING. As 12 Jan.
- COMMENT. Mainpiece: Not acted these 10 years [acted 15 May 1776]. Receipts: £123 1s. 6d. (90/1/o; 31/15/o; 1/5/6).
- CG AS YOU LIKE IT. Jaques - Henderson; Orlando - Lewis; Adam - Hull; Duke Senior - Clarke; Corin - Thompson; William - W. Bates; LeBeu - Booth; Sylvius - J. Bates; Amiens (with songs) - Mattocks; Oliver - Whitfield; Duke Frederick - Fearon; Charles - Webb; Touchstone - Quick // Celia (1st time) - Miss Satchell; Audrey - Mrs Davenett; Phoebe - Miss Stuart; Rosalind - Miss Younge. Also THE CHOICE OF HARLEQUIN. As 16 Jan.
- DANCING. End of Act 1 of mainpiece, as 19 Dec. 1781; In Act v a *Dance of Foresters* (*performers not listed*).
- COMMENT. Receipts: £194 17s. (193/5; 1/12).
- King's I VIAGGIATORI FELICI. As 11 Dec. 1781.
- DANCING. As 1 Jan. throughout.

THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also THE MAID OF THE OAKS. As 21 Jan., but added: Shepherdess - Miss Wright.	Wednesday 23 DL
DANCING. In mainpiece, as 11 Jan.; End of Act I of afterpiece <i>New Dance</i> , as 21 Jan.	
COMMENT. Receipts: £229 18s. (179/17/0; 49/0/6; 1/0/6).	
JANE SHORE. As 21 Jan. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £217 2s. (208/4; 8/18).	
SHE WOU'D AND SHE WOU'D NOT. As 22 Jan. Also COMUS. As 13 Oct. 1781.	Thursday 24 DL
COMMENT. Receipts: £130 13s. 6d. (86/19/0; 43/1/0; 0/13/6).	
THE MAN OF THE WORLD. As 12 Dec. 1781. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £242 2s. (239/13; 2/9).	
THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also THE MAID OF THE OAKS. As 23 Jan.	Friday 25 DL
DANCING. As 23 Jan.	
COMMENT. Receipts: £187 17s. 6d. (127/11/0; 60/1/6; 0/5/0).	
THE MERRY WIVES OF WINDSOR. As 8 Dec. 1781, but Justice Shallow (1st time) - Fearon // Mrs Page - Mrs Wilson; Mrs Mattocks's name listed in playbill. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £181 5s. (177/14; 3/11).	
THE PROVOK'D HUSBAND. Lord Townly - Smith; Manly - Bensley; Count Bassett - Dodd; John Moody - Moody; Squire Richard - Suett; Sir Francis Wronghead - Yates // Lady Grace - Miss Sherry; Lady Wronghead - Mrs Hopkins; Miss Jenny (with songs in character) - Miss Field; Trusty - Miss Hale; Myrtilla - Miss Collett; Mrs Motherly - Mrs Love; Lady Townly - Miss Farren. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.	Saturday 26 DL
COMMENT. Receipts: £192 5s. 6d. (135/9/0; 56/11/0; 0/5/6).	
THE COUNT OF NARBONNE. As 17 Nov. 1781. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £192 3s. (185/6; 6/17).	
EZIO. As 17 Nov. 1781.	King's
DANCING. End of Act I <i>Pastoral Dance</i> , as 28 Nov. 1781, to finish with a new minuet (composed by Noverre and the music by Le Brun), <i>The Prince of Wales's Minuet</i> , by Gardel and Mme Simonet; End of Act II <i>Divertissement Dance</i> , as 17 Nov. 1781; End of Act III <i>Le Triomphe de l'Amour Conjugal</i> , as 10 Jan.	
THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also THE MAID OF THE OAKS. As 23 Jan.	Monday 28 DL
DANCING. As 23 Jan.	
COMMENT. Receipts: £212 1s. (161/8; 50/8; 0/5).	
JANE SHORE. As 21 Jan. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £208 13s. (202/17; 5/16).	
KING ARTHUR. As 22 Oct. 1781. Also LUN'S GHOST. As 12 Jan., but Fawcett in place of Suett.	Tuesday 29 DL
DANCING. As 12 Jan.	
SINGING. As 22 Oct. 1781.	
COMMENT. Receipts: £120 (83/9; 36/0; 0/11).	

- Tuesday 29*      THE FIRST PART OF KING HENRY THE FOURTH; WITH THE HUMOURS OF SIR JOHN FALSTAFF. As 11 Dec. 1781, but Blunt – J. Bates [*Public Advertiser* retains W. Bates]. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
CG                    COMMENT. [Mainpiece in place of THE BELLE'S STRATAGEM, announced on playbill of 28 Jan.] Receipts: £201 14s. (199/8; 2/6).
- King's             LA BUONA FIGLIUOLA. As 15 Jan.  
DANCING. End of Act I *Pastoral Dance*, as 28 Nov. 1781, to conclude with *The Emperor's Cossac* (composed for the Masqued Ball [held at this theatre, 24 Jan.] by Noverre) by Nivelon and Mlle Theodore; End of Act II *Divertissement Dance*, as 17 Nov. 1781; End of Act III *Les Petits Riens*, as 11 Dec. 1781.
- Thursday 31*      THE SCHOOL FOR SCANDAL. As 27 Sept. 1781. Also THE DIVORCE.  
DL                    As 10 Nov. 1781, but Lamash in place of Suett.  
COMMENT. Receipts: £246 3s. 6d. (210/14/0; 35/7/0; 0/2/6).
- CG                    THE MERCHANT OF VENICE. Probably as 4 Dec. 1781. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
COMMENT. [As mainpiece the playbill announces THE MAN OF THE WORLD, but "*The Merchant of Venice*, which was performed last night (on account of Miss Younge's sudden Indisposition) was received with the greatest Applause" (*Public Advertiser*, 1 Feb.).] Receipts: £243 17s. (242/11; 1/6).
- King's             JUNIUS BRUTUS. As 12 Jan.  
DANCING. End of Act I *Divertissement Dance*, as 17 Nov. 1781, but omitted: Gardel; End of Act II *Les Petits Riens*, as 11 Dec. 1781, but omitted: Gardel, Mme Simonet.

## February 1782

- Friday 1*          THE WEST INDIAN. As 2 Oct. 1781, but Housekeeper – Mrs Smith. Also THE MAID OF THE OAKS. As 23 Jan.  
DL                    DANCING. As 23 Jan.  
COMMENT. Afterpiece: The Music composed by Barthélemon. Receipts: £210 2s. 6d. (159/15/0; 50/0/0; 0/7/6).
- CG                    A NEW WAY TO PAY OLD DEBTS. As 16 Jan. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
COMMENT. Receipts: £205 16s. (200/10; 5/6).
- Saturday 2*        THE PROVOK'D HUSBAND. As 26 Jan., but Squire Richard – Burton. Also THE GENTLE SHEPHERD. As 29 Oct. 1781, but Holcroft in place of Suett // Mrs Smith in place of Mrs Booth.  
DL                    COMMENT. Receipts: £159 4s. 6d. (110/11/0; 48/2/0; 0/11/6).
- CG                    THE DUENNA. Ferdinand – Mattocks; Isaac – Quick; Jerome – Edwin (1st appearance in that character); Lopez – W. Bates; Father Paul – Booth; Carlos – Leoni; Antonio – Reinhold // The Duenna – Mrs Webb; Louisa – Mrs Mattocks; Clara – Miss Harper. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
COMMENT. Receipts: £194 18s. (192/10; 2/8).

I VIAGGIATORI FELICI. As 11 Dec. 1781.	Saturday 2
DANCING. End of Act I <i>Pastoral Dance</i> [see 17 Nov. 1781] by Henry, Bournonville, Raymond, with a <i>Pas Seul</i> by Mlle Simonet, and to conclude with the Dances introduced in the Masquerade [held at this theatre, 24 Jan.: <i>The Prince of Wales's Minuet</i> , <i>The Emperor's Cossac</i> , <i>The Queen's Allemande</i> , <i>Quadrilles</i> ] (composed by Noverre) by Gardel and Mme Simonet, Nivelon, Mlle Theodore, Simonet, Sga Crespi, Slingsby, Mlle Baccelli; End of Act II <i>Le Triomphe de l'Amour Conjugal</i> , as 10 Jan.	King's
THE LORD OF THE MANOR. As 11 Oct. 1781. Also THE MAID OF THE OAKS. As 23 Jan.	Monday 4
DANCING. As 21 Jan.	DL
COMMENT. Receipts: £202 9s. 6d. (149/14/0; 51/0/6; 1/15/0).	
HAMLET. As 31 Dec. 1781, but King - Clarke; Polonius (1st time) - Edwin; Marcellus - Fearon; Bernardo - Booth. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £203 4s. (202/14; 0/10).	
MACBETH. As 5 Nov. 1781. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.	Tuesday 5
SINGING. As 5 Nov. 1781.	DL
COMMENT. THE CLANDESTINE MARRIAGE [announced on playbill of 4 Feb.] is obliged to be deferred on account of the Indisposition of a principal Performer. Receipts: £116 9s. 6d. (72/0/0; 43/9/0; 1/0/6).	
VENICE PRESERVED. Jaffier - Wroughton (1st appearance in that character); Priuli - Hull; Renault - Clarke; Bedamar - Whitfield; Duke - L'Estrange; Elliot - Fearon; Officer - Booth; Spinosa - J. Bates; Theodore - Robson; Pierre - Aickin // Belvidera - Mrs Yates. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Mainpiece: Not acted these 3 years. Receipts: £179 13s. (176/16; 2/17).	
I VIAGGIATORI FELICI. As 11 Dec. 1781.	King's
DANCING. End of Act I <i>Divertissement Dance</i> , as 17 Nov. 1781, but omitted: Mlle Baccelli; End of Act II <i>Les Petits Riens</i> , as 11 Dec. 1781.	
THE WAY OF THE WORLD. As 9 Jan. Also THE MAID OF THE OAKS. As 23 Jan.	Wednesday 6
DANCING. As 21 Jan.	DL
COMMENT. Receipts: £204 7s. 6d. (146/8/0; 57/5/6; 0/14/0).	
THE MAID OF THE MILL. As 21 Sept. 1781, but Sir Harry Sycamore - Edwin. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. THE MAN OF THE WORLD [announced on playbill of 5 Feb.] is unavoidably deferred, on account of the Indisposition of a Principal Performer. Receipts: £195 12s. (193/6; 2/6).	
THE PROVOK'D HUSBAND. As 26 Jan. Also ROBINSON CRUSOE. As 4 Oct. 1781.	Thursday 7
COMMENT. THE CRITIC [announced on playbill of 6 Feb.] is unavoidably deferred on account of the Indisposition of King. Receipts: £159 14s. 6d. (112/16/0; 46/12/0; 0/6/6).	DL
MEASURE FOR MEASURE. As 5 Jan. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £142 12s. (141/9; 1/3).	

- Thursday 7*      **LA BUONA FIGLIUOLA.** As 15 Jan.  
 King's      *DANCING.* End of Act I *Pastoral Dance*, as 28 Nov. 1781; End of Act II a *New Divertissement Dance* (composed by Simonet), to conclude with a grand *Ciacconne* [the music] by Piccinni, by Gardel, Mlle Baccelli, Nivelon, Mlle Theodore, Slingsby; End of Act III *Le Triomphe de l'Amour Conjugal*, as 10 Jan.
- Friday 8*      **GENERAL FAST.**
- Saturday 9*      **THE FAIR CIRCASSIAN.** As 27 Nov. 1781. Also **THE GENTLE SHEPHERD.**  
 DL      As 29 Oct. 1781.  
*COMMENT.* Receipts: £161 (124/3/0; 36/9/6; 0/7/6).
- CG**      **WHICH IS THE MAN?** Principal Characters by Henderson, Lewis, Wroughton, Quick, Robson, Jones, W. Bates, Lee Lewes // Mrs Mattocks, Mrs Morton, Mrs Wilson, Miss Satchell, Miss Platt, Mrs Davenett, Miss Younge. [Cast from text (C. Dilly, 1782): Fitzherbert - Henderson; Beauchamp - Lewis; Belville - Wroughton; Pendragon - Quick; Visitors - Robson, Jones, W. Bates; Lord Sparkle - Lee Lewes // Sophy Pendragon - Mrs Mattocks; Clarinda - Mrs Morton; Kitty - Mrs Wilson; Julia - Miss Satchell; Mrs Johnson - Miss Platt; Tiffany - Mrs Davenett; Lady Bell Bloomer - Miss Younge; Ladies - Miss Stuart, Mrs Poussin, &c. The designation "Visitors" is taken from a MS annotation on the BM playbill (CG, Vol. III). *Prologue*, not listed on playbill, spoken by Lee Lewes; it was, presumably, spoken at all subsequent performances.] Also **THE DRAMATIC PUFFERS.** Characters by Edwin, Robson, Whitfield. [Cast from text (G. Kearsley and E. Macklew, 1782): Zephyr - Edwin; Breeze - Robson; Author - Whitfield (in text: Lee Lewes [see 11 Feb.]).] A new *Epilogue* spoken by Miss Younge. [This was spoken, as here assigned, at all subsequent performances.] Also **THE GOLDEN PIPPIN.** As 23 Nov. 1781.  
*COMMENT.* Mainpiece [1st time; c 5, by Hannah Cowley. Prologue by Henry Bate (*European Magazine*, Mar. 1782, p. 210, which also gives name of speaker)]. 2nd piece [1st time; PREL I, by Henry Bate (later Sir Henry Bate Dudley). Epilogue by John O'Keeffe (O'Keeffe, II, 301)]: With New Dresses, Scenery, &c. *Public Advertiser*, 19 Feb. 1782: This Day is published **THE DRAMATIC PUFFERS** (6d.). Receipts: £222 9s. 6d. (219/4/6; 3/5/0).
- King's      **I VIAGGIATORI FELICI.** As 11 Dec. 1781.  
*DANCING.* End of Act I *New Divertissement Dance*, as 7 Feb.; End of Act II *Le Triomphe de l'Amour Conjugal*, as 10 Jan.  
*COMMENT.* By Command of Their Majesties. [Opera in place of EZIO, announced in *Public Advertiser*, 8 Feb.]
- Monday 11*      **THE CARNIVAL OF VENICE.** As 13 Dec. 1781. Also **THE MAID OF THE OAKS.** As 23 Jan.  
 DL      *DANCING.* As 23 Jan.  
*COMMENT.* Receipts: £156 19s. (121/16; 35/3; 0/0).
- CG**      **WHICH IS THE MAN?** As 9 Feb. Also **THE DRAMATIC PUFFERS.** As 9 Feb., but Lee Lewes in place of Whitfield. Also **TOM THUMB.** As 30 Oct. 1781.  
*DANCING.* After the Epilogue, as 13 Dec. 1781.  
*COMMENT.* "Whitfield played the Author the first night, but so indifferently that the part was given to Lee Lewes on the 2d" [MS annotation on BM playbill (CG, Vol. III)]. Receipts: £231 8s. (227/5; 4/3).
- Tuesday 12*      **THE TEMPEST.** As 13 Nov. 1781. Also **ROBINSON CRUSOE.** As 4 Oct. 1781.  
 DL      *DANCING.* In Act IV of mainpiece a *Dance* by Henry, Miss Armstrong, &c.

**COMMENT.** THE LORD OF THE MANOR [announced on playbill of 11 Feb.] is unavoidably deferred. [Afterpiece in place of THE CITIZEN, announced on playbill of 11 Feb.] Receipts: £102 12s. 6d. (81/14/0; 20/11/0; 0/7/6). Tuesday 12  
DL

**WHICH IS THE MAN?** As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also THE JOVIAL CREW. As 31 Oct. 1781. CG

**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

**EZIO.** As 17 Nov. 1781.

King's

**DANCING.** As 7 Feb. throughout.

**COMMENT.** [Opera in place of JUNIUS BRUTUS, announced in *Public Advertiser*, 11 Feb.]

**ASH WEDNESDAY.**

Wednesday 13

**A TRIP TO SCARBOROUGH.** As 25 Oct. 1781, but added: Nurse - Mrs Love. Tursday 14  
DL

Also THE MAID OF THE OAKS. As 23 Jan.

**DANCING.** As 21 Jan.

**COMMENT.** Receipts: £143 15s. (105/17; 37/5; 0/13).

**WHICH IS THE MAN?** As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also THE DEVIL TO PAY. Sir John Loverule - Mattocks; Jobson (1st time) - Edwin; Butler - Fearon // Lady Loverule - Miss Platt; Nell - Miss Catley (1st appearance in that character). CG

**DANCING.** As 11 Feb.

**COMMENT.** 3rd piece: Not acted these 6 years [acted 22 Apr. 1777]. Receipts: £243 6s. (238/16/6; 4/9/6).

**LA BUONA FIGLIUOLA.** As 15 Jan.

King's

**DANCING.** End of Act I *Pastoral Dance*, as 28 Nov. 1781; End of Act II *New Divertissement Dance*, as 7 Feb., but omitted: Mlle Theodore, Slingsby; End of Act III *Le Triomphe de l'Amour Conjugal*, as 10 Jan.

**L'ALLEGRO IL PENSERO SO.** Principal Vocal Parts by Norris, Reinhold // Miss Linley, Miss Draper, Miss Prudom. First Violin by Richards. Also THE CHOICE OF HERCULES. Singers same. Friday 15  
DL

**MUSIC.** End of Part I of oratorio *concerto* on the violoncello by Crosdill; End of Part II *concerto* on the hautboy by Parke.

**COMMENT.** By Command of Their Majesties. [*Public Advertiser*, 18 Feb., refers to the Overture to RODELINDA, which opened the performance, and to Sweet Bird, sung by Miss Linley, accompanied on the organ by Stanley; Oft on a plat of rising ground by Miss Prudom; Hide me from day's garish eye by Miss Linley; Horn and Morn by Reinhold.] 2nd piece: Set to Music by Handel.

Tickets to be had and Places for the Boxes to be taken of Fosbrook at the Stage Door of the Theatre, at half a guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season].

**THE LORD OF THE MANOR.** As 11 Oct. 1781, but Annette - Miss Field. Saturday 16  
DL

Also THE CITIZEN. As 26 Oct. 1781, but added: Quildrive - Williames //

Corinna - Miss Simson.

**DANCING.** As 17 Nov. 1781.

**COMMENT.** [The afterpiece was perhaps changed to THE APPRENTICE, which is listed in the Account-Book; if so, see 22 Oct. 1781. But corroboration is lacking.] Receipts: £87 6s. (57/8; 29/14; 0/4).

- Saturday 16* WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As CG 11 Feb. Also TOM THUMB. As 30 Oct. 1781.  
COMMENT. Receipts: £242 10s. (238/3; 4/7).
- King's EZIO. As 17 Nov. 1781.  
DANCING. End of Act I *Pastoral Dance*, as 28 Nov. 1781; End of Act II *New Divertissement Dance*, as 7 Feb., but omitted: Slingsby; End of Act III *Le Triomphe de l'Amour Conjugal*, as 10 Jan.  
COMMENT. Sga Allegranti continuing so much indisposed as to be unable to perform, the Comic Opera [I VIAGGIATORI FELICI, announced in *Public Advertiser*, 15 Feb.] is unavoidably deferred.
- Monday 18* THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also ROBINSON CRUSOE. DL As 4 Oct. 1781.  
COMMENT. Receipts: £133 8s. (107/9/0; 25/15/6; 0/3/6).
- CG WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also MIDAS. As 19 Oct. 1781, but Jupiter - Burton.  
COMMENT. Benefit for the Author [of mainpiece]. COMUS is obliged to be deferred, on account of Miss Catley's Indisposition. Receipts: none listed (charge: £105).
- Tuesday 19* THE PROVOK'D HUSBAND. As 26 Jan.. Also THE QUAKER. As 29 Nov. DL 1781, but Solomon - Parsons.  
DANCING. End of mainpiece a new Dance (composed by Zuchelli), *The Distress'd Lovers*, by Zuchelli, Lemercier, Miss Armstrong, the Miss Stageldoors.  
COMMENT. THE MAID OF THE OAKS [announced on playbill of 18 Feb.] is obliged to be deferred on account of the Indisposition of a principal Performer. Receipts: £101 3s. 6d. (69/12/0; 31/10/6; 0/1/0).
- CG WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also MIDAS. As 19 Oct. 1781, but Jupiter - Darley.  
COMMENT. Receipts: £212 18s. 6d. (208/18/0; 4/0/6).
- King's I VIAGGIATORI FELICI. As 11 Dec. 1781.  
DANCING. End of Act I *New Divertissement Dance*, as 16 Feb.; End of Act II *Le Triomphe de l'Amour Conjugal*, as 10 Jan.
- Wednesday 20* JUDAS MACCABAEUS. Principal Vocal Parts and Violin as 15 Feb. DL MUSIC. End of Part I *concerto* on the organ by Stanley; End of Part II *concerto* on the violin by Pieltain (1st time of his performing in public in England).
- Thursday 21* THE SCHOOL FOR SCANDAL. As 27 Sept. 1781. Also THE MAID OF DL THE OAKS. As 23 Jan.  
DANCING. As 21 Jan.  
COMMENT. Receipts: £221 3s. 6d. (176/3/0; 44/17/0; 0/3/6).
- CG WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also VERTUMNUS AND POMONA. Characters by Mrs Kennedy, Miss Morris, Edwin // Mrs Martyr, Miss Harper. [Cast from Songs (G. Wilkie, 1782): Vertumnus - Mrs Kennedy; Cupid - Miss Morris; Sylvanus - Edwin // Citronella - Mrs Martyr; Pomona - Miss Harper.]  
DANCING. End of Epilogue a new Pastoral Dance, *Palemon and Lavinia*, by Aldridge, Langrish, Mrs Davenett, Miss Francis, Miss Rowson, Miss Besford.  
COMMENT. 3rd piece [1st time; PAST 2, by Matthew Feilde. MS: Larpent 585; not published; synopsis of plot in *Public Advertiser*, 22 Feb.]: With New Overture and Music, composed by [Michael] Arne. New Dresses, Scenes and Decorations. Books of the Songs to be had at the Theatre. Receipts: £247 12s. (243/19/6; 3/12/6).

I VIAGGIATORI FELICI. As 11 Dec. 1781.	Thursday 21
DANCING. End of Act I <i>New Divertissement Dance</i> , as 16 Feb.; End of Act II <i>Les Petits Riens</i> , as 11 Dec. 1781, but added: Bournonville, Raymond; omitted: Mme Simonet, Slingsby, Sga Crespi.	King's
ACIS AND GALATEA. Principal Vocal Parts and Violin as 15 Feb. Also DRYDEN'S ODE. Singers same.	Friday 22
MUSIC. As 20 Feb.	DL
COMMENT. By Command of Their Majesties.	
A BOLD STROKE FOR A WIFE. As 19 Jan. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.	Saturday 23
DANCING. End of Act IV of mainpiece <i>The Distress'd Lovers</i> , as 19 Feb., but omitted: Miss Armstrong.	DL
COMMENT. VARIETY is unavoidably deferred [ <i>Public Advertiser</i> , 26 Feb.: on account of King's illness] till Monday next, when it will certainly be performed for the First Time. Receipts: £118 7s. 6d. (85/3/0; 32/16/0; 0/8/6).	
WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also COMUS. As 23 Oct. 1781, but added: Bacchanals - Reinhold, Davies.	CG
DANCING. As 21 Feb.	
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).	
I VIAGGIATORI FELICI. As 11 Dec. 1781.	King's
DANCING. End of Act I <i>Pastoral Dance</i> , as 28 Nov. 1781; End of Act II a new Pantomime Ballet (composed by Noverre), <i>Rinaldo and Armida</i> , by Gardel, Mme Simonet, Nivelon, Mlle Theodore, Mlle Baccelli, Simonet, Leger, Sga Crespi, &c.	
COMMENT. An Historical Account of the Ballet to be sold at the Theatre. [Lynham, 166: Armida danced by Mlle Theodore. Scenario (Milan, 1775) lists the parts: Renaud, Le Chevalier Danois, Ubalde, Armide, Lucinde; Esprits: Plaisir, Nymphe, Nayades, L'Amour, Les Grâces, La Haine, La Vengeance, La Fureur. <i>Public Advertiser</i> , 25 Feb.: The music by Le Brun. <i>Ibid.</i> , 27 Feb.: The duration of [the ballet] is about 55 minutes; and during that whole period the performance appeared perfect in all its parts; nothing was too much, nothing was wanting.]	
VARIETY. Principal Characters by King, Palmer, Parsons, Brereton, Baddeley, Bannister Jun., R. Palmer, Burton, Smith // Miss Farren, Miss Pope, Mrs Brereton, Mrs Hopkins, Mrs Abington. [Cast from text (T. Becket, 1782), and <i>European Magazine</i> , Feb. 1782, p. 143: Commodore Broadside - King; Captain Seafort - Palmer; Sir Timothy Valerian - Parsons; Lord Frankly - Brereton; Major Seafort - Baddeley; Mr Steady - Bannister Jun.; Sir Frederick Fallal - R. Palmer; Davy - Burton; Mr Morley - Smith // Miss Harriet Temple - Miss Farren; Lady Fallal - Miss Pope; Lady Frankly - Mrs Brereton; Mrs Bustle - Mrs Hopkins; Lady Courtney - Mrs Abington.] Prologue spoken by King. Epilogue spoken by Mrs Abington. [These were spoken, as here assigned, at all subsequent performances.] Also THE QUAKER. As 19 Feb.	Monday 25
COMMENT. Mainpiece [1st time; c 5, by Richard Griffith. Prologue by Richard Tickell (see text). Author of Epilogue unknown]: With new Scenes, Dresses, and Decorations. <i>Public Advertiser</i> , 27 Mar. 1782: This Day is published VARIETY (1s 6d.). Receipts: £226 9s. 6d. (218/5/0; 7/14/6; 0/10/0).	DL
WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As 11 Feb. Also THE JOVIAL CREW. As 31 Oct. 1781.	CG
COMMENT. [The playbill announces, as dance, <i>The Double Surprise</i> , in which Banti was to make his 4th appearance. But it was deferred; see 5 Mar.] Receipts: £244 (239/8/6; 4/11/6).	

- Tuesday 26*    VARIETY. As 25 Feb. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.  
 DI.            COMMENT. Receipts: £181 6s. 6d. (167/8/0; 13/10/0; 0/8/6).
- CG            THE DUENNA. As 2 Feb., but Clara (for that night only) - Miss Catley. Also  
               TOM THUMB. As 30 Oct. 1781.  
               DANCING. End of mainpiece, as 21 Feb.  
               SINGING. End of Act I of mainpiece *The Huntsman's sweet Halloo*; End of Act II  
               *If o'er the cruel Tyrant, Love* (from ARTAXERXES); In afterpiece the original song  
               to Fischar's Minuet; End of Act I *The Wanton God* (from COMUS); End of after-  
               piece *Push about the Jorum*, with an additional verse to Miss Catley's Friends, all  
               five sung by Miss Catley.  
               COMMENT. Benefit for Miss Catley. Receipts: £282 14s. (194/12; tickets:  
               88/2) (charge: free).
- King's        JUNIUS BRUTUS. As 12 Jan.  
               DANCING. End of Act I *New Divertissement Dance*, as 16 Feb.; End of Act II *Rinaldo*  
               and *Armida*, as 23 Feb.
- Wednesday 27*    SOLOMON. Principal Vocal Parts and Violin as 15 Feb.  
 DI.            MUSIC. End of Part I *concerto* on the organ by Stanley; End of Part II *concerto* on  
               the hautboy by Parke.
- Thursday 28*    VARIETY. As 25 Feb., but omitted: Burton. Also COMUS. As 13 Oct. 1781.  
 DL.            COMMENT. Benefit for the Author [of mainpiece]. Receipts: £215 13s. (183/13/0;  
               31/2/6; 0/17/6; tickets: none listed) (charge: £105).
- CG            WHICH IS THE MAN? As 9 Feb. Also THE DRAMATIC PUFFERS. As  
               11 Feb. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
               COMMENT. Receipts: £265 13s. (260/4; 5/9).
- King's        EZIO. As 17 Nov. 1781.  
               DANCING. End of Act I *Pastoral Dance*, as 17 Nov. 1781, but added: with a *Pas Seul*  
               by Mlle Simonet; End of Act II *New Divertissement Dance*, as 16 Feb.; End of Act III  
               *Rinaldo and Armida*, as 23 Feb.  
               COMMENT. Viganoni being taken ill and unable to perform, I VIAGGIATORI  
               FELICI [announced in *Public Advertiser*, 27 Feb.] is unavoidably deferred.

## March 1782

- Friday 1*      ALEXANDER'S FEAST. Principal Vocal Parts and Violin as 15 Feb. Also THE  
 DL.            CORONATION ANTHEMS. Singers same.  
               MUSIC. End of Part I *concerto* on the violoncello by Crosdill; End of Part II *concerto*  
               on the bassoon by Schwartz (One of the Chamber Musicians to the Margrave of  
               Anspach; 1st time of his performing in public in England).
- Saturday 2*     VARIETY. As 28 Feb. Also THE DIVORCE. As 10 Nov. 1781.  
 DL.            DANCING. End of mainpiece, as 23 Feb.  
               COMMENT. Receipts: £160 19s. 6d. (125/14/0; 34/8/0; 0/17/6).
- CG            WHICH IS THE MAN? As 9 Feb. Also THE CHOICE OF HARLEQUIN.  
               As 16 Jan.  
               COMMENT. Receipts: £239 16s. (236/12; 3/4).

**LA CONTADINA IN CORTE.** Principal Characters by Viganoni, Morigi, Nonini (1st appearance) // Sga Lorenzini, Sga Salpietro, Sga Allegranti. [Cast from libretto (E. Cox, 1782): Berto – Viganoni; Dottor Stoppino – Morigi; Ruggiero – Nonini // Clarice – Sga Lorenzini; Tancia – Sga Salpietro; Sandrina – Sga Allegranti.] *DANCING.* End of Act I *New Divertissement Dance*, as 14 Feb.; End of Act II *Le Triomphe de l'Amour Conjugal*, as 10 Jan.

Saturday 2  
King's

COMMENT. A New Comic Opera in 2 acts; The Music by Sacchini. [Opera in place of *I VIAGGIATORI FELICI*, announced in *Public Advertiser*, 1 Mar. Nonini, who is unidentified, was from the Opera, Lisbon.] *Public Advertiser*, 6 Apr.: To the credit of Sacchini, it is the best Burletta extant. It is in all parts excellent . . . while it amuses, it does not fail equally to interest.

**VARIETY.** As 28 Feb. Also **ROBINSON CRUSOE.** As 4 Oct. 1781.

Monday 4  
DL

COMMENT. Benefit for Mrs Abington [who is named in the Account-Book, but not on the playbill]. Receipts: £153 6s. 6d. (118/6/0; 33/18/0; 1/2/6; tickets: none listed) (charge: free).

**WHICH IS THE MAN?** As 9 Feb. Also **THE CHOICE OF HARLEQUIN.** CG  
As 16 Jan.

COMMENT. Receipts: £248 6s. (244/15; 3/11).

**RICHARD III.** King Richard – Mrs Lefevre; King Henry – Alfred; Buckingham – Knapp; Tressel – Benson; Lord Stanley – Johnson; Prince Edward – Miss Thomas; Duke of York – Miss Heyborn; Norfolk – Buxton; Lord Mayor – Molbery; Catesby – Essex; Ratcliff – Daniel; Richmond – Holland // Lady Ann – Miss Shelburne; Dutchess of York – Mrs Fowler; Queen – Mrs Jackson. An Occasional *Prologue* spoken by Mrs Lefevre. Also **DON QUIXOTE IN ENGLAND**; or, *The Humours of Sancho Pancha*. Don Quixote – Johnson; Guzzle – Rogers; Sir T. Loveland – Knapp; Mayor – Buxton; Squire Badger – Holland; Fairlove – Thompson; Brief – Eden; Dr Drench – Bateman; Drawer – Henry; Sancho Pancha – Fitzgerald // Mrs Guzzle – Mrs Fowler; Jezabel – Mrs Liddel; Dorothea – Miss Williams.

HAY

*MONOLOGUE.* End of mainpiece *Bucks have at ye all* by Benson.

**VAUDEVILLE.** End of Act I of afterpiece *The Manual Exercise* by Mrs Lefevre.

COMMENT. By Permission of the Lord Chamberlain. Benefit for Mrs Lefevre. [Author of *Prologue* unknown.] Afterpiece: Never performed here [acted 5 Apr. 1734]. Doors to be opened at 5:15. To begin at 6:15. Tickets and places to be had of Mrs Lefevre, No. 25, Frith Street, Soho, and of Rice at the Theatre. Tickets delivered by Holland will be taken.

**VARIETY.** As 28 Feb. Also **THE GENTLE SHEPHERD.** As 29 Oct. 1781. *Tuesday 5*

DL

COMMENT. Benefit for the Author [of mainpiece]. Receipts: £139 9s. 6d. (112/15/0; 26/1/0; 0/13/6; tickets: none listed) (charge: £105).

**THE MAN OF THE WORLD.** As 12 Dec. 1781. Also **TOM THUMB.** As CG  
30 Oct. 1781.

*DANCING.* End of Epilogue, as 19 Dec. 1781.

*SINGING.* End of Act II of mainpiece *The Huntsman's sweet Halloo*, as 26 Feb.

COMMENT. Benefit for Macklin. [In the dance Banti is announced as making his 4th appearance (see 25 Feb., 19 Mar.).] Receipts: none listed (charge: free).

**LA CONTADINA IN CORTE.** As 2 Mar.  
*DANCING.* As 21 Feb. throughout.

King's

**SAMSON.** Principal Vocal Parts and Violin as 15 Feb.  
**MUSIC.** As 20 Feb.

Wednesday 6  
DL

- Tbursday 7*      **VARIETY.** As 28 Feb., but Suett in place of Parsons. Also **THE MAID OF THE OAKS.** As 23 Jan., but Hurry (1st time) – Suett.  
**DANCING.** End of Act 1 of afterpiece *New Dance*, as 21 Jan., but omitted: Miss Armstrong.  
**COMMENT.** Receipts: £188 16s. (143/7; 44/4; 1/5).
- CG**      **WHICH IS THE MAN?** As 9 Feb. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.  
**COMMENT.** Receipts: £249 12s. (246/6; 3/6).
- King's**      **QUINTO FABIO.** Principal Characters by Pacchierotti, Ansani, Manzoletto, Micheli // Sga Lorenzini, Sga Prudom. [Cast from libretto (E. Cox, 1782): Quinto Fabio – Pacchierotti; Lucio Papirio – Ansani; Volumnio – Manzoletto; Marco Fabio – Micheli // Fausta – Sga Lorenzini; Emilia – Sga Prudom.]  
**DANCING.** End of Act I *Pastoral Dance*, as 29 Jan.; End of Act II *New Divertissement Dance*, as 16 Feb.; End of Act III *Divertissement Dance*, as 17 Nov. 1781, but Raymond in place of Bournonville.  
**COMMENT.** Benefit for Pacchierotti. A Serious Opera; the Music by Bertoni. Tickets to be had of Pacchierotti, No. 8, Great Marybone-street, Cavendish-square.
- Friday 8*      **ACIS AND GALATEA.** Principal Vocal Parts and Violin as 15 Feb.  
**DL**      **MUSIC.** As 27 Feb.
- Saturday 9*      **VARIETY.** As 7 Mar. Also **THE GENTLE SHEPHERD.** As 29 Oct. 1781, but omitted: Mrs Love, Mrs Booth.  
**COMMENT.** Receipts: £137 6s. 6d. (98/0/0; 38/17/6; 0/9/0).
- CG**      **WHICH IS THE MAN?** As 9 Feb. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.  
**COMMENT.** Receipts: £201 19s. (199/15; 2/4).
- King's**      **LA CONTADINA IN CORTE.** As 2 Mar.  
**DANCING.** End of Act I *New Divertissement Dance*, as 16 Feb.; End of Act II *Les Amans Réunis*, as 17 Nov. 1781, but Leger in place of Slingsby; omitted: Mlle Dumont.
- Monday 11*      **THE PROVOK'D HUSBAND.** Probably as 26 Jan. Also **ROBINSON CRUSOE.** As 4 Oct. 1781.  
**DL**      **COMMENT.** [As mainpiece the playbill announces the 9th night of **VARIETY** (see 12 Apr.), but the Kemble playbill deletes it. Its substitute is listed in the Account-Book.] Receipts: £114 17s. 6d. (74/15/0; 39/17/6; 0/5/0).
- CG**      **WHICH IS THE MAN?** As 9 Feb., but added: Miss Stuart. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.  
**COMMENT.** [In mainpiece *Public Advertiser* erroneously lists Mrs Abington in place of Mrs Mattocks; see 29 Nov. 1782.] Receipts: £211 14s. (208/5; 3/9).
- Tuesday 12*      **OROONOKO.** As 29 Oct. 1781. Also **THE GENTLE SHEPHERD.** As 29 Oct. 1781.  
**DL**      **COMMENT.** Receipts: £114 12s. (80/1/0; 34/5/6; 0/5/6).
- CG**      **WHICH IS THE MAN?** As 11 Mar. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.  
**COMMENT.** Receipts: £181 14s. (179/0; 2/14).
- King's**      **I VIAGGIATORI FELICI.** As 11 Dec. 1781.  
**DANCING.** End of Act I *New Divertissement Dance*, as 16 Feb.; End of Opera *Le Triomphe de l'Amour Conjugal*, as 10 Jan., but omitted: Mme Simonet.

[No oratorio on this night.]

*Wednesday 13*  
DL

**THE BEGGAR'S OPERA.** As 15 Oct. 1781, but Filch (1st time) – Suet // Lucy – Mrs Nevill (1st appearance). Also LUN'S GHOST. As 12 Jan.

*Thursday 14*  
DL

**DANCING.** End of Act II of mainpiece, as 23 Feb.; In Act III a *Hornpipe* by Blurton; In afterpiece, by the Miss Stageloirs, &c.

**COMMENT.** Paid Smith for Canvas £32 7s. 6d. Receipts: £148 8s. (116/9/0; 31/16/6; 0/2/6).

CG

**THE DISTRESS'D MOTHER.** Orestes – A Young Gentleman (1st appearance in that character [Trew]); Pylades – Whitfield; Phoenix – L'Estrange; Pyrrhus – Aickin // Hermione – Mrs Barnes; Cephisa – Mrs Morton; Cleone – Mrs Poussin; Andromache – Mrs Yates. Also TOM THUMB. As 30 Oct. 1781, but Ghost – Darley.

**COMMENT.** Mainpiece: Not acted these 4 years [acted 15 Mar. 1779]. [Trew is identified by MS annotation on Kemble playbill. Afterpiece in place of THE POSITIVE MAN, announced on playbill of 12 Mar.] Paid one-half years Land Tax for the Theatre £61 5s. Receipts: £167 4s. (161/14; 5/10).

**QUINTO FABIO.** As 7 Mar.

King's

**DANCING.** End of Act I *New Divertissement Dance* (*performers not listed*, but probably as 16 Feb.), with *The Emperor's Cossac*, as 29 Jan.; End of Act II *Rinaldo and Armida*, as 23 Feb.

**COMMENT.** [Opera in place of I VIAGGIATORI FELICI, announced in *Public Advertiser*, 13 Mar.]

*Friday 15*  
DL

**ALEXANDER'S FEAST.** Principal Vocal Parts and Violin as 15 Feb. Also **BONDUCA MUSIC.** Singers same.

**MUSIC.** As 15 Feb.

**COMMENT.** Oratorio: Set to Music by Handel. 2nd piece: By the late Henry Purcell.

*Saturday 16*  
DL

**BRAGANZA.** Velasquez – Smith; Almada – Aickin; Ribiro – Palmer; Mendoza – Farren; Lemos – Chaplin; Corea – Williams; Pizarro – R. Palmer; Ramirez – Packer; Duke of Braganza – Brereton // Dutchess of Braganza (for that night only) – Mrs Yates. Also A MONODY [ON THE DEATH OF GARRICK]. Spoken by Mrs Yates. Principal Vocal Parts by Reinhold (of CG) // Mrs Wrighten, Miss Wright, Miss Collett, &c. Also COMUS. As 13 Oct. 1781.

**COMMENT.** Benefit for Mrs Yates [who is named in the Account-Book, but not on the playbill]. Mainpiece: Not acted these 4 years. Monody: Not performed these 3 years [performed 28 Mar. 1781]. With Vocal and Instrumental Music [by Thomas Linley Sen.]. Receipts: £187 10s. 6d. (136/2/0; 51/7/0; 0/1/6; tickets: none listed) (charge: £76 14s. 9d.).

CG

**THE MAN OF THE WORLD.** As 12 Dec. 1781. Also THE POSITIVE MAN. Principal Characters by Quick, Edwin, Lee Lewes, Whitfield, Booth, Egan, Fearon, Darley, J. Bates, Bates, Jones // Mrs Webb, Mrs Lessingham, Mrs Wilson, Mrs Martyr, Mrs Kennedy. [Cast from *European Magazine*, Mar. 1782, p. 211: Sir Toby Tacet – Quick; Rupee – Edwin; Grog – Lee Lewes; Capt. Bellcamp – Whitfield; Lake – Booth; Maurice – Egan; Stern – Fearon; Dolphin [in later seasons, Quid] – Darley; Sailors – J. Bates, Jones; Bowsprit – Bates; Cable – Mrs Kennedy // Lady Tacet – Mrs Webb; Florimel – Mrs Lessingham; Nancy – Mrs Wilson; Cornelia – Mrs Martyr.] With a new *Prologue* spoken by Edwin. [This was spoken, as here assigned, at all subsequent performances.]

- Saturday 16*  
CG      COMMENT. Afterpiece [1st time; F 2, by John O'Keeffe, altered from his *THE SHE GALLANT*; or, *Square-Toes Outwitted*, 1st acted at Smock Alley Theatre, Dublin, 14 Jan. 1767, and in London at the HAY, 13 Oct. 1779. Incidental music by Michael Arne and William Shield. Text 1st published by T. N. Longman and O. Rees, 1800. Prologue by George Colman, the elder (*Colman, Prose*, III, 231)]. Receipts: £228 10s. 6d. (226/14/6; 1/16/0).
- King's      L'EROE CINESE. Principal Characters by Pacchierotti, Ansani, Manzoletto // Sga Lorenzini, Sga Prudom. [Cast from libretto (E. Cox, 1782): Siveno - Pacchierotti; Leango - Ansani; Minteo - Manzoletto // Ulania - Sga Lorenzini; Lisinga - Sga Prudom.]  
*DANCING.* End of Act I *Divertissement Dance*, as 5 Feb.; End of Act II *New Divertissement Dance*, as 16 Feb.; End of Act III *Le Triomphe de l'Amour Conjugal*, as 10 Jan.  
 COMMENT. A new Serious Opera in 3 acts (1st time [in London; 1st performed at Munich, 1771]); the Music entirely new, composed by Rauzzini.
- Monday 18*  
DL      THE WAY TO KEEP HIM. As 18 Oct. 1781. Also THE CRITIC. As 12 Oct. 1781.  
*DANCING.* End of mainpiece the *Minuet de la Cour*, As 4 Jan.  
 COMMENT. Benefit for Smith. *Public Advertiser*, 2 Mar.: Tickets to be had of Smith, No. 7, Beaufort Buildings, Strand. Receipts: £267 10s. (139/17; 22/6; 0/16; tickets: 104/11) (charge: £71 2s. 10d.).
- CG      THE MOURNING BRIDE. As 20 Dec. 1781. Also THE DRAGON OF WANTLEY. Moore of Moore-Hall - Du-Bellamy (of DL); Gaffer Gubbins - Edwin; Dragon - Darley // Mauxalinda - Mrs Martyr; Margery (1st time) - Miss Catley.  
*DANCING.* As 26 Feb.  
 COMMENT. Benefit for Miss Younge. *Public Advertiser*, 7 Mar.: Tickets to be had of Miss Younge at her house, Half-moon Street, Piccadilly. Afterpiece: Not acted these 8 years. Receipts: £277 11s. 6d. (167/17/6; tickets: 109/14/0) (charge: £105).
- HAY      THE GENTLE SHEPHERD; or, Patie and Roger. Sir William - Alfred; Patie - M'Donald; Roger - Stewart; Symon - Middlemist; Glaud - Shaw; Bauldy - Walker // Madge - Mr Wilson; Mause - Mr Blair; Jenny - Miss Ramsey; Peggy - Miss Hemet (1st appearance in that character). New Occasional *Prologue* spoken by Walker. Also THE EXCISEMAN TRICK'D. *Cast not listed.*  
*DANCING.* End of Act III of mainpiece a new composed *Reel*, and *Hornpipe* by Master Holland, pupil to Holloway.  
*SINGING.* *Hooly and Fairly*, in character, by M'Donald; End of Act II *The Huntsman's Sweet Halloo* by Miss Hemet.  
 COMMENT. By Authority of the Lord Chamberlain. Benefit for Stewart. Mainpiece: In its original state, as it was written by Allen Ramsay, in 1724 [*recte* 1725]. Afterpiece [1st time; F 2 (?)]: Taken [probably by the author] from *The Students* [by James Stewart. MS not in Larpent; not published].  
 Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. 'Tis hoped that none of Stewart's friends will expect to be admitted behind the scenes, as the audience will, and not without great reason, be much displeased at any such proceedings, nor will it upon any pretence whatever be complied with. No money returned after the curtain is drawn up. Ladies are requested to send their servants by Five to keep places. Tickets to be had at Walker's, the Globe, Pall-mall; the Edinburgh and Jamaica Coffee-houses, Cornhill; the St. Andrew, Wapping; of Denham, bookseller, No. 366, Hermitage Bridge, Wapping; at the Bouncing B Printing Office, Ratcliff Highway; at Stewart's china shop, No. 201, Ratcliff Highway, and at the Theatre, where places for the boxes may be taken.

**THE SCHOOL FOR SCANDAL.** As 27 Sept. 1781. Also **THE DIVORCE.** As 10 Nov. 1781. *Tuesday 19 DL*

**DANCING.** As 2 Mar.

**COMMENT.** Benefit for Palmer. *Public Advertiser*, 9 Mar.: Tickets to be had of Palmer, Goodge Street, Rathbone-Place. Receipts: £271 17s. 6d. (122/10; 17/0/0; 0/14/6; tickets: 132/2/0) (charge: £65 13s. 4d.).

**THE DOUBLE DEALER.** Maskwell - Henderson (1st appearance in that character); Careless - Lewis; Mellefont - Whitfield; Brisk - Lee Lewes; Lord Touchwood - ?; Lord Froth - Booth; Sir Paul Pliant - Quick // Lady Pliant - Mrs Mattocks; Cynthia - Miss Satchell; Lady Touchwood - Mrs Inchbald; Lady Froth - Miss Younge. Also **THE REHEARSAL.** Bayes (for that night only) - Henderson; Johnson - Hull; Smith - Fearon. The other Characters by Quick, Whitfield, Robson, W. Bates, J. Bates, Cushing, Stevens, Thompson, Baker, L'Estrange, Bates, J. Wilson // Miss Stuart, Miss Langrish, Mrs Poussin. *CG*

**DANCING.** End of mainpiece, as 19 Dec. 1781.

**COMMENT.** Benefit for Henderson. Mainpiece: Written by Congreve; and now carefully revised and corrected, by expunging the exceptionable passages. [The playbill assigns Lord Touchwood to Clarke, but on the Kemble playbill his name is deleted; the substitute name has been cut by the binder.] Afterpiece: Contracted into 3 acts. With a Grand Dance, and a Reinforcement of Bayes's Troops [for which, and for a list of the other parts, see DL, 13 Dec. 1777. In the Dancing Banti is announced as making his 5th appearance (see 25 Feb., 5 Mar.)]. *Public Advertiser*, 2 Mar.: Tickets to be had of Henderson, Buckingham-street, York Buildings. Receipts: £238 9s. 6d. (144/9/6; tickets: 94/0/0) (charge: £105).

**LA CONTADINA IN CORTE.** As 2 Mar.

*King's*

**DANCING.** In the Masquerade Scene a *Minuet* by Mlle Theodore and Nivelon; End of Act I *Le Triomphe de l'Amour Conjugal*, as 10 Jan.; End of Act II a new Ballet (composed by Noverre), *La Rosière de Salency*, by Gardel, Mlle Baccelli, Nivelon, Mlle Theodore, Leger, Henry, Bournonville, Olivier, Miss Simonet, Sga Crespi.

**COMMENT.** Benefit for Mlle Theodore. [Scenario of new ballet (Vienna, c. 1773) lists the parts: Colin, Herpin, Le Baillif, Clitandre, Lucas, Julie, Mathurine, Javotte, Climene, Lisette.] Tickets to be had of Mlle Theodore, No. 39, Tichfield-street, Portland Chapel.

**THE MESSIAH.** Principal Vocal Parts and Violin as 15 Feb.

*Wednesday 20*

*DL*

**MUSIC.** End of Part I *concerto* on the hautboy by Parke.

**THE FOUNDLING.** Young Belmont - Palmer; Sir Roger Belmont - Parsons; Sir Charles Raymond - Aickin; Colonel Raymond - Brereton (Their 1st appearance in those characters); Villiard - Wrighten; Faddle (with a *song*) - Dodd // Fidelia - Mrs Brereton; Rosetta - Miss Farren (Their 1st appearance in those characters). Also **LINCO'S TRAVELS.** Linco - Dodd. Also **THE ALCHYMIST.** Abel Dragger - Dodd; Subtle - Aickin; Sir Epicure Mammon - Griffiths; Surly - Wrighten; Kastril - Burton; Lovewit - Packer; Face - Palmer // Dame Pliant - Miss Simson; Doll Common - Mrs Hopkins. *Thursday 21 DL*

**COMMENT.** Benefit for Dodd. Mainpiece: Not acted these 11 years. 2nd piece: An Interlude, written by the late D. Garrick, Esq. Receipts: £246 13s. 6d. (110/11/0; 21/16/6; 0/18/0; tickets: 113/8/0) (charge: £105 4s. 11d.).

**MACBETH.** As 17 Dec. 1781, but Macduff - Whitfield; Banquo - Davies. Also **THE POSITIVE MAN.** As 16 Mar. *CG*

**SINGING.** As 17 Dec. 1781.

**COMMENT.** [Mainpiece in place of ZARA, announced on playbill of 19 Mar.] Receipts: £153 5s. 6d. (149/16/0; 3/9/6).

<i>Thursday 21</i> HAY	LOVE AT A VENTURE; or, The Rake Reclaim'd. Principal Characters by performers engaged from different Theatres: Morris, Barrett, Money, Whately, Jameson, Sheene, Lewis, Jackson, Middleton, Stanley, Dancer // Miss Fitzherbert, Mrs Sauley, Mrs Waite, Miss Anderson, Miss Brice. <i>Cast not listed.</i> A new Prologue and Epilogue. Also THE TOBACCONIST. Abel Drugger - A Gentleman [unidentified]; Sir Epicure Mammon - Whately; Subtle - Jameson; Headlong - Middleton; Knowlife - Johnson; Face - Dancer // Doll Tricsy - Mrs Barnard; Miss Rantipole - Miss Fitzherbert. <i>MONOLOGUE.</i> End of mainpiece (never performed here) <i>Pbelimoguffinocarilocationmacframe's Description of a Man of War and a Sea Fight, with Explanations</i> , by Mrs Kennedy.
	COMMENT. By Permission of the Lord Chamberlain. Mainpiece [1st time; c 5 (?), author unknown; perhaps an alteration of LOVE AT A VENTURE, by Susannah Centlivre. MS not in Larpent; not published. Authors and speakers of Prologue and Epilogue unknown]. Afterpiece: As it was originally performed at this theatre [on 15 Oct. 1770].
	The Doors to be opened at 5:30. To begin at 6:30. The above entertainments have been a long time in rehearsal, and care has been taken in getting them well up, and to have the principal parts supported by veterans.
King's	I VIAGGIATORI FELICI. As 11 Dec. 1781. <i>DANCING.</i> End of Act I <i>New Divertissement Dance</i> , as 16 Feb.; End of Act II <i>La Rosière de Salency</i> , as 19 Mar.
<i>Friday 22</i> DL	THE MESSIAH. Principal Vocal Parts and Violin as 15 Feb. <i>MUSIC.</i> End of Part I <i>concerto</i> on the organ by Stanley. COMMENT. Received Stanley's Oratorio Account £301 18s.
<i>Saturday 23</i> DL	THE SCHOOL FOR SCANDAL. As 27 Sept. 1781, but Snake - Wrighten. Also THE MAID OF THE OAKS. As 23 Jan. <i>DANCING.</i> As 7 Mar. COMMENT. Benefit for Younger [who is named in the Account-Book, but not on the playbill]. The Interlude of HENRY AND EMMA [announced in <i>Publ Advertiser</i> , 22 Mar.] cannot be performed on account of the Indisposition of Packer. Receipts: £255 6s. (182/5/0; 20/4/6; 0/2/6; tickets: 52/14/0) (charge: £108 16s. 10d.).
CG	WHICH IS THE MAN? As 11 Mar. Also THE POSITIVE MAN. As 16 Mar. <i>DANCING.</i> End of mainpiece, as 19 Dec. 1781. COMMENT. Paid Miss Harper in lieu of a Benefit £80. Receipts: £215 11s. (211/15; 3/16).
King's	L'EROE CINESE. As 16 Mar. <i>DANCING.</i> End of Act I <i>Divertissement Dance</i> , as 17 Nov. 1781; End of Act II <i>New Divertissement Dance</i> , as 16 Feb.; End of Act III <i>Rinaldo and Armida</i> , as 23 Feb.
25-30	HOLT WEEK.

## April 1782

<i>Monday 1</i> DL	THE WAY OF THE WORLD. As 13 Oct. 1781, but Millamant - Mrs Abington. Also ROBINSON CRUSOE. As 4 Oct. 1781. <i>DANCING.</i> End of Act III of mainpiece, as 23 Feb. COMMENT. Benefit for Miss Pope. <i>Public Advertiser</i> , 9 Mar.: Tickets to be had of Miss Pope, Great Queen-street, Lincoln's Inn Fields. Receipts: £115 8s. (100/15/0; 14/5/6; 0/7/6; tickets: none listed) (charge: £115 os. 6d.).
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JANE SHORE. As 10 Dec. 1781. Also TONY LUMPKIN IN TOWN. Principal Characters by Quick, Robson, Fearon, Booth, Stevens, Egan, Bates, Newton, Painter, Edwin // Mrs Davenett, Mrs Lewis. <i>Cast not known. Prologue</i> spoken by Whitfield.	Monday 1 CG
DANCING. End of mainpiece <i>The Humours of Newmarket; with the Poney Races</i> . Jockies – Harris, Langrish, Ratchford, Holloway // Ladies – Mrs Ratchford, Miss Francis, Miss Matthews.	
COMMENT. Benefit for Lewis. Afterpiece: As performed at the Theatre Royal in the Haymarket [beginning 6 Aug. 1779]; by the Author of the <i>Son-in-Law</i> , the <i>Agreeable Surprise</i> , &c. [John O'Keeffe]. [Prologue by George Colman, the elder.] Receipts: £195 9s. 6d. (161/11/6; tickets: 33/18/0) (charge: £105).	
THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also THE DIVORCE. As 10 Nov. 1781.	Tuesday 2 DL
DANCING. As 18 Mar.	
COMMENT. THE CARNIVAL OF VENICE [announced on playbill of 1 Apr.] is obliged to be deferred on account of the Indisposition of a principal Performer. Receipts: £103 10s. (81/7; 21/18; 0/5).	
A NEW WAY TO PAY OLD DEBTS. As 16 Jan. Also TOM THUMB. As 30 Oct. 1781.	CG
DANCING. End of mainpiece a new Grand Divertissement, <i>The Gala. The Minuet and Allemande</i> by Aldridge and Miss Besford; the <i>Quadrilles</i> and <i>Cotillons</i> by Harris, Langrish, Dumay, Ratchford, Miss Matthews, Miss Rowson, Mrs Ratchford, Miss Francis, and others; The whole to conclude with a <i>Grand Figure</i> by all the Characters.	
COMMENT. Benefit for Wroughton. <i>Public Advertiser</i> , 2 Apr.: Tickets to be had of Wroughton, Broad Court, Bow-street, Covent Garden. Receipts: £151 2s. (119/7; tickets: 31/15) (charge: £105).	
L'EROE CINESE. As 16 Mar.	King's
DANCING. End of Act I <i>La Rosière de Salency</i> , as 19 Mar.; End of Act II <i>Rinaldo and Armida</i> , as 23 Feb.	
COMMENT. <i>Public Advertiser</i> , 3 Apr.: The Entertainment of last night was, on account of Allegriani's Illness, changed from the Comic Opera [ <i>LA CONTADINA IN CORTE</i> , announced in <i>Public Advertiser</i> , 1 Apr.] to the Serious.	
THE ELECTION. Principal Characters by Bannister, Fawcett, Williams // Mrs Love, Miss Collett. [Cast adjusted from DL playbill of 16 Sept. 1780: John – Bannister; Trusty – Fawcett; Richard – Williams // Wife – Mrs Love; Sally – Miss Collett.] Also THE SCHOOL FOR SCANDAL. As 27 Sept. 1781. Also THE CRITIC. As 12 Oct. 1781.	Wednesday 3 DL
COMMENT. Receipts: £162 17s. (118/14/0; 44/0/6; 0/2/6).	
WHICH IS THE MAN? As 11 Mar., but R. Palmer (of DL) in place of Lee Lewes. Also THE CHOICE OF HARLEQUIN. As 16 Jan.	CG
COMMENT. Receipts: £227 12s. (224/9; 3/3).	
THE ELECTION. As 3 Apr. Also THE FOUNDLING. As 21 Mar. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.	Thursday 4 DL
COMMENT. Receipts: £94 12s. (76/13/0; 17/16/6; 0/2/6).	
THE DUENNA. As 2 Feb. Also BARNABY BRITTLE; or, A Wife at her Wit's End. Barnaby Brittle – Quick; Lovemore – Robson; Jeremy – Edwin; Clodpole – Fearon; Sir Peter Pride – Booth // Damaris – Mrs Wilson; Lady Pride – Mrs Pitt; Mrs Brittle – Mrs Mattocks.	CG
DANCING. As 2 Apr.	
COMMENT. Benefit for Mrs Mattocks. Afterpiece: Taken from <i>Molière</i> and Betterton. Receipts: £186 19s. 6d. (146/9/6; tickets: 40/10/0) (charge: £105).	

<i>Tbursday 4</i> King's	LA CONTADINA IN CORTE. As 2 Mar. <i>DANCING.</i> As 2 Apr. throughout.
<i>Friday 5</i> DL	THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also THE ALCYMIEST. As 21 Mar., but Sir Epicure Mammon - Wright; Lovewit - Fawcett. <i>DANCING.</i> In mainpiece by Lemercier, Miss M. Stageloir, &c. <i>COMMENT.</i> Receipts: £122 6s. 6d. (90/3/0; 31/15/6; 0/8/0).
CG	THE MAN OF THE WORLD. As 12 Dec. 1781. Also THE POSITIVE MAN. As 16 Mar. <i>COMMENT.</i> Receipts: £215 4s. (210/1; 5/3).
<i>Saturday 6</i> DL	THE TEMPEST. As 13 Nov. 1781, but Sebastian - Chaplin; omitted from Chorus of Spirits: Holcroft. Also THE IRISH WIDOW. Whittle - Parsons; Sir Patrick O'Neale - Moody; Nephew - Phillimore; Bates - Wrighten; Thomas - Burton; Kecksey - Dodd // Widow Brady (with an <i>Epilogue Song</i> ) - Mrs Wells (1st appearance in that character). <i>DANCING.</i> In Act IV of mainpiece <i>Dance</i> by Zuchelli, Miss M. Stageloir, &c.; End of Act I of afterpiece <i>The Irish Fair</i> by the Miss Stageloirs. <i>COMMENT.</i> Receipts: £104 9s. 6d. (71/11/0; 31/15/0; 1/3/6).
CG	WHICH IS THE MAN? As 11 Mar. Also THE POSITIVE MAN. As 16 Mar. <i>DANCING.</i> As 1 Nov. 1781. <i>COMMENT.</i> Benefit for the Author [of mainpiece, who is named in the Account- Book, but not on the playbill]. Receipts: none listed (charge: £105).
King's	L'EROE CINESE. As 16 Mar. <i>DANCING.</i> End of Act II <i>Le Triomphe de l'Amour Conjugal</i> , as 10 Jan.; End of Opera <i>Rinaldo and Armida</i> , as 23 Feb.
<i>Monday 8</i> DL	THE LORD OF THE MANOR. As 11 Oct. 1781, but Serjeant Crimp - Phillimore. Also LINCO'S TRAVELS. As 21 Mar. Also BON TON. As 6 Oct. 1781. <i>DANCING.</i> End of 2nd piece the <i>Minuet de la Cour</i> , as 4 Jan. <i>COMMENT.</i> Benefit for Miss Farren. Receipts: £111 11s. (76/3; 35/3; 0/5; tickets: none listed) (charge: £109 2s. 7d.).
CG	THE MERCHANT OF VENICE. As 4 Dec. 1781. Also LOVE A-LA-MODE. As 8 Nov. 1781. <i>DANCING.</i> End of Act III of mainpiece, as 1 Nov. 1781; End of Act IV, as 21 Sept. 1781. <i>COMMENT.</i> Paid Lee Lewes in lieu of a Benefit £70. Receipts: £191 8s. 6d. [1st account and after-money not itemized].
<i>Tuesday 9</i> DL	THE CLANDESTINE MARRIAGE. As 20 Sept. 1781. Also THE MAID OF THE OAKS. As 23 Jan. <i>DANCING.</i> As 23 Jan. <i>COMMENT.</i> Benefit for Bensley. Receipts: £135 7s. (104/7; 31/0; 0/0; tickets: none listed) (charge: £108 8s. 6d.).
CG	THE BEGGAR'S OPERA. Macheath (for this night only) - Mrs Kennedy; Peachum - Booth; Lockit (for this night only) - Mrs Webb; Mat o' the Mint - Robson; Filch (for this night only) - Mrs Wilson // Lucy - Miss Catley; Mrs Peachum - Mrs Davenett; Diana Trapes - Mrs Pitt; Polly - Miss Harper. Also THE DRAGON OF WANTLEY. As 18 Mar., but Moore of Moore-Hall (1st time) - Reinhold. <i>DANCING.</i> End of mainpiece <i>The Gala</i> , as 2 Apr., but omitted: Dumay, Miss Matthews.

SINGING. End of Act I of mainpiece *The Early Horn*; End of Act I of afterpiece *The Lamentation of Mary Queen of Scots*; End of Act II *Auld Robin Grey*, all three sung by Mrs Kennedy. Tuesday 9  
CG

COMMENT. Benefit for Mrs Kennedy. Tickets delivered for ARTAXERXES will be taken. *Public Advertiser*, 6 Apr.: Tickets to be had of Mrs Kennedy at her house in Great Queen-street, Lincoln's Inn Fields. Receipts: £278 7s. 6d. (166/9/6; tickets: 111/18/0) (charge: £105).

THE GENTLE SHEPHERD. As 18 Mar., but Jenny – Mrs Watson. *Prologue* as 18 Mar. Also THE IRISH WIDOW. As 14 Jan., but Sir Patrick O'Neale – Aberdein; Nephew – Johnson; Thomas – Alfred. HAY

DANCING. As 18 Mar.

SINGING. *The Cries of Edinburgh* added to Glaud; End of Act I of mainpiece *The Merry Roundelay* by Miss Hemet.

COMMENT. Mainpiece: The characters to be entirely new dressed. The Doors to be opened at 5:00. To begin at 6:00.

IL BACIO. Principal characters by Viganoni, Morigi, Nonini, Micheli // Sga Lorenzini, Sga Salpietro, Sga Sestini. [Cast from libretto (H. Reynell, 1782): Fidamante – Viganoni; Don Giovanni – Morigi; Pocatesta – Nonini; Trappolino – Leopoldo Micheli // Clarice – Sga Lorenzini; Scaltrina – Sga Salpietro; Zuccherina – Sga Sestini.] King's

DANCING. As 2 Apr. throughout.

COMMENT. A new Comic Opera in 2 acts [1st time, by Carlo Francesco Badini]; the music composed by [Tommaso] Giordani.

EVERY MAN IN HIS HUMOUR. As 29 Sept. 1781. Also THE ALCYHMIST. Wednesday 10  
DL

As 5 Apr.

DANCING. As 2 Mar.

COMMENT. [Mainpiece in place of THE OLD BATCHELOR, announced on playbill of 9 Apr.] Receipts: £140 3s. (91/18/0; 48/2/6; 0/2/6).

THE WIFE'S RELIEF; or, The Husband's Cure. Riot – Wroughton; Young Cash – Lee Lewes; Sir Tristram Cash – Edwin; Hazard – Whitfield; Horatio – Davies; Spitfire – Quick; Volatil – Lewis // Cynthia – Miss Satchell; Arabella – Mrs Mattocks. Also THE LONDON CUCKOLDS. Ald. Doodle – Quick; Ald. Wiseacres – Booth; Mr Dashwell – Fearon; Ramble – Whitfield; Townley – Robson; Loveday – Thompson; Watchmen – Jones, Stevens, Bates // Arabella – Miss Ambrose; Peggy Wiseacres – Miss Morris; Eugenia – Mrs Morton; Engine – Mrs Davenett; Jane – Mrs Wilson. A new *Prologue* by the Ghost of Sir Richard Whittington, Lord Mayor. CG

DANCING. As 9 Apr.

COMMENT. Benefit for Quick. Mainpiece: Altered from [Charles] Johnson. Not acted these 20 years. Afterpiece: In 2 Acts; Carefully revised, and every exceptionable Passage expunged. [Author and speaker of Prologue unknown.] Receipts: £289 2s. (195/1; tickets: 94/1) (charge: £105).

AS YOU LIKE IT. Touchstone – King; Orlando – Brereton; Amiens (with songs) – Du-Bellamy; Duke Senior – Aickin; Adam – Moody; Oliver – Packer; Duke Frederick – Chaplin; Jaques – Palmer // Celia (1st time, with the *Cuckow song*) – Miss Wheeler; Audrey – Mrs Wrighten; Rosalind – A Young Lady (1st appearance on the [London] stage [Miss Glassington]). Also ROBINSON CRUSOE. As 4 Oct. 1781. Thursday 11  
DL

DANCING. End of Act I of mainpiece, as 23 Feb.

SINGING. In Act v of mainpiece *song* by Miss Field.

COMMENT. [Miss Glassington's 1st appearance on the stage was at the Crow Street Theatre, Dublin, 15 Mar. 1781, also as Rosalind (*Hibernian Magazine*, Mar. 1781, p. 146).] Receipts: £103 12s. (73/6/0; 30/1/6; 0/4/6).

- Thursday 11*    CG    THE MAN OF THE WORLD. As 12 Dec. 1781. Also THE CHOICE OF HARLEQUIN. As 16 Jan.  
 COMMENT. Receipts: £201 ss. 6d. (199/16/0; 1/9/6).
- King's    I VIAGGIATORI FELICI. As 11 Dec. 1781.  
*DANCING.* End of Act 1 an entirely new Ballet, composed by Noverre, *Akela of Pontbien* (the subject taken from the History of ancient Chivalry), by Gardel, Mme Simonet, Nivelon, Mlle Theodore, Simonet, Sga Crespi, Mlle Baccelli; End of Opera *Medea and Jason*, as originally composed by Noverre, by Gardel, Mme Simonet, Nivelon, Simonet, Mlle Theodore, Mlle Baccelli.  
 COMMENT. Benefit for Noverre. Tickets, half-a-guinea each, to be had of Noverre, No. 40, Great Marlborough-street. 1st ballet: The Music entirely new, composed by Le Brun. [Scenario (Milan, 1774) lists the parts: Guillaume, Raymond, Alphonse, Renaud, Adele, Alise, Beatrix, Isabelle, Eleonore. In 2nd ballet Jason to be danced by Gardel (*Morning Herald*, 11 Apr.); the overture by Gluck, and rest of the music by Noferi (*Public Advertiser*, 12 Apr.).]
- Friday 12*    DL    VARIETY. As 28 Feb. Also THE LYING VALET. Sharp – Dodd; Gayless (1st time) – R. Palmer; Dick – Suett; Justice Guttle – Griffiths; Beau Trippit – Helme // Melissa (1st time) – Miss Collett; Mrs Gadabout – Mrs Booth; Mrs Trippit – Mrs Granger; Miss Trippit – Miss Barnes; Kitty Pry – Mrs Wells (1st appearance in that character).  
*DANCING.* End of Act 1 of afterpiece the *Minuet de la Cour*, as 4 Jan.  
 COMMENT. Benefit for the Author [of mainpiece]. The 9th Night (see 11 Mar.). Afterpiece: Not acted these 6 years. Receipts: £95 9s. (73/10/0; 20/8/6; 1/10/6; tickets: none listed) (charge: none listed).
- CG    ALEXANDER THE GREAT. Alexander – Wroughton; Lysimachus – Whitfield; Polyperchon – Booth; Cassander – Fearon; Hephestion – Robson; Clytus – Aickin // Roxana (for this night only) – Miss Younge; Sysigambis – Mrs Poussin; Parisatis – Mrs Morton; Statira – Mrs Yates. Also THE LONDON CUCKOLDS. As 10 Apr. *Prologue* as 10 Apr.  
*DANCING.* As 9 Apr.  
*SINGING.* End of Act II of mainpiece *Auld Robin Grey*, as 9 Apr.  
 COMMENT. Benefit for Aickin. Mainpiece: With a Triumphal Entry of Alexander into Babylon. *Public Advertiser*, 10 Apr.: Tickets to be had of Aickin, No. 6, York Street, Covent Garden. Receipts: £187 10s. (144/5; tickets: 43/5) (charge: £74 10s.).
- Saturday 13*    DL    THE FAIR CIRCASSIAN. As 27 Nov. 1781. Also THE LYAR. As 14 Dec. 1781, but Kitty – Miss Hale.  
*DANCING.* As 2 Mar.  
 COMMENT. Receipts: £70 17s. 6d. (45/2/0; 25/7/0; 0/8/6).
- CG    WHICH IS THE MAN? As 11 Mar. Also THE POSITIVE MAN. As 16 Mar.  
*DANCING.* As 19 Dec. 1781.  
 COMMENT. Benefit for the Author of the Farce [who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).
- King's    L'EROE CINESE. As 16 Mar.  
*DANCING.* End of Act 1 *Divertissement Dance*, as 7 Mar.; End of Act II *La Rosière de Salency*, as 19 Mar.; End of Opera *Rinaldo and Armida*, as 23 Feb.  
 COMMENT. By Command of Their Majesties.

**DISSIPATION.** As 15 Nov. 1781, but omitted: Epilogue. Also THE RECRUITING SERJEANT. Serjeant - Bannister; Recruit - Suett // Old Woman - Mrs Love; Wife - Mrs Wrighten. Also A TRIP TO SCOTLAND. Griskin - Parsons; Cupid (1st time, with a song in character) - Miss Field; Sotherton - Norris; Chamberlain - Burton; Jemmy Twinkle - Brereton // Fillagree (1st time) - Mrs Hopkins; Landlady - Mrs Love; Chambermaid - Miss Barnes; Miss Flack - Miss Wright; Miss Griskin (for that night only) - Miss Farren (1st appearance in that character).

Monday 15  
DL

**DANCING.** In afterpiece a *Postilion Dance* incident to the piece; to conclude with a *Country Dance*.

**COMMENT.** Benefit for Brereton. *Public Advertiser*, 10 Apr.: Tickets to be had of Brereton, No. 14, Catherine-street, Strand. 2nd piece: Not acted these 6 years [not acted since 13 May 1773]. 3rd piece: Not acted these 8 years [acted 22 Dec. 1775]. Receipts: £249 17s. (84/14; 40/3; 0/8; tickets: 124/12) (charge: £110 7s. 10d.).

**THE MOURNING BRIDE.** As 20 Dec. 1781. Also THE CHOICE OF CG HARLEQUIN. As 16 Jan.

**COMMENT.** [Mainpiece in place of "A Comedy," announced on playbill of 13 Apr.] Receipts: £150 7s. 6d. (140/17/0; 9/10/6).

**THE SCHOOL FOR SCANDAL.** As 27 Sept. 1781. Also THE DIVORCE. As 10 Nov. 1781.

Tuesday 16  
DL

**DANCING.** As 2 Mar.

**SINGING.** End of Act III of mainpiece *Tally Ho!* by Mrs Wrighten.

**COMMENT.** Benefit for Mrs Wrighten. *Public Advertiser*, 13 Apr.: Tickets to be had of Mrs Wrighten, Kennington-lane, near Vauxhall. Receipts: £286 10s. 6d. (104/18/0; 7/19/6; 0/4/0; tickets: 173/9/0) (charge: £106 14s. 7d.).

**THE DOUBLE DEALER.** As 19 Mar., but Lord Touchwood - Clarke. Also CG BARNABY BRITTLE. As 4 Apr.

**DANCING.** As 9 Apr.

**COMMENT.** Benefit for Clarke. *Morning Herald*, 11 Apr.: Tickets to be had of Clarke, Great Russell-street, Covent-garden. Receipts: £204 14s. 6d. (108/5/6; tickets: 96/9/0) (charge: £105).

**LA CONTADINA IN CORTE.** As 2 Mar.

King's

**DANCING.** End of Act I *La Rosière de Salency*, as 19 Mar.; End of Opera *Adela of Pontbieu*, as 11 Apr.

**THE BEGGAR'S OPERA.** As 15 Oct. 1781, but Filch - Mrs Wilson (of CG) // Polly (for that night only) - Mr Bannister. Also THE TRUE BRITON.

Wednesday 17  
DL

Principal Characters by Bannister, Suett, R. Palmer, Waldron, Lamash, Fawcett, Wrighten, Du-Bellamy // Mrs Love, Mrs Granger, Miss Wright. *Cast not known.*

**DANCING.** In Act III of mainpiece a *Hornpipe*, as 14 Mar.

**IMITATIONS.** End of mainpiece, by Bannister Jun.

**COMMENT.** Benefit for Bannister. *Public Advertiser*, 13 Apr.: Tickets to be had of Bannister, No. 7, Great Suffolk-street, Haymarket. Afterpiece [1st time; co 2, by —— Cranke. MS not in Larpent; not published]. Receipts: £276 5s. 6d. (101/18/0; 15/2/0; 1/2/6; tickets: 158/3/0) (charge: £67 13s. 5d.).

**THE EARL OF ESSEX;** or, The Unhappy Favourite. Essex (1st time) - Henderson; Burleigh - Hull; Raleigh - L'Estrange; Lieutenant - Thompson; Officer - J. Wilson;

CG

Southampton - Wroughton // Rutland (1st time) - Mrs Barnes; Nottingham - Mrs Inchbald; Queen Elizabeth - Mrs Hunter (1st appearance these 5 years). Also THE COUNTRY MAD-CAP. Ballad - Mattocks; Cantileno (with *Imitations*) - Reinhold; Zorobabel - Quick; Thomas - Whitfield; Goodwill - Fearon;

- Wednesday 17*  
CG John – Thompson; Lord Bawble – Lee Lewes // Mrs Midnight – Mrs Pitt; Jenny – Mrs Poussin; The Country Mad-Cap – Mrs Mattocks.  
*DANCING.* End of Act II of mainpiece *The Poney Races* by Harris, Ratchford, Miss Matthews; End of mainpiece *The Gala*, as 9 Apr.  
 COMMENT. Benefit for Mattocks. *Morning Herald*, 12 Apr.: Tickets to be had of Mattocks at his house, Charlotte-street, Rathbone-place. Mainpiece: Not acted these 7 years [not acted since 26 Dec. 1774]. Afterpiece: Not acted these 3 years [not acted since 22 May 1778]. Receipts: £175 3s. 6d. (151/9/6; tickets: 23/14/0) (charge: £105).
- Thursday 18*  
DL CYMON. Cymon – Dodd (1st appearance in that character); Merlin – Bannister; Dorus – Waldron; Linco (1st time) – Suett // Urganda – Miss Collett; Fatima – Mrs Wrighten; Cupid – Miss Stageloir; Dorcas – Mrs Love; Sylvia – Mrs Cargill. Also JEWISH EDUCATION. Moses – Baddeley; [Shadrach – probably Burton (see 17 Apr. 1780)]. Also THE MAID OF THE OAKS. As 7 Mar.  
*DANCING.* In Act IV of mainpiece a *Dance of Daemons* (*performers not listed*); End of Act I of afterpiece *New Dance*, as 21 Jan.  
 COMMENT. Benefit for Baddeley. *Public Advertiser*, 13 Apr.: Tickets to be had of Baddeley, No. 2, Little Russel-street, Covent Garden. Mainpiece: The Music composed by Michael Arne. With a Grand Procession of the different Orders of the Knights of Chivalry. Receipts: £217 5s. (113/9; 35/8; 0/1; tickets: 68/7) (charge: £115 9s. 4d.).
- CG THE MAN OF THE WORLD. As 12 Dec. 1781. Also THE POSITIVE MAN. As 16 Mar.  
 COMMENT. Receipts: £149 16s. 6d. (147/10/6; 2/6/0).
- King's I VIAGGIATORI FELICI. As 11 Dec. 1781.  
*DANCING.* As 19 Feb. throughout.  
*SINGING.* In Act II two new songs by Sga Allegranti, one of which composed by Giardini.  
 COMMENT. Benefit for Sga Allegranti. Tickets, half a guinea each, to be had of Sga Allegranti, No. 23, Queen-street, Golden-square.
- Friday 19*  
DL THE WAY TO KEEP HIM. As 18 Oct. 1781. Also LINCO'S TRAVELS. As 21 Mar. Also THE ALCYHMIST. As 5 Apr.  
*DANCING.* End of 2nd piece, as 23 Feb.  
 COMMENT. Benefit for Mrs Hopkins. *Public Advertiser*, 16 Apr.: Tickets to be had of Mrs Hopkins, No. 31, Bow-street, Covent-garden. Receipts: £158 17s. (81/4/0; 26/12/6; 0/15/6; tickets: 50/5/0) (charge: £105 14s. 9d.).
- CG THE WIFE'S RELIEF. As 10 Apr. Also THE COUNTRY MAD-CAP. As 17 Apr., but added to Cantileno: with the favorite song from the character of Arionelli in THE SON-IN-LAW; omitted: Imitations.  
*DANCING.* End of Catches and Glees, as 1 Nov. 1781.  
*SINGING.* End of Act II of mainpiece *Auld Robin Grey*, as 9 Apr.; End of mainpiece several much admired *Catches and Glees* by the most Eminent Performers.  
 COMMENT. Benefit for Reinhold. *Public Advertiser*, 16 Apr.: Tickets to be had of Reinhold, No. 90, Charlotte-street, Rathbone-place. Tickets delivered for THE BELLE'S STRATAGEM will be taken. [Afterpiece in place of THE DRAGON OF WANTLEY, announced on playbill of 18 Apr.] Receipts: £221 9s. 6d. (104/1/6; tickets: 117/8/0) (charge: £105).

**THE WEST INDIAN.** As 2 Oct. 1781, but Varland - Waldron // Louisa Dudley - Miss Phillips (1st appearance in that character). Also **THE CHAPLET.** Damon (1st time) - Mrs Cargill; Palemon - Williams // Pastora - Mrs Wrighten; Laura - Miss Phillips (1st appearance in that character). Saturday 20  
DL

**DANCING.** After song at end of mainpiece *The Irish Fair*, as 6 Apr.

**SINGING.** End of Act II of mainpiece *How sweet in the Woodlands* by Bannister and Miss Phillips; End of mainpiece *The Soldier tir'd of War's Alarms* by Miss Phillips.

**COMMENT.** Benefit for Miss Phillips. *Morning Herald*, 16 Apr.: Tickets to be had of Miss Phillips, No. 56, Drury-lane. Afterpiece: Not acted these 12 years [acted 29 Mar. 1773]. The Music composed by the late celebrated Dr Boyce. Receipts: £236 16s. (94/13/0; 32/16/6; 0/14/6; tickets: 108/12/0) (charge: £105 19s. 7d.).

**THE WALLOONS.** Principal Characters by Henderson, Wroughton, Quick, Lee Lewes, Aickin, Clarke, Edwin, Fearon, Thompson, Stevens // Mrs Wilson, Miss Satchell, Mrs Pitt, Mrs Webb. [Cast from *Town and Country Magazine*, Apr. 1782, p. 171: Father Sullivan - Henderson; Montgomery - Wroughton; Sir Solomon Dangle - Quick; Davy Dangle - Lee Lewes; Daggerly - Aickin; Don Vincentio Drelincourt - Clarke; Pat Carey - Edwin; Bumboat - Fearon; Tipple - Thompson; Joyce - Stevens // Kitty Carrington - Mrs Wilson; Agnes - Miss Satchell; Mrs Partlet - Mrs Pitt; Lady Dangle - Mrs Webb.] With a new *Prologue* and *Epilogue*. [These were spoken at all subsequent performances.] Also **THE DRAGON OF WANTLEY.** As 9 Apr. CG

**COMMENT.** Mainpiece [1st time; c 5, by Richard Cumberland. Text (which assigns no parts) 1st published in his *Posthumous Dramatic Works*, I, 1813. Epilogue by the author (*Public Advertiser*, 24 Apr. 1782). Prologue probably by same; speakers unknown]: With new Scenery, Dresses and Decorations. Receipts: £171 14s. (166/6; 5/8).

**L'EROE CINESE.** As 16 Mar. King's

**DANCING.** End of Act I *Pastoral Dance*, as 29 Jan.; End of Act II *Divertissement Dance*, as 7 Mar.; End of Opera *Adela of Pontbieu*, as 11 Apr.

**THE BEGGAR'S OPERA.** As 17 Apr., but Filch - Mrs Wells (1st appearance in that character). Also **THE APPRENTICE.** As 22 Oct. 1781, but added to Dick: With a Variety of Imitations. Monday 22  
DL

**DANCING.** In Act III of mainpiece a *Hornpipe*, as 14 Mar.

**COMMENT.** Benefit for Bannister Jun. *Public Advertiser*, 19 Apr.: Tickets to be had of Bannister Jun., No. 7, Suffolk Street, Haymarket. Tickets delivered for **ROMEO AND JULIET** will be taken. Receipts: £223 2s. 6d. (107/6/0; 42/5/6; 0/5/0; tickets: 73/6/0) (charge: £108 2s. 10d.).

**THE WALLOONS.** As 20 Apr. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan. CG

**COMMENT.** Receipts: £163 11s. (157/11; 6/0).

**OTHELLO.** Othello - Farren (1st appearance in that character); Roderigo - Dodd; Cassio - Palmer; Brabantio - Aickin; Lodovico - Packer; Duke - Chaplin; Montano - Norris; Gratiano - Wrighten; Iago - Bensley // *Æmilia* - Mrs Hopkins; Desdemona - Miss Farren. Also **CATHERINE AND PETRUCHIO.** As 11 Dec. 1781. Tuesday 23  
DL

**DANCING.** As 2 Mar.

**COMMENT.** Benefit for Farren. *Public Advertiser*, 8 Apr.: Tickets to be had of Farren, No. 13, York-street, Covent Garden. Receipts: £208 4s. 6d. (63/19/0; 15/15/6; 0/1/0; tickets: 128/9/0) (charge: £65 16s. 11d.).

- Tuesday 23* CG THE CHAPTER OF ACCIDENTS. Woodville - Lewis; Lord Glenmore - Aickin; Grey - Hull; Vane - Lee Lewes; Governor Harcourt - Fearon; Captain Harcourt - Whitfield; Jacob - Edwin // Cecilia - Miss Satchell; Miss Mortimer - Mrs Inchbald; Warner - Mrs Davenett; Bridget - Mrs Wilson. Also BARNABY BRITTLE. As 4 Apr.
- SINGING. End of mainpiece *Four and Twenty Fidlers all on a Row* by Edwin.
- MONOLOGUE. After the song *A Prologue on Everybody, to be spoken by Somebody in the Character of No-body*.
- COMMENT. Benefit for Edwin. *Public Advertiser*, 19 Apr.: Tickets to be had of Edwin, No. 22, Piazza, Russel-street, Covent Garden. Mainpiece: Never acted there. Receipts: £235 7s. (178/3; tickets: 57/4) (charge: £105).
- King's LA CONTADINA IN CORTE. As 2 Mar.
- DANCING. As 2 Apr. throughout.
- Wednesday 24* DL THE WAY OF THE WORLD. As 1 Apr., but Waitwell (1st time) - Suet. Also HENRY AND EMMA. Henry - Palmer; Eugenius - Packer // Venus - Miss Field; Emma - Miss Farren. Also THE CAPRICIOUS LOVERS. Hobbinol - Suet; Astolpho - Phillimore; Damon - Waldron; Fabian - Norris; Colin - Williams // Phoebe - Miss Wheeler; Emily - Miss Wright; Clara - Miss Simson; Lisetta (with a mock *Italian Song*) - Mrs Wrighten. *Epilogue* in the character of Phoebe spoken by Miss Wheeler.
- DANCING. End of Act 1 of afterpiece *The Irish Fair*, as 6 Apr.
- COMMENT. Benefit for Miss Wheeler. *Morning Herald*, 8 Apr.: Tickets to be had of Miss Wheeler, No. 11, Tavistock-street, Covent-garden. 2nd piece: Altered from Prior's *Nut-brown Maid*. With Airs and Chorusses composed by Shield. Afterpiece: Not acted these 15 years. Receipts: £213 3s. 6d. (95/7/0; 32/2/6; 0/14/0; tickets: 85/0/0) (charge: £108 10s. 3d.).
- CG THE CHANCES. As 9 Jan., but omitted: Nurse, Niece. Also THE UPHOLSTERER. Razor - Lee Lewes; Pamphlet (1st time) - Edwin; Quidnunc - Booth; Rovewell - Robson; Belmour - J. Bates // Termagant - Mrs Pitt; Harriet - Mrs Rooth (3rd appearance on any stage [see 31 Oct., 14 Nov. 1781]).
- DANCING. As 19 Dec. 1781.
- COMMENT. Benefit for Mrs Rooth. *Morning Herald*, 13 Apr.: Tickets to be had of Mrs Rooth, No. 14, Eaton-street, Pimlico. Receipts: £122 11s. (58/4; tickets: 64/7) (charge: £105).
- Thursday 25* DL ROMEO AND JULIET. Romeo - Brereton; Fryar Lawrence - Packer; Capulet - Aickin; Benvolio - Williams; Tibalt - R. Palmer; Prince - Norris; Paris - Phillimore; Peter - Burton; Apothecary - Waldron; Balthazer - Fawcett; Montague - Chaplin; Mercutio - Dodd // Lady Capulet - Mrs Booth; Nurse - Mrs Love; Juliet - Miss Farren. Also ROBINSON CRUSOE. As 4 Oct. 1781.
- DANCING. In Act 1 of mainpiece a *Minuet* by Lemercier and Miss Stageloir. With a *Masquerade Dance*.
- SINGING. Mainpiece: With the Funeral Procession. Vocal Parts by Williams, Chaplin, Fawcett, Phillimore, Helme // Miss Collett, Miss Wright, Mrs Love, Mrs Booth, Miss Barnes, Mrs Smith, Mrs Granger, &c.
- COMMENT. Receipts: £123 19s. 6d. (97/12/0; 26/1/6; 0/6/0).
- CG THE WALLOONS. As 20 Apr. Also THE COUNTRY MAD-CAP. As 17 Apr.
- DANCING. As 19 Dec. 1781.
- COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

I VIAGGIATORI FELICI. As 11 Dec. 1781. DANCING. End of Act I <i>Le Triomphe de l'Amour Conjugal</i> , as 10 Jan.; End of Opera <i>Medea and Jason</i> , as 11 Apr.	<i>Tbursday 25</i> King's
COMMENT. Subscription Tickets will be admitted, and their Boxes kept as usual, without being accounted a Subscription night.	
THE SCHOOL FOR SCANDAL. As 5 Dec. 1781. Also THE ALCYHIMIST. As 5 Apr. DANCING. As 2 Mar.	<i>Friday 26</i> DL
COMMENT. Benefit for Westley [who is named in the Account-Book, but not on the playbill]. Receipts: £235 9s. 6d. (121/11/0; 25/14/6; 0/8/0; tickets: 87/16/0) (charge: £106 14s. 1d.).	
JANE SHORE. As 21 Jan., but Dumont [here called Shore] – Trew (1st appearance in that character) // Mrs Barnes's name listed in playbill; omitted: Derby. Also COMUS. As 23 Oct. 1781, but Comus – Trew; added: Bacchanals – Reinhold, &c.; Principal Bacchanal (with the songs of Comus) – A Young Gentleman (1st appearance on any stage [unidentified]). SINGING. End of Act IV of mainpiece the song of Arionelli from THE SON-IN-LAW, as 19 Apr.; In afterpiece <i>The Huntsman's sweet Halloo</i> , as 26 Feb.	CG
COMMENT. Benefit for Trew. <i>Morning Herald</i> , 20 Apr.: Tickets to be had of Trew, No. 9, Great Square, Gray's Inn. Receipts: £220 13s. (100/7; tickets: 120/6) (charge: £105).	
AS YOU LIKE IT. As 11 Apr., but Rosalind – A Young Lady (1st appearance on any stage [Miss Blower]); added: Corin – Waldron; Charles – Wrighten; Silvius – R. Palmer; Jaques de Bois – Lamash; William – Burton; LeBeu – Phillimore; Lord – Norris // Phoebe – Miss Barnes. Also THE QUAKER. As 29 Nov. 1781. DANCING. End of Act I of mainpiece <i>Hornpipe</i> , as 14 Mar.; End of Act III <i>The Devonshire Minuet</i> , as 15 Sept. 1781, but added: Duprez. SINGING. In Act V of mainpiece song, as 11 Apr.	<i>Saturday 27</i> DL
COMMENT. Tickets delivered by Duprez, Pemberton, Collins, Newton, Lyon, J. Shadé, Gardner, Devoto will be taken. [Miss Blower is identified by MS annotation on Kemble playbill.] Receipts: £225 (48/17; 17/4; 0/5; tickets: 158/14).	
THE MERRY WIVES OF WINDSOR. As 25 Jan., but Ann Page – Mrs Lewis; Mrs Ford – Miss Younge; omitted: Host, Fenton, Simple, Bardolph, Pistol. Also TOM THUMB. As 30 Oct. 1781. DANCING. End of Act II of mainpiece <i>The Gala</i> . A new <i>Minuet, Rigadoon and Allemande</i> (composed by Aldridge) by Aldridge and Miss Besford. The <i>Quadrilles</i> and <i>Corillions</i> by Langrish, Holloway, Ratchford, Cranfield, Mrs Ratchford, Mrs Invill, Mrs Davenett, Miss Francis. To conclude with a <i>Grand Figure</i> by all the characters; End of Act III a new Comic Dance, <i>Frisk and Fun; or, The whimsical Triumvirate</i> , by Aldridge, Miss Matthews, Miss Besford; End of mainpiece <i>St. David's Day</i> , as 13 Dec. 1781, the Airs accompanied on the harp by Edwards. SINGING. End of Act I of afterpiece <i>Tally-Ho</i> by Miss Langrish.	CG
COMMENT. Benefit for Aldridge, ballet-master. <i>Morning Herald</i> , 24 Apr.: Tickets to be had of Aldridge at Rumler's, Clare-court, Drury-lane. Receipts: £238 6s. 6d. (142/13/6; tickets: 95/13/0) (charge: £105).	
LA CONTADINA IN CORTE. As 2 Mar. DANCING. End of Act I <i>Le Triomphe de l'Amour Conjugal</i> , as 10 Jan.; End of Opera <i>Adela of Pontbieu</i> , as 11 Apr.	King's

- Monday 29*    THE WONDER. As 7 Nov. 1781. Also THE MAID OF THE OAKS. As 23 Jan.  
 DL              DANCING. End of mainpiece the *Minuet de la Cour* by Zucchelli and Miss M. Stageloir; End of Act I of afterpiece *New Dance*, as 21 Jan.  
                   COMMENT. Benefit for Fosbrook, box-book and housekeeper. Receipts: £283 3s. 6d. (50/5/0; 7/2/6; 0/12/0; tickets: 225/4/0) (charge: none listed).
- CG              THE CHAPTER OF ACCIDENTS. As 23 Apr. Also BARNABY BRITTLE. As 4 Apr.  
                   SINGING. As 23 Apr.  
                   COMMENT. Benefit for Mrs Wilson. *Morning Herald*, 25 Apr.: Tickets to be had of Mrs Wilson at Dent's, Great Russel-street, Bloomsbury. Receipts: £234 17s. (197/16; tickets: 37/1) (charge: £105).
- Tuesday 30*    THE JEALOUS WIFE. Oakly - Smith; Lord Trinket - Dodd; Sir Harry Beagle - Palmer; Charles - Farren; Russet - Aickin; Captain O'Cutter - Moody; Major Oakly - Yates // Lady Freelo - Mrs Hopkins; Harriet (1st time) - Mrs Wells; Mrs Oakly (for that night only) - Mrs Hunter (of CG). Also THE RECRUITING SERJEANT. As 15 Apr. Also THE IRISH WIDOW. As 6 Apr., but Nephew - R. Palmer.  
                   COMMENT. Benefit for Mrs Wells. *Morning Herald*, 22 Apr.: Tickets to be had of Mrs Wells, No. 417, Strand. Mainpiece: Not acted these 2 years [not acted since 24 Apr. 1779]. Receipts: £172 2s. 6d. (64/16/0; 26/7/6; 0/6/0; tickets: 80/13/0) (charge: £108 4s. 2d.).
- CG              THE DUENNA. As 2 Feb., but Jerome - Mills (from the Theatre-Royal, Edinburgh; 1st appearance on this stage). Also THE DESERTER. Henry - Davies; Russet - Bannister (of DL); Simkin - W. Bates; Flint - Webb; Soldiers - Wilson, Baker, Darley; Skirmish - Mills // Louisa - Mrs Martyr; Margaret - Mrs Pitt; Jenny - Mrs Wilson.  
                   DANCING. As 9 Apr.  
                   COMMENT. Benefit for Mrs Webb. *Morning Herald*, 20 Apr.: Tickets to be had of Mrs Webb at her house, No. 15, Bedford-street, Covent-garden. Afterpiece: Never performed here. Receipts: £198 19s. (154/14; tickets: 44/5) (charge: £105).
- King's          LA CONTADINA IN CORTE. As 2 Mar.  
                   DANCING. End of Act I *Adela of Pontbieu*, as 11 Apr., before which, the daughter of Mme Simonet, only 7 years old, will (for her 1st appearance this season) dance the *Minuet de la Ville* with her Father, and a *Gavot Seul* to the favourite tune of the Pas Seul danced by Mlle Theodore in *Rinaldo and Armida*; End of Opera *Rinaldo and Armida*, as 23 Feb.  
                   COMMENT. Benefit for Mme Simonet. Tickets, half a guinea each, to be had of Mme Simonet, No. 5, Dover-street, Piccadilly.

## May 1782

- Wednesday 1*    THE CLANDESTINE MARRIAGE. As 20 Sept. 1781, but Sir John Melvil - Aickin // Fanny - Mrs Sharp. Also THE GENTLE SHEPHERD. As 29 Oct. 1781.  
 DL              SINGING. End of Act II of mainpiece *Thou hast stole awa' from me, Mary*; End of Act IV *Kate of Aberdeen*, both by Du-Bellamy.  
                   COMMENT. Benefit for Du-Bellamy. *Public Advertiser*, 18 Apr.: Tickets to be had of Du-Bellamy at his house, No. 6, Queen's Buildings, Brompton. Receipts: £241 16s. (108/6/0; 27/13/6; 0/8/6; tickets: 105/8/0) (charge: £106 9s. 9d.).

THE FIRST PART OF KING HENRY THE FOURTH; WITH THE HUMOURS OF SIR JOHN FALSTAFF. As 29 Jan., but King - Hull // Lady Percy - Mrs Lewis. Also THE DESERTER. As 30 Apr.

*Wednesday 1*  
CG

DANCING. End of mainpiece *St. David's Day*, as 27 Apr.

SINGING. End of Act II of mainpiece *Cease, gay Seducers*; End of Act III *Tally Ho*, both by Mrs Martyr.

COMMENT. Benefit for Mrs Martyr. *Morning Herald*, 15 Apr.: Tickets to be had of Mrs Martyr at her house, No. 35, Devonshire-street, Queen-square. Tickets delivered for LIONEL AND CLARISSA will be admitted. Receipts: £209 10s. 6d. (105/13/6; tickets: 103/17/0) (charge: £105).

CYMON. As 18 Apr., but Dorus - Parsons. Also HENRY AND EMMA. As 24 Apr. Also THE DIVORCE. As 10 Nov. 1781.

*Thursday 2*  
DL

DANCING. *Dance of Daemons* as 18 Apr.

COMMENT. Mainpiece: Procession as 18 Apr. Receipts: £122 os. 6d. (69/8/0; 30/0/0; 0/2/6; R. Palmer's tickets: 22/10/0).

THE WALLOONS. As 20 Apr., but Hull in place of Clarke. Also BARNABY BRITTLE. As 4 Apr.

CG

DANCING. As 19 Dec. 1781.

COMMENT. *Public Advertiser*, 2 May: With Alterations (by the Author) in the 5th Act. Receipts: £121 8s. 6d. (116/4/6; 5/4/0).

A GRAND MASKED BALL, WITH A SUPPER. Before the Ball commences will be performed the 1st Act of L'EROE CINESE, as 16 Mar., and the last Act of I VIAGGIATORI FELICI, as 11 Dec. 1781.

King's

DANCING. End of Part I a new Dance (1st time; composed by Noverre), *Apollon et les Muses* by Le Picq (1st appearance in England), Nivelon, Mme Simonet, Mlle Theodore, Sga Crespi, Mlle Baccelli; End of Part II a *New Dance*, demi-character (composed by Noverre) by Le Picq, Nivelon, Slingsby, Mlle Theodore, Sga Crespi, Mlle Baccelli.

COMMENT. For the better convenience of the company, during the Performance the Pit will be open as usual, and the passage through the Boxes into the Galleries will be open. As soon as the Performance is over, the Supper Rooms will be opened, and, during the time of Supper, the Pit will be covered and the Galleries shut up. The Decorations are entirely new planned, and executed by Novosielski. The whole under the Direction of Crawford. Tickets 2 guineas each. The Doors to be opened at 9:00. The Performance to begin at 10:00. [Le Picq was from the Opera, Naples.]

THE RUNAWAY. As 27 Oct. 1781, but Jarvis (1st time) - Suett // Harriet (1st time) - Mrs Sharp. Also HARLEQUIN'S INVASION. Harlequin (with the original *Prologue*) - Wright; Snip - Parsons; Simon - Moody; Gasconade - Baddeley; Mercury - Fawcett; Corporal Bounce - Chaplin; Abram - Waldron; Justice - Wrighten; Forge - Burton; Bogg - Phillimore; Taffy - R. Palmer // Old Woman - Mr Suett; Mrs Snip - Mrs Love; Sukey Chitterlin - Miss Collett; Dolly Snip - Miss Pope.

*Friday 3*  
DL

DANCING. As 18 Mar.

COMMENT. Benefit for Suett and Wright. *Morning Herald*, 3 May: Tickets to be had of Suett at his house, No. 20, Gloucester-street, Queen's-square, Bloomsbury; of Wright at his house, No. 21, Bennett-street, Westminster. [Afterpiece: *Prologue by David Garrick*.] Receipts: £232 10s. (67/13/0; 30/16/6; 0/12/6; tickets: 133/8/0) (charge: £115 10s.).

- Friday 3*      THE JEALOUS WIFE. Oakly - Wroughton; Major Oakly - Booth; Charles - Whitfield; Lord Trinket - Lewis; Russet - Fearon; Captain O'Cutter - Egan; Tom - Jones; Paris - J. Wilson; Sir Harry Beagle - Lee Lewes // Harriet - Mrs Morton; Lady Freelove - Mrs Pitt; Mrs Oakly - Mrs Barnes (1st appearance in that character). Also BARNABY BRITTLE. As 4 Apr.  
*DANCING.* End of mainpiece *The Gala*, as 9 Apr., but omitted: Harris.  
*COMMENT.* Benefit for Mrs Barnes. *Morning Herald*, 15 Apr.: Tickets to be had of Mrs Barnes, No. 21, Crown-street, Westminster. Receipts: £134 11s. 6d. (69/3/6; tickets: 6s 8/0) (charge: £105).
- Saturday 4*      LOVE IN A VILLAGE. As 15 Sept. 1781. Also MISS IN HER TEENS. Captain Flash - Palmer; Puff - Wright; Captain Loveit - R. Palmer; Jasper - Burton; Fribble (1st time) - Waldron // Tag - Mrs Love; Miss Biddy - Miss Barnes (1st appearance in that character).  
*DANCING.* In Act I of mainpiece, as 15 Sept. 1781; End of Act II, as 2 Mar.  
*COMMENT.* Tickets delivered by Miss Barnes, Mrs Nevill, Gibson, Blandy, Leslie, Bayne, Finney, Stevens will be taken. Afterpiece: Not acted these 2 years [not acted since 5 June 1777]. Receipts: £57 1s. (39/2/0; 17/11/6; 0/7/6; tickets: none listed).
- CG      THE BEGGAR'S OPERA. As 9 Apr., but Filch - Mrs Wells (of DL). Also TOM THUMB. As 30 Oct. 1781.  
*SINGING.* End of Act I of mainpiece *The Huntsman's sweet Halloo* and *The Death of the Stag* by Miss Catley and a Young Gentleman (1st time [unidentified]); End of Act II *The Early Horn* by the same Gentleman; In afterpiece *The Soldier tired of War's Alarms* by Miss Catley.  
*COMMENT.* Benefit for Miss Catley. Receipts: none listed (charge: £105).
- King's      L'EROE CINESE. As 16 Mar.  
*DANCING.* End of Act I *Pastoral Dance*, as 28 Nov. 1781; End of Act II *Apollo et les Muses*, as 2 May; End of Opera *New Dance*, as 2 May.
- Monday 6*      THE CARNIVAL OF VENICE. As 13 Dec. 1781. Also ROBINSON CRUSOE. As 4 Oct. 1781.  
*DANCING.* As 11 Jan.  
*COMMENT.* Grimaldi to have 1/2 the Profits after the charge, £115 10s., is deducted. Receipts: £144 13s. 6d. (104/3/0; 39/15/6; 0/15/0).
- CG      THE COUNT OF NARBONNE. As 17 Nov. 1781, but omitted: J. Bates. Also A FETE. SCENE I. A Forest. *The Death of the Stag* (singers not listed). Overture by Dr Arne. Hunting song, *Give round the word*, by Doyle. *Foresters' Dance*. SCENE II. The Cave of Echo. The Vauxhall Echo Catch, *They say there is an echo here*, by Davies, Robson, J. Wilson, Doyle. SCENE III. Mount Ida. Venus and the Graces, to whom she complains for the loss of her son [*She that will but now discover*]. Venus - Mrs Morton. SCENE IV. A Hall. *Four and twenty fiddlers all on a row*, as 23 Apr. SCENE V. A Camp. *For Freedom and his Native Land*, by Mrs Kennedy; the music by Hook; the words by Hull. SCENE VI. The Cavern of Despair. *Mad Tom*, by Reinhold; the music by Purcell. SCENE VII. A Palace and a Banquet. *Honest Friends and jovial Souls* (singers not listed). To conclude with a *Chorus* and *Dance*. Attendant Genius - Miss Langrish. Also THE WHAT D'YE CALL IT. Jonas Dock (alias Timothy Peascod) - Lee Lewes; Sir Roger - Booth; Sir Humphrey - Fearon; Justice Statute - Jones; Steward - Thompson; Ghost of Jeffry Cackle - Baker; Mother's Ghost - Cushing; Ghost of a Child unborn - Master Langrish; Ghost of the Mother - Besford; Smut, the Farrier's Ghost (with a song) - Darley; Squire Thomas (alias Thomas Filbert) - Quick // Dorcas - Mrs Morton; Joyce - Miss Langrish; Kitty (alias Kitty Carrots) - Mrs Wilson; Susan (with '*Twas when the seas were roaring*) - Mrs Kennedy. *Prologue* to the Tragedy spoken by Lee Lewes.

COMMENT. Benefit for Wild. *Morning Herald*, 20 Apr.: Tickets to be had of Wild, No. 145, Drury-Lane. 2nd piece: With Alterations. 3rd piece: Written by Gay, Author of THE BEGGAR'S OPERA. [Prologue by the author.] Receipts: £275 3s. 6d. (174/15/6; tickets: 100/8/0) (charge: £105).

Monday 6  
CG

THE FASHIONABLE WIFE; or, The Female Gallant. Principal Characters by Barrett, Swords, Johnson, Jackson, Barnes, Lyon, Alfred, Morris // Miss Atkinson, Mrs Sauley, Miss Brice, Miss Churchill, Miss Williams. *Cast not known.* With a *Prologue* and *Epilogue*. Also THE LAWYER NONSUITED. Principal Characters by The Author, Lyon, Hall, Johnson // Miss Turner, Miss Peters. *Cast not known.* DANCING. End of mainpiece a *Hornpipe* by Middleton.

HAY

SINGING. End of Act III of mainpiece *The Soldier tir'd of War's Alarms*; End of Act v *The Merry Roundelay*, both by Miss Hemet.

MONOLOGUE. End of afterpiece *Bucks have at ye All* by Middleton.

COMMENT. By Permission of the Lord Chamberlain. Mainpiece [1st time; c 5, author unknown. MS not in Larpent; not published. Authors and speakers of Prologue and Epilogue unknown]. Afterpiece [1st time; F2 (?), author unknown. MS not in Larpent; not published].

THE SUSPICIOUS HUSBAND. Ranger - King; Mr Strictland - Bensley; Frankly - Palmer; Bellamy (1st time) - Farren; Jack Meggot - Dodd; Tester - Burton; Buckle - Wright; Ranger's Servant - Phillimore // Jacintha (1st time) - Mrs Wells; Mrs Strictland - Mrs Brereton; Lucetta (1st time) - Mrs Hopkins; Milliner - Miss Barnes; Landlady - Mrs Love; Clarinda - Miss Farren. Also THE FLITCH OF BACON. Captain Wilson - Bannister; Captain Greville - Du-Bellamy; Tipple - Suett; Justice Benbow - Packer; Kilderkin - Chaplin; Putty - Helme; Ned - Phillimore; Major Benbow - Parsons // Eliza - Miss Wright (1st appearance in that character).

Tuesday 7  
DL

DANCING. End of Act II of mainpiece, as 23 Feb.

COMMENT. Benefit for Miss Wright. Account-Book adds: "Mrs Sharp [who was at first advertised as sharing in the benefit] having sold her 1/2 to Miss Wright." Mainpiece: Not acted these 3 years [acted 6 Apr. 1780]. Receipts: £244 17s. 6d. (67/17/0; 18/9/6; 0/11/0; tickets: 158/0/0) (charge: £107 13s. 4d.).

THE WALLOONS. As 2 May. Also RETALIATION. Principal Characters by Quick, Whitfield, Robson, Jones, Edwin // Mrs Wilson, Mrs Mattocks. [Cast from text (F. Blyth and S. Bladon, 1782): Old Rebate - Quick; Trueman - Whitfield; Frank - Robson; Ezekiel Spotless - Jones; Praecipe Rebate - Edwin; Servant - Newton // Lucy - Mrs Wilson; Amelia - Mrs Mattocks.] A New *Prologue* [spoken by Lee Lewes (see text); it was spoken, as here assigned, at all subsequent performances].

CG

DANCING. As 19 Dec. 1781.

COMMENT. Afterpiece [1st time; F2, by Leonard Macnally. Author of Prologue unknown.]. *Public Advertiser*, 14 May 1782: This Day is published RETALIATION (1s.). Receipts: £121 11s. 6d. (114/14/6; 6/17/0).

LA CONTADINA IN CORTE. As 2 Mar.

King's

DANCING. End of Act I *Apollon et les Muses*, as 2 May; End of Opera *New Dance*, as 2 May, but Mme Simonet in place of Nivelon.

THE CONSCIOUS LOVERS. Young Bevil - Smith; Myrtle - Palmer; Cimberton - Parsons; Mr Sealand - Aickin; Sir John Bevil - Packer; Humphrey - Wrighten; Daniel - Burton; Tom - King // Phillis - Miss Pope; Lucinda - Mrs Sharp; Isabella (1st time) - Mrs Hedges; Mrs Sealand - Mrs Love; Indiana - Miss Farren (1st appearance in that character). Also LINCO'S TRAVELS. As 21 Mar. Also THE GENTLE SHEPHERD. As 9 Mar.

Wednesday 8  
DL

- Wednesday 8*  
DL      DANCING. End of Act IV of mainpiece a *Minuet and Gavot* by Zuchelli and Miss M. Stageloir.  
           SINGING. In Act II of mainpiece a song by Du-Bellamy; End of Act III *The Soldier tir'd of War's Alarms*, as 20 Apr.  
           COMMENT. Benefit for Burton, Williams & Harwood, prompter. *Public Advertiser*, 7 May: Tickets to be had of Harwood, Blackmoor Street, Clare-market [others not listed]. Tickets sold at the Doors will not be admitted. [The playbill assigns the song in Act II to Williams, but a MS annotation on the Kemble playbill substitutes Du-Bellamy.] Receipts: £252 19s. (66/15; 34/7; 0/11; tickets: 151/6) (charge: £106 9s. 4d.).
- CG      WHICH IS THE MAN? As 11 Mar. Also RETALIATION. As 7 May.  
           COMMENT. Tickets delivered for a Comedy, by Messink, Jones, Ledger, Newton, Painter, Darley, Lloyd, Mrs Davenett, Mrs Sharpe and the Widow of the late Dr Arne will be admitted this Evening. Receipts: £281 1s. (91/16; 5/1; tickets: 184/4).
- Thursday 9*  
DL      THE LORD OF THE MANOR. As 11 Oct. 1781, but Huntsman - Phillimore. Also LINCO'S TRAVELS. Linco - Fawcett. Also THE DIVORCE. As 10 Nov. 1781.  
           DANCING. End of Act I of mainpiece a *Hornpipe* by Master Butler (Scholar of Miller).  
           COMMENT. Benefit for Fawcett and Butler. *Morning Herald*, 27 Apr.: Tickets to be had of Fawcett, Craven-buildings, Drury-lane; of Butler, next door to the stage-door, Little Russel-street, Covent-garden. Receipts: £281 16s. 6d. (43/0/0; 8/1/6; 0/8/0; tickets: 230/7/0) (charge: £109 2s. 6d.).
- CG      THE WALLOONS. As 2 May. Also RETALIATION. As 7 May.  
           DANCING. End of mainpiece *Frisk and Fun*, as 27 Apr.  
           COMMENT. Benefit for the Author [of mainpiece, who is named in the Account Book, but not on the playbill]. Receipts: none listed (charge: £105).
- King's    L'EROE CINESE. As 16 Mar.  
           DANCING. End of Act I an entire new Ballet (composed by Gardel Sen.), *Mirra* (Taken from an American Anecdote), by Gardel, Mlle Bacchelli, Nivelon, Mlle Theodore, Sga Crespi, Mons and Mme Simonet, in which a *Minuet and Gavot* composed by Gardel Jun. who, in the Concert Scene, will execute a *concerto* on the violin [Scenario (Paris, 1779) lists the parts: Mondor, Son Épouse, Mirsa, Lindor, Officier Corsaire, Gouvernante de Mirsa, Officiers Américains, Créoles, Officiers Français, Nègres]; End of Act II *Apollon et les Muses*, as 2 May, but Slingsby in place of Nivelon; End of Opera *Adela of Pontbieu*, as 11 Apr.  
           COMMENT. By Desire of His Royal Highness the Prince of Wales. Benefit for Gardel. Tickets, half a guinea each, to be had of Gardel, No. 26, Margaret-street, Cavendish-square. 1st ballet: With entirely new Music, and a new Overture by Carter (*Morning Herald*, 25 May).
- Friday 10*  
DL      THE OLD BACHELOR. Bellmour - Smith; Heartwell - Bensley; Fondlewife - Yates; Vainlove - Packer; Captain Bluff - Moody; Setter - Baddeley; Sharper - Farren; Sir Joseph Wittol - King // Belinda - Miss Farren; Araminta - Mrs Sharp; Silvia - Mrs Brereton; Lucy - Mrs Wrighten; Laetitia - Miss Pope. Also DON JUAN; or, The Libertine Destroy'd. Principal Characters by Zuchelli, Menage, Lemercier, Duprez, Chaplin, Phillimore, Delpini // Miss Simson, Miss Romanzini, the two Miss Stageloirs. [Cast from scenario (G. Bigg, 1782): Don Juan Tenorio - Zuchelli; Don Henriques - Menage; Don Pedro - Duprez; Governor - Chaplin; Covielo [on playbill the only assigned part, called The Clown] - Delpini // Leonora - Miss Simson. Lemercier, Phillimore, Miss Romanzini, the two Miss Stageloirs are unassigned.]

**DANCING.** End of Act III of mainpiece a new *Masquerade Dance*, in which a *Minuet* by Zuchelli and Miss M. Stageloir; Afterpiece to conclude with a *Dance of Furies* (*performers not listed*). Friday 10  
DL

**SINGING.** In *Masquerade Dance* a favorite song by Miss Romanzini, and to conclude with a *Serious and Comic Air* by Delpini.

**COMMENT.** Benefit for Zuchelli, Delpini & the Miss Stageloirs. Mainpiece: With Alterations [by Richard Brinsley Sheridan]. Afterpiece [1st time; P 2, author unknown]: The whole under the direction of Delpini and Zuchelli. The Music by the celebrated Chevalier Clough. An Historical Account of the Pantomime, with the Songs, may be had at the Theatre. *Morning Herald*, 27 Apr.: Tickets to be had of Zuchelli, No. 81, Hay-market; *Ibid*, 30 Apr.: of the Miss Stageloirs at their house, No. 26, Crown-street, Little Russel-street, Covent-garden [Delpini not listed]. Receipts: £226 13s. (67/7; 28/12; 0/3; tickets: 130/11) (charge: £120 16s. 9d.).

**THE BELLE'S STRATAGEM.** As 6 Dec. 1781. Also *RETALIATION*. As CG 7 May.

**DANCING.** End of mainpiece *The Waterman* by Jackson, Prosser, Eves, Miss Rowson.

**COMMENT.** Tickets delivered by J. Wilson, Jackson, Prosser, Eves, Rowson, S. Besford, Mrs Lampe, Miss Francis, Mrs Wise, Mrs Dalrymple, Miss Elrington, Mrs Hamilton will be admitted. Receipts: £260 (81/17; 5/9; tickets: 172/14).

**THE CHAPTER OF ACCIDENTS.** Woodville - Palmer; Lord Glenmore - Bensley; Governor Harcourt (1st time) - Waldron; Grey - Aickin; Capt. Harcourt - Williams; Vane - Lamash; Jacob - Dodd // Bridget - Mrs Hedges (1st appearance in that character); Miss Mortimer - Mrs Sharp; Warner - Mrs Love; Cecilia - Miss Farren. Also *THE GENTLE SHEPHERD*. As 29 Oct. 1781. Saturday 11  
DL

**DANCING.** As 2 Mar.

**COMMENT.** Benefit for Lamash and Mrs Hedges. Receipts: £201 5s. 6d. (48/9/0; 26/1/0; 0/0/6; tickets: 126/15/0) (charge: none listed).

**THE SCHOOL FOR WIVES.** General Savage - Lee Lewes; Torrington - Quick; Conolley - Aickin; Captain Savage - Davies; Leeson - Whitfield; Spruce - W. Bates; Ghastly - Jones; Leach - Fearon; Crow - Thompson; Wolfe - Ledger; Belville - Lewis // Mrs Belville (1st time) - Mrs Barnes; Lady Rachel Mildew - Mrs Pitt; Miss Leeson - Mrs Wilson; Mrs Tempest - Miss Ambrose; Miss Walsingham - Mrs Mattocks. Also *THE TOUCHSTONE*. Harlequin - W. Bates. The other characters by Delpini (of DL), Doyle, Booth, L'Estrange, Baker, Robson, Stevens, J. Bates, J. Wilson, Davies // Miss Morris, Miss Langrish, Mrs Kennedy. [And see 2 Nov. 1781.] CG

**DANCING.** End of mainpiece, as 1 Apr., but omitted: Holloway.

**SINGING.** End of Act IV of mainpiece *Tally ho*, as 27 Apr.

**COMMENT.** Benefit for W. Bates and Miss Ambrose. Mainpiece: Not acted here these 5 years. Receipts: £228 10s. (90/0; tickets: 138/10) (charge: £105).

**LA CONTADINA IN CORTE.** As 2 Mar.

**DANCING.** End of Act I *Apollon et les Muses*, as 9 May; End of Act II *New Dance*, as 7 May. King's

**COMMENT.** By Command of Their Majesties.

**THE WAY OF THE WORLD.** As 9 Jan., but Mincing - Miss Simson. Also *THE CRITIC*. As 12 Oct. 1781. Monday 13  
DL

**DANCING.** As 18 Mar.

**COMMENT.** Benefit for Thompson, Griffiths & Nix. Tickets delivered for *A BOLD STROKE FOR A WIFE* will be taken. Receipts: £287 15s. (84/14; 20/15; 0/6; tickets: 182/0) (charge: none listed).

- Monday 13*  
CG      THE COUNT OF NARBONNE. Probably as 17 Nov. 1781. Also COMUS. Probably as 23 Feb.  
 COMMENT. Benefit for Brandon, box-book and house-keeper. [The playbill announces as mainpiece KING HENRY THE EIGHTH, and as afterpiece BARNABY BRITTLE, but the Account-Book has, "Alter'd to the Count of Narbonne" and "Alter'd to Comus."] Receipts: £300 8s. (66/2; tickets: 234/6) (charge: £10s).
- Tuesday 14*  
DL      THE CHANCES. Don John – Palmer (1st appearance in that character); Duke – Packer; Petruchio – Aickin; Antonio – Parsons; Peter – Burton; Antony – Phillimore; Francisco – Wright; Surgeon – Wrighten; Frederick – Brereton // 1st Constantia – Mrs Sharp; Mother – Mrs Hopkins; Landlady – Mrs Love; Nurse – Mrs Booth; 2nd Constantia – Miss Farren. Also LINCO'S TRAVELS. As 9 May. Also ROBINSON CRUSOE. As 4 Oct. 1781, but Mrs Pulley in place of Miss Collett; added: Spencer.  
 DANCING. End of Act III of mainpiece a *Hornpipe* (for that night only) by Miss Watkins.  
 COMMENT. Benefit for Phillimore, Spencer, Mrs Pulley & Miss Armstrong. Mainpiece: Not acted these 3 years. Receipts: £298 19s. (34/8; 8/10; 0/11; tickets: 255/10) (charge: £115 10s.).
- CG      THE MAN OF THE WORLD. As 12 Dec. 1781. Also THE TOUCHSTONE. As 11 May, but J. Wilson in place of Delpini, Jones in place of Doyle; omitted: J. Wilson from his original part.  
 COMMENT. RETALIATION [announced on playbill of 13 May] is obliged to be deferred on account of Quick's and Edwin's Illness. Receipts: £182 5s. 6d. (179/18/0; 2/7/6).
- King's    L'EROE CINESE. As 16 Mar.  
 DANCING. End of Act I *New Divertissement Dance*, as 16 Feb.; End of Act II *Apollon et les Muses*, as 9 May; End of Act III *New Dance*, as 7 May.
- Wednesday 15*  
DL      MACBETH. As 5 Nov. 1781, but Macbeth – Henderson (of CG); added: Lenox – Norris; Angus – Chaplin. Also ROBINSON CRUSOE. As 4 Oct. 1781, but Menage in place of Delpini; added: Spencer.  
 DANCING. End of Act III of mainpiece the *Minuet de la Cour*, as 4 Jan.; End of mainpiece a *Hornpipe*, as 15 Oct. 1781.  
 SINGING. As 5 Nov. 1781.  
 COMMENT. Benefit for Norris, Chaplin, Walker & Mrs Booth. Tickets delivered for THE WEST INDIAN will be taken. Receipts: £246 2s. (46/6/0; 16/7/6; 0/12/6; tickets: 182/16/0) (charge: £115 10s.).
- CG      THE DUENNA. As 2 Feb., but Isaac – Stevens (1st attempt in that character); Father Paul – Thompson. Also THE TOUCHSTONE. As 14 May.  
 COMMENT. Tickets delivered by Mrs Green and the Performers in the Orchestra will be admitted this Evening. Receipts: £208 5s. (84/4/6; 4/13/6; tickets: 119/7/0).
- Thursday 16*  
DL      THE MAID OF THE MILL. As 20 Nov. 1781, but Lord Aimworth – Williames; Mervin – Fawcett. Also THE IRISH WIDOW. As 30 Apr., but Kecksey (1st time) – Suett.  
 DANCING. End of Act I of mainpiece a *Hornpipe*, as 14 Mar; End of mainpiece a *Minuet* by Brigg and A Young Lady (his Scholar [unidentified]); End of Act I of afterpiece *The Irish Fair*, as 6 Apr.  
 COMMENT. Tickets delivered by Nash, Helme, Daglish, Dale, Brigg, Barthrope, Master Pulley, Mrs Lewis, Mrs Byrne will be taken. [In mainpiece the playbill retains Du-Bellamy as Lord Aimworth and Williames as Mervin, but on the Kemble playbill their names are deleted and MS annotations substitute Williames and Fawcett. This was Mrs Cargill's last appearance in London. Subsequently she acted in India.] Receipts: £231 17s. 6d. (32/8/0; 22/9/6; 0/15/0; tickets: 176/5/0).

**WHICH IS THE MAN?** As 11 Mar. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.

*Tursday 16*  
CG

COMMENT. Tickets delivered by Real will be admitted. Receipts: £161 9s. (142/16; 6/8; tickets: 12/5).

**I VIAGGIATORI FELICI.** As 11 Dec. 1781.

King's

**DANCING.** End of Act I *Mirsa*, as 9 May, but omitted: *Minuet and Gavot*; End of Opera *Medea and Jason*, as 11 Apr., but Mlle Simonet in place of Mme Simonet; omitted: Mlle Theodore.

COMMENT. Benefit for Nivelon. Tickets to be had of Nivelon, No. 7, Great Marlborough-street.

**THE SCHOOL FOR SCANDAL.** As 27 Sept. 1781. Also **THE MAID OF THE OAKS.** As 23 Jan.

*Friday 17*  
DL

**DANCING.** End of mainpiece *Minuet and Gavot*, as 8 May; End of Act I of afterpiece *New Dance*, as 21 Jan., but Duprez in place of Lemercier.

COMMENT. Benefit for a Fund for the Relief of those who from their Infirmities shall be obliged to retire from the Stage. Receipts: £152 8s. (93/6; 26/17; 0/5; tickets: 32/0) (charge: free).

**THE CHAPTER OF ACCIDENTS.** As 23 Apr. Also **ALL THE WORLD'S A STAGE.** Diggery - Edwin; Charles Stanley - Whitfield; Harry Stukeley - Davies; Sir Gilbert Pumpkin - Booth; Cymon - Stevens; Wat - Painter; Waiter - J. Wilson; Hostler - Bates // Kitty Sprightly - Mrs Wilson; Miss Bridget Pumpkin - Mrs Webb.

CG

**DANCING.** End of mainpiece a new pantomimical Dance, *Anticipation; or, Harlequin's Visit to Greenwich on Whit-Monday*, in which will be introduced two favorite Scenes from **HARLEQUIN SKELETON**. The Pantomime Parts by W. Bates, Baker, Jones, Stevens // Miss Matthews; the Dance by Aldridge, Langrish, Miss Matthews, Miss Besford.

**SINGING.** End of Act IV of mainpiece, as 23 Apr.; End of Dance *Rule Britannia* by Darley.

COMMENT. Benefit for Booth, Egan, Stevens & Branson. Afterpiece: Never performed here. Receipts: £259 3s. (72/13; tickets: 186/10) (charge: £105).

**I VIAGGIATORI FELICI.** As 11 Dec. 1781.

King's

**DANCING.** End of Act I *New Dance*, as 7 May; End of Opera *Adela of Pontbieu*, as 11 Apr.

COMMENT. By Command of Their Majesties. The last Night of the Subscription.

**WHITSUN EVE.**

*Saturday 18*

**THE FAIR AMERICAN.** Principal Characters by Palmer, Suett, Parsons, Du-Bellamy, Wright, Burton, Griffiths, Chaplin, Phillimore, Helme, Bannister // Mrs Wrighten, Miss Wheeler, Mrs Hopkins, Miss Sherry, Miss Simson, Miss Phillips. [Cast from text (J. Almon, 1785), and *Public Advertiser*, 20 May: Colonel Montford - Palmer; Carbine - Suett; Bale - Parsons; Summers - Du-Bellamy; Splinter - Wright; Swiss - Burton; Coachman - Griffiths; Boreas - Chaplin; Servants - Phillimore, Helme; Admiral Dreadnought - Bannister // Rachel - Mrs Wrighten; Charlotte - Miss Wheeler; Kitty Dreadnought - Mrs Hopkins; Mrs Wilmot - Miss Sherry; Miss Melcomb - Miss Simson; Angelica - Miss Phillips.] Also **THE APPRENTICE.** As 22 Oct. 1781.

DL

COMMENT. Mainpiece [1st time; co 3, by Frederick Pilon; probably a re-writing of an opera with the same title, 1st acted at Crow Street Theatre, Dublin,

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|--------------------|---|
| Saturday 18<br>DL  | 20 May 1771, at which time Pilon was acting in Dublin]: With new Dresses, and entirely new Music and an Overture by Carter. [In mainpiece the playbill lists Dodd, but "Suett, who undertook at a few minutes' notice the part assigned to Dodd, went through the reading as though he had studied the character" ( <i>Morning Herald</i> , 21 May).]<br>[On this night, Whitsun Eve, the theatre was customarily closed.] Receipts: £152 4s. 6d. (134/15/0; 17/6/0; 0/3/6).  |
| Monday 20<br>DL    | THE FAIR AMERICAN. As 18 May, but Suett's name listed in playbill. Also ROBINSON CRUSOE. As 15 May.<br>COMMENT. Receipts: £136 8s. (112/10/0; 23/1/6; 0/16/6).  |
| CG                 | KING HENRY THE FIFTH; or, The Conquest of France. King Henry - Wroughton; Archbishop of Canterbury - Hull; Ely - Thompson; Capt. MacMorris - Egan; Gower - Norris (of DL); Exeter - L'Estrange; Burgundy - Robson; French Soldier - Joules; Boy - Miss Francis; Captain Fluellen - Booth; Pistol - Quick; King of France - Fearon; Dauphin - Whitfield; High Constable - Clarke // Queen of France - Mrs Poussin; Hostess - Mrs Pitt; Catherine - Mrs Whitfield. Also A FETE. As 6 May, but in SCENES I and II Darley in place of Doyle. SCENE IV. A View of the Fleet. <i>Sea Song</i> by Darley. SCENE V. A Cottage. <i>Auld Robin Grey</i> , as 9 Apr.; omitted: SCENE VI. Also THE CHOICE OF HARLEQUIN. As 16 Jan.<br>COMMENT. [Mainpiece in place of MACBETH, announced on playbill of 17 May.] Receipts: £141 7s. (136/5; 5/2). |
| Tuesday 21<br>DL   | THE FAIR AMERICAN. As 20 May. Also THE DIVORCE. As 10 Nov. 1781.<br>DANCING. As 2 Mar.<br>COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: £121 3s. (97/16; 23/2; 0/5; tickets: none listed) (charge: £105).  |
| CG                 | THE MERRY WIVES OF WINDSOR. As 25 Jan., but Justice Shallow - Waldron [of DL] // Anne Page - Mrs Lewis; added: Principal Fairy - Miss Langrish. Also THE TOUCHSTONE. As 14 May.<br>DANCING. As 3 May.<br>COMMENT. Benefit for Fearon, L'Estrange, Thompson & Guard. Tickets for a Comedy, and THE SCHOOL FOR WIVES will be taken. [In mainpiece the playbill retains Fearon as Justice Shallow, but on the Kemble playbill a MS annotation substitutes Waldron.] Receipts: £251 2s. 6d. (75/6/6; tickets: 175/16/0) (charge: £105).   |
| King's<br>DL       | LA CONTADINA IN CORTE. As 2 Mar.<br>DANCING. End of Act I <i>Apollon et les Muses</i> , as 9 May; End of Opera <i>Medea and Jason</i> , as 11 Apr.  |
| Wednesday 22<br>DL | THE FAIR AMERICAN. As 20 May. Also THE LYAR. As 13 Apr.<br>COMMENT. Receipts: £91 19s. 6d. (68/2/0; 23/0/6; 0/17/0).  |
| CG                 | THE SUSPICIOUS HUSBAND. As 23 Oct. 1781, but Jack Meggot - Booth; added: Buckle - J. Wilson // Millener - Miss Stuart. Also COMUS. As 23 Oct. 1781, but added: Bacchanals - Davies, &c.<br>DANCING. As 11 Dec. 1781.<br>COMMENT. Benefit for Green and Ansell, box-keepers. Tickets sold at the Doors will not be admitted. Receipts: £294 18s. (41/10; tickets: 253/8) (charge: £105).   |

<b>THE FAIR AMERICAN.</b> As 20 May. Also <b>THE CRITIC.</b> As 1 Jan. COMMENT. Afterpiece: To conclude with a Representation of the late Action in the West Indies. Receipts: £105 7s. (83/6; 21/3; 0/18).	<i>Thursday 23</i> DL
<b>THE CHAPTER OF ACCIDENTS.</b> As 23 Apr., but Governor Harcourt – Waldron (of DL). Also <b>RETALIATION.</b> As 7 May. <b>DANCING.</b> As 9 May. COMMENT. Benefit for the Author of the Farce. Receipts: none listed (charge: £105).	CG
<b>LA BUONA FIGLIUOLA.</b> As 15 Jan. <b>DANCING.</b> As 11 Apr. throughout. <b>SINGING.</b> In Act II <i>Sento ch' in Seno</i> by Sga Sestini, and composed for her by Giordani. COMMENT. Benefit for Sga Sestini. Tickets to be had of Sga Sestini, No. 52, Margaret-street, Cavendish-square. Opera: Reduced to 2 acts.	King's
<b>THE FAIR AMERICAN.</b> As 20 May. Also <b>CATHERINE AND PETRUCHIO.</b> As 11 Dec. 1781, but Biondello – R. Palmer. <b>DANCING.</b> As 2 Mar. COMMENT. Benefit for the Author [of mainpiece, who is named in the Account- Book, but not on the playbill]. Receipts: £68 4s. 6d. (55/10; 12/16/0; 0/7/6; tickets: none listed) (charge: £105).	<i>Friday 24</i> DL
<b>THE WIFE'S RELIEF.</b> As 10 Apr. Also <b>COMUS.</b> As 22 May, but Pastoral Nymph – Miss Wright (of DL). COMMENT. Benefit for Curteen, Condell & Colborne, box-keepers. Receipts: £181 16s. 6d. (32/8/6; tickets: 149/8/0) (charge: £105).	CG
<b>THE FAIR AMERICAN.</b> As 20 May. Also <b>THE CRITIC.</b> As 12 Oct. 1781, but Dangle – R. Palmer // 1st Italian – Miss Wright. COMMENT. Afterpiece: To conclude as 23 May. Receipts: £75 4s. 6d. (53/10; 21/14/0; 0/9/6).	<i>Saturday 25</i> DL
<b>THE DOUBLE DEALER.</b> As 16 Apr., but Lady Froth – Mrs Whitfield (1st appearance in that character). Also <b>THREE WEEKS AFTER MARRIAGE.</b> As 21 Sept. 1781, but Lovelace – Booth // Dimity (1st time) – Mrs Lewis; Nancy – Mrs Whitfield. <b>DANCING.</b> End of Act III of mainpiece a <i>New Quadrille</i> , also <i>The Belle of the Village</i> , as 1 Nov. 1781; End of Act IV <i>The Devonshire Minuet</i> and a <i>New Rondeau</i> by Holloway and Miss Besford; End of mainpiece, as 19 Dec. 1781. COMMENT. Benefit for Dumay, Harris & Holloway. Receipts: £238 os. 6d. (35/18/6; tickets: 202/2/0) (charge: £105).	CG
<b>IFIGENIA IN AULIDE.</b> Principal Characters by Pacchierotti, Ansani, Manzoletto, Micheli // Sga Lorenzini, Sga Prudom. [Cast from libretto (H. Reynell, 1782): Achille – Pacchierotti; Agamennone – Ansani; Ulisse – Manzoletto; Arcade – Micheli // Elisena – Sga Lorenzini; Ifigenia – Sga Prudom.] <b>DANCING.</b> End of Act I <i>Divertissement Dance</i> , as 17 Nov. 1781, but omitted: Gardel, Mlle Baccelli; End of Opera <i>Mirsa</i> , as 16 May. COMMENT. A Serious Opera in 3 acts (1st time [in London; 1st performed at Turin, 1762]); the Music entirely new, composed by Bertoni; with Grand Chorusses. [The playbill also lists, at the end of Act II, the <i>New Dance</i> , as 7 May, but "As for the dances, Le Picq being confined to his bed, we were deprived of that part of the entertainment which we had been given to expect" ( <i>Morning Herald</i> , 27 May).]	King's
No play. <b>Public Advertiser</b> , 28 May: Several of the principal Performers being extremely ill, there was no Play Yesterday Evening, nor can there be any Per- formance this Night.	<i>Monday 27</i> DL

- Monday 27* CG **MACBETH.** As 17 Dec. 1781, but Hecate - Davies; 3rd Witch - Stevens. Also **THE CHOICE OF HARLEQUIN.** As 16 Jan.  
**SINGING.** As 17 Dec. 1781, but added: Davies; omitted: Reinhold, Doyle.  
**COMMENT.** Tickets delivered by Mrs Bellamy [Account-Book adds Stevens] for a Comedy will be admitted this Evening. Receipts: £137 16s. (122/15; 4/3; tickets: 10/18).
- King's **I VIAGGIATORI FELICI.** As 11 Dec. 1781.  
**DANCING.** End of Act I *Le Triomphe de l'Amour Conjugal*, as 12 Mar.; End of Act II *Rinaldo and Armida*, as 23 Feb.  
**COMMENT.** Benefit for Mrs Bach (Widow of the late [J. C.] Bach). Tickets, half a guinea each, to be had of Mrs Bach, at Zoffany's, Albemarle-street, near Piccadilly.
- Tuesday 28* DL No play [see 27 May].
- CG **THE BUSY BODY.** Marplot - Lee Lewes; Sir George Airy - Wroughton; Charles - Whitfield; Sir Jealous Traffick - Thompson; Sir Francis Gripe - Quick; Whisper - Cushing // Scentwell - Mrs Poussin; Isabinda - Miss Ambrose; Patch - Mrs Pitt; Miranda - Mrs Mattocks. Also **THE DEVIL TO PAY.** As 14 Feb., but Sir John Loverule - Davies; Jobson (1st time) - Booth; Butler - J. Wilson.  
**DANCING.** End of mainpiece *The Merry Sailors* by Langrish and others.  
**COMMENT.** Benefit for T. Ansell, Pilsfold, Marks & Furkins. Tickets delivered by Claridge, Doe, Wells, Roberts, Walker, Cox, Abbot, R. Ledger, Sargent, Seymour for **SHE STOOPS TO CONQUER** [announced on playbill of 27 May] will be admitted this Evening. [Afterpiece in place of **RETALIATION**, announced on playbill of 27 May. This was Miss Catley's last appearance on the stage (erroneously stated in DNB, Grove, &c. as taking place in 1784).] Receipts: £245 3s. (26/0/6; 2/10/6; tickets: 216/12/0).
- King's No performance. *Morning Herald*, 29 May: The Influenza spares neither native [see DL, 27 and 28 May] nor foreigners; the opera heros and heroines are all laid up, and the King's Theatre was obliged to be shut up yesterday evening.
- Wednesday 29* DL **GEORGE BARNWELL.** George Barnwell - Bannister Jun.; Trueman - Farren; Uncle - Wrighten; Blunt - Burton; Thorowgood - Packer // Maria - Mrs Brereton; Lucy - Mrs Love; Millwood - Mrs Sharp. Also **THE ENGLISHMAN IN PARIS.** As 27 Dec. 1781, but added: Mrs Subtle - Mrs Love.  
**DANCING.** End of mainpiece, as 23 Feb.; In afterpiece the *Minuet de la Cour* by Zuchelli and Miss Collett.  
**SINGING.** In Act I of mainpiece a *song* by Williames.  
**COMMENT.** Benefit for Watson, Wilson, Carleton Jun., Hicks & Palmer [Sen.]. Receipts: £246 6s. (27/11/0; 11/7/6; 0/13/6; tickets: 206/14/0) (charge: none listed).
- CG **THE BEAUX STRATAGEM.** As 4 Jan., but Archer - Wroughton (1st appearance in that character); Aimwell - Whitfield; Gibbet - W. Bates // Dorinda - Miss Ambrose; Cherry - Mrs Lewis. Also **BARNABY BRITTLE.** As 4 Apr., but Jeremy (1st time) - W. Bates; Clodpole - Thompson // Damaris (1st time) - Mrs Davenett.  
**DANCING.** As 19 Dec. 1781.  
**COMMENT.** Benefit for Rolles, Brereton, Longley & Colley. Tickets delivered by Robson (pit door-keeper), Stephenson, Robinson, Varley, W. Ansell, Smallwood, Shuter, Pillbow, Turtle, Haliburton, Jennings will be admitted this Evening. [Afterpiece in place of **THE CITIZEN**, announced on playbill of 28 May.] The last Time of the Company's performing this Season. Receipts: £240 8s. 6d. (27/13/6; 1/14/0; tickets: 211/1/0).

**THE PROVOKED HUSBAND.** As 26 Jan., but omitted: Count Basset. Also **ALL THE WORLD'S A STAGE.** As 16 Oct. 1781, but Diggery (1st time) — *Tursday 30*  
Suet; omitted: Harry Stukely. *DL*

**DANCING.** End of mainpiece *The Irish Fair*, as 6 Apr.

**COMMENT.** Benefit for Portal, Carleton Sen., Shade & Enoe. [Afterpiece in place of **THE FLITCH OF BACON**, announced on playbill of 29 May.] Receipts: £204 6s. (35/5/0; 24/17/6; 0/6/6; tickets: 143/17/0) (charge: none listed).

**THE STRATAGEM.** As 21 Nov. 1781, but Archer — Palmer (1st appearance in that character [at this theatre]) // Mrs Sullen — Mrs Hedges. Also **THE IRISH WIDOW.** As 16 May. *Friday 31*  
*DL*

**DANCING.** End of Act IV of mainpiece *Hornpipe*, as 14 Mar.; End of Act I of after-piece *The Irish Fair*, as 6 Apr.

**COMMENT.** Benefit for Wood, Percy, Cameron & Morris. [Palmer's 1st appearance as Archer was at the HAY, 17 Aug. 1779. Afterpiece in place of **THE ALCYHMIST**, announced on playbill of 30 May.] Receipts: £254 17s. (36/2; 19/6; 0/0; tickets: 199/9) (charge: none listed).

## June 1782

**AS YOU LIKE IT.** As 27 Apr., but Amiens (1st time) — Williames // Audrey — Mrs Davenett (of CG); Miss Blower's name listed in playbill (2nd appearance on any stage). Also **THE IRISH WIDOW.** As 16 May. *Saturday 1*  
*DL*

**DANCING.** End of Act I of mainpiece, as 23 Feb.; End of Act I of afterpiece *The Irish Fair*, as 6 Apr.

**COMMENT.** Benefit for Miss Blower. The last time of the Company's performing this Season. *Public Advertiser*, 23 May: Tickets to be had of Miss Blower, No. 12, Bedford-street, Covent-garden. Account-Book, 14 June: Paid various renters £19 16s. apiece. Receipts: £118 9s. (60/17; 28/4; 0/10; tickets: 28/18) (charge: none listed).

**LA CONTADINA IN CORTE.** As 2 Mar.

**DANCING.** End of Act I *Divertissement Dance*, as 25 May; End of Opera *Apollon et les Muses*, as 2 May, but omitted: Mme Simonet, Mlle Baccelli. *King's*

**A PRELUDIO.** Townly — Staunton; Beggar — Usher; Waiter — Barrett; Carpenter — Kenny; Signior Scrapelli — Delpini; Violon — Dorion; John Bull — Webb; Signior Trebletti — Painter; Signior Vermicelli — R. Palmer; Mons Cabry — Wewitzer; Prompter — Bannister Jun. Also **THE BEGGAR'S OPERA.** Macheath — Mrs Wells; Peachum — Mrs Lefevre; Lockit — Mrs Webb; Mat o' th' Mint — ?; Ben Budge — Mrs Inchbald; Crook-finger'd Jack — Miss Painter; Waiter — Miss Hale; Jemmy Twitcher — Miss Francis; Nimming Ned — Mrs W. Palmer; Filch — Miss Morris // Lucy — Mr Edwin; Mrs Peachum — Mr Wilson; Jenny Diver — Mr Wood; Mrs Coaxer — Mr Stevens; Mrs Slammekin — Mr Swords; Sukey Tawdry — Mr Webb; Dolly Trull — Mr R. Palmer; Molly Brazen — Mr Kenny; Mrs Vixen — Mr Massey; Betty Doxy — Mr Painter; Diana Trapes — Mr Wewitzer; Polly — Mr Bannister. Also **MEDEA AND JASON.** Creon (in the Character of Punch) — Wewitzer; Prince de la Cour (as a Running Footman) — Master Byrn; Furies (in the Character of Chimney-sweeps) — Rossi, Nicolini, &c.; Captain of the Guard — Master Edwin; Jason (in the Character of Pierrot) — Delpini // Creusa (en dishabille Françoise) — Miss Byrn; Nurse — Mr Painter; Medea (in the Character of Mother Shipton) — Mme Dagueville. *Monday 3*  
*HAY*

- Monday 3*  
HAY      DANCING. In Act III of mainpiece a *Hornpipe* by Master Byrn. [This was danced, as here assigned, in all subsequent performances.]  
 COMMENT. 1st piece: In 3 Scenes of Dialogue. 2nd piece: The Music compiled by Pepusch. [The playbill assigns Filch to Mrs Wilson and Mat o' th' Mint to Miss Morris, but "Miss Morris was merely a temporary substitute for Mrs Wilson who, it seems, is too far advanced in her pregnancy to dress *en bomme*" (*Morning Chronicle*, 4 June). But beginning with 7 June Mrs Wilson acted regularly until 3 Aug. Who acted Mat o' th' Mint on this present night has not come to light; the part was perhaps omitted.] 3rd piece: Ballet Tragi-comique. Composed by Signior Novestriss [i.e. George Colman, the elder]. The Music by Gluck. With new Scenes, Dresses and Decorations. Machinist and Painter – Sg Rookereschi. Tailor – Sg Walkerino.
- Places for the Boxes to be taken of Rice at the Theatre. The Doors to be opened at 6:00. To begin at 7:00 [same throughout season]. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s.
- Tuesday 4*  
HAY      I VIAGGIATORI FELICI. As 11 Dec. 1781.  
 DANCING. End of Act I *New Dance*, as 7 May, but omitted: Sga Crespi; End of Act II *Medea and Jason*, as 11 Apr.
- Wednesday 5*  
HAY      THE NABOB. Sir Mathew Mite – Palmer; Mr Oldham – Aickin; Sir John Oldham – Usher; Touchit – Baddeley; Antiquarian – Massey; Waiter – R. Palmer; Nathan – Barrett; Moses – Pierce; Conserve – Egan; Secretary – Davis; Janus – Parsons; Putty – Edwin // Mrs Matchem – Mrs Webb; Sophy – Mrs Cuyler; Crocus – Mrs W. Palmer; Lady Oldham – Miss Sherry. Also THE AGREEABLE SURPRISE! Characters by Bannister, Wilson, Wood, Webb, Egan, Stevens, Painter, Kenny, Edwin // Mrs Webb, Mrs Wells, Miss Harper. [Cast from Songs (T. Cadell, 1782): Compton – Bannister; Sir Felix Friendly – Wilson; Eugene – Wood; Chicane – Webb; John – Egan; Thomas – Stevens; Stump – Painter; Cudden – Kenny; Lingo – Edwin // Mrs Cheshire – Mrs Webb; Fringe – Mrs Poussin [see 6 June]; Cowslip – Mrs Wells; Laura – Miss Harper.]  
 COMMENT. Afterpiece: Written by the Author of THE SON-IN-LAW [John O'Keeffe]. The Overture and New Musick composed by Dr Arnold. "The same person who, in the play, performed the *school-fellow* of the *Nabob* with a great deal of nature, and original humour, here acted the part of the school-master; his name is Edwin, and he is, without doubt, one of the best actors of all that I have seen . . . [He], in all his comic characters, still preserves something so inexplicably good tempered in his countenance, that notwithstanding all his burlesques, and even grotesque buffoonery, you cannot but be pleased with him . . . Nothing could equal the tone and countenance of self-satisfaction, with which he answered one who asked him whether he was a scholar? 'Why, I was a master of scholars.' A Mrs Webb represented a cheessmonger, and played the part of a woman of the lower class, so naturally, as I have no where else ever seen equalled. Her huge, fat, and lusty carcase, and the whole of her external appearance seemed quite to be cut out for it" (Carl Philipp Moritz, *Travels in England in 1782*, London, 1924, pp. 73-74).
- King's*  
LA BUONA FIGLIUOLA. As 15 Jan.  
 DANCING. End of Act I *New Dance*, as 3 June, but added: a *Minuet* by Le Picq and Mme Simonet; End of Act II an entirely new heroic Ballet, composed by Noverre, *Apelles and Campaspe; or, The Generosity of Alexander the Great*, by Le Picq, Mme Simonet, Gardel, Simonet, Sga Crespi, Mlle Theodore. [Partial cast from *Morning Herald*, 6 June (which also has a synopsis of the action): Apelles – Le Picq; Alexander-Gardel // Campaspe – Mme Simonet.]

COMMENT. Benefit for Le Picq. [Opera in place of LA CONTADINA IN CORTE, announced in *Morning Herald*, 4 June.] Tickets to be had of Le Picq, No. 40, Great Marlborough-street. *Wednesday 5*  
King's

THE SUICIDE. Principal Characters by Palmer, Aickin, Edwin, R. Palmer, Webb, Egan, Stevens, Baddeley, Usher, Massey, Wewitzer, Bannister // Mrs Webb, Miss Hale, Mrs Bulkley (1st appearance on this stage). [Cast adjusted from playbill of 28 June 1786: Tobine - Palmer; Tabby - Aickin; Wingrave - Edwin; Squib - R. Palmer; Bounce - Webb; Waiters - Egan, Stevens; Catchpenny - Baddeley; Dr Truby - Usher; Juggins - Massey; John - Wewitzer; Ranter - Bannister // Mrs Grogram - Mrs Webb; Peggy - Miss Hale; Nancy Lovel - Mrs Bulkley.] Also THE AGREEABLE SURPRISE! As 4 June, but added: Mrs Poussin.  
*DANCING.* End of Act 1 of mainpiece a *Dance* by Master and Miss Byrn. *Thursday 6*  
HAY

LA BUONA FIGLIUOLA. As 15 Jan. *King's*  
*DANCING.* As 5 June throughout.

A PRELUDIO. As 3 June. Also THE BEGGAR'S OPERA. As 3 June, but Filch (1st time this season [see 3 June]) - Mrs Wilson; Mat o' th' Mint - Miss Morris. Also MEDEA AND JASON. As 3 June. *Friday 7*  
HAY

THE SUICIDE. As 6 June, but added: Davis, Gardner. Also THE AGREEABLE SURPRISE! As 6 June.  
*DANCING.* End of Act III of mainpiece, as 6 June. *Saturday 8*  
HAY

LA BUONA FIGLIUOLA. As 15 Jan. *King's*  
*DANCING.* As 5 June throughout.

THE CHAPTER OF ACCIDENTS. Woodville - Palmer; Lord Glenmore - [F.] Aickin (of CG); Governor Harcourt - Wilson; Captain Harcourt - Staunton; Vane - Swords; Grey - [J.] Aickin; Jacob - Edwin // Bridget - Mrs Wilson; Warner - Mrs Love; Miss Mortimer - Mrs Cuyler; Cecilia - Mrs Bulkley. Also THE SON-IN-LAW. Characters by Parsons, Edwin, Wood, Baddeley, Egan, Barrett, Stevens, Kenny, Bannister // Mrs Lefevre, Miss Harper. [Cast adjusted from *Public Advertiser*, 17 Aug. 1779 and playbill of 29 June 1786: Cranky - Parsons; Bowkitt - Edwin; Bouquet - Wood; Vinegar - Baddeley; Idle - Egan; Orator Mum - Barrett; John - Stevens; Signor Arionelli - Bannister // Dolce - Mrs Lefevre; Cecilia - Miss Harper. Kenny is unassigned.] *Monday 10*  
HAY

POLLY. Principal Characters by Parsons, Egan, Massey, Staunton, Davis, Kenny, Wood, Webb, Usher, Bannister // Mrs Wilson, Mrs Poussin, Miss Hale, Mrs Webb, Mrs Love, A Young Gentlewoman (1st appearance on any stage [Miss Hooke]). Characters of the *Introduction* by Gardner, Davis, Stevens // Mrs Lefevre. [Cast adjusted from text (T. Evans, 1777): Ducat - Parsons; Hacker - Egan; Vanderbluff - Massey; Culverin - Staunton; Pohetohee - Davis; Laguerre - Kenny; Cawwawkee - Wood; Capstan - Usher; Morano - Bannister // Jenny Diver - Mrs Wilson; Flimzy - Mrs Poussin; Damaris - Miss Hale; Trapes - Mrs Webb; Mrs Ducat - Mrs Love; Polly - Miss Hooke. In *Introduction*: Poet - Gardner; Players - Davis, Stevens // Signora Crotchetta - Mrs Lefevre.] Also NATURE WILL PREVAIL: A Dramatic Proverb. Characters by Palmer, Gardner // Mrs Wells, Mrs Cuyler. [Cast adjusted from playbill of 12 Aug. 1786: Current - Palmer; Padlock - Gardner // Finette - Mrs Wells; Almadine - Mrs Cuyler].  
*DANCING.* End of Act 1 of mainpiece a *Dance of Pirates*; In Act III a *Dance of Indians* (*performers not listed for either dance*). *Tuesday 11*  
HAY

COMMENT. Mainpiece: Being the Sequel to THE BEGGAR'S OPERA, written by Gay. Books of the Opera to be had at the Theatre. [Miss Hooke is identified on playbill of 18 June.] Afterpiece: Not acted these 2 years.

- Tuesday 11*    **IL BACIO.** As 9 Apr.  
*King's*            **DANCING.** As 5 June throughout.  
                       COMMENT. Performance to include: The much-admired Decorations of the Masquerade [see 2 May].
- Wednesday 12*    **POLLY.** As 11 June. Also **THE HUMOURS OF AN ELECTION.** Characters by Wilson, Edwin, Staunton, Egan, Usher, Hewitzer, Darley, Davis, Barrett, Painter, Kenny, Massey, Webb, Stevens, Swords, Ledger, Parsons // Miss Morris, Mrs Webb. *Cast not known.* *Prologue* spoken by Palmer.  
*HAY*                **DANCING.** As 11 June.  
                       COMMENT. Afterpiece: Never performed here. [Prologue by Frederick Pilon.]
- Thursday 13*      **THE SPANISH BARBER;** or, **The Fruitless Precaution.** Principal Characters by Palmer, Parsons, Massey, Hewitzer, R. Palmer, Egan, Stevens, Edwin // Miss Harper (with several additional *airs*). [For assignment of parts see 27 Aug.] Also **THE SON-IN-LAW.** As 10 June.  
*HAY*                **DANCING.** End of mainpiece, as 6 June.  
                       COMMENT. Mainpiece: Books of the Songs, with Miss Harper's Additional Airs, to be had at the Theatre.
- Friday 14*        **A PRELUDIO.** As 3 June. Also **THE BEGGAR'S OPERA.** As 7 June. Also **MEDEA AND JASON.** As 3 June.  
*HAY*
- Saturday 15*      **THE ENGLISH MERCHANT.** Freeport - Aickin; Sir William Douglas - Bensley; Lord Falbridge - Bannister Jun.; Owen - Usher; La France - Baddeley; Spatter - Palmer // Lady Alton - Miss Sherry; Molly - Mrs Wells (1st appearance in that character); Mrs Goodman - Mrs Poussin; Amelia - Mrs Rooth (1st appearance on this stage). Also **THE AGREEABLE SURPRISE!** As 6 June.  
*HAY*                COMMENT. [Mrs Rooth was from CG.]
- King's*            **EZIO.** As 17 Nov. 1781, but Nonini in place of Ansani.  
                       **DANCING.** End of Act I *New Divertissement Dance*, as 16 Feb., but omitted: Nivelon; End of Act II *Apelles and Campaspe*, as 5 June; End of Opera *Adela of Pontebieu*, as 11 Apr.
- Monday 17*       **A PRELUDIO.** As 3 June. Also **THE BEGGAR'S OPERA.** As 7 June. Also **MEDEA AND JASON.** As 3 June.  
*HAY*                COMMENT. [2nd piece in place of **THE SPANISH BARBER**; 3rd piece of **THE SON-IN-LAW**, both announced on playbill of 15 June.] *Public Advertiser*, 18 June: **THE SPANISH BARBER** will be repeated as soon as Miss Harper is sufficiently recovered to return to the Theatre.
- Tuesday 18*      **THE SUICIDE.** As 6 June, but Gardner in place of Hewitzer. Also **THE GENIUS OF NONSENSE.** Harlequin, Vocal and Rhetorical - Bannister Jun.; Ditto, Mum! - Spencer; Agreeable Companion in a Post-Chaise - Webb; Landlord - Usher; Dame Turton - Edwin; Goody Burton - Wood; Gammer Gurton - Bannister; Pantaloons - Massey; Clown - Delpini; Head Boy of the Marine Society - Master Edwin; Officer in the Camp - Wood [i.e. doubled Goody Burton]; Emperor of the Quacks - Bannister Jun. [i.e. doubled Harlequin] // Columbine - Miss Morris; Ballad Singer - Mr Darley; Chambermaid - Mrs W. Palmer; Goddess of Health, and Genius of Nonsense - Miss Hooke (The Young Lady who performed the part of Polly [on 11 June]).  
*HAY*                **DANCING.** As 6 June.  
                       COMMENT. Afterpiece: An Original, Whimsical, Operatical, Pantomimical, Farcical, Electrical, Naval, Military, Temporary, Local Extravaganza.

IL BACIO. As 9 Apr.	Tuesday 18
DANCING. End of Act I <i>New Dance</i> , as 3 June; End of Opera <i>Apelles and Campaspe</i> , as 5 June.	King's
COMMENT. Ansani continuing extremely ill, it is impossible to give L'EROE CINESE [announced in <i>Morning Herald</i> , 17 June] this evening. The Doors to be opened at 6:30. To begin exactly at 7:30 [same for rest of season].	
THE CHAPTER OF ACCIDENTS. As 10 June, but Lord Glenmore - Bensley; Grey - Hull (of CG). Also THE GENIUS OF NONSENSE. As 18 June.	Wednesday 19 HAY
THE SEPARATE MAINTENANCE. Principal Characters by Palmer, Bannister Jun., Staunton, Gardner, Stevens, Edwin, Parsons // Mrs Webb, Mrs Inchbald, Mrs Cuyler, Mrs Lloyd, Mrs Bulkley. [Cast adjusted from <i>Morning Chronicle</i> , 1 Sept. 1779: Leveret - Palmer; Lord Newbery - Bannister Jun.; Touchwood - Staunton; Fraction - Gardner; Minim - Edwin; Lord Oldcastle - Parsons // Lady Oldcastle - Mrs Webb; Miss English - Mrs Inchbald; Mrs Revel - Mrs Cuyler; Mrs Frankly - Mrs Lloyd; Lady Newbery - Mrs Bulkley. Stevens is unassigned.] Also THE SON-IN-LAW. As 10 June, but Miss Hooke (1st time of performing in that piece) in place of Miss Harper.	Thursday 20 HAY
DANCING. In Act IV of mainpiece a <i>Minuet</i> (1st time) by Giorgi and Mrs Bulkley.	
SINGING. In Act I of mainpiece a <i>song</i> by Miss Hooke.	
POLLY. As 11 June, but Miss Hooke's name listed in playbill. Also MEDEA AND JASON. As 3 June.	Friday 21 HAY
DANCING. As 11 June.	
THE SEPARATE MAINTENANCE. As 20 June, but added: Mrs Lefevre, Mrs Poussin. Also THE AGREEABLE SURPRISE! As 6 June, but Miss Morris (1st time of performing in that piece) in place of Miss Harper.	Saturday 22 HAY
DANCING. In Act IV of mainpiece, as 20 June; End of mainpiece, as 6 June.	
SINGING. As 20 June.	
I VIAGGIATORI FELICI. As 11 Dec. 1781.	King's
DANCING. End of Act I <i>Adela of Pontbieu</i> , as 11 Apr.; End of Opera <i>Rinaldo and Armida</i> , as 23 Feb.	
THE SPANISH FRIAR. Dominick - Wilson (1st appearance in that character); Gomez - Edwin; Alphonso - Gardner; Pedro - Stevens; Lorenzo - Palmer // Elvira - Mrs Bulkley (1st appearance in that character). Also THE GENIUS OF NONSENSE. As 18 June.	Monday 24 HAY
COMMENT. Mainpiece: Altered, in 3 acts, from Dryden.	
A PRELUDIO. As 3 June. Also THE BEGGAR'S OPERA. As 7 June. Also MEDEA AND JASON. As 3 June.	Tuesday 25 HAY
I VIAGGIATORI FELICI. As 11 Dec. 1781.	King's
DANCING. End of Act I <i>Apollon et les Muses</i> , as 1 June; End of Opera <i>Medea and Jason</i> , as 11 Apr.	
THE SPANISH BARBER. As 13 June. Also THE SON-IN-LAW. As 20 June.	Wednesday 26 HAY
THE SUICIDE. As 8 June, but omitted: Aickin. Also THE GENIUS OF NONSENSE. As 18 June.	Thursday 27 HAY

- Friday 28*      THE SEPARATE MAINTENANCE. As 22 June. Also THE AGREEABLE SURPRISE! As 22 June. Also MEDEA AND JASON. As 3 June.  
 HAY            DANCING. As 20 June.  
                 SINGING. As 20 June.  
                 COMMENT. [Mainpiece in place of THE SPANISH BARBER, announced on playbill of 27 June.]
- Saturday 29*      FATAL CURIOSITY. Principal Characters by Palmer, Bannister Jun., R. Palmer, Bensley // Miss Sherry, Miss Hooke, Mrs Bulkley. [Cast from text (T. Cadell, 1783): Young Wilmot - Palmer; Randal - Bannister Jun.; Eustace - R. Palmer; Old Wilmot - Bensley // Agnes - Miss Sherry; Maria - Miss Hooke; Charlot - Mrs Bulkley.] New Occasional *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also THE AGREEABLE SURPRISE! As 22 June.  
 HAY            SINGING. In Act 1 of mainpiece a *song* in character by Miss Hooke. [This was sung, as here assigned, in all subsequent performances.]  
                 COMMENT. Mainpiece [1st time; T 3, as altered by George Colman, the elder]: Written by Lillo, Author of GEORGE BARNWELL. Not acted these 50 years [acted 4 Sept. 1755. Prologue by the alterer (Colman, *Prose*, III, 233)]. The Words of the Song in the Tragedy will be given at the Doors of the Theatre. *Public Advertiser*, 28 June 1783: This Afternoon will be published FATAL CURIOSITY (1r.).
- King's*            I VIAGGIATORI FELICI. As 11 Dec. 1781.  
                 DANCING. End of Act 1 *Adela of Pontbieu*, as 11 Apr.; End of Opera *Apelles and Campaspe*, as 5 June.  
                 COMMENT. The last Time of Performing this Season.

## July 1782

- Monday 1*            FATAL CURIOSITY. As 29 June. Also THE SON-IN-LAW. As 20 June.  
 HAY
- Tuesday 2*            THE ENGLISH MERCHANT. As 15 June. Also NONE ARE SO BLIND AS THOSE WHO WON'T SEE. Characters by Parsons, Wilson, Wood, Wewitzer, Bannister // Mrs Wilson, Mrs Webb, Miss Hooke. [Cast from Songs (T. Cadell, 1782): Commodore Barnacle - Parsons; Mr Porpoise - Wilson; Valentine - Wood; Dr Caterpillar - Wewitzer; Caronade - Bannister // Kitty - Mrs Wilson; Aunt - Mrs Webb; Caroline - Miss Hooke.]  
                 COMMENT. Afterpiece: A New Dramatic Proverb with Songs [1st time; MF 2, by Charles Dibdin, based on the unpublished L'AVEUGLE PRÉTENDU, by Louis François Archambault, *dir* Dorvigny. MS: Larpent 594; not published; synopsis of plot in *European Magazine*, July 1782, p. 67]. The Music by Dr Arnold. Books of the Songs to be had at the Theatre.
- Wednesday 3*          FATAL CURIOSITY. As 29 June. Also NONE ARE SO BLIND AS THOSE WHO WON'T SEE. As 2 July.  
 HAY
- Thursday 4*            THE SUICIDE. As 6 June, but added: Gardner. Also NONE ARE SO BLIND AS THOSE WHO WON'T SEE. As 2 July. Also MEDEA AND JASON. As 3 June.

<b>FATAL CURIOSITY.</b> As 29 June. Also <b>THE DEAD ALIVE.</b> Characters by Wilson, Wood, Wewitzer, Baddeley, Webb, Stevens, Usher, Kenny, Painter, Ledger, Pierce, Edwin // Mrs Webb, Mrs Wilson, Miss Hooke (1st appearance in this piece). [Cast adjusted from playbill of 16 June 1781: Sir Walter Weathercock - Wilson; Edward - Wood; Degagee - Wewitzer; Plume - Baddeley; Coachman - Webb; Sheers - Stevens; Dennis - Usher; Black - Kenny; Motley - Edwin // Miss Hebe Wintertop - Mrs Webb; Comfit - Mrs Wilson; Caroline - Miss Hooke. Painter, Ledger, Pierce are unassigned.]	<i>DANCING.</i> As 13 June.	<i>Friday 5</i> HAY
	COMMENT. Afterpiece: Written by the Author of <b>THE SON-IN-LAW</b> [John O'Keeffe]. The Overture and New Music composed by Dr Arnold.	
<b>THE ENGLISH MERCHANT.</b> As 15 June. Also <b>THE AGREEABLE SURPRISE!</b> As 22 June.	<i>DANCING.</i> As 13 June.	<i>Saturday 6</i> HAY
	COMMENT. <b>MEDEA AND JASON</b> [also announced on playbill of 5 July] cannot be performed on account of the Indisposition of Mme Dagueville.	
<b>FATAL CURIOSITY.</b> As 29 June. Also <b>THE AGREEABLE SURPRISE!</b> As 22 June.	<i>DANCING.</i> As 13 June.	<i>Monday 8</i> HAY
	COMMENT. [Afterpiece in place of <b>NONE ARE SO BLIND AS THOSE WHO WON'T SEE</b> , announced on playbill of 6 July.]	
<b>THE SEPARATE MAINTENANCE.</b> As 22 June, but Aickin in place of Bannister Jun. Also <b>NONE ARE SO BLIND AS THOSE WHO WON'T SEE.</b> As 2 July.	<i>DANCING.</i> As 20 June.	<i>Tuesday 9</i> HAY
	<i>SINGING.</i> As 20 June.	
<b>FATAL CURIOSITY.</b> As 29 June. Also <b>THE AGREEABLE SURPRISE!</b> As 22 June.	<i>DANCING.</i> As 13 June.	<i>Wednesday 10</i> HAY
	COMMENT. [Afterpiece in place of <b>THE DEAD ALIVE</b> , announced on playbill of 9 July.]	
<b>THE CHAPTER OF ACCIDENTS.</b> As 10 June, but Lord Glenmore - Bensley. Also <b>THE DEAD ALIVE.</b> As 5 July. Also <b>MEDEA AND JASON.</b> As 3 June, but Medea - Mme Vidini (1st appearance in this Dance).		<i>Thursday 11</i> HAY
<b>FATAL CURIOSITY.</b> As 29 June. Also <b>THE AGREEABLE SURPRISE!</b> As 22 June.	<i>DANCING.</i> As 13 June.	<i>Friday 12</i> HAY
<b>THE SPANISH BARBER.</b> As 13 June, but Miss Morris (1st appearance in this piece) in place of Miss Harper. Also <b>THE SON-IN-LAW.</b> As 20 June.	<i>DANCING.</i> As 13 June.	<i>Saturday 13</i> HAY
<b>THE CHAPTER OF ACCIDENTS.</b> As 11 July. Also <b>THE DEAD ALIVE.</b> As 5 July. Also <b>MEDEA AND JASON.</b> As 11 July.		<i>Monday 15</i> HAY
<b>THE EAST INDIAN.</b> Principal Characters by Palmer, Bannister Jun., R. Palmer, Gardner, Wilson, Webb, Usher, Staunton, Egan, Swords, Bensley // Miss Sherry, Miss Morris, Mrs Inchbald, Mrs Poussin, Mrs Bulkley. [Cast from <i>European Magazine</i> , July 1782, p. 67: Colonel Errwood - Palmer; Edmonds - Bannister Jun.; Young Johnson - R. Palmer; Johnson - Gardner; Cecil - Wilson; Landlord -		<i>Tuesday 16</i> HAY

- Tuesday 16*  
HAY      Webb; Simpson – Usher; Danford – Staunton; Chairman – Egan; Savage – Bensley // Mrs Cecil – Miss Sherry; Nancy Johnson – Miss Morris; Emma Cecil – Mrs Inchbald; Mrs Johnson – Mrs Poussin; Harriet Sidney – Mrs Bulkley. Swords is unassigned.] New *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] Also **NONE ARE SO BLIND AS THOSE WHO WON'T SEE.** As 2 July.  
*DANCING.* As 13 June.  
 COMMENT. Mainpiece [1st time; c 5, ascribed to Frances Burney (see Boaden, *Siddons*, I, 272). MS: Larpent 596; not published; synopsis of plot in *London Magazine*, July 1782, p. 312. Prologue by George Colman, the elder (Colman, *Prose*, II, 235). The play is anonymous].
- Wednesday 17*  
HAY      **THE EAST INDIAN.** As 16 July. Also **THE FLITCH OF BACON.** Captain Wilson – Bannister; Major Benbow – Parsons; Captain Greville – Brett (1st appearance on this stage these 4 years); Justice Benbow – Usher; Kilderkin – Massey; Ned – Stevens; Tipple – Edwin // Eliza – Miss Morris.  
*DANCING.* As 13 June.
- Thursday 18*  
HAY      **FATAL CURIOSITY.** As 29 June. Also **THE DEAD ALIVE.** As 5 July.  
 Also **MEDEA AND JASON.** As 11 July.
- Friday 19*  
HAY      **THE EAST INDIAN.** As 16 July. Also **NONE ARE SO BLIND AS THOSE WHO WON'T SEE.** As 2 July.  
*DANCING.* As 13 June.  
 COMMENT. Benefit for the Author [of mainpiece].
- Saturday 20*  
HAY      **THE SPANISH BARBER.** As 13 July. Also **THE SON-IN-LAW.** As 20 June.  
*DANCING.* As 13 June.
- Monday 22*  
HAY      **THE CHAPTER OF ACCIDENTS.** As 11 July. Also **THE AGREEABLE SURPRISE!** As 22 June.
- Tuesday 23*  
HAY      **THE EAST INDIAN.** As 16 July. Also **THE FLITCH OF BACON.** As 17 July. Also **MEDEA AND JASON.** As 11 July.
- Wednesday 24*  
HAY      **THE SPANISH BARBER.** As 13 July. Also **THE GENIUS OF NONSENSE.** As 18 June.  
*DANCING.* As 13 June.  
 COMMENT. By Command of Their Majesties.
- Thursday 25*  
HAY      **THE SUICIDE.** As 4 July. Also **THE WATERMAN;** or, **The Rowing Match.** Tug – Bannister; Bundle – Massey; Robin – Edwin // Wilhelmina (1st time) – Miss Morris; Mrs Bundle – Mrs Webb. Also **MEDEA AND JASON.** As 11 July.  
 COMMENT. 2nd piece: Not acted these 2 years [acted 7 Aug. 1781. For correct 2nd title see 1 Aug.].
- Friday 26*  
HAY      **THE EAST INDIAN.** As 16 July. Also **THE AGREEABLE SURPRISE!** As 22 June.  
*DANCING.* As 13 June.
- Saturday 27*  
HAY      **A PRELUDIO.** As 3 June. Also **THE BEGGAR'S OPERA.** As 5 June, but Macheath – Miss Kirby (from the Theatre Royal, Edinburgh; 1st appearance on this stage). Also **MEDEA AND JASON.** As 11 July.
- Monday 29*  
HAY      **THE EAST INDIAN.** As 16 July. Also **THE GENIUS OF NONSENSE.** As 18 June.  
 COMMENT. Benefit for the Author [of mainpiece].

**SUMMER AMUSEMENT.** Characters by Bannister, Wilson, Edwin, Wood, R. Palmer, Baddeley, Palmer // Mrs Webb, Miss Hale, Miss Harper. [Cast adjusted from text (T. Cadell, 1781): Surat – Bannister; Sir James Juniper – Wilson; Etiquette – Edwin; Melville – Wood; Spruce – R. Palmer; Cathartic – Baddeley; Shuffle – Palmer // Lady Juniper – Mrs Webb; Fidget – Miss Hale; Amelia – Miss Harper.] Also **THE GENIUS OF NONSENSE.** As 18 June.  
**DANCING.** As 6 June.

**COMMENT.** WHO'S THE DUPE? [announced on playbill of 29 July] is deferred till Tuesday next.

**FATAL CURIOSITY.** As 29 June. Also **THE AGREEABLE SURPRISE!** As 22 June.  
**DANCING.** As 13 June. Wednesday 31  
HAY

## August 1782

**THE EAST INDIAN.** As 16 July. Also **THE WATERMAN; or, The First of August.** As 25 July, but Bundle – Wilson. Also **MEDEA AND JASON.** As 11 July. Thursday 1  
HAY

**THE SPANISH BARBER.** As 13 June. Also **THE SON-IN-LAW.** As 20 June. **DANCING.** As 13 June. Friday 2  
HAY

**THE CHAPTER OF ACCIDENTS.** As 11 July. Also **THE AGREEABLE SURPRISE!** As 22 June. Saturday 3  
HAY

**THE EAST INDIAN.** As 16 July. Also **THE CANDIDATE.** Principal Characters by Parsons, Bannister, Swords, Davis, Baddeley, Kenny, Ledger, Bannister Jun., Barrett, Pierce, Staunton, Wilson // Miss Kirby, Mrs Lloyd. [Cast from text (J. Stockdale, 1782) and *London Chronicle*, 6 Aug.: Sir Gregory Gander – Parsons; Serjeant Glib – Bannister; Wrinkle – Swords; Town Clerk – Davis; Cook – Baddeley [in text: Wewitzer (see 8 Aug.)]; Twilight – Kenny [in text: Massey (see 8 Aug.)]; Waiters – Ledger, Barrett; Harry – Bannister Jun.; Mayor – Pierce; Captain Allspice – Staunton; Negus – Wilson // Sally – Miss Kirby; Maria – Mrs Lloyd.] New Prologue spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.]  
**DANCING.** As 13 June.

**COMMENT.** Afterpiece [1st time; F 2, by John Dent. Prologue ascribed to George Colman, the elder (see *Town and Country Magazine*, Aug. 1782, p. 400)].

**SUMMER AMUSEMENT.** As 30 July. Also WHO'S THE DUPE? Doyley – Parsons; Gradus – Bannister Jun. (1st appearance in that character); Sandford – Aickin; Granger – Palmer // Charlotte – Miss Kirby; Miss Doyley – Miss Morris. **DANCING.** As 6 June. Tuesday 6  
HAY

**COMMENT.** Benefit for Mrs Webb. Afterpiece: Never performed here.

**SUMMER AMUSEMENT.** As 30 July. Also **THE AGREEABLE SURPRISE!** As 6 June. **DANCING.** As 6 June. Wednesday 7  
HAY

**COMMENT.** By Command of Their Majesties.

- Tursday 8* HAY FATAL CURIOSITY. As 29 June. Also THE CANDIDATE. As 5 Aug., but Wewitzer in place of Baddeley; Massey in place of Kenny; Kenny in place of Pierce.  
*DANCING.* As 13 June.
- Friday 9* HAY CYMBELINE. Posthumus - Bannister Jun. (1st appearance in that character); Pisano - Staunton; Bellarius - Aickin; Arviragus - Wood; Guiderius - R. Palmer; Caius Lucius - Usher; Philario - Webb; Cloten - Edwin (1st appearance in that character); Cymbeline - Gardner; Lords - Ledger, Stevens; Frenchman - Davis; Cornelius - Swords; Iachimo - Palmer // Queen - Miss Sherry; Helen - Mrs Poussin; Imogen - Mrs Bulkley. Also THE FLITCH OF BACON. As 17 July, but Eliza - Miss Harper.  
*DANCING.* In Act 1 of mainpiece a Masquerade, in which a *Dance* by Master and Miss Byrn; End of Act III, as 6 June.  
*SINGING.* In Masquerade a *Song* by Miss Morris.  
*IMITATIONS.* End of mainpiece, by Bannister Jun.  
*COMMENT.* Benefit for Bannister Jun.
- Saturday 10* HAY THE EAST INDIAN. As 16 July. Also THE CANDIDATE. As 8 Aug.  
*DANCING.* As 13 June.  
*COMMENT.* Benefit for the Author [of mainpiece].
- Monday 12* HAY THE CHAPTER OF ACCIDENTS. As 11 July, but Bridget - Mrs Wells (1st appearance in that character). Also THE CANDIDATE. As 8 Aug. Also MEDEA AND JASON. As 11 July.
- Tuesday 13* HAY THE LIFE AND DEATH OF COMMON SENSE. Priest - Wilson; Law - Massey; Physick - Staunton; Ghost of Tragedy - Pierce; Ghost of Comedy - Barrett; Whispering Ghost - Painter; Officer - Ledger; Harlequin - Stevens; Attendant - Kenny // Queen of Common Sense - Mrs Lefevre; Maids of Honour - Miss Morris, Mrs [W.] Palmer; Queen of Ignorance - Mr Wewitzer. Characters in the *Introduction*: Fustian - Bannister Jun.; Trapwit - R. Palmer; Sneer - Swords; Prompter - Kenny; Player - Davis; Prologue to the Tragedy - Staunton // Dancer - Miss Francis. Also TUNBRIDGE WELLS [*recte* WALKS]; or, The Yeoman of Kent. Characters by Palmer, Parsons, R. Palmer, Wood, Wilson // Mrs Inchbald, Mrs Poussin, Mrs Love, Mrs Lefevre, Mrs Lloyd. [Partial cast suggested by Genest, vi, 232: Reynard - Palmer; Woodcock - Parsons; Maiden - R. Palmer; Loveworth - Wood; Squib - Wilson // Belinda - Mrs Inchbald; Hillaria - Mrs Lloyd.] Also THE TOBACCO BOX; or, The Soldier's Pledge of Love. Soldier - Brett // Kate - Miss Morris. Also THE AUTHOR. Cadwallader - Bannister; Young Cape - Staunton; Sprightly - R. Palmer; Vamp - Baddeley; Governor Cape - Usher; Robin - Webb; Devil - Stevens; Poet - Bannister Jun. // Arabella - Mrs Cuyler; Mrs Cadwallader - Mrs Gardner (1st appearance on any stage these 5 years).  
*COMMENT.* Benefit for Wilson. 1st piece [1st time; PREL I (?)]: A Tragical Tragedy, altered [probably by Richard Wilson] from Fielding's PASQUIN. In the Tragedy will be introduced the Triumphal Entry of the Queen of Ignorance. 2nd piece: In 3 acts. [This play is by Thomas Baker; it is not TUNBRIDGE WELLS; or, A Day's Courtship, by Thomas Rawlins, the younger.] 3rd piece [1st time; M. INT 1, author unknown. Words printed complete in *Public Advertiser* 19 Aug. 1782].
- Wednesday 14* HAY SUMMER AMUSEMENT. As 30 July. Also THE CANDIDATE. As 8 Aug. Also (at end of Act 1 of the farce) THE TOBACCO BOX. As 13 Aug.  
*DANCING.* As 6 June.  
*COMMENT.* Benefit for the Author of the Farce.

**THE LIFE AND DEATH OF COMMON SENSE.** As 13 Aug. Also **TWELFTH NIGHT.** Sir Andrew Ague-Cheek – Edwin (1st appearance in that character); Malvolio – Bensley; Duke – Staunton; Sebastian – R. Palmer; Clown (with the *Epilogue Song*) – Parsons; Fabian – Stevens; Sir Toby Belch – Palmer // Olivia (with a song) – Miss Harper (1st appearance in that character); Maria – Miss Kirby; Viola – Mrs Bulkley (1st appearance in that character). Also **THE TOBACCO BOX.** As 13 Aug. Also **THE MAID OF THE OAKS.** Dupely – Palmer; Oldworth – Aickin; Sir Harry Groveby – Bannister Jun.; Hurry – Parsons; Old Groveby – Baddeley // Maria (with a song) – Miss Morris; Lady Bab Lardoon – Mrs Bulkley (1st appearance in that character).

Thursday 15  
HAY

**DANCING.** In Act II of 4th piece (for that night only) the *Minuet de la Cour* by Giorgi and Mrs Bulkley.

**COMMENT.** Benefit for Mrs Bulkley. 2nd piece: Never acted here. 4th piece: 1st time at this Theatre.

**THE SPANISH BARBER.** As 13 June. Also **THE FEMALE DRAMATIST.** Principal Characters by Edwin, Baddeley, Staunton, Massey, Painter, Wood, Swords, R. Palmer, Bannister Jun. // Mrs Wells, Miss Morris, Mrs Gardner. [Cast from *London Chronicle*, 17 Aug.: Medley – Edwin; Nego – Baddeley; Beverley – Staunton; Crape – Wood; Vapour – R. Palmer; Timothy Dash – Bannister Jun. // Slipshod – Mrs Wells; Harriet – Miss Morris; Mrs Metaphor – Mrs Gardner. Massey, Painter, Swords are unassigned.]

Friday 16  
HAY

**DANCING.** As 13 June.

**COMMENT.** Benefit for Jewell, treasurer. Afterpiece [1st time; MF 2, by George Colman, the younger. It has also been ascribed to Sarah Gardner, but for Colman's authorship see Peake, II, 99. Composer of music unknown. MS: Larpent 589; not published]: The Words of the Songs are inserted in the Public Papers of this Day. *Public Advertiser*, 12 Aug.: Tickets to be had of Jewell, in Suffolk Street.

**THE EAST INDIAN.** As 16 July. Also **HARLEQUIN TEAGUE;** or, The Giant's Causeway. Harlequin Teague – Egan; Teague Harlequin – Spencer; Italian Merchant – Massey; Pierrot (his Man) – Delpini; Old Woman and Dr Caterpillar – Wewitzer; Mr Dripping – Webb; Mrs Dripping – Mrs Webb; Lieutenant of Press Gang (with *Fal de ral tit*) – Edwin; Farmer Furrow – Gardner; Dame Furrow – Miss Hale; Landlord of the Horns at Highgate – Wilson; Catcall – Wood; Sailor – R. Palmer; Man with two Heads (with a solo duet in character) – Bannister; Giant of the Causeway – Master Brett; Genius of Ireland – Brett; Various other Characters by Stevens, Usher, Swords, Painter, Davis, Barrett, Kenny, Darley, J. Bates, Mrs Love, Mrs Lefevre, Miss Francis, &c.; Anchor Smiths (with *Smiths are good Fellows*) – Darley, Dorion, Burton, Brett; Columbine – Miss Morris. With a *Ranelagh Masquerade*. Characters out of character: Fighting Quakers – Barrett, Kenny; Disinterested Lawyer – Gardner; Humane Scalper – R. Palmer; Harlequin with one Leg – Spencer; Fainting Butcher – Painter; Reviving Death – Collins.

Saturday 17  
HAY

**DANCING.** Afterpiece to conclude with a *Grand Ballet*, in Spanish Characters, by Giorgi, Byrn, Miss Byrn, Sga Vidini, and others.

**COMMENT.** Afterpiece [1st time; P 1, by John O'Keeffe and George Colman, the elder. Synopsis of action in *Public Advertiser*, 20 Aug.]: The Music by Dr Arnold. The Scenes by Rooker. Books of the Songs [T. Cadell] to be had at the Theatre.

**FATAL CURIOSITY.** As 29 June. Also **HARLEQUIN TEAGUE.** As 17 Aug., but added to other Characters: Ledger.

Monday 19  
HAY

**DANCING.** As 17 Aug.

**THE SUICIDE.** As 4 July. Also **HARLEQUIN TEAGUE.** As 19 Aug.  
**DANCING.** As 17 Aug.

Tuesday 20  
HAY

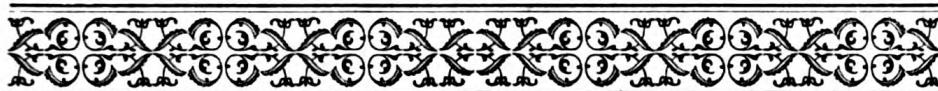
- Wednesday 21* THE SEPARATE MAINTENANCE. As 9 July. Also HARLEQUIN TEAGUE.  
 HAY As 19 Aug.  
*DANCING.* In Act IV of mainpiece, as 20 June; In afterpiece, as 17 Aug.  
*SINGING.* As 20 June.
- Thursday 22* THE ENGLISH MERCHANT. As 15 June, but Amelia – Mrs Bulkley. Also HARLEQUIN TEAGUE. As 19 Aug.  
 HAY *DANCING.* As 17 Aug.
- Friday 23* THE CHAPTER OF ACCIDENTS. As 12 Aug. Also THE RECRUITING SERJEANT. Serjeant – Bannister; Countryman – Wood // Old Woman – Mrs Love; Wife – Miss Morris. Also THE DEAD ALIVE. As 5 July, but Mrs Wells (1st appearance in this piece) in place of Mrs Wilson; Miss Harper in place of Miss Hooke.  
 HAY COMMENT. Benefit for Mrs Wells. 2nd piece: With the Manual Exercise by Mrs Wells.
- Saturday 24* LOVE IN A VILLAGE. Hawthorn – Bannister; Justice Woodcock – Edwin; Sir William Meadows – Aickin; Hodge – Massey; Eustace (1st time) – Wood; Young Meadows – Brett // Lucinda (1st time) – Miss Morris; Margery – Mrs Wells; Deborah Woodcock – Mrs Love; Rosetta – Miss Harper. Also HARLEQUIN TEAGUE. As 19 Aug.  
 HAY *DANCING.* End of Act II of mainpiece a *Tambourine Dance* by Master and Miss Byrn; In afterpiece, as 17 Aug.  
 COMMENT. [Mainpiece in place of SUMMER AMUSEMENT, announced on playbill of 23 Aug.]
- Monday 26* THE FAIR PENITENT. Lothario – Palmer; Sciolto – Aickin; Altamont – Staunton; Horatio – Bensley // Lavinia – Mrs Inchbald; Lucilla – Mrs Poussin; Calista – A Gentlewoman (1st appearance [Mrs Wheatley]). Also HARLEQUIN TEAGUE. As 19 Aug.  
 HAY *DANCING.* As 17 Aug., but added: Miss Francis.  
 COMMENT. [Mrs Wheatley is identified in Reed, 117.]
- Tuesday 27* THE MANAGER IN DISTRESS. Bustleton – Palmer; Manager – Aickin; Gentleman in Balcony – Bannister Jun.; Easy – R. Palmer; Irishman in Pit – Egan; Prompter – Davis // Actresses – Miss Hale, Mrs Poussin, Miss Francis; Caller – Mrs Love; Ladies in Upper Boxes – Mrs Lefevre, Mrs W. Palmer; Lady in Balcony – Mrs Webb. Also THE SPANISH BARBER. Count Almaviva – Palmer; Doctor Bartholo – Parsons; Basil (with *songs*) – Bannister (1st appearance in that character); Argus – Wewitzer; Tall Boy – R. Palmer; Alguazile – Egan; Notary – Stevens; Lazarillo – Edwin // Rosina (with additional *airs*) – Miss Harper. Also THE SON-IN-LAW. As 10 June, but Wilson in place of Parsons.  
 HAY *MONOLOGUE.* End of Act I of 2nd piece *Joe Haynes's Epilogue, on an Ass*, by Dick Wilson, after the manner of Ned Shuter.  
*IMITATIONS.* End of 2nd piece, as 9 Aug.  
 COMMENT. Benefit for Bannister. Tickets to be had of Bannister, No. 7, Suffolk-street, Haymarket.
- Wednesday 28* SUMMER AMUSEMENT. As 30 July. Also THE SON-IN-LAW. As 10 June.  
 HAY *DANCING.* As 6 June.  
*SINGING.* End of mainpiece *Four-and-twenty Fidlers all on a Row*, by Edwin.  
*MONOLOGUE.* End of Act I of afterpiece *A Description of the Tombs in Westminster Abbey*, by Edwin.  
 COMMENT. Benefit for Edwin. Tickets to be had of Edwin, No. 2, Piazza, Russel Street.

THE SEPARATE MAINTENANCE. As 9 July. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Thursday 29</i> HAY
DANCING. In Act IV of mainpiece, as 20 June; In afterpiece, as 26 Aug.	
TWELFTH NIGHT. As 15 Aug., but added: Anthonio - Gardner. Also ROSE AND COLIN. Colin - Brett; Gregory - Massey; Higgins - Barrett // Goody Fidget - Mrs Love; Rose - Miss Harper. Also THE FLITCH OF BACON. As 9 Aug. COMMENT. Benefit for Miss Harper.	<i>Friday 30</i> HAY
THE ENGLISH MERCHANT. As 22 Aug. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Saturday 31</i> HAY
DANCING. As 26 Aug.	

## September 1782

THE FAIR PENITENT. As 26 Aug. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Monday 2</i> HAY
DANCING. As 26 Aug.	
THE MANAGER IN DISTRESS. As 27 Aug. Also THE SPANISH BARBER. As 27 Aug. Also THE SON-IN-LAW. As 10 June. MONOLOGUE. End of 2nd piece <i>A Description of the Tombs in Westminster Abbey</i> by Edwin. COMMENT. Benefit for Palmer. <i>Public Advertiser</i> , 31 Aug.: Tickets to be had of Palmer, No. 39, Goodge Street, Rathbone Place.	<i>Tuesday 3</i> HAY
LOVE IN A VILLAGE. As 24 Aug. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Wednesday 4</i> HAY
DANCING. End of Act II of mainpiece, as 6 June; In afterpiece, as 26 Aug.	
THE SUICIDE. As 4 July. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Thursday 5</i> HAY
DANCING. As 26 Aug.	
SUMMER AMUSEMENT. As 30 July. Also HARLEQUIN TEAGUE. As 19 Aug., but omitted: Giant of the Causeway.	<i>Friday 6</i> HAY
DANCING. End of Act I of mainpiece, as 6 June; In afterpiece, as 26 Aug.	
NATURE WILL PREVAIL. As 11 June. Also THE AGREEABLE SURPRISE! As 6 June. Also HARLEQUIN TEAGUE. As 19 Aug., but omitted: Genius of Ireland.	<i>Saturday 7</i> HAY
DANCING. As 26 Aug.	
NATURE WILL PREVAIL. As 11 June. Also THE AGREEABLE SURPRISE! As 6 June. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Monday 9</i> HAY
DANCING. As 26 Aug.	
THE MANAGER IN DISTRESS. As 27 Aug. Also THE SPANISH BARBER. As 27 Aug., but Basil - Massey. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Tuesday 10</i> HAY
DANCING. As 26 Aug.	
THE CHAPTER OF ACCIDENTS. As 12 Aug. Also HARLEQUIN TEAGUE. As 19 Aug.	<i>Wednesday 11</i> HAY
DANCING. As 26 Aug.	

- Thursday 12* HAY NATURE WILL PREVAIL. As 11 June. Also THE AGREEABLE SURPRISE! As 6 June. Also HARLEQUIN TEAGUE. As 19 Aug. DANCING. As 26 Aug.
- Friday 13* HAY SUMMER AMUSEMENT. As 30 July. Also HARLEQUIN TEAGUE. As 19 Aug. DANCING. End of Act I of mainpiece, as 6 June; In afterpiece, as 26 Aug.
- Saturday 14* HAY THE MANAGER IN DISTRESS. As 27 Aug. Also THE AGREEABLE SURPRISE! As 6 June, but Brett (1st appearance in that piece) in place of Bannister. Also HARLEQUIN TEAGUE. As 19 Aug., but omitted: Man with two Heads. DANCING. As 26 Aug.  
COMMENT. The last Time of performing this Season.
- Monday 16* HAY THE LIFE AND DEATH OF COMMON SENSE. As 13 Aug., but Sneer - Usher; Prompter - Swords. Also LOVE IN A VILLAGE. As 24 Aug., but Hawthorn - Davies (of CG); Justice Woodcock - Wilson. Also THE DEVIL TO PAY. Sir John Loverule - Brett; Butler - J. Wilson; Conjuror - Gardner; Coachman - Painter; Cook - Kenny; Jobson - Wilson // Lady Loverule - Mrs Lefevre; Nell - Mrs Wells (1st appearance in that character). MONOLOGUE. End of 2nd piece *Joe Haynes's Epilogue*, riding on an Ass, by Wilson.  
COMMENT. [Extra night] By Permission of the Lord Chamberlain. Benefit for Wilson. 3rd piece: Not acted these 4 years [not acted since 1 July 1776].
- Tuesday 17* HAY THE MAID OF THE MILL, intended for this Evening, cannot be performed.
- Wednesday 18* HAY THE BEGGAR'S OPERA. Macheath - Brett (1st appearance in that character); Peachum - Wilson; Lockit - Mrs Webb; Mat o' th' Mint - [J.] Wilson; Filch - Mrs Wilson // Lucy - Miss Morris (1st appearance in that character); Mrs Peachum - Mrs Lefevre; Diana Trapes - Mr Wewitzer; Jenny Diver - Mrs Poussin; Polly - Mrs Martyr (from CG; 1st appearance on this stage). Also HARLEQUIN TEAGUE. As 19 Aug., but Pierrot and Dr Caterpillar - Wewitzer; Dame Furrow - Mrs Morris; Sailor - Davis; in other Characters: Mrs Poussin in place of Mrs Love; Humane Scalper - J. Bates; omitted: Lieutenant of the Press Gang, Man with Two Heads; from other Characters: Kenny, Darley, J. Bates. DANCING. In Act III of mainpiece a *Hornpipe* [performer not listed]; In afterpiece, as 26 Aug.  
SINGING. In afterpiece *The Tobacco Box* by Brett and Miss Morris.  
COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Massey. Tickets delivered by Painter, Kenny, Mrs Lefevre will be admitted.
- Thursday 19* HAY LOVE IN A VILLAGE. As 16 Sept., but Sir William Meadows - Webb // Lucinda (1st time) - Miss Francis; Margery - Mrs Wilson; Deborah Woodcock - Mrs Webb; Rosetta - Miss Morris. Also HARLEQUIN TEAGUE. As 18 Sept.  
DANCING. As 26 Aug.  
SINGING. As 18 Sept.  
COMMENT. [Extra night] By Permission [of the Lord Chamberlain]. Benefit for Wood.
- Friday 20* HAY THE AGREEABLE SURPRISE! As 14 Sept., but Mrs Wilson in place of Mrs Wells; Miss Morris of Miss Harper. Also HARLEQUIN TEAGUE. As 18 Sept.  
DANCING. As 26 Aug.  
COMMENT. [Extra night] By Permission of the Lord Chamberlain.



## S E A S O N   O F 1782-1783

THIS YEAR was one of great activity. All four of the major theatres underwent extensive alterations, and at Drury Lane the reappearance of Mrs Siddons brought an excitement to theatre-going that entirely repaid those audiences who had been obliged to undergo the comparative tedium of the two or three preceding seasons.

The house that was the most thoroughly overhauled was Covent Garden. Its manager hired John Inigo Richards, his leading scene-painter, to design the new building. The entire interior was reconstructed; work began early in June and was completed in time for a briefly delayed opening on 23 September. Contemporary reports describe the changes in considerable detail.

Nothing remains of the old structure but the outside walls . . . The first gallery projects equal to the front of the boxes, and four seats beyond the front of the second gallery . . . The boxes are increased, and are built upon the stage as far as the space formerly occupied by the side stage doors, which now stand behind the curtain . . . The roof [has] a large ventilator over the center of the pit . . . The color is white, with gold and crimson trim.<sup>1</sup>

The passages at the end of the benches on each side [of the pit] are now a step lower than the floor on which the benches are placed, to prevent the standers from intercepting the view of the company in the front boxes; and by altering the elevation of the seats in the pit, those in the front boxes are raised about five inches.<sup>2</sup>

This theatre is 86 feet long from the stage-opening to the opposite wall at the end of the gallery, and 56 feet wide between the walls; 31 feet 6 inches high from

<sup>1</sup> *Universal Magazine*, Sept. 1782, pp. 163-64.

<sup>2</sup> *London Magazine*, Sept. 1782, p. 437.

the stage-floor to the ceiling, which slopes upward to make room for the upper gallery. The form of the area between the box and gallery fronts is an oblong, 36 feet 6 inches from the front of the stage-floor, and 56 feet from the scene to the opposite boxes, and 38 feet 6 inches wide between the boxes. The front boxes are 18 feet deep from the front to the back, the first gallery 30 feet 6 inches, and the second gallery 21 feet 6 inches.<sup>3</sup>

Under 23 September is noted the disposition of the various entrances to the theatre, and under 4 October and 6 June the sums of money, amounting to some £3,000, disbursed to carpenters, masons, bricklayers, upholsterers, &c.

Drury Lane "was very much improved [by Thomas Greenwood and William Capon]; the boxes neatly papered with a light pea green, and ornamented with crimson curtains to all the doors; the seats were covered with baize of the same colour. His Majesty's box and the opposite one were rather more advanced than before, and the side scene lights were much increased."<sup>4</sup>

George Colman, the Haymarket proprietor, entirely redecorated his theatre. It was painted white and green, with gold trim. A new curtain, green with gold fringe, was installed, and a new motto inscribed over the proscenium, *Spectas et tu spectaberes*.<sup>5</sup>

This house contains three tiers of boxes, a pit, and two galleries. The boxes contain 705 spectators, which produce in cash £170. The pit holds 290 persons, amounting in money to about £43 10s. The two-shilling gallery contains 390 persons, amounting in money to about £40 16s.; and the one-shilling gallery holds 342 persons, amounting in money to about £17 15s. The whole receipts of a very full house making £279 2s.<sup>6</sup>

The Opera House, at enormous and, as it proved, ruinous expense was thoroughly altered and enlarged. The work was undertaken, by order of its proprietor William Taylor, by the well-known architect and scene-designer Michael Novosielski.

The form was then made an oblong rounded off at the end opposite the stage. The length was, from the stage-front to the opposite boxes, about 58 feet, and

<sup>3</sup> George Saunders, *A Treatise on Theatres*, 1790, p. 82.

<sup>4</sup> Thomas Gilliland, *The Dramatic Mirror*, 1808, I, 124.

<sup>5</sup> *London Magazine*, July 1783, p. 79.

<sup>6</sup> Gilliland, I, 152. Between 1782 and 1808 this theatre does not appear to have undergone structural alterations of any importance.

23 more to the scene; the breadth between the boxes 43 feet; and the height 44 feet from the centre of the pit to the ceiling. There were three ranges of boxes, 34 in each range, besides 18 in a line with the gallery; in all 116, allowing the space of two for entrances into the pit. Each box was from 5 to 6 feet wide, from 7 to 7 feet 6 inches high, and 6 feet deep. Those in the first range being on a level with the stage, had their fronts continued in one even line to the central box; but all the ranges above, as also the first gallery, projected in curved lines over the pit. A second gallery was managed in the cove of the ceiling, which was groined for that purpose. Five entrances led into the theatre; three from the Haymarket, and two from Market-lane. Being confined to the original walls, Mr Novosielski had not the opportunity of giving it a greater width; the form therefore remained extremely bad, and the stage and its appendages wretchedly confined and inconvenient.<sup>7</sup>

The stage boxes are removed, and replaced by two fluted pillars, gilt and painted green; their pedestal is hollow, for the purpose of placing the prompter, who is not now as before to pop his head through a trap-door as one of the ghosts in Richard III.<sup>8</sup>

But Taylor went bankrupt. He had increased the number of boxes as well as the price of a season's subscription for each of them, and had thereby doubled the income derived from the subscriptions: £10,000 instead of £5,000. It was of no avail. The previous season had been a successful one financially, which fact had perhaps prompted Taylor to undertake the theatre's renovation. But throughout the present season the receipts taken nightly at the doors (i.e. from the sale of non-subscription tickets) were so low that the bills incurred in reconstructing the theatre could not be paid. Nor could the salaries of the performers or of the some 70-odd servants employed by the theatre. Matters came to such a pass that for the last two weeks of May no operas were performed at all. The result was that Taylor became involved in litigation (which he calls "unjust"), and before the season had limped to an end, late in June, his investment was attached. The entire property was thereupon put in trust, and for the next six years Taylor remained, as regards this theatre's affairs, inactive.<sup>9</sup> His return to office in 1789 was, it may here be noted, spectacularly complicated.

At the three other playhouses no such difficulties were met with. On the eighty nights of the Drury Lane season on which Mrs Siddons appeared,

<sup>7</sup> Saunders, p. 80.

<sup>8</sup> *Morning Herald*, 4 Nov. 1782.

<sup>9</sup> William Taylor, *A concise Statement of Transactions and Circumstances respecting the King's Theatre, in the Haymarket, 1791*, pp. 4-6.

sold-out houses were the rule. She had been seen at this theatre throughout Garrick's final season, that of 1775-1776, when she had acted Mrs Strictland to his Ranger in *The Suspicious Husband* and Lady Anne to his Richard III. Throughout the intervening years she had worked long and diligently in various country theatres, principally that at Bath. When she reappeared in London, on the night of 12 October, she was at the height of her powers, and at once took that place at the head of her profession which in the estimation of the public she never relinquished. No better proof of her brilliant success can be found than by observing the receipts on the nights of her performance, when frequently £200 more came into the box-office than on the nights when she did not appear.

The Drury Lane Account-Books register, for the first time, an item called "tickets not come in." The reference is to tickets booked and paid for, either in whole or in part, in advance of the performance which were never claimed before or after curtain-time.

Covent Garden lured away from Drury Lane, where she had played for seventeen seasons, the leading actress of her day in high comedy, the original Lady Teazle, Mrs Abington. She continued to enjoy all the popularity that had invariably attended her, and which was to continue until her retirement in 1799. This theatre suffered the loss, at the end of the season, of Richard Yates, who, as Sir Oliver Surface, had also participated in the first production of *The School for Scandal*, and who throughout his long career had had no competitor in the clowns in Shakespeare: Dogberry, Touchstone, Autolycus, Grumio, and others. In the next few years he made occasional appearances in the provinces, but he was not seen again in London.

The Haymarket proprietor, Colman, like his predecessor Foote, began more and more frequently to bring forward at his theatre pieces of his own composition—this season over a dozen of them. As though he were having a jest at his own expense he printed in most of the newspapers, on 24 May, a parody of the inflated language used by the theatres in puffing their various productions; it is reproduced under the date of the opening of the theatre, 31 May. He began as well the practice of occasionally presenting three short plays instead of the customary 5-act mainpiece and 2-act after-piece. Twenty-seven nights were utilized in this fashion; by 1795 the number had risen to sixty-one. Both Drury Lane, and in particular Covent Garden, took over this custom, which clearly satisfied audiences who, in whatever form, insisted on their money's worth, i.e. of sitting through at least seven acts.

## Summary

### DRURY LANE

SEASON: 193 nights of plays (17 Sept.-5 June); 9 of oratorios (14 Mar.-11 Apr.).

TOTAL RECEIPTS: £34,417 6s. 10d.

TOTAL EXPENDITURES: £33,452 3s. 8d.

AVERAGE OF SALARIES PER WEEK: £415.

PLAYS [followed by 1st performance this season; number of times acted; new plays in italics]: MAINPIECES: As You Like It, 28 Sept. [3]; The [Beaux] Stratagem, 5 Dec. [2]; The Beggar's Opera, 30 Nov. [1]; A Bold Stroke for a Wife, 7 Dec. [2]; The Busy Body, 24 Jan. [1]; The Chances, 26 Nov. [2]; The City Madam, 29 Apr. [1]; The Clandestine Marriage, 17 Sept. [8]; The Committee, 12 Feb. [1]; The Confederacy, 7 Nov. [3]; The Conscious Lovers, 19 Sept. [3]; Cymbeline, 18 Feb. [2]; Dissipation, 20 Mar. [1]; The Double Gallant, 12 Nov. [4]; Every Man in his Humour, 22 Nov. [1]; The Fair American, 7 Feb. [5]; The Fair Penitent, 29 Nov. [14]; The Fair Quaker, 2 May [1]; False Delicacy, 14 Oct. [1]; *The Fatal Interview*, 16 Nov. [3]; The Foundling, 20 Sept. [3]; The Gamesters, 5 Oct. [3]; George Barnwell, 21 Apr. [1]; The Grecian Daughter, 30 Oct. [11]; Hamlet, 24 Sept. [4]; *Imitation*, 12 May [1]; Isabella, 10 Oct. [22]; Jane Shore, 8 Nov. [15]; Love for Love, 5 May [1]; Love in a Village, 3 Oct. [5]; The Maid of the Mill, 26 Oct. [7]; The Merchant of Venice, 22 Feb. [3]; The Mourning Bride, 18 Mar. [3]; Much Ado about Nothing, 3 Mar. [1]; Oroonoko, 17 Mar. [1]; The Orphan, 26 Dec. [1]; Othello, 1 Oct. [1]; The Provoked Husband, 18 Sept. [5]; The Revenge, 24 Apr. [2]; Richard III, 10 Mar. [1]; The Runaway, 2 Nov. [2]; The School for Scandal, 26 Sept. [10]; *The School for Vanity*, 29 Jan. [1]; The Suspicious Husband, 3 Jan. [2]; The Tender Husband, 28 Apr. [2]; A Trip to Scarborough, 8 Oct. [2]; Twelfth Night, 21 Sept. [3]; Venice Preserved, 14 Dec. [13]; The Way to Keep Him, 29 Oct. [3]; The West Indian, 15 Jan. [3]; The Wonder, 10 Jan. [2]. Total: 51. AFTERPIECES: *The Adventures of a Night*, 24 Mar. [9]; The Alchymist, 12 Oct. [7]; All the World's a Stage, 3 Oct. [8]; The Apprentice, 1 Nov. [6]; Belphegor, 26 Apr. [2]; *The Best Bidder*, 11 Dec. [5]; Bon Ton, 1 Oct. [10]; The Camp, 6 Mar. [3]; The Capricious Lovers, 5 Oct. [1]; Catherine and Petruchio, 18 Sept. [2]; The Citizen, 18 Oct. [3]; Comus, 7 Apr. [1]; The Deserter,

20 May [2]; The Divorce, 24 Sept. [9]; The Englishman in Paris, 28 Sept. [8]; The Gentle Shepherd, 16 Oct. [11]; The Irish Widow, 8 Oct. [8]; The Ladies' Frolick, 12 May [1]; The Lyar, 26 Oct. [8]; The Lying Valet, 19 Sept. [2]; The Padlock, 25 Jan. [1]; The Quaker, 20 Mar. [3]; The Rival Candidates, 5 May [2]; Robinson Crusoe, 20 Sept. [15]; *Too Civil by Half*, 5 Nov. [21]; A Trip to Scotland, 10 Oct. [4]; *The Triumph of Mirth*, 26 Dec. [32]; Who's the Dupe?, 17 Sept. [9]. Total: 28. ORATORIOS: Acis and Galatea, 14 Mar. [1]; Alexander's Feast, 28 Mar. [2]; L'Allegro Il Penseroso, 21 Mar. [1]; The Coronation Anthems, 14 Mar. [2]; Dryden's Ode for St. Cecilia's Day, 21 Mar. [2]; Judas Maccabaeus, 19 Mar. [1]; The Messiah, 2 Apr. [3]; Samson, 26 Mar. [1]. Total: 8.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (17 Sept.-2 June); Alfred (5 Oct.-30 May); Baddeley (17 Sept.-30 May); Bannister Jun. (21 Sept.-5 June); *Barrington* (25 Jan. only); *Barrymore* (3 Oct.-31 May); Bensley (17 Sept.-27 May); Brereton (17 Sept.-30 May); Burton (18 Sept.-5 June); Chaplin (20 Sept.-30 May); *Chapman* (3 Oct.-31 May); Dodd (18 Sept.-30 May); Farren (24 Sept.-5 June); Fawcett (18 Sept.-5 June); Fearon [of CG] (5 June only); Hull [of CG] (11 Jan. only); Kenny (30 Dec.-12 May); King (17 Sept.-14 May); Lamash (17 Sept.-17 Oct.); Lewis [of CG] (2 June only); Moody (18 Sept.-29 May); Norris (17 Sept.-5 June); Packer (19 Sept.-5 June); J. Palmer (17 Sept.-5 June); R. Palmer (19 Sept.-5 June); Parsons (17 Sept.-31 May); Phillimore (17 Sept.-5 June); Smith (18 Sept.-5 June); Spencer (4 Nov.-5 June); *Staunton* (7 Nov.-31 May); Suett (18 Sept.-5 June); Waldron (20 Sept.-31 May); Williames (20 Sept.-5 June); Master Wilson (26 Dec.-25 Feb.); Wright (18 Sept.-30 May); Wrighten (17 Sept.-30 May). Total: 33 and 3 from CG.

*Actresses*: *Mrs Barnes* (18 Dec. only); Miss Barnes (16 Dec.-23 May); Mrs Booth (19 Sept.-30 May); Mrs Brereton (17 Sept.-2 June); *Miss Brown* (26 Oct. only); *Mrs Bulkley* (21 Sept.-26 May); Miss Collett (17 Sept.-26 Apr.); Miss Farren (18 Sept.-30 May); Miss Field (18 Sept.-12 May); Mrs Granger (26 Dec.-12 May); Miss Hale (18 Sept.-2 June); Miss Heard (26 Dec.-24 May); Mrs Hedges (19 Sept.-9 May); Mrs Hopkins (17 Sept.-31 May); *Miss E. Kemble* (22 Feb., 1 Mar. only); *Miss F. Kemble* (6 Jan.-2 June); Mrs Lewis [of CG] (19 Dec. only); Mrs Love (17 Sept.-5 June); *Mrs J. Mills* (18, 25 Feb. only); Miss Phillips (26 Oct.-31 May); Miss Pope (17 Sept.-23 May); Mrs Pulley (8 May only); Miss Sherry (18 Sept. only); *Mrs Siddons* (10 Oct.-5 June); Miss Simson (18 Sept.-5 June); Mrs Smith (12 May only); Miss Tidswell (24 Jan.-2 June); Mrs Ward (1 Oct.-30 May);

Mrs Wells (19 Sept.-26 May); Miss Wheeler (19 Sept.-31 May); Mrs Whitfield [of CG] (26 Sept. only); *Mrs Wilmot* (26 Dec. only); Miss Wright (28 Sept.-5 June); Mrs Wrighten (17 Sept.-31 May). Total: 33 and 2 from CG.

*Dancers*: Blurton (5 Oct.-26 May); Master Butler (20 May only); Delpini (20 Sept.-8 May); Grimaldi (20 Sept.-8 May); Menage (28 Sept. only); Mills (31 May only); Miss Stageloir (17 Sept.-31 May); Miss J. Stageloir (26 Apr. only); Miss M. Stageloir (17 Sept.-31 May); Williamson (20 Sept.-8 May). Total: 10.

*Singers*: Miss Romanzini (18 Feb. only). *IN ORATORIOS*: Mrs Bannister, Miss Linley, Norris, Miss Phillips, Reinhold (14 Mar.-11 Apr.). Total: 6.

*Musicians in oratorios*: Mahon [clarinetist], Parke [oboist], Richards [violinist], Stanley [organist]. Total: 4.

*Proprietors*: Ford, Linley Sen., R. B. Sheridan.

*Employees*: King (acting manager); Harwood (prompter); Fosbrook (box-book and housekeeper); Dallas, Greenwood (scene painters); Butler (master carpenter); Richards (leader of band); Linley Sen. (composer to theatre); Linley Sen., Stanley (directors of oratorios); Booth (tailor).

#### COVENT GARDEN

**SEASON**: 192 nights of plays (23 Sept.-6 June); no oratorios.

**TOTAL RECEIPTS**: £35,813 14s.

**TOTAL EXPENDITURES**: £31,553 14s. 10d.

**AVERAGE OF SALARIES PER WEEK**: £380.

**LARGEST NUMBER OF SPECTATORS**: in boxes: 901; in pit: 948; in galleries: 704. Total: 2,553.

**PLAYS** [followed by 1st performance this season; number of times acted; new plays in italics]: **MAINPIECES**: Alexander the Great, 27 Dec. [2]; All in the Wrong, 3 Jan. [4]; Artaxerxes, 23 Jan. [2]; As You Like It, 17 May [1]; The Beggar's Opera, 22 Oct. [5]; The Belle's Stratagem, 18 Oct. [6]; *A Bold Stroke for a Husband*, 25 Feb. [18]; The Busy Body, 23 Sept. [2]; *The Capricious Lady*, 17 Jan. [7]; *The Castle of Andalusia*, 2 Nov. [37]; The Chapter of Accidents, 7 Apr. [3]; The Conscious Lovers, 23 Oct. [1]; The Count of Narbonne, 3 Oct. [5]; The Discovery, 29 Nov. [3]; The Distressed Mother, 31 Oct. [1]; The Duenna, 9 Oct. [6]; Elfrida,

5 Apr. [1]; The Fair Penitent, 27 Sept. [2]; The Grecian Daughter, 21 Oct. [3]; Hamlet, 1 Nov. [3]; Henry II, 31 Dec. [1]; Henry IV, Part I, 30 Nov. [3]; Henry VIII, 30 Dec. [3]; Jane Shore, 27 Jan. [2]; The Jealous Wife, 20 May [1]; King John, 29 Mar. [1]; King Lear, 1 Jan. [2]; The Knight of Malta, 23 Apr. [1]; Love in a Village, 30 Sept. [1]; Macbeth, 18 Nov. [2]; The Maid of the Mill, 25 Sept. [3]; The Man of the World, 19 Oct. [4]; Measure for Measure, 12 Dec. [1]; The Merchant of Venice, 29 Oct. [4]; The Merry Wives of Windsor, 17 Oct. [5]; The Mourning Bride, 2 Dec. [2]; Much Ado about Nothing, 19 Feb. [3]; *The Mysterious Husband*, 28 Jan. [13]; A New Way to Pay Old Debts, 1 Apr. [2]; The Orphan, 31 Mar. [1]; Percy, 19 Dec. [1]; *Philotamus*, 14 Dec. [1]; The Pilgrim, 9 May [1]; The Revenge, 26 Apr. [1]; Richard III, 14 Oct. [2]; Romeo and Juliet, 7 Oct. [2]; The Suspicious Husband, 27 Nov. [1]; Twelfth Night, 7 May [2]; The Walloons, 4 Oct. [4]; The Way of the World, 6 Dec. [3]; Which is the Man?, 8 Oct. [4]; The Winter's Tale, 19 May [1]; Zara, 10 Oct. [2]. Total: 53. AFTERPIECES: Acis and Galatea, 6 May [1]; All the World's a Stage, 4 Nov. [1]; The Author, 8 Nov. [2]; Barnaby Brittle, 30 Sept. [12]; The Choice of Harlequin, 10 Oct. [9]; *Coalition*, 19 May [1]; The Commissary, 2 Oct. [1]; Comus, 16 May [2]; The Country Mad-Cap, 6 Nov. [2]; The Country Wife, 16 Nov. [1]; Cross Purposes, 2 Nov. [2]; The Deuce is in Him, 14 Nov. [1]; The Devil upon Two Sticks, 19 Nov. [7]; A Fete, 19 May [1]; The Flitch of Bacon, 23 Oct. [2]; The Ghost, 23 Apr. [2]; The Golden Pippin, 6 Dec. [3]; *Lord Mayor's Day*, 25 Nov. [35]; Love a-la-Mode, 29 Oct. [4]; The Maid of the Oaks, 25 Apr. [3]; *The Maid's the Mistress*, 14 Feb. [2]; The Minor, 12 Nov. [1]; *New Occasional Prelude*, 23 Sept. [1]; Poor Vulcan!, 3 Mar. [2]; The Positive Man, 16 Oct. [6]; The Quaker, 14 Dec. [5]; Retaliation, 25 Sept. [5]; *Rosina*, 31 Dec. [39]; The Royal Chace, 22 Apr. [2]; St. Patrick's Day, 15 Oct. [5]; *The Shamrock*, 7 Apr. [2]; *The Spanish Curate*, 10 May [1]; The Sultan, 20 Dec. [6]; Three Weeks after Marriage, 9 Oct. [4]; Tom Thumb, 27 Sept. [9]; *Tristram Shandy*, 26 Apr. [7]; The Upholsterer, 23 Sept. [1]; The Waterman, 3 Feb. [2]; *The Wishes*, 3 Oct. [2]. Total: 39.

*Actors* [followed by 1st and last nights of appearing; weekly salary, if known; new performers in italics]: F. Aickin (23 Sept.-6 June, £8 10s.); C. Bannister (8 Nov.-6 June); Bates (3 Oct.-23 May, £1 5s.); W. Bates (3 Oct.-31 May, £3); Booth (23 Sept.-6 June, £3); *Brett* (25 Sept.-6 June, £6); Clarke (27 Sept.-6 June, £8); Darley (7 Oct.-28 May, £2); Davies (25 Sept.-6 June, £4); Doyle (30 Sept.-28 May, £1 10s.); Edwin (23 Sept.-

4 June, £8); Master Edwin (27 Sept.-4 June, £1 5s.); Egan (16 Oct.-6 June, £3); Fearon (30 Sept.-3 June, £3); Helme (22 Oct.-31 May, £1 5s.); Henderson (3 Oct.-3 June, £14 14s.); Hull (4 Oct.-3 June, £6); Jones (23 Sept.-6 June, £1 10s.); Joules (17 Oct.-30 May); Ledger (22 Oct.-6 June, £2); L'Estrange (3, 4 Oct. only, £2); Lee Lewes (23 Sept.-25 Mar., £9 15s.); Lewis (23 Sept.-6 June, £11 11s.); Macklin (19 Oct.-6 June, £31 10s. a night); Mahon (23 Sept.-4 June, £3); Mattocks (25 Sept.-3 June, £8); Mills (23 Sept.-28 May, £1 10s.); Painter (23 Oct.-17 May, £1 5s.); R. Palmer [of DL] (8 Apr. only); Quick (23 Sept.-4 June, £9 10s.); Reinhold (25 Sept.-4 June, £8); Stevens (30 Sept.-6 June, £2 10s.); Thompson (23 Sept.-6 June, £2); Trew (24 May only); Webb (14 Oct.-17 May, £1 10s.); Wewitzer (23 Sept.-6 June, £5); Whitfield (23 Sept.-4 June, £4); J. Wilson (2 Oct.-20 Feb.); R. Wilson (22 Oct.-28 May, £7); Wroughton (23 Sept.-4 June, £11 11s.); Yates (6 Dec.-31 May); A Gentleman (17 May only). Total: 41 and 1 from DL.

*Actresses:* Mrs Abington (29 Nov.-22 May, £600 for season); Mrs Bannister (formerly Miss Harper, 29 Jan.-6 June, £12); Mrs Bulkley [of DL] (13 Feb. only); Miss Cleland (27 Sept.-26 May, £2); Mrs Davenett (3 Oct.-6 June, £2); Mrs Evans (23, 25 Oct. only); Miss Francis (22 Oct. only, £1 5s.); Miss M. Francis (14 Oct., 16 Dec. only); Miss Harper (later Mrs Bannister, 25 Sept.-25 Jan., £12); Miss Heard (29 Mar. only); Mrs Hopkins [of DL] (29 Nov. only); Mrs Hunter (14 Oct.-3 June, £5); Mrs Kennedy (25 Sept.-6 June, £10); Mrs Lessingham (29 Oct.-27 Nov., £7); Mrs Lewis (23 Sept.-13 May, £3); Mrs Martyr (25 Sept.-6 June, £4); Mrs Mattocks (23 Sept.-31 May, £10); Miss Morris (30 Sept.-3 June, £4); Mrs Morton (8 Oct.-3 June, £3 10s.); Miss Painter (14 Oct., 16 Dec. only); Mrs Pitt (23 Sept.-6 June, £3); Miss Platt (2 Oct.-6 June, £1 10s.); Mrs Poussin (27 Sept.-4 June, £2); Mrs Robinson (31 Dec.-15 May, £3); Miss Satchell (3 Oct.-6 June, £3); Miss S. Satchell (17 May only); Sga Sestini (2 Nov.-12 May, £15); Miss Stuart (3 Oct.-30 May, £1 10s.); Mrs Webb (23 Sept.-4 June, £4 10s.); Miss Wewitzer (18 Oct. only); Mrs Wheatley (27 Sept. only); Mrs White (6-20 Dec., £1); Mrs Whitfield (23 Sept.-4 June, £2); Mrs Wilson (23 Sept.-6 June, £5); Mrs Yates (21 Oct.-19 May, £17 a night); Miss Younge (3 Oct.-6 June, £20). Total: 33 and 2 from DL.

*Dancers:* Miss Besford (6 Dec.-4 June, £4); Byrne (29 Nov.-3 June, £1 10s.); Miss Byrne (6 Dec.-3 June, £2); Cranfield (22 Apr.-23 May, £1 10s.); Dumay (22 Apr.-23 May, £1 10s.); Harris (25 Sept.-4 June, £3); Jackson (23, 29 May only, £1 10s.); Miss Matthews (25 Sept.-4 June, £2); Prosser (29 May only, £1 10s.); Ratchford (9 Oct.-3 June, £1 10s.); Mrs

Ratchford (8 Oct.-3 June, £1 5s.); Rayner (22 Apr. only, £1 10s.); Second (8 Oct. only). Total: 13.

*Singers*: Miss Adcock (18 Nov.-3 June, £1 10s.); Master Barthélemon (6-26 May); Billington (6 May only); Champness (6 May only); Perry (6 May only); Reynoldson (6 May only); Miss Willis (18 Nov.-23 Dec., £1 5s.). Total: 7.

*Musician*: Sharp [oboist] (16, 20 May only).

*Proprietor*: Harris (£500 for season).

*Employees*: Lewis (acting manager, £200 for season); Wild (prompter, £3); Garton (treasurer, £238 for season); Brandon (box-book and house-keeper); Carver, Catton, Cipriani, Hodgins (£3 13s. 6d.); Richards, Smirke (scene painters); Guard (master carpenter); J. Besford (property man); Harris (ballet master); Baumgarten (leader of band); M. Arne (composer to theatre, £8 10s.); Ansell, Colborne, Condell, Curteen, Green (box-keepers, each 12s.); Robson (pit door-keeper); R. Whitfield (men's wardrobe keeper).

#### H A Y M A R K E T

*SEASON*: 92 nights of plays (31 May-15 Sept.).

*PLAYS* [followed by 1st performance this season; number of times acted; new plays in italics]: **MAINPIECES**: Artaxerxes, 16 July [4]; As You Like It, 4 July [3]; The Beggar's Opera, 20 June [1]; The Chapter of Accidents, 16 June [2]; The English Merchant, 27 Aug. [1]; Fatal Curiosity, 30 June [2]; The Fox, 12 Sept. [2]; *A Friend in Need, is a Friend Indeed!*, 5 July [9]; The Good-Natured Man, 26 Aug. [2]; Hamlet, 6 June [1]; Love in a Village, 2 June [11]; The Separate Maintenance, 13 June [5]; The Spanish Barber, 3 June [9]; The Suicide, 31 May [4]; Summer Amusement, 10 June [4]; The Triumph of Honour, 13 Aug. [2]; *The Young Quaker*, 26 July [19]. Total: 17. **AFTERPIECES**: The Agreeable Surprise, 31 May [20]; The Author, 4 June [1]; *The Birth Day*, 12 Aug. [6]; Chrononhotonthologos, 13 Aug. [2]; Comus, 27 June [7]; The Critic, 29 Aug. [1]; The Dead Alive, 1 Aug. [4]; A Fete, 1 Aug. [1]; The Flitch of Bacon, 5 July [2]; The Genius of Nonsense, 7 June [7]; *The Green Room*, 27 Aug. [1]; *Gretna Green*, 28 Aug. [10]; Harlequin Teague, 30 June [14]; The Irish Widow, 2 June [1]; *The Lawyer*, 19 Aug. [1]; Man and Wife, 18 June [6]; The Manager in Distress, 22 Aug. [1]; Medea and Jason, 5 June [11]; Midas, 26 Aug. [1]; Nature Will Prevail, 6 June [3]; A Preludio,

20 June [1]; *The Quaker*, 8 July [1]; *The Receipt Tax*, 13 Aug. [3]; *The Recruiting Serjeant*, 15 Aug. [1]; *Seeing is Believing*, 22 Aug. [7]; *The Sheep Shearing*, 20 Aug. [2]; *The Son-in-Law*, 5 June [13]; *The Waterman*, 28 July [1]; *Who's the Dupe?*, 24 June [1]. Total: 29.

*Actors* [followed by 1st and last nights of appearing; new performers in italics]: J. Aickin (31 May-15 Sept.); Baddeley (31 May-12 Sept.); C. Bannister (31 May-15 Sept.); Bannister Jun. (4 June-15 Sept.); Barrett (5 June-15 Sept.); J. Bates (30 June-3 Sept.); Bensley (6 June-13 Sept.); Blissett (2 June-8 Sept.); Booth [of CG] (6 June only); Brett (31 May-3 Sept.); Burton (31 May-3 Sept.); Davies [of CG] (15 Aug. only); Davis (4 June-15 Sept.); Edwin (31 May-15 Sept.); Egan (31 May-15 Sept.); Freeman (30 June-3 Sept.); Gardner (31 May-10 Sept.); *Gaudrey* (31 May-15 Sept.); Kenny (3 June-15 Sept.); Ledger (31 May-15 Sept.); Massey (31 May 10 Sept.); Painter (31 May-10 Sept.); J. Palmer (31 May-15 Sept.); R. Palmer (31 May-13 Sept.); Parsons (2 June-15 Sept.); Pierce (5 July-19 Aug.); Phillipmore [of DL] (2 June only); Rayman (13 Aug. only); *Riley* (6 June-15 Sept.); Spencer (7 June-3 Sept.); Stevens (31 May-12 Sept.); Swords (9 June-15 Sept.); Thompson [of CG] (2 June only); Usher (31 May-5 Sept.); Wewitzer (31 May-15 Sept.); Whitfield [of CG] (4 June only); *Williamson* (6 June-15 Sept.); R. Wilson (10 June-15 Sept.); Wood (31 May-12 Sept.). Total: 34 and 1 from DL, 4 from CG.

*Actresses*: Mrs Bannister (31 May-15 Sept.); *Miss Bannister* (27 Aug. only); Mrs Brett (13 June-19 Aug.); Mrs Bulkley (31 May-10 Sept.); Mrs Cuyler (4 June-10 Sept.); Mrs Edwin (13-30 Aug.); Miss Francis (20 June-3 Sept.); *Miss Frodsham* (4 July-15 Sept.); *Miss George* (2 June-15 Sept.); Miss Hale (31 May-15 Sept.); Miss Hooke (7 June-28 Aug.); Mrs Inchbald (13 June-13 Sept.); Miss Langrish (19 Aug. only); Mrs Lefevre (5 June-12 Sept.); Mrs Lloyd (13 June-15 Sept.); *Miss Logan* (18 June-19 July); Mrs Love (2 June-15 Sept.); Miss Morris (2 June-15 Sept.); Mrs W. Palmer (7 June-22 Aug.); Mrs Poussin (31 May-10 Sept.); Miss Rowson (13 Aug. only); *Sga Sestini* (16 July-15 Sept.); Mrs Webb (31 May-15 Sept.); Mrs Wells (31 May-10 Sept.); Mrs Wheatley (6 June-22 July); Mrs Wilson (16-20 June). Total: 26.

*Dancers*: Byrne (31 May-13 Sept.); Miss Byrne (31 May-13 Sept.); Master Clarke (5 June-6 Aug.); Mme Dagueville (5 June-13 Sept.); Delpini (5 June-13 Sept.); Master Edwin (5 June-20 Aug.); Giorgi (13 June-10 Sept.); Nicolini (5 June-6 Aug.); Miss Painter (5 June-3 Sept.); Rossi (5 June-6 Aug.). Total: 10.

*Singers*: Oldfield, Steele (both 30 June-3 Sept.); Master Sestini (9 Sept. only).

*Musician*: Foster [oboist] (27 June-7 Aug.).

*Proprietor*: George Colman, the elder.

*Employees*: Jewell (treasurer); Rice (box-book and housekeeper); Alefountain, Rooker (scene painters); Rooker (machinist); Walker (tailor).

## KING'S

*SEASON*: 74 nights of operas and ballets (2 Nov.-28 June).

*OPERAS* [followed by 1st performance this season; number of times performed; new operas in italics]: *L'Avaro*, 14 June [2]; *La Buona Figliuola*, 3 June [1]; *Cimene*, 7 Jan. [3]; *Il Convito*, 2 Nov. [13]; *Creusa in Delfo*, 29 Apr. [2]; *Ifigenia in Aulide*, 18 Feb. [2]; *Medonte*, 14 Nov. [10]; *L'Olimpiade*, 6 Mar. [8]; *Il Trionfo della Costanza*, 19 Dec. [18]; *I Vecchi Burlati*, 27 Mar. [7]; *Zemira and Azor*, 27 Feb. [7]. Total: 11. *BALLETS*: *The Amours of Alexander and Roxana*, 10 Apr. [1]; *Apelles and Campaspe*, 2 Nov. [17]; *La Béguieule; or, She Wou'd and She Wou'd Not*, 13 Mar. [12]; *La Bergère Constante* [see New Divertissement]; *La Dame Bienfaisante*, 8 May [1]; *Le Déjeuner Espagnol*, 1 May [1]; *Les Épouses Persanes; or, The Persian Wives*, 15 Feb. [7]; *The Four Nations*, 28 June [1]; *New Divertissement*, 2 Nov. [4]; on 5 Nov. only, as *La Bergère Constante*; *Il Ratto delle Sabine; or, The Rape of the Sabines*, 12 Dec. [9]; *Il Riposo del Campo; or, The Recreations of the Camp*, 13 Mar. [19]; *Les Ruses de l'Amour*, 1 May [2]; *Le Tuteur Trompé*, 11 Jan. [35]. Total: 12.

*Singers* [followed by 1st and last nights of appearing; new performers in italics]: *Bartolini* (2 Nov.-28 June); *Micheli* (3 June only); *Morigi* (2 Nov.-21 June); *Pacchierotti* (14 Nov.-28 June); *Schinotti* (2 Nov.-28 June); *Scovelli* (14 Nov.-28 June); *Viganoni* (2 Nov.-21 June) // *Sga Allegranti* (2 Nov.-13 May); *Mme Carnevale* (7 Jan.-21 June); *Sga Gherardi* (2 Nov.-21 June); *Sga Morigi* (14 Nov.-28 June); *Sga Pollone* (2 Nov.-28 June); *Sga Salpietro* (25 Jan.-25 Mar.); *Sga Sestini* (3 June only). Total: 7 men, 7 women.

*Dancers*: *Degville Sen.* (12 Dec.-11 Mar.); *Degville Jun.* (13 Mar.-13 May); *Henry* (2 Nov.-28 June); *Master Laborie* (10-23 Dec.); *Lepicq* (2 Nov.-28 June); *Simonet* (2 Nov.-1 May); *Slingsby* (2 Nov.-28 June); *Zuchelli* (2 Nov.-28 June) // *Mlle Baccelli* (10 Apr.-8 May); *Sga Crespi* (14 Nov.-28 June); *Miss De Camp* (1, 8 May only); *Mme Rossi* (30 Nov.-28 June); *Sga Sala* (2, 5 Nov. only); *Mme Simonet* (2 Nov.-28 June);

*Miss Simonet* (10 Dec.-10 Apr.); Miss Theresa Simonet (1 May only); Mlle Theodore (2 Nov.-28 June). Total: 8 men, 9 women.

*Proprietor*: Taylor.

*Employees*: Crawford (acting manager and treasurer); Novosielski (scene painter and machinist); Anfossi, Bertoni, Rauzzini (composers); Cramer, Barthélemon (leaders of band); Lepicq (ballet master); Simonet (composer of incidental dances and divertisements); Lupino (tailor).

#### HAY MARKET (Out of Season)

3 nights of plays (21 Sept.-30 Dec.).

**PLAYS:** MAINPIECES: The Fair Penitent, The Temple Beau, Wit without Money. Total: 3. AFTERPIECES: The Citizen, Dr Last's Examination before the College of Physicians, The Merchant of Venice (Act IV only), The Taylors. Total: 4.

*Actors*: Bailey, Barnet, Barrett, Benson, Booth, Browne, Bulls, Clinch, Cooke, Corne, Cross, Crowther, *Jeffery Dunstan*, Essex, Fellowes, Gardner, Goodman, Horwell, Hunt, Hurst, Jackson, James, Jones, Lyon, Marks, Middleton, Newton, Norris, Pressley, Richards, Roberts, *Ryder*, Singer, Sparks, Sparrows, Spencer, Stephens, Swords, Thomas, Usher, Walker, Wetherhead, Wheeler, *A Gentleman*. Total: 44.

*Actresses*: Miss Ambross, Mrs Burden, Mrs Coxe, Mrs Fisher, Miss Fitzherbert, Miss Hemet, Miss Jameson, Miss King, *Mrs Mills*, Miss Nash, Miss Painter, Miss Patterson, Miss Saunders, *A Young Lady*. Total: 14

#### September 1782

**THE CLANDESTINE MARRIAGE.** Lord Ogleby - King; Sterling - Parsons; Sir John Melvil - Bensley; Lovewell - Brereton; Serjeant Flower - Wrighten; Traverse - Phillimore; Trueman - Norris; Canton - Baddeley; Brush - Palmer // Miss Sterling - Miss Pope; Fanny - Mrs Brereton; Chambermaid - Miss Collett; Betty - Mrs Love; Mrs Heidelberg - Mrs Hopkins. Also WHO'S THE DUPE? Mr Doiley - Parsons; Gradus - Lamash; Sandford - Aickin; Granger - Palmer // Charlotte - Mrs Wrighten; Miss Doiley - Mrs Brereton.

Tuesday 17  
DL

**DANCING.** End of Act I of afterpiece *The Minuet de la Cour* by the Miss Stageloirs.

**MONOLOGUE.** End of Act I of mainpiece a *Dramatic Oglie* by King.

**COMMENT.** Places for the Boxes to be taken of Fosbrook at the Stage-door. No Money to be taken at the Stage-door, nor any Money returned after the Curtain is drawn up. The Doors will be opened at 5:30. To begin at 6:30 [see

- Tuesday 17*      4 Nov.]. [No playbill this season lists the various prices of admission; they were probably, as usual: Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s.]  
 DL                  Monologue [1st time, probably by Thomas King. MS: Larpent 602; synopsis in *London Magazine*, Sept. 1782, 437]. Receipts: £200 4s. (170/14/0; 29/7/6; 0/2/6).
- HAY                See conclusion of preceding season.
- Wednesday 18*    THE PROVOK'D HUSBAND. Lord Townly - Smith; Manly - Bensley; Count Basset - Dodd; John Moody - Moody [*sic*]; Squire Richard - Suett; Sir Francis Wronghead - Parsons // Lady Grace - Miss Sherry; Lady Wronghead - Mrs Hopkins; Miss Jenny (with *songs* in character) - Miss Field; Trusty - Miss Hale; Myrtilla - Miss Collett; Mrs Motherly - Mrs Love; Lady Townly - Miss Farren. Also CATHERINE AND PETRUCHIO. Petruchio - Palmer; Grumio - Baddeley; Baptista - Wright; Biondella - Lamash; Taylor - Burton; Music-master - Fawcett // Bianca - Miss Simson; Curtis - Mrs Love; Catherine - Mrs Wrighten.  
*MONOLOGUE*. End of Act II of mainpiece, as 17 Sept.  
*COMMENT*. Receipts: £98 16s. (77/1; 21/7; 0/8).
- HAY                THE BEGGAR'S OPERA. Also HARLEQUIN TEAGUE. See conclusion of preceding season.
- Thursday 19*     THE CONSCIOUS LOVERS. Young Bevil - Brereton; Myrtle - Palmer; Cimber-ton - Parsons; Mr Sealand - Aickin; Sir John Bevil - Packer; Humphrey - Wrighten; Daniel - Burton; Tom - King // Phillis - Miss Pope; Lucinda - Miss Wheeler; Isabella - Mrs Hedges; Mrs Sealand - Mrs Love; Indiana - Miss Farren. Also THE LYING VALET. Sharp - Dodd; Gayless - R. Palmer; Dick - Suett // Melissa - Miss Collett; Mrs Gadabout - Mrs Booth; Kitty Pry - Mrs Wells.  
*DANCING*. As 17 Sept.  
*SINGING*. In Act II of mainpiece *song* by Miss Field.  
*MONOLOGUE*. As 17 Sept.  
*COMMENT*. [In mainpiece the playbill assigns Young Bevil to Smith, but on the Kemble playbill his name is deleted and a MS annotation substitutes Brereton's.] Receipts: £141 9s. 6d. (106/19/0; 34/6/6; 0/4/0).
- HAY                LOVE IN A VILLAGE. Also HARLEQUIN TEAGUE. See conclusion of preceding season.
- Friday 20*        THE FOUNDLING. Young Belmont - Palmer; Sir Roger Belmont - Parsons; Sir Charles Raymond - Aickin; Colonel Raymond - Brereton; Villiard - Wrighten; Faddle (with a *song*) - Dodd // Fidelia - Mrs Brereton; Rosetta - Miss Farren. Also ROBINSON CRUSOE; or, Harlequin Friday. Principal Characters by Wright, Grimaldi, Delpini, Suett, R. Palmer, Phillimore, Williames, Waldron, Williamson, Lamash, Chaplin // Miss Collett. *Cast not known*.  
*DANCING*. Afterpiece to conclude with a *Dance* by the Miss Stageloirs, &c.  
*MONOLOGUE*. As 17 Sept.  
*COMMENT*. [For the parts, and a brief synopsis, of afterpiece see DL, 26 Dec. 1796.] Receipts: £123 10s. (91/2/0; 32/6/6; 0/1/6).
- HAY                THE AGREEABLE SURPRISE! Also HARLEQUIN TEAGUE. See conclusion of preceding season.
- Saturday 21*     TWELFTH NIGHT. Sir Andrew Ague-Cheek - Dodd; Sir Toby Belch - Palmer; Orsino - Brereton; Sebastian - Bannister Jun. (1st appearance in that character); Fabian - Lamash; Antonio - Wrighten; Clown (with the original *Epilogue Song*) - Parsons; Malvolio - Bensley // Viola - Mrs Bulkley (1st appearance on this stage); Maria - Mrs Brereton; Olivia (with a *song*) - Miss Farren. Also ROBINSON CRUSOE. As 20 Sept., but Fawcett in place of Williamson.

DANCING. Afterpiece to conclude with a *Dance* by Williamson, the Miss Stageloirs, &c.

Saturday 21  
DL

MONOLOGUE. As 17 Sept.

COMMENT. Mainpiece: Not acted these 3 years. [This was Mrs Bulkley's 1st appearance as a member of the DL company. As from CG, she had acted at this theatre on 9 Apr. 1778, and on other occasions.] Receipts: £144 11s. (109/3/o; 35/5/6; o/2/6).

THE TEMPLE BEAU; or, The Intriguing Sisters. Young Wilding - Benson; Sir Avarice Pedant - Barrett; Veromil - Sparks; Valentine - Booth; Pincet - Fellowes; Thomas - Roberts; Taylor - Middleton; Snob - Norris; Young Pedant - Clinch; Sir Harry Wilding - Swords // Lady Lucy Pedant - Miss Fitzherbert; Bellaria - Miss Patterson; Clarissa - Miss Ambross; Milliner - Mrs Fisher; Lady Gravely - Miss Saunders. With a new *Prologue* [spoken by Swords (*Public Advertiser*, 24 Sept.)] and *Epilogue* [speaker not known]. Also THE CITIZEN. Young Philpot - Benson; Old Philpot - Barrett; Sir Jasper - Swords; Wilding - Booth; Beaufort - Walker; Dapper - Fellowes; Quildrive - Middleton // Corinna - Miss Patterson; Maria (by Desire) - Miss Fitzherbert.

HAY

DANCING. End of mainpiece a *Hornpipe* by Middleton.

COMMENT. By Permission [of the Lord Chamberlain]. Benefit for Davis. Mainpiece: Altered from Fielding. Not acted these 60 years [acted at GF 27 Apr. 1736. Authors of Prologue and Epilogue unknown]. The Doors to be opened at 6:00. To begin precisely at 7:00.

A NEW OCCASIONAL PRELUDE. Characters by Quick, Edwin, Booth, Thompson, Jones, Wewitzer, Mahon, Mills, Aickin // Mrs Webb, Mrs Wilson. [Cast from *Public Advertiser*, 24 Sept.: Ap Morgan - Quick; Squib - Edwin; Scissorwit - Booth; Prompter - Thompson; Mons Rigadoon - Wewitzer; O'Shaughnessy - Mahon; McDowgal - Mills; Critic - Aickin // Mrs Melpomene Sanguine - Mrs Webb; Miss Thalia Ap Morgan - Mrs Wilson. Jones is unassigned.] Also THE BUSY BODY. Marplot - Lewis; Sir George Airy - Wroughton; Charles - Whitfield; Sir Jealous Taffick - Thompson; Sir Francis Gripe - Quick // Isabinda - Mrs Lewis; Patch - Mrs Pitt; Miranda - Mrs Mattocks. Also THE UPHOLSTERER. Razor - Lee Lewes; Quidnunc - Booth; Pamphlet - Quick // Harriet - Mrs Whitfield; Termagant - Mrs Pitt.

Monday 23  
CG

COMMENT. 1st piece [1st time; PREL 1, by Leonard Macnally. MS: Larpent 601; not published; synopsis of plot in *Public Advertiser*, 24 Sept.]. Places for the Boxes to be taken of Brandon (only) at the Stage-door. Boxes 5s. Pit 3s. 1st Gallery 2s. Upper Gallery 1s. The Doors will open at 5:30. To begin at 6:30 [see 4 Nov.]. The Only Entrance to the Upper Gallery is in the Passage which leads from the Piazza to Hart-street, and the Two Shilling Gallery communicates with the Passage in Bow-street, as well as with that from the Piazza. The Passages to the Pit and Boxes remain as before. Receipts: £314 18s. (313/18; 1/o).

HAMLET. Hamlet - Smith; King - Packer; Horatio - Farren; Polonius - Baddeley; Laertes - Aickin; Ostrick - Lamash; Rosencraus - R. Palmer; Guildenstern - Williams; Player King - Chaplin; Marcellus - Wrighten; Lucianus - Waldron; Sailor - Wright; Francisco - Norris; Bernardo - Phillimore; Grave-diggers - Parsons, Burton; Ghost - Bensley // Ophelia - Miss Field; Queen - Mrs Hopkins. [Edition of 1782 (Bathurst) adds: Player Queen - Mrs Booth.] Also THE DIVORCE. Sir Harry Trifle - Palmer; Qui-Tam - Parsons; Tom - Suett; Timothy - Phillimore; Sambo - Chaplin; Dennis Dogherty - Moody // Biddy - Mrs Wrighten; Mrs Anaseed - Mrs Hopkins; Lady Harriet - Miss Farren.

Tuesday 24  
DL

MONOLOGUE. As 17 Sept.

COMMENT. Mainpiece: As originally written by Shakespeare. Paid Properties 18s. 4d.; Mantua-maker £5 19s. 9d.; Butler, carpenter, £15; Lampmen £3 18s.; Billstickers £3 3s. Receipts: £189 14s. 6d. (147/3/o; 42/8/6; o/3/o).

*Wednesday 25* THE MAID OF THE MILL. Lord Aimworth - Mattocks; Sir Harry Sycamore - CG Edwin; Farmer Giles - Brett (1st appearance on this stage); Mervin - Davies; Ralph - Quick; Fairfield (with *song*) - Reinhold // Fanny - Mrs Kennedy; Theodosia - Mrs Martyr (Their 1st appearance in those characters); Lady Sycamore - Mrs Pitt; Patty - Miss Harper. Also RETALIATION. Rebate - Quick; Trueman - Whitfield; Frank - Davies; Ezekiel Spotless - Jones; Praecipe - Edwin // Lucy - Mrs Wilson; Emelia - Mrs Mattocks.

DANCING. End of Act 1 of mainpiece *The Belle of the Village* by Harris and Miss Matthews.

COMMENT. Mainpiece: With Alterations in the Dialogue and New Music [i.e. 6 new songs by John O'Keeffe with music by Michael Arne: 3 sung by Fairfield, and 1 each by Theodosia, Farmer Giles and Fanny. They are printed in *London Chronicle*, 26 Sept. and in *Town and Country Magazine*, Sept. 1782, p. 452]. The Words of the New Songs will be given at the Boxes. Afterpiece: 6th time [i.e. in continuation of the reckoning for the previous season].

[Brett was from the HAY.] Receipts: £271 10s. 6d. (269/4/6; 2/6/o).

*Thursday 26* THE SCHOOL FOR SCANDAL. Sir Peter Teazle - King; Sir Oliver Surface - DL Aickin; Joseph Surface - Palmer; Sir Benjamin Backbite - Dodd; Crabtree - Parsons; Rowley - Packer; Moses - Baddeley; Snake - Wrighten; Careless - Farren; Trip - Lamash; Charles - Smith // Mrs Candour - Miss Pope; Maria - Mrs Brereton; Lady Sneerwell - Mrs Whitfield [of CG]; Lady Teazle - Miss Farren (1st appearance in that character). Also ROBINSON CRUSOE. As 21 Sept. DANCING. As 21 Sept.

SINGING. In Act III of mainpiece *song* by Williams. [This was sung, as here assigned, at all subsequent performances, except on 10 Dec.]

COMMENT. [In mainpiece the playbill assigns Lady Sneerwell to Miss Sherry, but on the Kemble playbill a MS annotation substitutes Mrs Whitfield. Miss Sherry was ill; she died early in October.]

"Sheridan has also despised the faults of another school, *trap claps*. Not a word in *The School for Scandal* is to be found in praise of Laws, Jack Tars, Innocence, an Englishman's *castellum*, or Liberty" (Reynolds, II, 227). Receipts: £193 13s. 6d. (155/11/0; 37/12/6; 0/10/0).

*Friday 27* THE FAIR PENITENT. Sciolti - Clarke; Lothario - Lewis; Altamont - Whitfield; Rossano - Davies; Horatio - Aickin // Lavinia - Miss Cleland; Lucilla - CG Mrs Poussin; Calista - A Gentlewoman (1st appearance at this theatre and 3rd on any stage [Mrs Wheatley]). Also TOM THUMB. Tom Thumb - Master Edwin; Grizzle - Edwin; Ghost - Reinhold; Noodle - Mahon; Doodle - Davies; King - Quick // Huncamunca - Mrs Kennedy; Glumdalca - Mrs Webb; Queen Dollalolla - Mrs Martyr (1st appearance in that character).

DANCING. End of mainpiece, as 25 Sept.

COMMENT. [Mrs Wheatley, for whom see HAY, 26 Aug. and 2 Sept. 1782, is identified in *European Magazine*, Oct. 1782, p. 308.] Receipts: £232 (223/17/6; 8/2/6).

*Saturday 28* AS YOU LIKE IT. Touchstone - King; Orlando - Brereton; Amiens (with *song*) - DL Williams; Duke Senior - Aickin; Adam - Moody; Oliver - Packer; Duke Frederick - Chaplin; Silvius - R. Palmer; Jaques de Bois - Lamash; Corin - Waldron; Charles - Wrighten; William - Burton; Le Beau - Phillimore; Jaques - Palmer // Celia (with the *Cuckow song*) - Miss Wheeler; Audrey - Mrs Wrighten; Phoebe - Miss Wright; Rosalind - Mrs Bulkley. Also THE ENGLISHMAN IN PARIS. Buck - Palmer; Classic - Packer; Subtle - Waldron; Sir John Buck - Wrighten // Mrs Subtle - Mrs Love; Lucinda (with a *song*) - Miss Collett.

DANCING. End of Act 1 of mainpiece, as 17 Sept.; In afterpiece a *Minuet* by Menage and Miss Collett.

SINGING. In Act v of mainpiece *song* by Miss Field.

COMMENT. Paid Printers to 21st Inst. £15 3s. 6d.; Booth, tailor, £1 6s. Receipts: £167 19s. 6d. (124/15/0; 42/14/6; 0/10/0).

Saturday 28  
DL

**LOVE IN A VILLAGE.** Young Meadows – Brett; Hawthorn – Reinhold; Sir William Meadows – Fearon; Eustace – Davies; Hodge – Doyle; Justice Woodcock – Quick // Deborah – Mrs Pitt; Margery – Mrs Wilson; Lucinda – Miss Morris; Rosetta – Miss Harper. Also **BARNABY BRITTLE**; or, *A Wife at her Wit's End*. Barnaby Brittle – Quick; Lovemore – Whitfield; Jeremy – Edwin; Clodpole – Fearon; Sir Peter Pride – Booth; Jeffery – Stevens // Damaris – Mrs Wilson; Lady Pride – Mrs Pitt; Mrs Brittle – Mrs Mattocks.

DANCING. End of Act II of mainpiece, as 25 Sept.

COMMENT. Receipts: £251 1s. 6d. (249/15/0; 1/6/6).

Monday 30  
CG

## October 1782

**OTHELLO.** Othello – Farren; Roderigo – Dodd; Cassio – Palmer; Brabantio – Aickin; Lodovico – Packer; Duke – Chaplin; Montano – Norris; Gratiano – Wrighten; Iago – Bensley // *Æmilia* – Mrs Hopkins; Desdemona – Mrs Ward. Also **BON TON**; or, *High Life above Stairs*. Sir John Trotley (with the original *Prologue*) – King; Colonel Tivy – Brereton; Davy – Parsons; Jessamy – Lamash; Lord Minikin – Dodd // Lady Minikin – Miss Pope; Gymp – Miss Simson; Miss Tittup – Miss Farren.

COMMENT. "When Brabantio speaks to Iago and Roderigo from the Window, Aickin should not show to the audience that he stands upon a Ladder, which he manifestly does, by getting down first, and pulling the Window down after him . . . Mrs Ward and Mrs Hopkins seemed to have forgot their Engagement on the Stage, and dressed themselves for a Card Party . . . frizzed, hooped and fly-capp'd" (*Public Advertiser*, 4 Oct.). [Afterpiece: Prologue by George Colman, the elder.] Receipts: £152 os. 6d. (107/7/0; 44/11/0; 0/2/6).

Tuesday 1  
DL

**THE MAID OF THE MILL.** As 25 Sept. Also **THE COMMISSARY**. The Commissary – Quick; Young Loveit – Davies; Simon – J. Wilson; Isaac Fungus – Fearon // Mrs Loveit – Mrs Pitt; Jenny – Mrs Poussin; Dolly – Miss Platt; Mrs Mecklin – Mrs Webb.

DANCING. As 27 Sept.

COMMENT. By Command of Their Majesties. Receipts: £340 19s. 6d. (339/10/6; 1/9/0).

Wednesday 2  
CG

**LOVE IN A VILLAGE.** Hawthorn and Young Meadows – Two young Gentlemen (1st appearance [Chapman and Barrymore respectively]); Justice Woodcock – Parsons; Sir William Meadows – Aickin; Eustace – Williams; Hodge – Moody // Margery – Mrs Wrighten; Deborah Woodcock – Mrs Love; Lucinda – Miss Collett; Rosetta – Miss Field. Also **ALL THE WORLD'S A STAGE**. Sir Gilbert Pumpkin – Waldron; Charles – Farren; Harry Stukely – Lamash; Cymon – Burton; William – Norris; Waiter – Phillimore; Diggery – Parsons // Miss Kitty Sprightly – Mrs Brereton; Miss Bridget – Mrs Hopkins.

DANCING. In Act I of mainpiece a *Country Dance* incident to the Piece; End of Act II the *Devonshire Minuet* by the Miss Stageloirs.

COMMENT. [Chapman and Barrymore are identified by MS annotations on Kemble playbill.] Receipts: £82 19s. (62/12; 20/2; 0/5).

Thursday 3  
DL

*Tbursday 3*  
CG THE COUNT OF NARBONNE. Austin - Henderson; Theodore - Lewis; Fabian - Thompson; Officers - Fearon, J. Wilson; Raymond - Wroughton // Adelaide - Miss Satchell; Jacqueline - Miss Platt; Countess - Miss Younge. Also THE WISHES. Characters by Lee Lewes, Edwin, Booth, Whitfield, Hewitzer, Fearon, Mahon, Stevens, Thompson, Bates // Mrs Wilson, Mrs Webb, Miss Morris, Mrs Whitfield, Miss Platt, Mrs Poussin, Miss Stuart, Mrs Davenett, Mrs Mattocks. [Cast from *London Chronicle*, 4 Oct., and *European Magazine*, Oct. 1782, p. 308: Harlequin - Lee Lewes; Pierrot - Edwin; Pantaloone - Booth; Mezzetin - Whitfield; Distress - Hewitzer; Members of the Conversazione - Fearon, Mahon; Taylor - Stevens; Invoice - Thompson; Gardener - Bates; Lord Furious - W. Bates; Mr Wrath - L'Estrange // Martinette - Mrs Wilson; Virtue - Mrs Webb; Manto - Miss Morris; Pleasure - Mrs Whitfield; Lady Pindar - Miss Platt; Lady Avontree - Mrs Poussin; Miss Yewtree - Mrs Davenett; Colombine - Mrs Mattocks. Miss Stuart is unassigned. Larpent MS 586 has unassigned parts as above, and adds: Parte-per-pale, Portico, Four Somebodies, Chorus, Servants // Jenny, Maid.] New Prologue [spoken by Lee Lewes (*European Magazine*, Oct. 1782, p. 308)].

COMMENT. Afterpiece [1st time; c 3, altered from the same, probably by the author, Richard Bentley]: Written in the manner of the Italian Comedy. With new Scenes and Dresses. [Author of Prologue unknown.] "It was originally produced at Drury Lane in the summer of 1761 [27 July] . . . and has now been new dished up, and seasoned to the day" (*European Magazine*, ibid). J. P. Collier states that "it is not a revival of the former piece" (MacMillan, *Larpent Catalogue*, p. 98). It was not, strictly speaking, a "revival", but, rather, a revision, as a collation of Larpent MS 586 (the present version, which is unpublished) with MS 199 (Bentley's 1761 version) makes clear. In 1761 Bentley introduced "the speaking Harlequin after the manner of the Italians . . . Mr Harris some years after gave it a second chance on the stage" (Cumberland, *Memoirs*, I, 212-14). Receipts: £215 19s. (213/5/6; 2/13/6).

*Friday 4*  
CG THE WALLOONS. Sullivan - Henderson; Montgomery - Wroughton; Daggerly - Aickin; Davy Dangle - Lee Lewes; Drelincourt - Hull; Pat Carey - Edwin; Bumboat - Fearon; Tipple - Thompson; Joyce - Stevens; Servant - J. Wilson; Sir Solomon Dangle - Quick // Agnes - Miss Satchell; Kitty Carrington - Mrs Wilson; Partlet - Mrs Pitt; Lady Dangle - Mrs Webb. Also THE WISHES. As 3 Oct., but omitted: Mrs Webb, Mrs Whitfield. Prologue as 3 Oct.

COMMENT. [Afterpiece in place of TOM THUMB, announced on playbill of 3 Oct.] "Covent Garden Theatre. As personal allusions and party views have been attributed to the dramatic satire, called *The Wisbe*s, the author thinks he cannot so effectively disclaim them as by entirely withdrawing the piece" (Unidentified clipping, dated 5 Oct. 1782, *The Yale Edition of Horace Walpole's Correspondence*, ed. W. S. Lewis, 1955, xxix, 219). Paid Guard for Scene Men from 8 June to 21 Sept., on 9 occasions, approximately £900. Paid Music £7 14s.; properties 9s. [both being an average payment throughout the season per night]. Receipts: £221 8s. 6d. (218/11/0; 2/17/6).

*Saturday 5*  
DL THE GAMESTERS. Wilding - King; Hazard - Palmer; Barnacle - Parsons; Nephew - Dodd; Careless (with a song) - Williams; Dwindle - Waldron; Acreless - Chaplin; Littlestock - Fawcett; Sellaway - Lamash; Box-Keeper - Wright; Drawer - Alfred // Mrs Wilding - Mrs Bulkley; Penelope - Miss Farren. Also THE CAPRICIOUS LOVERS. Hobbinol - Suett; Astolpho - Phillimore; Damon - Waldron; Fabian - Norris; Colin - Williams // Phoebe - Miss Wheeler; Emily - Miss Wright; Clara - Miss Simson; Lisetta (with the mock *Italian* song) - Mrs Wrighten.

DANCING. End of Act 1 of afterpiece *The Irish Fair* by Blurton, Miss M. Stageloir.

COMMENT. Mainpiece: Not acted these 4 years [acted 26 Apr. 1779]. Receipts: £164 8s. 6d. (121/16/0; 42/2/6; 0/10/0).

**LOVE IN A VILLAGE.** As 3 Oct., but Chapman's and Barrymore's names listed in playbill. Also **ROBINSON CRUSOE**. As 21 Sept. Monday 7  
DL CG

**DANCING.** End of Act II of mainpiece, as 17 Sept.; In afterpiece, as 21 Sept.

**COMMENT.** Receipts: £96 8s. 6d. (76/5/0; 20/1/0; 0/2/6).

**ROMEO AND JULIET.** Romeo - Wroughton; Capulet - Clarke; Friar Lawrence - Hull; Benvolio - Booth; Prince - Fearon; Paris - Davies; Tibalt - Whitfield; Peter - Stevens; Montague - Thompson; Apothecary - Jones; Mercutio - Lewis // Lady Capulet - Mrs Poussin; Nurse - Mrs Pitt; Juliet - Miss Satchell. Also **RETALIATION**. As 25 Sept.

**DANCING.** In Act I of mainpiece a Masquerade Scene, and a *Minuet* by Harris and Miss Matthews.

**SINGING.** End of Act IV of mainpiece Juliet's Funeral Procession, with the *Solemn Dirge*. Vocal Parts by Mattocks, Reinhold, Brett, Mahon, J. Wilson, Darley, Doyle // Miss Harper, Mrs Martyr, Miss Morris, Miss Stuart, Mrs Kennedy.

**COMMENT.** Paid Wardrobe £6 14s.; Supernumeraries £2 7s. 6d.; Chorus Singers £1 10s. Receipts: £223 8s. 6d. (222/7/0; 1/1/6).

**A TRIP TO SCARBOROUGH.** Loveless - Smith; Young Fashion - Palmer; Sir Tunbelly Clumsey - Moody; Colonel Townly - Brereton; Probe - Parsons; Lory - R. Palmer; Lord Foppington - Dodd // Miss Hoyden - Mrs Bulkley; Amanda - Mrs Brereton; Nurse - Mrs Love; Berinthia - Miss Farren. Also **THE IRISH WIDOW**. Whittle - Parsons; Sir Patrick O'Neale - Moody; Nephew - R. Palmer; Bates - Wrighten; Thomas - Burton; Kecksey - Dodd // Widow Brady (with an *Epilogue song*) - Mrs Wells.

**DANCING.** As 5 Oct.

**COMMENT.** Receipts: £55 12s. (32/11/0; 22/18/6; 1/2/6).

Tuesday 8  
DL

**WHICH IS THE MAN?** Fitzherbert - Henderson; Beauchamp - Lewis; Belville - Wroughton; Pendragon - Quick; Gentlemen - Mahon, Jones; Richard - W. Bates; Lord Sparkle - Lee Lewes // Miss Pendragon - Mrs Mattocks; Clarinda - Mrs Morton; Kitty - Mrs Wilson; Julia - Miss Satchell; Ladies - Miss Stuart, Mrs Poussin; Tiffany - Mrs Davenett; Lady Bell Bloomer - Miss Younge. Also **TOM THUMB**. As 27 Sept.

**DANCING.** End of mainpiece a new Dance (composed by Harris) *Pastoral Sports* by Harris, Second, Mrs Ratchford, Miss Matthews.

**COMMENT.** Receipts: £174 8s. (170/12/6; 3/15/6).

CG

**THE DUENNA.** Ferdinand - Mattocks; Isaac - Quick; Jerome - Edwin; Lopez - Wewitzer; Father Paul - Mahon; Carlos - Brett (1st appearance in that character); Antonio - Reinhold // The Duenna - Mrs Webb; Louisa - Mrs Martyr (1st appearance in that character); Clara - Miss Harper. Also **THREE WEEKS AFTER MARRIAGE**. Sir Charles Racket - Lewis; Lovelace - Booth; Woodley - Davies; Drugget - Quick // Dimity - Mrs Wilson; Mrs Drugget - Mrs Pitt; Nancy - Mrs Morton; Lady Racket - Mrs Mattocks.

**DANCING.** End of mainpiece, as 8 Oct., but Ratchford in place of Second.

**COMMENT.** Receipts: £253 16s. 6d. (250/17/6; 2/19/0).

Wednesday 9  
CG

**ISABELLA; or, The Fatal Marriage.** Biron - Smith; Count Baldwin - Packer; Carlos - Farren; Belford - R. Palmer; Child - Master Siddons; Sampson - Wrighten; Villeroi - Palmer // Nurse - Mrs Love; Isabella - Mrs Siddons (from the Theatre Royal, Bath). Also **A TRIP TO SCOTLAND**. Griskin - Parsons; Cupid (with a *song* in character) - Miss Field; Sotherton - Norris; Chamberlain - Burton; Jemmy Twinkle - Lamash // Fillagree - Mrs Hopkins; Landlady - Mrs Love;

Thursday 10  
DL

- Thursday 10*  
DL Chambermaid – Miss Simson; Miss Flack – Miss Wright; Miss Griskin – Mrs Brereton.  
*DANCING.* Afterpiece: With a *Postilion Dance* incident to the Piece. [This was danced in all subsequent performances.]  
*SINGING.* In Act III of mainpiece an *Epithalamium*, with singing by Miss Collett and Miss Wright. [This was sung, as here assigned, at all subsequent performances, except on 6 Nov. 1782, 15 Mar., 6 May, 5 June 1783.]  
*COMMENT.* Mainpiece: Not acted these 4 years. [In mainpiece the playbill does not list the Child; for the assignment see *Morning Post*, 10 Oct., and edition of 1787 (Rachael Randall).]  
 “[Mrs Siddons’s] merit in the character was infinite, and the applause she received unbounded. In various of her scenes the plaudits were repeated . . . During the fourth and fifth acts there was almost an incessant clapping, and when Isabella expired her death was rendered glorious by the theatre’s resounding with thundering applause for more than a minute” (*Morning Chronicle*, 11 Oct.). “L’actrice la plus noble dans ses manières, madame Siddons, ne perd rien de sa dignité quand elle se prosterne contre terre . . . Enfin, il arriva ce moment terrible où Isabelle, s’étant échappée des mains des femmes qui veulent l’empêcher de se tuer, rit, en se donnant un coup de poignard, de l’inutilité de leurs efforts. Ce rire du désespoir est l’effet le plus difficile et le plus remarquable que le jeu dramatique puisse produire; il émeut bien plus que les larmes: cette amère ironie du malheur est son expression la plus déchirante. Qu’elle est terrible la souffrance du cœur, quand elle inspire une si barbare joie, quand elle donne, à l’aspect de son propre sang, le contentement féroce d’un sauvage ennemi qui se serait vengé!” (Mme de Staël: *Corinne*, livre XVII, chapitre IV). Receipts: £181 11s. (147/0; 34/6; 0/5).
- CG ZARA. Lusignan – Henderson; Nerestan – Whitfield; Orasmin – Fearon; Chatillon – Hull; Melidor – Thompson; Osman – Wroughton (1st appearance in that character) // Selima – Mrs Whitfield; Zara – Miss Younge. Also THE CHOICE OF HARLEQUIN; or, The Indian Chief. *Cast not listed*, but probably as 26 Dec. 1781.  
*COMMENT.* Afterpiece: To conclude with an Exact Representation of the Procession at an Eastern Marriage. The Scenery by Richards, Carver, Hodgins, Cipriani, Catton and others. The Music composed by [Michael] Arne. Receipts: £218 11s. (214/1/6; 4/9/6).
- Friday 11*  
CG THE WALLOONS. As 4 Oct. Also TOM THUMB. As 27 Sept., but Ghost – Darley.  
*DANCING.* As 9 Oct.  
*COMMENT.* Receipts: £168 (163/11; 4/9).
- Saturday 12*  
DL ISABELLA. As 10 Oct. Also THE ALCYMIEST. Abel Drugger – Dodd; Subtle – Aickin; Sir Epicure Mammon – Chaplin; Surly – Wrighten; Kastril – Burton; Lovewit – Fawcett; Face – Palmer // Dame Pliant – Miss Simson; Doll Common – Mrs Hopkins.  
*COMMENT.* Receipts: £264 9s. (239/8/0; 24/3/6; 0/17/6).
- Monday 14*  
DL FALSE DELICACY. Cecil – King; Sir Harry Newburg – Palmer; Lord Winworth – Brereton; Sidney – Bannister Jun.; Colonel Rivers – Bensley // Lady Betty Lambton – Mrs Bulkley; Miss Marchmont – Mrs Brereton; Miss Rivers – Miss Wheeler; Sally – Miss Simson; Mrs Harley – Miss Farren. Also ROBINSON CRUSOE. As 21 Sept., but Alfred in place of Lamash.  
*DANCING.* As 21 Sept.  
*COMMENT.* Mainpiece: Not acted these 7 years [not acted since 16 Apr. 1773]. Receipts: £128 8s. 6d. (103/15/0; 24/7/0; 0/6/6).

KING RICHARD THE THIRD.	King Richard - Henderson; King Henry - Clarke; Richmond - Wroughton; Buckingham - Hull; Stanley - Fearon; Tressel - Whitfield; Prince Edward - Miss M. Francis; Duke of York - Miss Painter; Norfolk - Booth; Lieutenant - Mahon; Catesby - Davies; Ratcliffe - Thompson; Lord Mayor - Webb; Oxford - W. Bates // Lady Anne - Mrs Lewis; Duchess of York - Miss Platt; Queen - Mrs Hunter. Also THE CHOICE OF HARLEQUIN. As 10 Oct.	Monday 14 CG
COMMENT.	Receipts: £241 19s. (240/9; 1/10).	
ISABELLA.	As 10 Oct. Also ALL THE WORLD'S A STAGE. As 3 Oct., but Sir Gilbert Pumpkin - Baddeley.	Tuesday 15 DL
COMMENT.	[Afterpiece in place of THE DIVORCE, announced on playbill of 14 Oct.] Receipts: £247 4s. 6d. (228/1/0; 18/16/0; 0/7/6).	
THE WALLOONS.	As 4 Oct. Also ST. PATRICK'S DAY. Lieutenant O'Conner - Mahon; Justice Credulous - Lee Lewes; Doctor Rosy - Wewitzer; Serjeant Trounce - Booth; Blacksmith - Fearon; Corporal Flint - Webb // Bridget - Mrs Pitt; Lauretta (with a song) - Mrs Morton.	CG
DANCING.	As 9 Oct.	
COMMENT.	Benefit for the Author [who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £10s).	
THE GAMESTERS.	As 5 Oct. Also THE GENTLE SHEPHERD. Patie - Miss Collett; Roger - Barrymore; Symon - Moody; Sir William Worthy - Aickin; Glaud - Suett; Bauldy - Dodd // Jenny - Mrs Wells; Mause - Mrs Love; Madge - Mrs Booth; Peggy - Miss Wheeler.	Wednesday 16 DL
DANCING.	End of Act 1 of afterpiece a <i>Higland Reel</i> by Blurton and the two Miss Stageldoirs. [This was danced, as here assigned, at all subsequent performances.]	
COMMENT.	Afterpiece: Altered from Allen Ramsay. Paid Carleton's expense in stopping the sale of Tickets last season near the Box Office 13s. 6d. Receipts: £96 7s. 6d. (66/1/0; 30/4/0; 0/2/6).	
THE DUENNA.	As 9 Oct. Also THE POSITIVE MAN. Sir Toby Tacet - Quick; Rupee - Edwin; Bellcamp - Whitfield; Lake - Booth; Grog - Lee Lewes; Maurice - Egan; Cable (with a song) - Brett; Stern - Fearon; Quid - Jones; Bow-sprit - W. Bates; Sailor - J. Wilson; Hulk - Bates // Lady Tacet - Mrs Webb; Cornelius - Mrs Martyr; Florimel - Miss Cleland; Nancy - Mrs Wilson.	CG
DANCING.	As 9 Oct.	
COMMENT.	Receipts: £197 19s. 6d. (195/6/6; 2/13/0).	
AS YOU LIKE IT.	As 28 Sept. Also BON TON. As 1 Oct.	Thursday 17
DANCING.	End of Act 1 of mainpiece the <i>Devonsire Minuet</i> , as 3 Oct.	DL
SINGING.	As 28 Sept.	
COMMENT.	Receipts: £85 17s. (53/17; 31/10; 0/10).	
THE MERRY WIVES OF WINDSOR.	Mr Ford - Wroughton; Sir Hugh Evans - Edwin; Doctor Caius - Wewitzer; Mr Page - Hull; Host of the Garter - Booth; Fenton - Davies; Justice Shallow - Fearon; Simple - Joules; Bardolph - Bates; Pistol - Egan; Slender - W. Bates; Falstaff - Henderson // Mrs Page - Mrs Wilson; Ann Page - Miss Morris; Mrs Quickly - Mrs Pitt; Mrs Ford - Mrs Mattocks. Also THE CHOICE OF HARLEQUIN. As 10 Oct.	CG
COMMENT.	Receipts: £191 3s. (188/6/6; 2/16/6).	
ISABELLA.	As 10 Oct. Also THE CITIZEN. Young Philpot - Dodd; Wilding-Farren; Sir Jasper - Wright; Beaufort - Phillimore; Quildrive - Williames; Dapper - Fawcett; Old Philpot - Baddeley // Corinna - Miss Simson; Maria - Miss Farren.	Friday 18
COMMENT.	Receipts: £253 13s. 6d. (237/5/0; 15/18/6; 0/10/0).	DL

- Friday 18*      CG      THE BELLE'S STRATAGEM. Doricourt - Lewis; Sir G. Touchwood - Wroughton; Flutter - Lee Lewes; Saville - Aickin; Villers - Whitfield; Courtall - Davies; Silver Tongue - W. Bates; French Servant - Wewitzer; Hardy - Quick // Lady Touchwood - A Young Lady (1st appearance on any stage [Miss Wewitzer]); Mrs Racket - Mrs Mattocks; Miss Ogle - Mrs Morton; Kitty Willis - Miss Stuart; Letitia - Miss Younge. Also BARNABY BRITTLE. As 30 Sept., but omitted: Jeffery.  
 COMMENT. [Miss Wewitzer is identified by MS annotation on Kemble playbill.] Receipts: £177 12s. 6d. (176/4/0; 1/8/6).
- Saturday 19*      DL      TWELFTH NIGHT. As 21 Sept., but Fabian - Waldron. Also THE GENTLE SHEPHERD. As 16 Oct.  
 COMMENT. Receipts: £79 2s. (51/10/0; 27/10/6; 0/1/6).
- CG      THE MAN OF THE WORLD. Sir Pertinax Macsycophant - Macklin; Lord Lumbercourt - Lee Lewes; Sidney - Aickin; Melvile - Clarke; Counsellor Plausible - Wewitzer; Serjeant Eitherside - Booth; Tomlins - Stevens; Sam - J. Wilson; John - Thompson; Egerton - Lewis // Constantia - Miss Satchell; Lady Macsycophant - Miss Platt; Betty Hint - Mrs Wilson; Nanny - Mrs Davenett; Lady Rodolpha Lumbercourt - Miss Younge. Also TOM THUMB. As 27 Sept.  
 COMMENT. Receipts: £208 17s. (207/2; 1/15).
- Monday 21*      DL      ISABELLA. As 10 Oct. Also THE ALCHYMIST. As 12 Oct., but omitted: Lovewit.  
 COMMENT. Receipts: £244 6s. (223/0; 20/14; 0/12).
- CG      THE GRECIAN DAUGHTER. Evander - Henderson (1st appearance in that character [in London]); Dionysius - Aickin (1st appearance in that character); Philotas - Whitfield; Melanthion - Hull; Arcas - Fearon; Greek Herald - Davies; Calippus - Thompson; Greek Soldier - Booth; Phocion - Wroughton // Erixene - Miss Platt; Euphrasia - Mrs Yates (1st appearance in that character). Also THE CHOICE OF HARLEQUIN. As 10 Oct.  
 COMMENT. Mainpiece: Not acted these 3 years. [Henderson had 1st acted Evander at Bath, 26 Nov. 1776.] Receipts: £234 15s. 6d. (231/17/6; 2/18/0).
- Tuesday 22*      DL      THE SCHOOL FOR SCANDAL. As 26 Sept., but Trip - R. Palmer // Lady Sneerwell - Mrs Ward. Also WHO'S THE DUPE? As 17 Sept., but Gradus (1st time) - Bannister Jun.  
 DANCING. As 5 Oct.  
 COMMENT. Receipts: £113 10s. 6d. (90/5/0; 23/3/0; 0/2/6).
- CG      THE BEGGAR'S OPERA. Capt. Macheath - Brett (1st appearance in that character); Peachum - Wilson; Lockit - Booth; Mat o' the Mint - Mahon; Jemmy Twitcher - Webb; Wat Dreary - Jones; Crook finger'd Jack - Doyle; Ben Budge - Ledger; Harry Paddington - Darley; Jailer - Stevens; Drawer - Helme; Filch - Mrs Wilson // Lucy - Mrs Kennedy; Mrs Peachum - Mrs Davenett; Diana Trapes - Mrs Pitt; Jenny Diver - Mrs Morton; Mrs Slammekin - Miss Platt; Mrs Vixen - Mrs Lewis; Dolly Trull - Miss Morris; Sukey Tawdry - Miss Cleland; Mrs Coaxter - Mrs Whitfield; Molly Brazen - Miss Stuart; Betty Doxey - Miss Francis; Polly - Miss Harper. Also RETALIATION. As 25 Sept.  
 DANCING. In Act III of mainpiece a *Hornpipe* by Miss Matthews.  
 COMMENT. [In mainpiece the playbill assigns Mrs Peachum to Mrs Webb, but on the Kemble playbill her name is deleted and a MS annotation substitutes Mrs Davenett's.] Receipts: £157 19s. 6d. (156/10/6; 1/9/0).
- Wednesday 23*      DL      ISABELLA. As 10 Oct. Also THE DIVORCE. As 24 Sept.  
 COMMENT. Receipts: £242 10s. 6d. (217/5/0; 24/18/0; 0/7/6).

<b>THE CONSCIOUS LOVERS.</b> Bevil – Lewis; Myrtle – Wroughton; Sealand – Clarke; Sir John Bevil – Fearon; Cimberton – Quick; Humphry – Thompson; Daniel – Wewitzer; Tom – Lee Lewes // Phillis – A Young Lady (1st appearance on any stage [Mrs Evans]); Lucinda – Mrs Lewis; Mrs Sealand – Mrs Pitt; Isabella – Mrs Poussin; Indiana – Miss Younge. Also <b>THE FLITCH OF BACON</b> . Captain Greville – Brett; Captain Wilson – Reinhold; Major Benbow – Wilson; Justice Benbow – Fearon; Kilderkin – Thompson; Ned – Stevens; Putty – Painter; Tipple – Edwin // Eliza – Miss Harper.	<i>SINGING.</i> In Act II of mainpiece a song by Brett. COMMENT. [Mrs Evans is identified by MS annotation on Kemble playbill.] Receipts: £172 19s. (170/0; 2/19).	Wednesday 23 CG
<b>THE SCHOOL FOR SCANDAL.</b> As 22 Oct. Also <b>ROBINSON CRUSOE</b> . As 20 Sept., but omitted: Williamson, Lamash, Chaplin. <b>DANCING.</b> As 21 Sept.	COMMENT. By Command of Their Majesties. Receipts: £249 17s. (239/7/0; 9/18/6; 0/11/6).	Thursday 24 DL
<b>THE COUNT OF NARBONNE.</b> As 3 Oct., but Jacqueline – Mrs Morton. Also <b>THE CHOICE OF HARLEQUIN</b> . As 10 Oct. COMMENT. Receipts: £149 14s. 6d. (145/15/6; 3/19/0).		CG
<b>ISABELLA.</b> As 10 Oct. Also <b>CATHERINE AND PETRUCHIO</b> . As 18 Sept., but Biondella – R. Palmer. COMMENT. Receipts: £174 (150/15/0; 22/18/6; 0/6/6).		Friday 25 DL
<b>THE MAID OF THE MILL.</b> As 25 Sept., but Fanny – A Young Lady (2nd appearance [Mrs Evans]). Also <b>ST. PATRICK'S DAY</b> . As 15 Oct., but omitted: Blacksmith, Corporal Flint. COMMENT. [Mrs Evans is identified as on 23 Oct.] Receipts: £148 4s. 6d. (145/2/0; 3/2/6).		CG
<b>THE MAID OF THE MILL.</b> Lord Aimworth (1st time) – Barrymore; Sir Harry Sycamore – Parsons; Fairfield – Aickin; Mervin – Williams; Ralph – Suett; Giles (1st time) – Chapman // Fanny – A Young Lady (1st appearance on any stage [Miss Brown]); Lady Sycamore – Mrs Hopkins; Theodosia – Miss Collett; Patty – Miss Phillips (1st appearance in that character). Also <b>THE LYAR</b> . Young Wilding – Palmer; Old Wilding – Aickin; Sir James Elliot – R. Palmer; Papillion – Burton // Miss Godfrey – Miss Wright; Kitty – Miss Hale; Miss Grantham – Mrs Brereton. <b>DANCING.</b> As 17 Oct.	COMMENT. [Miss Brown is identified in <i>European Magazine</i> , Oct. 1782, p. 309.] Receipts: £113 15s. (91/11/0; 22/2/6; 0/1/6).	Saturday 26 DL
<b>WHICH IS THE MAN?</b> As 8 Oct., but added: Mrs Johnson – Miss Platt. Also <b>THE POSITIVE MAN</b> . As 16 Oct. <b>DANCING.</b> As 9 Oct.	COMMENT. Receipts: £187 9s. 6d. (182/2/0; 5/7/6).	CG
<b>ISABELLA.</b> As 10 Oct. Also <b>ROBINSON CRUSOE</b> . As 14 Oct. <b>DANCING.</b> As 21 Sept.		Monday 28 DL
COMMENT. "I have been for two days in town, and seen Mrs Siddons . . . She is a good figure, handsome enough, though neither nose nor chin according to the Greek standard, beyond which both advance a good deal. Her hair is either red, or she has no objection to its being thought so, and had used red powder. Her voice is clear and good; but I thought she did not vary its modulations enough,		

- Monday 28*  
DL nor ever approach enough to the familiar—but this may come when more habituated to the awe of the audience of the capital. Her action is proper, but with little variety; when without motion, her arms are not genteel . . . I treated my eyes, not only with Mrs Siddons but a harlequin farce. But there again my ancient prejudices operated: how unlike the pantomimes of Rich, which were full of wit, and coherent, and carried on a story! What I now saw was *Robinson Crusoe*: how Aristotle and Bossu, had they ever written on pantomimes, would swear! It was a heap of contradictions and violations of the costume. *Friday* is turned into Harlequin, and falls down at an old man's feet that I took for Pantaloon, but they told me it was *Friday*'s father. I said, 'Then it must be *Thursday*'" (Walpole [3 Nov. 1782], XII, 356-57, 359). Receipts: £241 6s. (222/4/0; 18/15/6; 0/6/6).
- CG THE GRECIAN DAUGHTER. As 21 Oct., but Dionysius — probably Mahon. Also THE CHOICE OF HARLEQUIN. As 10 Oct.  
 COMMENT. [In mainpiece the playbill retains Aickin as Dionysius, but on the Kemble playbill his name is deleted. Of the name substituted in MS all but the 1st two letters have been cut by the binder. For Mahon as Dionysius see 12 Feb. 1778.] Receipts: £212 5s. (208/16; 3/9).
- Tuesday 29*  
DL THE WAY TO KEEP HIM. Lovemore — Smith; Sir Brilliant Fashion — Dodd; William — Baddeley; Sideboard — Burton; John — Phillimore; Sir Bashful Constant-King // Mrs Lovemore — Mrs Bulkley; Muslin — Miss Pope; Lady Constant — Mrs Brereton; Mignonet — Miss Hale; Widow Belmour (with a *song*) — Miss Farren (1st appearance in that character). Also THE GENTLE SHEPHERD. As 16 Oct.  
 COMMENT. Receipts: £78 10s. (54/1/0; 24/6/6; 0/2/6).
- CG THE MERCHANT OF VENICE. Shylock — Macklin; Antonio — Clarke; Bassanio — Wroughton; Gratiano — Lee Lewes; Lorenzo (with *songs*) — Mattocks; Launcelot — Quick; Salanio — Booth; Solarino — Davies; Duke — Fearon; Tubal — Thompson // Jessica (with a *song*) — Mrs Morton; Nerissa — Mrs Lessingham; Portia — Miss Younge. Also LOVE A-LA-MODE. Sir Archy Macsarcasm — Macklin; Squire Groom — Lee Lewes; Sir Callaghan O'Brallaghan — Mahon; Mordecai — Quick; Sir Theodore Goodchild — Thompson // Charlotte — Mrs Morton (1st appearance in that character).  
 DANCING. End of Act III of mainpiece, as 9 Oct.; End of Act IV, as 25 Sept.  
 COMMENT. Paid Macklin for 2 Nights Performance £63. Receipts: £205 15s. (203/15; 2/0).
- Wednesday 30*  
DL THE GRECIAN DAUGHTER. Evander — Bensley; Philotas — Brereton; Melanthion — Packer; Phocion — Farren; Arcas — Wrighten; Callippus — Chaplin; Herald — R. Palmer; Greek Officer — Phillimore; Dionysius — Palmer // Erixene — Miss Hale; Euphrasia — Mrs Siddons. Also THE LYING VALET. As 19 Sept.  
 DANCING. As 5 Oct.  
 COMMENT. Mainpiece: Not acted these 2 years. [In mainpiece the playbill assigns the Herald to Wright, but on the Kemble playbill a MS annotation substitutes R. Palmer.] Receipts: £234 1s. (213/1/0; 20/8/6; 0/11/6).
- CG THE DUENNA. As 9 Oct., but Carlos — Mrs Kennedy. Also ST. PATRICK'S DAY. As 25 Oct.  
 COMMENT. [In mainpiece the playbill retains Brett as Carlos, but on the Kemble playbill a MS annotation substitutes Mrs Kennedy.] Receipts: £133 16s. 6d. (132/5/0; 1/11/6).
- Thursday 31*  
DL THE MAID OF THE MILL. As 26 Oct., but Sir Harry Sycamore — Waldron. Also THE IRISH WIDOW. As 8 Oct., but Whittle — Waldron.  
 DANCING. End of Act I of mainpiece, as 17 Oct.; End of Act I of afterpiece, as 5 Oct.  
 COMMENT. Receipts: £75 8s. 6d. (63/1/0; 11/18/0; 0/9/6).

**THE DISTREST MOTHER.** Orestes - Wroughton; Pylades - Whitfield; Phoenix - Thompson; Pyrrhus - Hull // Hermione - Miss Younge; Cephisa - Mrs Morton; Cleone - Mrs Poussin; Andromache - Mrs Yates. Also **BARNABY BRITTLE**. As 30 Sept., but Clodpole - Wilson.

**DANCING.** As 9 Oct.

**COMMENT.** Paid Wild [prompter] for 3 licenses [from Lord Chamberlain, to act new plays] £6 6s. Receipts: £147 7s. (142/9; 4/18).

Tuesday 31  
CG

## November 1782

**THE GRECIAN DAUGHTER.** As 30 Oct., but R. Palmer's name listed in playbill. Also **THE APPRENTICE**. Dick - Bannister Jun.; Gargle - Wrighten; Simon - Suett; Watchman - Burton; Spouters - R. Palmer, Phillimore, Norris, Alfred, Williams, &c.; Wingate - Baddeley // Charlotte - Miss Simson.

**COMMENT.** Receipts: £225 6s. 6d. (193/7/0; 31/13/6; 0/6/0).

Friday 1  
DL

**HAMLET.** Hamlet - Henderson; King - Clarke; Ghost - Hull; Horatio - Davics; Laertes - Whitfield; Ostrick - Wewitzer; Polonius - Wilson; Player King - Mahon; Marcellus - Fearon; Francisco - Helme; Rosencraus - Booth; Guildenstern - Thompson; Gravediggers - Quick, Jones // Queen - Mrs Hunter; Player Queen - Mrs Poussin; Ophelia - Miss Satchell. Also **THE CHOICE OF HARLEQUIN**.

As 10 Oct.

**COMMENT.** Receipts: £174 (171/7; 2/13).

CG

**THE RUNAWAY.** George Hargrave - Smith; Drummond - Bensley; Justice - Waldron; Sir Charles Seymour - Brereton; Jarvis - R. Palmer; Mr Morley - Aickin; Mr Hargrave - Moody // Lady Dinah - Mrs Hopkins; Emily - Miss Phillips; Susan - Mrs Wrighten; Harriet - Mrs Brereton; Bella - Miss Farren. Also **THE ALCHYMIST**. As 21 Oct.

**COMMENT.** Receipts: £88 16s. 6d. (68/5/0; 20/9/0; 0/2/6).

Saturday 2  
DL

**THE CASTLE OF ANDALUSIA.** Principal Characters by Mattocks, Reinhold, Quick, Edwin, Wilson, Brett, Fearon, Stevens, Davies, Thompson, Mahon // Miss Harper, Mrs Kennedy, Mrs Wilson, Miss Platt, Sga Sestini (1st appearance on the English stage). [Cast from Songs (T. Cadell, 1782): Don Fernando [in later seasons, usually Ferdinand] - Mattocks; Ramirez [beginning with season of 1787-88 called Don Caesar] - Reinhold; Spado - Quick; Pedrillo - Edwin; Don Scipio - Wilson; Philippo - Brett; Don Juan - Fearon; Vasquez - Stevens; Rapino - Davies; Calvette - Thompson; Sanguino - Mahon; Lopez - Ledger; Don Alphonso - Mrs Kennedy // Victoria - Miss Harper; Catalina - Mrs Wilson; Dame Isabel - Miss Platt; Lorenza - Sga Sestini.] Also **CROSS PURPOSES**. Grub - Wilson; Chapeau - Lee Lewes; George Bevil - Whitfield; Consol - Jones; Robin - Wewitzer; H. Bevil - Booth; F. Bevil - Thompson // Emily - Mrs Lewis; Mrs Grub - Mrs Webb.

CG

**COMMENT.** Mainpiece [1st time; co 3, by John O'Keeffe, altered from his **THE BANDITTI** (see 28 Nov. 1781). Text in his *Dramatic Works*, Vol. 1 (T. Woodfall, 1798): With new Scenes [by Carver (O'Keeffe, 11, 38)], Dresses, and a new Overture. The Selected Airs by Handel, Vento, Giordani, Giardini, Bertoni, Dr Arne, and Carolan, the Irish Bard. The Overture and New Airs composed by Dr Arnold. Books of the Songs to be had at the Theatre.

Saturday 2  
CG

[This was Sga Sestini's 1st appearance on the English-speaking stage. For several preceding seasons she had been a member of the Italian opera company performing at the King's.] "Sestini . . . was handsome, sprightly, and a good actress, if great exuberance of gesticulation, activity of motion, and affected Italian *smorfie* could make her one; but her voice was gritty and sharp (something like singing through a comb), and she was nothing of a singer, except for lively comic airs. Yet she was . . . long a favourite with the mass of the public, though not with the *connoisseurs*" (Mount-Edgcumbe, p. 33).

Account-Book, 30 June 1783: Paid O'Keeffe in full for *The Castle of Andalusia* £368 18s. 6d. Receipts: £166 2s. 6d. (165/9/0; 0/13/6).

King's

**IL CONVITO.** Principal Characters by Viganoni, Morigi, Bartolini (1st appearance in this country), Schinotti (1st appearance in this country) // Sga Gherardi (1st appearance in this country), Sga Pollone, Sga Allegranti. [Cast from libretto (H. Reynell, 1782): Il Cavalier del Lampo - Viganoni; Don Massimo - Morigi; Il Conte Polidoro - Bartolini; Checco - Schinotti // Giacomina - Sga Gherardi; Lisetta - Sga Pollone; Alfonsina - Sga Allegranti.]

**DANCING.** End of Act 1 a *New Divertissement*, composed by Simonet [for title, see 5 Nov.], by Slingsby, Zuchelli, Henry, Sga Sala, Mlle Theodore; End of Opera *Apelles and Campaspe* by Lepicq, Simonet, Mlle Theodore, Mme Simonet.

**COMMENT.** A new Comic Opera [1st time; COM 2, by Filippo Livigni, with alterations by Antonio Andrei]: The Music entirely new by Bertoni. [Bartolini was from the Opera, Milan.]

The Music and Orchestra under the direction of Giardini. New Scenes and Decorations by Novosielski. Entirely new dresses by Lupino. Pit 10s. 6d. 1st Gallery 5s. 2nd Gallery 3s. By Command of Their Majesties no Persons to be admitted behind the Scenes. The Doors to be opened at 6:00. To begin exactly at 7:00 [same throughout season]. To prevent inconvenience to the Nobility and Gentry in getting to their carriages, they are most respectfully intreated to give positive orders to their servants to set down and take up with their horses' heads towards Pall-mall. The Door in Market-lane for Chairs only. Subscription tickets will be admitted every Opera Night (Benefits excepted) during the Season.

Monday 4  
DL

**THE GRECIAN DAUGHTER.** As 1 Nov. Also **ROBINSON CRUSOE**; or, Harlequin Friday. Principal Characters by Wright, Grimaldi, Delpini, Suett, R. Palmer, Spencer, Phillimore, Williames, Waldron, Fawcett, Alfred, Chaplin // Miss Collett. *Cast not known.*

**DANCING.** As 21 Sept.

**COMMENT.** [For afterpiece see also 20 Sept.] The Doors to be opened at 5:15. To begin at 6:15 [see 3 May 1783]. Receipts: £246 8s. (213/19/0; 31/9/6; 0/19/6).

CG

**THE CASTLE OF ANDALUSIA.** As 2 Nov. Also **ALL THE WORLD'S A STAGE.** Diggory - Edwin; Charles Stanley - Whitfield; Harry Stukeley - Davies; Sir Gilbert Pumpkin - Booth; Cymon - Stevens // Kitty Sprightly - Mrs Wilson; Miss Bridget Pumpkin - Mrs Webb.

**COMMENT.** "Among other Obligations that the Town has to the new Opera is that it has, for this year, delivered the Play-goer from his periodical Endurance of Rowe's *Tamerlane*" (*Public Advertiser*, 6 Nov.). The reference is to the long-established custom of performing *TAMERLANE* either on 4 Nov. (the date of William III's birth) or 5 Nov. (the date of his landing in England). In the play the virtuous Tamerlane was held to be the portrait of an upright monarch, and the vicious Bajazet [i.e. Louis XIV] as that monarch's enemy. At DL *TAMERLANE* was acted on either or both of these nights uninterruptedly from 1716 to 1777; at LIF and CG, with the exception of five seasons, from 1721 to 1784.

The Doors to be opened at 5:15. To begin at 6:15 [see 1 May 1783]. Receipts: £155 2s. 6d. (153/4/0; 1/18/6).

**AS YOU LIKE IT.** As 28 Sept., but Jaques de Bois - Fawcett. Also **TOO CIVIL BY HALF.** Principal Characters by Palmer, Baddeley, Wrighten, Waldron, Burton, Chapman, Parsons // Mrs Hopkins, Miss Collett, Miss Phillips. [Cast from text (J. Stockdale, 1783), and *Morning Post*, 6 Nov.: Captain Freeman - Palmer; Butler - Baddeley; Bustle - Wrighten; Pestle - Waldron; Mortar - Burton; Lieutenant Bumper - Chapman; Sir Toby Treacle - Parsons // Lady Treacle - Mrs Hopkins; Bridget - Miss Collett; Nancy - Miss Phillips.] *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances, except on 3 and 19 May 1783.]

Tuesday 5  
DL

**DANCING.** End of Act 1 of mainpiece, as 17 Sept.; End of mainpiece, as 5 Oct.  
**SINGING.** As 28 Sept.

**COMMENT.** Afterpiece [1st time; MF 2, by John Dent. Prologue by the author (see text)]: A new Overture and Songs by Hook. Account-Book, 19 Nov.: Paid Dent for his farce £100. Receipts: £84 17s. (53/14; 30/18; 0/5).

**THE CASTLE OF ANDALUSIA.** As 2 Nov. Also **THREE WEEKS AFTER MARRIAGE.** As 9 Oct.

CG

**COMMENT.** Receipts: £173 13s. 6d. (172/7/0; 1/6/6).

**IL CONVITO.** As 2 Nov.

King's

**DANCING.** As 2 Nov. throughout, but the *New Divertissement* is here entitled (but on no other occasion) *La Bergère Constante*.

**COMMENT.** "Allegranti displayed unusual powers — a most brilliant shake, which she does not always favour us with, a sostenuto of prodigious extent, and above all, what she never fails to favour us with: exquisite grace, taste and feeling" (*Public Advertiser*, 4 Nov.).

**ISABELLA.** As 10 Oct. Also **TOO CIVIL BY HALF.** As 5 Nov., but Miss Simson in place of Miss Collett; omitted: Waldron, Burton.

Wednesday 6  
DL

**SINGING.** *Epitbalamium* as 10 Oct., but performers not listed.

**COMMENT.** [In afterpiece the playbill retains Miss Collett, but on the Kemble playbill a MS annotation substitutes Miss Simson.] "Since the first performance, the scene of the Physicians has been judiciously struck out [of afterpiece]" (*Universal Magazine*, Nov. 1782, p. 254.) Paid Pemberton for copying parts £2 3s. 6d. Receipts: £232 os. 6d. (207/17/0; 23/12/0; 0/11/6).

**THE CASTLE OF ANDALUSIA.** As 2 Nov. Also **THE COUNTRY MAD-CAP.** Ballad - Mattocks; Cantileno (with *imitations*) - Reinhold; Thomas - Whitfield; Zorobabel - Quick; Goodwill - Fearon; John - Thompson; Lord Bauble - Lee Lewes // Mrs Midnight - Mrs Pitt; Jenny - Mrs Poussin; The Country Mad-cap - Mrs Mattocks.

CG

**COMMENT.** Receipts: £217 4s. 6d. (214/12/6; 2/12/0).

**THE CONFEDERACY.** Brass - Palmer; Gripe - Moody; Money-Trap - Parsons; Clip - Wrighten; Jessamy - Burton; Dick - Staunton (1st appearance on that stage) // Flippanta - Miss Pope; Corinna (1st time) - Miss Field; Araminta - Mrs Ward; Mrs Amlet - Mrs Hopkins; Mrs Clogget - Mrs Love; Clarissa - Miss Farren. Also **TOO CIVIL BY HALF.** As 6 Nov., but Miss Simson's name listed in playbill.

Tursday 7  
DL

**DANCING.** End of mainpiece, as 5 Oct.

**COMMENT.** Mainpiece: Not acted these 6 years [acted 9 Apr. 1778]. [Staunton was from the HAY.] Receipts: £125 13s. (93/6/0; 31/9/6; 0/17/6).

**THE CASTLE OF ANDALUSIA.** As 2 Nov. Also **RETALIATION.** As 25 Sept.

CG

**DANCING.** As 9 Oct.

**COMMENT.** By Command of Their Majesties. Receipts: £308 12s. 6d. (307/10/6; 1/2/0).

- Friday 8*      JANE SHORE. Hastings – Smith; Gloster – Aickin; Bellmour – Packer; Ratcliff – R. Palmer; Catesby – Phillimore; Derby – Chaplin; Shore – Bensley // Alicia – Mrs Ward; Jane Shore – Mrs Siddons. Also WHO'S THE DUPE? As 22 Oct. DANCING. As 17 Sept.  
 COMMENT. Mainpiece: Not acted these 2 years. "There was, in my early days, such a permanent property as a stage-door in our theatres, and the proscenium beyond it; so that when [Jane] Shore was pushed from the door, she was turned round and staggered till supported by the firm projection behind her. Here was a terrific picture full in the eye of the pit, and this most picturesque of women knew the amazing value of it" (Boaden, *Siddons*, I, 326). Receipts: £232 (209/8; 21/18; 0/14).
- CG      THE CASTLE OF ANDALUSIA. As 2 Nov., but Sga Sestini's part read by Mrs Martyr. Also THE AUTHOR. Cadwallader – Bannister; Young Cape – Whitfield; Vamp – Wilson; Governor – Fearon; Sprightly – Davies; Poet – Jones; Printer's Devil – Stevens; Robin – Thompson // Arabella – Mrs Whitfield; Mrs Cadwallader – Mrs Wilson.  
 COMMENT. [In mainpiece the playbill retains Sga Sestini, but "Previous to the Opera, Mattocks apologized for the sudden illness of Sestini; Mrs Martyr would, on a Notice of two Hours, attempt to read the Part" (*Public Advertiser*, 9 Nov.). On 9 Nov. Sga Sestini gave birth to a son (*ibid.*, 11 Nov.).] Receipts: £185 18s. 6d. (184/15/6; 1/3/0).
- Saturday 9*      THE PROVOK'D HUSBAND. As 18 Sept., but Lady Grace – Mrs Bulkley. Also TOO CIVIL BY HALF. As 5 Nov., but omitted: Waldron, Burton.  
 DL      DANCING. As 7 Nov.  
 COMMENT. Receipts: £93 4s. (63/15/0; 29/7/6; 0/1/6).
- CG      THE CASTLE OF ANDALUSIA. As 8 Nov., but Mrs Martyr's name (2nd appearance in that character) listed in playbill. Also THE CHOICE OF HARLEQUIN. As 10 Oct.  
 COMMENT. Receipts: £223 18s. 6d. (222/12/0; 1/6/0).
- King's      IL CONVITO. As 2 Nov.  
 DL      DANCING. End of Act I *New Divertisement*, as 2 Nov., but omitted: Zuchelli, Sga Sala, and added: *Passacaille* by Lepicq; End of Opera *Apelles and Campaspe*, as 2 Nov.
- Monday 11*      JANE SHORE. As 8 Nov. Also ROBINSON CRUSOE. As 4 Nov., but omitted: Delpini.  
 DL      DANCING. As 21 Sept.  
 COMMENT. Receipts: £235 10s. 6d. (214/8/0; 19/16/6; 1/6/0).
- CG      THE CASTLE OF ANDALUSIA. As 9 Nov. Also THE CHOICE OF HARLEQUIN. As 10 Oct.  
 COMMENT. Receipts: £195 14s. (193/15/6; 1/18/6).
- Tuesday 12*      THE DOUBLE GALLANT; or, The Sick Lady's Cure. Atall – King; Sir Solomon Sadlife – Parsons; Careless – Brereton; Clerimont – Farren; Old Wilful – Wrighten; Sir Harry Atall – Fawcett; Finder – R. Palmer; Supple – Suett; Dr Blister – Norris; Rhubarb – Chaplin // Clarinda – Mrs Bulkley; Lady Dainty – Mrs Ward; Sylvia – Mrs Brereton; Wishwell – Mrs Wrighten; Lady Sadlife – Miss Farren. Also TOO CIVIL BY HALF. As 9 Nov.  
 DANCING. End of Act IV of mainpiece *The Devonshire Minuet*, as 3 Oct.  
 COMMENT. Mainpiece: Not acted these 4 years [acted 19 Apr. 1779]. Receipts: £97 11s. 6d. (67/7/0; 29/17/0; 0/7/6).

**THE CASTLE OF ANDALUSIA.** As 9 Nov. Also **THE MINOR.** Shift, **Tuesday 12**  
 Smirk and Mrs Cole - Bannister; Sir George Wealthy - Whitfield; Sir William  
 Wealthy - Wewitzer; Mr Wealthy - Thompson; Loader - Fearon; Transfer -  
 Jones; Dick - Stevens // Lucy - Mrs Lewis.  
**COMMENT.** Receipts: £184 13s. 6d. (182/7/6; 2/6/0).

No Opera this Evening. The new Serious Opera of **MEDONTE**, intended for  
 representation this Evening, is deferred till Thursday the 14th instant, on account  
 of Sga Morigi's not being quite recovered from a very severe indisposition. **King's**

**THE GRECIAN DAUGHTER.** As 1 Nov. Also **THE DIVORCE.** As 24 Sept. **Wednesday 13**  
**DANCING.** As 7 Nov.  
**COMMENT.** Receipts: £225 10s. (194/16; 30/1; 0/13).

**THE CASTLE OF ANDALUSIA.** As 9 Nov. Also **ST. PATRICK'S DAY.** **CG**  
**As 25 Oct.**  
**COMMENT.** Receipts: £156 13s. (153/9; 3/4).

**ISABELLA.** As 10 Oct. Also **BON TON.** As 1 Oct., but Jessamy - Burton. **Thursday 14**  
**COMMENT.** "The Ring, to talk of [Mrs Siddons in] this Scene, would be  
 Actum agere — almost every Body has seen it, and every one who has seen it  
 must have felt, to their Heart's Core. As much ought to be said of some other  
 Parts of the Play, viz. the *Look at the Child*, when she gives her Hand to Villeroy!,  
 Her expressive *Departure at the Banquet!*, Her *Fainting!*, Her *Death!* To all and each  
 of these we desire the Printer not to omit, what they so potently demand, the  
 Note of Admiration!!" (*Public Advertiser*, 15 Nov.). Receipts: £249 2s. 6d.  
 (228/7/0; 19/17/0; 0/18/6).

**THE CASTLE OF ANDALUSIA.** As 9 Nov. Also **THE DEUCE IS IN HIM.** **CG**  
 Colonel Tamper - Wroughton; Major Belford - Whitfield; Prattle - Lee Lewes //  
 Bell - Mrs Lewis; Mademoiselle Florival - Mrs Lessingham; Emily - Mrs Mattocks.  
**COMMENT.** Receipts: £176 14s. 6d. (174/2/0; 2/12/6).

**MEDONTE.** Principal Characters by Pacchierotti, Scovelli (1st appearance),  
 Bartolini, Schinotti // Sga Gherardi, Sga Morigi (1st appearance). [Cast from  
 libretto (R. Ayre, 1782): Arsace - Pacchierotti; Medonte - Scovelli; Evandro -  
 Bartolini; Talete - Schinotti // Zelinda - Sga Gherardi; Selene - Sga Morigi.]  
**DANCING.** End of Act I *New Divertissement*, as 2 Nov., but Sga Crespi in place of  
 Sga Sala, and added: *Passacaille*, as 9 Nov.; End of Opera *Apelles and Campaspe*,  
 as 2 Nov., but added: Sga Crespi.

**COMMENT.** A new Serious Opera [1st time; SER 2, by Giovanni de Gamerra]:  
 the Music selected from the most eminent Composers [Sarti, Anfossi, Bertoni,  
 Bianchi], under the direction of Bertoni.

"The airs which Pacchierotti has chosen for himself have served to disclose  
 in that excellent performer such powers as we had not yet discovered, uniting  
 into one the delicate Soprano to the more majestic and manly strains of the most  
 accomplished Contralto" (*Public Advertiser*, 23 Nov.).

**THE SCHOOL FOR SCANDAL.** As 22 Oct. Also **TOO CIVIL BY HALF.** **Friday 15**  
**As 9 Nov.**  
**COMMENT.** Benefit for the Author of the Farce. Receipts: £121 4s. 6d.  
 (84/13/0; 36/9/0; 0/2/6; tickets: none listed) (charge: none listed).

**THE CASTLE OF ANDALUSIA.** As 9 Nov. Also **THE COUNTRY MAD-** **CG**  
**CAP.** As 6 Nov.  
**COMMENT.** Receipts: £169 19s. 6d. (167/16/6; 2/3/0).

- Saturday 16**    **DL**    THE FATAL INTERVIEW. Principal Characters by Smith, Aickin, Farren, Bannister Jun., Williames, Brereton // Mrs Bulkley, Mrs Brereton, Miss Wheeler, Miss Hale, Mrs Siddons. [Cast from *London Chronicle*, 20 Nov.: Mr Montague - Smith; Somerville - Aickin; Lord Sidney - Farren; Charles Somerville - Bannister Jun.; Belville - Williames; Lennox - Brereton; Servant - Phillimore // Lady Sidney - Mrs Bulkley; Emily - Mrs Brereton; Isabella - Miss Wheeler; Nelson - Miss Hale; Louisa - Mrs Siddons.] *Prologue* spoken by Bannister Jun. *Epilogue* spoken by Mrs Siddons. Also THE GENTLE SHEPHERD. As 16 Oct.  
 COMMENT. Mainpiece [1st time; T 5, by Thomas Hull; also ascribed to Samuel Jackson Pratt. Author of Prologue unknown. Epilogue by S. J. Pratt. (*Miscellanies*, 1785, 1, 271). MS: Larpent 603; not published]: With a grand Masquerade Scene, and Decorations incident to the Piece. Receipts: £234 17s. (223/13/0; 11/1/6; 0/2/6).
- CG**    THE CASTLE OF ANDALUSIA. As 9 Nov. Also THE COUNTRY WIFE. Pinchwife - Wilson; Sparkish - Lee Lewes; Harcourt - Davies; Dorilant - Whitfield // Alithea - Mrs Whitfield; The Country Wife - Mrs Wilson.  
 COMMENT. Afterpiece: Not acted these 5 years [acted 23 Dec. 1779]. Receipts: £183 6s. 6d. (180/6/6; 3/0/0).
- King's**    **IL CONVITO.** As 2 Nov.  
**DANCING.** As 9 Nov. throughout.
- Monday 18**    **DL**    THE FATAL INTERVIEW. As 16 Nov. *Prologue* and *Epilogue* as 16 Nov. Also TOO CIVIL BY HALF. As 9 Nov.  
 COMMENT. Receipts: £148 18s. 6d. (124/3/0; 24/12/6; 0/3/0).
- CG**    MACBETH. Macbeth - Henderson; Macduff - Clarke; Duncan - Hull; Banquo - Whitfield; Malcolm - Davies; Lenox - Mahon; Seyton - Thompson; Seyward - Helme; Doctor - Fearon; Hecate - Reinhold; Witches - Booth, Mrs Pitt, Webb // Gentlewoman - Mrs Poussin; Lady Macbeth - Mrs Yates. Also THE POSITIVE MAN. As 16 Oct.  
 SINGING. Mainpiece: Vocal Parts by Reinhold, Doyle, J. Wilson, Darley // Mrs Morton, Miss Morris, Mrs Davenett, Miss Stuart, Miss Willis, Miss Adcock, &c.  
 COMMENT. Receipts: £189 13s. (187/9/6; 2/3/6).
- Tuesday 19**    **DL**    THE FATAL INTERVIEW. As 16 Nov. *Prologue* and *Epilogue* as 16 Nov. Also TOO CIVIL BY HALF. As 9 Nov.  
 COMMENT. Benefit for the Author [of mainpiece]. Receipts: £100 13s. (79/18/0; 20/8/6; 0/6/6; tickets: none listed) (charge: £105).
- CG**    THE CASTLE OF ANDALUSIA. As 9 Nov. Also THE DEVIL UPON TWO STICKS. The Devil - Bannister; Sir T. Maxwell - Thompson; Invoice - Davies; Doctor Julep - Booth; Apozem - Wewitzer; Calomel - Fearon; Camphire - Stevens; Dr Last - Edwin // Mrs Margaret Maxwell - Mrs Webb; Harriet - Miss Morris.  
 COMMENT. Afterpiece: In 2 acts [i. e. reduced from the original 3]. Never Performed Here. Receipts: £202 9s. 6d. (199/11/0; 2/18/6).
- King's**    **MEDONTE.** As 14 Nov.  
**DANCING.** End of Act 1 *New Divertissement*, as 14 Nov., but added: *Pas Seul* by Mlle Theodore; End of Opera *Apelles and Campaspe*, as 2 Nov.  
 COMMENT. It having been discovered that many Persons going in upon Subscription Tickets, have returned and taken Money from the Receivers, No Money will in future be returned at the doors of this Theatre.

THE CLANDESTINE MARRIAGE.	As 17 Sept. Also THE IRISH WIDOW.	<i>Wednesday 20</i>
As 8 Oct.		DL
DANCING.	As 5 Oct.	
COMMENT.	By Command of Their Majesties. Receipts: £237 15s. 6d. (223/13/0; 13/17/6; 0/5/0).	
THE MAN OF THE WORLD.	As 19 Oct., but Sam - Ledger. Also BARNABY BRITTLE.	<i>CG</i>
As 31 Oct.		
COMMENT.	Receipts: £186 16s. 6d. (183/3/0; 3/13/6).	
ISABELLA.	As 10 Oct. Also TOO CIVIL BY HALF. As 9 Nov.	<i>Thursday 21</i>
COMMENT.	Receipts: £259 17s. 6d. (243/6/0; 16/4/0; 0/7/6).	DL
THE CASTLE OF ANDALUSIA.	As 9 Nov. Also THE DEVIL UPON TWO STICKS.	<i>CG</i>
As 19 Nov., but added to Harriet: with a song.		
COMMENT.	Receipts: £216 18s. 6d. (212/11/6; 4/7/0).	
EVERY MAN IN HIS HUMOUR.	Kitely - Smith; Old Knowell - Aickin; Young Knowell - Brereton; Wellbred - Farren; Master Stephen - Dodd; Brainworm - Baddeley; Justice Clement - Parsons; Downright - Wrighten; Master Mathew - Burton; Cob - Wright; Cash - R. Palmer; Formal - Fawcett; Capt. Bobadil - Palmer // Bridget - Miss Collett; Tib - Mrs Love; Mrs Kitely - Mrs Brereton. Also TOO CIVIL BY HALF. As 9 Nov.	<i>Friday 22</i>
DANCING.	End of mainpiece <i>The Devonshire Minuet</i> , as 3 Oct.	DL
COMMENT.	Receipts: £74 4s. 6d. (48/11/0; 25/11/0; 0/2/6).	
THE CASTLE OF ANDALUSIA.	As 9 Nov., but Davies in place of Reinhold; omitted: Davies from his original part. Also THE DEVIL UPON TWO STICKS.	<i>CG</i>
As 21 Nov.		
COMMENT.	Receipts: £154 9s. (150/9; 4/0).	
JANE SHORE.	As 8 Nov. Also THE ENGLISHMAN IN PARIS. As 28 Sept., but added: Marquis - Burton.	<i>Saturday 23</i>
DANCING.	In afterpiece a <i>Minuet</i> , as 28 Sept.	DL
COMMENT.	Receipts: £246 14s. (223/16/0; 21/15/6; 1/2/6).	
THE CASTLE OF ANDULUSIA.	As 22 Nov. Also BARNABY BRITTLE.	<i>CG</i>
As 31 Oct.		
DANCING.	As 9 Oct.	
COMMENT.	Receipts: £131 9s. (128/17/6; 2/11/6).	
MEDONTE.	As 14 Nov.	<i>King's</i>
DANCING.	As 19 Nov. throughout.	
ISABELLA.	As 10 Oct. Also ROBINSON CRUSOE. As 4 Nov.	<i>Monday 25</i>
DANCING.	As 21 Sept.	DL
COMMENT.	Receipts: £243 11s. (220/7/0; 22/5/6; 0/18/6).	
ZARA.	As 10 Oct. Also LORD MAYOR'S DAY; or, A Flight from Lapland. <i>Cast not listed.</i> [Cast from <i>London Chronicle</i> , 26 Nov.: Captain - Bannister; Sailor - Brett; Gobble - Wilson; Ballad Singer - Wewitzer; Serjeant - Davies; Barber - Mills; Glazier - Darley; Vintner - Booth; Hatter - Doyle; Clod - Edwin; Whalebone - Stevens // Lucretia - Mrs Wilson; Polly - Miss Morris; Aerial Spirit - Mrs Martyr. Larpent MS adds the following parts: Harlequin, O'Flannegan, Ulan, Man with	<i>CG</i>

Monday 25  
CG

Books, Doctors, Taylors, Servants, Mob // Mrs Gobble, Visitors, Jenny, Colombine, Servant Maids.]

COMMENT. Afterpiece [1st time; p 2, by John O'Keeffe. MS: Larpent 608; not published. CG playbill of 16 Nov. 1795 has a detailed synopsis of the action]: Intermixed with Songs and Dialogue. With new Music, Scenes, Dresses, Machinery, and Decorations. The new Music composed by Shield. The new Scenes designed by Richards, and executed by Richards, Hodgins, and assistants. To conclude with a Representation of the Lord Mayor's Show on the Water. Books of the Songs to be had at the Theatre. Nothing under Full Price will be taken.

"As to the Pantomime it wanted nothing on the first Night but Abbreviations . . . [which should be] omission of the Doctors, the two Women of the Town, and the whole of Edwin's Character" (*Public Advertiser*, 27 Nov.). *Gentleman's Magazine*, Jan. 1783, pp. 29-31, contains a detailed synopsis of the procession, and adds, "The personages of this procession were all dressed in the characters of the time in which they lived, and before each of them a label, a scroll, or a pageant was carried, bearing their name, or some allusion of the poets to their occupation. The figures in transparency were all painted as large as the life, and had a most grand and beautiful effect . . . The idea of the paintings was furnished by Mr Richards and Mr Smirk [sic], and all of them executed by the latter in a style of so much taste and excellence that it is a matter of some wonder to us, where an artist of Mr Smirk's abilities has been so long concealed . . . The glee introduced with so much applause is the composition of the late Dr Rogers (who lived in 1600); the other airs in the pantomime and procession are by Handel, Lord Kelly, Abel, Stamitz and Shield, and have very great merit. The expense of preparing this splendid spectacle must have been very great, and the cost of continuing its representation cannot be inconsiderable, since more than 200 supernumeraries are employed to walk in the procession." Receipts: £215 3s. (206/3; 9/0).

HAY

**WIT WITHOUT MONEY.** Valentine - Sparks; Francisco - Essex; Uncle - Wheeler; Merchant - Lyon; Hairbrain - Horwell; Fountain - Stephens; Bellamore - Bailey; Roger - Middleton; Humphrey - Richards; Lance - Marks; Shorthose - Ryder (1st appearance) // Isabella - Miss Fitzherbert; Lucy (with a *song*) - Mrs Coxe; Lady Hartwell - A Young Lady (1st appearance [unidentified]). With a new *Prologue* and *Epilogue*. Also **THE TAYLORS**. Francisco (with an occasional *Prologue* in the character of Harlequin) - Pressley; Abrahamicides - Cross; the other Characters by Marks, Bailey, Singer, Thomas, Sparrows, Middleton, Stephens, Jones, Browne, Goodman, James, Barnet, Newton, Hunt, Jackson, Hurst, Bulls, Crowther // Tailors' Ladies - Mrs Burden, Miss Nash, Miss Jameson, Miss Hemet. **DANCING.** End of mainpiece a *Hornpipe* (over 12 eggs blindfold) by Middleton. **SINGING.** End of Act III of mainpiece a favourite *song* by Mrs Coxe; End of Act IV a favourite *song* by Miss Hemet.

**MONOLOGUE.** After the Hornpipe *John Bull, Half Seas Over* (a new Scene) by Ryder.

COMMENT. By Permission of the Lord Chamberlain. Mainpiece: Written by Beaumont and Fletcher. [Authors and speakers of Prologues and Epilogue unknown; they are printed in *Public Advertiser*, 30 Nov. Ryder was not Thomas Ryder, who at this time was acting at the Smock Alley Theatre, Dublin.] The Doors to be opened at 5:00. To begin at 6:00.

Tuesday 26  
DL

**THE CHANCES.** Don John - Palmer; Duke - Packer; Petruchio - Aickin; Antonio - Parsons; Peter - Burton; Antony - probably Waldron; Francisco - Wright; Surgeon - Wrighten; Frederick - Brereton // 1st Constantia - Mrs Ward; Mother - Mrs Hopkins; Landlady - Mrs Love; Nurse - Mrs Booth; 2nd Constantia - Miss Farren. Also **TOO CIVIL BY HALF**. As 9 Nov.

COMMENT. [In mainpiece the playbill assigns Antony to Phillimore. On the Kemble playbill his name is deleted, but no substitute is listed. For Waldron see 30 May 1783.] Receipts: £71 13s. (39/5/0; 32/0/6; 0/7/6).

- WHICH IS THE MAN?** As 26 Oct. Also **LORD MAYOR'S DAY.** As 25 Nov. **COMMENT.** Paid 7 years Assurance in the London Assurance Office to 25th November 1789 £195 13s. 6d. Receipts: £162 3s. (157/19; 4/4). **Tuesday 26** CG
- IL CONVITO.** As 2 Nov. **DANCING.** As 9 Nov. throughout. King's
- THE GRECIAN DAUGHTER.** As 1 Nov. Also **BON TON.** As 14 Nov., but **Davy - Suet.** **COMMENT.** [In afterpiece the playbill retains Parsons as Davy, but on the Kemble playbill his name is deleted, and a MS annotation substitutes Suet's.] Receipts: £246 4s. (210/5/0; 34/7/6; 1/11/6). **Wednesday 27** DL
- THE SUSPICIOUS HUSBAND.** Ranger - Lewis; Strickland - Clarke; Bellamy - Whitfield; Jack Meggot - Booth; Tester - Stevens; Buckle - W. Bates; Frankly - Wroughton // Mrs Strickland - Mrs Lewis; Jacintha - Mrs Lessingham; Lucetta - Mrs Wilson; Milliner - Miss Stuart; Clarinda - Mrs Mattocks. Also **LORD MAYOR'S DAY.** As 25 Nov. **COMMENT.** By Command of Their Majesties. Receipts: £295 17s. (290/0; 5/17). CG
- LOVE IN A VILLAGE.** As 7 Oct., but Justice Woodcock - Waldron. Also **THE ALCYMIEST.** As 21 Oct. **DANCING.** As 3 Oct. **COMMENT.** [Afterpiece in place of **TOO CIVIL BY HALF**, announced on playbill of 27 Nov.] Receipts: £88 17s. 6d. (61/18/0; 26/19/6; 0/0/0). **Thursday 28** DL
- THE COUNT OF NARBONNE.** As 24 Oct., but 2nd Officer - Helme. Also **LORD MAYOR'S DAY.** As 25 Nov. **COMMENT.** Receipts: £166 16s. 6d. (162/0/6; 4/16/0). CG
- THE FAIR PENITENT.** Lothario - Palmer; Sciolto - Aickin; Altamont - Brereton; Rossano - Williams; Horatio - Bensley // Lavinia - Mrs Bulkley; Lucilla - Miss Wright; Calista - Mrs Siddons. Also **THE GENTLE SHEPHERD.** As 16 Oct. **COMMENT.** Mainpiece: Not acted these 4 years [not acted since 3 Oct. 1776]. **THE CONSCIOUS LOVERS**, and the new Farce of **THE BEST BIDDER**, announced for to-morrow, are obliged to be deferred on account of the Indisposition of Parsons. **Friday 29** DL
- “We left the Theatre with the precise Impressions a Theatre ought to leave— We were perhaps more good, at any Rate certainly we felt more fond of Goodness” (*Public Advertiser*, 30 Nov.). “Mrs Siddons, in the third act of the Fair Penitent, was so far affected, with assuming the mingled passions of pride, fear, anger, and conscious guilt, that I might appeal to the spectators, whether, in spite of the rouge which the actress is obliged to put on, some paleness did not shew itself in her countenance” (Davies, II, 56). Receipts: £262 17s. (247/2/0; 15/10/0; 0/5/0).
- THE DISCOVERY.** Sir Anthony Branville - Henderson; Lord Medway - Aickin; Colonel Medway - Wroughton; Servants - Helme, Ledger; Sir Harry Flutter - Lewis // Mrs Richley [in subsequent bills called Mrs Knightly] - Mrs Mattocks; Lady Medway - Mrs Hopkins (of DL); Miss Richley - Miss Satchell; Louisa - Miss Morris; Lady Flutter - Mrs Abington (1st appearance at this Theatre). End of Act 1 an *Occasional Address* spoken by Mrs Abington. Also **ST. PATRICK'S DAY.** As 25 Oct. **DANCING.** End of mainpiece a new Dance, *Diversion a-la-Mode*, by Harris, Burn [i.e. Byrne], Miss Matthews, in which *The Devonshire Minuet* by Harris and Miss Matthews. CG

*Friday 29*  
CG      COMMENT. Mainpiece: Never performed here. [Afterpiece in place of TOM THUMB, announced on playbill of 28 Nov. Address, probably written by Mrs Abington, printed in *Public Advertiser*, 9 Dec.] Receipts: £274 19s. 6d. (271/5/0; 3/14/6).

*Saturday 30*  
DL      THE BEGGAR'S OPERA. Capt. Macheath - Barrymore; Peachum - Moody; Filch - Suet; Lockit - Baddeley; Mat o' th' Mint - Williames; Ben Budge - Burton; Player - Wrighten; Beggar - Waldron // Lucy - Mrs Wrighten; Mrs Peachum - Mrs Hopkins; Jenny Diver - Miss Collett; Diana Trapes - Mrs Love; Polly - Miss Wheeler. Also THE LYAR. As 26 Oct.  
DANCING. In Act III of mainpiece a *Hornpipe* by Blurton; End of Act III, as 17 Sept.  
COMMENT. Mainpiece: With Accompaniments to the Airs composed by Linley [Sen.]. Receipts: £67 17s. 6d. (41/19/0; 25/17/6; 0/1/0).

CG      THE FIRST PART OF KING HENRY THE FOURTH. Sir John Falstaff - Henderson; King Henry - Clarke; Prince of Wales - Lewis; Sir Richard Vernon - Whitfield; Worcester - Fearon; Poins - Davies; Francis - W. Bates; Sir Walter Blunt - Booth; Bardolph - Jones; Douglas - Mahon; Gadshill - Ledger; Peto - Stevens; Hotspur - Wroughton // Hostess - Mrs Pitt; Lady Percy - Mrs Lewis. Also LORD MAYOR'S DAY. As 25 Nov.  
DANCING. End of Act II of mainpiece, as 9 Oct.  
COMMENT. Receipts: £209 16s. (205/9/6; 4/6/6).

King's    MEDONTE. As 14 Nov.  
DANCING. End of Act I *Apelles and Campaspe*, as 2 Nov.; End of Opera *New Divertissement*, as 2 Nov., but Sga Crespi in place of Sga Sala, and added: *Pas de Deux* by Lepicq and Mme Rossi (1st appearance in this country).  
COMMENT. [Mme Rossi was from the Opera, Naples.] "Her very first step proclaimed her a perfect mistress in the art of pantomime. Her dress was a manteau à la reine, lately imported by our travelling milliners. The body, bones and trimming are pucc, the sleeves and lower part of the garment a white gawze. Her partner, Lepicq, dressed in the same uniform, discovered such profusion of talents, if we may be allowed the expression, as 'beggar all praise'" (*Public Advertiser*, 3 Dec.).

## December 1782

*Monday 2*  
DL      THE FAIR PENITENT. As 29 Nov. Also ROBINSON CRUSOE. As 4 Nov.  
DANCING. As 21 Sept.  
COMMENT. Receipts: £270 12s. 6d. (256/4/0; 14/3/6; 0/5/0).

CG      THE MOURNING BRIDE. Osmyn - Lewis; King - Clarke; Gonsalez - Hull; Garcia - Whitfield; Heli - Davies; Alonzo - Fearon; Selim - Booth; Perez - Thompson // Zara - Miss Younge; Leonora - Miss Platt; Almeria - Mrs Yates. Also LORD MAYOR'S DAY. As 25 Nov.  
COMMENT. Receipts: £202 (194/7; 7/13).

*Tuesday 3*  
DL      THE WAY TO KEEP HIM. As 29 Oct. Also THE ALCYHMIST. As 21 Oct.  
DANCING. As 22 Nov.  
COMMENT. Receipts: £55 16s. 6d. (39/14/0; 16/0/0; 0/2/6).

THE MERCHANT OF VENICE. As 29 Oct., but Nerissa - Mrs Wilson. [Edition of 1783 (Bathurst) adds: Gobbo - Jones; Balthazar - Ledger; Antonio's Servant - Helme; Leonardo - Painter.] Also LOVE A-LA-MODE. As 29 Oct. *DANCING.* As 29 Oct. *Tuesday 3 CG*

COMMENT. “[Miss Younge’s] playing [the Trial] Scene without a Perriwig, or any of the Buffoonery in Mimicry of Bar Quackery [in which Mrs Clive used to indulge] cannot be too much commended” (*Public Advertiser*, 4 Dec.). Receipts: £181 os. 6d. (178/8/6; 2/12/0).

IL CONVITO. As 2 Nov. *King's*  
*DANCING.* As 30 Nov. throughout.

ISABELLA. As 10 Oct. Also THE APPRENTICE. As 1 Nov., but Spouters - Fawcett in place of Alfred, and added: Spencer. *Wednesday 4 DL*  
COMMENT. Receipts: £264 ss. (246/10/0; 17/3/6; 0/11/6).

THE DISCOVERY. As 29 Nov., but Lady Medway - Mrs Hunter. *Occasional CG Address* as 29 Nov. Also LORD MAYOR'S DAY. As 25 Nov.

COMMENT. [Afterpiece in place of THE GOLDEN PIPPIN, announced on playbill of 3 Dec.] Receipts: £264 3s. (259/6/6; 4/16/6).

THE STRATAGEM. Archer - Smith; Aimwell - Brereton; Foigard - Moody; Boniface - Aickin; Sir Charles Freeman - R. Palmer; Sullen - Wrighten; Gibbet - Wright; Scrub - Dodd // Cherry - Miss Pope; Dorinda - Mrs Brereton; Lady Bountiful - Mrs Love; Gipsey - Miss Simson; Mrs Sullen - Miss Farren. Also THE GENTLE SHEPHERD. As 16 Oct. *Thursday 5 DL*

*DANCING.* End of Act iv of mainpiece, as 17 Sept.

COMMENT. Receipts: £83 6s. 6d. (51/16/0; 30/10/6; 1/0/0).

THE DUENNA. As 9 Oct., but Jerome - Wilson. Also LORD MAYOR'S DAY. *CG As 25 Nov.*

COMMENT. PERCY [announced on playbill of 4 Dec.] is obliged to be deferred on account of Miss Younge's Indisposition. Receipts: £175 6s. 6d. (172/12/6; 2/14/0).

THE FAIR PENITENT. As 29 Nov. Also THE ENGLISHMAN IN PARIS. *Friday 6 DL*  
*As 23 Nov.*

*DANCING.* In afterpiece a *Minuet* by Williamson and Miss Collett.  
COMMENT. Receipts: £249 ss. (232/12/0; 16/10/6; 0/2/6).

THE WAY OF THE WORLD. Mirabel - Lewis; Fainall - Wroughton; Witwou'd - Lee Lewes; Petulant - Booth; Waitwell - Quick; Sir Wilful Witwou'd - Yates (1st appearance at this Theatre these 10 years) // Mrs Marwood - Mrs Mattocks; Mrs Fainall - Mrs Morton; Foible - Mrs Wilson; Mincing - Mrs Poussin; Betty - Mrs White; Lady Wishfor't - Mrs Pitt; Millamant - Mrs Abington. Also THE GOLDEN PIPPIN. Jupiter - Reinhold; Paris - Mattocks; Momus - Quick; Mercury - Davies // Venus (1st time) - Miss Morris; Pallas - Mrs Morton; Iris - Miss Adcock; Juno (1st time) - Mrs Martyr.

*DANCING.* End of mainpiece *Diversion a-la-Mode* by Harris, Byrne, Miss Byrne, Miss Besford, in which *The Devonshire Minuet* by Harris and Miss Besford.

*SINGING.* In Act III of mainpiece song by Brett.

COMMENT. Mainpiece: Not acted these 6 years. [Fifty years earlier, on 7 Dec. 1732, this theatre was opened with THE WAY OF THE WORLD.] Receipts: £177 10s. (173/2; 4/8).

- Saturday 7*     **A BOLD STROKE FOR A WIFE.** Col. Feignwell – Palmer; Sir Philip Modelove – DL Baddeley; Obadiah Prim – Moody; Freeman – Farren; Sackbut – Wrighten; Tradclove – Fawcett; Simon Pure – R. Palmer; Periwinkle – Waldron // Mrs Prim – Mrs Love; Ann Lovely – Miss Farren. Also **THE IRISH WIDOW.** As 31 Oct. **DANCING.** End of Act IV of mainpiece *The Devonshire Minuet*, as 3 Oct.; End of Act I of afterpiece, as 5 Oct.  
     COMMENT. Receipts: £86 os. 6d. (57/15/0; 27/9/6; 0/16/0).
- CG*     **THE CASTLE OF ANDALUSIA.** As 2 Nov., but omitted: Davies. Also **THE AUTHOR.** As 8 Nov., but Arabella – Miss Platt.  
     COMMENT. [Afterpiece in place of **THE COUNTRY MAD-CAP**, announced on playbill of 6 Dec.] Receipts: £228 16s. (225/9; 3/7).
- King's*     **IL CONVITO.** As 2 Nov.  
     **DANCING.** As 30 Nov. throughout.
- Monday 9*     **THE STRATAGEM.** As 5 Dec. Also **ROBINSON CRUSOE.** As 4 Nov., but omitted: Grimaldi.  
 DL     **DANCING.** End of Act IV of mainpiece, as 17 Sept.; In afterpiece, as 21 Sept.  
     COMMENT. **THE GRECIAN DAUGHTER** [announced on playbill of 7 Dec.] is obliged to be deferred to account of the Indisposition of Mrs Siddons. Receipts: £111 2s. 6d. (81/3/0; 29/17/0; 0/2/6).
- CG*     **HAMLET.** As 1 Nov., but Ghost – Aickin; Horatio – Hull; added: Bernardo – Egan. Also **LORD MAYOR'S DAY.** As 25 Nov.  
     COMMENT. Receipts: £214 2s. 6d. (209/18/0; 4/4/6).
- Tuesday 10*     **THE SCHOOL FOR SCANDAL.** As 22 Oct., but Maria – Miss Wheeler. Also **TOO CIVIL BY HALF.** As 9 Nov.  
 DL     **SINGING.** In Act III of mainpiece *song* [see 26 Sept.] by Barrymore.  
     COMMENT. Receipts: £102 15s. (78/10; 24/0; 0/5).
- CG*     **THE WAY OF THE WORLD.** As 6 Dec., but Sir Wilful Witwou'd – Wilson (1st appearance in that character). Also **LORD MAYOR'S DAY.** As 25 Nov.  
     **SINGING.** As 6 Dec.  
     COMMENT. Receipts: £176 5s. (173/16/6; 2/8/6).
- King's*     **IL CONVITO.** As 2 Nov.  
     **DANCING.** End of Act I *Apelles and Campaspe*, as 2 Nov.; End of Act II *New Divertissement*, as 30 Nov., and added: a second *Pas de Deux* by Master Laborie and Miss Simonet (their 1st appearance).  
     COMMENT. By Command of Their Majesties.
- Wednesday 11*     **HAMLET.** As 24 Sept., but Ostrick – Barrymore; Guildenstern – Phillimore // Ophelia – Miss Wheeler; omitted: Sailor, Francisco, Bernardo. Also **THE BEST BIDDER.** Principal Characters by Palmer, Dodd, Baddeley, Barrymore, Suett, R. Palmer, Wright, Chaplin, Parsons // Mrs Wrighten, Mrs Bulkley. [Cast from *European Magazine*, Dec. 1782, p. 465: Count Bam – Palmer; Lord Beauboot – Dodd; Snarem – Baddeley; Captain Standard – Barrymore; Inkhorn – Suett; Skip – R. Palmer; Watchman – Wright; Sir Tedious Prose – Parsons // Mrs Brocade – Mrs Wrighten; Arabella – Mrs Bulkley. Chaplin is unassigned.] *Prologue* spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.]  
 DL     COMMENT. Afterpiece [1st time; F 2, by Miles Peter Andrews, with incidental music by James Hook. MS: Larpent 607; not published; synopsis of plot in *Public Advertiser*, 12 Dec. Prologue by Edward Topham (*London Chronicle*, 20 Dec.)]. Receipts: £129 13s. 6d. (76/6/0; 53/0/0; 0/7/6).

THE CASTLE OF ANDALUSIA. As 7 Dec. Also THE POSITIVE MAN. *Wednesday 11*  
As 16 Oct. CG

DANCING. End of mainpiece *Diversion a-la-Mode* (*performers not listed*, but see 6 Dec.),  
in which *The Minuet de la Cour* by Harris and Miss Bessford.

COMMENT. Receipts: £220 6s. 6d. (216/7/0; 3/19/6).

THE GRECIAN DAUGHTER. As 1 Nov. Also THE BEST BIDDER. As *Thursday 12*  
11 Dec. DL

DANCING. As 22 Nov.

COMMENT. Receipts: £251 9s. 6d. (230/14/0; 20/0/0; 0/15/6).

MEASURE FOR MEASURE. Duke - Henderson; Angelo - Clarke; Escalus - Fearon; Claudio - Wroughton; Provost - Davies; Friar Peter - Thompson; Elbow - W. Bates; Abhorson - Bates; Barnardine - Jones; Clown - Booth; Lucio - Lee Lewes // Mariana - Mrs Lewis; Juliet - Miss Stuart; Francisca - Mrs Poussin; Isabella - Mrs Yates. Also LORD MAYOR'S DAY. As 25 Nov. CG

COMMENT. Paid Mrs Yates for 2 Nights Performance £34. Receipts: £111 1s. (105/17; 5/4).

MEDONTE. As 14 Nov.

DANCING. End of Act 1 *New Divertisement*, as 30 Nov.; End of Opera a new grand Ballet, composed by Lepicq, *Il Ratto delle Sabine; or, The Rape of the Sabines*, by Lepicq, Henry, Zuchelli, Degville Sen., Slingsby, Mlle Theodore, Sga Crespi, Mme Rossi. [Partial cast from *Public Advertiser*, 14 Dec.: Romolo - Lepicq; Acronte - Zuchelli // Erfilia - Mme Rossi.]

COMMENT. Books of the new Dance to be had at the Theatre. "Nothing could equal the manner in which the whole was conducted: the wrestling, the gladiators; the defeat of the Sabines; the besieging of Rome by the latter; their reconciliation with the Romans, &c." (*Morning Herald*, 13 Dec.).

THE PROVOK'D HUSBAND. As 9 Nov., but Miss Jenny - Miss Wheeler. Also *Friday 13*  
THE BEST BIDDER. As 11 Dec. DL

COMMENT. Receipts: £97 11s. (58/4; 38/16; 0/11).

THE CASTLE OF ANDALUSIA. As 7 Dec. Also BARNABY BRITTLE. CG  
As 31 Oct.

COMMENT. Receipts: £188 2s. 6d. (183/11/0; 4/11/6).

VENICE PRESERV'D. Jaffier - Brereton; Priuli - Aickin; Renault - Packer; Bedamar - R. Palmer; Duke - Chaplin; Elliot - Fawcett; Spinosa - Wright; Officer - Phillimore; Pierre - Bensley // Belvidera - Mrs Siddons. Also BON TON. As 14 Nov. Saturday 14  
CG  
DL

DANCING. End of mainpiece, as 17 Sept.

COMMENT. Benefit for Mrs Siddons. Part of the Pit will be laid into Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. *Public Advertiser*, 10 Dec.: Tickets to be had of Mrs Siddons, No. 149 in the Strand.

[The most famous "point" in this play was the parting of Belvidera and Jaffier in Act III, and her words, "Remember twelve!" Boaden, *Siddons*, I, 354, refers to Mrs Siddons's "querulous melancholy of tone, partaking of doubt, though still hoping for the best," in uttering these words.] Receipts: £335 5s. (157/15/0; 4/0/6; 0/12/6; tickets: 172/17/0) (charge: free). [Thus, officially, the Account-Book, but Mrs Siddons's total profit, from presents and from additional sums being added by her admirers to the usual price of her tickets, was, according to *Public Advertiser*, 25 Dec., over £800. This figure is almost certainly an accurate reckoning.]

- Saturday 14**    **PHILODAMUS.** Principal Characters by Henderson, Lewis, Whitfield, Hull, Davies, Fearon, Booth, Mahon // Miss Satchell, Miss Younge. [Cast from text (J. Dodsley [1783]): Philodamus – Henderson; Philippus – Lewis; Epocrates – Whitfield; Dolabella – Hull; Verres – Davies; Earinus – Fearon; Rubrius – Booth; Sestius – Mahon // Erato – Miss Satchell; Euphemia – Miss Younge.] New *Prologue* [spoken by Hull]. New *Epilogue* [spoken by Miss Younge (see text)]. Also **THE QUAKER.** Steady – Bannister; Lubin – Brett; Easy – Thompson; Countrymen – Helme, Painter; Solomon – Edwin // Floretta – Mrs Wilson; Cicily – Miss Stuart; Gillian – Miss Harper.
- DANCING.** End of mainpiece *Diversion a-la-Mode*, as 11 Dec., in which *The Devonshire Minuet*, as 29 Nov.
- SINGING.** In Act III of mainpiece an *Epithalamium* by Mrs Kennedy and Mrs Martyr.
- COMMENT.** Mainpiece [1st time; T 4, but published in 5, by Richard Bentley. The assignments of Fearon, Booth, Mahon (who are not listed in the text) are my own conjecture. Prologue and Epilogue by Richard Bentley Jun. (*Public Advertiser*, 18 Dec.)]: New Dresses, &c. Words of the Epithalamium will be given at the Box Doors. *Public Advertiser*, 11 Jan. 1783: This Day is published **PHILODAMUS** (1s. 6d.). Afterpiece: Never performed at this Theatre. Receipts: £203 2s. (198/16/6; 4/5/6).
- King's**    **MEDONTE.** As 14 Nov.  
**DANCING.** As 12 Dec. throughout.
- Monday 16**    **THE CONFEDERACY.** As 7 Nov., but Corinna – Miss Barnes. Also **ROBINSON CRUSOE.** As 4 Nov.  
**DANCING.** As 21 Sept.  
**COMMENT.** Receipts: £87 11s. (64/0; 22/6; 1/5).
- CG**    **RICHARD III.** As 14 Oct., but Richmond – ?; Lord Mayor – Bates. Also **LORD MAYOR'S DAY.** As 25 Nov.  
**COMMENT.** [In mainpiece the playbill retains Wroughton as Richmond, and Webb as Lord Mayor. On the Kemble playbill both names are deleted. The name of Wroughton's substitute has been cut by the binder; who acted the part has not as yet come to light. A MS annotation substitutes Bates for Webb.] Receipts: £165 18s. (162/13/6; 3/4/6).
- Tuesday 17**    **ISABELLA.** As 10 Oct. Also **THE BEST BIDDER.** As 11 Dec.  
**DL**    **COMMENT.** Receipts: £261 10s. (244/0; 17/0; 0/10).
- CG**    **THE BELLE'S STRATAGEM.** As 18 Oct., but Lady Touchwood – Miss Satchell (1st appearance in that character). Also **THE QUAKER.** As 14 Dec.  
**COMMENT.** Receipts: £117 1s. (113/6; 3/15).
- King's**    **IL CONVITO.** As 2 Nov.  
**DANCING.** End of Act I *New Divertissement*, probably as 19 Nov.; End of Opera *Apelles and Campaspe*, probably as 2 Nov., but added: Henry.  
**COMMENT.** [In the 1st ballet the playbill lists Mme Rossi, but she did not dance. As the 2nd ballet the playbill announces *Il Ratto delle Sabine*, but Mme Rossi was ill, which "rendered a verbal apology unavoidable. 'Mme Rossi was in hopes that her wish to court your favour would enable her to overcome her illness, but it has been as sudden as it is now alarming. She has just been let blood. The manager therefore intreats your indulgence, and that you will accept of Apelles and Campaspe instead of the Grand Ballet, which cannot possibly be performed.' . . . Henry performed the part of Alexander with the greatest propriety" (*Public Advertiser*, 19 Dec.).]

JANE SHORE. As 8 Nov., but Alicia - Mrs Barnes (1st appearance on that stage).  
 Also THE ALCHEMIST. As 21 Oct.  
 COMMENT. [Mrs Barnes was from CG.] Receipts: £252 15s. (234/3; 18/7; 0/5). Wednesday 18  
DL

THE CASTLE OF ANDALUSIA. As 7 Dec. Also RETALIATION. As CG  
 25 Sept.  
 COMMENT. Receipts: £172 4s. 6d. (170/6/0; 1/18/6).

THE CONSCIOUS LOVERS. As 19 Sept., but Brereton's name listed in playbill //  
 Lucinda - Mrs Lewis (of CG). Occasional *Epilogue* spoken by Miss Farren. Also Thursday 19  
DL  
 TOO CIVIL BY HALF. As 9 Nov.  
 SINGING. In Act II of mainpiece *song* by Miss Phillips.  
 COMMENT. Benefit for the City of London Lying-In Hospital [in Old-Street, City Road. Author of Epilogue unknown]. Receipts: £270 8s. 6d. (62/14/0; 13/4/6; 0/14/0; tickets: 193/16/0) (charge: £105).

PERCY. Percy - Lewis; Raby - Aickin; Sir Hubert - Hull; Edrick - Fearon; Harcourt - Davies; Knight - Thompson; Douglas - Whitfield (1st appearance in that character) // Birtha - Miss Platt; Elwina - Miss Younge (1st appearance in that character). Also LORD MAYOR'S DAY. As 25 Nov.  
 COMMENT. Mainpiece: Not acted these 5 years [acted 7 Jan. 1779]. Receipts: £133 1s. 6d. (122/14/0; 10/7/6). CG

IL TRIONFO DELLA COSTANZA. Principal Characters by Viganoni, Morigi, Bartolini, Schinotti // Sga Gherardi, Sga Pollone, Sga Allegranti. [Cast from libretto (R. Ayre, 1783): Giorgio - Viganoni; Pasquale - Morigi; Il Barone di Ripa Verde - Bartolini; Il Re - Schinotti // Giacomina - Sga Gherardi; Lisetta - Sga Pollone; Giannina - Sga Allegranti.]  
 DANCING. End of Act I *New Divertisement*, as 2 Nov., but Sga Crespi in place of Sga Sala; added: *Pas de Deux*, as 10 Dec.; End of Act II *Apelles and Campaspe*, as 2 Nov.  
 COMMENT. A new Comic Opera [1st time; COM 2, by Carlo Francesco Badini]. The Music entirely new, composed by Anfossi.

VENICE PRESERV'D. As 14 Dec. Also THE IRISH WIDOW. As 8 Oct.  
 DANCING. As 5 Oct.  
 COMMENT. "The Dress of Belvidera was happily arranged; and the Continuation of the *same* Dress, without the usual Change in the Fifth Act, is an Alteration for the better. It escapes the well-pointed Reproof of *The Critic*: 'Enter Tilburina, mad, in white Satin'" (*Public Advertiser*, 21 Dec.). Receipts: £272 8s. (260/18/0; 11/1/6; 0/8/6). King's Friday 20  
DL

THE WAY OF THE WORLD. As 10 Dec. Also THE SULTAN. Osman - Bannister; Solyman - Whitfield // Ismene - Mrs Martyr; Elmira - Miss Cleland; Roxalana - Mrs Abington.  
 DANCING. End of mainpiece *Diversion a-la-Mode*, as 6 Dec., in which *The Devonshire Minuet*, as 29 Nov.; Afterpiece to conclude with a *Grand Dance*. Chief of the Bostanges - Harris; Principal Female Dancers - Mrs Ratchford, Miss Besford. [This was danced, as here assigned, in all subsequent performances.]  
 SINGING. As 6 Dec.

COMMENT. THE DISCOVERY [announced on playbill of 19 Dec.] is obliged to be deferred on account of Henderson's Indisposition. Afterpiece: Never performed here. Taken from *Soliman the Magnificent* of Marmontel. Receipts: £241 8s. 6d. (231/9/0; 9/19/6). CG

- Saturday 21*    THE CLANDESTINE MARRIAGE. As 17 Sept. Also THE ALCYHMIST.  
 DL.                As 21 Oct.  
                     COMMENT. Benefit for the Middlesex Hospital. Receipts: £184 14s. (67/10;  
 25/14; o/o; tickets: 91/10) (charge: £105).
- CG                THE CASTLE OF ANDALUSIA. As 7 Dec. Also LORD MAYOR'S DAY.  
 As 25 Nov.  
                     COMMENT. Benefit for the Theatrical Fund [which is named in the Account-  
 Book, but not on the playbill]. Receipts: £231 19s. 6d. (227/13/6; 4/6/o) (charge:  
 none listed).
- King's            IL TRIONFO DELLA COSTANZA. As 19 Dec.  
                     DANCING. As 19 Dec. throughout.
- Monday 23*     THE FAIR PENITENT. As 29 Nov. Also THE ENGLISHMAN IN PARIS.  
 DL.                As 23 Nov.  
                     DANCING. As 6 Dec.  
                     COMMENT. Receipts: £264 18s. 6d. (251/13/0; 11/17/6; 1/8/o).
- CG                MACBETH. As 18 Nov. Also LORD MAYOR'S DAY. As 25 Nov.  
                     SINGING. As 18 Nov.  
                     COMMENT. Receipts: £181 8s. 6d. (177/9/6; 3/19/o).
- King's            IL TRIONFO DELLA COSTANZA. As 19 Dec.  
                     DANCING. As 19 Dec. throughout.
- Tuesday 26*    THE ORPHAN. Castalio - Brereton; Polydore - Farren; Acasto - Packer; Ernesto -  
 Wrighten; Chaplain - Fawcett; Page - Miss Heard; Chamont - Bannister Jun. //  
 Serina - Miss Wright; Florella - Miss Hale; Monimia - Mrs Wilmot (1st appearance  
 on that stage). Also THE TRIUMPH OF MIRTH; or, Harlequin's Wedding.  
 Characters of the Pantomime by Wright, Grimaldi, Delpini, Suett, Fawcett,  
 Waldron, Wrighten, Burton, R. Palmer, Chaplin, Norris, Spencer, Alfred, Master  
 Wilson // Mrs Love, Mrs Booth, Mrs Granger, Miss Simson, Miss Barnes, Miss  
 Collett. Vocal Parts by Chapman, Barrymore, Williams, Phillimore // Miss Field,  
 Miss Wright, Mrs Wrighten. [Partial cast from *European Magazine*, Jan. 1783,  
 p. 67, and *Town and Country Magazine*, Supp. 1782, p. 716: Harlequin - Wright;  
 Clown - Grimaldi; Pantaloone - Delpini; Magician - Chaplin // Columbine - Miss  
 Collett; Mirth - Miss Field; Diana - Mrs Wrighten.]  
                     COMMENT. Afterpiece [1st time; p 2 (?), by Thomas King. MS not in Larpent;  
 not published; synopsis of action in *Public Advertiser*, 27 Dec.]: With Variety of  
 new Scenes, Dresses and Decorations. With a Grand View of the Cumberland  
 Fleet sailing for the Cup, and a Song and Chorus in Honour of the Institution.  
 To conclude with a Pageant Rural and Pantomimical. [These were included in  
 all subsequent performances.] The Music partly new and partly compiled [by  
 Thomas Linley Sen.] from the best Masters. The Paintings by Greenwood and  
 other eminent Artists. Nothing under Full Price will be taken. Account-Book,  
 17 Feb. 1783: Paid King in full for Harlequin's Wedding £47 1s. Receipts: £231  
 (225/10; 5/10).
- CG                ROMEO AND JULIET. As 7 Oct. Also LORD MAYOR'S DAY. As 25 Nov.  
                     DANCING. As 7 Oct.  
                     SINGING. As 7 Oct.  
                     COMMENT. Receipts: £185 11s. 6d. (184/8/6; 1/3/o).
- Friday 27*     THE GAMESTERS. As 5 Oct., but Sellaway - R. Palmer. Also THE TRIUMPH  
 DL.                OF MIRTH. As 26 Dec.  
                     COMMENT. Receipts: £171 10s. (161/11; 9/19).

**ALEXANDER THE GREAT.** Alexander – Wroughton; Lysimachus – Whitfield; Polyperchon – Mahon; Cassander – Fearon; Hephestion – Davies; Clytus – Clarke // Roxana – Mrs Hunter; Sysigambis – Mrs Poussin; Parisatis – Mrs Morton; Statira – Mrs Yates. Also **LORD MAYOR'S DAY**. As 25 Nov. *Saturday 27* CG

**SINGING.** Vocal Parts [in Entry] by Mattocks, Reinhold, Brett, Doyle, Darley, Bannister // Mrs Kennedy, Mrs Martyr, Miss Stuart, Miss Morris, Miss Harper.

**COMMENT.** Mainpiece: With the Triumphal Entry of Alexander into Babylon. Receipts: £186 3s. 6d. (182/14/0; 3/9/6).

**THE DOUBLE GALLANT.** As 12 Nov. Also **THE TRIUMPH OF MIRTH**. As 26 Dec. *Saturday 28* DL

**DANCING.** As 5 Dec.

**COMMENT.** Receipts: £166 7s. (163/7; 3/0).

**THE CASTLE OF ANDALUSIA.** As 7 Dec. Also **LORD MAYOR'S DAY**. As 25 Nov. *CG*

**COMMENT.** Receipts: £209 5s. (208/9; 0/16).

**IL TRIONFO DELLA COSTANZA.** As 19 Dec. *King's*

**DANCING.** End of Act I *Apelles and Campaspe*, as 2 Nov.; End of Opera *New Divertissement*, as 2 Nov., with *Passacaille*, as 9 Nov.

**THE PROVOK'D HUSBAND.** As 9 Nov. Also **THE TRIUMPH OF MIRTH**. As 26 Dec., but added: Kenny. *Monday 30* DL

**COMMENT.** Receipts: £218 11s. (209/3; 9/8).

**KING HENRY THE EIGHTH.** King Henry – Clarke; Buckingham – Wroughton; Cranmer – Hull; Surrey – Whitfield; Lord Chamberlain – Wewitzer; Gardner – Wilson; Cromwell – Davies; Lord Sands – Jones; Norfolk – Fearon; Suffolk – Booth; Cardinal Wolsey – Henderson // Anne Bullen – Miss Cleland; Lady – Mrs Pitt; Queen Katherine – Miss Younge. Also **LORD MAYOR'S DAY**. As 25 Nov. *CG*

**SINGING.** In Act III *song* by Mrs Kennedy.

**COMMENT.** Mainpiece: Not acted these 2 years. With the Procession from the Abbey at the Coronation of Anne Bullen. Receipts: £207 2s. (204/14; 2/8).

**THE FAIR PENITENT.** Lothario – A Gentleman (1st appearance on the stage [unidentified]); Sciolto – Gardner; Altamont – Wetherhead; Rossano – Spencer; Horatio – Usher // Lavinia – Miss King; Lucilla – Miss Painter; Calista – A Lady (1st appearance on the stage [Mrs Mills]). Also The Fourth Act of **THE MERCHANT OF VENICE**. Antonio – Usher; Bassanio – The Gentleman who plays Lothario; Duke – Roberts; Gratiano – Wetherhead; Shylock – Gardner // Nerissa – Miss Painter; Portia – The Lady who plays Calista. Also **DR LAST'S EXAMINATION BEFORE THE COLLEGE OF PHYSICIANS**. The Devil – Wetherhead; Secretary – Roberts; Dr Calomel – Cooke; Dr Camphire – Corne; Dr Last – Sir Jeffery Dunstan, the present Worthy Mayor of Garrat (1st appearance on any stage). *HAY*

**COMMENT.** By Permission of the Lord Chamberlain. Benefit for Gardner. Afterpiece: From *The Devil upon Two Sticks*, written by the late Samuel Foote, Esq. [Mrs Mills is identified in *Morning Chronicle*, 1 Jan. 1783. For remarks on this night's performance, including references to Dunstan by Charles Lamb, see *Theatre Notebook*, VIII, 5.] Gardner having unavoidably been obliged to postpone his night from the 26th to the 30th, he thinks it his duty to inform his friends that tickets delivered for the 26th will be taken.

- Tuesday 31*     THE FOUNDLING. As 20 Sept. Also THE TRIUMPH OF MIRTH. As  
DL.                30 Dec.  
                      COMMENT. Receipts: £151 13s. (147/2; 4/11).
- CG                KING HENRY THE SECOND; or, The Fall of Rosamond. King Henry - Aickin; Abbot - Clarke; Prince Henry - Wroughton; Salisbury - Davies; Leicester - Fearon; Verulam - Thompson; Clifford - Hull // Queen Eleanor - Mrs Hunter; Ethelinda - Mrs Morton; Rosamond - A Lady (1st appearance on this stage [Mrs Robinson]). Also ROSINA. Principal Characters by Bannister, Brett, Davies, Egan, Mrs Kennedy // Mrs Martyr, Mrs Pitt, Miss Harper. [Cast from text (T. Cadell, 1783): Mr Belville - Bannister; Captain Belville - Brett; Rustic - Davies; Irishman - Egan; William - Mrs Kennedy; Another Irishman - Mahon; Reaper - Helme // Phoebe - Mrs Martyr; Dorcas - Mrs Pitt; Rosina - Mrs Bannister (see 29 Jan. 1783).]  
DANCING. End of mainpiece new Dance, composed by Harris, *Damon and Musidora*, by Harris, Miss Besford, and others.  
COMMENT. Mainpiece: Not acted these 5 years [not acted since 26 Dec. 1776. Mrs Robinson, who was from the Portsmouth theatre, is identified by MS annotation on Kemble playbill]. Afterpiece [1st time; co 2, by Frances Brooke, based on *LES MOISSONNEURS*, by Charles Simon Favart]: The new Music and overture composed, and the Selected Airs compiled [from Paxton and Sacchini], by Shield. Books of the Songs to be had at the Theatre. Account-Book, 30 June 1784: Paid Shield for composing *Rosina* £100. Receipts: £158 18s. 6d. (154/5/6; 4/13/0).
- King's            IL TRIONFO DELLA COSTANZA. As 19 Dec.  
                      DANCING. End of Act 1 *New Divertissement*, as 2 Nov., but Sga Crespi in place of Sga Sala; End of Opera *Il Ratto delle Sabine*, as 12 Dec.

## January 1783

- Wednesday 1*    TWELFTH NIGHT. As 19 Oct. 1782. Also THE TRIUMPH OF MIRTH.  
DL.                As 30 Dec. 1782.  
                      COMMENT. Receipts: £154 16s. (150/16; 4/0).
- CG                KING LEAR. King Lear - Henderson; Gloster - Hull; Bastard - Aickin; Kent - Clarke; Albany - Davies; Cornwall - Thompson; Burgundy - Helme; Physician - Bates; Gentleman Usher - Wewitzer; Edgar - Lewis // Goneril - Miss Platt; Regan - Miss Cleland; Arante - Miss Stuart; Cordelia - Miss Younge. Also ROSINA. As 31 Dec. 1782.  
                      COMMENT. [Afterpiece in place of LORD MAYOR'S DAY, announced on playbill of 31 Dec. 1782.] Receipts: £201 8s. (199/0/6; 2/7/6).
- Thursday 2*      THE GRECIAN DAUGHTER. As 1 Nov. 1782. Also TOO CIVIL BY HALF.  
DL.                As 9 Nov. 1782.  
                      DANCING. As 22 Nov. 1782.  
                      COMMENT. By Command of Their Majesties. Receipts: £270 10s. 6d. (264/0/0; 6/9/0; 0/1/6).
- CG                THE CASTLE OF ANDALUSIA. As 7 Dec. 1782. Also LORD MAYOR'S DAY. As 25 Nov. 1782.  
                      COMMENT. Receipts: £265 9s. 6d. (263/4/0; 2/5/6).

**THE SUSPICIOUS HUSBAND.** Ranger – King; Mr Strictland – Bensley; Frankly – Palmer; Bellamy – Farren; Jack Meggot – Dodd; Tester – Burton; Buckle – Wright; Ranger's Servant – Phillimore // Jacintha – Mrs Wells; Mrs Strictland – Mrs Brereton; Lucetta – Mrs Hopkins; Clarinda – Miss Farren. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.

**DANCING.** End of Act II of mainpiece, as 17 Sept. 1782.

**COMMENT.** Receipts: £165 19s. (161/5; 4/14).

*Friday 3*  
DL

**ALL IN THE WRONG.** Sir John Restless – Lee Lewes; Sir William Belmont – Mills; Young Belmont – Whitfield; Blandford – Fearon; Robert – Booth; Brush – Wewitzer; Beverley – Lewis // Lady Restless – Mrs Mattocks; Tattle – Mrs Davenett; Tippet – Miss Platt; Clarissa – Mrs Morton; Belinda – Mrs Abington. Also **THE SULTAN.** As 20 Dec. 1782.

**COMMENT.** Mainpiece: Not acted these 3 years. Receipts: £219 11s. (212/6; 7/5).

CG

**THE FAIR PENITENT.** As 29 Nov. 1782. Also **ALL THE WORLD'S A STAGE.** As 15 Oct. 1782, but Harry Stukely – R. Palmer.

*Saturday 4*  
DL

**COMMENT.** Receipts: £256 4s. 6d. (243/6/0; 12/18/6; 0/0/0).

**THE FIRST PART OF KING HENRY THE FOURTH.** As 30 Nov. 1782, but Prince of Wales – Mahon; Francis – Edwin; Douglas – W. Bates. Also **ROSINA.** As 31 Dec. 1782.

CG

**DANCING.** As 30 Nov. 1782.

**COMMENT.** Receipts: £150 12s. 6d. (145/5/0; 5/7/6).

**IL TRIONFO DELLA COSTANZA.** As 19 Dec. 1782.  
**DANCING.** As 12 Dec. 1782 throughout.

King's

**JANE SHORE.** As 8 Nov. 1782, but Alicia – Miss Kemble (1st appearance on that stage). Also **THE APPRENTICE.** As 4 Dec. 1782.  
**COMMENT.** [Miss Kemble was from the York theatre.] Receipts: £277 11s. 6d. (271/4/0; 5/17/6; 0/10/0).

*Monday 6*  
DL

**KING HENRY THE EIGHTH.** As 30 Dec. 1782. Also **ROSINA.** As 31 Dec. 1782.

CG

**SINGING.** As 30 Dec. 1782.

**COMMENT.** Receipts: £190 4s. 6d. (187/9/0; 2/15/6).

**THE SCHOOL FOR SCANDAL.** As 22 Oct. 1782. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.

*Tuesday 7*  
DL

**COMMENT.** Receipts: £188 16s. (187/8; 1/8).

**THE CASTLE OF ANDALUSIA.** As 7 Dec. 1782. Also **LORD MAYOR'S DAY.** As 25 Nov. 1782.

CG

**COMMENT.** Receipts: £228 14s. 6d. (225/18/0; 2/16/6).

**CIMENE.** Principal Characters by Pacchierotti, Scovelli, Bartolini, Schinotti // Sga Pollone, Mme Carnevale (1st appearance). [Cast from libretto (H. Reynell, 1783): Rodrigo – Pacchierotti; Fernando – Scovelli; Duarte – Bartolini; Armindo – Schinotti // Elvira – Sga Pollone; Cimene – Mme Carnevale.]

King's

**DANCING.** As 12 Dec. 1782 throughout.

**COMMENT.** A Serious Opera in 2 acts [1st time; by Benedetto Pasqualigo]: The Music entirely new by Bertoni.

- Wednesday 8*    **THE WAY TO KEEP HIM.** As 29 Oct. 1782. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
 DL                    COMMENT. Receipts: £141 18s. (135/12; 6/6).
- CG                    **ALL IN THE WRONG.** As 3 Jan., but added: Marmalet - Miss Stuart. Also **THE SULTAN.** As 20 Dec. 1782.  
 COMMENT. Receipts: £228 1s. (215/9/6; 12/11/6).
- Thursday 9*    **VENICE PRESERV'D.** As 14 Dec. 1782. Also **THE APPRENTICE.** As 4 Dec. 1782, but Simon - Burton; Watchman - Kenny.  
 DL                    COMMENT. By Command of Their Majesties. [Mainpiece in place of **JANE SHORE**, announced on playbill of 8 Jan.] Receipts: £284 12s. 6d. (275/7/0; 9/0/6; 0/5/0).
- CG                    **THE MAN OF THE WORLD.** As 20 Nov. 1782. Also **ROSINA.** As 31 Dec. 1782.  
 COMMENT. Receipts: £311 10s. 6d. (306/16/0; 4/14/6).
- Friday 10*    **THE WONDER.** Don Felix - Smith; Colonel Briton - Brereton; Don Lopez - Baddeley; Don Pedro - Parsons; Frederick - Packer; Gibby - Moody; Alguazile - Wrighten; Vasquez - Phillimore; Lissardo - King // Flora - Miss Pope; Isabella - Mrs Ward; Inis - Mrs Wells; Violante - Miss Farren. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782, but omitted: Grimaldi.  
 DL                    COMMENT. Receipts: £161 3s. (154/17; 6/6).
- CG                    **THE DISCOVERY.** As 4 Dec. 1782. Also **THE SULTAN.** As 20 Dec. 1782.  
 COMMENT. Receipts: £200 13s. 6d. (195/17/0; 4/16/6).
- Saturday 11*    **JANE SHORE.** As 6 Jan., but Gloster - Hull [of CG]. Also **THE IRISH WIDOW.**  
 DL                    As 8 Oct. 1782.  
*DANCING.* As 5 Oct. 1782.  
 COMMENT. [In mainpiece the playbill retains Aickin as Gloster, but he "being ill, Gloster was played by Hull" (*Public Advertiser*, 13 Jan.). Afterpiece in place of **THE LYAR**, announced on playbill of 10 Jan.] Receipts: £277 17s. 6d. (265/11/0; 11/19/6; 0/7/0).
- CG                    **THE CASTLE OF ANDALUSIA.** As 7 Dec. 1782. Also **THE DEVIL UPON TWO STICKS.** As 21 Nov. 1782.  
*DANCING.* As 31 Dec. 1782.  
 COMMENT. Receipts: £244 4s. (242/9/6; 1/14/6).
- King's              **MEDONTE.** As 14 Nov. 1782.  
*DANCING.* End of Act I *New Divertissement*, as 30 Nov. 1782; End of Act II an entirely new Ballet (1st time; composed by Lepicq), *Le Tuteur Trompé; or, The Guardian Outwitted*, by Lepicq, Slingsby, Henry, Zuchelli, Sga Crespi, Mlle Theodore, Mme Rossi, with two *Pas de Basque* by Mlle Theodore.  
 COMMENT. Books of the new Dance to be had at the Theatre.
- Monday 13*    **THE CLANDESTINE MARRIAGE.** As 17 Sept. 1782. Also **THE TRIUMPH OF MIRTH.** As 10 Jan.  
 DL                    COMMENT. Receipts: £206 13s. (205/10; 1/3).
- CG                    **THE COUNT OF NARBONNE.** As 28 Nov. 1782. Also **ROSINA.** As 31 Dec. 1782.  
 COMMENT. Receipts: £166 18s. (156/16/6; 10/1/6).

**THE FAIR PENITENT.** As 29 Nov. 1782. Also **THE ENGLISHMAN IN PARIS.** As 23 Nov. 1782.  
**DANCING.** As 6 Dec. 1782.

COMMENT. Paid McMillan for Paper Machi to ornament the King's Box [on 9 Jan.] £5 18s. 6d. Receipts: £280 8s. 6d. (271/4/0; 8/14/6; 0/10/0).

**THE CASTLE OF ANDALUSIA.** As 7 Dec. 1782. Also **THE POSITIVE MAN.** CG  
**As 16 Oct. 1782.**  
**DANCING.** As 31 Dec. 1782.

COMMENT. Receipts: £192 12s. (189/4; 3/8).

**IL TRIONFO DELLA COSTANZA.** As 19 Dec. 1782, but omitted: Sga Gherardi, King's  
Sga Pollone.  
**DANCING.** As 11 Jan. throughout.

**THE WEST INDIAN.** Belcour - Bannister Jun. (1st appearance in that character);  
Stockwell - Aickin; Major O'Flaherty - Moody; Captain Dudley - Packer;  
Charles Dudley - Brereton; Fulmer - Baddeley; Varland - Parsons // Lady Rusport  
- Mrs Hopkins; Louisa Dudley - Mrs Brereton; Mrs Fulmer - Miss Hale; Charlotte  
Rusport - Miss Farren. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
COMMENT. Receipts: £209 12s. (207/12; 2/0).

**THE MOURNING BRIDE.** As 2 Dec. 1782. Also **ROSINA,** As 31 Dec. 1782. CG  
**DANCING.** As 31 Dec. 1782.

COMMENT. Receipts: £210 os. 6d. (198/15/6; 11/5/0).

**VENICE PRESERV'D.** As 14 Dec. 1782. Also **THE DIVORCE.** As 24 Sept. 1782.

*Thursday 16*  
DL

COMMENT. Receipts: £294 14s. 6d. (284/5/0; 8/17/0; 1/12/6).

**ALL IN THE WRONG.** As 8 Jan. Also **ROSINA.** As 31 Dec. 1782.  
**DANCING.** As 31 Dec. 1782.

COMMENT. By Command of Their Majesties. [Mainpiece in place of **THE CASTLE OF ANDALUSIA**; afterpiece of **BARNABY BRITTLE**, both announced on playbill of 15 Jan.] Receipts: £320 15s. 6d. (315/14/0; 5/1/6).

**CIMENE.** As 7 Jan., but Sga Gherardi in place of Sga Pollone.  
**DANCING.** End of Act I *Le Tuteur Trompé*, as 11 Jan.; End of Act II *Il Ratto delle Sabine*, as 12 Dec. 1782, but omitted: Lepicq, Mlle Theodore.

King's

**THE SUSPICIOUS HUSBAND.** As 3 Jan. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
**DANCING.** As 3 Jan.

*Friday 17*  
DL

COMMENT. Receipts: £157 6s. (153/1; 4/5).

**THE CAPRICIOUS LADY.** Principal Characters by Wroughton, Lee Lewes, Quick, Wilson, Wewitzer, Davies, Mahon, Lewis // Mrs Morton, Mrs Lewis, Mrs Webb, Mrs Abington. [Cast from text (C. Dilly, 1783): Elder Loveless - Wroughton; Welford - Lee Lewes; Savil - Quick; Morecraft - Wilson; Poet - Wewitzer; Traveller - Davies; Captain - Mahon; Younger Loveless - Lewis; Servants - Fearon, Helme // Widow - Mrs Morton; Martha - Mrs Lewis; Abigail - Mrs Webb; The Lady - Mrs Abington.] *Prologue* spoken by Lee Lewes. *Epilogue* spoken by Mrs Abington. [These were spoken as here assigned, at all subsequent performances.] Also **ROSINA.** As 31 Dec. 1782.  
**DANCING.** As 27 Sept. 1782.

- Friday 17*  
CG      COMMENT. Mainpiece: Altered from [THE SCORNFUL LADY, by] Beaumont and Fletcher [1st time; c 5, by William Cooke; incidental music by Michael Arne. Prologue by the alterer. Epilogue by George Colman, the elder (see text)]. *Public Advertiser*, 27 Jan. 1783: Wednesday Morning [29 Jan.] will be published THE CAPRICIOUS LADY (price not listed).  
           "The costume of James's reign was strictly attended to in the dresses of the characters; and I remember the enjoyment of Mrs Abington, in a high ruff and a rich silver silk edged with black velvet" (Boaden, *Siddons*, 1, 371). Receipts: £228 4s. 6d. (218/10/6; 9/14/0).
- Saturday 18*  
DL      THE MAID OF THE MILL. As 26 Oct. 1782, but Fanny – Mrs Wrighten. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782.  
           DANCING. End of Act I of mainpiece, as 17 Sept. 1782.  
           COMMENT. [Mainpiece in place of JANE SHORE; afterpiece of THE BEST BIDDER, both announced on playbill of 17 Jan.] Receipts: £140 12s. (139/2; 1/10).
- CG      THE MERRY WIVES OF WINDSOR. As 17 Oct. 1782, but Justice Shallow – Wilson; omitted: Host, Fenton, Simple, Bardolph, Pistol, Slender // Anne Page, Mrs Quickly. Also LORD MAYOR'S DAY. As 25 Nov. 1782.  
           COMMENT. In afterpiece, added, following Lord Mayor's Show: A New Historical Procession of the Several Companies, with their respective Pageants, and the Chief Magistrates belonging to the City of London, from its Foundation. The Scenes, Machinery and Decorations, both of the Pantomime and Procession, invented and designed by Richards, and executed by Him, Smirk, Hodgins, Catton, and others. Book of the Songs, with an Explanation of the Procession [reprinted in *Public Advertiser*, 21 Jan.], to be had at the Theatre.  
           *Public Advertiser*, 21 Jan.: The glee is the composition of the late [Benjamin] Rogers (who lived in 1600); the other airs are by Handel, [the Earl of] Kelly, Abel, Stamitz, and Shield . . . More than 200 supernumeraries are employed to walk in the Procession. Receipts: £236 4s. 6d. (231/4/0; 5/0/6).
- King's     IL TRIONFO DELLA COSTANZA. As 19 Dec. 1782.  
           DANCING. As 16 Jan. throughout.
- Monday 20*  
DL      THE FAIR PENITENT. As 29 Nov. 1782. Also THE ENGLISHMAN IN PARIS. As 23 Nov. 1782.  
           DANCING. As 6 Dec. 1782.  
           COMMENT. By Command of Their Majesties. Receipts: £276 6s. 6d. (270/16/0; 5/3/0; 0/7/6).
- CG      THE CAPRICIOUS LADY. As 17 Jan. Also LORD MAYOR'S DAY. As 18 Jan.  
           COMMENT. Receipts: £298 5s. (292/2; 6/3).
- Tuesday 21*  
DL      THE PROVOK'D HUSBAND. As 9 Nov. 1782. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782.  
           COMMENT. Receipts: £112 (103/10; 8/10).
- CG      THE CASTLE OF ANDALUSIA. As 7 Dec. 1782. Also LORD MAYOR'S DAY. As 18 Jan.  
           COMMENT. Receipts: £189 1s. 6d. (186/3/6; 2/18/0).
- King's     MEDONTE. As 14 Nov. 1782.  
           DANCING. As 16 Jan. throughout.

**THE SCHOOL FOR SCANDAL.** As 22 Oct. 1782. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782. *Wednesday 22 DL*  
 COMMENT. Receipts: £139 15s. (135/18; 3/17).

**THE CAPRICIOUS LADY.** As 17 Jan. Also **LORD MAYOR'S DAY.** As CG  
 18 Jan.  
 COMMENT. Receipts: £210 17s. (200/4/6; 10/12/6).

**JANE SHORE.** As 6 Jan. Also **THE BEST BIDDER.** As 11 Dec. 1782. *Tursday 23 DL*  
 COMMENT. By Command of Their Majesties. Receipts: £288 9s. 6d. (278/2/0;  
 10/2/6; 0/5/0).

**ARTAXERXES.** Arbaces – Sga Sestini (1st appearance in Serious Opera [at this theatre; see 2 Nov. 1782]); Artabanes – Reinholt; Rimines – Davies; Artaxerxes – Mrs Kennedy // Semira – Mrs Morton; Mandane – Miss Harper (1st appearance in that character). Also **LORD MAYOR'S DAY.** As 18 Jan. *CG*  
 COMMENT. Receipts: £304 15s. 6d. (298/15/6; 6/0/0).

**THE BUSY BODY.** Marplot – King; Sir George Airy – Palmer; Sir Jealous Traffic – Baddeley; Charles – Barrymore; Whisper – Burton; Sir Francis Gripe – Parsons // Patch – Miss Pope; Isabinda – Miss Wheeler; Scentwell – Miss Tidswell; Miranda – Miss Farren. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782. *Friday 24 DL*  
 COMMENT. Mainpiece: Not acted these 12 years [not acted since 20 Sept. 1766]. Receipts: £127 13s. (124/12; 3/1).

**THE CAPRICIOUS LADY.** As 17 Jan. Also **LORD MAYOR'S DAY.** As CG  
 18 Jan.  
 COMMENT. Receipts: £207 3s. (196/19; 10/4).

**VENICE PRESERV'D.** As 14 Dec. 1782. Also **THE PADLOCK.** Leander (1st time) – Williames; Don Diego – Barrington (1st appearance on that stage); Mungo – Suett // Ursula – Mrs Love; Leonora – Miss Wright. *Saturday 25 DL*  
 COMMENT. Afterpiece: Not acted these 2 years. Receipts: £294 12s. 6d. (285/18/0; 8/8/0; 0/6/6).

**THE CASTLE OF ANDALUSIA.** As 7 Dec. 1782. Also **LORD MAYOR'S DAY.** As 18 Jan. *CG*  
 COMMENT. Receipts: £258 3s. 6d. (255/15/6; 2/8/0).

**IL TRIONFO DELLA COSTANZA.** As 19 Dec. 1782, but Sga Salpietro (probably) in place of Sga Pollone. *King's*  
**DANCING.** End of Act I *New Divertissement*, as 30 Nov. 1782, but omitted: Mlle Theodore; End of Act II *Le Tuteur Trompé*, as 11 Jan., but omitted: Mlle Theodore, *Pas de Basque*.  
 COMMENT. [The playbill retains Sga Pollone, but she did not sing. *Public Advertiser*, 27 Jan.: The Indisposition of Sga Pollone prevented the performance of **IL CONVITO** [originally announced for performance on this present night]. For Sga Salpietro, see 13 Feb.]

**A BOLD STROKE FOR A WIFE.** As 7 Dec. 1782, but Simon Pure – Waldron; Periwinkle – Parsons. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782. *Monday 27 DL*  
**DANCING.** As 5 Dec. 1782.  
 COMMENT. Receipts: £133 12s. 6d. (133/5/0; 0/7/6).

- Monday 27* CG JANE SHORE. Hastings – Lewis; Gloster – Clarke; Belmour – Hull; Ratcliffe – Davies; Catesby – Booth; Derby – Thompson; Dumont – Wroughton // Alicia – Mrs Robinson (2nd appearance on this stage [see 31 Dec. 1782]); Jane Shore – Mrs. Yates. Also LORD MAYOR'S DAY. As 18 Jan.  
 COMMENT. Receipts: £199 8s. 6d. (193/18/6; 5/10/0).
- Tuesday 28* DL ISABELLA. As 10 Oct. 1782. Also THE DIVORCE. As 24 Sept. 1782.  
 COMMENT. By Command of Their Majesties. Receipts: £277 8s. 6d. (270/8/0; 6/13/0; 0/7/6).
- CG THE MYSTERIOUS HUSBAND. Principal Characters by Henderson, Lewis, Wroughton, Aickin, Fearon, Yates // Miss Satchell, Miss Platt, Miss Younge. [Cast from text (C. Dilly, 1783), and Larpent MS 615: Lord Davenant – Henderson; Charles Davenant – Lewis; Captain Dormer – Wroughton; Sir Harry Harlow – Aickin; Paget – Fearon; Sir Edmund Travers – Yates; Servant – Helme // Marianne – Miss Satchell; Waiting Woman – Miss Platt; Lady Davenant – Miss Younge.] Prologue spoken by Lee Lewes. Epilogue spoken by Miss Younge. [These were spoken, as here assigned, at the 1st 11 performances only (see 10 May 1783).] Also CROSS PURPOSES. As 2 Nov. 1782.  
 DANCING. As 27 Sept. 1782.  
 COMMENT. Mainpiece [1st time; r 5, by Richard Cumberland. Author of Prologue unknown. Epilogue by the author (*Public Advertiser*, 30 Jan. In 1796 this was acted at CG altered by the author in 4 acts]: With new Dresses, &c. *Public Advertiser*, 10 Feb. 1783: This Day at Noon will be published THE MYSTERIOUS HUSBAND (18d.). [Afterpiece in place of BARNABY BRITTLE, announced on playbill of 27 Jan.] Receipts: £275 9s. (269/14/6; 5/14/6).
- King's IL CONVITO. As 2 Nov. 1782, but Sga Salpietro in place of Sga Pollone.  
 DANCING. End of Act I *New Divertissement*, as 25 Jan.; End of Act II *Le Tuteur Trompé*, as 11 Jan., but omitted: *Pas de Basque*.
- Wednesday 29* DL THE SCHOOL FOR VANITY. Principal Characters by King, Palmer, Dodd, Brereton, Baddeley, R. Palmer, Parsons // Mrs Bulkley, Mrs Hopkins, Mrs Wrighten, Miss Phillips, Miss Farren. [Cast from text in the author's *Miscellanies* (T. Becket, 1785), Vol. II: Sir Hercules Caustic – King; Sighwell – Palmer; Lord Frolic – Dodd; Valentine Onslow – Brereton; Secondhand – Baddeley; Scrape – R. Palmer; Alderman Ingot – Parsons; Scurry – Phillimore; Servants – Chaplin, Kenny, Alfred, Spencer // Widow Wherret – Mrs Bulkley; Lady Blaze – Mrs Hopkins; Pucker – Mrs Wrighten; Helena Caustic – Miss Phillips; Ophelia Wyndham – Miss Farren.] Prologue spoken by Palmer. Epilogue spoken by Miss Farren. Also THE GENTLE SHEPHERD. As 16 Oct. 1782.  
 COMMENT. Mainpiece [1st time; c 5, by Samuel Jackson Pratt. Prologue and Epilogue probably by the author]. Receipts: £210 7s. (190/11; 19/11; 0/5).
- CG THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 31 Dec. 1782, but Mrs Bannister [i.e. formerly Miss Harper].  
 COMMENT. [Miss Harper married John Bannister at Hendon on 26 Jan. 1783.] Receipts: £217 11s. (208/2; 9/9).
- Friday 31* DL LOVE IN A VILLAGE. As 7 Oct. 1782. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782.  
 DANCING. In Act I of mainpiece, as 3 Oct. 1782; End of Act II, as 17 Sept. 1782.  
 COMMENT. Receipts: £138 7s. (135/12; 2/15).
- CG THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan.  
 COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

## February 1783

JANE SHORE. As 6 Jan. Also THE ENGLISHMAN IN PARIS. Probably as 23 Nov. 1782. *Saturday 1*  
DL

DANCING. Probably as 6 Dec. 1782.

COMMENT. [As afterpiece the playbill announces THE BEST BIDDER, but in the Account-Book it is deleted, with the note, "Chang'd to Englishman in Paris."] Receipts: £275 5s. (262/13/0; 12/4/6; 0/7/6).

THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan. CG  
COMMENT. Receipts: £232 17s. 6d. (223/14/6; 9/3/0).

IL TRIONFO DELLA COSTANZA. As 19 Dec. 1782. King's  
DANCING. As 28 Jan. throughout.

THE CLANDESTINE MARRIAGE. As 17 Sept. 1782. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782. *Monday 3*  
DL

COMMENT. Benefit for King [who is named in the Account-Book, but not on the playbill]. Receipts: £152 19s. (148/19; 4/0; tickets: none listed) (charge: free).

THE MYSTERIOUS HUSBAND. As 28 Jan. Also THE WATERMAN. CG  
Tug - Bannister; Bundle - Wilson; Robin - Edwin // Mrs Bundle - Mrs Webb; Wilhelmina - Mrs Bannister.

DANCING. As 31 Dec. 1782.

COMMENT. By Command of Their Majesties. Receipts: £285 8s. 6d. (279/19/6; 5/9/0).

VENICE PRESERV'D. As 14 Dec. 1782. Also TOO CIVIL BY HALF. As 9 Nov. 1782. *Tuesday 4*  
DL

COMMENT. Receipts: £289 18s. (283/10/0; 6/5/6; 0/2/6).

THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan. CG  
COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

IL CONVITO. As 28 Jan. King's  
DANCING. End of Act I *New Divertisement*, as 30 Nov. 1782; End of Act II *Le Tuteur Trompé*, as 28 Jan.

THE WEST INDIAN. As 15 Jan. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782. *Wednesday 5*  
DL

COMMENT. Receipts: £110 7s. (109/7; 1/0).

ARTAXERXES. As 23 Jan., but Mandane - Mrs Martyr. Also LORD MAYOR'S DAY. As 18 Jan. CG  
COMMENT. Receipts: £202 15s. 6d. (196/7/6; 6/8/0).

HAMLET. As 24 Sept. 1782, but Ostrick - Barrymore; omitted: Sailor, Francisco. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782. *Thursday 6*  
DL

COMMENT. Receipts: £137 12s. (135/7; 2/5).

THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan. CG  
COMMENT. Receipts: £210 5s. 6d. (198/6/6; 11/19/0).

- Friday 7*      **THE FAIR AMERICAN.** Admiral Dreadnought - King (1st appearance in that character); Bale - Parsons; Carbine - Suet; Summers - Barrymore; Boreas - Chapman; Col. Mountfort - Palmer // Rachael - Mrs Wrighten; Miss Bale - Miss Wheeler; Miss Kitty Dreadnought - Mrs Hopkins; Mrs Bentley [in subsequent bills called Mrs Wilmot] - Mrs Hedges; Miss Melcomb - Miss Simson; Angelica - Miss Phillips. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
 DL                COMMENT. Receipts: £112 14s. (109/19; 2/15).
- CG*              **THE CAPRICIOUS LADY.** As 17 Jan. Also **LORD MAYOR'S DAY.** As 18 Jan.  
 COMMENT. Receipts: £212 17s. 6d. (202/15/6; 10/2/0).
- Saturday 8*     **THE FAIR AMERICAN.** As 7 Feb., but added: Groom - Wright; Fribourg - Kenny; Servants - Phillimore, Chaplin. Also **ALL THE WORLD'S A STAGE.** As 4 Jan.  
 DL                COMMENT. Benefit for the Author [of mainpiece: Frederick Pilon]. The 9th Night [i.e., the 1st 7 nights had occurred in the preceding season]. Receipts: £147 3s. 6d. (121/4/0; 25/19/6; 0/0/0; tickets: none listed) (charge: £105).
- CG*              **THE WALLOONS.** Probably as 4 Oct. 1782. Also **ROSINA.** As 29 Jan.  
 COMMENT. [As mainpiece the playbill announces **THE MYSTERIOUS HUSBAND**, but its "being, on account of Miss Younge's sudden illness, set aside, it was very proper to substitute another Piece of Cumberland's, *The Walloon*"] (*Public Advertiser*, 10 Feb.)] Receipts: £150 6s. (142/7/6; 7/18/6).
- King's*           **IL TRIONFO DELLA COSTANZA.** As 19 Dec. 1782.  
 DANCING. As 28 Jan. throughout.
- Monday 10*      **THE FAIR PENITENT.** As 29 Nov. 1782. Also **WHO'S THE DUPE?** As 22 Oct. 1782.  
 DL                DANCING. End of Act I of afterpiece *The Devonshire Minuet*, as 3 Oct. 1782.  
 COMMENT. Receipts: £282 14s. 6d. (274/8/0; 8/4/0; 0/2/6).
- CG*              **THE GRECIAN DAUGHTER.** As 21 Oct. 1782. Also **ROSINA.** As 29 Jan.  
 DL                COMMENT. Receipts: £207 16s. 6d. (195/1/0; 12/15/6).
- Tuesday 11*     **THE FAIR AMERICAN.** As 8 Feb. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
 DL                COMMENT. Receipts: £149 2s. (146/6; 2/16).
- CG*              **THE CASTLE OF ANDALUSIA.** As 7 Dec. 1782, but Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]. Also **BARNABY BRITTLE.** As 31 Oct. 1782.  
 COMMENT. Receipts: £222 17s. 6d. (219/13/0; 3/4/6).
- King's*           **MEDONTE.** As 14 Nov. 1782.  
 DANCING. As 16 Jan. throughout.
- Wednesday 12*    **THE COMMITTEE;** or, **The Faithful Irishman.** Teague (with songs) - Moody; Colonel Blunt - Aickin; Mr Day - Baddeley; Obadiah - Parsons; Abel - Burton; Lieut. Story - Phillimore; Committee-Men - Waldron, &c.; Col. Careless - Brereton // Mrs Day - Mrs Hopkins; Arabella - Mrs Brereton; Ruth - Miss Pope. Also **THE TRIUMPH OF MIRTH.** As 30 Dec. 1782.  
 DL                COMMENT. [Mainpiece in place of KING RICHARD THE THIRD, announced on playbill of 11 Feb.] Receipts: £112 5s. (103/9; 8/16).

THE CAPRICIOUS LADY.	As 17 Jan. Also THE SULTAN.	As 20 Dec. 1782.	<i>Wednesday 12</i>
COMMENT.	Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill].	Receipts: £246 15s. (234/5/6; 12/9/6) (tickets and charge not listed).	CG
JANE SHORE.	As 6 Jan. Also TOO CIVIL BY HALF.	As 9 Nov. 1782.	<i>Thursday 13</i>
COMMENT.	Receipts: £279 4s. 6d. (270/10/0; 8/10/0; 0/4/6).	DL	
THE MERCHANT OF VENICE.	As 3 Dec. 1782, but Portia - Mrs Bulkley (of DL).	CG	
COMMENT.	Also LOVE A-LA-MODE.	As 29 Oct. 1782.	
DANCING.	End of Act III of mainpiece, as 9 Oct. 1782; End of Act IV, as 31 Dec. 1782.		
COMMENT.	To prevent Disappointment . . . Mrs Bulkley has obligingly undertaken the part of Portia, on account of Mrs Yates's sudden Indisposition [Mrs Yates having been announced as Portia on playbill of 12 Feb.].	Receipts: £264 15s. 6d. (261/9/0; 3/6/6).	
IL TRIONFO DELLA COSTANZA.	As 25 Jan., but Sga Salpietro's name listed in playbill.	King's	
DANCING.	End of Act I <i>Le Tuteur Trompé</i> , as 11 Jan., with two <i>Pas de Deux</i> , in a stile entirely new, called <i>Pas de Lapons; or, Laplanders' Dance</i> , by Slingsby and Mlle Theodore; End of Act II a new <i>Pastoral Ballet</i> by the principal Dancers, with a variety of <i>Pas Seuls</i> and a <i>Pas de Deux</i> by Slingsby and Mlle Theodore, and to conclude with a <i>Grand Allemande</i> by Lepicq, Mme Rossi, Slingsby, Mlle Theodore.		
COMMENT.	Benefit for Slingsby (The last Season of his appearing on the Stage [but he did not retire until the end of season 1784-85]). Tickets, half a guinea each, to be had of Slingsby at his house, No. 34, Upper Seymour-street, Portman-square.		
THE FAIR AMERICAN.	As 8 Feb. Also THE TRIUMPH OF MIRTH.	<i>Friday 14</i>	
As 30 Dec. 1782.		DL	
COMMENT.	Mainpiece: The Music and Overture by Carter. Receipts: £95 18s. (94/8; 1/10).		
THE MERRY WIVES OF WINDSOR.	As 17 Oct. 1782, but Justice Shallow - Wilson. Also THE MAID'S THE MISTRESS.	CG	
Principal Characters by Reinhold, Edwin // Mr Bannister, Sga Sestini. [Cast from <i>European Magazine</i> , Feb. 1783, p. 148: Uberto - Reinhold; Vespone - Edwin // Old Woman - Mr Bannister; Serpilla - Sga Sestini.]			
COMMENT.	Benefit for Sga Sestini. <i>Public Advertiser</i> , 13 Feb.: Tickets to be had of Sga Sestini, No. 52, Margaret-street, Cavendish Square. Afterpiece [1st time; BURL 2, by John O'Keeffe. MS: Larpent 616; not published]: Taken from the Italian of La Serva Padrona [by Gennaro Antonio Federico]. The Music chiefly the Original of Parosasi [i.e. Pergolesi, and so spelled on playbill of 17 Feb.]. The new Music composed by Dr Arnold. Books of the Songs to be had at the Theatre. Receipts: £256 5s. 6d. (198/12/0; 7/3/6; tickets: 50/10/0) (charge: none listed).		
ISABELLA.	As 10 Oct. 1782. Also THE LYAR.	As 26 Oct. 1782.	<i>Saturday 15</i>
COMMENT.	Receipts: £293 3s. 6d. (285/12/0; 7/4/0; 0/7/6).	DL	
THE CASTLE OF ANDALUSIA.	As 11 Feb. Also THE DEVIL UPON TWO STICKS.	CG	
As 21 Nov. 1782.			
COMMENT.	Receipts: £236 6s. 6d. (233/14/0; 2/12/6).		

- Saturday 15*    **IL CONVITO.** As 2 Nov. 1782.  
 King's            *DANCING.* End of Act I *Le Tuteur Trompé*, as 28 Jan.; End of Act II an entirely new ballet of Serious, Comic, and Demi-characters, composed by Lepicq, *Les Épouses Persanes; or, The Persian Wives*, by Lepicq, Mme Rossi, Slingsby, Henry, Zuchelli, Sga Crespi, Mlle Theodore, Mme Simonet. [Cast from *Public Advertiser*, 18 Feb.: Tamas – Lepicq; Hircana – Mme Rossi; Osman – Slingsby; Mahmoud – Henry; Boulganzar – Zuchelli; Slaves – Sga Crespi, Mlle Theodore; Fatima – Mme Simonet; Assan – Degville Sen.]  
                   COMMENT. "The company [of spectators] was so numerous that there was hardly room on the stage for the performers to go through their parts . . . Mme Simonet displayed all that power of acting for which she has been so justly celebrated since the first introduction of the ballets called *d'Action* when first Vestris held the sceptre of Terpsychore at the King's Theatre [in 1780-81]" (*Public Advertiser*, 18 Feb., which also has a synopsis of the action).
- Monday 17*    **VENICE PRESERV'D.** As 14 Dec. 1782. Also **WHO'S THE DUPE?** As 22 Oct. 1782.  
 DL                *DANCING.* As 17 Sept. 1782.  
                   COMMENT. Receipts: £297 1s. (289/14; 6/17; 0/10).
- CG                **THE FAIR PENITENT.** As 27 Sept. 1782, but Lucilla – Mrs Morton; Calista – Mrs Yates. Also **THE MAID'S THE MISTRESS.** As 14 Feb.  
                   COMMENT. Afterpiece: The Music chiefly the Original of Pergolesi. Receipts: £238 19s. (233/4/6; 5/14/6).
- Tuesday 18*    **CYMBELINE.** Posthumus – Brereton; Bellarius – Aickin; Guiderius – Farren; Arviragus – Barrymore; Cymbeline – Wrighten; Pissanio – Packer; Lucius – Phillimore; French Gentleman – Fawcett; Philario – Wright; Cornelius – Chaplin; Cloten (1st time) – R. Palmer; Iachimo – Smith // Queen – Mrs Hopkins; Imogen – Mrs Mills (1st appearance on that stage). Also **BON TON.** As 14 Nov. 1782, but Lord Minikin – R. Palmer.  
*DANCING.* In Act II of mainpiece a Masquerade Scene, with *Dancing* by Williamson and Miss M. Stageloir; End of Act III, as 17 Sept. 1782.  
*SINGING.* In Masquerade, by Miss Romanzini.  
                   COMMENT. Mainpiece: Not acted these 3 years. [Mrs Mills was from the Edinburgh theatre.] Receipts: £173 6s. 6d. (140/13/0; 32/11/0; 0/0/0; ticket not come in: 0/2/6).
- CG                **THE DUEUNNA.** Probably as 5 Dec. 1782, but Clara – Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]. Also **BARNABY BRITTLE.** As 31 Oct. 1782.  
                   COMMENT. [As mainpiece the playbill announces **ARTAXERXES**, but the Kemble playbill deletes it. Its substitute is listed in the Account-Book.] Receipts: £116 10s. 6d. (112/9/6; 4/1/0).
- King's            **IFIGENIA IN AULIDE.** Principal Characters by Pacchierotti, Scovelli, Bartolini, Schinotti // Sga Gherardi, Sga Morigi. [Libretto (H. Reynell, 1782) lists the parts: Achille, Agamennone, Ulisse, Arcade // Elisena, Ifigenia.]  
*DANCING.* End of Act II *New Divertissement* (performers not listed, but see 30 Nov. 1782), in which a *Pas de Deux* by Simonet, &c.; End of Act III *Les Épouses Persanes*, as 15 Feb.  
                   COMMENT. A Serious Opera in 3 acts, acted but once last Season [on 25 May 1782]; the music by Bertoni.
- Wednesday 19*    **THE GRECIAN DAUGHTER.** As 1 Nov. 1782. Also **THE APPRENTICE.** As 4 Dec. 1782.  
 DL                COMMENT. [Afterpiece in place of **ALL THE WORLD'S A STAGE**, announced on playbill of 18 Feb.] Receipts: £284 10s. 6d. (274/15/0; 7/13/0; 0/15/0; tickets not come in 1/7/6).

MUCH ADO ABOUT NOTHING.	Benedick - Henderson; Leonato - Hull; Don Pedro - Davies; Claudio - Whitfield; Balthazar (with a song) - Mattocks; Don John - Booth; Antonio - Thompson; Borachio - W. Bates; Conrade - Mahon; Friar - Fearon; Verges - Mills; Dogberry - Quick; Town Clerk - Edwin // Hero - Miss Cleland; Margaret - Mrs Whitfield; Ursula - Mrs Poussin; Beatrice - Mrs Abington. Also ROSINA.	As 29 Jan. COMMENT. Paid Mrs Abington on account of her Salary £250. Receipts: £244 12s. 6d. (235/13/0; 8/19/6).	Wednesday 19 CG
THE CONSCIOUS LOVERS.	As 19 Sept. 1782, but Brereton's name listed in playbill. Also THE TRIUMPH OF MIRTH.	As 30 Dec. 1782. SINGING. As 19 Sept. 1782. COMMENT. Receipts: £128 15s. (127/10/0; 1/0/0; tickets not come in: 0/5/0).	Thursday 20 DL
THE CASTLE OF ANDALUSIA.	As 11 Feb. Also THE POSITIVE MAN.	As 16 Oct. 1782. COMMENT. Receipts: £180 4s. 6d. (175/11/0; 4/13/6).	CG
On account of the Indisposition of one of the principal Performers there will be no Opera this Evening [i.e. ZEMIRA AND AZOR, announced in <i>Public Advertiser</i> , 19 Feb., postponed until 27 Feb.].			King's
THE FAIR PENITENT.	As 29 Nov. 1782. Also TOO CIVIL BY HALF.	As 9 Nov. 1782. COMMENT. Receipts: £269 15s. 6d. (253/15/0; 10/12/0; 0/16/0; tickets not come in: 4/12/6).	Friday 21 DL
THE CAPRICIOUS LADY.	As 17 Jan. Also THE SULTAN.	As 20 Dec. 1782. DANCING. End of mainpiece <i>The Merry Sailors</i> by Harris and others. COMMENT. Receipts: £192 10s. 6d. (180/15/6; 11/15/0).	CG
THE MERCHANT OF VENICE.	Shylock - King; Gratiano - Palmer; Bassanio - Farren; Launcelot - Parsons; Duke - Packer; Lorenzo (with songs) - Williames; Antonio - Bensley // Jessica (with a song) - Miss Wheeler; Nerissa - Miss Collett; Portia - Miss E. Kemble (1st appearance on that stage). [Edition of 1783 (Bathurst) adds: Solanio - Fawcett; Salarino - Phillimore; Tubal - Waldron; Gobbo - Wrighten; Balthazar - Norris; Antonio's Servant - Spencer; Leonardo - Alfred.] Also THE TRIUMPH OF MIRTH.	As 30 Dec. 1782. DANCING. End of Act III of mainpiece, as 17 Sept. 1782; End of Act IV, as 5 Oct. 1782. COMMENT. Mainpiece: Not acted these 5 years [acted 14 May 1779]. Paid Barratt, Wax Chandler, on Acct. £100. Receipts: £126 15s. 6d. (126/6/0; 0/7/0; ticket not come in: 0/2/6).	Saturday 22 DL
THE MERRY WIVES OF WINDSOR.	As 14 Feb. Also ROSINA.	As 29 Jan. COMMENT. The new Comedy called A BOLD STROKE FOR A HUSBAND [announced on playbill of 21 Feb.] is obliged to be deferred till Tuesday, on account of Quick's Indisposition. [In mainpiece the theatre playbill lists Fearon as Justice Shallow. <i>Public Advertiser</i> retains Wilson; and in its issue of 24 Feb. reviews him in the part.] Receipts: £148 9s. (139/0/6; 9/8/6).	CG
IFIGENIA IN AULIDE.	As 18 Feb. DANCING. As 18 Feb. throughout.		King's
VENICE PRESERV'D.	As 14 Dec. 1782. Also THE ENGLISHMAN IN PARIS.	As 23 Nov. 1782. DANCING. As 6 Dec. 1782. COMMENT. [Mainpiece in place of ISABELLA, announced on playbill of 22 Feb.] Receipts: £300 8s. 6d. (284/0/0; 9/15/6; 0/8/0; tickets not come in: 6/5/0).	Monday 24 DL

- Monday 24* CG KING LEAR. As 1 Jan., but Regan - Mrs Whitfield; Cordelia - Mrs Robinson (1st appearance in that character). Also LORD MAYOR'S DAY. As 18 Jan.  
 COMMENT. Receipts: £227 8s. 6d. (223/17/o; 3/11/6).
- Tuesday 25* DL CYMBELINE. As 18 Feb. Also THE TRIUMPH OF MIRTH. As 30 Dec. 1782.  
*DANCING and SINGING.* As 18 Feb.  
 COMMENT. Receipts: £74 8s. (72/13; 1/o; tickets not come in: o/15).
- CG A BOLD STROKE FOR A HUSBAND. Principal Characters by Lewis, Wroughton, Quick, Edwin, Wilson, Whitfield, Fearon, Stevens // Mrs Robinson, Mrs Wilson, Mrs Whitfield, Miss Morris, Mrs Davenett, Miss Platt, Mrs Mattocks. [Cast from text (T. Evans, 1784): Don Julio - Lewis; Don Carlos - Wroughton; Don Caesar - Quick; Don Vincentio - Edwin; Gasper - Wilson; Don Garcia - Whitfield; Vasquez - Fearon; Pedro - Stevens // Victoria - Mrs Robinson; Minette - Mrs Wilson; Laura - Mrs Whitfield; Marcella - Miss Morris; Sancha - Mrs Davenett; Inis - Miss Platt; Olivia - Mrs Mattocks.] New Prologue [spoken by Whitfield]. New Epilogue [spoken by Mrs Mattocks (*European Magazine*, Mar. 1783, p. 231)]. These were spoken, as here assigned, at all subsequent performances]. Also THE QUAKER. As 14 Dec. 1782, but Gillian - Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)].  
 COMMENT. Mainpiece [1st time; c 5, by Hannah Cowley. Author of Prologue unknown. Epilogue by John O'Keeffe (O'Keeffe, II, 301); it included a song, music by Carter, *When I was a little baby*, written by Hannah Cowley]: New Scenes and Dresses. *Public Advertiser*, 26 Jan. 1784: This Day is published A BOLD STROKE FOR A HUSBAND (1s. 6d.). Receipts: £199 5s. 6d. (194/13/o; 4/12/6).
- King's IL TRIONFO DELLA COSTANZA. As 13 Feb.  
*DANCING.* As 15 Feb. throughout.
- Wednesday 26* DL ISABELLA. As 10 Oct. 1782. Also TOO CIVIL BY HALF. As 9 Nov. 1782.  
 COMMENT. Receipts: £293 14s. 6d. (280/7/o; 8/15/o; 0/5/o; tickets not come in: 4/7/6).
- CG A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
 COMMENT. Receipts: £220 15s. 6d. (214/1/6; 6/14/o).
- Thursday 27* DL THE MAID OF THE MILL. As 18 Jan. Also THE DIVORCE. As 24 Sept. 1782.  
*DANCING.* End of Act 1 of mainpiece, as 5 Oct. 1782.  
 COMMENT. Receipts: £91 11s. (69/15; 21/6; 0/o; tickets not come in: o/10).
- CG A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
 COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £10s).
- King's ZEMIRA AND AZOR. Principal Characters by Viganoni, Bartolini, Schinotti // Sga Gherardi, Sga Pollone, Sga Allegranti. [Cast from libretto (H. Reynell, 1783): All - Viganoni; Azor - Bartolini; Sandro - Schinotti // Fatima - Sga Gherardi; Lesbia - Sga Pollone; Zemira - Sga Allegranti.]  
*DANCING.* As 18 Feb. throughout.  
 COMMENT. A Comic Opera in 2 acts, not acted these 3 years [acted 15 Mar. 1781]. The Music by Grétry. With Dances incident to the Play, new Scenes, Dresses and Decorations.

**THE FAIR PENITENT.** As 29 Nov. 1782. Also **THE LYAR.** As 26 Oct. 1782. *Friday 28*  
**COMMENT.** [Afterpiece in place of CATHERINE AND PETRUCHIO, announced on playbill of 27 Feb.] Receipts: £240 13s. (227/5/0; 10/8/0; 0/7/6;  
 tickets not come in: 2/12/6).

**A BOLD STROKE FOR A HUSBAND.** As 25 Feb. Also **TOM THUMB.** CG  
 As 27 Sept. 1782.  
**DANCING.** As 9 Oct. 1782.  
**COMMENT.** Receipts: £156 10s. (149/17/6; 6/12/6).

## March 1783

**THE MERCHANT OF VENICE.** As 22 Feb. Also **BON TON.** As 18 Feb. *Saturday 1*  
**DANCING.** End of Act III of mainpiece *The Devonshire Minuet*, as 3 Oct. 1782; End DL  
 of Act IV, as 16 Oct. 1782.  
**COMMENT.** Receipts: £113 5s. 6d. (75/17/0; 35/6/0; 0/7/6; tickets not come in: 1/15/0).

**A BOLD STROKE FOR A HUSBAND.** As 25 Feb. Also **ROSINA.** As 29 Jan. CG  
**COMMENT.** Receipts: £240 3s. 6d. (235/13/0; 4/10/6).

**CIMENE.** As 16 Jan. King's  
**DANCING.** As 15 Feb. throughout.

**MUCH ADO ABOUT NOTHING.** Benedick – King; Claudio – Brereton; Don Pedro – Packer; Don John – Aickin; Balthazar (with a *song*) – Williames; Antonio – Wrighten; Dogberry – Parsons; Town-Clerk – Baddeley; Verges – Burton; Leonato – Bensley // Hero – Mrs Brereton; Beatrice – Miss Kemble. Also **THE TRIUMPH OF MIRTH.** As 26 Dec. 1782, but omitted: Spencer, Alfred, Master Wilson // Mrs Love, Mrs Booth, Mrs Granger, Miss Simson, Miss Barnes. **DANCING.** In Act II of mainpiece a Masquerade and *Dance proper to the Play.*  
**COMMENT.** Mainpiece: Not acted these 4 years. Receipts: £97 16s. (89/6; 2/15; tickets not come in: 5/15).

**A BOLD STROKE FOR A HUSBAND.** As 25 Feb. Also **POOR VULCAN!** CG  
 The Squire – Mattocks; Sarjeant – Reinhold; Joe – Brett; Vulcan – Quick // Grace – Mrs Morton; Maudlin – Mrs Martyr.  
**COMMENT.** Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £10s).

**THE GRECIAN DAUGHTER.** As 1 Nov. 1782. Also **ALL THE WORLD'S A STAGE.** As 4 Jan., but Diggery – Waldron. *Tuesday 4*  
 DL  
**COMMENT.** Receipts: £304 1s. 6d. (289/7/0; 6/16/6; 0/13/0; tickets not come in: 7/5/0).

**THE MYSTERIOUS HUSBAND.** As 28 Jan. Also **ROSINA.** As 29 Jan. CG  
**COMMENT.** Receipts: £211 17s. 6d. (203/2/0; 8/15/6).

**ZEMIRA AND AZOR.** As 27 Feb. King's  
**DANCING.** End of Act I *New Divertissement*, as 18 Feb.; End of Act II *Le Tuteur Trompé*, as 28 Jan.

*Wednesday 5 ASH WEDNESDAY.*

*Tbursday 6 DL LOVE IN A VILLAGE.* As 28 Nov. 1782. Also THE CAMP. Gage - Waldron; O'Daub - Moody; Mons. Bluard - Baddeley; Sir Harry Bouquet - R. Palmer; William (1st time) - Barrymore; Serjeant Drill (1st time) - Staunton // Nancy - Mrs Wells; Nell - Mrs Wrighten. The other Characters by Burton, Fawcett, Wrighten, Wright, Chaplin, Kenny, Phillimore, Norris, Alfred, &c. // Miss Wright, Miss Simson, Miss Collett.

*DANCING.* In Act 1 of mainpiece, as 3 Oct. 1782; End of Act II, as 16 Oct. 1782.

*COMMENT.* THE CLANDESTINE MARRIAGE [announced on playbill of 4 Mar.] is obliged to be deferred on account of the Indisposition of Parsons. After-piece: To conclude with a perspective Representation of the Camp at Cox-Heath [see 15 Oct. 1778]. Receipts: £145 4s. (99/7/0; 45/4/6; 0/0/0; tickets not come in: 0/12/6).

*CG A BOLD STROKE FOR A HUSBAND.* As 25 Feb. Also ROSINA. As 29 Jan.  
*COMMENT.* Receipts: £236 8s. (228/9; 7/19).

*King's L'OLIMPIADE.* Principal Characters by Pacchierotti, Bartolini, Schinotti // Sga Pollone, Sga Morigi. [Cast from libretto (H. Reynell, 1783): Megacle - Pacchierotti; Licida - Bartolini; Aminta - Schinotti; Clistene - Scovelli (see 31 May) // Argene - Sga Pollone [in libretto: Sga Gherardi (see 1 May)]; Aristea - Sga Morigi.]  
*DANCING.* End of Act II *New Divertissement*, as 30 Nov. 1782, but added: Mme Simonet; End of Act III *Le Tuteur Trompé*, as 28 Jan.

*SINGING.* Opera: With a new set of *Airs*, and an additional Scene, with a *song* from the celebrated Sarti, by Pacchierotti.

*MONOLOGUE.* End of Opera an *Address* in English to the Audience, with a song from Handel, by Pacchierotti.

*COMMENT.* Benefit for Pacchierotti. Opera: Not acted these 3 years. Tickets, half a guinea each, to be had of Pacchierotti, No. 8, Great Marybone-street.

*Friday 7 DL The Oratorio announced for Representation this Evening [L'ALLEGRO IL PEN-SERO SO, also DRYDEN'S ODE FOR ST. CECILIA'S DAY] cannot be performed on account of the Indisposition of a Principal Performer [Public Advertiser, 10 Mar.: Miss Linley].*

*Saturday 8 DL JANE SHORE.* As 6 Jan. Also THE LYAR. As 26 Oct. 1782.  
*COMMENT.* Receipts: £296 19s. 6d. (282/13/0; 7/11/0; 0/15/6; tickets not come in: 6/0/0).

*CG THE MYSTERIOUS HUSBAND.* As 28 Jan. Also ROSINA. As 29 Jan.  
*COMMENT.* Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).

*King's IL TRIONFO DELLA COSTANZA.* As 13 Feb.  
*DANCING.* As 4 Feb. throughout.

*Monday 10 DL KING RICHARD THE THIRD.* King Richard - Smith; Richmond - Palmer; Buckingham - Aickin; Tressel - Farren; Lord Stanley - Chaplin; Norfolk - Fawcett; Catesby - Packer; Lieut. of the Tower - R. Palmer; Ratcliff - Wright; Lord Mayor - Phillimore; Prince Edward - Miss M. Stageloir; Duke of York - Miss Heard; King Henry - Bensley // Lady Anne - Mrs Brereton; Dutchess of York - Mrs Hedges; Queen - Mrs Hopkins. Also THE TRIUMPH OF MIRTH. As 3 Mar.  
*COMMENT.* Receipts: £148 16s. (145/11/0; 2/17/6; tickets not come in: 0/7/6).

A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also LORD MAYOR'S DAY. As 18 Jan.	COMMENT. Receipts: £211 15s. (205/12; 6/3).	Monday 10 CG
VENICE PRESERV'D. As 14 Dec. 1782. Also TOO CIVIL BY HALF. As 9 Nov. 1782.	COMMENT. Receipts: £295 13s. (282/14/0; 9/5/6; 0/5/6; tickets not come in: 3/8/0).	Tuesday 11 DL
THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan.	COMMENT. Receipts: £196 12s. 6d. (186/0/0; 10/12/6).	CG
ZEMIRA AND AZOR. As 27 Feb.	DANCING. End of Act II <i>New Divertissement</i> , as 30 Nov. 1782; End of Act III <i>Les Épouses Persanes</i> , as 15 Feb., but added: Degville Sen.	King's
[No oratorio, presumably because of Miss Linley's illness (see 7 and 14 Mar.)]		Wednesday 12 DL
THE CLANDESTINE MARRIAGE. As 17 Sept. 1782. Also THE CAMP. As 6 Mar.	COMMENT. Receipts: £146 6s. (106/16/0; 38/7/6; 0/5/0; tickets not come in: 0/17/6).	Thursday 13 DL
A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.	COMMENT. Benefit for the Author [of mainpiece, who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: £105).	CG
IL TRIONFO DELLA COSTANZA. As 19 Dec. 1782.	DANCING. End of Act I an entirely new <i>Divertissement</i> , composed by Lepicq, <i>Il Riposo del Campo; or, The Recreations of the Camp</i> , in which a Pas de Deux, <i>La Recrue par Force; or, The Kidnappers</i> , by Lepicq and Mme Rossi, and the other characters by Slingsby, Henry, Zuchelli, Sga Crespi, Mlle Theodore; End of Opera a new Ballet (1st time), founded on the Fairy Tale by Voltaire, <i>La Béguenue; or, She Wou'd and She Wou'd Not</i> , in which a <i>Minuet</i> by Lepicq and Mme Rossi, and the other characters by Slingsby, Henry, Degville Jun., Sga Crespi, Mlle Theodore, Mme Simonet.	King's
	COMMENT. Benefit for Lepicq. Tickets to be had of Lepicq, No. 9, facing the Opera-house, Hay-market. [ <i>Public Advertiser</i> , 14 Mar.: <i>La Béguenue</i> composed by Lepicq; music by Borghi.]	
ACIS AND GALATEA. Principal Vocal Parts by Norris, Reinhold // Mrs Bannister (late Miss Harper), Miss Phillips. [Cast from <i>European Magazine</i> , Mar. 1783, p. 231: Acis - Norris; Polyphemus - Reinhold // Galatea - Mrs Bannister; Chloris - Miss Phillips.] Also THE CORONATION ANTHEMS. Singers same.	MUSIC. End of Part II of oratorio <i>concerto</i> on the organ by Stanley.	Friday 14 DL
	COMMENT. By Command of Their Majesties. Miss Linley still continuing so ill [see 7 Mar.] as not to be able to perform this Evening, Mrs Bannister has been so kind as to undertake to supply her Place.	
Tickets to be had and Places for the Boxes to be taken of Fosbrook at the Stage Door of the Theatre, at half a guinea each. Pit 5s. 1st Gallery 3s. 6d. 2nd Gallery 2s. The Doors to be opened at 5:30. To begin at 6:30 [same throughout oratorio season].		
ISABELLA. As 10 Oct. 1782. Also WHO'S THE DUPE? As 22 Oct. 1782.	DANCING. As 5 Oct. 1782.	Saturday 15 DL
	SINGING. In Act III of mainpiece an <i>Epitbalamium</i> , with singing by Miss Wright and Miss Simson.	
	COMMENT. Receipts: £291 1s. 6d. (278/8/0; 7/12/0; 0/14/0; tickets not come in: 4/7/6).	

- Saturday 15* THE CASTLE OF ANDALUSIA. As 11 Feb. Also BARNABY BRITTLE.  
 CG As 31 Oct. 1782.  
 COMMENT. Receipts: £252 ss. (249/14; 2/11).
- King's L'OLIMPIADE. As 6 Mar.  
 DANCING. End of Act II *Il Riposo del Campo*, as 13 Mar.; End of Act III *Le Tuteur Trompé*, as 28 Jan.  
 SINGING. New set of *Airs*, as 6 Mar.
- Monday 17* OROONOKO; or, The Royal Slave. Oroonoko - Bannister Jun.; Blandford - Aickin; Governor - Farren; Captain Driver - Wrighten; Stanmore - R. Palmer; Hotman - Williames; Daniel - Suett; Jack Stanmore - Norris; Aboan - Palmer // Widow Lackit - Mrs Hopkins; Charlotte Weldon - Miss Collett; Lucy Weldon - Miss Simson; Imoinda - Miss Kemble. Also THE TRIUMPH OF MIRTH.  
 DL As 3 Mar.  
 COMMENT. Receipts: £151 2s. 6d. (142/5/0; 8/0/0; tickets not come in: 0/17/6).
- CG A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
 COMMENT. Receipts: £238 7s. 6d. (231/18/6; 6/9/0).
- Tuesday 18* THE MOURNING BRIDE. Osmyn - Smith; Gonzalez - Packer; Garcia - Farten; Heli - R. Palmer; Selim - Fawcett; Alonzo - Wrighten; Perez - Norris; The King - Aickin // Almeria (1st time) - Miss Kemble; Leonora - Miss Tidswell; Zara - Mrs Siddons (1st appearance in that character [in London]). Also ALL THE WORLD'S A STAGE. As 4 Jan.  
 DL COMMENT. Benefit for Mrs Siddons [who had 1st acted Zara at Liverpool, 21 Oct. 1776]. Mainpiece: Not acted these 2 years. Part of the Pit will be laid into Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. Receipts: £329 16s. 6d. (154/17/0; 3/4/6; 0/0/0; tickets: 171/15/0) (charge: £108 17s. 4d.).
- CG THE MYSTERIOUS HUSBAND. As 28 Jan. Also ROSINA. As 29 Jan.  
 COMMENT. Receipts: £173 ss. (166/6; 6/19).
- King's ZEMIRA AND AZOR. As 27 Feb.  
 DANCING. As 15 Mar. throughout.
- Wednesday 19* JUDAS MACCABAEUS. Vocal Parts as 14 Mar., but Miss Linley in place of Mrs Bannister.  
 DL MUSIC. End of Part I *concerto* on the hautboy by Parke.
- Thursday 20* DISSIPATION. Sir Andrew Acorn - King; Alderman Uniform - Parsons; Charles - Brereton; Labadore - Baddeley; General Probe - Aickin; Dr Quintessence - Bannister Jun.; Metaphor - Suett; Trusty - Waldron; Gold Waiter - R. Palmer; Coquin - Burton; Lord Rentless - Palmer // Miss Uniform (1st time) - Mrs Bulkley; Harriet - Mrs Brereton; Winnifred - Mrs Love; Jew's Daughter - Miss Barnes; Lady Rentless - Miss Farren (1st appearance in that character). Also THE QUAKER. Lubin - Suett; Solomon - Parsons; Easy - Wrighten; Steady (1st time) - Staunton // Gillian - Miss Collett; Cicely - Mrs Love; Floretta - Mrs Wrighten.  
 DL COMMENT. Receipts: £116 9s. 6d. (86/13/0; 27/19/0; 1/5/0; tickets not come in: 0/12/6).
- CG A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
 COMMENT. Receipts: £226 (218/6; 7/14).

<b>IL TRIONFO DELLA COSTANZA.</b> As 13 Feb.	<i>DANCING.</i> End of Act I <i>Il Riposo del Campo</i> , as 13 Mar.; End of Act II <i>La Béguule</i> , as 13 Mar., but omitted: Mlle Theodore, Mme Simonet.	<i>Thursday 20</i> King's
<b>L'ALLEGRO IL PENSERO SO.</b> Also DRYDEN'S ODE FOR ST. CECILIA'S DAY. <i>Vocal Parts not listed</i> , but see 19 Mar.	<i>MUSIC.</i> End of Part II of oratorio <i>concerto</i> on the clarionet by Mahon.	<i>Friday 21</i> DL
	COMMENT. By Command of Their Majesties.	
<b>THE FAIR PENITENT.</b> As 29 Nov. 1782. Also THE QUAKER. As 20 Mar.	COMMENT. Mrs Siddons was "below herself... There was no <i>Storm of Applause</i> ; there was not any of that <i>Stillness of Attention</i> which always precedes the <i>Storm</i> " ( <i>Public Advertiser</i> , 24 Mar.). Receipts: £280 ss. (266/7/0; 9/11/6; 0/16/6; tickets not come in: 3/10/0).	<i>Saturday 22</i> DL
<b>THE CASTLE OF ANDALUSIA.</b> As 11 Feb. Also THE DEVIL UPON TWO STICKS. As 21 Nov. 1782.	COMMENT. Receipts: £219 17s. (216/5; 3/12).	CG
<b>ZEMIRA AND AZOR.</b> As 27 Feb.	<i>DANCING.</i> End of Act I <i>Il Riposo del Campo</i> , as 13 Mar., but omitted: Slingsby; End of Act II <i>La Béguule</i> , as 20 Mar.	King's
<b>HAMLET.</b> As 6 Feb. Also THE ADVENTURES OF A NIGHT. Principal Characters by Palmer, Baddeley, Bannister Jun., Barrymore, Wrighten, Parsons // Mrs Hopkins, Miss Collett, Mrs Love, Miss Phillips. [Cast from text (T. Evans, 1783), and <i>London Chronicle</i> , 27 Mar.: Hastings – Palmer; Diaper – Baddeley; Sprightly – Bannister Jun.; Fairlove – Barrymore; Crab – Wrighten; Capias – Burton; Morecraft – Parsons // Mrs Morecraft – Mrs Hopkins; Lucy – Miss Collett; Mrs Crab – Mrs Love; Harriet – Miss Phillips.] <i>Prologue</i> spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.]	COMMENT. Afterpiece [1st time; F 2, by William Hodson, based on THE COFFEE HOUSE POLITICIAN, by Henry Fielding. Prologue by the author (see text)]. <i>Public Advertiser</i> , 2 May 1783: This Day is published THE ADVENTURES OF A NIGHT (1s.). Receipts: £166 7s. (112/9; 52/3; 0/10; tickets not come in: 1/5).	<i>Monday 24</i> DL
<b>A BOLD STROKE FOR A HUSBAND.</b> As 25 Feb. Also ROSINA. As 29 Jan.	COMMENT. Receipts: £174 9s. 6d. (168/5/6; 6/4/0).	CG
<b>VENICE PRESERV'D.</b> As 14 Dec. 1782, but Pierre (for this night only) – Smith. Also THE DIVORCE. As 24 Sept. 1782.	COMMENT. Benefit for Smith. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. Receipts: £326 14s. (142/12/0; 6/14/6; 0/7/6; tickets: 177/0/0) (charge: £67 4s. 6d.).	<i>Tuesday 25</i> DL
<b>THE BELLE'S STRATAGEM.</b> As 17 Dec. 1782. Also ROSINA. As 29 Jan.	COMMENT. THE MAN OF THE WORLD [announced on playbill of 24 Mar.] is obliged to be deferred on account of the Indisposition of a principal Performer. Receipts: £212 10s. (207/19; 4/11).	CG
<b>IL TRIONFO DELLA COSTANZA.</b> As 13 Feb.	<i>DANCING.</i> As 22 Mar. throughout.	King's
<b>SAMSON.</b> Vocal Parts as 19 Mar. 1st Violin – Richards.	<i>MUSIC.</i> End of Part I <i>concerto</i> , as 14 Mar.	<i>Wednesday 26</i> DL

- Tbursday 27*    THE GRECIAN DAUGHTER. As 1 Nov. 1782. Also THE ADVENTURES OF A NIGHT. As 24 Mar.  
 DL                    DANCING. As 7 Nov. 1782.  
                       COMMENT. Receipts: £293 19s. (282/2/0; 9/16/0; 0/3/6; tickets not come in: 1/17/6).
- CG                    A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
                       COMMENT. Receipts: £195 2s. (187/16/6; 7/5/6).
- King's              I VECCHI BURLATI. Principal Characters by Viganoni, Morigi, Bartolini, Schinotti // Sga Gherardi, Sga Pollone, Sga Allegranti. [Cast from libretto (H. Reynell, 1783): Buonatutto - Viganoni; Flaterio - Morigi; Giacinto - Bartolini; Papavero - Schinotti // Droghetta - Sga Gherardi; Mestolina - Sga Pollone; Vistosa - Sga Allegranti.]  
                       DANCING. End of Act I *New Divertissement*, as 30 Nov. 1782, but omitted: Slingsby, Mlle Theodore; End of Act II *Le Tuteur Trompé*, as 28 Jan.  
                       COMMENT. Benefit for Sga Allegranti. Opera [1st time; com 2, author unknown]: The Music entirely new by Anfossi. Tickets to be had of Sga Allegranti, No. 232, Piccadilly.
- Friday 28*          ALEXANDER'S FEAST. Vocal Parts as 19 Mar. Violin as 26 Mar. Also THE CORONATION ANTHEMS. Singers same.  
 DL                    MUSIC. As 19 Mar.  
                       COMMENT. By Command of Their Majesties.
- Saturday 29*        ISABELLA. As 10 Oct. 1782. Also THE CITIZEN. As 18 Oct. 1782, but Young Philpot - Palmer.  
 DL                    DANCING. End of mainpiece, as 16 Oct. 1782.  
                       COMMENT. Benefit for Palmer. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. Receipts: £145 17s. (140/0/0; 5/9/6; 0/7/6; tickets: none listed) (charge: £66 7s. 4d.).
- CG                    KING JOHN. King John - Henderson; Prince Henry - W. Bates; Essex - Egan; Hubert - Aickin; Pembroke - Booth; Salisbury - Davies; King of France - Clarke; Dauphin - Whitfield; Austria - Mahon; Pandulph - Fearon; Chatillon - Hull; Governor of Angiers - Thompson; Prince Arthur - Miss Heard; Bastard - Wroughton (1st appearance in that character) // Queen Eleanor - Miss Platt; Lady Falconbridge - Mrs Poussin; Lady Blanch - Mrs Whitfield; Constance - Mrs Yates. Also ROSINA. As 29 Jan.  
                       COMMENT. Benefit for Mrs Yates [who is named in the Account-Book, but not on the playbill]. Mainpiece: Not acted these 7 years. Receipts: none listed (charge: £65 19s.).
- King's              ZEMIRA AND AZOR. As 27 Feb.  
                       DANCING. End of Act I *La Béguine*, as 20 Mar.; End of Act II *Il Riposo del Campo*, as 22 Mar.
- Monday 31*         THE MAID OF THE MILL. As 18 Jan. Also THE ADVENTURES OF A NIGHT. As 24 Mar., but omitted: Mrs Love.  
 DL                    DANCING. As 18 Jan.  
                       COMMENT. Receipts: £149 12s. 6d. (106/12/0; 41/4/0; 0/4/0; tickets not come in: 1/12/6).

THE ORPHAN; or, The Unhappy Marriage. Castalio – Wroughton; Acasto – Clarke; Polydore – Aickin; Chaplin – Webb; Ernesto – Fearon; Chamont – Henderson (1st appearance in that character) // Serina – Miss Cleland; Florella – Mrs Poussin; Monimia – Miss Younge (1st appearance in that character [at this theatre]). Also BARNABY BRITTLE. As 31 Oct. 1782.

COMMENT. Benefit for Miss Younge [who had 1st acted Monimia at DL, 21 Feb. 1772]. Receipts: £249 11s. 6d. (133/6/6; tickets: 116/5/0) (charge: £105).

Monday 31  
CG

## April 1783

JANE SHORE. As 6 Jan. Also THE ADVENTURES OF A NIGHT. As 31 Mar.

Tuesday 1  
DL

COMMENT. Receipts: £288 8s. 6d. (277/9/0; 9/9/0; 0/13/0; tickets not come in: 0/17/6).

A NEW WAY TO PAY OLD DEBTS. Lord Lovell – Lewis; Welborn – Wroughton; Justice Greedy – Quick; Allworth – Whitfield; Marall – Wilson; Order – Jones; Furnace – Wewitzer; Tapwell – Thompson; Amble – Stevens; Sir Giles Over-reach – Henderson // Margaret – Miss Satchell; Froth – Mrs Pitt; Lady Allworth – Mrs Yates. Also TOM THUMB. As 27 Sept. 1782, but Glumdalca – Miss Platt.

CG

DANCING. As 31 Dec. 1782.

COMMENT. Benefit for Henderson. [In afterpiece the playbill retains Mrs Webb as Glumdalca, but on the Kemble playbill a MS annotation substitutes Miss Platt.] Receipts: £280 12s. (154/1; tickets: 126/11) (charge: £105). [Henderson sold 439 tickets in boxes, 74 in pit, 57 in gallery.]

I VECCHI BURLATI. As 27 Mar.

King's

DANCING. End of Act I *Le Tuteur Trompé*, as 28 Jan.; End of Act II *Il Riposo del Campo*, as 22 Mar.

THE MESSIAH. Vocal Parts as 19 Mar. Violin as 26 Mar.

Wednesday 2  
DL

MUSIC. As 26 Mar.

THE SCHOOL FOR SCANDAL. As 22 Oct. 1782, but Sir Benjamin Backbite – Burton. Also BON TON. As 18 Feb.

Thursday 3  
DL

DANCING. As 29 Mar.

COMMENT. Benefit for Miss Pope. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. *Public Advertiser*, 29 Mar.: Tickets to be had of Miss Pope at her house in Great Queen-street. Receipts: £278 3s. (86/14; 21/9; 0/10; tickets: 169/10) (charge: £106 5s. 10d.).

A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.

CG

COMMENT. Paid One-half Year's Land Tax £52 10s. Receipts: £238 (231/2; 6/18).

The Opera advertised for this Day [I VECCHI BURLATI] is, on account of the Indisposition of one of the Performers, put off till Saturday the 5th Inst.

King's

ALEXANDER'S FEAST. Vocal Parts as 19 Mar. Violin as 26 Mar. Also DRYDEN'S ODE FOR ST. CECILIA'S DAY. Singers same.

Friday 4  
DL

MUSIC. As 21 Mar.

COMMENT. By Command of Their Majesties.

- Saturday 5      THE FAIR PENITENT. As 29 Nov. 1782. Also THE ADVENTURES OF A NIGHT. As 31 Mar.  
 DL                COMMENT. Receipts: £270 14s. (255/12/0; 13/14/6; 1/5/0; ticket not come in: 0/2/6).
- CG                ELFrida. Athelwold - Lewis; Edgar - Aickin; Orgar - Clarke; Edwin - Hull // Albina - Mrs Mattocks; Elfrida - Miss Younge (1st appearance in that character). Also THE QUAKER. As 25 Feb.  
 SINGING. In mainpiece Vocal Parts by Mrs Bannister, Mrs Martyr, Mrs Morton, Miss Morris, Mrs Kennedy, &c.  
 COMMENT. Benefit for Mrs Bannister. Mainpiece: Not acted these 4 years. The Music composed by Dr Arne. *Public Advertiser*, 22 Mar.: Tickets to be had of Mrs Bannister, No. 6, Great Russel-street, Covent Garden. Receipts: £233 11s. (123/6; tickets: 110/5) (charge: £105).
- King's           ZEMIRA AND AZOR. As 27 Feb.  
 DANCING. End of Act II *New Divertissement*, as 30 Nov. 1782; End of Act III *Il Riposo del Campo*, as 22 Mar.
- Monday 7        THE DOUBLE GALLANT. As 12 Nov. 1782, but Old Wilful - Burton. Also COMUS. Comus - Palmer; Principal Bacchanals - Barrymore, Staunton, Williams; 1st Spirit - Aickin; Brothers - Farren, R. Palmer // The Lady - Mrs Brereton; Euphrosyne and Principal Bacchant (with *Sweet Echo*, accompanied by Parke) - Mrs Wrighten; Pastoral Nymph - Miss Wright; Sabrina - Miss Field.  
 DANCING. End of Act IV of mainpiece, as 16 Oct. 1782; End of mainpiece, as 17 Sept. 1782.  
 SINGING. End of Act II of mainpiece *A Soldier for Me* (composed by Hook for THE BEST BIDDER) by Mrs Wrighten.  
 COMMENT. Benefit for Mrs Wrighten. *Public Advertiser*, 29 Mar.: Tickets to be had of Mrs Wrighten, Kennington-lane, near Vauxhall. Receipts: £247 12s. 6d. (56/2/0; 17/14/6; 0/2/0; tickets: 173/14/0) (charge: £110 14s. 1d.).
- CG                THE CHAPTER OF ACCIDENTS. Woodville - Lewis; Lord Glenmore - Aickin; Grey - Hull; Vane - W. Bates; Gov. Harcourt - Wilson; Capt. Harcourt - Whitfield; Jacob - Edwin // Cecilia - Miss Satchell; Miss Mortimer - Miss Morris; Warner - Mrs Davenett; Bridget - Mrs Wilson. Also THE SHAMROCK; or, The Anniversary of St. Patrick. Principal Characters by Mrs Kennedy, Edwin, Brett, Wilson, Master Edwin, Davies // Miss Morris, Mrs Martyr, Mrs Morton, Mrs Bannister. [Cast from *European Magazine*, Apr. 1783, p. 308: Pat - Mrs Kennedy; Darby - Edwin; Dermot - Brett; Father Luke - Wilson; King of the Leprechans - Master Edwin; Phelim - Davies // Fairy Frank - Miss Morris; Kathlane - Mrs Martyr; Shelah - Mrs Morton; Norah - Mrs Bannister. Larpent MS adds: Clarke, Leprechans // Peasants, Old Woman, Girls.]  
 DANCING. As 21 Feb.  
 COMMENT. Benefit for Lewis. *Public Advertiser*, 25 Mar.: Tickets to be had of Lewis at his house in Broad-court, Bow-street. Afterpiece [1st time in London; co 2. MS: Larpen 620; not published]: Written by the Author of THE CASTLE OF ANDALUSIA, THE AGREEABLE SURPRISE, SON-IN-LAW, &c. &c. [John O'Keeffe, 1st acted at the Crow Street Theatre, Dublin, 15 Apr. 1777, and altered in the CG season of 1783-84 as THE POOR SOLDIER]. The Airs Select [ed by the author from] Irish [airs]. With a New Overture and Accompaniments by Shield, who composed the music of ROSINA. The Words of the Songs to be had at the Theatre. Receipts: £256 9s. (201/10; tickets: 54/19) (charge: £105).

VENICE PRESERV'D. As 14 Dec. 1782, but Bedamar - Barrymore. Also WHO'S THE DUPE? As 22 Oct. 1782. Tuesday 8  
DL

COMMENT. Benefit for Bensley. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. Receipts: £315 5s. (133/11/0; 5/6/6; 0/2/6; tickets: 176/5/0) (charge: £108 1s. 6d.).

WHICH IS THE MAN? As 8 Oct. 1782, but Lord Sparkle - R. Palmer (of DL); omitted: Gentlemen. Also THE SHAMROCK. As 7 Apr. CG

DANCING. As 21 Feb.

COMMENT. Benefit for Wroughton. Receipts: £197 17s. (148/16; tickets: 49/1) (charge: £105).

I VECCHI BURLATI. As 27 Mar.  
DANCING. As 5 Apr. throughout.

King's

THE MESSIAH. Vocal Parts as 19 Mar. Violin as 26 Mar.  
MUSIC. As 19 Mar. Wednesday 9  
DL

ISABELLA. As 10 Oct. 1782, but Biron - Brereton (1st appearance in that character). Also A TRIP TO SCOTLAND. As 10 Oct. 1782, but Cupid (*song* omitted) - Miss Heard; Jemmy Twinkle - Bannister Jun. // Miss Flack - Miss Tidswell.

Tuesday 10  
DL

COMMENT. Benefit for Brereton. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock.

"I could wish an actor of Brereton's merit would avoid tones in speaking which approach to something like singing" (Davies, III, 251). Receipts: £311 7s. (131/15/0; 6/9/6; 0/1/6; tickets: 173/1/0) (charge: £106 10s. 6d.).

A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan. CG  
COMMENT. Receipts: £194 18s. 6d. (189/14/0; 5/4/6).

L'OLIMPIADE. As 6 Mar., but Scovelli in place of Schinotti. King's  
DANCING. End of Act II *Le Tuteur Trompé*, as 28 Jan., but added: Mme Simonet, and in which the following Novelties: *Sequedilla* by Lepicq and Mme Rossi; *Fandango* by Mme Rossi alone; *Pas de Deux* by Mme Rossi, in Man's Cloaths, and Mlle Baccelli; End of Opera an entire new Ballet, composed by Lepicq, *The Amours of Alexander and Roxana* (the music entirely new composed by Barthélemon), by Mlle Baccelli (with 2 *Pas Seuls*), Slingsby, Lepicq, Henry, Zuchelli, Sga Crespi, Miss Simonet, Mlle Theodore.

SINGING. New set of *Airs*, as 6 Mar.

COMMENT. Benefit for Mme Rossi. Tickets to be had of Mme Rossi, No. 80, near the Opera-house, Hay-market.

THE MESSIAH. Vocal Parts as 19 Mar. Violin as 26 Mar.  
MUSIC. As 26 Mar. Friday 11  
DL

COMMENT. By Command of Their Majesties. Received Oratorio Account £264 12s.

THE GRECIAN DAUGHTER. As 1 Nov. 1782. Also WHO'S THE DUPE? As 22 Oct. 1782. Saturday 12  
DL

SINGING. As 29 Mar.

COMMENT. By Command of Their Majesties. Receipts: £282 15s. 6d. (275/1/0; 6/9/6; 0/2/6; tickets not come in: 1/2/6).

- Saturday 12* CG THE BELLE'S STRATAGEM. As 17 Dec. 1782, but Flutter - W. Bates; Silver Tongue - Wewitzer; French Servant - Joules. Also THREE WEEKS AFTER MARRIAGE. As 9 Oct. 1782.  
*DANCING.* As 31 Dec. 1782.  
 COMMENT. Benefit for Mrs Mattocks. Receipts: £255 12s. 6d. (214/5/6; tickets: 41/7/0) (charge: £10s).
- King's I VECCHI BURLATI. As 27 Mar.  
*DANCING.* End of Act I *New Divertisement*, as 30 Nov. 1782, but omitted: Slingsby; End of Act II *Il Riposo del Campo*, as 13 Mar., but Degville Jun. in place of Slingsby.
- 14-19 HOLY WEEK.
- Monday 21* DL GEORGE BARNWELL. George Barnwell - Bannister Jun.; Trueman - Farren; Thorowgood - Packer; Uncle - Wrighten; Blunt - Burton // Maria - Mrs Brereton; Lucy - Miss Hale; Millwood - Mrs Ward. Also ROBINSON CRUSOE. As 4 Nov. 1782.  
*DANCING.* As 21 Sept. 1782.  
*SINGING.* In Act I of mainpiece *song* by Williames.  
 COMMENT. [Mainpiece in place of ALEXANDER THE GREAT, announced on playbill of 12 Apr.] Receipts: £142 18s. (127/0/0; 12/7/0; 2/3/6; tickets not come in: 1/7/6).
- CG THE CASTLE OF ANDALUSIA. As 11 Feb. Also LORD MAYOR'S DAY.  
 As 18 Jan.  
 COMMENT. Receipts: £206 4s. (202/19/6; 3/4/6).
- Tuesday 22* DL THE MAID OF THE MILL. Probably as 18 Jan. Also THE QUAKER. As 20 Mar., but Gillian - Miss Phillips (1st appearance in that character).  
*DANCING.* As 14 Dec. 1782.  
*SINGING.* End of Act I of mainpiece *Gramaciee Molly*; End of mainpiece *The Soldier tir'd of War's Alarms*, both by Miss Phillips.  
 COMMENT. Benefit for Miss Phillips. [As mainpiece the playbill announces THE FAIR AMERICAN, but on the Kemble playbill it is deleted. Its substitute is listed in the Account-Book.] Receipts: £225 os. 6d. (107/7/0; 19/9/0; 0/4/6; tickets: 98/0/0) (charge: £106 10s. 6d.).
- CG THE BEGGAR'S OPERA. As 22 Oct. 1782, but Captain Macheath - Mrs Kennedy; Lockit - Mrs Webb // Lucy - Mrs Morton; Jenny Diver - Miss Morris; Polly - Mr Bannister; Mrs Davenett's name listed in playbill; omitted: Dolly Trull, Betty Doxey. Also THE ROYAL CHACE; or, Harlequin Skeleton Chasseur Royal (with *The early Horn*) - Mrs Kennedy; Harlequin Jupiter - W. Bates; Punch - Rayner; Mars - Cranfield; Hercules - Dumay; Leander - Ratchford; Pantaloona - Thompson; Mercury - Davies; Anatomist - Jones; Pierrot - Stevens // Old Woman - Mr Wewitzer; Columbine - Miss Matthews.  
*DANCING.* In Act III of mainpiece a *Hornpipe* by Miss Besford.  
 COMMENT. Benefit for Mrs Kennedy. Receipts: £319 8s. (198/16; tickets: 120/12) (charge: £10s).
- Wednesday 23* DL THE CLANDESTINE MARRIAGE. As 17 Sept. 1782, but Sterling - Wrighten; Serjeant Flower - Phillimore; Traverse - Fawcett. Also THE CAMP. As 6 Mar.  
 COMMENT. Benefit for Mrs Brereton. Receipts: £184 13s. 6d. (62/4/0; 24/16/0; 0/15/6; tickets: 96/18/0) (charge: £113 19s. 11d.).

THE KNIGHT OF MALTA; or, The Humourous Dane. Mirando - Lewis; Mountferrat - Whitfield; Valetta - Hull; Colonna - Davies; Rollo - Fearon; Godfreno - Wroughton; Astorius - Thompson; Sailor - Bates; Captain Norandine - Quick [*European Magazine*, May 1783, p. 386 adds: Surgeon - Webb; Castriot - Helme] // Turkish Captive - Miss Satchell; Oriana - Mrs Robinson. Also THE GHOST, or, The Devil to do about Her. Farmer Harrow - Quick; Trusty - Edwin; Clinch - Wilson; Sir Jeffery - Fearon; Captain Constant - Davies // Belinda - Miss Morris; Dolly - Mrs Wilson.

DANCING. As 31 Dec. 1782.

SINGING. In the Ceremony, by Reinholt, Mrs Martyr, and others.

COMMENT. Benefit for Quick. *Public Advertiser*, 8 Apr.: Tickets to be had of Quick, No. 99, High Holbourn. Mainpiece: Written by Beaumont [*recte* Massinger] and Fletcher. With Alterations [by Leonard Macnally (Not. Dram.)]. To conclude with a Representation of the Ceremony of receiving a Knight of the Order of Malta. The Music by Dr Arne. Afterpiece: Never performed here. Receipts: £292 13s. (197/1; tickets: 95/12) (charge: £105).

THE REVENGE. Zanga - Farren (1st appearance in that character); Carlos - Barrymore; Alvarez - Packer; Manuel - Norris; Alonzo - Brereton (1st appearance in that character) // Isabella - Miss Tidswell; Leonora - Mrs Bulkley (1st appearance in that character). Also BON TON. As 27 Nov. 1782, but Lord Minikin - R. Palmer; Suett's name listed in playbill.

Tbursday 24  
DL

COMMENT. Benefit for Farren. *Public Advertiser*, 19 Apr.: Tickets to be had of Farren, No. 35, Great Queen-street, Lincoln's Inn Fields. Mainpiece: Not acted these 15 years [acted 24 Apr. 1777]. Receipts: £258 6s. (56/16/0; 14/12/6; 0/0/6; tickets: 186/17/0) (charge: £65 3s.).

A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan. CG  
COMMENT. Receipts: £208 14s. (200/10/6; 8/3/6).

I VECCHI BURLATI. As 27 Mar.

King's

DANCING. End of Act I *Le Tuteur Trompé*, as 28 Jan.; End of Act II *Il Riposo del Campo*, as 12 Apr., but omitted: Sga Crespi.

THE SCHOOL FOR SCANDAL. As 3 Apr., but Crabtree - Waldron; Charles - Bannister Jun. (1st appearance in that character). Also THE CITIZEN. As 29 Mar.

Friday 25  
DL

DANCING. As 22 Nov. 1782.

IMITATIONS. After the dance, (for that night only) various Imitations, Vocal and Rhetorical, by Bannister Jun.

COMMENT. Benefit for Bannister Jun. *Public Advertiser*, 23 Apr.: Tickets to be had of Bannister Jun., No. 6, Great Russel-street, Covent Garden. [Afterpiece in place of THE APPRENTICE, announced on playbill of 24 Apr.] Receipts: £184 1s. (99/19/0; 35/14/6; 0/1/6; tickets: 48/6/0) (charge: £106 10s. 6d.).

MUCH ADO ABOUT NOTHING. As 19 Feb. Also THE MAID OF THE OAKS. Old Groveby - Wilson; Dupely - Whitfield; Oldworth - Clarke; Sir Harry Groveby - Davies; Hurry - Edwin // Maria (with a song) - Miss Satchell; Lady Bab Lardoone - Mrs Abington. The Musical Characters by Brett, Miss Morris, Mrs Morton.

CG

DANCING. In Act I of afterpiece a *Dance* by Harris, Miss Matthews, Miss Besford.

COMMENT. Paid Lee Lewes in lieu of a Benefit £105. Afterpiece: Never acted at this Theatre. Receipts: £157 1s. 6d. (153/19/0; 3/2/6).

- Saturday 26*    **THE MERCHANT OF VENICE.** As 22 Feb., but Launcelot – Suett; Lorenzo (1st time; with *songs*) – Chapman // Portia – Mrs Bulkley; Solanio, Salarino, Tubal, Gobbo listed in playbill, as 22 Feb. Also **BELPHEGOR**; or, *The Wishes*. Booze – Suett; Belphegor – Staunton; Wheatear – Chapman; Colin – Williams; Justice Solemn – Waldron // Phoebe – Miss Phillips; Dame Din – Mrs Wrighten.  
*DANCING.* End of Act III of mainpiece *Hornpipe* by Miss J. Stageloir; End of Act IV *The Butterfly* by the Miss Stageloirs.  
**COMMENT.** Benefit for Suett and Chapman. *Public Advertiser*, 22 Apr.: Tickets to be had of Suett, No. 24, King Street, Holbourn; of Chapman, No. 49, Carey Street, Lincoln's Inn Fields. Afterpiece: Not acted these 4 years. The Music by Barthélemon. Receipts: £160 15s. (39/5; 10/4; 0/4; tickets: 111/2) (charge: £108 18s. 8d.).
- CG*    **THE REVENGE.** Zanga – Aickin (1st appearance in that character); Don Carlos – Whitfield; Don Manuel – Davies; Alvarez – Thompson; Don Alonzo – Wroughton // Isabella – Mrs Whitfield; Leonora – Miss Satchell (1st appearance in that character). Also **TRISTRAM SHANDY**. Mr Shandy – Hull; Corporal Trim – Edwin; Doctor Slop – Wewitzer; Obadiah – Fearon; Uncle Toby – Wilson // Susannah – Mrs Wilson; Widow Wadman – Mrs Kennedy. *Prologue*, not listed on playbill, spoken by Whitfield [see 3 May]. A Musical *Epilogue* sung by Mrs Kennedy. [This was sung, as here assigned, at all subsequent performances.]  
*DANCING.* As 27 Sept. 1782.  
**COMMENT.** Benefit for Aickin. Mainpiece: Not acted these 5 years. Afterpiece [1st time; c 2]: By the Author of **RETALIATION** [Leonard Macnally, with incidental music by Michael Arne. Prologue by Chalmers (see text, S. Bladon, 1783)]. The Persons represented to be dressed from the Caricatures of Hogarth. Receipts: £191 15s. 6d. (140/1/6; tickets: 51/14/0) (charge: £64 5s.).
- King's*    **IL CONVITO.** As 2 Nov. 1782.  
*DANCING.* End of Act I *New Divertissement*, as 27 Mar.; End of Act II *Le Tutor Trompé*, as 28 Jan., with *Sequedilla* and *Fandango*, as 10 Apr.
- Monday 28*    **DL**    **THE TENDER HUSBAND;** or, *The Accomplish'd Fools*. Humphry Gubbin – Dodd; Sir Harry Gubbin – Baddeley; Mr Tipkin – Parsons; Pounce – Aickin; Clerimont Sen. – Packer; Capt. Clerimont – Brereton // Mrs Clerimont – Mrs Ward; Aunt – Mrs Hopkins; Fainlove – ?; Jenny – Miss Tidswell; Biddy Tipkin – Miss Farren. Also **THE GENTLE SHEPHERD**. As 16 Oct. 1782, but Patie – Miss M. Stageloir; Roger – Williams.  
*DANCING.* As 14 Dec. 1782.  
**COMMENT.** Benefit for Dodd. Mainpiece: Not acted these 12 years [acted 6 Apr. 1772. In mainpiece the playbill assigns Fainlove to Miss Collett, but on the Kemble playbill her name is deleted; the substitute name has been cut by the binder. In afterpiece Miss Collett is retained as Patie, but her name is again deleted, and a MS annotation substitutes Miss M. Stageloir's]. Receipts: £220 7s. (67/10; 26/1; 0/2; tickets: 126/14) (charge: £107 9s. 5d.).
- CG*    **THE BEGGAR'S OPERA.** As 22 Apr., but Lucy – Mr Edwin. Also **THE FLITCH OF BACON**. As 23 Oct. 1782, but Captain Wilson – Bannister // Eliza – Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)].  
*DANCING.* End of Act II of mainpiece *The Poney Races* by Harris, Miss Matthews, and others; In Act III, as 22 Apr.  
**COMMENT.** Benefit for Bannister. The great Overflow from Covent-Garden Theatre, on Tuesday last, has induced many of Mr Bannister's Friends to desire he would again perform the Part of Polly. In Compliance with the Wish of those to whom he is under so many Obligations, he will, this Evening, make his Appearance in that Character, for the last Time of his appearing in Petticoats [but see 3, 13 May]. Tickets delivered for Alexander and Acis and Galatea will be admitted. Receipts: £276 10s. 6d. (167/11/6; tickets: 108/19/0) (charge: £105).

**THE CITY MADAM.** Mr Plenty – King; Holdfast – Parsons; Young Lacy – Brereton; Lord Lacy – Aickin; Sir John Frugal – Baddeley; Young Goldwire – Bannister Jun.; Young Tradewel – Farren; Old Goldwire – Fawcett; Old Tradewel – Chaplin; Fortune – Waldron; Penury – Wrighten; Banks – Wright; Ranter – R. Palmer; Luke – Palmer // Lady Frugal – Mrs Hopkins; Millescent – Mrs Wrighten; Anne – Mrs Brereton; Mary – Miss Farren. Also *BON TON*. As 14 Nov. 1782.  
*DANCING.* As 7 Nov. 1782.

Tuesday 29  
DL

**COMMENT.** Benefit for Baddeley. *Public Advertiser*, 22 Apr.: Tickets to be had of Baddeley, No. 2, Little Russel-street, Covent Garden. Mainpiece: Written by Massinger. Receipts: £143 18s. 6d. (56/15/0; 21/6/6; 0/7/0; tickets: 65/10/0) (charge: £108 11s. 8d.).

**JANE SHORE.** As 27 Jan. Also *ROSINA*. As 29 Jan.  
*DANCING.* As 27 Sept. 1782.

CG

**COMMENT.** Benefit for Yates [who is named in the Account-Book, but not on the playbill]. Receipts: none listed (charge: free).

**CREUSA IN DELFO.** Principal Characters by Pacchierotti, Scovelli, Bartolini, Schinotti // Sga Gherardi, Sga Carnevale. [Cast from libretto (H. Reynell, 1783): Iono – Pacchierotti; Suto – Scovelli; Filaco – Bartolini; Minerva – Schinotti // Laodamia – Sga Gherardi; Creusa – Sga Carnevale.]  
*DANCING.* End of Act I *La Béguule*, as 20 Mar.; End of Act II *Le Tuteur Trompé*, as 26 Apr.

King's

**COMMENT.** A new Serious Opera in 2 acts [1st time; ascribed to Marco Coltellini]. The Music entirely new by Rauzzini.

**JANE SHORE.** As 6 Jan., but Jane Shore (for that night only) – Mrs Wells (1st appearance in tragedy). Also *THE DIVORCE*. As 24 Sept. 1782.  
*DANCING.* As 29 Mar.

Wednesday 30  
DL

**COMMENT.** Benefit for Mrs Wells. Receipts: £98 19s. (27/17/0; 17/3/6; 0/10/6; tickets: 53/8/0) (charge: £106 17s. 6d.).

**THE MERCHANT OF VENICE.** As 3 Dec. 1782, but Gratiano (1st time) – Whitfield. Also *LOVE A-LA-MODE*. As 29 Oct. 1782, but Squire Groom – Lewis (1st appearance in that character).  
*DANCING.* End of Act III of mainpiece, as 31 Dec. 1782; End of Act IV, as 25 Sept. 1782.

CG

**COMMENT.** Benefit for Macklin. Receipts: £208 3s. (149/17; tickets: 58/6) (charge: free).

## May 1783

**THE FAIR PENITENT.** As 29 Nov. 1782. Also *A TRIP TO SCOTLAND*. As 10 Apr.

Thursday 1  
DL

**COMMENT.** [Afterpiece in place of *THE ADVENTURES OF A NIGHT*, announced on playbill of 30 Apr.] Receipts: £247 12s. (235/17; 11/10; 0/5).

**THE CASTLE OF ANDALUSIA.** As 11 Feb. Also *TRISTRAM SHANDY*. As 26 Apr.

CG

**COMMENT.** The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £132 5s. (130/4; 2/1).

- Thursday 1*  
King's
- L'OLIMPIADE. As 10 Apr., but Sga Gherardi in place of Sga Pollone.  
*DANCING.* End of Act II an entirely new ballet, composed by Simonet, *Le Déjeuner Espagnol*, in Part I of which *Sento cb' in Seno* by Giordani, sung by Miss Theresa Simonet, only 8 years old, and who will dance a *Minuet* with her Father, and in Part II the *Minuet de la Cour* by Lepicq and Mme Simonet, a *Gavotte* by Henry and Mlle Theodore, a *Cbaconne*, composed by Simonet, by Miss Theresa Simonet, a *Fandango* and two *Pas Seuls*, both as 10 Apr.; End of Opera *Les Ruses de l'Amour*, originally composed by Noverre, by Lepicq, Henry, Zuchelli, Sga Crespi, Mlle Theodore, Mme Rossi, in which Mme Simonet, in Man's Cloaths, will dance a *Pas de Deux*, incident to the Ballet, with Mle Theodore, and another ballet, *Les Caprices de Galatée*, with Mle Baccelli. The part of Cupid in the above Ballet by Miss De Camp, daughter to the celebrated Flute Player of that Name.  
*SINGING.* New set of *Airs*, as 6 Mar.  
*COMMENT.* Benefit for Mme Simonet. Tickets, half a guinea each, to be had of Mme Simonet, No. 33, Pall-mall.
- Friday 2*  
DL
- THE FAIR QUAKER; or, The Humours of the Navy. Commodore Flip - Moody; Captain Mizen - Dodd; Capt. Worthy - Brereton; Lieut. Cribbage - Williames; Sir Charles Pleasant - R. Palmer; Rovewell - Phillimore; Lieut. Easy - Norris; Derry - Burton; Cockswain - Wrighten; Hatchway (with a *song*) - Staunton; Binnacle - Parsons // Arabella Zeal (1st time) - Mrs Bulkley; Belinda - Mrs Ward; Jenny Private - Miss Hale; Jiltup - Mrs Granger; Dorcas Zeal - Miss Pope. Also ALL THE WORLD'S A STAGE. As 4 Jan.  
*DANCING.* In mainpiece *The Merry Sailors*, with a *Double Hornpipe*, by the Miss Stageloirs.  
*SINGING.* In mainpiece *Rule Britannia* by Williames, Chapman, &c.  
*MONOLOGUE.* End of mainpiece *The Picture of a Playhouse; or, Bucks bare at Te All* by Palmer.  
*COMMENT.* Benefit for Mrs Ward. [Afterpiece in place of WHO'S THE DUPE?, announced on playbill of 1 May.] Receipts: £165 12s. (48/1; 17/7; 0/13; tickets: 99/11) (charge: £110 12s. 7d.).
- CG
- THE CHAPTER OF ACCIDENTS. As 7 Apr., but Grey (1st time) - Clarke. Also TOM THUMB. As 27 Sept. 1782.  
*DANCING.* As 9 Oct. 1782.  
*COMMENT.* Benefit for Clarke. Receipts: £182 14s. (81/15; tickets: 100/19) (charge: £105).
- Saturday 3*  
DL
- JANE SHORE. As 6 Jan. Also TOO CIVIL BY HALF. As 7 Nov. 1782, but omitted: Prologue.  
*COMMENT.* "Mrs Siddons, in most of the Parts she plays, is the best Actress we ever saw. Miss Kemble, in all the Parts she plays, is the very worst Actress we ever saw" (*Public Advertiser*, 5 May).  
[Afterpiece in place of THE ADVENTURES OF A NIGHT, announced on playbill of 2 May.] The Doors to be opened at 5:30. To begin at 6:30 [same for rest of season]. Receipts: £263 5s. 6d. (253/11/0; 8/9/6; 1/5/0).
- CG
- THE BEGGAR'S OPERA. As 22 Oct. 1782, but Captain Macheath - Mrs Kennedy // Lucy - Mr Edwin; Jenny Diver - Mrs Poussin; Polly - Mr Bannister; Mrs Davenett's name listed in playbill; omitted: Betty Doxey. Also TRISTRAM SHANDY. As 26 Apr. *Prologue*, listed on playbill, spoken by Whitfield. [This was spoken, as here assigned, at all subsequent performances.]  
*DANCING.* In Act III of mainpiece, as 22 Apr.; End of mainpiece, as 31 Dec. 1782.  
*COMMENT.* Benefit for Mattocks. Receipts: £188 15s. (149/2; tickets: 39/13) (charge: £105).

**CREUSA IN DELFO.** As 29 Apr.

DANCING. End of Act I *Il Riposo del Campo*, as 24 Apr.; End of Act II *Le Tuteur Trompé*, as 26 Apr., but omitted: Slingsby.

Saturday 3  
King's

COMMENT. *Public Advertiser*, 13 May: The Subscribers to the Operas are respectfully informed that the usual Number of Subscription Nights, viz. 50, exclusive of the Thursdays, were completed on Saturday the 3rd instant.

**LOVE FOR LOVE.** Tattle - King; Valentine - Farren; Sir Sampson Legend - Moody; Scandal - Bensley; Foresight - Parsons; Jeremy - Baddeley; Trapland - Waldron; Ben - Dodd // Mrs Frail - Miss Pope; Miss Prue - Miss Wheeler (1st appearance in that character); Mrs Foresight - Mrs Ward; Nurse - Mrs Love; Angelica - Miss Farren. Also **THE RIVAL CANDIDATES.** Sir Harry Muff - Dodd; Byron (1st time) - Williams; Spy - Baddeley; Gardeners - Chaplin, Phillimore, Alfred; General Worry - Parsons // Jenny (1st time) - Miss Field; Narcissa - Miss Phillips.

Monday 5  
DL

DANCING. End of mainpiece *The Butterfly*, as 26 Apr.

COMMENT. Benefit for Miss Wheeler. *Public Advertiser*, 19 Apr.: Tickets to be had of Miss Wheeler, No. 9, Craven-buildings, Drury-lane. Afterpiece: Not acted these 2 years. Receipts: £111 12s. 6d. (33/8/0; 15/19/0; 0/7/6; tickets: 61/18/0) (charge: £106 4s.).

**MUCH ADO ABOUT NOTHING.** As 19 Feb. Also **THE MAID OF THE OAKS.** As 25 Apr., but omitted: Musical Characters.

CG

DANCING. As 25 Apr.

COMMENT. Paid Hull in lieu of a Benefit £100. Receipts: £193 18s. 6d. (190/15/0; 3/3/6).

**ISABELLA.** As 10 Oct. 1782. Also **THE IRISH WIDOW.** As 8 Oct. 1782.

Tuesday 6  
DL

DANCING. As 5 Oct. 1782.

SINGING. As 15 Mar.

COMMENT. Receipts: £281 16s. 6d. (272/4/0; 8/11/6; 0/6/0; tickets not come in: 0/15/0).

CG

**THE BELLE'S STRATAGEM.** As 12 Apr. Also **ACIS AND GALATEA.** Acis - Brett; Damon - Mrs Kennedy; The Giant Polyphemus - Reinhold // Chloris - Mrs Martyr; Galatea - Mrs Bannister.

SINGING. In the Masquerade Scene in mainpiece a favourite *Burlesque Italian Medley Cantata* by Reinhold; End of mainpiece several of the most favourite *Catches and Glees* by Reinhold, Champness, Brett, Reynoldson, Perry, Billington, Master Barthélemon, and several others.

COMMENT. Benefit for Reinhold. Afterpiece: The 1st Time in Character. The Music by Handel. With proper Chorusses, Scenery and Decorations. Receipts: £251 9s. 6d. (125/9/6; tickets: 126/0/0) (charge: £105).

King's

**I VECCHI BURLATI.** As 27 Mar.

DANCING. End of Act I *Il Riposo del Campo*, as 24 Apr., but omitted: Mlle Theodore; End of Act II *Le Tuteur Trompé*, as 3 May, but omitted: Mlle Theodore.

**THE DOUBLE GALLANT.** As 12 Nov. 1782. Also **THE GENTLE SHEPHERD.** As 28 Apr., but Miss M. Stageloir's name listed in playbill.

Wednesday 7  
DL

DANCING. End of Act IV of mainpiece *The Butterfly*, as 26 Apr.

COMMENT. Benefit for Fosbrook, box-book and housekeeper. Receipts: £291 10s. (20/5; 14/11; 0/3; tickets: 256/11) (charge: £107 4s. 3d.).

- Wednesday 7* CG TWELFTH NIGHT; or, What You Will. Malvolio - Henderson (1st appearance in that character); Sebastian - Wroughton; Sir Toby Belch - Wilson; Orsino - Whitfield; Clown (with the *Epilogue Song*) - Davies; Sir Andrew Aguecheek - Edwin // Olivia - Mrs Mattocks; Maria - Mrs Wilson; Viola - Mrs Robinson (1st appearance in that character). Also TRISTRAM SHANDY. As 26 Apr. SINGING. End of Act III of mainpiece *The Pigeon* by Mrs Kennedy; End of mainpiece *Four and Twenty Fiddlers all on a Row* by Edwin.  
MONOLOGUE. End of Act I of afterpiece *A Description of the Tombs in Westminster Abbey* by Edwin.
- COMMENT. Benefit for Edwin. *Public Advertiser*, 2 May: Tickets to be had of Edwin, No. 2, Piazza, Covent Garden. Mainpiece: Not acted these 6 years. Miss Younge having refused performing the Part of Viola, Mrs Robinson has kindly undertaken that Character at a short Notice; and Mr Edwin humbly hopes she will be honoured by the Indulgence of the Public. Receipts: £304 os. 6d. (211/3/6; tickets: 92/17/0) (charge: £105).
- Tbursday 8* DL THE FAIR AMERICAN. As 8 Feb., but Summers (1st time) - Williams. Also ROBINSON CRUSOE. As 4 Nov. 1782, but Mrs Pulley in place of Miss Collett. DANCING. As 20 Sept. 1782.  
COMMENT. Benefit for Wright and Spencer. Receipts: £219 16s. (41/7; 12/17; o/o; tickets: 165/12) (charge: £115 10s.).
- CG A BOLD STROKE FOR A HUSBAND. As 25 Feb. Also ROSINA. As 29 Jan.  
COMMENT. Receipts: £149 12s. (142/13; 6/19).
- King's L'OLIMPIADE. As 1 May.  
DANCING. End of Act II *Les Ruses de l'Amour* (*performers not listed*, but see 1 May), in which two *Pas de Deux*, as 1 May, *Sequedilla* and *Fandango*, as 10 Apr., and a *Minuet and Gavotte*, of her own composing, by Mlle Theodore; End of Opera an entire new Ballet, Tragi-Comic, *La Dame Bienfaisante* (*performers not listed*) [*Public Advertiser*, 10 May: composed by Lepicq], the story taken from a French Opera, the music by Floquet, with two *Pas Seuls*, as 10 Apr.  
SINGING. New set of *Airs*, as 6 Mar.  
COMMENT. Benefit for Mlle Theodore. Tickets, 10s. 6d. each, to be had of Mlle Theodore, No. 46, Rupert-street, Hay-market.
- Friday 9* DL THE WONDER. As 10 Jan., but Lissardo - Palmer. Also THE GENTLE SHEPHERD. As 28 Apr., but Patie - Miss Wright (1st appearance in that character).  
DANCING. As 5 May.  
COMMENT. Benefit for Miss Wright and Mrs Hedges. Receipts: £233 19s. (35/o; 15/3; 3/4; tickets: 180/12) (charge: £106 16s. 6d.).
- CG THE PILGRIM. Pedro - Lewis; Rodorigo - Aickin; Curio - Davies; Siberto - Mahon; Old Pilgrim - Fearon; Master of the Mad-house - Webb; Alphonso - Wilson; Mad Welshman - Edwin; Mad Tailor - Quick; Mad Scholar - Whitfield; Mad Parson - Booth; Mad Englishman (with a song) - Bannister // Mad Bess (with a song) - Mrs Martyr; Juletta - Mrs Wilson; Fool - Miss Stuart; Alinda - Mrs Robinson. Also TRISTRAM SHANDY. As 26 Apr.  
DANCING. In Act III of mainpiece a new Ballet in Demi-character (composed by Mons Lunatiq) *La Tarantula; or, The Merry Bedlamites*, with a grand *Pas de Deux*, to conclude with a *Fandango* in the Spanish stile (*performers not listed*).  
SINGING. In Act IV of mainpiece *The Pigeon*, as 7 May.  
MONOLOGUE. End of mainpiece *Joe Haynes's Epilogue* spoken by Wilson, riding on an Ass.

COMMENT. Benefit for Wilson. Receipts: £255 17s. 6d. (133/9/6; tickets: Friday 9  
122/8/0) (charge: £105). CG

VENICE PRESERV'D. As 14 Dec. 1782. Also THE ADVENTURES OF A NIGHT. As 31 Mar., but R. Palmer in place of Barrymore // Miss Tidswell in place of Miss Collett. Saturday 10 DL.

COMMENT. Receipts: £278 7s. 6d. (270/18/0; 7/4/6; 0/0/0; tickets not come in: 0/5/0).

THE MYSTERIOUS HUSBAND. As 28 Jan., but omitted: *Prologue, Epilogue* [and thereafter]. Also THE SPANISH CURATE. Diego, the Sexton - Quick; Bartolus - Fearon; Leandro - Whitfield; Millanes - Booth; Arsino - Davies; Lopez, the Curate - Wilson // Eglia - Mrs Morton; Amaranta - Mrs Whitfield. DANCING. After the Monologue *The Poney Races*, as 28 Apr., but added: Ratchford. SINGING. In Act II of mainpiece *The Pigeon*, as 7 May.

MONOLOGUE. As 9 May.

COMMENT. Benefit for Whitfield. *Public Advertiser*, 2 May: Tickets to be had of Whitfield at his house in Leicester Court, Castle-street, Leicester-fields. After-piece: Taken from Beaumont [*recte* Massinger] and Fletcher's Play of the same Name. [F 2(?) ; *Town and Country Magazine*, May 1783, p. 235: synopsis of plot. And see DL, 19 Oct. 1749.] Receipts: £197 9s. 6d. (102/5/6; tickets: 95/4/0) (charge: £105).

IL TRIONFO DELLA COSTANZA. As 13 Feb. King's

DANCING. End of Act I *Il Riposo del Campo*, as 24 Apr.; End of Act II *La Béguieule*, as 13 Mar., but omitted: Slingsby, Mme Simonet.

IMITATION; or, The Female Fortune-Hunters. Principal Characters by Palmer, Brereton, Aickin, Moody, Baddeley, Wrighten, Suett, Chapman, Wright, Alfred, Parsons // Mrs Bulkley, Mrs Wrighten, Mrs Hopkins, Miss Tidswell, Miss Farren. [Cast from *European Magazine*, May 1783, p. 387: Frank Millclack - Palmer; Young Rackrent - Brereton; General Fairlove - Aickin; O'Sock - Moody; Timothy - Baddeley; Manager - Wrighten; Strolling Players - Suett, Chapman, Wright, Alfred; Old Rackrent - Parsons // Charlotte Fairlove - Mrs Bulkley; Dorothy - Mrs Wrighten; Mrs Millclack - Mrs Hopkins; Chambermaid - Miss Tidwell; Maria - Miss Farren.] *Prologue* spoken by Bannister Jun. *Epilogue* spoken by Miss Farren. Also THE LADIES' FROLICK. Oliver - Dodd; Justice Clack - Waldron; Hilliard - Williams; Vincent - Staunton; Scentwell - Burton; Beggars - Chapman, Fawcett, Wright, Phillimore, Chaplin, Alfred, Spencer, Kenny // Mrs Love, Mrs Smith, Mrs Booth, Mrs Granger, Miss Simson, Miss Hale, Miss Barnes, Miss Tidswell; Meriel - Miss Field; Rachel - Miss Phillips. Monday 12 DL

DANCING. After the Epilogue *The Butterfly*, as 26 Apr.; In Act I of afterpiece the *Crutch Dance* (*performers not listed*).

SINGING. In Act II of mainpiece *song on the Knights of St. Patrick, &c.* (*singer not listed*).

COMMENT. Benefit for Waldron. *Public Advertiser*, 9 May: Tickets to be had of Waldron, No. 19, Martlet-court, Bow-street, Covent Garden. Mainpiece [1st time in London; c 5, by Francis Godolphin Waldron, 1st acted at Richmond, Aug. 1782, as THE BELLE'S STRATAGEM; or, The Female Fortune-Hunters, and again at the HAY in 1794 as HEIGHO FOR A HUSBAND! Prologue by the author (MacMillan, Larpent Catalogue, 100). Author of Epilogue unknown. MS: Larpent 599; not published]. Afterpiece: Not acted these 8 years.

The Indisposition which prevented King from performing last Friday continuing, Palmer has very kindly undertaken and studied the Character King intended to have appeared in this Evening. Receipts: £126 15s. 6d. (34/5/0; 21/18/6; 2/15/0; tickets: 67/17/0) (charge: £106 9s. 8d.).

- Monday 12**    CG    THE CASTLE OF ANDALUSIA. As 2 Nov. 1782, but Davies in place of Reinhold // Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]; Miss Morris (1st time) in place of Mrs Wilson; omitted: Davies from his original part. Also TRISTRAM SHANDY. As 26 Apr., but Susannah (1st time) - Mrs Whitfield.  
*DANCING.* End of mainpiece, as 10 May.  
 COMMENT. Receipts: £127 15s. (125/11; 2/4).
- Tuesday 13**    DL    JANE SHORE. As 6 Jan. Also THE ADVENTURES OF A NIGHT. As 10 May.  
 COMMENT. Receipts: £245 4s. 6d. (234/6/0; 10/4/6; 0/9/0 tickets not come in: 0/5/0).
- CG    THE BEGGAR'S OPERA. As 3 May, but Peachum - Booth; Lockit - Mrs Webb; Filch - Wewitzer. Also TRISTRAM SHANDY. As 12 May, but Uncle Toby - Webb.  
*DANCING.* In Act III of mainpiece, as 22 Apr.; End of mainpiece, as 10 May.  
 COMMENT. Benefit for Mrs Webb. Receipts: £111 10s. 6d. (70/5/6; tickets: 41/5/0) (charge: £105).
- King's    I VECCHI BURLATI. As 27 Mar.  
*DANCING.* End of Act I *Il Riposo del Campo*, as 6 May; End of Act II *La Béguine*, as 10 May.
- Wednesday 14**    DL    THE CLANDESTINE MARRIAGE. As 17 Sept. 1782, but Chambermaid - Miss Tidwell. Also THE DIVORCE. As 24 Sept. 1782, but Tom - Williams.  
*SINGING.* In Act IV of mainpiece *Time has not tbinn'd my flowing Hair* by Williams and Miss Phillips.  
*MONOLOGUE.* End of mainpiece *The Picture of a Playhouse; or, Bucks have at ye all* by R. Palmer.  
 COMMENT. Benefit for R. Palmer, Williams & Mrs Booth. Receipts: £136 17s. 6d. (28/2/0; 11/2/6; 0/0/0; tickets: 97/13/0) (charge: £106 3s. 5d.).
- CG    TWELFTH NIGHT. As 7 May, but Sir Toby Belch - Booth; added: Antonio - Fearon; Valentine - Thompson; Sea Captain - Mahon; Fabian - Stevens. Also BARNABY BRITTLE. As 30 Sept. 1782.  
*DANCING.* As 12 May.  
*SINGING.* End of Act II of mainpiece *The Pigeon*, as 7 May.  
 COMMENT. Benefit for Mrs Wilson. Tickets delivered for THE BUSY BODY will be taken. Receipts: £86 6s. 6d. (54/15/6; tickets: 31/11/0) (charge: £105).
- Thursday 15**    DL    THE SCHOOL FOR SCANDAL. As 3 Apr., but Sir Peter Teazle - Waldron.  
 Also THE LYAR. As 26 Oct. 1782.  
*DANCING.* As 5 May.  
*SINGING.* As 14 May.  
 COMMENT. Benefit for Burton and Harwood, prompter. King continuing so ill that it is impossible for him to perform this Evening, Waldron has kindly undertaken the Part of Sir Peter Teazle at a very short notice, and most humbly hopes for the indulgence of the Public. Receipts: £209 15s. 6d. (35/3/0; 15/10/6; 0/5/0; tickets: 158/17/0) (charge: £106 13s.).
- CG    A BOLD STROKE FOR A HUSBAND. As 25 Feb., but Booth in place of Wilson.  
 Also THE DEVIL UPON TWO STICKS. As 21 Nov. 1782.  
 COMMENT. Tickets delivered by Mills, Wewitzer, Ledger taken this night (Account-Book). Receipts: £179 8s. 6d. (66/13/0; 2/8/6; tickets: 110/7/0).

**A TRIP TO SCARBOROUGH.** As 8 Oct. 1782, but Lory - Baddeley. Also **ALL THE WORLD'S A STAGE.** As 15 Oct. 1782, but Harry Stukely -  
Philimore; omitted: Waiter. Friday 16  
DL

**DANCING.** End of Act I of afterpiece *The Butterfly*, as 26 Apr.

**SINGING.** End of mainpiece *Gramabree Molly*, as 22 Apr.

**COMMENT.** Benefit for Phillimore, Thompson & Nix. Receipts: £187 3s. 6d.  
(19/2/0; 7/12/6; 1/5/0; tickets: 159/4/0) (charge: £106 10s.).

**A NEW WAY TO PAY OLD DEBTS.** As 1 Apr., but Marall - Fearon. Also **COMUS.** CG

Comus - Mattocks; Spirit - Thompson; Brothers - W. Bates, Helme; Bacchanals - Reinhold, Davies, Brett // The Lady (with *Sweet Echo*, accompanied on the hautboy by Sharp) - Mrs Bannister; Pastoral Nymph and Sabrina - Miss Morris; Principal Bacchant and Euphrosyne - Mrs Martyr (1st appearance in that character).

**SINGING.** End of Act II of mainpiece *Tally Ho!*; In afterpiece *The Huntsman's sweet Hallo!*, both by Mrs Martyr.

**COMMENT.** Benefit for Mrs Martyr. Receipts: £202 os. 6d. (60/16/6; tickets: 141/4/0) (charge: £105).

There will be no Play this Evening [**THE GRECIAN DAUGHTER**, also **BELPHEGOR** had been announced on playbill of 16 May], on Account of the Indisposition of Mrs Siddons. The Money received for Tickets issued for this Night will be returned at Fosbrook's Office. Saturday 17  
DL

**AS YOU LIKE IT.** Jaques - Henderson; Orlando - A Gentleman (1st appearance in that character [Trew?]); Adam - Hull; Duke Senior - Booth; Corin - Thompson; Sylvius - Helme; Amiens (with *songs*) - Mattocks; Oliver - Whitfield; Duke Frederick - Fearon; Charles - Webb; William - Wewitzer; Touchstone - Quick // Celia (with *The Merry Roundelay*) - Miss Satchell; Audrey - Mrs Davenett; Phoebe - Miss Stuart; Rosalind (with the *Cuckoo Song*) - Miss Younge. Also **THE QUAKER.** As 25 Feb., but Floretta - Miss S. Satchell (1st appearance on this stage); Cicily - Mrs Davenett.

**DANCING.** In Act V of mainpiece a *Dance of Foresters* by Harris and others.

**SINGING.** End of Act I of mainpiece *When Phoebus the Tops of the Hills does adorn* by Bannister and Brett.

**COMMENT.** Benefit for Miss Satchell. Receipts: £163 12s. (85/5; tickets: 78/7) (charge: £105).

The usual Entertainments at this Place are cut off till further Notice: the Reason of which, together with the true State of the Theatre, will in a few Days be laid before the Public by the Proprietors. King's

**JANE SHORE.** As 6 Jan. Also **TOO CIVIL BY HALF.** As 7 Nov. 1782, but omitted: Prologue. Monday 19  
DL

**COMMENT.** Benefit for a Fund for the Relief of those who from their Infirmities shall be obliged to retire from the Stage. Part of the Pit will be laid into the Boxes. To prevent Confusion Ladies are desired to send their Servants by Half past Four o'Clock. [Mainpiece in place of **ISABELLA**, announced on playbill of 17 May.] Receipts: £292 (146/5/0; 10/12/6; 0/12/6; tickets: 134/10/0) (charge: free).

**THE WINTER'S TALE.** Leontes (King of Sicily) - Henderson; Polixenes (King of Bithynia) - Aickin (Their 1st appearance in those characters); Camillo - Hull; Old Shepherd - Booth; Clown - Quick; Cleomenes - Fearon; Autolitus (with *songs*) - Edwin; Florizel (Prince of Bithynia) - Lewis // Perdita (Daughter to Leontes and Hermione; with *Come, come, my good shepherd!*) - Miss Satchell; Paulina - Mrs Hunter; Mopsa - Mrs Martyr; Dorcas - Mrs Morton; Hermione (Queen of Bithynia) - Mrs Yates (Their 1st appearance in any of those characters). Also

- Monday 19** C.C. A FETE. Overture from **THOMAS AND SALLY**, by Dr Arne. SCENE I. A Forest. Sportsmen, Horses and Dogs, returning from the Chase. *Give round the word, dismount, dismount*, the Music by Dibdin, sung by Doyle. SCENE II. The Cave of Echo. *They say there is an Echo here, I'll try I'll try, I'll try* by Davies, Mahon, Darley, Doyle. SCENE III. A Camp. The Duetto of the Tobacco Box, *Through the Fate of Battle*. Tom - Brett; Kate - Miss Morris. SCENE IV. A Wood. *Tally ho!*, as 16 May. SCENE V. A Sea Piece. The Description of a Battle, *Stand to your Guns, my Hearts of Oak* by Bannister. SCENE VI. A Pantomimical Interlude, **THE SKELETON** (Taken from **THE ROYAL CHACE**). Harlequin - W. Bates; Pierrot - Stevens; Pantaloons - Thompson. SCENE VII. *When Phœbus, &c.*, as 17 May. SCENE VIII. A Banquet. *Come, my Friends and jovial Boys* (singers not listed). To conclude with a *Grand Ballet*. Also **COALITION**. Principal Characters by Quick, Davies, W. Bates, Wewitzer // Mrs Martyr, Miss Morris, Mrs Webb, Mrs Bannister. [Larpent MS lists the parts: Sir Chian Cucumber, Pert, Rigdoon, Capt. Sentry // Letitia, Fanny, Mrs Pandar, Priscilla. *Morning Herald*, 21 May, assigns: Sir Caian Anchovy - Quick; French Marquis - Wewitzer.]
- COMMENT. Benefit for Wild. 1st piece: As altered in 3 Acts by Garrick. 3rd piece [1st time; MF 2, by Leonard Macnally. MS: Larpent 623; not published]: The Music compiled from the most eminent Composers. Receipts: £304 1s. 6d. (222/9/6; tickets: 81/12/0) (charge: £105).
- Tuesday 20** DL. THE RUNAWAY. As 2 Nov. 1782, but Justice - Parsons. Also **THE DESERTER**. Henry - Williams; Russet - Staunton; Simkin - Fawcett; Flint - Wright; Skirmish - Parsons // Jenny - Mrs Wrighten; Margaret - Mrs Love; Louisa - Miss Phillips (1st appearance in that character).  
DANCING. End of Act III of mainpiece *Hornpipe* by Master Butler (Scholar of Miller); End of mainpiece *The Butterfly*, as 26 Apr.
- COMMENT. Benefit for Fawcett and Butler. Tickets delivered for FALSE DELICACY will be taken. Tickets sold at the Doors will not be admitted. After-piece: Not acted these 2 years. Receipts: £239 3s. 6d. (21/13/0; 15/0/0; 0/11/6; tickets: 201/19/0) (charge: £108 5s. 2d.).
- CG THE JEALOUS WIFE. Oakly - Wroughton; Major Oakly - Booth; Charles - Whitfield; Russet - Fearon; Captain O'Cutter - Egan; Tom - Jones; Paris - Wewitzer; Sir Harry Beagle - Mahon; Lord Trinket - Lewis // Harriet - Mrs Morton; Lady Freelove - Mrs Davenett; Mrs Oakly - Mrs Hunter. Also **COMUS**. As 16 May.  
DANCING. As 12 May.
- COMMENT. Benefit for Mrs Hunter. **TOM THUMB** [announced on playbill of 19 May] is unavoidably obliged to be changed, on account of Mrs Kennedy's Indisposition. Receipts: £170 17s. 6d. (77/15/6; tickets: 93/2/0) (charge: £105).
- King's The Creditors of Mr Taylor are requested to meet the Trustees this Day, at One o'Clock, at the Bedford Arms, Covent Garden.  
The Proprietor having, upon a certain Ground, granted the use of the House for the Benefit of the Performers, during the Remainder of the Season, there will be an Opera on Thursday next. [It was cancelled.]  
Several Persons of Fashion having generously raised a new Subscription for the Relief of the Performers, they take this opportunity of returning them their most cordial thanks. The Price of the new Subscription is Five Guineas each Subscriber, for 12 Benefit Nights, the Money to be paid into the hands of Mr Drummond, Banker, at Charing-Cross. [On 27 May a concert was held at the Pantheon for the benefit of the singers and dancers who had lately belonged to the King's Theatre, in which they all participated.]

<b>THE TENDER HUSBAND.</b> As 28 Apr., but Fainlove (1st time) - Miss Wright. Also WHO'S THE DUPE? As 22 Oct. 1782.	<i>DANCING.</i> End of Act III of mainpiece <i>Hornpipe</i> by a Young Gentleman [unidentified] (Pupil of Walker); End of Act I of afterpiece, as 5 Oct. 1782.	<i>COMMENT.</i> Benefit for Chaplin, Alfred, Walker & Mrs Pulley. Tickets delivered for THE GAMESTERS will be taken. Tickets sold at the Doors will not be admitted. Receipts: £225 2s. (16/1; 7/11; 0/15; tickets: 200/15) (charge: £105 17s. id.).	Wednesday 21 DL
<b>THE MERRY WIVES OF WINDSOR.</b> As 17 Oct. 1782, but Slender - Stevens // Mrs Page - Mrs Whitfield; omitted: Simple, Bardolph. Also THE GHOST. As 23 Apr., but Clinch - Stevens // Dolly - Mrs Morton.	<i>DANCING.</i> As 27 Sept. 1782.	<i>SINGING.</i> End of Act II of mainpiece <i>The Huntsman's sweet Hollo!</i> , as 16 May; End of Dance <i>Thomas Day</i> . Goody Cramp - Bannister; Goody Rheum - Brett; Goody Twitch - Edwin.	CG
<i>COMMENT.</i> Benefit for Booth, Egan, Stevens & the widow of the late Mr Branson. Receipts: £204 2s. (none listed; tickets: 204/2) (charge: £105).			
<b>THE FAIR PENITENT.</b> As 29 Nov. 1782. Also THE ADVENTURES OF A NIGHT. As 10 May.	<i>COMMENT.</i> THE MOURNING BRIDE [announced on playbill of 21 May] cannot be performed, on account of the Indisposition of Smith. Receipts: £216 11s. (198/0/0; 17/16/0; 0/2/6; tickets not come in: 0/12/6).		Thursday 22 DL
<b>ALL IN THE WRONG.</b> As 3 Jan., but Sir John Restless - Wroughton (1st appearance in that character); Sir William Belmont - Thompson // Tippet - Mrs Whitfield. Also THE MAID OF THE OAKS. As 25 Apr., but Old Groveby - Fearon.	<i>DANCING.</i> As 25 Apr.	<i>COMMENT.</i> The last Night of Mrs Abington's performing this Season. Receipts: £169 1s. 6d. (165/7/6; 3/14/0).	CG
<b>THE CONFEDERACY.</b> As 16 Dec. 1782. Also THE GENTLE SHEPHERD. As 7 May.	<i>DANCING.</i> End of Act III of mainpiece, as 17 Sept. 1782; End of Act IV <i>Hornpipe</i> by a Young Lady [unidentified] (Scholar of Brigg).	<i>SINGING.</i> End of mainpiece <i>Tally Ho!</i> by Miss Barnes.	Friday 23 DL
<i>COMMENT.</i> Tickets delivered by Miss Barnes, Miss Tidswell, Mrs Heard, Miss Richards, Dale, Stageloir, Daglish, Kenny, Brigg, Master Wilson will be taken. Receipts: £211 14s. 6d. (27/5/0; 14/16/0; 0/7/6; tickets: 169/6/0).			
<b>THE COUNT OF NARBONNE.</b> As 28 Nov. 1782. Also THE ROYAL CHACE. Jupiter (in the character of Harlequin) - [W.] Bates; Chasseur Royal (with <i>The Early Horn</i> ) - Brett; Mercury - Darley; Doctor - Thompson; Punch - Jackson; Hercules - Dumay; Apollo - Byrne; Scaramouch - Ratchford; Mars - Cranfield; Anatomist - Jones; Pierrot - Stevens; Highland Lad and Lassie (with a new Character Duet) - Mahon and Miss Satchell // Old Woman - Mr Wewitzer; Columbine - Miss Matthews.	<i>SINGING.</i> End of Act IV of mainpiece <i>Tally Ho!</i> , as 16 May.	<i>COMMENT.</i> Benefit for [W.] Bates and Mahon. Afterpiece: With an exact Representation of the Irish Giant [who had recently been exhibited in London: Charles Byrne, 1761-83], and a Leap through a Cask on Fire. Receipts: £132 5s. Receipts: £132 5s. (none listed; tickets: 132/5) (charge: £105).	CG
<b>THE MOURNING BRIDE.</b> As 18 Mar. Also A TRIP TO SCOTLAND. As 10 Apr.	<i>COMMENT.</i> Receipts: £275 10s. (266/2/0; 9/2/6; 0/5/6).		Saturday 24 DL

- Saturday 24**    **ALEXANDER THE GREAT.** As 27 Dec. 1782, but Alexander – Trew (1st appearance in that character) // Statira – Miss Satchell (1st appearance in that character). Also **THE GOLDEN PIPPIN.** As 6 Dec. 1782.  
**DANCING.** End of Act III of mainpiece *Diversion a-la-Mode*, as 11 Dec. 1782, in which *The Devonshire Minuet*, as 29 Nov. 1782, and variety of new *Quadrilles*, composed by Harris; End of Act IV, as 25 Sept. 1782; End of mainpiece new Dance, composed by Harris, *The Rival Nymphs*, by Byrne, Ratchford, Harris, Mrs Ratchford, Miss Byrne, Miss Matthews.  
**SINGING.** As 27 Dec. 1782, but Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]; omitted: Bannister.  
**COMMENT.** Benefit for Harris, ballet-master and Principal Dancer, and Trew. Mainpiece: With the Triumphal Entry of Alexander into Babylon. Receipts: £286 18s. 6d. (97/15/6; tickets: 189/3/0) (charge: £105).
- Monday 26**    **THE REVENGE.** As 24 Apr. Also **THE IRISH WIDOW.** As 8 Oct. 1782.  
**DL**              **DANCING.** As 5 Oct. 1782.  
**COMMENT.** Tickets delivered by Pemberton, Devoto, J. Shade, Newton, Gardner, Leslie, Mrs Lewis and the Widow Collins will be taken. Receipts: £252 5s. (19/6; 10/8; 1/5; tickets: 221/6).
- CG**              **KING HENRY THE EIGHTH.** As 30 Dec. 1782, but Gardner – Edwin. Also **THREE WEEKS AFTER MARRIAGE.** As 9 Oct. 1782, but Dimity – Mrs Davenett.  
**DANCING.** End of mainpiece *The Humours of Newmarket* by Harris, Ratchford, Byrne, Miss Byrne, Miss Matthews.  
**SINGING.** End of Act II of mainpiece *Tally ho!*, as 16 May; End of Act IV *Kate of Aberdeen* by Master Barthélemon.  
**COMMENT.** Benefit for Brandon, box-book and house-keeper. Receipts: £319 17s. (80/4; tickets: 239/13) (charge: £105).
- Tuesday 27**    **VENICE PRESERV'D.** As 14 Dec. 1782. Also **THE ADVENTURES OF A NIGHT.** As 10 May.  
**DL**              **COMMENT.** Receipts: £277 19s. 6d. (268/3/0; 9/10/6; 0/6/0).
- CG**              **THE CHAPTER OF ACCIDENTS.** As 7 Apr., but Governor Harcourt – Fearon. Also **TOM THUMB.** As 27 Sept. 1782.  
**DANCING.** As 14 Dec. 1782.  
**COMMENT.** Benefit for Fearon, L'Estrange, Thompson & Guard. Receipts: £254 1s. (80/18; tickets: 173/3) (charge: £105).
- Wednesday 28**    **THE FOUNDLING.** As 20 Sept. 1782. Also **THE LYAR.** As 26 Oct. 1782.  
**DL**              **DANCING.** As 5 May.  
**COMMENT.** Benefit for Watson, Carleton Jun., Wilson, Hicks & Palmer Sen. Receipts: £267 3s. (14/17; 7/6; 0/14; tickets: 244/6) (charge: £105 8s. 8d.).
- CG**              **THE DUENNA.** As 9 Oct. 1782, but Clara – Mrs Bannister [i.e. formerly Miss Harper (see 29 Jan.)]. Also **LORD MAYOR'S DAY.** As 18 Jan.  
**DANCING.** End of mainpiece *The Fingalian; or, The Female Frolic* by Miss Besford and others.  
**COMMENT.** Tickets delivered by Darley, Jones, Painter, Besford, Mrs Davenett, Mrs Sharpe, the Widow of the late Dr Arne, and Mrs Dalrymple will be admitted. Tickets delivered for **THE MAID OF THE MILL** will be taken. [Afterpiece in place of **THE DEVIL UPON TWO STICKS**, announced on playbill of 27 May.] Receipts: £286 14s. 6d. (93/6/6; 3/1/0; tickets: 190/7/0).

THE WEST INDIAN. As 15 Jan. Also THE DESERTER. As 20 May. DANCING. As 14 Dec. 1782.	Thursday 29 DL
COMMENT. Benefit for Portal, Shade, Enoe & the Widow of the late Carleton Sen. Receipts: £264 (39/10/0; 17/2/6; 0/7/6; tickets: 207/0/0) (charge: £107 12s. 2d.).	
THE FIRST PART OF KING HENRY THE FOURTH. As 30 Nov. 1782, but Francis - Edwin // Lady Percy - Mrs Whitfield. Also THE WATERMAN. As 3 Feb., but Tug - Davies; Bundle - Fearon. DANCING. End of mainpiece <i>Rural Merriment</i> by Jackson and Mrs Ratchford; End of mainpiece <i>Hornpipe</i> by Prosser.	CG
COMMENT. Tickets delivered by Jackson, Prosser, Helme, Lloyd, Real, Rowson, R. Ledger, Mrs Hamilton, Mrs Lampe, and the Performers in the Orchestra will be admitted this Evening. Receipts: £276 12s. 6d. (83/7/0; 2/7/6; tickets: 190/18/0).	
THE CHANCES. As 26 Nov. 1782, but Antony - Waldron. Also THE RIVAL CANDIDATES. As 5 May, but Jenny - Mrs Wrighten. DANCING. End of Act III of mainpiece <i>The Devonshire Minuet</i> , as 3 Oct. 1782.	Friday 30 DL
COMMENT. Benefit for Wood, Percey, Cameron & Morris. Receipts: £297 4s. 6d. (18/13/0; 5/14/6; 0/4/0; tickets: 272/13/0) (charge: £106).	
THE BELLE'S STRATAGEM. As 12 Apr. Also POOR VULCAN! As 3 Mar., but added: Apollo - Davies. DANCING. End of mainpiece <i>The Rival Nymphs</i> , as 24 May.	CG
COMMENT. Benefit for Green and Ansell, box-keepers. Tickets sold at the Doors will not be admitted. Receipts: £347 3s. 6d. (51/2/6; tickets: 296/1/0) (charge: £105).	
THE MAID OF THE MILL. As 18 Jan., but Fairfield (1st time) - Packer // Theodosia (1st time) - Miss Wheeler. Also BELPHEGOR. As 26 Apr. DANCING. End of Act I of mainpiece <i>The Devonshire Minuet</i> , as 3 Oct. 1782; End of mainpiece <i>Hornpipe</i> by Mills.	Saturday 31 DL
COMMENT. Tickets delivered by Lyon, Gibson, Finney, Blandy, Barthrope, Aberdein will be taken. Receipts: £150 10s. (20/8; 6/11; 0/0; tickets: 123/11).	
THE MYSTERIOUS HUSBAND. As 28 Jan. Also BARNABY BRITTLE. As 30 Sept. 1782, but Jeremy - W. Bates; Jeffery - Helme. DANCING. As 31 Dec. 1782.	CG
COMMENT. Benefit for T. Ansell, Pilford, Marks & Furkins. Tickets delivered by Clarridge, Doe, Roberts, Walker, Cox, Sargent, Seymour, Sloper, Abbot, Akrey [Account-Book adds Rolles] will be admitted this Evening. Tickets sold at the Doors will not be admitted. [This was Yates's last appearance on the stage in London; he subsequently acted in Edinburgh in March, 1785. Afterpiece in place of THE COUNTRY MAD-CAP, announced on playbill of 30 May.] Receipts: £255 3s. 6d. (20/5/0; 0/15/6; tickets: 234/3/0).	
THE SUICIDE. Principal Characters by Palmer, Edwin, Aickin, Baddeley, R. Palmer, Wewitzer, Gardner, Usher, Massey, Bannister // Mrs Webb, Miss Hale, Mrs Bulkley. [Cast adjusted from playbill of 28 June 1786: Tobine - Palmer; Wingrave - Edwin; Tabby - Aickin; Catchpenny - Baddeley; Squib - R. Palmer; John - Wewitzer; Bounce - Gardner; Dr Truby - Usher; Juggins - Massey; Ranter - Bannister // Mrs Grogram - Mrs Webb; Peggy - Miss Hale; Nancy Lovel - Mrs Bulkley.] New Occasional <i>Prologue</i> spoken by Palmer. Also THE AGREEABLE SURPRISE! Principal Characters by Bannister, Gaudrey (from the Theatre Royal, Dublin; 1st appearance on that stage), Wood, Massey, Egan, Stevens, Painter, Ledger, Edwin // Mrs Webb, Mrs Wells, Mrs Poussin, Mrs Bannister. [Cast adjusted from Songs (T. Cadell, 1782): Compton - Bannister;	HAY

*Saturday 31*  
HAY Sir Felix Friendly - Gaudrey; Eugene - Wood; Chicane - Massey; John - Egan; Thomas - Stevens; Stump - Painter; Cudden - Ledger; Lingo - Edwin // Mrs Cheshire - Mrs Webb; Cowslip - Mrs Wells; Fringe - Mrs Poussin; Laura - Mrs Bannister.]

DANCING. End of Act III of mainpiece *Dance* by Mr and Miss Byrn.

SINGING. In Act III of mainpiece [Sing] *Old Rose and burn the Bellows*, and 'Twas you Sir, 'Twas you Sir, both by Bannister, Wood, Burton, Brett, &c.

COMMENT. [Prologue by George Colman, the elder (Colman, *Prose*, III, 239).] Afterpiece: Written by the Author of THE SON-IN-LAW [John O'Keefe]. Places for the Boxes to be taken of Rice at the Theatre. [No playbill this season lists the various prices of admission; they were probably, as usual: Boxes 5s. Pit 3s. 1st Gallery 2s. 2nd Gallery 1s.] The Doors to be opened at 6:00. To begin at 7:00 [same throughout season].

On 24 May Colman inserted the following in *Public Advertiser*: The Theatre Royal in the Haymarket will open next Saturday. In order to avoid unnecessary Repetitions during the Season, the Public are desired, once for all, to take Notice that every Performance at this Theatre will be exhibited to most brilliant, crowded and OVERFLOWING audiences; and received with loud and universal *Bursts* of most UNBOUNDED and UNCOMMON Applause.

King's L'OLIMPIADE. As 6 Mar., but added: Scovelli.  
DANCING. End of Act II *La Bégueule* by Lepicq, Henry, Zuchelli, Slingsby, Sga Crespi, Mme Rossi, with a *Pas Seul* by Mme Simonet; End of Act III *Le Tuteur Trompé*, as 26 Apr., but omitted: Mlle Theodore.  
COMMENT. Benefit for the Singers and Dancers.

## June 1783

*Monday 2*  
DL THE MOURNING BRIDE. As 18 Mar., but Osmyn - Lewis (of CG). Also THE LYAR. As 26 Oct. 1782.

COMMENT. Receipts: £279 9s. 6d. (267/16/0; 8/14/6; 1/11/6; tickets not come in: 1/7/6).

HAY LOVE IN A VILLAGE. Hawthorn - Bannister; Justice Woodcock - Edwin; Sir William Meadows - Thompson; Hodge - Massey; Carter - Wewitzer; Cook - Painter; Eustace - Wood; Young Meadows - Brett // Lucinda - Miss Morris; Madge - Mrs Wells; Housemaid - Mrs Poussin; Deborah Woodcock - Mrs Love; Rosetta - Miss George (1st appearance on any stage). *Prologue* as 31 May. Also THE IRISH WIDOW. Whittle - Parsons; Thomas - Edwin; Kecksey - Blissett; Bates - Usher; Nephew - Phillimore; Sir Patrick O'Neal - Egan // Widow Brady - Mrs Wells.

DANCING. End of Act II of mainpiece *Dance*, as 31 May; End of Act I of afterpiece [another] *Dance* by Mr and Miss Byrn.

COMMENT. Mainpiece: In Act I a Statute Scene. [This was included in all subsequent performances. Miss George had previously sung in the professional concerts held at Oxford. This was her 1st appearance as an actress.]

*Tuesday 3*  
CG HAMLET. As 9 Dec. 1782, but Polonius - Quick; 1st Gravedigger - Booth; omitted: Francisco, Bernardo. Also THE GOLDEN PIPPIN. As 6 Dec. 1782.  
DANCING. As 30 May.

SINGING. End of Act II of mainpiece *Tally ho!*, as 16 May.

COMMENT. Benefit for Curteen, Condell, and Colborne, box-keepers. [In mainpiece Booth doubled Rosencraus and the 1st Gravedigger.] Receipts: £227 14s. 6d. (72/7/6; tickets: 155/7/0) (charge: £105).

**THE SPANISH BARBER;** or, The Fruitless Precaution. Principal Characters by Palmer, Parsons, Blissett, Wewitzer, R. Palmer, Egan, Stevens, Edwin // Mrs Bannister. [Cast adjusted from playbill of 27 Aug. 1782: Count Almaviva – Palmer; Doctor Bartholo – Parsons; Basil – Blissett; Argus – Wewitzer; Tall Boy – R. Palmer; Alguazile – Egan; Notary – Stevens; Lazarillo – Edwin // Rosina – Mrs Bannister.] *Prologue* as 31 May. Also **THE AGREEABLE SURPRISE!** As 31 May, but Blissett in place of Gaudrey; Kenny in place of Ledger.  
**DANCING.** End of mainpiece, as 31 May.

Tuesday 3  
HAY

**LA BUONA FIGLIUOLA.** Principal Characters by Viganoni, Morigi, Bartolini, Micheli // Sga Pollone, Sga Gherardi, Sga Carnevale, Sga Sestini. [Libretto (T. Cadell, 1777) lists the parts: Il Cavaliere Armidoro, Il Marchese della Conchiglia, Tagliaferro, Mengotto // La Marchesa Lucinda, Paoluccia, Cecchina, Sandrina.] **DANCING.** End of Act I *Il Riposo del Campo*, as 13 Mar., but omitted: Slingsby, Mlle Theodore, *La Recrue par Force*; End of Act III *Le Tuteur Trompé*, as 6 May, with a *Pas de Deux* by Slingsby and Mme Simonet.

King's

COMMENT. Benefit for the Singers and Dancers. The Orchestra under the Direction of Barthélemon.

Wednesday 4  
CG

**THE BUSY BODY.** As 23 Sept. 1782, but Isabinda – Mrs Whitfield; Miranda – Mrs Wilson (1st appearance in that character); added: Whisper – Stevens // Scentwell – Mrs Poussin. Also **TOM THUMB.** As 27 Sept. 1782.  
**DANCING.** End of Act III of mainpiece, as 31 Dec. 1782; End of mainpiece *Diversion à-la-Mode*, as 11 Dec. 1782, in which *The Devonshire Minuet*, as 29 Nov. 1782.

COMMENT. Benefit for Beeston, Brereton, Longley & Colley. Tickets delivered by Robson, Stephenson, Robinson, Varley, Smallwood, Jennings, Halliburton, Shuter, Pilbrow, Turtle, Wm. Ansell will be admitted this Evening. Receipts: £263 9s. (24/14; 1/18; tickets: 236/17).

HAY

**LOVE IN A VILLAGE.** As 2 June, but Justice Woodcock – Parsons; Sir William Meadows – Aickin; omitted: Carter, Cook, Housemaid. *Prologue* as 31 May. Also **THE AUTHOR.** Cadwallader – Bannister; Young Cape – Whitfield (of CG); Sprightly – R. Palmer; Vamp – Baddeley; Governor Cape – Usher; Robin – Davis; Devil – Stevens; Poet – Bannister Jun. // Arabella – Mrs Cuyler; Mrs Cadwallader – Mrs Wells.

**DANCING.** End of Act II of mainpiece *The Nosegay Lovers* by Mr and Miss Byrn [and see 11 June].

Thursday 5  
DL

**ISABELLA.** As 10 Oct. 1782. Also **THE APPRENTICE.** As 4 Dec. 1782, but Wingate – Fearon (of CG).

COMMENT. The last Time of the Company's performing this Season. [Mainpiece acted for the 22nd time this season. The playbill states, "for the 23rd Time"; on the Kemble playbill this has been corrected in MS to 22nd. Genest, VI, 262, says that this play was also acted on both 3 and 4 June. But on those nights the theatre was dark.] Receipts: £270 11s. (260/7; 10/4; after-money not listed).

Account-Book, 5 June: Paid Mrs Siddons a Present from the Proprietors £100; 6 June: Paid 100 Renters £20 4s. apiece; 23 June: Received of Their Majesties £156.

HAY

**THE SON-IN-LAW.** Characters by Parsons, Edwin, Wewitzer, Wood, Egan, Barrett, Stevens, Kenny, Bannister // Mrs Lefevre, Mrs Bannister. [Cast adjusted from *Public Advertiser*, 17 Aug. 1779, and playbill of 29 June 1786: Cranky – Parsons; Bowkitt – Edwin; Vinegar – Wewitzer; Bouquet – Wood; Idle – Egan; Orator Mum – Barrett; John – Stevens; Signor Arionelli – Bannister // Dolce – Mrs Lefevre; Cecilia – Mrs Bannister. Kenny is unassigned.] *Prologue* as 31 May. Also **THE AGREEABLE SURPRISE!** As 3 June. Also **MEDEA AND**

- |   |   |
|---|---|
| Tbursday 5<br>HAY   | JASON. Creon (in the Character of Punch) – Wewitzer; Prince de la Cour (as a Running Footman) – Byrn; Furies (in the Character of Chimney Sweepers) – Rossi, Nicolini, &c.; Captain of the Guard – Master Edwin; Jason (in the Character of Pierrot) – Delpini // Creusa (en dishabille Françoise) – Miss Byrn; Nurse – Mr Painter; Children – Miss Painter, Master Clarke; Medea (in the Character of Mother Shipton) – Mme Dagueville.  |
| Friday 6<br>CG  | COMMENT. 3rd piece: Ballet Tragi-Comique, composed by Signior Novestriss [i.e. George Colman, the elder]. The Music by Gluck. With new Scenes, Dresses and Decorations. Machinist and Painter – Signior Rookereschi. Tailor – Signior Walkerino.  |
| THE MAN OF THE WORLD.<br>As 20 Nov. 1782, but Lord Lumbercourt –<br>Wewitzer (1st appearance in that character); Counsellor Plausible – Jones. Also<br>ROSINA. As 29 Jan.   | THE MAN OF THE WORLD. As 20 Nov. 1782, but Lord Lumbercourt – Wewitzer (1st appearance in that character); Counsellor Plausible – Jones. Also ROSINA. As 29 Jan.  |
| COMMENT. The last Time of the Company's performing this Season. [On this night Wewitzer acted both at CG and the HAY.] Receipts: £135 3s. 6d. (132/14/6; 2/9/0).  | COMMENT. The last Time of the Company's performing this Season. [On this night Wewitzer acted both at CG and the HAY.] Receipts: £135 3s. 6d. (132/14/6; 2/9/0).  |
| Account-Book, 7 June: Paid Harris for One Year's Superintendence £500, Garton [treasurer] in full of his Salary £238, Miss Younge in lieu of Cloaths this Season £200; 30 June: Paid Lewis in full for Salary as Acting Manager £200. Between 7 and 30 June various sums, a few of which are here specified, were entered in the Account-Book as being paid to the following tradesmen and others: perukemaker, fireworks maker, blacksmith [£277 6s.], basketmaker, scalmaker, haberdasher, sadler, bill-sticker, turner, harpsichord-tuner, silk-dyer, printer, sawyer, plumber, linen-draper, woollen-draper, brazier, coal merchant [£189 8s.], timber merchant [£500 8s.], stonemason, hosier, music copier, shoemaker, painter, tinman, oil merchant [£452 2s.], gunsmith, worsted laceman, book-binder, glazier, copper laceman [£127 15s.], silk mercer, tallow chandler, stationer, engine-maker, gold-beater, furrier, watch-maker, bookseller, victualler, rope-maker, embroiderer, bricklayer [£226 14s.], wax chandler [£501 2s.], upholsterer [£729]. Many of these disbursements had to do with the extensive rebuilding of the theatre. | Account-Book, 7 June: Paid Harris for One Year's Superintendence £500, Garton [treasurer] in full of his Salary £238, Miss Younge in lieu of Cloaths this Season £200; 30 June: Paid Lewis in full for Salary as Acting Manager £200. Between 7 and 30 June various sums, a few of which are here specified, were entered in the Account-Book as being paid to the following tradesmen and others: perukemaker, fireworks maker, blacksmith [£277 6s.], basketmaker, scalmaker, haberdasher, sadler, bill-sticker, turner, harpsichord-tuner, silk-dyer, printer, sawyer, plumber, linen-draper, woollen-draper, brazier, coal merchant [£189 8s.], timber merchant [£500 8s.], stonemason, hosier, music copier, shoemaker, painter, tinman, oil merchant [£452 2s.], gunsmith, worsted laceman, book-binder, glazier, copper laceman [£127 15s.], silk mercer, tallow chandler, stationer, engine-maker, gold-beater, furrier, watch-maker, bookseller, victualler, rope-maker, embroiderer, bricklayer [£226 14s.], wax chandler [£501 2s.], upholsterer [£729]. Many of these disbursements had to do with the extensive rebuilding of the theatre. |
| HAY   | HAMLET. Hamlet – Williamson (from the Theatre Royal, Edinburgh; 1st appearance on this stage); King – Gardner; Horatio – Aickin; Rosencraus – Stevens; Guildenstern – Egan; Polonius – Edwin; Laertes – R. Palmer; Ostrick – Riley (1st appearance in London); Marcellus – Booth; Grave Diggers – Parsons, Massey; Ghost – Bensley // Ophelia – Mrs Bannister; Player Queen – Mrs Poussin; Queen – Mrs Wheatley. <i>Prologue</i> as 31 May. Also NATURE WILL PREVAIL: A Dramatic Proverb. Characters by Palmer, Gardner // Mrs Wells, Mrs Cuyler. [Cast adjusted from playbill of 12 Aug. 1786: Current – Palmer; Padlock – Gardner // Finette – Mrs Wells; Almadine – Mrs Cuyler.] Also MEDEA AND JASON. As 5 June.  |
|   | COMMENT. [Playbill of 5 June says mainpiece "Not acted here these 7 years." It was acted 17 Aug. 1780.]   |
| King's  | L'OLIMPIADE. As 31 May.<br>DANCING. End of Act I <i>La Béguieule</i> (performers not listed, but probably as 31 May); End of Act II <i>Le Tuteur Trompé</i> , as 3 June.  |
| Saturday 7<br>HAY   | LOVE IN A VILLAGE. As 2 June, but Sir William Meadows – Aickin; omitted: Carter, Cook, Housemaid. <i>Prologue</i> as 31 May. Also THE GENIUS OF NON-SENSE. Harlequin, Vocal and Rhetorical – Bannister Jun.; Ditto, Mum! – Spencer; Agreeable Companion in a Post-Chaise – Egan; Landlord – Usher; Dame Turton – Edwin; Goody Burton – Wood; Gammer Gurton – Bannister; Pantaloons – Massey; Clown – Delpini; Head Boy of the Marine Society – Master Edwin; Officer in the Camp – Wood [i.e. doubled Goody Burton]; Emperor of the   |

Quacks – Bannister Jun. [i.e. doubled Harlequin] // Columbine – Miss Morris; Ballad Singer – Mr Wewitzer; Chambermaid – Mrs W. Palmer; Goddess of Health and Genius of Nonsense – Miss Hooke.

*Saturday 7*  
HAY

*DANCING.* End of Act II of mainpiece, as 4 June.

*COMMENT.* Afterpiece: An Original, Whimsical, Operatical, Pantomimical, Farical, Electrical, Naval, Military, Temporary, Local Extravaganza. [This was Whitsun Eve, on which night the theatre was customarily closed.]

**THE SON-IN-LAW.** As 5 June, but Baddeley in place of Wewitzer. Also **THE AGREEABLE SURPRISE!** As 3 June. Also **MEDEA AND JASON.** As 5 June, but Creon – Swords.

*Monday 9*  
HAY

**SUMMER AMUSEMENT;** or, An Adventure at Margate. Characters by Bannister, Wilson, Edwin, Wood, R. Palmer, Baddeley, Palmer // Mrs Webb, Miss Hale, Mrs Bannister. [Cast adjusted from text (T. Cadell, 1781): Surat – Bannister; Sir James Juniper – Wilson; Etiquette – Edwin; Melville – Wood; Spruce – R. Palmer; Cathartic – Baddeley; Shuffle – Palmer // Lady Juniper – Mrs Webb; Fidget – Miss Hale; Amelia – Mrs Bannister.] Also **THE GENIUS OF NONSENSE.** As 7 June, but Ballad Singer – Mr Blissett.

*Tuesday 10*  
HAY

*DANCING.* End of Act I of Mainpiece, as 31 May.

**LOVE IN A VILLAGE.** As 7 June. Also **THE GENIUS OF NONSENSE.** As 10 June.

*Wednesday 11*  
HAY

*DANCING.* End of Act II of mainpiece *The Nosegay* by Mr and Miss Burn [and see 4 June].

*Thursday 12*  
HAY

**THE SPANISH BARBER.** As 3 June, but Massey in place of Wewitzer. Also **THE AGREEABLE SURPRISE!** As 31 May, but Wilson in place of Gaudrey; Kenny in place of Ledger.

*DANCING.* End of mainpiece, as 11 June.

**THE SEPARATE MAINTENANCE.** Principal Characters by Palmer, Williamson, Aickin, Gardner, Stevens, Edwin, Parsons // Mrs Webb, Mrs Inchbald, Mrs Cuyler, Mrs Lloyd, Mrs Brett, Mrs Poussin, Mrs Bulkley. [Cast adjusted from *Gazetteer*, 1 Sept. 1779: Leveret – Palmer; Lord Newbery – Williamson; Touchwood – Aickin; Fraction – Gardner; Minim – Edwin; Lord Oldcastle – Parsons // Lady Oldcastle – Mrs Webb; Miss English – Mrs Inchbald; Mrs Revel – Mrs Cuyler; Mrs Frankly – Mrs Lloyd; Lady Didapper – Mrs Poussin; Lady Newbery – Mrs Bulkley. Stevens, Mrs Brett are unassigned.] Also **THE SON-IN-LAW.** As 9 June, but Mrs Poussin in place of Mrs Lefevre.

*Friday 13*  
HAY

*DANCING.* In Act IV of mainpiece *Minuet* by Giorgi and Mrs Bulkley. [This was danced, as here assigned, in all subsequent performances.]

*SINGING.* In Act I of mainpiece *song* by Miss Hooke.

**LOVE IN A VILLAGE.** As 7 June. Also **THE GENIUS OF NONSENSE.** As 10 June, but omitted: Goddess of Health [i.e. Miss Hooke acted only the Genius of Nonsense].

*Saturday 14*  
HAY

*DANCING.* As 11 June.

**L'AVARO.** Principal Characters by Viganoni, Morigi, Bartolini, Schinotti // Sga Gherardi, Sga Pollone, Sga Carnevale. [Cast from libretto (H. Reynell, 1783): Stefanello – Viganoni; Orgasmo – Morigi; Felicino – Bartolini; Macrobio – Schinotti // Rosalinda – Sga Gherardi; Tortora – Sga Pollone; Laurina – Sga Carnevale.]

King's

*DANCING.* End of Act I *La Béguule*, as 31 May; End of Act II *Le Tuteur Trompé*, as 11 Jan., but omitted: Slingsby, Mlle Theodore.

*COMMENT.* Benefit for the Singers and Dancers. Opera: A Comic Opera in 2 acts; the Music entirely new by Anfossi.

- Monday 16* **HAY** THE CHAPTER OF ACCIDENTS. Woodville – Palmer; Lord Glenmore – Bensley; Governor Harcourt – Wilson; Captain Harcourt – Williamson; Vane – R. Palmer; Grey – Aickin; Jacob – Edwin // Bridget – Mrs Wilson; Warner – Mrs Love; Miss Mortimer – Mrs Cuyler; Cecilia – Mrs Bulkley. Also THE GENIUS OF NONSENSE. As 7 June, but omitted: Goddess of Health [and see 14 June].
- Tuesday 17* **HAY** THE SPANISH BARBER. As 3 June. Also THE AGREEABLE SURPRISE! As 12 June.  
DANCING. As 11 June.
- Wednesday 18* **HAY** LOVE IN A VILLAGE. As 7 June. Also MAN AND WIFE. Marcourt – Palmer; Kitchen – Massey; Colonel Frankley – Riley; Snarl – Egan; Buck – Davis; Landlord – Usher; Luke – R. Palmer; Fleece – Stevens; Ostler – Swords; Mr Cross – Parsons // Charlotte – Mrs Bulkley; Sally – A Very Young Lady (1st appearance on any stage [Miss Logan]); Landlady – Mrs Love; Passenger – Mrs Poussin; Lettice – Miss Morris; Mrs Cross – Mrs Webb.  
DANCING. As 11 June.  
COMMENT. Afterpiece: Not acted these 4 years. [Miss Logan is identified on playbill of 28 June 1784.]
- Thursday 19* **HAY** THE SUICIDE. As 31 May. Also THE SON-IN-LAW. As 13 June.  
DANCING. As 11 June.
- King's** MEDONTE. As 14 Nov. 1782, but omitted: Schinotti.  
DANCING. End of Act I *La Béguine*, as 31 May, but omitted Slingsby, and with a *Minuet*, as 13 Mar.; End of Opera *Le Tuteur Trompé*, as 14 June.  
COMMENT. Benefit for the Servants, above Seventy in Number.
- Friday 20* **HAY** A PRELUDIO. Townly – Williamson; Beggar – Blissett; Waiter – Barrett; Carpenter – Kenny; Signor Scrapelli – Delpini; Violon – Gaudrey; John Bull – Gardner; Signor Trebletti – Painter; Signor Vermicelli – R. Palmer; Mons Cabry – Wewitzer; Prompter – Bannister Jun. Also THE BEGGAR'S OPERA. Macheath – Mrs Wells; Peachum – Mrs Lefevre; Lockit – Mrs Webb; Ben Budge – Mrs Inchbald; Mat o' th' Mint – Miss Morris; Jemmy Twitcher – Miss Francis; Nimming Ned – Mrs W. Palmer; Filch – Mrs Wewitzer // Lucy – Mr Edwin; Mrs Peachum – Mr Wilson; Jenny Diver – Mr Wood; Mrs Coaxer – Mr Stevens; Mrs Slammekin – Mr Blissett; Sukey Tawdry – Mr Swords; Dolly Trull – Mr R. Palmer; Molly Brazen – Mr Kenny; Mrs Vixen – Mr Massey; Betty Doxy – Mr Painter; Diana Trapes – Mr Wewitzer; Polly – Mr Bannister. Also MEDEA AND JASON. As 9 June.  
DANCING. In Act III of 2nd piece *Hornpipe* by Byrn.  
COMMENT. In order to prevent Confusion among the Carriages, Ladies and Gentlemen are humbly requested to order their Servants to set down and take up with their Horses' Heads towards Pall-Mall. Servants are particularly desired not to croud the Doors, or to come up till called for. 1st piece: In three Scenes of Dialogue.
- Saturday 21* **HAY** LOVE IN A VILLAGE. As 7 June, but Sir William Meadows (1st time) – Wewitzer. Also MAN AND WIFE. As 18 June.  
DANCING. As 11 June.
- King's** L'AVARO. As 14 June.  
DANCING. End of Act I *Il Riposo del Campo*, as 3 June, with *Pas de Deux*, as 3 June, and *Pas de Basque*, as 11 Jan.; End of Act II *Le Tuteur Trompé*, as 6 May.
- Monday 23* **HAY** NATURE WILL PREVAIL. As 6 June. Also THE AGREEABLE SURPRISE! As 12 June. Also THE GENIUS OF NONSENSE. As 16 June.

SUMMER AMUSEMENT.	As 10 June. Also WHO'S THE DUPE?	Doyley – Parsons; Gradus – Bannister Jun.; Sandsford – Aickin; Granger – Palmer // Charlotte (1st time) – Mrs Lloyd; Miss Doyley – Miss Morris.	Tuesday 24 HAY
DANCING.	As 10 June.		
LOVE IN A VILLAGE.	As 7 June. Also MAN AND WIFE.	As 18 June, but added: [Male] Passenger – Gardner.	Wednesday 25 HAY
DANCING.	As 11 June.		
THE SPANISH BARBER.	As 3 June. Also THE SON-IN-LAW.	As 13 June. DANCING. As 11 June.	Thursday 26 HAY
THE SEPARATE MAINTENANCE.	As 13 June. Also COMUS.	Comus – Palmer; Spirit – R. Palmer; Brothers – Wood, Riley; Principal Bacchanals – Bannister, Brett // The Lady (with <i>Sweet Echo</i> , accompanied on the hautboy by Foster) – Mrs Bannister; Sabrina and Pastoral Nymph – Miss Morris; Bacchants – Miss Hooke, &c.; Euphrosyne and 1st Bacchant – Miss George.	Friday 27 HAY
SINGING.	As 13 June.		
COMMENT.	Afterpiece: Not acted these 2 years [not acted since 30 Aug. 1780].		
COMUS.	As 27 June. Also THE AGREEABLE SURPRISE!	As 12 June. Also MEDEA AND JASON.	Saturday 28 HAY
COMMENT.	[1st and 2nd pieces in place of FATAL CURIOSITY and of HARLEQUIN TEAGUE, both announced on playbill of 27 June.]		
L'OLIMPIADE.	As 31 May.		King's
DANCING.	End of Act I <i>Il Riposo del Campo</i> , as 3 June, with a <i>Pas Seul</i> , as 31 May; End of Act II <i>Le Tuteur Trompé</i> , as 14 June; End of Act III The famous new ballet <i>The Four Nations</i> , performed but twice at the Pantheon [on 17 and 24 June, when it was announced as composed by Lepicq, "representing four different Nations: Mme Simonet the French, Slingsby and Mlle Theodore the English, Zuchelli and Sga Crespi the African, Lepicq and Mme Rossi the Cosaque-Polonois, with several <i>Pas de Deux</i> , each of them suited to the National Characters"].		
COMMENT.	The last Time of performing this Season.		
FATAL CURIOSITY.	Principal Characters by Palmer, Bannister Jun., R. Palmer, Bensley // Mrs Wheatley, Miss Hooke, Mrs Bulkley. [Cast adjusted from text (T. Cadell, 1783): Young Wilmot – Palmer; Randal – Bannister Jun.; Eustace – R. Palmer; Old Wilmot – Bensley // Agnes – Mrs Wheatley; Maria – Miss Hooke; Charlot – Mrs Bulkley.] Occasional <i>Prologue</i> spoken by Palmer. Also HARLEQUIN TEAGUE; or, The Giant's Causeway. Harlequin Teague – Egan; Teague Harlequin – Spencer; Italian Merchant – Massey; Pierrot (his Man) – Delpini; Dr Caterpillar – Wewitzer; Mr Dripping – Usher; Mrs Dripping – Mrs Webb; Sailor (with <i>Fal de ral tit</i> ) – Edwin; Farmer Furrow – Gardner; Dame Furrow – Miss Hale; Landlord of the Horns at Highgate – Wilson; Catcall – Wood; Sailor – R. Palmer; Giant of the Causeway – Miss Painter; Genius of Ireland – Wood [i.e. doubled Catcall]; Various other Characters – Stevens, Usher, Swords, Ledger, Painter, Davis, Barrett, Kenny, J. Bates, Mrs Love, Miss Francis, &c.; Anchor Smiths (with <i>Smiths are good Fellows</i> ) – Brett, Burton, Steele, Oldfield; Columbine – Miss Morris. With a <i>Ranelagh Masquerade</i> . Characters out of Character: Fighting Quakers – Barrett, Kenny; Disinterested Lawyer – Gardner; Humane Scalper – R. Palmer; Harlequin with one Leg – Spencer; Fainting Butcher – Painter; Reviving Death – Freeman.		
DANCING.	Afterpiece to conclude with a <i>Grand Ballet</i> in Spanish Characters by Giorgi, Byrn, Miss Byrn, Sga Dagueville and others. [This was danced, as here assigned, at all subsequent performances.]		

*Monday 30* HAY SINGING. In Act 1 of mainpiece a *song* in character by Miss Hooke.  
 COMMENT. Mainpiece: Written by Lillo, Author of **GEORGE BARNWELL**. [Prologue, which is by George Colman, the elder, is the Prologue introductory to the play, not the Prologue spoken on 31 May, &c.] Afterpiece: The Music by Dr Arnold. The Scenes by Rooker. Books of the Tragedy and of the Songs in the Pantomime to be had in the Theatre.

## July 1783

- Tuesday 1* HAY NATURE WILL PREVAIL. As 6 June. Also COMUS. As 27 June. Also HARLEQUIN TEAGUE. As 30 June.
- Wednesday 2* HAY THE SON-IN-LAW. As 13 June. *Prologue* as 31 May. Also THE AGREEABLE SURPRISE! As 12 June.  
 DANCING. End of mainpiece a new Pantomimical Dance, *The Country Squabble*, by Delpini, Byrne, Mrs Dagueville, Miss Byrne.  
 COMMENT. By Command of Their Majesties. Books of the Songs to be had at the Theatre.
- Thursday 3* HAY LOVE IN A VILLAGE. As 7 June. Also MAN AND WIFE. As 25 June.  
 DANCING. End of Act II of mainpiece, as 2 July.
- Friday 4* HAY AS YOU LIKE IT. Jaques - Bensley; Orlando - Bannister Jun.; Adam - Aickin; Duke Senior - Usher; Corin - Massey; Sylvius - R. Palmer; Amiens (with *songs*) - Brett; Oliver - Williamson; Duke Frederick - Gardner; Le Beau - Riley; Charles - Egan; William - Barrett; Touchstone - Edwin // Celia (with the *Cuckoo Song*) - Miss Hooke; Audrey - Mrs Brett; Phoebe - Miss Morris; Rosalind - Miss Frodsham (1st appearance in London). Also HARLEQUIN TEAGUE. As 30 June, but 3rd Anchor Smith - Clarke.  
 DANCING. End of Act I of mainpiece, as 2 July; In Act v a *Dance of Foresters* by Byrne, &c.  
 COMMENT. [Miss Frodsham was from the Manchester theatre.]
- Saturday 5* HAY A FRIEND IN NEED, IS A FRIEND INDEED! Principal Characters by Palmer, Parsons, Wewitzer, Usher, Williamson, Gardner, Davis, Baddeley, Massey, Pierce, Edwin // Mrs Inchbald, Mrs Wells, Miss Morris, Mrs Love, Mrs Bulkley. [Cast from *European Magazine*, July 1783, p. 67, and *Public Advertiser*, 7 July: Archley - Palmer; Sir Simon Howard - Parsons; Attorney - Wewitzer; Steward - Usher; Trustall - Williamson; Ragan - Baddeley; Citpup - Edwin // Emma Howard - Mrs Inchbald; Mrs Ragan - Mrs Wells; Fanny - Miss Morris; Lydia Howard - Mrs Bulkley. Gardner, Davis, Massey, Pierce, Mrs Love are unassigned. Larpent MS adds the following parts: Redtail, Richard, Betty, Hosier's Wife.] A new *Prologue* [read by Palmer] and *Epilogue* [spoken by Mrs Bulkley. These were spoken, presumably as here assigned, at all subsequent performances]. Also THE FLITCH OF BACON. Captain Wilson - Bannister; Major Benbow - Parsons; Captain Greville - Brett; Justice Benbow - Blissett; Kilderkin - Massey; Ned - Stevens; Tipple - Edwin // Eliza - Mrs Bannister.  
 COMMENT. Mainpiece [1st time; c 3, by Denis O'Bryen. Prologue by the author; Palmer was obliged to read it, he "not having received it in due time". Epilogue by George Colman, the elder, with name of speaker (*Town and Country Magazine*, July 1783, p. 339). MS: Larpent 626; not published; synopsis of plot in *Public Advertiser*, 7 July].

- A FRIEND IN NEED, IS A FRIEND INDEED! As 5 July, but added: Ledger. *Monday 7 HAY*  
Also COMUS. As 27 June.
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also THE QUAKER. Steady – Bannister; Lubin – Brett; Easy – Painter; Countrymen – Barrett, Kenny; Solomon – Edwin // Floretta – Miss Morris (1st appearance in that character); Cicely – Mrs Love; Gillian – Mrs Bannister. *Tuesday 8 HAY*
- AS YOU LIKE IT. As 4 July. Also HARLEQUIN TEAGUE. As 4 July. *Wednesday 9 HAY*  
DANCING. As 4 July.
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also COMUS. *Thursday 10 HAY*  
As 27 June.
- THE SON-IN-LAW. As 9 June. Also THE AGREEABLE SURPRISE! As 12 June. Also MEDEA AND JASON. As 9 June.  
COMMENT. Benefit for the Author [of 1st two pieces]. *Friday 11 HAY*
- AS YOU LIKE IT. As 4 July. Also HARLEQUIN TEAGUE. As 4 July. *Saturday 12 HAY*  
DANCING. As 4 July.
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also HARLEQUIN TEAGUE. As 4 July. *Monday 14 HAY*
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also HARLEQUIN TEAGUE. As 4 July. *Tuesday 15 HAY*
- ARTAXERXES. Arbaces – Sga Sestini (1st appearance on that stage); Artaxerxes – Brett; Rimenes – Wood; Artabanes – Bannister // Semira – Miss Morris; Mandane – Miss George. Also MAN AND WIFE. As 25 June.  
COMMENT. Mainpiece: Never acted here. [Sga Sestini was from CG.] *Wednesday 16 HAY*
- THE SPANISH BARBER. As 3 June. Also THE AGREEABLE SURPRISE! *Thursday 17 HAY*  
As 12 June.  
DANCING. As 3 July.
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also THE SON-IN-LAW. As 9 June. Also MEDEA AND JASON. As 9 June. *Friday 18 HAY*
- ARTAXERXES. As 16 July. Also MAN AND WIFE. As 25 June. *Saturday 19 HAY*
- LOVE IN A VILLAGE. As 7 June. Also HARLEQUIN TEAGUE. As 4 July. *Monday 21 HAY*  
DANCING. As 11 June.
- FATAL CURIOSITY. As 30 June. *Prologue* as 30 June. Also THE AGREEABLE SURPRISE! As 12 June.  
SINGING. As 30 June. *Tuesday 22 HAY*
- ARTAXERXES. As 16 July. Also HARLEQUIN TEAGUE. As 4 July. *Wednesday 23 HAY*
- THE SPANISH BARBER. As 3 June. Also THE SON-IN-LAW. As 9 June. *Thursday 24 HAY*  
DANCING. As 12 June.
- A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also THE AGREEABLE SURPRISE! As 12 June. Also MEDEA AND JASON. As 9 June. *Friday 25 HAY*

- Saturday 26*    **THE YOUNG QUAKER.** Principal Characters by Palmer, Edwin, Riley, Gaudrey, Bannister Jun., Williamson, Hewitzer, Barrett, Ledger, Wilson, Parsons // Mrs Webb, Miss Morris, Mrs Lloyd, Mrs Love, Miss Hale, Miss Frodsham. [Cast from *European Magazine*, Aug. 1783, p. 148; Larpent MS 627; playbill of 19 July 1785: Young Sadboy – Palmer; Clod – Edwin; Lounge – Riley; Twig – Gaudrey; Spatterdash – Bannister Jun.; Capt. Ambush – Williamson; Shadrach – Hewitzer; Waiter – Barrett; Coachman – Ledger; Old Sadboy – Wilson; Chronicle – Parsons; Goliah – Miss Painter // Lady Rounceval – Mrs Webb; Araminta – Miss Morris; Pink – Mrs Lloyd; Mrs Mellefleur – Mrs Love; Judith – Miss Hale; Dinah Primrose – Miss Frodsham.] New *Prologue* [spoken by Palmer] and *Epilogue* [spoken by Miss Frodsham. These were spoken, presumably as here assigned, at all subsequent performances]. Also **MEDEA AND JASON.** As 9 June.
- COMMENT. Mainpiece [1st time; c 5, by John O'Keeffe; text (1st authorized) published in Cumberland's *British Theatre*, XXXVII. Prologue and Epilogue by George Colman, the elder (Colman, *Prose*, III, 244, 246, which give names of speakers): With new Scenes and Dresses. "It had four new scenes to decorate it, and those extremely well painted. In one of them a portrait of Captain Ambush is exhibited, which presented a very happy likeness of Williamson, by Alefounder" (*Universal Magazine*, Aug. 1783, p. 76).
- Monday 28*    **THE YOUNG QUAKER.** As 26 July. Also **THE WATERMAN.** Tug – Bannister; Bundle – Massey; Robin – Edwin // Mrs Bundle – Mrs Webb; Wilhelmina – Mrs Bannister.
- Tuesday 29*    **THE YOUNG QUAKER.** As 26 July. Also **THE FLITCH OF BACON.** As 5 July.
- COMMENT. Benefit for the Author [of mainpiece].
- Wednesday 30*    **ARTAXERXES.** As 16 July. Also **COMUS.** As 27 June.
- COMMENT. Benefit for Miss George.
- Thursday 31*    **THE YOUNG QUAKER.** As 26 July. Also **THE SON-IN-LAW.** As 9 June.

## August 1783

- Friday 1*    **THE SPANISH BARBER.** As 3 June. Also **A FETE.** A favourite Overture by Haydn. SCENE I. A Forest. The Death of the Stag. Sportsmen, Horses and Dogs returned from the Chace. *No Sport to the Chace can compare* (the Music by Dr Arnold) by Brett. SCENE II. The Cave of Echo. *They say there is an Echo bere* (composed by Herschel) by Brett, Wood, Gaudrey and others. SCENE III. A Wood. The Triumph of Diana. *With Horns and with Hounds* (the Music by Boyce) by Miss George. SCENE IV. A Sea Shore and Cottage. The celebrated Sequel to *Auld Robin Gray*, taken from the Movement of Haydn's Overture, by Brett and Miss Morris. SCENE V. A Cobler's Cottage. *The Loves of John and Jane* (the Music by Dibdin) by Wilson. SCENE VI. Description of a Battle. *Stand to your Guns, my Hearts of Oak* (the Music by Carter) by Bannister. SCENE VII. A Palace and Banquet. *Come, honest Friends* (singers not listed). The Dances by Mr and Miss Byrne. Principal Attendant Genius – Miss Painter. Also **THE DEAD ALIVE.** Principal Characters by Wilson, Wood, Hewitzer, Blissett, Massey, Stevens, Usher, Kenny, Painter, Ledger, Pierce, Edwin // Mrs Webb, Mrs Wells, Mrs Bannister. [Cast adjusted from Songs (T. Cadell, 1781): Sir Walter Weathercock – Wilson; Edward-Wood; Degagee – Hewitzer; Plume – Blissett; Coachman – Massey; Sheers –

Stevens; Dennis – Usher; Black – Kenny; Motley – Edwin // Miss Hebe Wintertop – Mrs Webb; Comfit – Mrs Wells; Caroline – Mrs Bannister. Painter, Ledger, Pierce are unassigned.]	<i>Friday 1</i> HAY
COMMENT. Benefit for Brett.	
A FRIEND IN NEED, IS A FRIEND INDEED! As 7 July. Also THE AGREEABLE SURPRISE! As 12 June. Also MEDEA AND JASON. As 9 June.	<i>Saturday 2</i> HAY
THE YOUNG QUAKER. As 26 July. Also HARLEQUIN TEAGUE. As 4 July.	<i>Monday 4</i> HAY
THE YOUNG QUAKER. As 26 July. Also HARLEQUIN TEAGUE. As 4 July. COMMENT. Benefit for the Author [of mainpiece].	<i>Tuesday 5</i> HAY
THE SON-IN-LAW. As 9 June. Also THE AGREEABLE SURPRISE! As 12 June. Also MEDEA AND JASON. As 9 June.	<i>Wednesday 6</i> HAY
THE YOUNG QUAKER. As 26 July. Also COMUS. As 27 June.	<i>Thursday 7</i> HAY
SUMMER AMUSEMENT. As 10 June. Also THE DEAD ALIVE. As 1 Aug. DANCING. End of Act I of mainpiece, as 31 May; End of mainpiece, as 2 July. COMMENT. Benefit for Mrs Webb.	<i>Friday 8</i> HAY
THE YOUNG QUAKER. As 26 July. Also THE AGREEABLE SURPRISE! As 12 June. DANCING. As 2 July.	<i>Saturday 9</i> HAY
THE YOUNG QUAKER. As 26 July. Also THE SON-IN-LAW. As 9 June. DANCING. As 2 July. COMMENT. Benefit for the Author [of mainpiece].	<i>Monday 11</i> HAY
THE SEPARATE MAINTENANCE. As 13 June, but Mrs Lefevre in place of Mrs Brett. Also THE BIRTH DAY; or, The Prince of Arragon. Principal Characters by Palmer, Williamson, Wilson // Miss George, Mrs Bannister. [Cast from text (T. Cadell, 1783): Prince of Arragon – Palmer; Don Frederick – Williamson; Don Leopold – Wilson // Florina – Miss George; Seraphina – Mrs Bannister.] New Prologue spoken by Palmer. [This was spoken, as here assigned, at all subsequent performances.] DANCING. Afterpiece to conclude with a Grand Chorus and <i>Dance (performers not listed)</i> . SINGING. As 13 June. COMMENT. Afterpiece [1st time; MF 2, by John O'Keeffe, based on LE RIVAL SUPPOSÉ, by Germain François Poulain de Saint-Foix. It was written in honor of the 21st birthday, 12 Aug., of the Prince of Wales. Prologue by George Colman, the elder (Colman, <i>Prose</i> , III, 248)]: The Overture by Dr Arnold. Books of the Songs to be had at the Theatre. <i>Public Advertiser</i> , 2 Oct. 1783: This Day is published THE BIRTH DAY (1.).]	<i>Tuesday 12</i> HAY
THE TRIUMPH OF HONOUR. Sophocles – Williamson; Martius – Bannister Jun.; Valerius – R. Palmer; Cornelius – Wilson; Nichodemus – Edwin // Wife – Mrs Edwin; Dorigen – Mrs Bulkley. Also THE RECEIPT TAX. Principal Characters by Parsons, Wilson, Bannister Jun., Blissett, Egan, Edwin // Miss Morris, Mrs Webb. [Cast from text (J. Stockdale, 1783): General Heartfree – Parsons; Sir Harry Henpeckt – Wilson; Colonel Foible – Bannister Jun.; Doctor Puzzle – Blissett; Frill – Egan; Mr Cook – Edwin; Clump – Gaudrey; Mr Jacobs –	<i>Wednesday 13</i> HAY

- Wednesday 13*  
HAY Barrett; Farmer Flame – Painter; Postillion – Miss Painter // Maria Goodall – Miss Morris; Lady Henpeckt – Mrs Webb; Trippit – Mrs Love.] New *Prologue* spoken by Wilson. Also *THE DEAD ALIVE*. As 1 Aug. Also *CHRONONHOTONTHOLOGOS*. Chrononhotonthologos (King of Queerumania) – Wilson; Aldiborontiphoscophornio – Wewitzer; Bombardinian – Blissett; Herald – Riley; Captain of the Guards – Massey; Doctor – Painter; Cook – Barrett; King of the Fiddlers – Gaudrey; King of the Antipodes – Rayman; Rigdum-Funnidos (the Tragical Comical Courtier) – Parsons // Tatlanthe (the Queen's Favourite) – Mrs Brett; Venus – Miss Rowson; Cupid – Miss Painter; Maids of Honour – Miss Morris, &c.; Fadladinida (Queen of Queerumania) – Mrs Lefevre.  
*MONOLOGUE*. End of 2nd piece *Joe Haynes's Epilogue* by Wilson, riding on an Ass.  
*COMMENT*. Benefit for Wilson. 1st piece: Taken from Beaumont and Fletcher. 2nd piece [1st time; c 2, by John Dent. Prologue by —— Turner (see text)]. 4th piece: A Tragical, Comical, Operatical, Pastoral, Pantomimical, Farcical, Burlettical, Preludical, Interludical, Whimsical, Rhetorical, Diabolical, Oratorical Representation, being the most Comical Tragedy that ever was Tragedized by any Comical Company of Tragedians. With the Triumphal Entry of Chrononhotonthologos into Queerumania, attended with Drums, Trumpets, Fiddles, Flutes, Fifes, Flagelets, Lutes, Bag-Pipes, Tabours and Pipes, Marrowbones and Cleavers, Post-Horns, French-Horns, Salt Box, Broomstickados, &c.
- Thursday 14*  
HAY *THE YOUNG QUAKER*. As 26 July. Also *THE BIRTH DAY*. As 12 Aug.
- Friday 15*  
HAY *THE CHAPTER OF ACCIDENTS*. As 16 June, but Bridget – Mrs Wells. Also *THE RECRUITING SERJEANT*. Serjeant – Wood; Countryman – Davies (of CG) // Old Woman – Mrs Love; Wife – Miss Morris. Also *THE RECEIPT TAX*. As 13 Aug., but added: Mrs Love. *Prologue* as 13 Aug.  
*SINGING*. End of Act III of mainpiece a favorite song by Miss George.  
*VAUDEVILLE*. In 2nd piece *The Manual Exercise*, with the Officer's Salute, &c., by Mrs Wells.  
*COMMENT*. Benefit for Mrs Wells.
- Saturday 16*  
HAY *THE YOUNG QUAKER*. As 26 July. Also *THE BIRTH DAY*. As 12 Aug.
- Monday 18*  
HAY *THE SPANISH BARBER*. As 3 June. Also *HARLEQUIN TEAGUE*. As 4 July.
- Tuesday 19*  
HAY *THE TRIUMPH OF HONOUR*. As 13 Aug. Also *THE LAWYER*. Principal Characters by Palmer, Williamson, Wewitzer, R. Palmer, Egan // Mrs Inchbald, Mrs Lloyd, Miss Langrish, Mrs Bulkley. [Cast from *European Magazine*, Aug. 1783, p. 151: Hammond – Palmer; Charles Powys – Williamson; Carbon – Wewitzer; Simon – R. Palmer; Patrick – Egan // Emily – Mrs Inchbald; Fidget – Mrs Lloyd; Honoria – Miss Langrish; Belinda – Mrs Bulkley (misprinted Mrs Wrighten).] New *Prologue* [spoken by Williamson] and *Epilogue* [spoken by Mrs Bulkley]. Also *THE DEAD ALIVE*. As 1 Aug. Also *CHRONONHOTONTHOLOGOS*. As 13 Aug.  
*COMMENT*. Benefit for Mrs Bulkley. 2nd piece [1st time; c 2, by James Brown Williamson. MS: Larpent 630; not published. Prologue probably by the author; Epilogue by the author; speakers' names (*Public Advertiser*, 3 Sept.)].
- Wednesday 20*  
HAY *THE SHEEP SHEARING*; or, Florizel and Perdita. Polixenes – Bensley; Florizel – Bannister Jun.; Leontes – Williamson; Camillo – Usher; Old Shepherd – Massey; Clown – Wilson; Autolicus (with songs) – Edwin // Paulina – Mrs Poussin; Dorcas – Miss Hale; Mopsa – Miss Morris; Perdita (with songs) – Mrs Bannister. Also *THE RECEIPT TAX*. As 15 Aug. *Prologue* as 13 Aug. Also *THE GENIUS OF NONSENSE*. As 16 June.

*MONOLOGUE.* As 13 Aug.

*Wednesday 20*  
HAY

*IMITATIONS.* After the Monologue a Variety of Imitations, Vocal and Rhetorical, by Bannister Jun.

*COMMENT.* Benefit for Mrs Bannister. Mainpiece: Not acted these 5 years [not acted since 18 July 1777].

**THE YOUNG QUAKER.** As 26 July. Also **THE BIRTH DAY.** As 12 Aug. **Tuesday 21**  
HAY

**THE MANAGER IN DISTRESS.** Bustleton – Palmer; Manager – Aickin; Gentleman in Balcony – Bannister Jun.; Easy – R. Palmer; Irishman in the Pit – Egan; Prompter – Davis // Actresses – Miss Hale, Mrs Poussin, Miss Francis; Caller – Mrs Love; Ladies in Upper Boxes – Mrs Lefevre, Mrs W. Palmer; Lady in Balcony – Mrs Webb. Also **SUMMER AMUSEMENT.** As 10 June. Also **SEEING IS BELIEVING:** A Dramatic Proverb. Principal Characters by Parsons, Baddeley, R. Palmer, Bannister Jun. // Mrs Lloyd, Miss Morris. [Cast from Larpent MS 633: Sir Credule – Parsons; Sceptic – Baddeley; Capt. Nightshade – R. Palmer; Simon – Bannister Jun.; Porter – Kenny // Kitty – Mrs Lloyd; Miss Di – Miss Morris.]

*DANCING.* As 10 June.

*COMMENT.* Benefit for Jewell, treasurer. 3rd piece [1st time; F 1, by Richard Paul Jodrell. Text 1st published (with cast for later season) by W. Lowndes and J. Barker, 1786].

**THE SUICIDE.** As 31 May. Also **SEEING IS BELIEVING.** As 22 Aug. Also **THE BIRTH DAY.** As 12 Aug. **Saturday 23**  
HAY

*COMMENT.* Tickets delivered by Massey, Barrett, Swords, Kenny, Painter, Lyons will be admitted.

**THE BIRTH DAY.** As 12 Aug. Also **SEEING IS BELIEVING.** As 22 Aug. **Monday 25**  
Also **THE AGREEABLE SURPRISE!** As 12 June.  
HAY

*COMMENT.* Benefit for the Author [of 1st piece].

**THE GOOD-NATURED MAN.** Lofty – Palmer; Honeywood – Williamson; Sir William Honeywood – Aickin; Leontine – Bannister Jun.; Jarvis – Wilson; Twitch – Parsons; Follower – Painter; Butler – Egan; Croaker – Edwin // Mrs Croaker – Mrs Webb; Olivia – Mrs Inchbald; Garnet – Mrs Edwin; Landlady – Mrs Love; Miss Richland – Mrs Bulkley. Also **MIDAS.** Midas – Edwin; Pan – Bannister; Damaetas – Blissett; Sileno – Massey; Jupiter – Burton; Apollo – Brett // Nysa – Miss George (1st appearance in that character); Mysis – Mrs Love; Juno – Mrs Edwin; Daphne – Mrs Bannister (1st appearance in that character).

*Tuesday 26*  
HAY

*SINGING.* End of mainpiece *Four-and-Twenty Fidlers all on a Row*, by Edwin.

*MONOLOGUE.* End of Act 1 of afterpiece *A Description of the Tombs in Westminster Abbey*, by Edwin.

*COMMENT.* Benefit for Edwin. *Public Advertiser*, 21 Aug.: Tickets to be had of Edwin, No. 2, Piazza, Covent Garden. Mainpiece: Never acted here. Afterpiece: Not acted these 3 years [acted 15 Aug. 1781].

**THE GREEN ROOM.** Characters by Wilson, Wewitzer, Egan, Blissett, Stevens, Williamson // Miss Morris. [Larpent MS lists certain performers as appearing in this piece in their own persons, but their names do not correspond with the names printed on the playbill.] Also **THE ENGLISH MERCHANT.** Freeport – Aickin; Sir William Douglas – Bensley; Lord Falbridge – Bannister Jun.; Owen – Usher; La France – Baddeley; Spatter – Palmer // Lady Alton – Mrs Lloyd; Molly – Mrs Wells; Mrs Goodman – Mrs Poussin; Amelia – Miss Bannister (1st appearance on any stage). Also **THE SHEEP SHEARING.** As 20 Aug., but added: Countryman – Bannister. **Wednesday 27**  
HAY

- Wednesday 27* HAY SINGING. End of Act I of mainpiece a favourite song by Miss George; End of Act IV *Admiral Benbow* by Bannister.  
 MONOLOGUE. As 13 Aug.  
 IMITATIONS. As 20 Aug.
- COMMENT. Benefit for Bannister. *Public Advertiser*, 22 Aug.: Tickets to be had of Bannister, No. 7, Suffolk-street, Charing-cross. 1st piece [1st time; PREL I, by William Finney. MS: Larpent 635; not published].
- Thursday 28* HAY THE SEPARATE MAINTENANCE. As 12 Aug. Also GRETNNA GREEN. Principal Characters by Wilson, Gaudrey, Swords, Egan, Davis, Ledger, Kenny, Bannister // Sga Sestini, Mrs Webb, Miss Morris, Mrs Bannister. [Cast from Songs (T. Cadell, 1783), and Larpent MS 634: Rory - Wilson; Crack - Swords; Captain Tipperary - Egan; Landlord - Ledger; Anvil - Kenny; Captain Gorget - Bannister // Signora Figurante - Sga Sestini; Lady Pedigree - Mrs Webb; Miss Plumb - Miss Morris; Maria - Mrs Bannister. Gaudrey, Davis are unassigned.] New *Begging Prologue*, in a Musical Medley from THE BEGGAR'S OPERA, sung by Wilson. [This was sung, as here assigned, at all subsequent performances.]  
 SINGING. As 13 June.
- COMMENT. Afterpiece [1st time; MF 2, by Charles Stuart and John O'Keeffe. Text 1st published, unauthorized, Dublin: For the Booksellers [1783]. Prologue by George Colman, the elder (O'Keeffe, I, 140): With a new Overture by Dr Arnold. With Italian, French, Irish, Scotch, Welsh and English Music. Books of the Songs to be had at the Theatre.
- Friday 29* HAY THE YOUNG QUAKER. As 26 July. Also THE CRITIC; or, A Tragedy Rehears'd. Puff - Palmer; Sir Fretful Plagiary - Parsons; Dangle - R. Palmer; Interpreter - Baddeley; Signior Pasticcio Ritornello - Delpini; Sneer - Williamson // Italian Girls - Miss George, Miss Morris; Mrs Dangle - Mrs Bulkley. *Characters of the Tragedy*: Don Ferolo Whiskerandos - Bannister Jun.; Governor - Wilson; Sir Walter Raleigh - Wewitzer; Sir Christopher Hatton - Riley; Beef-Eater - Egan; Lord Burleigh - Edwin // Confidante - Mrs Love; Tilburina - Mrs Wells. DANCING. As 3 June.  
 SINGING. End of afterpiece *Stand to your Guns*, as 1 Aug.
- COMMENT. Benefit for Palmer. *Public Advertiser*, 26 Aug.: Tickets to be had of Palmer, No. 39, Goodge-street, Rathbone-place. Afterpiece: 1st time at that theatre. With a Sea Fight.
- Saturday 30* HAY THE GOOD-NATURED MAN. As 26 Aug., but Jarvis - Blissett. Also GRETNNA GREEN. As 28 Aug.

## September 1783

- Monday 1* HAY SEEING IS BELIEVING. As 22 Aug. Also THE AGREEABLE SURPRISE! As 12 June. Also HARLEQUIN TEAGUE. As 4 July.
- Tuesday 2* HAY THE YOUNG QUAKER. As 26 July. Also GRETNNA GREEN. As 28 Aug.
- Wednesday 3* HAY LOVE IN A VILLAGE. As 7 June. Also HARLEQUIN TEAGUE. As 4 July. DANCING. As 3 July.
- COMMENT. [Mainpiece in place of THE SUICIDE; afterpiece of SEEING IS BELIEVING and THE SON-IN-LAW, all three announced on playbill of 2 Sept.]

THE YOUNG QUAKER. As 26 July. Also GRETNA GREEN. As 28 Aug.	Tbursday 4 HAY
SEEING IS BELIEVING. As 22 Aug. Also THE SUICIDE. As 31 May. Also THE AGREEABLE SURPRISE! As 12 June.	Friday 5 HAY
THE YOUNG QUAKER. As 26 July. Also GRETNA GREEN. As 28 Aug.	Saturday 6 HAY
THE SPANISH BARBER. As 3 June. Also SEEING IS BELIEVING. As 22 Aug. Also GRETNA GREEN. As 28 Aug.	Monday 8 HAY
THE YOUNG QUAKER. As 26 July. Also GRETNA GREEN. As 28 Aug. SINGING. End of Act III of mainpiece <i>Water parted from the Sea</i> by Sga Sestini; End of Act I of afterpiece Edwin's favourite song in THE CASTLE OF ANDALUSIA, <i>A Master I have and I am his Man</i> , by Master Sestini. COMMENT. Benefit for Sga Sestini.	Tuesday 9 HAY
THE SEPARATE MAINTENANCE. As 12 Aug. Also SEEING IS BELIEVING. As 22 Aug. Also THE AGREEABLE SURPRISE! As 12 June. SINGING. In Act I of mainpiece <i>song</i> by Miss Morris. COMMENT. Tickets delivered for this Evening will be admitted.	Wednesday 10 HAY
THE YOUNG QUAKER. As 26 July. Also GRETNA GREEN. As 28 Aug.	Tbursday 11 HAY
THE FOX. Volpone – Palmer; Mosca – Bensley; Voltore – Bannister Jun.; Corvino – Aickin; Bonario – R. Palmer; Corbachio – Parsons // Celia – Mrs Inchbald. Also THE SON-IN-LAW. As 9 June. DANCING. As 2 July. COMMENT. Mainpiece: Written by Ben Johnson [sic]. Never acted here.	Friday 12 HAY
THE FOX. As 12 Sept. Also GRETNA GREEN. As 28 Aug. DANCING. As 2 July.	Saturday 13 HAY
THE YOUNG QUAKER. As 26 July. Also GRETNA GREEN. As 28 Aug. COMMENT. The last Night of the Season.	Monday 15 HAY



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## INDEX TO VOLUME 1

All plays, musical pieces, pantomimes, etc. are indexed under the author, if known, and cross-indexed under the title of the piece itself. The same method applies to prologues, epilogues and monologues. All operas, songs and oratorios are indexed under the name of the composer, if known, with similar cross-reference to the title. After every piece of every nature will be found an indication of what it was, such as tragedy, comedy, farce, serious opera, for the abbreviations of which see pp. xiii–xiv. These indications are followed by the number of acts which the piece in question contains. Dances and ballets are indexed only if they were given a formal title. If announced on the playbill only as *Divertissement*, *Hornpipe*, *Pas de deux*, *Reel*, no reference to such is here listed.

Many eighteenth-century plays were based on other plays both of foreign and domestic origin. In the case of *new* plays written within the period under discussion these sources have been included. Also included are the composers of *new* musical pieces. On the other hand, full information as to the writers of librettos of operas and texts of oratorios is listed in every case.

In order to avoid unnecessary repetition in the Calendar certain songs that were constantly sung in certain plays (for example, in *The Provoked Husband*, *The Merchant of Venice*, *Tamerlane*, and others) are here entered under the play itself.

All persons connected with the theatres, in every capacity, are indexed with reference to the Summaries preceding each season. In the case of the actual performers: actors, singers, dancers, musicians, the first and last date of his appearance in each season will be found in these Summaries.

Main entries for dramatists, other authors, and composers are in capital letters; titles of plays, pantomimes, operas, oratorios, and other main or afterpieces are in small capitals; titles of songs, dances, and monologues are in italics.

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